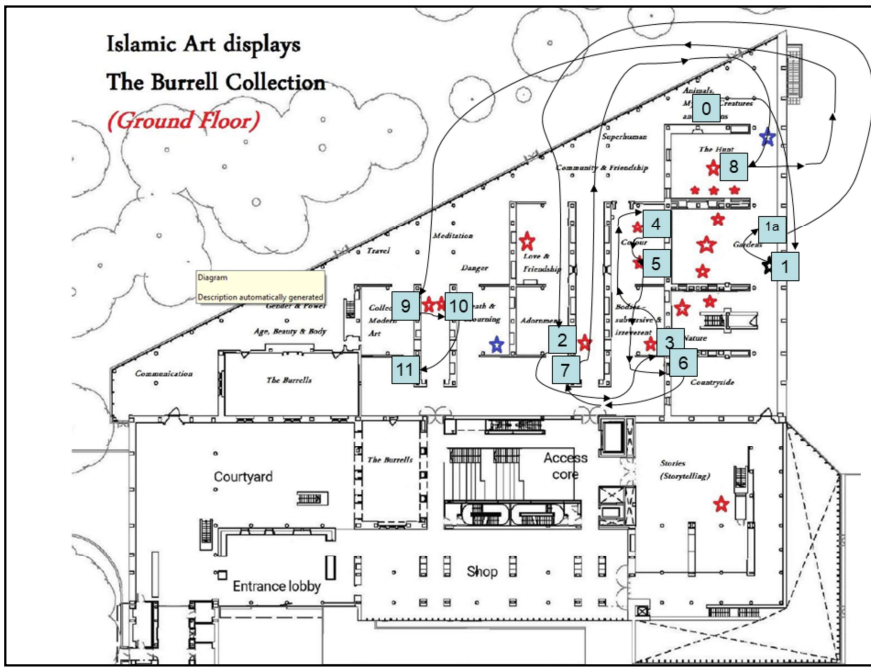
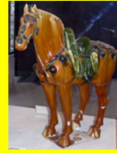


Islamic Art displays
The Burrell Collection
(Ground Floor)



[0]



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- Christian v Islamic art

Prophet Mohammed:

- 570 AD - Mohammed was Born
- 610 AD - Preaching the new Religion
- 622 AD - Hijra
- 632AD - Mohammed Dies

Age of the Caliphs:

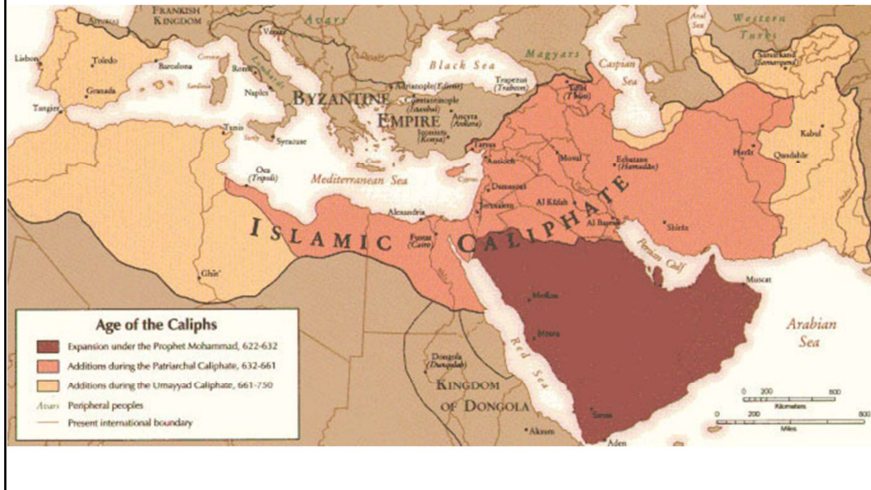
- 632 AD - The Rightly Guided Caliphs
- 661 AD - The Umayyad Dynasty
- 750 AD - The Abbasid Dynasty

- Influence of Tang on Islamic potters

Art from the Islamic Civilisations, some of which is Islamic religious art (mosques, tombs, etc).
Explains use of figurative images on ceramics, etc.

Early key points in Islam – the Prophet

Age of the Caliphs



Spread of Islam

Age of the Caliphs:

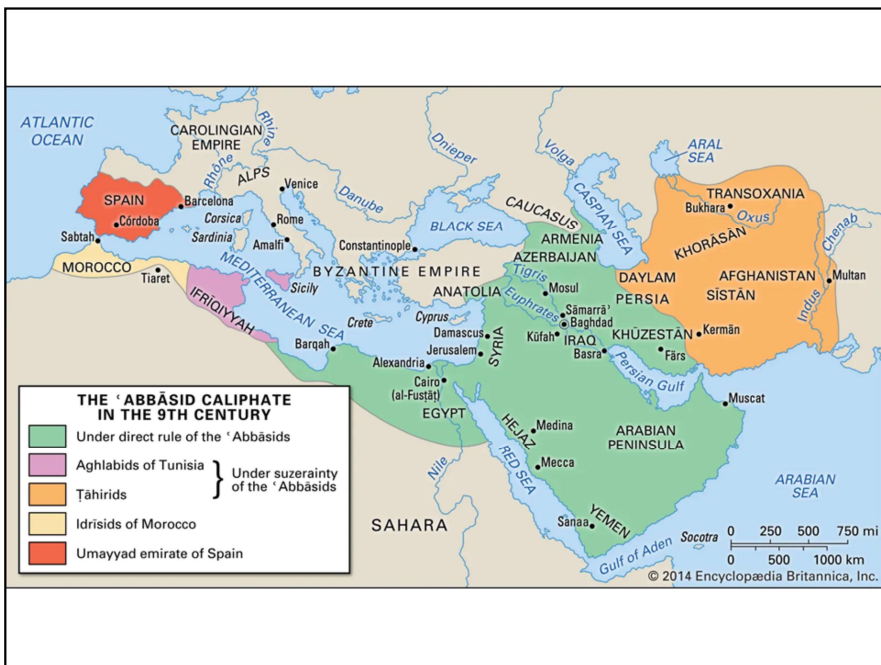
632 AD - The Rightly Guided Caliphs – Ending with Ali overthrown by Governor of Syria – moves centre of Islam to Damascus and starts first Dynasty

661 AD - The Umayyad Dynasty

Split between Sunni and Shi'a ('Shiat Ali' = party of Ali)

Names of dynasties sim

ilar to discussing Plantagenets, Tudors, Stuarts, etc



750 AD - The Abbasid Dynasty (Shi'a)

Create new capital for Islam "the city of Peace" – now Baghdad.



USE PHOTO! Object on mezzanine floor

**Influence of Tang Dynasty ceramics on Islamic potters (618–907),
Silk road**

Tang san sai and white stoneware

Porcelain appeared in the Islamic World in the late 8th, early 9th century when the Governor of Khurasan sent the Caliph 20 pieces of early Chinese porcelain.
search for white – white tin slip with san sai style decoration outlined in Manganese (to prevent colour spread) – made in Nishapur

Dot or single word in centre



[1] East corridor

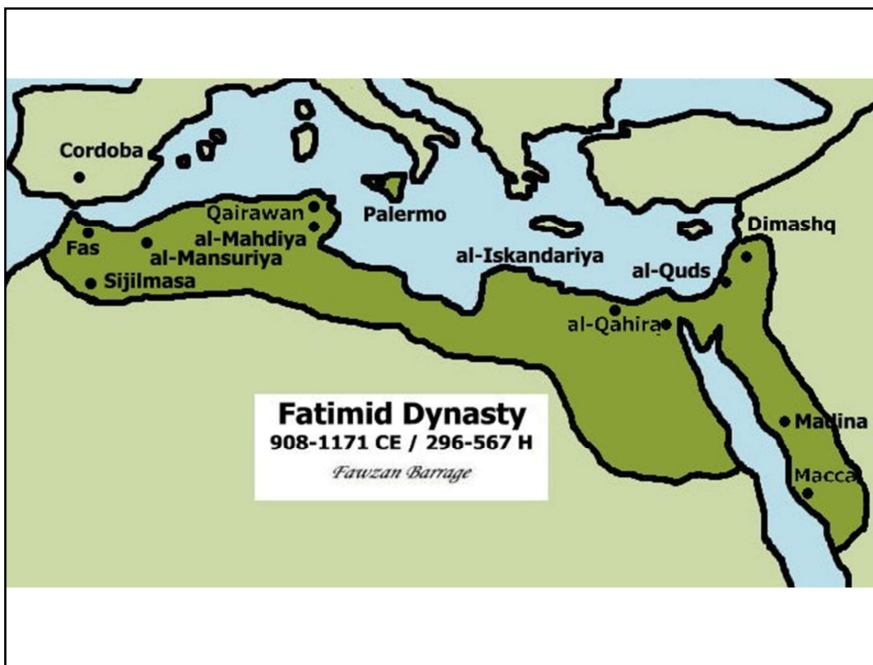


Dish, Fatimid Period, 909–1171
Blown and moulded glass with impressed floral
composition on its underside
Made in Fustat (Old Cairo), Egypt
13.161

Fatamids in Egypt defer to Abbasid Caliph, but generally do their own thing

Moulded Glass dish – main decoration on base (not mounted as intended)

Lustre decorated – starts on glass first



[1a] East corridor

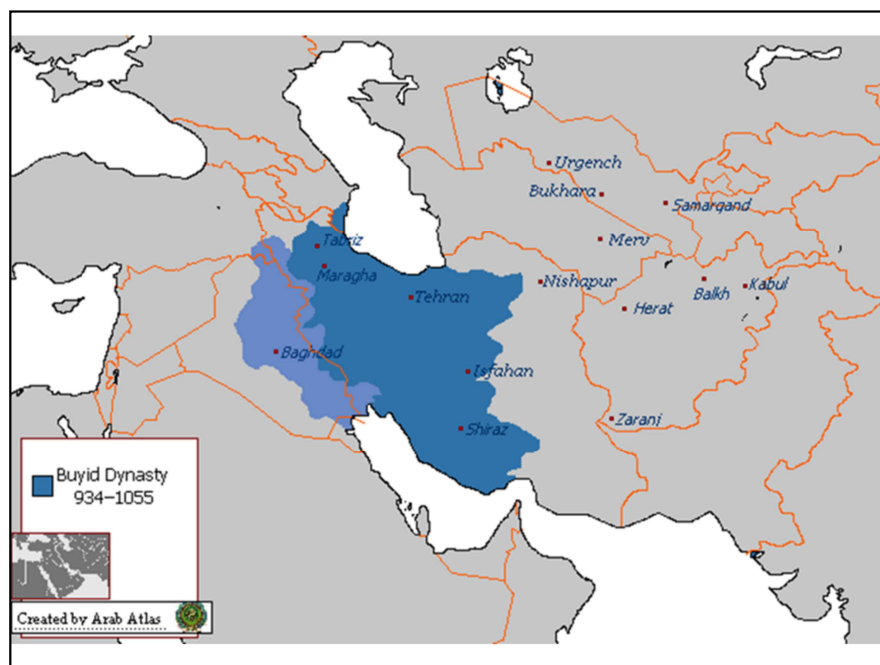


Bowl, Buyid Period, 900–1000
Earthenware covered with a white slip decorated with a
hooved animal under a transparent glaze.
Made in Garrus region, Iran
33.222

Buyids:
Turkic people from around the Caspian Sea
Shi'as
Ruled about 945-1055

Bit out of sequence...

Buyids conquer much of Abbasid territory but keep Abbasid Caliph in place as puppet to avoid civil war.



[2] Long corridor – Symbols of power



- Lustre on ceramics
- "Blessings"

Back in Fatimid Egypt

Lustre decoration on ceramics:

Earthenware jar with white tin slip – fired

Decorated with mix of Silver and copper oxide with some sulphur – fired again in reducing kiln (reduce oxygen in kiln – fire removes oxygen from lustre leaving metal amalgam)

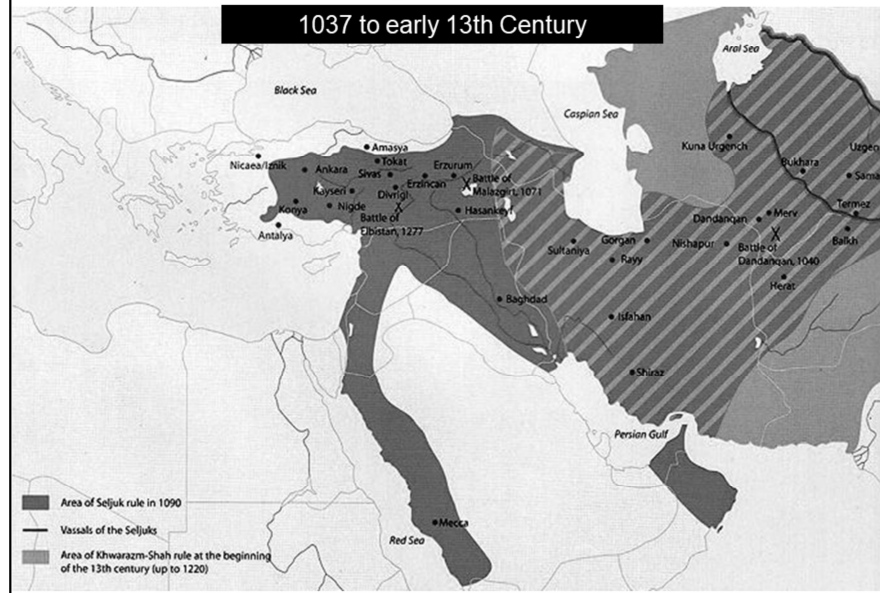
Polish up to metal finish!

Hares with collars running around jar and writing "blessings" with arabesque decoration – key Islamic decorative features.

BACK IN IRAN - SELJUKS (Oghuz Turks from the steppes) sweeping down to replace Buyids and Abbasids

Extent of Seljuk Control - 1090

1037 to early 13th Century



Extent of seljuks

[3] Bodies



- Clay body covered with slip and glaze
- Made in Garrus region, north-west Iran
- 33.11

Dishes similar to the Buyid dish made in North Western Iran.

Dark clay body covered with white slip and decorated by scraping away slipped area to reveal clay body – sometimes enhanced with black pigment

[3 cont] Bodies

A pair of sphinxes decorate the back of this mirror. An Arabic inscription encircles them:

'Glory and lasting life,
and good fortune and beauty,
and magnificence and praise,
and happiness and eminence,
and dominion and growth,
and power and blessings upon its owner
for ever.'



Mirror for divination, Seljuk period, 1100s–1200s
Cast bronze
Made in the Jazira region, north-west Iraq / south-east Turkey
33.91

pair of sphinxes – auspicious symbol

Gazing (staring) onto a reflective surface is used as a focus tool for occult purposes. The reflective surface's ability to allow a person to quickly enter an altered state has made it a necessary tool for many occult practitioners. The reflective surface used for occult purposes may enable results that would otherwise have either have taken a longer time or been unattainable. In Ancient times, mirrors or any reflecting surface was used for both magic and repelling evil. They were used by all classes of society, but especially by magicians, witches, sorcerers, and cunning men and women. Students of the occults use mirrors to look into the world of spirits (jinns). Communication with Spirits by Mirror Gazing, also called scrying, is a form of communication with spirits that has been around for hundreds of years.

Not part of modern Islamic practice!

[3 cont] Bodies

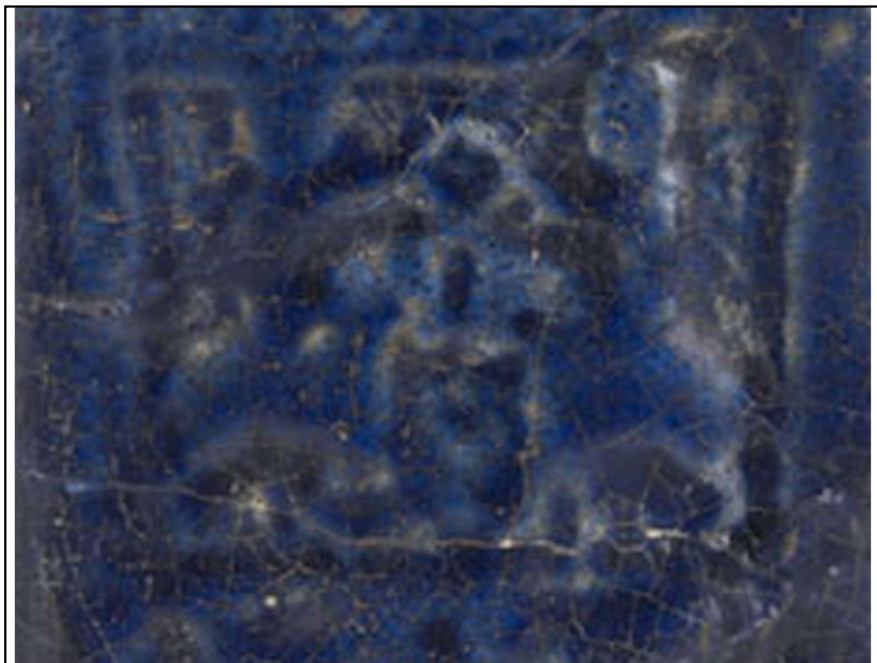


Bowl, Seljuk period, 1100s
Frit body with moulded scenes and an opaque
cobalt blue glaze
Made in Iran
33.4

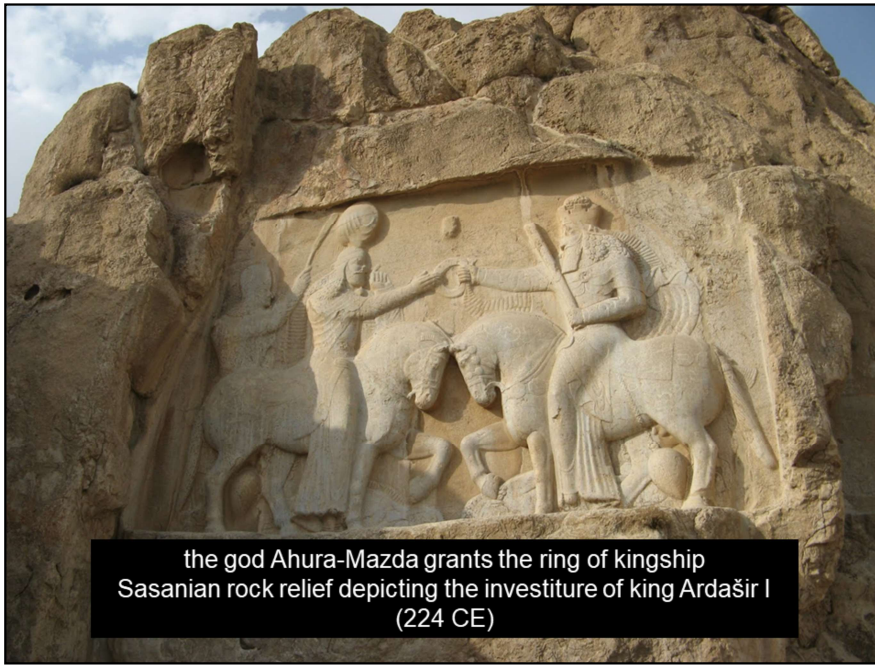
Decoration stamped into surface

pair of sphinxes on alternate surfaces

Sasanian (pre-Islamic) image of God passing ring of authority to the King Ardašir I)







the god Ahura-Mazda grants the ring of kingship
Sasanian rock relief depicting the investiture of king Ardašir I
(224 CE)

Confronting sphinxes/horses – may recall Sasanian iconography (it appears in several such bowls).

Investiture scene

Sasanian rock relief depicting the investiture of king Ardašir I

A Sassanian rock-relief carving of King Ardashir I, founder of the Sassanian dynasty. He was crowned Shahenshah (King of Kings) of Iran in Ctesiphon (now Basra, Iraq) in 224 AD. On one horse is Ardashir and on the other Ahura Mazda (Wise Lord), God of the Zoroastrian Faith. Giving Ardashir the diadem, or crown.

[3 cont] Bodies

weddings and Nawruz – Persian New Year – celebrations.

House model, Seljuk period, 1100s
Frit body moulded and embossed and covered with opaque blue glaze
Made in Iran
33.235



Maquette or House model – cobalt decoration – script unreadable

Only a few exist – perhaps a memento of a special event – New Year party, wedding party, etc.

[4] colour



Jar, Seljuk period, 1100–1250
Frit body covered with turquoise-coloured glaze
Made in Iran
33.141

Part of a wall tile frieze - words of the Qur'anic verse tell of how



God installs tranquillity and calmness in the
hearts of the believers so that they grow in faith.

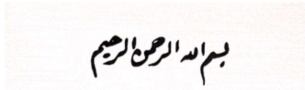
Wall Tile with part of Qur'an verse (48:4), Seljuk period, 1100–1250
Frit body moulded and carved, covered with opaque turquoise glaze
Made in Iran
33.50

Jar shape to allow easy access on a shelf – will meet again later.

Colour to protect against the “Eye of Envy”

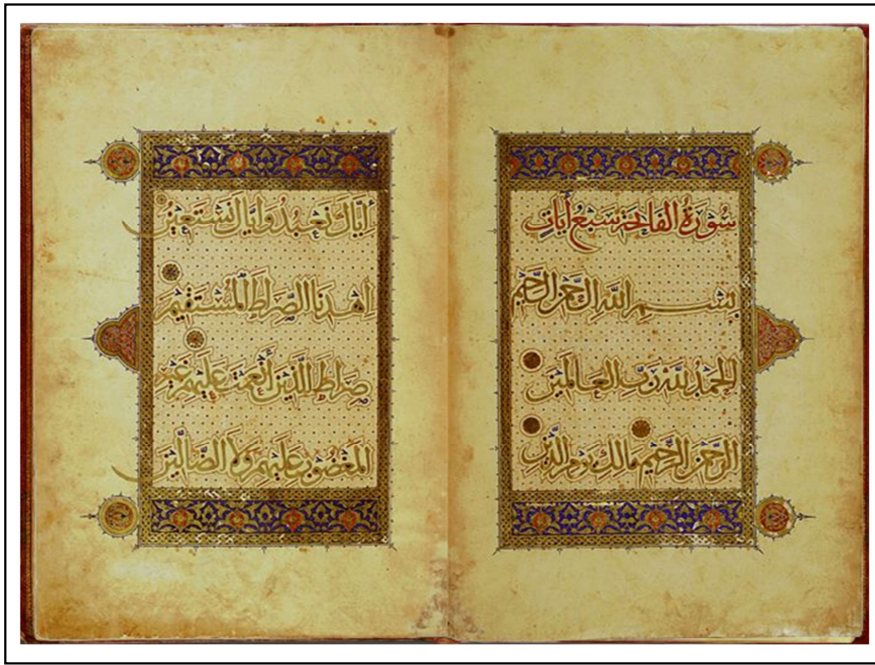
Calligraphy – very special in Islamic decoration – Arabic the word of God

In The Name Of God

	Rika
	Naskhi
	Nastaliq
	Thuluth
	Muhaqqaq
	Square Kufic

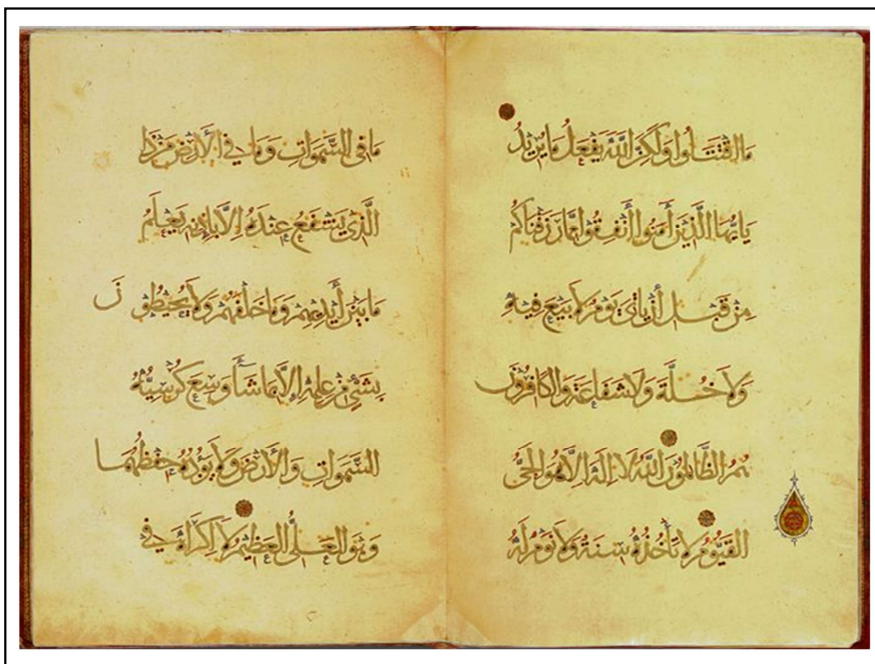
Styles:

Kufic and Naskhi mainly used on ceramics

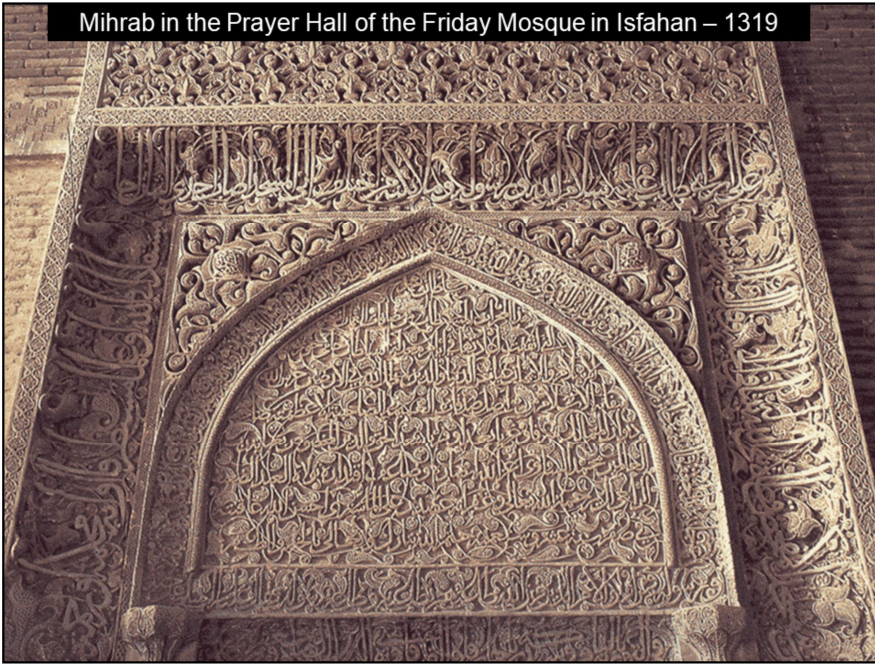


Sultan Baybars Quoran. Early 1300s

Sultan Baibars II was the 12th Sultan of the Bahri Mamluk dynasty of Egypt
(British museum)

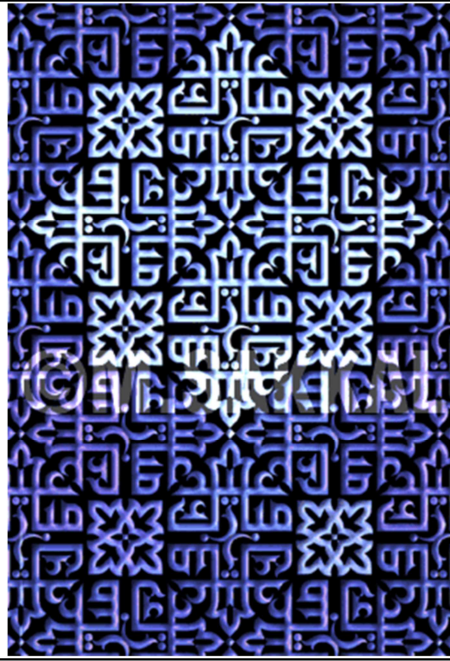


Mihrab in the Prayer Hall of the Friday Mosque in Isfahan – 1319



Mihrab in the Prayer Hall of the Friday Mosque in Isfahan – 1319

Blessings



Modern greetings card

[4 cont] colour



Bowl, Seljuk period, 1100–1250
Frit body incised and perforated, covered with turquoise-coloured
glaze
Made in Iran
33.24

Islamic potters inspired by Chinese porcelain (just as Chinese potters inspired by underglaze cobalt decoration)

Fritware - also known as stone-paste, is a type of pottery in which frit (ground glass) is added to clay to reduce its fusion temperature. The mixture may include quartz or other siliceous material.

Not transparent – decoration by sgraffiti – incising pattern into surface + punch through here and there. Turquoise glaze fills holes that allow light through.

USE A TORCH TO DEMONSTRATE

[4b] colour



Green – Protector of life

Green, the colour of nature and of Paradise, was believed to have medicinal powers. The Ilkhanids thought this dish's colour had the power to reveal and counteract poisoned food. On this dish water represents God the creator and sustainer of life, and fish represent his creation – unable to exist without him. The combination gives powerful protection to its user.

Dish, Ilkhanid period, 1256–1353
Frit body covered with green glaze
Made in Iran
33.66

Out of sequence a little!

Ilkhanids (Mongols in Iran) thought this dish's colour had the power to reveal and counteract poisoned food.

Fish swimming - represents God the creator and sustainer of life, and fish represent his creation – unable to exist without him

- Point to Chinese celadon dishes – small dish with two fish swimming (love pair?)

[5] colour

1171 End of the Fatamids



Container for Rosewater and Perfume, Ayyubid or Mamluk periods, 1100–1400
Blown glass, originally transparent with no decoration
Made in Syria or Egypt
17.61



1171 to 1250

Ayyabids – Saladin

1250 to 1512

Mamluks

Candlestick inscribed with the donor's titles and allegiances, Mamluk period, mid-1300s
Brass inlaid with silver and a black substance
Made in Egypt
33.193

Candles lighting the pathway to God
Candles represent the light of divine guidance. They were mixed with cinnamon, clove oil and aromatic substances such as camphor and ambergris to give a fragrant smell. Candle holders were often inscribed with messages of good fortune or to show the status of the owner.

Rise of the Mamluks

Crusaders capture Jerusalem – forcing Ayyabids in Syria down into Egypt to take control of a failing Fatamid dynsty.

Saladin the Great - retaking Jerusalem in 1187 (temporarily)

Mamluks – Slave boys too young to relate to a tribe – converted to Islam and trained as elite warriors – main core of the army.

Infrastructure and religion – very devout – encouraged trade and prosperity – excellent protection!

First to stop the expansion of Mongols into the area.

Candle stick commissioned by Mamluk officer (bronze casting/decoration perhaps finest in world at time) – donation to Mosque or shrine or school.

Names of his senior officers around sides. – Naskhi script

Candle
sticks
at a
Mihrab



Mihrab – niche in wall faced by worshippers in a mosque facing Mecca – symbolic door to Mecca?

[6] bodies

Lusterware and Mina'i ware



Sphinx-like creatures with human heads and feline bodies appear on the side of the bowl. They are supernatural creatures representing the cosmos and its balance, ensuring good fortune. Horsemen and hunting hounds appear below them.

Bowl with equestrian figures and celestial human-faced sphinxes, Seljuk period, 1100–1250

Frit body and lustre overglaze decoration
Made in Kashan, Iran
33.84



Shahnameh of Firdawsi (935–1020 AD).



A bird walks on the ground. A Persian poetic verse surrounds it in the border of the tile. Many human and animal images were complemented by inscriptions that inspire contemplation.

Wall tile, late Seljuk period / early Ilkhanid period, 1200s–1300s

Frit body with underglaze blue and over glaze lustre decoration
Made in Iran
33.48



A man sits in a garden contemplating its beauty. His facial features and his distinctive feather-adorned headdress show him to be a member of the Mongol ruling class that dominated Iran in that time.

Wall tile with a male figure and a band of Persian poetic inscription, Ilkhanid period, late 1200s–early 1300s

Frit body with blue under glaze and lustre overglaze decoration
Made in Iran
33.189

End of Fatimid dynasty in Egypt – potters move north to Iran and west along African coast and into Spain (come to later!)

So lusterware decoration in Iran

Same potteries – Mina'i ware (Mina'i = enamelled) – ground coloured glass painted on fired pot and refired to fix enamels.

Rustum and Rakesh (man and horse – heros from Book of Kings (the Shahnameh) – pre-Islamic

Mongols are coming!!

Yuan dynasty in China (the Kublai Khan – grandson of Genghis Khan)

Hulagu (broth of Kublai) conquers Seljuks and sacks Baghdad = Il-Khanid dynasty (subject Khan – to Kublai)

Abbasid Caliph rolled up in carpet and walked over by the horses



Kashan = prosperous city 160 miles south of Tehran

Why – All the raw materials needed for fine quality pottery

Famous for ceramics, silks, and carpets

'Kashi' or **'Qashani'** = generic name of floor and wall tiling.

Tile types =

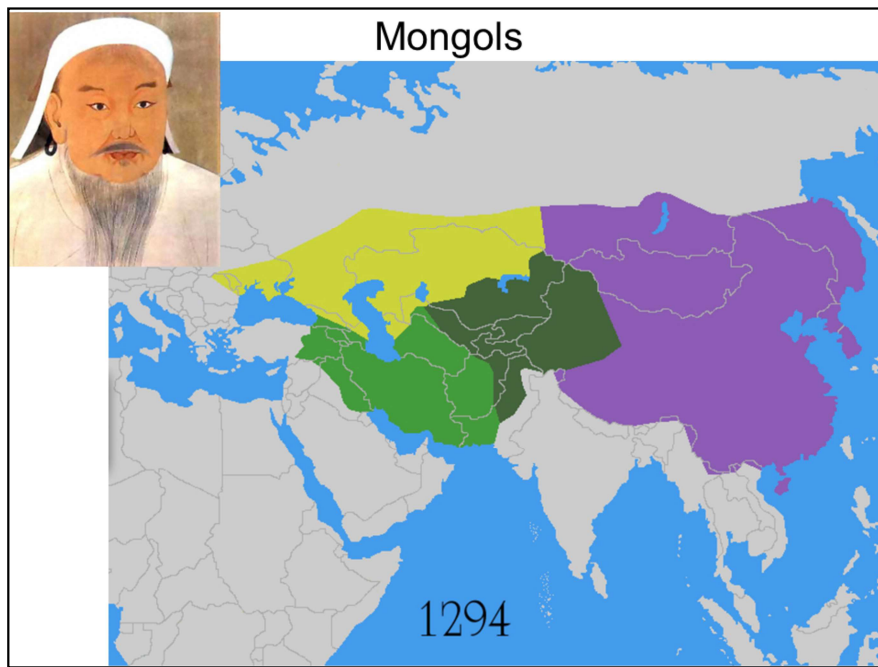
- covering 'Mihrabs' - prayer niches in mosques;
- frieze tiles, usually used with dado tile-panels to cover the lower parts of internal walls;
- star-and-cross tiles used to fill in dado-panels of internal walls.

Style – inspired by contemporary Iranian miniature paintings

Groups of Star and Cross Tiles



Star tiles – mainly eight-pointed



Ghengis Khan – Subordinate rulers

Grandsons – Hulegu = Il Khanid dynasty / Kublai Khan = China Yuan dynasty

[7] long corridor – symbols of power



Ilkhanid period

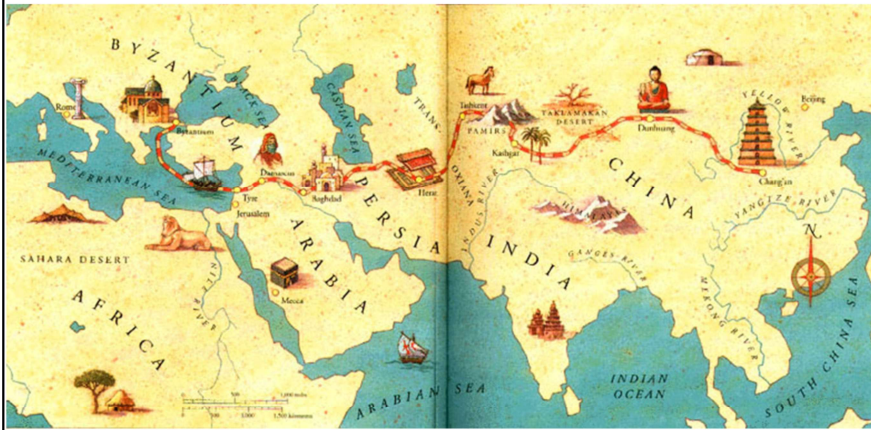
Gallery: long corridor
Symbols of Power
Jug, Ilkhanid Period, 1258–1300

Lajvardina ware – Lapsi lazuli semi precious stone admired by Mongols, but Lapis burns off in kiln so can't be used in ceramics

– same tech as Mina'i using enamels, but with favourite cobalt blue

Lapis is used in art as pigment in Ultramarine

The Silk Road



Cultural and technological exchange along silk road once Mongols are finished conquering!



PHOTO or visit?

Cobalt from Central Asia (as used by Islamic potters) imported to China to decorate Chinese porcelain as export ware back out to Islamic world

Mix of Chinese rim and central decoration with Islamic arabesque – no place in Chinese cuisine, but central rice bowl or sauce bowl in Islamic cuisine

[8] East corridor - hunting



The Mughal Indian Animal Carpet

This carpet shows a variety of wild animals from the north Indian jungle. It is alive with leaping tigers and rabbits; running cows; onagers – an Asian ass; deer, cockerels and parrots; cheetahs catching gazelles, and lions in combat with bears or attacking antelopes.

Mughal Animal Carpet, Mughal period, 1600s

Cotton warp and weft, wool pile
Made in Lahore, India/Pakistan
9.32

Mongols to Mughal:

Last Timurid ruler (Barbar) pushed out by Uzbeks so enters Hindu Kush to start the Mughal empire.

Mughal accept Hindus and other religions into army and government.

Carpet technology and tradition imported by Mughal emperors from Iran (Iranian carpets with Indian decorative style)

Made in Lahore – Akbar, or sone Jahangir?

From the Mongols to the Moguls

- 1256 to 1363 - Il Khanid Dynasty in Iran
- 1363 to 1522 - Timurids - Timur the Lame (Tamerlane)



Amir Timur - Turco-Mongol

Damascus – 1401 defeat Mamluk army

Baghdad - captured & sacked 1401

End - Il-Khanid dynasty as well as Lajvardina wares.

Legacy - Central Asia blossomed - cities, such as Baghdad and Damascus, were sacked and destroyed, slaughtered

Capital – Samarkand – Timur mosque in Samarkand

Uzbeks

Baghdad – capture 1507 –

Babur - Mughal empire in India.

From the Mongols to the Mughals

- 1483 – 1530 ... and on to the late 16th century
Uzbeks
- Barbur – First Mughal Emperor of India



Amir Timur - Turco-Mongol

Damascus – 1401 defeat Mamluk army

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End - Il-Khanid dynasty as well as Lajvardina wares.

Legacy - Central Asia blossomed - cities, such as Baghdad and Damascus, were sacked and destroyed, slaughtered

Capital – Samarqand – Timur mosque in Samarqand

Uzbeks

Baghdad – capture 1507 –

Babur - Mughal empire in India.

From the Mongols to the Mughal

- 1483 – 1530 ... and on to the late 16th century
Uzbeks
- Barbur – First Mughal Emperor of India

Growth of the Mughal Empire, 1526–1707



Amir Timur - Turco-Mongol

Damascus – 1401 defeat Mamluk army

Baghdad - captured & sacked 1401

End - Il-Khanid dynasty as well as Lajvardina wares.

Legacy - Central Asia blossomed - cities, such as Baghdad and Damascus, were sacked and destroyed, slaughtered

Capital – Samarqand – Timur mosque in Samarqand

Uzbeks

Baghdad – capture 1507 –

Babur - Mughal empire in India.

Akbar (died 1605) succeeded by Jahangir (died 1627)

[9] Short corridor – blue and white

- Tulips represent God's oneness;
- red roses represented Prophet Muhammad;
- carnations represented the believers.



The Turkish potters of Iznik adapted the Chinese-style pebble and wave pattern seen on the rim of this dish. Their design complements the blue and red flowers in the centre.

Dish, Ottoman Period, 1500–1600

Frit body, white slip & underglaze decoration
Made in Iznik, Turkey
41.42



The Turkish court designer of this dish used Chinese patterns, but mixed and matched them.

**The shape of the rim is from a 1300s' dish, but
grapes are from the 1400s!**

Dish, Ottoman Period, about 1530

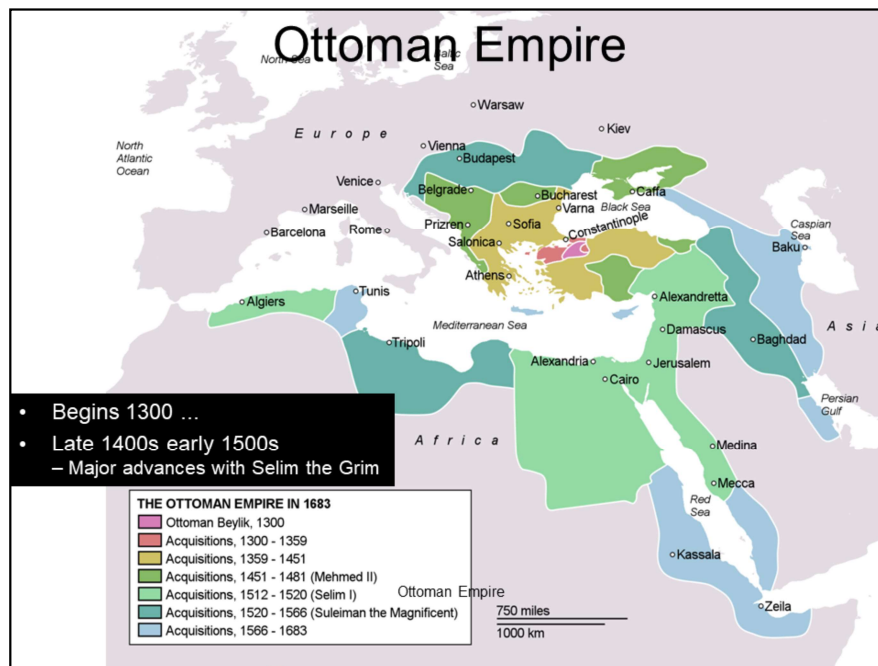
Frit body, white slip & cobalt blue underglaze decoration
Made in Iznik, Turkey

In response to imperial will the Ottoman royal gardener and the royal draftsman cultivated and naturally depicted an array of flowers favoured by the Turks. These flowers consisted of the all-important tulips, roses, carnations and hyacinths. They also included bluebells, lotus and plum blossoms, and a variety of forest leaves and composite rosettes. Both the royal draftsman and the royal gardener belonged to craft guilds that were affiliated to Sufi mystical orders that were patronised by the Ottoman Sultans. These Sufi mystical orders imbued these flowers with symbolism, rendering them spiritual emblems, with tulips representing God; roses representing Prophet Muhammad; carnations representing the believers; etc. Although the Iznik tableware in this story was very much made for practical use, the realistically depicted flowers bore their Sufi symbolism on them, both enchanting their owners and users with their naturalistic beauty and inspiring them with their mystical symbolism. The story's interpretation will make use of relevant Turkish proverbs and Sufi poetry referring to the characteristics and symbolisms of the various flowers that appear on the Burrell Izniks.

Tulips represented God's oneness; red roses represented Prophet Muhammad; and carnations represented the believers. Potters in the town of Iznik used floral illustrations sent to them from the royal court's workshops to decorate a variety of dishes destined to return to the court.

Iznik ware - 3 phases

- The blue and white dish – made 1520 - during reign of Süleyman the Magnificent (1520-66).
- green and turquoise were added
- sealing wax red added (Armenian bole) and the use of beautiful floral designs which continued in manufacture from 1550s to 1700.



Selim the Grim – had a lot of his viziers executed! (pale green area conquered by him)

Sending back captured art works (ceramics) to Constantinople for redesign by draughtsmen and production at Iznik



Salim I – (the grim) Between 1514 and 1517, Sultan Salim the Grim conquered Tabriz in Iran, Damascus in Syria, and Cairo in Egypt, and obtained large quantities of Chinese ceramics.

Iranian potters from Tabriz to man İznik potteries.

İznik

(İznik derives from the Ancient Greek name of the city, Nicaea, prefixed with εις, meaning 'to' or 'into'.)

- founded in 316 and named Nicaea.
- prospered in Roman times,
- Nicaean Creed (Roman emperor Constantine), fundamental doctrines Christian faith
- capital of Byzantium during the crusader occupation of Constantinople in the 13th century
- 1331 the Ottoman Sultan Orhan Gazi captured it.

[10] Short corridor – Muslim potters – Christian clients



Bowl, Mudéjar Period, 1300–1400
Paterna, Valencia, Spain



This dish was made for Spanish Catholics.
sacred monogram 'IHS', the first 3 letters of the name of Jesus in Greek – IHSOUS.

Dish, Mudéjar Period, 1430–60
Earthenware, cobalt blue underglaze & overglaze lustre decoration
Made in Manises, Valencia, Spain
40.32



The Muslim Mudéjar potters of Spain made this dish featuring the Tondi family shield. It shows typically Islamic blue and lustre vine leaves and curling tendrils, which originated in the Middle East.

The Tondi Family Shield Dish, Mudéjar Period, 1430–70
Earthenware, cobalt blue underglaze & overglaze lustre decoration
Made in Manises, Valencia, Spain, for the Tondi family, Siena, Italy
40.25

Muslim Potters for Christian Clients

Abbasids massacred the Umayyads in 750,

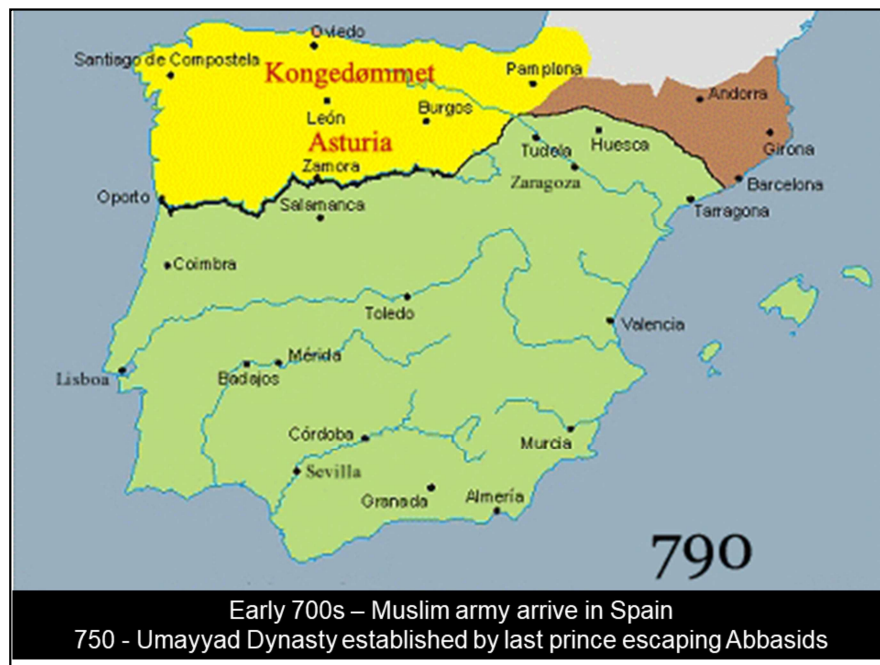
one Umayyad prince escaped to Southern Spain

Founded independent principality and set up their court in Cordoba,

magnificent centre of learning and the arts.

From 1020 power passed to a succession of local dynasties known as the Taifas.

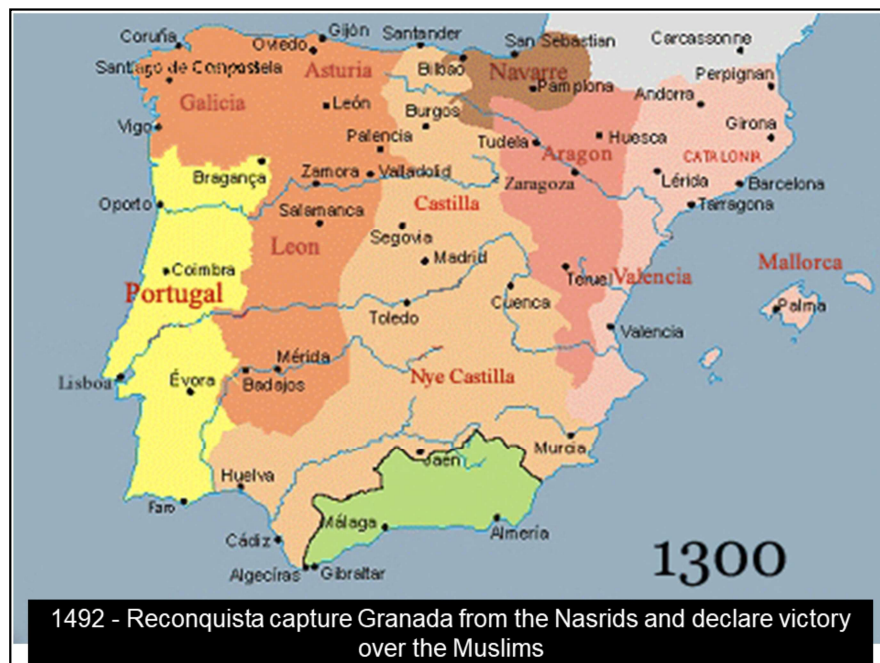
1171 fall of the Fatimid dynasty saw great numbers of artists flee to the west, including Spain. (bring lustre technique)



Christian conquistadors slowly retake Spain







[11] short corridor

- Albarello jar – majolica ware

With the final conquering of all Spain, after a period of time, all Muslims and Jews were told to convert to Christianity or leave.

Many leave to Italy, taking their technology with them and creating Maiolica wares.

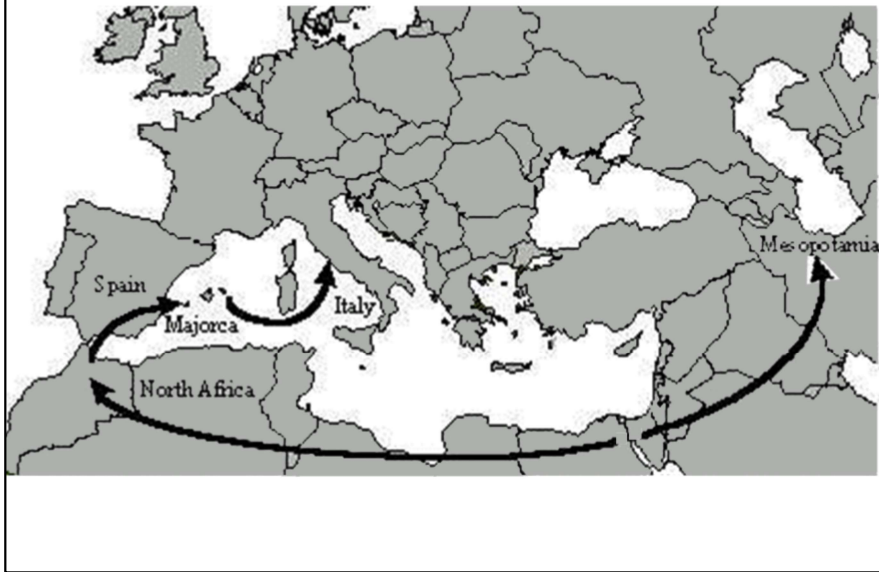
This Albarello jar shows fruits, so would have stored sweetmeats (eg sugared fruit pieces)

Jars with holding hands would have held herbal medicines.

Rim at top allows paper/cloth cover to be tied in place to keep out insects.

Narrow waist allows easy access on a packed shelf (like previous jar)

Majolica Ware



Majolica wares – Italian potters