

# DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

## Chapter 1 : Bahamut - Wikipedia

*The 'Wade cup' in the Cleveland Museum of Art* Ettinghausen, R. Note: further comments on the Wade cup Guest, G.D. and Ettinghausen, R. *The iconography of a Kashan luster plate* Ettinghausen, R.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org>. Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission. The JSTOR Archive is a trusted digital repository providing for long-term preservation and access to leading academic journals and scholarly literature from around the world. The Archive is supported by libraries, scholarly societies, publishers, and foundations. It is an initiative of JSTOR, a not-for-profit organization with a mission to help the scholarly community take advantage of advances in technology. Reading of another inscription on the tiles, hitherto unnoticed and containing a signature and date, allows us to reconstruct the building campaign at the site and to evaluate the position of builders and potters in Mongol society. Who were the builders? How were they organized? How long did it take? In part, our ignorance is due to lack of available documentation: One feature of Islamic architecture, however, can compensate for this void: An object whose inscriptions can help us to understand the role of the builder in medieval Persian architecture is a set of luster tiles now in the Metropolitan Museum of Art in New York Fig. Measuring by 60 centimeters, the set consists of three molded tiles with inscriptions in blue raised in relief from a background of floral designs reserved in white Fig. Set of luster tiles in the Metropolitan Museum, New York against a brown ground. A narrow band with short Koranic In the center two colonettes support a trilobed arch with a hanging lamp. Although the arch appears to be decorative, in fact it is epigraphic: Another well-known Koranic verse, 2: Lusterware production required such high technical expertise, expensive materials, and sophisticated equipment that it was a closely guarded monopoly. In Iran it flourished in the 13th and 14th centuries in the city of Kashan under the aegis of a few families. Contemporary patrons obviously accorded it high status, for they commissioned individual vessels or tile revetments for specific buildings; but none of the patrons named on surviving vessels has yet been identified, and many of the building tiles have been reused or taken from the site. Although the Gulbenkian piece is one and a half times larger overall dimensions The Metropolitan set of luster tiles, then, is a good example of luster ceramics from early 13th-century Iran. What makes it so informative for the history of architecture is the signature of the maker. The inscription in the spandrels says that it is the work of Hasan ibn Cali ibn Ahmad Babawayh, the builder. His epithet or nisba Babawayh shows that he is descended from an old family of learned men in the city of Qum. Metropolitan Museum of Art Set of luster tiles in the Gulbenkian Foundation, Lisbon. Detail of the tympanum with the signature Mahallat-i Bala. Twelver-Shicite theologian who worked at the court of the museum in Leningrad; a small undated mihrab tile in the Victoria Buwayhid ruler Rukn al-Dawla at Baghdad. One signature occurs on a stucco mihrab in the later, the family worked in the Kashan lusterware business. A palmette lusterware, including the medium-sized mihrab the niche in above the tympanum gives the signature Fig. Encyclopaedia of Islam, 2nd ed. The Il Khanid Period, 2 vols. Princeton, 1971, no. Muhammad Dabir-Siyaqi, Tehran, 1963; L. The last two words of Hasan ibn 6. Watson, Lustre Ware, The Varamin mihrab now in Leningrad; signature are unclear. Detail of the capitals. Zayn al-Din ordered the most impressive materials and fittings for the shrine complex, including a multitier muqarnas dome and lusterware revetment for the tomb. Luster potters began work on the tomb furnishings in Kashan, and builders began construction on the site. This inscription may well have served as a temporary legal designation until the complex was complete and the proper legal endowment could be drawn. This gives us a terminus ante quem for construction was written in the month of Shawwal of the year nine and. The when the patron at Natanz was executed and funds were cut magnificent stucco band above the capitals signed by Hasan b. Ali Babawayh the builder is most logical choice and the one that best fits the remaining dated Shawwal It is no accident that luster potters were traces of letters. The person for whom the complex was built, Several of the Ilkhanid buildings decorated with luster

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

revel- CAbd al-Samad, was a Sufi shaykh of the Suhrawardiyya, one ment, like the Imamzada Yahya at Varamin, also had muqar- of the two main mystical orders in Mongol Iran. A native of nas domes. Isfahan, he received his Sufi mantle from the master Najm al- Decoration continued on the mosque as well, for the master Din Buzghush d. Blair, Shrine Complex, chap. There is space for three words between the "year nine and" and The state seized his property, and funds for the work at Natanz must have been cut off abruptly. Parts of the mosque, for example, were left surprisingly plain, and an endowment deed may never have been executed. His family was intimately connected with the best-known lus- ter potting family from Kashan, the Abu Tahirs. Yusuf and his fellow luster potters also worked in other ceramic techniques, for he signed a 46 x cm molded blue and black underglazed tile with the foun- dation inscription of the QaCla mosque in the village of Quhrud. His younger brothers chose other professions. Inscription across the intrados of the north iwan in the the imperial bureaucracy. The chief vizier Rashid al-Din mosque at Natanz. As a bureaucrat and author, he did not forget his with lusterware, the luxury product of his hometown Kashan, family tradition: Delicacies of Amenities , which contains a section describing The set of luster tiles in the Metropolitan Museum is thus an the art of making ceramics. By identifying its maker, Hasan ibn Mahmud, became a Sufi. Like his brother, he was an author and even for the construction and decoration of an earlyth-century outshone his teacher in scholarly publications. His treatise shrine complex. One can only imagine that it was similarly dent spiritual guide. The Tarikh-i Uljaytu History of Uljaytu has been edited by 11 , If you are trying to access articles from an off-campus location, you may be required to first logon via your library web site to access JSTOR. Spring, , pp. The reference numbering from the original has been maintained in this citation list.

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 2 : Fenway Court: by Isabella Stewart Gardner Museum - Issuu

*The iconography of a Kāshān luster plate: to A.G. Wenley in appreciation of his outstanding leadership in Oriental art*  
3. by Grace D Guest; Richard Ettinghausen.

Cross-shaped tile 13th century by Margaret S. Graves The town of Kashan, as a city associated with high-quality ceramic production in the medieval period, became a distinct point of scholarly attention in the twentieth century. It appears to have been a major site for the manufacture of fine wares between the 12th and 14th centuries. The town was well situated for the development of this industry, being located near sources of some of the materials necessary for manufacturing the so-called stonepaste or fritware, a fine, hard, and light-colored ceramic body of ground silica with additions of glass frit and clay. While entirely distinct, these two techniques both involve fixing overglaze painting onto previously glazed and fired stonepaste bodies through a secondary firing at a lower temperature, and they were at times practiced by the same painters, occasionally even appearing on the same vessels. A wide variety of forms are included in the corpus attributed to Kashan, from closed vessels such as bottles through plates and bowls to tilework of various dimensions. Bowl Abu Zayd al-Kashani The high quality wares produced in the late twelfth to fourteenth centuries in Iran, particularly those decorated with luster, are notable for the loquacity of their inscriptions. From these, much documentary information has been gleaned. In the case of family member Yusof active in the early 14th century, Watson records the only instance of a documented signed luster potter, signing a work a work made in the cheaper medium of underglaze-painted ceramic. The concluding section of this text details the materials and techniques of Iranian potters, including a well-known description of the luster-painting process, as well as mention of potting practices at Kashan. Jawharidoes not state that his knowledge of ceramic production was acquired in Kashan, but he does mention the town as a site of the manufacture of fine ceramics Porter, , p. Beyond nesbas, there are also some circumstantial inscriptions that lend weight to the case for Kashan as the major center of luster potting. The suggestion that this was the signature of a potter displaced from Nishapur by the Mongol invasions and keen to stress his current association with a town renowned for its fine ceramics is certainly plausible Watson, , p. Lustre-ware ewer Luster production at Kashan The creation of luster-painted ware is a costly process that requires considerable expertise. Compounds containing metal oxides, sulphur, and a refractory medium, such as ochre, are painted onto a previously glazed and fired surface. On the wares associated with Kashan the glaze was normally opacified with tin, although a presumably cheaper clear glaze was sometimes used for the internal surfaces of closed forms such as bottles and jugs Morgan, p. Clear glaze, sometimes tinted with cobalt, was also used for the exterior surfaces of bowls. Once the glaze has been fired and decorated with the luster compound a second firing at a lower temperature with restricted airflow removes the oxygen from the metal oxide, fixing a layer of metal only a few molecules thick with a lustrous sheen upon the surface of the vessel or tile. The temperature and duration of the second firing must be very precisely controlled, and, when taken alongside the volatility of metal oxides in the kiln, it is unsurprising that faults of various types are quite common in lusterware. Countering these suggestions, Watson argued in his landmark study *Persian Lustre Ware*, pp. However, the hypothesis that Kashan was the only site of luster production within the medieval Iranian lands is still under discussion. This thesis never met with general acceptance in art historical scholarship, but it continues to circulate in some quarters. By the same token, however, it should be noted that, although kiln sites have been uncovered at Kashan, no evidence of luster processes has been reported Bahrami, , pp. More recently, Scott Redford and James Blackman pp. Luster wasters have reportedly been found at Marv, although these do not yet appear to have been published Gascoigne and Bridgman, , p. While the question remains open, at present substantial evidence for luster production at sites other than Kashanâ€™ in the form of inscriptions implicating other locations, scientifically documented kiln excavations showing evidence of luster production, incontrovertible luster wasters, textual evidence from medieval sourcesâ€™ is yet to appear. Fritware tile with a dragon in luster Pre-Mongol lusterwares While luster-decorated

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

tiles were certainly manufactured in pre-Mongol Iran, much of the production of lusterware before s seems to have been vessels, of both open and closed types. Painted vessels in this category show generally large figures and designs executed with fluent and relatively free brushwork. The moon-faced or Buddha-faced ideal of beauty, a notion also attested in medieval literary sources, is widely in evidence on these wares. This manner of painting, which does not appear on any dated pieces, is closest to that of the luster wares produced in Egypt and Syria in the eleventh and twelfth centuries. This is the year recorded on the earliest surviving dated pieces of Iranian luster a bottle in the British Museum, , discussed in Watson, , pl. Notable for small-scale, rather rapid and sometimes sketchily executed designs painted directly in luster on an opaque white ground, and often featuring multiple figures; this style includes the key diagnostics of checkerboard trees commonly approximating a cypress shape and plants formed of lines sandwiched between rows of dots. These parallels between book arts and ceramic painting reveal a high degree of cross-pollination between different artistic media in medieval Iran. The characteristics of this phase of production were first proposed by Richard Ettinghausen in his article of , forming part of his powerful argument for top-tier medieval lusterware production at Kashan rather than the previously favored site of Ray. Fine drawing and dense compositions dominate, with fat but elegant birds and frilled, twining half palmettes or other vegetation in reserve often surrounding moon-faced figures who sometimes sit, stand, or ride before a fishpond. Typical forms of this phase include the conical bowl. Dish Inscriptional bands in rapidly executed cursive script, painted directly in luster or created in reserve by scratching through panels of luster paint, were popularized in this last phase and remained a defining feature of Iranian luster tiles and vessels for many decades. Relationships between the iconography of some of these pieces and the textual content of their copious inscriptions have raised many questions and prompted some complex analysis: Thermoluminescence testing of a small selection of enameled fragments supports a date no later than the thirteenth century Koss et al. The small number of dated examples of enameled vessels includes works by the famous Abu Zayd, and there are a few pieces on which both luster and enameled decoration appear, such as a fragmentary star tile in the Museum of Fine Arts, Boston. While it is reasonable to assume that highly skilled potters working in luster and associated with Kashan were part of a luxury ceramic industry that included other very specialized techniques, it should be noted that there is at present little or no evidence to link most enameled wares directly with the site. Kashan Tile At its best the pre-Mongol enameled technique created finely detailed polychromatic designs: The technical demands of the enameling process must have been taxing, to say the least. Kerith Koss et al. The colors were painted onto an opaque white, or, more rarely, turquoise glaze that had been fired over a fine stonepaste body, and fixed in second firing. The forms of the vessels can be extremely delicate, with thin walls, and draftsmanship is often crisp. The precise polychromy of enameled wares has a jewel-like appeal that delighted early European and American collectors, while at the same time the overglaze technique has lent itself particularly well to over-zealous restoration and outright forgery. For these reasons many enameled pieces, particularly whole vessels, should be treated with caution. A truly in-depth survey of this type of ware is yet to be undertaken and would ideally include detailed technical analysis of all pieces. Beaker While tiles in the enameled technique exist, the technique is now best known for its use on vessels. Common scenes found on enameled plates and bowls include richly-dressed figures before a pond or mounted horsemen flanking a central tree, but a far more complex example of narrative enameled decoration is to be found in the three registers of discrete rectilinear illustrative cells that decorate the famous Freer Gallery cup F The largest vessel decorated in this medium, and also one of the best known, is a plate also in the Freer Gallery F The schema of the plate is unique amongst known enameled wares in its depiction of what appears to be a contemporary event rather than an idealized scene or spectacle drawn from poetic narrative. Based on historical events, Holod suggests a possible date range of 27 , which could extend the period of enameled production at Kashan considerably. Luster tilework in the Il-khanid period. The use of cobalt and sometimes turquoise in combination with luster painting, a technique already developed in pre-Mongol vessels and tilework by potters thought to have been working at Kashan e. At the same time, the accelerated impact of Chinese art felt throughout Iran in the

## **DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.**

Mongol period, particularly from the s, can be seen in vessel shapes and in chinoiserie motifs on vessels and tiles alike. The latter included dragons, phoenixes, cloud-scrolls, and lotus flowers, thought to have their sources in imported textiles and ceramics. The luster tilework of pre-Mongol and Mongol Iran was apparently intended only for interior use, where the glittering effect of luster in combination with raised inscriptions and molded decoration must have been exceptionally striking by flickering lamplight. Some or all of the tiles at these and other sites were ripped from the walls and sold on the international market in the nineteenth and early twentieth centuries, with the result that individual tiles are now held in public and private collections around the world. The reasons for this collapse are not known:

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 3 : Full text of "Ars orientalis; the arts of Islam and the East"

Referenced as figure 47 in G. D. Guest and R. Ettinghausen, "The Iconography of a Kāshān Luster Plate," *Ars Orientalis* 4, , pp. Other Seljuk Illustrations of Costume & Soldiers.

Parthian art The art of the Parthians was a mix of Iranian and Hellenistic styles. Parthian places are often overlooked in excavations, and Parthian layers difficult to distinguish from those around them. Even in narrative representations, figures look frontally out to the viewer rather than at each other, a feature that anticipates the art of Late Antiquity, medieval Europe and Byzantium. Great attention is paid to the details of clothing, which in full-length figures is shown decorated with elaborate designs, probably embroidered, including large figures. The classical archaeologist and director of the excavations, Michael Rostovtzeff, realized that the art of the first centuries AD, Palmyra, Dura Europos, but also in Iran up to the Buddhist India followed the same principles. He called this artwork Parthian art. In architecture, patterns in plaster were very popular, almost all now lost. Once the technique was developed these covered large surfaces and perhaps shared elements of their design with carpets and other textiles, also now almost entirely lost. The Colossal Statue of Shapur I, r. AD 224-271, is a Sasanian art, or Sasanian art, was produced under the Sasanian Empire which ruled from the 3rd to 7th centuries AD, before the Muslim conquest of Persia was completed around 651. The resulting Sasanian dynasty would last for four hundred years, ruling modern Iran, Iraq, and much territory to the east and north of modern Iran. At times the Levant, much of Anatolia and parts of Egypt and Arabia were under its control. It began a new era in Iran and Mesopotamia, which in many ways was built on Achaemenid traditions, including the art of the period. Nevertheless, there were also other influences on art of the period that came from as far as China and the Mediterranean. Stone reliefs were probably greatly outnumbered by interior ones in plaster, of which only fragments have survived. Free standing sculptures faded out of popularity in this time as compared to the period under the Parthians, but the Colossal Statue of Shapur I, r. AD 224-271 is a major exception, carved from a stalagmite grown in a cave; [36] there are literary mentions of other colossal statues of kings, now lost. Images of rulers dominate many of the surviving works, though none are as large as the Colossal Statue of Shapur I. Hunting and battle scenes enjoyed a special popularity, and lightly-clothed dancing girls and entertainers. Representations are often arranged like a coat of arms, which in turn may have had a strong influence on the production of art in Europe and East Asia. Although Parthian art preferred the front view, the narrative representations of the Sasanian art often features figures shown in the profile or a three-quarter view. Frontal views occur less frequently. The old city was abandoned in the decades after the Muslims eventually took the city in and has been extensively excavated in modern times. Large areas of wall paintings survived from the palace and private houses, which are mostly now in the Hermitage Museum or Tashkent. They covered whole rooms and were accompanied by large quantities of reliefs in wood. The subjects are similar to other Sasanian art, with enthroned kings, feasts, battles, and beautiful women, and there are illustrations of both Persian and Indian epics, as well as a complex mixture of deities. They mostly date from the 7th and 8th centuries. These have high-quality engraved or embossed decoration from a courtly repertoire of mounted kings or heroes, and scenes of hunting, combat and feasting, often partially gilded. Ewers, presumably for wine, may feature dancing girls in relief. These were exported to China, and also westwards. In simpler forms it seems to have been available to a wide range of the population, and was a popular luxury export to Byzantium and China, even appearing in elite burials from the period in Japan. Technically, it is a silica-soda-lime glass production characterized by thick glass-blown vessels relatively sober in decoration, avoiding plain colours in favour of transparency and with vessels worked in one piece without over-elaborate amendments. Thus the decoration usually consists of solid and visual motifs from the mould reliefs, with ribbed and deeply cut facets, although other techniques like trailing and applied motifs were practised. Carpets evidently could reach a high level of sophistication, as the praise lavished on the lost royal Baharestan Carpet by the Muslim conquerors shows. But the only surviving fragments that might originate from Sasanid Persia are humbler productions, probably

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

made by nomad tribes. Sasanid textiles were famous, and fragments have survived, mostly with designs based on animals in compartments, in a long-lasting style. Turkic peoples became increasingly important in Greater Iran, especially the eastern parts, leading to a cultural Turko-Persian tradition. The political structure was complex, with effective power often exercised by local rulers. Ceramics produced at Nishapur showed links with Sasanian art and Central Asian art. Very highly decorated metalwork in copper alloys brass or bronze was produced, apparently for a sophisticated urban market. Gold and silver equivalents apparently existed but have been mostly recycled for their precious materials; the few survivals were mostly traded north for furs and then buried as grave goods in Siberia. Sasanid iconography of mounted heroes, hunting scenes, and seated rulers with attendants remained popular in pottery and metalwork, now often surrounded by elaborate geometrical and calligraphic decoration. These pieces were typically earthenware vessels with black slip lettering in Kufi script painted on a base of white slip. These vessels would typically be inscribed with blessings or proverbs, and used to serve food. They seized Baghdad in , before dying out in in Iran, although the production of "Seljuq" works continued through the end of the 12th and beginning of the 13th century under the auspices of smaller, independent sovereigns and patrons. During their time, the center of culture, politics and art production shifted from Damascus and Baghdad to Merv , Nishapur , Rayy , and Isfahan , all in Iran. Popular patronage expanded because of a growing economy and new urban wealth. Inscriptions in architecture tended to focus more on the patrons of the piece. For example, sultans, viziers or lower ranking officials would receive often mention in inscriptions on mosques. Meanwhile, growth in mass market production and sale of art made it more commonplace and accessible to merchants and professionals. In contrast, the dating of earlier works is more ambiguous. It is, therefore, easy to mistake Seljuk art as new developments rather than inheritance from classical Iranian and Turkic sources. These paintings have animalistic figures that convey strong symbolic meaning of fidelity, treachery, and courage. After his death, his empire was divided among his sons, forming many dynasties: Architectural activity intensified as the Mongols became sedentary, and retained traces of their nomadic origins, such as the north-south orientation of the buildings. At the same time a process of "iranisation" took place, and construction according to previously established types, such as the "Iranian plan" mosques, was resumed. New techniques in ceramics appeared, such as the *lajvardina* a variation on lusterware , and Chinese influence is perceptible in all arts. Timurid art During the reign of the Timurids , the golden age of Persian painting began, and Chinese influence continued, as Timurid artists refined the Persian art of the book, which combines paper, calligraphy, illumination, illustration and binding in a brilliant and colourful whole. It was the Mongol ethnicity of the Chaghatayid and Timurid Khans that is the source of the stylistic depiction of the human figure in Persian art during the Middle Ages. These same Mongols intermarried with the Persians and Turks of Central Asia, even adopting their religion and languages. Yet their simple control of the world at that time, particularly in the 13th-15th centuries, reflected itself in the idealised appearance of Persians as Mongols. Though the ethnic make-up gradually blended into the Iranian and Mesopotamian local populations, the Mongol stylism continued well after, and crossed into Asia Minor and even North Africa. Jug, 15th century, gilt-bronze with silver inlay, probably styled for the European market.

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 4 : KASHAN vii. KASHAN WARE " Encyclopaedia Iranica

Grace D. Guest and Richard Ettinghausen, "The Iconography of a Kashan Luster Plate," *Ars Orientalis* 4, , pp. Robert Hillenbrand, "The Relationship Between Book Painting and Luxury Ceramics in 13<sup>th</sup> -Century Iran," in Robert Hillenbrand, ed.

Provenance for a Silver Tankard Frances L. Report of the President C. Peabody Gardner Report of the Director Rollin van N. Notes on the Organization of the Museum One of the reasons that the Islamic objects in the Gardner Museum may go unnoticed by the average visitor, in addition to the brilliance of the European paintings which form the largest part of the collection, is the very nature of the Islamic works themselves. Paintings on panel or canvas have a self-contained aspect ; they hang in gilded frames on walls in much the same way as they did in the palaces and churches for which they were originally intended. The Islamic objects, on the other hand, are seen out of context ; an illuminated manuscript page long since separated from its text and binding, a single tile from the wall of a Turkish mosque, or a tombstone uprooted from a Central Asian cemetery, all lose their sense of purpose when found naked and alone, and frequently the decorative nature of Islamic art makes a fragment or a portion of a larger composition more difficult to perceive aesthetically when it is taken out of context. Further, many of the Islamic objects in Fenway Court were created not only with a purely visual purpose, but were meant for some specific practical use; an awareness of the function of such objects is a further prerequisite to understanding and enjoyment. Recognition of these principles not only helps us better to perceive the intrinsic qualities of these Islamic works, but helps us to put them on a more equitable footing with the paintings which surround them. Defining what makes an Islamic art work " Islamic " is a difficult task We use the term " Islamic" here in a cultural rather than in a purely religious sense, Islamic civilization encompasses a religious and secular range of art and architectural as complete and as nationally diverse as the art of the West; as with European art, there are certain unifying factors which justify the use of an all-encompassing descriptive term One of the most important components of Islamic art has been an iconoclastic tradition, stemming from the Prophet Muhammad in the seventh century, which, like the Hebrew scriptures again forbade "graven images," forbade representations of human or animal forms in art as potentially idolatrous, and hence an offense to God. This tradition is in part responsible for the relatively infrequent occurrence in Islamic art of the human or animal form, and for the tendency to restrict such forms, when they did appear, to a small scale or to incorporation into an object which served uses other than its function as an image. For a discussion of the iconoclastic tradition, see Sir Thomas W. The same tradition is therefore in part responsible for the flowering of what we call the " decorative arts" in Islamic lands, the association of artistic expression as an adjunct to the functions of floor covering, books, architectural decoration, and tableware, to mention but a very few examples. In addition, the Islamic tradition emphasized the importance of calligraphy; the Arabic script used in most Islamic languages was the vehicle by which the Word of God was expressed in holy scriptures, and those who practiced the art of writing occupied a high place among artists. This importance of writing may be in part reflected in the calligraphic and linear aspect of so much Islamic art, of which the sinuous " arabesque" designs are perhaps the most familiar examples. Considering these predisposing factors, we may turn to a few of the Islamic art works in the Gardner Museum with the following questions: The pictorial image in Islamic art is most frequently encountered in illustrated manuscripts, and it is with a leaf from an Islamic book that we might begin. One of these contains, in addition to five lines of text in Arabic, a painting of a curious mechanical device Fig. The subject of the painting and the text indicates that we have a page from a copy of one of the better-known Islamic books, the *Book of Knowledge of Mechanical Devices*, better known as the *Automata*," written early in the thirteenth century by al-Jazarî. This individual was an engineer in residence at the court of the Ortokid dynasty in Diyarbakir, a northern Mesopotamian town situated in what is today south-eastern Turkey. Complete copies of the book in existence bear a dedication to Nasir ed-din Mahmud, who ruled from about 1174 to 1184 in Diyarbakir; it seems that the devices illustrated in the book

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

actually existed, and the ruler asked their maker, al-Jazarl, to write a book on their construction and use. For further discussion, see R. Ettinghausen, *Arab Painting*, Geneva, , pp. Riefstahl in "The Date and Provenance of the Automata Miniatures," *Art Bulletin*, 11 discusses the manuscript, Aya Sofya from the first chapter of which the Gardner miniatures were taken; the text is translated into German in E. A first look tells us a number of things; the miniature is executed in bright colors on paper now yellowed with age, in a style which appears rather naive and unsophisticated. The tradition of linear perspective, upon which we have depended in the West since the fifteenth century, is absent; the painting is schematic in nature, half-way between a cross-section and a three-dimensional depiction. The artist used a ruler and compass as an aid, and drew the outlines in ink before filling in the colors. Curious symbols appear beside the component parts of the machine, and the shapes of the parts leave some doubts as to how everything knitted together. But there is a fairly simple and moderately consistent use of conventionalized representations which may help us to decipher the image. The schematized representation in two values of blue indicates that we have here an hydraulic device, one which derives its power from flowing water. The water first appears in a vessel shown at the very top in cross-section, to which is attached a tiny figure of a man. It then drips through the bottom of the vessel into a curious triangular container inside a larger tank; the tank drains through the lower left-hand corner onto a paddle-wheel with cup-shaped vanes, which in turn empties into another tank with a drain in the lower right-hand corner. We must imagine that this paddlewheel is then connected by a horizontal shaft through its center to the small cogwheel depicted in its center, which meshes with a larger, horizontal cogwheel depicted as a toothed lens-shaped object to the right, which in turn has a vertical shaft running through its center. In fact, we have here the "works" of a mechanical water clock. As the water slowly drips out of the topmost vessel, a descending float linked to the human figure causes it to move in some way in order to indicate the passage of time. The dripping water gradually fills the pivoted triangular container, until an hour passes and the weight of the water in the left side of the container causes it to tip over, spilling all of its water into the tank. The water rushes out of the drain onto the paddle wheel. These "works" are not complete. Here we see a group of seven musicians seated and standing at the foot of a battlemented wall, above them appears a golden falcon poised in heraldic fashion above a goblet, while on the parapet with its twelve crenellations a small figure looks down. From the rendering of the clock-work, the simple and somewhat naive depiction of the musicians come as no surprise, the harm of this little painting lies in its simplicity, in its bright colors, and in not knowing what it portrays. Being aware of the secret of the clock-works lurking behind the wall, and using the text as an aid, the purpose of the small orchestra becomes clear. As the water drips out of the top-most vessel, the figure on the parapet, linked to a float in the vessel, moves across the wall, his relative position telling us the time of day. Should we be fortunate enough to pass by when the hour is struck, we are treated to a glockenspiel spectacle; when the triangular container tips over and the gush of water sets the wheels in motion, a system of linkages not shown in either miniature causes trumpets to blow, cymbals to clash, and drums to resound, as the golden falcon leans over and drops a metal ball with a clang into the goblet. Adding the elements of movement and sound, our simple miniatures take on new and delightful dimensions, and lose their enigmatic quality. From these little paintings one begins to understand the fascination the "Automata" volumes exercised in the thirteenth and fourteenth centuries. Perhaps the finest Islamic object in the Gardner Museum, from the point of view of the refinement and quality of its decoration, is a fragmentary tombstone from eastern Persia, unfortunately now located beneath the north stairway on the ground floor. Islamic burials were traditionally fairly simple, with the body of the deceased placed in a plain wooden coffin and buried in the earth, and traditions ascribed to the Prophet forbade the construction of elaborate tombs and above-ground burials as another potential source of idolatrous practices. Nevertheless, the dynastic pride of many Islamic rulers, coupled with persistent pre-Islamic burial traditions, overcame the religious restrictions to a degree, and the use of a flat tombstone perhaps symbolizing the coffin, placed above the grave, is known from fairly early Islamic times. Carved in a hard dark-grey stone, it was originally both longer and deeper than in its present-state, and the face which we see was the top of the stone, which lay horizontally on the ground above

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

the burial. The main face contains the inscription "Judgement is to God" Koran, sura XII, verse 66, carved in relief in elegant "plaited kufic" script in a panel at the top; a field of curious bi-lobed stylized leaf forms dominate the main panel, while a smaller-scale arabesque of curling vines and leaves on a lower level serves as a background to the larger elements of decoration in each panel. Both are surrounded with a border in lower relief consisting of ros- Figure 4. Drawing, ink on paper, XV century, Herat? The intricacy of the carving and the two distinct levels of the relief, in conjunction with light falling on the stone, create a sense of texture as well. Appealing at once to the intellect, the eye, and the sense of touch, the design defies the medium to produce an effect neither cold nor hard, but rather lively and three-dimensional. It is the style of this tombstone which is the most fascinating aspect for us; although probably originating in Herat in the second half of the fifteenth century, it is an international style as well, common not only to the descendants of Tamurlane in their East Persian principalities, but to the Turkoman states on the western borders of Iran, and to the Ottoman state in Asia Minor and Thrace. Therefore, when we see similar designs carved into an Istanbul doorway of the same period, or in a mosque in Isfahan in central Persia, we are observing evidence of the movement of artists and styles from principality to principality across an Islamic world at once politically fragmented and artistically to some extent unified. The main split-leaf elements in high relief in the tombstone are outlined by a thicker line in the drawing, while the freeness of the drawing has been disciplined in the more severe and symmetrical stonecarving. The general type of decoration, what we might call an herbal arabesque, has a long lineage in Islamic art, but this particular style spread across the Islamic world in the fifteenth century, the Timurid court in Herat perhaps providing a generating source. Montage made from C7w3 photographs. Portion of an illuminated tughra of Murad III, ca. If the later part of the fifteenth century was a period of some stylistic unity in decorative art in the Islamic Middle East, by the second half of the next century, the various Islamic empires had developed certain quite distinctive styles centered in their various capitals. Gardner purchased in Boston a fragment of Ottoman Turkish wall tile which doubtless formerly constituted part of the wall-revetments of a sixteenth-century mosque or palace Fig. The tile, cut down on one edge from its original twenty-four centimeter square format, is again far removed from its original context, and an attempt to restore that context helps us better to understand the original effect. On a flawless white ground the fragment shows us a large grape leaf decorated with white tulip buds, tiny leaves, and other flowers, stemming from a swaying vine, while in the corners appear quarters of medallions containing tulips, carnations and hyacinths. The colors, a dark-blue, light-blue, green, turquoise, brilliant red, and smoky black, covered with a glossy transparent glaze, are rich and appealing. By reversing the image to supply some of the counterpart tiles in the overall pattern, and by restoring the missing part of the tile, the sense of the original panel is restored, and it is seen that the quartered medallions actually dominate a composition in which the swaying ascending grapevines with their leaves serve as a unifying force Fig. As with the tombstone, the source of the design is found in the work of designers from the court working with pen and brush on paper; although we know that tiles such as this were produced in the provincial Ottoman town of Iznik formerly Nicaea in Bithynia, the designs were drawn first by a salaried staff of calligraphers and designers working in the capital of Istanbul. The tulips, carnations, and hyacinths become in the second half of the sixteenth century a hallmark of Ottoman art, 9 Figure 8. Kashan, Diameter, 13 1/2 inches. The range of coloring and the richness of design in the Gardner tile are highly unusual; it is a puzzling fact that no similar tiles from what must have been a panel of some size have yet come to light either in Turkey or in the rich European collections of Ottoman ceramics. Thanks however to the modular and repetitive nature of such tile panels, we are fortunately able to reconstruct the field from a single tile; the almost exuberant nature of the coloring, the use of stippled dots of dark blue upon light blue, and the contrast of flowing and static parts of the design show us a paradox of variety within uniformity. The tile and the tombstone point out to us the collective nature of much artistic production in Islamic lands. The collective work of artist and artisan is perhaps not so highly valued in the West, where our preference for the "original," the autograph work of art, underlines our need to establish the individuality and identity of the artist behind the work of art. Gardner acquired through a leading New York dealer an example

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

of what was then believed to be pottery produced in the Persian town of Rayy Rhages ; more recent scholarship has assigned it to the city of Kashan. The plate is slightly over thirteen inches in diameter, and like the Turkish tile is composed of a hard white clay which provides an ideal paper-like smooth white surface on which the decorator then painted his designs. Rather than using many colors under a clear glaze, a technique not perfected until the sixteenth century by the Ottomans, the anonymous artist of the Gardner plate used instead a technique known as luster-painting, in which metallic pigments fired at low temperatures give a gold or copper-like quality to the painting. The design in the central medallion, a common one in Persian painting of the time, shows two lovers ; the young woman on the left is holding a harp, the sounding board of which appears as a white object by her pig-tails, while the young man listens on the right. The central medallion is surrounded by concentric bands of decoration, the main element of which consists of calligraphic inscriptions, and small double-pointed cartouche forms decorate the circle around the medallion. The designs forming the decoration of our plate have not met with the highest praise from connoisseurs, who have justly pointed to a sloppy quality in the writing, and a schematic rendering of the human forms which causes them to be lost in the decorative detail. Here again, however, the individual work cannot be fully understood until its context is made clearer. A close observation of the Gardner plate shows that the clay body was formed in a mold, and that the side of the plate which rises to the rim contains twenty-nine indentations. Scholars have discovered a number of plates from the same mold, and it is in part by comparison with these other plates that judgements have been made on the quality of the Gardner plate. The competition is stiff indeed, for the virtually unquestioned masterpiece of Kashan luster-painting on pottery wares, today found in the Freer Gallery, was executed on a plate from the same mold Fig. Thus our expectations for Kashan luster-painting may be said to be formed from the masterpieces of the genre. But the preeminence of the Freer plate should not blind us to the merits of the Gardner plate, and the differences in the two objects point out again some of the results of a division of labor in artistic production. The "blanks" were turned out in the pottery atelier by skilled artisans, and after being given a first firing were given to the various artists for decoration. Some artists produced masterpieces, and others, merely good ceramic decoration, but all were working within the same basic organization, and to essentially the same ends. It is left for us to speculate in a later age whether the merits and demerits we observe today,. The last Islamic art work from the Gardner collection which we have chosen to discuss suffers in a way from even stronger "competition" than the Kashan plate ; this is the large carpet in the Titian Room Fig. Once again , the context is of vital importance; as presently seen, with its middle section folded under, and covered in part with furniture, the Gardner carpet faces us at a decided disadvantage. Perhaps nowhere is the patience of the Islamic artisan demonstrated to better advantage than in what were certainly among the most important and largest art works created in the Islamic world. The carpet-weaver has a task comparable in difficulty to that of the stone-carver, to which are added the particular problems of the medium of knotted carpets. As with the artist who executed the tombstone and the Turkish tile, the weaver works from designs of ink on paper as a guide; he must then transfer a design whose essential components are curved lines, into a medium intrinsically even more recalcitrant than the hard Herat stone. The limitation is inherent to the technique, as Islamic rugs are composed of tiny knots of colored fiber arranged inexorably one after another, row after row, with all of the inherent quadrangular orderliness of a sheet of graph paper. To create the sense of movement and grace found in a curved line, the rug-weaver must use the finest "graph-paper" possible, so that a series of tiny right angles takes on from a distance the appearance of curves seen in the paper original. In the larger family of Islamic carpets, Mrs. Made either for export or for the home of a wealthy individual, such rugs were not covered with furniture to the extent that they are today, but were used almost in lieu of furniture as decoration for an interior. The labor of the weaver was held in sufficient respect that one always wore slippers when walking on such a rug; the wearing of street shoes on a rug, a legacy of the broadloom age, would have been regarded as unspeakably gauche. And yet we are faced with the fact that the ultimate destiny of this rug, despite the prodigious efforts involved in its making, was to be worn out.

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

Chapter 5 : Footed Bowl | ISLAM,ARTE,ARTESANIA,ARQUITECTURA | Pinterest | Art, Islamic art and Po

*Richard Ettinghausen Grace Dunham Guest. The Iconography of a Kashan Luster Plate. vol. 4 Washington and Ann Arbor. pp. , pl. 1, fig Zaky Mohammed Hasan.*

Arabic inscriptions in Persia In Persia, as in the rest of the Islamic lands, Arabic was the basic language for foundation and religious texts on buildings and objects. From the 12th century inscriptions in Persian became more common, especially for poetic texts, and cursive scripts tended to replace angular ones. In general, inscriptions on portable objects made in Persia followed the forms and styles of monumental inscriptions Blair, Bloom, and Wardwell. Persian first appeared in commemorative inscriptions, which were less formal than foundation texts. Earlier examples rarely survive in Persia, probably because of the impermanent materials used. Grave markers from early Islamic Persia were also inscribed in Arabic. From the next years, approximately seventy-five inscriptions survive. They decorated mosques, tombs, palaces, minarets, and such civil structures as walls, bridges, and cisterns. The patrons themselves, some of whom were women, represented the myriad small dynasties that flourished in Persia and Transoxania in the 10thth centuries: The general trends are thus clear. The basic formula remained the same as in earlier periods, but the texts became longer and more flowery. The patrons boasted ever more elaborate titles and epithets, and adjectives and metaphors abounded. In addition to historical inscriptions, there were also religious inscriptions in Arabic, including koranic citations, Hadiths, poems, prayers, and pious phrases. Others, such as 9: Specific passages sometimes permitted plays on words with the name of the founder; for example, verse Hadiths were not as common as koranic quotations in Islamic epigraphy. The style of floriated Kufic in one of the rectangular framing bands suggests a date ca. The text, which refers to the inestimable rewards for those who guard the front line, is appropriate to a site on the frontiers of Islam; it is not attested in the major concordance of canonical Hadiths Wensinck et. Hadiths soon became more popular, perhaps because they were more adaptable than koranic citations. Some were simply familiar sayings, but most were chosen because they were appropriate to the buildings or places on which they were inscribed. Often Hadiths were chosen for sectarian purposes. The Hadith was probably directed at the traditionally Sunni population in this troublesome sectarian city. Under the Safavids Hadiths became especially popular. The text begins with a prophetic Hadith about the rewards for pious Muslims. This is followed by two additional passages about the actions suitable for someone going to a mosque. The two authorities cited are the Ahl al-Bayt q. Arabic religious poems were also inscribed on buildings in Persia. Pious phrases in Arabic were common in inscriptions in all periods. Many phrases reflect sectarian loyalties. In the early Islamic period architectural inscriptions in Persia were written in plain forms of angular script used elsewhere in the Islamic world. Both foliated and floriated Kufic were popular in the western Islamic world, where they were particularly associated with Fatimid q. Interlacing also occurred in architectural inscriptions. In order to increase legibility, ornament was gradually removed to the upper zone of the inscription, so that only the ascenders and tails, rather than the bodies, of the letters were plaited. Despite the restriction of interlacing to the upper zone, inscriptions were still somewhat cluttered. To reduce the clutter and increase the legibility, the ornament in the upper zone was the separated and enlarged so that it was equal in weight to the bodies of the letters in the lower zone. Elaborate plaiting was replaced by floral decoration. The stucco inscription is organized in three zones. The lower contains the bodies of the letters, outlined with beading. It is balanced by an upper zone of approximately equal width containing two tiers of palmettes, which appear to grow from the ascenders. The medial zone is allotted to the ascenders themselves, which are generally unornamented. The inscription projects about 7. The shift in monumental epigraphy from angular to cursive scripts can also be documented in the inscriptions dating before the 12th century. Cursive script first appeared in commemorative texts such as those carved at Persepolis; by the second half of the 11th century it was in use for foundation inscriptions on buildings. Persian artists quickly realized the decorative possibilities of juxtaposing angular and cursive scripts. Such a juxtaposition of scripts for rhetorical and artistic effect

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

appeared at the same time in Saljuq lands. Glazed bricks could also be set into surfaces in common bond so that they spelled out words in Kufic script. Lisa Golombek and Donald Wilbur p. Beginning in the 14th century, a second inscription was often interwoven in the ascenders of the first. Color was also exploited to underscore the message. Inscriptions on portable objects. Arabic was the standard language on coins and was also used for dedicatory inscriptions on metalwork, textiles, and ceramics, though other languages continued to be used on objects made for several centuries in such isolated areas as the mountains near the Caspian Sea or Central Asia. It comprises three conical bowls, two saucers, a tray, a ewer, two small jugs, a bottle, and a cup. This type of inscription on a silk fragment found in the church treasury at Saint-Josse-sur-Mer near Calais Louvre, Paris, no. Like the foundation inscriptions, these dedicatory inscriptions became more elaborate over time. Already by the 12th century such dedicatory inscriptions were often written in Persian. It is decorated with friezes of merry-makers, animals, and animated inscriptions inlaid in copper and silver. A bronze aquamanile in the shape of a zebu feeding her calf while a leopard bites the hump on her back, also in the Hermitage no. The most common religious inscriptions on portable objects made in Persia are koranic verses. They occur frequently on coins and luster-painted ceramics. Luster-painted tiles were decorated with a limited range of koranic inscriptions, especially well-known passages such as the Throne Verse and the short suras from the end of the book. These texts were chosen for their appropriateness to the site where tiles were mounted. In tombs, for example, they often contained references to the Day of Judgment and the horrors of hell Watson, pp. There is one type of Arabic inscription that seems to have been specific to one particular type of portable object: The inscriptions praise the virtues of patience, work, intelligence, knowledge, generosity, and the like. These inscriptions were sometimes written in an elaborate plaited script that makes them extremely difficult to decipher. Like architectural inscriptions the inscriptions on objects made in Persia in the early centuries are generally written in some form of angular Kufic script and follow a similar progression from simple to more elaborate foliated, floriated, interlaced, and bordered types. Interlaced Kufic is often associated with the Samanid slip-painted wares. Kufic script became more and more stylized and was eventually relegated to repetitive phrases, whereas the more easily legible cursive script was used for dedicatory inscriptions. Despite this secondary role, Kufic was still used for sophisticated patterns. The first four words are repeated in white on a dark blue ground on the four sides of the tile, and the tall stems of the letters form an interlocking pattern in the center. The fifth word, howa, is repeated four times in turquoise above the stems of the letters and forms an internal square. By the 12th century cursive scripts had replaced angular ones. As in architectural inscriptions, the ascenders of the letters are sometimes elongated, and a second inscription in Kufic is inscribed across them e. One script seems to have been unique to metalwork: By the 12th century anthropomorphic, zoomorphic, and human-headed scripts were fully developed on eastern Persian metalwork. The best example is the Bobrinski bucket see above. In the upper, cursive inscription the top halves of the letters have been transformed into figures of revelers, dancers, and musicians, whereas the lower halves are in bird or animal shapes or end in bird and animal heads. The middle inscription is in Kufic with interlaced ascenders. In the lower inscription, also in cursive, the letters terminate in human heads, and animals chase one another through the ascenders. Eastern Mazandaran I, Corpus Inscr. Decoration in Islamic Epigraphy: Komaroff, *The Golden Disk of Heaven: Metalwork of Timurid Iran*, Costa Mesa, *The Coins and Monumental Inscriptions*, London, Watson, *Persian Lustre Ware*, London, Photograph after Blair, , p. December 15, Last Updated: December 15, This article is available in print. Arabic inscriptions in Persia.

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 6 : Aniconism and Figural Representation in Islamic Art, by Terry Allen

*This luxury ware was produced in Kashan for an emerging wealthy middle class. Ettinghausen, R., and Guest, G. D., "The Iconography of a Kashan Luster Plate", ARS.*

Medieval figural reliefs used for political propaganda? Joachim Gierlichs The Seljuqs of Anatolia, sometimes called the Rum-Seljuqs, are known for their frequent use of figural representations, especially in the decoration of their architectural commissions. If we take into account this entire period, altogether some hundred stone reliefs on more than fifty monuments are recorded. Disregarding other differences, such Anatolian stone-carved reliefs can be divided into two main categories: Some of these figural reliefs occur as single figures but more often as confronted or addorsed pairs; larger compositions, some including up to a dozen figures, are also known. It has more than 70 towers of different shape and date, on which ground-breaking research was carried out by Albert Gabriel in the s. III-IV 4 are the most unusual towers of the entire city wall. They display two large figural ensembles, for which I wish to propose an interpretation which, then, might lead to further discussion regarding other such reliefs, not only in Anatolia but elsewhere in the region. The towers are located on the western part of the circumvallation Figs. They are both similar and dissimilar in shape and decoration, although both are constructed in the same roughly dressed stone. Their plans are different: On tower 30 the inscription is three lines long while that on tower 40 is five lines in length. On both, however, the inscribed lines alternate with unornamented courses of narrower stones. Above and between the inscribed lines and also at the end of the lines of text are smaller, symmetrically disposed compositions of human beings and animals. Above each panel can be recognized the 51 remains of an eagle, either single- or double-headed. On both towers the first row of the inscription is framed by pacing lions facing inward; further down is a pair of confronted hares, centrally placedâ€” on Tower 30, the motif is found underneath the first line of the inscription while on Tower 40, it is under the fourth line; and on each tower, the line of text below which are the hares is framed by a pair of birds. Tower 40 has additional and unusual reliefs: In the late s, part of the tower was used as a house Fig. I believe I can propose a further interpretation, one linking them directly to the period in which they were created. The inscriptions on the towers inform us of the date, the patron, and the architect. Above him is the sultanic eagle, a symbol of royal power. The following passage is from the free German translation by the 19th- century Orientalist Josef von Hammer-Purgstall: From the early Islamic period onwards similar examples are known: Finally, the meaning of the nude women, the most unusual part of this composition, must be explained. Such representations are extremely rare in Islamic art and, when such figuresâ€”for example, dancersâ€”are depicted, both context and meaning are totally different. As an example, consider the famous Fatimid drawing of a so-called female dancer, probably dating to the 11th century, now in the Israel Museum in Jerusalem. Indeed, from the post-Umayyad period, no examples are known at least so far as I am aware in architectural decoration except the tiny reliefs Fig. Moreover, these womenâ€”dancers apparentlyâ€”are well hidden within the geometrical and floral decoration of the portal and are virtually unrecognized by most observers. In the Freer Gallery of Art in Washington is a large, well-known polychrome plate of the first half of the 13th century, on which the attack of a town or a citadel by a mounted army is depicted. Thomas Leisten has dealt with the topic and discussed some examples, which have been calledâ€”if, sometimes, only in historical sourcesâ€”mashhad al-nasr. His explanation is convincing only at first reading. Pre-Islamic victory monuments in neighbouring lands, by contrast, recount the historical event they commemorate both allegorically and figurally. On them, with the help of figural reliefs, a historical event is explicitly visualized, even if we do not find a clear statement of this in the inscriptions: Instead, the imagesâ€”a set of well-known figures that includes galloping horses, the seated sultan, eagles, lions, hares, and birdsâ€”speak in a visual language that was easy to understand by the people of that region. The figural reliefs are directly linked to the monumental historical inscription, and the composition of both ensembles is determined by symmetry as well as by clear hierarchy. In other words, the

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

visual message is reduced to the essential points, a feature that is characteristic in Islamic art in general. To understand the signal importance of these towers we must then accept that something new has occurred here. But because these representations are inside the gate, we should assume their function and their meaning differs in some way from those we are dealing with. This leads us to ask who it is who would have been so impressed by these reliefs at the end of the 11th century: Here we can only speculate, and I venture to do so. The figural programme of the Artuqid towers is today very difficult to understand, because of the massive damage sustained by most of the animal reliefs over the centuries. Two different sets of figures contain, respectively, three Tower 39 and seven Tower 31 animal figures in a highly symmetrical layout. Both are dominated by a double-headed eagle above the ensemble, and both are directly linked to the inscription running around the towers. The second, shorter line is flanked by two mirror-image reliefs, showing a highly stylized fight of a lion with a bull figs. The next step can be observed in the inscriptions of Outside south-eastern Anatolia, we have also striking examples of victory monuments. This rather complex subject has been thoroughly treated by Willy Hartner<sup>50</sup> and, more recently, Katharina Otto-Dorn,<sup>51</sup> among others. V give further proof that, under special conditions, figural reliefs were used in Islamic times to convey political messages and propaganda. Both compositions match in their main points: In addition to their apotropaic function and astrological meaning,<sup>53</sup> the reliefs “indeed, both monuments entirely “function as instruments of political propaganda for their patron. The historical background of this representation is quite interesting. Finally, two general and important remarks should be made. For the modern observer, the hidden messages conveyed by the figural reliefs on ancient monuments are in many cases difficult to decipher. But such a difficulty must not be assumed for people of an earlier age, whose circumstances enabled them to view and to understand such imagery quite clearly. And figural representations in Islamic art and architecture are, in so many ways, restricted because of the negative statements ascribed to the Prophet Muhammad regarding the depiction of living creatures that are collected in the literature known as hadith. If criteria exist “and I suggest they do “to designate a given monument as an imperial victory monument, any figural reliefs in question should be placed in the closest proximity to an accompanying historical inscription, and both should be of monumental size. Works cited in abbreviation: Gabriel , p. Some of the reliefs were already in bad City Walls: The Urban Enceinte in Global condition at the beginning of the 20th Perspective, ed. For the reconstruction of these , pp. For the general subject of medieval figural material, published as well as unpublished. Gabriel , pp. VIII, Leiden, , pp. This second niche is not mentioned by of Oriental and African Studies, 21, , Gabriel ; it is only documented in pp. The animals represented are difficult to Museum, Jerusalem, , p. Hamilton, Khirbat al-Mafjar, Whether the present situation is the same an Arabian mansion in the Jordan valley, remains unknown to the author. Jean Sauvaget, in Gabriel , pp. Kurt Erdmann, Das anatolische Karavansaray For more details of these campaigns, see des Cahen, Encyclopaedia of Islam, 2 vol. II, Leiden, , pp. Gierlichs , pp. Bosworth, the 13th century. Encyclopaedia of Islam, 2 vol. This highly unusual figure is not , pp. Josef von Hammer, Geschichte des description of the Istanbul exhibition Osmanischen Reiches, grossentheils aus catalogue. Erster Band, Pest, , p. Why such an offensive scene was not p. Forschungen zur planning to undertake. Seen in the painting by the famous Orientalist painter Osman Hamdi Bey In the exhibition catalogue Istanbul [], p. Muhammad 59 century, the same date as the building. Leisten , p. Islamic trying to establish a date and a provenance Perspectives, Edinburgh, , p. Only in the inscription of Tower 31 is the early s. For a description of the animal reliefs see For a detailed published doctoral dissertation The Public analysis of the plate see Eleanor Sims with Image: Political Iconography in Medieval Boris I. Marshak and Ernst J. Grube , Mesopotamia, London, , offers further Peerless Images “Persian Painting and its information on the subject. A review article Sources, New Haven-London, , pp. The Life Cycle of Reliefs on Seljuk Sacred Architecture in by J. A History of the Seljuks. Interpretation and the Resulting Controversy. Leisten , pp. Bautyp und Kunstform “Puertas des ciudades.

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 7 : Home - IRAN TRAVEL, TRIP TO IRAN

(Jenkins [note 17], ). 22 Ettinghausen (note 11), (G. D. Guest and R. Ettinghausen, "The Iconography of a Kashan Luster Plate," *Ars Orientalis* 4.

The town of Kashan, as a city associated with high-quality ceramic production in the medieval period, became a distinct point of scholarly attention in the twentieth century. It appears to have been a major site for the manufacture of fine wares between the 12th and 14th centuries. The town was well situated for the development of this industry, being located near sources of some of the materials necessary for manufacturing the so-called stonepaste or fritware, a fine, hard, and light-colored ceramic body of ground silica with additions of glass frit and clay. While entirely distinct, these two techniques both involve fixing overglaze painting onto previously glazed and fired stonepaste bodies through a secondary firing at a lower temperature, and they were at times practiced by the same painters, occasionally even appearing on the same vessels. A wide variety of forms are included in the corpus attributed to Kashan, from closed vessels such as bottles through plates and bowls to tilework of various dimensions. The high quality wares produced in the late twelfth to fourteenth centuries in Iran, particularly those decorated with luster, are notable for the loquacity of their inscriptions. From these, much documentary information has been gleaned. In the case of family member Yusof active in the early 14th century, Watson records the only instance of a documented signed luster potter, signing a work a work made in the cheaper medium of underglaze-painted ceramic. The concluding section of this text details the materials and techniques of Iranian potters, including a well-known description of the luster-painting process, as well as mention of potting practices at Kashan. Jawharidoes not state that his knowledge of ceramic production was acquired in Kashan, but he does mention the town as a site of the manufacture of fine ceramics Porter, , p. Beyond nesbas, there are also some circumstantial inscriptions that lend weight to the case for Kashan as the major center of luster potting. The suggestion that this was the signature of a potter displaced from Nishapur by the Mongol invasions and keen to stress his current association with a town renowned for its fine ceramics is certainly plausible Watson, , p. Luster production at Kashan. The creation of luster-painted ware is a costly process that requires considerable expertise. Compounds containing metal oxides, sulphur, and a refractory medium, such as ochre, are painted onto a previously glazed and fired surface. On the wares associated with Kashan the glaze was normally opacified with tin, although a presumably cheaper clear glaze was sometimes used for the internal surfaces of closed forms such as bottles and jugs Morgan, p. Clear glaze, sometimes tinted with cobalt, was also used for the exterior surfaces of bowls. Once the glaze has been fired and decorated with the luster compound a second firing at a lower temperature with restricted airflow removes the oxygen from the metal oxide, fixing a layer of metal only a few molecules thick with a lustrous sheen upon the surface of the vessel or tile. The temperature and duration of the second firing must be very precisely controlled, and, when taken alongside the volatility of metal oxides in the kiln, it is unsurprising that faults of various types are quite common in lusterware. Countering these suggestions, Watson argued in his landmark study *Persian Lustre Ware*, pp. However, the hypothesis that Kashan was the only site of luster production within the medieval Iranian lands is still under discussion. This thesis never met with general acceptance in art historical scholarship, but it continues to circulate in some quarters. By the same token, however, it should be noted that, although kiln sites have been uncovered at Kashan, no evidence of luster processes has been reported Bahrami, , pp. More recently, Scott Redford and James Blackman pp. Luster wasters have reportedly been found at Marv, although these do not yet appear to have been published Gascoigne and Bridgman, , p. While the question remains open, at present substantial evidence for luster production at sites other than Kashanâ€™ in the form of inscriptions implicating other locations, scientifically documented kiln excavations showing evidence of luster production, incontrovertible luster wasters, textual evidence from medieval sourcesâ€™ is yet to appear. While luster-decorated tiles were certainly manufactured in pre-Mongol Iran, much of the production of lusterware before the 13th century seems to have been vessels, of both open and closed types. Painted

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

vessels in this category show generally large figures and designs executed with fluent and relatively free brushwork. The moon-faced or Buddha-faced ideal of beauty, a notion also attested in medieval literary sources, is widely in evidence on these wares. This manner of painting, which does not appear on any dated pieces, is closest to that of the luster wares produced in Egypt and Syria in the eleventh and twelfth centuries. This is the year recorded on the earliest surviving dated pieces of Iranian luster a bottle in the British Museum, Figure 5, discussed in Watson, , pl. Notable for small-scale, rather rapid and sometimes sketchily executed designs painted directly in luster on an opaque white ground, and often featuring multiple figures; this style includes the key diagnostics of checkerboard trees commonly approximating a cypress shape and plants formed of lines sandwiched between rows of dots. These parallels between book arts and ceramic painting reveal a high degree of cross-pollination between different artistic media in medieval Iran see Hillenbrand. The characteristics of this phase of production were first proposed by Richard Ettinghausen in his article of , forming part of his powerful argument for top-tier medieval lusterware production at Kashan rather than the previously favored site of Ray. Fine drawing and dense compositions dominate, with fat but elegant birds and frilled, twining half palmettes or other vegetation in reserve often surrounding moon-faced figures who sometimes sit, stand, or ride before a fishpond. Typical forms of this phase include the conical bowl. Inscriptional bands in rapidly executed cursive script, painted directly in luster or created in reserve by scratching through panels of luster paint, were popularized in this last phase and remained a defining feature of Iranian luster tiles and vessels for many decades. Relationships between the iconography of some of these pieces and the textual content of their copious inscriptions have raised many questions and prompted some complex analysis: Thermoluminescence testing of a small selection of enameled fragments supports a date no later than the thirteenth century Koss et al. The small number of dated examples of enameled vessels includes works by the famous Abu Zayd, and there are a few pieces on which both luster and enameled decoration appear, such as a fragmentary star tile in the Museum of Fine Arts, Boston While it is reasonable to assume that highly skilled potters working in luster and associated with Kashan were part of a luxury ceramic industry that included other very specialized techniques, it should be noted that there is at present little or no evidence to link most enameled wares directly with the site. At its best the pre-Mongol enameled technique created finely detailed polychromatic designs: The technical demands of the enameling process must have been taxing, to say the least. Kerith Koss et al. The colors were painted onto an opaque white, or, more rarely, turquoise glaze that had been fired over a fine stonepaste body, and fixed in second firing see Figure 1. The forms of the vessels can be extremely delicate, with thin walls, and draftsmanship is often crisp. The precise polychromy of enameled wares has a jewel-like appeal that delighted early European and American collectors, while at the same time the overglaze technique has lent itself particularly well to over-zealous restoration and outright forgery. For these reasons many enameled pieces, particularly whole vessels, should be treated with caution. A truly in-depth survey of this type of ware is yet to be undertaken and would ideally include detailed technical analysis of all pieces. While tiles in the enameled technique exist, the technique is now best known for its use on vessels. Common scenes found on enameled plates and bowls include richly-dressed figures before a pond or mounted horsemen flanking a central tree, but a far more complex example of narrative enameled decoration is to be found in the three registers of discrete rectilinear illustrative cells that decorate the famous Freer Gallery cup F The largest vessel decorated in this medium, and also one of the best known, is a plate also in the Freer Gallery F The schema of the plate is unique amongst known enameled wares in its depiction of what appears to be a contemporary event rather than an idealized scene or spectacle drawn from poetic narrative. Based on historical events, Holod suggests a possible date range of 1270-1277, which could extend the period of enameled production at Kashan considerably. Luster tilework in the Il-khanid period. The use of cobalt and sometimes turquoise in combination with luster painting, a technique already developed in pre-Mongol vessels and tilework by potters thought to have been working at Kashan e. At the same time, the accelerated impact of Chinese art felt throughout Iran in the Mongol period, particularly from the 13th century, can be seen in vessel shapes and in chinoiserie motifs on vessels and tiles alike. The latter included dragons, phoenixes,

## **DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.**

cloud-scrolls, and lotus flowers, thought to have their sources in imported textiles and ceramics. The luster tilework of pre-Mongol and Mongol Iran was apparently intended only for interior use, where the glittering effect of luster in combination with raised inscriptions and molded decoration must have been exceptionally striking by flickering lamplight. Some or all of the tiles at these and other sites were ripped from the walls and sold on the international market in the nineteenth and early twentieth centuries, with the result that individual tiles are now held in public and private collections around the world see Masuya. The reasons for this collapse are not known: Metropolitan Museum of Art, New York,

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 8 : Formats and Editions of The iconography of a Kašān luster plate [racedaydvl.com]

Figure D, p46, in G. D. Guest and R. Ettinghausen, "The Iconography of a Kāshān Luster Plate," *Ars Orientalis* 4, , pp. Archers with bags rather than quivers are probably using a pellet-bow.

The most obvious difference between the two is the lack of figural representation in Islamic religious art and a shift in the use of figural representation in secular art in the Islamic world. The difference between religious and secular usage is important to observe. It was early religious art and architecture, monuments such as the Dome of the Rock or the Great Mosque of Damascus Dome of the Rock, interior of the octagonal arcade, pier 5; mosaic in W arcade, Great Mosque of Damascus , that were without figural representation. The sharp difference between these two sets of monuments is not some peculiarity of Umayyad culture, peculiar though Umayyad taste may at times seem to us. Except for particularly repressive periods and the damage caused by the actions of zealots, figural representation has always been a part of secular art in the Islamic world. The twentieth century is no exception. Even the most reactionary religious regimes display in public photographs of people, particularly religio-political leaders; and when a Persian mob sacked the Moroccan embassy in Tehran in in the name of religion the Israeli Prime Minister having just visited Rabat photographs of King Hasan were burned along with Moroccan flags while photographs of Persian leaders were brandished at the television news cameras. I found a somewhat less charged though not quite so apt example in Algiers, which experienced a heavy dose of Westernization during its time under French rule between and Since independence many colonial buildings, particularly churches, have been put to new uses. The former Church of St. Charles in Algiers has been so converted to a mosque, I believe , and Figure 36 Algiers, mutilated capital of porch of former Church of St. Charles shows how one of the Roman-revival capitals of its porch, originally adorned with a bust, has been mutilated so as to eliminate the human likeness. Neither representation was Algerian in origin, and probably neither was carved by an Algerian, but their present states of conservation and destruction still represent local attitudes. Illustration The decoration of that portion, and only that portion, is entirely vegetal. Still, these examples are sculpture, and sculpture was not a widespread form of art in the Islamic world after the Umayyads, who represent in many ways a last gasp of Late Antique art. Historical accounts indicate that the palaces of rulers usually had public figural representations, sometimes including sculpture of some form, but for most of the population figural representation was two-dimensional and usually applied to objects of some utility. Religious Aniconism The early history of Islam is recorded in oral tradition that was written down only later, when the Islamic historical tradition began in the mid-eighth century. This oral tradition and the written histories that were constructed from it are difficult source material, concealing many problems in interpretation. For a sharp statement of the problems see Patricia Crone, *Slaves on Horses*, pt. Where there was no intent to create an icon for which there was supposed to be no purpose in Islam , figural imagery seems to have been unexceptionable. Thomas Arnold, writing in , gathered material on the early Islamic use of images from historical and literary sources which shows that a creeping iconoclasm replaced in pious doctrine this sensible if casual practice. Whether these stories are accurate or not, they represent a straightforward and uncomplicated response to the issue. The traditional Muslim theological objection to images, which may have been observed more in the breach than in ordinary life, was eventually codified in a quite rigid form and extended to the depiction of all animate beings. It is captured in the prediction that "on the Day of Judgement the punishment of hell will be meted out to the painter, and he will be called upon to breathe life into the forms that he has fashioned; but he cannot breathe life into anything In fashioning the form of a being that has life, the painter is usurping the creative function" of God. Arnold, *Painting in Islam*, pp. For secular examples of the use of images on objects and in architecture see Oleg Grabar, "Ceremonial and Art at the Umayyad Court," ch. Nor was Western European iconoclasm opposed to all figural representation: Peter Brown, "Dark Age Crisis. That is to say, there can be an "Islamic" point of view on figural representation, articulated by theologians and considered as foremost by the pious, that differs

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

from "Islamic" points of view held by most of the Muslim population. In view of this likely division of sentiment, which contrasts with Byzantine iconoclasm, I prefer to term the Islamic phenomenon not iconoclasm, the rejection of images, but aniconism, the nonuse of images. The important issue for the history of art is not the eventual theological justification for Islamic aniconism but the degree of continuity of practice between the pre-Islamic past and the early Islamic period how people actually lived their lives in the seventh and eighth centuries which is a matter not well handled by our written sources. To explain the aniconism of Islamic religious art it is necessary to set early Islamic religious art in its historical context, to understand at least partly its manifestation in the mosque, and also to indicate why later Islamic religious art did not cast off aniconism and adopt figural representation. Statues were destroyed as pagan idols in the fifth and sixth centuries in Byzantium and the Near East, just a few centuries after Constantine ransacked the Mediterranean for antique statues to decorate his newly refounded capital. As an example of this prominence of statuary in the Late Antique period, the Baths of Zeuxippus in Constantinople, a large structure located on the Hippodrome, had close to a hundred statues within it before its destruction in the Nike riot of Cyril Mango, *The Brazen House*, p. In the sixth century it contained "a gilded statue of Justinian II in a kneeling posture, a statue of his Khazar wife, a huge elephant together with his attendant, and a seated bronze figure of Theodosius I. It was the perceived reality of sculpture that was the problem, since at this date an image was identified with what it represented, in the street as well as in the church. For at the same time the population in general was coming to regard statues as imbued with immanent magical powers. The Emperor Maurice assassinated destroyed statues not for religious reasons but to counter their magic. This was thought to be a dangerous undertaking requiring considerable courage. Still, imperial statues were produced as late as the eighth century; sixth-century emperors were represented on the facade of the Chalke Gate, [Note: John Beckwith, *The Art of Constantinople*, p. On the religious side there had been ferment over the use of images as objects of devotion for several centuries before the proclamation of Iconoclasm in Clive Foss, *Ephesus After Antiquity*, p. When Iconoclasm was declared as a policy in the Orthodox church it set off decades of serious political clashes. The way the issue was used for political purposes indicates a similarity between the social context of Iconoclasm that is, Byzantine society and Islamic society, in which politics and religion are as intertwined as they often have been in countries that are formally Catholic. In all these cases government is identified with the enforcement of official religious morality. But regardless of its political overtones Byzantine Iconoclasm cannot account for Islamic aniconism. Marlia Mundell Mango has shown that even in the sixth century the decoration of Monophysite churches in inland Syria and upper Mesopotamia the area and sect of many Arab Christians was entirely nonfigural. This is not iconoclasm but aniconism. Early Islamic aniconism is specific to the mosque, a new architectural form, or group of forms, that resembles Christian and Jewish houses of worship in its general appearance but differs from them certainly deliberately in many important specifics. If Arab Christians before Islam had no figural images in their churches, we need not see the mosque as a near-church stripped of the images that formerly accompanied prayer, but rather as a setting designed without images in mind. On this view the Muslims would have been acting out of conviction in avoiding the plethora of figures that characterized Byzantine art, not, as Oleg Grabar may seem to suggest, out of a lack of choices. Brown, "Dark Age Crisis," p. In the more developed form of the mosque the antemihrab bay that includes the mihrab is treated as a theatrical version of the cosmos, with the structure of the heavens suggested by an intricate design. The minbar, the pulpit of Muhammad, is reproduced in the same bay for the prayer leader to speak from. The address given by the imam from the minbar the khutbah by convention invoked the name of the ruler, and the sovereign prayed nearby, perhaps in order to indicate his place in the divine scheme. The antemihrab bay is the most decorated part of the interior of the mosque by far, and the hypostyle structure of many early mosques ensures that it can be appreciated only when one is within it. Thus Islam adopted a monumental setting for prayer composed of a mihrab, minbar, dome over the antemihrab bay, and, beyond, a relatively unhierarchical prayer hall. As symbols, these elements are extremely understated, particularly when compared with Gothic cathedrals or Hindu temples, and not only in their lack of figural

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

imagery. But what was new in the mosque as a form of religious architecture was that the formal focus of the decoration, the mihrab, was not the visual focus of the prayer hall, not that the mosque had no figural decoration. Most importantly there is no reason to think that the motifs, techniques, and designs that later came to be used in decorating the mosque originated in a religious context. They were specific applications of arts that existed in secular architecture as well and that could include figural components. Islamic religious aniconism applies to the mosque first and foremost. But why did the mosque remain devoid of figural representations? This question is more easily answered by looking at secular art, whose figural content also changed significantly in the transition from Late Antiquity to the Islamic era. Figural Representation in Secular Art In secular Islamic art there is a shift in use of figural representation, not in the seventh century, but surely by the eleventh. This shift affects all of Islamic art, but can be seen most strongly in the Arabic-speaking parts of the Islamic world. The Arabic-speaking world produced illustrated manuscripts too, but with only a few exceptions Arabic manuscripts are continuations of the Late Antique genre of scientific or luxury books and are not artistic products directly connected with literature or contemporary life. By comparison with Persian manuscript illustrations the pictures in Arabic books are not artistic successes, and they do not stand comparison as art with other forms of art in the Arabic-speaking part of the Islamic world. The internal cleavage that this comparison reveals points once again to the importance of language sharing and language barriers for the shape of artistic developments. There are other cleavages in figural art, both in time and between genres of representation. In this discussion I shall discount early manifestations of figural representation such as Umayyad architectural decoration, along with the almost lost art of later wall painting. I shall also set aside manuscript illustration. All these things strongly reflect the high status of their pre-Islamic prototypes: Persian manuscript illustration after the Mongol invasion reflects, I think, the artistic quality of Chinese painting. In these things the prototype is strongest, and it is an essential part of the prototype that it includes figural representation. I shall concentrate instead on more common media: These portable arts were highly developed in Islamic material culture, and display a considerable degree of similarity of decoration from one medium to another. Likewise, they follow much the same pattern in both Arabic- and Persian-speaking spheres. Here too a differentiation of genres, or at least of types, of figural representation is needed. I leave aside such quasisculptural survivals of pre-Islamic prototypes as figural coins and medals; animal protomes, finials, handles, thumbstops, and legs; zoomorphic vessels and aquamaniles; and dolls. None of these is an invention of the Islamic era, and all are quite restricted in their figural range, both in pre-Islamic times and later. Much more interesting than objects shaped as figures is the larger and more variable class of representations applied to objects. The repertoire of representations on these portable objects features single figures, figures paired, and figures displayed in emblematic fashion rather than depicted in specific moments of a known story. These emblems are often grouped in cycles and contained within nonfigural decoration, which may even dominate the design. Whatever meaning they have, their context seldom suggests that they were the primary interest of the piece on which they appear. A few categories account for most examples: A term introduced by Grabar; see *Formation*, pp. For animals of all kinds on metalwork see Baer, *Metalwork*, pp. Most, it seems, appear on objects that carry no inscriptions at all; other figured objects have standardized religious invocations and inscriptions expressing generalized and conventional good wishes; still others have personalized inscriptions, with the name and titles of the customer who ordered the piece. Inscriptions on Persian luster pottery have been surveyed by Oliver Watson, who remarks a lack of relationship in general between image and inscription on both vessels and tiles. These images are often explained as part of a "princely cycle" and sit ill with the tenor of the verses. Watson, *Persian Lustre Ware*, pp. But otherwise this insight is surely valid, although it does not help immediately with understanding what the iconography of these pieces is. The same may apply to the texts: Whatever the solution to this puzzle, it is fair to say that inscriptions do not generally explain the figural representations they accompany. There are two separate issues to be resolved:

## DOWNLOAD PDF GUEST, G. D. AND ETTINGHAUSEN, R. THE ICONOGRAPHY OF A KASHAN LUSTER PLATE.

### Chapter 9 : Persian art - Wikipedia

GUEST, GRACE D., AND ETTINGHAUSEN, RICHARD *The Iconography of a Kāshān Luster Plate.* ETTINGHAUSEN, RICHARD.

An Excerpt i Rosenthal, Franz Significant Uses of Arabic Writing Zur Entwicklungsgeschichte der osmanischen Moschee Schnyder, Rudolf Further Notes on the Staircase Minaret. Some Aspects of the Animal Deity: Netsuke Carvers of the Iwami School Page The Chester Beatty Library: Minor sky The Chester Beatty Library: Fifteen Color Plates, by W. Heraus- gegeben von Richard Ettinghausen. Z The Works of Professor L. Wenley, Chairman Norman W. Cooney Richard Ettinghausen Antoinette K. Miles Laurence Sickman Alexander C. Books for review should be sent to the above address. Yet desired detailed informa- tion concerning the technical aspects of these Near Eastern bookbindings is not easily ac- cessible to the lay English reader, since the scattered references are usually in Arabic, Per- sian, or Turkish. It is difficult to realize in this do-it-your- self age how scarce any book in Arabic on method was during the Middle Ages. But when we recall that the handing down of knowledge was by word of mouth and personal example of master to apprentice we are not surprised to find that the references to book- binding materials and methods are not only infrequent but casual and fragmentary. In Islamic literature, descriptions of libraries, personalities of authors and collectors, and curious or outstanding works are more com- monly found. With these obstacles in mind I offer a translation of a portion of a rare chapter on bookbinding found in an unpublished eleventh- century propaedeutic manuscript. I, Leiden, , p. The text has been published with a vocabulary correlated with modern terms and usages in the bookbinding craft by P. He touches on the subject of materials and tools briefly in his book, which was intended to serve as a guide to the artistic composition of essays and reports, written especially for the use of Egyptian Government officials. Haddad, Some notes on the chemical technology in an eleventh cen- tury Arabic work on bookbinding, Isis, vol.