A RARE NISHAPUR SLIP-PAINTED BOWL, CENTRAL ASIA, 8TH/9TH CENTURY

This unusual pottery dish is likely to have been produced in Nishapur and bears a particularly rare and fascinating painted design that closely resembles the Chinese design of a mouth-blown lute used in instrument music, consisting essentially of vertical pipes (see J.A. Van Aelst, Chinese Music, New York, 1964, pls. 74-75 for an illustration). This instrument (or at least a variant of it) was in use across Central Asia as well as China and it can be found as part of the decoration engraved on a 9th-century bowl discovered in Central Asia (Illustrated in V.P. Danilevich, Decorative Metal of the East, 8th-13th centuries, Academy of Sciences Archaeological Institute, Moscow, 1976, p. 177, fig. 67). The design is also known to have been used by the Liang dynasty, a Turkic-speaking people whose empire, at its height in AD 600, stretched all the way to Persia, then under Abbasid rule.

£ 20,000 - 30,000 • $ 31,000 - 46,000
56
A RARE COMPLETE SET OF SAMANID OR KHAZAR SILVER HARNESS FITTINGS, CENTRAL ASIA, 9-10TH CENTURY

The thirty-two-piece set comprising fourteen fittings of rectangular form with symmetrical repoussé floral sprays, seven small conical elements, two spurs with backs, two smaller rings, two rectangular elements, one with a grapevine motif, two sets of three joined panels and a further panel and a half, each with vegetal and palmette designs and traces of gilt; two circular fittings decorated with a four-fused rosette. 19cm max. length.

(32)
£ 50,000-70,000 £ 68,000-95,000

Usually made from silver sheet and of various shapes and sizes, these belt elements were used for different purposes. For example, the suspension piece was probably used to attach a sword or scabbard to the belt. Other pieces are either plaques for the central circle of a belt or spacers for the gaiter or simply used to decorate the pendant strips. The plaques are set with four or two lugs which support their back plates, through which the belt of leather or fabric would have been threaded.

The decoration on these pieces is characteristic of 9th/10th-century Nishapur where trappings are recorded to have been used by Samanid warriors; a similar piece can be found in the Nasir al-Din Khali collection (see Alexander 1992, pl. 24, no. 12). However, some decorative elements are paralleled on silver fittings made for the Khazar Turks whose capital lay further west at Kiev (Kievskiy or Kyivsksy) but whose territories stretched as far as Khorasan in Central Asia bordering the Samanid domains.
AN Umayyad Carved Marble Capital, Spain,
2nd Half 10th Century

The lower section of cylindrical form, carved and chiselled throughout
with foliate patterns in high relief, surmounted by a band of bead-and
reel ornament beneath an inspired vegetal design, the top of eight-
pointed star forms, with an inscription in Kufic script to the side facets.
40cm. height
W £80,000-120,000 €90,000-135,000

Inscriptions
"Nd al-ahad, asta~ alahad kaftu
...To the servant of God, May God prolong his life"

Three comparable capitals in the Museo Arqueológico Provincial de
Córdoba, attributed to Córdoba or Madinat al-Zahra, illustrate the
evolution of this type of capital in Umayyad Spain during the reigns of
Abd al-Rahman III (A.D.912-961) and al-Hakam II (A.D.961-976) (see
Dodds 1992, nos. 37 & 38). The form, which derives ultimately from the
classical Corinthian prototype, assumed a more lacy, stylised appearance
in the Visigothic and early Umayyad periods, influenced by current trends
in the Byantine world where the tendency to drill rather than carve
resulted in a more "honeycombed" effect. This example is almost certainly
from Madinat al-Zahra and the reign of al-Hakam II (961-976).

The closest comparison is to a capital in the Museo de la Alhambra (RE
1672) (Griewank 1995, no.56, p.257), which evokes a similar two-tiered
acanthus design and the egg-and-dart minor band. These features are
shared by other capitals from Madinat al-Zahra, including the dated
example in the al-Sabah Collection, Kuwait (662, no.35, pg. 247), which
bears the name and titles of al-Hakam and the year 562 (A.D.972-3),
providing a fixed date for the whole group.

Further published examples of capitals from Madinat al-Zahra can be
found in Paris 2000, nos.75, 78 and 79. A slightly more compact version
sold at Christie's, 11 October 2005, lot 21.
59
A BRASS MAGIC BOWL. EGYPT OR SYRIA. 15TH-17TH CENTURY
of shallow rounded form with a raised amphora with flattened sides
engraved with a six-pointed star and inscriptions bordered by a narrow
band of scrolling palmettes, the interior and exterior cavetto
engraved with alternating circular and oblong shaped cartouches filled
with talismanic inscriptions and flanked by pendant palmettes, the
interior and exterior rim with calligraphic band
190cm. diam.

INSCRIPTIONS
Quotations from the Qur'an, Arabic verses, talismanic and magic
inscriptions (non-historic).

From the fifteenth century onwards brasses became a common feature of
magic bowls and were said to derive from the Graeco-Roman amphorae
or naval vessels. Those with flattened bases such as the present example
appeared until the seventeenth century. During this period they were
produced and marketed from Syria and then Jeddah across to Mughal
India. (see Khalili et al:1997,p.77). The verses contained within the inner
cartouches of the bowl are similar to those found in other metal vessels
from the Mamluk period.

£ 4,000-6,000

60
TWO BRASS MAGIC BOWLS. SYRIA AND ALGERIA. 12TH
CENTURY AND 16TH CENTURY
the first of small shallow rounded form engraved on the interior with a
scorpion, a dog, a snake and a two-headed dragon encircled by
talismanic diagrams and inscriptions, exterior rim with a narrow band
of calligraphy; the other of shallow rounded form with a raised
amphora with flattened sides engraved with a knot motif, encircled by
alternating oval and rounds filled with talismanic inscriptions:
bordered by strapwork,interrupting talismanic diagrams, the exterior
rim with a calligraphic band
16.5cm; 10.8cm.

(2)

INSCRIPTIONS
1) Talismanic and magic inscriptions (non-historic).
2) Quotations from the Qur'an, talismanic and magic inscriptions
   (non-historic).

The large bowl's closely related to an example in the Musee National
des Arts d'Afrique et d'Oceanie Paris that is attributed to sixteenth-
century Algeria (see Paris 1996, p.226, n.388). The smaller bowl belongs
to a group known as 'poison cups' believed to be a cure or deterrent from
scorpio stings and the bites of dogs and snakes. All of the recorded
'poison cups' appear to be of Syro-Egyptian manufacture. See Khalili et al,
1997, p.64, for a further discussion of this group.

† £ 3,000-5,000

ADDITIONAL INFORMATION AND ECRITERIUM REPORTS ON LIBRARIES.COM
A SICULO-ARABIC GILT METAL MOUNTED IVORY CASKET, SICILY, 12TH CENTURY

of rectangular form with hinged gabled lid, the wooden structure covered with thin sheets of ivory secured by gilt copper mounts with pointed terminals and tack-plate, decorated with painted ornaments comprising interlacing vegetal motifs, peacocks, and heron in flight with fish in their beaks, the interior with beige cloth lining, standing on four small spherical feet.

25 by 12.3cm.

PROVENANCE
Alexandre Collection Assouf

This elegant box belongs to a group of ivory caskets attributed to Sicily and likely to have been made in Palermo by Muslim craftsmen when the island was under Norman occupation in the twelfth and thirteenth centuries. As a group they tend to have the same style of gilt copper mounts which are not only decorative but also act as support for the thin and fragile ivory walls. Ivory pieces such as this are likely to have been produced under Fatimid influence for the nobility in Sicily (who could afford such luxuries), and some of them are thought to have been offered as marriage gifts.

A casket with similar floral and bird motifs to the present example can be found in the Museum of Islamic Art, Qatar (see Rosser-Owen, 2004, pp.14-20), while additional pieces are in the Museum of Turin, the Cluny Museum (inv. CL14779) and the Walters Art Gallery in Baltimore, the latter from the collection R. Fomer in Strasbourg (see Randell, op. cit. No. 254). Further elaborately decorated examples were in both the Instituto de Valencia de Don Juan, Madrid and the Victoria & Albert Museum (see Forandis 1940, p.XXXVI, XXXVI & XLII). Other caskets of this kind without the painted decoration were sold in these rooms on 13 October 2004, lot 113 and 9 April 2003, lot 83.

£ 50,000 - 70,000  € 56,500 - 79,500
63
A PAIR OF GHAZNAVID COPPER-INLAID BRASS VASES, 11TH CENTURY
Each of baluster form, the squat conical body resting on a split tripod foot, moulded with a register of impressed roundels with a band of keyfret and kufic decoration above and below the narrow fluted neck with ring moulding and wide everted mouth bordered by a kufic band to the rim
18cm. height
£ 10,000-15,000 € 11,300-17,000

65
AN UMAYYAD OR TAIFA PERIOD GLAZED AND PAINTED POTTERY TWO-HANDED JUG, ANDALUSIA, 11TH-12TH CENTURY
The body of flattened globular form on a short foot with a cylindrical neck and two applied lug handles, painted in green and manganese, outlined in black, with a band of floral motifs above a narrow band of geometric designs, the handles with faided stripes
155cm. height
£ 12,000-15,000 € 13,600-17,000

64
A RARE PAIR OF BRASS SELJUK BALANCE SCALES, PERSIA, 11TH-12TH CENTURY
The shallow brass bowl with incised central rings and bands of benedictory Kufic inscriptions, the second incised bands comprising hare motifs, the pale blue decoration across six of scales with abstract patterns, three restored claw on each scale.
24cm. max

INScriptions
Benedictory Kufic inscriptions, underscribed.
£ 8,000-10,000 € 9,300-11,500

66
THE PROPERTY OF A PRIVATE COLLECTOR
66
A KASHAN TURQUOISE-GLAZED MOURED BOTTLE VASE, PERSIA, 12TH CENTURY
The fine body of baluster form with a compressed globular base resting on a short foot, the narrow tapering ribbed neck joined to a wide flaring fluted mouth of tulip form, decorated in turquoise glaze with a moulded calligraphic design on the curving shoulder
21.4cm. height

INScriptions
Bakwali wa yamin wa sufi wali surur wa shafi 'Blessing and Good Fortune and Joy and Joy and Happiness'.
£ 6,000-8,000 € 6,800-9,100
A FINE KASHAN MINAI POTTERY BOWL, PERSIA, 13TH-14TH CENTURY

of deep rounded form on a short foot and with a slightly everted rim, decorated in underglaze and overglaze cobalt blue, turquoise, red and shades of tea rust, outlined in black, with a central scene depicting a horse-drawn chariot, in a female figure standing atop a stylised tower, surrounded by human and animal figures and adorned with curving floral motifs, encased by a calligraphic band in kufic script, the rim with a geometric design, the interior with a framed cursive inscription 21.5cm. diam.

INSCRIPTIONS:
Round the inner rim in Kufic, repetition of possibly al-ta'īr 'Glory';
And Wealth!

This bowl exhibits some of the most ambitious techniques developed by the Kashan potters. Kashan was one of the principal and most famous centres for the production of fine pottery and it is believed to be the birthplace of the technique. The quality of the pottery produced here was of such high standard that it was exported throughout the Islamic world. The techniques employed are similar to those used in other centres such as Isfahan and Qazvin. The design is typical of the period, with geometric and floral motifs, and the use of calligraphy is a hallmark of the Kashan school.

PROVENANCE:

£40,000-60,000  £50,000-70,000

**A KASHAN LUSTRE STAR TILE WITH MONGOL FIGURE, PERSIA, 14TH CENTURY**

The centred painted with very strong late thirteenth century Mongol style motif on hand amongst dense foliage. In cobalt-blue border of rest of motif. Inscription, the tile is set in a square wooden frame 33cm. square.

PROVENANCE:
The Michaelides Collection, C. Michaelides, Melbourne, 26th April 1977.

£50,000-70,000  £60,000-80,000

This tile exhibits some of the most ambitious techniques developed by the Mongol potters. The design features a central motif of a horse-drawn chariot, surrounded by human and animal figures and adorned with curving floral motifs. The quality of the pottery produced by the Mongol potters was of such high standard that it was exported throughout the Islamic world. The techniques employed are similar to those used in other centres such as Isfahan and Qazvin. The design is typical of the period, with geometric and floral motifs, and the use of calligraphy is a hallmark of the Mongol school.

PROVENANCE:

£35,000-40,000  £40,000-50,000

ADDITIONAL INFORMATION AND CONSIDERATION: ON OTHER SHEETS | 35
69  A KASHAN LUSTRE STAR TILE WITH QUADRIPARTITE DESIGN, PERSIA, 14TH CENTURY
of stellar form with lustre design of four radiating panels each containing a reserved floral spray, within a cobalt-blue border of reserved barrel script
20cm. max.
PROVENANCE:
Sotheby's, Miami, 21st April 1979
£ 5,000 / 7,000 $ 5,700-8,000

70  A KASHAN LUSTRE STAR TILE WITH DEER, PERSIA, 14TH CENTURY
of stellar form with central lustre design of two deer leaping among floral sprays bordered by a cobalt-blue inscription of reserved naskh
20cm. max.
PROVENANCE:
Sotheby's, Miami, 21st April 1979
LITERATURE:
Published in H. Wallis, The Goodman Collection: Persian Ceramic Art Belonging to M.F. DeCasa Goodman, P.125.
The Thirteenth Century-Laminated Wall Tiles, London, 1984, Plate XVII, (see below)
£ 10,000 / 12,000 $ 11,000-13,000

71  TWO RARE JADE OR HARDSTONE INLAID GOLD FIGURE DRESS ORNAMENTS, GOLDEN HORDE, 13-14TH CENTURY
Each of lobed cartouche form, comprising minute scrolling vines in finely executed gold filigree, set with five circular discs of jade or hardstone 3.5 by 2.7cm.
Similar examples can be found in the State Hermitage Museum, St Petersburg (see The Treasures of the Golden Horde 2000, p.199, cat. 164-165).
Although the pieces in the museum are signed with pearls it seems that they may once have been signed with jade as well, since the pearls seem foreign to the existing filigrees.
£ 20,000 / 25,000 $ 22,600-28,300

ADDITIONAL INFORMATION AND CONDITION REPORTS ON SOTHEBYS.COM