65 A post-Sasanian bronze ewer
Persia, 8th/9th century
the pear-shaped body on a raised splayed foot, the narrow neck rising from a raised ridge around the shoulder and terminating in a horizontal lip with lobed flanges, the curved handle surmounted by a palmette-form thumb-piece, decorated with incised bands of foliate and geometric motifs 33.6cm.
The ewers of this type form the first recognisable group of Islamic Persian metal wares and one of the most striking in its history. The group is datable from an inscription on one of its members, now in the Historical Museum at Tbilisi, Georgia, which seems to carry the date of A.H.87 or 89 (689 or 691 A.D.). Another example from this group was sold through these rooms, 14th October 1999, lot 86.
£6,000-8,000
€9,000-12,000

66 A turquoise-glazed pottery model of a horse and rider
Central Persia, 13th century
decorated with details in black and a design of cobalt-blue stripes, the horse standing foursquare on a rectangular base, the rider depicted wearing a crown, holding the reins and with a shield on his back 28cm.
A comparable model, then in the collection of Mrs. R. Ellis, was published by Pope (Pope 1938, pl.739).
£2,000-4,000
€3,000-6,000

67 A rare turquoise-glazed moulded pottery tile
Central Persia, second half 13th century
of hexagonal form, decorated over the glaze in dark red, black, white and gilt, with a seated deer against a ground of dense floral sprays 20.5cm.
£5,000-7,000
€8,000-11,000

68 A Kashan lustre pottery tile in the form of a capital from a minbar panel
Persia, early 14th century
decorated with fleshy palmettes and angular scrolling foliate motifs reserved on a lustre ground and divided in two panels by a central vertical band in turquoise and cobalt-blue outlines, mounted 41.2cm.
This tile would have been used as part of a tilerwork panel forming the entire minbar with rich lustre and moulded decoration throughout. One such minbar remains in place in the Imamzada Ali ibn Ja'far Qumm. This also carries the maker's name, Yusuf ibn Ali Muhammad ibn Ahi Tabie, and the date A.H.754/1334 A.D. (Watson 1985, p.143, pl.120).
£6,000-8,000
€9,000-12,000

69 A rare Lajvardina sweetmeat dish
Persia, late 13th/early 14th century
the broad shallow form incorporating seven circular recesses, each decorated in white, red and gilt over a deep lapis blue glaze with a solar motif, the interstices with scrolling designs, the exterior with extended petal forms beneath a further band of scrolling designs 28.5cm. diameter
Provenance:
The H. Nelson Collection
Exhibited:
Published:
£3,000-7,000
€4,000-11,000
70 A Kashan turquoise-glazed pierced pottery dish
Persia, late 12th/first half 13th century
of deep form, finely potted with flaring sides and a vertical rim pierced to form a scrolling design of split palmettes, the interior painted in black with leafy tendrils, the exterior with six foliate motifs, plain black bands around the rim 20.2cm. diameter
£0,000-7,000
€8,000-11,300

71 Two Kashan pottery bowls
Persia, late 12th/first half 13th century
each of conical form on a short foot, the first painted in black and cobalt blue under a turquoise glaze with a central design of a bird surrounded by a band of foliage, the exterior with fifteen tear-shaped motifs; the second painted in cobalt-blue and black on an off-white ground, with a radiating design of six leafy stems alternating with intersecting blue bands, a plain band around the rim and exterior (2) 17cm. and 16.3cm. diameter respectively
£3,000-3,500
€4,800-5,600

72 A turquoise-glazed pottery tile
Central Persia, circa 13th century
of palmette form, the symmetrical design picked out in relief 23.5cm.
This beautifully shaped tile may well have been intended to form part of a calligraphic frieze. In this role it would act as the floriated top of two upstrokes of an ornamental script decorating an architectural panel. A comparable use of turquoise-glazed tilework is found on the calligraphic friezes on the Mihrab of the Friday Mosque, Gaz, and the Gumbad-i Kabud, Maragheh (Pickett 1997, pls.10 & 11). Thus this tile would have been part of a frieze in which monochrome glazed tiles are set against plain bricks, a technique much favoured in Persia from the late 12th century.
The contrast created is exceptionally effective for architectural inscriptions and the bold features of this tile make it an impressive example of this technique.
The tile adopts a stylised form of floriation which also appears within the calligraphy of moulded tiles of the period. Arthur Lane illustrates a panel of tiles in the Victoria & Albert Museum which use an identical device as the top of paired upstrokes (Lane 1939, pl.5a). An example similar to the present tile was sold through our New York rooms, 31st May 1997, lot 150.
£5,000-8,000
€7,700-12,900

73 A lustre-decorated figural pottery tile fragment
possibly North-West Persia, second half 13th century
of rectangular form decorated in coppery-red lustre with details in turquoise and cobalt-blue, the moulded design with two figures, one mounted, the other standing with shield and sword, the upper border with striding beasts, all on a dense foliate ground reserved on lustre, a band of pseudo-Najaf below 28.3 by 16cm.
This tile is of a type used to adorn the palace of the Mongol sultan Abuqa Khan on the Takht-i Sulayman. The discovery of a kiln and pottery equipment indicates that some were actually made on the site of this building. The format is typical of this group with the surface divided into three fields, the central figurative section frequently adopting a scene from Firdausi’s Shahnameh as its inspiration. Further examples are found in the Metropolitan Museum and the Victoria and Albert Museum (New York 1993, p.23, no.18, and Watson 1985, pl.La, respectively).
£10,000-14,000
€16,100-22,500
AN IMPORTANT LUSTRÉ FLASK

74 A rare Kashan lustre-decorated flask
Persia, circa 13th century
of flattened spherical form with a low foot, the top with a slightly raised circular boss, a narrow spout flanked by a pair of loop handles, the decoration heightened with cobalt-blue and splashes of turquoise, the design comprising a central medallion of a deer reserved on a ground of flashy foliage, encircled by bands of cursive calligraphy and a broad frieze of a stylised palmette motif
Hcm. diameter
£80,000-120,000
€120,000-193,000

Inscriptions
The band of calligraphy reserved on lustre:
"Perpetual glory and increasing good-fortune, and dominant victory; and prudent advice, and firm splendour, and rising good fortune; and..."
The band of calligraphy heightened in blue:
"Perpetual glory and increasing good-fortune, and dominant victory; and prudent advice, and firm splendour, and rising good fortune; and wealth..."
This rare and impressive flask is the only recorded example of this shape with lustre decoration. It presents a sophisticated and strong decorative scheme with a combination of animal, calligraphic and foliate designs. That it remains intact makes this all the more remarkable an example of the finest lustre pottery from the Medieval period.
The complex shape has only been recorded previously in unglazed examples. In this embellished form a small number have been published or exhibited (Farber 1975, no.19, and Düsseldorf 1973, p.119, no.154) and one is in the Metropolitan Museum (acc.no. 38.40.f4). The latter has a higher base and there does seem to be some minor variation in the form amongst these examples. The Metropolitan Museum flask was discovered at Nishapur which had led to the positioning of a Central Asian origin. However, the lustre decoration of the present example raises the possibility that the flask were produced in Central Persia and then distributed according to commercial demand.
75 Three Kashan lustre-decorated pottery star tiles
Central Persia, 13th century of eight-pointed star form, with central cartouches variously of stylised lion and cursive script surrounded by a band of pseudo-calligraphy 9.4 cm. (appr. 10.7 cm.)
These delightful small tiles are closely comparable to a tile in the Keir Collection (Grube 1976, p. 253, no. 193). Though the sense of the central cartouches of calligraphy is not entirely clear, the Keir example has been interpreted as containing a religious invocation and it seems that a phrase of this type was the intention of the decorator of these tiles, perhaps in conjunction with others. Tiles of this form and size are found with a variety of decoration which, as well as calligraphy, may draw on geometric, foliate or animal motifs. For examples of these see the tiles sold through our New York rooms, 31st May 1997, lots 181 and 182.
£4,000-8,000
€4,700-12,000

76 A lustre-decorated calligraphic pottery tile
Persia, 15th century of rectangular form with moulded decoration comprising a band of calligraphy heightened in cobalt-blue on a ground of dense foliage, with splashes of turquoise, the borders with bands of scrolling foliage
31 by 27.5 cm.
Inscriptions
With Qur'anic extracts.
£6,000-8,000
€7,000-10,000

77 A Layardina moulded calligraphic pottery tile
Persia, late 13th/early 14th century of rectangular form, decorated with deep blue glaze and overglaze red, white and gilt with two bands of cursive calligraphy against a ground of scrolling foliage 25 by 22 cm.

78 Two Mamluk blue and white hexagonal pottery tiles
Syria or Egypt, first half 15th century each decorated in cobalt-blue with turquoise borders and black outlines, the central design of a bulbous ever flanked by two floral sprays (2)
each tile approximately 17 cm. diameter
£3,000-5,000
€4,800-6,000

79 A Mamluk slip-decorated pottery pilgrim flask
Egypt, 14th century of flattened spherical form with a narrow neck swollen at the centre and flanked by a pair of ring handles, decorated in ochre on brown with a circular band of calligraphy and a brazier composed of a diamond shape within a pair of parallel lines 15.7 cm.
This uncommon form in Mamluk pottery carries the brazier of the huga, or relick, the emblem denoting the office of jamadar, the Mamluk master of the robes.
£3,000-5,000
€4,800-6,000

80 A Timurid turquoise-glazed carved pottery tile
Persia, second half 14th century decorated with carved designs of symmetrical foliate tendrils, surrounded by a black outline, mounted 17 by 13.4 cm.
£2,000-4,000
€2,600-6,000

81 A Timurid turquoise-glazed carved pottery tile
Persia, second half 14th century decoration similar to previous lot 15.5 by 13 cm.
£3,000-4,000
€4,800-6,000
82 A Timurid green-glazed pottery dish
Perisa, second half 15th century of deep form with a rounded cavetto and sloping bracketed rim, on a low footring, painted in black under the glaze with a design of split-palmettes and leafy tendrils radiating from a small central flower, the cavetto with interlacing floral sprays and split-palmettes, the rim with a similar pattern within a border of brackets, the reverse with ascrolling foliate design
35.6cm. diameter

The rich green glaze and designs taken from Chinese porcelains are common to a small group of Timurid wares thought to have been produced in Khotan. A dish in the Victoria and Albert Museum forms part of this group (Pope 1938, pl.780) as does a dish in the Koei Collection (Robinson 1988, C43).

The decoration and form is derived from early Ming porcelains exported to Persia. Both aspects can be traced to Chinese wares of the early fifteenth century. The designs on the well, cavetto and rim are close to those on a dish held in the Ardebil Shrine though they have been infused with Persian elements such as the rendition of the split-palmettes (Pope 1981, pl.36). The bracketed rim echoed by a thick band of painted decoration is also a motif derived from an early fifteenth century Chinese dish such as the example in the Topkapı Saray (Krali 1981, p.513, no.602).

£15,000-20,000
£24,100-32,200

83 An Export porcelain dish for the Persian market
China, Jingdezhen, mid-17th century

with a deep cavetto and sloping foliate rim, decorated in washes of underglaze cobalt blue with darker outlines, the centre with a landscape with two seated Persian ladies, one proffering the other a small cup, their long curly tresses tied with a fillet and a plume, the cavetto and rim painted with eight large and small radiating panels including depictions of figures in rural pursuits and floral and foliate compositions, the reverse with six quatrefoil floral cartouches divided by rectangular panels of floral sprays
32.2cm. diameter

With washes of cobalt-blue typical of the Transitional period of the mid-17th century, the overall design places the dish into a well-known category of Chinese porcelain. However, the figures are typically Safavid. Indeed, the duet between the two ladies is a common theme in Persian figurative art, not only in pottery but also in textiles and metalwork. Another Transitional Period related larger form but decorated with a similar composition is in the Percival David Foundation, London, where it was once believed to be unique on account of the Persian figures... (Medley 1976, p.81, nos.648).

However, two other examples have subsequently surfaced and both were sold through these rooms, 19th October 1995, lot 87 and 14th October 1999, lot 113.

£3,000-5,000
£4,800-6,000

84 A Safavid polychrome pottery mosaic tile panel
Persia, 17th century of rectangular form and composed of mosaic cut tiles in turquoise, cobalt-blue, yellow, black, brown and white, depicting Sagittarius represented in the form of a centaur with the body of a lion and a human head, aiming an arrow at the dragon’s head which emulates from the centaur’s tail, the body with arabesque designs, the figure encircled by a flowering tendril 63.2 by 70.8cm.

This was a standard manner of representing the figure of Sagittarius in the Safavid period. A similar composition was incorporated into a Safavid panel sold through these rooms, 12th October 1998, lot 162. Both of these examples share a common source with the designs used on the spandrels of the Cheysu-ye Bazaar Gate, Isfahan (1619 A.D.) while the floral and other details of this piece compare closely with mosole of the Shaykh Safi Mosque, Ardebil, of 1647-48 (Losche-Schmeisser 1973, pl.XCII, fig.189).

£15,000-20,000
£24,100-32,200
85 A Seljuk niello'd gold child's bracelet
Persia, 12th century
A turquoise-coloured glass bead mounted by four claws in an oval clasp, the triangular section shank with a hinge formed as two opposing dragon's heads, decorated with a pair of lions flanking the clasp and panels of niello'd foliate motifs and cartouches of calligraphy containing benedictory phrases 5.6cm.
£14,000-16,000
€22,500-25,000

86 Two Seljuk niello'd gold child's bracelets
Persia, 12th century
The first set with a turquoise, the second with a garnet, each held by four claws in an oval-form clasp, the triangular section shank with a hinge in the form of opposing dragon's heads, decorated with a pair of lions flanking the clasp and niello'd foliate motifs and calligraphic bands containing benedictory phrases (2)
6.1, 5.6cm respectively
£18,000-22,000
€29,000-35,400

87 A rare turquoise and coral-set parcel-gilt silver baraband
Persia or Anatolia, 12th/13th century
Composed of fifteen elements each connected by a panel of interlocking links, the elements alternately square and elongated hexagonal form, at either end an element of elongated hexagonal form with an additional square lug, the square elements of tall waisted section set in a clasp with turquoise or hardstone held by claws, the hexagonal elements of double waisted cylindrical section mounted with two coral beads, the end elements of similar design, the clasps and reverses with embossed design of interlacing arabesques heightened with black, later clip 31.2cm.

This is one of the most substantial and unusual examples of Seljuk jewellery to be offered at auction in recent times. It combines a strength in design with a sophistication in manufacture.

The foliate decoration, the shape of the elements, the form of the clasp are all familiar from recorded examples of Seljuk Jewellery. The use of bands of interconnected links to join the elements is less common. Several examples of bands formed in this way have been discovered. A bracelet formed entirely of such a band was published by Popescu and thought to be of Balkan origin and date from the fourteenth century (Popescu 1970, p.56, no.84). Another bracelet of related form was attributed to the Ottoman Empire sometime in the fourteenth to sixteenth centuries (Spinok and Son 1986, p.62, no.68). A further example in the National Museum in Damascus was believed to originate in northern Syria and to date from the twelfth or thirteenth century. The combination of the elements, drawing on a more readily identifiable Persian Seljuk style, linked by bands associated with the area extending from the Balkans through Anatolia to northern Syria suggests that the origin of this piece of jewellery may be from the Rum Seljuk tradition.

£60,000-50,000
€88,000-81,800
88 A Safavid gold and silver-inlaid steel bell
Persia, 17th century
The hemispherical form with long
clappers, suspended from a red
threaded with spherical beads and
an element in the form of a bird and
cage, the inlaid decoration of birds
and gazelles enfilading calligraphic
cartouches
28cm.
Inscriptions
The calligraphic cartouches with
Sufi verse in Persian.
This bell may have been made for a
zareh khanvar, or house of strength,
where the martial art of zareh-khor-
istan would have been practiced.
Persian men, drawn together on
grounds of shared brotherhood or
trade, established these houses to
engage in the rigorous exercises
necessary to develop these warrior
skills. During these efforts,
encouragement would be given by
a maseeh, a spiritual leader, by the
recitation of inspiring poetry
punctuated by stout rings on a bell
such as this.
£5,000-6,000
$8,000-9,000

89 A steel helmet
Indo-Persian, 16th/17th century
of deep domed form decorated
with raised petal-shaped panels
forming an interlocking design,
surmounted later by a lobed boss,
slender pyramidal finial and a pair of
feather-holders, later incised
with lines of calligraphy across the
front
21.2cm. diameter
Inscriptions
Incised later a partially visible 1693
inscription indicating that the
helmet was endowed by Haji
Aqshir, son of Haji Muhammad
‘Ali, with the date A.H.1032/1622-
23 A.D.
£3,000-5,000
$4,850-8,000

90 A gold-mounted sword with
a blade dedicated to Fath’ali Shah
Persia, dated A.H.1219/1804-05
A.D., the blade 17th century
the curved watered-steel blade with
inlaid decoration around the forte,
one side with quatrefoil calligraphic
cartouches flanked by bands of
calligraphy, the other side with two
further calligraphic cartouches,
with a damascened-steel
crossguard and bud-form quillons,
the narrow hilt with a
perpendicular gold-mounted
pommel and fitted with horn
facings, the leather-covered
scabbard with embossed designs,
damascened-steel fittings and
embossed gold sheath (2)
95.5cm.
The beautifully watered blade and
delicate inlay is testament to the
skill of Assadullah, the renowned
swordmaker thought to have been
active during the reign of Shah
Abbas I (reigned 1587-1629). It is
little wonder that later in its history
it was considered of sufficient
quality to be inscribed for the Qajar
rule, Fath’Ali Shah. He appears to
have taken an interest in fine
Safavid Blades as a small number
with dedications to him have been
recorded (Figiel 1993, p.94, P189).
Inscriptions
One side of the blade with two
cartouches, the first, contemporary
with the blade, with ‘The work of
Khal ‘Ali b. Assadullah’ (falsam).
The second, added later, with ‘The
Sultan, Abul-Fatir, Fath’ali Shah
Qajar, [A.H.]1219’.
The other side, in cartouches
contemporary to the blade:
‘Oh The Preserver, Oh The Opener!’
‘Oh Muhammad, you are the refuge
of prophethood’
‘Oh ‘Ali b. Abu Talib’
‘God’s blessing be upon him and
his family’
‘By the truth of the divine might, do
not hold me in contempt’
‘The servant of the king of
trusteeship, Abbas’
In bands of calligraphy:
‘The day when there is no one to
administer justice, Oh Murzaza ‘Ali
you come to assist’
The other border with Qur’an, LXXI,
13, followed by:
‘Oh Muhammad, Oh ‘Ali, the best
of all mankind’
£12,000-15,000
$19,300-24,400
91 A steel chanfron
Turkey, circa 16th century
formed from one section fashioned to fit the head of the animal, decorated with a raised central ridge rising to a raised medallion, incised floral motifs, with flanges around the eyeholes and holes for attachments 48cm.
The simplicity of form and decoration give the piece a sculptural aspect. Though it has been suggested that chanfrons of this shorter form were intended for camels, the anatomical proportions suggested by the shape of the present example are more in keeping with those of a horse.
\[5,000-6,000\] 
\[60,400-9,700\]

92 An Ottoman silver-inlaid steel arminguard
Turkey, circa 1500 A.D.
composed of the central curved guard linked by chain mail to two elongated rectangular side pieces, with inlaid and incised decoration of lobed calligraphic medallions and foliate cartouches, elements of leather strap 50cm.
Inscriptions
The two cartouches with ‘Might is in,’ and ‘The Learned’.
The form of this piece and many of the decorative elements are shared with an arminguard in the Military Museum, Istanbul (Tekoll, p.101).
\[3,000-5,000\] 
\[6,850-8,000\]

93 An Ottoman sword and scabbard
presented by Mahmud II
Turkey, the tughra of Mahmud II (reigned A.H.1223-55/1808-39 A.D.)
the earlier watered-steel blade mounted with a broad crossguard embossed with a tughra design, the bud-form quillons with remnants of a chain to one side, the hilt with a grip to one side and bulbous perpendicular pommel, the silver-gilt banding with an inscription, the leather-covered scabbard mounted with silver-gilt scabbards with repoussé decoration of floral sprays on a stippled ground, stamped with tughra (2) 101.3cm.
Inscriptions
Around the hilt ‘Donné au Duc Bernad de Saxe-Weimar par S.M. Mahmoud II’
\[4,500-5,500\] 
\[67,200-8,000\]

94 An Ottoman ivory-hilted sword
and scabbard
Turkey, early 19th century
the earlier curved watered-steel blade later damascened with a band of calligraphy along one side, each side with a design of five calligraphic cartouches at the forte, the hilt with a bulbous perpendicular pommel and ivory facings, the steel crossguard with damascened decoration, the leather-covered scabbard with mounts of similar form (2) 97.5cm.
Inscriptions
Arabic sayings only partly decipherable.
\[5,000-7,000\] 
\[6,000-4,100\]