79. Bowl with Mosaic in Brown, Orange, Rust, and Yellow


For reproductions of similar bowls see Dimand, Handbook, p. 164, fig. 132; 7000 Years, no. 586; Survey, pl. 659 B (called "Transaxian Slip-painted ware"); Wilkinson, nos. 23.

79. Bowl with an Inscription in "Flowers and Kufic"

Nishapur, ninth to 11th c. Height 3½ in., diameter 10½ in.

Under a colorless glaze, the bowl is decorated in deep brown and red slip on a white engobe ground. As in other cases the highly stylized urani inscription probably renders a wise advice.

For similar bowls see Dimand, Handbook, fig. 132, p. 165; 7000 Years, no. 572; Survey, pl. 416 A; Wilkinson, nos. 20 and 22.

80. Bowl, Decorated with a Prince on a Throne Surrounded by Courtiers and a Sphinx

"Mina" Ware," Rayy, early 11th c. Height 3½ in., diameter 8 in.

One of the special glories of Iranian ceramics is "Mina" Ware—polychrome ceramics from the kilns of Rayy. As the kilns were destroyed by the Mongol invaders in the first half of the 13th century, it is easy to date the pieces.

For other Mina ware see Dimand, Handbook, pp. 185, 188, 189; Survey, pls. 651-73; Wilkinson, nos. 66-69.

81. Flat Bowl, Lustre Ware

Gurgan, 13th c. Height 2½ in., diameter 9 in.

The bowl is decorated with a deer in the center surrounded by a border of arabesque scrolling along the inside border. In the 12th and 13th centuries other kilns besides Rayy came into prominence. Unlike Rayy, however, they were not destroyed by the Mongols and continued to produce ceramics after the conquest (see cat. 62).

82. Pitcher, Terracotta in an Animal's Head

"Blue and black ware," Kashan, 15th c. Height 13½ in.

Besides the animal head used as decorative potter, the body of the pitcher is encircled by a frieze of birds in arabesques. An awareness of and love for animal forms was a constant theme in Iranian art. (Note the magnificent zebel and deer in Amdash pottery of the 1st and 2nd millennia A.D.)

83. Tile from the Frieze of a Mosque

Kashan, 14th c. 14½ x 14 in.

Inscription in nulthi script on overglaze decaloration over a background of arabesques with small rhumbs. Mosques were often decorated with rows of tiles inscribed with verses from the Koran. For reproductions of this series see Survey, pp. 744 A and B, pl. 734 A-F for single tiles.

Tiles from the same frieze as this are in the Metropolitan Museum, New York; and the Seattle Art Museum.

84. Flat Plate Decorated with the Bust of a Girl

"Kishachi ware," 13th c. Height 2½ in., diameter 13½ in.

This is an example of Kishachi, a provincial product never made after a village in the Caucasus from which most of the known examples were taken. It has a certain charm but cannot compare in sophistication with the products of the royal kilns in Isfahan. See Dimand, Handbook, fig. 139, p. 232; Survey, pl. 769-94; Wilkinson, nos. 80-81.

85. Deep Dish with Copper Lustre Decoration

Hispano-Moresque, Valencia, Spain, third quarter 13th c. Diameter 14 in.

The plate is decorated with a coat of arms in the central circle and fourteen ribbed pointed panels radiating from it. On the underside are fern leaf scrolls.

After the completion of the conquest of Moorish Spain by Ferdinand and Isabella in 1492, Islamic pottery remained in Spain working for the new Christian patrons. Valencia continued to be the center that produced the new ware, in which armorial decorations were common. This Hispano-Moresque pottery forms a bridge between the ceramics of the Islamic world and those of Italian majolica (the name probably deriving from the Spanish island Majorca).
81. Pitcher, blue and black ware

82. Tile from the frieze of a mosque
Metalwork

Islamic smiths produced as fine metalwork as any of their colleagues who created pottery, glass, or miniature paintings. The same decoration of calligraphic inscription and arabesque is common to all the arts. The metalworkers used both inlay in silver and gold and ajouré (design produced by complete removal of metal to produce the desired pattern) (cat. 88) in addition to the more common engraving (cat. 87).

As armories, the Muslims were the superiors and teachers of their European counterparts, as is indicated by the superior status of Toledo and damascened steel. Toledo was the capital of one of the many Moorish states in Spain. After the Christian conquest the excellence of the Islamic work was copied and continued. Damascus, the capital of Syria, was always a major center of metalwork and continues to produce fine steel and brass (the latter avidly purchased by tourists today as in previous centuries).

87. A Circular Brass Basin
Persian, 14th c. Diameter 9½ in.
The interior of the basin is engraved with a design composed of fish and a "swi" medallion in the center. The outside is engraved with five roundels of hunters on horseback and cartouches of naskhi script between a band of stylized designs below and a rim engraved with a plained design above. The inscription carries royal titles but does not give the name of a ruler.

88. Mosque Candlestick on a Tripod Base
Moorish, probably Cairo, 14th c. (?) Height 17¾ in., base diameter 8½ in.
Ajouré work in a pattern of arabesques and animals. Similar candlesticks are in the collections of the Boston Museum of Fine Arts, the Louvre, Paris, and the Detroit Institute of Arts. See Harvey VIII, pl. 1134.

89. Dagger with Ormolu Mounts and Bone Handle
Late Zand or early Qajar, dated 1775. Blade 11 in., hilt 4½ in.
The metal band of the handle is decorated with prayers from the Koran. The blade is signed: "Work of Ragir ibn Mehdi" and dated 1175 (A.H. 1757).

90. Dagger with Plain Blade and Curved Ivory Handle
Persian, Qajar, 19th c. c. 25 in. (overall size).
The handle decoration is a composite of several of the themes of Qajar painting and lacquer work. On the front is the typical motif of a bird on a flowering branch with butterflies. On the back is a portrait of a lady in European costume. Bands of poetic text are above and below the oval.
Bibliographical Abbreviations

Ann Arbor, 1939      Persian Art before and after the Mongol Conquest (exhibition catalogue). The University of Michigan Museum of Art, Ann Arbor, April 9-May 17, 1939. Introduction by Oleg Grabar.


Cleveland, 1944      Islamic Art, Selected Examples from the Loan Exhibition of Islamic Art at the Cleveland Museum of Art. Cleveland, 1944.
Coomaraswamy, Goloubew

Cott

Dimand, *Handbook*

Eitinger, *Handbook*, *Arab*

Eitinger, Hafiz-i Abru

Eitinger, Sultan

Glück

Glück-Diez

Gangoly

Gray

Grobe, *Istanbul*

Grobe, Istanbul

Guest

Katz

Kühnel

Kühnel, Kleinmünz

Martin

MMA Bull.
*Bulletin of the Metropolitan Museum of Art*, 1905 et seq.

Rice

Robinson, *Bohl*

Robinson, *Picture Book*

Sakisian

Schulz

7000 Years

Stechoukine, MT

Stechoukine, MS

Survey

Welch

West Coast
*Museums*

Wilkinson
Previous Exhibitions That Contained Items from This Collection

Chicago Art Institute, 1923. Cat. 45
Burlington Fine Arts Club, London, 1931. Cat. 69
Brooklyn Museum, 1931. Cat. 45

Islamic Art, M. H. de Young Memorial Museum, San Francisco, 1937.
Cats. 20, 35, 45

Persian Art, The Iranian Institute, New York, 1940.
Cats. 10, 11, 13, 16

The Royal Academy of Arts, London, 1947-48. Cat. 64

Loan Exhibition of Persian Miniature Paintings from British Collections,
Victoria and Albert Museum, London, 1951. Cat. 46

Persian Art before and after the Mongol Conquest,
University of Michigan Museum of Art, Ann Arbor, 1959. Cat. 25

Muslim Miniature Painting from the 13th to 19th Centuries, Cini Foundation,
Venice, 1962; Asia House, New York, 1962-63. Cats. 16, 28, 40

Persian and Indian Miniatures from the Collection of Edzard Binney, 3rd:
Oakland, Pasadena, San Diego, and Stanford, California; Colorado Springs, Colorado; Eugene and Portland, Oregon; Salt Lake City, Utah; Seattle and Tacoma, Washington; Vancouver and Victoria, British Columbia, Canada, 1963-64. Cats. 6, 9, 10, 11, 14, 15, 16, 19, 20, 23, 25, 26, 28, 30, 32, 34, 35, 36, 38, 40, 41, 44, 45, 48, 50, 57, 61, 67, 68, 73-77, 80, 81. Portland only: 13, 14, 15, 41, 61, 89. Eugene, Pasadena, San Diego, and Seattle only: 37, 43, 47, 52, 55, 60, 75

Cats. 11, 42, 47, 52, 55, 60

Fogg Art Museum, Harvard University, Cambridge, Massachusetts
(several exhibitions, no catalogue). Cat. 26

Persian and Indian Miniature Paintings Forming the Private Collection of Dilkam Khan Kelowan, Cat. 60