THE STUDY OF FIVE CASES OF SLIP PAINTED BUFF WARES WITH PLANT MOTIFS ABSTRACT IN BONYAD MUSEUM IN TEHRAN

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Abstract. About Two Centuries after Islam appearance, Pottery Production in Islamic lands underwent profound changes. In Iran, The main share of Samanid artists is to revive traditional artistic Customs and evolve slip painted pottery having been expressed as the most widespread and various kind of pottery in Islamic eastern lands and is of various decorative patterns. At museums and diverse collections of world, there exist so many Samples of This pottery kind which some of them are of certify Cate and several have not been studied yet. In treasury of Tehran Bonyad Museum, 25 cases of Slip painted Buff wares are maintained that no information has been published about introducing these objects before. This study is of descriptiveadaptive type and its data collection has been conducted through a field and attribution method in which corresponding five cases of these objects with certificated samples in the rest of collections has been performed with the aim of introducing and identifying these objects and responding to these Two questions about date and probable construction site of these pots and finally this result was achieved that all five samples are from Nishapur’s productions and related to the 3rd and 4th centuries of lunar year.

Keyword: Slip painted Buff ware, Bonyad Museum, Nishapur, 3rd and 4th centuries (LY), plant motifs abstract

INTRODUCTION

Whit Islam appearance, potters followed previous methods and traditions. This event, however, did not last over two centuries. Commercial communications whit Far East, especially China, and entrance of Chinese goods and potteries to Islamic lands Caused considerable developments in pottery productions. Potter artists applied novel techniques in creating potteries types through imitating some Chinese cases and irrespective of mere imitation. Abundance of cases attributed to Islam world east is indicative of this fact that slip painting has been the most general ornament on glazed post in Iran’s eastern regions in initial Islamic centuries. This kind of pottery has been recognized as ‘’Samanid pottery ’’, in that it was made more in Samanid era (395-204 L.Y / 819-1005 A.C) and around borders of this government including korasan, Mavara-al-nahr, and kerman The ornamental way of these products and diverse and’ combined ornamental patterns such as abstract’ statuary, inscriptional motifs, wide application of colors and construction quality of these pots reflect growth and bloom of pottery in this era. In parallel, with aim of introducing and identifying fire samples of Slip painted Buff wares pot located in treasury of Tehran Museum, we need to answer these question: 1. in which region has been probable construction centers of Slip painted Buff wares pots under study located in treasury of Tehran’s Bonyad Museum? 2. what date are pots under study located in Tehran’s Bonyad Museum related? In order to identify the objects under study, at first the object was precisely examined with aim of a magnifier and noteworthy things were written down. Then imaging was done from different angles with suitable color measure and for examination of destruction and superficial damages digital lope was used.

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After finishing necessary imaging, documentation, drawing and measurement were conducted for the object’s technical drawing. Also, to answer the survey questions, the main study resources of this kind of post, report of examinations and archeological excavations and related surveys were precisely studied. First, in order to recognize and introduce Slip painted Buff wares pot and to have notification about the main production centers and relative dating, and then by referring to foreign museums and domestic ones and also through referring to study resources, the corresponding study was conducted. This study is investigated visual characteristics of these samples through a descriptive-adaptive method and information collection is done by using field – attribution method.

Background of the study

The first survey and comprehensive introduction of Slip pots was done by Wilkinson in the form of study and publication of abundant pots resultant from Metropolitan museum excavations of Nishapur. He, in addition to studying and publishing the discovered material, offered the first specific classification for this kind of pots having been done more by considering ornament, Technique, motifs color and work bed and caused creation of a pattern having been accepted by many scholars (Wilkinson, 1973). Other researchers also, by following wilkinson’s classification or offering a new one, devoted Islamic pottery publication to study and analysis of this pots’ type (Lane, 1948 Fehrevari, 1973, Gerobe, 1976, Fehrevari, 2000, Watson, 2004) Ghouchani (1965) and pancaroglu (2007) also studied about koufi inscription of this kind of pots. Some types of slip painted pots have also been introduced and examined in theses (Choubak, 2004) and the articles resultant from archaeological excavation and examinations in different regions (Mousavi, 1997, Mortizaei, 2002, Mortizaei and kiani, 2006, Mousavi Haji and Ataei, 2010). The various motifs of these pots have been examined by several researchers such as Fitzherbert study. (Fitzherbert, 1983). Bullit also with a different approach has embarked on studying pottery’s diverse styles and their relationship with various social positions (Bullit, 1992). Some scholars including shobeirie Douzini belive that in Nishapur’s samani pots, besides Samanid art, the effects of Manavi, Byzantine, and saqdi art, etc are also identifiable in these Pictures (Shobeiri Douzini, 2010) and some such as Hosseini Yazdi Consider Nishapur’s pots as the first visual works of early Islamic era. Hosseini Yazdi, (2014) and Ataei (2014) also by referring to archeological evidence, in addition to Nishapur, Afrasiab (Old Samarqand), show wide regions including central Asia, great korasas, Sistan, a part of Southern seashores of Caspian Sea and kirman as the spread limit of slip painted pottery. Moreover, Tamaddon Yazdian, begins to study about slip, or muddy coverage, application in Iran’s pottery history from Neolithic era to Ilkhanid era.(Tamaddon Yazdian, 2006) Some researchers have also put construction and ornament techniques and execution method of slip pottery under consideration and study (Keblow, 2003)

However, to date no study has been done on slip painted buff wares, located in Tehran’s Bonyad museum. This issue caused that, through a corresponding study of these pots, probable Construction site and relative chronology of these objects are put under consideration.

Artistic situation of the 3rd and 4th centuries (LY) in Iran.

Culture and art, bloomed in the 3rd 4th Centuries of lunar year (nineth and tenth of AC) in Samanid Mavara-a-nahr (Western Torkistan) and Khorsaran, demonstrates one of the most fundamental civilization facets of history related to early Islam centuries. Samanid art was directly following Iran’s artistic art that offered an exceptional development out of that artistic tradition. This art rooted in regions and zones being the place of diverse and numerous effects and base of caravanian crossed ways in central Asia, so it captured various motives, started a new pattern and created an integrated artistic style bloomed by invigorating incentives of Islamic international culture (shrato, 1997, 47). In fact, Samanid era is the national resurrection era in Iran after Islam

Cauising appearance of novel culture and art with Iranian features, and therefore, this era can be
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termed as one of the most obvious and innovative periods of Iran’s history in science and art. In this era the two features, namely, ism and nationality were considered so much. In other words, in history of Islamic Iran, Iranian nationality and Islamic ism followed seriously its own compatibility and cultural commonalities from this era (pope 1987, 31). This compatibility of Ancient Iran’s culture with Islam world is considered as the greatest service of samanian to Islam and Iran (fry 2006, 140). In this era, different kinds of arts such as architecture and related arts, painting, metalwork, glassblowing, textile and especially pottery found revitalization and a novel position. These works are so paramount that study in each of the mentioned artistic branches could be the title of so many books and articles.

Main elements in ornamenting slip pottery

Pottery industry at this time, among other artistic works, in the most pervasive evidence of artistic life. In this period, pot and pottery entered a new stage and profound developments occurred in its construction, ornament and application method.

Before describing ornamental technology of cream slip painted pottery in the third and fourth centuries (LY) in Iran, it seems necessary to examine keywords in production stage of slip painted pottery more closely, i.e., the words such as clay mud, muddy coverage, coloration and leaden glaze.

Clay mud: The main material is clay. Clay is a mineral abundantly existing on the Earth surface and has been achieved from decomposition of different stones through the time. Through mixing this material with water, mud is achieved that is used in pottery industry after being washed and kneaded to give different forms. Pottery’s usual mud proportional to its composed materials, size and form of available particles, is of different adhesive feature. In fact, this feature and its extent is of direct relationship with forming quality of pottery mud.

Typically, workshops and production centers of pottery, proportionate to geographical ambience and environment, enjoy native materials being different from other kinds of mud which are used other centers regarding composition. Certainly, is possible to make deliberate changes in needed muds to produce some kinds. This mud is among the oldest compositions being used to make different kinds of pottery from long time ago and is of colored spectrums proportionate to the compositions used in it or the extent of baking method (Balfet, Berthelot, and Monzon, 1989, 47-51, Yon, 2982, 181)

Mud Coverage: mud coverage or slip is a solution achieved through mixing clay with water. This slurry could be thin or thick as you will, and although it is applied in white or milky color more, but sometimes is also used in cream to black colors. In addition, slip color is sometimes chosen purely different from the potteries and occasionally with the same color of it, so that it becomes difficult to distinguish between slip and the main mud (Yon, 1981, 83). Applying muddy coverage is precededent (from pre-history) in pottery industry in order to cover and smooth rough surface. They have been in use not only by applying mud coverage but also as a suitable bed for so many ornamentation like painting, burnishing, branding, and engraving. Potters were covering the container with slip after the formed pot becoming semi-dried or before baking. They enjoyed three diverse methods in doing that: immersing the container into slip, pouring slip on the container by a small bowl and/or smearing a piece of fabric with slip and rubbing it on the container and the intended spots (Balfect, Berthelot, and Monzon, 1989, 121).

Rogers believes that because of lacking tin mines in Islamic land and its high price, potters started looking for a method to achieve a white background for creating Motifs on pots. These efforts lead to producing white slip (Rogers 1995, 259). Invention of this technique enabled Muslims to
ornament their products with colorful motifs for the first time and without any restriction create motifs having delicate patterns because of color movement beneath glaze (Fehervari, 1973, 92)

**Coloring:** In slip painted pots, ornamentation is created on it through painting and colored materials are in slip-addition, i.e., at first clay body of pot being made from buff or red mud was covered with a slip layer and then motifs were created on the coverage through a colored materials mixed with a kind of muddy mediated Art the end, pot’s surface was being covered with leaden glaze (Fehervari, 2000, 50). The colors generally being used for background included cream white, black and red. The colors being applied for painted ornamentations were green, yellow, ochre, orangish pink and various spectrum of brown (Shrato, 1997, 64-65)

**Leaden glaze:** This glaze has been applied on too many of pots kinds in Islamic era and acted as one of paremoua fluxes to bring down quartz’s melting point as the major material of glaze (Mason, 1992, 67). This glaze has been favored through immersion method and/or pouring by a little bow or by brush on crocks.

Lead oxid’s baking degree is around 800 to 1200 c˚. Using appropriate rate in glaze causes that the melted glaze achieve desired flow, run easily on crocks and cover them homogeneously and also brings glass flash to glaze. (Searle, 1930, 247-230).

Artists found out that the final solution for color movement in painting beneath glaze during heating in kiln is to combine the color agent with a slip at the same material with pot’s body. In this way, colors when being beneath leaden glaze and heated in kiln, stay still and not move (Fehervari 2000, 50, Jenkins, 1983, 11).

In fact, the main objective is to convert the ornamented surface of cream or red crocks to smooth and homogeneous one, exactly like surface of common porcelain being routinely imported. Color materials could be used alone additive, so that their superficial presentation frequently seemed the same (Henshaw, 2009, 65-66).

**Buff wares in the 3rd and 4th centuries (LY) in Iran**

The first specific classification for this kind of pottery was offered by Wilkinson (1973). His classification was more done based on method of ornament and color of motif and work bed so that many researches accepted it and used with brief changes sometimes (Fehervari, 2000, 5o). Nonetheless, some classification have also formed based on motifs kind (inscriptional, geometrical, plant, human, etc.) (Watson, 2004, 205-251) The most common categorization of this crocks type based on technique of ornament and color of motifs and bed presented by Wilkinson is as follows: 1. Black on White ware, 2. Slip-painted Ware With Colored Engobe, 3. Ware with Yellow-staining Black, 4. Opaque White Ware And Its Imitations, 5. Buff Ware 6. Polychrom on White Ware

Slip painted Buff wares is the one being discussed in this research and in the following its characteristics are addressed.

Buff wares achieved in excavations of the 1930s and 1940s are among the greatest pottery secrets of Iran in Islamic era. (Grube, 2005, 45) these being also famous as colorful crocks were acquired from the most fathomless well stories and basements of Nishapur and their built date back to the early third century (LY) (Dimmond, 1957, 162). The term “buff ware”, not only relates to ornamentation but also to the main color of pottery being only observable on the container base (pancaroghlu, 2007, 81).

Slip painted Buff wares are considered among the most extraordinary pottery of Islamic era because of warmth, strange mobility and abstraction of patterns and audacity in coloring. Most of them, however, have hurriedly and carelessly been built both in construct and motifs (Watson,
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2004, 247). Motifs of the so called buff wares consist of human and animal statues, plant patterns, and koufi inscriptions Having been hold together in a compact pattern and the background itself also contains individual and distinguished elements. These motifs have been formed under the influence of sasani’s court art led to a kind of non-religious pottery being only observed in Nishapur (Atinghavezn and Graber 2005, 308-9). Geometrical and plant motifs include traverse and plaid cross-hatching and the things like that having filled the space between alive motifs and also flowers, spotted circles and small unclear pattern generally could be said having more complex background than other groups. Abstract geometrical and flowered motifs with potteat pictorial compositions and overall patterns have covered all around the surface. Accepted in all adjacent regions and traded to other cities (Wilkinson, 1973, 3)

It seem that some slip painted buff wares have been built peculiar to Nastouri Christians inhabiting in Torkestan and it is possible that non-Muslim potters and buddhists dwelling in khorasan have made these work. It is not far-fetched, in the on those days in cities like Nishapur, there existed followers of diverse religions such as Christianity, Judaism and Zoroastrian (Ibid, 6). Nevertheless it could be said that cross motif in buff wares of Nishapur was of Christian context, however it is also possible that these croads have not exclusively been built for Christians (Wilkinson, 1963, 122).

Slip painted Buff wares, in view of number, are among one of the greatest discovered groups in Nishapur. Some scholars consider these croads as the ones with everyday use. The feature of these ones is to make images with marginal lines in black color of manganes. (Wilkinson, 1973, 3: Rogers, 1995, 260). This group of crocks is Characterized with a yellowish and rarely mustard background that multi-color compact ornamentation with green, manganese purple, tomato red, yellow, mustered, and white colors have been painted on it and covered with colorless leaden glaze. In this kind, colors are more transparent than other slip painted pottery. Mud color and slip of background for this kind of buff wares is dominantly buff, but in some case this slip color is clear that it can be called as ivory-colored (Wilkinson, 1973, 4: Fehrevari, 2000, 50: Morgan, 2005, 53). Wilkinson believes that fine samples of these works are of ivory background. In some types, an opaque yellow has covered all around the background (Wilkinson, 1973, 6).

This pottery often hold a symmetric and unadorned form and a heavy base and are also a little concaved with small corrugations and an almost smooth wall. Other types are of wide frame with little base, a bout – shaped bowl and by imitating from samera’s pottery, with short and curved walls (Morgan, 2005, 53). Forms we can consider for this kind of pottery in clade: 1. A bowl with spherical body, 2. A bowl with relatively spherical body having a vertical wall on brim, 3. A bowl with convex wall having smooth brim, 4. A bowl with long walls, 5. A bowl with long walls having projected a little at the on the brine, 6. An armed jug or vase, 7. A cup with vertical and smooth walls (Wilkinson, 1973, 8-28: Yoshid, 1972, 63: Watson, 2004, 249-251)

According to Wilkinson, slip painted buff ware of Nishapur have not been produced before the third (LY) and ninth century (AC) and were being built during the two centuries of the third and Forth (LY) ninth and tenth (Ac) and in early fifthe century (LY)/ early eleventh century (AC) their built was abolished (Wilkinson, 1973, 3). It’s said, however, that cream pottery were peculiar to Nishapur and were not produced elsewhere (Fehervari, 200, 50). Several pieces were acquired with simple ornamentation in Marv and Afrasyab (Wilkinson, 1973, 3: Watson, 2004, 248). Some samples were also found in Gorgan and Qomes (between Simnan and Shahroud) (Wilkinson, 1973, 3)

There exist 25 Slip painted Buff ware in No. 1 pottery treasury at Tehran Bonyad Museum that no studies have already conducted on them. Of these, 5 ones of pottery having abstract plant, geometric motifs were chosen and regarding form, motif and based on the greatest amount of
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harmony, relative dating and probable centers of their built were specified that those samples are introduced in the following.

**Introduction of study samples**

**Sample number 1:** This work with 34849 No. was documented in Tehran Bonyad Museum being 10 cm in height, 24cm in mouth diameter, and 12/4cm in its base diameter. (Picture No: 1 and 2) Body material is clay and in cream color having enough baking time. The pot is of motif and color inside and the colors green, yellow and black were used in coloring object. This pot has been produced using potter’s wheel. Existence of parallel corrugations being contact place of hand over mud and is observable at outer surface and container bottom and the whole symmetrical form corroborate this assertion. On the inside surface, in contrast with what seems the first, symmetrical composition has not been observed in drawing plant motifs. Abstract motifs of plant’s different parts were regarded as the main motif that in this regard is of complete similarity with the sample located in Metropolitan museum, i.e., No.40. 170. 97 (Picture No. 3) being attributed to Nishapur and the 3rd century (LY). In designing this motif the artist tries to convey movement and rotation presentation to the observer in an exact way and with maximum emphasis. From container’s brim along with wall, a band has been drawn all around the pot with hollow semi-circles in relatively regular distances on both sides of band. The outer part of this pottery has been ornamented with leaf-like ornamentation perpendicular to wall and along with brim all around the pot. This object regarding form resembles the samples located in metropolitan museum: No. 38. 40. 290 (Picture No. 4) achieved from Nishapur and relating to the third century (LY) and the sample introduced in the book In Search Of Persian Pottery: Yoshida, 1970, 40 (Picture No.5 ) the Forth century (LY) and Nishapur city. By considering similarity cases, the work is probably relating to the third and fourth centuries (LY) and its construction site might be Nishapur.

![Picture number 1](image1.png)

**Picture number 1.** Bowl’s interior, Bonyad Museum (Authors).

![Picture number 2](image2.png)

**Picture number 2.** Bowl’s surrounding view, Bonyad Museum (Authors).

![Picture number 3](image3.png)

**Picture number 3.** Nishapur, 3 century (LY) Metropolitan Museum 40.170.97

![Picture number 4](image4.png)

**Picture number 4.** Nishapur, 3 century (LY) Metropolitan Museum: 38.40.290

![Picture number 5](image5.png)

**Picture number 5.** Nishapur, 3rd and 4th centuries (LY) Yoshida, 1972: No. 40

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Sample Number 2: This work was documented with 34247. No being 6/9cm in height, 18.6cm in mouth diameter, and 9/5cm in base diameter. (Picture No. 6 and 7) Body material is clay and in buff color having adequate baking time. Pot’s inside contains motif and color and for coloring the object, the green, yellow and black colors were used. This pot has been made through potter’s wheel. The evidence for that is existence of parallel corrugations being contact place of hand over mud and can be seen on outer surface and container bottom and also general symmetric form. The background is buff and having been decorated with little and large dots. The motifs have been rounded in black color and ornamented in green and yellow colors. In center of the pottery, the abstract intertwined motifs from plant stem resemble the samples located in metropolitan museum: No. 39.40.4 (Picture No. 8) relating to the third century (LY) and the other sample in the same museum: No.39.40.72 (Picture No. 9) relating to the third and fourth centuries (LY) both achieved from Nishapur. The plant motifs are not of a marginal role, but they are visualized as abstract and convey growth and bloom to mind simultaneously. The inner margin of the pot from brim has been drawn in a relatively wide band with hollow semi-circles on both sides of the thick band with somehow regular distances. The pot’s outer part from-brim all around pot’s wall has been ornamented with a leaf-like pattern and parallel lines perpendicular to the pot’s wall in black color. This pottery regarding form is similar to the sample located in Metropolitan museum: No. 38.40.290 (Picture No.10). Relating to the third century (LY) and the samples in traduced in the book In Search of Persian Pottery: Yoshida, 1972: No.40 (Picture No. 11) relating to the Forth century (LY) both related to Nishapur. By considering the greatest extent of similarity for this work is probably related to the third and Forth centuries (LY) and its built site might be Nishapur.
Sample number 3: This work was documented with the number 6490 being 9/4cm in height, 24/1cm in mouth diameter and 11/5cm in base diameter. (Picture No. 12 and 13). Body material is clay and in cream color having adequate baking time. Inside of the pot holds motif and color and in coloring the object the colors of green, yellow and black were used. This pot was built through potter’s wheel. The evidence for that is in parallel corrugations being the contact place of hand on mud and is observable on outer surface and pot bottom and also general symmetric form. The background surface of the pot was ornamented with checked lines (net-like). The motifs were surrounded by black colored in green and yellow colors, like the samples located in metropolitan museum: No.37.40.151 (Picture No. 14), relating the third century (LY) and Nishapur and the case introduced in the book pottery Art IN Iran: (Kiani, 1978, number 21406), (Picture No. 15) relating to the Forth century (LY) and the sample in Iran Bastan museum: number: 3054 (Picture No. 16), related to the Forth century (LY) and Nishapur. On the above mentioned pottery, two simple bands perpendicular to each other have divided the pot into four sections. Symmetrical composition in drawing motifs was quietly observed, in each section the intertwined bands created a circle within it a follower motif like the samples (Pictures number 14 and 15) was drawn. Surrounding the created composition, flower and leaf motif were symmetrically drawn. The pottery in view of executing the intertwined bands pattern and flower motif is of too much resemblance with the sample kept in Metropolitan museum (Pictures No. 14 and 16), and the introduced sample in the book pottery Art in Iran (Picture No. 15) relating to the fourth century (LY) and belonging to Nishapur and the sample present in Iran Bastan museum (Picture No. 16) belonging to the fourth (LY) and attributed to Nishapur. The pot’s outer part is drawn with a leaf-like pattern in form of downward triangle with parallel and vertical lines in it with repetition all around the pot in black color that in this regale is of similarity with the samples present in Metropolitan museum: No.37.40.151: 39.40.68 (Picture No. 17 and 18) and the sample kept in Broklyn museum: No.73.94.3 (Picture No. 19) relating To The fourth Centuries (LY) and Nishapur. Through Considering Similarity items, this work is probably related to Nishapur and the third and fourth Centuries (LY)
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Sample Number 4: This work was documented in 33295 number being 9/4cm in height, 25/6 in mouth diameter, and 14/5cm in base diameter. (Picture number 20 and 21). Body material is of clay and in cream color having enough backing. The pot inside contains motif and color and in coloring the object, green, yellow and black colors were used. This pot was produced by potter’s wheel. The evidence for that is in existence of parallel corrugations being as the contact place of hand on mud and is observable on external surface and pot bottom and also the whole symmetrical form. The pot’s background surface was ornamented with net-like checked lines. The motifs were drawn in black color and colored in green and yellow colors. At the center of pot, inside a circle-shaped cadre a pattern like a brande burg has been drawn that in this view resembles the item located in Brooklyn museum: No. 73.94.3 (Picture No. 22). The plant motifs in this item are of pivotal role in ornamenting pottery. The pot’s surface producing a circle frame at the pot center, the in this regard look like an item in Brooklyn museum: No. 73.94.3 (Picture No. 22) and relating to the Forth century (LY) and another item from metropolitan museum: 40. 170.9 (Picture No. 23) relating to the third century (LY) and both items attributed to Nishapur. Motifs movement and rotation on the pot wall is in eight-section form within cares having been drawn by simple circle bands connected to each other all around the central core and plant motifs have been reiterated by two patterns of four-leaves flower all around and a flower with stem and six leaves in all cadres alternatively. Among other motifs is geometrical motif of triangle being put between circle cadres in such a way that triangle’s sharpness is connected at the pot center that in this view is similar to the item located in Metropolitan museum relating to the third century (LY) and belong to Nishapur. The pot’s outer surface was ornamented by diagonal lines on brim and in iteration from in black color. This pottery is comparable with the item located in Metropolitan museum: No. 40.170.9 (Picture No. 24) relating to the third century (LY) regarding external ornamentation of body and form and in view of form is analogous to the item kept in Brooklyn museum: No.73.94.3 (Picture No. 22) and related to the fourth century (LY) and the other item being in Metropolitan museum: No.37.40.151 (Picture No. 26) related to the third century (LY) and another item: No.338.40.181 (Picture No. 27) related to the second, third and Forth centuries
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(LY) and acquired from Nishapur. Though considering similarity items, this work might belong to Nishapur and the third and fourth centuries (LY).

Sample number 5: This work was documented as the number 42622 being 8/3cm in length, 21/2cm in mouth diameter, and 9/8cm in its base diameter. (Picture No. 28 and 29). Body material is of clay and in cream color having enough backing. Pot’s interior is of motif and color and in coloring the object green, yellow and black colors. this pottery has been made by potter’s wheel. The evidence for that is existence of parallel corrugations being the contact place of hand on mud and is observable on exterior surface and pot’s bottom and also the general symmetrical form. the pot’s background has been ornamented with checked (net-like) lines, plant abstract motifs were rounded by black color and colored with green and yellow colors that in this view resembles the items present in Barakat gallery: No. AMD.78 (Picture No. 30), relating to the third and fourth centuries (LY) and central Asia, an item in Fitwilliam museum: No.OC.152-1946 (Picture No. 31) relating to the fourth century (LY) and the other item in Metropolitan museum: No.39.40.68 (Picture No. 32) related to the third century (LY) having been attributed to Nishapur. The harmony between geometrical forms composition and abstract flower and shrub is among
characteristics of colorful and painted pottery in Nishapur. It seems that this composition was the favorite pattern for pottery bowls. In this pot, strength and integrity in design structure, order and symmetry were intended by the designer artist. Two green bands perpendicular to one another pass the pot center and divide it into four parts and within each part leaves have been designed in the center so delicate that their ends connect one another along with pot’s brim and with motifs like leaf that regarding leaf-like motifs and simple transverse bands is of great analogy with an item in Barakat gallery (Picture No. 30) related to the fourth (LY) And Central Asia, a sample in Fitswilliam museum (Picture No. 31) relating to the fourth century (LY) and a sample in Metropolitan museum (Picture No. 32) relating to the second and third centuries (LY) and Nishapur. The container outer Part has been ornamented along with pot brim by black color and in iteration by leaf-like triangular motifs. This pot in view of form is comparable with samples located in Metropolitan museum: No. 37.40.151 (Picture No. 33) related to the second and third centuries (LY) and the other sample in the same museum: No. 39.40.68 (Picture No. 34) related to the third century (LY) and a sample present in Brooklyn museum: No.73.49.3 (Picture No.35) related to the fourth century (LY) the all three ones have been attributed to Nishapur. By considering similarity Cases, this work is probably belongs to Nishapur and the third and fourth Centuries (LY).
CONCLUSION

By renaissance start in Iran’s eastern land’s taking place with appearance of Iranian independent dynasties such as Samanid, pottery art within these lands enters a new stage and use of slippery technique probably started from this time. Artists applied slippery painting on a bed to prevent colors movement beneath slip because of temperature effect. In treasury of Tehran’s Bonyad Museum, there exist 25 slip pottery Buff ware on cream background that no information has already been published on them. this Research has been done based on a study of 5 cases of slip pottery Buff ware, located in treasury of Tehran Bonyad Museum, and through a descriptive – corresponding method. In all samples, exterior ornamentation of clay pots were so simple and incomparable with interior ornamentation. The ornamentation have been conducted as multi – iterations around the pot’s exterior walls. Interior ornamentation completely overlapped with motif and color. Color composition in these clay pots is triple combination of green, yellow, and black colors. The study aims to introduce and relatively date and then specify built place of the samples under study that at last through considering similarity cases, regarding motif and form of the samples under study with the rest of similar cases in collections and Museum, these works are probably related to the third and fourth centuries (LY) and Nishabur. The method of date gathering in this study was a field – attributive one.

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