



Lustreware from Spain

A Collection of
Hispano-Moresque Ceramics



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SAM FOGG



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Introduction

The Moorish potters of Medieval Spain were in high demand during the late Middle Ages. Their precious, brilliantly decorated ceramics, a class of pottery commonly described today with the terms 'Hispano-Moresque' and 'lustreware', enjoyed international renown. Kings, Queens, and noblemen collected them for use at the dinner table and as emblems of conspicuous consumption. Wealthy pharmacies, with a merchant's eye to entice, commissioned vast sets of mixing bowls, jugs, and those iconic cylindrical medicament vessels known as albarelli. Elsewhere, churches and cathedrals wanted exotic chargers in which to display their relics, offerings, and Sacraments. It is not just that these ceramics were exported far and wide once they had been produced. They were also specially commissioned, by patrons moving among the highest echelons of society and in every corner of Europe. One of the earliest surviving Hispano-Moresque ceramics to showcase the international reach of these luxury goods is a famous charger now in the Wallace Collection in London, its surface emblazoned with the arms of Philip the Good, Duke of Burgundy in a form used between 1419 and 1429. Nor did these ceramics lose their celebrity status over time, remaining highly prized during the course of the subsequent centuries and in most cases finding their way into the world's great museums by way of those institutions' founding patrons and early benefactors.



Charger with the arms of Phillip the Good, Duke of Burgundy
Spain, Valencia, Manises
c. 1428
38.1 cm diameter: tin-glazed earthenware with cobalt blue and copper lustre decoration
London, Wallace Collection

Two things were fundamental to the appeal of Hispano-Moresque ceramics in the medieval period. The first was the unique language of their decoration – a remarkable hybrid of gothic elements, floral motifs and the occasional Christian inscription or emblem, with the dynamic pattern-making of the Islamic world. The second was their intensely exotic appearance. Pale clays extracted in the heartlands of Catalonia and Valencia were thrown on the potter's wheel into a range of ambitious forms, before being coated in a layer of white tin glaze to mimic the creamy surface and visual refinement of porcelain. Their surfaces were then meticulously embellished by





Deus. ad festu
m adiutori
um meum
intende. Domine ad
adiuandum me
festina **Q**uonia
m **S**icut erat **Q**



Previous spread:

The Vienna Master of Mary of Burgundy, Claas Spierinc, and others
 The Hours of Engelbert of Nassau
 c. 1470-early 1480s
 Oxford, Bodleian Library, MS. Douce 219, fol. 145v-146r
 Image: Bodleian Libraries, University of Oxford

hand using brushes loaded with a vivid blue pigment obtained by crushing cobalt glass, and then coated again with an extraordinary, lustrous sheen that flashes across the surfaces of most Hispano-Moresque ceramics like an iridescent fire. This almost alchemical effect is known as copper lustre (from which lustrewares get their name). It is produced by applying a copper oxide mixture over the already-fired tin- and cobalt-based glazes before heating the ceramic a third time at low temperature in a kiln starved of oxygen, thereby fusing it indelibly onto the surface. Notoriously difficult to achieve, the copper lustre technique is thought to have been perfected by Mesopotamian potters early in the ninth century. It sprang up in Egypt a century later following the Fatimid conquest of 969, but was dispersed once more (this time to Persia and Syria) when the Fatimid Caliphate fell in 1171. It is unclear exactly when the technique reached Valencia and its satellite towns of Paterna and Manises on Spain's eastern seaboard, but thanks to the migration of Muslim potters north from the Nasrid court in Málaga over the course of the fourteenth century it became the epicenter of European production. During a heyday that lasted over a hundred years, the language of the Hispano-Moresque lustrewares produced across Valencia and Catalonia evolved in both subtle and dramatic ways, taking on new forms and motifs, and mixing them with traditions and conventions drawn from centuries of Islamic influence. In short, it is a complex, layered artform, one with a hybrid identity created from the intermingling of Muslim and Christian cultures and containing centuries of human movement, struggle, and artistic invention in its decoration.

Astonishingly, the potters of Valencia managed to keep the copper lustre technique a closely-guarded secret for over a century, a feat that, like the silk-producing centres of China before it, allowed local artisans to corner the market and channel an increasing international demand straight to their doorsteps. Their wares became symbols of extreme luxury, affordable only by a privileged few and exported right across Europe in carefully controlled shipments.

It is this language of exclusivity, status and refinement that informs the double opening of miniatures depicting the Adoration and journey of the Magi, which appear at the centre of a book of hours painted in the early 1480s for Count Engelbert II of Nassau by some of the foremost Burgundian court painters of the period (see previous spread). Surrounding both miniatures is a wall of fictive wooden panelling divided into compartments. It is akin to a *kunstkammer*, a room for art carefully constructed to house a series of precious objects displayed for the enjoyment of its northern European patron – one of the wealthiest men of his age. Alongside the Italian-made maiolica jugs and the blown-glass vases, flowers and peacock feathers that populate its shelves and spaces, are five Hispano-Moresque lustred ceramics of the types produced by Spanish potters between around 1400 and the time of the manuscript's illumination almost a century later. Two bowls, decorated with concentric rings and swirling arabesque palmettes, are filled with heaps of red and blue berries. Two large chargers, one late fourteenth- and the other mid-fifteenth century or so in date, but both with flashes of vivid cobalt blue accompanying their delicate lustre, have been tipped vertically onto their broad rims, their wells painted with geometric and floral designs. And at the lower right-hand corner of this double-page opening stands a drug jar so tall that it almost brushes the top of its compartment, its massive cylindrical body entirely covered with

a dense trelliswork of plant stems. Each one of these fabulously rendered vessels would have been a prized possession. To have five of these treasures in late fifteenth-century Burgundy (or anywhere for that matter) would have been a singularly unambiguous statement of the patron's immense wealth, connections, and cultural reach. Like those vessels, the thirteen albarelli, vases, and dishes brought together in the following pages and our accompanying exhibition online were all produced between the late fourteenth- and the late fifteenth centuries, and show just how dramatically the aesthetic language of Hispano-Moresque ceramics morphed and evolved over the course of the period. From the almost abstract, serendipitous patterns produced by Catalonian potters who allowed their cobalt glazes to melt and run in the kiln, to the precise, meticulous parsley leaf lattices of the finest Manises wares, this was a fluid language entwining both invention and tradition. We are particularly fortunate to be able to include in this collection five vanishingly rare vessels – three slender albarelli and a pair of stout, four-handled vases (cats. 1-5) – produced by Moorish potters whose skill was unrivalled in early fifteenth-century Europe. Their surfaces are replete with Mudéjar ornament and playful interpretations of Arabic letterforms drawn from centuries of Muslim presence in Spain. It is a testament to the mesmerizing power of these magnificent wares that we are able to turn such objects in our hands today and feel no less astonished and ignited by their intense glazes, shimmering lustre and rare exoticism, as contemporary viewers of the Duke of Burgundy's armorial charger and Engelbert of Nassau's prized book of hours must have been over five centuries ago.

Matthew Reeves

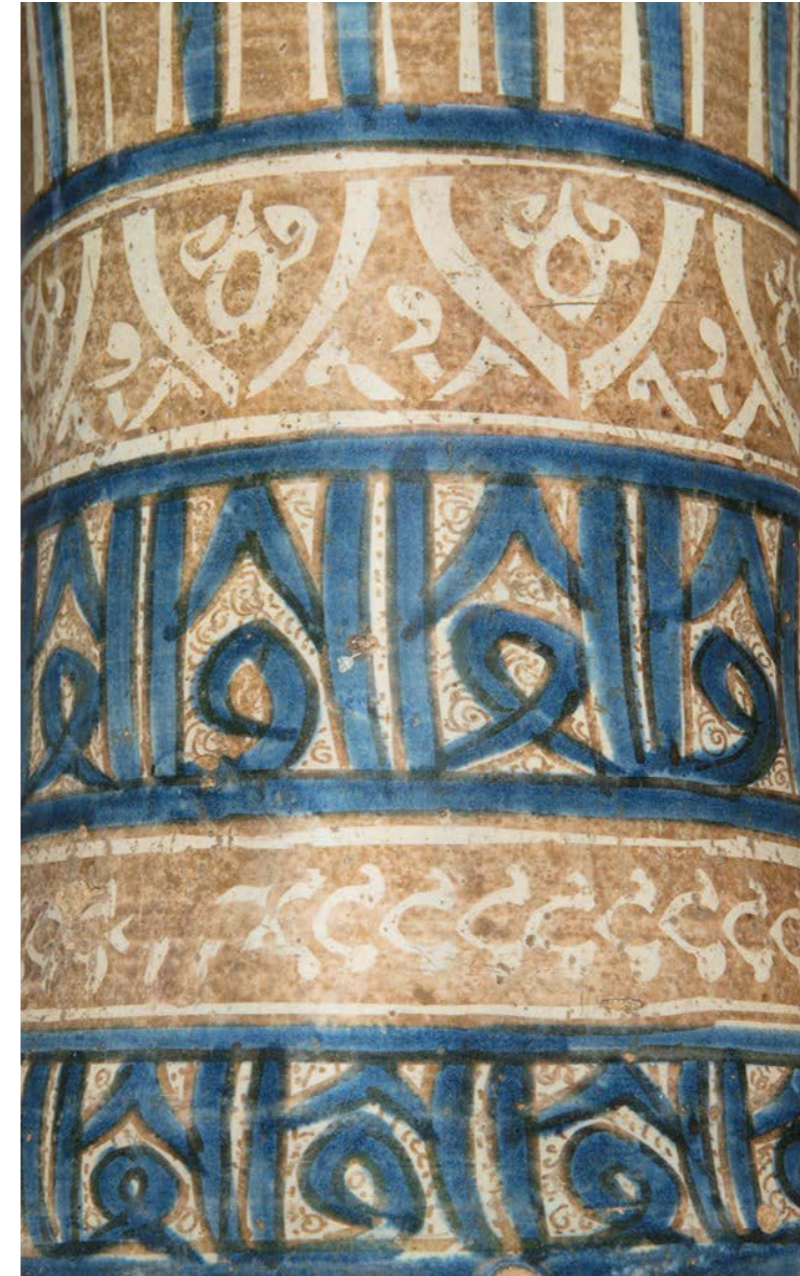


Catalogue

1 A slender albarello decorated with pseudo-Kufic motifs and palmette designs



This tall, cylindrical albarello belongs to a highly prized group of early fifteenth-century Hispano-Moresque lustrewares that are believed to have been produced by the workshops of Manises, the foremost pottery-producing satellite town of Valencia. This finely potted example has a tall neck, steeply sloping shoulder, slightly waisted form and short foot ring, decorated in blue and copper-lustre with seven horizontal bands of varied design, including two rows of 'pseudo-Kufic' letterform motifs in cobalt blue described in modern scholarship as *alafia*, an Arabic phrase variously interpreted as 'grace' and 'health and happiness'.¹



The lexicon of motifs used in this example's decoration points to the Muslim origin of all medieval Spanish lustred wares. The technique had originated in the Near East but is thought to have found its way into Andalusia in the tenth century. By the fifteenth, piracy and ongoing wars

Spain, Valencia, Manises
c. 1400

30.5 cm (height); tin-glazed earthenware on a buff-coloured clay, with copper lustre and cobalt blue decoration. Some small chips to the glaze around the rim and foot ring, as well as to the bottom of the interior. The glaze excellently well preserved.

Provenance

Probably William Randolph Hearst (1863–1951); His sale, Hammer Galleries, New York, 1941; By repute Raphael Stora (1887–1963), and sold to Mary Duke Biddle Trent Semans (1920–2012) before 1948; Property of The Mary Duke Biddle Trent Semans Foundation; On loan to the Duke University Museum of Art, 1956–2020

Mary Duke Biddle Trent Semans (1920–2012) was an American philanthropist, local and state-wide leader, and patron of the arts. A member of the Duke University Board of Trustees and the first female chairman of The Duke Endowment, she helped guide these institutions during five decades of service. In the 1960s she helped found the North Carolina School of the Arts, the USA's first public conservatory, and in her mother's memory, created The Mary Duke Biddle Gallery for the Blind at the North Carolina Museum of Art.

Related literature

M. González Martí, *Cerámica del Levante Español: Siglos Medievales*. Volume 1, Loza, Barcelona: Editorial Labor, S.A., 1944.

Timothy B. Husband, 'Valencian Lusterware of the Fifteenth Century: Notes and Documents,' in *The Metropolitan Museum of Art Bulletin*, n.s., 29, no. 1 (Summer 1970).

Xavier Dectot, *Céramiques hispaniques (XIIe-XVIIIe siècle)*, Paris: Musée National du Moyen Âge - Thermes et Hôtel de Cluny, 2007. pp. 38–39.

¹, For differing interpretations see Anthony Ray, *Spanish Pottery 1248-1898*, London, V&A Publications, 2000, p. 401; and *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 29, No. 1 (Summer, 1970), pp. 20–32, p. 22.

with the Christians had prompted many Moorish craftsmen to move north into the region of Valencia, where all artisans, whether Muslims, Mudejares (Muslims living under a Christian king), or Christians, were allowed to work, and where ships sailed freely to their Mediterranean markets less hindered by pirates. Many of the motifs utilised by the potter-painters responsible for the execution of our albarello can be found on earlier lustred wares from Syria, and together form a clear picture of influence and imitation in which the Valencian lustrewares of the fifteenth century are the direct descendants of the early fritware vessels of Raqqa and other centres involved in the invention of the medium many centuries earlier (fig. 1).

This is one of a small handful of extremely closely related and similarly-sized drug jars that were very possibly produced together as part of a single large commission for a wealthy pharmacy. Others from this family started to surface from private collections in the late nineteenth century: the first of these, formerly in the Basilewski collection, was acquired by the Hermitage Museum in 1885. More followed in the early 1900s, including an example sold to the Metropolitan Museum of Art by Dikran Kelekian in 1908, and several others at major public sales including that of the Tachard Collection in Paris in 1912 (which included one of the subsequent pair in this catalogue). Our example is among the most ambitious and impressive of the whole group, though it shares several of its motifs with all of them. Perhaps the closest sister-piece is an albarello now in the Museum of Islamic Art in Doha, ornamented in a directly analogous manner and with a similar weighting and distribution of compartmented designs (fig. 2). Further albarelli from the same group include examples in the Louvre and Cluny museums in Paris, the Instituto Valencia de Don Juan in Madrid, and the British Museum in London. What remains intriguing is that all of the extant vessels from this important, early group survive not only intact but in exceptional condition, with little damage or signs of heavy use. This suggests not only that they were carefully looked after during their lifetimes as working vessels, but also that they became recognised even early on for their aesthetic beauty and technical mastery, evolving rapidly from luxurious but functional objects into high-status works of art.



Fig.1
Albarello
Syria (Raqqa)
Late 12th or early 13th
century
25.2 cm (height); lustre-
painted fritware
New York, Metropolitan
Museum of Art, inv.
48.113.12



Fig.2
A Hispano-Moresque
albarello
Spain, Valencia, Manises
c. 1400-30
Tin-glazed earthenware on
a buff-coloured clay, with
copper lustre and cobalt
blue decoration
Doha, Museum of Islamic
Art, inv. PO.1092.2011



2&3 A pair of slender albarelli decorated with trelliswork, tendrils, and pseudo-Kufic motifs





Spain, Valencia, Manises
c. 1400-30

29 cm (height); tin-glazed earthenware on a buff-coloured clay, with copper lustre and cobalt blue decoration. Losses to the glaze around the rim, shoulder, lower body, and foot ring. The glaze consistently fired and otherwise very well preserved.

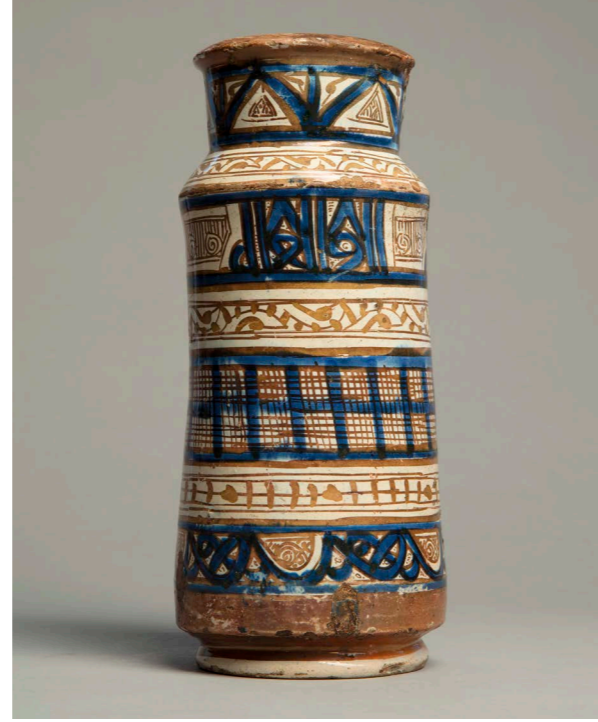
Provenance

By repute 'Peyta Collection', possibly a misspelling of Émile Peyre (1828-1904), Paris;
Paul Tachard collection, Paris;
His sale, Hotel Drouot, Paris, 18th March 1912, lot 5, where purchased by;
Raphael Stora (1887-1963), New York;
William Randolph Hearst (1863-1951);
His sale, Hammer Galleries, New York, 1941, lot no. 1242-4;
Where purchased for Mary Duke Biddle Trent Semans (1920-2012);
Property of The Mary Duke Biddle Trent Semans Foundation;
On loan to the Duke University Museum of Art, 1956-2020

Published

Catalogue des anciennes faïences hispano-mauresques, plat important à reflets métalliques, en faïences de Manisses, XIV siècle, composant la collection de M. Paul Tachard, Sale Cat., Paris, 1912, p. 11, ill.

Art Objects and Furnishings from the William Randolph Hearst Collection, Sale cat., New York, Gimbel Brothers, 1941, p. 315.



Spain, Valencia, Manises
c. 1400-30

28.5 cm (height); tin-glazed earthenware on a buff-coloured clay, with copper lustre and cobalt blue decoration. Some small chips to the glaze around the rim and at the bottom of the interior, a single larger chip to the glaze and body near the foot. The glaze consistently fired and excellently well preserved.

Provenance

By repute 'Peyta Collection', possibly a misspelling of Émile Peyre (1828-1904), Paris;
William Randolph Hearst (1863-1951);
His sale, Hammer Galleries, New York, 1941, no. 1242-3, as from the 'Peyta Collection';
Where purchased for Mary Duke Biddle Trent Semans (1920-2012);
Property of The Mary Duke Biddle Trent Semans Foundation;
On loan to the Duke University Museum of Art, 1956-2020

Published

Art Objects and Furnishings from the William Randolph Hearst Collection, Sale cat., New York, Gimbel Brothers, 1941, p. 315.



One of our pair of albarelli as it appeared in the 1912 sale catalogue of the Tachard collection in Paris (far right).



The juxtaposition of cobalt blue and copper lustre decoration on these closely-related albarelli must have been meticulously considered before their execution, since their designs are both marked by a harmonious visual weighting from rim to foot. At first glance their compositions vary dramatically, with one divided into consistently-sized alternating bands of blue and gold, and the other centred on a much taller and more dominant single field sandwiched above and below by thinner bands of decoration. And yet on closer inspection we can see that they both incorporate the



same intricately drawn motifs. One is embellished around its neck with a broad band of knotted arch motifs interspersed with delicate lusted swirls, and just above its foot ring with downward-growing fleurs-de-lis. Its counterpart incorporates the very same motifs, but tricks the eye by simply inverting the design. Stylistic links such as these, along with the identical nature of the clay from which they were both made¹, the comparable finesse with which they were potted, and the almost identical hue and quality of their glazes, make it clear beyond reasonable doubt that they must have been produced together at the same time, and perhaps even for a single pharmacy set.



Fig.1
Deep dish with the arms of the Despujol family
Spain, Valencia, Manises
Late 14th or early 15th century
48.2 cm (diameter); tin-glazed earthenware with copper lustre and cobalt blue decoration
New York, Hispanic Society of America, inv. E634

1, My thanks to Helen Mason at Oxford Authentication for her comments on the shared origins of the clay on these vessels; verbal communication, March 2021.

In the fourteenth-century, the town of Málaga in south-eastern Spain became widely celebrated for earthenware decorated with what we now describe as 'gold' or 'copper lustre'. The technique had in fact been perfected centuries earlier in the Near East and had probably been transmitted to Spain via potters travelling up from Egypt. A number of Moorish potters are known to have moved north to settle near Valencia, which came under Christian rule in 1232 and from then on imposed increasingly strict regulations concerning the professions Muslim artisans could occupy, and by around 1400 the kilns these master potters controlled were able to produce a superb and consistent lustreware, shimmering with its distinctive metallic sheen.

Our albarelli, along with the vanishingly rare family of early lusted wares to which they belong, continued the strong Moorish tradition passed down through earlier generations of potters at Málaga with their quasi-Arabic inscriptions and calligraphic details in a rich, dazzling blue obtained from glazes using imported cobalt. Nowhere is this more tangibly expressed than in the panels of what is typically described as *alafia* encircling the



neck of one of our vessels. This design, a calligraphic motif consisting of a 'circumflex accent' over an 'alpha', has been variously interpreted in modern scholarship as the Arabic phrase for 'health and happiness', and a degenerate form of the Arabic word for 'grace'.²

Fig.2
A Hispano-Moresque albarello (one of a close pair)
Spain, Valencia, Manises
Late 14th or early 15th century
29.7 cm (height); tin-glazed earthenware with copper lustre and cobalt blue decoration
New York, Hispanic Society of America, inv. E574



Fig. 3
Pitcher
Spain, Valencia, Manises
c. 1430
46.7 x 22.9 cm; tin-glazed earthenware with copper lustre and cobalt blue decoration
New York, Metropolitan Museum of Art, inv. 56.171.146

2, For differing interpretations see Anthony Ray, *Spanish Pottery 1248-1898*, London, V&A Publications, 2000, p. 401; and *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 29, No. 1 (Summer, 1970), pp. 20-32, p. 22.

Many of the elaborate and intricate motifs used in the decoration of our albarelli reappear (often with only minor adjustment) across much of the known group, which is mostly split between the world's great museum collections today. Key sister-pieces (which must surely come from the same workshop) include several vessels in the collection of the Hispanic Society of America, including a deep dish with the arms of the Despujol³ family of Catalonia (fig. 1) and a pair of albarelli of almost identical size to ours (fig. 2). The feathered, columnar ornament that dominates the design of the Tachard albarello under discussion reappears again on a pitcher in the Metropolitan Museum of Art (fig. 3), while in New York, London, and Copenhagen are vessels that reprise the fabulous trellis- or gridwork design that encircles the centre of our alafia-embellished jar (figs. 4-6). Other related vessels are housed in the National Archaeological Museum and the Instituto Valencia de Don Juan in Madrid, the Museo de Cerámica in Barcelona, and the British Museum in London.⁴



Fig. 4
A Hispano-Moresque albarello
Spain, Valencia, Manises
c. 1420-30
31.5 cm (height); tin-glazed earthenware with copper lustre and cobalt blue decoration
New York, Metropolitan Museum of Art, inv. 56.171.147

Fig. 5
A Hispano-Moresque albarello decorated with 'pseudo-Kufic' motifs
Spain, Valencia, Manises
c. 1400-50
28.5 cm (height) x 13 cm (diameter)
London, Victoria and Albert Museum, inv. 46-1907



Fig. 6
A Hispano-Moresque earthenware dish
Spain, Valencia, Manises
c. 1400-50
8 cm (height) x 35 cm (diameter)
Copenhagen, David Collection, inv. 32/2005



3, For more on the Despujol dish see Anne Wilson Frothingham, *Lusterware of Spain*, New York, 1951, p. 98 ff.

4, See also Josep A. Cerdà i Mellado, *La Loza Dorada de la Colección Mascort*, Torroella de Montgrí, 2011, no. 88, p. 167.

4&5 Two important lustreware vases with pseudo-Kufic and geometric decoration from the Beit collection





Spain, Valencia, Manises
c. 1400-30

18.8 cm (height) x 18cm (diameter) x 14cm (diameter at rim); some fractures to the inside of the body, now consolidated and stable. Sporadic scratches to the glaze in places, with some chip losses to the rim and the glaze on the interior. Otherwise beautifully well preserved.

Provenance

Émile Gaillard (1821-1902), until his sale; Paris, 8-16th June 1904, lot 401 (fragment of his paper label and wax adhesive on the body of the vase); Alfred Beit (1853-1906); Otto Beit (1865-1930) (his inventory number '610' painted in red ink on base); Alfred Lane Beit (1903-1994), until; His sale, Sotheby's London, 7th October 1948, lot 155; French private collection until 2013

Published

Catalogue des objets d'art et de haute curiosité..., rédigé par Émile Molinier, Paris, vente en son hôtel, 1 Place Malesherbes, 8-16 juin 1904, n° 401

Sir Alfred Lane Beit, Rare Hispano-Moresque and Italian majolica..., London, Sotheby's, 7 October 1948, no. 155.

Maria Millington Lathbury Evans, Lustre pottery, London, Methuen & Co, 1920, p. 79 (not illustrated)

Alice Wilson Frothingham, Catalogue of Hispano-Moresque pottery in the collection of The Hispanic Society of America, New York, The Hispanic Society, 1936, p. 125 (not illustrated)

Émile Molinier, Catalogue des objets d'art et de haute curiosité..., Paris, 1904, no. 401

Wilhelm Reinhold Valentiner, "Spanisch-Maurische Fayencen der Sammlung Beit in London", in Zeitschrift für Bildende Kunst, Neue Folge, XVIII, 1907, p. 120, fig. 4.

Albert Van de Put, Catalogue of the Collection of pottery and porcelain in the possession of Mr Otto Beit, London, Chiswick Press, 1916, n° 610, p. 8 et p. 22, pl. 2b.

Exhibited

Meisterwerke muhammedanischer Kunst, Munich, 1910

Spain, Valencia, Manises
c. 1400-30

18.3cm (height) x 19cm (diameter) x 15.1 cm (diameter at rim); some scratches to the body and chip losses around the rim, on the handles, and to the glaze on the interior. A single kiln scar to one side of the body. The foot broken and restored.

Provenance

Collection of Otto Beit (1865-1930); French private collection until 2013; with Irene Momtaz, London; with Daniel Katz, London



These early fifteenth-century four-handled vases were once in the collection of Otto Beit (1865-1930) and have been recently reunited. They are both thinly potted, with broad openings, slightly everted necks, generously formed bodies, wide, flaring foot rings, and four large handles attached in an equidistant arrangement around the circumference of each vessel. They are covered in bright off-white tin glazes almost entirely concealed beneath a dense coating of copper lustre and cobalt blue worked into intricate designs. Their decorative schemes consist of grids, diamonds, chevrons, and calligraphic and arabesque flourishes, along with occasional pseudo-Kufic letterforms, separated into four main fields by the handles, but united below them by delicate horizontal bands of running chain-link ornament that completely encircle the lower body and foot ring. Each vessel's handles are painted in solid bands of lustre. Further tin glaze and copper lustre decoration enlivens the interior of each vessel's neck.



Fig. 1
Four-handled vase with arabesque and geometric decoration
Spain, Valencia, Manises
c. 1400-25
18 cm (height) x 14 cm (diam.); tin-glazed earthenware with copper lustre and cobalt blue decoration
London, British Museum, inv. G. 597



Fig. 2
Four-handled vase with arabesque and pseudo-Kufic decoration
Spain, Valencia, Manises
c. 1400-25
23 cm (height) x 19.2 cm (diam.); tin-glazed earthenware with copper lustre and cobalt blue decoration
London, British Museum, inv. G. 602



Fig. 3
Four-handled vase with geometric decoration
Spain, Valencia, Manises
c. 1400-25
16.5 cm (height) x 11.8 cm (diam.); tin-glazed earthenware with copper lustre and cobalt blue decoration
London, British Museum, inv. G. 599



Fig. 4
Jug inscribed 'Oly da murta'
Spain, Valencia, Manises
c. 1400-30
27 cm (height); tin-glazed earthenware with copper lustre and cobalt blue decoration
Madrid, Instituto de Valencia de Don Juan, inv. 198

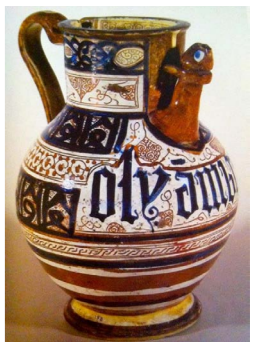


Fig. 5
Albarello
Spain, Valencia, Manises
c. 1400
38.5 cm (height) x 13 cm (diam.); tin-glazed earthenware with copper lustre and cobalt blue decoration
Paris, Musée national du Moyen Âge, inv. CL21120



Fig. 6
Albarello
Spain, Valencia, Manises
c. 1400
40 cm (height) x 14.7 cm (diam.); tin-glazed earthenware with copper lustre and cobalt blue decoration
London, British Museum, inv. 1878,1230.332



Both of these magnificent vessels belong to an extremely rare class of four-handled vase of which only a tiny handful are known to have come down to us. They were almost certainly produced in the town of Manises, the foremost pottery-producing satellite of Valencia close to Spain's eastern seaboard. Manises pottery of the fourteenth and fifteenth centuries is celebrated not just for its high quality, but also as one of the most profound symbols of exchange between Muslim artisans and the complex network of international trade (dominated by Christian centres which relied on the Mediterranean basin as their primary conduit) they helped to fuel. A small group of closely-related vessels attributable to the same potters responsible for ours first surfaced in the collection of Frederick Du Cane Godman (1834-1919) at the beginning of the twentieth century, before being donated by his daughter to the British Museum in 1983 (figs. 1-3). Together with our pair, they all conform to one of two loosely defined 'types' or

schemes based on their painted decoration; pseudo-Kufic (since short scrolls of fictive 'Kufic' script encircle the neck) and geometric (for the patterns of diamonds and grids that embellish the neck and body). Despite their differences however, all of these surviving examples are likely to have been made by a group of geographically proximate potters intimately connected with each other's work, since the proportions and shapes of their profiles, the techniques by which their handles are applied with faceted chasing to the clay, and the density and weighting of lustre to cobalt decoration, are treated with remarkable consistency across the group. Indeed, the potters who produced and painted the pseudo-Kufic vase under discussion here are also likely to have executed the British Museum's example (fig. 2), while the treatment of the same museum's geometric vessel (fig. 3) worked in such an analogous manner to the author of our version that they too would appear to have a shared genesis. But while this talented circle of potters clearly distinguished themselves from their contemporaries with the ambitious forms and astonishingly accomplished decoration of these vases, they would have been commissioned to produce a range of wares as part of their activities, including bowls, chargers and platters of the kind visible in the margins of the Adoration miniature in the Hours of Engelbert of Nassau (see introduction), pouring vessels like the example now in the Instituto de Valencia de Don Juan in Madrid (fig. 4), and the sorts of intricately-painted albarelli represented by the three examples that open this catalogue and their counterparts in the world's museums (figs. 5-6).





6 A large lustreware charger emblazoned with 'IHS' among parsley leaves and bryony flowers



This magnificent charger is formed with shallow, conical sides entirely covered in a basket- or trellis-work pattern of alternating bryony flowers and parsley leaves picked out in cobalt blue on a white ground and interspersed with delicate vine tendrils in copper lustre. The sides of the dish slope down into a large central roundel emblazoned with the sacred Christogram of the letters 'ihs' inscribed using copper lustre in ornate textura quadrata letterforms and topped by a florid Arabesque curlicue that bisects the ascender of the central 'h'. Further lustred vine tendrils project from the letterforms across the white background glaze. The reverse of the dish is also embellished with lustred decoration, applied using a loaded brush that the painter held in their hand while the dish was turned on the wheel, and slowly moved from the centre to the rim to create a single continuous spiral design.



The skill of the Moorish potters in medieval Spain was unrivalled in fifteenth-century Europe. We still do not know how they managed to do it, but the artists working in the Kingdom of Valencia during this period successfully safeguarded the technique of producing copper lustre from their competitors in other centres for over a century, such that Italian potters throughout the 1400s attempted, and repeatedly failed, to master the technique in their own workshops.¹ Florentine potters seeing Valencian ceramics imported in large numbers via the Arno river came closest to copying the distinctive design that covers the front of our charger, a pattern known to have been in use by 1427 when it appears in Italian documents as 'fioralixi' ('fleur-de-lys'), but they were forced to settle on an enriched

Spain, Valencia or Manises
c. 1430-60

43.5 cm diameter; tin-glazed earthenware on a buff-coloured clay, with copper lustre and cobalt blue decoration. Some very small chips to the glaze around the rim and foot ring, some rubbing and firing scars to the central well. A single repaired break through the centre of the dish. The 'IHS' letter forms subtly strengthened in places where they have become abraded. The dish pierced twice near the upper edge for suspension.

Provenance
Fernandez collection, Paris;
George and Florence Blumenthal, New York, by 1926;
Bequest of George Blumenthal to the Metropolitan Museum of Art, 1941, inv. 41.100.308;
Collection of Paul W. Doll Jr. (1926-2020), acquired directly from the museum by exchange in 2011

Published
Stella Rubenstein-Bloch, Catalogue of the Collection of George and Florence Blumenthal, 1926, vol. III, pl. XXXIII.

Related literature
Xavier Dectot, *Céramiques hispaniques (XIIe-XVIIIe siècle)*, Paris: Musée National du Moyen Âge - Thermes et Hôtel de Cluny, 2007, esp. pp. 46-48
Reflets d'or D'Orient en Occident, la céramique lustrée, IXe - XVe siècle, Paris: Musée National du Moyen Âge - Thermes et Hôtel de Cluny, 2008

1, Marco Spallanzani, *Maioliche ispano-moresche a Firenze nel Rinascimento*, Florence: Edizioni S.P.E.S., 2006.

antimony yellow glaze in imitation of the more highly prized copper sheen used by their Spanish rivals. So revered was the Valencian potters' ability to almost magically transform raw materials into precious metallic surfaces, that contemporary patrons and writers prized it as though it were gold; the Franciscan Friar Franscec Eiximenes, in his 1383 treatise on civic duties, praised 'the beauty of golden Manises wares, masterfully painted [... that] popes and cardinals and princes of the world seek it specially and are amazed that such an excellent and noble work can be made from earth'.² The inclusion of 'popes and cardinals and princes' in Eiximenes' praise of Valencian ceramics attests to their rarefied status as objects of extreme luxury and expense. The European noble and religious elite commissioned sets of Valencian table wares according to particular requirements. Our charger would most likely have been produced either as the centrepiece of a larger domestic commission, or just as plausibly for liturgical use, since its sacred 'ihs' trigram would have been particularly suited to the symbolism of the Eucharist. Examples of Valencian chargers incorporating the same motif can still be found in religious settings, including in the treasury at Xanten where it has been in use as an altar object since at least 1500 (fig. 1). Nevertheless, the fact that our vessel's upper rim is pierced twice for suspension via a rope or ribbon shows that it was also made to be hung for display, rather than put to service as a purely functional object.



Fig. 1
Valencian monogrammed lusterware charger with the head of John the Baptist
The charger c. 1450, the head carved in 1500 by Dries Holthuys
Xanten, Cathedral Treasury



Fig. 2
Hispano-Moresque lusterware charger with the 'IHS'
Spain, Valencia, probably Manises
c. 1430-60
tin-glazed earthenware with copper lustre and cobalt blue decoration
Paris, musée du Louvre, inv. OA4032

Only a tiny handful of chargers comparable to this example in form and decoration survive anywhere in the world. Examples closely matching ours in both respects are preserved in the Metropolitan Museum of Art in New York, the Burrell Collection in Glasgow, the British Museum in London, and the Cluny and Louvre museums in Paris. Several of these are so close in execution that they must have been produced in the same period and artistic orbit as ours, and perhaps even by the same group of master potter-painters (see figs. 2-3). Almost without exception, they incorporate the same large, shapely curlicue of lustre that bisects the ascender of the central letter 'h'. This motif, put to use within the Christian context of the sacred trigram, has its roots in Arabic script introduced to Spain during the long period of Islamic rule over the Iberian Peninsula, which lasted until the Reconquista in 1492.³ Its complete integration into the aesthetic repertoire of the Valencian potters speaks to the intensely complex and dialogic relationship between the two cultures during the Middle Ages, and the influence it exerted on Spanish art right up until the close of the Middle Ages and beyond.



Fig. 3 a & b
Hispano-Moresque lusterware charger with the 'IHS', detail of the front and back, the latter showing the same continuous spiral design as that on the reverse of our charger
Spain, Valencia, Manises
c. 1430-60
45 cm diameter; tin-glazed earthenware with copper lustre and cobalt blue decoration
Paris, musée du Cluny, inv. CL2090

2, Regiment de la cosa publica, cited in G.J. de Osma, *Apuntes sobre ceramica morisca. Textos y documentos valencianos no.1: La loza dorada de manises en el año 1454 (Cartas de la Reina de Aragón a Don Pedro Boil)*, Madrid, 1906, p. 12.

3, I am grateful to Marcus Fraser for his help exploring the origins of the motif in the ornament of Muslim Spain.



7 A Hispano-Moresque lustred albarello decorated with parsley leaves and bryony flowers



A tall, cylindrical albarello of waisted form, with a short sloping shoulder and a high neck. The body, shoulder, and neck of the vessel are entirely decorated in copper-lustre and cobalt-blue glazes with a combination of bryony flower and parsley-leaf ornament among scrolling vine tendrils, arranged in freely drawn, vertical bands. The gold glaze is notably lustrous and the ornament is precisely painted, although one side of the decoration has run profusely as a result of the kiln getting too hot during the firing process.

Spain, Valencia, Manises
c. 1450-75

30.7 height x 13.2 cm diameter; tin-glazed earthenware on a pale cream body with copper lustre and cobalt blue decoration. Intact and very well preserved.

Provenance
Private collection, Paris



This is a fine example of a group of albarelli whose style (like that of the charger in the preceding entry) is typical of ceramics from the Valencian town of Manises. From the late fourteenth century Manises became famous for its production of cobalt-blue and lustreware and, along with Paterna, it developed into one of the most important Valencian centres for the production of Hispano-Moresque pottery.¹ The special attraction of Manises pottery was its workshops' mastery over the challenging lustred glaze.² The Manises lustre had an orange-gold hue, produced with a silver pigment and about a tenth part of copper, which demanded a specialised firing process at much lower temperatures than other glazes.³ The combination of pointed

1, For a general overview see Alan Caiger-Smith, *Tin-Glaze Pottery in Europe and the Islamic World*, London, 1973, pp. 65-80.
2, *Ibid.*, p. 69.
3, *Ibid.*, p. 72.

leaf, looped tendril, fern ornament and Bryony flower that decorate our vessel emerged from the earlier fionalixi designs thought to have entered Valencian potters' repertoires by around 1430, and help date its production to the middle years of the century.⁴ Variations of this delicate form of decoration, at once refined and energetic, soon found currency among Europe's wealthy patrons, and the rarefied, luxury status of such ceramics is evinced by their incorporation into contemporary panel paintings including most famously of all Hugo van der Goes' Portinari Altarpiece of around 1475, today in the Galleria degli Uffizi (fig. 1).



Fig.1
 Hugo van der Goes (c. 1430-1482)
 The Portinari Altarpiece
 Southern Netherlands, Ghent
 c. 1475
 274 x 652 cm (open); oil on panel
 Florence, Galleria degli Uffizi, inv. 1890, nos. 3191-3192-3193

4, Balbina Martinez Caviro, *Ceramica Hispanomusulmana, Andalusí y mudejar*, Madrid, 1991, p. 158, fig. 158.



8 A stout Hispano-Moresque albarello decorated with cobalt foliage and letter forms



A stout cylindrical albarello of waisted form, covered in a loose and delicate pattern of foliate sprays terminating in stylised leaves against a ground strewn with blue dots and spots. Short, curlicue tendrils flick in alternating directions around the narrow collar, while two large 'Y' letter forms are emblazoned on the front of the body, stretching the full height of its compositional field. The significance of this letter may have been in relation to its intended contents, but is just as likely to have been the mark of the pharmacy or patron for which it was originally produced. It is also possible that was intended as an expression of allegiance towards the Aragonese monarchy, since a small number of related ceramics utilising a similar decorative language to our albarello are emblazoned with the letter Y (see fig. 1; in these instances the letter is often shown crowned) as a symbol of the King of Aragón, Juan II (1398-1479).



Spain, Valencia, probably Manises
c. 1400-50

25 cm (height); tin-glazed earthenware on a dark buff-coloured clay, with cobalt blue decoration. Some sporadic losses to the glaze around the rim, shoulder and foot ring. The glaze consistently fired and otherwise excellently preserved.

Provenance

By repute 'Peyta Collection', possibly a misspelling of Émile Peyre (1828-1904), Paris;
William Randolph Hearst (1863-1951);
His sale, Hammer Galleries, New York, 1941, lot no. 1242-6;
Where purchased for Mary Duke Biddle Trent Semans (1920-2012);
Property of The Mary Duke Biddle Trent Semans Foundation;
On loan to the Duke University Museum of Art, 1956-2020

Published

Art Objects and Furnishings from the William Randolph Hearst Collection, Sale cat., New York, Gimbel Brothers, 1941, p. 315.

Related literature

Josep Vincent Lerma, 'Imaginaire, céramique et heritage littéraire du Moyen Age', in *Le calife, le prince et le potier: Les faïences à reflets métalliques*, Exh. Cat., Lyon, 2002, pp. 116-121.



Fig.1
Dish with lustred foliage and a crowned letter 'Y' in cobalt blue
Spain, Valencia, Manises
c. 1430
Tin-glazed earthenware with copper lustre and cobalt blue decoration
Madrid, Instituto Valencia de Don Juan

The monochrome language of decoration perfected on this stout albarello is most commonly associated with the workshops of Paterna and Manises near Valencia on Spain's eastern seaboard. Its combination of free, sparsely scattered foliate motifs with a tight, crisply delineated letter form relates closely to a group of wares known collectively as Ave Maria pieces (named after the inscriptions commonly found decorating their surfaces). These wares are typically dated in the surrounding scholarship to the first half of the fifteenth century, and are famously celebrated in Jaime Ferrer I's Last Supper of c. 1420, now in the Museu Diocesà i Comarcal in Solsona (fig. 2a-b). It was during this fruitful period in the years immediately after around 1400 that tin-glazed pottery in Valencia and its environs began to take on overtly Christian inscriptions and motifs – perfectly suited to Ferrer's depiction – and these gothic letter forms are perhaps the firmest mark of their move away from the earlier language of layered Mudejar influences. Similar wares are preserved in a number of museum collections, including the Victoria and Albert Museum in London, though examples bearing large-scale initials are vanishingly rare.¹



Fig. 2a (above) and b (below)
Jaime Ferrer I (active 1402-38)
The Last Supper, details
c. 1420
Solsona, Museu Diocesà i Comarcal



¹Several Ave Maria wares incorporating a similar language of decoration are reproduced in Anthony Ray, Spanish Pottery 1248-1898, London, 2000, plate 14.



9 A monochrome Hispano-Moresque albarello decorated with fielded panels of scrolling and chevron motifs



A large Valencian albarello of waisted cylindrical form, with a tall sloped-sided neck and shallow sloping shoulder. The body features a rare compositional formula in which arch-topped fielded panels of scrolling and chevron motifs alternate within a gridwork matrix of thick blue framing elements. A band of 'pseudo-Kufic' lettering encircles the neck.

The blue and white design of this jar, with alternating chevron and foliate details, betrays the influence of earlier Syrian vessels produced during the Mamluk period, many of which found their way to Europe, especially after 1344, with the lifting of the papal embargo on trade with the Mamluk empire.¹ The bold, striking language of Mamluk pottery seems to have become fully integrated into the work of Moorish potters in Valencia by the end of the fourteenth century, retaining a distinctive character even well into the 1400s, when our jar was produced.² The same influence is expressed in the slightly sloping form of the jar's neck, which strongly recalls the profile traditionally found on early Syrian albarelli. It means that wares like this example, their ornament picked out in vivid blue glaze, straddle two worlds – the Islamic past of the Moorish potters who produced them, and the new Christianised context in which they were received in late-Medieval Spain.

Spain, Valencia, Paterna or Manises
c. 1425-50

29.5 x 13.5 cm; tin-glazed earthenware painted with cobalt blue. The glaze has run in places due to over-firing. Some chipping and losses to the glaze on the rim, shoulder and base, with minor inpainting to the losses on the shoulder, otherwise intact and well preserved.

Provenance
John Philip Kassebaum Collection

Published
The John Philip Kassebaum Collection: Volume One, Kansas City, 1981, Cat. No. 43



1, E. Ashtor, 'Europäischer Handel in spätmittelalterlichen Palästina', in B. Kedar, ed., *East-West Trade in the Medieval Mediterranean*, London, 1986, pp.107-126.
2, H. Ecker, *Caliphs and Kings: The Art and Influence of Islamic Spain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, 2004, p. 79.



10 A Hispano-Moresque gadroon-moulded lustreware charger



The heavily undulating surface of this lustred dish was created by pressing the clay into a carved mould before firing. Its rim is enlivened by a spiralling pattern of embossed mouldings known as gadroons, which much like the metallic shimmer of copper lustre itself were intended to imitate the appearance of metalwork. Each one of these tongue-like forms has been carefully decorated with alternating, fielded panels of foliate sprays, lace or fish-scale motifs, and solid lustred grounds. Together they enclose a circular well decorated with the words 'INSURG[E] DOMIN[I]' repeated three times in a continuous running band. At the centre of the dish a rampant hare facing *a dexter* within an armorial shield is painted onto a raised, hemispherical boss, which like the gadroons encircling it mimics the types of mouldings commonly found on contemporary hammered metalwork, including the iconic brass alms dishes associated with Nuremberg metalworkers. The whole design, densely ornamented with copper lustre, is delicately offset by fine concentric bands of a bright cobalt blue framing the central escutcheon and the inner and outer lips of the raised rim. The underside is decorated with a series of large arabesque palmette motifs encircled by swirling vines against a bright white ground.

Far from the more standard lexicon of fictive letterforms that commonly populates ceramics of this period, and which was designed for decoration rather than literary content, the inscription in the central well of this lustred charger is readily decipherable. It constitutes an abbreviated form of a Latin prayer that translates as 'Rise Lord to free us', and its employment on a group of Hispano-Moresque ceramics made around the turn of the sixteenth century has given rise to the hypothesis that dishes like our example were intended for use in Eucharistic ritual. It can be found on several surviving examples, but its precise origins in this context are unclear. It was popularised greatly by its use as the title of an important Papal bull, issued at Worms on 15th June 1520, condemning the errors of Martin Luther, and it is tempting to associate the phrase in its use on this and related dishes with support for the stance of the Catholic church in that controversy. However, the phrase is also used in several of the Biblical Psalms, and was not coined specifically for the Papal Bull, suggesting an earlier application in line with our understanding of the development of lustrewares in Valencia before 1520.

Spain, Valencia, Manises
c. 1500-20

39.5 cm (diameter); tin-glazed earthenware with cobalt blue and copper lustre decoration. Some rubbing to the lustred decoration in places, otherwise excellently preserved. Pierced once near the upper rim for suspension.

Provenance
Private collection, France



11 A blue and white albarello with a design of hanging palmettes



Spain, Catalonia
c. 1450

28.2 x 13.5 cm; tin-glazed earthenware painted with cobalt blue, beautifully fired, some minor scratches to the glaze with small chip losses also to the upper lip and foot ring, otherwise completely intact and excellently well preserved.

Provenance
Paris, private collection, before 2009

Four broad palmette leaves with cross-hatched, downward pointing stems, hang from the shoulder of this stoutly potted albarello, their forms picked out in cobalt-blue on a pale tin-glazed background. Each one is enclosed by an almond-shaped frame and fills the entire height of the vessel's decorated body. Smaller upward-growing palmettes fill the reserves below, while above them the shoulder is decorated with a foliate motif and the neck with three parallel blue bands.

Like most of the other albarelli in this catalogue, the profile of this example is slightly waisted or concave in shape, a design feature that made handling and gripping such vessels much more manageable than if they were thicker, straight-sided cylinders. It also meant that they could be more easily pulled from a densely packed shelf, allowing the fingers of the pharmacist to squeeze between each vessel. It has a short, straight-sided neck that terminates in a subtle lip, a typical feature of these jars and one which allowed for a paper or cloth covering to be kept in place over the opening

by way of a length of string or a knotted ribbon (fig. 1). The jar's ingredients, weight, and price might have been noted on these easily replaceable lids, though it is also thought that paper labels were tied or adhered to the bodies of albarelli for ease of legibility.



Fig.1
A detail of the still life in Domenico Ghirlandaio's Annunciation fresco of 1482 in the Collegiata in San Gimignano, showing a Hispano-Moresque albarello enclosed by a paper lid tied around its lip with string

This is a beautifully fired example of a distinctive group of blue and white albarelli thought to have been made by immigrant Valencian potters working in Catalonia around the middle of the fifteenth century.¹ In most cases, including on our vessel, the glaze has run in several places, distorting the design and enriching the luminosity of the cobalt. A Valencian document, which bears the date 1449, refers to exactly this effect as 'blaus regalats' meaning melted blue, which refers explicitly to the running of the glaze.² It is caused by firing the vessels at too high a temperature and it is possible that the effect was welcomed by the potters, who used it to achieve serendipitous variations in the patterns. Whether such effects were controlled or happily accidental, the cost of producing these wares was so prohibitively high that even badly fired or heavily melted examples were kept for use rather than being discarded upon removal from the kiln. And yet the survival of a number of these wonderful jars, including closely related examples preserved in museums in Madrid, Barcelona and London, also indicates that their vivid and fluid designs found great currency among contemporary patrons (fig. 2).



Fig.2
Albarello with palmette decoration
Spain, Catalonia
c. 1450
29.8 cm (height); tin-glazed earthenware painted with cobalt blue
London, Victoria and Albert Museum, inv. 904-1907



1, Balbina Martínez Caviro, *Cerámica Hispanomusulmana, Andalusí y mudejar*, Madrid, 1991, p. 158.

2, Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, pp. 39-40, and nos. 86-88.

12 A large Hispano-Moresque albarello with blue and cream glaze



This large and thickly potted albarello is of a slightly waisted cylindrical form, which tapers inwards slightly towards the top of the body. It has a short, flattened shoulder and a stout, straight-sided neck. Like the preceding vessel in this catalogue, its body is decorated free-hand with a design of large, hanging palmette leaves in deep cobalt-blue, but unlike its smaller counterpart, the glaze has run extensively, beautifully abstracting the design.



At 32cm in height this is among the largest and most imposing albarelli of its type to have survived. It belongs to a distinctive group of wares attributed to potters working in Catalonia around 1450, but heavily influenced by the Islamic tradition.¹ These artists deftly exploited the kinds of abstracted and symmetrical foliate motifs that had developed in the Nasrid-run workshops of Málaga near to Spain's south-eastern heel before travelling north to the kiln sites of Valencia and its surrounding towns. Due to having been fired at too high a temperature, the blue glaze of this albarello has run extensively. This is, in fact, a remarkably common feature of this type of ware and it is possible that the potters welcomed the effect for its ability to create luscious and serendipitous patterns in the glaze. Closely analogous examples, though not so large as the jar under discussion, are preserved in the Victoria and Albert Museum (reproduced in the preceding entry).²

Spain, Catalonia
c. 1450

32 (height) x 14.9 cm (diameter); tin-glazed earthenware with cobalt blue decoration, heavily over-fired with the glaze running in most places. Minor scratches and some flake losses to the lower section, otherwise intact and well preserved.

Provenance
John Philip Kassebaum Collection

Published
The John Philip Kassebaum Collection: Volume One, Kansas City, 1981, Cat. No. 41

1, Balbina Martínez Caviro, *Cerámica Hispanomusulmana, Andalusí y mudéjar*, Madrid, 1991, p. 158.

2, See also Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, pp. 39-40, and nos. 86-88.

13 A lustred dish with the arms of the de Centelles family



This is an important example of identifiable Hispano-Moresque lustreware made for a noble patron at the turn of the sixteenth century. The arms of the de Centelles family, who governed the large Ayora valley and its various municipalities in the fifteenth and sixteenth centuries, are emblazoned at its centre, surrounded by concentric bands of script and nail-head ('cabezas de clavos') chainwork, dotted flowers, and pin wheels. The wide, gadrooned lip is decorated with alternating segments of dotted flowers, lace, and pin wheels reserved against gold backgrounds. The reverse is also profusely painted, with concentric bands of carefully arranged Arabesque ferns and birds' feather motifs.

Spain, Valencia, Manises
c. 1480-1500

37 cm (diameter); tin-glazed earthenware with copper lustre decoration. A repaired break through one section of the body. The dish pierced for suspension near its upper rim.



In the late fifteenth century a shift in taste for Valencian lustrewares led to the production of what is commonly known 'gadrooned ware'. Characterized by the raised and tapered gadroon decoration around the outer rim, such designs were borrowed from contemporary metalwork, which often comprised raised decorative elements. Armorial chargers like the present dish reached their zenith during the closing years of the century, their production diminishing after about 1520.

The composition of our example is heavily indebted to the Islamic tradition, notably so for the design of the underside. A markedly similar example, incorporating the same alternating gadroons with scale, pinwheel, and flower-head decoration around a central armorial boss, resides in the Victoria and Albert Museum (Fig.1). Although previously dated by Ray to c. 1500, the arms of Aragon-Sicily at its centre may in fact be dateable to between 1468 and 1479, perhaps indicating an earlier date range for this type of ware than has traditionally been assumed. Applied to the present

example, it would indicate its manufacture for either Francisco Gilabert de Centelles (1408-1480) or his son Querubin Juan de Centelles (d. 1519).¹ Although lustred wares had become an ingrained cultural assimilation across Christian Spain by the late fifteenth century, Querubin Juan de Centelles may be a less likely option for the patronage of the present vessel. Considering his voracious anti-Muslim sentiments², he may well have sought to distance himself from the types of decoration their influx to Spain had brought - Valencian lustrewares owing a clear debt to the glazed pottery of the Islamic East, where the lustre technique had been developed by the early 9th century. With this in mind, the proposition of an earlier date range in line with his father's reign as lord of the Ayora valley may be strengthened as a result. Another closely comparable dish is now in the collection of the musée des Beaux-Arts, Lyon.³



Fig.1
A Hispano-Moresque lustre
pottery dish
Spain, Valencia, Manises
c. 1500
London, Victoria and Albert
Museum, inv. 168-1893

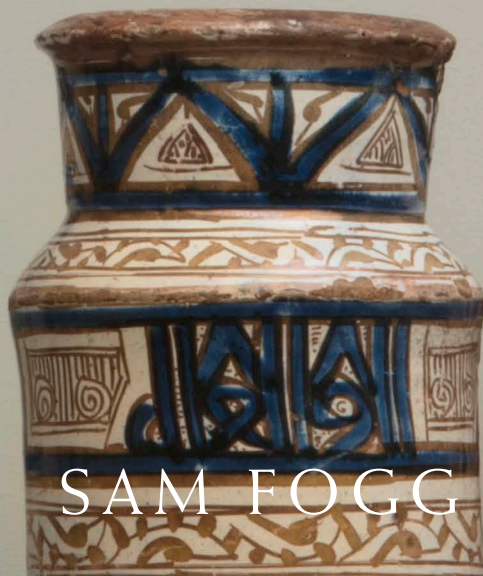
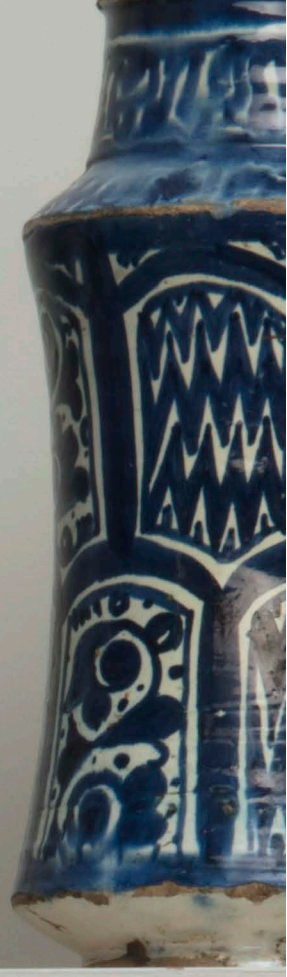
1, *Anales de la Real Academia Matritense de Heráldica y Genealogía VIII*, (2004-II), p. 619.
2, M. D. Meyerson, *The Muslims of Valencia in the Age of Fernando and Isabel; Between Coexistence and Crusade*, University of California Press, 1991, pp. 42-43.
3, Illustrated in F. Amigues et.al., *Le calife le prince et le potier; Les faïences à reflets métalliques*, Exh. Cat., Lyon, 2002, p. 125.

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