STONE AND WOOD

129

A CALLIGRAPHIC WOOD PANEL
Persia, 15th/16th century
carved with foliated Arabic in intaglio, with bevelled edge
107cm; 42cm length, 30.5cm; 12in width
The inscriptions consisting of a prayer in Arabic
£1,500-2,000

130

A MARBLE FOUNTAIN BASE
Persia, circa 12th century
circular form carved with a scalloped rosette surrounded by four arcs of scrolling alternating with four roundels, two with winged lions, with ropework borders and a bevelled edge of interlacing scrolls
46.5cm, 18½in diameter, mounted on stand (2)
£2,000-2,500

131

A LARGE MARBLE CALLIGRAPHIC PANEL
Persia, circa 12th century
carved on two sides with a fragmentary band of Kufic, three panels of interlacing scrolls below, an arch on the right
111cm, 43½in, mounted
The inscriptions contain parts of the Qur’an, xxxvi, 27.
£2,500-3,000
132  A PAIR OF WOOD DOOR PANELS
Morocco, 17th/18th century
carved with a radiating medallion with a star medallion at the centre, a smaller star surrounded by interlacing geometric banding in each of the corners
1.9 by 1.8m; 74% by 71in
Said to be from Fez.
£3,000-5,000

133  A PAIR OF TIMURID WOOD DOORS
Persia, 15th century
composed of interlocking wooden panels, the right door with a centre post fixed with iron bolts in the form of faceted cubes, both sides of each door deeply carved, the outer faces with two panels of swastika design with an eight-pointed star at the centre, between three horizontal panels of arabesques and pseudo-filigree, framed with borders of interlocking chain pattern, the backs of the doors carved in intaglio with similar designs
180.5cm; 71in high, 37cm; 223/1in wide (right door, 67cm; 213/4in wide)
(2)
Carved on both sides, the doors probably came from a domestic house; the simple but forceful style of carving would suggest a provincial late Timurid origin. The top left horizontal panel is carved with a design closely resembling a jewelled inscriptions which could possibly be read as femhalat ('blessing').
£4,000-6,000
165
AN IZNIK POTTERY DISH
Turkey, circa 1580
decorated in underglaze cobalt blue, viridian green, relief red and black, with a stylised breaking-wave design on the rim, and a scalloped floral medallion at the centre flanked by sprays of prunus blossom inside a palmette ring.
39.2cm, 12in diameter
Prunus blossom is a common motif on a series of shallow dishes with flanged rims, c.1580-1600, see Atasoy & Ruby, nos.504-509: the inclusion of a scalloped medallion at the centre is rare.
£3,000-5,000

166
OTTOBAN METALWORK
AN OTTOBAN SILVER BOWL, COVER AND PLATE
Turkey, Reign of Sultan Abdü'l-Hamid II, 1876-1909
each engraved with medallions and cartouches of calligraphy on a geometric ground, the domed lid with an applied flower all stamped with a tugha, 19.4cm, 7 1/2in diameter
£1,500-1,700

164
AN IZNIK POTTERY DISH
Turkey, circa 1575,
decorated in shades of underglaze cobalt blue, viridian green, and relief red with black outlines, with a floral spray including tulips and a pomegranate surrounded by a palmette ring, a breaking-wave design on the rim.
30.5cm, 12in diameter
The pomegranate is very rare on Iznik dishes, and it is unusual to find a scalloped palmette ring in the centre, this motif being more frequently used on the rim, as for instance on a dish in the Nahmad Es-Snafi Collection; see Ruby & Atasoy, no.714.
£3,000-5,000

165
FOUR TILES FROM THE DOME OF THE ROCK
Jerusalem, Haram es-Sharif, mid-18th century
decorated in a transitional cuerda seca/underglaze technique, in ultramarine blue, turquoise, pale green and reddish speckled brown, with a split palmette, half-flowers on the four sides and quarter-flowers at the corners.
each 18cm, 7in square
(4)
The split palmette design is one of the most common motifs among the thousands of tiles specially made in Jerusalem for Sultan Sileiman’s restoration of the Dome of the Rock. It appears in a number of different colour combinations, in true cuerda seca and in underglaze; and in this case, in a technique half way between the two. The tile makers in Jerusalem started off with an inscription on the drum in the mosaic, then used cuerda seca, and finally developed underglaze. Recent research has shown that the kilns were actually constructed in the haram area; see Carlwell & Kahn (forthcoming). These tiles, for all their crudity, are therefore important historical documents for the history of the building. They were probably amongst the tiles removed from the building during the major restoration of the structure in the mid-1960’s.
£3,000-1,200

167
A PAIR OF OTTOBAN SILVER VASE-HOLDERS
Turkey, tugra of Sultan Abdul-Hamid II (1876-1899)
each standing on a circular foot recarved with roses and four scroll feet, the sides finely engraved with cross-hatching and scrolls around the rim
tugra markings, 13.7cm, 5 1/4in, combined weight: 372.24g
(2)
£3,500-4,000

168
AN OTTOBAN SILVER VASE
Turkey, probably Reign of Sultan Abdü'l-Hamid II, 1876-1909
on rococo openwork foot, the plain urn-shaped body with waiving intermittently fluted lip, applied with four flowering plants with silver birds stamped twice with a tugha, 14.5cm, 5 3/4in, weight: 384.885g
£1,000-1,200
AN OTTOMAN SILVER-GILT JUG AND LID
Eastern Europe, early 16th century
with a bulbous body, slightly flaring foot ring,
cylindrical neck with a broad torus moulding on
the shoulder and further mouldings on the rim,
dragon-shaped S-handle, and a lid with a finial
springing from a fourteen-pointed ribbed star,
the body, neck and lid with repoussé panels of
interlacing leaves and flowers on a fine ring-
punched ground, the underside engraved with two
Greek marks (probably indicating treasure) and a
roughly scratched Greek inscription (probably
indicating the metropolitan origin of the jug), as
well as a roughly scratched cross and Greek letters
on the base.
jug 10.8cm; 23in; with lid, 12.7cm, 5in height; combined
weight 345.2g

The lid, which loosely fits the jug, must once have been
attached by a silver chain to the handle. It is rare to find
such a jug complete with a lid, and the style of the lid’s
decoration makes it clear that it is an integral part of the
set. The jug belongs in form and general style of
decoration to a long tradition of Tinnurid dragon-handle
vessels, manufactured both in metal and in jade, and even
copied in Chinese blue-and-white porcelain. The present
example is a typical Ottoman product, though the robust
decoration suggests provincial rather than central
Ottoman manufacture.

The jug can be most closely compared with a similar jug
sold in these rooms on 16th April, 1985, Lot 126; the latter
was slightly larger (10.1cm; 4in), identical in form but
slightly more complex in decoration; it was also stamped
with a mark, probably that of Sultan Selim I (1512-1520).
The importance of the latter jug lies in the fact that it
closely dated this type of decoration to the early 16th
century, and by association, the decoration of early Iznik
blue-and-white pottery; see Atasoy & Raby, pp.79-81. A
second jug in a similar style was sold in these rooms a year
later on 16th April, 1986, Lot 73, and is now in the
collection of the David Foundation, Copenhagen; see

This jug now adds an eighth example to the group of
similar jugs, including the two examples referred to
above, and others in the State Hermitage Museum, St
Petersburg (N.1.758); the Victoria and Albert Museum,
London (188.1891); the National Museum, Bucharest
(NM.1631); from the Bresta Monastery, Vitee; see
Nicolae, 1968; the Benaki Museum, Athens (14000); and
the Old Serbian Orthodox Church in Novi Pazar
(whence it is under careful protection, unlike the contents
of the mosques in that city). The form and decoration of
the Novi Pazar jug is very similar to the present example,
and it also has a lid, chained to the body; see Filipovic
(1967), for an illustration. Finally, there is a further
example parallel with the lid of a vessel of different
shape, a Serbian ewer, also in the Victoria and Albert
Museum; here the finial shares the unusual horizontal
segmenting of the present example, others tend to be
vertically segmented, or formed as stylised fruits.

It is possible to discern from the decoration of these jugs
something of the background of the metalworkers in this
very mixed-up area. Serbia was, of course, a usual state of
the Ottoman empire throughout the 15th century, while
Bosnia had its own more northern influences from the
days of its existence as an independent kingdom from
1377 to 1463, before Ottoman rule towards the end of the
15th century. Some elements, like the dragon handles,
were common to all the smiths. But it is fair comment to
observe that those pieces whose decoration is entirely
floral-abstract suggest Serbian workmanship even if the
smith was working in Bosnia, as is the case with the
present jug, while the Hungarian background of
Bosnia’s rulers, and therefore its culture, tends to lend a
more gothic slant to work by the Bosnian metal-workers,
so that animal and heraldic elements loom large,
alongside the floral patterning.

We are grateful to Dr Marian Wenzel for her additional
comments on the iconography of this lot.

£25,000-35,000
170

TWO OTTOMAN BRONZE CANDLESTICKS
Turkey, dated A.H. 1031/1621-2 A.D.
each composed of three sections, the splayed base
with dished drip-tray, bulbous column and cup-
shaped mouthpiece with shallow tray, decorated
with incised bands of inscription and borders of
interlacing and meandering foliate scrolls, the foot
with a cove of toflips against a hatched ground
84cm, 33
in

The Arabic inscriptions including: Hadia min as-sultan
al-din as-sultan al-tahir sera 1031 'This is from the Sultan,
son of the Sultan as-Tahir, the year 1031' (1621-2 A.D.)
The reigning sultan during this period was Ibrahim
(1620-88), son of Ahmed I (1603-17)
£3,000-4,000

171

A COPPER-GILT (tombak) TANKARD
Turkey, 17th/18th century
of tapering form with a domed lid and flat base
and S-shaped handle, with vertical repoussé panels
incised with leafy scrolls alternating with diamond
motifs and chain bands
22cm, 8½
in
height

The form is unusual and is in the general style of
Ottoman silver-gilt tankards from the early sixteenth
century, probably of east European manufacture: the
tombak tankard may well have a similar provenance. See
Atasoy & RBI, nos. 615-621, for silver-gilt tankards and
their Iznik derivatives.
£6,000-7,000
AN OTTOMAN COPPER-GILT (tumbak) LAMP

Turkey, early 16th century

with a spherical body and flaring neck pierced with holes, three suspension chains linked to the body by rings through lugs in the form of faceted cubes, engraved on the body with a boldly designed Arabic naskh inscription in three cartouches separated by scalloped, pointed medallions with arabesques springing from the finials, and further inscriptions between in ogival arabesque panels reserved on a ring-punched ground, and below three inscribed scalloped roundels each with a blazon of a cupbearer (sepah) with the name of the Sultan in three parts, and further arabesque panels between with spiral ornament on a ring-punched ground, a disc soldered to the base, the flaring neck with a further inscription and foliate designs in the interstices, and bands of interlocking lobed leaves above and below.

29.2cm; 11½in height

The inscription on the neck reading:


'The Sultan, the Protector, al-Malik al-Nasir al-Dunya w'al-Din, Nasir al-Malla

The inscription on the body reading:


The Sultan al-Malik al-Nasir al-Dunya w'al-Din, Protector of the Community and of Religion, Qalashun al-Salhibi the Lively

The inscriptions on the shoulder is identical to that on the body, except that it omits nasir al-malla w'al-din and al-salih.

The inscriptions in the three roundels appear to be maxims, and on the three cups read:

(1) muhammad- (2) qul (3) man [sic]

Muhammad Qalasun

The lamp presents an unusual feature, the enigmatic inscription dedicated to al-Malik al-Nasir Muhammad ibn Qalasun, who reigned three times in the late 15th-early 16th century, and for whom the lamp clearly cannot possibly have been made, as it is an excellent example of early 16th century Ottoman lamp, As has been pointed out by a previous scholar, the ornamental bands at the top and bottom of the flaring neck are typical of the ornament on early sixteenth-century lznik blue and white lamps, in particular the two famous specimens once in the Godman Collection and now in the British Museum. And indeed, the same ornament appears on the rim of the famous Armenian inscribed 'Godsun' ewer of 1520 AD, although as has been previously remarked (TAT, p.61) this piece falls in the category of a Armenian workshop.

The fact that the inscription is faulty (i.e., the use of a superfluous ma in Qalasun's name on the three blazons and the omission of the before Qalasun elsewhere) is consistent with an Ottoman attempt at reproducing an earlier dedication, and suggests that these historicising inscriptions relate to another vessel - perhaps of Mamluk enamelled glass - which the tombed lamp was meant to replace. Further, the fact that after Selimi's conquest in 1517 Egypt fell within the Ottoman sphere of influence, may well indicate that the lamp was made for a Cairene context.

Literature: TAT, p.64, no.19 (Colour Plate); Bietri, 1976, pp.47-48; Blair and Bowers, Cat.No.306.

£20,000-30,000
173

A MAMLUK BRONZE BOWL
Egypt, probably early 16th century
with a stepped rim, engraved in the cavetto with four inscribed cartouches, two in šaḥīḥ and two in kufic script, with roundels between and at the centre filled with arabesque lobed leaves, and in the middle the word Allah in a scalloped roundel
21.3cm; 8⅛in diameter

The two šaḥīḥ cartouches reading:
al-salām...-allāhū an-nasir
'The......Sultan, the Learned, the Victorious'.
The two kufic cartouches have not been deciphered

The style of the decoration suggests a late Mamluk/early Ottoman date, at a time when Mamluk decoration had a strong impact on the emerging Turkish style, particularly in architecture, as, for instance, the decoration of the mosque of Cahan Mustafa Pasha at Edirne, west of Istanbul, dated A.H. 950/1545-6 A.D.; see Meinecke, Mamlukische.
£3,200-1,500

174

AN OTTOMAN SILVER INCENSE-BURNER
Turkey, circa 1800
of hinged oval form standing on a circular tray with three supporting scrolls, with repoussé decoration and pierced foliage
21cm; 8⅛in

Provenance: Said to have belonged to a former Archbishop of Jerusalem
£1,500-1,700

175

AN OTTOMAN BRONZE CANDLESTICK
Turkey, 16th/17th century
the splayed body with dished drip-tray and tapering stem with hexagonal vase-shaped knop terminating in a tulip with six lobed petals
29.4cm; 11¼in

For the type, see TAJ, p.45, nos. 40-48
£3,200-1,500
A SAFAVID MOSAIC PANEL
PERSIA, 16th CENTURY

of white, amber, turquoise, ultramarine blue, green and black cut tiles, with a wide border of verses from the Qur'an in thuluth script, in two registers, reserved on blue against a background of spiral tendrils between amber and turquoise bands, with an interior beveled frame of angular carouches containing arabesques and rosettes, and at the centre a rectangular panel of interlacing geometric design, overlaid and underlaid with amber and turquoise arabesque trellises, with rosettes, lotuses and six-petalled flowers, the panel at present reassembled in six interlocking parts screwed to a wooden frame. 1.71 by 1.61m; 67% by 63\%m

THE INSCRIPTIONS

The Qur'anic inscriptions consist of two passages:

176

At-Asr, Sura vi, v.116:

And the word of your Lord has been accomplished truly and justly; there is none who can change His words, and He is the Hearing, the Knowing.

THE ORIGIN OF THE PANEL

The tile panel has been in Europe since before World War II, and belongs to a group of tile panels from buildings in Isfahan demolished during the early part of this century, of which the most famous is the mosque and inscription from the Cleveland Museum of Art, Cleveland, Ohio (Gift of Mrs. Katherine Holden Thawer, 62.25), to which this panel is clearly related stylistically. A similar from the same building as the present panel is now installed in the new mosque in the King Abdul Aziz Airport, Jeddah. A third, earlier panel of circa 1354 A.D. rescued at the same time was exhibited at the Persian Exhibition in London in 1931. It is now in The Metropolitan Museum of Art (Harris Brisbane Dick Fund, 1939-39.29). Two more tile mosaic panels with Hebrew, instead of Arabic, inscriptions exist, one in a private collection in the United States.

According to Dorothy Shepherd, who first published the Cleveland panels, as far as she was able to determine they came from a building in the old section of Isfahan, in the vicinity of the mosque of 'Ali. Although it has been claimed that the tile panels were from buildings demolished during the urban re-development of the city in 1950, it is quite likely that they resulted from the massive depredation of the city at the turn of the century, under its Governor, Zia-er-Sultan. For evidence of this we have the first-hand account of Henri d'Allegagne, a Frenchman charged with a scientific mission to Persia in 1907, the results of which were published by him (with numerous photographie illustrations) in 1911.

Zia-er-Sultan was born in 1850, and through the deaths of his two older brothers became heir to the throne when Naer-er-Dine died; but due to his mother's humble origins, the succession passed instead to his younger brother, Muzzaffer-er-Dine, whose mother was of royal blood. In compensation Zia-er-Sultan was appointed Governor of Isfahan, and he promptly raised an army to subdue all of southern Persia. But still embittered by his brother's succession, he vented his displeasure on razing large areas of the city. As d'Allegagne says, "le vandalisme mosaique et les suprema palais du temps de Shah Abbas furent devastees, par permettre de vendre aux europeens les merveilleuses fragments a l'endroit du [les dessous]". His sons were not less necessary, and deplored that the paintings in the Chihil Sutun were on the walls and not on canvass, else they could have sold them to a European museum or an American millionaire, in avantages pas un poids d'or"! Even his sister, who had inherited the Habs...