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A Group of Unpublished Pottery Bowls Preserved in Faculty of Applied Arts Museum, Helwan University, Egypt- 'Artistic and Analytical Study'

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Abstract:

This study is focused on a group of pottery bowls, published for the first time, four bowls are stored in the Museum of the Faculty of Applied Arts, Helwan University in Egypt, and they hold register numbers (76/ 2, 49/7, 94/6, 76/2/48). The Egyptian potters and artists were greatly influenced by the imported products, whether in their decorations, colors or making technique, which is the case of this study. The bowls of this study characterized by the thin rims and lightweight, which also reflect the Chinese effect on the Egyptian artisan, since the pottery is fragile and not easily transported from China to Egypt! Based on the above, we can inquire about some of questions as follow; How these bowls came to Egypt? What is the approximate date of manufacturing? What are the decorating techniques used in these bowls? What the names of manufacturers, potters and artists? Are there any writing decorations or inscriptions used on these bowls? How the Egyptian potters and artists were influenced by the imported products?

Keywords: Pottery bowls, manufacturing, decorating techniques, landscapes and floral motifs, human motifs, birds figures, writing decoration/inscriptions

1. Introduction

Pottery- as a kind of applied art- has flourished greatly since the early beginning of the ancient Egyptian civilization, and throughout the Greek one as well. Furthermore, it had a special attention during the Islamic civilizationⁱ, which enabled the pottery with a metallic luster to compete with golden and silver products.ⁱⁱ Muslims and the previous civilizations were concerned about producing, decorating and developing different kinds of pottery for many reasons: Firstly, pottery has been used in people's daily lifeⁱⁱⁱ, which means it was directly connected to their daily requirements. Secondly, the enormous number of pottery found in the Islamic civilization centers by the scientific committees.^{iv} Thirdly; pottery products occupied a special and prominent position in the Islamic art, because Muslims preferred the pottery utensils rather than those made of gold and silver that were prohibited in the Islamic religion. Therefore, they had to create a new beautiful and strong material to use it widely between Muslims.^v Since the pottery industry can be considered as an important indicator of the progress and prosperity of the Islamic countries, we need to learn how to date those pottery bowls accurately. That dating can be done by knowing the raw material used, manufacturing and decoration technique, and the information written on the pottery bowls; such as the name of the Sultan, the maker's signature, date or the place where they were found or both.^{vi}

2. Pottery Manufacturing and Decorating Techniques

Ceramic (kind of pottery) is made of mud purer than ordinary pottery in Egypt, the rims of bowls were thin and usually glazed,^{vii} and other materials were added; such as the Silica and Kaolinite which make the clay whiter than the ordinary pottery.^{viii} Thus, we can define the pottery as what have been made of artificial clay and some other material. While clay itself and its' proportions differed from one place to another.^{ix} The clay was formed on the potter's wheel to make round and oval shaped bowls, and then objects were decorated and carved on.^x As for the decoration technique; it had to be applied on the piece before completely dried, then covered by the layer called "Slip", to be left to be dried another time again, fired primarily^{**}, and then it was overlaid by the colored glaze, then the piece was to be put again in a hot oven where the glazed coating interacted with the body of the piece because of the heat, this type of pottery is called "monochrome base relief".^{xi} Another type of decoration called "under glazed", where it is applied on the surface before it is glazed and burnt. The potter here was clever enough to control the slip, burning the piece slowly for the first time, then he can add his decoration afterwards, and then to be burnt again in low degrees of temperature, in order to make colors permanent, then painted with a transparent glaze layer and burned for the third and last time to stabilize that transparent coat.^{xii} While the over glazed pottery is considered one of the most important types throughout the Islamic period^{xiii}, where pottery bowl were burnt for the first time, then decorated, then fired for the second time to make colors permanent and bright.^{xiv} Muslim artisans

mastered luster pottery technique, where the decorations applied on a glossy surface by metallic oxides, and then exposed to fire to have that luster glow.xv

3. Pottery Manufacturing Steps

- Getting the suitable raw materials, especially the mud.
- Preparing the raw material.
- Molding.
- Drying – slip – decoration.
- Glazing^{xvi}.

4. Pottery throughout the Ages

There were mainly two types of pottery used and developed greatly during the Tulunid period; the lustered pottery and the so called the Chinese imitation pottery. The second type's technique was introduced by makers, artisans and potters who came with Ahmed Ebn Tulun from Samraa in Iraq; which was one of the most important centers of producing pottery, especially the Chinese imitation type. We can say that; the beginning of Tulunid period has witnessed the early technical and artistic features of producing the Chinese imitation type in Egypt.^{xvii} While during the Fatimid period -starting from the (5th A.H / 11th A.D) centuries- the imported Far East pottery was very common in Egypt, where it became one of the most important pottery centers, full of many pottery types from the East to the West. As a result, Egyptian potters were greatly influenced by Far Eastern products, and created a brand, new kind imitating called the "Sung" Chinese pottery.^{xviii} A lot of pottery were found by the Fustat excavations, that can be dated to the Fatimid period, which their artistic and technical characteristic indicate the flourishing of the pottery industry, and the cleverness of makers in producing different kinds of pottery; especially the lustered one^{xix}. While during the Ayyubid period (6th - 7th A.H/ 12th - 13th A.D); we can notice the Egyptian potters were highly interested in producing the same shape, technique and decorative patterns of the Fatimid period, even influenced by the popular Seljuk art. As a result, the Ayyubid pottery was a mixture of the inherited Fatimid traditions and the common Seljuk influences, pottery distinguished in that time by the delicate clay -raw materials-and beautiful glaze.

^{xx}During Mamluke period, Potters continued in producing the same kinds of pottery as before, while expanded in producing the Chinese imitation type; especially the monochrome type. In the (8th A.H/ 14th A.D) century; they produced the white pottery type, distinguished by its inscriptions written in green and blue colors, which is very similar to what have been found in Iran and Iraq.^{xxi}

In fact, The Ottoman Sultans gave a great attention to the pottery products and their significance in reflecting the development of fine art in general. We can divide the ottoman pottery into two main sections; the first one includes imitating the Chinese and Iranian types; especially in the general shape and decoration, While the second includes the local potter's addition and development in decorations and shape of pottery. Ottoman pottery's factories succeeded in producing an imitation of the Chinese type, which was made of a pure type of clay called "Kaolinite", which can endure the oven's high level of temperature, produced the light and delicate utensils. That rich production was sold in both the local ottoman markets, and exported to the countries that the Ottoman Empire has conquest; including Egypt.^{xxii} Unfortunately, after the end of the ottoman regime in Egypt, this industry deteriorated and so it had to import those products from Asia Minor. Even though, the industry did not stop completely. Also, a modest development was made by one of the potters called "Abdel Kariem Elfasy El Zourea" during the (12th A.H/ 18th A.D), His work was found in some of monuments in ottoman Cairo; one of the most important of which was some pottery slabs, that bear his name and the date of manufacturing during the period 1171- 1187 AH. ^{xxiii} Starting from the reign of the Great Shāh Abbās onwards; the Ottoman sultans have followed the steps of Iranian shahs in collecting the Chinese masterpiece especially the pottery. However, that traditional Chinese effect on the Islamic art does not imply China's dominance, because it was not even the only source of inspiration in western Islamic world. Even though, we can notice the reflection of Iranian Muslims admiration of the Chinese art's features and characteristics on their artworks, even during the flourishing of the Iranian patriotic spirit, such as the Safavid period.^{xxiv} The Egyptian Muslim's admiration of the Chinese pottery was mentioned many times by El Maqrezy; when he talked about El-Kafaten Market —a special market where metalwork was inlaid by gold and silver—. He also has mentioned that the bride's wedding arrangements included many pottery bowls that looks like the Chinese type produced during Song's dynasty.^{xxv} There are many other evidences of the Muslim's admiration of Chinese pottery, such as the huge number of the Chinese shreds found by archeologists in many old Islamic cities, and even Arabs used the name "China" to refer to those products. Also, the historian Ibn al-Faqih have mentioned in his book El Boldan "The Kingdoms" —an important source of the Arabian history— that the Chinese people were gifted by God in the industry especially in the pottery and silk industry more than others.^{xxvi} The Mongol era is one of the most important periods that witnessed the flourished trade with the eastern Islamic countries, to bring different pottery products such as plates, jars and bowls, which has all the Asian features like the outfit and landscape of that area,^{xxvii} While some other pottery masterpieces of the 14th century AD, have some inscription in both Arabic and Persian languages on their base, which might be the information of the merchant or the maker or even the owner. As the Chinese people used to write in both Arabic and Chinese languages on the base of their products, such as a pottery plate found in Syria that bears the date 1381 A.D in Chinese language on its base.^{xxviii} Thus, we can say that the mutual artistic and technical effects, between the Middle East and the both Far East and Near East was mainly because of the cross commercial and cultural exchange, in addition to the

geographic closeness of course. Consequently, it was normal to see the Persian effects on painting and Islamic arts including pottery, where the technical and artistic features were the most important Persian legacy left to Arabs.^{xxix} In addition, many Persian's landscape painting accompanied by Arabic writings; which dates back to the period from the 11th to 13th A.D century. While the 15th A.D century Persian plates characterized by bird's scenes surrounded by accurate plant motifs^{xxx}, which characterize the Islamic patterns in general. Sometimes the date and the artisan's signature were written in Arabic language accompanying the Iranian arts, such as "Made by Ibrahim Kashany" that was written on a painting dates back to the (11th A.H/ 17th A.D).^{xxxi}

5. The Famous Potters in Egypt

"Saad" was one of the most famous pottery artisan during the Fatimid period, whom his artistic school influenced by the Chinese patterns, while "Ghibi" was very famous for his Chinese effects during the Mamluke period. Moreover, Egyptian potters and artists imitated the imported Chinese pottery that was available in Cairo markets; especially in making the thin products and adapting the same patterns, colors and designs.^{xxxii}

6. The Descriptive Study

6.1. Masterpiece No. 1

- Type: pottery bowl.
- Manufacturing Date: 9th A.H/ 15th A.D.
- Storing Place: Faculty of Applied Arts, Helwan University, Egypt.
- Museum Inventory Number: 76/2.
- Dimensions: Height: 8 cm. Bowl Diameter: 18 cm. Base diameter: 8 cm.

7. General Description

The bowl has a central Gama, inside which there is a multi-petals flower in pinkish red colors, surrounded by green leaves, surrounded by a white blank space, while the rim of the plate has a strip full of floral motifs and colorful butterflies (Figures 1: 3). While bowl from outside has white color base, a wide strip decorated with men with Asian features, wearing the traditional Chinese costumes, plus a traditional Chinese hairstyle, they are depicted setting on the ground inside a house. While there are some floral motifs in the background that looks like cactuses, a depiction of an old Chinese man setting under a blue curtain inside a square. On the other side, there is a depiction of a man setting under a green curtain. The bowl was painted using many vivid colors; such as blue, green and red. The rim's outside decoration is the same as the inside; consists of strip full of floral motifs and colorful butterflies, the base without any decorations (Figures 4: 7).

Masterpiece No. 2

- Type: pottery bowl.
- Manufacturing Date: 1317 A.D.
- Storing Place: Faculty of Applied Arts, Helwan University, Egypt.
- Museum Inventory Number: 94/7.
- Dimensions: Height: 7 cm. Bowl Diameter: 15 cm. Base diameter: 7 cm.

8. General Description

The bowl's rim is decorated by a strip of Shiite Arabic writings inside Gamas; like "Peace of Allah be upon El-Hussein and his Companions", "Oh Thirsty", "Oh Martyr", "The Curse of Allah be on the Murderer and Enemies of Hussein", "Oh Thirsty", and "Oh Stranger". In addition to some floral motifs of multi-petal flowers in red, pink, blue and yellow colors and some green leaves. The center of the bowl decorated with some central decorations, written inside it the maker's name and the date "Mernash Hagy Nasr Allah, in 1317", in the Thulus calligraphy and in dark gold color (Figures 8: 10). The outer surface of the bowl has some floral motifs decorations, where the higher strip consists of some multi-petal and multicolored little flowers, colored butterflies, and green leaves. We can notice that this decorative strip is very similar to the one in the first bowl. While, the bowl's body is decorated by big squares; inside each a central red flower surrounded by little multicolor flower and some green leaves. Those squares separated from each other by three horizontal flowers connected to each other's by green leaves; the middle flower colored in blue while the other two flowers are in red. The base of the bowl is white colored and without any decorations (Figures 11, 12).

8.1. Masterpiece No. 3

- Type: pottery bowl.
- Manufacturing Date: 9th A.H/ 15th A.D.
- Storing Place: Faculty of Applied Arts, Helwan University, Egypt.
- Museum Inventory Number: 94/6.
- Dimensions: Height: 3.5 cm. Bowl Diameter: 17 cm. Base diameter: 8 cm.

9. General Description

The inside surface of the bowl decorated by a golden band, inside which there are some butterflies, plants and flowers in different shapes and colors; such as red, white, blue and orange. The central part of the bowl has a white background and some ornaments of pink flowers, butterflies, and birds standing on green branches (Figures 13, 14). While the bowl is white plain from outside (Figure 15).

9.1. Masterpiece No.4

- Type: Pottery Bowl.
- Manufacturing Date: 11th A.H/ 17th A.D.
- Storing Place: Faculty of Applied Arts, Helwan University, Egypt.
- Museum Inventory Number: 76/2/48.
- Dimensions: Height: 8 cm. Bowl Diameter: 15 cm. Base diameter: 8 cm.

10. General Description

Humans, birds and floral motifs ornamented this bowl. In the outer upper band there are some lotus flowers in yellow, blue, and orange colors, then surrounded by green leaves. In addition, three birds standing on green plant branches separated each group of those flowers. On the lower outer part; there two men and two women, all dressed in long folded Asian traditional clothes, setting in the wild among plants, trees and palm trees, look at a paper on a rock and seem to be discussing something altogether (Figures 16: 18). There is another interesting scene, where two women and a man setting inside a house, they seem to be discussing a matter and looking at a piece of paper on the table in front of them, while house curtains adorns the background, it worth to be mentioned that; we can differentiate between men and women by the hairstyle, where women have thick shiny raised hair, while men have short one. The third scene on this bowl depicts three men; two of them wore head covers, they all seem to be talking to each other and discussing a piece of paper in the middle, while the background is full of trees and plants. The last scene depicts two men presenting a piece of paper to a man and a woman inside a house with hanging curtains. The base of the bowl is in white color and without of any decorations (Figures 19: 22).

11. Analytical Study

11.1. The Landscapes and Floral Motifs

A Chinese religious belief was an important factor in strengthening the relationship between the artist and nature. Chinese-style decorations emerged based on the love of beauty, which led to the flourishing of the applied arts produced in China, especially those decorated with floral motifs like trees and flowers. Particularly, that Chinese pottery production had three bases; the shape, color and rhythm^{xxxiii}, which are all present in this study. Pink reddish flower is one of the most distinguished element of decoration on the bowls 1, 2 and 3, Which is an evident that although all bowls have different floral motifs, they all are similar in the main decorations, that gives the impression that the artist and the place of the production of all plates are the same. Also, butterflies in the same three plates, they are identical in the shape and color, which assures the previous idea. The lotus flower on the fourth bowl looks so special and different from the other three bowls. Chinese pottery was usually decorated by lotus flower in different shapes and sizes during the (8th - 9th A.H/ 14th - 15th A.D).

This style or design was transferred in Mamluke's pottery which imitated the Chinese^{xxxiv}. However, the lotus flower was already known for the ancient Egyptians as three types; white, red and blue lotus. It was the symbol of life, resurrection and renewal, depicted in many monuments called Sawsan and read as "ssn" in ancient Egyptian language.^{xxxv} So, the lotus decorated the Chinese pottery plates and those imitating the Chinese style. However, that does not mean that the origin of using the lotus flower as a decorative pattern is back to China, because it was depicted in many ancient Egyptian scenes. Therefore, it is possible to say that using lotus was transferred to the Far East or the Near East through trade and cultural exchange. Hence, it is confirmed that the Chinese art has been characterized by natural influence, whether it was the Chinese environment or elsewhere. Particular attention has been paid to depict the floral motifs the same as the real ones, and to combine the creativity of composition with the simplicity of designs and landscape in the same time^{xxxvi}. Therefore, we can say that a spontaneous mixture happened between the Chinese and the Islamic decoration patterns, especially the Egyptian pottery.^{xxxvii} Pottery of the Middle East during the 16th and 17th centuries was influenced by the elegance and fine taste of the Far East in general and the Chinese features in special, which was reflected on both the shape and decoration.^{xxxviii}

11.2. Human Motifs

The Chinese facial features are represented in the plate number 1 and 4 under study. These features appeared in Islamic artifacts due to the increase of the cultural and commercial exchange between the Middle and Near East, where the rectangular narrow eyes, with representing the whole face or at least $\frac{3}{4}$ of it, which all present here in the bowl number 1 and 4. Furthermore, the influence of the Chinese decorations style is obvious in the work of Muslim artists' especially adding movement to the scene, human figures characterized by elasticity and movement. While the floral motifs vital through depicting them in movement and different colors, which combine the calmness, diversity and vitality in the same time.^{xxxix} As for the clothes of human figures in the plate number 1 and 4 are purely in Chinese style, with no decorations and calm colors,

the hair cover looks like a cap (Kolonswa) and a belt that is under the chest directly.^{xi} Chinese hair cut was presented in the bowl number 1 and 4, where the hair is raised up like a bun, where women's bun are thicker and men's are small, so if the human's bun is big and thick it means it is a woman figure.^{xii}

11.3. Birds Figures

Muslim artist adapted and stylized birds' patterns to decorate and ornament pottery surface, in order to give it value and artistic enrichment. He mastered depicting wild, pet or fairy birds, in different styles, position, movement and colors.^{xiii} Furthermore, bird's paintings of the under glazed pottery is a traditional Chinese style, where details were taken into consideration in depicting the body, feathers and wings^{xiiii}. In bowls number 3 and 4, using birds on a floral background gave the decoration an artistic enrichment. The artist draw birds in moving position, as heads and wings were moving on the plants they were standing on. He used many colors such as yellow, blue and orange, in addition to the black color to highlighted outer shape of birds.

11.4. Writing Decoration (Inscriptions)

The Arabic calligraphy is the peak of artistic creativity, where calligraphers have created more than one hundred new types, the most important of which was the Thulus calligraphy, Galil Thulus (Heavy Thulus).^{xiv} Thulus calligraphy used on the bowl No.2. Thulus calligraphy is a hard one, which reflects the high skill of the calligrapher. We can differentiate between the Thulus and Naskh, as the first one was used on Islamic art and architecture especially during the Mamluk period in Egypt and Syria, while Naskh calligraphy was used in writing Quran and various correspondences on paper.^{xv} Shaiit phrases on the rim of the bowl 2 are very significant, as they were written in Thulus calligraphy, in addition to the date 1317 A.D and the calligrapher's signature altogether were written in the middle of the bowl. As for the denotation of the middle phrases "Mernish Haji Nasrallah"; the word Haji is derived from a word in the Arabic language and was used in the Persian language as well, which means "the Pilgrim, or the traveler to the house of God", as the word itself was used in the public Persian language as "immigrant" "being away from one's homeland". Also, sometimes the letter "هـ / ح" was substitute by the letter "H/ـ" which means "being far away from one's country".^{xvi} It is worth mentioning that this word was like a title written before the maker's name "Nasr Allah" in bowl 2. In this language and context; if we link the Shiit writings with the name of maker and date of production, we can conclude that this bowl was made during the Mamluke period and by a Shiite potter, who was influenced by the artistic chines style that was very commonly presented on the chines imitating pottery during that time in Egypt, Which confirms what have been noticed that potters usually were keen on adding their signature on the interior base of the pottery coated by a transparent paint, which was one of the common example of imitating Chinese pottery of that time^{xvii}.

Regarding the bowls dimensions; they are so almost the same for the diameter and the height. It should be noted that pottery glazing was greatly developed particularly during the period 8th to 12th centuries A.D in China, Middle East and Middle Asia; glazing was used as a suitable material with pottery, to give it brightness and luster while keeping the beauty and delicacy of the decorations.^{xviii} The repetition, similarity and balance are three main concepts noticed in both the Islamic and Chinese art in general; which are obvious in decorations of all bowls of this study. Although there are many obvious Chinese influences on these bowls, however the repetition concept was used in the Islamic art and architecture, so we can say that it was common concept. Repetition is the continuous succession of a decorative element on the masterpiece^{xix}; this succession can be horizontal, vertical or even circular, associated with the natural or environmental rhythm in general, which was reflected on artists and their outputⁱ. Whether repetition of the same element or repetition leads to the completion of the idea, the repetition is represented on bowls of this study. As for the balance concept in arts in general; The Greeks have emphasized since ancient timed that concept of beauty can be measured by what was dominant in the design, which is shown through the consistency and balance between decorative or artistic elements, and can be linked to verify a mathematical relationship between balance and decorative elements on art objects.ⁱⁱ It is possible to say that the dimensions between the decorative elements calculated accurately or carefully observed so that the viewer does not feel bored while looking at the masterpiece. In the case of decoration similarity on artifacts -whether vertically or horizontally or that the right side is identical with the left side or that the decoration of the upper part with the decoration of the lower part- is characterized by the gravity and elegance artistic and technicalⁱⁱⁱ, which is observed in the pottery bowl No.3.

12. Results

- The Chinese The study is focused on a group of pottery bowls, published for the first time, four bowls are stored in the Museum of the Faculty of Applied Arts, Helwan University in Egypt, and they hold register numbers (76/ 2, 49/7, 94/6, 76/2/48).
- The pottery can categorize as a Chinese imitation style, especially the Song dynasty (960: 1279 A.D), due to the similarity of the decorations on the pottery bowls and those of Song's, such as human motifs, floral motifs and bird figures.
- The 9th AH/ 15th AD century have witnessed the enormous number of importing pottery from China (Mamluk period in Egypt), those products when exported to the Middle East and Egypt characterized by the combination of the Chinese and Islamic decorations in the same time. Human motifs, the Asian clothes, hairstyle and the Chinese landscape, which is obvious in bowls Number 1 and 4 of this study.

- The floral motifs on bowls 1, 2, 3 confirms that they all were made in one place by one potter, due to the similarity of those patterns particularly the pink reddish flower, repeated in the same shape and artistic technique as well as the butterfly paintings. That implies the artist's influence of the Chinese style.
- The Egyptian potters and artists were greatly influenced by the imported Chinese products, whether in their decorations, colors or making technique, which is the case of this study. We can conclude that these bowls had three phases of which are the effect, affect and simulation.
- The bowls of this study characterized by the thin rims and lightweight, which also reflect the Chinese effect on the Egyptian artisan. Since the pottery is fragile and not easily transported from China to Egypt, so we can presume that these bowls made in Egypt.
- Bowl No 2 has Shiit writings in Arabic language and Thulus calligraphy. Thulus was very common in Mamluk Egypt, which can be notice through the usage of Arabic and Persian writings on the Imitating Chinese pottery during the 14th and 15th century AD. Through studying bowl No. 2; we can notice the signature of the potter "Mernash Hajy Nassrallah", and the date of the production 1317 AD. So, we can say it was made by an Egyptian Shiit artisan who was greatly influenced by style.

13. Conclusion

The study is concentrated on some pottery bowls, published for the first time, stored in the Museum of the Faculty of Applied Arts, Helwan University in Egypt, and they hold register numbers (76/ 2, 49/7, 94/6, 76/2/48). From this study, we can notice the direct relationship between the artist and nature in the Chinese beliefs, where decorations based on the love of the beauty, which flourished the floral ornamentation including trees and flowers. All masterpieces of this study had the artistic harmony in shape, color and rhythm. Through the floral decorations and landscape on the pieces of the study, we can notice using the pink reddish flower on bowls No 1, 2 and 3, that indicates the similarity in the main floral decorations, which means that the painter and the factor are the same. In addition, butterflies were also identical on those three bowls, which proves the same previous idea. The lotus flower appeared on the bowl 4 is very distinguishable, that design was used on the imitating china type during the Mamluk period. However, that does not mean that it was an only Chinese influence, the lotus flower itself was in the ancient Egyptian scenes. Thus, we can say that the lotus painting was transferred to the Fareast and the Near East by the trade and cross-cultural exchange, which proves that the Chinese art was influenced by nature, whether the local one or from other places. Plant ornamentations were so precise that imitates the real one and combining the brilliance and the grace of the scene in the same time. Consequently, produced a spontaneous mixture between the Chinese, Egyptian and the Islamic decorations in general. Regarding human motifs on the bowls No 1 and 4; we can notice that the facial features were mainly Asian, which are the same as what appeared on the Islamic masterpiece, particularly after the increase of the cross-cultural exchange and the trade with the Far and Near East. The entire bowl's study had the rectangular narrow eyes and the whole or at least $\frac{3}{4}$ of the face was depicted. The style clothes were mainly Chinese with calm colors, head cap and the belt under the chest. Chinese hairstyle was painted on bowls No 1 and 4 also, where the hair was gathered high in a bun. Birds' representations appeared on bowls 3 and 4, and interestingly used to ornament the floral ornamented surface of the pieces for artistic enrichment of the bowls. Birds represented in moving positions, where they moved their heads and wings while they stand on tree branches. The color diversity was noticed also, where different colors were used like yellow, blue, and orange in addition to the black color to highlighted outer shape of birds. As for the writing decorations, the Thulus calligraphy was used on the bowl No 2 considerably a hard one, which implies the skillfulness of the calligrapher. Shiit writings recorded on the rim of the bowl 2 have a great indication, where it was written in Thulus added to the maker's signature and date of production 1317 AD inside the bowl, which means that the maker was a Shii person living in the Mamluk period in Egypt, and influenced, by the Chinese art and pottery. Dimensions of these bowls are almost the same, regarding the diameter and height. It should be noted that pottery glazing was greatly developed particularly during the period 8th to 12th centuries A.D in China, Middle East and Middle Asia; glazing was used as a suitable material with pottery, to give it brightness and luster while keeping the beauty and delicacy of the decoration. Also, this study has highlighted the idea of repetition in art in general, which can be defined as a continuous repetition of an artistic or decorative element, whether this repetition was horizontal, vertical, bended or even circular, which is associated with the natural or environmental rhythm in general, which reflected on the artists' output. While the balance in arts in general was associated with the beauty measuring concept, by measuring what was dominant in the design, the consistency and balance between decorative or artistic elements, and can be linked to verify a mathematical relationship between balance and decorative elements on art objects, So that the viewer does not feel bored while looking at the masterpiece, In the case of decoration similarity on artifacts -whether vertically or horizontally or that the right side is identical with the left side or that the decoration of the upper part with the decoration of the lower part- is characterized by the formality and elegance and artistic and technical, which is observed in the pottery bowl No. 3.



Figure 1: Floral Motifs and Butterflies Decorated Bowl No. 1 from The Inside
Figure 2: The Pink Rose That Adorns the Middle of Bowl No. 1 from The Inside



Figure 3: Details Of The Decorations Of Bowl No. 1
Figure 4: The Human Motifs That Adorn Bowl No. 1 from The Outside



Figure 5: The Floral Motifs That Adorn Bowl No. 1 from The Outside
Figure 6: Another Side of the Decorations of Bowl No. 1 from The Outside



Figure 7: The Base of Bowl No. 1
Figure 8: Floral Motifs and Inscriptions Decoration That Adorn Bowl No.2 from The Inside



Figure 9: Details of the Decorations of Bowl No. 2 from The Inside
 Figure 10: Illustrate the Inscriptions Shown On Bowl No. 2 from The Inside



Figure 11: Floral Motifs That Adorn Bowl No. 2 from The Outside
 Figure 12: Another Side of Floral Motifs That Adorn Bowl No. 2 from The Outside



Figure 13: Floral Motifs and Bird Paintings That Adorn Bowl No. 3 from The Inside
 Figure 14: Details of the Decorations of Bowl No. 3 from The Inside



Figure 15: The Base of Bowl No. 3
 Figure 16: Floral Motifs That Adorn Bowl No. 4 from The Inside



Figure 17: Decorations of Bowl No. 4 from The Outside



Figure 18: Details of the Decorations of Bowl No. 4 from The Outside



Figure 19: Bird Paintings Decorated Bowl No. 4 from The Outside



Figure 20: The Human and Floral Motifs That Adorn Bowl No. 4 from The Outside



Figure 21: Another Side of the Human Motifs Decorated Bowl No. 4 from The Outside



Figure 22: Floral Motifs and Bird Paintings That Adorn Bowl No. 4 from The Outside

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The Slip, is a fine layer of Tafla (Calcareous clay), which is put sometimes on the core material before painting it for two main reasons; firstly, to hide the original material color and gives it a beautiful colorful effect, Secondly, to makes the paint Adhesive where in that case the slip is usually full of Silica, for more information: Alfred Lucas, Ancient Egyptian Materials, Translated by Zaki Eskandar, Madbouly Library, 1st Edition, Cairo, 1991, p. 278.
**When talking about pottery; we should mention that there are many types of ovens used in burning the pottery products, many were find in Islamic Egypt such as what is called in Arabic "El-kour الكور", which is an oven that enables the oxygen to pass through it. While there is another type called "El- Tanour التتور" which is built of the burnt mud, usually wide from the bottom and narrower at the top, and has a hole in its floor connected to the firehouse. The design of ovens played an important role in distributing the flame inside, which leads to amazing color degrees of the pottery due to the chemical interactions. In addition, there is a big need for the high temperature heat during the glazing process, therefor the potter has to distribute the masterpieces and utensil in the oven, and taking into consideration the time need for each one too. The potter usually follows up the burning process through the "Spy Hole", where he can check on the pieces during the process. Please check Mahmoud Ibrahim Hussein: Pottery in Islamic Egypt, Nahdet el Sharq Library, 1984, pp. 71: 73.
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