**1. IDENTIFICATION**: (Artist, title, date, size, country of origin, period/style)

188. BASIN (BAPTISTÈRE DE ST. LOUIS)
Artist: Muhammad ibn al-Zain  
c.1320-1340

**2. FORM**: (use of design elements/principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

3 friezes - court scenes, battles, and hunting expeditions  
Figural art, animals, patterns

**3. MATERIALS AND TECHNIQUE**: (art making processes)

Brass inlaid with gold and silver

**4. CONTENT**: (subject & genre: iconography, symbolism, the story)

Some symbolism unknown  
Some figures may represent furusiyya (or good horsemanship)  
Expensive materials & great skill → royal patronage

**5. ORIGINAL CONTEXT/SITE/INTENDED FUNCTION OF THE WORK**: (Overlap to #6)

Created by the Mamluks  
used for washing hands at official ceremonies

**6. INTENDED PURPOSE & MOTIVATION** (why was it made?); **PATRON/AUDIENCE** (who was it made for?);

**ARTIST’S DECISION MAKING**:

Patron or buyer was probably wealthy or royal  
Made to serve it’s ritual purpose while also being a symbol of power

**7. INNOVATION/CHANGE(S)**:

Lack of prominent inscriptions, focus on the imagery

**CONVENTION/TRADITION(S)**:

Has a functional purpose like other luxury art

**8. THEME(S)**:

Society, power

**COMPARE TO ANOTHER WORK**:

Like the Pyxis of al-Mughira, this piece is luxury art and shows figures. Based on the materials, the patrons were probably very wealthy. However, this piece was used for a different practice and by a Mamluk.