A MANLUK PERIOD BLUE, BLACK AND WHITE LARGE BOWL, PROBABLY SYRIA OR EGYPT, 14/15TH CENTURY

of shallow rounded form with flat rim on a long foot, the white interior decorated with a kaleidoscopic design stemming from a central four petal black flower and developing into a mix of black and blue symmetrical petal-like shapes and forms, a blue continuous zig-zag line is drawn along the rim and filled in by black linear designs, the white reverse is sectioned into repetitive large black spirals framed by thick double vertical lines and horizontal thin black lines -28.5cm. diam.

The decoration of this large bowl relies for the most part on white and cobalt blue, a combination much prized in the fourteenth and fifteenth centuries, in both the Manlik and Iranian world. Cobalt decoration, known in Iran since the ninth century, enjoyed a new popularity in this period thanks to imported Chinese porcelain. Manlik potters were influenced by Chinese blue and white wares and produced a great quantity of underglaze painted ceramics with cobalt blue decoration, which was often supplemented with black or even turquoise or green. The thickness of body and glaze and the plain simple motifs testify to Syrian and Egyptian manufacture. A similar piece can be found in the collection of Islamic art at the Musée du Louvre (Inv. OA 6956).

£50,000-80,000  €68,000-102,000
95
A RASULID SILVER AND COPPER-INLAID BRASS CANDLESTICK, MID-14TH CENTURY WITH BURJ MAMLUK SOCKET, SYRIA OR EGYPT, LATE 15TH CENTURY

The body of truncated conical form with a concave drip-pan inlaid in silver with a multihatch inscription set against a ground of undulating and spiralling foliate scrolls and separated by two large floral roundels each filled with overlapping leaves and floral patterns and centered on a five-petalled copper inlaid rosette blazon characteristic of the Rasulid dynasty, connected by a modern brass fixture to the later added Burj truncated conical socket, with a wide inscription band interrupted at intervals by a composite blazon 26.5cm, max diam.

£200,000-300,000 €236,000-359,000

INSCRIPTION:
Round the rim, repetition of:
النَّمَيْنِ النَّمَيْنِ النَّمَيْنِ
‘The High Authority, The Lordly’

Round the body:
‘المللَانِ الْمَلَكِ النَّعمَانِ’
‘Glory to our Lord and our Master, the Sultan, al-Malik al-Mujahid Sayf al-Dunya wa-l-Din‘

Round the inner base:
‘الْبَيْتُ اْنَامُ سَبْعَةً، فَلَمْ يَتَهَّنِي الْبَيْتُ’
‘... let the house be seven years old, but let not the house remain...’

This large candlestick was made for Sultan al Malik al-Mujahid Sayf ad-Din ‘Ali (1265-1304), Rasulid ruler of Yemen. The Rasulid sultans of Yemen commissioned many metal and glass objects. The five-petalled rosette seen on this candlestick is the heraldic emblem of the Rasulid dynasty and was traditionally inlaid with copper, a common practice among metalworkers to suggest the coloured wood (see Aft 1998, p. 61). The feature as well as the Arabic inscription are shared by other works of metal and glass made for Rasulid rulers (ibid, nos 34, 22, 50).

Several objects with the name of the Rasulid sultan al Malik al-Mujahid Sayf ad-Din ‘Ali are recorded by Gaston Witz in the Catalogue Générale du Musée Arabe du Caire, Oeuvres en Cuivre, Cairo, 1952, pp. 217-19. Amongst this group are two candlesticks in Musée du Louvre and another formerly in the Hané Collection.

The composite blazon appearing on the socket dates to the reign of Sultan Al-Ashraf Sayf al-Din Ghuribay (1466-1496 A.D.) (see Mayer 1951, p. 32).
A THURID PIERCED TINNED COPPER CANDLESTICK, PERSIA, 15TH CENTURY

The body of truncated conical form with flared base, the shaft of cylindrical form rising to the socket with evverted rim, elegantly pierced and engraved with intertwined floral and foliate forms 25cm. Height

The dominant feature is the open work design, the edges of which cut very precisely. We can compare the decoration, particularly the complexity of the design with the complicated intertwined illuminations of Timurid manuscripts, such as the Heratite Khamsi of Nizami, Herat, dated A.H. 858/A.D. 1451 (see Lentz & Lowery 1998 p.165; 167, cat. no. 11, p. 254). One underlying reason for this graphical approach to decoration may be the developing taste for highly luxurious products under the Timurids, usually shown under the supervision of the royal scriptoriums. The quality of the decoration of our piece indicates that it was made in such an environment. Another open work candlestick, closely related to the present example is in the Kar Collection (see Pehrenwein, G., London 1975, p. 105, cat. no.06, pl. 34).

£18,000-25,000 €20,000-28,000

THE IDENTITY OF A EURASIAN PRIVATE COLLECTOR

A RARE LATE MAMLUK OR OTTOMAN BRASS CANDLESTICK WITH NAME OF QANMUH AL-GHAWRI, PROBABLY EGYPT, 16TH/17TH CENTURY.

The body, beaten and hammered, of truncated conical form with a conical drip pan and a straight cylindrical neck with ornate matching and bulbous socket, inscribed with stylised leaves around the body, incised Arabic inscriptions around the neck.

48cm. max. diam.

INSCRIPTION:

12 ابراهيم بن محمر النخيفي (Pehrenwein, G., London 1975, p. 60, pl. 34)

Glory be to God, the Lord of the Al-Mu'tasim Billah, the Lord of Al-Ghawri,

Later 16th century inscription around the body:

‘A men wa' la-hi ayyam kamal wa-‘in ayyam al-khaliq’

The body of the Prophet in the year of 1010 A.D. (1669-70)

Judging by the inscriptions, this monumental candlestick may have been made for the mosque-madrasa of the Ottoman Sultan Qanmuh al-Ghawi (A.D. 1520-1566) in Cairo which contained relics of the Prophet Muhammad. Certainly it was made for a Mamluk or Ottoman foundation, possibly as part of an Ottoman foundation, a common Ottoman practice (see Pehrenwein, 1975, pl.91, no. 90). The inscription on the neck is unusual and the six petals or rosettes are typical Mamluk characteristics. Al-Ghawi built in Fustat and Medina as well as in Cairo.

£20,000-30,000 €22,000-33,000
A HIGHLY IMPORTANT MAMLUK GILDED AND ENAMELLED GLASS BUCKET OR FINGER BOWL, SYRIA OR EGYPT, MID-14TH CENTURY

made of thick glass with a brownish tinge and some large and many tiny bubbles, of slightly flaring cylindrical form with a raised flange to the exterior below the mouth, the sides decorated with a blue enameled inscription set against a winding white scroll with animal terminals in green, yellow, white and black tinted in red leaves, the thick red animal ground and border of the inscription appear unfinished but were originally gilded, the lower section with four roundels containing bosses sticking to the left with right paw raised and long tail doubling back over their rumps, the roundels framed in red with gold lobes as an outer edge and a gold ground, the roundels separated by double-headed eagles outlined in red and filled with gold with wings outstretched and claws clasping the dragon-headed terminals of their tails, bordered below and around the rim with friezes of red palmettes once gilt all over, with small gauzy animal dots decorating alternate palmettes on the lower frieze, a narrow twisted and knotted cable outlined in red and filled with gold runs around the vessel just above the flange:

21cm. high;
20cm. max. diam.

£600,000-800,000
£680,000-935,000

PROVENANCE
Collection Frédéric Spitzer (1896-1960);
Sold at auction, P. Chavelier & C. Manheim, Paris, 17 April-16 June 1895, lot 1975, as orange (XVIIe siècle), p.33; III, where purchased by Baron Edmond de Rothschild for £1,400 francs.
Collection Baron Edmond de Rothschild (1827-1915);
Collection Baroness Edmond de Rothschild (1884-1949);
Collection Baroness Edmond de Rothschild (1914-1995);
Rothschild inventory nos. 1998 and 8391;
Sold at auction, Christies, London, The Collection of the late Baroness Beatrice de Rothschild 14 December 2000, lot 16 (where catalogued as "Rothschild, second half 19th century").

EXHIBITED

LITERATURE
E. Garenc, "Collections de M. Spitzer", Gazette des Beaux-Arts, deuxième série, 1895, no 206, p.267 figt.
E. Garenc, L'art de la miroir, Paris, 1885, p.137 figt.5
E. Garenc, Histoire de la verrerie et de l'Amphora, Tournai, 1885, p.164
C. Sombart, Old oriental glass and enameled glass vessels, English version, Vienna and London, 1939, p.204 figs.1, 12.
K. Schmidt, Der Glasmuseum, Berlin & Leipzig, 1922, p.37 figs.27.

ADDITIONAL INFORMATION AND CONCLUSION REPORTS ON SOME ITEMS 35
I am a toy for the fingers shaped as (in the form of) a vessel
I contain cool water
(writing by Professor Daisi Avocado)

The inscription is written in informal cursive style in two sections of equal length. Each section begins above and to the left of one of the lines. The same inscription is sometimes found on round-bottomed brass bowls, which were generally used as finger bowls in the Mamluk period only one of these has been published (Ward 2008, fig. 5). Poetic verses derived from the metalworkers' repertoire are seen on other glass vessels, such as the bowl in the Metropolitan Museum of Art (Carbonni and Whitehouse 2001, pp. 240-42).

All of the decorative motifs can be paralleled on Mamluk glass. The combination of heavy enamels with simple gilted motifs outlined in red, scattered roundels, animal sacri\$e, is also seen on the pilgrim flask in the British Museum (Carbonni and Whitehouse 2001, pp. 247-49). A played right, alert with only one head, heads of palm leaves, scattered roundels, animals in gold outlined in red, scattered dots of enamel are all found on the bowl in the Metropolitan Museum of Art mentioned above. The lion roundels were probably inspired by the emblem used by Sultan Baybars (1260-1277), but they continued to be used as decorative motifs throughout the fourteenth century on vessels and even on coins (Ward 1999, p.1).

The brownish, bubbly-quality of the body glass, the range and application of the enamels are typical of Mamluk glass vessels. Analyses of all the body glass and enamels by Julian Henderson show them to be consistent with a fourteenth-century Middle Eastern glass object (analyses published in Ward 2003a, Table 1). Henderson's most significant discovery was that the blue enamel is coloured by lapis lazuli rather than cobalt. Lapis lazuli was frequently used in blue enamels on Mamluk glass but is unknown from other periods.

The use of thick red enamel to give a three-dimensional quality to the foaming bands and the palmettes demanded exceptional skill from the glass master. This process skill is only seen on a small number of Mamluk vessels, all of the highest quality, such as the Kassov and Wadakenski beakers (Ward 1998, figs 12-4 and colour plate 2).

The bucket has the distinctive base structure unique to beakers produced in the Middle East in the thirteenth and fourteenth century: a separate pad of glass was applied to the foot of the vessel which causes the inner wall to come while the top part is pulled down in the centre where it touches the pad, leaving a distinct dimple in its top (Tat 1999, p.5-15).

Four other buckets survive. The finest of them has been in the Historisches Landesmuseum in Karlsruhe since its foundation in the 1770s (Ward 2003, colour plate 40). The second sold to be in a Prince Yusef Kamali's collection and is now in the Museum of Islamic Art in Cairo (illustrated in Lamarr 1970-30 vol. II, pl. 182 no.2). The third was in the collection of Madoe Edouard Andre in 1929 and its present location is unknown (see Schorrer 1898, fig 30, Lamarr 1970-30 vol. II, pl. 179 no.10). The fourth is in the Gubkenian collection in Karlsruhe (no. 297, illustrated in Ramers and Holler 1999, pp. 120-121, no. 6). The buckets also relate closely to two glass caskets, which are really just inverted beakers with a neck and socket attached (Carynski 1993, Carbonni and Whitehouse 2001, pp. 270-71, ex-Eurnepolopoulos collection, illustrated in Hardie 1998, fig 90). Fragments of the distinctive rim and painted band seen on both buckets and caskets have been found at Futais (see illustrations of some of these see Lamarr, 1929-30 vol. 2, pl. 119 nos 17, 18, 20 nos 28, 29, 39 nos 11, pl. 182 no.2).

Lamarr attributed the bucket to the Damascus group and dated it 1260-1270 (Lamarr 1929-30 vol. 1, pl. 106, vol. II, pl. 115 no. 59, probably because he believed the lion roundels to be emblems of sultan Baybars. More recently, Ward has suggested that it should be dated to the mid-fourteenth century on the basis of stylistic and technical comparisons with other Mamluk glass and metal vessels (Ward 2003 117).

Bibliography
Guérin, É., L'Art de la Venesse, Paris, 1885.