

KENT ANTIQUES

ISLAMIC & INDIAN ART

WORKS OF ART FROM
THE ISLAMIC WORLD
AND ORIENTALIST
PAINTINGS

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We are grateful to Mr. Garo Kürkman for his insightful comments on Ottoman metalwork. We also would like to thank Mr. Stephen Wolff for his insightful remarks during the preparation of the catalogue.

I would also like to take this opportunity to express my thanks to my brother Dr. Bora Keskiner who worked on the texts. The effective presentation of the materials would not have been possible without the participation of Mr. Peter Keenan, Mr. Richard Harris, and fine art photographer Mr. Alan Tabor.

PREFACE

It is a delightful privilege for me to inform you that Kent Antiques will be exhibiting an outstanding group of selected works of art in our stand, at the Paris Biennale, between 11th-17th September 2017. All the pieces showcased in the Biennale are highlighted with a blue banner in this catalogue.

Exhibited are some outstanding masterpieces of Islamic art including an extremely rare and important Iznik dish, from the workshop of Master Musli (al-Din), produced circa 1549; an exquisite 17th century Ottoman Qur'an; a princely Qur'anic *juzz*; and a remarkably rare Mamluk carved wood panel from the 14th century. Important paintings by world-famous Orientalist painters such as Jean-Leon Gérome, Count Amadeo Preziosi and Luigi Mayer will also be on display. The Kent Antiques stand will include cherry-picked examples of Ottoman calligraphies, metalwork, textiles and ceramics, all of which are illustrated in this catalogue.

We have taken care to select works of art that will not only attract the attention of collectors but will also introduce the reader to the extraordinary richness and beauty of Islamic art. Every single work of art in this catalogue can be appreciated for its formal and decorative property as well as its art-historical, cultural and/or religious value. The accompanying texts are meant to provide a basic description of the piece and information about its functional and artistic background as well as bibliographic information about published comparable pieces in world museums and international collections.

It gives me great pleasure to present private collectors and museums our new selection of Islamic works of art and Orientalist paintings which have been gathered with extreme care for their quality, provenance and condition. Further information can be obtained on request.

Mehmet Keskiner
Director

1

IMPRESSIVE OTTOMAN TOMBAK EWER (*ZEMZEMLIK*)

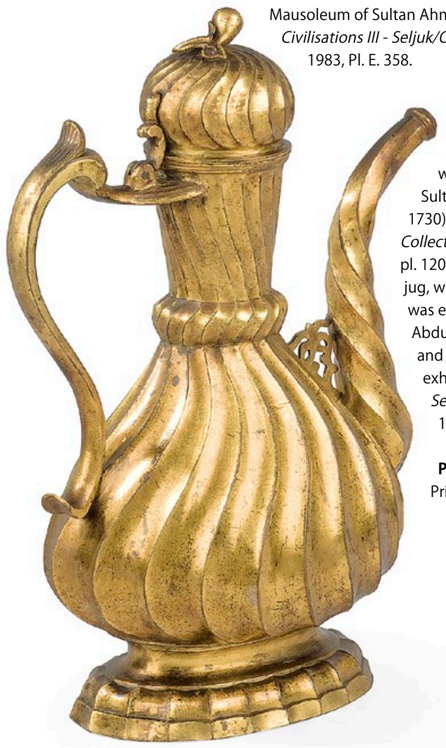
Turkey
First half of the
18th Century
Height: 35 cm

Of baluster form on a slightly splayed, fluted foot, with a tall fluted body, neck and domed stopper, the serpentine spout also fluted.

The best Ottoman metalwork relies on form for its impact, and this rare *zamzam*-ewer is no exception. The diagonal raised ribs create contrast with the plain background. It belongs to a small group of containers used for storing the holy *zamzam* water, brought home from Mecca by pilgrims. Similar pieces of Ottoman *tombak* art have been published in the exhibition catalogues *Ab-i Hayat*, 2010, p.151 and *Sultan III. Selim Han*, 2009, p. 243.

Tombak is the name given to Ottoman mercury-gilded copper wares. Copper is not inert, and food vessels were gilded and tinned so they would not react with the contents. In Islam the use of solid gold (and silk) by men is prohibited, and such plating also circumvented this law.

Similar flutes, this time vertical, can be seen on a silver candlestick in the Museum of Turkish and Islamic Arts, Istanbul, which came from the Mausoleum of Sultan Ahmed III (r. 1703-1730). Please see *The Anatolian Civilisations III - Seljuk/Ottoman*, Topkapi Palace Museum, Istanbul, 1983, Pl. E. 358.



A *tombak* coffee-pot with similar aesthetic is in the Collection of Nasser D. Khalili in London. The coffee-pot bears an inscription which states that it belongs to Princess Fatma Sultan, the daughter of Sultan Ahmed III (r. 1703-1730) *Empire of the Sultans – Ottoman Art from the Collection of Nasser D. Khalili*, London, 1995, p. 179; pl. 120. A third related example is a fluted tombak jug, with an inscription on the body stating that it was endowed to the tomb of Prince Mehmed son of Abdulhamid I, dated 1195 AH / 1780-1, in the Turkish and Islamic Arts Museum, Istanbul. Please see the exhibition catalogue *The Anatolian Civilisations III - Seljuk/Ottoman*, Topkapi Palace Museum, Istanbul, 1983, Pl. E. 287.

Provenance:
Private UK collection



2

THE SÜLEYMANIYE MOSQUE IN ISTANBUL BY AMADEO PREZIOSI

Watercolour
Signed and Dated 1852
Height: 35 cm
Width: 53.5 cm

In the present painting, Count Amadeo Preziosi depicted one of the outstanding historical monuments of Istanbul, the Süleymaniye Mosque. This imperial mosque was built on the order of Sultan Süleyman I also known as Süleyman the Magnificent, by the genius architect Mimar Sinan. The construction work began in 1550 and the mosque was finished in 1557.

As has been beautifully depicted by the artist, the mosque combines tall, slender minarets with a large central dome supported by half domes with direct reference to the great Byzantine church of Istanbul, the Hagia Sophia. The design of the Süleymaniye plays on the Sultan's self-conscious representation of himself as the 'second Solomon'. It references the Dome of the Rock, which was built on the site of the Temple of Solomon, as well as Justinian's boast upon the completion of the Hagia Sophia: "Solomon, I have surpassed thee! ". For comparable watercolours by Preziosi, please see the exhibition catalogue *Amadeo Preziosi*.

COUNT AMADEO PREZIOSI (1816 - 1882)

Amadeo Preziosi was born in 1816 to a noble family in Malta. His father, Giovanni Francesco Preziosi had high-level functions in the local administration and represented the Maltese people at the negotiations of the Treaty of Amiens in 1802, while his mother, Margareta née Reynaud was of French origin. Amadeo, the first child of the Preziosi family, was baptised in thePorto Salvo Church in Valletta and given the name Aloysius-Rosarius-Amadeus-Raymundus-Andreas. Amadeo was attracted by the arts from early age and was taught by Giuseppe Hyzler, a very appreciated painter in Malta. While his father wanted Amadeo to study law, sending him to study at the Law School in Sorbonne, Amadeo was more interested in arts and continues his painting studies at the École des Beaux-Arts.

After his return home, Amadeo did not find in Malta a suitable environment for an artist, especially since his father disapproved his chosen career. As such, Amadeo chose to leave the island and move to Near East, an area lauded by the fellow artists in Paris. The year when he left Malta for Istanbul is not known, but is thought to be between 1840 and 1842. The earliest drawings of Istanbul are dated November 1842. Two years later, in 1844, Preziosi was commissioned by Robert Curzon, the private secretary of the British Ambassador to Istanbul, Lord Stratford Canning, 1st Viscount Stratford de Redcliffe to create an album called *Costumes of Constantinople*, which now is located in the collections of the British Museum.

In 1858, he decided to publish the most popular works as lithographs at the Lemercier workshop in Paris. The chromolithography album,



named *Stamboul, Recollections of Eastern Life* and re-edited in 1861 as *Stamboul, Souvenir d'Orient* was drawn on the lithography stone the by Preziosi himself. He published a second album, Souvenir du Caïre, comprising drawings he made during a trip to Egypt. Preziosi married a Greek woman of Istanbul, with whom he had four children: Mathilde, Giulia, Catherine and Roberto, living in Hamalbaşi Sokagi in Pera and later in the quiet village of San Stefano (today Yeşilköy), away from the agitation of the city.

Preziosi was proficient in the languages of the region (Greek and Turkish), as well as major European languages (English, French, Italian) and he worked as deputy of the dragoman of the British Embassy as well as the First Dragoman of the Greek legation. His workshop was routinely visited by tourists wishing to return home with a souvenir of Istanbul, and among his guests was, in April 1869, Edward VII of the United Kingdom, then the Prince of Wales, who bought several watercolours from him. In 1866, as the new Prince of Romania, Carol I visited Istanbul, he met Preziosi and invited him to Romania to make watercolours of the landscapes and people of the country.

Preziosi came to Romania in June 1868 and began drawing scenes from Bucharest as well as several others across the country, including a few which depict Prince Carol I. The sketches he drew were later turned into watercolours in his workshop in Istanbul, which he would then sell to the Prince of Romania for prices ranging from 300 to 1200 Francs. The following year, between May 30 and July 15, Preziosi spent time again in Romania, his drawings, in pencil, ink and watercolours are found in a sketchbook *La Valachie par Preziosi*, now found at the Municipal Museum in Bucharest. After his return from his last trip to Romania, little is known of Preziosi. He continued his art in Istanbul. He was buried in the Catholic cemetery of Yeşilköy, Istanbul.



3

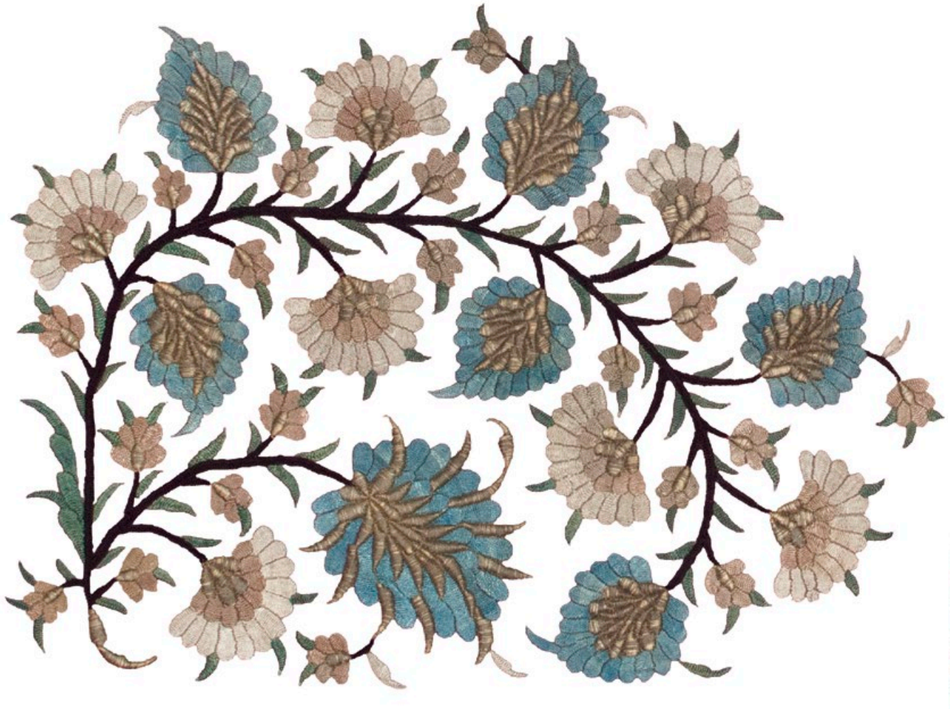
RICHLY EMBROIDERED OTTOMAN CEREMONIAL CLOTH

Turkey
18th Century
Dimensions: 112 x 112 cm

This richly embroidered ceremonial cloth was probably used during religious ceremonies or festivities. Its shape indicates it could have been used as a cover. The type of decoration we see in this piece becomes fashionable from the eighteenth century onwards and appears on various luxurious household items, particularly napkins, towels and covers.

A comparable Ottoman embroidery similar to the present cloth is found in the Washington Textile Museum. Please see Sumru Belger Krody's *Flowers of Silk & Gold – Four Centuries of Ottoman Embroidery*, Washington Textile Museum, 2000, p. 120.

Provenance:
Private UK Collection





4

FINE IZNIK POLYCHROME POTTERY JUG

Turkey
Circa 1570
Height: 22 cm

Of compressed globular form with cylindrical neck and S-shaped handle, painted in underglaze cobalt blue, turquoise and relief red and outlined in black with an all over reserved pattern of four-dotted pomegranates interposed by tulips, the rim, base, neck and handle with scroll and geometric bands.

A comparable Iznik jug, decorated with similar motifs is published in Bernard Rackham's *Islamic Pottery and Italian Maiolica*, Faber and Faber, London, 1959, pl. 223. Also see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994. Another example, decorated in a similar manner, is in the Sadberk Hanim Museum in Istanbul, see Hülya Bilgi, *Asırlar Sonra Bir Arada – Sadberk Hanım Müzesi'nin Yurtdışından Türkiye'ye Kazandırdığı Eserler*, Vehbi Koç Vakfı, 2005, p. 72-73. Also see: Hitzel, Frédéric & Mireille Jacotin. *Iznik – L'Aventure d'une Collection*, Musee National de la Renaissance – Chateau d'Ecouen, Paris, 2005, p. 140-145.



Provenance:
Private French Collection



5

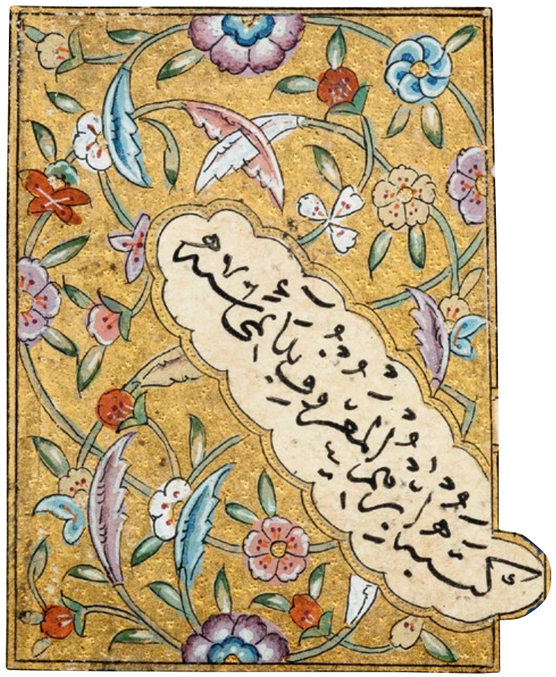
RARE AND FINE CALLIGRAPHY IN *THULUTH* AND *NASKH* BY OTTOMAN COURT CALLIGRAPHER IBRAHIM DAIMI

Turkey
Signed and Dated
(11)71 AH / 1756 AD
14 x 19.9 cm

The present, extremely fine calligraphy comprises a *Bismillah* in *muhaqqaq* and *hadiths* of the Prophet Muhammad in *naskh* script. The original illumination reflects the taste of the period with its characteristic floral decorative repertoire applied on a gold background.

Ibrahim Daimi (d. 1756)

In his youth Ibrahim Daimi was one of the servants of Ahmed Ağa who served Grand-vizier Hekimbaşı-zade Ali Paşa. He became a member of the *Mevlevi* sufi order. He studied *thuluth* and *naskh* scripts under the supervision of the master court calligrapher Şeker-zade Mehmed Efendi, who worked for the imperial palace during the reign of Sultan Ahmed III (r. 1703-1730). Ibrahim Daimi was employed in the Galata Sarayı (the Galata Palace) as a scribe and then was appointed as calligraphy tutor to the Topkapi Palace. He passed away in Istanbul, in 1756. He is buried in the Karaca Ahmed cemetery, just next to the grave of the legendary late 15th century master Sheikh Hamdullah Efendi (d. 1520). A Qur'an copied by this calligrapher, endowed by the chief-eunuch Haci Beşir Ağa, is in the library of the Ayasofya Mosque, Istanbul. Two of his works in *thuluth* and *naskh* scripts are published by Şevket Rado, in *Türk Hattatları* (1980), p. 158.







بسم الله الرحمن الرحيم

قال النبي صلوات الله عليه وسلامه اول ما كتب القلم

بسم الله الرحمن الرحيم

فاذا كتبتم كتابا فاكتبوها اوله وقال كل امر ذي بال

لم يبدا بالبسملة فهو اجزم صدق النبي الاكرم

6

RARE IZNIK BLUE AND TURQUOISE POTTERY JUG

Turkey
Circa 1540
Height: 20.2 cm

The body of globular form supported on a broad foot-ring, the high cylindrical neck slightly everted toward the rim, an S-shaped handle, decorated in underglaze cobalt blue and turquoise with reserved *chintamani* and paired white tulips, the footring exterior and interior with a pale yellowish-tinged glaze.

Turquoise had entered the Iznik palette by the 1520s. It was replaced to some extent by a style of decoration using the new blue and turquoise palette with what seems like a greater artistic independence, the so-called 'potter's style' (Atasoy&Raby, The Pottery of Ottoman Turkey, London, 1989, p. 115). A comparable jug decorated with paired tulips, although on a white ground, is published in Bernard Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, pl. 42.

Provenance:
Ex-Collection of Dr. and Mrs. William T Price
Kevorkian Foundation (Sotheby's Parke Bernet Inc, New York, 3-5 February 1977, lot 54)

Exhibited:
Ottoman Treasures: Rugs and Ceramics from the Collection of Dr. and Mrs. William T Price, Birmingham Museum of Art, Alabama, 2004, no. 44.





بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

عَمَّ يَتَسَآءَلُوْنَ ۝ عَنِ النَّبَإِ الْعَظِيْمِ ۝

الَّذِيْ هُمْ فِيْهِ مُخْتَلِفُوْنَ ۝ كَلَّا سَيَعْلَمُوْنَ ۝

ثُمَّ كَلَّا سَيَعْلَمُوْنَ ۝ اَلَمْ نَجْعَلِ الْاَرْضَ

مِهٰدًا ۝ وَّالْجِبَالَ اَوْتَادًا ۝ وَّخَلَقْنٰكُمْ

اَزْوَاجًا ۝ وَّجَعَلْنَا نَوْمَكُمْ سُبَاتًا ۝

وَّجَعَلْنَا الَّيْلَ لِبَاسًا ۝ وَّجَعَلْنَا النَّهَارَ

مَعَاشًا ۝ وَّبَنَيْنَا فَوْقَكُمْ سَبْعًا

شِدَادًا ۝ وَّجَعَلْنَا سِرَاجًا وَّهَّاجًا ۝

وَّاَنْزَلْنَا مِنَ الْمُعْصِرٰتِ مَآءً ثَجَّاجًا ۝ لِّنُخْرِجَ

بِهٖ حَبًّا وَّنَبَاتًا ۝ وَّجَنّٰتٍ اَلْفَافًا ۝

اِنَّ يَوْمَ الْفَصْلِ كَانَ مِيْقَاتًا ۝ يَّوْمَ يُنْفَخُ

فِي الصُّوْرِ فَتَاْتُوْنَ اَفْوَاجًا ۝ وَّفُتِحَتِ

السَّمَآءُ فَكَانَتْ اَبْوَابًا ۝ وَّسُيِّرَتِ

الْجِبَالُ فَكَانَتْ سَرَابًا ۝ اِنَّ جَهَنَّمَ كَانَتْ

7

FINELY ILLUMINATED OTTOMAN QUR'AN SECTION *(JUZZ)*

Signed Muhammad Wafa
Turkey
Dated 1231AH/1815AD
Height: 24 cm
Width: 16.5 cm

The present Qur'anic *juzz* is written in exteremely fine, sharp and precise *naskh* script indicating the level of stylistic perfection *naskh* achieved during the 19th century. The quality of both the calligraphy and illumination indicate royal patronage.

The *juzz* includes the following *sura*s (chapters) from the Qur'an:

al-Naba, al-Nazi'at, al-Takvir, al-Infitar, al-Mutaffifin, al-Ishiqaq, al-Buruj, al-Tariq, al-A'la, al-Ghashiya, al-Fajr, al-Balad, al-Shams, al-Layl, al-Duha, al-Inshirah, al-Tin, al-'Alaq, al-Qadr, al-Bayyina, al-Zilzal, al-'Adiyat, al-Qari'a, al-Takathur, al-'Asr, al-Humaza, al-Fil, al-Quraysh, al-Ma'un, al-Kawthar, al-Kafirun, al-Nasr, al-Tabbat, al-Ihlas, al-Falak, al-Nas.



The quality both of the calligraphy and the rococo illumination indicates that this manuscript was almost certainly a royal commission.

The illuminator of this manuscript is almost certainly responsible for the decoration of a primer prepared to teach reading and writing to the children of the Imperial family and datable to the 18th century (Elifba cuzu, Topkapi Palace Museum, EH 436). According to Nurhan Atasoy "This work's decorations are in the full-blown Ottoman rococo style". The bouquets of flowers tied up with ribbons and the floral vase with a rather unusual shape are almost identical to those found in this Qur'an section. See N. Atasoy, *A Garden for the Sultan: Gardens and Flowers in the Ottoman Culture*, 2002, pp. 190-191 and 194, illustrations. nos. 298-303. Also see: Yildiz Demiriz, *Osmanli Kitap Sanatinda Naturalist Uslupta Cicekler*, Istanbul, 1986, pp. 35-38.

Provenance:
Ex-private UK collection



8

OTTOMAN SILVER INCENSE-BURNER STAMPED WITH THE *TUGHRA* OF SULTAN SELIM III (R. 1789-1807)

Turkey
Reign of Sultan Selim III
(r. 1789-1807)
Heigth: 13.8 cm

Of bulbous form, the covered body of the burner sits on a circular dish. The cover, body and dish all stamped with the *tughra* of Sultan Selim III. The dome-shaped cover is decorated with openwork decoration.

It is a beautiful example of late 18th, early 19th century Ottoman metalwork which display graceful simplicity. An incense-burner of similar form, sitting on a circular dish is found in the Turkish and Islamic Art Museum, Istanbul. An almost identical incense-burner bearing the tughra of Sultan Mustafa IV (r. 1807-1808) is published in Garo Kürkman's *Ottoman Silver Marks*, Istanbul, 1996, p. 182



9

UNUSUAL SAMSON CANDLESTICK WITH BOUDDHA-LIPS AFTER AN IZNIK ORIGINAL

France
19th Century
Height: 20.5 cm.
Diameter: 16. cm.

With slightly tapering cylindrical body and flat wide shoulder, mouth with flaring rim, underglaze painted stylised green wave and lip motifs around both the upper and lower parts of body. The inside with a label stating 'chandelier vieux Damas' (candlestick old Damascus) with the collection number 8029.

The ceramic workshop founded Edme Samson in Paris, in 1845, produced some of the most brilliant imitations of Iznik and Kutahya pottery as well as Chinese and European works virtually indistinguishable from the originals. Please see *Florence Slitine, Samson genie de l'Imitation*, Paris, 2002.

The Iznik prototype for this piece is published in the exhibition catalogue *Exposition d'Art Musulman*, Alexandrie, 1925, pl. 34. Another Iznik original with bouddha-lips design, this time a bowl, is in the Sadberk Hanim Museum in Istanbul, see *Hülya Bilgi, Asırlar Sonra Bir Arada – Sadberk Hanım Müzesi'nin Yurtdışından Türkiye'ye Kazandırdığı Eserler*, Vehbi Koç Vakfı, 2005, p. 44-45. For other published examples of Samson's work based on Iznik and Kütahya production, see *ibid*, pp. 75-77.

Provenance:
Private French Collection





Exposition D'Art Musulman, Les Amis de L'Art, Alexandrie, 1925, pl. 34



10

EXTREMELY FINE CALLIGRAPHY SIGNED BY OTTOMAN COURT CALLIGRAPHER HASAN RIZA EFENDI

Turkey
Signed and Dated
1326 AH / 1907 AD
27.2 x 33 cm

The calligraphy in hand is a true masterpiece of Ottoman calligraphy attesting the degree of finesse achieved in the first decades of the 20th century. With its extremely sharp, well-proportioned letters and highly finished letter finials both in *thuluth* and *naskh* scripts, it is without doubt one of the court calligrapher Hasan Rıza Efendi's finest works. The *thuluth* text comprises a *hadith* of the Prophet Muhammad; "the degree of knowledge is the highest of degrees".

Hasan Rıza Efendi (d. 1920)

Born in the Üsküdar district of Istanbul in 1849, Hasan Rıza Efendi studied the six pens under the famous master calligrapher Yahya Hilmi Efendi. Later on he also studied under the supervision of master Mehmed Şefik Bey. Mehmed Şefik Bey introduced him to the great master of Ottoman calligraphy Kazasker Mustafa İzzet Efendi who hugely inspired the art of Hasan Rıza Efendi. He was appointed court calligrapher after Mehmed Şefik Bey, and taught calligraphy in the palace school called Muzika-i Humayun. He was particularly celebrated for his mastery in *thuluth* and *naskh* scripts. He was responsible from the calligraphies of the Cihangir Mosque, the Mosque of Sultan Selim I in Istanbul as well as the monumental names of the four righteous caliphs in the *maqam al-Ibrahim* in the *Haram al-Sharif* of the holy Kaba in Mecca. He passed away in 1920, in Istanbul.





رتبة العلم اعلى الرتب

قال رسول الله صلوات الله عليه وسلامه انا مدينة العلم وعلي بابها

فمن اراد العلم فليات الباب صدق رسول الله اللهم صل وسلم

على نبي الرحمة وشفيع الامة محمد واله وصحبه اجمعين الطاهرين

حرره الحاج السيد حسن رضا غفر الله ذنوبه وستر عيوبه امين سنة ١٣٢٦

11

RARE AND IMPORTANT OTTOMAN GEM-SET AND JADE MIRROR

Turkey
Late 17th /
Early 18th century
Length: 22.3 cm

The mirror within a silver-gilt setting decorated with colourful gemstones, including rubies, emeralds, turquoise and pearls between embossed motifs, the reverse with a jade flowerhead in the centre encrusted with fine silver-gilt leafy stems and gemstones, on a carved jade handle.

This extremely ornate mirror is a remarkable example of the Ottoman taste for luxury, in which objects of daily use were embellished with expensive materials, notably the inclusion of gem-set jade worked within a gilt setting. Most probably commissioned for a lady of wealth and rank, this mirror can be compared with similarly decorated mirrors in the Topkapi Palace Museum dated to the sixteenth/seventeenth century. Please see Topkapi Palace – The Imperial Treasury, 2001, p. 99. Also see; *Harem - House of the Sultan*, 2012, pp. 240-243.

Provenance:
Private UK Collection









12

THE BÜYÜK SELIMIYE MOSQUE IN ISTANBUL AFTER THOMAS ALLOM

Watercolour,
After Thomas Allom
(d. 1872)
19th Century
Dimensions: 61 x 87 cm

The painting depicts an important Ottoman monument; the Büyük Selimiye Mosque in Istanbul, situated in the district of Üsküdar, across the Imperial Selimiye barracks. The mosque was commissioned by the Ottoman Sultan Selim III (r. 1789–1807) and completed in 1801. The Büyük Selimiye Mosque features European architectural elements, consists of a wide courtyard and four entrances. After the completion of the mosque, the *minarets* were thought to be too thick, and later slenderized. The diameter of the dome is 14.6 meters. The main dome has five windows and is supported by four half domes. The Mosque has a time-keeping house (*muvakkithane*) for keeping prayer times and a water fountain and houses masterpieces of carpentry and marble work.

An identical composition of the Büyük Selimiye Mosque, drawn by Thomas Allom, is published in Thomas Allom's *Constantinople and the Scenery of the Seven Churches of Asia Minor*, Vol. I, p. 74.

This directly links the present painting to a follower of Thomas Allom. Allom was an English architect, artist, and topographical illustrator. He was a founding member of what became the Royal Institute of British Architects (RIBA). He designed many buildings in London, including the Church of St Peter's and parts of the elegant Ladbroke Estate in Notting Hill. He also worked with Sir Charles Barry on numerous projects, most notably the Houses of Parliament, and is also known for his numerous topographical works, such as *Constantinople and the Scenery of the Seven Churches of Asia Minor*, published in 1838, and *China Illustrated*, published in 1845.

Provenance:
Private Italian Collection



13

PAIR OF FINE OTTOMAN SILK CEREMONIAL COVERS

Turkey
Late 18th or
Early 19th century
127.5 x 54 cm

These two elaborately embroidered green silk were probably used as a ceremonial or furnishing covers. The shape indicates they might also have been used as a mirror cover. The type of floral decoration we see in this piece becomes fashion from the eighteenth century and appears in various luxurious household items, from napkins to towels. While the aesthetic is recognizably Ottoman, the European baroque echoes in the composition are quite notable, a mood which characterizes the later centuries of Ottoman artistic production. For comparable Ottoman silk mirror covers please see; Belger Krody, *Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery*, 2000, cats. 27 & 29.







14

RARE AND IMPORTANT KÜTAHYA TILE DECORATED WITH CHERUBIM



Turkey
First half of the 18th Century
Dimensions:
20.5 x 20.5 cm

The present tile belongs to a small group of tiles from the Cathedral of St. James (*Surp Hagob*) in Jerusalem. Comparable examples have been published by John Carswell (please see: *Kütahya Tiles and Pottery from the Armenian Cathedral of St. James, Jerusalem*, vol: I, 1972, pl. 43 and vol: II, 1972, pl. 10-11). Similar decorative motives can be observed on Kütahya incense-holders and hanging ornaments. (please see: *ibid*, vol: I, 1972, pl. 24, 36, 40, 41).

An identical tile from the Suna and İnan Kıraç Collection is published in *Osmanlı Seramiklerinin Görkemi - Suna-İnan Kıraç ve Sadberk Hanım Müzesi Koleksiyonlarından*, Musée Jacquemart-André – Institut de France, Istanbul, 2000, pp. 138-139. Also see: *Asırlar Sonra Bir arada: Sadberk Hanım Müzesi'nin Yurtdışından Türkiye'ye Kazandırdığı Eserler*, Istanbul, 2005, p. 149.

Cherubs first appear in the Bible in the Garden of Eden, to guard the way to the Tree of life. In Isaiah 37:16, Hezekiah prays, addressing Yahweh as "enthroned above the Cherubim" (referring to the seat of mercy). Cherubim feature at some length in the Book of Ezekiel. When they first appear in chapter one, when Ezekiel was "by the river Chebar," they are not called *cherubim* until chapter 10, until he saw "the likeness of four living creatures." (Ezekiel 1:5).

The words *Cherub* and *Cherubim* appear many other times in the holy scriptures, referring to the Cherubim of beaten gold on the mercy seat of the Ark of the Covenant, and images on the curtains of the tabernacle, and in Solomon's temple, including two Cherubim made of olive wood overlaid with gold that were ten cubits high. Cherubim have an important place in Christian liturgy and Byzantine/Armenian iconography. The present piece is a truly rare and important example documenting the use of Cherubim on Kütahya ceramic tiles.

Provenance:
Private French Collection





15

RARE AND IMPORTANT IMPERIAL OTTOMAN OR ITALIAN BROCADED SILK (*KEMHA*)

Turkey or Italy
17th Century
225 x 58 cm

Brocaded silk with a pattern of palmettes, roses, carnations and other flowers. This decorative repertoire is very similar to, and in some cases has directly inspired, the designs of poly-chrome Iznik ceramics. It consists of a determining floral decoration which has in fact shaped the aesthetics of the so-called Classical Ottoman style. Primarily formed under the supervision of the great court illuminator Kara Memi, this style mainly consists of ogival patterns with *saz* leaves or floral sprays.

This very high quality silk brocade can be paired with an almost identical Ottoman *kemha* from the Swedish Royal Collection in Stockholm (inv. no. 113), which has been published in *İpek – The Crescent and the Rose - Imperial Ottoman Silks and Velvets* (2001), p. 248. Geijer has noted that this silk used to cover the 'violet bed' in the Swedish royal household. The initials with which this kemha was stamped are those of Queen Hedvig Eleanora (r. 1654-1660).

Exchange of ideas and inspiration left its mark on local taste which can be clearly observed in works of art such as the present imperial *kemha*. Similar silks, clearly drawing inspiration from Ottoman aesthetic, were favoured in Italy, the Ottoman elite on the other hand was fascinated with Renaissance material culture, please see; Nurhan Atasoy, 2001, figs. 42, 43 & 49 and Gürsu, N., The Art of Turkish Weaving: Designs through the Ages, Redhouse Press, Istanbul, 1988, cat.131.



Valuable textiles constituted an indispensable element of Ottoman ceremonial, in the forms of costumes, banners, wall-hangings, curtains and ground-coverings they lent visual magnificence to precessions and receptions, and as 'robes of honour' (*hil'at*) bestowed on court servants and foreign diplomats. They were unmistakable signifiers of the sultan's power and generosity. Their symbolic importance was reflected in both the action and language of the court. High Ottoman officials kissed the hem of the Sultan's garment and spoke of 'wearing the robe of continuance of office', while the sultan himself was said to don 'the mantle of authority'. The ceremonial kaftans and other garments in the collection of the Topkapi Palace Museum, testify to the dazzling impression that textiles undoubtedly made at state functions. Velvets and silks brocaded with threads of precious metal (*kemha*) were largely worn by the royal family and imperial slave household. Precious silk costumes and textiles were used particularly during the accession of sultans, the ceremony of the girding of the sword (*kılıç kuşanma*), parades, receptions. These have always been treasured and collected by Turkish and foreign patrons as signs of power.

Similar ceremonial textiles have been depicted in detail in *Talikizade's Eğri Fetihnamesi* which documents the Ottoman victory against the Habsburgs in 1596. The *Eğri Fetihnamesi*, preserved in the Topkapi Palace Museum Library (TSM H.1609), includes a double page miniature depicting the arrival of Sultan Mehmed III (r.1595-1603) in Istanbul following the victorious campaign. (fol.68b-69a). In the miniature, pages and palatial officials attending the ceremony have been depicted holding juxtaposed brocaded silks before the rest of the attendants (*Osmanlı Resim Sanatı* (2006), p.181. Also see: *İpek – The Crescent and the Rose – Imperial Ottoman Silks and Velvets* (2001), p. 26-27.).

The details of the decoration on the silks depicted in the miniature draw close resemblance with the present textile. Moreover, even the narrow band running around the edges can be observed on the textiles in the miniature. The piece in hand, is an extremely rare piece, both in terms of its artistic value and perfect condition.

Provenance:
Private UK Collection



16

OTTOMAN SILVER COFFEE-POT STAMPED WITH THE *TUGHRA* OF SULTAN ABDULAZIZ (R. 1861-1876)

Turkey
Reign of Sultan Abdulaziz
(r. 1861-1876)
Height: 20.5 cm

Of bulbous form, richly decorated with so-called "basket-weaving motifs" worked with the *repoussé* technique. The foot and the cover are left simple and the handle consists of two intertwined rococo "c" curves. The body has been stamped with the *tughra* of Sultan Abdulaziz.

It is a beautiful example of 19th century Ottoman metalwork which belongs to a small group of eclectic works displaying a graceful unity of Western and local decorative elements.

Provenance:
Private Italian Collection





سورة الفاتحة
الكتاب مكية

بسم الله الرحمن الرحيم

الحمد لله رب العالمين ۝ الرحمن الرحيم ۝
مالك يوم الدين ۝ اياك نعبد واياك
نستعين ۝ اهدنا الصراط المستقيم ۝
صراط الذين انعمت عليهم ۝
غير المغضوب عليهم ولا الضالين ۝

ومدنية وهي
سبع ايات

سورة البقرة
الكتاب

بسم الله الرحمن الرحيم

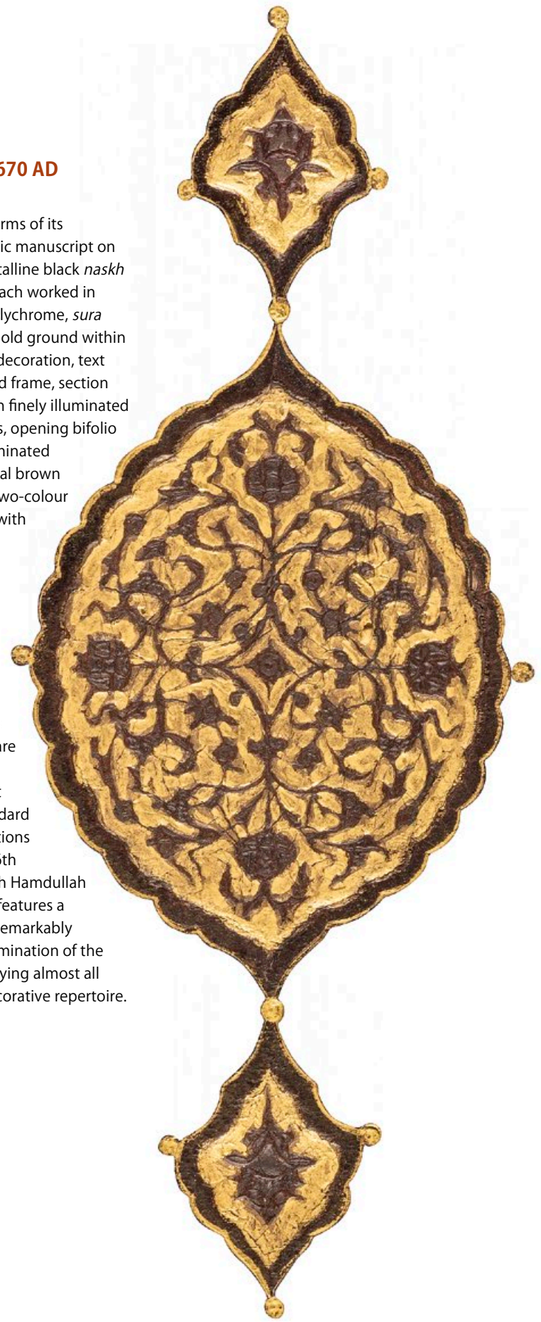
الم ۝ ذلك الكتاب لا ريب فيه هدى
للمتقين ۝ الذين يؤمنون بالغيب ويقيمون
الصلوة ومما رزقناهم ينفقون ۝
والذين يؤمنون بما انزل اليك وما انزل
من قبلك وبالاخرة هم يوقنون ۝

مكية وهي مائتان
وثمان وثمانون اية

17

EXTREMELY FINE OTTOMAN QUR'AN SIGNED MEHMED HIFZI ARMUDCUZADE, DATED 1081 AH / 1670 AD

Turkey
Signed: Mehmed Hifzi Armudcuzade
Dated: 1081 AH / 1670 AD
Dimensions: 20.5 x 13 cm



An extremely fine copy, both in terms of its calligraphy and illumination. Arabic manuscript on paper, each folio with 13ll. of crystalline black *naskh* script, the rosette verse markers each worked in a different manner in gold and polychrome, *sura* headings in pink *tauqi'* script on gold ground within illuminated cartouche with floral decoration, text within black-ruled two-colour gold frame, section markers in pink *tauqi'* script within finely illuminated floral medallions, with catchwords, opening bifolio (frontispiece) with very finely illuminated margins on gold ground, in original brown morocco binding with flap, with two-colour gold imprinted floral decoration, with gilt brown doublures.

The *nisba* of the calligrapher "Armudcuzade" indicates that he was the son of a 'pear seller' The crystalline precision of the *naskh* script points to the calligrapher's excellent pedigree, linking him to calligraphy masters of Istanbul who almost always share a distinctive, sharp hand, hardly found elsewhere. The *naskh* script follows the highest Ottoman standard founded on the canonical proportions invented by the late 15th, early 16th century master calligrapher Sheikh Hamdullah Efendi (d. 1520). The *naskh* script features a soft flow with letters which have remarkably well-defined proportions. The illumination of the frontispiece is outstanding, displaying almost all elements of classical Ottoman decorative repertoire.

Provenance:
Private French Collection



وَلَمْ يُولَدْ ۝ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ ۝

سورة الفلق مدنية وهي خمس آيات

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ۝ مِنْ شَرِّ مَا خَلَقَ ۝ وَمِنْ شَرِّ
غَاسِقٍ إِذَا وَقَبَ ۝ وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ
وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ

سورة الناس مدنية وهي ست آيات

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ۝ مَلِكِ النَّاسِ ۝ إِلَٰهِ النَّاسِ
مِنْ شَرِّ الْوَسْوَاسِ ۝ الْخَنَّاسِ ۝ الَّذِي يُوَسْوِسُ
فِي صُدُورِ النَّاسِ ۝ مِنَ الْجِنَّةِ وَالنَّاسِ ۝

الْحَمْدُ لِلَّهِ
الَّذِي
خَلَقَ اللَّوْحَ وَالْقَلَمَ
وَعَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ ۝ وَالصَّلَوٰةُ
عَلَىٰ مُحَمَّدٍ الْمَوْصُوفِ بِأَفْضَلِ الْأَخْلَاقِ
وَالشِّيَمِ ۝ وَعَلَىٰ آلِهِ وَأَصْحَابِهِ مَا أَنْهَلَتِ الدِّيَمُ
وَهَاجَرَتْ عَلَى الْمُذْنِبِينَ أَذْيَالُ الْأَكْرَمِ ۝ كَتَبَهُ الْمُذْنِبُ
مُحَمَّدٌ الْحَفِظِيُّ ۝ بِأَمْرِ وَلَدِي زَادَهُ ۝ سَاكِنٌ فِي سَرَايِ
غَلَطَهُ خَانَهُ مِيَانِ ۝ وَهُوَ مِنْ تَلَامِيذِ يُوسُفَ
الْمَعْرُوفِ بِحَافِظِ الْقُرْلِزِ ۝ غَفَرَ اللَّهُ ذُنُوبَهُمَا
بِاللُّطْفِ وَالْإِحْسَانِ ۝ عَاجِزٌ بِرَسْمِهِ
وَرَاعِيًا بِقَدْرِ وُسْعِهِ ۝ وَرَاجِيًا مِنَ اللَّهِ
أَنْ يَجْعَلَهُ سَبَبًا لِرَحْمَتِهِ ۝ وَبَاعِثًا لِمَزِيدِ نِعْمَتِهِ لِمَنْ نَظَرَ

18

EXTREMELY RARE AND IMPORTANT IZNIK 'DAMASCUS-STYLE' POTTERY DISH CIRCLE OF MUSLI (AL-DIN)

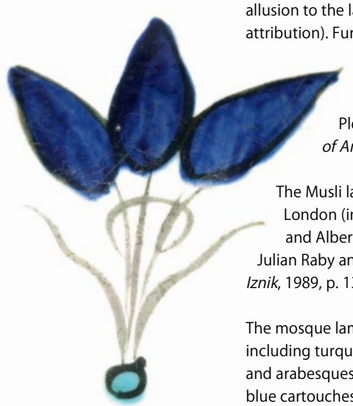
Turkey
Circa 1549
Diameter: 34 cm

Decorated in the '*saz* leaf and rosette' style in shades of cobalt-blue, turquoise, manganese purple and sage green, all with thin black outlines, with *saz* leaves forming a central pole medallion containing scale pattern centred on four conjoined trefoils, the medallion surrounded by floral sprays and palmettes bearing *saz* leaves, the reverse with groups of three tulips alternating with rosettes.

The present dish, in the so-called 'Damascus style', is an extremely rare example from the most creative and highly prized period of Iznik ceramic production. Produced between circa 1525 and 1555, these wares superceded those painted in cobalt blue and turqoise (made from copper oxide), and include sage green and manganese purple, to achieve a polychrome palette for the first time.



The decoration of the present dish is attributable to the circle of master Musli (al-Din), the artist who signed his name on a mosque lamp now in the British Museum, London (inv. no. 87.5-16.1, published by Julian Raby & Nurhan Atasoy, Iznik, London 1989, col. pl. 355). The mosque lamp, dated 956 AH / 1549 AD, was almost certainly commissioned by Sultan Suleyman the Magnificent for the Dome of the Rock in Jerusalem, is the premier documentary object of Iznik pottery. The inscription on the lamp also includes a reference to the local sufi Saint Eşrefzade Rumi and an allusion to the lake of Iznik (attesting the Iznik attribution). Further dating evidence for this group is confirmed by tiles in the mosque of Sultan Suleyman the Magnificent's vizier, Hadim Ibrahim Pasha, in Silivrikapi, Istanbul. Please see Belgin Demirsar Arli & Ara Altun, *Tiles – Treasures of Anatolian Soil – Ottoman Period*, Istanbul, 2008, pp. 168-69.

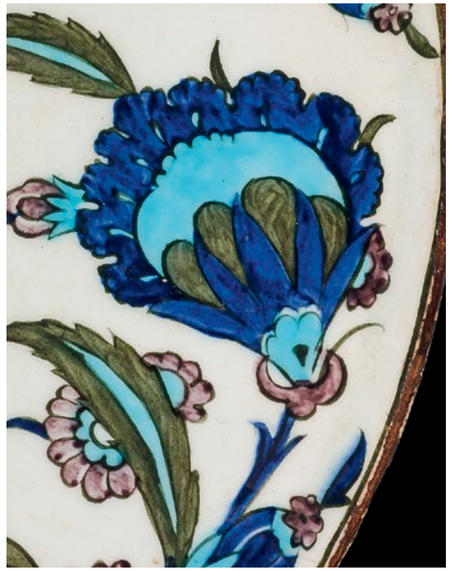


The Musli lamp relates to three basins; two in the British Museum, London (inv. no. G.1983.67; 1983.66), and one in the Victoria and Albert Museum , London (inv. no. C.1979-1910), assigned by Julian Raby and Nurhan Atasoy to the circle of Musli (Raby&Atasoy, *Iznik*, 1989, p. 135).

The mosque lamp and the three basins share decorative features including turquoise medallions containing black cloud bands and arabesques as well as a border of white tulips set against blue cartouches.







Detail from the Present Dish



Detail from the British Museum Basin, inv. no. G. 1983.67

Our dish is undoubtably from the same workshop as the three basins. Closest comparison can be made with the basin in the British Museum (inv. no. G. 1983.67) illustrated above. The palmettes on this basin are strikingly similar to the palmettes on the present dish. These palmettes in both cases are formed by a pomegranate framed by blossoms above and leaves below. The British Museum basin and our dish also share the same use of colour for the palmettes viz turqouise pomegranate, blue leaves, green blossoms.

The manganese purple employed in the blossoms, is an unstable, experimental colour, firing anywhere in colour between dark purple and pink. It was superceded in the late 1550s by the well-known sealingwax red.

Palmettes of this type are a major component of the *saz* leaf and palmette style, developed in the first half of the 16th century by the court designer Shahqulu. They can be seen on two *kaftans* possibly made for sons of Sultan Süleyman the Magnificent, now in Topkapi Palace Museum (inv. no. 13/37 and 13/529), please see Nurhan Atasoy *et al*, *Ipek*, London, 2001, pl. 22-23.

Provenance:
Private French Collection, purchased in Paris in 1940's.
Private Spanish Collection since then.





The British Museum Basin, inv. no. G. 1983.67

19

IMPRESSIVE OTTOMAN SILVER COOLING VESSEL (*KARLIK*) BEARING THE *TUGHRA* OF SULTAN ABDULAZIZ (R. 1861-76)

Turkey
Reign of Sultan Abdulaziz
(r. 1861-1876)
Height: 38 cm
Weight: 4360 gr

The round body, lid and handle of the silver *karlik* bear the *tughra* of the Ottoman sultan Abdulaziz, decorated with hinged lid surmounted by bud-finial, fitted with cylindrical ice container inside. The Khedival crest is applied on the body and the lid, indicating that the piece was probably a diplomatic gift from the Ottoman palace to the Khedive of Egypt. This crest is found on a handful of documented pieces used by the members of the Khedive's family.

This type of vessel, in precious metal, would have been used for cooling *sherbet*, a cold refreshing fruit drink, served at social gatherings in the Ottoman world. It is a rare and impressive example of 19th century Ottoman palatial metalwork. For a comparable Ottoman silver cooling vessel please see Garo Kürkman's *Ottoman Silver Marks*, Istanbul, 1996, p. 236.

Provenance:
Private Italian Collection







20

RARE AND IMPORTANT CALLIGRAPHIC ALBUM SIGNED ISMAIL AL-ZUHDI

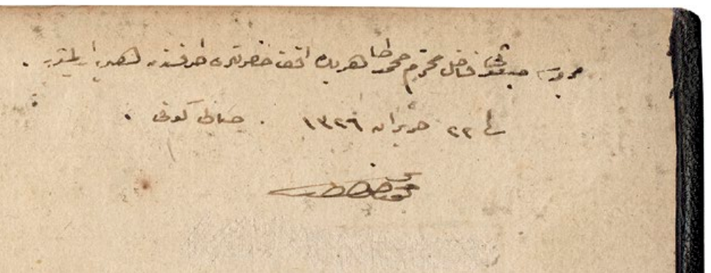
Turkey
Signed: Ismail al-Zuhdi (d. 1731)
Dated: 1138 AH/1725 AD
Dimensions: 25 x 16.8 cm (folded)



An inscription (fol. 1a) states that the album was in the library of Mehmed Tahir Bey (d. 1925) of Bursa, and it was presented by him as a gift in 23 June 1326 AH / 1907 AD. The name of the recipient is not mentioned. Mehmed Tahir Bey, born in 1861, served as a member of the Ottoman parliament between 1907-1912.

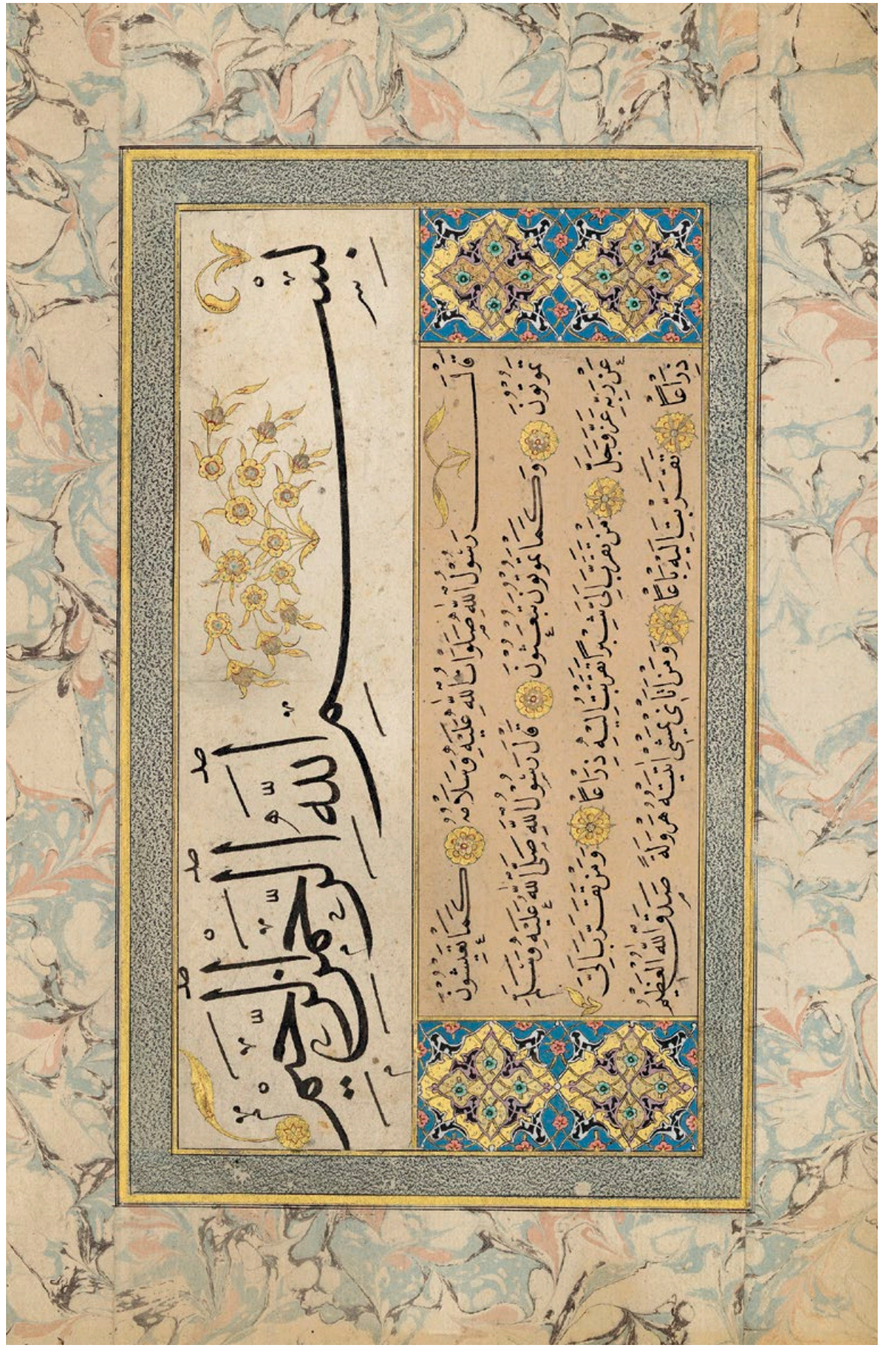
Arabic manuscript on paper, composed of five panels, with one line of large, sharp and crystalline *thuluth* script and four lines of extremely fine *naskh* script beneath, verses separated by foliate gold roundels, polychrome vegetal panels to the sides of the text, outer marbled borders, the final panel with two lines of text in large *thuluth* script, brown leather boards with gilt knotted motifs and scroll work borders. The text opens with the first verse of the Qur'an (*Bismillah*) and consists of sayings (*hadiths*) of Prophet Muhammad. In the colophon line the calligrapher pays homage to the late 15th, early 16th century master calligrapher Sheikh Hamdullah (d. 1520).

Calligrapher Ismail al-Zuhdi the Elder (d.1731)
Ismail al-Zuhdi studied under both Yedikuleli Seyyid 'Abdullah, whilst working as a cobbler, and Anbarizade Dervish Ali. The latter, however, died before granting Ismail Zuhdi with his diploma (*ijazat*), so he asked Suyolcuzade Mehmed Necib to award it in his place. Sadly, few examples of Ismail Zuhdi's calligraphy exists, and it is said that, according to the Ottoman historian Mustakimzade Suleyman Sadeddin Efendi, "... had he lived longer, he would have been among the 'miracle masters' of calligraphy" (cited in Nabil F. Safwat, *Understanding Calligraphy - The Ottoman Contribution*, Part One, London, 2014, p.216). He was celebrated for his mastery in imitating the style of old masters. Beside his works on paper he worked on monumental commemorative inscriptions. His best-known monumental calligraphy is located above the main entrance of the ancient Byzantine walls of Istanbul, which were restored on Sultan Ahmed III's (r. 1703-1730) order, in 1727. His works on paper are very rare. A calligraphic panel by Ismail Zuhdi comprising four lines of bold *thuluth* is in the Collection of Cengiz Çetindogan (ibid., p.216-7, no. 36). This album displays his mastery in both *thuluth* and *naskh* scripts and in both his remarkable skill for interpreting the esteemed style of the late 15th - early 16th century Ottoman master calligrapher Sheikh Hamdullah Efendi (d. 1520). He passed away in 1731 and was buried in Uskudar, close to the Miskinler dervish-lodge. The inscription on his tombstone was prepared by calligrapher Katipzade Mustafa Efendi.



Ottoman Turkish inscription recording the name of the previous owner Mehmed Tahir Bey.

Provenance:
Private UK Collection



بسم الله الرحمن الرحيم

وعن رسول الله صلى الله عليه وسلم

باب نبوة الأنبياء والمبشرات والرؤيا الصالحة

المبشرات بالرسول الرؤيا الصالحة

رؤيا المسلم الرؤيا الصالحة

21

RARE AND IMPORTANT OTTOMAN MARBLE FOUNTAIN

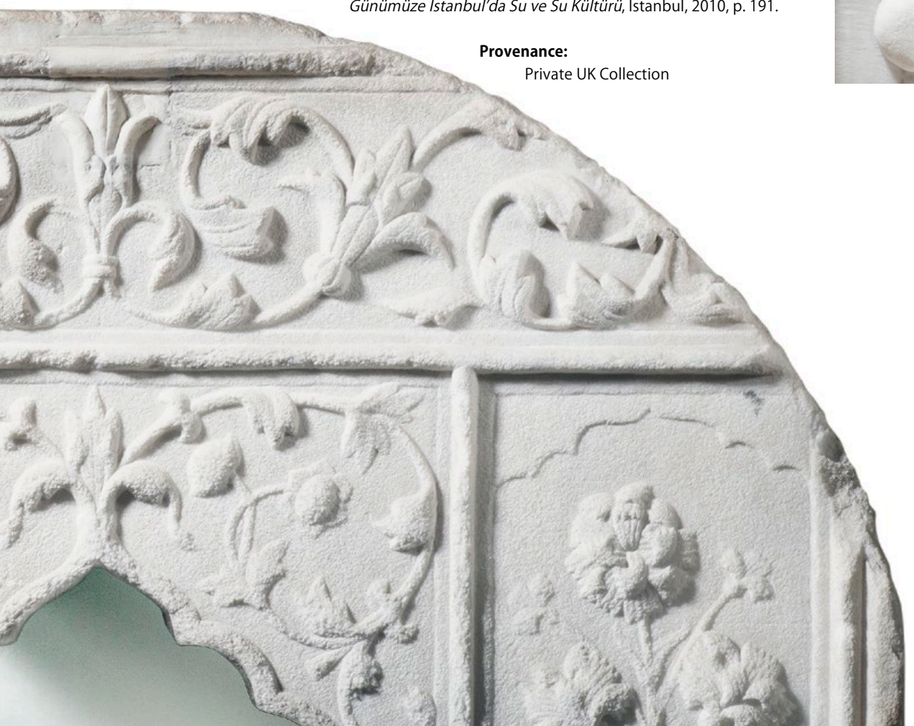
Turkey
Fountain: Circa 1740
Brass Tap: 19th Century
Dimensions: 122 x 75.5 cm

Carved on white marble, the present fountain displays the innovative decorative repertoire introduced to Ottoman art in the early 18th century. The decoration is typical of 1730s-1740s with tulips in vases, comparable to those in the so-called Fruit Room of Sultan Ahmed III (r. 1703-1730) in the Topkapı Palace in Istanbul. The decoration on the present fountain is comparable with the major Ottoman public square fountains in Istanbul built in the first half of the18th century, such as the Sultan Ahmed III fountain in front of the Topkapı Palace and the Tophane fountain in the Tophane district. The common elements of the decoratif repertoire of these fountains, also seen on the present fountain, consist of masterfully executed relief tulips, roses and chrysanthemums in vases located in *mihrab*-like niches with pointed arches. This type of decoration was an innovation in early 18th century Ottoman art and was particularly favored during the so-called "Tulip Period". All documented examples of this type in Istanbul share common elements inspired from the Safavid/Mughal interior decoration known as *chini-khana.* In this particular type of decoration vases are similarly displayed in *mihrab*-like arched niches.



This is a very rare and highly decorative Ottoman fountain. An identical tap to ours from the Adell Armatür Collection is published in the exhibition catalogue *Ab-ı Hayat – Geçmişten Günümüze İstanbul'da Su ve Su Kültürü*, Istanbul, 2010, p. 191.

Provenance:
Private UK Collection





22

JEAN-LÉON GÉRÔME
AT PRAYER, CAIRO

Oil on canvas
Signed: J. L. GÉRÔME
upper right on the beam
Dimensions: 23 x 34 cm



Born in France, Gérôme was one of the most famous painters in the world in the second half of the 19th century. In the early stages of his career he painted scenes of ancient Greece and Rome.

In 1856 He visited Egypt for the first time, spending four months. He stayed in a house lent to him by French-born Egyptian commander Suleyman Pasha al-Faransawi (d. 1860). He would go on to visit Turkey, Egypt, Palastine, Greece, Algiers in later years.

His work is characterized by high finish, and extreme attention to detail. This can even be observed in his rendering of Arabic calligraphy in his paintings, something that is neglected by other orientalist painters.

Gérôme was married to Marie Goupil (1842-1912), the daughter of an influential dealer who distributed engravings of his paintings, and facilitated their sale to collectors, especially in the United States. This is the reason so many of Gérôme's paintings, including the present one, are provenance to the USA.

In 1864 Gérôme was invited by the French government to be one of the teachers at the newly opened Paris School of Fine Arts. He worked there as a professor for nearly forty years. He had approximately two thousand students, a number of which also became orientalists. These include Albert Aublet, Eugene Girardet, Jean Lecomte du Nouy, Auguste Emile Pinchart, Henri Rousseau, Theodore Ralli, Arthur Frederick Bridgman, Edwin Lord Weeks, as well as the Turkish painters Osman Hamdy and Halil Pasha.

Another Cairo mosque interior by Gérôme, the Mosque of Amr, is in the Metropolitan Museum of Art, New York. Please see Gerald M. Ackerman, *Jean-Leon Gerome*, ACR, Paris, 2000, col. pl. p. 105 (cat. no. 200). Interestingly, this painting has similar columns with Corinthian capitals to our painting, as well as criss-cross beams.

Published:
Gerald M. Ackerman, *The Life and Work of Jean-Léôme* , London, 1986, p. 294, no. 511, p. 295; Gerald M. Ackerman, *Jean-Léon Gérôme*, Monographie révisée, Catalogue raisonné mis à jour , Paris, 2000, p. 366, no. 511, p. 367.

Provenance:
Lasslow (sale: Parke-Bernet, New York, February 17, 1944, lot 12)
Henry Jordan (acquired at the above sale)
Acquired in Chicago after 1945





23

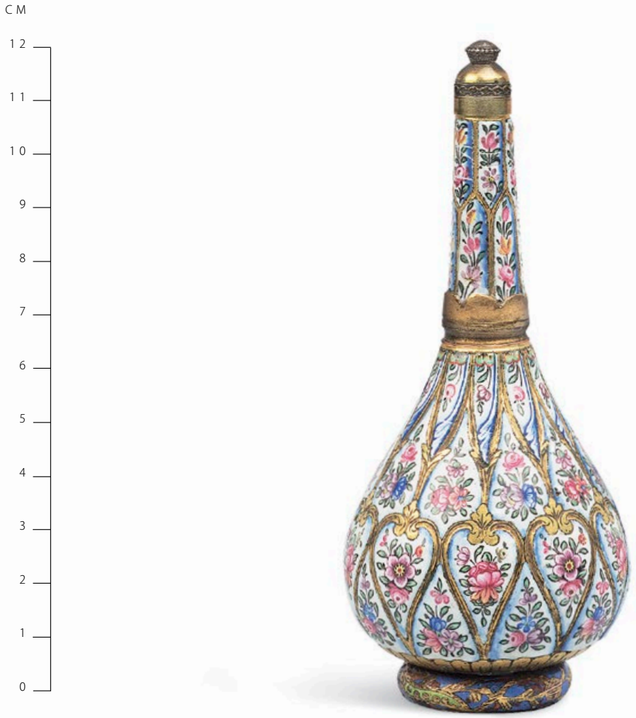
RARE OTTOMAN ENAMELLED ROSE-WATER SPRINKLER

Turkey
18th/19th century
Height: 12 cm

Of bulbous form with low footring with screw-fitted narrow cylindrical neck, decorated with polychrome enamels depicting floral bouquets between foliate gilt bands. Enamelled objects such as bowls, covered dishes, rosewater sprinklers, mastic-holders were increasingly fashionable among the Ottoman elite. Especially during the 18th and 19th centuries these objects played an important role in the daily lives of the members of the Ottoman upper classes both with their practical uses and decorative values. It is a rare, miniature rosewater sprinkler probably produced for a lady.

Provenance:
The Collection of Argine Benaki Salvago





24

EXTREMELY RARE IMPERIAL OTTOMAN FIRMAN OF SULTAN MAHMUD II (R. 1808-39), SIGNED BY COURT ILLUMINATOR HEZARGRADIZADE AHMED ATAULLAH EFENDI

Turkey
Signed: *Zahhabahu Hezargradizade Al-Sayyid Ahmed Ata* (Hezargradizade Al-Sayyid Ahmed Ata illuminated it)
Dated: 1250 AH / 1834 AD
Dimensions: 168 x 78 cm

Ottoman manuscript on paper, 13ll. of *diwani* curving upward, alternatively in gold and red ink, punctuated with gold and polychrome illuminated rosettes, the headpiece containing the large gold *tughra* of Sultan Mahmud II within a floral medallion bordered with long radiating sunrays, this medallion on blue ground bordered on three sides with extremely fine illumination, the right and bottom borders of the text filled in with dense gold foliage, signed by the illuminator in the bottom left corner.

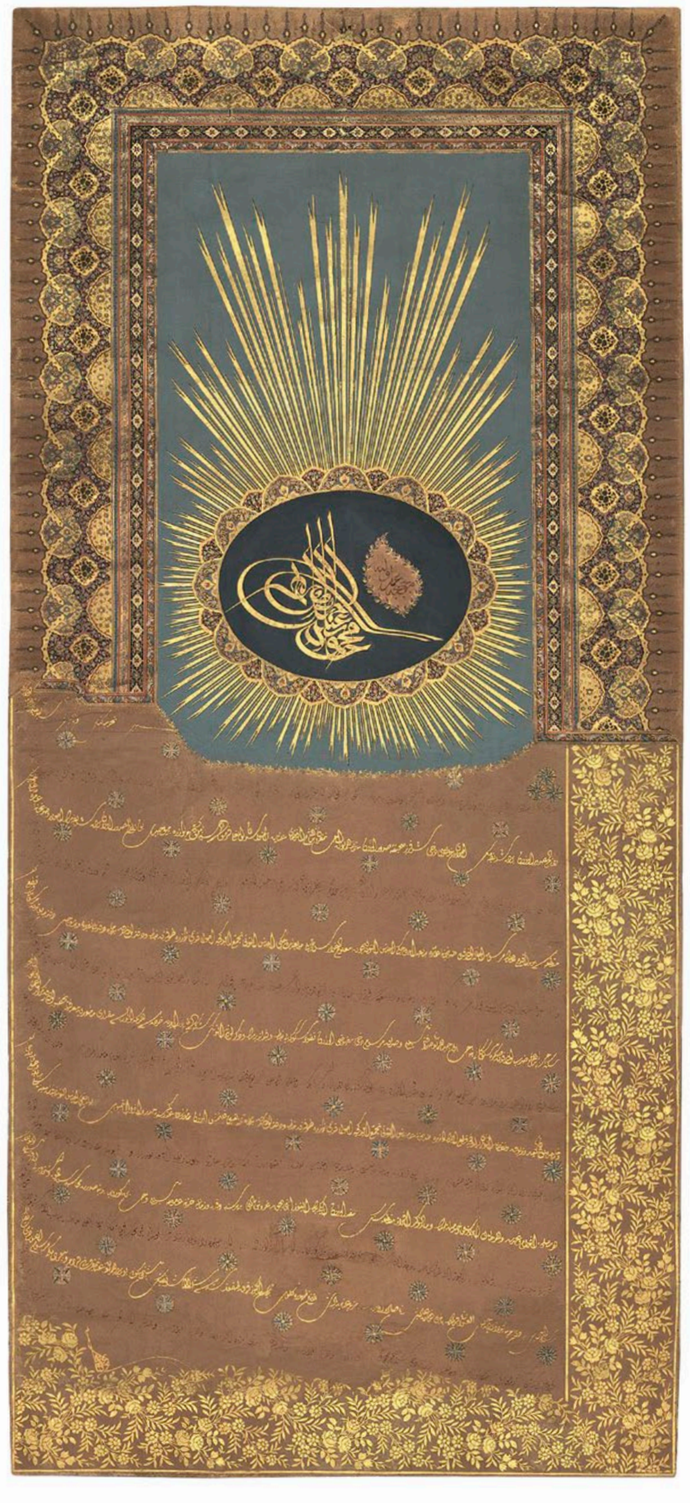
The Context
This large and richly illuminated *firman* of Sultan Mahmud II concerns the acquisition of gold by agents for minting of new coins by the Imperial treasury. It is dated the 5th of *Shawwal* 1249 AH (15 February 1834). In 1834 the Ottoman treasure took its first step towards *de facto* bimetallism by accepting gold and silver as legal tender, in an attempt to join towards bimetallism and gold standard.

Ottoman Court Illuminator Hezargradizade Ahmed Ataullah
Ahmed Ata was a remarkable artist who was appointed illuminator and book binder of the Ottoman palace. He was credited with inventing a specifically Ottoman interpretation of the rococo style to which he gave his name and which is known as *Ata Yolu* (the Ata style), please see Çiçek Derman's article on this subject "The Art of *Tezhib* in the Ottoman Centuries with its Styles and Artists", published in *The Great Ottoman Civilisation: Culture and Arts*, vol. IV, Ankara, 2000, pp. 680-686.

Hezargradizade Ahmed Ata was celebrated for Ottomanizing European rococo motives introduced to the art of Ottoman illumination in this period by adding local decorative elements. As discussed by Derman in her article, Ahmed Ata had a careful and patient way of working on shaded flower designs. Due to the difficulty of executing its painstakingly rich elements only a few works were created in the 'Ata style and only one has been documented.

The only comparable recorded work illuminated by Ahmed Ata is the Qur'an manuscript in the Istanbul University Library (inv. no. K.A. 54), originally from the Library of Sultan Abdulhamid II in the Yildiz Palace, Istanbul. The illumination of this manuscript is signed by Hezargradizade Ahmed 'Ata and dated 1252 AH. This shows that Ahmed 'Ata worked on the Istanbul University Qur'an two years after the present *firman*.

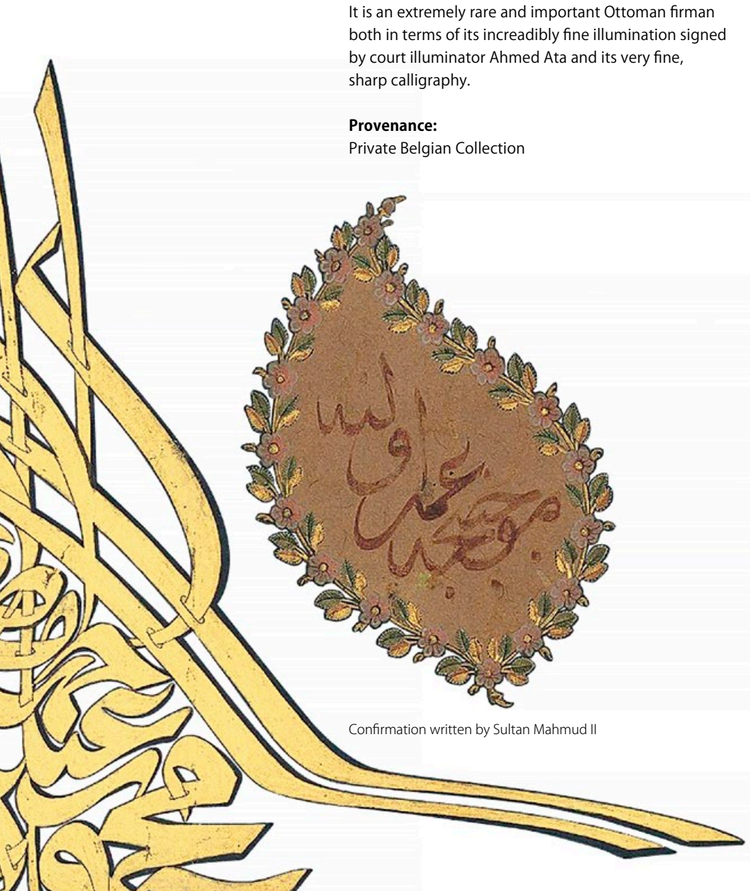

Illuminator's signature



The Decoration
Imperial Ottoman firmans featuring a similar design, bearing *tughras* with radiating medallions were favoured by the Ottoman imperial chancery by the mid-19th century. The radiating decoration surrounding the *tughra* represents the power of both the imperial monogram and the hand writing of the Sultan which is located on the right side of the *tughra*. This inscription in red ink and in *thuluth* script reads an royal command in Ottoman Turkish; *Mucebince amel oluna* (Should be done as required). Comparable firmans from the reign of Sultan Mahmud II bearing the same command from the Museum of Turkish and Islamic Arts in Istanbul have been published by Ayşegül Nadir in the exhibition catalogue *Imperial Ottoman Fermans*, Istanbul, 1986, pp. 144-148.

It is an extremely rare and important Ottoman firman both in terms of its increadibly fine illumination signed by court illuminator Ahmed Ata and its very fine, sharp calligraphy.

Provenance:
Private Belgian Collection



Confirmation written by Sultan Mahmud II



25

GILT EMBROIDERED OTTOMAN PRINCE'S COAT

Turkey
19th Century
Height: 70 cm
Width: 97 cm

Embroidered on rich burgundy velvet background throughout with gilt threads with a floral composition consisting of symmetrically designed rose buds, leaves and vines, the collar and edges with scrolling relief decoration, borders embellished with wrapped beads. Remarkable for its virtually pristine state of preservation.

Similar richly decorated Ottoman dresses are found in the the Topkapi Palace Museum in Istanbul. For comparable embroidered pieces from the collections of the Topkapi Palace, please see J. M. Rogers' *Topkapi – Costumes, Embroideries and other Textiles,* Thames and Hudson, London, 1986, pl. 109-110. Please also see the exhibition catalogue *Istanbul – the City and the Sultan*, 2007, pp. 125-26.

Provenance:
Private French Collection



26

PRINCELY OTTOMAN IVORY PIPE WITH TOPHANE PIPE-BOWL

Turkey
19th Century
Tophane pipe-bowl
with gilt-copper
(*Tombak*) mounts
Length: 166 cm

The present pipe is an extremely rare example of the Ottoman art of pipe-making. The pipe, which consists of three adjustable pieces, is carved from single ivory tusk. In Ottoman art, ivory was favoured and continously used to carve single objects or decorative elements which were later applied on different media, particularly palace furniture, woodwork and ceremonial/luxury objects. Carving an ivory pipe, with its narrow, straight and long body, and given the concave shape of a tusk, must have been a formidable task.



The third and last section ends with a mouth-piece. Featuring a very unusual construction, the main body of the pipe-bowl, which is made of Tophane clay (terracotta) is covered with a layer of gilt copper (*Tombak*). This particular format must have been executed on special order since recording the patron's name would have been impossible without it.



Maror, probably the name of the patron, is incised on the bottom of the pipe bowl. The pipe is a truly rare example of its kind both in terms of its size, material and execution. A similar Ottoman pipe, smoked by French Ambassador Charles Gravier wearing Turkish costume, in a painting by Antoine de Favray, is published in *Kesişen Dünyalar – Elçiler ve Ressamlar*, Pera Müzesi, 2014, p. 86. The present pipe is a truly remarkable example of the art of Ottoman ivory carving and Tophane-ware, both in terms of its artistic value and perfect condition.

Provenance:
Private Belgian Collection







27

RARE MAMLUK TINNED-COPPER DISH BEARING THE BLAZON OF SULTAN AL-MUAYYAD SHAIKH (R. 1412-1421)

Egypt or Syria
Reign of Sultan
al-Muayyad Shaikh
(1412-1421)
Diameter: 38 cm

The central calligraphic blazon engraved with the name and titles of Mamluk Sultan al-Muayyad Shaikh, surrounded by four cartouches with *thuluth* inscriptions, interrupted by four medallions framed by bands of *rumi* motifs, zigzags and issuing arabesques, outer large band containing intertwining cartouches containing stylized leaves and rumi.

The blazon reads:

'Izz li Mawlāna al-Sultān al-Malik al-Muayyad Abū al-Nasr Shaikh
(Glory be on our Lord the Sultan, the King, al-Muayyad Abu al-Nasr Shaikh).

The four times repeated inscription in the cartouches reads:

'Umila min Tātār al-qalīl
(Produced by the humble Tatar)

Sultan al-Muayyad (r. 1415-21) commissioned the last great Mamluk mosque complex in Cairo. The historian Maqrizi reports that the sultan built this mosque on the site of a prison where he had been incarcerated, having vowed to do so, should he survive (please see Doris Behrens-Abouseif's *Cairo of the Mamluks*, London, 2007, pp. 239 & 241).

Very little Mamluk metalwork from the period between circa 1400, and the reign of Sultan Qaytbay (r. 1468-96) is known. The present dish with its three line epigraphic blazon of Sultan al-Muayyad Shaikh, providing dating criteria, appears to be a unique survival. The engraving is particularly fine. For a similar three line epigraphic blazon from the reign of Sultan Qaytbay please see Gaston Wiet, *Catalogue General du Musee Arabe du Caire – Objets en Cuivre*, IFAO, Cairo, 1932, pl. 33.



The Sultan's Blazon

Provenance:
Private UK Collection



28

FINELY ILLUMINATED OTTOMAN CALLIGRAPHER'S DIPLOMA (*IJAZAT*) SIGNED ISMAIL FAHRI EFENDI, APPROVED BY HIS TEACHERS IBRAHIM SUKUTI AND MEHMED HULUSI

Turkey
Dated 1284 AH/1867 AD
Dimensions: 27.5 x 36.5 cm

Comprising an upper line in bold *thuluth* script in black, two lines beneath in neat *naskh* script, two cartouches underneath containing the details of the *ijazat*, decorated with polychrome *rococo* flowers against a gold ground punched with *cintamani* motifs (*iğne perdahti*), laid down on an album page with borders of further rich *rococo* designs.

This Ottoman calligrapher's licence gives the name of the student as Isma'il Fakhri Efendi, and the teachers as Ibrahim Sukuti, and Mehmed Hulusi.

His second teacher, Mehmed Hulusi, was from Kastamonu. He was a pupil of calligrapher Mahmud Raci and calligrapher Ali Vasfi. His most celebrated student was Mehmed Shevki Efendi. He was appointed as preacher to the Nusretiye Mosque. He passed away in Istanbul, in 1874. Please see Sevket Rado's *Turk Hattatlari*, Istanbul, 1980, p. 215.

Provenance:
Private Collection from the United Arab Emirates



بسم الله الرحمن الرحيم

قال رسول الله صلى الله عليه وسلم ❁ دعاء الوالد

لولده كدعاء النبي لامته ❁ صدق رسول الله

بسم الله تيمنا بذكره الجليل الحمد لله الذي خلق اللوح
والقلم وعلم الانسان ما لم يعلم اذ نبتو وضع الكتبة لنا سوق منه
القطعة الميمونة المباركة مير اسمعيل خرمي افندي طول الله
عمره وانال مراماته الدارين تمنا آمين وانا مبتغي الفقير سكوني

١٢٨٤

الحمد لولية والصلوة على نبيه محمد واله اجمعين
وبعد اذ نبتو وضع غوار الكتبة لنا موهذه القطعة المباركة مير اسمعيل
خرمي افندي طول الله عمره وزاد علمه وكماله ونال ما يتمناه من منافع الدنيا و
الاخرة امين الداعي السيد محمد خلوصي من تلاميذ محمود راجح غفرلهما

١٢٨٤

29

RARE OTTOMAN SILVER *ZAMZAM* BOTTLE (*ZEMZEMLIK*) STAMPED WITH THE *TUGHRA* OF SULTAN ABDÜLMECID (R. 1839-1861)

Turkey
Reign of Sultan Abdülmecid
(r. 1839-1861)
Height: 41 cm

Of bulbous form, richly decorated with so-called "basket-weave motifs" in *repoussé* technique. The body and the lid stamped with the *tughra* of the Ottoman Sultan Abdülmecid. Water from the spring of *Zamzam* was brought back from the *Hajj* (pilgrimage) for relatives and friends. The water is believed to have prophylactic qualities. It was used for other purposes too: Qur'ans were sometimes copied with ink made from it because of its protective powers. The containers used for bringing the water back were called *zamzamiyya*. Please see exhibition catalogue *Hajj – Journey to the Heart of Islam*, London, 2012, p. 72.



The present bottle is richly decorated: its lid is designed in the form of a rose bud. *Zamzam*-bottles of similar form from the Topkapi Palace Museum collections have been published in the exhibition catalogue *Surre-i Humayun*, 2008, pp. 208, 209. This bottle is exceptional for its rich use of basket-weave motifs.

Provenance:
Private Italian Collection





30

FOUR OTTOMAN RUBY AND EMERALD-SET MARINE IVORY SPOONS

Turkey
18th / 19th Century
Height: 23.6 cm (each)

four spoons, each carved from walrus tusk ivory, the handles with a diamond pattern, set with a ruby near the bowl, the top mounted with an emerald- and ruby-set palmette.

These spoons, made of exotic and expensive materials such as walrus tusk, ruby and emerald, should be regarded not only as utensils but also appreciated for their aesthetic value. They illustrate the Ottoman taste for refined and luxurious objects throughout all aspects of daily life. A pair of almost identical spoons are preserved in the Topkapi Palace Museum (inv. nos. 2/2497 and 2/2498, published in Atasoy 1992, p.204).

A comparable 18th century Ottoman spoon, decorated with choral is in the Sadberk Hanim Museum in Istanbul, see Hülya Bilgi, *Asırlar Sonra Bir Arada – Sadberk Hanım Müzesi'nin Yurtdışından Türkiye'ye Kazandırdığı Eserler*, Vehbi Koç Vakfı, 2005, p. 214-215. A collection of similar spoons are preserved in the treasury of the Topkapi Palace Museum. Please see J. M. Rogers' *The Topkapi Saray Museum: The Treasury*, London, 1987, fig. 114a. Here Professor Rogers states 'most of those illustrated are specimens from large sets used by the viziers at their meetings in the Divan (the Kubbealtı [the imperial council]) or by the ladies of the Harem for compots of dry fruits (*hoşaf*). All are Eighteenth century or later. A few smaller spoons in the Hazine (treasury) collection have pointed oval bowls and various styles of decoration which have parallels in Western European High Renaissance cutlery, suggesting that they are probably of similar date.'

Provenance:
Private UK Collection







31

RARE AND IMPORTANT MAMLUK IVORY-INLAID WOODEN PANEL, EGYPT, 14TH CENTURY

Egypt
14th Century
Dimensions: 57.5 x 34 cm



Made up of individually cut sections fitted into a framework, the design based on a central six-pointed star with radiating polygons, hexagons and half-stars carved of light and dark woods including ebony inlaid with thin ivory strips and carved ivory plaques, with late 19th -early 20th century European fruitwood frame.

The Mamluks of Egypt and Syria were a powerful dynasty of Turkic slave soldiers who rose to power in the thirteenth century. It was the Mamluks who drove back the Mongol invaders and banished the Crusaders from the Holy Land. Their reputation in battle was matched by their energy as builders and patrons of the arts. Under Mamluk patronage, Cairo was transformed by elaborate domes and minarets, creating one of the most beautiful skylines in the world.

Mamluk woodworkers – wood is a precious material in Egypt- excelled in the art of inlaying ivory into furniture destined for buildings commissioned by sultans and amirs. Geometrical designs were favoured for their bold symmetry and formal strength. This panel most likely came from a door or a minbar. It is assembled like a mosaic using individually carved segments, a technique that requires great patience and skill as well as knowledge of geometry and mathematics. The central star and each of the polygonal elements has been cut and carved separately and then inlaid with ivory filaments which act to highlight and define the design.

The present panel can be compared with the Qur'an box in the Sultan Hasan Mosque in Cairo, completed in 1359 AD. Both have ivory polygons set against wood geometry. Both incorparate small lozenges containing palmettes, similarly executed border treatment and carved arabesque units.

Provenance:
Private UK Collection



Qur'an box, Sultan Hasan Mosque, Cairo. Alamy Stock Photo



32

IMPRESSIVE GREEK REPOUSSÉ SILVER BOWL

Commissioned by:
Panos Siarkas
Signed: Dimos Papacostas from Kalarrytes
Dated: 1744
Diameter: 12 cm

The border inscription in Greek:

Η ΚΟΥΠΑ ΗΝΕ ΤΟΥ ΠΑΝΟΥ ΣΗΑΡΚΑ ΚΕ ΗΝΕ ΔΟΥΛΕΜΕΝΙ ΗΠΟ ΧΗΡΟΣ ΤΟΥ Δ Ι ΜΟΥ Π(ΑΠΑ)ΚΟΣΤΑ ΑΠΟ ΧΟΡΗΟΝ ΚΑΛΑΡ Ι ΤΕΣ †1744

Translation of the border inscription:

"The cup belongs to Panos Siarkas and it is handcrafted by Dimos Papacostas from Kalarrytes village †1744".

The present bowl is a rare example of Greek metalwork, providing the name of the owner, artist and date of production. As stated in the inscription running around the border, it was owned Panos Siarkas, made by Dimos Papacostas from Kalarrytes, in 1744. Kalarrytes is in Epirus, 56 kilometers south east of Ioannina.



In the center of the bowl is a roundel with St. George and the dragon. This image has an important place in Orthodox Christian iconography. The narrative episode of Saint George and the dragon took place in "Silene", in Libya. The town had a small lake with a dragon living in it. To appease the dragon, the people of Silene fed it two sheep every day. When they ran out of sheep they started feeding it their children, chosen by lottery. One time the lot fell on the king's daughter. The king told the people they could have all his gold and silver and half of his kingdom if his daughter were spared but the people refused. The daughter was sent out to the lake, to be fed to the dragon. Saint George by chance rode past the lake. The princess tried to send him away, but he vowed to remain. The dragon emerged from the lake while they were conversing. Saint George made the Sign of the Cross and charged it on horseback, seriously wounding it with his lance. He then called to the princess to throw him her girdle, and he put it around the dragon's neck. When she did so, the dragon followed the girl. The princess and Saint George led the dragon back to the city of Silene, where it terrified the populace. Saint George offered to kill the dragon if they consented to become christian and be baptised. Fifteen thousand men including the king of Silene converted to Christianity.

The bowl's interior is decorated with symbols which have iconographic meanings. *Diacephalous,* the double-headed eagle is the symbol of the Roman and later the Byzantine Empire. Eagle is a symbol of hope and strength, representing salvation. The stag is a symbol of piety, devotion and of God taking care of mankind. Wolf is the symbol of pagan Rome's founding, the culture in which Jesus lived and preached. Dragon and serpent represent sin and death. The birds represent the Phoenix. This is a mythical bird which at death bursts into flames and rises from its own ashes. It is a symbol of the Resurrection and life immortal. Two ladies holding lilies; the lily is a symbol of Easter and immortality. The lily bulb decays in the ground, yet from it new life is released. Lastly the partridge represets the Church and truth.

The present bowl, with its extremely rich iconographic backround, is a rare and important example of 18th century Greek metalwork.

Provenance:
Private Belgian Collection





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NOTES

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