162 Textile Panel

Turkey, second half of 17th century
Silk brocade
Length: 2 m 41 cm
Width: 1 m 34 cm

Inscriptions:

Top narrow band
"May God be pleased with Abu Bakr and Omar and Uthman and Ali and with all the other companions" (of the Prophet).

Top broad band
"God there is none but He – Muhammad."

Second narrow band
"Oh God, bless and give peace to their nobilities all the prophets and emissaries."

Second broad band
"Blessing and peace upon you, the Prophet of God"

The panel is woven in two parts and is a masterpiece of calligraphy rendered in a woven textile. Another panel of identical design is in the Musée Historique des Tissus, Lyon, (see A. Welch, Calligraphy in the Arts of the Muslim World, Asia Society, 1979, no.34).

Exhibited:

Published: Tulips, Arabesques and Turbans: Decorative Arts from the Ottoman Empire, ed. Y. Petsopoulos, London, 1982, pl.158.

163 Textile Panel

Turkey, second half of 17th century
Silk brocade
Length: 1 m 89 cm
Width: 1 m 34 cm

The panel is in two parts woven with calligraphy in white, slightly raised against a cherry red satin background. The calligraphy is arranged in zig-zag bands with a main band framed by narrower borders of smaller inscriptions. The bands are separated from each other by an open section woven with cartouches and medallions containing calligraphy (see The David Collection, Islamic Art, Copenhagen 1975, cover illustration, for another section of the same cloth).

Published: Tulips, Arabesques and Turbans, Decorative Arts from the Ottoman Empire, ed. Y. Petsopoulos, London, 1982, pl.158.
164 Saddle Cloth

Turkey, circa 1600
Satin, embroidered with silk, silver and gold threads
Length: 78 cm
Width: 1 m

The Ottoman appreciation of beautiful materials is evident in the craftsmanship of this saddle cloth. The floral design is embroidered in gold and silver thread on a satin ground with touches of brilliant color added in multi-colored silks. The style of decoration is similar to that found on a satin illustrated in *Tulips, Arabesques and Turbans: Decorative Arts from the Ottoman Empire*, ed. Y. Petsopoulos, London, 1982, pl. 150.

165 Tent Hanging

Syria, circa 1700
Silk with silver and gold thread
Size: 7 m 90 cm x 2 m 60 cm

The purple ground is woven with a design of nine Mihrab arches outlined in silver thread with a floral arabesque design. The field of each Mihrab has staggered rows of octagonal stars, alternately silver and gold in color and enclosing floral motifs. White paired leaves fill the intervening spaces. The purple columns between the Mihrabs have a repeat motif of eight-petal rosettes which are silver in the lower-half and gold in the upper-half. At the top of each column is a palmette with tulips and carnations filling the spandrels. The green border has a reciprocal motif of silver and gold palmettes on a cream-colored stem, which is set between silver guard stripes with a floral undulating vine.
166  Necklace

Egypt, 10th–11th century
Gold
Diameter: 22 cm

Inscriptions: “Perpetual happiness for the modest lady Khadija, daughter of the Da'i, may her majesty endure forever”

This necklace is constructed in narrow box-like sections. Applied to the surface are twisted wire and granulations to delineate a Kufic inscription. Twisted wire is also used along the edges. The three loops, which remain at each end of the collar, were probably attached to series of rectangular plaques.

This piece is one of the most impressive examples of jewelry to have survived from the early Islamic period. The use of the term Da'i in the inscription (“the one who intones the call to prayer”), and the technique of manufacture both suggest that it was made in Fatimid Egypt.

Provenance: E. Binney 3rd Collection

167  Gold Coin

Baghdad, 365 AH/975 AD
Size: 35 mm diameter
Weight: 19.35 grams

Inscriptions: 
Obverse
“There is no god but God, there is no partner to Him. It was minted in Medinat al-Salam, the year 365” (975).

Reverse
“There is no god but God, Muhammad the Messenger of God, may the blessing of God be upon him, al-Ta'i Li-llah, the Amir Izz-al-Dawla”

The coin is struck in the name of the powerful Buyid Amir Izz-al-Dawla Bakhtiyar (937–978) who ruled at Baghdad under the titular authority of the Abbasid Caliph al-Ta'i Li-llah (974–991). Only three examples of this coin are known, one of which is in the Ethnographical Museum, Ankara, (see D. and J. Sourdel, Les Civilisations de l'Islam Classique, Paris 1968, pl. 20). It has been suggested that the coin was struck to commemorate the marriage of Izz-al-Dawla’s daughter to the Caliph in 975.
168 Gold Jewelry from the 12th to 13th Century

a. A pair of earrings
   Sheet gold, crescent shaped, decorated with twisted wire
   Dimensions: 1.9 cm diameter

b. A pair of earrings
   Sheet gold beads, decorated with wire and granulation
   Dimensions: 3.8 cm diameter
   (See M. Jenkins and M. Keene, *Islamic Jewelry in the Metropolitan Museum*, New York, 1983, no. 50B.)

c. A pair of earrings
   Sheet metal, crescent shaped, decorated with twisted wire and granulation
   Dimensions: 2.2 cm diameter
   (See Ibid, no. 50B.)

d. Earring
   Sheet gold and twisted wire
   Dimensions: 4.5 cm diameter

e. A pair of pendants
   Sheet gold, twisted wire and granulation
   Dimensions: 11.5 cm long

f. Earring
   Sheet gold and wire, set with turquoise and glass
   Dimensions: 3.8 cm diameter

g. A pair of earrings
   Sheet gold, with wire and granulation, set with garnet
   Dimensions: 4 cm long

h. Earring
   Twisted gold wire and granulation
   Dimensions: 4.1 cm long
   The form of the icosahedron, with twenty triangular faces, is found in a similar earring in the Metropolitan Museum of Art (see Ibid, no. 20B).

i. Button
   Sheet gold with wire and granulation
   Dimensions: 2 cm diameter

j. Earring
   Twisted gold wire and granulation
   Dimensions: 3.2 cm long

k. Earring
   Gold wire
   Dimensions: 3 cm diameter

l. Earring
   Gold wire
   Dimensions: 2.5 cm diameter

m. Bracelet
   Sheet gold with niello decoration and lion-headed finials
   Dimensions: 5.6 cm diameter
169  Ring
Afghanistan, 15th century
Gold set with amethyst and ruby
Height: 3.4 cm
Diameter: 2.3 cm
Inscriptions: Around the bezel
"Compassion, justice and generosity are three attributes which distinguish the King"
Under the mount
"Victory in God"
This ring of finely-wrought gold has two dragon-head terminals supporting the amethyst. The stone is engraved in beautiful, elongated Kufic with knotted, vertical strokes. The surfaces of the ring are articulated with a variety of motifs including an inscription under the mount. A concave ruby is set at the base. The quality and style of this piece suggest that it may have been made in Herat, the renowned center of Timurid culture.

170  Locket
Iran, 11th–12th century
Silver with niello design
Width: 9.5 cm
This locket is decorated in relief with a series of interlocking leaf-shaped panels enclosing Kufic inscriptions and palmettes against a nielloed background. The inscription is a single word, "sovereignty," repeated four times. The faceted finials each have a loop.
This style of decoration is reminiscent of stucco-work of the period, for example in the congregational mosque in Ardistan or on the mosque of Pir-i Bakran (see D. Hill and O. Grabar, Islamic Architecture and its Decoration, London, 1964, figs. 273–76). Another example of similar form is in the al-Sabah Collection in the Kuwait National Museum.

171  Turban Pin
Turkey, early 16th century
Gilded copper set with stones
The tulip-shaped bulb of this pin is studded with colored stones in protruding sockets. Opulent as it seems in its present state, it nevertheless lacks the feathers it would originally have held. Such plumed headgear was worn by the imperial guards and other special military contingents (see E. Ati, Turkish Art of the Ottoman Empire, Washington, D.C., 1973, no.8).
172 Cylindrical Casket
Saudi Arabia (?), 8th–9th century
Ivory with copper fittings
Height: 7.2 cm
Diameter: 8 cm

This is one of the earliest-known types of Islamic ivory caskets. The decoration of red and black circles is produced by inlaying a bituminous substance into engraved designs. The mounts are in copper. The date and geographical attribution of this piece are suggested by another cylindrical box with similar circular motifs in the treasury of St. Gerneon in Cologne. That example bears an inscription with the name of the 8th-century Amir Abdullah bin al-Rabi of Aden (see E. Kühnel, Die Islamischen Elfenbeinsculpturen, Berlin, 1971, pl.V, nos.18a–b).

173 Cylindrical Casket
Sicily, 12th century
Ivory, painted, with gilded copper fittings
Height: 15 cm
Diameter: 14.5 cm

Arab amirs ruled Sicily as vassals of the Fatimid caliphs from 909 until 1072. During this period, Palermo rivalled Cordova in magnificence and had a rich, flourishing Islamic culture. After the Normans conquered Sicily in 1072, this dimension of Sicilian tradition was appreciated and fostered by open-minded rulers such as Roger II. Ivory caskets like this one were made in Sicily at this time.

The decoration of the cylindrical container is painted in gold and outlined in dark brown. On the front is an urn-shaped panel fitted with small squares within a vine-pattern border. Around the sides are three vertical lines and arabesques. The lid has four circular medallions painted with geometric motifs. The mounts are in gilded copper.

This is very similar to another casket in the Victoria and Albert Museum (no.425–1906; see P. B. Cott, Sicula Arabie Ivories, Princeton University, 1939, no.75).

174 Rectangular Casket
Sicily, 12th century
Ivory with gilded copper fittings
Length: 18.5 cm
Width: 10.5 cm

The artistic potential and challenge of ivory is partially determined by the natural size-limitation of the elephant's tusks. As a result, many ivory objects consist of small pieces joined together or set in other materials. This exquisite box is constructed of individual plaques fixed with small ivory pegs and reinforced with gilded copper mounts. Dots filled with red and black bituminous paste are engraved around the pegs.
Cylindrical Casket

Egypt, 14th century
Ivory with carved and pierced design
Height with finial: 23.7 cm
Diameter: 14 cm

This is one of an extraordinary small group of cylindrical caskets which have been attributed to both Egypt and Spain. Of other known examples two are in the Victoria and Albert Museum, London, two in the British Museum, London, and one in the Treasury of the Cathedral of Saragossa, Spain. Two others are recorded, one formerly in the Peyer Collection in France, another formerly in a private collection bearing an inscription giving the name and titles of Sultan Salih who reigned in Cairo between 1351–1354 (see G. Migeon, *Exposition des Arts Musulmans, Au Musee Des Arts Decoratifs, Paris, 1903*, pl. 8). This suggests a Mamluk Provenance for the group (see E. Atil, *Renaissance of Islam: Art of the Mamluks*, Washington, D.C., 1981, no. 106, p. 211).

The body is pierced with a fine geometric trellis executed with remarkable precision. Around the lower part, an inscription is carved in low relief and filled with a black bituminous substance. The lid has similar inscriptions on the side and top and is pierced with a radiating trellis design around the central star. The Arabic inscriptions are poetic in nature. The finial is made of turned ivory and wood.
176 Rectangular Casket

Spain, 14th-15th century
Marquetry with gilded bronze fittings
Length: 37.8 cm
Width: 13.3 cm

The casket is made of wood with intarsio in different colored woods, and plain and stained ivory. The sides and cover have a series of interlaced octagonal stars, enclosing smaller octagons and stars. These are arranged within borders of checkerboard-pattern and narrow borders of stepped crenellation. The mounts are made of gilded bronze with engraved details. This style of decoration was produced in the last period of Moorish domination in Spain, possibly in Granada (see Islam and the Medieval West, ed. Stanley Ferber, New York, 1975, no.89).

Provenance: H. R. Ickelheimer Collection
E. Brummer Collection
177 Cup
Iran or Central Asia, 15th century
Dark green jade
Height: 6.7 cm
Diameter: 7.3 cm

Jade was not used continuously in the Islamic world, but was developed initially under the patronage of Timurid princes in Iran and Afghanistan. Inspiration probably came from Chinese jades, which had long been admired in the Islamic world and included in diplomatic gifts. One of the most extraordinary examples of Timurid jade is the cup made for Ulugh Beg, governor of Samarqand until 1449, which is now in the Fundacao Calouste Gulbenkian, Lisbon, (no.348). A cup in dark green jade with a dragon handle is in the British Museum, London (no.1961.2-13.1).

This example is carved in unadorned, dark green jade with a ring foot and handle in the form of a dragon’s head and neck.

178 Plaque
Carved with the Tughra of Sultan Selim III
Turkey, circa 1789–1807
Bowenite
Height: 25.5 cm
Diameter: 31.8 cm

This simple plaque relies on the inherent beauty of the stone and the carved precision of the Sultan’s seal for aesthetic impact. Symbolizing on a document the imperial cognizance of events or decisions, the Tughra as an architectural motif seems almost to imply the royal presence and omniscience. It was possibly intended for display in one of the pavilions of the Topkapı Palace, Istanbul.

Provenance: Sir Charles Marling Collection
**179 Perfume Bottles**

Clockwise, starting at top left:

a. Iran, 9th century
   Colorless glass, wheel-cut with facets
   Height: 45 cm

b. Egypt, 9th-10th centuries
   Greenish glass, wheel-cut
   Height: 7 cm

c. Egypt, 9th century
   Greenish glass, mold-blown
   Height: 5.8 cm

d. Egypt, 9th century
   Emerald-green glass, mold-blown with intaglio, ellipsoid decoration
   Length: 8.2 cm

e. Syria, 12th century
   Dark blue glass, marvered with yellow and red combed trails
   Length: 7 cm

f. Syria, 12th century
   Green glass, marvered with white combed trails
   Length: 8 cm

Small glass containers were made for precious commodities like perfume. They were cut, blown or molded into a wide variety of shapes. Their visual appeal lies in occasionally intense colors and decorative effects achieved with various glass-working techniques. Perhaps the most distinctive coloristic effects resulted from marvering. With this process, threads of different colored glass could be combed into patterns and pressed into a molten glass body as in the examples above (eg. e. and f.).

**180 Cosmetic Pot**

Egypt, 14th century
Brass, inlaid with silver
Diameter: 4 cm

The undeniable virtuosity of Mamluk metalworkers is evident in this tiny cosmetic pot, arguably the smallest known example of Mamluk inlaid brass.

**181 Cosmetic Pot**

Iran, 15th century
Ivory with carved design
Diameter: 3.4 cm

Ivory is well suited to the scale and delicacy of cosmetic pots. The conical lid of this example is carved with a Kufic inscription and culminates in a tiny knob. The body is decorated with an arabesque design.
Armor

India, circa 1700
Plate steel with gold decoration, chain mail, silk, brass and horn
Height: 1.33 m
Plate size: 30 cm x 21 cm
Diameter of helmet: 21 cm

The mail shirt, composed of steel links, is reinforced by four body plates, linked by leather straps and two hinged arm guards. The steel plates are cut with designs of scrolling lotus vines within a finely worked gold border of floral design. The gloves are lined in velvet and decorated with brass studs arranged in a trellis design. The helmet is decorated ensuite and has a spike, plume holders, a retractable nose-guard and patterned mail in brass and steel. The axe has a steel head decorated in gold with a gilded repousse copper handle. The dagger is decorated in gold with a horn handle and has a velvet covered wood scabbard with gilded copper mounts.

For a similar suit of armor, see Islamic Arms and Armour, ed. Robert Elgood, London, 1970, pl. 245.
"Wealth is to be spent not accumulated, and beauty is to impress not to frighten, so it is said."

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Front and back covers:
Diagrams of Makkah and Medina from
Guide to the Two Sacred Places:
Makkah and Medina, autograph copy of the author,
Ghulam Ali, Jumadi II 990 AH/June 1582 AD,
(see catalogue no. 52).