

THE WORLD

IN YOUR HANDS:

Five Lustre-painted Bowls from Kashan



SAM FOGG



A spotlight exhibition focusing on ceramics produced in the workshops of Kashan between c. 1150-1280, this group of five lustre-painted bowls illustrates the technical and aesthetic heights achieved by the Kashan potters through the innovative combination of a siliceous stone-paste ceramic body with lustre-painted surfaces. The perfection of these technologies led in turn to the development of an exclusive ornamental language distinctive to the Kashan workshops, which raised the status and appeal of the ceramics made there to a level unprecedented and never again supplanted in the history of ceramics production in the Islamic world. This exhibition celebrates the exquisite craftsmanship that went into the making of these bowls, and explores the development of the Kashan style over a period of around one hundred years.

Three of the bowls in this group date to the period when Persian ceramics production reached its absolute zenith during the transformative and experimental period in the workshops at Kashan between c. 1200-1220. The first of these examples, decorated with a long-legged gazelle grazing in a lustrous golden meadow of incised spirals, was painted after an important signed bowl by the potter Muhammad b. Muhammad al-Nishapuri, now in the collection of Victoria & Albert Museum (cat. 2). Of the two other examples from this period, one is characterized by all-over vegetal and stellar ornament that recalls contemporary metalworking forms (cat. 3), while the other, with three plump ducks and a fish, offers a microcosm of the earthly and heavenly spheres to its viewer (cat. 4). Two further bowls illustrate transitional periods in the Kashan production; the first combining elements of the early 'Egyptianizing' wares of the early twelfth century with the new Kashan style of the thirteenth century (cat. 1); and the second made under the aegis of the Mongol Ilkhanate (r. 1256-1335) a generation after the decimation of the region around 1220 (cat. 5).

Each of the objects presented here offers up a world in miniature to its beholder. Thanks to their siliceous stone-paste bodies, the bowls have strong, but remarkably thin and light walls and are easily held in two hands. Gazing into the well of a vessel, the viewer is presented with glimmering, lustred surface ornament that is imbued with cosmological and astrological significance. The scenes at the centre of the bowl often represent the earthly, heavenly and watery spheres in miniature, and are accompanied by poetic inscriptions in Persian and Arabic. Observing these finished luxurious wares, it can be difficult to imagine the hot, dusty, smoky and oftentimes dangerous environment of the workshops; the constant heating and cooling of various specialised kilns for firing, and the grinding down of metals, minerals, and pigments before they were heated up and ground down again, and then made into or applied to ceramic bodies. According to the Kashan potter Abu'l-Qasim's treatise of 1301 AD, the sound of molten frit being cooled in water rang out like a clap of roaring thunder that could bring a man to his knees. Nevertheless, after the lustred ceramics emerged from the kiln, they would be polished with wet cloths to reveal their shimmering lustrous glaze, which, in these five remarkable examples, survives much today as it would have appeared in the twelfth and thirteenth centuries.

Many thanks to Melanie Gibson for her helpful comments and input and to Will Kwiatkowski for reading the inscriptions on the ceramics.

Diana Luber

1 A LUSTRE-PAINTED DISH WITH ADDORSED BIRDS



This idiosyncratic lustre-painted vessel has a number of distinctive features that suggest it was made during a transitional period in the development of Kashan styles, and dating it to c. 1150-1200. The broad, shallow form of the bowl with slightly flattened rim, raised on a short foot, is related to the earliest groups of Kashan lustre-painted wares that relied on Egyptian lustre prototypes (see Mason, fig.5.5, ASH.48, 49). Despite the early form of this shallow, 'Egyptianizing' bowl, it is decorated on the exterior not with a characteristic 'script-back' but with a 'bracket-line' motif rendered in thick, confident strokes of glossy brown lustre. This is unusual, as the 'bracket-line' motif emerges with the stylistic elements typically associated with the early years of the thirteenth century.

Further stylistic elements point to the transitional nature of the bowl. The central well is lustre-painted with a pair of addorsed birds, picking at a leafy palmette. They are rendered against a ground of lustre-painted spirals and within a crescent-rim border diagnostic of the earliest lustre-painted wares of the twelfth century. Two concentric registers of calligraphy, inscribed through the lustre-paint to reveal the white glaze below, encircle the central well and the rim, respectively. The ornament of the cavetto is divided into six cartouches, punctuated by oval medallions filled with miniature crosses. The indented cartouches are loosely painted with 'solid-palmette' forms against a dense ground of lustre-painted spirals. (see Mason, fig. 6.5, KL.7). Notably, the spirals are not incised, suggesting that the design pre-dates the peak of spiral-incised Kashan production of c. 1200-1220. The entirety of the design is painted in lustre, except for the incised inscriptions; the figures are not rendered in reserve, as is also typical of Kashan lustre-painted wares after 1200. Nevertheless, the rendering of the figures against a scrolling ground, and the composition with the concentric bands of incised inscriptions, suggests that this bowl was made during a phase of production when the new styles of the early thirteenth century were beginning to emerge.

Though elegantly designed, the lustre glaze appears to have been hastily applied, and was perhaps not given enough time to set before it was handled and fired, resulting in an uneven firing. This is particularly noticeable around the rim of the dish. The bowl was probably potted and painted by an apprentice, not a master, in the Kashan workshops, who was testing their hand at decoration. Nevertheless, the design of the dish is in many ways successful, and it is a rare and idiosyncratic example of a transitional Kashan lustre vessel that combines elements of the earliest wares with those of the turn of the century.

A related dish with the same wide, shallow form and decorative layout was also excavated from a horde at Jurjan and is now in the collection of the Victoria & Albert Museum (inv. C.164-1977). Another example of the central motif of our bowl, with confronted birds on a ground of tight scrolls, is also found on a bowl dated to 1217 CE, formerly in the collection of Clement N. Ades and now held in the Victoria & Albert Museum (C.160-1977). This example was also excavated at Jurjan.

Inscriptions:

Around the inside of the rim part of a Persian benedictory quatrain:

'May your wealth and glory always increase, My your prosperity surpass all limits, So whatever reaches your palate from this bowl...'

Repeated parts of a Persian benedictory couplet:

'Protect [O Creator of the World], the owner [of this bowl, wherever he may be]'

Excerpts from the same verses are found around the interior of the base.

Kashan, Iran
c. 1150-1200

31.3 cm diameter x 7.5 cm height; broad, shallow lustre-painted bowl with flattened rim, raised on a cylindrical foot; siliceous stone-paste body painted in lustre on an opaque white glaze; with the reverse painted in blue directly into the glaze and then lustre-painted; a drop of turquoise glaze from the time of firing to the lower lefthand side of the interior; in good condition, with consolidated hairline breaks, missing none of the original fabric of the body, some abrasion to the lustre ring around the central well, the original firing of the vessel partially uneven around the rim.

Provenance

Excavated Awdan Tepe, Jurjan, 1946-7;
Private American collection



2 A LUSTRE-PAINTED BOWL WITH A GAZELLE

Attributed to the workshop of Muhammad b. Muhammad al-Nishapuri



A gazelle meanders through a landscape punctuated by long, leafy fronds terminating in blooming flowerheads, its head bent slightly forward as if to nibble on one of the stalks rising out of the lustrous golden meadow. Rendered in reserve in white with a spotted coat of coppery brown lustre, the gazelle's facial features, haunch, and tail are indicated by additional quick, thin strokes of copper lustre. Almost calligraphic in their elegance, the long legs of the gazelle act as a rhythmic compositional counterpoint to the long, leafy sprouting fronds through which the creature walks. The gazelle appears against a dense ground of copper lustre incised through to the white glaze in spirals. Two strokes of cobalt blue pigment in the foreground indicate the presence of a fish in a stream, while the outline of a simple, cobalt blue canopy with three points indicates the sky and the firmament of the heavens above. The composition of the central well, a microcosm of the universe in miniature, is typical of Robert Mason's Kashan lustre-painted group six, the 'fish and frond' group of which a group of known examples date to c. 1210 (see Mason, 2004, fig. 6.5 and Watson 1985, pl. 66).

This important bowl was made after a signed, lustre-painted Kashan dish in the collection of the Victoria & Albert Museum (fig.1; inv. C.162-1977). It is probably the only known example of a fine Kashan lustre-painted ware made as a direct copy of another bowl from a master in the same workshop. The bowl in the Victoria & Albert bears the signature of the potter Muhammad ibn Muhammad al-Nishapuri followed by the phrase 'al-muqim bi-Qashan', meaning 'dwelling in Kashan' (see O. Watson, *Persian Lustre Ware*, London, 1985 p. 43, 93, 98, plate G; and Bahrami, 1949a, pp. 91-2, 127, pls. 5, XLVIII and XLIX). Our bowl must have been made by a close associate or apprentice working alongside Muhammad al-Nishapuri, who emulated the composition and design of his master's dish. Though much of the design remains true to the original composition, our example features slight variations, such as the inclusion of a single fish in the stream at the gazelle's feet; the canopy with three points instead of two; and variations on the 'spotted leaf' motifs within the epigraphic band on white ground. Technical elements in our example, such as the application and firing of the cobalt and lustre, are less successful than Muhammad al-Nishapuri's bowl. The cobalt has run a bit in the glaze and the lustre is not fired completely evenly throughout, suggesting the hand of an apprentice-in-training. However, there is a looseness and lucidity in the drawing of the body of the gazelle, the sprouting fronds with lobed leaves, and the tight, incised sgraffito swirls in our bowl that illustrate the excellence of the apprentice's draughtsmanship, at times exceeding that of his master.

A related bowl with two spotted gazelles was probably made in the same workshop and is now held in the David Collection, Copenhagen (von Folsach 1990, p. 95, no. 102). Another related bowl illustrating a leopard stalking a spotted gazelle is held in the Khalili Collection, London (see Grube 1994, p. 241, no. 273). In classical Persian literature and poetry, the gazelle is a symbol of the elusive lover. On our bowl, two concentric poetic inscriptions, one encircling central and well and one the rim of the bowl, echo the themes of the image at their centre. In the voice of a lover questioning the beloved, part of the poetic inscription encircling the central well asks:

'What have the gazelles to boast of while you have such eyes?'
The inclusion of a poetic inscription that refers to the central scene of the gazelle in a landscape is a unique and distinctive feature of this piece. Though the inclusion of Persian poetic inscriptions is typical of Kashan lustre-painted

Iran, Kashan
c. 1200-1220

21.5 cm diameter x 9.6 cm height; lustre-painted conical bowl on a high, partially unglazed cylindrical foot; siliceous stone-paste body painted with blue pigment in, and lustre glaze over, an opaque white glaze. The lustre paint incised through to the white glaze in spirals, a lustre band incised through to the white glaze and inscribed with calligraphy around the rim. In very good condition, with a number of hairline cracks, the most prominent at the 9 o'clock and 5 o'clock positions, some fading and abrasion to the lustre glaze in the central well and at the 12 o'clock position near the rim.



Figure 1
Bowl signed by Muhammad b. Muhammad al-Nishapuri, Iran, Kashan, c. 1220, 22.6 cm diameter; Fritware bowl with lustre and cobalt decoration, London, Victoria & Albert Museum (inv. C.162-1977)



wares, they are often included at random and do not relate to the overall decoration of the object. The composition of this piece is thus particularly evocative: the idea of the gazelle as a creature of beauty, albeit one that does not approach the beauty of the poet's beloved, is expressed in both literary and pictorial modes. The bowl itself is transformed into a subtle, metaphysical reflection on the actions of the viewer of the bowl, who is caught in a mimetic act of beholding as they turn the bowl in their hands to read the inscriptions, and consider the lustre-painted subject at the bottom of the well.

Inscriptions

In Persian around the rim:

*hamvareh to-ra dawlat o 'izz afzun bad eqbal-e to bogzashteh ze hadd birun
bad ta harcheh azin kaseh be-kam-e to rasad ey sadr-e jahan to-ra be-jan afz
[un bad]*

'May your wealth and glory be always increasing, May your prosperity surpass all limits, So that whatever reaches your palate from this bowl, O master of the world, adds to your life'.

*dar 'alam-e eshq gham ze shadi kam nist shadan nabovad an-ke be-gham
khorram nist har chand derazast biyaban-e bala didim be-pa-ye 'eshq gami
ham nist*

'In the realm of love, grief is no less than happiness, He who is not happy with grief, would not be happy, However long the desert of affliction is, We have seen that there is no step to put forth in love'.

In Persian around the cavetto in lustre on white:

*ey gorosneh-ye mehr-e to siran-e jahan tarsan ze faraq-e to daliran-e jahan
ba chashm-e to ahuan che darand be-dast ey zolf-e to pay-band-e shiran-e
jahan*

'O you, for whose love the sated ones of the world are hungry, Fearful of your separation are the fearless ones of the world, What have the gazelles to boast of, while you have such eyes, O you, whose ringlets tie the legs of the lions of the world.'

*negah kardan andar hameh karha beh az dorr o gawhar be-kharvarha 'izz
[wa], iqbal*

'To consider all affairs, is better than loads of pearls and gems. Glory [and] prosperity'

On the outer wall, in Kufic: repeats a few benedictory words in Arabic such as *al-baqa* 'long-life' and *al-nasr* 'victory'



3 A LUSTRE-PAINTED BOWL WITH STELLAR ORNAMENT



A magnificent example of Kashan lusterware pottery, this conical bowl is beautifully fired to a sumptuous, golden-hued coppery brown finish that glistens and dances with reflected light. In his famous and much-quoted treatise on the practices of lusterware workshops of medieval Kashan of 700 AH/1301 AD, the Persian craftsman and author Abu'l-Qasim writes that the twice-fired lustre ceramics that emerged from the kilns of the Kashan potters shone 'like the light of the sun'.¹ With its central sun-like, stellar orb motif and emanating 'ray' motifs, the decoration of this bowl encapsulates the very idea of lustre-painted pottery's alchemical and luminous properties. Its elegant conical form is typical of the finest Kashan lustre-painted wares made in first two decades of the thirteenth century and is foremost amongst the new cadre of forms that were introduced with the innovation of the siliceous, stone-paste body that was used to form these vessels.

The ornamental program of the bowl radiates outwards from an interlacing ten-pointed star rendered in thick, careful strokes of brown lustre in the central well. The geometric form of the star is enclosed within a roundel and is surrounded and accentuated by short outward flicks of lustre glaze that lend a starburst effect to the central form. The interstices of the central star form are decorated with copper lustre incised through to the white glaze in spirals. These whirling motifs form a decorative ground for the central stellar motif, recalling the engraved arabesque forms that act as a ground for contemporary inlaid Persian metalwork. The incised sgraffito whorls are diagnostic of Robert Mason's 'spiral-incised' group of Kashan lustre-painted wares dating to c. 1210 (see Mason 2004, fig. 6.8, KL.19). The incised spiral motifs also appear in and amongst the vegetal ornament that decorates the high, sloping walls of the bowl, with substantial, curving palmette-leaves in a continuous arabesque scroll (Mason 2004, fig 6.8, KL.20). The lustre band incised and inscribed with calligraphy that runs along the rim, as well as the internal concentric band of applied calligraphy, are also diagnostic forms of the 'spiral-incised' group of Kashan lustre-painted wares. Finally, the exterior of the bowl is lustre-painted with a continuous band of 'ray-dot circle' motifs that appear on Kashan lustre-painted conical bowls of this date.

The all-over style of ornament within segmented registers that characterizes this bowl creates a glimmering, alchemical effect and recalls both the decorative motifs and aesthetic effects of contemporary Persian metalworking forms. The central, interlacing star motif as well as the 'ray' motifs emanating from the centre of the well of the dish are found in contemporary Persian metalworking designs, as in a substantial Khurasan basin dating to the late twelfth or early thirteenth century now held in the Khalili Collection, London (London, Khalili Collections, inv. MTW 1242). In fact, it is thought that lusterware pottery was highly prized because it imitated and, at its peaked, surpassed the aesthetic effects of precious engraved and inlaid metal vessels in a less costly material.

Inscriptions

In Arabic around the rim:

'...Perpetual glory and increasing prosperity and constant splendour and grateful...and long life to its owner.'

The inscription around the inner base remains undeciphered.

¹ For an English translation of Abu'l Qasim's treatise on ceramics, *Arayis al-jawahir wa nafayis al-atayib*, see James Allan, "Abu'l-Qasim Treatise of Ceramics," *Iran* 11 (1973), 111–20. See also Robert Mason, *Shine Like the Sun: Lustre-painted and Associated Pottery from the Medieval Middle East*, California, 2004.

Iran, Kashan
c. 1200-1220

21.6 cm diameter x 10.2 cm height; lustre-painted conical bowl on a high, partially unglazed cylindrical foot; siliceous stone-paste body painted with lustre glaze over an opaque white glaze. in excellent condition with repaired historic breaks and some minor over-painting in the areas of consolidation. Beautifully fired dark copper lustre glaze with some areas of pale firing and abrasion to the central well and to the exterior.

Provenance

Harvey B. Plotnick Collection, Chicago, Illinois, U.S.A.

Published & Exhibited

Pancaroglu, O., *Perpetual Glory: Medieval Islamic Ceramics from the Harvey B. Plotnick Collection*, The Art Institute of Chicago, 2007, exh. cat., p. 116, no. 73



4 A LUSTRE-PAINTED BOWL WITH MICROCOSM OF THE HEAVENLY AND EARTHLY SPHERES



This conical bowl, raised high on an elegant cylindrical foot ring, is a particularly fine and well-preserved example of Kashan lustred wares. Its central well is decorated with a procession of three runner ducks marching in procession above a river with a single fish. The sky or the heavens are indicated above the procession of ducks by four orbs with large dots of lustre pigment. The figures are rendered in white in reserve, with quick strokes of lustre indicate the presence of feathers, fins, and facial features. The animal figures appear against the ‘spiral-incised’ ground that is typical of the group of Kashan lustre-painted wares typically attributed to c. 1200-1220. This example is probably part of the ‘fish and frond’ group described by Robert Mason, due to idiosyncratic features like the register of ‘curled grass’ separating the single fish in the stream from the ducks on land (see Mason 2004, fig. 6.5, no. KL.22-23). The different registers of the drawing are separated by thin lines of cobalt blue pigment, perhaps hinting at water and sky, and are surrounded by a circular register with a scale pattern that recalls the ‘dragon-scale’ motifs found on a number of other Kashan wares with astrological associations (see cat. no. 5). In this example, the cosmos in miniature—earth, water, heavens—is encircled by the ‘dragon-scale’ motif, resulting in a compact image of the heavenly and earthly bodies within a complete cosmological system.

The central well of the vessel is surrounded by a calligraphic band incised through the lustre paint. Each element of the design is divided by rich cobalt-blue marginal lines that pleasingly contrast with the pale-golden hue of the lustre glaze. The cavetto is divided into six panels of scrolling arabesques, separated by narrow vertical bands of white *naskh* calligraphy, again incised into the rich golden-brown lustre to reveal the opaque white glaze beneath. The six panels feature two alternating designs, one of which features monumental palmettes in reserve against a ground of incised spirals, and the other with a white ground decorated with lustre spiral and fleshy palmette forms applied in lustre paint. These ‘knob’ palmettes in reserve, and fleshy, solid palmettes in lustre paint both recall the vegetal motifs found on earlier Kashan wares of the late- to mid-twelfth century (Mason, fig. 6.5, KL2-3; KL7), and exemplifies how the established cadre of Kashan forms was incorporated into the styles of the early thirteenth century.

The elaborate decoration and inscriptions that decorate Kashan wares like this one differentiate them from the earlier lustre production of Iraq, Egypt and North Africa. Kashan wares often feature elaborate inscriptions, often including love poetry or aphorisms, about everything from the power of the pen to rejection by ones’ beloved. To the modern reader, the inscriptions may seem to be combined at random, and often seem not to relate to the decoration of the vessel. Nevertheless, it is likely that to the medieval Persian eye, these would have fitted into a well-known aesthetic sensibility and probably functioned as conversation pieces in elite, literate contexts. The inscriptions that decorate our vessel include verses about the loss of a beloved; and benedictory wishes upon the owner of the bowl.

Excavated at Kashan in 1934, and held in a private American collection until 2022, this extremely fine Kashan bowl has an impeccable provenance. A related cup with birds and stylized vegetal decoration and a pale-fired golden lustre was published as part of the Harvey B. Plotnick Collection (Pancaroglu 2007, cat. 77, p. 120). Another Kashan lustre-painted bowl with monumental palmette forms is in the al-Sabah Collection, Kuwait (inv. LNS 211 C).

Iran, Kashan
c. 1200-1220

21.6 cm diameter x 9.9 cm height; lustre-painted conical bowl on a high, partially unglazed cylindrical foot; siliceous stone-paste body painted with blue pigment in, and lustre glaze over, an opaque white glaze. In excellent condition, with repaired breaks in two arcs around the rim, missing none of the original fabric of the body or its glaze. Beautifully fired and unabraded lustre. One small area of scratching in the central well and pale-fired lustre in one area at the rim.

Provenance and marks

Excavated at Kashan in 1934;
Private American collection, until 2022
Old collector’s number ‘no. 74’ in unglazed interior of foot ring
Paper label inscribed ‘K37E’ attached to underside of body

Inscriptions:

Around the upper edge of the interior wall is an Arabic couplet:

'The good remains no matter how much time passes, And evil is more wicked than you could take'

A Persian quatrain:

'Oh, you, whose will it is to hurt me for years and months, Who are free from me and glad at my anguish, You vowed [not to] break your promise again, It is I who have caused this breach'¹

A Persian benedictory couplet:

May the Creator of the World protect, The owner of this [bowl] wherever he may be'

Part of a further Persian poem (incomplete), undeciphered.

Around the interior of the base a Persian quatrain:

'Do you know, O my admired one, why, My two oppressed eyes are full of tears? My eyes draw from the desire of your lips, Water from the mouth of my pupils'

A repetition of the Persian benedictory couplet found around the upper edge of the interior wall.

In the bands up the wall of the interior Arabic benedictions:

al-izz al-da'im wa'l-iqbal al-za'id

'Perpetual glory and increasing prosperity'



¹ Translation taken from M. Bayani in Oya Pancaroğlu, *Perpetual Glory: Medieval Islamic Ceramics from the Harvey B. Plotnick Collection*, Chicago, 2007, p. 103.



5 A LUSTRE-PAINTED BOWL WITH DRAGONS



The decoration of the well of this truncated, conical bowl is characterized by its vigorous and quickly applied decoration in concentric circles. In the central well, two lobed leaves filled with lustre-painted spirals and bisected by a single large dot-and-dash motif appear against a ground of further spirals and large dots of lustre paint. The central roundel is encircled by a primary border of rich chocolate lustre, with a calligraphic inscription incised through the lustre to the white glaze. The second concentric register contains a 'scale' motif that is punctuated four times by lustre-painted and incised confronted dragon-head motifs. The paired dragon heads emerge out of the 'scale'-motif register to confront one another against the creamy, opaque white ground of the subsequent concentric register with lustre-painted inscriptions. The inclusion of the 'scale' and dragon motifs is a feature of Seljuq (r. in Iran c. 1040-1157) astrological iconography, which is often associated with the eclipse planet al-Jawzahr. The fearsome form of the dragon probably served an apotropaic function, and also has associations kingship and divine rule into the Ilkhanid Period (1256-1335), when this dish was made in the workshops of the Kashan potters.

The 'scale' and confronted dragon-head motif appears on a number of fine Kashan lustrewares, most notably the famous dragon ewer in the Musée du Louvre, Paris (fig. 1, inv. MAO 444), as well as on a conical bowl with confronted dragon heads in the Metropolitan Museum of Art, New York (inv. 62.40). Our bowl is related to this cadre of forms but belongs to a different moment in the production of Kashan lustre-painted bowls under the rule of the Mongol Ilkhans. A number of stylistic features indicate that this vessel was painted and fired in the second half of the thirteenth century, a generation or so after the Mongol invasions decimated the region in and around 1220. Though pottery production in Kashan never ceased entirely after the Mongol invasions, it underwent significant changes. The influence of imported Yuan Dynasty ceramics began to dilute and influence the existing cadre of Kashan lustre-painted forms. The lobed foliage with large, single dots and simple medallion motifs on the exterior of our bowl are diagnostic of this period of production between 1260-1285, dubbed 'group eight' or the 'ear-muff' group of Kashan lustres (see Mason 2004, fig 6.5, KL 27-33). The group is named for and distinguished by the inclusion of dot or linked 'ear-muff'-like dots that were incised through the lustre to reveal the white glaze underneath, as exemplified in the incised, spotted bodies of the dragons on our example.

The inscriptions on this bowl have yet to be deciphered. They are both painted on to the body in the well and incised through the lustre around the thick, slightly curved rim. They do not relate to the usual set of poems found on Kashan wares.

Iran, Kashan
c. 1260-1285

19.7 cm diameter x 9 cm height; truncated conical bowl on a low pedestal foot, siliceous stone-paste body lustre-painted in dark brown on an opaque white glaze. In excellent condition.

Provenance
Harvey B. Plotnick Collection, Chicago, Illinois, U.S.A.



Figure 1
Dragon ewer
1185/1215
Iran, Kashan
Paris, Musée du Louvre (inv. MAO 444)



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