

The Blue Road

Mastercrafts from Persia

藍色之路

來自波斯的瑰麗藝術



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Yuka Kadoi
門井由佳



LIANG YI MUSEUM

HONG KONG

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Director’s Foreword

As the director of Liang Yi Museum, Hong Kong’s largest private museum, I am often asked what is the most enjoyable part of my job. While there are many aspects of my day-to-day work that I find fascinating, the most rewarding occasions are without doubt when I see a large-scale project like *The Blue Road: Mastercrafts from Persia* come to fruition.

Iranian culture and the Persian empire has long been a topic of fascination for me. But it was when I visited the country in January of 2017 that it really solidified into a concrete idea for an exhibition at Liang Yi Museum. There are many people who I have to thank for helping me and my team realise this dream exhibition. Yifawn Lee, the publisher of *Orientalism* magazine (and our official media partner for this exhibition) and her Iranian husband Nader Rasti, who helped us in so many ways. Yifawn also introduced me to Dr. Yuka Kadoi, our guest curator for this exhibition, without whom none of this would have been possible.

Why did we choose both the topic and the name ‘The Blue Road’? When we were first conceptualising this project, we were overwhelmed by the sheer amount of beautiful objects from over three centuries of Persian culture to choose from. Yuka was the one who suggested focussing on one colour; and blue was the natural choice, having been such an instrumental colour for the ancient Persians and the many Iranian shahs and empires that followed.

The ‘road’ part of the title plays on the idea of the ancient Silk Road. While I wanted to focus on Persian decorative objects at this exhibition, we also had to think about why this should be an exhibition mounted in Hong Kong, and how to make it particularly relevant to the audience here. As we explored the history behind the objects we chose, one thing that became immediately obvious was that blue-and-white ceramics would be a topic of immense local interest.

A lot of people think of blue-and-white ceramics as being inherently Chinese: however, blue glazing actually first became popular in Middle Eastern ceramics in the ninth and tenth centuries, and only spread eastwards to China along the Silk Road and became refined as Chinese porcelain in the Yuan (1271–1368) and Ming (1368–1644) dynasties. This is the sort of centuries-old relationship and exchange of cultural ideas and aesthetics that we hope this exhibition will highlight and encourage further discussion of, as China embarks along its One Belt One Road mega-project, itself built upon the historical Silk Road.

Another reason the blue-and-white ceramics selection is especially important is this: when working on such a large-scale exhibition, borrowing nearly 100 objects from nearly a dozen international institutions and private collections, it is difficult to adhere to our museum’s unique selling point, which is its open-display policy. Therefore, we are also incredibly grateful that Dr. James D. Frankel, associate professor at the Chinese University of Hong Kong, not only agreed to lend us a selection from his impressive collection, but also generously agreed to have it on open display, arranged on our classical Chinese antique tables and shelves. On top of that, he even agreed to host a workshop at the museum during its opening week to give both an introductory talk plus an object-handling session for registered guests. We have no doubt that both his workshop and the open display of these objects will lend a truly unique aspect to this exhibition.

While we are thrilled that so many precious objects from all four corners of the world have made it to Hong Kong for this exhibition, it would be remiss of us not to also include a selection from our own permanent collections. Therefore, at the back of this catalogue, you will see a final section dedicated to the vanities from the Liang Yi collection. Vanity cases, for those who may not be familiar, are bejewelled cosmetic boxes made for women in Europe starting at the end of the nineteenth century, and continuing all the way to the mid-twentieth century. To complement *The Blue Road*, we dedicate a gallery that focusses on all the blue vanities in our collection, made of materials from lapis lazuli to sapphire, enamel to turquoise. Featuring just over 80 of these precious boxes, this vanities gallery aims to provide the final stop along what we hope was an enjoyable and educational journey on our Blue Road.

Lynn Fung
Director
March, 2108

序

作為香港最大的私人博物館－兩依藏博物館－的館長，我經常被問到我最享受的工作內容。雖然日常工作中有很多方面均非常有趣，但毫無疑問令我最感到鼓舞的是看到像「藍色之路：來自波斯的瑰麗藝術」這類大型項目成功策展時。

伊朗和波斯帝國文化一直以來都是令我著迷的主題。我在 2017 年 1 月造訪當地旅遊時，便敲定以此為兩依藏博物館的展覽主題。在此我要感謝很多為我和博物館團隊提供了協助的人，成就這夢寐以求的展覽。《東方藝術雜誌》出版社發行人李宜芳小姐（是次展覽的官方媒體合作夥伴）和她的伊朗丈夫拿達·瑞斯帝在籌備是次展覽的各範疇提供了協助。李小姐也向我們引薦這次展覽的客席策展人門井由佳博士；沒有他們，這次展覽難以順利舉行。

為什麼我們選擇以「藍色之路」這個主題策劃和命名是次展覽？當初我們開始對這個項目進行概念策劃的時候，發現波斯文化三百年來所遺留下來的珍品數量龐大，在文物展示的選擇上有一定困難。門井由佳博士於是建議我們專注以一種顏色作主題。我們隨即想到藍色，因藍色對於古代波斯皇朝以及隨後許多伊朗沙阿和帝國來說是標誌性顏色。

主題當中「路」的部分是指古絲綢之路。在這次展覽中，我希望將重點投放於波斯工藝品上。同時我們也不得不深思這展覽在香港舉辦的原因，和如何令觀眾產生共鳴。當我們探索展品背後的歷史時，顯而易見青花瓷成為了相當有趣的一個話題。

很多人認為青花瓷必屬中國。然而，藍釉在九至十世紀開始已經流行用於中東瓷器上，沿著絲綢之路向東擴展到中國，並在元朝（1271–1368 年）和明朝（1368–1644 年）時期才發展成中國瓷器。隨著中國走上「一帶一路」大型發展戰略，建立在歷史的「絲綢之路」之上，我們希望此次展覽能鼓勵大眾進一步討論這數百年來的文化和美學交流。

選擇青花瓷尤其重要的另一個原因是由於此次大型展覽，我們從十多所國際機構和私人收藏合作借展近百件文物珍品，使我們很難堅持博物館開放式展示的獨特賣點。因此，我們非常感激傅健士博士（香港中文大學副教授）不只同意借出其重要私人藏品予我們，同時慷慨地願意讓藏品與我們的古典中國家具一併作開放式展出。傅健士博士更應邀在展覽開放的第一個星期於博物館舉辦工作坊和講座，並教授文物處理。毋庸置疑這些活動及文物的公開展出都為這次展覽增添了相當獨特的元素。

當我們為來自各地的珍貴文物能夠到來兩依藏展覽深感欣喜同時，我們也精心挑選了兩依藏永久館藏系列中的展品一同展覽。在本圖錄的最後一節將展示兩依藏的珠寶粉盒收藏。對未有深入了解的人來說，珠寶粉盒是十九世紀末至二十世紀中葉為歐洲女性定製以珠寶點綴的化妝盒。是次「藍色之路」展覽，我們專設了一個展廳特別展出超過八十件館藏中帶藍色的珠寶粉盒，材料包括青金石、藍寶石、琺瑯和綠松石。希望以珠寶粉盒為「藍色之路」作結，為參觀者提供一次滿足視覺同時具教育意義的博物館之旅。

馮依凌
兩依藏博物館 館長
2018 年 3 月

Acknowledgements

My foremost gratitude goes to Lynn Fung, who first invited me to join this exciting exhibition project as a guest curator. I had the privilege to work on this demanding yet fruitful collaborative project under her dedicated leadership for the past few years.

The realisation of the exhibition would not be possible without the help and patience of the Liang Yi Museum's in-house staff members. In particular, I would like to express my sincere thanks to Zoe Chow, registrar who dealt with numerous technical and logistical queries in such an efficient way, as well as to Stephanie Fong, curatorial assistant who helped out by tracking down the number of queries from all over the world. My heartfelt thanks also go to Christie Ma and all other current LYM staff members. I am also greatly indebted to Yifawn Lee who was instrumental in bringing about the Blue Road exhibition with passion and enthusiasm.

Special thanks are due the following institutional directors, curators, key administrative staff, as well as private collectors and experts (in alphabetical order): Bethany Bannister-Andrews, Aisha Burtenshaw, Moya Carey, Marco Caboara, Alessandra Cereda, Diana Chan, Libby Chan, Charlotte Chow, Helen Dawson, Massumeh Farhad, James D. Frankel, Kjeld von Folsach, Peter Geldart, Nickos Gogolos, Elahe Helbig, David Hogge, Mette Horsholm, Tristram Hunt, Barbara Karl, Meghan Lambert, Francesca Leoni, Joachim Meyer, Maria Mok, Stephen Murphy, Konrad Ng, Louis Ng, Clement Onn, Richard Pegg, Julian Raby, Nader Rasti, Michaela Reichel, Kan Shuyi, Tim Stanley, Alexander Sturgis, Eve Tam, Raymond Tang, Marianne Templeton, Kennie Ting, Phoebe Tong, Trevor and Dominica Yang, Emily Au Yeung and Noorashikin Zulkifli. I am particularly grateful to Iván Szántó and Leslee Katrina Michelsen, who graciously agreed to contribute insightful essays to the catalogue.

Yuka Kadoi, PhD
Curator of *The Blue Road: Mastercrafts from Persia*

致 謝

我最需感謝的是馮依凌小姐，她邀請了我作為此展覽項目的客席策展人。在過去的幾年，我有幸在她的領導下開展這項艱鉅但富有成果的合作項目。

是次展覽若沒有兩依藏博物館工作人員的耐心幫助是不可能實現的。我特別要衷心感謝藏品登記員周嫡，她有效率地處理了大量的技術和後勤問題。同時也感謝博物館策展助理方顯諺，她協助處理來自世界各地間博物館和機構的問題。我亦衷心感謝馬詩穎和所有現任兩依藏博物館職員。我亦非常感謝李宜芳小姐對舉辦「藍色之路」展覽的熱誠和幫助。

特別鳴謝下列機構負責人、策展人、主要行政人員以及私人收藏家和專家（按字母順序排列）：
Bethany Bannister-Andrews，Aisha Burtenshaw, Moya Carey，柏 格 義，Alessandra Cereda，Diana Chan，陳麗碧，Charlotte Chow，Helen Dawson，Massumeh Farhad，傅健士，Kjeld von Folsach，紀 達，Nickos Gogolos，Elahe Helbig，David Hogge，Mette Horsholm，Tristram Hunt，Barbara Karl，Meghan Lambert，Francesca Leoni，Joachim Meyer，莫家詠，史提芬·梅菲，Konrad Ng，吳志華，溫俊玉，彭銳查，Julian Raby，拿達·瑞斯帝，Michaela Reichel，簡舒怡，Tim Stanley，Alexander Sturgis，譚美兒，鄧民亮，Marianne Templeton，陳威仁，唐禮兒，楊子信與楊余夏卿，Emily Au Yeung 和 Noorashikin Zulkifli。特別感謝伊贊托和麥斯藝慷慨地為此目錄撰寫精闢的文章。

門井由佳博士
「藍色之路：來自波斯的瑰麗藝術」策展人

Lenders to the Exhibition

DENMARK The David Collection, Copenhagen
HONG KONG Hong Kong Maritime Museum Hong Kong Museum of Art Lee Shau Kee Library of The Hong Kong University of Science and Technology The Trevor & Dominica Yang Collection The Peter Geldart Collection
SINGAPORE Asian Civilisations Museum
SWITZERLAND The Textilmuseum St. Gallen
UNITED KINGDOM Ashmolean Museum, University of Oxford Victoria and Albert Museum, London The Wellcome Collection, London
UNITED STATES Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, DC Shangri La Museum of Islamic Art, Culture & Design, Doris Duke Foundation for Islamic Art, Honolulu, Hawaii The MacLean Collection, Illinois The Frankel Collection, New York
Private collection

展品借出機構

丹麥 哥本哈根大衛收藏博物館
香港 香港海事博物館 香港藝術館 香港科技大學李兆基圖書館 楊子信與楊余夏卿私人收藏 紀達私人收藏
新加坡 亞洲文明博物館
瑞士 聖加侖紡織品博物館
英國 牛津大學阿什莫林博物館 英國國立維多利亞與艾伯特博物館 倫敦惠康基金會
美國 華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽 克勒美術館 香格里拉伊斯蘭藝術·文化與設計博物館 (美國夏 威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會) 伊利諾伊州麥克萊恩收藏 紐約傅健士私人收藏
私人收藏

Notes to the Reader

For the sake of simplicity, the use of diacritical marks for Arabic, Persian and Turkish words or names are kept to a minimum. Vowels are transcribed according to the standard romanisation of Persian. Consistency was encouraged within each contribution, yet there are minor variations among chapters and catalogue entries regarding the transliteration of Persian terms. Unless necessary, Hijri (Islamic lunar) dates are not given. Throughout the catalogue, the term ‘Persia’ is extensively used, since the current volume is much concerned with the time before 1935, when the country name ‘Iran’ was not internationally recognised. However, both terms are interchangeably used, depending on the context. Chinese words and names have been transliterated according to the pinyin system of romanisation.

致讀者

為了簡單起見，本書在阿拉伯語、波斯語和土耳其語詞彙或名稱的變音標記的使用保持在最低限度。元音是根據標準羅馬化的波斯語而轉錄。每一篇文章盡量保持一致，但由於波斯術語音譯的關係，在章節和條目之間可能存在一些細微的差異。除非必要，伊斯蘭曆的日期不提供。由於 1935 年以前「伊朗」的國名尚未受國際承認，因此「波斯」一詞在此圖錄中廣泛使用。「伊朗」和「波斯」在圖錄中根據具體情況互換使用。 中文詞語和名字按照羅馬拼音體系進行音譯。

Comparative Chronology 比較年表

Major Persian Dynasties 主要波斯王朝

Sasanians 薩珊王朝	(224–651)
Saljuqs 塞爾柱王朝	(1040–1194)
Ilkhanids 伊兒汗國	(1256–1353)
Timurids 帖木兒王朝	(1370–1507)
Safavids 薩法維王朝	(1501–1722)
Qajars 卡扎爾王朝	(1779–1925)
Pahlavis 巴列維王朝	(1925–1979)

Major Dynasties in the Islamic World 伊斯蘭世界主要王朝

Umayyads 伍麥亞王朝	(661–750)
‘Abbasids 阿拔斯王朝	(750–1517)
Mamluks 馬木留克王朝	(1250–1517)
Ottomans 奧斯曼帝國	(c. 1300–1924)
Mughals 蒙兀兒帝國	(1526–1858)

Major Chinese Dynasties 中國主要朝代

Tang dynasty 唐朝	(618–907)
Song dynasty 宋朝	(960–1279)
Yuan dynasty 元朝	(1279–1368)
Ming dynasty 明朝	(1368–1644)
Select reign titles of the Ming dynasty 明朝年號（擇選）	
Yongle reign 永樂	(1403–1424)
Xuande reign 宣德	(1426–1435)
Zhengde reign 正德	(1506–1521)
Qing dynasty 清朝	(1644–1911)
Select reign titles of the Qing dynasty 清朝年號（擇選）	
Kangxi reign 康熙	(1662–1722)
Qianlong reign 乾隆	(1736–1795)

The Blue Road: Art and Hue in Persian Dress Culture

Yuka Kadoi

As one of the principal colours with a strong social and cultural connotation, the chromatic potential of blue was exploited across different geographical regions throughout the ages. The ultimate origin of this colour was historically associated with the lands once called Persia, encompassing modern-day Iran and West Central Asia, hence known as ‘Persian blue.’ Once considered as a synonym for the Persian colour, according to *A Dictionary of Color* (Maerz and Paul 1930, 173), the word ‘blue’ still comes into the mind of many people who encounter stunning Persian architectural decoration, delicately executed Persian manuscript painting and the breathtaking landscape of the Persian cultural lands. Inheriting its centuries-old traditions, blue was indeed of particular importance in the visual and material culture of Persia not only as an essential source for painting pigments, ceramic glazes and textile dyes but also for symbolic use. Moreover, this colour gained a socio-cultural role as the catalysis of cultural exchanges, expanding the horizon into East Asia in the East and Europe in the West. If the concept of the ‘Silk Road’ refers to the overland and the maritime routes connecting different continents, the notion of the ‘Blue Road’ equally captures the cultural impact of the lucrative trade not only in silk but also in other media of the arts that was carried out along the terrestrial length of human civilisations once upon a time.

Under such a myriad cultural background, this introductory chapter takes a fresh view towards the integral use of blue in pre-modern Persian material culture, in particular the idea of dressing the body in blue, as visual evidence for significant aesthetical shifts that occurred in pre-modern Islamic Eurasia.

The Sources

There are three key sources of the colour blue: one is lapis lazuli (*lajavarð*) – historically this semi-precious stone came from Badakhshan in modern-day Afghanistan and had a long history of trade with Mesopotamia and further west. This versatile material

was made into several objects, such as jewellery, amulets and mosaic tiles (e.g. cat.nos. I1-I3), and was also widely used as pigments. The lapis lazuli mineral was a source for natural ultramarine. Ultramarine blue was one of the most commonly used pigments in Persian manuscript painting, while azurite, a blue copper mineral which was popular in China, also constituted the Persian blue palette (Purinton and Watters 1991, 129–131). Iran also provided a major source of cobalt ores (*rang-i lajavard*; literally, ‘blue stone’) in the past. Cobalt components were used to colour portable objects, so as to make an imitation of more costly and precious lapis lazuli.

Another important source, especially in the context of this chapter, is indigo (*nil*), a dyestuff derived from the tropical plant (*Indigofera tinctorial*). As the term suggests – that is the Greek *indikon* meaning a substance from India – India was the major centre for its production. Indigo was brought from South Asia to West Asia via the overland and maritime trade routes and cultivated throughout the Persian world in earlier times, owing to their immense commercial value. The colour was eventually known in Iran as *rang-i kirmani* (‘colour of Kirman’), since quality indigo came from the southeast region, equivalent to the modern-day Kirman province.

All the sources are therefore associated with the western part of Persian civilisation, rather than the far western side of the Eurasian continent, where blue remained an exotic colour. In Europe, for instance, a blue dye was produced from the flowering plant called woad (*Isatis tinctoria*) since ancient times, and it was only during the late Middle Ages that dying techniques were developed in tandem with the hierarchical recognition of blue as the dress colour of Virgin Mary or members of the nobility (Pastoureau 2001, 49-63). The major difference between indigo and woad is the degree of concentration: woad is less concentrated in indigotin than indigo itself, indicating that more material has to be used and therefore incurs more expense. With productivity and economy, indigo became more popular than woad in Europe during the sixteenth century, after it was introduced from Asia.

Embodying Blue

It was under the Saljuqs that blue became a dominant chromatic component in the ceramic arts of the Persian cultural realm. While this phenomenon has been amply demonstrated by the survival of material remains from twelfth- to thirteenth-century Iran and Anatolia, such as ceramics and tiles (e.g. cat.nos. C1-C3 and T1), the prevalence of this colour across the wide range of Persian art media should be considered in parallel with its symbolic edifices in Persian literary culture at that time. In particular, the colour blue is evocative of one of the episodes from the *Haft Paykar* ('Seven Portraits'), the fourth of the five poems (*Khamṣa*) of the twelfth-century poet Nizami Ganjavi. It tells the story of the Sasanian king Bahram Gur (r. 420–38) who has seven beautiful princesses from the seven planets or regions of the world and visits each in her own pavilion on successive nights of the week. On Wednesday, the day governed by Mercury, he visits the Maghreb (North Africa) princess in the Blue Pavilion, whereas the rest of the days are scheduled as follows: the Indian princess in the Black Pavilion on Saturday (Saturn); the Chinese (Chinese Turkestan) princess in the Yellow Pavilion on Sunday (Sun); the Khwarazmian (the historical region south of the Aral Sea) princess in the Green Pavilion on Monday (Moon); the Slavonic princess in the Red Pavilion on Tuesday (Mars); the Roman princess in the Sandalwood Pavilion on Thursday (Jupiter); and the Persian princess in the White Pavilion on Friday (Venus).

One Wednesday when the blooming sun
suffused with blue the sphere's black dome,
The king, victorious as the sun,
bright sky-like robes of turquoise donned,
Went to the turquoise dome for sport;
the tale was long, the day was short.
(Nizami 1995, 174)

Although little is known as to how this particular episode was illustrated in manuscripts during the medieval times due to the lack of surviving examples, the pictorial convention of Bahram Gur and the Blue Pavilion, together with other pavilions with different colours, may have emerged as early as the fifteenth century and seems to have been established by the sixteenth century. In the illustration from the 1537 copy of the *Khamṣa* of Nizami (fig. 1; Adamova and Bayani 2015, cat.no. 24), for instance, both the king and the princess are shown clad in blue robes that match the

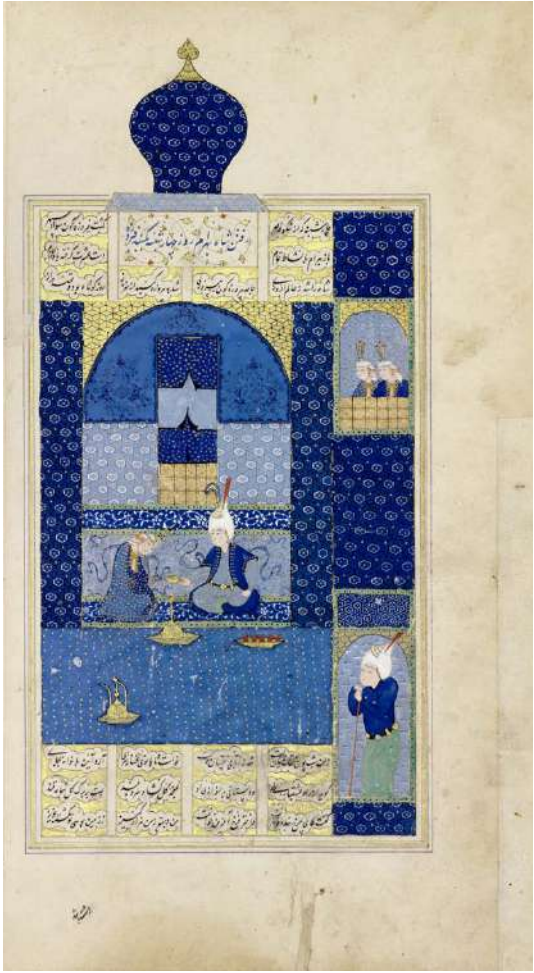


Fig. 1
Bahram Gur in the Blue Pavilion, page from the *Khamṣa* of Nizami
Iran (Shiraz), 943 AH / 1537 AD
Al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait (fol. 209v,
LNS 4 MS)

colour associated with the pavilion. Echoing Nizami's rhetoric in the aforementioned episode, the pavilion is overwhelmingly embellished with tile revetments and mural painting with different hues of blue, while a few tiles, metal pieces, two text boxes and other small decorative details are painted in yellow or gold. This subtle colour contrast serves to enhance colouristic fantasies.

Another key image also comes from a parable of the *Khamṣa* of Nizami. In the *Makḥzan al-Aṣṣar* ('Treasury of Mysteries'), the first of the five books of the *Khamṣa*, the 'Abbasid Caliph Harun al-Rashid (d. 809) is seated on the edge of the octagonal pool in the bathhouse (*bamam*), while the barber is shaving his head. There is a careful chromatic selection in the image-making of this episode: while architectural details are highlighted in green or yellow, the lower body of all the characters depicted in this illustration is draped in blue (fig. 2; Adamova and

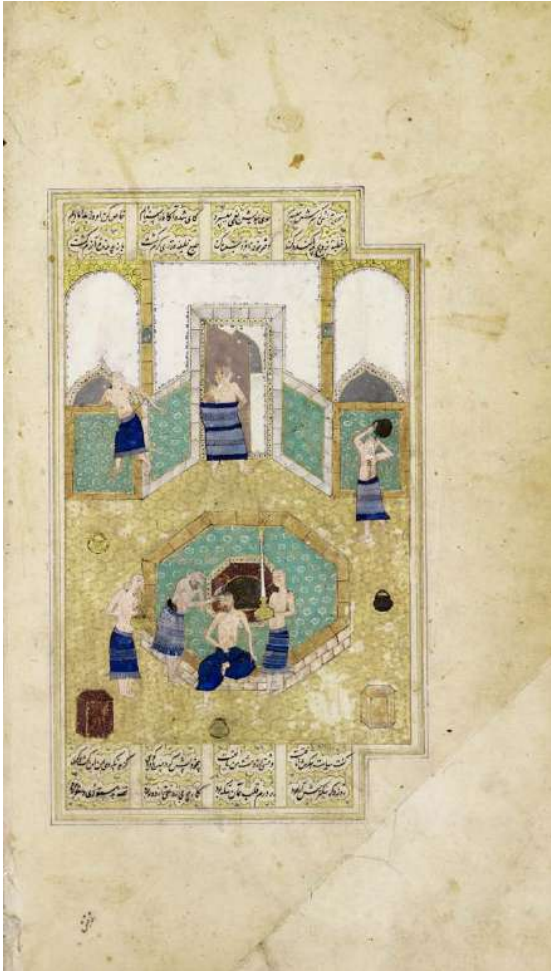


Fig. 2
Caliph Harun Al-Rashid at the Bathhouse, page from the *Khamṣa* of Nizami
Iran (Shiraz), 943 AH / 1537 AD
Al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait (fol. 29v,
LNS 4 MS)



Fig. 3
Robe
Mongol Eurasia, 13th century
Museum of Islamic Art in Doha
(TE.103.2007)

Bayani 2015, cat.no. 24). This textile is reminiscent of the type of cotton fabric used in the bathhouse called peshtemal (*peṣṭamal* in Turkish), which absorbs water easily and dries quickly.

Dressing Blue

The earliest surviving examples of blue dress, either in its entirety or as fragments, are datable to the time of the Mongol empire during the thirteenth and fourteenth centuries, when blue regained a marked feature in Persian art, architecture and material culture. The most striking and rare surviving example of this kind is now in the collection of the Museum of Islamic Art in Doha (fig. 3). This imposing blue robe mirrors the notion of conspicuous consumption of the time. It was meant to be an overcoat (*deel* in Mongolian) designed for horseback riding or sitting on the floor, to be worn over baggy trousers. The robe is vertically closed with the left side overlapping over the right side, a style which is slightly different from a traditional type of Mongol robe with diagonal fastening from left to right. The sleeves and hem are both decorated with yellow tapestry bands. Although the remarkable state of condition suggests that this example was intended as a burial commodity rather than for actual use, the popularity or circulation of this type of dress in West Asia can be attested to by the depiction of such clothing in fourteenth-century Persian manuscript painting. As far as the surviving illustrated manuscripts from this period are concerned, blue plays

a key iconographic role as the favourite chromatic indication to single out the king or other main characters in the *Shahnama* of Firdawsi, the national epic of Iran (see Kadoi 2014B).

Although decorating the body in blue or wearing blue in the form of tattoo, jewellery or dress has its ancient, talismanic root in human history, the fashion of blue dress should be understood within the spectrum of Mongol culture: for the Mongols, while gold was the imperial colour for clothing, the notion of wearing blue had an association with indigenous beliefs, as Mongol shamans wear blue ritual costumes, in order to perform as or communicate with the blue wolf, their legendary ancestor. It is also possible to speculate that the beauty of this colour simply attracted people who may have found the blue colour almost alchemic during the Middle Ages.

The Mongols were fond of strong chromatic components, such as red and yellow, and the combination of blue and gold, their favourite colour, creates a powerful visual effect. The intensity of deep blue and metallic gold is also reflected in the type of Ilkhanid ceramic tile and pottery with a deep blue overglaze known as *lajvardina* (e.g. cat.no. T4). Yet another striking colour contrast is generated by the use of the following strong colour combination – blue and white. Although the early Ming connoisseur Cao Zhao denounced blue and white porcelain as ‘vulgar’ in his *Gegu yaolun* (‘Manual of Connoisseurship’) (1388) (David 1971, 143), this colour scheme became predominant in the ceramic arts of Yuan China and its subsequent period under the Ming dynasty (e.g. cat.nos. C14-C15). A considerable amount of Chinese blue-and-white porcelain products, in terms of both quantity and quality, was traded across the China Sea and the Indian Ocean and exerted a decisive impact on local ceramic industries in Southeast Asia and the Middle East (e.g. cat.nos. C5-C13, C16-C18 and C20).

Blue textiles were also produced for the global market, as many of them found their way to different destinations, not only to museum collections worldwide but also to church treasuries in Europe. Most of such textiles currently survive in a fragmentary condition, but when they were traded in the past, they were often sold by the piece in order to increase the commercial gains, and subsequently netted, looped or knitted to make clothing. In addition to their popularity in the European market, blue textiles are also key to the understanding of the commercial relationship along the Indian Ocean network, connecting all way from the China Sea to the Red Sea. Of particular note in this context is a type of Mongol textile (now darkened but originally blue)



Fig. 4
Silk damask fragment
China, late 13th – early 14th century
Museum of Islamic Art in Cairo (MIA 2225)

with the quasi-Chinese character *shou* (meaning ‘long life’) surrounded by the cloud border decoration (fig. 4; O’Kane 2006, pl. 90). This type of textile has been generally attributed to Yuan China, and two versions of such textiles appear to have been produced and widely traded internationally for a short period of time. Both versions are said to have been discovered in Egypt (such as a tomb at the necropolis of Al-Azam [Deir el-Azzam], near Asyut, Upper Egypt) and appear to have originally made up garments. The use of quasi-Chinese character suggests that, although the use of such a stylised character is common in Chinese design, the textile was intended for the non-Chinese market rather than the domestic market. Given that some of them bear the name of a Mamluk sultan, they were also made as diplomatic gifts. Finally, the number of indigo-dyed cotton textile samples in the collection of the Ashmolean Museum, University of Oxford (cat.no. TC1), also demonstrates the importance of Egypt as the commercial hub along the maritime blue road.

Visualising Blue

The norm of what we now widely consider as ‘Persian art’ was formed under the Safavid dynasty, a period which witnessed a prodigious political, cultural and religious expansion. In particular, the Safavids should be credited for the blossoming of the Persian blue culture: by the sixteenth century, the art of ceramics had reached its maturity, ranging from blue-and-white potteries with a variety of shapes and functions (e.g. cat. nos. C6-C12) to blue-based architectural tilework with rich figural imagery (e.g. cat.no. T7). The fashion for the blue dress in Safavid Persia is also substantiated by several pictorial examples of the time. In the portrait of a young man in the Harvard Art Museums (fig. 5), which



Fig. 5
Young Man in a Blue Cloak
Signed by Riza ‘Abbasi
Iran, c. 1587
Harvard Art Museums/Arthur M. Sackler Museum, Sarah C. Sears Collection (1936.27)



Fig. 6
Silk coat
Iran, 16th century
State Armoury Museum, Moscow (25668 okhr)

is one of the earliest paintings attributed to the celebrated Safavid painter Riza ‘Abbasi (d. 1635), this idealised youth dons a blue outercoat. The beauty of fabric is emphasised by sparsely arranged gilding patterns.

Among the extant examples of the Persian blue dress from this time, the coat in the collection of the State Armoury Museum in Moscow stands out (fig. 6; see Scarce 2013). Made of blue silk, this magnificent long-sleeved coat (142 cm in length) reached Russia as a diplomatic gift and is believed to have belonged to either Tsarevitch Ivan Ivanovich (1554–81) or Tsar Feodor Ivanovich (1557–98). If it had been worn, the coat would have created a lustrous, cloth-of-gold like texture, thanks to not only the quality of the fabric itself but also the creative design based on the repetitive appearance of a man hurling a rock at dragons and phoenixes sitting on the trees, all highlighted by the use of metallic thread. The same man inside the blue coat is, however, shown to wear a non-blue dress.



Fig. 7
Porcelain dish
China, early 17th century
British Museum, London (PDF,C.645)

While trade and diplomacy played a key role in the introduction of Persian dress to Europe during the Safavid period, it would be equally important to consider how the pool of information about Persian art and culture grew through mercantile channels and how this served to spread Persian imagery eastwards into East Asia at that time. A large blue-and-white porcelain dish of the *kraak* type is a case in point (fig. 7): in the centre, a pair of kneeling figures, possibly Persian, wear long robes and headdresses with feathers, following the Safavid convention. Although there would be not much choice

for blue-and-white products in terms of colouration, the use of blue as the colour of the dress fits within the cultural psyche of the time. A reasonable number of surviving examples of this type of dish (e.g. Pierson 2004, 110; Vinhais and Welsh 2016, no. 9) indicate a certain demand for the Persian market.

With the development of a chemical process to synthesise the pigment, both the woad and natural indigo industries collapsed in modern times. The Prussian blue, the first modern synthetic pigment that was invented in Germany during the eighteenth century, was far more stable than indigo dye, which tended to fade easily. It was also considered more economical than ultramarine made from costly lapis lazuli. This long-lasting, affordable blue pigment was then imported from Europe to Asia, and the arrival of the Prussian blue served to reverse the flow of cultural interactions along the Blue Road from westwards to eastwards. During the nineteenth century, Persia’s domestic textile industry suffered from foreign competition, and Persian woven products, which once dominated the world economy, could not compete with cheap European and South Asian imports. The establishment of the modern textile industry helped to revive this key crafts tradition in the Persian world, yet unfortunately, the history of Persian blue turned the page and could not fully recapture its former glory.

Clearly, the birth of blue culture was the result of the fascinating cultural blend of different traditions coming from not only the Persian cultural heartlands in West Asia and West Central Asia but also their peripheral lands in East Asia, South Asia and Europe. By understanding the development of blue culture across the globe, the study of this enchanting chromatic element opens new possibilities for comparison with other civilisations.

藍色之路： 波斯穿著文化的藝術與色彩

門井由佳

作為帶有強烈社會和文化意義的主色調之一，藍色的色彩潛力被各時代不同地域的工匠所開發。「波斯藍」最初起源自歷史上曾經被稱為波斯的土地，包括現今的伊朗和中西亞地區。藍色曾一度被認為等同於波斯的色彩。根據《顏色字典》（Maerz and Paul 1930, 173）所記載，藍色仍然是不少人對於波斯建築裝飾、精美手稿或波斯景觀的第一印象。承傳著悠久的傳統，藍色在波斯的視覺和物質文化上特別重要。它不僅作為顏料、陶瓷釉料和紡織染料的重要色調，而且也是波斯的象徵性顏色。藍色亦促進中西文化交流，擔當重要的社會文化角色。若「絲綢之路」指的是連接不同大陸的海陸航線，「藍色之路」的概念則同樣地指歷來絲綢和各藝術媒介在跨境貿易下帶來的文化衝擊。

在豐富的文化背景下，此章節重新審視藍色在前現代波斯物質文化中的運用，尤其在前現代伊斯蘭歐亞大陸中穿著文化上美學的轉變。

來源

藍色主要有三個重要來源。其一是青金石，這種半寶石歷代來自於現今阿富汗的巴達赫尚，與美索不達米亞至甚至更遠的西邊有悠久的貿易歷史。青金石的用途廣泛，用於製成珠寶、護身符和馬賽克瓷磚（例 cat.nos. I1-I3）和顏料等。青金石礦物是製作天然群青藍色的原料。群青藍色最常用於波斯繪畫手稿；而在中國流行的藍銅礦亦為波斯藍色的組成色調之一（Purinton and Watters 1991, 129-131）。伊朗過去也是提供鈷礦石的主要來源地，用以在較小型的物件上著色，模仿成本更高和更貴重的青金石。

藍色的另一個重要來源是靛藍，也是此章節的重點。靛藍的染料提取自熱帶樹木木藍。靛藍的主要生產地是印度，由於其豐厚的商業價值，早期由南亞通過海陸貿易路線帶到西亞，在波斯世界中生產。由於優質的靛藍來自東南地區，即現今的伊朗克爾曼省，所以這種顏色在伊朗被稱為「克爾曼之色」（rang-i kirmani）。

因此所有藍色的來源均與波斯文明的西部地區有關，而非歐亞大陸的遠西地區。藍色對於歐亞大陸的遠西地區來說是一種異國的色彩。自古以來歐洲的藍色染料是從菰藍中提取的，直到中世紀後期，藍色作為代表聖母瑪利亞或貴族的上流社會衣著等級

（Pastoureau 2001, 49-63），染色技術在當時一併發展。靛藍和菰藍的主要區別在於其濃度，菰藍的濃度比靛藍低，意味提煉藍色需要使用更多的材料，成本更高。靛藍在十六世紀從亞洲引進歐洲後，伴隨著生產力和經濟的發展，比菰藍更受歡迎。

藍色的體現

十二至十三世紀伊朗和安納托利亞存世的陶瓷和瓷磚（例 cat.nos. C1-C3 and T1），充分證明了藍色在塞爾柱王朝期間成為波斯文化領域中陶瓷藝術的主要色彩元素。藍色在各波斯藝術媒介的盛行與當時波斯的文學體系程度相應。十二世紀詩人尼扎米（Nizami Ganjavi）撰寫的《五卷詩》第四卷《七美人》中敘述薩珊王朝國王巴赫拉姆五世（在位 420–438 年）於一周七天之內輪流到訪居住在不同顏色宮殿中的公主。他星期六（土星日）到黑色宮殿探望印度公主；星期日（太陽日）到黃色宮殿去看中國公主；星期一（月亮日）到達花刺子模王朝公主的綠色宮殿；星期二（火星日）到斯拉夫公主的紅色宮殿；星期三（水星日）到西非馬格里布公主的藍色宮殿；星期四（木星日）到羅馬公主的檀香宮殿；而星期五（金星日）到波斯公主的白色宮殿。

星期三那耀眼的太陽
泛著藍色照耀在深色的拱頂上，
國王，凱旋般如太陽，
披上如天空般明亮的綠松色長袍
到達綠松色的宮殿；
故事很長，日子很短。
（Nizami 1995, 174）

由於缺乏存世手稿，這個章節在於中世紀時期的描繪無從考究。巴赫拉姆五世、藍色宮殿和其他不同顏色的宮殿的繪圖推算於十五世紀時出現，並於十六世紀約定俗成。例如《五卷詩》的 1537 年繪本（fig. 1; Adamova and Bayani 2015, cat.no. 24）中國國王和公主均身穿與宮殿顏色相襯的藍色長袍。呼應上段描述的章節，宮殿瓷磚和壁畫用上大量藍色系色調；少量瓷磚、金屬、文字邊框和微細裝飾則用上黃色和金色以增強夢幻的色彩對比。

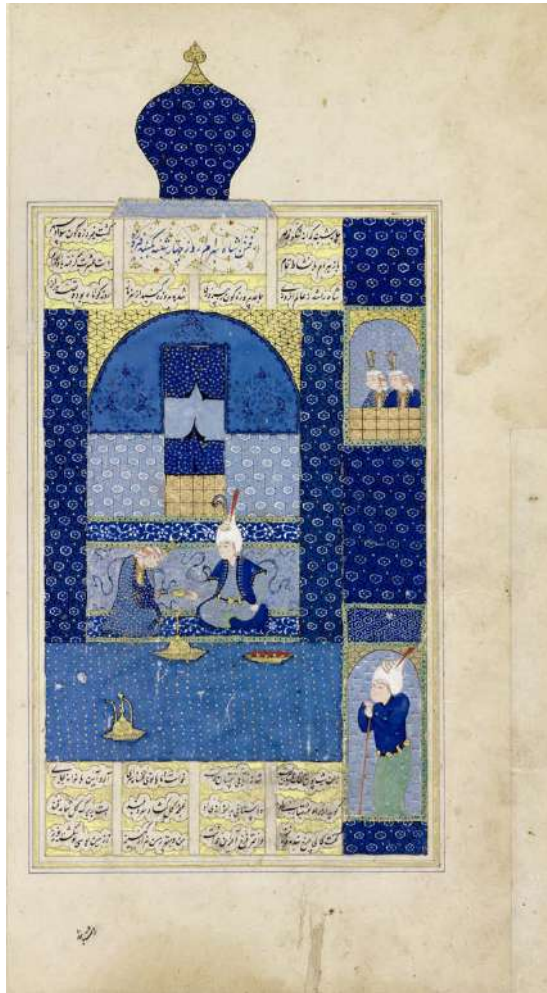


Fig. 1
在藍色宮殿的巴赫拉姆五世，錄自尼扎米的《五卷詩》
伊朗（設拉子）回曆 943 年/ 公元 1537 年
科威特伊斯蘭文化中心薩巴特皇室收藏（fol. 209v, LNS 4 MS）

另一個關鍵圖像亦出自《五卷詩》的寓言。《五卷詩》第一卷《秘密寶庫》中描述哈倫·拉希德（歿於 809 年）坐在土耳其澡堂內的八角形水池邊緣，由理髮師為他剃髮。此圖像的用色選擇非常謹慎，利用綠色和黃色突出建築細節，以藍色遮蓋人物的下半身（fig. 2; Adamova and Bayani 2015, cat.no. 24）。此紡織品令人聯想至土耳其澡堂裡能快速吸水和乾透的純棉流蘇巾（peştamal）。

藍色服飾

現存藍色服裝（完整或殘片）最早的例子可追溯到十三至十四世紀蒙古帝國時期。該時期的藍色在波斯藝術、建築和物質文化中重新獲得了顯著的重視。當中最矚目和平見的例子現藏於多哈伊斯蘭藝術博物館（fig. 3）。這件華麗的藍色長袍反映了當時炫耀性消費的行為。這類長袍蒙古語稱為德勒（deel），通常

與寬鬆的褲子搭配，是為騎馬或席地而坐設計的。有別於傳統的先領右衽蒙古族長袍，此長袍右衽垂直閉合，袖口和邊緣帶黃色織錦。由於其保存狀況良好，可推測為陪葬品。十四世紀的波斯細密畫顯示這種服裝當時在西亞相當流行，而存世的畫作中如菲爾多西創作的伊朗國族史詩《列王紀》，以藍色突出國王或其他主要人物（參見 Kadoi 2014B）。

儘管在人文歷史上以藍色作紋身、首飾或服飾有其守護的功能，我們須獨立思量蒙古文化中藍色衣著的使用。對蒙古人而言，金色是皇族的專用顏色；藍色則與風俗信仰有關。蒙古族巫師穿著藍色的禮服以進行儀式及與蒙古祖先「青狼」溝通。也可推算中世紀的人因藍色色彩的美而被吸引。

蒙古人熱衷於使用強烈的色彩以構成刺激的視覺效果，如紅色和黃色；或藍色和金色的組合。伊兒汗國時期的瓷磚和瓷器上的深藍釉上彩（lajvardina）反



Fig. 2
澡堂內的哈倫·拉希德，錄自尼扎米的《五卷詩》
伊朗（設拉子），回曆 943 年/ 公元 1537 年
科威特伊斯蘭文化中心薩巴特皇室收藏（fol. 29v, LNS 4 MS）



Fig. 3
長袍
蒙古歐亞大陸，十三世紀
多哈伊斯蘭藝術博物館
（TE.103.2007）

映出深藍色和金色間強烈的對比（例 cat.no. T4）。另一個色彩對比是藍色和白色。雖然明朝早期的鑑賞家曹昭於《格古要論》（1388 年）中批評青花瓷「庸俗」（David 1971, 143），但藍色和白色始終在元朝和及後的明朝主導中國的陶瓷藝術（例 cat.nos. C14-C15）。有不少中國青花瓷器經中國海和印度洋出口，對東南亞和中東地區的陶瓷行業產生了決定性的影響（例 cat.nos. C5-C13, C16-C18 and C20）。

藍色紡織品亦銷售到全球，最終不僅為世界各地的博物館所收藏，有些更成為歐洲教堂收藏的珍寶，其中大部分存世的紡織品為殘片。為了增加商業利潤，在過去的交易中紡織品均按件出售，再製成衣服。藍色紡織品不單在歐洲市場大受歡迎，同時也是了解中國海到紅海之間印度洋沿岸商業關係的關鍵。特別值得關注的是一類帶有偽漢字的蒙古織物（原本顏色較藍，現已變深色），繡上「壽」字再以雲紋邊作裝飾（fig. 4; O' Kane 2006, pl. 90）。這一類紡織品一般推論製於中國元朝，推算曾生產兩個版本並於一段短時間內在國際上廣泛交易。據悉兩個版本都發現於埃及（艾斯尤特附近的大墓地），而且似乎為服裝的組件。雖然在中國設計上使用風格化的文字非常普遍，偽漢字的使用顯示這類紡織品是製予非中國市場的。有些還具有馬木留克王朝的名字，顯示為外交禮物。牛津大學阿什莫林博物館收藏的靛藍染色棉紡織品（cat.no. TC1）亦反映出埃及是海上藍色之路的一個重要商業樞紐。



Fig. 4
絲綢綢緞殘片
中國，十三世紀晚期至十四世紀早期
開羅伊斯蘭藝術博物館藏（MIA2225）

藍色的形象化

我們所廣義認知的波斯藝術是薩法維王朝時形成的，該時期見證著政治、文化及宗教的躍進。波斯獨特的藍色文化能夠繁盛發展應歸功於薩法維王朝。十六世紀時，陶瓷藝術已趨成熟，能生產出各形式和功能的藍白陶器（例 cat.nos. C6-C12）及以豐富人像作裝飾的藍色磚瓦（例 cat.no. T7）。薩法維時期的繪畫亦能反映出當時藍色衣著的風潮。現藏於哈佛藝術博物館傳為薩法維著名畫家列扎·阿巴西所畫的一幅年輕男子肖像（fig. 5）中可見少年身穿藍色帶有金色圖案的披肩。

縱觀該時期波斯藍色衣物的現存例子，這件藏於克里姆林宮軍械庫的大衣（fig. 6; 參見 Scarce 2013）風格逕庭。以藍色絲綢製成，此華麗的長袖大衣（142



Fig. 5
身穿藍色披肩的少年
列扎·阿巴西簽署
伊朗，約 1587 年
哈佛藝術博物館 / 薩克勒博物館，Sarah C. Sears 收藏系列（1936.27）



Fig. 6
絲綢大衣
伊朗，十六世紀
莫斯科克里姆林宮軍械庫（25668 okhr）

公分長）是贈送予俄羅斯的外交禮品，推測曾經為伊凡·伊萬諾維奇（1554–1581 年）或費奧多爾一世·伊萬諾維奇（1557–1598 年）所擁有。整件大衣以金屬線織成，飾以男子向樹上的龍鳳投石的圖案，絲綢營造出了光澤的質感。

薩法維時期，貿易及外交在波斯服裝傳入歐洲中扮演著重要的角色。同樣值得深思的是波斯藝術及文化如何透過商業交易傳播，以及波斯圖像如何傳到東亞。以一大型克拉克青花瓷碟（fig. 7）為例，碟中央有一對身穿長袍頭戴羽毛，推測為薩法維時期波斯人的跪像。雖然青花產品的色彩選擇不多，圖中人像仍穿著藍色衣服，符合當時的文化氛圍。這類青花碟的現存例子（例 Pierson 2004, 110; Vinhais and Welsh 2016, no. 9）證明了波斯市場對該產品的需求。

隨著化工合成顏料的發展，木藍及天然靛藍工業都在現代社會結束。普魯士藍是第一種人工合成染料，發明於十八世紀德國，遠比易於褪色的靛藍染料穩定。同時亦比提煉自青金石的佛青色成本低。顏色持久和



Fig. 7
瓷碟
中國，十七世紀早期
倫敦大英博物館（PDF,C. 645）

成本經濟的普魯士藍由歐洲出口至亞洲，把傳統藍色之路由東向西的文化交流逆轉。十九世紀時波斯本土製衣工業遭遇國外競爭，曾領導全球經濟的波斯紡織品敗於廉價的歐洲及南亞入口貨品。現代紡織工業的建立對這項波斯世界重要傳統手藝的復蘇帶來幫助，但仍難回復昔日的光輝。

藍色文化的誕生結合了不只中西亞文化腹地波斯，還有東亞、南亞及歐洲的文化交流精華。透過了解全球的藍色文化發展開啟了研究對比不同文明的遠景。

Firuzeḥ and *Lajavard*: The Colour Blue in the Ceramics of Iran and Central Asia

Leslee Katrina Michelsen

The use of blue is richly varied in the pottery of the Islamic world, and especially celebrated for its association with the creative and technical achievements in the ceramics of Iran and Central Asia from the eleventh to the fifteenth centuries. Objects and tiles alike glowed with richly pigmented glazes ranging from pale aqua to deepest midnight. Tile-clad domes were fêted for their iconic blue splendour in the dun-coloured landscapes which often surrounded them, while comfortable homes housed dishes and figurines glazed with a myriad of cool, watery tones. The Arab geographer Yaqut al-Hamawi, who visited Merv (in modern-day Turkmenistan) in the thirteenth century, wrote that the dome of the twelfth century Mausoleum of Sultan Sanjar was so intensely blue that it could be seen from a day's journey away.

The poetic became pragmatic in the Persian descriptions of these colours, with the word *lajavard* (lapis lazuli) used also to denote the range of royal to dark blue shades most commonly achieved with cobalt, rather than the more storied semiprecious stone with which it shares its name. Lapis lazuli was, of course, highly prized as a pigment for painting. Yet the mineral was also occasionally used as a ceramic glaze colourant, as discussed later in this essay, both in the Islamic world (in *lajvardina* ceramics) as well as in the Mediterranean (see Colomban 2003). Likewise, as well as being used for the gemstone, the term *firuzeḥ* (turquoise) also meant the colour in ceramic glazes achieved via the addition of copper: it appears turquoise when suspended in an alkaline glaze; within a lead glaze, it will appear green. These linguistic associations with locally available, yet highly prized, minerals suggest an intentional link between ceramic glaze colourants and the gemstones that they may have been chosen to mimic.

Blue hues were seen on pottery from the earliest Islamic periods, with the ubiquitous turquoise-glazed earthenware storage vessels found from the pre-Islamic eras through the Umayyad period (seventh-eighth centuries) and onward. Although they are most closely associated with Iran, Iraq, and the Eastern



Fig. 1
Jar
Iran, 6th to 7th centuries
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.145)

Mediterranean, such vessels have been found in far-flung trade depots as well (fig. 1). New technical and artistic developments were seen in the famed wares of the Abbasid era, created during the ninth century in Basra, Iraq. The shapes and decorations of these vessels were informed by maritime trade between the Persian Gulf and China. Here, the significant technical advancement of adding tin to the glaze opacified it, creating a clean white surface. Artisans used this backdrop to highlight complex compositions in a myriad of colours, although some of the most striking – and celebrated – vessels feature cobalt blue used alone for inscriptions or geometric patterns atop the snowy surface (fig. 2).

Yet, with the advent of fritware (or stonepaste wares) in the twelfth century – achieved by adding clay and finely-ground glass frit (glaze) to ground quartz –



Fig. 2
Bowl
Attributed to Iraq, probably Basra, 9th century
Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1963 (63.159.4)

the very body of the vessel was now white and shiny, eliminating the need for concealing glazes. Moulding, carving, or painting could be undertaken directly on the surface (see Watson 2004, 23-33). This technological advancement spurred artistic achievements, with a plethora of new forms, finer-walled vessels, and more spectacular ornamentation. Egyptian potters developed the technique in the eleventh-twelfth centuries of the Fatimid period, where it quickly spread to – and, arguably, was perfected by – the coeval potters of Syria and Iran. The latter potters were especially lauded for their mastery of *mina'i* and lustre vessels, which according to the evidence currently before us seem to have been produced in one city – Kashan (fig. 3; see Watson 2004, 54-55).

This development of highly sophisticated ceramic wares of the Persian medieval and late medieval eras extended from the twelfth-fifteenth centuries – and, arguably, beyond, into the Safavid and Qajar period. Many of these pottery types are distinct, and unique to Iran and Central Asia. A significant number of these ceramics feature a palette based on, or exclusive to, tones of blue – an artistic choice certainly informed by the availability of materials, the tastes of the intended clientele, and – perhaps – lingering, positive socio-cultural associations with this colour.

Sources

Sources for blue pigments were more easily available in Iran and Central Asia than in neighbouring areas. As well as being the nexus of the ancient trade routes along which coursed materials, objects, and people that were known poetically, if reductively, as 'the Silk Road,' semi-precious stones such as turquoise and lapis lazuli were available from local mines, as were the cobalt and copper ores which could mimic these tones. Iran and Central Asia cover vast distances and geographic diversity, ranging from oases to mountains to steppes to coastal plains. It was not 'easy' to transport materials and goods even within these neighbouring yet extremely diverse zones. Nonetheless, extant trade routes assisted in such transport. The close associations with greater

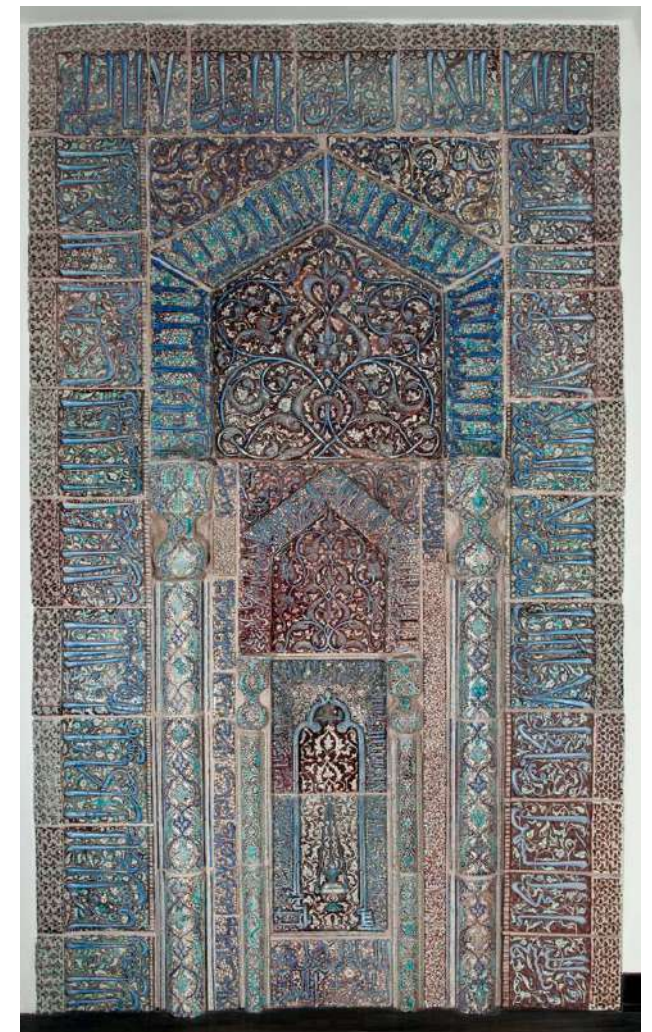


Fig. 3
Mihrab
Signed by 'Ali ibn Muhammad ibn Abi Tahir
Iran (Kashan), Sha'ban 663 A.H. (May 1265 A.D.)
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.327)

Persia as a source for such raw materials – in mercantile as well artisanal circles – meant that these geographically central sections of the ‘Silk Road’ also functioned as a ‘Blue Road’.

Turquoise was most celebrated from the ancient mines of Nishapur, in northwestern Iran, and was also available in Kerman and Semnan provinces (see Khazeni 2014). Lapis lazuli, famously, was only obtainable from the Badakhshan region of Afghanistan, from where it was exported widely as an extremely precious commodity (Herrmann 1968). The same fabled trade routes which brought goods into the region also disseminated this mineral wealth of Iran and Central Asia to China and the Mediterranean, and points beyond (Herrmann 1968). This geographic centrality of Iran and Central Asia to the sources of such highly prized blue gemstones may have fueled, or at least informed, the experimentation of colourants which – while achieving a similar hue to the precious materials – were both cheaper, as well as technologically much easier to incorporate into the flux of ceramic glazes. Pottery – being a rather humble craft, even for the upper-echelon fine stonepaste wares – did not compete for the same customers who were able to patronise the workshops of artisans working in precious stones, elaborate metalwork, or fine textiles. Therefore copper and cobalt, both also widely available in Iran and Central Asia, provided the raw materials better suited to the rigours – and economies – of the pottery workshop.

Cobalt

Cobalt oxide – most commonly achieved in the medieval and late medieval periods by roasting cobalt ore – was used as a ceramics glaze colourant long before the Islamic period. Rich deposits of cobalt ore are found throughout the region, with particularly fruitful veins in Azerbaijan, near Qom in the northwest of Iran, and near Kashan in central Iran. Although cobalt ores were also mined in Egypt and South Asia, there is evidence that China obtained its cobalt ores through trade with greater Persia (Watt 1979). Recent studies have investigated in greater detail the processes of mining and refining coal ores from the mines near Kashan (Matin and A.M. Pollard 2017).

In addition to ceramic glazes – themselves a form of glass – cobalt oxide was also used to colour glass by the craftsmen of that industry. Potters were therefore one of many customers for this mineral, as other artisans – as well as merchants eager to trade this material with buyers near and far. This industry went on for centuries: cobalt

was still being extracted from Iranian mines well into the twentieth century, and some of it was used to repair the cracked or fallen glazes from the tiles located in historic mosques and structures (see FitzHugh and Floor 1992).

Copper

Plentiful sources of copper were found at mines ringing Iran and Central Asia in the medieval period – from Ferghana in the east (in present-day Uzbekistan) to Khuzestan in the west (in present-day Iran). Ores were sufficient not only for local uses, but also for export to the Persian Gulf port cities such as Basra, from which it could be shipped long-distance. Notably, some of the most famed centres of copper production, such as Kashan and Isfahan, continued in this trade well into the nineteenth century, buoyed by trade between the Safavid and Mughal empires. By that point, however, metalworkers were being supplied with copper imported from Europe.

Potters, of course, were simply one group clamouring for the use of copper – and a small percentage of the buyers. Chiefly, copper was used for the making of coins and metal objects, or for the inlays into other metals, although smaller amounts were used in the manufacture of colourants for paints and glazes (Allan and Floor 2002). Because the requirements of potters were relatively small, ceramics workshops may have had trade relationships with local metalworkers – bartering finished objects in exchange for the copper fragments left over from working metal (known as hammerscale), for example (Watson 2004, 29).

Production Processes

An extremely valuable source on the production of ceramics in Iran in the medieval period is a treatise apparently written in 700 AH/1301 AD by Abu'l-Qasim, a descendant of a renowned family of potters working in Kashan during the apex of pre-Mongol – that is, pre-1220s – ceramic production in Iran (Allan 1973). Although this work post-dates the production of such celebrated wares as *mina'i*, which seemingly died out by the mid-thirteenth century (see cat.no. C3) – and the writer was not a potter himself – it paints a vivid portrait of the ceramics industry. The work is part of larger tome on precious materials – minerals, metals, and perfumes – used and valued in the Mongol period, in which Abu'l-Qasim may have been a minor official. The section on pottery-making serves as a brief addendum to this larger

work, once again highlighting the relative position of ceramics vis-à-vis more highly valued commodities.

Nonetheless this remarkable text provides some of our only historical documentation on the making of pottery in the medieval period of Iran, and – aside from materials science analyses of the twentieth and twenty-first centuries – provides some of our only insight into the production of such wares. This includes information on the production of different shades of blue in pottery glazes, in some detail. This passage detailing the use of cobalt oxide is one such fascinating example:

To use the cobalt for colouring pottery it is ground into fine powder with an equal quantity of quartz. This powder is applied with gum *under the glaze* and is therefore called *zir rang* i.e. ‘under-colour.’ For painting over the glaze the metal is ground together with forty times its weight of rock crystal or old glass (that containing manganese is best) and twice its weight of borax, and the mixture, in an earthen pot, is exposed to heat in a furnace until the whole of it is deposited on the inside of the pot as a crust of blue glaze like glass. The blue crust is then separated from the pot, and is applied, ground into powder, to pottery like gum. Both these processes are very costly, and, calculating the cost of the cobalt cakes, of the borax, potash, quartz, fuel, furnace etc., the cost of the powder, ready for being used as colouring matter, amounts to 28 shillings per pound, by the first process, and to 38 shillings per pound by the second process. A cheaper way of preparing a blue colour is to pound one part of cobalt (metallic), with four parts of the cobalt cakes, into a fine powder, and applying powder *under the glaze*, but the colour obtained in this way is not good, and is employed only for very cheap pottery. (Allan 1973, 117)

Although seemingly an echo of the distant past, potters in the modern period are also known to have used similar techniques and materials, intimating that the usefulness and practicality of these methods have endured even as great change has come into the manufacture of ceramics. Abu'l-Qasim’s treatise is therefore an extremely valuable entry into the world of medieval pottery making, and some of his descriptions have been borne out by modern materials science analyses discussed later in this essay.

In addition, his rather nonchalant descriptions of the labourious nature of these processes of production – the vast number of steps required, the physical effort of grinding and crushing, the acquired and passed-down

knowledge of chemical compounds and solvents, and the mastery of not just earth but fire – underscores the amount of effort required to turn raw mineral ore into a shiny blue glaze, fused to the body of a ceramic vessel. The physical effort, as noted by Abu'l-Qasim, also has a not insubstantial financial cost. Blue took time, money, and skill to achieve.

Ornament

Glazes have practical uses, of course – chiefly, waterproofing – but clearly that was not the motivating factor in the decoration of these fine, stonepaste ceramics. A clean, ‘uncrazed’ – that is, a smooth, uniform, uncracked glazed surface – result, in which the glaze fused well to the body of the stonepaste vessel (itself a glassy fabric), resulted in a ceramic form that was attractive and durable. This technology is leaps and bounds away from slip-painted pottery, where the surface abrades over time, or poor glazing, in which the glaze easily separates from the body of the vessel.

Perhaps this durability is one of the reasons that eleventh century Iranian potters experimented – or were able to experiment – with new forms. Many art historians have argued for the reasoning behind the



Fig. 4
Ewer
Iran (Kashan), 13th century
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.171)

explosion of these highly crafted ceramics, with a detailed and valuable look at social mores and philosophical underpinnings of these artworks. More prosaically, however, the technological advancements certainly paved the way for the experimentation – much of it joyful and exuberant, steeped in myth and literature – which followed in the twelfth and thirteenth centuries.

For it is in this period that we see an abundance of forms and ornaments – many of them figural – in which ceramic water ewers morph into cows, birds, or sphinxes; *mina'i* and lustreware bowls narrate scenes from epic poetry; and pierced shapes mimic those found on contemporary metalwork (fig. 4). Many of these forms and ornaments feature the colour blue – as a monochrome shade, draping the entire vessel in a tiny blanket of turquoise or lapis blue, or as a detail hue, picking out specific elements of the design. In architecture, entire domes and wall surfaces were covered in glazed tiles – highlighting the extant shape of the structures, picking out inscriptions against an unglazed background, or decorating the interior with a surfeit of beasts and foliage (fig. 5).

Although blue is a key element of the pottery palette of this era, it is not ubiquitous: manganese purple, emerald green, and creamy white sometimes nudge blue aside completely. Yet blue seems *de rigueur* in certain cases:



Fig. 5
Tile
Iran, c. 1270
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.346.1)

no purple-tiled domes are recorded among the large number of blue-tiled domes, for example. This seems to be an easy association, however: the tiled terrestrial dome with that of the celestial dome of heaven. Blue seems an obvious and appropriate choice. Attempts to discern meaning from the choice of colour in other circumstances, however, can be more challenging – or, at least, less obvious to the contemporary eye.

There are many opinions on the significance of blue in Iran and Central Asia during the medieval and late medieval period – or even the shade referred to by the use of specific terms (see Kirchner 2013). Some scholars point to historic talismanic associations with the colour blue, thought able to repel the evil eye; others posit that the market may have gratified the shamanistic beliefs of Turkic peoples for whom the sky deity was paramount – increasing exponentially with the Mongol takeover of Iran and Central Asia in the early thirteenth century. There is also a lingering association with the precious minerals of turquoise and lapis lazuli that were available in the region, as discussed above.

There is almost certainly not a sole reason for the popularity of blue, just as there is surely not one ‘meaning’ behind its use. The rich, complex mix of peoples in Iran and Central Asia – the diverse religions, languages, ethnicities, and cultures – alone precludes a definitive, universal answer. What we do know is that blue was significant, and desired, and appreciated. It remained so for many centuries and in many areas of Iran and Central Asia, surely changing and/or refining its meaning and interpretation over the course of such time and distance. Contemporary research into the scientific analyses of these colours acknowledges the breadth of materials used to achieve these tones, the labour which they necessitated, and the staggering distances along which they spread.

Materials Science Investigations

Much of our knowledge of historic ceramics – as well as our data sets on composition, form, and colour – has traditionally sprung from art historical investigations of museum collections. While valuable, these studies are also problematic. Museum collections are rarely comprehensive, and display the biases of the collector(s). They are overwhelmingly based on elite wares sourced from large cities or royal courts. They may not have a secure provenance. In addition, stylistic analyses alone – while valuable – rarely tell the whole biography of an object.



Fig. 6
Bottle
Iran, 14th century
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.408)

Materials science investigations are uncovering more information on individual objects, as well as on techniques and processes. These have borne out much of what Abu'l-Qasim described in his treatise, sometimes to the great surprise of researchers. Few people thought that his use of the term ‘lajavard’, for example, could mean literal lapis lazuli, a substance notoriously difficult to incorporate into the fluid glazes of ceramics. The assumption was that he was referring only to cobalt oxide. Yet some lavardina wares of the Ilkhanid period (thirteenth-fourteenth centuries) were tinted with actual ground lapis lazuli, not cobalt (Colomban 2003). Lajvardina wares are named after lapis lazuli, and reference that mineral in their deep blue glaze, over which gilding and overpaints were applied and set in a second firing. Tellingly, lajvardina wares are also occasionally turquoise, rather than deep blue (fig. 6).

Other investigations have sought to clarify the precise clays and mineral compounds used in pottery making, to map the distribution of materials and thereby chart trade (Colomban 2005). It’s clear, for example, that cobalt was exported for use in the production of Chinese

porcelain for centuries. Historical sources had discussed this, but materials science investigations have removed any doubt. Likewise, additional insight is sought into the compositions of clay bodies which are assumed to have been made in a sole location – assumptions which may have more to do with find-spots rather than places of actual production.

It is particularly useful when these investigations are based on cross-disciplinary collaborations, in which experts from various fields pool their knowledge and resources, and prompt the posing of research questions which expand the boundaries of any one discipline. This has been particularly fruitful in the study of *mina'i* ceramics, which were beloved of early collectors of Islamic art and, therefore, frequently found in many museum collections but rare in archaeological contexts (e.g. McCarthy and Renata Holod 2012; Michelsen and Johanna Olafsdotter 2014). This wide availability of study sets – combined with the continued aesthetic significance of these wares, popular with audiences – provide data that may be compared across institutions, countries, and continents. When researchers use the term ‘blue’ in regard to ceramics, therefore, it is increasingly possible to add, in the text or a footnote, an explicatory note specifying exactly what they mean: the chemical



Fig. 7
Dish
Iran, 18th - 19th century
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA)
(48.127)

signature which helpfully indicates whether or not the tint is original to the bowl or a later restoration. While such studies have long been common in archaeological and conservation sciences, their increasing collaboration with art history will hopefully encourage and expand their audiences.

This process of experimentation with stonepaste ceramics – and their frequent association with blue tones in their glazes and ornamentation – that began in the eleventh century and exponentially expanded in the twelfth and thirteenth centuries, continued into the later centuries. The Ilkhanid, Timurid, and Safavid periods, especially, saw tremendous varieties of ceramic forms and decorations, ranging from the gilded inky blue of *lajvardina* wares, to the kaleidoscopic colours and patterns of cut-mosaic tiles, to the ‘ink on snow’ effect of blue and white wares which celebrated trade links and shared aesthetics between Iran and China (fig. 7). Many articles and monographs have studied each in great detail (e.g. Golombek, Mason and Bailey 1996; Golombek, Mason, Proctor and Reilly 2014).

Doubtless, blue had a significant role to play both aesthetically and iconographically in each instance of its time and place of manufacture in the ceramics of Iran and Central Asia. These interpretations must have shifted greatly; it’s inconceivable that each viewer of an object would have deduced precisely the same meaning from an

artwork as her immediate neighbour, let alone a person distinct from her in terms of centuries or hundreds of kilometres. General impressions of the colour blue, such as apotropaic or prophylactic qualities, may certainly have wafted along with the object through the decades and centuries, but recreating the exact contexts of the original viewing or use of an object arguably overextends our contemporary state of knowledge.

What we can determine and examine, however, are the sources of these colourants, the processes by which they were transformed into glazes, and the stylistic achievements of the potters who crafted the forms and ornamentations of these wares. We may even posit, perhaps romantically, that the association of Iran and Central Asia with the precious minerals of turquoise and lapis lazuli had some bearing on the popularity – and perhaps meanings – of these colours. Certainly a stroll through Samarkand, Herat, or Isfahan would look very different had their imperial architecture been draped in hues of green, red, or purple. Of course, they were not, and instead glow with cerulean tones, simultaneously suggesting an association with the celestial, as well as with the terrestrial – the life-giving properties of water. Whether or not this was intentional is perhaps better suited to the musings of poets rather than to contemporary art historians, however tempting the allure.

綠松石和青金石： 伊朗和中亞陶瓷中的藍色

麥斯藝

藍色在伊斯蘭世界的瓷器運用中非常多樣，尤其在十一到十五世紀伊朗和中亞的陶瓷製作獲得創造和技術上的成就明顯。珍品和瓷磚的色調從較淺的碧綠色到最深的午夜藍色均可見。在暗褐色的地貌中常見圓頂建築外牆以標誌性的藍瓷瓦裝飾；而家園中的碗碟飾物則以較冷色調的藍色釉作裝飾。阿拉伯地理學家雅谷特·阿爾·哈馬維於十三世紀時到訪了梅爾夫（今土庫曼斯坦），記錄了十二世紀蘇丹桑加陵墓的圓頂之藍甚至可在萬里外看到。

波斯對於這些顏色的詩意描述變得實用，當中「*lajavard*」（青金石）一詞不僅描述半寶石青金石，歷來更用以表達以鈷製成的深藍色調。青金石是寶貴的繪畫顏料，而且亦作伊斯蘭世界（*lajvardina* 陶瓷）及地中海（參見 Colombari, 2003）地區製作的瓷器上釉顏料。本文後段將探討此要點。同樣地，「*firuzeh*」（綠松石）除了指寶石綠松石外，還指透過添加銅而成的瓷器釉顏色：配合鹼釉時會出現綠松色，而與鉛



Fig. 2
碗
（傳）伊拉克，可能為巴斯拉，九世紀
紐約大都會藝術博物館，哈里斯布里斯班迪克基金，1963（63.159.4）



Fig. 1
罐
伊朗，六至七世紀
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.145）

釉一併用時會得出綠色。這些詞彙刻意聯繫當地珍貴的礦物質與模仿寶石顏色的釉彩色調。

藍色的瓷器早於伊斯蘭初期出現，綠松色的瓷具更早見於伍麥亞王朝（七至八世紀）。儘管它們與伊朗、伊拉克和東地中海地區關係最為密切，這些器皿也能於遙遠的貿易點發現（fig. 1）。九世紀伊拉克的巴士拉見證了阿拔斯王朝瓷器的技術和藝術突破。這些器皿的形狀和裝飾發展自波斯灣和中國之間的海上貿易交流。將錫添加到釉中使其表面變白是一項重大的技術進步。工匠以白色背景襯托彩色的圖案組合，一些器皿更單一地使用鈷藍色作刻或幾何圖案裝飾（fig. 2）。

十二世紀隱藏釉料的需要因玻璃砂器（或石膏器皿）的出現而消除。十一至十二世紀法蒂瑪王朝的埃及陶藝家研發了這種技術，玻璃器皿以研磨的玻璃料加入粘土從而得出雪白亮麗的表面，表面上可直接進行模製、雕刻或繪畫（參見 Watson 2004, 23-33）。這

種技術進步促使了更新穎的器皿形式、更精緻的造工和更為壯麗的裝飾，其後更迅速傳播到敘利亞和伊朗，並得到技術上的改善。埃及陶藝家因他們精通製作米奈（mina'i）和有光澤的器皿而備受讚賞。根據當前所掌握的資料證據，這些器皿只有在卡尚出產（fig.3; 參見 Watson 2004, 54-55）。

高度複雜的陶瓷製品從波斯中世紀及中世紀晚期開始發展至十二到十五世紀，更延伸到薩法維和卡扎爾時期。許多這類陶瓷製品是伊朗和中亞獨有的。這些陶瓷中有甚多以藍色調作裝飾。選擇藍色一方面是材料的供應，另外亦基於客人的品味。藍色與社會文化地位有正面的關聯。

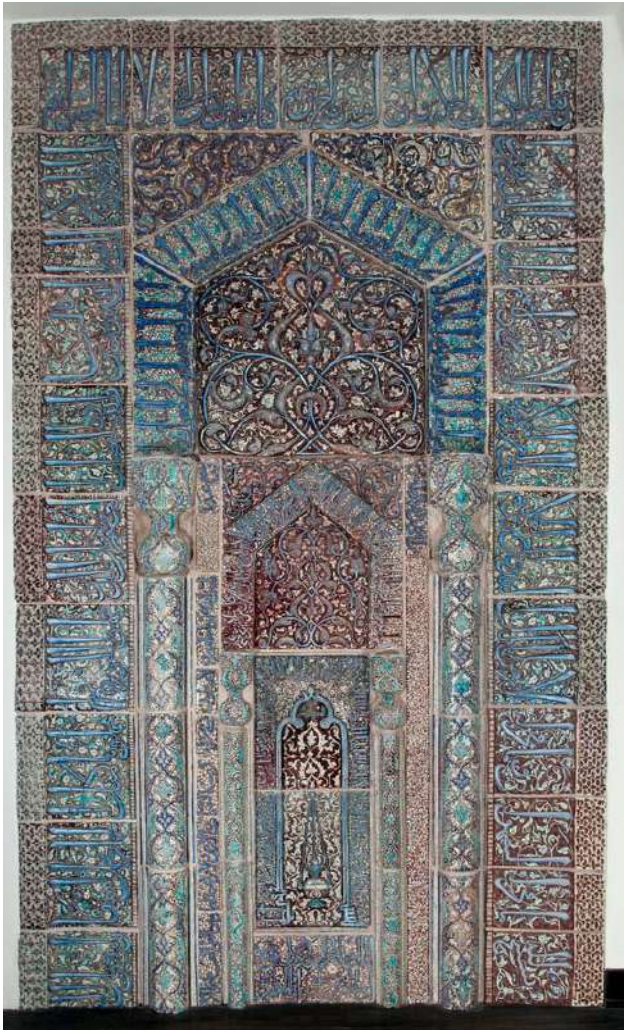


Fig. 3
壁龕
落款阿里·本·穆罕默德·本·艾比·塔希爾
伊朗喀山，回曆 663 年舍爾邦月（1265 年 5 月）
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.327）

來源

藍色顏料的原料在伊朗和中亞地區較其他鄰近區域容易獲得。「絲綢之路」作為古代貿易路線的紐帶，連接了沿途的材料、物品和人；綠松石和青金石等半寶石，和可製作類近顏色的鈷礦石和銅礦石也能於當地礦場獲得。伊朗和中亞地區遼闊而且地理多樣，涵蓋了綠洲、山脈、草原和平原。因此，即使只是運輸材料和貨物到鄰近地區也非常艱難。儘管如此，已有的貿易路線也為運輸提供了協助，因此在商業和手工業界中這些位於「絲綢之路」中部的地區亦為「藍色之路」，提供藍色的原材料。

伊朗西北部內沙布爾的古礦出產的綠松石最為著名，克爾曼和塞姆南市也有綠松石的供應（參見 Khazeni 2014）。青金石只有在阿富汗的巴達克山地區出產，是極其珍貴的出口品（Herrmann 1968）。同樣的貿易路線除了將貨物帶入該地區外，亦把伊朗和中亞的礦產帶到中國、地中海和更遠的區域（Herrmann 1968）。伊朗和中亞作為出產珍貴的藍色寶石原料的中心位置助長了著色劑調色的測試，一來模仿珍貴材料的顏色能減低成本，另外技術上的發展亦能使顏色融入陶瓷的釉料。相比寶石、精細金屬製品和精美的紡織品，陶器作為一門低調的工藝並無法贏得高端客戶的青睞。因此，在伊朗和中亞地區廣泛使用的銅和鈷為陶器工作坊更適合的原材料。

鈷

中世紀和中世紀晚期的氧化鈷以鈷礦加熱而成，在遠早於伊斯蘭時期已被用作陶瓷釉料的著色劑。豐富的鈷礦礦藏遍布整個地區，其中以伊朗西北部庫姆附近的阿塞拜疆和中部的卡尚最多。儘管埃及和南亞亦有開採鈷礦，有證據顯示中國的鈷礦來自與波斯的貿易（Watt 1979）。近期的研究更詳細地調查了卡尚附近地區的煤礦開採和提煉過程（Matin and A.M. Pollard 2017）。

除了作為陶瓷釉料（其本身也屬於玻璃）外，工匠亦以氧化鈷為玻璃著色。因此，陶匠、其他工匠或貿易商人均為氧化鈷的買家。氧化鈷的工業持續了好幾個世紀，直至二十世紀，伊朗礦井仍開採鈷礦。其中一部分用以修復歷史悠久的清真寺和建築群上瓷磚釉料的裂紋和缺口（參見 FitzHugh and Floor 1992）。

銅

在中世紀時期，伊朗和中亞包括東部的費爾干納（今烏茲別克）到西部的胡齊斯坦（今伊朗）的礦井發掘出大量的銅原材料。銅礦的數量不僅足以當地使用，亦能出口到波斯灣的港口如巴斯拉，再作長途運

輸。一些著名的銅器生產地如卡尚和伊斯法罕，因薩法維和莫兀兒王朝的貿易帶動，一直維持銅器貿易至十九世紀。然而及後的金屬工匠已從歐洲進口銅礦。

陶匠在眾多銅礦使用者中只佔小部分。銅主要用於製造硬幣和金屬物體，或用於金屬鑲嵌，小部分亦會製造油漆和釉料的著色劑（Allan and Floor 2002）。由於陶匠對銅的需求相對較小，推測陶瓷工作坊與當地的金屬工匠進行交易是以陶器換取金屬工匠多餘的銅片（例 Watson 2004, 29）。

生產過程

前蒙古盛世時期，伊朗卡尚的著名陶器家族後裔阿布·卡西姆在回曆 700 年或公元 1301 年所寫的一篇論文，為 1220 年中世紀前伊朗陶器生產提供了極其實貴的資料（Allan 1973）。雖然阿布·卡西姆並不是陶匠，但此論文深刻地評論了陶瓷生產技術並提及了著名陶瓷品種，如於十三世紀中期幾近停產的米奈。文中篇章大量繪寫了在蒙古時期珍貴的材料如礦物、金屬和原料。書中陶瓷製器的附錄部分突顯了瓷器和更昂貴的商品之間的比較。

這篇精彩絕倫的技術論文為我們提供了伊朗中世紀時期製作陶器的珍貴歷史文獻，幫助了研究者在二十和二十一世紀時期對琳琅滿目的陶器生產資料和材料作科學分析。其中包括了不同的藍色釉陶器色調的製造，如以下段落詳細介紹了使用氧化鈷的例子：

「製作給陶器上彩的鈷顏料時，先將其磨成粉混入等量的石英，這些顏料粉配合樹膠塗於釉下，因此叫作 zir rang，即釉下彩。用於釉上彩繪時，將其磨成粉，混入四十倍重量的無色水晶或舊玻璃（若含有錳的更佳）以及兩倍重量的硼砂，充分磨碎混合後置入陶罐中，然後放入爐內加熱直到它在陶罐內形成像玻璃一樣藍釉硬殼。將這個硬殼從陶罐中取出，使用時將其磨成粉，然後配合樹膠塗在陶器表面。這兩種過程均耗資巨大，製作鈷礦餅的花費包括硼砂、草木灰、石英、燃料和窯爐等。製作成為給陶器上彩的粉末顏料，第一種過程的花費大約是每磅 28 先令，第二種過程的花費是每磅 38 先令。有一種廉價的方法是以一份鈷金屬加上四份鈷礦餅，研磨成粉，然後將這種粉用於釉下，但是用這種方法獲得的顏色效果並不好，只能用於非常廉價的陶器。」（Allan 1973, 117）

似乎是受到古代陶工偉大技術的啟發，現代的陶瓷工匠仍使用類似的技術和材料，暗示即使在恆古至今陶瓷工業發生重大變化的情況下，這些精良的製作方法在現代仍十分受用。阿布·卡西姆對於中世紀的陶器製作提供了非常有價值的文獻，他研究的成果於本文後半部分提及的現代材料科學分析所證實。

他亦在文中非常客觀地描述了生產過程中的艱辛：在繁複費力的步驟下研磨而獲得化合物材料，學習到溶劑的過程以及火力的掌握等技術。且強調了將原礦石變成閃亮的藍色釉並將它融附在一個陶瓷器皿上這個過程中所需的努力。正如阿布·卡西姆指出，對勤力勞動要求的同時，亦花費不少成本。因此製造出藍色釉需要時間、金錢和技巧。

裝飾釉

裝飾釉料具有防水的實際用途，但顯然僅靠這一種元素是不足夠製作出這些精良的陶瓷器。一個表面純淨、光滑、均勻且無裂縫的瓷器（如玻璃般的表面）是釉與石膏完美結合的結晶，此種瓷器精美實用。上釉可以防止彩繪陶器的表面隨時間而磨損，在耐用的同時還可以防止釉與胎體分離。

也許因為瓷器有耐用的特性，使得十一世紀伊朗陶匠開始對瓷器的形式進行改革創新。許多藝術史學家認為，這些被大量製作工藝高超的瓷器對觀察這些藝術品背後的社會習俗和哲學理論有研究價值。釉彩技術的進步無疑為陶瓷發展加快了步伐，十二和十三世紀陶瓷大部分的裝飾都以神話和文學故事作主題。

這個時期的陶瓷有著豐富多樣的形象化裝飾，如牛、鳥和獅身人面像模樣的陶瓷水壺；米奈陶瓷上繪有從史詩取材的場景，和模仿金屬製品式樣的人像瓶



Fig. 4
壺
伊朗喀山，十三世紀
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.171）



Fig. 5
瓷磚
伊朗，約 1270 年
美國夏威夷檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.346.1）

首瓷壺（fig. 4）。這些形式和裝飾品中大部分使用了藍色：作為背景；或以綠松色或青金色覆蓋整個容器表面；又或者作為特定元素突顯細節。在建築物上，穹頂和牆面都鋪上了琉璃瓦以突出建築物的形狀特色，突出銘文和裝飾有大量野獸及樹葉的圖案（fig. 5）。

雖然藍色是陶瓷中的一個關鍵顏色，但它並不是無處不在，如錳紫色、翠綠色和乳白色的使用有時會多於藍色。然而在某些情況下，使用藍色似乎是被嚴格要求的，比如文獻中從未有紫色瓦片穹頂的紀錄，反而提及大部分都是藍色的，這是因為藝藍色的拱頂跟天界有著密切的關聯。如此可見，藍色似乎是一個非常恰當的選擇。然而在物件的顏色選擇中辨別含義，對於現代人來說具有挑戰性。

關於藍色在中世紀和中世紀後期於伊朗和中亞的意義，甚至是其色調使用的特定含義都有許多的說法（參見 Kirchner 2013）。有學者指出，藍色在歷代都與避邪相關，認為藍色能抵制邪視；另一些人說法則認為藍色的物件可能符合突厥民族的薩滿教信仰，因為在十三世紀初，隨著蒙古對伊朗和中亞的統治，天空之神被認為是至高無上的。如上所述，該地區與綠松石和青金石的寶貴藍色礦物有著長遠的關聯。

可以肯定的是流行使用藍色的原因不只一個，就如藍色本身代表著許多含義一樣。伊朗和中亞人民複雜多樣的宗教、語言、種族和文化，使藍色的含義沒

有一個明確的定義。我們所知道的是藍色是重要，被渴望和被受讚頌的。多個世紀以來在伊朗和中亞的許多地區仍然如此，對於藍色的定義隨著時間和地域距離的遷移肯定會有所改變。現代科學對於這種顏色的分析表明了要達到其色調所需的用料之廣泛，且所需的辛勤勞動力以及其並不平坦的傳播之路。

材料的科研

我們對古陶瓷的知識，以及對其結構、形態和顏色的認知傳統上來自於對博物館收藏的藝術歷史查證。雖然這些研究有其價值，但亦存在不少問題。完整的博物館藏品非常罕見，並受到收藏家的偏見所影響。不少博物館藏品大多數來自一線城市或皇室宮廷，或缺乏明確的出處。而且，形態分析雖然具有價值，但很少能充分完整地記錄物件的一切。

關於材料的科學調查揭示了個別物件的更多信息，和其製作技術及過程，令研究人員感到驚訝的是，阿布·卡西姆論文中的許多觀點也被證實了。例如，由於青金石是一種難以融入陶瓷釉中的物質，很多人假設「lajvard」所指的是氧化鈷，只有少部分人認為這個詞彙能指青金石。Lajvardina 瓷器是以深藍色的青



Fig. 6
瓶
伊朗，十四世紀
美國夏威夷檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.408）



Fig. 7
盤
伊朗，十八到十九世紀
美國夏威夷檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.127）

金石而命名，但有趣的是，lajvardina 瓷器偶爾會是綠松色，而非深藍色（fig. 6）。

其他的調查試圖闡明陶瓷器具中確切的粘土和礦物成份，以反映其材料的分佈和貿易地圖（Colomban 2005）。明顯地，鈷出口到中國用於瓷器生產已有幾個世紀。歷史資料中也有曾探討此點，而對材料的科學調查消除了一切疑問。同樣地，以往黏土被假設為在單一地點製造，但材料的科學調查為黏土的成分作出更深入的調查。

跨學科的研究能匯集各個領域專家的知識和資源，提出研究問題，擴展各學科的界限。這類研究對於米奈陶瓷的研究特別有成效。米奈陶瓷受到不少早

期伊斯蘭藝術收藏家的青睞，在許多博物館中亦能發現其蹤跡，但在考古環境下卻很少見（例 McCarthy and Renata Holod 2012; Michelsen and Johanna Olafsdotter 2014）。廣泛的研究材料加上這些器物持續的美學意義，提供可以跨機構、國家甚至大陸進行比較的數據。因此，當研究人員在陶瓷研究上使用「藍色」一詞時，能在文本或腳註中添加說明，如器物上化學成份以反映著色是否為原本或後來的修復。這樣的研究在考古和自然保護科學中十分常見，與藝術史學科的結合有望鼓勵和擴大研究結果的觀眾群。

石膏陶瓷與其藍色素調釉面和裝飾的實驗於十一世紀開始，並在十二世紀和十三世紀急速發展，再延續到後來。特別在伊兒汗國、帖木兒和薩法維時期的陶瓷形式和裝飾種類繁多，從墨藍色鍍金的 lajvardina 器物；有豐富顏色和圖案如萬花筒般馬賽克瓷磚；到助長中國和伊朗的貿易和美學聯繫的青花瓷器（fig. 7），在許多文章和專刊都有詳細的研究內容（例 Golombek, Mason and Bailey 1996; Golombek, Mason, Proctor and Reilly 2014）。

毫無疑問地，藍色在不同時期和產地的伊朗和中亞陶瓷中，在美學和圖像學上都扮演著相當重要的角色。然而，這些解釋肯定含有莫大的差距。每一位觀賞者若能從同一件藝術品中推敲出相同的含義是不可思議的，遑論一名與他分隔數百年或數百公里的人。對於藍色作為辟邪或預防性質的廣泛了解因數十至數百年來不同的物件而轉變，若以最原始的背景重新創造具原本使用條件的器物可以說是超出了我們當前的知識領域。

我們可以確定和考究的是藍色著色劑的來源、它們被製成釉料的過程和這些器物的形狀以及裝飾風格。我們甚至可以斷定伊朗和中亞綠松石和青金石的流行是基於這些顏色的意義。撒馬爾罕、赫拉特或伊斯法罕的建築若塗上了綠色、紅色或紫色，地貌亦會完全改變。當然，它們採用了一系列蔚藍的色調，暗示與天界和水的聯繫。然而，不管其用色為刻意與否，若需作解釋，詩人的思維或許比當代藝術史學家更適合。

Between Earth, Water and Sky: Blue Glass from the Persian World

Iván Szántó

In the words of the twelfth-century Persian poet Khaqani, ‘even if glass is born from stone, stone can also break glass (*Abgina za sang mizayad / lik sang abgina mishkanað*).’ Adding a twist to this observation, Khaqani implicitly invokes another material in this couplet by using the compound word *abgina* for glass which may be approximatively translated as ‘watery’ (*ab* + *gina* = ‘water-like’), in reference to the translucent quality of glass. Thus, when authors like Khaqani originate glass from stone, the terms they use inherently liken it to petrified water.

In many European languages, the words referring to glass (among them English *glass* or German *Glas*) allude to its ‘shiny’ character; another group of languages (including Latin with *vitrum* and French with *verre*) invokes its ‘watery’ substance. So does Persian. While *shisha* and *zujaj*, the words most often used in modern Persian to denote glass, are recent derivations from Turkish and Arabic, respectively, classical Persian texts prefer the above-mentioned *abgina*, an ancient Iranian equivalent. *Abgina* and *abak* denote glass as a watery matter not only in Persian and some other Iranian tongues, but also in Armenian and certain Turkic and Finno-Ugrian languages into which this word entered as an Iranian loanword. This phenomenon suggests that along with the word, the concepts about glass and glassmaking made their way into these languages through Iranian mediation.

To continue with etymologies, it may be noted that in its commonest modern usage, the Persian lexeme for ‘blue’ is *abi* which literally means ‘aquatic’. Thus, the classical Persian word for glass – *abgina* – not only carries an intrinsic reference to water, but also to blue colour, regardless of the actual colour of a given glass object. Compared to *abgina*, *abi* as ‘blue’ is a relatively recent development, having occurred by the time when the former word had already become obsolete, and explaining why *abgina-yi abi* never stood for ‘blue glass’.

Glass has been manufactured in Western Asia, including Persia, since antiquity and its blue variety

appeared early on, in no small part because glass is naturally prone towards that tinge. Even before the invention of glass-making technologies, natural glass, like obsidian, had been widely circulating across Asia on the earliest documented routes of long-distance trade. The production of glass beads preceded the invention of glass blowing by nearly two millennia; the latter would appear around the beginning of the Common Era in and around Syria whence it quickly found its way further east and west, easing the manufacture of glass vessels (see Kröger 2001).

Primitive techniques of glass melting may originally have developed as a by-product of ore smelting and clay baking whereby vitreous glazes often build up on the surface of metals and earthenware. Both ceramic glazes and glass are the result of similar processes of vitrification and the principles of both seem to have developed in parallel, during early experiments with furnaces which took place at several locations across the Mediterranean. Whether cobalt oxide is added to the mixture of liquified soda and silica, or the colourant is already present in the ingredients, the result will invariably be blue glass. From these earliest times until our own day the translucence of blue glass has been a source of awe. Evoking the sky and water, it objectifies these intangible substances. The wondrous quality of blue glass derives partly from the observation that this colour may occur in glass naturally.

While blue glass is not uncommon, glass in general has never been made in vast quantities in Western Asia, despite the antiquity of glass melting techniques. Compared to ceramics, pre-modern glass was not only more perishable but it was not subject to mass production which contributed to the preservation of its prestigious status. Today’s most commonly used aspects of glass, i.e., drinking vessels and window sheet, were relatively scarce in the Islamic world until the modern period. Instead, their main pre-modern occurrences were in the form of lamps, as well as flasks and ampullae in which to fill, store, transport, and merchandise exquisite liquids. Glass lamps indeed serve as a metaphor of divine light in the

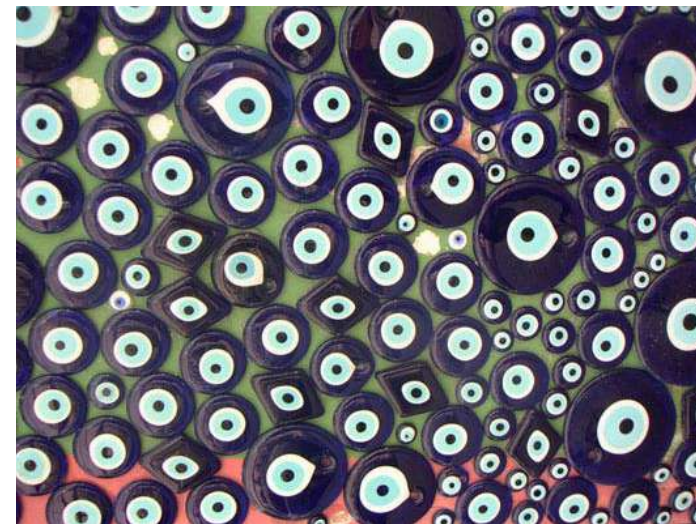


Fig. 1 Mavi boncuk (photograph © Yuka Kadoi)

Qur’an: ‘The example of His light is like a niche within which is a lamp, the lamp is within glass, the glass as if it were a pearly [white] star lit from [the oil of] a blessed olive tree’.

Blue colour had already assumed its mystique in the age of the earliest glass production in Western Asia when the commonest form of glassware was beads. They were used simultaneously as jewellery and talismans. Glass beads preceded the more developed techniques by several centuries and their tradition has never died out: with the advent of Islam, blue glass beads were given a new life through reinterpretation. Perhaps the best-known Islamic descendant of the ancient Mediterranean blue glass bead is the ocular glass talisman which is used to ward off the evil eye and still found all over Turkey and beyond (fig. 1.) (Küçükerman 1988, 15-37). *Mavi boncuk* (‘blue bead’) or *nazar boncuk* (‘seeing bead’), as this talisman is called, might be one of the best examples of the assimilative power of popular devotion which enabled the survival of archaic traditions in Islamic culture without any essential physical change. It is made using metal rods with which the molten glass is pierced and turned. After a temporary cooling of the blue bead, other colours – yellow, white, and black – are stamped onto the reheated mass, and finally these concentric layers are flattened into a disc-like format. Its firm roots in ancient Mediterranean technology notwithstanding, the motif itself may also have drawn from Central Asian sources, because the image of the tripartite ball seems to have entered the art of the Eastern Islamic world in the Mongol period from Central Eurasia to become a state symbol of the Timurid Empire, and reach its greatest popularity in Ottoman

art where it can be seen on carpets and textiles and even illuminated books (see Kadoi 2007; Kadoi 2010). The final assimilation of the Mediterranean *mavi boncuk* with the Turko-Mongol triple ball motif might have occurred as late as the Turkish Republic (founded in 1922) when a number of craftsmen migrated from the Arab Levant to the Aegean coast of Turkey, especially Izmir and its hinterland, including Görece and Bodrum (Küçükerman 1988, 42).

A great part of Islamic glass represents the more complex technologies of sheet moulding and blowing, as well as glass inlays in other genres, like metalwork. Glass moulding and blowing may not necessarily be separated, as the presence of bubbles in some medieval glass panels show that the molten material was blown, and not merely poured, into the moulds where it solidified (Carboni 2003). These techniques are also pre-Islamic in origin, but, unlike the making of beads, they underwent a profound refinement and numerical increase in the early Islamic period, compared to the Sasanian and especially Parthian antecedents. There is also a change between the ingredients used in the Sasanian and Islamic periods (Goldstein 2005, 12).

Between the ninth and thirteenth centuries, an unsurpassed variety of techniques and shapes characterised the glass objects (cat.nos. G1-G2). The earlier lustre-painted and cut decorated items were gradually supplanted by vessels with mould-blown,



Fig. 2
Cup
Egyptian or Syrian region, 8th – 9th century,
Al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait (LNS 52
KG)

applied, enamelled, and – possibly the most appealing category –, so-called marvered glassware, the latter composed by seamless trails of alternating coloured zigzag-patterned, undulating, or feather-like patterns (fig. 2) (see Carboni 2001, 291-321). The golden age coincided with a massive urbanisation across the expanding Islamic world, and a concomitant development of many aspects of urban arts and crafts, including textiles, ceramics, and metalwork. This period represents the apogee of glass industry in West Asia and North Africa, for the volume and variety of vessels show a sharp decline from the Mongol period onwards after which the flowering of the ninth-thirteenth centuries would never return. The reasons of this fluctuation have not been explained in a satisfactory way but it is clear that during the heyday of the ‘Abbasid Caliphate, its glass industry experienced a boom from Egypt to Central Asia and when it suffered a breakdown, the deterioration was more noticeable in the areas more exposed to the Mongols.

One of the striking blue glass pieces from the pre-Mongol Islamic world is a plate excavated at Tepe Madrase, Nishapur, in north-east Iran (fig. 3; Carboni and Whitehouse 2001, cat.no. 68). The intense deep blue colour of this plate was achieved by adding cobalt to the glass fabric, and its surface is engraved with geometric and vegetal patterns and with the circular hole in the centre as an indication of the attachment of a foot in the past. Probably made in Syria, this plate demonstrates the active glass trade from west to east during the ninth



Fig. 3
Plate
West Asia, 9th century
Metropolitan Museum of Art, New York, Rogers Fund, 1940
(40.170.131)

and tenth centuries. In addition to the Nishapur plate, six dishes of this type were found in the crypt of the Famen Temple (sealed in 874) in China, suggesting the expansion of the commercial network along the trans-Eurasian trade routes.

From the medieval Islamic world, only one example is currently known of large-scale sheets made of broad glass which were created by the flattening of the two halves of a blown glass cylinder (Carboni 2003). However, this rare example from Cairo has been linked to small fragments in Termez, Uzbekistan, which demonstrates that similar techniques of blown and painted glass panels – functioning either as tiles or windows – may have been popular in luxurious endowments and affluent homes all over the Islamic world. Green-and blue-shaded window discs have been reported from as far east as Kazakhstan (in Antonovka, Koylyk, Otrar, and Talgar), although their place of production is unclear despite the recovery of a few local kilns. Part of the glass must be local but the find contexts always show a rich assemblage of imported material (see Baypakov 2011, 12 and 30-31). It may be noted that high-quality window panes were increasingly more often imported from Europe than produced locally in the regions where this type of glass gained popularity, first in the Ottoman Empire, then further to the east, eventually leading to the collapse of local industries.

Textual sources refer to monumental examples of blown glass of which no surviving cases are known, the most famous having been the coffin of the Ziyarid Prince Qabus b. Wushmgir in medieval Gurgan, hanging in the still extant tomb tower known as Gunbad-i Qabus (1007) and making the bodily remains of the prince visible for visitors, provided al-Jannabi’s report is given credit. A reference by Hamd-Allah Mustawfi about a similar hanging coffin which was made for Qabus’s near contemporary, a Buyid vizier, makes the existence of such practices in early Islamic Persia fairly plausible (Daneshvari 1986, 16, fn. 45). Such elevated positioning of glass monuments accentuates the celestial associations and inter-material mediatory role accorded to glass. This is also evident in legendary domed structures such as the Green Dome (*Qubbat al-Khadra*) of the Umayyad Caliphs which could equally have been blue (or turquoise) and about the materiality of which we know little, or those literary examples like the seven pavilions in the romance of the twelfth-century poet Nizami, the *Haft Paykar* (‘Seven Portraits’), with its complex symbolism linking the seven planets with seven climes, seven colours, and seven different dispositions (see Nizami 1995).

Heavenly qualities were not limited to such large-scale objects. A good example is a famed gold cup, preserved in the Bibliothèque Nationale, Paris, with green glass, garnet, and crystal insets, which include a roundel showing an enthroned figure. Tradition has linked it to none other than King Solomon, while early twentieth-century scholarship suggested that the royal figure in the centre may represent a Sasanian king, perhaps Khusraw I (r. 531-579) (SPA, pl. 203). In light of its closest known parallel, an electrum cup from Nagyszéksős in southern Hungary, pierced to accommodate (now lost) glass insets, the earlier, almost consensual, attribution of the more famous cup to Sasanian Iran has been challenged and now both are considered to originate from the wider cultural sphere of Western Asia, where nomadic tribesmen like the Hunnic chieftain of Nagyszéksős, played a dominant role in the dissemination of artefacts (Kürti 1987, 163-166, 178-180). Similar glass-inlaid luxury vessels were known from the court of the early Abbasid caliphs, too, where, according to one report, twenty such gold trays filled with musk were distributed as a gift during the Persian New Year (*Nawruz*) festivities of 895 AD (Qaddumi 1996, 84, no. 46). Descendants of these footed cups were made of blown blue glass during the Islamic period, decorated with cosmic symbols, like cypresses (cat.no. G1).

Two curious characteristics of the geographic and temporal fluctuation of West Asian glass production, i.e., its diminishing significance eastwards and in post-Mongol times, have already been hinted on. There is no well-established explanation of these phenomena on the present level of our knowledge which rarely enables us to securely differentiate between locally made and imported material, even at the main sights. The assertion that locally manufactured glass in the eastern Islamic lands existed only in a few centres, such as the Ferghana valley, Termez, and Khulbuk, may be a matter of conjecture, for recent excavations further to the east (Goldstein 2005, 21), for example in Otrar and the Semirechye region in Kazakhstan, demonstrate the spread of the medieval tradition of glassmaking all over the Islamic world, reaching to the Chinese borderlands (Baypakov 2011, 30-31).

A related problem, the marked inferiority of Chinese glass to Islamic wares has also been noted, but, owing to the same difficulty in distinguishing between local products and imports, sufficient explanation is still lacking. However, the contrast between the thirst for Chinese ceramics in Western Asia and the apparent



Fig. 4 Fragments of ceramics and glass from Otrar, Kazakhstan
(photograph © Iván Szántó)

reliance and even dependence of China on Islamic glass manufacture is striking (Ma 2004). In this respect, the finds from the easternmost fringes of Central Asia are particularly instructive: in Otrar, for example, the site of the first clashes between Genghis Khan and Muslims (1218) and the launch-pad for Timur’s aborted Chinese invasion (1405), Chinese and Chinese-inspired blue and white ceramics were found alongside locally made and imported Islamic glass (fig. 4). Such localities may one day answer the questions regarding the transfer of objects, techniques, and tastes between medieval Muslim countries and China.

The decline of eastern Islamic glass industries may be explained by the Mongol conquest, while their inability to recover may at least partly lie in the fact that by the time the first true new Persian Empire was formed under the aegis of the Safavid dynasty in 1501, its workshops could not catch up with European techniques and trade networks, a challenge with which the Ottoman Empire was also soon to face. From the seventeenth century onwards, European travellers have been writing about Islamic glass disparagingly. Jean Chardin (1643-1713), for example, opined that:

‘there are glass houses all over Persia but most of the glass is full of flaws, and bladders, and is greyish... The glass of Chiras [Shiraz] is the finest in the country; that of Ispahan [Isfahan], on the contrary, is the sorriest, because it is only glass melted again; they make it commonly in the spring. They do not understand to silver their glass over, as I have observ’d already; therefore their glass looking-glasses, their sash-glass, and their

snuff-bottles are brought to them from Venice. Moreover, the art of glass-making was brought into Persia, within these four score years. A beggarly and covetous Italian taught it at Chiras, for the sum of fifty crowns.’ (Chardin 1927, 275)

Pointing to further decline, nineteenth-century Ottoman and Qajar glass production centres were frequently staffed by Europeans.

Yet, outstanding artefacts were still produced which, moreover, were highly valued by Western collectors, as shown by the current location of many objects. These included ingeniously formed rosewater sprinklers (cat.no. G4), two-handled vessels (cat.no. G3), and hookah bowls, although mass-consumption necessitated European imports for this latter type of object. A highlight in many collections of Islamic glass, the slender, spiral-necked flasks of early-modern Iran are little-understood and have not been properly interpreted (cat.no. G4; see also Goldstein 2005, cat.no. 320). Their predominant colour is cobalt blue, but colourless, purple, and green examples have also survived. Scholarly literature generally refers to them as ‘swan-necked bottles’, although they are also known as tear-catchers. Tear-catcher bottles have been in use since the Roman period when they were called lachrymatories, and utilised in funerary rituals. Later, they took up a more symbolic function as gifts or keepsakes. Compared to the usually small, teardrop-shaped Roman lachrymatories and their later European descendants, the Persian equivalent can be as high as 40 cm. Their Persian name, *ashkdān*, literally means ‘tear-holder’ which may be a translation of the European term but it may also allude to the eyebath-like mouth of these vessels. For one thing, Persian *ashkdāns* have little in common with European tear-catchers and the name of the former may reflect a later misinterpretation. A further indicator of this supposition is that the term *ashkdān* is almost absent in earlier Persian sources and its association with this object type is likely of recent origin. Owing to the width of the mouth, another suggested function, rosewater-dispensing, appears unlikely, too. One may regard them instead as a highly decorative type of drinking vessels. Similar bottles, known as *kuttrolf*, were made in Europe (mainly in Germany and Italy) in the sixteenth and seventeenth centuries and unlike the Persian *ashkdāns*, they consisted of two or more intertwined tubes which ended in a single mouth. The Persian variety may be a Safavid adaptation of this European prototype, and the phenomenon



Fig. 5
Bottle
Louis Comfort Tiffany, 1896
Victoria and Albert Museum,
London (512-1896)

of Persian imitations of European glass was already observed by nineteenth-century authors (see Floor 2003, 88-111). This assumption is in line with a multitude of European accounts, such as the one quoted above, which report large-scale European imports to Iran, starting with the Safavid period. However, no example can be dated to the Safavid period and no Safavid depictions are known of this object. Surviving Safavid wooden wall-niches, which were shaped to store ceramic and glass carafes and other vessels, exhibit upright-necked contours only. In contrast with the *ashkdāns*, bottles with straight necks are frequently depicted; one such carafe – with a colourless, pyriform body and two blue handles – is shown beside a famous portrait of Shah ‘Abbas I by Muhammad Qasim (dated Friday 24 Jumada II 1036 / 12 March 1627) (Paris, Musée du Louvre, MAO 494; Canby 2009, cat. no. 123). It is therefore reasonable to believe that these swan-necked bottles were made during the Qajar, rather than Safavid, period. Moreover, given that these bottles today mostly exist in collections outside Iran, a European involvement in their production may be presumed which responded to the growing nineteenth-century market demand for exquisite Persian wares. The *ashkdān* was a source of inspiration for Louis Comfort Tiffany (1848-1933), who created his lustrous ‘favrite’ glass bottle (fig. 5) in the form of an unmistakably ‘Persian’ sprinkler, although it was originally intended to re-create the iridescent effects seen on ancient Roman glass.

陸土、淨水與明空之間： 波斯世界的藍色玻璃工藝

伊贊托

十二世紀傳頌著波斯詩人哈加尼的這一句：「縱使玻璃誕生於礦石，礦石仍能使玻璃破碎」(Abgina za sang mizayad / lik sang abgina mishkanad)。看深一層，哈加尼在這對句中以合成字「abgine」(大致可譯作如水之物)提出玻璃透徹的特性時，含蓄地援引了另一種物質：水。其他作者如哈加尼般提及玻璃是提取自礦石時，都本質上把它比作石化的水。

在眾多歐洲語言中，代表玻璃的字詞如英語的「glass」及德語的「Glas」都意指其光澤特質；拉丁語的「vitrum」及法語的「verre」均意指其水性。現代波斯語最常用指玻璃的字「shisha」及「zujaj」分別發展分別自土耳其語及阿拉伯語。古典波斯文字較常使用上文提及過的「abgina」。「Abgina」及「abak」不只在波斯語和部分伊朗語言中意指玻璃為如水之物，阿美尼亞語、部分土耳其語及芬蘭烏戈爾語族都會引用此伊朗外來語。此現象表明了玻璃及玻璃製造的概念伴隨著這字詞，引用到這些語言的文化之中。

繼續從詞源學中推進，不難發現在最通用的現代用語中，波斯語指藍色的詞彙「abi」字面解作水上的。因此，古波斯語中玻璃(abgina)一字不但本質上指其水性，同時不論其實際顏色為何，均指其藍色的色調。相比「abgina」，「abi」為藍色之義出現於先前用字被淘汰後，是相對近代的發展，也解釋了為何「abgina-yi abi」永遠不會解作藍色玻璃。

玻璃早於包括波斯在內的西亞地區生產，因為玻璃本身顏色傾向於藍，因此不少藍色的玻璃製品在很早期已經出現。甚至在玻璃製造技術發明之前，有記載指天然玻璃如黑曜石已經在亞洲的長途貿易路線上廣泛流傳。玻璃珠的生產比玻璃吹製發明早近兩千年，後者出現在公元時期的敘利亞並迅速地向周邊地區發展，從而減慢了玻璃器產業的製作（參見 Kröger 2001）。

玻璃釉經常在金屬和陶器的表面上堆積，因此早期的玻璃溶解技術有推測是礦石提煉和粘土烘烤的過程中發展出的副技術。陶瓷釉料和玻璃都是類似玻璃化過程的結果，而兩者似乎並行於早期熔爐實驗發生地，如地中海的幾個地區發展。無論是將氧化鈷添加到液化蘇打和二氧化矽的混合物中，還是預先將染色劑混合於材料之中，都能生產出藍色玻璃。古往今來，藍色玻璃的半透明光澤都令不少人驚艷。喚起明空與淨水的想像，玻璃實體化了這些無形的物質。藍色玻

璃的奇妙質量，部分可能來源於玻璃這種物質自然而成的藍。

縱然藍色玻璃普遍能見於西亞，而且西亞擁有深厚的玻璃熔化技術，卻沒有大量生產玻璃製品。對比瓷器，現代化社會之前的玻璃製品不僅易於損壞，而且其有限的製作量是用以保護其聲望。今日最常見的玻璃製品如飲用器皿或玻璃窗，在進入現代社會之前的伊斯蘭世界比較稀有。現代化前的玻璃製品主要為燈、長頸瓶及聖油瓶等容器為主，用以儲存、運送或銷售珍貴的液體。玻璃製燈象徵了《古蘭經》中的神聖之光：「他的光好比壁龕中的一盞明燈，那燈被玻璃罩著，那玻璃好像燦爛的明星，它是用一株吉祥的橄欖樹（的油）點亮的」。

早在玻璃珠仍是西亞最常見的玻璃製品時，藍色已經被賦予神秘色彩。它們被用作首飾及護身符。玻璃珠的傳統從未滅亡，反而經歷幾個世紀後發展出更先進的技術，隨著伊斯蘭藍色玻璃珠的出現，玻璃珠獲得重新定義。起源於古地中海，伊斯蘭藍色玻璃珠中最有名的莫過於眼形玻璃護身符。這種眼形玻璃珠被當作護身符用以抵禦邪視，到今天仍能在土耳其一帶找到 (fig. 1) (Küçükerman 1988, 15-37)。這個護身符被稱為邪眼 (mavi boncuk 或 nazar boncuk)，

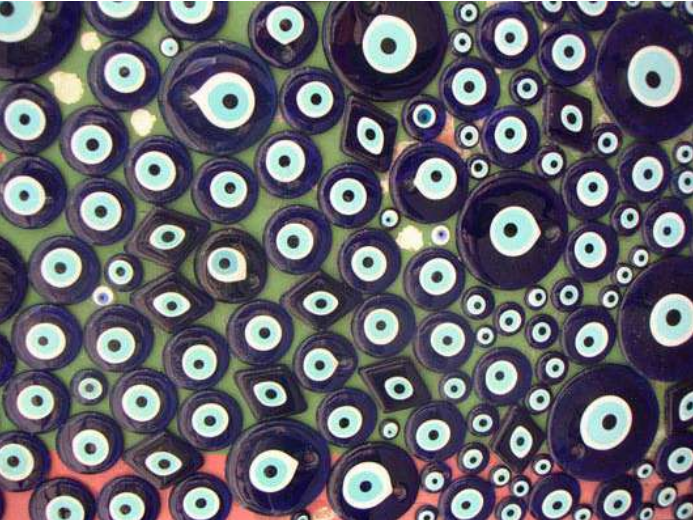


Fig. 1 邪眼（照片 © 門井由佳）

可能是伊斯蘭同化宗教的最佳例子之一，使這古老的伊斯蘭文化得以避免重大物質影響而延續。藍色珠以金屬棒將熔融的玻璃穿透後轉動製成。其他顏色如黃色、白色和黑色，在藍珠暫時冷卻後，被沖壓到重新加熱的物體上，這些同心層最後被壓平成盤狀。儘管它的製作技術源於古地中海，但圖騰推測來自中亞。三球的圖案於蒙古時期從中亞傳到帖木兒王朝，成為帖木兒帝國的國家象徵。其後再引入至奧斯曼帝國時達致藝術頂峰，在地氈及其他紡織品，甚至書籍上都能看到其身影（參見 Kadoi 2007; Kadoi 2010）。最後一次同化推測發生於土耳其共和國時期（成立於 1922 年），一些工匠在從阿拉伯黎凡特遷移到愛琴海沿岸的土耳其，聚居伊士麥和附近的戈雷斯地區及博德魯姆（Küçükerman 1988, 42），邪眼最終與土耳其蒙古的三球圖案同化。

伊斯蘭玻璃中的絕大部分工藝體現了繁雜的成型和吹製技術，以及其他類型的玻璃嵌體技術如金屬製品。中世紀玻璃中氣泡的存在顯示不僅僅是傾倒入其固化的模具中，而是吹製而成（Carboni 2003），因此玻璃成型和吹塑的工序並非分開。這些技術起源於前伊斯蘭教，與玻璃珠的製造過程截然不同，薩珊人和特別是帕提亞的祖先在伊斯蘭早期進行了深度的改良和產量的增加。薩珊人和伊斯蘭時期間所使用的材料也有所不同（Goldstein 2005, 12）。

九到十三世紀之間的玻璃工藝（cat.nos. G1-G2）有著無可超越的技術和形制。早期的彩繪和切割裝飾逐漸被吹製、實用裝飾和琺瑯工藝取代，當中包括乳光玻璃。乳光玻璃由交替的彩色鋸齒形圖案和波浪形或類似羽毛的圖案組成（fig. 2）（參見 Carboni 2001,



Fig. 2
玻璃杯
埃及或敘利亞地區，八至九世紀
科威特伊斯蘭文化中心薩巴特皇室收藏（LNS 52 KG）



Fig. 3
玻璃碟
西亞，九世紀
紐約大都會藝術博物館羅傑斯基金，1940 年（40.170.131）

291-321）。玻璃工藝的黃金時代恰逢伊斯蘭世界的城市化發展，伴隨著城市藝術和工藝品包括紡織品、陶瓷和金屬製品等等多面的發展。這個時期亦代表了西亞與北非玻璃工業的巔峰。自蒙古時期開始，玻璃器皿的數量和品種顯著急劇下降，自此九至十三世紀的黃金時代斷續。這種工業變動的原因並沒有圓滿的解釋，玻璃工業在阿拔斯王朝的盛世時於埃及到中亞地區非常繁榮；然而當工業經歷衰敗時，以蒙古人為中心的地區衰落更明顯。

出土於伊朗東北部內沙布爾 Tepe Madrase 的一個前蒙古伊斯蘭世界時期製的碟非常矚目（fig. 3; Carboni and Whitehouse 2001, cat.no. 68）。此碟深藍的顏色是通過在玻璃物料中加入鈷而成，其表面刻有幾何和植物圖案，中心的圓孔表示可能底部曾經有莖。因此碟推算在敘利亞製造並充分展示了九至十世紀西方到東方玻璃貿易的蓬勃發展。除了這碟外，在中國法門寺（公元 874 年被封閉）的地窖中發現了六個同類型的碟，暗示商業網絡跨越歐亞一直沿線擴展。

中世紀的伊斯蘭世界中目前只有一個已知的大玻璃面板例子，它在開羅發現，由兩瓣扁平寬大的玻璃圓柱體製成（Carboni 2003）。這個例子與烏茲別克斯泰爾梅茲的玻璃碎片有關聯，兩者使用類似的吹製和塗料技術。以吹製技術和塗料裝飾的磚或窗已經流行於當時富裕家庭。據悉，東部的哈薩克斯坦（主要在安特羅夫卡、凱阿利克、歐特和塔爾加爾）發現了帶有綠色和藍色色調的窗，儘管當地一些窯爐曾經恢復生產，但它們的確切產地仍未知。雖然部分玻璃為當地生產的，但往往能發現進口物（參見 Baypakov 2011, 12 and 30-31）。歐洲進口的高質量窗戶玻璃越來越多，導致當地的玻璃產業衰落。

已知的文字資料有關吹製玻璃工藝鮮有存世例子，當中最有名的是齊亞爾王朝統治者卡武斯的玻璃棺材。棺材懸掛在貢巴德卡武斯高塔（興建於 1007 年）的頂部，遊客可見卡武斯的遺體。歷史學家哈馬達拉·穆斯陶菲·加茲維尼曾提到卡武斯同時期的白益王朝亦有朝中大臣使用類似的懸掛式棺材，顯示這種做法在伊斯蘭早期的波斯並非罕見（Daneshvari 1986, 16, fn. 45）。懸掛玻璃製紀念物反映出與天界的聯想和各材料間玻璃的角色。伍麥亞王朝的綠色穹頂（Qubbat al-Khadra）同樣能用藍色或綠松藍色，以現今鮮為人知的材料作頂。另一文字記載為尼扎米的《五卷詩》（《七美人》卷）中描述的七個宮殿，以七個不同的星球、地域和顏色作比喻（參見 Nizami 1995）。

與天界有關聯的並不局限於大型物件。其中一例子為現藏於法國巴黎國立圖書館內一個鑲有綠色玻璃、石榴石和水晶的金杯，杯上飾以一登基人像。傳統以來其人像一直被認為是所羅門王，但二十世紀學者提出人像可能為薩珊王朝國王霍斯勞一世（在位 531–579 年）（SPA, pl. 203）。類似例子還有來自匈牙利南部 Nagyszéksős 的一個鏤空的琥珀金杯，鏤空位置曾加上玻璃鑲嵌（現在已經丟失）；較早期學者一致認為其製於薩珊王朝，但至近代該說法備受質疑。現在法國的金杯和匈牙利的琥珀金杯均被推測起源於西亞領域。西亞的游牧民族，如 Agyszéksős 地區的匈人在文化傳播方面發揮了主導優勢（Kürti 1987, 163-166, 178-180）。阿拔斯王朝早期亦發現類似的華麗玻璃鑲嵌容器。據記載，在 895 年的波斯新年（也稱作納吾肉孜節）節慶中，有二十個裝滿麝香的金盤被作為禮物分發（Qaddumi 1996, 84, no. 46）。這些帶足的杯後來於伊斯蘭時期用藍色玻璃製成，上面飾有象徵天界的柏樹符號（cat.no. G1）。

西亞的玻璃生產有兩點有關於地理和時間性的特點：其一為生產重要性向東遞減；另一點是後蒙古時期的生產。在目前的有限資料上，我們對這些現象並不能完全解釋。儘管已掌握重要線索，當地和進口的材料亦很難被區分。主張伊斯蘭東部只有少數製造中心如費爾干納盆地、泰爾梅茲和庫洛布的說法純屬揣測。近年東部如訛答刺和哈薩克斯坦的七河州地區的考古（Goldstein 2005, 21）顯示中世紀的傳統玻璃製造遍佈伊斯蘭世界，並到達中國邊界（Baypakov 2011, 30-31）。

有顯示表明，中國玻璃劣於伊斯蘭器具，但由於區分本土產品和進口產品面對以上同樣問題，因此依然缺乏充分的解釋。然而，西亞對中國陶瓷的需求與對中國製伊斯蘭玻璃的依賴之間的對比是值得關注的（Ma 2004）。中亞東部邊緣的發現尤其具有啟發意義，例如在訛答刺地區成吉思汗和穆斯林之間的第一次衝突（1218 年）以及帖木兒打算入侵中國的基地（1405 年），均發現中國製造的青花器物 and 具中國風格的青花陶瓷與進口的伊斯蘭玻璃（fig. 4）。出土的文物



Fig. 4 哈薩克斯坦訛答刺的陶瓷和玻璃碎片（照片 © 伊贊托）

可能將來能解答中世紀穆斯林國家和中國之間有關物品、技術和品味交流的謎團。

東部的伊斯蘭玻璃工業的衰落可以蒙古人入侵作解釋。他們無法復興生產的部分原因是因為在 1501 年第一個真正的新波斯帝國在薩法維王朝統治下成立的時候，當地的工作坊無法趕上歐洲的已發展技術和貿易網絡，後來亦面對奧斯曼帝國的競爭。從十七世紀起，歐洲旅行者更在文字記載中貶低伊斯蘭玻璃。如讓·夏爾丹（1643–1713 年）寫道：

「在波斯，玻璃房屋遍布全國，但大部分玻璃都充滿了瑕疵和氣泡並且是灰色的 奇拉斯的玻璃是全國最好的。相反，伊斯法罕的最悲哀，因為它只是重新熔化的玻璃。他們通常在春天時製造。依我的觀察，他們不懂得將玻璃鍍銀，因此他們的眼鏡、玻璃窗和鼻煙壺都是從威尼斯引進的。玻璃製造藝術在八十年前帶到了波斯。一個既貧窮又吝嗇的意大利人在 Chiras 教授製造玻璃以換取相等於五十埃居（法國古貨幣）的酬金。」（夏爾丹 1927, 275）

十九世紀奧斯曼帝國和訛答刺玻璃生產中心的人員大部分由歐洲人組成，意味著本土玻璃工業進一步的衰落。

然而，波斯仍然生產了不少高質素的工藝品並受到了西方收藏家的高度重視，其中包括精緻的玫瑰水噴灑器（cat.no. G4）、雙柄容器（cat.no. G3）和水煙壺，大量消費促進了從歐洲進口水煙壺。在眾多伊斯蘭玻璃品收藏中，今伊朗早期製的一種細長帶螺旋頸的玻璃瓶則名不經傳，也從未得到正式的解讀（cat. no. G4; see also Goldstein 2005, cat.no. 320）。這些瓶的主要顏色是鈷藍色，但一些透明、紫色和綠色的例



Fig. 5
瓶子
路易斯·康福特·蒂芙尼，1896 年
英國國立維多利亞與艾伯特博物館（512-1896）

子也存在。學術文獻通常稱它們為「天鵝頸瓶」或「採淚瓶」。採淚瓶自羅馬時期以來一直為人所用，也被稱作「淚瓶」（lachrymatories），一般用於喪葬儀式，後來它們被視作禮物或紀念品，被賦予一個更具象徵意義的功能。相比羅馬和歐洲比較小巧的淚瓶，波斯

的採淚瓶可高達 40 公分。他們的波斯名「ashkdan」字譯指「盛載淚水的容器」，此詞可能是翻譯自歐洲語言，亦可能暗指採淚瓶的瓶口狀如洗眼瓶。值得一提的是，波斯採淚瓶與歐洲的淚瓶鮮有共同之處，而前者的名字可能反映出後來被曲解的原因。再者，「ashkdan」一詞在早期的波斯文獻中幾乎從未出現，而「ashkdan」與此類型器皿所產生的關聯推測是近代衍生的。而瓶口的寬度可否定其用作噴灑玫瑰水的功能。另一種說法是這種瓶為極富裝飾性的飲用器皿。在十六和十七世紀，歐洲（主要是德國和意大利）製作類似的瓶子 kuttrolf，但與波斯採淚瓶的不同之處是它們由兩個或以上扭曲的細管交織組成。波斯的採淚瓶很可能為薩法維時期對歐洲原型的調整。十九世紀的作家已經觀察到波斯模仿歐洲玻璃的現象（參見 Floor 2003, 88-111）。此假設與許多歐洲觀點一致，例如上文的引用指出了從薩法維時期開始，歐洲製品大規模的進口到伊朗。然而沒有薩法維時期的存世例子或資料描述此瓶。存留的薩法維木製壁龕用於存放直身的陶器和玻璃水瓶等容器。與「ashkdan」相比，直頸瓶較常被描繪。Muhammad Qasim 所繪的阿拔斯一世肖像旁展示了一透明梨形帶兩個藍色把手的瓶。（dated Friday 24 Jumada II 1036 / 12 March 1627）（Paris, Musée du Louvre, MAO 494; Canby 2009, cat. no. 123）。因此有理由相信這些天鵝頸瓶是在訛答剌時期所製造的，而非薩法維時期。而且，現今大多瓶子屬於在伊朗境外的收藏中，可推斷歐洲為響應十九世紀的市場需求增長而曾參與生產。「ashkdan」亦為路易斯·康福特·蒂芙尼（1848–1933 年）創作其玻璃瓶（fig. 5）的靈感來源。此玻璃瓶原意是仿製古羅馬玻璃上的虹彩效果，但其形式為波斯無誤。

Introduction

As the Persian world is part of the network of the ‘Blue Road’ – the best lapis lazuli came from West Central Asia, and indigo was cultivated in South Asia – the artistic potential of the colour was exploited by Persian craftsmen throughout the ages, perhaps more than that of any other colours. Blue was by degrees assimilated into Persian colour concepts as a symbol of life and nature, and this calming, steadfast hue played a continuous role in the shaping of a distinctive, Persian artistic identity. This introductory section provides the background information of the blue culture in the Persian world and its neighbours from ancient to modern times and features some select examples from various media and regions.

介紹

波斯世界是「藍色之路」網絡的一部分，最好的青金石來自西中亞地區，靛藍則來自南亞。歷代波斯工匠使用這種潛力無窮的色彩遠超越其他顏色。藍色在伊朗的文化概念中象徵生命和自然，而這種平靜穩定的色調在塑造波斯藝術的特性時發揮了持續的作用。本節將會介紹波斯世界及其鄰近地區從古代到現代的藍色文化的背景資料，並以不同媒體和地區作例。

Cat.no. I1
Earrings
耳環

Central Asia, 2nd-1st century BC
Gold, with lapis lazuli, ivory and quartz pendants
Height 4.5cm, Width 1.5cm, Depth 1.3cm max. (left)
Height 4.1cm, Width 1.2cm, Depth 1.2cm max. (right)
Ashmolean Museum, University of Oxford, Purchased, 1995 (EA1995.162)
Publication: unpublished

The story of Persian blue starts with the history of lapis lazuli, one of the major sources for jewellery and seals in ancient times. This pair of gold earrings stands out on the colour contrast between blue, gold and white (partially turned into grey). Delicately executed, such adornments were considered as treasures in the historical region of Central Asia (modern-day Afghanistan, Tajikistan and Uzbekistan), called Bactria (*Daxia* in Chinese), and lapis lazuli was highly regarded as one of the most precious gemstones in ancient cultures. A jewellery piece with lapis lazuli set in gold has been discovered in Tillya Teppe in Afghanistan, datable to the second quarter of the 1st century AD (see Hiebert and Cambon 2008, no. 71).

Yuka Kadoi



中亞，公元前二至一世紀
金，青金石，象牙和石英吊墜
高 4.5 公分，寬 1.5 公分，深 1.3 公分（左）
高 4.1 公分，寬 1.2 公分，深 1.2 公分（右）
牛津大學阿什莫林博物館藏，於 1995 年購入（EA1995.162）
出版：未出版

門井由佳

Cat.no. I2
Amulet
護身符

Middle East, 8th-9th century
Lapis lazuli
Height 0.6cm, Width 0.7cm, Depth 0.2cm
Ashmolean Museum, University of Oxford, Lent by Queen's College,
University of Oxford (LI902.6)
Publication: Kalus 1986, no. 1.4

Made of lapis lazuli, this diminutive rectangular bezel was originally part of some amuletic jewellery. In the belief that such objects would possess the magical power to protect its holder, amulets have been popularly made in the Middle East since ancient times. The object is engraved with the distinctive angular script called *kufic*, one of the oldest calligraphic forms of the Arabic script that was thought to have been developed at Kufa in modern-day Iraq during the early Islamic period. Without diacritical marks, the inscriptions run in two continuous horizontal lines and can read: 'By the greatness [?]' 'of God'.

Yuka Kadoi



中東，八至九世紀
青金石
高 0.6 公分，寬 0.7 公分，深 0.2 公分
牛津大學阿什莫林博物館藏，由牛津大學皇后學院借出（LI902.6）
出版：Kalus 1986, no. 1.4

這個小巧的矩形表圈原本為首飾的一部分由青金石製成。自古以來，中東的人們相信這樣的物件擁有保護主人的魔法力量，因而流行起來。此護身符上刻有庫法體（伊斯蘭書法中最古老的一種字體，於伊斯蘭教早期在伊拉克庫法開始發展），分兩行寫上「偉大的[?]」和「主的」。

門井由佳

Cat.no. 13
Tile Fragments
瓷磚碎片

Iran, c. 1938–39
Earthenware with glaze decoration
No measurements available
Shangri La Museum of Islamic Art, Culture & Design
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.510a-i)
Publication: unpublished

伊朗，約 1938–1939 年
帶釉陶器
未有尺寸提供
香格里拉伊斯蘭藝術·文化與設計博物館
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.510a-i）
出版：未出版



These polychrome ceramic fragments are remnants from commissions made by Iranian artisans for American collector Doris Duke in the late 1930s. These Timurid-style ‘mosaic’ tiles - composed of individual pieces, cut post-firing in the kiln, and assembled into patterns - point to the maintenance of the tradition of ceramic tilework in Iran well into the Pahlavi period, during which descendants of Qajar tilemakers continued to practice the craft skills of their families. Duke commissioned numerous tile panels from Iranian artisans for the decoration of her home in Honolulu, Hawaii. Originally known as ‘Shangri La’, it is now a museum of Islamic art, culture, and design where many of these large-scale commissions can be viewed in situ. These include a massive tile mosaic panel based on designs from the Masjid-i Shah in Isfahan; tiles for the façade of the poolhouse/ guesthouse inspired by the Chehel Sutun palace in Isfahan; numerous border tiles framing these larger pieces; as well as historic tile panels from the Safavid and Qajar eras purchased by Duke. These fragments almost certainly come from this latter commission, and would have been part of a sequence of border tiles - primarily in tones of cobalt, turquoise, yellow and white. For comparative examples, see Overton 2012.

Leslee Katrina Michelsen

這些彩瓷陶瓷碎片是伊朗工匠在二十世紀三十年代晚期為美國收藏家多莉絲·杜克（Doris Duke）委託而製的。這些帖木兒風格的馬賽克瓷磚由個別碎片組成，燒窯後切割，並組裝成圖案。巴列維王朝的工匠，即卡扎爾王朝製瓷師的後代，延續他們的家族工藝，顯示伊朗工匠致力保留伊朗瓷磚的傳統。杜克委託了許多伊朗工匠為她位於夏威夷檀香山的家製作瓷磚。原名為「香格里拉」的建築，現在已成為一所集伊斯蘭藝術、文化和設計的博物館，展出杜克的大型委託的製作品。其中包括啟發自伊斯法罕伊瑪目清真寺設計的巨大瓷磚馬賽克鑲板、仿伊斯法罕四十柱宮所建的外牆、大型瓷磚邊框以及杜克購入製於薩法維王朝和卡扎爾王朝的歷史瓷磚。這些碎片很大機會是杜克後來的委託，主要為鈷藍色、綠松色、黃色和白色，用以拼成邊框的一部分。可比較的例子可參見 Overton 2012。

麥斯藝

Cat.no. 14
New Sea Chart of the East Indies
東印度群島新海圖

Amsterdam, 1680
Sea chart on paper, printed and hand coloured
Height 52cm, Width 59cm
Lee Shau Kee Library of The Hong Kong University of Science and Technology (G9181.P5 1680.K48)
Publication: unpublished

阿姆斯特丹，1680 年
紙本打印及人手上色
高 52 公分，寬 59 公分
香港科技大學李兆基圖書館藏（G9181.P5 1680.K48）
出版：未出版

This richly illustrated map of the Indian Ocean by Jan van Keulen (1654–1715), titled ‘Nieuwe pascaert van Oost Indien verthoonende hen van C. de Bona Esperanca tot den het Landt van Eso geleyt op wassende graeden en van veel fouten verbeteret’, was first published in 1680 in the *Nieuwe Lichtende Zee-Fakkel* (‘New Shining Sea Torch’), the largest Sea Atlas of the seventeenth century. It shows the East Indies from the Cape of Good Hope to the Land of Eso (Hokkaido), according to the title at the top right, enclosed by depictions of African and Asian peoples, animals and plants. Australia, Tasmania, New Guinea and Hokkaido, even though shown incompletely or incorrectly, were all areas newly discovered by Dutch navigators. Keulen’s Sea Atlas, covering the whole known world, was so successful that for fifty years after its publication it got republished and updated, remaining the standard work used by sea pilots and trading companies, reflecting Amsterdam’s heyday as the world’s centre of navigation, shipping and trade.

Marco Caboara

這幅由 Jan van Keulen（1654–1715 年）所繪的印度洋地圖早於 1680 年出版於十七世紀最大型的海圖集 *Nieuwe Lichtende Zee-Fakkel*。根據左上角的標題，它顯示了從好望角到北海道的板塊，其中包括東印度群島的土地，更附上了非洲和亞洲人民以及動植物的繪圖。儘管澳大利亞、塔斯曼尼亞、新幾內亞和北海道的地理顯示並不完整或不準確，這些地區均為荷蘭航海家新發現的地區。此海圖集在出版後五十年不斷更新和推出再版，為領航員和貿易公司提供標準地圖，反映出阿姆斯特丹在世界航運和貿易的鼎盛時期。

柏格義



Cat.no. 15

Map of Asia 亞洲地圖

London, 1714

Copperplate-engraved map on two sheets joined, with countries shown in outline colour and with coloured cartouches and vignettes

Height 60cm, Width 95cm (map)

Height 88cm, Width 123cm. Depth 3cm (including frame)

The Peter Geldart Collection, Hong Kong

Publication: unpublished

倫敦，1714 年

銅板雕刻，帶彩色略圖

高 60 公分，寬 95 公分（地圖）

高 88 公分，寬 123 公分，深 3 公分（含框架）

紀達私人收藏，香港

出版：未出版

This map shows the geography of Asia as best known in Europe in the early eighteenth century, as indicated by its full title: *ASIA Corrected, According to the latest Discoveryes & Observations Communicated to y^e Royal Society at London & y^e Royal Academy at Paris*. The title cartouche (bottom left) is surrounded by ten figures depicting ‘The different Habits of the People of several Nations in these Parts’, including two gentlemen wearing turbans. There is also of a vignette (top right) of ‘A Lady of Japan taking the Airs’ in a rickshaw. The map is the work of Emanuel Bowen (c. 1693-1767), one of the leading eighteenth-century English mapmakers, in collaboration with George Willdey (c. 1676-1737). Willdey was a mapseller, publisher and maker of optical instruments and toys, which are pictured in a separate cartouche (top left) along with an ‘Advertisement’ (middle right) for Willdey’s wares.

正如這幅地圖的全稱「ASIA Corrected, According to the latest Discoveryes & Observations Communicated to y^e Royal Society at London & y^e Royal Academy at Paris」，它展示了十八世紀初歐洲人最為熟悉的亞洲地理。左下框內的標題周圍描繪了十個人，其中包括兩名戴頭巾的男士，反映出這些地區人民的不同風俗。右上的插圖描繪了一名坐在人力車上的日本女士。這幅地圖由 Emanuel Bowen（約 1693–1767 年）和 George Willdey（約 1676–1737 年）合作而成。Emanuel Bowen 是英國十八世紀首屈一指的製圖者，而 George Willdey 為當時的地圖銷售商，以及光學儀器和玩具的出版商和製造商。他們的人像插畫在地圖的左上方，右中位置更加插 Willdey 的宣傳字句。

紀達

Peter Geldart



Cat.no. 16

Complete Map of the Everlasting Unified Qing Empire

大清萬年一統地理全圖

China, c. 1811 (Jiaqing reign, 1796–1820)

Eight-panel folding screen, woodblock printed paper, blue on white

Height 112cm, Width 249cm

The MacLean Collection, Illinois, USA

Publications: Pegg 2015, fig. 6

中國，約 1811 年（嘉慶年間，1796–1820 年）

八扇折屏，藍白色木版印刷紙

高 112 公分，寬 249 公分

伊利諾伊州麥克萊恩收藏

出版：Pegg 2015, fig. 6

This large-scale map (Complete Map of the Everlasting Unified Qing Empire [*Daqings wannian yitong dili quantu*]), unusual for its bright blue colour, served at least two functions when it was made: celebrating the grandeur and sphere of influence of the Qing empire, while the other was administrative. The term ‘unified’ (*yitong*) in the title reflects the Manchurian unification of the four regions outside of the provinces of China proper, including Manchuria, Mongolia, Tibet and Turkistan, that were finally brought under Qing rule after 1759. The administrative divisions of the Qing empire, denoted by a variety of cartographic symbols (i.e. geometric shapes) in the key and as explained in the opening inscription on the far right, provide an overview of the entire administrative system of the Qing empire.

此大型地圖（大清萬年一統地理全圖）以稀有的鮮藍色製作，藍色在此具有兩種功用：讚頌清帝國的壯大和影響力，以及行政功用。標題中「一統」一詞，反映了滿族在 1759 年以後統一滿洲、蒙古、西藏和突厥這四個中國領土以外的地區。地圖以幾何符號表示各清帝國的行政區域，加上右方的題詞，梳理出整個清帝國的行政系統概況。

彭銳查

Richard Pegg

Cat.no. 17

Figurines
胡人俑

China, Tang dynasty (618–907)
Earthenware with painted decoration
Height 26cm, Width 8.5cm, Diameter 11cm (left)
Height 24.5cm, Width 9.5cm, Diameter 10cm (right)
Hong Kong Maritime Museum, Gift of Mrs. Susan Chen Hardy (2017.0004.0001-2)
Publication: unpublished



Both ceramic figurines wear a blue pointed cap, with a rough face, a prominent nose and bushy beard. They wear a red, lapelled, and long-sleeved garment called *bufu* (literally, 'barbarian clothing'), a belt and a pair of boots. They clench their right hands and carry a pot using their left hands. Through the presentation of traditional garments, together with their casual postures, the rough images of foreigners are clearly represented. Being one of the strongest and prosperous dynasties in Chinese history, the Tang dynasty adopted an open foreign policy and introduced the culture of the western regions to the Chinese heartlands through the Silk Road. Portraying a type of ethnic minorities in Central Asia, such as Arab and Persian merchants who travelled back and forth between China and the western regions, the ceramic figurines demonstrate the East-West cultural exchanges and integrations in pre-modern times.

Phoebe Tong

中國，唐朝（618–907 年）
彩繪陶器
高 26 公分，寬 8.5 公分，直徑 11 公分（左）
高 24.5 公分，寬 9.5 公分，直徑 10 公分（右）
香港海事博物館藏，由陳淑貞贈（2017.0004.0001-2）
出版：未出版

兩個皆頭戴藍色尖頂氈帽，面容粗獷、滿臉鬚鬚、鼻樑高挺的人俑。它們身穿紅色長袖翻領胡服，右手握拳置於胸前，左手下垂並提著一壺，腰繫帶，腳穿深色長靴。陶像站姿隨意而不拘謹，頗能展現胡人粗豪的形象。唐代作為中亞的強國及中國強盛的朝代，實行開放的外交政策，西域文明通過陸上絲綢之路得以傳入中國。此胡人俑反映了中西文化的交流與融合，描繪當時往來中原與西域之間的胡人如阿拉伯人與波斯人。

唐禮兒

Cat.no. 18

Figurine
洋人像

China, late 19th century
Porcelain with enamel decoration
Height 35.5cm, Width 18.5cm, Diameter 11cm
Hong Kong Maritime Museum, Gift of Mr. Anthony J. Hardy (2008.0016.0002)
Publication: unpublished

Wearing a blue turban over long red hair, this ceramic figure, possibly a Middle Eastern trader, puts on a long robe over yellow sandals. His body was made in Jingdezhen and painted with famille rose in Canton during the nineteenth century. The fabrics he wears also evoke a type of silk made in Canton at that time. The East-West economic and cultural exchange grew gradually during the Han period, when Arab merchants acted as the middlemen along the trans-Eurasian trade network. With the expansion of the Islamic empire and the Chinese Tang empire, the two civilisations got closer. The development of maritime trading reached its peak during the Song and Yuan periods, when Muslim traders gained themselves relatively high social status in China. They were based in the foreign settlements of Guangzhou, Quanzhou, Mingzhou, Hangzhou and other designated places, but some of them eventually settled down and formed the basis of Muslim communities during the Ming and Qing periods. This statue might also portray Jesus Christ, evoking his image wearing red and blue clothes with arms widely opened. It is possible to speculate that the model of this figurine was derived from printed sources brought by Christian missionaries or European traders.

Libby Chan and Phoebe Tong

戴藍頭巾的紅髮洋人像身穿著長袍配以黃色涼鞋，可能是描繪來自中東的阿拉伯商人。此像於十九世紀景德鎮製胎、瑤瑯粉彩於廣州製作。人像身上的絲綢讓人聯想起當時廣州一帶流行的織物。自漢代以來，中西的貿易與文化交流因阿拉伯商人在跨歐亞貿易網絡中扮演中介角色而逐漸頻繁。隨著伊斯蘭帝國和中國唐朝的領土擴張，兩國的貿易交流越趨緊密。宋元時期的海上貿易更達到了頂峰，當時的穆斯林商人在中國獲得較高的社會地位。他們多聚居廣州、泉州、明州（今寧波）和杭州等地，自立蕃坊，當中部分商人更留居中國，成為明清時期穆斯林社區的先民。另一可能是，此像身穿紅藍色衣服，雙手張開可能是耶穌造像，可推測是透過西方來華的傳教士或商人帶來的宗教版畫而啟發製作。

陳麗碧，唐禮兒



Cat.no. 19

Astrolabe

星盤

Iran or India, 18th century

Brass with engraved decoration

Height 24.8cm, Diameter 16.1cm, Depth 2cm

Hong Kong Maritime Museum, Gift of Mr. Anthony J. Hardy
(2006.0141.0002)

Publication: Davies 2009



伊朗或印度，十八世紀

銅和雕刻裝飾

高 24.8 公分，直徑 16.1 公分，深度 2 公分

香港海事博物館藏，何安達贈（2006.0141.0002）

出版：Davies 2009

The astrolabe is an instrument which finds time and direction by observing celestial objects, based on stereographic projection, and has sophisticated structures including rule, rete, plates and mater. Arabic characters are inscribed on the dynamic radius on the mater and the outer layer is decorated with plaited-like pattern. Limb and throne also form parts of the mater. The top web-like plate is the rete showing fixed stars and ecliptic. Meanwhile, ten different plates show the sky from various latitudes. The back of the astrolabe is filled with engravings of Arabic characters, twelve patterns of animals, plants and unknown gods or human figures, looking very similar to the astrological signs in western astrology. There is no alidade for this astrolabe. The first astrolabe is thought to be made in ancient Greece, but it was cultivated in the Islamic world and later introduced to Europe. It was commonly used by astronomers and navigators in the past. Mariner used astrolabes to locate the ship's latitude by observing the sun and stars. It is also an important portable tool for Muslims. When they perform the obligatory prayers, *Salat*, five times each day, astrolabes help to locate and calculate the correct azimuth of the *Qibla*, the direction of Kaaba in Mecca.

Phoebe Tong

星盤是利用星體位置的立體投影而觀測時間的工具。這個刻紋星盤由尺、網環、座標網及銅盤組成。在主體銅盤的正面刻有以環形展示的阿拉伯文，最外環則以辮狀圖案裝飾。星盤最上層呈網絡狀星圖，顯示固定的星體和黃道；底下是十塊不同的地平座標網。星盤的背面刻有阿拉伯文字、十二組動植物和神或人像的圖案，與西方星座非常相似。然而，這個星盤並沒有照準儀。世上首個星盤很可能於約公元前三世紀的古希臘製造，經伊斯蘭世界改良後再傳至歐洲，是古代天文學家和航海家的重要天文儀器。水手在海上通過觀察太陽和星體，利用星盤定位船所在的緯度。此外，它也是穆斯林教徒的重要工具，觀測時間並能定位面向聖城麥加的方向，以便他們進行每天於五個不同時段的禱告。

唐禮兒

Cat.no. 110

Dagger and Sheath

匕首和鞘

Iran, 19th century

Curved double edged blade, carved ivory hilt and stone-incrusted sheath

Length 36cm (dagger), Length 28cm (sheath)

Victoria and Albert Museum, London (573&A-1876)

Publication: unpublished

伊朗，十九世紀

象牙雕刻和石頭鑲嵌

長 36 公分（匕首），長 28 公分（鞘）

英國國立維多利亞與艾伯特博物館藏（573 & A-1876）

出版：未出版

This sheath of the dagger (*khanjar*) is another unique example which testifies to the diversity of Persian arts and crafts under the Qajar dynasty. It is delicately embellished with turquoise, yet another important blue coloured mineral, together with lapis lazuli. From the category of arms and armour, this example is a great asset to stress the versatile use of blue in Persian material culture throughout the times and in the variety of the media of the arts. Such magnificent armouries are often depicted in the portraiture of Qajar kings and nobles, such as Fath 'Ali Shah (r. 1797-1834; see Diba 1998, nos. 34-42).

Yuka Kadoi



門井由佳

Ceramic

1) Classic Persian pottery

Throughout the centuries Persian potters responded to socio-economical changes, adopted newly introduced forms and technologies and incorporated them into their own style. While the history of pottery-making in the Persian world can be traced back to the Neolithic period, some key innovations occurred during medieval times: one was the invention of an artificial ceramic body known as stone-paste or fritware around the eleventh century. This enabled Persian potters to imitate Chinese porcelain more successfully than before. Another was the production of *mina'i*, enamel painting decoration on a white ground. Thanks to this technique, Persian potters were able to explore a variety of decorative themes, especially figural motifs. The Persian imitation of imported Chinese blue-and-white porcelain began as early as the late fourteenth century, yet it took some centuries before it reached a satisfactory stage.

陶瓷

1) 經典波斯陶器

波斯陶器工藝將外來的新興技術與本土的藝術風格相結合，體現了其幾個世紀以來社會經濟的發展與變化。波斯製陶史可以追溯到新石器時代，數個關鍵的革新發生於中世紀時期，其中之一為十一世紀玻璃砂器的發明。這個發明促使波斯陶瓷得以成功仿效中國瓷器。另一個事例是在白色釉面上繪畫的「米奈」（波斯的一種琺瑯瓷器），這種工藝使波斯陶匠能夠得心應手地創作出多種多樣的裝飾主題，尤其是人物圖案。波斯於十四世紀後期開始仿製進口的中國青花瓷，但花了幾個世紀才完全掌握到中國的瓷器工藝。

Cat.no. C1
Bowl
碗

Iran, 12th-13th century
Fritware with moulded decoration under blue glaze
Height 14cm, Diameter 18.2cm
Ashmolean Museum, University of Oxford, Purchased, 1934 (EAX.1206)
Publication: Allan 1991, no. 7

伊朗，十二至十三世紀
玻璃砂器，藍釉彩繪
高 14 公分，直徑 18.2 公分
牛津大學阿什莫林博物館藏，於 1934 年購入（EAX.1206）
出版：Allan 1991, no. 7

This bowl stands out for its deep blue glaze and its octagonal shape. The eight sides of this bowl are moulded and decorated with pairs of figures, either sphinxes or horsemen. Both themes are of symbolic significance in Persian iconography: the sphinx is considered to signify good-luck, while the horseman represents kingship. The overall shape of this ceramic bowl appears to have been derived from its metal prototypes (see Melikian-Chirvani 1982, no. 87).

這個深藍色的釉碗和其八角形的外觀相當突出。碗的八面分別裝飾著獅身人面或騎士的圖像。這兩個主題都是波斯具象徵意義的主題：獅身人面像被認為是好運，而騎士則代表王權。這個陶瓷碗的整體形狀似乎由金屬製品的模型衍生而來（參見 Melikian-Chirvani 1982, no. 87）。

門井由佳

Yuka Kadoi



Cat.no. C2

Jug 執壺

Iran, 13th century

Fritware with underglaze decoration

Height 13.8cm, Diameter 11.4cm

Shangri La Museum of Islamic Art, Culture & Design

Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.311)

Publication: unpublished



伊朗，十三世紀

玻璃砂器，釉下彩繪

高 13.8 公分，直徑 11.4 公分

香格里拉伊斯蘭藝術、文化與設計博物館

美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.311）

出版：未出版

This small, pear-shaped jug or tankard has a distinctive form almost certainly copied from contemporary metalwork. The softly sloping, globular body is framed by a high, unglazed foot and a cylindrical neck, with a slim, angular handle attached below the rim and on the upper body. Although the interior is simply glazed white, the exterior is ornamented with a decoration of vertical blue and white stripes. Some discolouration of the white colour has occurred over the centuries, although in strong, clear light a vivid, bright white is more discernible. The technical innovations and experimentation which resulted in the introduction of stonepaste (or frit) into the Islamic world, particularly into Iran and Syria in the twelfth century and later, revolutionised the production of pottery. These innovations allowed artisans to create finer-walled, more delicate vessels and tiles – as well as to create more ambitious ornamentation. As potters experimented and refined their materials and techniques, a great variety of delightful and sophisticated wares emerged. Among them were sculptural vessels in animal and architectural forms, the brilliant metallic sheens of lustreware, and the multicolour designs of *mina'i* (enamel) ceramics. Many vessels copied into more affordable pottery the forms known from costlier metalwork. For comparable examples in terms of period and surface decoration, see Lane 1947, pp. 45-6, plate 90A.

Leslee Katrina Michelsen

這種梨形的小執壺或酒杯與當時的金屬製品擁有近乎相同的形狀。壺由微圓的瓶身、無釉的足和一個圓柱形的頸部構成，壺上半部分的邊沿附有一個細長手柄。壺內是白色素釉，外部裝飾有垂直藍白色條紋。經過數世紀的洗禮，有部分白色開始出現變色，但在強光下仍能看到明亮的白色。十二世紀及其後的伊朗和敘利亞所進行的技術革新和試驗，徹底改變了陶器製造模式。這些創新技術使工匠製作出更加精緻的器皿和瓷磚，並創造出工藝更複雜的裝飾物。大量優質的陶瓷器物隨著陶匠對材料和工藝不斷進行實驗和改進下應運而出，其中包括動物或建築物形成的器皿、表面光澤的陶瓷器以及彩色的米奈瓷器。許多價格相對便宜的陶瓷器形制參考了昂貴的金屬製品的形式，與此同期的類似例子，可參考 Lane 1947, pp. 45-6, plate 90A.

麥斯藝

Cat.no. C3

Bowl 碗

Iran, 12th-13th century

Fritware with overglaze and gilded decoration

Diameter 20.5cm

Shangri La Museum of Islamic Art, Culture & Design

Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.331)

Publication: unpublished

Mina'i (enamel) ware ceramics – also known as *haft-rang* (seven-coloured) – were produced during a relatively narrow window of time in medieval Iran, from roughly 1170 to shortly after the Mongol invasions in the 1220s. Our current state of knowledge seemingly restricts their production to a sole city: Kashan. These splendid and attractive artworks resonated with early collectors of Islamic art, who admired their vibrant colours and narrative scenes. The present bowl was displayed in at least four museum exhibitions in the early twentieth century, before being acquired by Doris Duke in 1937. This round vessel, with an everted rim and short foot, features a central roundel with an elaborately dressed falconer (the loosely sketched bird in his right hand is now, sadly, missing its head) astride a blue mount. The rider's vivid, patterned caftan – complete with *tiraz* bands at the upper arms – and the intricate saddlecloth suggest the luxurious textiles available to the courtly class. Along the cavetto, sphinxes process counter-clockwise, interspersed with arabesques. These apotropaic creatures – two with sleek blue bodies, and the other pair with stately blue wings – parade underneath a *Kufic* band repeating a stylised version of the word 'Allah' picked out in white against a blue background. The exterior rim of the bowl features an inscription of loose, *na'kb*-style Persian script.

Leslee Katrina Michelsen

從大約 1170 年到 1220 年蒙古人入侵後不久的中世紀伊朗，在短時間內生產了米奈陶瓷，米奈亦被稱為多彩伊卡（*haft-rang*），目前推測此器皿的唯一生產地點在卡尚。早期伊斯蘭藝術的收藏家們被這些擁有鮮艷色彩和迷人風貌的瓷器所深深吸引。此碗於二十世紀初在至少四間博物館展出，之後被多莉絲·杜克於 1937 年收購。這件短腳圓碗有著微翻的外緣，碗中央繪有一位騎在藍色馬背上，穿著考究的獵鷹者（他的右手上有一隻鳥，可惜鳥頭已不見）。此人物上臂的阿拉伯飾紋圖案長衫以及製作精良的鞍褥均表明豪華的紡織品供給上層階級人士使用。圍繞在碗邊一圈的是向逆時針方向行走的獅身人面圖案，其中一對是毛色光亮的藍色神獸，另一對有華麗的藍色羽翼，神獸間飾有蔓藤花紋。碗緣以庫法體以白色釉膳抄「真主阿拉」。

麥斯藝



伊朗，十二至十三世紀

玻璃砂器，釉上彩繪和鍍金裝飾

直徑 20.5 公分

香格里拉伊斯蘭藝術、文化與設計博物館

美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.331）

出版：未出版

Cat.no. C4
Bowl
碗

Iran, 14th century
Fritware with underglaze decoration
Height 11.3cm, Diameter 21.7cm
Ashmolean Museum, University of Oxford, Gift of Gerald Reitlinger, 1978 (EA1978.163)
Publication: unpublished

The Mongol invasion in the thirteenth century marked a new phase in the development of ceramic arts across wide swathes of Asia. Despite the devastation of major industrial centres, including the kilns of Kashan, the establishment of the Mongol dynasty of Iran, called the Ilkhanids, brought political stability back in the region. The resumption of ceramic production not only revived the tradition of underglaze painting but also introduced new design concepts. Compared with twelfth- and thirteenth-century Persian ceramics, the shape of Mongol wares is in general thicker, their colour richer and their ornamentation denser than before. Theses stylistic changes are all visible in this bowl. Its interior design is dominated by a radial pattern in the centre against foliate decoration on the background. Painted in different tones of blue, it is somewhat subdued, owing to the additional use of black.

Yuka Kadai



伊朗，十四世紀
玻璃砂器，釉下彩繪
高 11.3 公分，直徑 21.7 公分
牛津大學阿什莫林博物館藏，由 Gerald Reitlinger 於 1978 年贈（EA1978.163）
出版：未出版

十三世紀蒙古入侵伊朗標誌著亞洲陶瓷藝術發展進入了新的階段，雖然包括卡尚窯在內的主要工業中心因此遭到了破壞，但在伊兒汗國（蒙古人在伊朗建立的帝國）統治下，該地區的政局趨向穩定。陶瓷恢復生產不僅使釉下繪畫的傳統獲得復興，而且引入了新的設計理念。與十二世紀和十三世紀的波斯陶瓷相比，蒙古陶瓷一般較厚且顏色較豐富，裝飾比以前更為密集多樣。上述的風格變化在此碗清晰可見。碗內主要以放射狀圖案從中央擴散，以葉紋作背景。圖案主要是用不同藍色調繪製，可能是因為添加了黑色，所以令到整體的顏色看起來比較柔合得體。

門井由佳

Cat.no. C5
Bowl
碗

Iran, 15th century
Fritware with underglaze decoration
Height 8.2cm, Diameter 17.5cm
Ashmolean Museum, University of Oxford, Presented by Sir Alan Barlow, 1956 (EA1956.114)
Publication: Allan 1991, no. 29; Golombek, Mason and Bailey 1996, pl. 28

This bowl exemplifies the transitional style of Persian blue-and-white pottery during the fifteenth century when the Persian potter actively copied Chinese models. The phoenix in the central decorative panel is Chinese in appearance in terms of its long tail and flight feathers. But the whole image, together with the cloud-like floating pattern, is configured to form an abstract design. The rock-and-wave border and a group of chrysanthemum sprays are also more geometric in concept than naturalistic, in comparison with those used in an early sixteenth-century example (e.g. cat.no. C6).

Yuka Kadai



伊朗，十五世紀
玻璃砂器，釉下彩繪
高 8.2 公分，直徑 17.5 公分
牛津大學阿什莫林博物館藏，由艾倫巴羅爵士於 1956 年贈（EA1956.114）
出版：Allan 1991, no. 29; Golombek, Mason and Bailey 1996, pl. 28

這個碗例證了十五世紀時波斯工匠將傳統波斯瓷器與中國青花瓷風格相融合。碗中央繪飾了的鳳凰，其尾和翼都具有中國特色。鳳凰圖像和雲紋構成的過渡風格抽象的設計。碗的邊沿是一組幾何形的菊花圖案，與十六世紀早期較自然的例子不同（例如 cat.no. C6）。

門井由佳

Ceramic

2) Persia, China and beyond – Safavid revolution

The lack of *kaolin* – a soft white clay which is an essential ingredient in the manufacture of porcelain – hampered the refinement of Persian potteries for a long time. However, it was during the sixteenth and seventeenth centuries that Safavid potters transformed their works from mere imitations to true innovations. By exploring different decorative elements and shapes, some of the Safavid blue-and-white wares became serious competitors to Chinese porcelain products.

陶瓷

2) 波斯、中國及其他國家－薩法維的革命

由於缺乏高嶺土（白色陶土，製造瓷器的重要原料），長期以來阻礙了波斯精品陶器的發展。然而在十六世紀和十七世紀，薩法維王朝的工匠改變了瓷器製造模式，設計由模仿變得具創意。通過嘗試及探索不同的裝飾圖案和形制後，薩法維王朝的瓷器成為中國青花瓷的重要競爭者。

Cat.no. C6
Dish
盤

Iran, 16th century
Fritware with underglaze decoration
Height 8.5cm, Diameter 42.7cm
Ashmolean Museum, University of Oxford, Gift of Gerald Reitlinger, 1978 (EA1978.1484)
Publication: Allan 1991, no. 31; Golombek, Mason and Bailey 1996, pl. 67; Golombek, Mason, Proctor and Reilly 2014, fig. 2.9

This dish is one of the key examples in the early modern history of Persian blue-and-white pottery. Its petrofabrical similarity with that of Iznik wares suggests the existence of technological interaction between the Safavid and Ottoman workshops during the early sixteenth century. When Tabriz, then the capital of the Turcoman dynasty, was captured by Sultan Selim I (r. 1512–20) in 1514, many master craftsmen were brought back as war booty. The Persian model provided by emigrating potters and their products must have been instrumental in the development of the Ottoman ceramic industry. Chinese-inspired themes found in this dish include the rock-and-wave border and a group of chrysanthemum sprays, but the potter introduces a much stronger geometric flavour to the design of the central floral panel. This dish does not have the potter’s mark on the base.

Yuka Kadoi



Cat.no. C7

Dish
盤

Iran, 16th-17th century

Fritware with underglaze decoration

Diameter 26.2cm

Victoria and Albert Museum, London (1107–1876)

Publication: Crowe 2002, no. 137

This dish, with two confronting winged dragons in the central medallion and four winged ones along the rim, is a typical example of the Safavid versions of blue-and-white ceramics that were heavily inspired by imported Chinese models. The back of the dish is decorated with eight panels, each containing a circle surrounded by four dots, as well as a band of leaves, rocks and stylised flying insects. The mark found in the centre of the back is one of the variations of pseudo-Chinese characters that were explored by Safavid potters.

Yuka Kadoi

伊朗，十六至十七世紀

玻璃砂器，釉下彩繪

直徑 26.2 公分

英國國立維多利亞與艾伯特博物館藏（1107–1876）

出版：Crowe 2002, no. 137

此盤中央有一對飛龍圖案，另有四隻飛龍沿著盤的邊沿作飛翔狀，這款是典型薩法維中國青花瓷所啟發的例子。盤的背面繪製著八塊方格，每塊格上都有四個圓點標記。盤背面還裝飾有樹葉、石塊和形象化的昆蟲等。盤底有薩法維陶匠以偽漢字落款。

門井由佳

Cat.no. C8

Dish
盤

Iran, 17th century

Fritware with underglaze decoration

Diameter 25cm

Private collection

Publication: unpublished

Like other Safavid blue-and-white examples, many features found on this dish are derived from contemporary Chinese prototypes. The central design shows waterfowls, some flying and others resting, surrounded by oversized plants and flowers. The potter's mark found on the back belongs to the Kirman 'boutique' group, characterised by its distinctive square seal with grid patterns and asterisk-like symbols. Examples similar to this dish have been attributed to Kirman in south-east Iran (e.g. EA1978.2167 in the Ashmolean Museum, University of Oxford; see Golombek, Mason, Proctor and Reilly 2014, fig. 6.1) and datable to the mid-seventeenth century.

Yuka Kadoi

伊朗，十七世紀

玻璃砂器，釉下彩繪

直徑 25 公分

私人收藏

出版：未出版

與其他薩法維的青花瓷例子相似，此盤眾多特徵都來源於中國的模型。盤中央繪有被大片植物和花卉包圍的水鳥，有的在飛行而有些在休憩。盤背面的標記有是克爾曼精品的獨特符號，其符號呈方形，配以網格圖案和星形圖案結合而成。與此盤類似的例子均傳來源於伊朗東南部的克爾曼，（例牛津大學阿什莫林博物館 EA1978.2167；參見 Golombek, Mason, Proctor and Reilly 2014, fig. 6.1）。

門井由佳

Cat.no. C9
Bowl
碗

Iran, 17th century
Fritware with pierced and painted decoration
Height 4.6cm, Diameter 13cm
Ashmolean Museum, University of Oxford, Gift of Gerald Reitlinger, 1978 (EA1978.1768)
Publication: unpublished

This bowl is a distinctive type of white pottery called ‘Gombroon’, the English name for the port of Bandar ‘Abbas in southern Iran. The fine hard body is almost equivalent to the smooth surface of porcelain, although this bowl is not made of *kaolin*. The interior is decorated with a simple floral pattern on white ground, painted in black and blue under a transparent glaze, but it is further ornamented with pierced patterns as the potter’s attempt to emulate the translucency of Chinese porcelain.

Yuka Kadoi

伊朗，十七世紀
玻璃砂器，鏤空和彩繪裝飾
高 4.6 公分，直徑 13.0 公分
牛津大學阿什莫林博物館藏，由 Gerald Reitlinger 於 1978 年贈（EA1978.1768）
出版：未出版

這個獨特的白色陶碗稱為「Gombroon」（產於波斯的一種白色半透明的陶瓷），是伊朗南部城市阿巴斯法港口的英文名稱。雖然這個碗不是由高嶺土所製成，但是細緻且堅硬的瓷體與利用高嶺土製作出來瓷器的光滑釉面相媲美。波斯工匠效仿了中國青花瓷瑩潤透明的鏤空工藝，碗內繪製有一組簡單的黑藍色花卉圖案。

門井由佳



Cat.no. C10
Jar
罐

Iran, 17th century
Fritware with underglaze decoration
Height 19.7cm, Diameter 16cm
Victoria and Albert Museum, London (2451–1876)
Publication: Crowe 2002, no. 97

Like many other examples of Safavid blue-and-white wares, Persian jars of the sixteenth-seventeenth date maintain utilitarian shapes with well-proportioned shoulders and bodies, as well as with wide bases enough to stand steadily. Some of the surviving jars currently have metal lids on their rolled rims, although they appear to have been added later in order to replace broken necks. Safavid jars explore a wide range of design themes, ranging from humans and animals to landscapes. Highlighted by a shiny glaze, the main body of this jar is, for instance, decorated with a scroll band on the neck, a cloud band on the shoulder, a bird-and tree landscape theme and the lotus panels on the bottom, all of which inspired by China. The base of this jar contains the potter’s mark under the inspiration of the Chinese-style squared seal.

Yuka Kadoi



伊朗，十七世紀
玻璃砂器，釉下彩繪
高 19.7 公分，直徑 16 公分
英國國立維多利亞與艾伯特博物館藏（2451–1876）
出版物：Crowe 2002, no. 97

與其他薩法維的青花瓷器例子相似，十六至十七世紀出產的波斯瓷罐均是有豐肩、圓腹和夠寬的底足以維持罐身的平穩，比例既協調且保留了實用性。一些倖存瓷罐的罐頸以鑲金屬代替已損壞的罐頸。薩法維青花瓷器的主題從人類、動物到風景等，設計十分廣泛。這個瓷罐的主體在中國青花瓷的啟發下以釉色明麗為亮點，罐頸繪以捲軸，肩飾有雲帶，罐身是花鳥山水主題以及足部配有蓮花圖案，罐底更是有中國風格的正方形落款。

門井由佳

Cat.no. C11

Flask**長頸膽瓶**

Iran, 17th century

Fritware with underglaze decoration

Height 31cm, Width 20cm

Ashmolean Museum, University of Oxford, Gift of Gerald Reitlinger, 1978 (EA1978.1696)

Publication: unpublished

伊朗，十七世紀

玻璃砂器，釉下彩繪

高 31 公分，寬 20 公分

牛津大學阿什莫林博物館藏，由 Gerald Reitlinger 於 1978 年贈（EA1978.1696）

出版：未出版

This flask is characterised by its pear-shaped body with flattened sides and its slender neck. The decoration consists of a kneeling gunman and a bird in flight among clouds and leaves, and each subject is rendered in reverse on a blue ground and outlined in black. Many versions of this type of flask are known to survive, with slight variations in detail. Closely related to the Ashmolean piece is a bottle now in the collection of the Royal Ontario Museum in Toronto (ROM.88; Golombek, Mason, Proctor and Reilly 2014, cat.no. 21).

此長頸膽瓶的特點是其梨形且扁平的瓶身和細長的瓶頸。其裝飾包括一個跪著的槍手和一隻飛行在雲層與樹葉間的鳥。其圖案在藍色背景上，以黑色勾出輪廓。現存不少相似設計的長頸膽瓶，與本例相似的長頸膽瓶現藏於多倫多皇家安大略博物館（ROM.88; Golombek, Mason, Proctor and Reilly 2014, cat.no. 21）。

門井由佳

Yuka Kadoi

Cat.no. C12

Vase**花瓶**

Iran, 17th century

Fritware with underglaze decoration

Height 27.5cm, Diameter 19cm

Ashmolean Museum, University of Oxford, Gift of Gerald Reitlinger, 1978 (EA1978.1707)

Publication: unpublished

伊朗，十七世紀

玻璃砂器，釉下彩繪

高 27.5 公分，直徑 19 公分

牛津大學阿什莫林博物館藏，由 Gerald Reitlinger 於 1978 年贈（EA1978.1707）

出版：未出版

The shape of the multi-neck vase has a long tradition in Persian ceramics. With a tall flaring neck and a baluster form, the vase was designed to display cut flowers. The Persian model seems to have inspired the production of similar multi-neck vases in Europe around the middle of the seventeenth century, particularly at Delft where the vase of this type became known as a 'tulip vase'. In contrast with the eye-catching shape, the overall design scheme is based on conventional Safavid blue-and-white decorative idioms, such as figures, birds and trees. For other variations, see Crowe 2002, nos. 106, 108-110, 264-266 and 384-389.

多頸花瓶在波斯陶瓷有著悠久的傳統。此瓶有一個向外伸展的喇叭形長瓶頸和一個花瓶式的瓶身。此瓶是為展示插花而設的。這個波斯花瓶模型似乎啟發了十七世紀中葉歐洲的多頸花瓶生產，特別在台夫特，這種花瓶被稱為「鬱金香花瓶」。花瓶矚目獨特的造型與繪製主題形成對比，其整體設計是基於薩法維的青花傳統裝飾主題如人物、鳥和樹木。其他形態的花瓶可參見 Crowe 2002, nos. 106, 108-110, 264-266 and 384-389。

門井由佳

Yuka Kadoi

Cat.no. C13
Pen Case
帶蓋筆盒

China, c. 1500 (case)
Porcelain with underglaze decoration (case)
Iran, c. 1600 (lid)
Fritware with underglaze decoration (lid)
Height 7cm, Width 7.7cm, Length 28cm
The David Collection, Copenhagen (7/1991)
Publication: Copenhagen 1996, no. 298

筆盒：中國，約十六世紀
瓷，釉下彩繪
蓋：伊朗，約十七世紀
玻璃砂器，釉下彩繪
高 7 公分，寬 7.7 公分，長 28 公分
哥本哈根大衛收藏博物館藏（7/1991）
出版：Copenhagen 1996, no. 298

This pen case is a unique example of the artistic hybridity between East Asia and the Middle East. The overall shape is of Middle Eastern origin, modelled on metal prototypes (*qalamdan*; e.g. 11/1982 in the David Collection, Copenhagen; von Folsach 2001, no. 484) suitable for a pen, a traditional writing instrument in the region. This type of pen case had remained alien to the East Asian culture of brush writing until the early fifteenth century when it was copied in China as a product of blue-and-white porcelain intended either for local Muslim communities or for the Middle Eastern market. The base of this pen box was thus worked in the style of the day. However, the lid is neither porcelain nor originated in China: it was replaced with a fritware lid made in Iran in the style of the sixteenth century, presumably due to damage or loss en route to West Asia. The *qalamdan* continued to offer inspiration to Chinese craftsmen who later produced the *famille-rose* enamel version of the pen case for export (e.g. cat.no. E2).

Yuka Kadai

門井由佳



Ceramic

3) Global impact of Chinese pottery

One of the most important technological advancements in the history of ceramic production was the invention of underglaze painting. Painting directly on the clay and sealing with a fired glaze facilitated the production of permanently decorated ceramics by using strong mineral pigments, such as iron and cobalt. Although this technique was introduced in China in earlier times, it was during the Tang dynasty that cobalt was used as an underglaze pigment on porcelain wares. After a lapse of some time, the production of blue-and-white porcelain (*qinghua*) became systematised during the Yuan dynasty, and Jingdezhen established its name as a global ceramic centre. The network of Muslim merchants across the Indian Ocean served to expand the trade route between China and the Middle East via South Asia and Southeast Asia. The Chinese ceramic collections of the Topkapı Saray in Turkey and the Ardabil Shrine in Iran are crucial for the study of not only Chinese porcelains of the Yuan and Ming dynasties, but also Southeast Asian copies of Chinese ceramics as competitive substitutes.

陶瓷

3) 中國陶器的全球性影響

陶瓷生產史上最重要的技術進步之一就是釉下彩的發明。其工藝讓工匠能直接在粘土上繪畫並用釉燒製密封，濃厚的礦物顏料如鐵和鈷令陶瓷的裝飾經久不衰。這種技術早已引進中國，但瓷器上使用鈷作釉下顏料始於唐朝。經過一段時間的發展，元朝青花瓷的生產模式逐漸形成規模而景德鎮更成為了全球陶瓷中心。穆斯林商人在印度洋的貿易網絡從中國經過南亞和東南亞直通中東。土耳其的托普卡匹皇宮（現為博物館）和伊朗阿德比爾神廟內的中國陶瓷收藏品包括了元明的中國青花瓷，亦包括東南亞效仿中國技術生產出的瓷器。這些陶瓷收藏是很重要的學習研究對象。

Cat.no. C14

Dish
盤

China, early 15th century (Yongle reign, 1403–24)
Porcelain with underglaze decoration
Diameter 40cm
Collection of Asian Civilisations Museum, National Heritage Board, Gift of Mr Saiman Ernawan (1999-00447)
Publication: unpublished

This dish is painted at the centre with a composite floral scroll that includes camellia and peony blossoms. The sense of movement evoked by the scrolling flowers and leaves in the centre and cavetto of the dish is mirrored by the band of undulating waves on the rim. The underglaze-blue patterns rendered on Chinese porcelains from the early fifteenth century tend to feature deep bluish-black spots, a characteristic evident on this dish. This was likely due to the high iron content of the imported cobalt pigment, which resulted in these darkened areas (an effect also known as ‘heaped and piled’) after firing. Large dishes such as this were primarily made for export to the Middle East, India and Southeast Asia. Large vessels were better suited to the eating customs of the people living in these areas, who dined communally and ate with their hands.

Kan Shuyi



中國，十五世紀初（永樂年間，1403–1424 年）
瓷，釉下彩繪
直徑 40 公分
新加坡亞洲文明博物館藏，由 Saiman Ernawan 贈（1999-00447）
出版：未出版

簡舒怡

Cat.no. C15

Dish
盤

China, 15th century
Porcelain with underglaze decoration
Height 7cm, Diameter 40cm
Hong Kong Museum of Art, Leisure and Cultural Services Department (C1976.0050)
Publication: unpublished

This dish is another fine example of the technical development achieved by Chinese potters during the early Ming dynasty. Attributed to the time of the Yongle reign, this classic type of early Ming blue-and-white porcelain is characterised by inky cobalt blue, which fired to a dark, deep blue in parts and pale blue in others. This subtle colour contrast serves to enhance the intensity of tones over the finely-potted white body of the porcelain clay. The interior design of the Hong Kong dish differs in several details from the Singapore dish: the central peony pattern is surrounded by two floral bands, and the outer band on the rim is decorated with sparsely arranged sets of flower sprays, rather than the wave pattern. Having been mainly intended for the Middle Eastern market, it is not surprising that this type of dish found its way to the Ardabil Shrine and the Topkapı Saray (see Pope 1956, pl. 32; Krah1 and Ayers 1986, pls. 597-598).

Yuka Kadoi



中國，十五世紀
瓷，釉下彩繪
高 7 公分，直徑 40 公分
康樂及文化事務署香港藝術館（C1976.0050）
出版：未出版

門井由佳



Cat.no. C16

Dish
盤

Turkey, mid-15th century
Stonepaste with underglaze decoration
Height 9cm, Diameter 38cm
Collection of Asian Civilisations Museum, National Heritage Board
(2015-00063)
Publication: unpublished

This dish is an early Islamic response to Chinese porcelain. Both the design and form are the result of cultural exchanges between China and the Islamic world during the Yuan and Ming dynasties. The scalloped border decorated with wave patterns on the edge of the rim is seen on Chinese porcelain from around the same time. Local Turkish elements, such as the cypress trees and artichokes are popular designs in Ottoman art. These are echoed in contemporaneous manuscripts and tiles. The courts of Safavid Iran, Mughal India, and Ottoman Turkey were eager consumers of Chinese porcelain, attracted by the intricate patterns and durable glazes. Many remain in the collections of Topkapı Palace in Istanbul and the Ardabil Shrine in Iran. Chinese porcelain designs had a huge influence on Turkish potters, particularly at Iznik and other ceramic production sites such as Edirne and Bursa. Equally important, the ceramicists of Turkey and Iran attempted to create their own objects blending native motifs with Chinese patterns. The Ottoman potters at Iznik and elsewhere were especially successful with this integration. There are very few published examples comparable with this dish, such as cat.no. C6. Although it has been attributed to Iran, some scholars have also suggested, like the Singapore dish, Turkish connections. Both may be early examples of experiments at synthesising Ottoman, Chinese and Persian styles.

Clement Onn



土耳其，十五世紀中葉
石膏，釉下彩繪
高 9 公分，直徑 38 公分
新加坡亞洲文明博物館藏（2015-00063）
出版：未出版

這個盤的設計和形制反映出伊斯蘭世界於元明時期與中國瓷器文化交流的結果。同一時期的中國瓷器邊緣上亦有這種葵口裝飾。柏樹和朝鮮薊這些土耳其設計元素流行於奧斯曼藝術，與同時期的手稿和磚瓦相呼應。伊朗薩法維、印度莫兀兒和土耳其奧斯曼的宮廷都熱衷於中國瓷器，他們被精巧的圖案和耐用的釉料所吸引。許多中國瓷器都被伊斯坦布爾的托普卡珀宮和伊朗的阿德比爾神廟所收藏。中國瓷器對土耳其的陶瓷設計有著巨大的影響，特別是在伊茲尼克和其他陶瓷生產地如埃迪爾內和布爾薩。同樣重要的是，土耳其和伊朗的陶瓷工試圖創造出融合中國與本土圖案的工藝品，其中伊茲尼克的奧斯曼陶匠在此藝術融合方面尤其成功。能與這盤相媲美的實例不多，如 cat.no. C6。此盤傳為製於伊朗，然而，如新加坡盤，有學者指出其土耳其關聯。兩者均為奧斯曼，中國和波斯藝術相融合的早期例子。

溫俊玉

Cat.no. C17

Dish
盤

Vietnam, 14th-16th century
Stoneware with underglaze decoration
Height 7cm, Diameter 36cm
Ashmolean Museum, University of Oxford, Purchased, 1969 (EA1969.27)
Publication: unpublished

During the fourteenth and sixteenth centuries, blue-and-white wares were widely produced in modern-day Vietnam for the Southeast Asian and Middle East markets as substitutes of Chinese porcelains. Vietnamese potters fancifully copied the Chinese models in terms of shape and design but were more economical by firing their products at a lower temperature than porcelains. An example similar to the Ashmolean dish with the large chrysanthemum spray motif in the centre entered the collection of the Ardabil Shrine (see Pope 1956, pl. 57). This type of ceramics is known as Annam ware, the Vietnamese form of the Chinese name Annan (meaning ‘the Pacified South’), the southernmost territory of China during the Tang dynasty.

Yuka Kadoi



越南，十四至十六世紀
石器，釉下彩繪
高 7 公分，直徑 36 公分
牛津大學阿什莫林博物館藏，於 1969 年購入（EA1969.27）
出版：未出版

在十四世紀至十六世紀期間，今越南地區為東南亞和中東市場大量生產仿中國的青花瓷。越南陶匠在形狀和設計方面複製中國樣式但為節省成本以較低的溫度燒製。與此例相似飾有菊花圖案的盤被納入阿德比爾神廟收藏系列（見 Pope 1956, pl. 57）。這種陶瓷被稱為安南陶瓷（Annam ware），因越南曾名為「安南」，意指中國唐代最南端的領土。

門井由佳

Cat.no. C18
Bottle
玉壺春瓶

Syria, early 15th century
Fritware with underglaze decoration
Height 28cm
The David Collection, Copenhagen (29/1988)
Publication: Copenhagen 1996, no. 297; Blair and Bloom 2006, no. 89

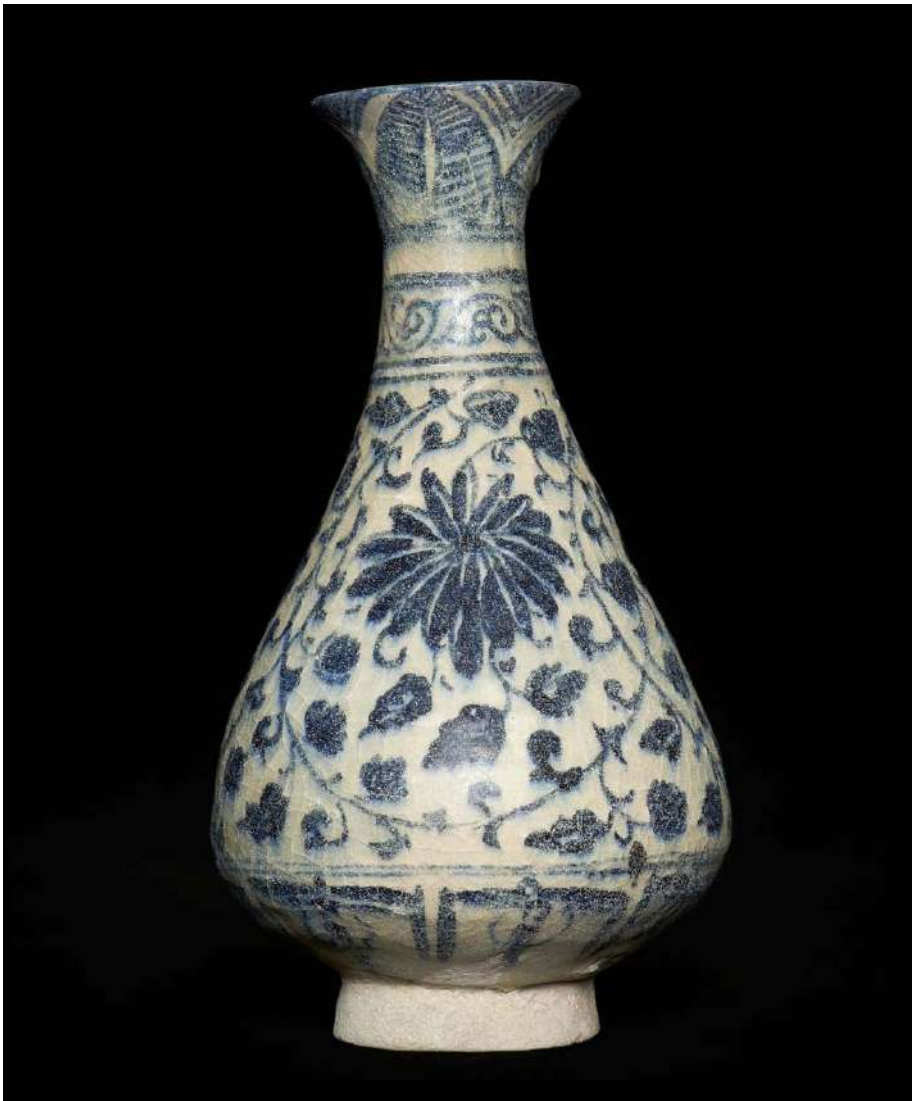
敘利亞，十五世紀早期
玻璃砂器，釉下彩繪
高 28 公分
哥本哈根大衛收藏博物館藏（29/1988）
出版：哥本哈根 1996, no. 297; Blair and Bloom 2006, no. 89

While Persian copies of blue-and-white pottery are widely known, the impact of Chinese export wares can also be traceable in the ceramic tradition of the Arab world. Syrian potters were equally receptive to Chinese porcelain products as early as the fifteenth century, as exemplified in this pear-shaped bottle with flared lip and high foot. The Copenhagen bottle not only faithfully copies the chrysanthemum motif and the lotus petal design but also directly adopts the ceramic form called *yuhuchun* (see Harrison-Hall 2001, no. 1:28).

雖然波斯青花瓷廣泛流傳，但在阿拉伯的傳統陶瓷上可見中國出口青花瓷的深刻影響。此例為十五世紀早期敘利亞陶匠對於中國瓷器製品的接受。此瓶有撇口，垂腹和圈足，是典型的中國「玉壺春」形式。除此以外，瓶身亦以中國的菊花和蓮花瓣圖案作裝飾（參見 Harrison-Hall 2001, no. 1:28）。

門井由佳

Yuka Kadoi



Cat.no. C19
Water Pipe Base
水煙座

China, late 17th century
Porcelain with underglaze decoration
Height 19cm
The David Collection, Copenhagen (44/1982)
Publication: von Folsach 2001, no. 242

中國，十七世紀晚期
瓷，釉下彩繪
高 19 公分
哥本哈根大衛收藏博物館藏（44/1982）
出版：von Folsach 2001, no. 242

The water pipe (called *bookab* in South Asia / *qalyan* in West Asia) is a traditional instrument for vapourising and smoking tobacco in the Islamic world, whose vapour or smoke is passed through a water base before inhalation. Although the base was often made of glass and metal, the porcelain version was also made in China as a luxury merchandise intended for the South Asian market. There is a small surviving group of water pipe bases made of glass with similar decoration. Although blue glass is known to have been used as the water pipe base in India (e.g. Carboni and Whitehouse 2001, cat.no. 138), most common glass examples are green, such as one base attributed to eighteenth-century northern India in the David Collection (10/2010; von Folsach 2013, cat.no. 66) and another one with the similar attribution in the Al-Sabah Collection (LNS 73 G; Carboni 2001, cat.no. 104a).

水煙管（在南亞被稱為「hookah」，西亞稱為「qalyan」）是傳統伊斯蘭吸食煙草的工具。水煙座一般由玻璃和金屬製成，但中國亦會製造瓷水煙座作為奢侈品出售到南亞市場。現存少量裝飾相似的玻璃水煙座。儘管印度有使用藍色玻璃製造水煙座（如 Carboni and Whitehouse 2001, cat.no. 138），但大多常見的實例是以綠色玻璃製，如收藏於哥本哈根大衛收藏博物館的十八世紀北印度水煙座（10/2010; von Folsach 2013, cat.no. 66），另一例於薩巴赫王室收藏（LNS 73 G; Carboni 2001, cat.no. 104a）。

門井由佳

Yuka Kadoi



Cat.no. C20

Jar
罐

Iran, 17th century
Fritware with underglaze decoration
Height 20.5cm
The David Collection, Copenhagen (3/1989)
Publication: von Folsach 2001, no. 239

伊朗，十七世紀
玻璃砂器，釉下彩繪
高 20.5 公分
哥本哈根大衛收藏博物館藏（3/1989）
出版：von Folsach 2001, no. 239

This blue-and-white jar is a Safavid copy of the traditional South Asian water-pouring or drinking vessel called *kendi*. Characterised by the flaring neck, the tapering spout and the bulbous shape, the Safavid *kendi* explores a variety of decorative repertoires, including a highly stylised dragon motif that dominates the main body of this object. The Persian production of *kendi* can be traced back as early as the second quarter of the seventeenth century (for other Safavid examples, see Crowe 2002, no. 111-121). This may have been intended to compete with Chinese copies of *kendi* that had already been circulated in the overseas market. The Chinese porcelain version with the late sixteenth century date is, for instance, known to have found its way to the Ardabil Shrine (see Pope 1956, pl. 97), and the Chinese production of *kendi* continued up to the eighteenth century (e.g. cat. no. C21).

Yuka Kadoi



Cat.no. C21

Jar
罐

China, late 17th-early 18th century (Kangxi reign, 1662–1722)
Porcelain with silver mounts
Height 22.3cm, Diameter 14.5cm
Collection of Asian Civilisations Museum, National Heritage Board (C-0110)
Publication: unpublished

中國，十七世紀晚期至十八世紀早期（康熙年間，1662–1722 年）
鑲銀陶瓷
高 22.3 公分，直徑 14.5 公分
新加坡亞洲文明博物館藏（C-0110）
出版：未出版

This blue *kendi* has a silver alloy fitting and stopper with chain. The neck and body are painted with blue glaze with white slip decoration. *Kendi* is a Malay term derived from the Sanskrit word *kundika*, a ritual pouring vessel. A typical one has a bulbous body, a neck used for holding the vessel and a spout. Forms were probably inspired by metal prototypes. The tradition of using *kendi* in Hindu-Buddhist rituals suggests they originated in India. *Kendi* have been used in Southeast Asia for over a thousand years: they can be seen in temple wall reliefs dating to the ninth century. Undecorated earthenware and glazed *kendi* were made in China, Japan, Thailand, and Vietnam. They were part of the lively international trade in ceramics and other commodities that resulted in stylistic exchanges. In Southeast Asia, they were used as ritual pouring vessels in weddings and other ceremonies. Miniature *kendi* were likely medicine containers or toys. The West Asian tradition of tobacco smoking using water-pipes was also practised in this region, and *kendi* were adapted for this purpose.

Clement Onn

藍色的軍持配有銀合金的鏈條和瓶塞。瓶頸和瓶身塗上藍色與白色釉作裝飾。「軍持」是馬來語，源於梵語「拈磻迦」（kundika 的音譯），是教徒用於宗教儀式的洗手器皿。其瓶身呈球狀，瓶頸則用於抓拿和倒注，造型可能源自金屬軍持。印度佛教儀式中有使用軍持的傳統，表明它可能起源於印度。在寺廟牆壁上不難發現源自公元九世紀的軍持浮雕，由此可推算此類型的罐於東南亞已經被使用超過一千年。中國、日本、泰國和越南都有出產軍持陶器，它們在陶瓷和其他商品的國際貿易上改變了其形制。軍持在東南亞的婚禮和其他儀式上被用作澆灌的器皿。較小型的軍持則多為藥品容器或用作玩具。軍持亦隨著西亞地區吸水煙而被採用。

溫俊玉



Cat.no. C22

Ewer**水注**

China, 18th century

Porcelain with overglaze decoration

Height 29.7cm, Width 19.6cm, Depth 12cm

Hong Kong Museum of Art, Leisure and Cultural Services

Department (C1983.0029)

Publication: unpublished



中國，十八世紀

瓷，釉上彩繪

高 29.7 公分，寬 19.6 公分，深 12 公分

康樂及文化事務署香港藝術館（C1983.0029）

出版：未出版

The Chinese porcelain version of metal ewers was widely circulated across the Middle East as early as the Ming period, as demonstrated by the presence of several examples of this kind, mostly with the late sixteenth century date, in the collection of the Ardabil Shrine (see Pope 1956, pl. 98). It was not only popular as collectable items but also inspirational to Safavid potters who produced imitations (e.g. LNS 1068 C, Al-Sabah Collection, Kuwait; Watson 2004, cat.no. U.32). This type of porcelain ewer continued to be made in China until the eighteenth century, although it may have been intended for the domestic market rather than exclusively for overseas markets. This ewer stands out due to its dark blue, almost aubergine glaze colour, made even more ornate with gilt floral decoration. Although it lacks a handle, this ewer retains its metalwork appearance. The form of this handle-less ewer is, for example, comparable to the type of Safavid metal ewer (e.g. 111-1909 in the Victoria and Albert Museum; Melikian-Chirvani 1982, no. 142).

Yuka Kadoi

早在明朝時期，金屬製的水注以中國陶瓷的形式在中東地區廣泛流傳，在阿德比爾神廟收藏中有十六世紀晚期相類似的例子（見 Pope 1956, pl. 98）。它不僅作為收藏品而備受歡迎，亦激發了薩法維陶匠仿製此類瓷器（例 LNS 1068 C, Al-Sabah Collection, Kuwait; Watson 2004, cat.no. U. 32）。儘管水注瓷器僅針對國內市場而非海外市場，中國亦一直持續生產直到十八世紀。此深藍水注配有花卉鍍金裝飾。這種無柄水注與金屬水注的型式相當。雖然沒有把手，但依舊保留了其薩法維金屬製品之外觀。（例英國國立維多利亞與艾伯特博物館藏 111-1909；Melikian-Chirvani 1982, no. 142）。

門井由佳

Cat.no. C23

Pair of Slippers**拖鞋一雙**

China, 18th century

Porcelain with underglaze decoration

Length 17.3cm, Height 5.4cm, Width 6.8cm (each)

Shangri La Museum of Islamic Art, Culture & Design

Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.444a-b)

Publication: unpublished

These dainty porcelain objects appear at first glance to be child-sized slippers. Their fragile material, however, makes them wholly unsuitable for such a function. They were probably used as bath rasps — an amusing and fashionable accessory for bathing rituals taking place in semi-public spaces such as the *hammam* or bathhouse. Luxurious accoutrements for the toilette are known in many media: engraved metalwork buckets, mother of pearl inlaid wooden clogs, and finely embroidered silk and cotton towels all accompanied upper-class women to their ablutions. When not in use, they also served as decorative *objets d'art*. This pair was modelled from fine porcelain, and painted in the blue and white palette so prized during the Safavid era, following its import into Iran from the Jingdezhen kilns of Yuan and Ming China. A field of blue-centred white rosettes fills the main ground, while larger single rosettes feature on the interior, underscored by rows of cobalt blue teardrops. The glaze has run in some spots, bleeding the blue and white colours together and softening the edges of the floral designs. The 'soles' of the slippers are unglazed, and would have provided enough friction for the purpose of gentle skin exfoliation, while the upper of each slipper provided a handle. For comparative Persian examples, see Crowe 2002, nos. 528-535.

Leslee Katrina Michelsen

這些精巧的瓷器乍看之下像小孩的拖鞋。然而，其易碎的材料使它們完全沒有實用功能。它們可能被用作洗澡銼，在土耳其式浴室或澡堂裡沐浴儀式時使用，是一種有趣並流行的物件。許多奢華的梳妝用品由不同材料製成，例如帶雕刻的金屬水桶，有珍珠母鑲嵌的木屐，以及精緻的絲綢和棉質手巾都被上流社會的女性帶到浴室在沐浴儀式時使用。即使不用，也能作為裝飾藝術品。這雙精美的陶瓷浴室裝飾由元明朝的景德鎮窯進口到伊朗，繪有薩法維時代備受推崇的藍白圖案。藍色背景繪有白色花圖案，內部則是一排深藍色淚珠狀的圖案上襯托一組更大的花圖案。澆鑄的釉將花卉圖案邊緣的藍白溢色以達到自然柔和的效果。拖鞋的「鞋底」沒有上釉的原因可能是為有足夠的磨砂力度，同時，鞋幫配置了手柄。類似的波斯例子可參見 Crowe 2002, nos. 528-535。

麥斯藝

中國，十八世紀

瓷，釉下彩繪

長 17.3 公分，高 5.4 公分，寬 6.8 公分（每件）

香格里拉伊斯蘭藝術、文化與設計博物館

美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.444a-b）

出版：未出版



Cat.no. C24

Bowl and Plate

碗和盤碟

China, late 18th-early 19th century
Porcelain with enamel painted decoration
Diameter 20.3cm (plate)
Diameter 14cm, Depth 7cm (bowl)
The Frankel Collection, New York
Publication: unpublished

This bowl and plate, *en suite*, are made of plain white porcelain, decorated in cobalt blue, grisaille and iron red enamels applied over the glaze. The decorative band closest to the rim consists of a blue field, which are interspersed with alternating red, quadrangular poppy-like flowers and red-outlined white roundels containing Persian gilt inscriptions. Bordered by a gray spear-top pattern, the interior white field contains a ring of red flower sprays entwined with vines, encircling a large central roundel, bordered in red and blue, containing a Persian gilt inscription. Islamic elites had been importing porcelain from China for centuries by the eighteenth century, when many of them, in Qajar Iran, for example, began emulating and adopting European tastes. Wares such as these, with inscriptions custom-ordered by wealthy patrons, are thus the Islamic market’s equivalent of the armorial porcelains made in China for export to Europe.

James D. Frankel

中國，十八世紀晚期至十九世紀早期
瓷，琺瑯彩繪裝飾
瓷碟：直徑 20.3 公分
碗：直徑 14 公分，深 7 公分
傅健士私人收藏，紐約
出版：未出版

這一套碗和碟子是由純白色的瓷製成，以鈷藍色、灰色和紅色琺瑯釉繪裝飾。碟上裝飾以圓帶為主：最外圍以藍色作背景，飾以交替的紅色四角罌粟花圖案和寫上波斯鍍金銘文的白框；中間為紅色花和葡萄藤交織而成的圓帶。中央飾有一個藍紅色大圓圈，內有波斯鍍金銘文。直至十八世紀，伊斯蘭掌權者已經從中國進口瓷器好幾個世紀。在伊朗的卡扎爾，不少家庭模仿歐洲文化品味。他們訂製帶有銘文的器皿就有如中國出口到歐洲，帶有家徽的瓷器。

傅健士



Cat.no. C25

Plate

碟

China, 1260 AH / 1844–45 AD
Porcelain with enamel and gilding decoration
Height 3.7cm, Diameter 22.2cm
Collection of Asian Civilisations Museum, National Heritage Board
(2011-01521)
Publication: unpublished

This dish was probably made for a Shia Muslim patron in India or Iran. The central roundel is decorated with Persian verses written in blue *nastaliq* script and is surrounded by curved teardrop-shaped motifs which form a wide border. The teardrop-shaped design is known as the *boteh* (Persian for ‘shrub’, ‘bush’ or ‘thicket’) motif, which the paisley pattern is based on. The outermost band comprises cartouches inscribed with Persian verses. The exterior sides of the plate are also decorated with similar cartouches, and an inscribed roundel can be found on the base of the dish. The verses relate to the martyrdom of Husayn, grandson of the Prophet Muhammad and the third Shia Imam, who perished in the battle of Karbala (61 AH/680 AD) – an event of supreme importance for the Shiite Muslim community.

Noorashikin Zulkifli

中國，回曆 1260 年或公元 1844–1845 年
瓷，琺瑯和鍍金裝飾
高 3.7 公分，直徑 22.2 公分
新加坡亞洲文明博物館藏（2011-01521）
出版：未出版

這個碟子推測是為印度或伊朗的什葉派穆斯林客戶而製作的。中央寫上藍色波斯體的詩歌。外圍由弧形淚珠圖案包圍，其淚滴形設計基於佩斯利渦旋紋。最外面的橢圓框內刻有波斯經文。碟外側也裝飾有類似的橢圓形框，盤底的銘文呈圓型圖案。這些銘文與先知穆罕默德的孫子侯賽因的殉難有關，他是第三任什葉派伊瑪目（阿拉伯語意為「領袖」），在卡爾巴拉戰役期間喪生（回曆 61 年或公元 680 年），此事件對穆斯林什葉派非常重要。

Noorashikin Zulkifli



Cat.no. C26

Bowl
盤

China, 1301 AH / 1883–84 AD
Porcelain with enamel and gilding decoration
Height 15.8cm, Diameter 36.6cm
Collection of Asian Civilisations Museum, National Heritage Board
(2014-00480-003)
Publication: unpublished

中國，回曆 1301 年或公元 1883–1884 年
瓷，琺瑯和鍍金裝飾
高 15.8 公分，直徑 36.6 公分
新加坡亞洲文明博物館藏（2014-00480-003）
出版：未出版

Set against a blue ground with gold scrolls and stylised lotus blossoms, the bowl’s main decorative elements are the cartouches with figural scenes that alternate with those featuring flora and fauna. The latter category of cartouches features a general schema of floral sprays containing pomegranates, chrysanthemums and roses, birds and butterflies. The figural cartouches on the exterior show a demure encounter between a man and a woman, and a seated couple being served tea. The interior of the bowl features two bands of cartouches. The interior figural scenes are livelier and generally depict entertainment such as zither-playing, dancers, a game of cards and so on. Two roundels on the exterior bear Persian inscriptions written in gold *nastaliq* script. The inscription, repeated on both roundels, is translated as: ‘Commissioned by His Excellency, the Auspicious, the Most Glorious, the Most High, the Most Noble, the Eminent Sultan Mas’ud Mirza Yamin al-Dawla Zill al-Sultan’. Mas’ud Mirza (1850–1918) was the son of Nasir al-Din Shah Qajar (1831–96), who excluded from succession but served as governor of several provinces including Isfahan. Other similarly patterned and inscribed examples with a wide range of nineteenth-century dates (e.g. Vernoit 1997, no. 87-89) suggest the enduring appeal of such painted enamel-wares among Qajar royalty.

Noorashikin Zulkifli

藍色背景襯托出的是別具風格的金色卷渦蓮花，這個碗的主要裝飾元素是橢圓形框裡人物、花朵和動物的描繪。圓框花和動物主題包括石榴、菊花和玫瑰、鳥和蝴蝶；人物場景則繪製了一男子和女子不期而遇以及一對坐著正在喝茶的夫婦的場景。碗的內部亦設有兩個橢圓形框描繪生動的人物場景如古箏演奏、舞者、卡片遊戲等娛樂活動。外面有兩個圓形邊框，用金色波斯字體寫上「為傑出的、最榮耀、最高貴的蘇丹馬蘇德·穆罕默德所製作」。馬蘇德（1850–1918 年）是納賽爾丁·沙（1831–1896 年）的兒子，他沒有繼任王位，但擔任包括伊斯法罕在內多個省份的長官。這個盤推測為一套大型餐具的一部分。按其他十九世紀類似例子（例 Vernoit 1997, no. 87-89）推算，卡扎爾王室鐘情這種彩繪琺瑯容器。

Noorashikin Zulkifli



Ceramic

4) Chinese-Islamic ceramic

According to some historical accounts, Islam was first brought to China by an Arab embassy sent by Uthman, the third Caliph, in 651. However, few material remains evident of the spread of Islam in medieval China are known to survive. This foreign-born monotheistic religion was introduced to Chinese cultural soil through the commercial activities of Muslim merchants along the overland and maritime trade routes, rather than through military or missionary conquests. Some of the merchants eventually settled down in China, but it was only during the Yuan period that Muslims were placed in high-ranking official posts at the Mongol court. Under the Ming dynasty, Muslims by degrees became sinicised, adopting Chinese culture. The earliest surviving examples of Chinese Islamic art thus come from this time, ranging from ceramics, metalwork to religious manuscripts. Chinese Islamic ceramics, for instance, differ from classic Chinese prototypes in terms of shape and decoration, and their distinctive appearance is noticeable by the use of the Arabic inscriptions under the influence of the Chinese writing style, called *sini*.

陶瓷

4) 中國伊斯蘭陶瓷

據一些歷史記載，伊斯蘭教是在 651 年由一名被伊斯蘭教第三代哈里發奧斯曼·本·阿凡派到中國的阿拉伯使者首次傳到中國。然而，中世紀在中國傳播伊斯蘭教的資料並不廣泛。這種外來的宗教是穆斯林商人通過陸路和海上貿易路線的商業活動所引入，而不是通過軍事或傳教。一部分商人最終在中國定居。但直到元朝，穆斯林族人才被聘用為高級官員。明朝以後，他們更採納了中國文化且逐漸被漢化。這時期倖存的中國伊斯蘭藝術最早例子就是陶瓷、金屬製品及宗教手稿。中國伊斯蘭陶瓷在形制和裝飾方面與古典陶瓷不同，其獨特的外觀十分矚目，在中國文字的影響下，一種名為「sini」（漢化的阿拉伯書法字體）的阿拉伯字體慢慢發展。

Cat.no. C27

Rhyton
來通杯

China, 15th century
Porcelain with underglaze decoration
Height 16.8cm, Width 22cm
Private collection
Publication: unpublished

中國，十五世紀
瓷，釉下彩繪
高 16.8 公分，寬 22 公分
私人收藏
出版：未出版

This boat-shaped rhyton of crescent form is elegantly modelled, with hat-shaped decorative endings on both sides and the bulbous neck in the centre. The body is decorated with design themes typical of Ming blue-and-white porcelain, such as lotus scrolls, breaking waves and rocky patterns. Although it is essentially a ceramic object, its overall shape is reminiscent of the metal prototype of Persian origin, such as an ascetic's bowl (*kashkul*) from early sixteenth-century Khorasan in the collection of the Victoria and Albert Museum (755-1899; Melikian-Chirvani 1982, no. 112). No reign mark is found in this unique piece of ceramic art, but its overall appearance suggests a fifteenth-century date, when Chinese potters experimented with the variety of Middle Eastern-inspired forms in their products.

Yuka Kadoi



Cat.no. C28

Brush-rest
筆山

China, early 16th century (Zhengde reign, 1506–21)
Porcelain with underglaze decoration
Height 11cm, Length 22.8cm, Width 5.3cm
Hong Kong Museum of Art, Leisure and Cultural Services Department
(C1978.0062)
Publication: unpublished

This blue-and-white porcelain object is modelled in the shape of a five-peaked mountain, a traditional form of the brush rest in China, as opposed to a traditional form of the pen case in the Middle East (e.g. cat.no. C13). Each peak is decorated in the style of classic Chinese blue-and-white porcelain, while the central square with the diamond-shaped frame contains Persian inscriptions. Like the identical example in the collection of the British Museum (OA F. 147B; Harrison-Hall 2001, no. 8:3), the single-word inscriptions are set on both sides of the object and read respectively, ‘pen’ (*khame*) and ‘holder’ (*dan*), hence ‘pen holder’ (*khamedan*). With the square Zhengde reign mark on the back, this type of object may have been intended for both Han Chinese and Muslim customers in the domestic market, since it could have functioned as the brush rest for the former as well as the pen rest for the latter who used the pen for transcribing religious texts in Arabic script.

Yuka Kadoi



Cat.no. C29

Censer
香爐

China, 16th century
Porcelain with underglaze decoration
Height 15.9cm, Diameter 19.7cm
The Frankel Collection, New York
Publication: unpublished

中國，十六世紀
瓷，釉下彩繪
高 15.9 公分，直徑 19.7 公分
傅健士私人收藏，紐約
出版：未出版

This cylindrical censer stands on three short recessed legs, a form derived from the archaic bronze *lian* vessel. It is made of white *kaolin* porcelain decorated with an underglaze blue motif of lotus flowers among flowering foliage scrolls in a broad central band. The dark cobalt blue colour is typical of wares from the Jingdezhen kilns of the Ming period. Interspersed amid the floral design are three roundels, surrounded by petal borders, containing Arabic inscriptions. Near the top and bottom rims, the vessel is circumscribed by thin bands bearing a scroll key pattern. The inscriptions read: ‘O Judge of need, O God of those who are first, O Lover of those who are last.’

James D. Frankel

這個圓柱形的香爐配三條短足，為古代青銅器奩的形制。它由白色的高嶺土製成，爐身釉有藍蓮花以及渦卷的花葉纏繞圖案。深鈷藍色是明代景德鎮窯的典型顏色。在花卉圖案中穿插的是三個圓框，內有阿拉伯銘文寫著：「哦缺乏之宣判者啊，哦最初來者之神啊，哦最後來者之熱愛者啊」。爐頂和底部飾有回形紋軸。

傅健士



Cat.no. C30

Inkstone
石硯盒

China, early 16th century (Zhengde reign, 1505–21)
Porcelain with underglaze decoration
Height 5.1cm, Width 12.7cm, Length 23.5cm
The Frankel Collection, New York
Publication: unpublished

中國，十六世紀早期（正德年間，1505–1521 年）
瓷，釉下彩繪
高 5.1 公分，寬 12.7 公分，長 23.5 公分
傅健士私人收藏，紐約
出版：未出版

The ‘inkstone’ is so called because the prototype for this mainstay of the Chinese literatus’ desk was originally made of polished stone. This rare example is made of white kaolinite porcelain with underglaze blue floral and foliate decoration on the four outer walls, and eight roundels containing Persian words. Used for grinding solid ink, the unglazed biscuit surface contains a shallow glazed well to hold water to mix with and dilute the ink. Comparative examples, such as an ink stone with the Zhengde reign mark in the collection of the British Museum (Harrison-Hall 2000, no. 8:6), suggest there were once a cover and base, forming a box for writing implements. Such quality porcelain was produced in the imperial kilns at Jingdezhen, for the domestic market, possibly for Muslim officials, including powerful Muslim court eunuchs. The majority of the inscriptions here are derived from a type of poetry called *qasida* by the twelfth-century Persian poet Khaqani Shirvani.

James D. Frankel

「硯」用於中國文人書桌上，之所以有其名是因為硯的原材料是岩石。這個罕見 的石硯盒是用白色高嶺土製成，四壁有釉彩繪藍花和葉狀裝飾，和八個含有波斯文字的框。硯用於研磨固體油墨，無釉的凹陷處是為容納水和稀釋油墨。類似的例子如大英博物館收藏的正德時期一個石硯盒（Harrison-Hall 2000, no. 8:6），顯示它曾有一個蓋子和底座。這種高品質的陶瓷是景德鎮御窯為國內市場生產的，可能是為穆斯林官員，包括朝廷宦官而製。此硯上大部分的銘文都是摘自十二世紀的波斯詩人 Khaqani Shirvani 所寫的詩歌。

傅健士



Cat.no. C31
Jar
罐

China, early 16th century (Zhengde reign, 1505–21)
Porcelain with underglaze decoration
Height 10.6cm, Diameter 6.4cm
The Frankel Collection, New York
Publication: unpublished

This truncated baluster shape jar is made of white kaolinite porcelain decorated with an underglaze blue floral-foliate scroll motif, and alternating roundels and lobed, diamond cartouches containing Arabic words on four sides. The jar has a pronounced, flared foot and is capped by a lid bearing an open lotus floral decoration and a finial knob atop, an unusual variation of the traditional *meiping* (literally, ‘plum bottle’). It is well-attested among the products of the imperial kilns at Jingdezhen, made for the domestic market during the Ming dynasty. Blue and white porcelain wares with Persian and Arabic inscriptions are especially associated with the reign of the Zhengde emperor, many of them bearing the imperial reign mark. The Zhengde court was known to have employed numerous Muslim officials and eunuchs, possible patrons of such objects.

James D. Frankel



中國，十六世紀早期（正德年間，1505–1521 年）
瓷，釉下彩繪
高 10.6 公分，直徑 6.4 公分
傅健士私人收藏，紐約
出版：未出版

此罐由白色高嶺土製成，釉藍色渦卷花葉交替的圖案，罐的四面繪有阿拉伯文字的菱形框。這個罐有外撇底部，罐蓋有一個綻放的蓮花花飾和一個球型把手，是傳統梅瓶形式上的變異。景德鎮是御窯在明朝為國內市場流通而製造的產品。帶有波斯或阿拉伯銘文的瓷器常常有正德年款，表明了波斯與中國文化交流密切。正德期間僱用了許多穆斯林官員和宦官，他們可能是此類瓷器的使用者。

傅健士

Cat.no. C32
Censer
香爐

China, 16th century
Porcelain with underglaze decoration
Height 17.2cm, Diameter 22.2cm
The Frankel Collection, New York
Publication: unpublished

This cylindrical censer flares slightly from bottom to top and stands on three short cabriole legs. This form, derived from the archaic bronze *lian* vessel, is well-attested among the products of the kilns at Jingdezhen during the Ming period. It is made of white kaolinite porcelain decorated with an underglaze blue stylised design of lotus flower and lotus pad amid curled leafy stems, evocative of the ‘lotus bouquet’ motif made popular during the Yongle reign period (1403–24). The exterior circumference of the censer is divided into two horizontal bands: a narrow one, occupying approximately one-third of the surface, near the upper rim, and a wider one occupying the remaining space to the bottom of the vessel. Each band bears the floral-foliate decoration, interspersed with spaces containing Persian text on three sides. The majority of the inscriptions here are derived from a type of poetry called *qasida* by the twelfth-century Persian poet Khaqani Shirvani. For comparative examples, see Vinhais and Welsh 2016, no. 8.

James D. Frankel



中國，十六世紀
瓷，釉下彩繪
高 17.2 公分，直徑 22.2 公分
傅健士私人收藏，紐約
出版：未出版

這個圓柱形的香爐從底到頂部略微張開，足部是彎腿。這種來源於古代青銅奩的形制證明了此爐源於明代景德鎮。它由白高嶺土製成，釉藍色蓮花、蓮葉和捲曲的枝葉，是永樂年間（1403–1424 年）流行的「蓮花纏枝」圖案。香爐的外壁被分成兩個部分：接近上緣的部分佔據整體約三分之一，而較闊的部分佔據容器底部的剩餘空間。每個部分都有花葉裝飾，在外壁的三面空白處飾有波斯文字。大部分的文字都是摘自十二世紀波斯詩人 Khaqani Shirvani 所寫的詩歌。比較例子可參見 Vinhais and Welsh 2016, no. 8。

傅健士

Enamel

Unlike other decorative arts, enamel (*mina*) has a relatively obscure history in the arts of Persia. Enamelling in general was known in Asia since ancient times, but it was only in early modern times that this craft established its place in the Persian world. Similarly, the technique of cloisonné (the term derived from *cloisons*, the French word for ‘partitions’), in which metal objects are decorated with glass pastes coloured by metal oxides, was neither Middle Eastern nor Chinese in origin. Initially developed in Byzantine territory as well as in West Europe, the craft of cloisonné was introduced to the Islamic East Mediterranean, most probably as substitutes for costly precious stones, and seems to have reasonably been established in the period around the twelfth century, owing to the technical input from Byzantine craftsmanship.

It is likely that cloisonné came to be known in China during the Mongol period, when a number of European and Central Asian artisans were employed at the courtly workshops, although the exact sources of inspiration for the technique – either Europe or the Islamic world – remains unclear. The predominant use of blue is typical of cloisonné objects. However, other colours, such as green, yellow, white and black, serve to enhance the intensity of blue. Each motif or inscription is further delineated by lavish gilding.

珐瑯

不同於其他裝飾藝術，珐瑯（波斯語為 **mina**）在波斯的藝術史上比較模糊。珐瑯自古以來在亞洲已為人知，但直至近代早期這種工藝才在波斯世界中佔有一席之地。同樣，掐絲珐瑯技術（掐絲珐瑯一詞源自法文 *cloisons*，意思為「分隔」，以金屬氧化物著色的膏狀玻璃裝飾金屬物件）既不屬於中東，也非源自中國。珐瑯最先在拜占庭領土以及西歐地區發展，期後引到伊斯蘭東地中海地區作為昂貴寶石的替代品。由於拜占庭工藝的技術投入，珐瑯技術在十二世紀已經開始建立起來。

掐絲珐瑯工藝或許在蒙古時期才於中國為人所知，當時中國的宮廷工作坊僱請了不少來自歐洲及中亞地區的工匠，掐絲珐瑯工藝在中國的起源因此不能確定於歐洲或是伊斯蘭世界。掐絲珐瑯工藝品以藍色為主，然而其他顏色如綠、黃、白和黑色亦用於增強藍色的色調。每一個圖案或銘款都有奢華鍍金作進一步描繪。

Cat.no. E1

Dish

景泰藍纏枝盤

China, 15th century

Copper alloy with cloisonné enamel decoration

Height 3.5 cm, Diameter 20.5 cm

Hong Kong Museum of Art, Leisure and Cultural Services Department
(C1966.0047)

Publication: unpublished

中國，十五世紀

銅胎掐絲珐瑯

高 3.5 公分，直徑 20.5 公分

康樂及文化事務署香港藝術館（C1966.0047）

出版：未出版

Although the technique of cloisonné enamel is said to have been introduced to China during the Yuan period, most were made during the Ming and Qing dynasties. Fifteenth-century pieces, such as this dish, are the earliest surviving examples. Rigidly structured scrolling lotuses and acanthus leaves are set against a turquoise blue background on both interior and exterior surfaces. The light blue background colour is combined with shades of red, yellow, cobalt blue, white and dark green, each of which are placed individually within each *cloison*. The coexistence of intense chromatic elements makes the surface of the cloisonné object particularly flamboyant. Although the early Ming connoisseur Cao Zhao denounced cloisonné as being suitable only for lady's chambers in his influential *Gegu yaolun* ('Manual of Connoisseurship') (1388) (David 1971, p. 143), enamelled objects seem to have acquired their cultural status in China by the time of the reign of Emperor Xuande (1426–35).

儘管掐絲珐瑯工藝技術相傳在元朝已經傳入中國，大部分掐絲珐瑯工藝品製於明朝和清朝。製於十五世紀的作品如此景泰藍纏枝盤，是現存最早期的例子之一。盤子內外的蓮花紋和爵床葉飾襯托於綠松藍色的背景之上。淺藍色的背景顏色配有紅、黃、鈷藍、白和深綠色的掐絲珐瑯。強烈的色彩對比令盤子顯得格外華麗。雖然明朝早期的鑑賞家曹昭於他的著作《格古要論》（1388 年）中批評掐絲珐瑯工藝品僅適用於女士的寢室內（David 1971, p. 143），掐絲珐瑯工藝品似乎在宣德時期（1426–1535 年）已經在中國獲得文地位。

門井由佳

Yuka Kadoi



Cat.no. E2

Pen Case 筆盒

China, 18th century

Copper with enamel painted decoration

Height 3.8 cm, Length 25.4 cm

The Frankel Collection, New York

Publication: unpublished

中國，十八世紀

銅與琺瑯彩繪裝飾

高 3.8 公分，長 25.4 公分

傅健士私人收藏，紐約

出版：未出版



This pen case, in which the box slides in and out of its fitted cover, is made of copper painted and decorated with multicolour enamels fired onto the surface. The technique was first invented in medieval France, brought to China during the eighteenth century by European merchants and missionaries, and developed commercially in the port city of Guangzhou (hence the name ‘Canton Enamel’), as well as imperial workshops of Beijing. This example is decorated in the typical *famille-rose* colours (*yangcai*; literally, ‘foreign colours’) and patterns popular on Chinese porcelains produced during the Qing dynasty for export to the West: shades of pink, yellow, blue and green comprising cartouche panels with floral, fruit (citron) and foliage decoration against a white background; the panels are interspersed amidst a pale green field with black foliage scrolls. Europe was the principal export destination for such enamel wares, but some were also made for export to Islamic markets, such as Mughal India, Qajar Iran and Ottoman territories, where local elites emulated European tastes. The form can be traced to porcelain prototypes produced in China for export to the Islamic world during the Ming dynasty (e.g. cat.no. C13).

James D. Frankel

此帶蓋筆盒由銅所製，表面以多色琺瑯裝飾。這工藝技術最初在中世紀的法國發明，在十八世紀由歐洲商人和傳教士帶到中國，並在廣州（因此被命名為「廣琺瑯」）以及北京的宮廷工作坊進行商業製作。此筆盒運用了傳統的粉彩顏色（這些顏色被中國人稱為洋彩，即「外來的顏色」）。其裝飾圖案與清朝製作出口至西方的中國瓷器類近，包括使用粉紅、黃、藍和綠色；在白色背景上以花卉、佛手柑和葉紋作裝飾。歐洲是當時琺瑯製品的主要出口目的地，也有部分琺瑯製品出口到伊斯蘭市場如印度莫兀兒、伊朗卡扎爾和奧斯曼地區，因當地權貴仿效歐洲人的品味。此筆盒的原型可追溯到明朝出口伊斯蘭國家的瓷器（例 cat.no. C13）。

傅健士

Cat.no. E3

Lamp 清真寺燈

China, 19th century

Bronze with cloisonné enamel decoration

Height 55.5cm (including chain and top ring)

Height 25cm, Diameter 23cm (lamp)

The David Collection, Copenhagen (42/1966)

Publication: Kadoi 2014

This hanging lamp, which was made in China during the nineteenth century for the local Muslim community or the oversea market, illustrates a fascinating hybrid of Chinese and Middle Eastern craft traditions. The bulbous body form is derived from the type of the lighting device commonly known as the mosque lamp, chiefly made in glass but also in bronze. Among the Middle Eastern prototypes, the metal lamp attributed to the reign of Mamluk Sultan al-Zahir Baybars I (1260–77), so-called ‘Baybars lamp’, stands out for its unequivocal stylistic affinity with the Copenhagen lamp, in terms of not only its vase shape but also details of decorative accessories, such as ornamental chains with hookshaped endings, suspended by a dome-shaped cover. On the other hand, the design itself is characteristically Chinese. Besides the predominance of lotus patterns, the use of the cloisonné technique evokes highly decorative, enamelled objects with the Arabic inscriptions that became fashionable in China during the late Qing period (e.g. cat.no. E4). Different from the mosque lamp of the Middle East, in which the chapter of the light (Sura al-Nur; 24:35: ‘God is the Light of the heavens and the earth; the likeness of His Light is as a niche; wherein is a lamp’) is often used, the inscription found in the three cartouches of the Copenhagen lamp is one of the several variations of the Islamic profession of faith and is written in the highly stylised *ṣini* script: ‘The best invocation is: / There is no god but God / Muhammad is the Messenger of God.’

Yuka Kadoi

這個吊燈製於十九世紀中國，是為當地穆斯林社區或海外市場所造的。它展示了中國及中東工藝傳統迷人的結合。球形燈身源自俗稱為清真寺燈的照明設備，主要由玻璃製成，但也會以青銅製。在中東的原型中，此燈類近於拜巴爾一世時期（1260–1277 年）的工藝。所謂的「拜巴爾燈」不僅有花瓶的形狀，還有其裝飾配件的細節，如由圓頂形罩蓋吊下帶掛鉤狀的裝飾鏈，風格脫穎而出。另一方面，此燈的設計本身帶有中國特色，除大量運用蓮花圖案外，掐絲琺瑯技術的使用呼應清末時期在中國流行帶有阿拉伯銘文裝飾的琺瑯工藝品（例 cat.no. E4）。不同於中東的清真寺燈常用光明章節（《古蘭經》24：35「真主是天地的光明，他的光明像一座燈台，那座燈台上有一盞明燈」），此燈的銘文以中國體（一種漢化的阿拉伯語書法字體）刻上「除了真主之外，沒有神」、「穆罕默德是真主的使者」。

門井由佳

中國，十九世紀

青銅胎掐絲琺瑯

高 55.5 公分（含鏈條和頂環）

高 25 公分，直徑 23 公分（燈）

哥本哈根大衛收藏博物館藏（42/1966）

出版：Kadoi 2014



Cat.no. E4

Altar Set 香爐祭器

China, 18th century
Bronze with cloisonné enamel decoration
Height 6.4cm, Diameter 10.2cm (box)
Height 6.4cm, Diameter 14cm (censer)
Height 15.2cm (vase)
Length 22.9cm (spatula)
The Frankel Collection, New York
Publication: unpublished

The altar set, or garniture, is a traditional mainstay of Chinese temples and homes, used for the storage and burning of incense. It consists of a tripod *dǐng* shape censer (evocative of the archaic *lǐ guì* bronze form), a bottle vase with two loop handles, a spatula with a long metal handle and a circular covered box. The whole set is made of cloisonné, decorated with red, green, white, yellow and cobalt blue enamels forming multi-coloured lotus flowers among flowering foliage scrolls, against a turquoise blue enamel background. Each object bears one or more Arabic inscriptions, contained in prominent, lobed cartouches, comprising a white enamel background and black enamel script. All of the inscriptions are rendered in the highly stylised form of the Arabic script developed by Chinese Muslims, called *ṣini* (literally ‘Chinese’), which is based on the appearance of Arabic written with a Chinese ink brush. Cloisonné altar sets became increasingly fashionable during the Qing dynasty, and a hanging lamp may have also be part of the decorative ensemble with other cloisonné objects used on various ritual occasions (e.g. cat.no. E3). The inscriptions read: (censer) ‘The Prophet, peace be upon him said: the best invocation is: “there is no god except Allah, Muhammad is the Messenger of Allah.” Praise is Allah’s’; (vase) ‘Praise is Allah’s, Might is Allah’s’; (spatula) ‘Glorified is Allah’; (box) ‘Glorified is Allah, and praise is Allah’s, and there is no god except Allah.’

James D. Frankel



中國，十八世紀
青銅胎掐絲琺瑯
高 6.4 公分，直徑 10.2 公分（盒）
高 6.4 公分，直徑 14 公分（香爐）
高 15.2 公分（瓶）
長 22.9 公分（刮刀）
傅健士私人收藏，紐約
出版：未出版

傳統中國寺廟或家庭利用香爐祭器貯藏和焚香。這套香爐祭器包括一個三腳鼎形香爐（仿中國古代青銅利簋的形式）、一個帶有兩個環柄把手的瓶、一支帶長金屬柄的刮刀和一個帶蓋圓盒。整套香爐祭器以掐絲琺瑯製成，在綠松藍色的琺瑯背景上飾以紅、綠、白、黃和鈷藍色花卉。每個單件上都帶有最少一句包含在白色琺瑯背景框以黑色琺瑯填上的阿拉伯文字。所有銘文均以中國體書寫。掐絲琺瑯香爐祭器在清朝漸趨流行，可配合吊燈或各種宗教場合使用的琺瑯物件作為裝飾的一部分（例 cat.no. E3）。這套香爐祭器銘文解讀為（香爐）「除了真主之外，沒有神；穆罕默德是真主的使者」；（花瓶）「讚美屬於真主，權力屬於真主」；（刮刀）「光榮歸於真主」；（盒）「光榮屬於真主，讚美屬於真主除了真主之外，沒有神」。

傅健士

Cat.no. E5

Water Pipe 水煙壺

Signed by Abu'l Qasim ibn Mirza Muhammad
Iran, 19th century
Enameled gold and silver, wood
Height 23.2cm, Width 14.9cm
Shangri La Museum of Islamic Art, Culture & Design
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (44.4a-b)
Publication: unpublished

This *qalyan* - or water pipe - is crafted in two parts: a bell-shaped bottom water cavity, and a goblet-shaped upper cup for the coal and tobacco. The smoke would pass through, and be cooled by, the water before being inhaled. Frequently, aromatics such as rose petals would be added to the water. Tobacco was probably introduced into Iran by Portuguese traders via the American colonies and, together with coffee and tea, became a popular form of social refreshment. Elaborate water pipes such as this one were made of precious materials and enamelled in several colours - including rich pinks, luminous greens, and vivid blues - to heighten the sensory pleasures associated with smoking. The four ovoid cartouches on the base depict figures in European dress: i) a pair of women reading (inscribed in black *nastaliq* with the signature of the artist, one of the great masters of Qajar enamel painting), ii) Queen Victoria, iii) a boy with a flute, and iv) two courtly women. On the cup, three of the seven cartouches depict half portraits, with three depicting couples - all in European dress - while a fourth features three nude nymphs. Fine enamelling was an artistic hallmark of the royal court, with ‘Europeanised’ subjects as seen here particularly popular in the late Qajar period. For comparative examples, see Robinson 1969.

Leslee Katrina Michelsen

這個水煙壺由兩部分組成：一個鐘形的壺身和用作放置煤和煙草的杯狀煙碗。煙在被吸入前，會先通過水被冷卻。芳香劑如玫瑰花瓣亦常被加到水中。煙草很可能是葡萄牙商人通過美洲殖民地引進伊朗，並與咖啡和茶成為伊朗流行的社交形式。製作精細的水煙壺如此例，以珍貴的材料配以粉紅、夜光綠和藍色琺瑯，提昇了吸煙時的感官樂趣。底座上的四個框描繪了穿著歐洲服裝人物，包括一對正在閱讀的女子（附有藝術家以波斯體簽名，其為著名卡扎爾王朝風格琺瑯彩繪大師）、維多利亞女王、演奏長笛的男孩和兩個宮庭侍女。煙碗上有七個繪圖的框，其中三個為穿上歐洲服飾的夫婦，另一個描繪了三名裸女。精美的琺瑯是表現宮廷藝術的標誌，尤其歐洲化的主題在卡扎爾王朝晚期特別受歡迎。其他例子可參考 Robinson 1969。

麥斯藝

落款 Abu'l Qasim ibn Mirza Muhammad
伊朗，十九世紀
釉金和銀，木
高 23.2 公分，寬 14.9 公分
香格里拉伊斯蘭藝術，文化與設計博物館
美國夏威夷檀香山多莉絲·杜克伊斯蘭藝術基金會藏（44.4a-b）
出版：未出版



Cat.no. E6

Water Pipe 水煙壺

Iran, c. 1800–30

Gilt copper with enamel decoration

Height 19.5 cm, Diameter 10.4 cm

Victoria and Albert Museum, London (455-1888)

Publication: unpublished

伊朗，約 1800–1830 年

銅鍍金和琺瑯裝飾

高 19.5 公分，直徑 10.4 公分

英國國立維多利亞與艾伯特博物館藏（455-1888）

出版：未出版

This free-standing object is another example of the water pipe (*qalyan*) from Qajar Iran. Made of gilt copper, the container atop the object, taking the shape of a cup, was originally set on top of the water pipe base, now replaced by a carved wooden stem. It retains the chains attached to the bottom part that was originally used to moderate the fire. Like many other Qajar artefacts, it shows a stylistic change in Persian blue taste during the nineteenth century, from a dominant use to a supplementary role amid other emerging chromatic components, notably pink. It is currently attributed to Shiraz, although the exact place of production remains uncertain. For other comparative examples, see Vernoit 1997, nos. 70 and 128-134.

Yuka Kadai

這個是伊朗卡扎爾水煙壺的另一個例子。以銅鍍金製成，水煙壺的杯形頂部原先放置於水煙壺的底座上，現在已被木雕桿取代。它保留了原本連接底部用作緩和火的鏈條。與其他卡扎爾工藝品一樣，它展示了十九世紀波斯在藍色運用上的風格變化，藍色從作為主要色彩到在其他新興的顏色如粉紅色中作輔助色。目前這水煙壺被認為是設拉子出產，但準確製造地點仍未知。其他例子可參考 Vernoit 1997, nos. 70 and 128-134。

門井由佳



Glass

Glass blowing was invented in the region covering modern-day Syria and Palestine in the mid-first century BC. It was spread across the Persian world under the Parthian rule, and by the time of the Sasanian empire, the local glass industry had developed not only in quantity but also in quality, in parallel with the glass import from the Syro-Palestinian region. Glass was used for utilitarian purposes, as perfume and oil containers, as well as for drinking and lightening, but it was also used in burials prior to the rise of Islam in the seventh century. Zoroastrians, for instance, considered glass to be a ritually pure material. The technique of glass production improved in the Persian world during the early Islamic period, yet the Persian glass industry did not develop further until modern times. Despite the slow development, glasswares continued to be produced in the Persian world as containers for commercial items throughout the ages. Shiraz wine is said to have been traded during the Safavid period in long-necked glass bottles. China also has a long history of glassmaking, but it was not until early modern times that glass acquired cultural and artistic recognition in China under Qing imperial patronage.

玻璃

玻璃吹製於公元前半世紀在今敘利亞及巴勒斯坦一帶發明，並在安息帝國統治下傳往波斯帝國。薩珊王朝時玻璃業不論在數量及質量上都有長足發展，同期亦有來自敘利亞 - 巴勒斯坦的產品。玻璃為日常生活產物如作香水瓶或盛油器皿，又或飲用容器或燈具；七世紀伴隨伊斯蘭教的興起更用作葬禮用品。瑣羅亞斯德教（又名拜火教）將玻璃視作純潔之物。玻璃的生產技術於伊斯蘭早期的波斯地區改進，但此後再無進一步發展。儘管其發展緩慢，玻璃器皿在波斯地區仍持續生產。據說裝有設拉子釀製的葡萄酒的天鵝頸玻璃瓶於薩法維時期進行貿易。雖然中國亦有長遠的玻璃製造史，但直至在清朝的鼓勵推行下，玻璃製品始受到文化藝術的認同。

Cat.no. G1

Bowl 碗

Iran, 9th-10th century

Glass with wheel-cut decoration

Height 10.5cm, Diameter 11.5cm

The David Collection, Copenhagen (16/1962)

Publication: von Folsach 2001, no. 304

The form of this bowl follows metal vessels which had already been made in Iran before the Muslim period, suggesting that it was adopted by glassmakers when glass techniques began to expand. Nevertheless, surviving glass stem bowls are extremely rare. The upper part and foot of this example were blown separately and attached together while molten. Only the well is decorated, employing the so-called wheel-cut technique which flourished before the spread of cheaper mould-blown glass wares. The wheel-cut technique involves a sharp rotating chisel to which the cold glass is pressed while being turned and twisted according to the requirements of the desired pattern. The decoration of this bowl includes a row of cypresses, defined by curvilinear contours and straight, oblique hatches.

Iván Szántó

伊朗，九至十世紀

玻璃輪刻

高 10.5 公分，直徑 11.5 公分

哥本哈根大衛收藏博物館藏（16/1962）

出版：von Folsach 2001, no. 304

此碗的形態是穆斯林時期前的伊朗遵循金屬器皿形制生產的，證明工匠在玻璃製作技術擴展前已採用此形制。儘管如此，傳世的玻璃碗非常罕有。此碗的上部及足部是分別吹製然後於熔融時連接。杯身的裝飾是在吹塑玻璃製品傳播前就盛行的切輪技術。切輪技術是用銳利的旋轉鑿子將玻璃按壓和旋轉以製造出想要的圖案。此碗的裝飾由直線及傾斜的曲線組成柏樹葉圖案。

伊贊托

Cat.no. G2

Bottle 瓶

Iran, 11th-12th century

Glass with moulded and trailed decoration

Height 19cm, Diameter 7.9cm

Ashmolean Museum, University of Oxford, Bomford Gift, 1976 (EA1976.133)

Publication: Newby 2000, no. 28

Inscribed examples of medieval moulded blown glass bottles are rare, although in some cases they not only invoke blessings, like this one, but may also preserve the name of the maker (the craftsman of either the mould or the glass), the recipient, and the geographic origin of the object. In the absence of such details, the proper localisation of these objects may be difficult. This type of flask is called *qumqum* (pl. *qamaqima*) in Arabic; they served as perfume sprinklers. The most commonly used perfume to be dispensed by *qamaqima* was rosewater. Particularly noteworthy is its very high, flaring neck. The elegance of the shape of this blue glass flask and its moulded *Kufic* inscriptions of good wishes accentuate the preciousness of the liquid which it contained. For comparative examples, see Carboni and Whitehouse 2001, cat.no. 18.

Iván Szántó

具刻文的中世紀吹塑玻璃瓶十分罕有，此類型的玻璃瓶不只具祈福用途，亦保留了製作者名稱（工匠或吹製者）、使用者及地區。如果沒有這些線索，這些物品的來源便莫測如迷。這種形制的瓶在阿拉伯語名為「qumqum」，用作香水瓶且通常盛載玫瑰水。其藍色玻璃搭配典雅的長頸外形，以及刻有庫法體的祝福文字均體現出此瓶中裝載的液體彌足珍貴。此瓶可與另外一個相似例子相比較，可參見 Carboni and Whitehouse 2001, cat.co. 18。

伊贊托



伊朗，十一至十二世紀

嵌絲玻璃和模壓裝飾

高 19 公分，直徑 7.9 公分

牛津大學阿什莫林博物館藏，由 Bomford 於 1976 年贈 (EA1976.133)

出版：Newby 2000, no. 28

Cat.no. G3

Bowl 碗

Iran, 19th century
Glass with trailed decoration
Height 10.8cm, Width 21.6cm
Victoria and Albert Museum, London (882–1889)
Publication: unpublished

伊朗，十九世紀
嵌絲玻璃
高 10.8 公分，寬 21.6 公分
英國國立維多利亞與艾伯特博物館藏（882–1889）
出版：未出版

Although this oval-shaped bowl with two trailed handles and additional trailed decoration was made in the Qajar period, the techniques it employs were all well-known since medieval times. Trailed applications of coloured glass braids have been known in Iran since the eleventh century. Yet, the asymmetry of the object, in particular the snaky handles, point to a relatively recent origin. Given its technological conservatism and aesthetic eclecticism, Qajar glass has been frequently denigrated, but in fact it seems that a great deal of non-archaeological Iranian glass in museums originate from this period and often dated to earlier times.

Iván Szántó



Cat.no. G4

Bottle 瓶

Iran, 18th-19th century
Coloured glass
Height 33cm, Diameter 10.2cm
Shangri La Museum of Islamic Art, Culture & Design
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (47.9)
Publication: Al-Khemir 2012, 110-11 and 215

This elegant, swan-necked bottle is part of a corpus of glasswares that has been produced in Iran (notably Shiraz and Isfahan) since the Safavid period. Poetically known as 'tear containers' (*ashkdan*), ostensibly to hold the teardrops of bereft women whose husbands were away at war, the vessels were almost certainly put to more prosaic use. Contemporary paintings illustrate their use as containers for wine and sherbet, as well as sprinklers for highly scented liquids such as rosewater or perfume. The fine walls and delicate ribbing of this bottle were achieved by first blowing the molten glass into a mould, and then - after removing it - inflating it further to create the globular base, which has lost much of the moulded definition visible on the upper part of the object, as a telling trace of this glass blowing technique. The rich blue colour was achieved by adding a powdered cobalt compound to the mix of ingredients, known as 'glass melt'. The origin of this distinct and graceful shape is unknown, but may have originated in Venetian glass production of the fifteenth-sixteenth centuries. This Qajar example points to the continued appreciation of the form and function of these vessels, centuries after they were first introduced to Iran. For additional comparanda, see Carboni and Whitehouse 2001, nos. 145-147.

Leslee Katrina Michelsen

此優雅的天鵝頸瓶是伊朗（尤其設拉子及伊斯法罕地區）自薩法維時期製造的玻璃器皿其中一例。它富有詩意地被稱為「採淚瓶」，雖然寓意盛載夫君在外征戰的孤寂婦人的眼淚，但實際上是作日常用途。現代的繪畫描繪其用於盛載酒或雪酪，又或具香味的液體如玫瑰水或香水。其光滑的瓶壁及精緻的迴旋紋的製作過程首先是將熔融的玻璃吹入模具中，待模具移除後，在底部充氣使其膨脹以形成球狀的瓶座，此工序令到瓶身上半部的形態過渡自然且沒有模具的痕跡。製作過程加入了鈷化合物的粉末狀原料使其產生醇厚的藍色色澤，其工藝名為「熔融玻璃」。這款與眾不同的玻璃瓶設計來源無從稽考，靈感可能是源自十五至十六世紀威尼斯的玻璃製品。儘管這種形制的玻璃瓶在伊朗已存在數世紀，但此卡扎爾時期的玻璃製品體現了世人對此款玻璃瓶的肯定與欣賞。與此玻璃瓶相似的例子，可參見 Carboni and Whitehouse 2001, nos. 145-147。

麥斯藝

伊朗，十八至十九世紀
著色玻璃
高 33 公分，直徑 10.2 公分
香格里拉伊斯蘭藝術、文化與設計博物館
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會（47.9）
出版：Al-Khemir 2012, 110-11 and 215



Cat.no. G5

Vases**花瓶一對**

China, 18th Century

Coloured glass

Height 26cm, Diameter 14cm (each)

Hong Kong Museum of Art, Leisure and Cultural Services Department
(C1966.0037)

Publication: unpublished

Although beads were made of glass in ancient times, it was not until later that Chinese craftsmen learned how to blow glass. During the succeeding dynasties, imported glass vessels from the Middle East were highly appreciated, but this did not encourage the development of the local glass industry. Under the patronage of the Qing dynasty, particularly during the reign of the Qianlong emperor (1736–95), the advanced technology of glass making was introduced to China through Jesuit missionaries, and the variety of glass pieces began to be made, ranging from small exquisite snuff bottles to large monumental vessels, such as this imposing pair of blue glass vases.

Yuka Kadoi

中國，十八世紀

著色玻璃

高 26 公分，直徑 14 公分（每件）

康樂及文化事務署香港藝術館（C1966.0037）

出版：未出版

儘管玻璃念珠在古代已流行，但中國工匠其後才學習到吹製玻璃的工藝。在隨後的朝代，由中東入口的玻璃器皿大受歡迎，但這並沒有驅動本土玻璃工業的發展。直至在清朝特別是乾隆時期（1736–1795 年）的委託下，耶穌會傳教士將先進的玻璃製作工藝傳入至中國，自此不同的玻璃製品開始被製成小至鼻煙壺大至華麗的瓶器，例如這對精美的藍色玻璃瓶。

門井由佳



Manuscript and Painting

1) Religious manuscript

The culture of manuscripts originates from all over the Persian speaking world, in particular Iran, Central Asia and India, and represents the traditional fields of humanities and sciences, such as literature, philosophy and medicine, as well as religious studies. The central religious text of Islam is the Qur'an. It is never decorated with figurative images, but each copy is delicately executed with a wide range of non-figural ornamentation. Blue is one of the major colours in the illumination of religious manuscripts in the Persian world, together with gold. Yet the bold use of varying colours provides the multiple layers of decoration to the art of the holy books.

手稿和繪畫

1) 宗教手稿

手稿的文化源於波斯語世界，尤其是伊朗、中亞和印度，其代表著文學、哲學、醫學等傳統文化以及宗教學。伊斯蘭教的重要宗教經文是《古蘭經》。它從不利用任何人像來裝飾，但每本手稿均以大量非人像圖案作裝飾。藍色和金色是波斯世界宗教手稿的主要顏色，然而大膽用色賦予聖書多層的裝飾效果。

Cat.no. MP1

Page from the Qur'an
《古蘭經》的頁面

Iran or Anatolia, 13th-14th century
Ink, colour and gold on paper
Height 26.9cm, Width 18.1cm (page)
Ashmolean Museum, University of Oxford, Bequeathed by Christopher T. Gandy, 2012 (EA2012.69)
Publication: unpublished



伊朗或安納托利亞，十三至十四世紀
紙本設色金彩水墨
高 26.9 公分，寬 18.1 公分（頁面）
牛津大學阿什莫林博物館藏，由 Christopher T. Gandy 於 2012 年遺贈（EA2012.69）
出版：未出版

This fragmentary page from a copy of the Qur'an includes three lines from the chapter of women (Sura Al-Nisa; 4:174: 'O mankind, there has come to you a conclusive proof from your Lord, and We have sent down to you a clear light.'). Written in the *Mubtata* script, it is likely to have been produced in Anatolia in the decades following the Mongol invasion and the conquest of Baghdad, which occurred in 1256. The inclusion of a Persian translation underneath each verse, however, indicates that this copy was intended for a Persian-speaking user, although it remains unclear exactly when and where such additions were made. The upper, left and bottom margins of the page are ornate with the decorative band in the *Kufic* script in blue, featuring excerpts from the *hadith* (wise sayings attributed to the Prophet Muhammad), together with geometric patterns on each corner.

Yuka Kadoi

此頁面為《古蘭經》中的三句經文（《婦女章》4：174「眾人啊！從你們的主派遣來的明証確已來臨你們，我已降示你們一種顯著的光明」）。此《古蘭經》以穆哈加格體書寫，可推算製於 1256 年蒙古軍征戰入侵並征服巴格達後的安那托利亞，每一節經文下均有波斯語翻譯，顯示此抄本是母語為波斯語的人所使用，儘管加入波斯語的年代和地點尚待查證。書頁的上、左和底部邊以幾何圖案及藍色的庫法體文字寫上聖訓作裝飾。

門井由佳

Cat.no. MP2

Commentary of the Qur'an
《古蘭經》注解

Copied by Nasrullah ibn Sayyidi Ahmada ibn Qadi Jan
Iran, 968 AH / 1560-61 AD
Ink, colours and gold on paper
Height 37.5cm, Width 26.2cm, Depth 10.1cm (closed)
Collection of the Asian Civilisations Museum, National Heritage Board, Singapore (1998-01469)
Publication: unpublished

This manuscript is the commentary of the Qur'an, known as *tafsir*. *Tafsir* means 'interpretation' in Arabic and refers to the exegesis of the Qur'an. This is regarded as a branch of religious study that focusses on elucidating the meaning of the Qur'an. This manuscript is a copy of the commentary originally written by Husain Va'z Kashifi (d. 1505) between 1491 and 1494, for the Timurid-period patron and poet, Mir Ali Shir Nava'i. A seal impression indicates that this copy was at one time in the library of a courtier of Mughal emperor, Aurangzeb (r. 1658–1707). This manuscript comprises 595 leaves with 19 lines per page, bound in stamped brown morocco. The *tafsir* or commentary itself is written in *naskh* script while the Qur'anic verses are written in gold, red and blue *naskh* with *sura* (chapter) headings written in gold *thuluth* script.

Noorashikin Zulkifli



Nasrullah ibn Sayyidi Ahmada ibn Qadi Jan 抄本
伊朗，回曆 968 年或公元 1560–1561 年
紙本設色金彩水墨
高 37.5 公分，寬 26.2 公分，深 10.1 公分（閉合）
新加坡亞洲文明博物館藏（1998-01469）
出版：未出版

此手稿是《古蘭經》的詮釋，屬於宗教學專注於闡釋《古蘭經》的流派。此手稿為 1491 至 1494 年間 Husain Va'z Kashifi（歿於 1505 年）為委託人阿里希爾·納沃伊（帖木兒帝國詩人）所寫。手稿上的印章顯示此手稿曾藏於蒙兀兒帝國皇帝奧朗則布（在位 1658–1707 年）一朝臣的圖書館。此手稿含 595 頁，每頁 19 行，以棕色紙張釘裝。全書的詮釋為謄抄體，《古蘭經》經文則以金、紅和藍色謄抄體所繪寫，而章節標題以金色三一體書寫。

Noorashikin Zulkifli

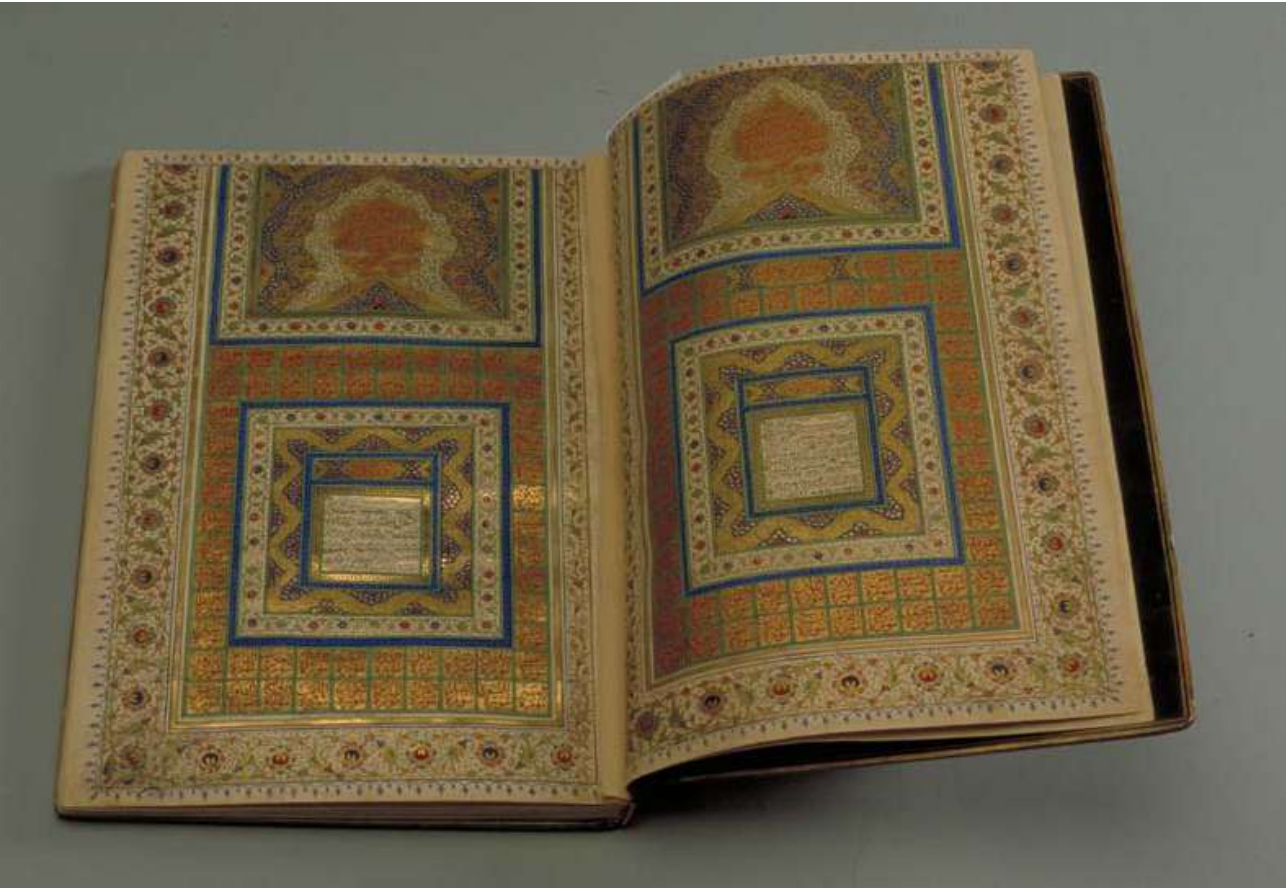
Cat.no. MP3

Qur'an
《古蘭經》

Iran, mid-19th century
Ink, colours and gold on paper
Height 27.7cm, Width 18.5cm (closed)
Collection of the Asian Civilisations Museum, National Heritage Board,
Singapore (2001-02606)
Publication: unpublished

Decorative elements in manuscripts such as lavishly embellished borders, headers, initials and text frames are known as ‘illuminations’ – so called because scribes took the opportunity to use bright colours including the application of gold or silver. The establishment of the Qajar dynasty in 1785 heralded a period of political stability and cultural revival that resulted in increased preference for life-sized paintings and the dwindling of illustrated manuscript production. However, it is unsurprising that this Qur'an shows continued efforts for lavish decoration as the finest illuminations tend to be reserved for the holiest of texts in the Islamic world. This manuscript contains the entire Quranic text in 32 leaves with 48 lines per page, all written in *naskh* script and bound with gilt-sprinkled lacquer covers. The finely illuminated frontispiece highlights the unusual spatial arrangement of text where the copyist has managed to fit an entire *juz* (one section of a 30-part division) across the double-spread. The copyist is attributed to be Muhammad al-Isfahani.

Noorashikin Zulkifli



伊朗，十九世紀中葉
紙本設色金彩水墨
高 27.7 公分，寬 18.5 公分 (閉合)
新加坡亞洲文明博物館藏 (2001-02606)
出版：未出版

手稿中的裝飾元素如邊框、標題、字母縮寫和文本框架可稱為「彩飾工藝」(illuminations)，文士在抄寫手稿時常加入鮮豔的顏色包括金或銀色。卡扎爾王朝於 1785 年成立，當時的穩定政局和文化復興促使大型繪畫的製作，令插圖手稿的生產減少。縱使如此，這《古蘭經》仍突顯伊斯蘭世界中只有聖書上才會用上的精細巧妙裝飾。這手稿含 32 頁，每頁 48 行以謄抄體書寫經文，並以鍍金漆書封裝幀。精美的卷首顯示手稿文字的特別安排，謄抄員將《古蘭經》的 30 卷對開書寫，呈現完整的《古蘭經》經文。謄抄員傳為 Muhammad al-Isfahani。

Noorashikin Zulkifli

Manuscript and Painting

2) Secular manuscript and painting

Among the many artistic highlights from the Persian world are the illustrated manuscripts of major literary works, such as the *Shahnama* of Firdawsi and the *Khamasa* of Nizami. In both manuscript illustrations and single-page paintings, colour brings figural and landscape images to life: although the Persian painter’s palette is broad, blue plays a key role in the image-making process of water, sky, dress and other pictorial components.

手稿和繪畫

2) 世俗手稿和繪畫

波斯世界中不少藝術亮點來自於文學作品的插圖手稿，如菲爾多西著作《列王紀》和尼扎米所寫的《五卷詩》。不論是手稿插圖或單頁插畫，其中的色彩令人像和風景栩栩如生。雖然波斯畫家的色彩運用豐富，藍色仍在描繪水、天空、服裝和其他畫像元素上為關鍵的顏色。

Cat.no. MP4

Bahram Gur Slaying the Dragon in the Cave Page from the *Khamṣa* of Nizami

巴赫拉姆五世在洞穴裡戮龍

自尼扎米《五卷詩》

Iran, c. 1570–80

Ink and colour on paper

Height 24cm, Width 20cm (page)

Height 51.2cm, Width 44.7cm, Depth 2.5cm (including frame)

Collection of the Asian Civilisations Museum, National Heritage Board,

Singapore (2008-00290)

Publication: unpublished

伊朗，約 1570–1580 年

紙本設色金彩水墨

高 24 公分，寬 20 公分（頁面）

高 51.2 公分，寬 44.7 公分，深 2.5 公分（含框架）

新加坡亞洲文明博物館藏（2008-00290）

出版：未出版



This illustrated page is from a copy of the *Khamṣa* by one of the greatest epic poets of Iran, Nizami Ganjavi (1141–1209). The *Khamṣa* (‘Quintet’) is a collection of five narrative poems, alternately known as *Panj ganj* (‘Five Jewels’) produced between 561 and 599 AH (1165 and 1203 AD, respectively) and written in double-rhymed verses similar to Rumi’s *Masnavi*. The painting illustrates the opening scene from the poem, *Haft Paykar* (‘Seven Portraits’) that recounts how the legendary Sasanian king, Bahram Gur (r. 420–38) married the daughters of seven *padshah* (emperors) of seven different climes and learns how to become the ideal ruler. In this episode, an injured wild ass leads Bahram Gur to a dragon in front of a cave. He fights and slays the dragon, finding the remains of a foal in the dragon’s belly, understanding at once why the wild ass sought his help. The ass leads him to the dragon’s treasure and vanishes. The verses read: ‘A King, who to a wild ass give justice; imprisons in a grave a dragon, finally, for his pains, salvation and a treasure gains’. The dating and attributed origin groups this manuscript under what is termed as ‘commercial style’ for Shiraz was a principal centre of illuminated manuscript production for Persian literary works in the fifteenth and sixteenth centuries. Numerous surviving copies suggest a volume that was intended for both local and export markets.

Noorashikin Zulkifli

此插圖出自伊朗偉大詩人尼扎米（1141–1209 年）《五卷詩》的抄本。寫於 1165 至 1203 年間的《五卷詩》亦被稱為《五瑰寶》（*Panj ganj*），內含五篇雙重押韻的詩，類似魯米著作《瑪斯那維》。此插圖描畫了《七美人》卷的開場，一隻受傷的野驢引領薩珊王朝國王巴赫拉姆五世（在位 420–438 年）到洞穴前的龍。一場戰鬥後，巴赫拉姆五世把龍殺死，在龍腹中發現了一具小驢屍。他明白到野驢尋求幫助的原因。及後野驢帶巴赫拉姆五世到龍的寶藏然後消失。此卷描述巴赫拉姆五世迎娶了七個國家的公主，並學習如何成為理想的統治者。詩句載道「給予野驢正義，將龍關入其墳墓的國王，最終因他的辛苦獲得幫助和財寶」。推測手稿製作年代和起源可把它歸類為「商業風格」（commercial style），當時設拉子為十五和十六世紀波斯文學作品手稿製作的主要地。許多倖存作品反映出當地和出口市場的需求。

Noorashikin Zulkifli

Cat.no. MP5

Serpent and Hare

Page from the ‘Aja‘ib al-Makhlūqat wa Ghara‘ib Maujudat of Qazwini’

蛇和野兔

自《Aja‘ib al-Makhlūqat wa Ghara‘ib Maujudat of Qazwin’

Iran or India, 17th century

Ink, colour and gold on paper

Height 30cm, Width 23cm (page)

Collection of the Asian Civilisations Museum, National Heritage Board,

Singapore (1998-01482)

Publication: unpublished

伊朗或印度，十七世紀

紙本設色金彩水墨

高 30 公分，寬 23 公分（頁面）

新加坡亞洲文明博物館藏（1998-01482）

出版：未出版

This illuminated page is from a copy of the *Aja‘ib al-Makhlūqat wa Ghara‘ib Maujudat* (‘The Marvels of Things Created and the Wonders of Things Existent’), a cosmography originally composed in the thirteenth century by the Persian encyclopedist Zakariya ibn Muhammad ibn Mahmud Abu Yahya al-Qazwini (1230–83). Considered to be one of the most read and copied works in the Islamic world, it served as an encyclopedia of its time, drawing from Greek, Roman and Islamic sources. This treatise covers a multitude of subjects, both earthly and mystical, such as geography, calendars and astronomical calculations, flora and fauna, aspects of the heavens and heavenly beings, unusual phenomena and mythical creatures. Qazwini included stories and poetry to entertain the readers and enrich scientific explanations, a style that influenced later Islamic works on cosmology and geography. The text of this page is written in *nasta‘liq* script, along with two creatures illustrated in the centre and lower part of the page - a light blue serpent with its body peculiarly coiled into a knot in the middle and a hare that appears to be adorned with a horn. Such imaginative depictions suggest that this section relates to fantastical subjects.

Noorashikin Zulkifli

此頁面擇自《Aja'ib al-Makhlūqat wa Ghara'ib Maujudat》的抄本，原本為波斯百科全書家 Zakariya ibn Muhammad ibn Mahmud Abu Yahya al-Qazwini（1230–1283 年）十三世紀的宇宙學作品。它包含希臘、羅馬和伊斯蘭的資訊，是伊斯蘭世界最多人閱讀和複製的作品之一，也是當時的百科全書。內文包括眾多學科如地理、曆學、天文計算、動植物、神話、異象和神秘生物等；更加插故事和詩歌以增加科學理論和娛樂性。這種風格影響後來伊斯蘭的宇宙學和地理作品。這頁面以謄抄體書寫，中間和下部分別描繪了一條淺藍色身體捲成結的蛇和帶有角的野兔，可見這富有想像力的描繪涉及幻想性的主題。

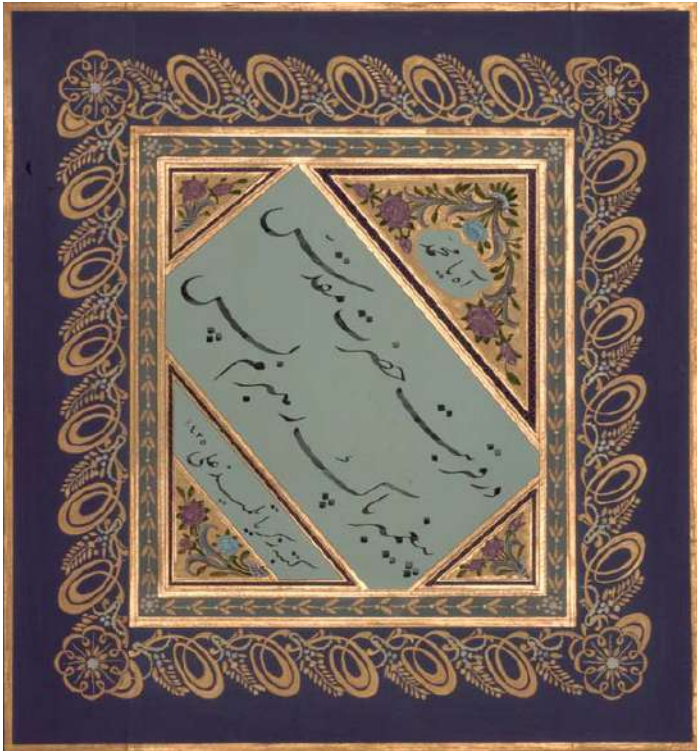
Noorashikin Zulkifli



Cat.no. MP6

Calligraphic Composition
書法

Mohamed Zakariya
USA, 2005
Ink, colour and gold on paper
Height 27.6cm, Width 25.8cm (page)
Collection of the Asian Civilisations Museum, National Heritage Board,
Singapore (2008-05872)
Publication: unpublished



穆罕默德·扎卡里亞
美國，2005 年
紙本設色金彩水墨
高 27.6 公分，寬 25.8 公分（頁面）
新加坡亞洲文明博物館藏（2008-05872）
出版：未出版

This is a contemporary calligraphic work designed and composed by Mohamed Zakariya (b. 1942), a well-known Muslim American calligraphic artist. In 1984, he was invited to study with two celebrated Turkish calligraphers: Hasan Celebi and Ali Alparslan at Istanbul's Research Centre for Islamic Art, History and Culture. In 1988, he received the prized *icazet* (diploma) in *Thuluth* and *naskh* scripts from Hasan Celebi in 1988 and then, the *icazet* in *taliq* scripts from Ali Alparslan, making him the first Westerner to do so. Zakariya has expressed his mission as reviving classical texts through visually arresting presentations. The calligraphy is written in *taliq* style with a reed pen and lampblack, or soot ink, on dyed *abar* paper, backed by *ebru* or marbled paper. The border has been painted with pigments that were ground repeatedly and bound in rabbit-skin glue that was then applied hot. For this piece, Zakariya has used three different types of gold: 23K yellow gold, 18K green gold and 11K white gold that have been affixed in gum Arabic. The inscription reads in Persian: 'Because of his intimacy with the Divine Presence, the Pure Prophet [Muhammad] is sufficient as my guide.'

Noorashikin Zulkifli

這是一幅當代的書法作品，由著名的美籍穆斯林書法藝術家穆罕默德·扎卡里亞（生於 1942 年）設計製成。1984 年，他受邀到伊斯坦布爾伊斯蘭藝術、歷史和文化研究中心向兩名著名的土耳其書法家 Hasan Celebi 和 Ali Alparslan 學習。他於 1988 年獲得三一體文憑（icazet），同年 Hasan Celebi 教授他謄抄體，再於 Ali Alparslan 教導下獲得塔利克體文憑，成為第一個精通三種書法的外國人。扎卡里亞曾表示他的使命為透過視覺效果而令古典書法復興。此作品利用蘆葦筆和燈黑或油煙墨以塔利克體寫成，再以大理石紋紙作支撐。邊界的顏料經反覆磨壓塗在兔皮膠上。扎卡里亞黏貼在阿拉伯膠上使用了三種黃金，分別為 23K 黃金、18K 綠金和 11K 白金。波斯銘文為「因祂的聖神降臨，先知 [穆罕默德] 足以作為我的嚮導。」

Noorashikin Zulkifli

Cat.no. MP7

Blue Poppies
藍色罌粟花

Nasr Allah Naqqash
Iran, c. 1870
Colour on paper
Height 18.8cm, Width 12.5cm (page)
Ashmolean Museum, University of Oxford, Bequeathed by Christopher T. Gandy, 2012 (EA2012.44)
Publication: unpublished

Having been inspired by the increased availability of European prints and watercolours in Asia, Persian painters began to explore naturalism in painting from the seventeenth century onwards. Single flowery compositions such as in this painting demonstrate that their ability to depict subjects from life had been fully developed by the nineteenth century, when Iran renewed its cultural contacts with Europe. Although it can be viewed as a work of art in its own right, this painting may have been originally bound in the album format, together with other paintings and drawings. For comparative examples, see Roxburgh and McWilliams 2017, nos. 9 and 21.

Yuka Kadoi

因受到歐洲版畫和水彩畫啟發，波斯畫家從十七世紀開始通過繪畫探索自然主義。這幅描畫單支花卉的作品表現了波斯畫家在十九世紀，當伊朗重新與歐洲恢復文化交流，已經掌握描繪生活的主題。雖然這幅畫可被視作一件藝術品，但推測曾經為一本圖冊的一部分。比較示例可參見 Roxburgh and McWilliams 2017, nos. 9 and 21。

門井由佳



Manuscript and Painting

3) Calligraphic exercise

Calligraphy has long been considered a quintessential art form in Islamic culture. Calligraphers are among the most highly esteemed artists, and their beautiful writing practice expresses piety, one of the pillars of Islamic ethics. The development of Islamic calligraphy is strongly associated with the Qur'an, while calligraphic exercises or single sheets of calligraphy, mostly extracted from famous poetry works, are equally instrumental in the development of this artistic practice. Specimens of master calligraphers were avidly collected by connoisseurs in the past, and the mastership of calligraphy continues to be appreciated in the Islamic world nowadays. Among the calligraphic styles for the Arabic alphabet, a distinctive fluid form called *nastaliq* is predominantly used in the Persian world.

手稿和繪畫

3) 書法練習

書法一直被視為伊斯蘭文化中典型的藝術形式，美麗的書法代表伊斯蘭教倫理中重要的宗旨—虔誠。在眾多藝術家，書法家受到高度尊重。伊斯蘭書法的發展與《古蘭經》有着密切的關聯。擇自著名詩歌作品的書法練習有助實踐書法藝術的發展。收藏家過去熱衷於收藏大師級書法家的作品，而精通書法的技巧在當今伊斯蘭世界仍受重視。在繁多的阿拉伯字體中，主要使用波斯體。

Cat.no. MP8

Calligraphic Exercise 書法練習

Iran, 16th century

Ink, colour and gold on paper

Height 40.5cm, Width 30.5cm, Depth 1.5cm

The Wellcome Collection, London (Islamic Calligraphy 71)

Publication: unpublished

This calligraphic sheet, arranged in diagonal and horizontal panels and set amid richly illuminated triangles, contains an excerpt from the *Makbzan al-Awar* ('Treasury of Mysteries'), a philosophical poem by Mir Haydar Khwarizmi. The passage deals with mystical reflections on speech. Mir Haydar played an important role in the formation of Uighur Turkish, and especially Chaghatay, literatures in the Timurid Empire, based on the Islamicised Persian idiom. While the *Makbzan al-Awar* is in Chaghatay using the Arabo-Persian script, he compiled his other main work, the *Mi'raj Nama* ('The Book of Ascension of the Prophet') featuring the Uighur script. The two respective works were commissioned by Mir Haydar's two rivalling patrons, Iskandar Sultan (r. 1403–15) and Shah Rukh (r. 1405–47), grandson and son of Timur. This specimen represents the sixteenth century *nastaliq* style and attests to Mir Haydar's enduring popularity.

Iván Szántó

這書法佈局於對角和水平線上，三角形間隔含 Mir Haydar Khwarizmi 撰寫的哲學詩詞《秘密寶庫》的摘錄。這段落為言論的反思。Mir Haydar 在土耳其維吾爾語（特別是察合台突厥文）的形成和帖木兒帝國文學上擔當重要角色。《秘密寶庫》以察合台突厥文利用阿拉伯波斯文字寫成。他的其他作品如《Mi'raj Nama》則以維吾爾文書寫。《秘密寶庫》和《Mi'raj Nama》分別由帖木兒的孫子伊斯康德·蘇丹（在位 1403–1415 年）和兒子沙哈魯（在位 1405–1447 年）委託而寫。這以波斯體寫成的書法代表了十六世紀的風格，亦確定了 Mir Haydar 經久不衰的聲望。

伊贊托

伊朗，十六世紀

紙本設色金彩水墨

高 40.5 公分，寬 30.5 公分，深 1.5 公分

倫敦惠康基金會藏（Islamic Calligraphy 71）

出版：未出版



Cat.no. MP9

Calligraphic Exercise

書法練習

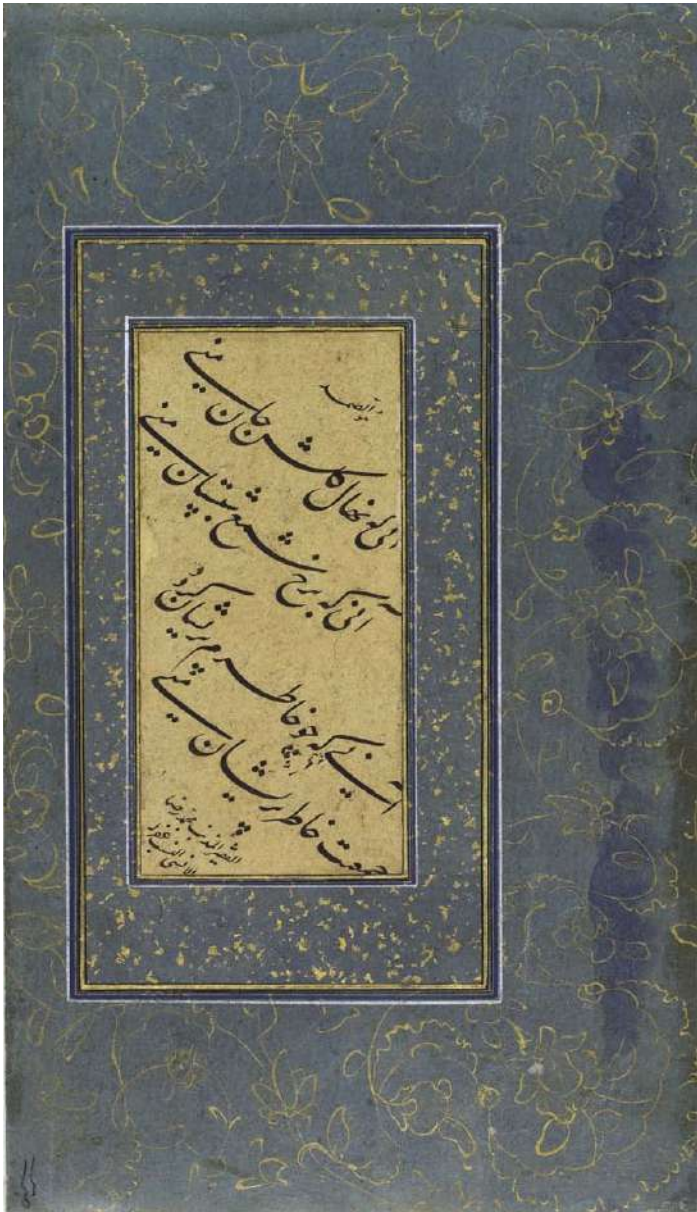
Iran, 17th century

Ink, colour and gold on paper

Height 40.5cm, Width 30.5cm, Depth 1.5cm

The Wellcome Collection, London (Islamic Calligraphy 18)

Publication: unpublished



伊朗，十七世紀

紙本設色金彩水墨

高 40.5 公分，寬 30.5 公分，深 1.5 公分

倫敦惠康基金會藏（Islamic Calligraphy 18）

出版：未出版

Calligraphic exercises were written on various paper formats in Safavid and Qajar Iran; if a collector wished to assemble an album made of different samples, he needed to standardise the page size by adding a frame (*jadwal*) to each piece. Sometimes a single border was not enough, in such cases the enframed writing was mounted on an additional frame, creating a double-window effect. To fill the void between the calligraphy and the outer margin, an array of decorative techniques developed, ranging from monochrome tinted papers to marbling and gilding, as seen on this example. The framed calligraphy by Muhammad Riza al-Unsi closely follows the diagonal tilt and inner proportions of classical Safavid *nasta'liq* script which was perfected by Mir ‘Imad Hasani around 1600, in the Isfahan court of Shah ‘Abbas I (r. 1587-1629). It transcribes an unidentified, perhaps contemporary, Persian love poem.

Iván Szántó

在薩法維和卡扎爾時期的伊朗，書法在各形式的紙張上書寫。若收藏家希望將不同書法樣本組合成冊，便需以一框架（*jadwal*）來規範頁面大小。如某情況下單一的邊界不足以規範頁面尺寸，則需用上額外的邊框。為了填補書法和邊框之間的空間，均會用上一系列的裝飾如彩紙、大理石花紋及燙金。Muhammad Riza al-Unsi 裱框的書法按照經典的薩法維波斯體，以對角線書寫。及後薩法維王朝阿拔斯一世時期（在位 1587–1629 年）波斯體被 Mir ‘Imad Hasani 完竣。書法記錄一篇出處未明，揣測為現代的波斯愛情詩詞。

伊贊托

Cat.no. MP10

Calligraphic Exercise

書法練習

Iran, 17th century

Ink, colour and gold on paper

Height 40.5cm, Width 30.5cm, Depth 1.5cm

The Wellcome Collection, London (Islamic Calligraphy 14)

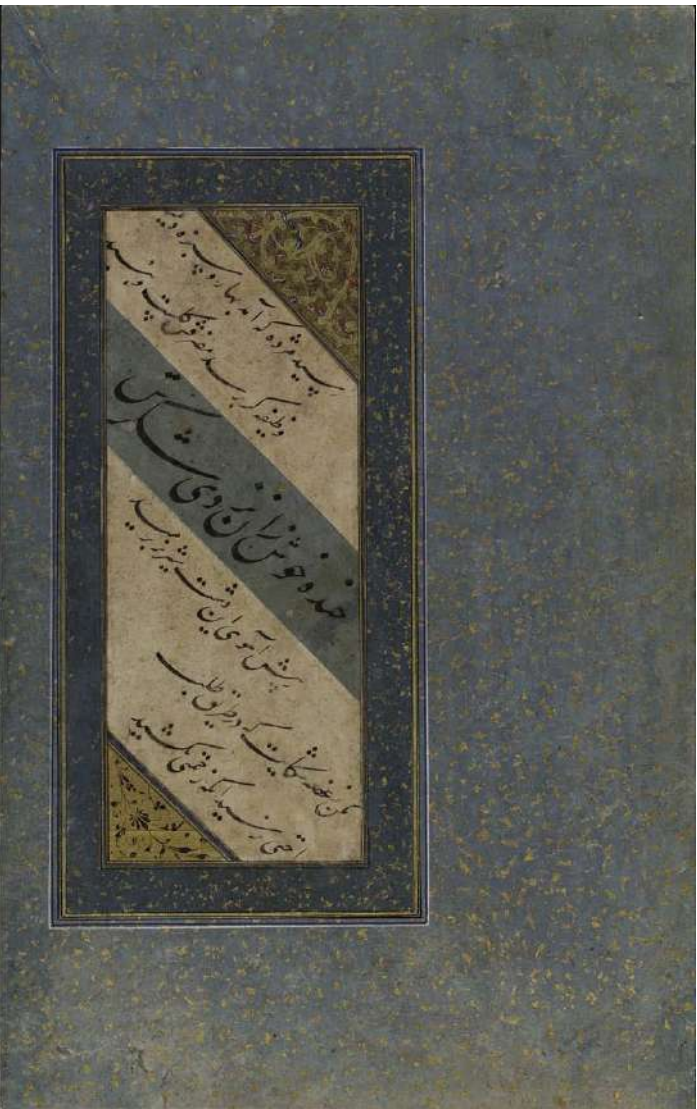
Publication: unpublished

The lines on white ground come from a *ghazal* (rhymed love poetry) of the fourteenth-century Persian poet Hafiz, describing the delights of spring: ‘Good news, spring is neigh and grass is green’. It is interrupted by a hemistich from another Persian poem, written in larger letters on a blue ground, yet in the same *nastaliq* style. Blue-tinted paper is a prestigious support, called *asmani* (celestial), reserved for luxurious manuscripts and other masterpieces of penmanship. It is descended from the even more exclusive blue parchment of the early Islamic period. Some seventeenth-century authors recommended white lettering on blue paper for the highest effect. However, practice shows that conventional black ink was the preferred choice for this medium. To achieve the celestial effect, blue paper was often sprinkled with gold, a technique which developed during the late Timurid period. Blue was obtained from ground lapis lazuli or indigo.

Iván Szántó

白色的背景上寫上十四世紀波斯詩人哈菲茲所撰寫的加扎勒（以愛為主體的押韻抒情詩），描述春天來臨的喜悅：「捷報，春天近在咫尺，草地是綠色的」。文字被另一首同樣以波斯體，用較大字型書寫在藍色背景的詩打斷。染藍的紙稱為天藍（*asmani*），通常用於奢華的手稿和其他大師級書法上，源於伊斯蘭早期更罕有的藍色羊皮紙。一些十七世紀的書法家建議在藍紙上使用白色字體以達到最佳的效果。然而，實際上黑色墨水在此媒介上使用更佳。帖木兒後期開始，藍紙經常撒上金色以模仿天界。藍色染料則以研磨青金石或靛藍所獲得。

伊贊托



Cat.no. MP11

Calligraphic Exercise

書法練習

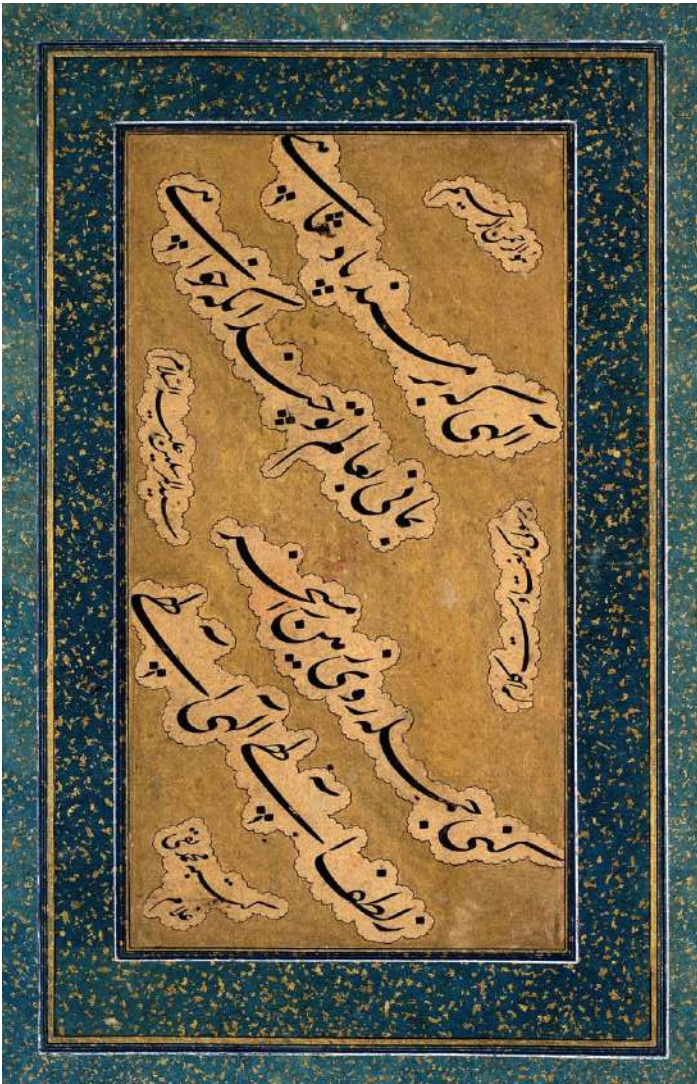
Iran, 17th century

Ink, colour and gold on paper

Height 40.5cm, Width 30.5cm, Depth 1.5cm

The Wellcome Collection, London (Islamic Calligraphy 52)

Publication: Allan 2003, p. 68, fig. 18



伊朗，十七世紀

紙本設色金彩水墨

高 40.5 公分，寬 30.5 公分，深 1.5 公分

倫敦惠康基金會藏（Islamic Calligraphy 52）

出版：Allan 2003, p. 68, fig. 18

This calligraphic exercise includes a Persian quatrain containing eulogies written diagonally in separate cloud bands on a gilt paper, framed by a gold-sprinkled blue margin. Four additional lines in smaller lettering of the same *nastaliq* script are placed diagonally in two corners and vertically along the longer sides of the sheet; three of them represent invocations to God and the Prophet Muhammad, while the fourth band is where the calligrapher, Muhammad Taqi Ghulam, placed his signature.

Iván Szántó

這書法練習包括一首含悼詞的波斯四行詩，文字以雲紋框包含對角在鍍金紙上書寫，再以灑金藍色作邊框。四行較小的文字同樣以波斯體書寫，其中三個為對真主和先知穆罕默德的禱文，第四個是書法家 Muhammad Taqi Ghulam 的落款。

伊贊托

Cat.no. MP12

Seal

圖章

India, 17th century

Ink, colour and gold on paper

Height 40.5cm, Width 30.5cm, Depth 1.5cm

The Wellcome Collection, London (Islamic Calligraphy 13)

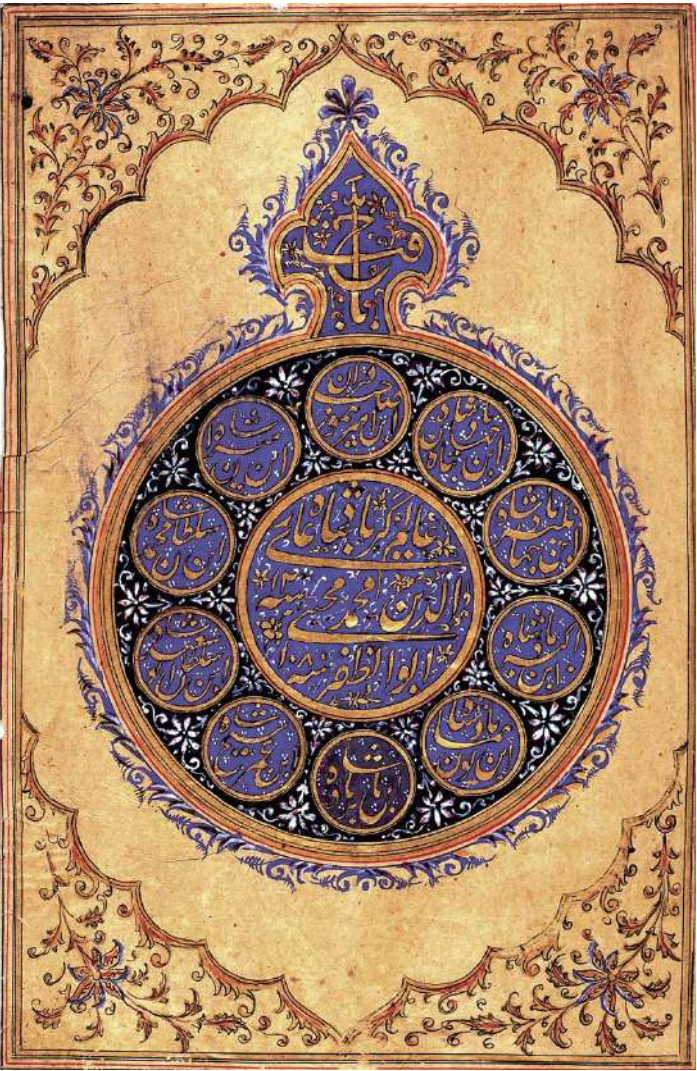
Publication: unpublished

In its fullest form, the titulature of the Mughal emperors of India incorporated the names of their ancestors up to Timur (r. 1370–1405), the founder of the dynasty. This extended list of honorifics and genealogy was formalised by way of calligraphic devices where the ruler's name and titles were inscribed in a central medallion, encircled by his lineage. The scribal emblem is sometimes substituted by a pictorial device whereby portraits replace the names. On this seventeenth-century painted seal of Emperor Awrangzib (r. 1658–1707), the names are written in gold *nastaliq* script against a blue background which is decorated by white sprays and dots. Each name is 'crowned' by the three dots of the Persian letter 'sh' in the word *padshah* ('emperor'). In the smaller medallions, the shape of these three dots in gold is echoed by numerous similar tripartite motifs painted in white. They are not part of a text, but refer to the official emblem of Timur which he struck on his coins, and also employed on his banners and tents, to express the divine origin of his authority.

Iván Szántó

印度莫兀兒皇帝的完整年號均包含了他們祖先的名字，一直至帖木兒（在位 1370–1405 年）時期。此表以書法的形式表現皇帝的尊稱和家譜，圓徽包括統治者的名字和頭銜，再以他的譜系包圍。有時候圓徽中的文字會以圖像取代；名字以人像代替。此例為奧朗則布皇帝（在位 1658–1707 年）的彩圖，金色波斯體的人名寫在藍色背景上，再以白色小點作點綴。每個名字以三點代表皇帝的小點「加冕」。小圓徽內金點的形狀與類似的白色圖案互相呼應。它們並不是文字的一部分，而是引照帖木兒時期硬幣、旗幟和帳篷上的標誌，以表達他權威的神聖起源。

伊贊托

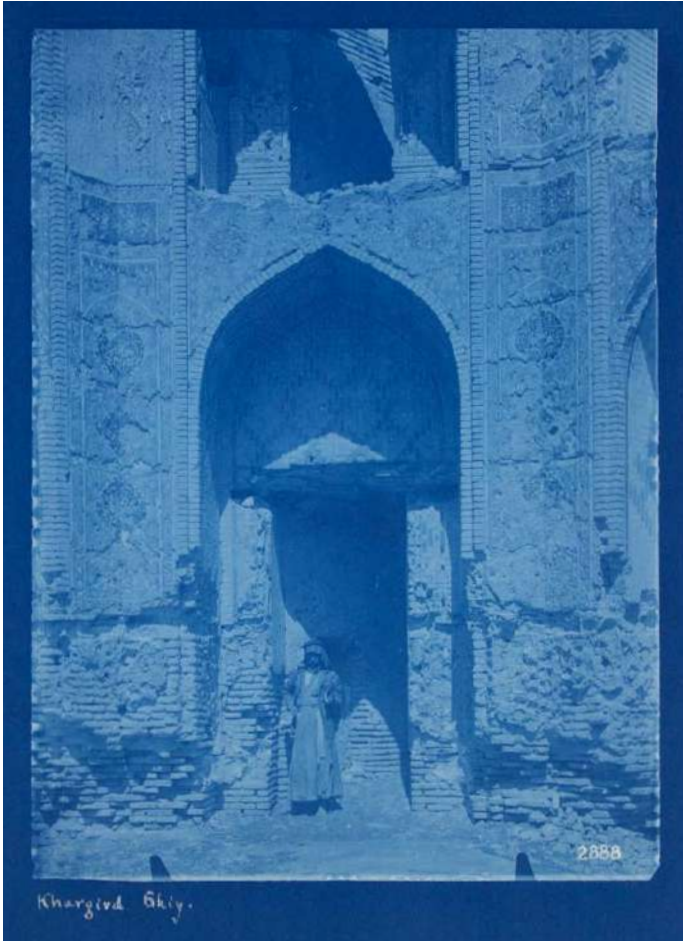


Photography

Photographs are of immense cultural value for the study of the nineteenth-and early twentieth-century Persian world. They not only document the traditional way of life and the architectural landscape, but also the social hierarchy as viewed by the locals, as well as the colonial perspective as viewed by foreign visitors. Photography was introduced to Iran as early as the 1840s and soon became a pastime for the Qajar shahs, particularly Nasir al-Din Shah (r. 1848–96). Photographic studios and ateliers were established in the capital Tehran, country photographers were appointed and the shah himself became an avid photographer. By the end of the first decade of the twentieth century, photographic studios and shops were established throughout the country, and family albums and studio portraits became popular.

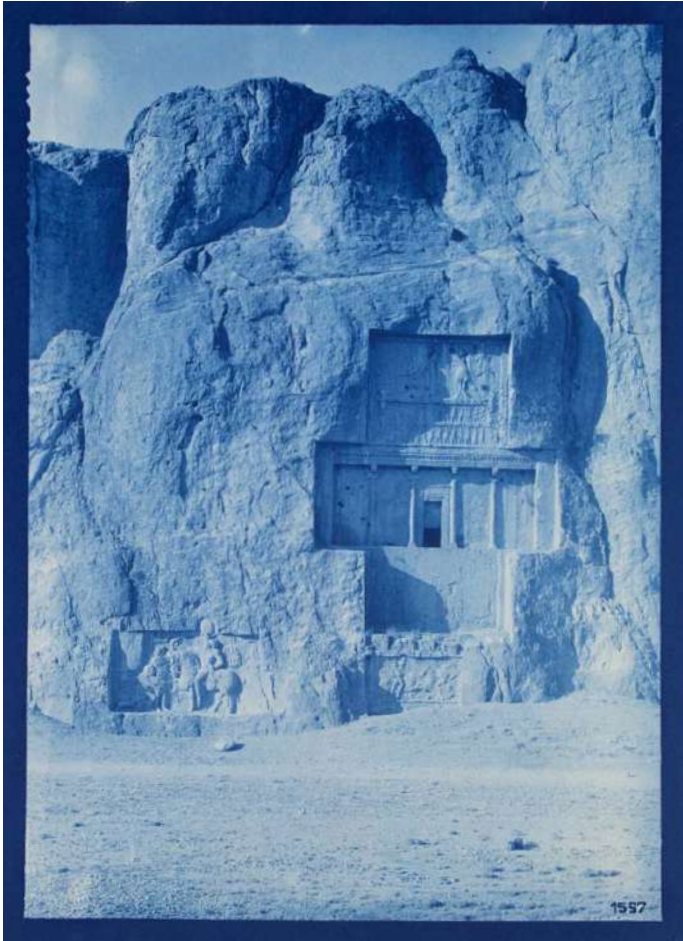
攝影

照片對於研究十九和二十世紀初的波斯世界具有莫大的文化價值。它們不僅透析了傳統的生活方式和建築風貌，也記錄了由當地人角度所看到的社會等級和外國遊客眼中的殖民地。攝影早在十九世紀四十年代傳入伊朗，而且很快便成為伊朗國王的消遣活動，納賽爾丁·沙（在位 1848–1896 年）尤其熱衷於此。攝影工作室在首都德黑蘭逐漸建立起來，除了任命皇家攝影師外，波斯君主也成攝影愛好者。至一零年代晚期，攝影工作室和商店在全國各地建立，家庭影集和個人寫真也開始流行起來。



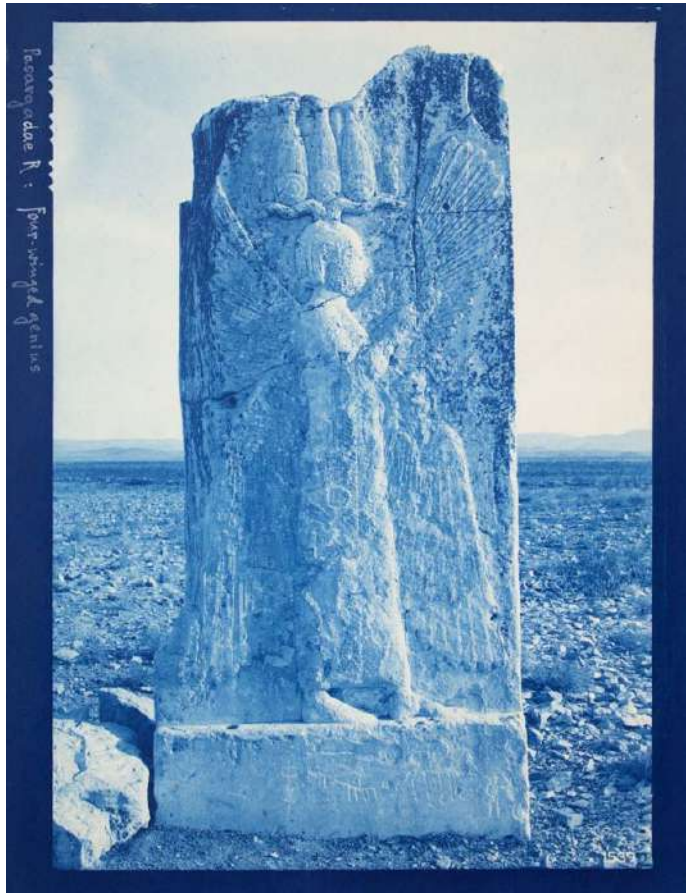
Cat.no. P1
Khargird Madrassa (Madrassa al-Ghiyathiyya)
Ernst Herzfeld, c. 1904–34
Cyanotype from glass plate negative
Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.2888)
Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年
氰版攝影
恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.2888）
出版：未出版



Cat.no. P2
Naqsh-i Rostam
洛斯達姆
Ernst Herzfeld, c. 1904–34
Cyanotype from glass plate negative
Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1557)
Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年
氰版攝影
恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1557）
出版：未出版



Cat.no. P3

Pasargadae (Four Winged Guardian)

帕薩爾加德（四翼守護者）

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1539)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年

氰版攝影

恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1539）

出版：未出版



Cat.no. P4

Pasargadae (Cyrus the Great Mausoleum)

帕薩爾加德（居魯士二世陵墓）

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1543)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年

氰版攝影

恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1543）

出版：未出版



Cat.no. P5

Persepolis

波斯波利斯

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1617)

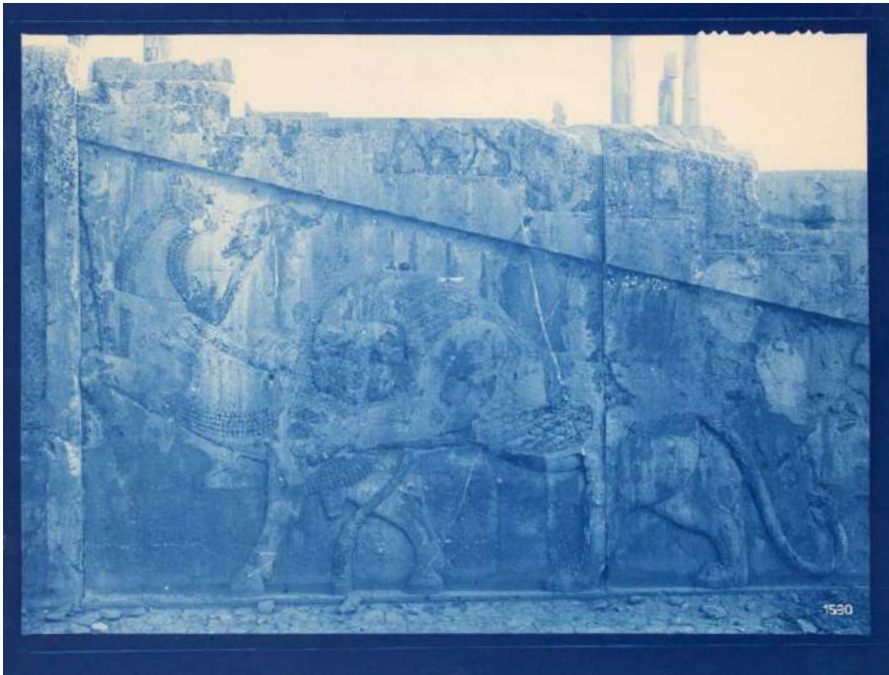
Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年

氰版攝影

恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1617）

出版：未出版



Cat.no. P6

Persepolis

波斯波利斯

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1590)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年

氰版攝影

恩斯特·赫茲菲爾德合集，華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1590）

出版：未出版



Cat.no. P7

Landscape 風景

Ernst Herzfeld, c. 1904–34

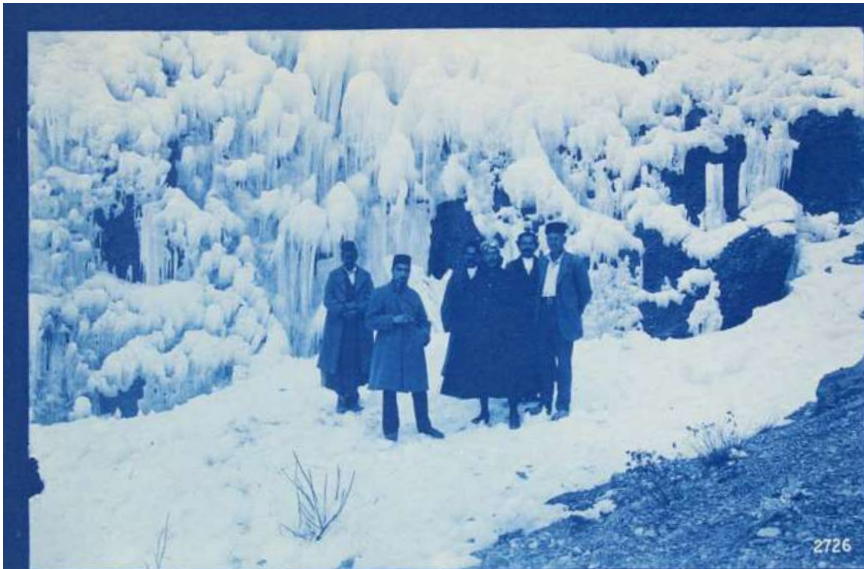
Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.1270)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年
氰版攝影

恩斯特·赫茲菲爾德合集·華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.1270）
出版：未出版



Cat.no. P9

Landscape 風景

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.2726)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年
氰版攝影

恩斯特·赫茲菲爾德合集·華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.2726）
出版：未出版



Cat.no. P8

Landscape 風景

Ernst Herzfeld, c. 1904–34

Cyanotype from glass plate negative

Ernst Herzfeld Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC (FSA A.06 04.CY.2115)

Publication: unpublished

恩斯特·赫茲菲爾德，約 1904–1934 年
氰版攝影

恩斯特·赫茲菲爾德合集·華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館藏（FSA A.06 04.CY.2115）
出版：未出版

Made from glass plate negatives that the German archaeologist Ernst Herzfeld (1879–1948) took during his excavations in Iran in the early twentieth century, the selection of the ‘blue prints’ from the collection of the Freer and Sackler Galleries Archives evokes the fascinating architectural and landscape marvels of the Persian world. The cyan-blue print called cyanotype provides versatile, illusional colour effects and captures the shadows of buildings, humans and nature in an imaginary way. Although cyanotypes were popular throughout the twentieth century as inexpensive copies of drawings, art photographers did not particularly favour them due to their intense blue pigments and lack of fine details. Herzfeld may have produced cyan-blue prints merely for archival purposes. Yet by exploring a series of technical operations, as reducing, intensifying and toning, these photographic reproductions became pieces of art work in their own right.

Yuka Kadoi

這批收藏於佛利爾與亞瑟·M·賽克勒美術館的「藍圖」是德國考古學家恩斯特·赫茲費爾德（1879–1948 年）在二十世紀初期於伊朗進行挖掘時以氰版攝影技術沖洗而成，為波斯的迷人建築和風景奇觀揭開神秘面紗。氰版攝影幻象似的色彩效果捕捉到建築物、人和大自然的陰影。由於氰版攝影可作為低成本的繪畫副本，在二十世紀時十分流行，但礙於缺乏細節而且藍紫色調太強烈，它們並不受藝術攝影師青睞。赫茲費爾德可能只是為了存檔而沖洗氰版攝影。然而通過一系列調色等技術操作，這些攝影作品就成了藝術作品。

門井由佳

Textile and Carpet

The Persian world has an unrivalled tradition of textile weaving. The variety of woven, printed and embroidered fabrics, some of which have been used as garments, accessories and furnishings, vividly illustrate the political, economic and cultural background of production and consumption. Similarly, carpet weaving has been an essential part of Persian culture since ancient times. Over the centuries, a wide range of rugs was made by nomadic tribes at village workshops as well as by courtly artisans at royal workshops, and major carpet centres such as Tabriz, Kerman, Mashhad, Kashan and Isfahan developed their own specific weaving techniques, colours and patterns. Among the materials explored by weavers, silk has been integrated into Persian woven culture since its introduction from China. The cultivation of the silkworm spread into West Asia as early as the late Sasanian period, and at the time of Marco Polo, silk was already one of the first things that attracted European merchants. Safavid silk textiles and carpets are among the most highly praised forms of the Persian art of the loom in terms of technique and design.

紡織品及地氈

波斯世界擁有無可匹敵的紡織傳統。各種紡織、印花及刺繡的服裝、配飾和家具陳設，生動地展示了波斯的政治、經濟和文化背景。自古以來，地氈編織一直是波斯文化的重要組成部分，游牧部落在鄉村作坊以及皇家作坊裡的宮廷工匠製作了各式各樣的地氈，而大不裡士、克爾曼、馬什哈德、卡尚和伊斯法罕等大型地氈製作地則發展出當地獨特的編織技術、顏色和圖案。在各紡織材料中，絲綢自從中國引進波斯後融入了織造文化。蠶的養殖早於薩珊王朝晚期就開始傳到西亞，絲綢生產則在馬可波羅時期已經成為吸引歐洲商人的首種產業之一。而薩法維的絲綢紡織品和地氈，在技術和設計方面是波斯藝術中最受讚譽的。

Cat.no. TC1

Textile Sampler

紡織品樣本

Egypt, 10th-15th century

Cotton, embroidered with red and blue silk

Length 76.5cm, Width 29cm

Ashmolean Museum, University of Oxford, Presented by Professor Percy Newberry, 1941 (EA1993.343)

Publication: Barnes and Ellis 2001, vol. 4, p. 304

埃及，十至十五世紀

綿，配以紅藍絲刺繡

長 76.5 公分，寬 29 公分

牛津大學阿什莫林博物館藏，由 Percy Newberry 教授於 1941 年贈（EA1993.343）

出版物：Barnes and Ellis 2001, vol. 4, p. 304

This textile is from a collection of some 2,000 embroiders and samplers acquired by Professor Percy Newberry and his wife Essie in Egypt during the early twentieth century. It is decorated with pairs of geometric floral motifs arranged on stems, geometric V-shaped slit neck borders and bands, as well as an arrowhead-shaped pendant, broad chevron patterned bands and rows of triangles supporting geometric flowers. The exact dating of this type of textile remains difficult to pinpoint, but it is generally considered to have been produced during the period under powerful rulership, such as the Mamluk Sultanate (1250–1517), when commercial and cultural exchanges across the Indian Ocean intensified.

Yuka Kadai

此件紡織樣品選自 Percy Newberry 教授和他的妻子約兩千件於二十世紀早期在埃及所收購的繡花及紡織品的收藏系列。紡織品上飾有數組幾何花莖和花卉圖案，邊界有幾何的 V 形和條紋，還有一個箭頭形狀的垂飾、寬大的鋸齒形圖案和成排三角形幾何花朵作輔飾。此類型的紡織品很難肯定確切的製造年份，但通常被認為是在有權勢的統治時期如馬穆魯克蘇丹國（1250–1517 年）製造的，因當時印度洋範圍的商業和文化交流漸趨增長。

門井由佳



Cat.no. TC2

Textile Fragment
紡織品殘片

Iran, 18th century
Cotton, silk, metal; tabby weave, brocaded
Length 21.5cm, Width 23.5cm
The Textilmuseum St. Gallen, Collection Seidenwebschule Zürich (44771)
Publication: unpublished

The brocaded silk fragment is made up of two pieces. Its blue ground features rows of diagonally placed isolated flower motifs, all in the same colour combination. The blossoms include silver metal thread, red and green silk. Given its small repeat pattern it was probably used as dress fabric. The textile fragment was collected as a model for students in the Swiss textile college in Zürich founded in 1881. In 1993 the collection, including many high-quality textiles, was donated to the Textilmuseum.

Barbara Karl

伊朗，十八世紀
棉、絲綢和金屬；平紋和錦緞
長 21.5 公分，寬 23.5 公分
聖加侖紡織品博物館藏，Seidenwebschule Zürich 收藏系列（44771）
出版：未出版

此紡織品由兩部分碎布組成的。藍色背景布上有一排排對角放置，運用相近顏色組合的花卉圖案。這些花卉圖案用上銀絲、紅色和綠色絲綢。鑑於極其小而繁複的圖案設計，它很可能被用作為服裝布料。該紡織品碎片為成立於 1881 年的瑞士蘇黎世紡織學院眾多學生的學習樣板。包括這碎片的該批高質量紡織收藏品於 1993 年捐贈予聖加侖紡織品博物館。

Barbara Karl



Cat.no. TC3

Textile Cover
紡織罩

Iran, 18th century
Silk, metal; tabby weave; satin lancé or liseré; border in binding warp and poile trainant with wefts in different colours in tabby weave
Length 60.5cm, Width 59cm
The Textilmuseum St. Gallen, Collection John Jacoby (34753)
Publication: unpublished

The cover consists of a middle field with a surrounding border. It is lined in red and black silk in tabby weave. The middle field features a small repeat pattern of a diagonally placed overall lattice pattern with flowers in light rosé and silver on a blue satin ground. It is made up of ten pieces. The border features an undulating scroll with different types of leaves and flowers in different colours on a formerly golden ground. It is made up of seven pieces. A thin braid separates the two fields. The textile was probably purchased at the end of the nineteenth century by the Swiss textile manufacturer Leopold Iklé from St. Gallen or by his nephew John Jacoby. Together with other textiles from the Iklé collection it was sold to the Textilmuseum in 1954 by his nephew John Jacoby. Leopold Iklé had bought this and similar textiles to serve as models for the textiles he had produced in his factory.

Barbara Karl



伊朗，十八世紀
絲綢和金屬；平紋；絹邊；緯紗包邊
長 60.5 公分，寬 59 公分
聖加侖紡織品博物館藏，John Jacoby 收藏系列（34753）
出版：未出版

該紡織品由中間主要部分和邊框組成，整體以紅黑相間的平紋編織而成。中間主要部分由十塊較小的編織品組成，以藍色作背景配以對角放置的淺粉紅和銀色花朵。邊框由七塊組成，金色的背景上織有各型態顏色卷渦的的花葉，一條幼細的編帶將中間和邊框部分隔離。此紡織品大概在十九世紀末由聖加侖的瑞士紡織品製造商 Leopold Iklé 或者他的侄子 John Jacoby 購買的。此紡織罩與 Leopold Iklé 的其他紡織收藏品於 1954 年由 John Jacoby 轉售聖加侖紡織品博物館。Leopold Iklé 曾經購買過類似的紡織品以作為他工廠的紡織品生產樣板。

Barbara Karl

Cat.no. TC4

Textile Fragment
紡織品殘片

India, first half of the 19th century
Silk, cotton; twill weave, brocaded
Length 54cm, Width 30cm
The Textilmuseum St. Gallen, Collection Seidenwebschule Zürich (44798)
Publication: unpublished



印度，十九世紀上半葉
絲綢和棉：斜紋編織，錦緞
長 54 公分，寬 30 公分
聖加侖紡織品博物館藏，Seidenwebschule Zürich 收藏系列（44798）
出版：未出版

The textile is made up of three pieces, two narrow borders are attached to a larger field. The blue ground material woven in twill is of silk, the boteh pattern in two lines is woven in cotton and silk, which is very unusual for Kashmir shawls usually made entirely of fine goat wool imported to Kashmir from Tibet. It is therefore not certain that it was made in Kashmir at all but elsewhere in India after the model of a Kashmir shawl. Due to its success on the world market, Kashmir shawls were very soon copied to meet demand and also to produce cheaper fabrics for a wider market. This textile is hand-woven and quite luxurious, it is somewhat lighter than the woollen shawls and may have been worn in milder climes.

Barbara Karl

該紡織物由兩片狹窄的織物與較大片的織物相連共三部份組成。底部藍色斜紋織物裡加入了絲綢，兩行平行線內的梨形圖案是以綿及絲綢交織而成。這種制式對於通常由西藏進口到喀什米爾的純山羊毛披肩來說並不常見，因此不能肯定此織物是製於喀什米爾，有可能是印度其他地區根據喀什米爾披肩的款式製作而成。因應在全球市場上的成功，大量的喀什米爾披肩款式以較便宜物料製作應運而生以應付更廣大市場。這種紡織品以手工織成且頗為豪華，重量比羊毛披肩稍輕，可能用於較溫和氣候穿著。

Barbara Karl

Cat.no. TC5

Textile Fragment
紡織品殘片

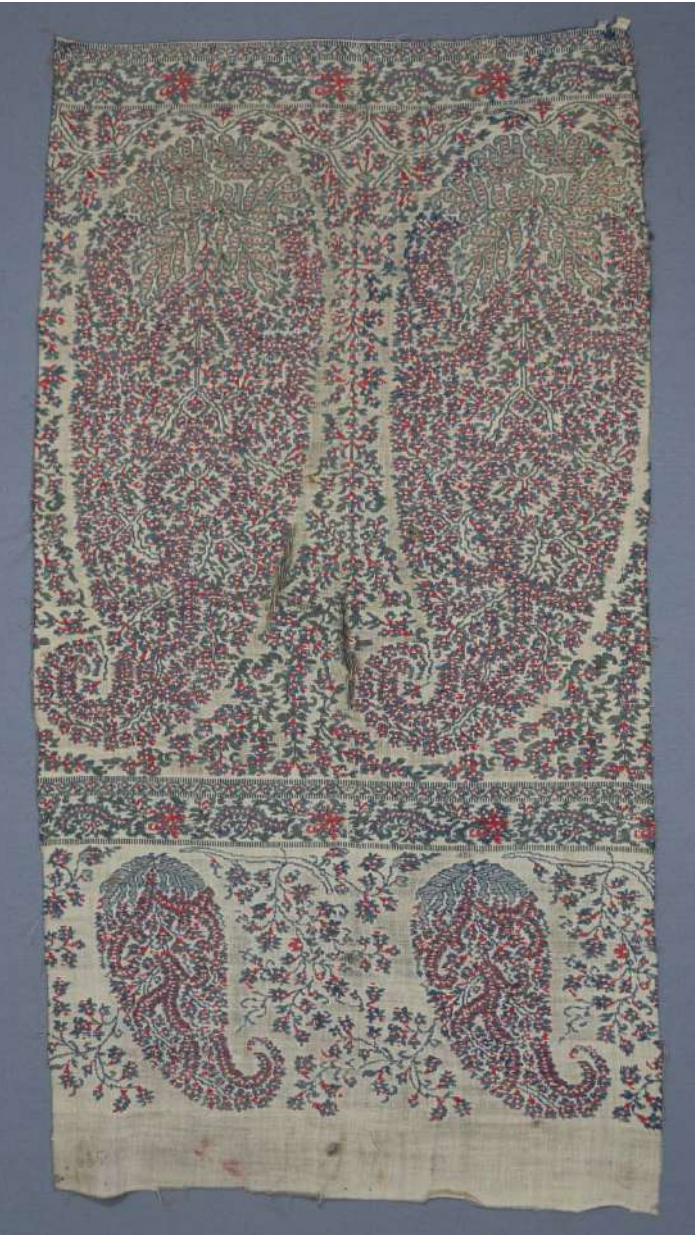
North India, Kashmir, first quarter of the 19th century
Pashmina wool; twill weave, brocaded
Length 54.5cm, Width 28.5cm
The Textilmuseum St. Gallen, Collection Seidenwebschule Zürich (44801)
Publication: unpublished

Kashmir shawls, like this fragment, became indispensable fashion accessories for Europe's female elites from around 1900. They had been discovered for the European market by British emissaries of the East India Company around the middle of the eighteenth century. In India these expensive shawls, made in Kashmir from goat wool imported from Tibet, were worn by the courtly elites in Delhi and elsewhere. Initially exotic souvenirs they turned into valuable merchandise for Europe. Kashmir shawls were not only popular in Europe and India but also in Iran, Russia and America. Soon demand outpaced supply and copies of them were produced elsewhere too. The piece of the Textilmuseum shows faded boteh patterns and two delicate borders on a white ground.

Barbara Karl

喀什米爾披肩如此例殘片，在 1900 年成為歐洲精英女性不可或缺的潮流飾品。英國使者於十八世紀中葉從東印度公司引進到歐洲。即使在印度，這些取材自西藏的入口羊毛製披肩也是德里和其他地方的宮廷精英穿著。它們最初是被當作富異國情調的紀念品引進歐洲。除歐洲和印度外，喀什米爾披肩也流行於伊朗、俄羅斯及美國，導致不同地方的喀什米爾披肩紡織品供不應求。紡織品博物館的殘片顯示了褪色的波紋圖案及白色底上精巧的邊界。

Barbara Karl



北印度喀什米爾，十九世紀上半葉
喀什米爾羊毛：斜紋編織，錦緞
長 54.5 公分，寬 28.5 公分
聖加侖紡織品博物館藏，Seidenwebschule Zürich 收藏系列收藏系列（44801）
出版：未出版

Cat.no. TC6

Textile Cover
紡織罩

Iran, second half of the 19th century
Silk, cotton; tabby weave, looped stitches, running stitch, twill lining
Diameter 96cm
The Textilmuseum St. Gallen, Collection Leopold Iklé (32267)
Publication: Iklé, Fāh and Wild 1908, p. 13

The circular embroidered panel has a green fringe around the edge and is lined in red twill. The cover features a repeat pattern reminiscent of some Safavid textiles and represents as such a Qajar revival style. Stars in blue and somewhat faded red, each including a floral rosette are embroidered in three lines across the cover. They are interspersed by smaller cartouches in brown and blue, criss-crossing the circular field. The remainder of the field is embroidered in looped stitches forming a transparent net, endowing the textile with a certain lightness. The textile was purchased at the end of the nineteenth century by the Swiss textile manufacturer Leopold Iklé from St. Gallen. Together with other textiles from his eminent collection he donated part of it to the Textilmuseum in 1904. As such it was published in his catalogue in 1908. Leopold Iklé had bought this and similar textiles to serve as models for the textiles he had produced in his factory.

Barbara Karl



伊朗，十九世紀下半葉
絲綢和綿：平紋連環針、平針和斜紋襯裡
直徑 96 公分
聖加侖紡織品博物館藏，Leopold Iklé 收藏系列（32267）
出版：Iklé, Fāh and Wild 1908, p. 13

這件圓形紡織品配有綠色流蘇及紅色斜紋，表面重覆的藍紅星圖案讓人聯想起薩法維紡織品，圖案之間裝飾有棕色和藍色的圖案框。紡織品的其餘部分以環形針在表面繡成透明的網，賦予紡織品輕盈感。瑞士紡織品製造商 Leopold Iklé 於十九世紀末在聖加侖購入此紡織品。他於 1904 年將此紡織品和他著名的紡織收藏捐贈予聖加侖紡織品博物館，並在 1908 年發佈於他的圖錄中。Leopold Iklé 以這件紡織品和其他類似的紡織品作為他的紡織廠的生產樣本。

Barbara Karl

Cat.no. TC7

Robe
長袍

Iran, c. 1870–74
Tapestry-woven silk with gilded decoration
Length 140.5cm, Width 136cm
Victoria and Albert Museum, London (1303-1874)
Publication: Wearden and Baker 2010, fig. 11

Forming triangle patterns in bright yellow against deep blue ground, this elegant plain tapestry-woven silk with gilded decoration is a unique example of modern Persian textiles. The seam is covered with a gold cord, while the ground is further decorated with watered, moiré patterns. Datable to the third quarter of the nineteenth century and possibly from Kashan, it was made as a robe for high-ranking men, known as *abba*, a type of cloak that was traditionally worn in the Middle East suitable for a hot and dusty climate. This textile was purchased in Tehran in 1874 by Sir Robert Murdoch Smith on behalf of the Victoria and Albert Museum.

Yuka Kadoi



伊朗，約 1870–1874 年
掛毯編織絲綢配以鍍金裝飾
長 140.5 公分，寬 136 公分
英國國立維多利亞與艾伯特博物館藏（1303–1874）
出版：Wearden and Baker 2010, fig. 11

優雅質樸的織錦與鍍金編織絲裝飾是近代波斯紡織品的獨特例子。這件長袍以鮮黃色的三角形圖案裝飾，配搭深藍色的背景形成對比。接縫處以金線覆蓋，而背景用波紋圖案作裝飾。此長袍的生產可追溯到十九世紀下半葉的卡尚，是為有社會崇高地位的男士而製的中東傳統服飾，適合炎熱和塵土飛揚氣候穿著。這件紡織品是 Sir Robert Murdoch Smith 在 1874 年於德黑蘭代表英國國立維多利亞與艾伯特博物館收購。

門井由佳

Cat.no. TC8

Carpet
地氈

Iran, third quarter of the 19th century
Wool, cotton, silk; tabby weave, twill, tambour embroidery
Length 157.5cm, Width 103cm
The Textilmuseum St. Gallen (34750)
Publication: unpublished



伊朗，十九世紀下半葉
羊毛、綿和絲綢；平紋、斜紋及鼓形刺繡
長 157.5 公分，寬 103 公分
聖加侖紡織博物館藏（34750）
出版：未出版

This carpet is made of plain weave felted woollen fabric, with patchwork, inlaid work and chain stitch embroidery in silk. It is lined with brown cotton and pink wool fabric. Most embroideries from Rasht survive from the nineteenth century when they came to the attention of European consumers during the world exhibitions. Similar textiles had been produced in Iran at least from the seventeenth century. Carpets like this were used for furnishing purposes in Iran in upper class houses or tents. This carpet was purchased for the Textilmuseum from the Viennese carpet dealer and textile producer Philipp Haas & Söhne in 1879/80. It was probably part of the items imported for the Iranian pavilion at the Vienna world exhibition in 1873 from where Philipp Haas bought many other carpets as well. Thanks to the original label attached, the piece documents Philipp Haas as one of the most important carpet dealers of the Habsburg empire.

Barbara Karl

這張地氈是由平紋毛呢面料織成，以絲作拼接、鑲嵌和鍊式針刺繡。內襯為棕色棉布和粉色羊毛織物。大部分十九世紀製於拉什特的刺繡品得以保存，因為它們在世界展覽會上引起了歐洲消費者的關注。伊朗早從十七世紀已開始生產類似的紡織品，這種地氈是伊朗上流人士用於房屋或帳篷裏的裝飾擺設。這張地氈是聖加侖紡織品博物館於 1879 至 1880 年在維也納地氈經銷商和紡織品生產商 Philipp Haas & Söhne 手中購入的，很可能是 1873 年維也納世界展覽會伊朗館進口的其中一部分物品。Philipp Haas 當時亦採購了大量地毯。這張地氈，因仍附有原始標籤，記錄了 Philipp Haas 為當時哈布斯堡帝國最重要的地毯經銷商之一。

Barbara Karl

Cat.no. TC9

Carpet
地氈

Iran (Qoltuq), 20th century
Wool knotted on silk with silk highlights
Length 199cm, Width 138cm
The Trevor & Dominica Yang Collection, Hong Kong
Publication: unpublished



伊朗（Qoltuq），二十世紀
絲綢羊毛編結配以絲綢裝飾
長 199 公分，寬 138 公分
楊子信與楊余夏卿私人收藏，香港
出版：未出版

Cat.no. TC10
Carpet
地氈

Iran (Isfahan), 20th century
Wool knotted on silk with silk highlights
Length 212cm, Width 138cm
The Trevor & Dominica Yang Collection, Hong Kong
Publication: unpublished

伊朗（伊斯法罕），二十世紀
絲綢羊毛編結配以絲綢裝飾
長 212 公分，寬 138 公分
楊子信與楊余夏卿私人收藏，香港
出版：未出版



Cat.no. TC11
Carpet
地氈

Iran (Tehran), 20th century
Wool knotted on silk with silk highlights
Length 215cm, Width 136cm
The Trevor & Dominica Yang Collection, Hong Kong
Publication: unpublished

伊朗（德黑蘭），二十世紀
絲綢羊毛編結配以絲綢裝飾
長 215 公分，寬 136 公分
楊子信與楊余夏卿私人收藏，香港
出版：未出版

The history of Persian carpet weaving before early modern times remains largely unknown, due to the lack of surviving examples. It is, however, generally assumed that woven rugs were made of felt and functioned as floor coverings. The time of the Safavid dynasty is considered as the renaissance of Persian carpet weaving: Safavid courtly carpets are renowned for their technical precision, silky texture and sumptuous design. Many of such elaborately woven carpets were presented as diplomatic gifts from the Safavid court to Europe, while the Persian rug of this time also made inroads into the carpet industries and markets on the Indian subcontinent. With the introduction of synthetic dyes and commercial designs, the centuries-old tradition of carpet weaving went into a decline during the nineteenth century. Yet it did not die out completely. This group of carpets, datable to the first half of the twentieth century, shows a key phase in the revival of the crafts tradition in Iran, including carpet weaving.

Yuka Kadai

由於缺乏現存例子，在近代以前波斯地氈的織造歷史有大部分仍是未知的。然而，一般認為地氈是由用於覆蓋地面的毛氈製成。薩法維王朝被視為是波斯地氈織造的復興：薩法維宮廷地氈以其精湛的技術，絲綢般的質感和華麗的設計而聞名。許多製作精美華麗的地氈作為薩法維宮廷送予歐洲的外交禮物，同時，波斯地氈也引進了印度次大陸的地氈工業和市場。隨著合成染料和商業設計的引入，具有數百年歷史傳統的地氈編織在十九世紀衰落，但並沒有完全消失。這組製於二十世紀上半葉的地氈展示了伊朗工藝傳統復興的重要階段，包括地氈編織。

門井由佳

Tilework

Tiling is one of the most distinctive craft traditions in the Persian world. It is often integrated into the wall and floor coverings in both religious and secular architectural settings. Tiles are mostly made of ceramics, typically glazed or moulded, and their style can vary from simple square tiles to complex mosaics. In terms of design, non-figural themes such as geometric patterns and inscriptions are used in the exteriors of mosques, madrasas and mausoleums, as well as their interior spaces, notably the *mibrab* (a niche that indicates the *qibla*; i.e., the direction of the Kaaba in Mecca), but figural motifs are also used in the decoration of secular buildings, for example palaces and private houses. The Persian tradition of tile-making took shape in the period between the thirteenth and fourteenth centuries and spread across the Islamic world, notably Central Asia and Anatolia. The use of blue is by far one the most captivating features of Persian tilework, although other chromatic elements, such as green and yellow, are also explored by tilemakers from time to time.

瓷磚

瓷磚是波斯世界最獨特的工藝傳統之一，通常運用於宗教和非宗教建築的牆壁和地板上。瓷磚通常由陶瓷上釉或模製成。它們的風格可以從簡單的正方形瓷磚到複雜的馬賽克設計。在設計方面，清真寺、伊斯蘭學校和陵墓的內外，特別是用於朝拜的壁龕，都常利用一些非人物的主題如幾何圖案和銘文。人物圖案則用於裝飾世俗建築如宮殿和住宅。波斯的瓷磚傳統由十三世紀到十四世紀之間形成並傳遍了伊斯蘭世界，尤其是中亞和安納托利亞。雖然瓷磚工匠也時常使用其他色彩如綠色和黃色等，但藍色迄今為止仍是波斯瓷磚最具代表性的元素之一。

Cat.no. T1

Tile

瓷磚

Iran, 13th century

Fritware with overglaze decoration

Height 61cm, Width 42.5cm

Collection of the Asian Civilisations Museum, National Heritage Board, Singapore (1999-02703)

Publication: unpublished

伊朗，十三世紀

玻璃砂器，釉上彩繪

高 61 公分，寬 42.5 公分

新加坡亞洲文明博物館藏（1999-02703）

出版：未出版

This tile would have been placed in a semi-circular niche along a wall known as the *mibrab*. The function of the *mibrab* is to indicate the *qibla*, the direction to Mecca, which Muslims face for prayers. Mosques are typical places wherein *mibrab* niches can be seen, yet they can also be found in funerary monuments and even homes. The decorations on the tile have been carved and moulded, and then covered in a thick turquoise glaze. Carved and glazed terracotta was an existing, pre-Islamic local technique that yielded highly attractive results and appeared to be employed only in the thirteenth and fourteenth centuries. The inscription running along the sides are verses from the chapter of the Night of Power (Surat al-Qadr). The central section contains a triple-cusped arch with the motif of a pendant lamp typically hung in mosques of the region. More importantly, the lamp motif symbolises *nur* (light), often interpreted as Divine Light indicating God's presence. The central inscription, bearing verses from the chapter of the Heifer (Surat al-Baqarah), is composed of letters that have been interlaced and knotted to create an intricate pattern.

Noorashikin Zulkifli

這塊瓷磚曾被放置在半圓壁龕中。穆斯林教徒面向壁龕（即麥加的方向）朝拜。壁龕通常置於清真寺內，但也可以用於在墓地甚至家中。這件瓷磚上有雕刻裝飾，蓋上綠松色釉。雕刻和釉面製陶的技術早在前伊斯蘭教時期已存在，並有非常大的成效，但似乎只在十三和十四世紀時被使用。瓷磚兩邊的題詞是《權能之夜》一節中的經文。瓷磚中間的部分雕刻三重拱門，並雕上懸掛著的清真寺吊燈。更重要的是，燈的圖案象徵著光，這通常被解釋為「神聖之光」，表示神的存在。中間的題字是來自《黃牛篇》中的一章，由交織的字母形成複雜的圖案。

Noorashikin Zulkifli



Cat.no. T2

Tile
瓷磚

Iran, late 13th - early 14th century
Fritware with underglaze decoration
Height 21cm, Width 21cm, Depth 1.5cm
Ashmolean Museum, University of Oxford (EAX.3195)
Publication: Allan 1971, pl. 35

A wide range of Chinese elements began to be integrated into Persian ceramic decoration of the Mongol period. This, in turn, served to enrich the iconographical vocabularies of pre-existing animal themes in indigenous Persian mythology and literature, including a griffin-like winged creature called *simurgh*. The flying animal depicted on this blue tile in the shape of an eight-pointed star may have been intended to represent the *simurgh*, as part of the large decorative ensemble to cover the wall of a secular building, together with other star-shaped and cross-shaped tiles (e.g. 1893-1897, Victoria and Albert Museum; Kadoi 2009, fig. 2.7). But its physical appearance evokes the Chinese equivalent of the mythical winged creature called *fenghuang* ('phoenix' in English).

Yuka Kadoi



伊朗，十三世紀晚期至十四世紀初早期
玻璃砂器，釉下彩繪
高 21 公分，寬 21 公分，深 1.5 公分
牛津大學阿什莫林博物館藏（EAX.3195）
出版：Allan 1971, pl. 35

波斯陶瓷裝飾在蒙古時期開始融入各種中國元素。這豐富了波斯神話和文學中原有的動物主題圖案及視覺詞彙包括席穆夫。這藍色八角星形瓷磚上描繪的應為席穆夫。此瓷磚可能曾與其他星形和十字形陶瓷一樣作為裝飾非宗教建築物牆壁（例 1893-1897, Victoria and Albert Museum; Kadoi 2009, fig. 2.7）。席穆夫的外表令人聯想起中國神話中的鳳凰。

門井由佳

Cat.no. T3

Tile
瓷磚

Iran, 13th - 14th century
Fritware with overglaze and moulded decoration
Diameter 20.6cm
Shangri La Museum of Islamic Art, Culture & Design
Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.110)
Publication: unpublished

This monochrome, turquoise-glazed star tile features a central phoenix motif. Wings spread aloft in flight, and elaborate tail fanning out in five ribbon-like trailing feathers, the phoenix's open mouth and swooping crest imply soaring movement. This supernatural motif - imported into Iran from China, frequently via textiles and other portable arts which circulated from place to place - was later absorbed into and conflated with the *simurgh*, the legendary bird of Persian myth. In this mouldedware example, the cloud bands filling out the points of the star around the head and wings of the bird attest further to the celebration of Chinese iconography which took place under the *Pax Mongolica*, when Mongols and their descendants ruled the Iranian world. Although star tiles with central motifs are ubiquitous from the later medieval period onward in Iran and Central Asia, the twelve-pointed shape appears to be quite rare. More commonly, eight-pointed stars are featured alongside cross tiles to form a tessellated pattern. Archaeological excavations of the celebrated Ilkhanid palace at Takht-i Suleiman revealed wall revetments which featured twelve-pointed star tiles, framed by radial geometric patterns. These have a diameter of eleven centimetres, half that of this artwork, but present the most compelling evidence for how such tiles might have been originally displayed.

Leslee Katrina Michelsen



伊朗，十三至十四世紀
玻璃砂器，釉上彩繪和模壓裝飾
直徑 20.6 公分
香格里拉伊斯蘭藝術，文化與設計博物館
美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會藏（48.110）
出版：未出版

這個綠松色釉面的星形瓷磚中央設有鳳凰圖案。張開的翅膀、散開的尾巴以及嘴巴和鳳冠的動作均意味鳳凰正在空中飛揚。中國出口的紡織品和其他形式的藝術品把鳳凰圖案帶到了伊朗，其後更與波斯的神鳥席穆夫合二為一。鳳凰旁的雲紋進一步確認當時蒙古人統領伊朗世界時，中國意象對波斯的影響。儘管帶有主題的星形瓷磚在伊朗和中亞於中世紀後期非常普及，比較常見的為八角星，十二角星形則較罕見。八角星瓷磚通常和十字形瓷磚互相併合，形成密鋪的圖紋。位於塔赫特蘇萊曼，伊兒汗國宮殿的考古工程發現該護牆以十二角星形瓷磚配以幾何圖案併砌而成。塔赫特蘇萊曼的瓷磚尺寸直徑為十一公分，雖然比此瓷磚小一半，但卻最能表現出這些瓷磚原本的鋪排。

麥斯藝

Cat.no. T4

Tile
瓷磚

Iran, 14th century
Fritware with overglaze decoration
Height 15cm, Width 14.6cm
Victoria and Albert Museum, London (1834-1876)
Publication: Lane 1947, pl. 75B

伊朗，十四世紀
玻璃砂器，釉上彩繪
高 15 公分，寬 14.6 公分
英國國立維多利亞與艾伯特博物館藏（1834-1876）
出版：Lane 1947，pl. 75B

This tile, in the shape of an eight-pointed star, is one of the representative examples for the exploration of blue in fourteenth-century Iran in which the production of tiles increased in quality and quantity under Mongol patronage. It is decorated with the overglaze technique known as *lajvardina* (from ‘lajvard’, the Persian for ‘lapis lazuli’), in which the background is a deep cobalt blue. The surface decoration is lightly moulded and represents a flying bird and floral sprays, both are decorated in gold leaf. This tile is originally part of architectural frieze decoration from a secular building, such as a palace.

這件八角星形狀瓷磚是十四世紀伊朗探索藍色的典型例子，在蒙古人的訂製推動下，瓷磚的質量和生產都有所提高。它的深藍色背景裝飾採用了青金石的釉彩技術。瓷磚表面飾有比較淺淡且添加金箔的飛鳥和花卉圖案。此瓷磚來自於一個非宗教建築物，相信是宮殿建築裝飾的一部分。

門井由佳

Yuka Kadoi



Cat.no. T5

Tile Panel
瓷磚面板

Central Asia, 14th century
Earthenware with glaze and carved decoration
Height 24.4cm, Width 36.1cm, Depth 6.5cm (including frame)
Victoria and Albert Museum, London (576B-1900)
Publication: unpublished

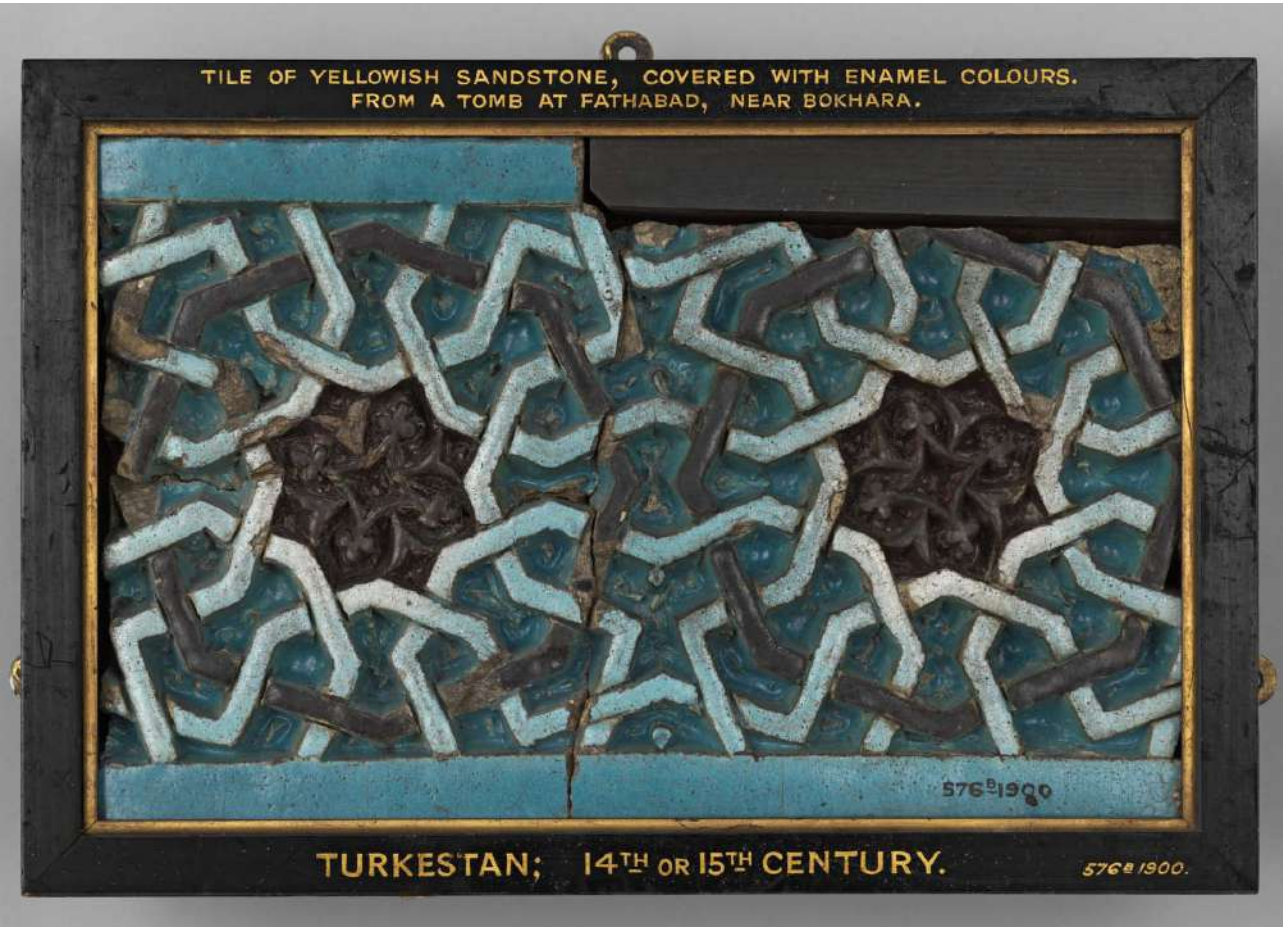
中亞，十四世紀
上釉和雕刻裝飾
高 24.4 公分，寬 36.1 公分，深 6.5 公分（包括框架）
英國國立維多利亞與艾伯特博物館藏（576B-1900）
出版：未出版

Richly carved with a repeated design of octagons enclosing a star-shaped device and interlaced with other geometrical patterns, this imposing tile panel is one of the representative examples that testify to the impressive crafts tradition in Central Asia during a brief period between around 1350 and the early fifteenth century. The tile panel originally constituted the ornamental frieze that was set over the doorway to the tomb of Buyanquli Khan in Bukhara in modern-day Uzbekistan. Buyanquli Khan, who was a Muslim descendant of the great Mongol conqueror Genghis Khan, was for a time a puppet ruler in Central Asia. He was assassinated by a local warlord in 1358 when he tried to assert his own authority.

瓷磚的裝飾圖案由重複的八角形和幾何圖案交錯而成，圖案的中心嵌星形。這個華美的瓷磚鑲嵌板是代表十四世紀中葉至十五世紀期間中亞地區優秀的工藝傳統之一。此瓷磚最初用於拜延忽里在布哈拉（今烏茲別克）的墓作裝飾。拜延忽里是成吉思汗的穆斯林後裔，亦曾為中亞的傀儡統治者，於 1358 年試圖維護自己的權力時遭當地軍閥暗殺。

門井由佳

Yuka Kadoi



Cat.no. T6

Tile Panel 瓷磚面板

Turkey, c. 1650–55

Fritware with underglaze decoration

Height 111.8cm, Width 26.7cm

Shangri La Museum of Islamic Art, Culture & Design

Doris Duke Foundation for Islamic Art (Honolulu, HI, USA) (48.43)

Publication: unpublished



土耳其，約 1650–1655 年

玻璃砂器，釉下彩繪

高 111.8 公分，寬 26.7 公分

香格里拉伊斯蘭藝術・文化與設計博物館

美國夏威夷檀香山多莉絲.杜克伊斯蘭藝術基金會藏（48.43）

出版：未出版

This incomplete tile assemblage has elements identical to more complete panels found in the Ottoman-era Yeni Camii (New Mosque) in Istanbul, Turkey. Those artworks, created in the 1660s following the mosque’s reconstruction after a devastating fire, are composed of eleven square-shaped ceramic tiles, with a baluster vase at the bottom and a hanging lamp at the top. Although identical to the smaller Shangri La panel, they have seven additional tiles of lush foliage climbing between the two objects. Those floral tiles are mostly missing from the sequence in Honolulu, which retains only one such vegetal square. They may have been removed from this set prior to its purchase at auction. The palette of greens, blues, and white is cool and restrained, characteristic of later production from the royal kilns at Iznik. The original location of these panels seems to have been on one of the covered porticos of the mosque, underneath *mibrab* niches with *muqarnas* decoration. Several complete panels remain in place today. This architectural association informs their interpretation. In the Qur’an (24:36), the presence of God is likened to a lamp in a niche: ‘Allah is the light of the Heavens and the earth. The similitude of His light is as a niche wherein is a lamp…’

Leslee Katrina Michelsen

這件殘缺的瓷磚組合與土耳其伊斯坦堡奧斯曼時代的耶尼清真寺中所發現的一件更完整的鑲板有相同之處。土耳其的那套瓷磚組合於 1660 年清真寺在一場毀滅性的大火後重建製作的，由十一片方形的瓷磚組成，底部是花瓶圖案，頂部飾有一盞吊燈。此外，還有額外七塊瓷磚，以葉紋連接花瓶和吊燈的圖案。可惜，額外的瓷磚大部分已遺失，只剩下此例，更有可能在拍賣之前已經被移走了一部分。面板運用了冷色系的綠、藍和白色，其後更成為了伊茲尼克皇家窯爐的特色。此瓷磚似乎曾經裝飾在清真寺某些門廊上、壁龕下或拱頂。現存有幾塊完整的面板。在《古蘭經》（24:36）中，真主的存在被比喻為壁龕中的一盞燈：「阿拉是天地之光。祂的光壁龕就像是壁龕的一盞燈」。

麥斯藝

Cat.no. T7

Tile 瓷磚

Iran, 17th century

Fritware with underglaze decoration

Height 24cm, Width 24cm, Depth 4cm (including frame)

Victoria and Albert Museum, London (386-1880)

Publication: unpublished

This square tile, painted in underglaze blue, green and manganese with a half-length turbaned figure, represents an essential artistic tradition that evolved in Iran under the Safavids, ranging from continuous tile-making to figurative motifs typical of early-modern Persian art. The surfaces of religious and secular buildings in the capital of Isfahan were embellished with polychrome tiles, with yellow being used prominently, along with blues of several shades. A similar idealised image of the youth often appears in the design of Safavid ceramics (e.g. 1896.0626.6, British Museum; Canby 2009, cat.no. 14).

Yuka Kadoi



伊朗，十七世紀

玻璃砂器，釉下彩繪

高 24 公分，寬 24 公分，深 4 公分（包括框架）

英國國立維多利亞與艾伯特博物館藏（386-1880）

出版：未出版

在這個以藍、綠、錳釉下彩塗成的正方形瓷磚表面飾有包著頭巾的半身人像。連綿不斷的瓷磚製作及近代波斯藝術常用的人像裝飾圖案，都標誌著伊朗在薩法維王朝下重要的傳統藝術發展。在伊朗首都伊斯法罕，宗教及世俗建築的外牆都佈滿了以黃色及不同藍調的瓷磚裝飾。類似的少年圖像也經常出現於薩法維的陶瓷上（例 1896.0626.6, British Museum; Canby 2009, cat.no. 14）。

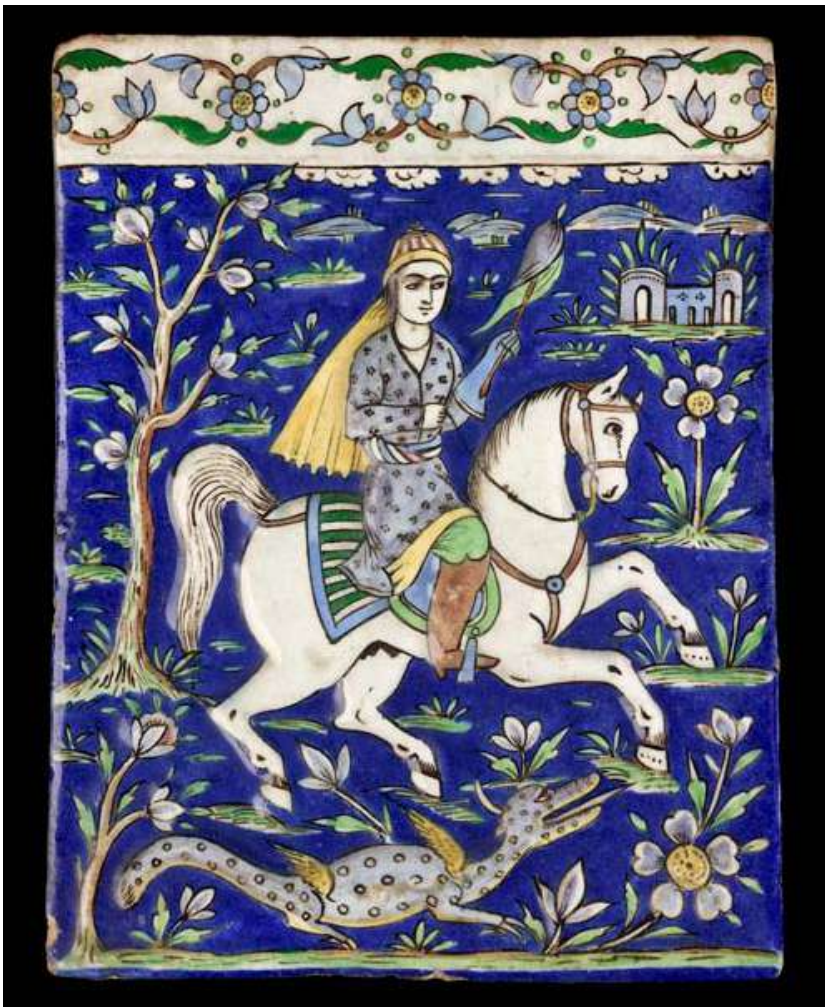
門井由佳

Cat.no. T8
Tile
瓷磚

Iran, 19th century
Fritware with underglaze decoration
Height 36.7cm, Width 28.8cm, Depth 2.1cm
Ashmolean Museum, University of Oxford, Bequeathed by Christopher T. Gandy, 2012 (EA2012.96)
Publication: unpublished

Tilework of the Qajar period is one of the characteristic forms of architectural decoration in Iran. It can be still widely seen in nineteenth-century mosques, palaces, private houses, bathhouses, bazaars and city gates located in the capital Tehran and regional cities such as Isfahan and Shiraz, while some of the fragmentary tiles have found their way to art collections worldwide. Like many other typical Qajar tiles with traditional literary cycles and courtly themes, this tile, originally part of a large frieze of tiles from secular buildings, depicts a hunting scene. Pictorial elements, such as a rider holding a falcon, a dragon-like creature, a house, trees and flowers, are moulded against a bright blue background.

Yuka Kadai



伊朗，十九世紀
玻璃砂器，釉下彩繪
高 36.7 公分，寬 28.8 公分，深 2.1 公分
牛津大學阿什莫林博物館藏，由 Christopher T. Gandy 於 2012 年遺贈（EA2012.96）
出版：未出版

卡扎爾時期的瓷磚藝術是伊朗建築裝飾的一大特色。這些裝飾仍可在首都德黑蘭及城市如伊斯法罕及西拉子裡十九世紀建成的清真寺、皇宮、房子、浴場、市場及城門看到；而部分瓷磚碎片則成為世界各地藝術愛好者的收藏品。與一般卡扎爾瓷磚無異，此描繪着狩獵情景的瓷磚原本為非宗教建築上門楣部分的其中一塊瓷磚，也會在藍色的背景上出現其他圖案元素如騎士手拿獵鷹、似龍的生物、屋子、樹木及花的圖案。

門井由佳

Cat.no. T9
Tile Panel
瓷磚面板

Iran, 19th century
Fritware with underglaze decoration
Height 41.5cm, Width 41.5cm, Depth 3cm
Victoria and Albert Museum, London (406-1887)
Publication: unpublished

There was a continuous tile-making tradition in nineteenth-century Iran, where tilemakers produced the Safavid style of colourful and figural panels for decorating buildings. This large square tile panel depicts the story of *Khusraw and Shirin* from the Persian poem known as the *Khamasa* ('Five Poems'), written by the twelfth century poet Nizami Ganjavi. Here Shirin, the Armenian princess, mounted on horseback and surrounded by attendants, visits Khusraw's love-rival Farhad; they are all climbing Mount Behistun, before Farhad cuts a tunnel through the mountain. While it can be seen as an individual example on its own, this kind of monumental tilework is originally part of multi-part friezes to narrate scenes from popular poems. Blue remains the key colour element in this tilework, uniquely incorporated into the image of landscape.

Yuka Kadai



伊朗，十九世紀
玻璃砂器，釉下彩繪
高 41.5 公分，寬 41.5 公分，深 3 公分
英國國立維多利亞與艾伯特博物館藏（406-1887）
出版：未出版

伊朗在十九世紀持續製作瓷磚，製造者以色彩繽紛及形象化的薩法維式瓷磚來裝飾建築物。此大型正方瓷磚面板描繪了十二世紀波斯詩人內扎米所創作的《五卷詩》內霍斯陸和席琳的故事。亞美尼亞公主席琳由隨從保護，騎馬登上貝希斯敦山尋找霍斯陸的情敵法爾哈德。縱然這塊瓷磚可以視為獨立作品，這些瓷磚一般為門楣裝飾的一部分以敘述廣為流傳的詩歌場景。這塊瓷磚以藍色為主色，獨特地結合風景畫象。

門井由佳

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Glossary

Chinese terms

- Annan (Annam) / 安南
Cao Zhao / 曹昭
dashi [i.e. Arabs or Muslims] / 大食
Daqing wannian yitong dili quantu / 大清萬年一統地理全圖
Daxia / 大夏
ding / 鼎
Gegu yaolun / 格古要論
hufu / 胡服
Jingdezhen / 景德鎮
lian / 奩
Li gui / 利簋
meiping / 梅瓶
yuhuchun / 玉壺春
fenghuang / 鳳凰
qinghua / 青花
shou / 壽
Xuande / 宣德
yangcai / 洋彩
Yongle / 永樂
Zhengde / 正德

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Fig. 7: Trustees of the British Museum

Figs. 1-2, 16: The Al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait

Fig. 3: Museum of Islamic Art in Doha, Qatar

Fig. 5: President and Fellows of Harvard College

Fig. 15: Yuka Kadoi

Fig. 18: Iván Szántó

Figs. 9, 17: Metropolitan Museum of Art, New York

Cat.nos. C8, C24, C27, C29-C32, E2, E4, TC9-TC11: Liang Yi Museum, Hong Kong.

Cat.no. I5: Peter Geldart

Figs. 8, 10-14, Cat.nos. I3, C2-C3, C23, E5, G4, T3, T6: Shangri La Museum of Islamic Art, Culture & Design, Doris Duke Foundation for Islamic Art (Honolulu, HI, USA); photographer: David Franzen

Cat.nos. C13, C18-C22, E3, G1: The David Collection, Copenhagen; photographer: Pernille Klemp

Cat.nos P1-P9: Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington DC

Cat.nos. I1-I2, C1, C4-C6, C9, C11-C12, C17, G2, MP1, MP7, TC1, T2, T8: Ashmolean Museum, University of Oxford

Fig. 19, Cat.nos. I10, C7, C10, E6, G3, TC7, T4-T5, T7, T9: Victoria and Albert Museum, London

Cat.nos. MP8-MP12: The Wellcome Collection, London

Cat.nos. I6: The MacLean Collection, Illinois

Cat.nos. I4: Lee Shau Kee Library of The Hong Kong University of Science and Technology

Cat.nos. C15, C22, C28, E1, G5: Hong Kong Museum of Art

Cat.nos. I7-I9: Hong Kong Maritime Museum

Cat.nos. TC2-TC6, TC8: The Textilmuseum St. Gallen, Switzerland; photographer: Ali Harrak

Cat.nos. C14, C16, C21, C25-C26, MP2-MP6, T1: Asian Civilisations Museum, Singapore

Fig. 7: 大英博物館托管會

Fig. 1-2, 16: 科威特伊斯蘭文化中心薩巴赫皇室收藏

Fig. 3: 多哈伊斯蘭藝術博物館

Fig. 5: 哈佛大學校董委員會

Fig. 15: 門井由佳

Fig. 18: 伊贊托

Fig. 9, 17: 紐約大都會藝術博物館

Cat.nos. C8, C24, C27, C29-C32, E2, E4, TC9-TC11: 香港兩依藏博物館

Cat.nos. I5: 紀達

Fig. 8, 10-14, Cat.nos. I3, C2-C3, C23, E5, G4, T3, T6: 香格里拉伊斯蘭藝術、文化與設計博物館，美國夏威夷州檀香山多莉絲·杜克伊斯蘭藝術基金會；攝影師 David Franzen

Cat.nos. C13, C18-C22, E3, G1: 哥本哈根大衛收藏博物館；攝影師 Pernille Klemp

Cat.nos. P1-P9: 華盛頓特區史密森尼學會佛利爾與亞瑟·M·賽克勒美術館

Cat.nos. I1-I2, C1, C4-C6, C9, C11-C12, C17, G2, MP1, MP7, TC1, T2, T8: 牛津大學阿什莫林博物館

Fig. 19, Cat.nos. I10, C7, C10, E6, G3, TC7, T4-T5, T7, T9: 英國國立維多利亞與艾伯特博物館

Cat.nos. MP8-MP12: 倫敦惠康基金會

Cat.nos. I6: 伊利諾伊州麥克萊恩收藏

Cat.nos. I4: 香港科技大學李兆基圖書館

Cat.nos. C15, C22, C28, E1, G5: 香港藝術館

Cat.nos. I7-I9: 香港海事博物館

Cat.nos. TC2-TC6, TC8: 聖加侖紡織品博物館；攝影師 Ali Harrak

Cat.nos. C14, C16, C21, C25-C26, MP2-MP6, T1: 新加坡亞洲文明博物館

Vanities

珠寶粉盒

Enamel 琺瑯



1
Carnet de bal
舞會筆記本

18th century
Enamel, silver, lapis lazuli, pearl
10 x 6.8 x 1.6cm

十八世紀
琺瑯，銀，青金石，珍珠
10 x 6.8 x 1.6 公分



2
Compact
粉盒

Attributed to A. I. Kuzmitchov
c. 1900
Silver, enamel, silver-gilt
9 x 6.2 x 1.7cm

（傳）A. I. 庫茲米喬夫
約 1900 年代
銀，琺瑯，銀鍍金
9 x 6.2 x 1.7 公分



3
Evening bag
晚宴袋

Attributed to I. D. Saltykov
c. 1900
Silver, enamel
8 x 7.7 x 1.8cm

（傳）I. D. 薩爾特科夫
約 1900 年代
銀，琺瑯
8 x 7.7 x 1.8 公分



4
Vanity
小盒

Unknown Russian craftsman
c. 1900
Enamel, vermeil
8.14 x 4.71 x 2.23cm

無名俄羅斯工匠
約 1900 年代
琺瑯，銀鍍金
8.14 x 4.71 x 2.23 公分



5
Vanity
小盒

Unknown Russian craftsman
c. 1900
Enamel, vermeil
6.93 x 4.8 x 1.92cm

無名俄羅斯工匠
約 1900 年代
琺瑯，銀鍍金
6.93 x 4.8 x 1.92 公分



6
Nécessaire
化妝盒

Henri Lavabre for Cartier
c. 1910
Gold, enamel, sapphire, ivory
8.74 x 5.52 x 1.35cm

卡地亞 (Henri Lavabre 製)
約 1910 年代
金，琺瑯，藍寶石，象牙
8.74 x 5.52 x 1.35 公分



7
Nécessaire
化妝盒

Unknown Swedish craftsman
c. 1920
Gold, silver, silk cord, enamel
7.1 x 4.3 x 1.1cm

無名瑞典工匠
約 1920 年代
金，銀，絲綢，琺瑯
7.1 x 4.3 x 1.1 公分



8
Compact
粉盒

Unknown Swedish craftsman
c. 1920
Gold, silver, enamel
Diameter 6.6cm
Height 1.5cm

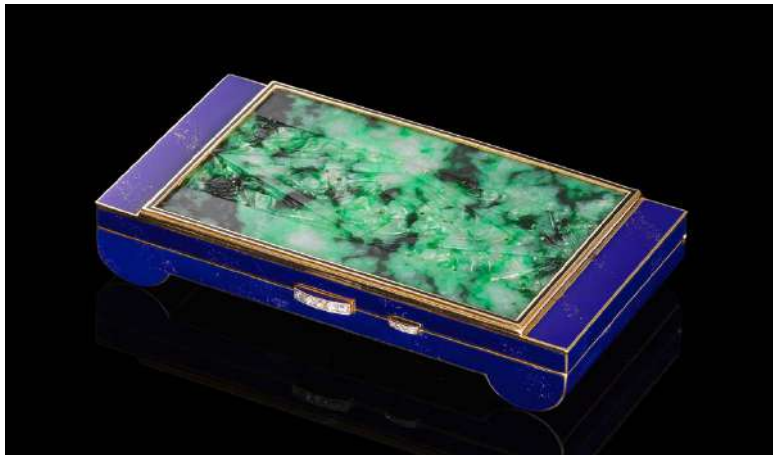
無名瑞典工匠
約 1920 年代
金，銀，琺瑯
直徑 6.6 公分
高 1.5 公分



9
Nécessaire
化妝盒

Cartier
c. 1920
Gold, enamel, diamond
7.29 x 4.45 x 1.04cm

卡地亞
約 1920 年代
金，琺瑯，鑽石
7.29 x 4.45 x 1.04 公分



10
Nécessaire
化妝盒

Attributed to Berlioz-Leroy
c. 1920
Gold, enamel, jade, diamond
9.6 x 5.1 x 1.7cm

（傳）柏遼茲 - 樂華
約 1920 年代
金，琺瑯，玉，鑽石
9.6 x 5.1 x 1.7 公分



11
Compact
粉盒

Black, Starr & Frost
c. 1920
Gold, enamel
7.11 x 4.5 x 0.93cm

黑色，斯塔爾和霜
約 1920 年代
金，琺瑯
7.11 x 4.5 x 0.93 公分



12
Nécessaire
化妝盒

Attributed to Andre Schwob
c. 1920
Gold, enamel, sapphire, diamond
8.6 x 4.7 x 1.1cm

（傳）安德烈·施沃布
約 1920 年代
金，琺瑯，藍寶石，鑽石
8.6 x 4.7 x 1.1 公分



13
Nécessaire
化妝盒

c. 1920
Gold, enamel
9 x 5 x 1.33cm

約 1920 年代
金，琺瑯
9 x 5 x 1.33 公分



14
Compact
粉盒

c. 1920
Gold, enamel, diamond
5.5 x 4.5 x 1cm

約 1920 年代
金，琺瑯，鑽石
5.5 x 4.5 x 1 公分



15
Compact
粉盒

Lacloche Frères
c. 1920
Onyx, enamel, diamond, gold
6.87 x 4.02 x 1.4cm

拉克洛什兄弟
約 1920 年代
縞瑪瑙，琺瑯，鑽石，金
6.87 x 4.02 x 1.4 公分



16
Compact
粉盒

Lacloche Frères
c. 1920
Gold, diamond, enamel
9.09 x 4.08 x 2.22cm

拉克洛什兄弟
約 1920 年代
金，鑽石，琺瑯
9.09 x 4.08 x 2.22 公分



17
Compact
粉盒

Cartier
c. 1920
Gold, enamel, sapphire, jade
7 x 4.2 x 0.95cm

卡地亞
約 1920 年代
金，琺瑯，藍寶石，玉
7 x 4.2 x 0.95 公分



18
Compact with Separate Lipstick
粉盒及唇膏盒

Attributed to Walser Wald
c. 1920
Enamel, gold, diamond, sapphire
Compact: 4.9 x 4.9 x 1.1cm
Lipstick: height 4.9cm x diameter 1.1cm

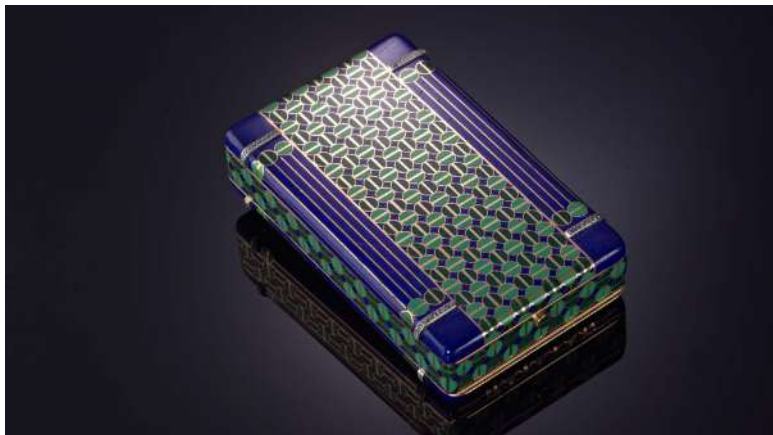
（傳）瓦爾澤•瓦爾德
約 1920 年代
琺瑯，金，鑽石，藍寶石
粉盒：4.9 x 4.9 x 1.1 公分
唇膏盒：高 4.9 x 直徑 1.1 公分



19
Nécessaire
化妝盒

Jean Fouquet
c. 1920
Silver, enamel
11.53 x 4.01 x 1.49cm

讓·富凱
約 1920 年代
銀，琺瑯
11.53 x 4.01 x 1.49 公分



20
Compact
粉盒

Boucheron
c. 1920
Enamel, diamond, gold
8.68 x 5.26 x 2.01cm

寶詩龍
約 1920 年代
琺瑯，鑽石，金
8.68 x 5.26 x 2.01 公分



21
Compact with Separate Lipstick
粉盒及唇膏盒

Attributed to Michelson
c. 1920
Enamel, gold
Compact: 5.28 x 5.57 x 1.28cm
Lipstick: length 5cm x diameter 1.4cm

（傳）邁克爾遜
約 1920 年代
琺瑯，金
粉盒：5.28 x 5.57 x 1.28 公分
唇膏：長 5 公分 x 直徑 1.4 公分



22
Compact with Separate Lipstick
粉盒及唇膏盒

Cartier
c. 1920
Gold, pearl, enamel, diamond
7.9 x 4.4 x 0.9cm

卡地亞
約 1920 年代
金，珍珠，琺瑯，鑽石
7.9 x 4.4 x 0.9 公分



23
Compact
粉盒

c. 1925
Gold, enamel, diamond
3.7 x 6.5 x 0.6cm

約 1925 年
金，琺瑯，鑽石
3.7 x 6.5 x 0.6 公分



24
Nécessaire
化妝盒

Attributed to Ostertag
c. 1925
Gold, enamel, coral, sapphire
9.8 x 5 x 1.5cm

（傳）奧斯特塔格
約 1925 年
金，琺瑯，珊瑚，藍寶石
9.8 x 5 x 1.5 公分

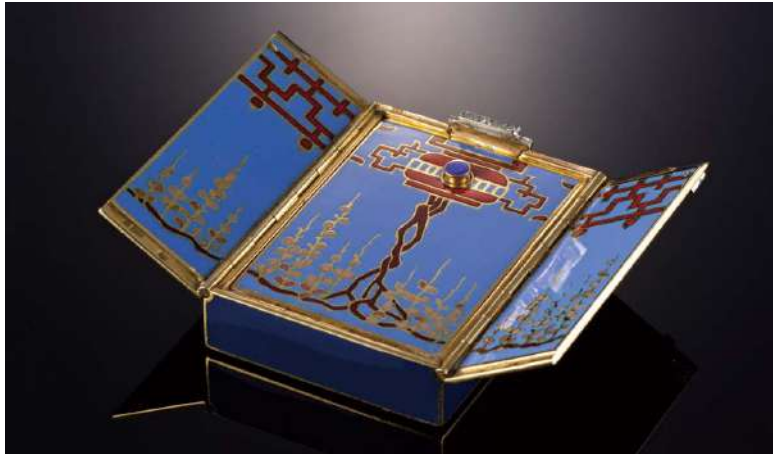


25

Nécessaire
化妝盒

Unknown, possibly English
c. 1925
Gold, enamel, semi-precious stone, diamond
7.8 x 5 x 1.4cm

可能是英國工匠
約 1925 年
金，琺瑯，半寶石，鑽石
7.8 x 5 x 1.4 公分



26

Compact
粉盒

c. 1925
Gold, enamel, diamond
4.5 x 3.34 x 1.1cm

約 1925 年
金，琺瑯，鑽石
4.5 x 3.34 x 1.1 公分



27

Nécessaire
化妝盒

Marzo
c. 1925
Gold, enamel, lapis lazuli, diamond
6.9 x 3.5 x 1.4cm

馬索
約 1925 年
金，琺瑯，青金石，鑽石
6.9 x 3.5 x 1.4 公分



28

Compact
粉盒

c. 1925
Gold, enamel, diamond
5 x 3.7 x 0.9cm

約 1925 年
金，琺瑯，鑽石
5 x 3.7 x 0.9 公分



29

Compact
粉盒

c. 1925
Precious metal, enamel
Length 2.98cm
Width 2.04cm

約 1925 年
貴金屬，琺瑯
長 2.98 公分
寬 2.04 公分



30

Nécessaire
化妝盒

Janesich
c. 1930
Gold, enamel, diamond
7.9 x 5 x 1cm

傑娜斯克
約 1930 年代
金，琺瑯，鑽石
7.9 x 5 x 1 公分



31

Nécessaire
化妝盒

Asprey
c. 1930
Gold, enamel, diamond, onyx
8.21 x 4.39 x 0.89cm

愛絲普蕾
約 1930 年代
金，琺瑯，鑽石，縞瑪瑙
8.21 x 4.39 x 0.89 公分



32

Compact
粉盒

Boucheron
c. 1930
Gold, enamel
8.39 x 6.35 x 1.23cm

寶詩龍
約 1930 年代
金，琺瑯
8.39 x 6.35 x 1.23 公分



33

Compact
粉盒

Unknown English craftsman
c. 1930
Silver, enamel
4.8 x 4.8 x 1.2cm

無名英國工匠
約 1930 年代
銀，琺瑯
4.8 x 4.8 x 1.2 公分



34

Compact
粉盒

Attributed to H. Dubret
c. 1930
Gold, enamel
6.1 x 4.22 x 1cm

（傳）亨利·迪布雷
約 1930 年代
金，琺瑯
6.1 x 4.22 x 1 公分



35

Compact
粉盒

Hermès
c. 1940
Enamel, leather, precious metal
7.17 x 7.15 x 1.5cm

愛馬仕
約 1940 年代
琺瑯，皮革，貴金屬
7.17 x 7.15 x 1.5 公分



36

Compact
粉盒

Bulgari
c. 1950
Gold, enamel, diamond
8.64 x 6.31 x 1.53cm

寶格麗
約 1950 年代
金，琺瑯，鑽石
8.64 x 6.31 x 1.53 公分



37

Compact
粉盒

Farsano
c. 1950
Gold, enamel, diamond
8.15 x 5.19 x 1.9cm

法薩諾
約 1950 年代
金，琺瑯，鑽石
8.15 x 5.19 x 1.9 公分



38

Nécessaire
化妝盒

Fabergé
c. 1950
Gold, enamel, diamond
10.39 x 6.68 x 2.41cm

法貝熱
約 1950 年代
金，琺瑯，鑽石
10.39 x 6.68 x 2.41 公分



39

Minaudière
化妝盒

Van Cleef & Arpels
c. 1950
Enamel, ivory, gold, agate
9.09 x 5 x 2.64cm

梵克雅寶
約 1950 年代
琺瑯，象牙，金，瑪瑙
9.09 x 5 x 2.64 公分



40

Nécessaire
化妝盒

Charlton & Co
c. 1950
Gold, diamond, enamel, pearl
8.05 x 5.9 x 1.84cm

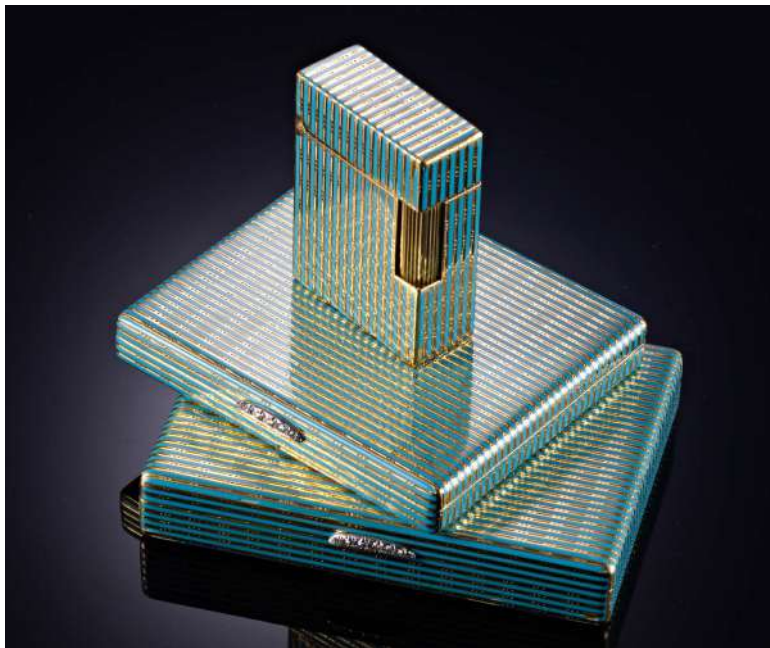
查爾頓公司
約 1950 年代
金，鑽石，琺瑯，珍珠
8.05 x 5.9 x 1.84 公分



41
Compact
粉盒

Tiffany & Co.
c. 1950
Gold, enamel, diamond
8.1 x 4.3 x 2cm

蒂芙尼
約 1950 年代
金，琺瑯，鑽石
8.1 x 4.3 x 2 公分



42
Compact, Cigarette Case & Lighter
粉盒、煙盒和打火機

Attributed to Faraone
c. 1950
Gold, enamel, diamond
Compact: 7.91 x 6.6 x 1.22cm
Cigarette case: 9 x 6.4 x 1.5cm
Lighter: 4.8 x 3.5 x 4.7cm

（傳）法勞
約 1950 年代
金，琺瑯，鑽石
粉盒：7.91 x 6.6 x 1.22 公分
煙盒：9 x 6.4 x 1.5 公分
打火機：4.8 x 3.5 x 4.7 公分



43
Compact
粉盒

Boucheron
c. 1960
Gold, enamel
8 x 5.6 x 1.18cm

寶詩龍
約 1960 年代
金，琺瑯
8 x 5.6 x 1.18 公分

Lapis Lazuli 青金石



44
Compact
粉盒

Attributed to Graff
c. 1990
Gold, lapis lazuli, emerald, sapphire
8.3 x 4.1 x 1.8cm

（傳）格拉夫
約 1990 年代
金，青金石，綠寶石，藍寶石
8.3 x 4.1 x 1.8 公分



45
Evening bag
晚宴袋

Cartier
c. 1910
Lapis lazuli, gold, diamond
7.4 x 6cm

卡地亞
約 1910 年代
青金石，金，鑽石
7.4 x 6 公分



46
Compact
粉盒

Black, Starr & Frost
c. 1920
Lapis lazuli, gold, diamond, enamel
8.8 x 4.7 x 1.8cm

黑色，斯塔爾和霜
約 1920 年代
青金石，金，鑽石，琺瑯
8.8 x 4.7 x 1.8 公分



47
Compact
粉盒

Janesich
c. 1920
Silver, jade, turquoise, lapis lazuli
Diameter 5.83cm
Height 1.26cm

傑娜斯克
約 1920 年代
銀，玉，綠松石，青金石
直徑 5.83 公分
高 1.26 公分



48
Compact
粉盒

c. 1920
White gold, mother-of-pearl, lapis lazuli, semi-precious stone
9.2 x 5.79 x 1.2cm

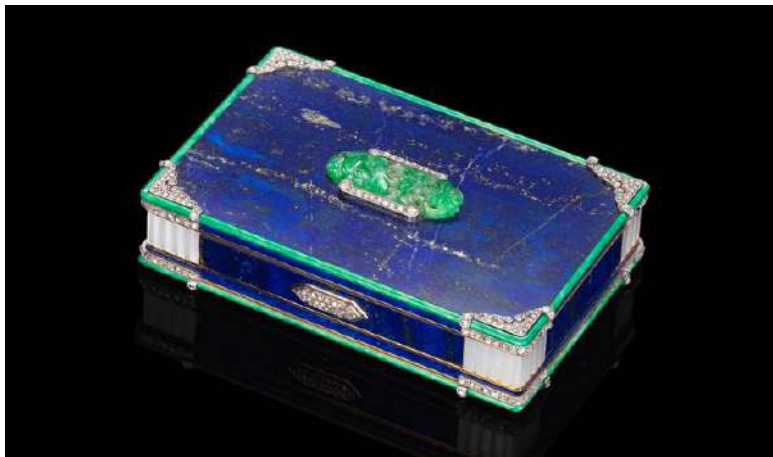
約 1920 年代
白金・珍珠母・青金石・半寶石
9.2 x 5.79 x 1.2 公分



49
Compact
粉盒

Lacloche Frères
c. 1925
Gold, diamond, lapis lazuli, enamel
9.2 x 4.5 x 1.1cm

拉克洛什兄弟
約 1925 年
金・鑽石・青金石・琺瑯
9.2 x 4.5 x 1.1 公分



50
Nécessaire
化妝盒

Cartier
c. 1925
Enamel, jade, lapis lazuli, diamond
8.5 x 5.6 x 1.8cm

卡地亞
約 1925 年
琺瑯・玉・青金石・鑽石
8.5 x 5.6 x 1.8 公分



51
Compact
粉盒

Attributed to Strauss, Allard & Meyer
c. 1930
Platinum, lapis lazuli, diamond, pearl
8.38 x 5.03 x 1.79cm

（傳）施特勞斯・阿拉德和邁耶
約 1930 年代
白金・青金石・鑽石・珍珠
8.38 x 5.03 x 1.79 公分



52
Nécessaire
化妝盒

c. 1935
Lapis lazuli, diamond, platinum, ivory
8 x 5 x 1.7cm

約 1935 年
青金石・鑽石・白金・象牙
8 x 5 x 1.7 公分



53
Compact
粉盒

c. 1950
Enamel, diamond, lapis lazuli
6.27 x 4.27 x 1.11cm

約 1950 年代
琺瑯・鑽石・青金石
6.27 x 4.27 x 1.11 公分



54
Evening bag
晚宴袋

c. 1950
Gold, enamel, cloth, lapis lazuli
Length 20.5cm

約 1950 年代
金・琺瑯・布・青金石
長 20.5 公分

Persian 波斯



55

Nécessaire
化妝盒

Cartier
c. 1920
Enamel, tortoiseshell, turquoise, gold
15.5 x 11.2 x 2.2cm

卡地亞
約 1920 年代
琺瑯，玳瑁，綠松石，金
15.5 x 11.2 x 2.2 公分



56

Compact
粉盒

Black, Starr & Frost
c. 1920
Gold, diamond, enamel, mother-of-pearl
5.21 x 5.21 x 1.48cm

黑色，斯塔爾和霜
約 1920 年代
金，鑽石，琺瑯，珍珠母
5.21 x 5.21 x 1.48 公分



57

Compact
粉盒

Vladimir Makowski
c. 1920
Silver, gilt, mother-of-pearl, diamond
7.6 x 4.7cm

弗拉基米爾·馬科夫斯基
約 1920 年代
銀，鍍金，珍珠母，鑽石
7.6 x 4.7 公分



58

Compact
粉盒

c. 1925
Lapis lazuli, mother-of-pearl, enamel, semi-precious stone
5.44 x 7.08 x 1.7cm

約 1925 年
青金石，金，珍珠母，半寶石
5.44 x 7.08 x 1.7 公分

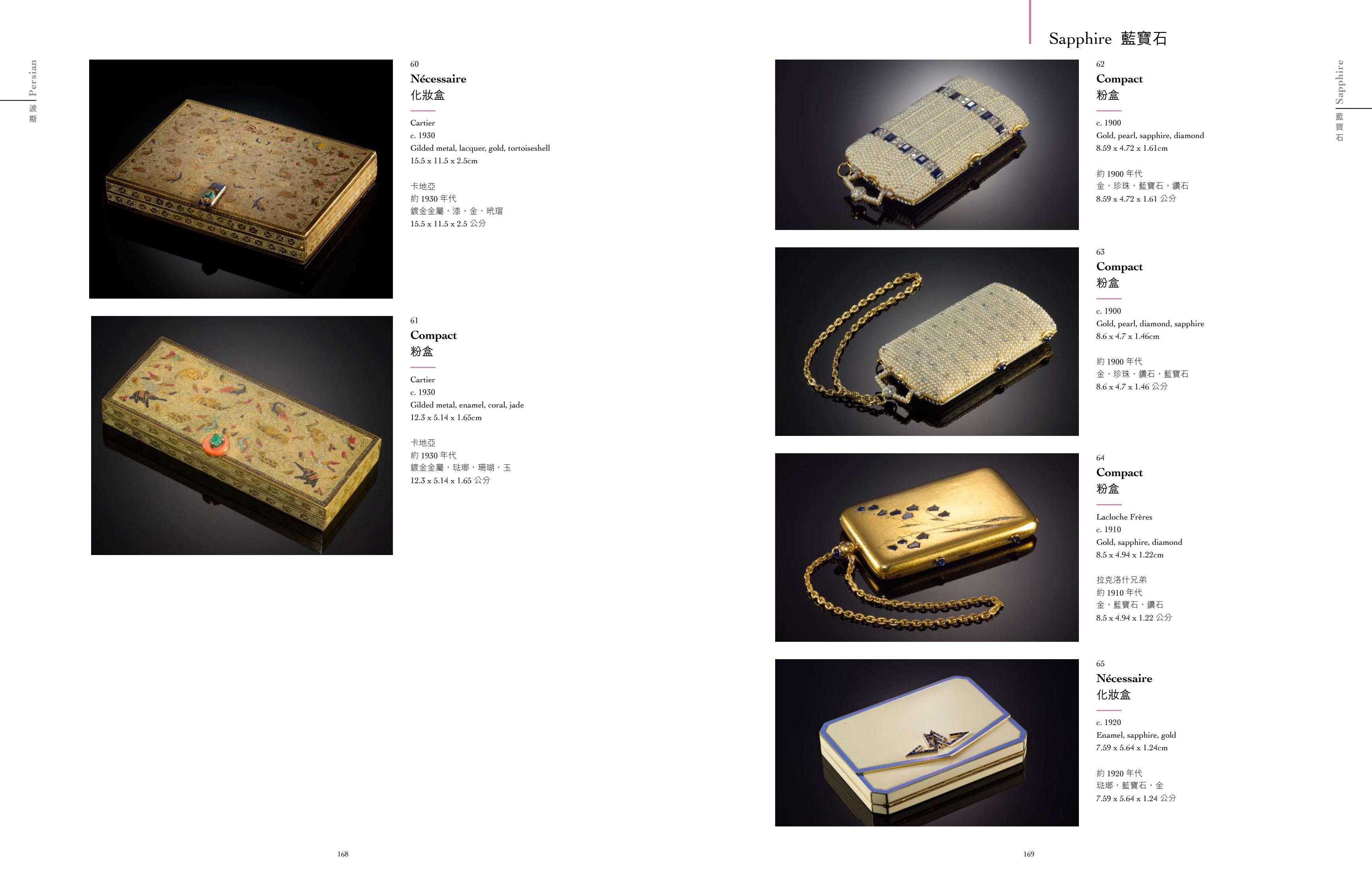


59

Nécessaire
化妝盒

Cartier
c. 1930
Metal-gilt, lapis lazuli, ruby, tortoiseshell
15.5 x 11.3 x 2.38cm

卡地亞
約 1930 年代
金，青金石，紅寶石，玳瑁
15.5 x 11.3 x 2.38 公分



60

Nécessaire
化妝盒

Cartier
c. 1930
Gilded metal, lacquer, gold, tortoiseshell
15.5 x 11.5 x 2.5cm

卡地亞
約 1930 年代
鍍金金屬，漆，金，玳瑁
15.5 x 11.5 x 2.5 公分

61

Compact
粉盒

Cartier
c. 1930
Gilded metal, enamel, coral, jade
12.3 x 5.14 x 1.65cm

卡地亞
約 1930 年代
鍍金金屬，琺瑯，珊瑚，玉
12.3 x 5.14 x 1.65 公分

Sapphire 藍寶石

62

Compact
粉盒

c. 1900
Gold, pearl, sapphire, diamond
8.59 x 4.72 x 1.61cm

約 1900 年代
金，珍珠，藍寶石，鑽石
8.59 x 4.72 x 1.61 公分

63

Compact
粉盒

c. 1900
Gold, pearl, diamond, sapphire
8.6 x 4.7 x 1.46cm

約 1900 年代
金，珍珠，鑽石，藍寶石
8.6 x 4.7 x 1.46 公分

64

Compact
粉盒

Lacloche Frères
c. 1910
Gold, sapphire, diamond
8.5 x 4.94 x 1.22cm

拉克洛什兄弟
約 1910 年代
金，藍寶石，鑽石
8.5 x 4.94 x 1.22 公分

65

Nécessaire
化妝盒

c. 1920
Enamel, sapphire, gold
7.59 x 5.64 x 1.24cm

約 1920 年代
琺瑯，藍寶石，金
7.59 x 5.64 x 1.24 公分



66

Compact
粉盒

Chaumet
c. 1925
Silver, sapphire, diamond, rose gold
7.3 x 7.5 x 1.4cm

尚美
約 1925 年
銀，藍寶石，鑽石，玫瑰金
7.3 x 7.5 x 1.4 公分



67

Compact
粉盒

Cartier
c. 1930
Gold, sapphire
7.95 x 6.18 x 1.36cm

卡地亞
約 1930 年代
金，藍寶石
7.95 x 6.18 x 1.36 公分



68

Compact
粉盒

Cartier
c. 1930
Gold, sapphire
10 x 8.03 x 0.93cm

卡地亞
約 1930 年代
金，藍寶石
10 x 8.03 x 0.93 公分



69

Nécessaire
化妝盒

Linzeler
c. 1935
Gold, enamel, sapphire, diamond
17 x 9.98 x 1.86cm

林策爾
約 1935 年
金，琺瑯，藍寶石，鑽石
17 x 9.98 x 1.86 公分



70

Compact
粉盒

Tobias - Beverly Hills
c. 1940
Gold, sapphire
8.2 x 5.8 x 2.2cm

托比亞斯 - 比佛利山
約 1940 年代
金，藍寶石
8.2 x 5.8 x 2.2 公分



71

Compact
粉盒

Cartier
c. 1940
Gold, diamond, sapphire
6.9 x 6.8 x 1cm

卡地亞
約 1940 年代
金，鑽石，藍寶石
6.9 x 6.8 x 1 公分



72

Compact
粉盒

c. 1940
Silver-gilt, sapphire, diamond, ruby
10.7 x 8.7 x 1.3cm

約 1940 年代
銀鍍金，藍寶石，鑽石，紅寶石
10.7 x 8.7 x 1.3 公分



73

Compact
粉盒

Van Cleef & Arpels
c. 1940
Gold, sapphire, diamond
7 x 5.9 x 0.9cm

梵克雅寶
約 1940 年代
金，藍寶石，鑽石
7 x 5.9 x 0.9 公分



74

Compact
粉盒

Bulgari
c. 1940
Gold, sapphire, diamond
6.6 x 7.6 x 1.7cm

寶格麗
約 1940 年代
金，藍寶石，鑽石
6.6 x 7.6 x 1.7 公分



75

Compact
粉盒

Van Cleef & Arpels
c. 1950
Gold, sapphire, diamond
8.9 x 7.48 x 0.98cm

梵克雅寶
約 1950 年代
金，藍寶石，鑽石
8.9 x 7.48 x 0.98 公分



76

Powder box
粉盒

Tiffany & Co.
c. 1950
Gold, sapphire, emerald
Diameter 4.81cm
Height 2.22cm

蒂芙尼
約 1950 年代
金，藍寶石，綠寶石
直徑 4.81 公分
高 2.22 公分



77

Compact
粉盒

Cartier
1950
Gold, sapphire
7.45 x 1.4cm

卡地亞
1950 年
金，藍寶石
7.45 x 1.4 公分



78

Compact
粉盒

Boucheron
c. 1951
Gold, sapphire
6.83 x 6.72 x 1.33cm

寶詩龍
約 1951 年
金，藍寶石
6.83 x 6.72 x 1.33 公分



79

Nécessaire
化妝盒

Attributed to Buccellati
c. 1960
Silver, vermeil, sapphire
15.8 x 6.6 x 1.72cm

（傳）布契拉提
約 1960 年代
銀，銀鍍金，藍寶石
15.8 x 6.6 x 1.72 公分



80

Evening bag
晚宴袋

Chaumet
c. 1970
Gold, sapphire, diamond, silk cord
14.5 x 8.8 x 5.6cm

尚美
約 1970 年代
金，藍寶石，鑽石，絲綢
14.5 x 8.8 x 5.6 公分



81

Evening bag
晚宴袋

Van Cleef & Arpels
c. 1900
Gold, turquoise, ruby, diamond
Diameter 3.05cm
Height 9.8cm

梵克雅寶
約 1900 年代
金，綠松石，紅寶石，鑽石
直徑 3.05 公分
高 9.8 公分



82

Evening bag
晚宴袋

c. 1920
Silk, gold, mother-of-pearl, diamond
Length 18cm
Width 17cm

約 1920 年代
絲，金，珍珠母，鑽石
長 18 公分
寬 17 公分



83

Evening bag
晚宴袋

Cartier
c. 1920
Silk, gold
22.2 x 16cm

卡地亞
約 1920 年代
絲，金
22.2 x 16 公分



84

Compact
粉盒

Cartier
c. 1930
Silver, gold, turquoise, diamond
7.9 x 6.4 x 2cm

卡地亞
約 1930 年代
銀，金，綠松石，鑽石
7.9 x 6.4 x 2 公分

Turquoise 綠松石



85

Evening bag
晚宴袋

Cartier
c. 1930
Silk, gold, diamond, turquoise
Length 22cm

卡地亞
約 1930 年代
絲，金，鑽石，綠松石
長 22 公分



86

Compact
粉盒

Cartier
c. 1930
Gold, turquoise, enamel, sapphire
8.1 x 5.52 x 1.57cm

卡地亞
約 1930 年代
金，綠松石，琺瑯，藍寶石
8.1 x 5.52 x 1.57 公分



87

Compact and Small Perfume Bottle
粉盒和香水瓶

René Boivin
c. 1940
Silver, turquoise, enamel
Compact: 7.22 x 7.22 x 1.02cm

勒內·博伊文
約 1940 年代
銀，綠松石，琺瑯
粉盒：7.22 x 7.22 x 1.02 公分



88

Compact
粉盒

Verdura
c. 1950
Turquoise, diamond, gold
Diameter 7.9cm

佛杜拉
約 1950 年代
綠松石，鑽石，金
直徑 7.9 公分

This publication accompanies the exhibition 'The Blue Road: Mastercrafts from Persia' held at Liang Yi Museum, Hong Kong, from 20 March until 24 June 2018.

本出版物為香港兩依藏博物館 2018 年 3 月 20 日至 6 月 24 日舉辦之「藍色之路：來自波斯的瑰麗藝術」展覽圖錄。

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181-199 Hollywood Road, Sheung Wan, Hong Kong
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Design and Printing
OM Publishing

Translations
Stephanie Fong, Zoe Chow, Gerry Kong

Yuka Kadoi
The Blue Road: Mastercrafts from Persia
Lynn Fung, Yuka Kadoi, Leslee Katrina Michelsen, Iván Szántó
-Hong Kong: Liang Yi Museum, [2018], 176 pages cm
ISBN: 978-988-14944-3-6 (paperback)



LIANG YI MUSEUM
HONG KONG