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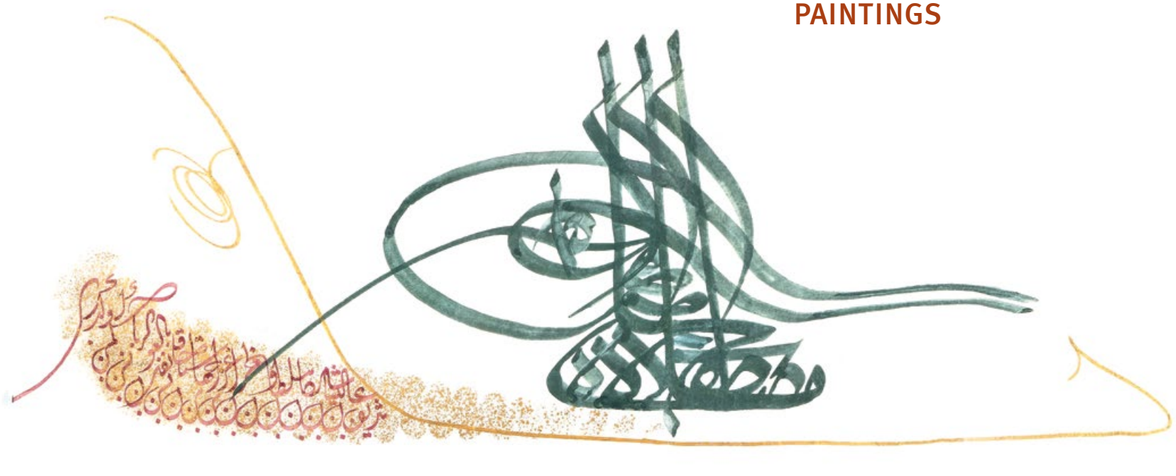
ISLAMIC & INDIAN ART



SELECTED
WORKS OF ART
FROM THE ISLAMIC WORLD
& ORIENTALIST PAINTINGS



WORKS OF ART FROM
THE ISLAMIC WORLD
& ORIENTALIST
PAINTINGS



KENT ANTIQUES

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ACKNOWLEDGEMENTS

We are indebted to many distinguished experts and scholars for their assistance during the preparation of this catalogue. Dr Umberto Bongianino kindly shared his views on the honey-yellow glazed Fatimid jar and read the entry. Special thanks are due to Mr. Nabil Saidi for his assistance and valuable remarks especially on works on paper. Dr Steven Cohen and Dr Rosemary Crill kindly offered their help for locating and dating the talismanic shirt. We also would like to thank Dr. Nikolaos Vryzidis for sharing his expert opinion on Ottoman textiles. Ms. Inger Andersson from the Museum of Mediterranean and Near East Antiquities (Medelhavs Museet) in Stockholm kindly helped us with acquiring the photographs of the two honey-yellow glazed Fatimid ceramic (FFS) fragments in their collection. We are grateful to Mr. Stephen Wolff who kindly read the catalogue entries and shared his remarks on many matters during the preparation of this catalogue.

I would also like to take this opportunity to express my thanks to my brother Dr. Bora Keskiner who did extensive research and wrote 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.

Mehmet Keskiner
Director

PREFACE

It gives me great pleasure to present to 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.

This catalogue demonstrates expressions from almost all of the traditional Islamic art forms. 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 published 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 is a delightful privilege for me to offer such a broad spectrum of rare and fresh-to-the-market objects to both institutional and private collectors. Further information can be obtained on request.

Mehmet Keskiner
Director

1

ELABORATE GREEK REPOUSSÉ SILVER BOWL

Greece
18th Century
Diameter: 12 cm.
Weight: 150 gr.

In phiala form. The present bowl is a rare example of Greek metalwork. In the center of the bowl is a roundel with a stag. This image has an important place in Orthodox Christian iconography. The stag is a symbol of piety, devotion and of God taking care of mankind.

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. The eagle is a symbol of hope and strength, representing salvation. The wolf is the symbol of pagan Rome's founding, the culture in which Jesus lived and preached. Dragon represents sin and death. The birds are phoenixes, mythical birds which at death bursts into flames and rises from its own ashes. They are a symbol of the Resurrection and life immortal. Lastly the stork represents the Church and truth. In this case the stork killing a snake symbolizes the victory of God's kingdom and the Church over sin and unrightousness.

A comparable silver bowl from the 18th century is in the Sadberk Hanım Museum, Istanbul. Please see: *A Treasured Memory – Ecclisiastic Silver from Late Ottoman Istanbul in the Sevgi Gönül Collection*, Sadberk Hanım Museum, Istanbul, 2006, p. 63. This bowl, with its extremely rich iconographic backround, is a rare and important example of 18th century Greek ecclesiastic silverware.









Provenance
Private French Collection





2

OTTOMAN TORTOISESHELL AND MOTHER OF PEARL INLAID CALLIGRAPHER'S PEN BOX

Turkey
17th century
Dimensions:
14 x 15 x 34 cm.

Of rectangular form, standing on four legs, the exterior revetted with tortoiseshell and mother of pearl plaques, the sides and cover inlaid with mother-of-pearl and tortoiseshell, corners edged in ivory, bone and ebony, sides with stylized medallion and roundel designs, the sliding cover with a central palmette surrounded by cartouches and corner pieces.

This box is a fine example of Ottoman woodwork, displaying a high degree of originality in design and quality in execution. Boxes of this type were important for calligraphers and served both aesthetic and practical purposes. Besides gracing the calligrapher's desk, these boxes were used to preserve the tools used by the calligrapher, such as the reed-pen-sharpener, inkwell and the *maqta'* (the flat, long and rectangular tool, usually made of ivory or bone, used for cutting and perfecting the nib of the reed pen).

A comparison can be made with an almost identical 17th century Ottoman calligrapher's box is in Asian Civilisations Museum in Singapore.

Provenance
Private French Collection







3

RARE KUTAHYA POTTERY JUG

Turkey
18th Century
Height: 13.2 cm.

The body of conical form rising to the round mouth, the white surface painted in typical colours with bands of green and yellow flowering sprays, and red leaf-motifs around the body. The use of vibrant red dots and the employment of rich yellow is characteristic of 18th century Kütahya-wares.

A comparable Kütahya jug with similar body form is found in the John Ralph Auckland Brocklebank Collection in Oxford, please see: Garo Kürkman's *Toprak, Ateş, Sır – Tarihsel Gelişimi, Atölyeleri ve Ustalarıyla Kütahya Çini ve Seramikleri*, Istanbul, 2005, p. 263. Another, slightly shorter jug from the same period, bearing the same vibrant red, green and yellow from the Sadberk Hanım Museum in Istanbul is published in *Asırlar Sonra Bir Arada – Sadberk Hanım Müzesi'nin Yurtdışından Türkiye'ye Kazandırdığı Eserler*, 2005, p. 157.

Provenance:
Private UK Collection



Maker's Mark



AN EXTREMELY RARE AND IMPORTANT ROYAL MANUSCRIPT

4

SULTAN MEHMED II'S (R. 1451-1481) PERSONAL COLLECTION OF KAMAL KHUJANDI'S POEMS (*DIWAN*) DEDICATED TO HIS IMPERIAL TREASURY, SUBSEQUENTLY PASSED TO THE LIBRARY OF HIS SON SULTAN BAYAZID II (R. 1481-1512)

Turkey
Dimensions: 20 x 12 cm.

Manuscript on cream paper, 243 ff. plus 3 fly-leaves, each folio with 17 lines of neat black *nas-ta'liq* script arranged in two columns with double gold intercolumnar rule, headings in gold and contained in clouds reserved against green or red-hatched ground. Some panels of text with borders of gold and polychrome scrolling vine, some folios with small panels with small clouds-bands framing text, first folio with elegant gold and polychrome illuminated headpiece, preceding folio with illuminated medallion with royal dedication to Sultan Mehmed II, first and final fly-leaves with later owner's notes and stamps including one of his son Sultan Bayazid II's imperial seals.

In extremely fine Qajar lacquer binding commissioned by the Qajar prince Muhammad Qasim Khan, signed by the artist Lutf 'Ali Shirazi and dated 1287 AH /1870 AD.

The Royal Dedication in the gold medallion on fol. 1a:

برسم خزانة السلطان الاعظام مالك رقاب الامم ابو
المظفر سلطان محمد خان بن مراد خان ابدت

Bi rasm khizānat al-Sultān al-A'zam Mālik Riqāb al-Umam Abu al-Muzaffar Sultān Mehemmed Khān bin Murād Khān Abbida Saltanatahu

(On the order of the treasury of the greatest Sultan, the ruler of the Necks of Nations, the Father of the Victorious, Sultan Mehmed Khan son of Murad Khan, may his reign be Eternal)

The illuminated medallion at the beginning of this manuscript contains the royal dedication above. A known bibliophile, the legacy of the Sultan's love for books resulted in ninety surviving manuscripts dedicated to him – a far greater number than are associated with any other Muslim imperial patron. Of these ninety, twenty are on philosophy and a further five on logic.

Ottoman art-historians Raby and Tanindi mention that Mehmed II's bibliophilia was not a constant phenomenon and that changes in the intensity of his demand fits well with the periods when he rested from campaign and spent his time in cultural pursuits (Julian Raby and Zeren Tanindi, *Turkish Bookbinding in the 15th Century*, London 1993, p. 62). For this reason, the mid-1460s was a period of intense artistic creativity.

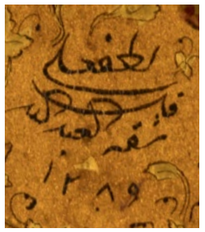


Miniature of Sultan Mehmed II
(Topkapi Palace Museum Library, H 2153, Fol. 10a)

The illumination of the medallion and the headpiece is typical of mid-15th century Ottoman palace workshops (*naqqashkanah*), and appears to draw influence from Timurid/Herati manuscripts of the same period. The illumination, with the use of black and bold colours as well as the open format in the arrangement and execution of the design, and indeed is very similar to the heading of an extraordinary Timurid Qur'an in the Khalili Collection (David James, *After Timur*, Oxford 1992, no.5, pp. 28-33).

The Qajar lacquer binding is of extraordinary quality and bears the signature of the artist Lutf 'Ali Shirazi and the date 1287 AH / 1870 AD. An additional note on the back cover of the binding, just above the signature, states that the binding of the manuscript was renewed on the order of the above-mentioned Qajar Prince Muhammad Qasim Khan. The juxtaposition of the inscription against the floral background is truly masterful. For mention of the artist Lutf 'Ali Shirazi please see Muhammad Ali Karimzadah Tabrizi, *The Lives and Art of Old Painters of Iran*, London, 1990, pp. 561-568, also see Muhammad Ali Karimzadah Tabrizi, *Qalamdan*, London, 2000, p. 323.





افتتاح سخن آن به که کند اهل کمال
بثنای ملک الملک خدای متعال

پادشاهی که پیرامن جاهش نرسد
از ازل تا ابد وصمت نقصان وزوال

بر در بارجلالش نبود جای نشست
شهریاران جهان را بجز از صف نعال

در حریم ملکوتش که ملک بار نیافت
عقل وحس امر محالست که یابند مجال

آهنین پای جو پرکار شد و هیچ نرسید
بیک اندیشه دران دایره الا بخیال

هست در چشم همه ناقص و مقلل العین
سر که مقرون بچنین ذات کند شبه و مثال

قدرت اوست که پرورد بشیرین کاری
طوطی ناطقه را در شکرستان مقال

حکمت اوست که پروانه دهد داد بعقل
تا نهد شمع هدایت بشبستان ضلال

گر بخوانی بمثل آیت حمدش بر کوه
با همه سنگ دلی ناله برآید ز جبال

پیش اصحاب یقین بردن نامش بزبان
همچنانست که با تشنه لبان وصف زلال

برده ز آیینهٔ دل غصهٔ او زنگ حزن
رفته از گوشهٔ خاطر غم او کرد ملال

می پرد مرغ زجا جلوه کنان شاخ بشاخ
در هوای چمن رحمت او فارغ بال

ورنه از بندهٔ جانی چه عبادت آید
با چنین فعل بد و نفس نکو سیدهٔ خصال

گر شهادت ننویسیم بکج طبعی نفس
دال خود بر کجی هیات خود باشد دال

گر شود ماضی ساعات جهان مستقبل
ذات پاکش نشود منتقل از حال بحال

چشم بر راه عنایت نهد این جسم ضعیف
عذر پیش آورد آن روز شود مسکین حال

یارب آن دم که بسیلاب اجل خانهٔ عمر
ببذیرد خلل و تن شود از غم چو خلال

بجراغ رخ آن ماه که بردند بجرخ
منت قندیل زراندوده ازو نور جمال

بکمالات محمد که بحق یافته اند
جار یارا ز شرف صحبت او عز و جلال

حرف الالف

که از انجا که عنایات خداوندی تست
نظر رحمت خود باز مگیری ز کمال

شده از ساقی لطف تو جهانی سیراب
همچنان موج زنان بحر کرم مالا مال

این چه مجلس چن بهشت این چه مقامست اینجا
عمر باقی لب ساقی لب جامست اینجا

دولتی کز همه بگذشت ازین در نگذشت
شادی کز همه بگریخت غلامست اینجا

جون درایی بطرب خانهٔ ما با غم دل
همه گویند مخور غم که حرامست اینجا

ما ببام فلکیم از بر ما گر بروی
بر و آهسته که جام و لب بامست اینجا

نیست در مجلس ما پیشکه وصف نعال
شاه و درویش ندانند کدامست اینجا

صفت عود همه سوختنه و کرم روییست
بجز از زاهد افسرده که خامست اینجا

چند پرسی چه مقامست کمال این گه ترا
این مقامی که نه منزل نه مقامست اینجا



The imperial provenance of this manuscript does not end with Sultan Mehmed II. The last page of the manuscript bears the imperial seal of his son Bayazid II (r. 1481-1512). The imperial library was inventoried under Sultan Bayazid II, and a number of the manuscripts that bear his seal also have an inscription in the Bayazid's own hand, giving titles and subjects of the works.

The Imperial Seal of Sultan Bayazid II on the last page:

بايزيد بن محمد المظفر دائما

"Bāyazid bin Mehmed al-Muzaffar Dāiman"
(Bayazid, son of Mehmed, the always victorious)

The manuscript subsequently left Turkey, finding its way to Persia, possibly as a royal or diplomatic gift, a common practise between muslim courts.

The manuscript eventually ended up in the possession of the Qajar royal family. We know this because of the extraordinary inscription on the later lacquered binding, stating that the binding of the manuscript was renewed in 1287 AH / 1870 AD, on the order of the Qajar Prince Muhammad Qasim Khan, son of Fulana Bagum, descendant of Fath Ali Shah (r. 1797-1834) (Please see Yilmaz Oztuna, *Muslim Dynasties*, 1996, p. 798). The extremely fine lacquered decoration of the binding indicates the importance given to the manuscript by its Qajar owner Muhammad Qasim Khan.

The exit stamp of Persian border control on the first page (fol. 1a), confirms that the manuscript left Iran in 1315 AH / 1897 AD. The inspection seal reads: "*Taftīsh shud*, 1315" (Inspected, 1897).

Provenance:
Sultan Mehmed II: Commissioned for the imperial Treasury of Sultan Mehmed II (r. 1451-1481), royal dedication in illuminated medallion on the first page: *Bi rasm khizāna al-Sultān al-A'zam Mālik Riqāb al-Umam Abū al-Muzaffar Sultān Mehemmed Khān bin Murād Khān Abbid Saltanatahu* [On the order of the treasury of the greatest Sultan, the ruler of the Necks of Nations, the Father of the Victorious, Sultan Mehmed Khan son of Murad Khan, may his reign be Perpetuated]

Sultan Bayazid II (r. 1481-1512): His imperial seal is on the last page.

Qajar Prince Muhammad Qasim Khan: A note on the lacquered binding states that the binding of the manuscript was renewed in 1287 AH / 1870 AD, on the order of the Qajar Prince Muhammad Qasim Khan, son of Fulana Bagum, descendant of Fath Ali Shah (r. 1797-1834) (Please see Yilmaz Oztuna, *Muslim Dynasties*, 1996, p. 798).

It has been in a Qajar family collection in London since then.





5

PAIR OF OTTOMAN SILVER COVERED BOWLS DEDICATED TO SULTAN ABDULHAMID II'S DAUGHTER PRINCESS NAIME SULTAN

Turkey
Stamped with the *tughra* of Sultan Abdulhamid II (r. 1876-1908)
Dated: 1306 AH / 1891 AD
Height: 16 cm.
Weight: 626 gr. (each)

Of spherical form, the lid and base forming two halves, with leaves and rose flower finial to lid.

Inscription incised on the body and the cover:

Devletlû İsmetlû Naime Sultân Efendi Hazretlerinin, Sene (1)309

(Her Royal Highness Naime Sultan Efendi's Property, Year 1891).
A silver rosewater-sprinkler also with the tughra of Abdulhamid II, similarly dedicated to an Ottoman Princess, is published by Garo Kürkman in *Ottoman Silver Marks*, Istanbul, 1996, p. 207.
The torus moulding around the mouth and foot is particularly elegant. These bowls are beautiful examples of the so-called "plain tradition" in Ottoman art.

Princess Naime Sultan (1876-1944)
Naime Sultan was Sultan Abdulhamid II's daughter. She was born twenty-six days before his enthronement, in 1876. She was educated by court tutors. Khidive Abbas Hilmi Pasha wanted to marry her but was rejected due to political reasons. On 17 March 1898 she married Mehmed Kemaleddin Pasha, in the Yildiz Palace, in Istanbul. She divorced Mehmed Kemaleddin Pasha in 1904. Later in 1907, she married Celaleddin Pasha. In 1924, she was deported by the republican government with the other members of the Ottoman royal family. She lived the rest of her life in Albania and died there in 1944.


Princess Naime Sultan





Provenance
Private French Collection





6

MONUMENTAL SAFAVID ENGRAVED BRASS TORCH-STAND

Persia
Circa 1560
Height: 47 cm.

Later date:
18 January 1578
(Recorded in Armenian inscription incised around the rim)

Owner's name: Marut's son Matheos (Recorded in Armenian inscription incised around the rim)

Of faceted columnar form on flaring foot with upper cylindrical band, the main band with very elegant interlaced arabesques and flowering vine around a meandering cusped band of poetry in elegant *nasta'liq* script, a similar band of *nasta'liq* around the mouth between meandering vine and arabesque bands, multiple interlaced arabesque and linked palmette bands around the foot, all on a cross-hatched, nielloed ground.

Poems

Two texts have been written on the torch-stand. The first, located on the upper part in *nasta'liq* script, is a poem consisting of four lines, from poet Katebi Torshizi (Please see: Assadullah Souren Melikian-Chirvani, *Victoria and Albert Museum Catalogue – Islamic Metalwork from the Iranian World – 8th-18th Centuries*, London, 1982, p. 315):

شبی که ماه رخت شد چراغ خلوت ما
گداخت شمع نیاورد تاب صحبت ما
دمی که از رخ چون مه نقاب برفکنی
بود بر امدن افتاب دولت ما

"On the night when your moon-like face became the light of our solitude
The candle melted down, unable to bear our companionship.
The moment you tear off the mask from your moon-like face,
There rises the sun of our good fortune."



The second poem, located in the middle zigzag band around the body and the base, is from poet Ahli Torshizi (Please see: Assadullah Souren Melikian-Chirvani, *Victoria and*



Albert Museum Catalogue – Islamic Metalwork from the Iranian World – 8th-18th Centuries, London, 1982, p. 327):

چراغ اهل دل را روشن از روی تو می بینم
همه صاحبدلان را روی دل سوی تو می بینم
تو ای مقصود عالم کم مبادا از سرت موئی
که عالم را طفیل یک موی سر تو می بینم

"The lamp of those who have heart, I see, is brightened by your face
I see, all those who have a soul turn towards you
You, O purpose of the World's existence (Prophet Muhammad), may not one hair fall from your head,
For I see the whole World equal to a thread of a single hair from your head."

A comparable but smaller Safavid brass torch stand with similar decorative layout with arabesques and bands of the same poem around the neck and base in sharp *nasta'liq*, is in the Hermitage Museum, in St. Petersburg. Please see: Mikhail Piotrovsky's *On Islamic Art – The State Hermitage Museum*, St. Petersburg, 2001, p. 32. Comparison should also be borne with an example from the Wildenstein Collection, sold by Christie's 14-15 December 2005, lot: 381.

This is a truly rare and remarkable example of Safavid metalwork. It is the largest recorded Safavid torch-stand, surpassing all its published counterparts in major museums.

Provenance:
Private German Collection



7

RARE KUTAHYA CERAMIC BOWL

Turkey
18th Century
Height: 7.3 cm.
Diameter: 12.8 cm.

This bowl belongs to a small group of 18th century Kütahya ceramics renowned for gracefully combining pale blue, light green, yellow, dark coral red. The incised appliction decorating the body surface is rare. It adds depth to the surface. These bowls were used for serving food during and after ceremonial events. It is a rare, charming example displaying distinctive characteristics of 18th century Kutahya ceramics.

A comparable 18th century bowl is published in Garo Kürkman's *Toprak, Ateş, Sır,* 2005, pp. 80-81. Please also see Şebnem Akalın & Hülya Bilgi, *Yadigar-ı Kütahya - Suna ve İnan Kıraç Koleksiyonundan Kütahya Seramikleri*, Akdeniz Medeniyetleri Araştırma Enstitüsü, İstanbul, 1997, pp. 26, 32, 34, 36, 37.

Provenance:
Private French Collection





8

CANTAGALLI POLYCHROME POTTERY BOTTLE

Italy
19th Century
Height: 43 cm.

Rising from pear shaped body to a slightly flaring rim, the white ground decorated in cobalt-blue, green, dark green and red with spring flowers, *chintemanis*, Buddha-lips, and fish-scale motifs, the foot with a band of scrolls.

Founded by Ulisse and Giuseppe Cantagalli in Florence, the Cantegalli 'Iznik-style' ceramics can be identified by their signature cockerel marker on the base of the vessels. This unique signature and the non-Iznik typical size and form of many Cantagalli vessels reveals that the producers did not only aim to create fine Iznik copies.

For comparable works produced in Cantagalli workshops in the Iznik-style with fish-scale motifs please see: Giovanni Conti & Gilda Cefariello Grosso, *La Maiolica Cantagalli*, Cassa di Risparmio di Firenze, Roma, 1990, p. 64. Also see: *The Revival of Italian Maiolica: Ginori and Cantagalli*, Edizioni Polistampa, Firenze, 2011, pp. 220-224.

Provenance:
Private French Collection



Maker's Mark

9

IMPRESSIVE IZNIK-STYLE THEODORE DECK DISH

France
19th Century
Diameter: 50 cm.

With blue ground finely decorated with tulips, hyacinths, and peony-like blossoms around, the reverse decorated with paired tulips and rosettes, marked TH. DECK.

This dish by Theodore Deck is an exact copy of an exceptional Iznik dish, dated 1550-55, in Musée du Louvre (Inv. No. 6643). Please see: Nurhan Atasoy & Julian Raby, *Iznik*, London, 1989, fig. 363, p. 206. It documents Deck's mastery in choosing and applying various colours and creating a very similar grace seen in the Louvre dish.

Joseph-Théodore Deck
Théodore Deck was a 19th-century French potter. Born in Guebwiller, Haut-Rhin, in 2 January 1823, he began learning the trade in his early 20s, moving to Paris at age 24. In 1856 he established his own faience workshop, "Joseph-Théodore Deck Ceramique Française", and began to experiment Islamic style of ceramic making, and in particular the Iznik style. In the 1880s he also worked in the Chinese tradition, also collaborating with Raphaël Collin, and other artists of the time. In 1887 he published a treatise under the title *La Faïence*, which is available in facsimile online. He died in Paris, in 1891.

Provenance:
Private French Collection





Prototype in The Louvre Museum,
after Atasoy & Raby, *Iznik*, 1989, fig. 363, p. 206.



10

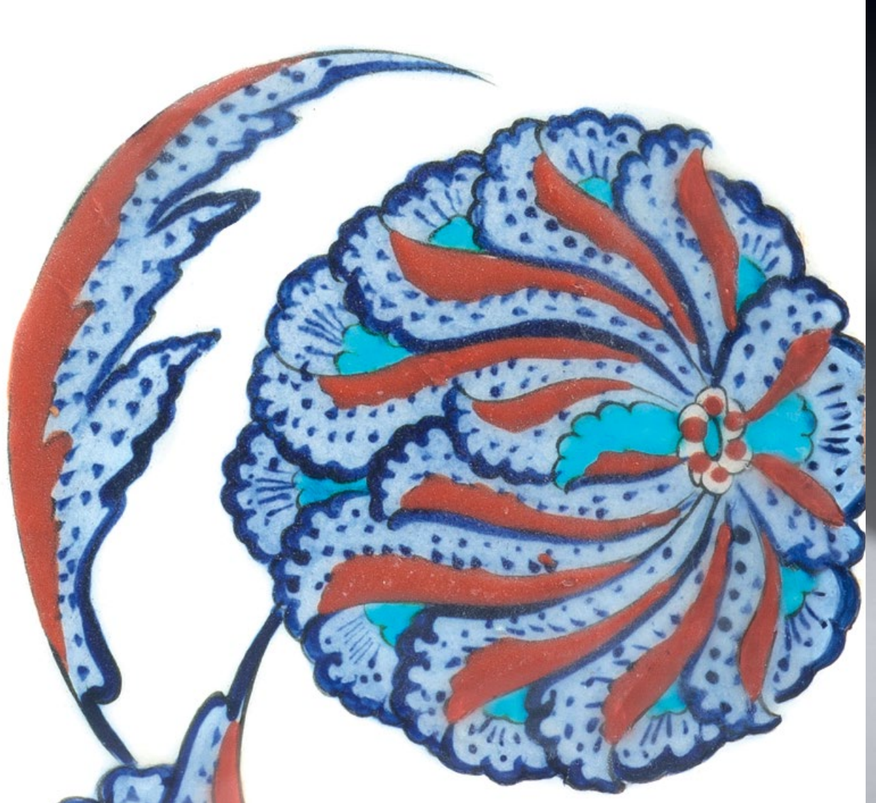
IZNIK POLYCHOROME POTTERY TILE DECORATED WITH TULIPS AND SAZ LEAVES

Turkey
Circa 1580
Dimensions: 24.1 x 24.6 cm.

Decorated with tulips, saz leaves and *khatai* blossom in shades of cobalt-blue, turquoise, lavender and coral red, with leaves and tulips forming a border on one side.

Comparable tiles with tulips and khatai blossoms from the Mesih Pasha Mosque in Istanbul are published in Ara Altun & Belgin Arlı's *Tiles – Treasures of Anatolian Soil – Ottoman Period*, Kale Group Cultural Publications, Istanbul, 2008, p. 257. Tiles with similar *khatai* blossoms are found on the tiles of the mihrab niche of the Piyale Pasha Mosque in Istanbul, please see: Ara Altun & Belgin Arlı's *Tiles – Treasures of Anatolian Soil – Ottoman Period*, Kale Group Cultural Publications, Istanbul, 2008, p. 211.

Provenance:
Private Dutch Collection - Bought in Amsterdam in 1978.





11

IZNIK-STYLE SAMSON DISH DECORATED WITH A PEACOCK

France
19th Century
Diameter: 55 cm.

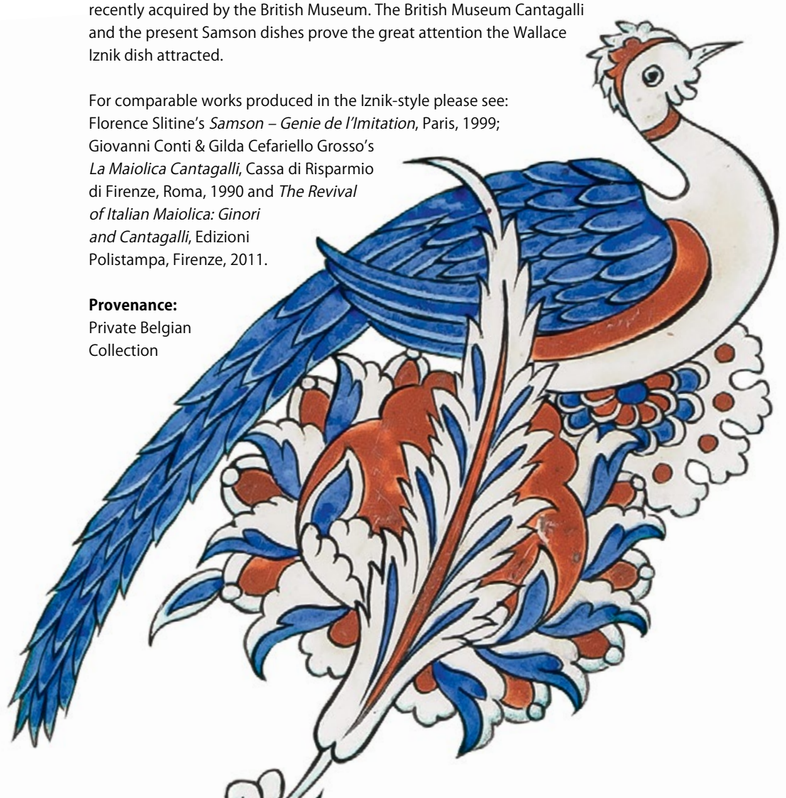
This rare and unusual Iznik-style dish by Samson is an exact copy of a highly important Iznik dish (c. 1560-1570) in the Wallace Collection (inv. No. C199), in London. It is painted in exquisite light and dark blue, vibrant coral red and emerald green. In the centre is a peacock resting on a *khatai* blossom and a *saz* leaf. The peacock is surrounded by another *khatai* blossom on the top and a gracefully curved branch adorned with saz leaves and spring flowers. The arrangement, with the peacock in the heart of the composition, forms a round organisation which creates perfect harmony with the form of the dish. The border decoration surrounding the central composition consists of intertwined coral red *rumis* and blue blossoms with green leaves. The ornamental border creates a rich contrast with the naturalistic central composition.

The founder of the ceramics firm Samson, was Edmé Samson (1810-1891). He was a celebrated producer of porcelain and pottery. Edmé Samson produced highly refined ceramics including works inspired by old masterpieces. Samson, together with Ulisse and Giuseppe Cantagalli and Theodore Deck, is one of the few 19th century European producers who revitalised the glory of selected iconic pieces.

A Cantagalli copy of the Iznik dish in the Wallace Collection was recently acquired by the British Museum. The British Museum Cantagalli and the present Samson dishes prove the great attention the Wallace Iznik dish attracted.

For comparable works produced in the Iznik-style please see: Florence Slitine's *Samson – Genie de l'Imitation*, Paris, 1999; Giovanni Conti & Gilda Cefariello Grosso's *La Maiolica Cantagalli*, Cassa di Risparmio di Firenze, Roma, 1990 and *The Revival of Italian Maiolica: Ginori and Cantagalli*, Edizioni Polistampa, Firenze, 2011.

Provenance:
Private Belgian Collection





12

RARE KUTAHYA CERAMIC DISH DECORATED WITH A BIRD

Turkey
18th Century
Diameter: 14 cm.

This is a rare Kutahya dish which belongs to a small group of 18th century Kütahya ceramics renowned for their graceful colours and decoration. These dishes were used for serving food during and after ceremonial events. It is a charming example depicting a bird.

A comparable 18th century dish is published in Şebnem Akalın & Hülya Bilgi's *Yadigar-ı Kütahya - Suna ve İnan Kıraç Koleksiyonundan Kütahya Seramikleri*, Akdeniz Medeniyetleri Araştırma Enstitüsü, İstanbul, 1997, p. 87. Please also see *Osmanlı Seramiklerinin Görkemi – 16. – 19. Yy. – Suna - İnan Kıraç ve Sadberk Hanım Müzesi Koleksiyonlarından*, Suna-İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü, Vehbi Koç Vakfı, 2000, p. 159.

Provenance:
Private French Collection





13

IZNIK POLYCHROME JUG

Turkey
Circa 1580-1590
Heigth: 23 cm.

The pear-shaped pottery body painted with alternating diagonal green and white bands, the former with central black stripe and border, the latter with dark blue central stripe, with a band of double circles at the upper border.

An Iznik jug with comparable alternating diagonal green and white bands, dated to 1580-1590, is in the Victoria and Albert Museum, London (Inv. No. 203-1887). A jug with similar design, with Elizabethan silver-gilt mounts (r. 1558-1603) was sold at Christie's on 19 November 2002 (Lot 144: "An Elisabeth I silver-gilt mounted Iznik jug.

London, 1586, maker's mark IH in shaped shield").
The jug is published in Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, fig. 775.

For comparable Iznik jugs with alternating scroll designs please see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, figs. 605-607. The Christie's jug which had arrived in England during the reign of Queen Elizabeth I shows that by the 16th century the British were already collecting Iznik pottery. The fact that the Christie's jug was adorned with silver-gilt mounts, attests the great value in which it was held.

Provenance
Private English Collection
Mrs Loundras Collection –
Brought from Alexandria, Circa 1960



Elizabeth I Silver-gilt Mounted Iznik Jug, sold at Christie's on 19 November 2002, by Courtesy of Christie's



AN EXCEEDINGLY RARE EXAMPLE OF THE EARLIEST ISLAMIC FRITWARE

14

HONEY-YELLOW GLAZED 'FUSTAT FATIMID *SGRAFFITO'* (FFS) POTTERY JAR

Fustat, Egypt
11th-12th Century
Height: 17 cm.

With inverted pear-shaped body, short cylindrical neck and everted rim. The shoulder with three small lug handles. The buff fritware (or stonepaste) body carved with loose floral motifs, coated in a honey-yellow transparent glaze.

The acronym FFS, 'Fustat Fatimid *sgraffito*', was first coined in 1967 by Professor George Scanlon. He used it to describe the earliest examples of Islamic fritware, characterised by a whitish, hard body, enriched with silica and glass particles, also known as stonepaste. Designs on these wares were incised directly into the ceramic body, without any layer of slip, and then covered in brightly coloured transparent glazes, which would pool in the grooves of the decoration. A dab of a differently coloured glaze was often added to the vessels for aesthetic purposes, as is the case with this jar, which features a green mark on its shoulder.



This type of ware first came to light over a hundred years ago when Fredrik Robert Martin and others excavated the rubbish heaps of old Cairo, Fustat. In 1922, Ali Bey Bahgat published FFS material for the first time in his work *La céramique égyptienne de l'époque musulmane* (Basel, 1922), establishing Fustat as the place of production on the basis of wasters found there. In 1947, Arthur Lane marvelled at the beauty of some of the FFS fragments in the collection of the Victoria and Albert Museum, London, wondering "whether some pieces found at Fustat are not actually Persian imports" (Arthur Lane, *Early Islamic Pottery*, London, 1947, p. 23-24). Professor Oliver Watson describes such incised wares from Fatimid Egypt as "hidden treasures" of Islamic pottery in his publication, *Ceramics from Islamic Lands: The al-Sabah Collection* (London, 2004), and remarks on the extreme rarity of complete surviving pieces. Most recently, Dr Umberto Bongianino has devoted to FFS wares three articles appeared in the *Bulletino del Museo Internazionale delle Ceramiche in Faenza*, Edizioni Polistampta, (2-2014, 2-2015, 1-2017).

Two published FFS jars of a similar form with characteristic lug handles on the shoulder are known: a green-glazed jar missing its neck in the Victoria and Albert Museum (inv. no. 1777-1897), published in Anna Contadini's *Fatimid Art at the Victoria and Albert Museum* (London, 1998, pl. 33, fig. 1), and a blue-glazed jar in the Museum of Islamic Art in Cairo (inv. no. 15490) (fig. 1), published in Bernard O'Kane's *The Treasures of Islamic Art in the Museums of Cairo* (Cairo, 2006, fig. 238). There exist at least two more shoulder fragments from similar types of jar: a green fragment in the International Museum of Ceramics in Faenza (inv. no. AB 2230)(fig. 2), published in Bongianino, "And their Figures and Colours Should be Different—Part II" (*Faenza* 2015/2, p. 23, fig. 19), and an unpublished blue fragment from the Abel Collection in the *Musée Royaux d'Art et d'Histoire*, Brussels (inv. No. 5462)(fig. 3).



There are six main glaze colours in FFS: honey-yellow, green, turquoise, purple-brown, dark blue, and colourless. The colours are not homogenous and there are many shades of each.

Importantly, there are two wasters in honey-yellow from the collection of Fredrik Robert Martin, found at Fustat, indicating site of production, in the Museum of Mediterranean and Near East Antiquities (Medelhavs Museet) in Stockholm (inv. nos. NM 0416/1922 and NM S.N. 0023) [Figs. 4 and 5].

A honey-yellow glazed FFS fragment in the Benaki Museum, Athens (inv. no. 11123), bears an incomplete inscription which provides a date between 520 AH/1126 AD and 599 AH/1203 AD (Helen Philon, *Early Islamic Ceramics*, Athens, 1980, p. 263, fig. 590). Another FFS fragment of a large bowl excavated in 1964 by Professor Scanlon gives the date 556 AH/1161 AD ("Preliminary report: Excavations at Fustat, 1964", JARCE 4, 1965, pp. 23, 26, fig. 40). An almost complete FFS bowl with a yellow-green glaze is set into the brick-work of the church of Sant'Andrea Forisportam in Pisa. The bowl was probably incorporated into the building at the time of its construction in the very early 12th century, which would confirm the 11th-12th century date of production for FFS postulated by Professor Scanlon.



Provenance
Private UK Collection

We would like to thank Dr Umberto Bongianino for his invaluable contribution in preparing this catalogue entry.



Fig 1: Jar, Museum of Islamic Art, Cairo, (inv. no. 15490) After The Treasures of Islamic Art from the Museums of Cairo, 2006, p. 276



Fig 2: Shoulder fragment, Faenza (inv. no. AB 2230)



Fig 3: Shoulder Fragment, Musée Royaux d'Art et d'Histoire, Brussels (inv. no. 5462)



Fig 4: Waster, Medelhavs Museet, Stockholm, (inv. no. NM 0416-1922)



Fig 5: Waster, Medelhavs Museet, Stockholm (inv. no. NM S.N. 0023)

15

PAGE FROM A CALLIGRAPHIC ALBUM (MUFRADAT) ATTRIBUTED TO AHMAD KARAHISARI

Turkey
16th Century
Dimensions: 24.6 x 22 cm.

Black ink on paper, a succession of combined letters illustrating various combinations of the letter tā, three lines of large black thuluth script arranged between two lines of smaller black naskh script. The *naskh* lines include sayings attributed to the legendary Abbasid/Ilkhanid calligrapher Yāqūt al-Musta'simī about the art of calligraphy (*al-khatt*).

The present *mufradat* (letter combinations) belongs to a dispersed album by Ahmed Karahisari. Pages from the same album and its signed last folio is in the Fogg Art Museum, Harvard University. A comparable folio from the Fogg Museum is published in Annemarie Schimmel's *Calligraphy and Islamic Culture*, 1984, p. 82.

Ahmed Karahisari (d. 1566)
Ahmed Şemseddin Karahisari was born in Karahisar, in Turkey. Unlike most of the Ottoman calligraphers of his era he did not follow the calligraphy style of the Ottoman master calligrapher Sheikh Hamdullah, but adopted the trend of the ancient Abbasid/Ilkhanid master Yāqūt al-Musta'simī. He was particularly famed for his mastery in Yaqutian *thuluth* and *naskh* scripts. However, apart from a few of his students, this style, following the Yaqutian school, was not widely accepted. His most famous work is the Qur'an he penned for Suleyman the Magnificent (r. 1520-1566), preserved today at the Topkapi Palace. In terms of the technique and innovations he introduced to calligraphy, he is considered one of the most important Ottoman calligraphers with Sheikh Hamdullah (d. 1520) and Hafiz Osman (d. 1698). His best-known monumental calligraphies are those he designed for the Süleymaniye Mosque in Istanbul. Among the followers of Karahisari, his student Hasan Celebi followed his path and produced works in his distinctive style. The present work, with its crisp Yaqutian letters, stylised sharpness and monumentality, is attributable to the great master who died in 1566.

Provenance:
Private US Collection



16

RARE IZNIK POLYCHROME POTTERY BOTTLE WITH *TOMBAK* MOUNTS, DEPICTING PEACOCKS

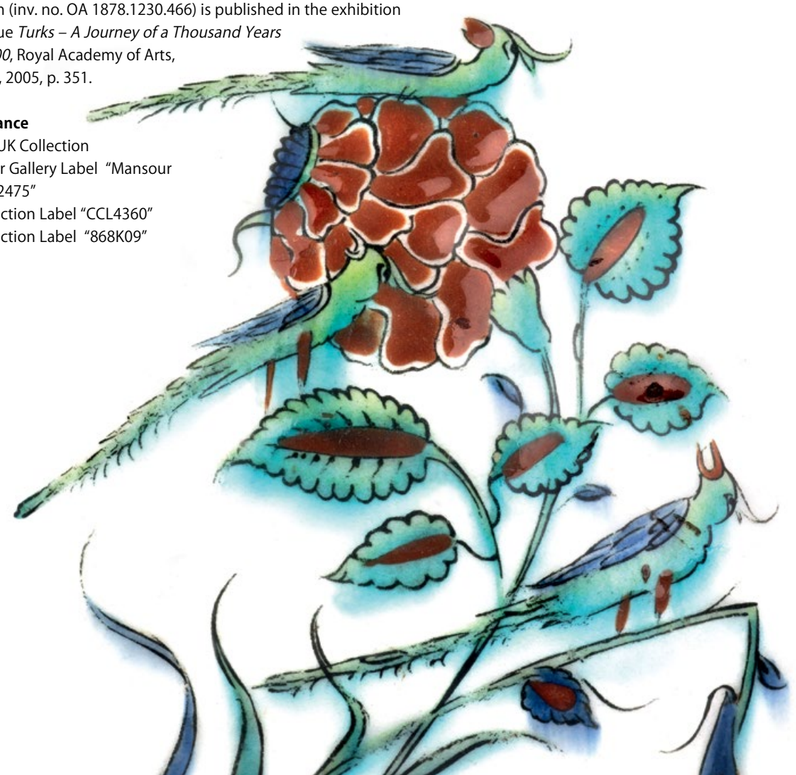
Turkey
Circa 1575-1580
Height: 32 cm.

Of globular form with tall, narrow neck with *tombak* mounts, the mounts engraved with floral bands. The bottle painted in blue, green, raised red and black with a design of roses, hyacinths and spring flowers, five birds, probably peacocks, perching on two of the branches.

The floral designs, with the distinctive full-blossomed rose, are typical of the reign of Sultan Murad III (r. 1574-1595). This form of Iznik vessel, water bottle or *surahi*, is excessively rare, please see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, p. 37-49.

Only a handful examples of Iznik pottery depicting such birds have survived. These include dish in the Metropolitan Museum of Art (inv. no. 59.69.1), New York, published in Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, fig. 484; a second An Iznik dish similarly decorated with a bird, from the Calouste Gulbenkian Museum in Lisbon is published in Maria Queiroz Ribeiro's *Louças Iznik Pottery*, Museu Calouste Gulbenkian, Lisbon, 1996, p. 257, No. 93.

Another Iznik bottle with *tombak* mounts from the British Museum (inv. no. OA 1878.1230.466) is published in the exhibition catalogue *Turks – A Journey of a Thousand Years 600-1600*, Royal Academy of Arts, London, 2005, p. 351.



Provenance
Private UK Collection
Mansour Gallery Label "Mansour Gallery 2475"
Ex-Collection Label "CCL4360"
Ex-Collection Label "868K09"



17

RARE AND IMPORTANT INDIAN TALISMANIC SHIRT (*JĀMA*) WITH QUR'ANIC VERSES AND THE *JAWSHAN AL-KABEER*

North India or the Deccan
17th Century
Heigth: 72 cm.
Width: 99.5 cm.

Cotton shirt inscribed with Qur'anic *suras* and the *Jawshan al-Kabeer* (جوشن الكبير) prayer in red and blue *thuluth*, red *ghubar* script, written in large panels on a green ground to arms, shoulders and lower section to front, reverse with large, symmetrically arranged foliate decoration on green ground.

Its original bold colours highlight its strong design centred on quotations from the Qur'an, prayers, offering the promise of protection to its owner. The *Bismillah* (the first verse of the Holy *Qur'an*: "In the name of God the Merciful, the Compassionate") in the middle in large, white *thuluth* followed by the first verse of *Surat al-Fath* from the Qur'an: "Indeed, We have given you, [O Muhammad], a clear conquest". In her thesis on talismanic shirts Rose Evelyn Muravchick discusses the use of Qur'anic verses and the significance of the *Surat al-Fath* in talismanic shirts. Please see: Rose Evelyn Muravchick's *God is the Best Guardian: Islamic Talismanic Shirts from the Gunpowder Empires*, University of Pennsylvania, 2014, p. 105. A 16th century Ottoman talismanic shirt which also bears verses from *Surat al-Fath*, in the Topkapi Palace Museum, is published in Hülya Tezcan's *Topkapı Sarayı Müzesi Koleksiyonundan Tılsımlı Gömlekler*, İstanbul, 2011, p. 160.

On the lower part are two of God's names in monumental *thuluth*: "*Yā Hannān* (The one who is merciful to his servants) and Yā Mannān (the one who is tremendous in giving)". The white, large *thuluth* inscriptions on the left and right shoulders read *Yā Qādī al-Hājāt* (Bestower of Desires). On the back the *Surat al-Yasin* from the Qur'an is written in *thuluth* script.

The *Jawshan al-Kabeer* prayer is written both in the front and the back of the shirt in miniscule *ghubar* (dust) script.



Jawshan is a long prayer in Arabic that contains one thousand names and attributes of God. Jawshan means "steel plate" or "shield" in Arabic and refers to Prophet Muhammad's protection in battle. According to tradition God taught the prayer to Prophet Muhammad as a protection from injuries in war.

The beginning of the prayer and its translation:

اللَّهُمَّ إِنِّي أَسْأَلُكَ بِاسْمِكَ يَا حَنَّانُ يَا مَنَّانُ يَا دَيَّانُ يَا بُرْهَانُ يَا سُلْطَانُ يَا رِضْوَانُ يَا غُفْرَانُ يَا سُبْحَانُ يَا مُسْتَعَانُ يَا ذَا الْمَنِّ وَ الْبَيَانِ

"O God, I entreat You by Your Names:
O the All-Kind and Caring,
O the All-Bounteous and Favoring,
O the Supreme Ruler and All-Requiting (of good and evil),
O the All-Forgiving and Demonstrating,
O the Absolute, Eternal Authority,
O the All-Glorified, Who is absolutely free from all deficiencies and imperfections and from doing anything wrong or in vain,
O He Whose help is always sought,
O the Owner of all bounty and goodness and eternal exposition,
O He Whose protection is sufficient against all fear and danger,
All-Glorified You are; there is no deity but You! Mercy! Mercy! Save us from Fire!"

The 17th century collar, embroidered in red, green and corroded brown with typical Mughal floral designs.

The scrolls with tulips on the front and those intertwined on the back of the shirt display Indian aesthetic. Similar scrolls decorated with tulips are found on the margin decoration of an album page from Bijapur, circa 1590, published in *Victoria and Albert Museum – Arts of India 1550-1900*, London, 1990, p. 112.

A comparable Indian talismanic shirt, in the same size, from the Metropolitan Museum (inv. no. 1998-199) has been dated to the end of the 15th, early 16th century. Please see: Stefano Carboni, Daniel Walker, and J. Kenneth Moore's "Recent Acquisitions: A Selection, 1997–1998; Islam." *Metropolitan Museum of Art Bulletin* vol. 56, no. 2 (1997–1998). p. 12, ill. (color). Also see: David Alexander and W. Pyhrr Stuart's "In the Metropolitan Museum of Art." in *Islamic Arms and Armor*, New York: The Metropolitan Museum of Art, 2015. p. 14, ill. fig. 15 (color). Another talismanic shirt from India, dated to 16th or early 17th century, is in the Khalili Collection (inv. no. TXT 0471), in London.

An earlier Ottoman shirt, with similar tulip decoration is in the Turkish and Islamic Arts Museum (inv. no. 539), Istanbul. Please see: *Museum of Turkish and Islamic Arts*, Akbank, Istanbul, 2002, p. 248-49.

Talismanic shirts are found throughout the Islamic world and the earliest surviving examples are from the 15th century. In the *Surat al-Yusuf* of the Qur'an, a shirt of the Prophet Yusuf (Joseph) is described as providing him protection. He hands it over to his father Yaqub (Jacob) so it can heal his blindness. Talismanic shirts are usually inscribed with verses from Qur'an, names of God and of prophets and with numbers. They may carry images or symbols. The inscribed names of God are believed to be capable of offering protection and guidance to the owner. Although talismanic shirts can be worn to protect against many evils most of them seem to be intended as a shield in battle. These were believed to be imbued with protective powers and may have been meant to be worn under armour in battle.

بسم الله الرحمن الرحيم انا فتحنا

ق

ما تنزلت به الشياطين وما ينبغي لهم وما يستطيعون

فالطور وكتاب مسطور في رق منشور والبيت المعمور والسقف المرفوع والبحر المسجور

وما علمناه الشعر وما ينبغي له

ان هو الا ذكر وقرآن مبين

لا اقسم بيوم القيامة

لا اقسم بهذا البلد وانت حل بهذا البلد

لا اقسم بما تبصرون وما لا تبصرون

ثم اله وسعى الذي له الملك لا اله الا هو

انه لقول رسول كريم

وما هو بقول شاعر قليلا ما تؤمنون

ولا بقول كاهن قليلا ما تذكرون

تنزيل من رب العالمين

ولو تقول علينا بعض الاقاويل

لاخذنا منه باليمين

ثم لقطعنا منه الوتين

فما منكم من احد عنه حاجزين

وانه لتذكرة للمتقين

وانا لنعلم ان منكم مكذبين

وانه لحسرة على الكافرين

وانه لحق اليقين

فسبح باسم ربك العظيم



Collar detail

An important feature of this shirt is its small size. Almost all known examples including the rich collection in the *T*opkapi Palace Museum (Hülya Tezcan, *Topkapı Sarayı Müzesi Koleksiyonundan Tılsımlı Gömlekler*, TİMAS, Istanbul, 2011), are full sized. This shirt must have been made for a high-born youth, possibly a prince.

Given the vulnerability of such shirts to damage it is extraordinary to find an example in such remarkable state of preservation.

Provenance
Private UK Collection, since 1857.

Lieutenant Lachlan Forbes or Captain William Halliday
The talismanic shirt was brought to the UK by either Lieutenant Lachlan Forbes or Captain William Halliday.

Lieutenant Lachlan Forbes was serving in the Indian army at the time of the Indian Rebellion, in 1857. Colonel Malleson in his *The History of the Indian Mutiny* recorded that "a force commanded by Lachlan Forbes, fought against river piracy, against Rup Singh who had taken possession of a fort at Barhi, near the junction of the Chambal with the Jamnah". Please see: Colonel Malleson's *The History of the Indian Mutiny of 1857-58*: Vol 5, p. 215.

Captain William Halliday was also a military figure serving in the Indian army. He fought and died during the Siege of Cawnpore, part of the Indian Rebellion. Cawnpore was an important garrison town for the East India Company forces. Located on the Grand Trunk Road, it lay on the approaches to Sindh (Sind), Punjab and Awadh (Oudh). By June 1857, the Indian rebellion had spread to several areas near Cawnpore, namely Meerut, Agra, Mathura, and Lucknow. There is a collection of letters from William Halliday's wife Emma Halliday in the India Office Library.

For a brief account please see:
http://www.britishempire.co.uk/forces/armycampaigns/indiancampaigns/mutiny/cawnporehalliday.htm

18

FINE GREEK SILVER-GILT REPOUSSÉ BOWL

Greece
18th Century
Diameter: 12 cm.
Weight: 150 gr.

In phiala form. The present bowl is a beautiful example of Greek metalwork. In the center of the bowl is a roundel with a cherub. Cherubs first appear in the Bible in the Garden of Eden, to guard the way to the Tree of life. 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 bowl's interior is decorated with eight symbols, located under arches, which have iconographic meanings. The 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. The wolf is the symbol of pagan Rome's founding, the culture in which Jesus lived and preached. The dragon represents sin and death. The birds represent the Phoenix, 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. The lion represents St. Mark. Lastly the partridge represets the Church and truth.

A comparable silver bowl from the 18th century is in the Sadberk Hanım Museum, Istanbul. Please see: A Treasured Memory – Ecclisiastic Silver from Late Ottoman Istanbul in the Sevgi Gönül Collection, Sadberk Hanım Museum, Istanbul, 2006, p. 63. This bowl, with its extremely rich iconographic backround, is a rare and important example of 18th century Greek metalwork.

Provenance
Private French Collection













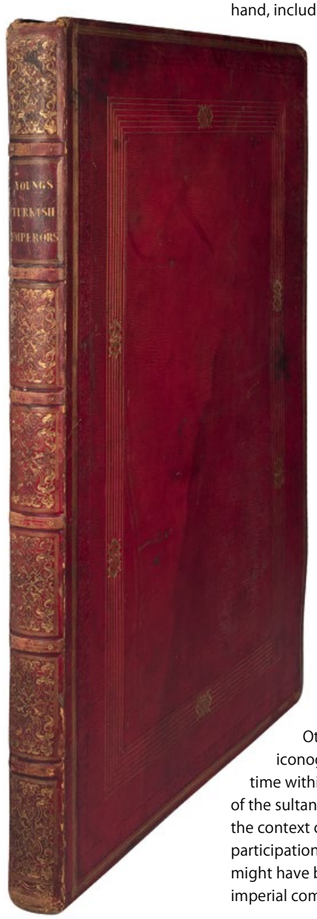
19

A SUPERBLY BOUND COPY OF ONE OF THE GREATEST COLOUR-PLATE BOOKS ON THE OTTOMAN EMPIRE

JOHN YOUNG
A SERIES OF PORTRAITS OF THE EMPERORS OF TURKEY

ENGRAVED FROM PICTURES PAINTED AT CONSTANTINOPLE BY COMMAND OF SULTAN SELIM III (R. 1789-1807), COLOURED BY HAND WITH A BIOGRAPHICAL ACCOUNT OF EACH OF THE EMPERORS

London
William Bulmer & Co.
Dated 1815
Thirty Mezzotint Prints
Coloured by Hand
Dimensions: 58 x 44 cm.



Published in 1815 by British Printmaker John Young, the appointed mezzotint engraver to the Prince of Wales. The artist's inspiration was the gouache portraits by Ottoman court painter Kostantin Kapıdağlı, in the Topkapi Palace.

This is a series of thirty mezzotint prints, coloured by hand, including portraits of Ottoman sultans with background information about their reigns, in chronological order. The names of the parents of each sultan, of his male heirs, his age at accession and at death and the length of each reign are indicated. The album serves as a handy guide to the principal events of the reign of each Ottoman sultan.

Mary Robert in her article "Divided Objects of Empires: Ottoman Iperial Portraiture and Transcultural Aesthetics" (*Transculturation in British Art 1770-1930*, ed. Julie F. Codell, pp. 159-175) sheds light to the production of this famous and important album. According to Mary Robert: "Among many portraits of the Ottoman sultans commissioned from foreign artists, one of the most influential is the one that incorporated portraits of the sultans from the founding of the dynasty to the reign of Sultan Mahmud II, published in 1815 and known as the Young Album." The circumstances of this album's initial commission make it a compelling example of the ideal collection of Ottoman sultans' portraits.

"It was with the Young Album that the mobility of Ottoman royal portraits improved. To date, analyses of Ottoman royal portraiture have charted the iconographic innovations that unfolded across time within this long-standing tradition. The use of the sultans' portraits as gifts to European rulers in the context of the Ottoman Empire's new policy of participation within the European diplomatic arena might have been one of the reasons behind the imperial commission.

In 1806 the British printmaker John Young was approached by Mr. Green from the Levant Company to undertake an unusual commission—a series of twenty-eight mezzotint prints, portraits of the Ottoman sultans from the founding of the empire up to the present day. His client was the reigning Ottoman ruler, Sultan Selim III.

The sultan was the project's guiding force. Young received instructions that a limited number of prints were to be taken from his plates and "every possible secrecy was to be observed during the progress of the work."

In accepting this commission Young worked from the gouache portraits by an Ottoman court painter Kostantin Kapıdağlı, that were supplied to him by the Ottoman palace, and he was instructed to submit a sample of his work for the sultan's approval before beginning the larger project. Young first submitted the print and engraved plate of the founder of the Ottoman dynasty, Sultan Osman I. Both plate and print remain in the Topkapı Palace collection. Once they were received, the approval of the sultan was granted, and Young proceeded to make the other plates. The Young Album was a project in which Selim III utilized print technology to disseminate his dynasty's representation abroad.

Thus the sultan's agenda of military reform, designed to ensure the maintenance of the empire's territorial integrity, is framed and authorized by geographic signifiers of his dual roles as sultan and caliph. This project celebrating the dynasty with representations of its successive rulers is situated within a centuries-old tradition of Ottoman imperial portrait albums. Kostantin Kapıdağlı's portraits, on which Young's engravings are based, are situated within this long-standing court tradition; its portrait iconography draws on earlier Ottoman precedents.

Kapıdağlı introduces European portrait conventions in features such as the standing, rather than the traditional seated, enthroned pose. The first group of portraits represent the consolidation of the dynasty through military triumphs in the empire's expansionary stage. The major territorial gains are represented in the vignettes of the sultans. The last three of Kapıdağlı's



سلطان سليمان خان

اول عثمانی

SULTAN SOLIMAN KHAN I.er

DIXIEME EMPEREUR OTHOMAN.



سلطان ابو الفتح محمد

حاز ثانی عثمانی

SULTAN MAHOMET KHAN II.nd

LE CONQUERANT, SEPTIEME EMPEREUR OTHOMAN.





portraits shift away from this emphasis on territorial conquest, presenting instead the military reform agendas of Mustafa III (r.1757–74), Abdülhamid I (r.1774–89), and Selim III (r.1789–1807) through symbols of worldly knowledge and scientific inquiry, edifices of naval pedagogical innovation, and military dress reform in their respective vignettes.
The initial purpose of the Young Album was to create an historical dimension, enshrining the legitimacy of the reigning sultan by asserting the longevity of this powerful dynasty.

Given this, it is highly significant that despite the intention of its commissioner Selim III, the Young Album was never to fulfill its purpose as a gift to foreign powers. As a tool of diplomatic negotiation, the album was set aside, and due to internal political struggles it was not completed during Selim III's lifetime. John Young was still working on the prints in London when Sultan Selim III was deposed in 1807. It was not until 1815 that the project was completed. Multiple copies were delivered to Sultan Mahmud II and eighty of them remain in the Topkapı Palace archives in Istanbul. In an effort to bring the project up to date, Young included portraits of Selim III's two successors, Mustafa IV (r.1807–8) and Mahmud II (r.1808–39).

One of the most remarkable chapters in the album's later history was the reproduction of its portrait pages as *cartes de visite* first produced by court photographers, the Abdullah Frères, in the early 1860s. This is a very rare and fine copy of the Young Album, particularly interesting for the well-preserved vibrant colours on each portrait.

Provenance:
Private UK Collection

20

OTTOMAN CALLIGRAPHER'S CHEST

Turkey
18th Century
Height: 17 cm.
Width: 48 cm.
Depth: 26 cm.

of compressed globular form with cylindrical neck Of rectangular form, the exterior revetted with tortoiseshell and mother of pearl plaques, the sides and cover inlaid with mother-of-pearl and tortoiseshell, corners edged in bone and ebony, sides with stylized medallion and roundel designs, the sliding cover decorated with scale motifs surrounded by cartouches and corner pieces, the front side has a lock to lock the sliding cover and a key.

This box is a beautiful example of Ottoman woodwork, displaying a high degree of originality in design and quality in execution. Boxes of this type were important for calligraphers and served both aesthetic and practical purposes. Besides gracing the calligrapher's desk, these boxes were used to preserve the tools used by the calligrapher, such as the reed-pen-sharpener, inkwell and the *maqta'* (the flat, long and rectangular tool, usually made of ivory or bone, used for cutting and perfecting the nib of the red pen).

Provenance:
Private French Collection

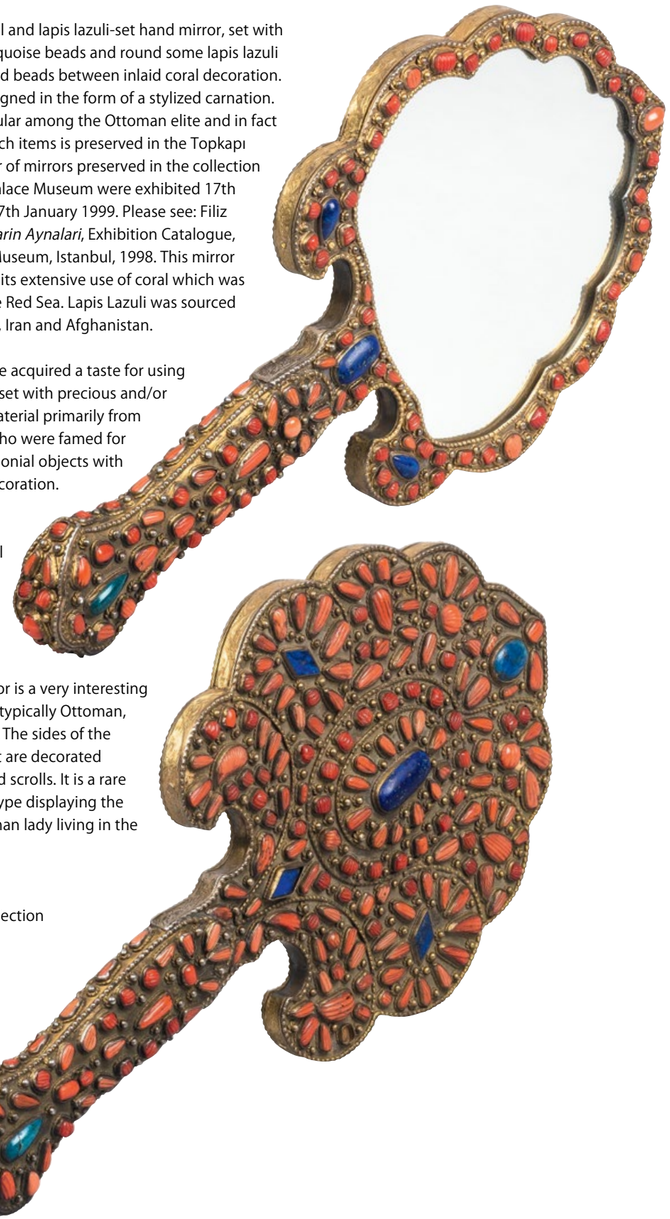




21

UNUSUAL AND RARE OTTOMAN LADY'S CORAL AND LAPIS LAZULI-SET HAND MIRROR

Turkey
End of 18th -
early 19th Century
Length: 31.4 cm.

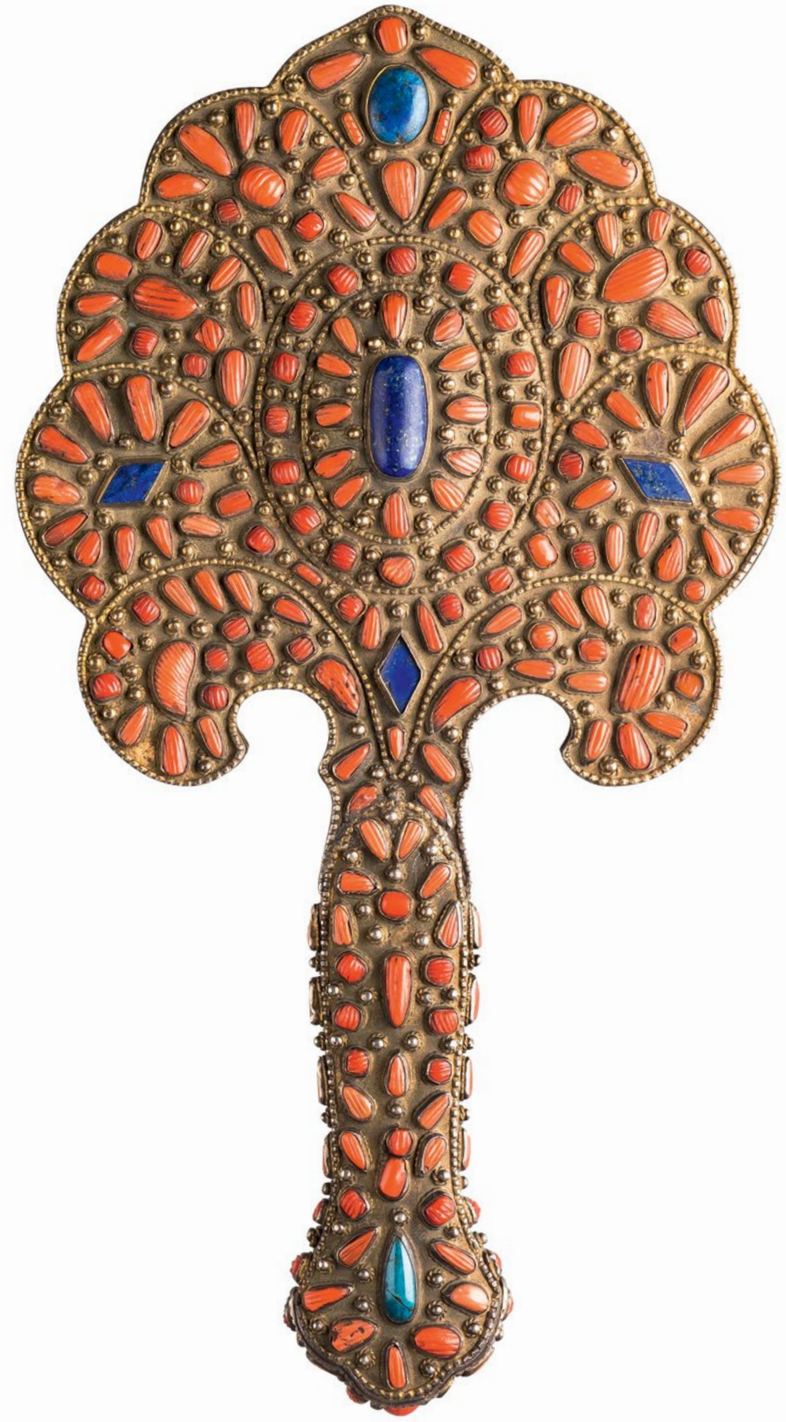


An Ottoman coral and lapis lazuli-set hand mirror, set with drop-shaped turquoise beads and round some lapis lazuli and blue-coloured beads between inlaid coral decoration. The mirror is designed in the form of a stylized carnation. Mirors were popular among the Ottoman elite and in fact a collection of such items is preserved in the Topkapı Palace. A number of mirrors preserved in the collection of the Topkapi Palace Museum were exhibited 17th October 1998 - 17th January 1999. Please see: Filiz Cagman, *Sultanlarin Aynalari*, Exhibition Catalogue, Topkapi Palace Museum, Istanbul, 1998. This mirror is remarkable for its extensive use of coral which was brought from the Red Sea. Lapis Lazuli was sourced from further East, Iran and Afghanistan.

The Ottoman elite acquired a taste for using precious objects set with precious and/or semi-precious material primarily from the Byzantines who were famed for producing ceremonial objects with this particular decoration. At a later stage the Safavids also produced palatial objects set with precious stones, particularly turquoise.

The present mirror is a very interesting example with its typically Ottoman, "carnation" form. The sides of the upper mirror part are decorated with finely incised scrolls. It is a rare example of this type displaying the taste of an Ottoman lady living in the 19th century.

Provenance:
Private Swiss Collection



22

IMPORTANT PAIR OF OTTOMAN GOLD-DAMASCENED STEEL CALLIGRAPHER'S SCISSORS MADE FOR THE SECRETARY OF THE GRAND-VIZIER

Turkey
Dated: 1276 AH / 1859 AD
Length: 27.7 cm



Inscriptions:

Mektûbî-i Sadr-i âlî Ser-halîfesi Hâtemî Efendi Hazretleri Sene 1276

"His Excellency Hatemî Efendi, Chief Clerk to the Secretary to the Grand-Vizier, year 1276 (1859)".

The present scissors are exceptional due to their inscription which gives the name of its owner as well as the date. Profusely decorated in gold with foliate interlace, bears two lines of inscription: *Mektûbî-i Sadr-i âlî Ser-halîfesi Hâtemî Efendi Hazretleri Sene 1276,* 'His Excellency Hatemî Efendi, Chief Clerk to the Secretary to the Grand-Vizier, the year 1276 (1859)'.

For similar Ottoman scissors produced for the members of the Ottoman elite, please see the exhibition catalogue *Empire of the Sultans – Ottoman Art from the Collection of Nasser D. Khalili*, The Nour House, 1995, p. 247 and p. 263. For a fine example in the Turkish and Islamic Art Museum, Istanbul, see Filiz Çağman & Şule Aksoy, Osmanlı Sanatında Hat, Istanbul, 1998, p. 32

Karakethüdâzâde Hâtemî Bey
The owner of this scissors Hâtemî Efendi was from the famous Karakethüdâzâde family. He worked for the Ottoman palace as clerk and secretary to the Grand-vizier. The date of his death is unknown. Hâtemî Bey had a daughter, Nafia Hanım, who married Mehmed Şazi Bey from an aristocratic Ottoman family: Gazimihalzade. Nafia Hanım's son was Dr Gazimihalzade Halid Şazi Bey, the founder of modern dentistry in Turkey.

Provenance
Private UK Collection





23

RARE IZNIK BLUE AND WHITE "FLOWERPOT WITH ROCK WORK" DISH

Turkey
Circa 1570
Diameter: 28 cm.

With sloping rim, the white interior painted in cobalt blue and black with four flowerpots centred on a medallion with a basket-weave design, the rim with stylised wave and rock motif, the exterior with a flowerhead alternating with a floral spray.

This dish belongs to a group of Iznik wares of the second half the 16th century, with motifs based on Chinese Jiajing (1522-1566) designs please see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, p.245, figs 471-476.



For a comparable Iznik dish decorated with stylised bunches of flowers please see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, Pl. 471-476. For two further dishes from this group, one from the Barlow Collection, and the other in the Museum of Fine Arts Boston, please see: Nurhan Atasoy & Julian Raby's *Iznik*, Alexandria Press London, 1994, figs. 475 and 476.

The present dish is notable not just for being from the aforementioned rare group, but also for its remarkable state of preservation.

Provenance
Private French Collection
Then Private German Collection





24

PAIR OF OTTOMAN ROSECUT DIAMOND EARRINGS

Turkey
Early 19th Century
Dimensions: 4.5 x 2.2 cm.

Each of pendent design, the surmount set with a pear-shaped diamond, hanging from tied, stylized bands, set with pear and cushion-shaped rosecut diamonds. These earrings belong to a small group of 19th century Ottoman jewellery produced for distinguished ladies from the ruling class and families close to the Ottoman palace.

For a comparable Ottoman rose cut diamond brooch from the Topkapi Palace Museum collection please see Gül İrepoğlu's *Imperial Ottoman Jewellery*, BKG Publications, Istanbul, 2012, p. 266, fig. 268. For Ottoman jewellery with rose-cut diamonds with similar craftsmanship from the collection of Sultan Abdulhamid II (r. 1876-1909), please see *Les Bijoux de S. M. Le Sultan Abdulhamid II*, fig. 65-66, catalogue of an auction held in Hotel Drouot, Paris, between 4-11 December 1911.

Provenance:
Private UK Collection



25

TIFFANY GOLD PERFUME BOTTLE MODELLED AS AN INDIAN PRINCE

USA
Early 20th Century
Stamp on the bottom:
TIFFANY – SCHLUMBERGER
Height: 6 cm.
Weight: 34 gr.

Modelled as a young Indian prince wearing a turban, a ceremonial costume, with a medal on his chest, decorated with a cabochon sapphire. The prince's body is designed as the perfume bottle and his head as the screw cap. It is a rare and charming example of its kind both in terms of its design and fine workmanship.

Provenance:
Private UK Collection



سورة الفاتحة مكية وهي سبع آيات

بسم الله الرحمن الرحيم

الحمد لله رب العالمين ۝ الرحمن
الرحيم ۝ مالك يوم الدين ۝
إياك نعبد وإياك نستعين ۝ اهدنا
الصراط المستقيم ۝ صراط
الذين أنعمت عليهم غير المغضوب
عليهم ولا الضالين ۝

سورة البقرة مدنية وهي مائتان وست وثمانون آية

بسم الله الرحمن الرحيم

الم ۝ ذلك الكتاب لا ريب فيه هدى للمتقين
الذين يؤمنون بالغيب ويقيمون الصلوة
ومما رزقناهم ينفقون ۝ والذين يؤمنون
بما أنزل إليك وما أنزل من قبلك
وبالآخرة هم يوقنون ۝ أولئك على هدى
من ربهم وأولئك هم المفلحون ۝

26

IMPORTANT OTTOMAN QUR'AN BY ŞAFAKZADE HAFIZ MUSTAFA TEVFIK, SIGNED AT THE END IN FOUR-PAGE TURKISH POEM

Turkey
Signed:Şafakzade Hafız Mustafa Tevfik
Dated: 1302 AH / 1884 AD

Arabic manuscript on paper, written in fine *naskh* script in black ink, signed with a four-page Turkish poem bearing the title: *ketebe-i manzûme* (signature in poetic form). The format of this Qur'an is extremely unusual, appearing to be without precedent. The frontispiece and Arabic text of the Qur'an follows the traditional format. Exceptionally however the manuscript includes four further pages of poetry in Ottoman Turkish which gives a commentary on the production of the Qur'an as well as biographical information about the calligrapher, his father, his two calligraphy tutors the date completion date, etc.

Selected couplets from the poem are transliterated and translated below:

"Bihamdillâh temâm oldu bu mushaf
Okuyan ola dü-âlem müşerref
(Thank God this Qur'an is completed
May those who read be prosperous in this life
and the next)
…
Oku Kur'ân'ı rûha sad safâdır
Yazan Tevfik Hâfız Mustafâ'dır
(Read, the Qur'an has many spiritual benefits,
Its calligrapher's name is Tevfik Hafız Mustafa)

Şafakzâde demekle şânı meşhûr
Ede Hak dîn ü dünyâsını ma'mûr
(Better-known as Şafakzâde,
May God make him prosperous in this world
and the next)

Mukaddem vâlidim eyledi himmet
Ede mevlâ makâmın bâğ-ı cennet
(At first, I studied calligraphy with
my father
May God place him in
Heaven's gardens)



Onun nâmı Ömer Hâfız Efendi
Taki hem ehl-i Kur'ân idi gitti
(His name was Ömer Hafız Efendi
He lived and died as a pious
man, a follower of the Qur'an)

Muahher hüsn-i hat bahşetti bîhad
Bize üstâdımız Hâfız Mehemmed
(After my father's demise I studied calligraphy
Under our master Hafız Mehemmed)

Ona Kara-Mehmed-zâde denir
Hattın ger görse Hamdullâh beğenir
(Better-known as Kara-Mehmed-zâde, his calligraphy
is so beautiful that even the legandary Hamdullah
would have liked it if he had been alive)
[Sheikh Hamdullah (d. 1520) was the first great master of Ottoman calligraphy).
…
Sene bin üç yüz iki ibtidâsı
Bu mushaf-ı şerîfin intihâsı
(This noble Qur'an was completed
In the year one thousand three hundred and two).

This Qur'an is written in very fine *naskh* script and richly illuminated. The illumination on the frontispiece is particularly remarkable. It is an exceptional manuscript because it includes four further pages of poetry in Ottoman Turkish which gives a commentary on the production of the Qur'an as well as biographical information about the calligrapher, his father, his two calligraphy tutors the date completion date.

Provenance
Private Belgian Collection



قنوی محمد توفیق افندی

دیدی بر مصحف شریف کابا یاز
کورنجه خطمی غایت کبندی

یکجه دمدار اولوردی کرچه طالب
اوقویم انی الله قیش ایله یاز

ضرورچندسال تاخیر اولندی
مراد الله بومره ولدی غالب

بو مصحف صاحبنه یا الهی
بحمد الله بوسال تحریر اولندی

ایدرکن وقفه ده لبیک حجاج
میسرایت حجازی پاکه راهی

درخ بیت ایشکینه یورکوبه
بوده سرلوحه سنه کیدی زرتاج

ثوابندن فرحیاب اولهارواح
حضور کعبه ده بولندی وقتی

دعاء بودور اوقویانه بوورد
فیوض اهلنه اولهنور و مصباح

ابد دور اولیه ذوق وصفادن
اوبردردنه بیدرلودرمان

ایده امداد اکا لیل و نهاری
بوله فیضی جناب مصطفادن

ایده حق جمله ایله حشر یارین
جناب فخر عالم چاریاری

ایریشه بی حساب دار الجلاله
کچوب اغیار و اریوله یارین

بحق ختم مرسل فخر عالم
دوشه مظهر تجلی جماله

اوقویان عافیتله چوقه وسالت
شفیع اولهبزه قرآن اعظم

اولهاندوعمدن فارغ البال
صفاوذوقده دائم ایدیحوه

قرون اولهدخی هم عمرومالی
ترقی بوله دائم کمالی

اولهاقرون عمرومال وجاهی
ثوابه اولهمبدل کناهی

دیمیه آه واهی کاه وبیکاه
ایکی عالم معینی اولهالله

بوله دنیا وعقباده مرادین
خدا ایمیه لجی اغزی دادین

ایده حق مخدومی اندوهدن آزاد
اوله خیر الخلف ولاولیه شاد

ابد کورمیه حزن وفقر وعلت
اوله یار یغنا وسادودولت

ایده اخوان ایله حشر اندیاری
ابد کورمیه عقباده ناری

من الحمدی الی والناس قفقه
اوقوندیوقت خطاسی بولمه صحه

کوزل یازدی تصحیح اولدی دوبدوز
تلاوت ایلسون لله شب روز

نه استرسه ایده مولای موفق

اوقیوب یازه نه یارب یارین
شفاعتنایلیه قرآن امین

27

LA GRANDE ODALISQUE
AFTER JEAN-AUGUSTE DOMINIQUE INGRES

France
Signed: Gastauls
19th Century
Dimensions: 18.5 x 16.4 cm.

Gouache on ivory, in silver frame with a border comprising triangular mother of pearl panels with foliate engravings, surmounted by two confronted doves atop openwork scrolls, backed with tortoiseshell.

La Grande Odalisque (*The Grand Odalisque*) is an oil painting by Jean Auguste Dominique Ingres, depicting an odalisque, or concubine. The painting was commissioned by Napoleon's sister, Queen Caroline Murat of Naples, and finished in 1814.

Ingres' contemporaries considered the work to signify Ingres' break from Neoclassicism, indicating a shift toward exotic Romanticism. It belongs to the first phase of Orientalist art which resulted from Napoleon's campaign in Egypt and Syria in 1798-1801, and publication of *Description de l'Egypte* between 1809 and 1829. The work is on display in the Louvre, Paris.

Ingres drew upon works such as Dresden Venus by Giorgione, and Titian's Venus of Urbino as inspiration for his reclining nude figure, though the actual pose of a reclining figure looking back over her shoulder is drawn from the 1809 Portrait of Madame Récamier by Jacques-Louis David.

Provenance
Private UK Collection





28

FINELY ILLUMINATED OTTOMAN CALLIGRAPHER'S DIPLOMA (*IJÄZAT*) APPROVED BY ÖMER FAİK AND MUHSINZADE ABDULLAH EFENDI

Turkey
Signed by:
Ömer Fahreddin Efendi
Approved by:
Ömer Faik Efendi (d. 1919)
and Muhsinzade Abdullah
Efendi (d. 1894)
Dated: AH 1297/1879-80 AD
Dimensions: 39.7 x 31.2 cm.

Comprising an upper line in bold *thuluth* script, two lines beneath in neat *naskh* script, two cartouches underneath in *khatt al-ijazah* (also known as *riqā'*) script containing the details of the ijazat, decorated with polychrome *rococo* flowers against a gold ground punched with *chintamani* (*iğne perdahtı* tr.) motifs, with borders of further rococo elements.

This Ottoman calligrapher's diploma gives the name of the student as Ömer Fahreddin Efendi, and identifies his calligraphy teachers as Ömer Faik Efendi and Muhsinzade Abdullah Bey, both renowned masters.

Comparable Ottoman calligrapher's diplomas have been published by Mohammad Ali Karimzadeh Tabrizi in *Ijazat Nameh – Icazet Name*, London, 1999, pp. 171, 174, 175. For a similar calligrapher's diploma in the Turkish and Islamic Art Museum, Istanbul, see Filiz Çağman & Şule Aksoy, *Osmanlı Sanatında Hat*, Istanbul, 1998, p. 32.

Ömer Faik Efendi (d. 1919)
His father was from Kara Ereğlisi. His family's name was Kürekçioğulları. He was born in 1855 in Istanbul, in the Ayasofya neighbourhood. He studied calligraphy with many masters and got his diploma from Bahri Efendi in 1871. He wanted to improve his artistic skills and asked master Kazasker Mustafa Izzet Efendi's advice. Kazasker told him to work with his best pupil Mehmed Şefik Bey. Ömer Faik improved his knowledge in *thuluth* and *thuluth jali* scripts under Şefik Bey's supervision. He was appointed calligraphy tutor to Suleyman Agha school. He designed the monumental inscriptions of the Bala Architectural Complex (Bâlâ Külliyesi tr.) in Istanbul. He died in Istanbul in 1919.

Muhsinzade Abdullah Efendi (d. 1894)
Muhsinzade Abdullah Bey was a celebrated Ottoman master calligrapher of the 19th century. He studied calligraphy under the supervision of the famous court master Kazasker Mustafa İzzet Efendi (d. 1876). He was the grandson of Muhsinzade Damad Mahmud Pasha and the son of Mehmed Bey, the director of Sultan Abdulhamid II's imperial stables. He was famous for his mastery in many different scripts. He lived in his water-side mansion, on the shores of the Bophorus, in the district of Kuruçeşme. He died in 1894.

Provenance:
Private UK Collection



بسم الله الرحمن الرحيم

انه من سليمان وانه

قال رسول الله صلى الله عليه وسلم من كتب

بسم الله الرحمن الرحيم

وجوده غفر الله له صدق رسول الله

لمن

يوضع الكتبة امام هذه القطعة المباركة اللطيفة اعني

الاخ الحافظ عمر الدير افندي

ومعرفته امين امعير

اذنت

لسر الله تيمنا بذكره القدير

طول الله عمره وزاد علمه

سيد عمر فائق ١٢٩٧

لمن

وصلوة على حبيبه

وآله واصحابه اجمعين

اذنت لراقم هذه القطعة المباركة

الراغوبة اعني بها الحافظ عمر فخر الاتراك افندي بن الشيخ دركاه مالي الحاج علي

افندي زاد الله عمرهما وانال مرادهما امين

وانا المذنب السيد محمد الله

حفيد صدر المعظم السبق محسن زاده محمد ياشا غفر الله لهم

29

AUGUST ÉTIENNE FRANÇOIS MAYER
VIEW OF THE BOSPHORUS, ISTANBUL

Signed: A. Mayer
Dated: (18)61
Oil on Canvas
Dimensions: 24 x 40 cm.

This painting depicts the view of the Bosphorus. The mosque on the left is the Yeni Mosque in Eminönü. In the middle, there are various ships and vessels carrying people between the Eastern and Western shores of the Bosphorus. In this painting Mayer has created an atmospheric depiction of Istanbul by painting the reflection of light on the Bosphorus in the center, contrasted by the dreamy clouds and the background uniting the blue sea and the green hills on both sides.

A comparable oil painting by Auguste Mayer, depicting the shores of the Bosphorus, is published in Frédéric Hitzel's *Les Orientalistes – Couleurs de la Corne d'Or*, ACR Edition, Paris, 2002, p. 180-181. For an interior scene depicting an Ottoman coffee-house in Istanbul *Ibid*, p. 183.

August Étienne François Mayer (d. 1890)
Auguste Étienne François Mayer was a French painter. He was born in 1805 in Brest, in the Finistère département in Brittany, France. He was specialised in naval scenes, particularly battle scenes and harbours. He started exhibiting his works in private and public exhibitions in 1824. He participated several arctic expeditions and reflected his impressions in his art. He travelled extensively to Turkey, Egypt, the Netherlands and Sweden. He was celebrated for his painting depicting a fountain on the shores of the Bosphorus, exhibited in 1844. Mayer was appointed professor and taught drawing at the École Navale. His celebrated work *The Navarine Battle* is in the Musée de la Marine, Paris. The same museum houses another famous work by him, *The Trafalgar Battle*. He died in 1890 in Brest. For further information please see Frédéric Hitzel's *Les Orientalistes – Couleurs de la Corne d'Or*, ACR Edition, Paris, 2002, p. 318

Provenance
Private French Collection



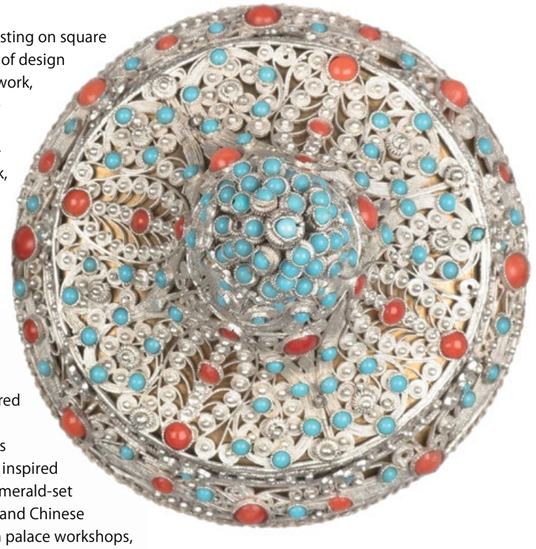




30

EXTREMELY FINE OTTOMAN SILVER-FILIGREE ROSEWATER-SPRINKLER AND INCENSE-BURNER SET

Turkey
18th Century
Height: 21 cm.



With pointed tops, bodies with two handles, resting on square base on four legs, the pair displays a high level of design and craftsmanship with intricate silver filigree work, mounted with coral and turquoise. In both, the body form is unusual and attention to detail is remarkable. An 18th century Ottoman incense-burner, with identical, high quality filigree work, is in the Heritage Museum, Saint Petersburg. A similar rosewater-sprinklers and incense-burner set is in the Topkapi Palace Museum collections, donated to the Mausoleum of Prophet Muhammad, in Medina, by Khedive Abbas Hilmi Pasha (1816-1854). Please see:
Istanbul – The City and the Sultan, De Nieuwe Kerk, Amsterdam, 2006, p. 92.





Coral-set objects were highly favoured and sought after by the Ottoman elite, during the 18th century. This particular aesthetic was possibly inspired by an earlier taste for ruby and emerald-set gold, rock-crystal courtly objects and Chinese porcelains decorated in Ottoman palace workshops, especially favoured during the 16th century. The practise of decorating objects by setting precious stones can be traced back to Byzantine art, particularly for jem-set icons and reliquary.

The design very original and the silver filigree work is of extremely high quality. The only comparative 18th century Ottoman incense-burner, displaying similar high quality filigree work, is in the Heritage Museum, Saint Petersburg.

Provenance
Private UK Collection



31

FAUSTO ZONARO
VIEW OF THE BOSPHORUS FROM SULTANTEPE, ISTANBUL

Signed: F. Zonaro
Oil on Canvas
Dimensions: 36 x 65 cm.



This painting depicts the view of the Bosphorus from Sultantepe, the neighbourhood located on the hills behind the Üsküdar district in Istanbul. In the background, the Hagia Sophia Mosque and the Süleymaniye Mosque are seen, both located on the other side of the Bosphorus. In this painting Zonaro has reflected his impressions of Istanbul by including these two major historical monuments in the background, raising above the houses in the middle and its beautiful natural landscape below.

Fausto Zonaro (d. 1929)
Fausto Zonaro was born in Masi, a municipality in the Province of Padua, then part of the Austrian Empire. He was the eldest child of the mason Maurizio and his wife Elisabetta Bertoncin. Maurizio intended that his son should also be a mason, yet at a young age, Fausto showed a great ability at drawing. With his parents' consent, he enrolled first in the Technical Institute in Lendinara, then in the Cignaroli Academy in Verona under Napoleone Nani. Fausto opened a small art school and studio in Venice, but travelled often to Naples as well. He actively displayed works in exhibition and gained the respect of various critics. He painted mainly genre works in oil and watercolour. In 1883 at Milan, he exhibited: *Le rivelatrici napoletane*; *Da Sant'Elmo*, and *Al Pincio*; in Rome, the canvases *Passa la vacca*; *La sofferente*; *Le cucitrici napoletane*, and *Il saponaro*. In 1884, at Turin: *Tempesta*; *Primo nato*; *Primo tuono*, and the *Zoccolaro of Naples*; and in 1887 at Venice: *In attesa*; *Al Redentoretto*, and *Lavoratrice di perle*. La casa Camerini of Padua once possessed a *banditore*; and two canvases: *I pigiatori* and I*n medio stat virtus*.

The turning point in Zonaro's career occurred however in 1891, when he fell in love with Elisabetta Pante, a pupil of his in Venice, and together they travelled to Istanbul, capital of the Ottoman Empire. They were partly inspired by Edmondo de Amicis' orientalist travel book *Constantinopoli*. In 1892, Zonaro and Pante married, and lived in Istanbul in the neighbourhood of Pera.

In Istanbul, over time he gained patronage in aristocratic circles. Munir Pasha, the Minister of Protocol, who invited him to visit Yıldız Palace and meet the prestigious local artist Osman Hamdi Bey. He was employed in teaching painting to the Pasha's wife, and in this way Zonaro and Pante got to know the important artistic figures of Istanbul of that time. In 1896 he was nominated as the court painter (Ottoman Turkish: *Ressam-ı Hazret-i Şehriyari*) thanks to the intervention of the Russian ambassador who had presented the ruling sultan Abdulhamid II with Zonaro's work *Il reggimento imperiale di Ertugrul sul ponte di Galata* (in English: *The Imperial Regiment of the Ertugrul on the Galata Bridge*), which Abdulhamid II had then purchased.

The Sultan later commissioned from Zonaro a series of paintings depicting events in the life of the 15th-century Ottoman sultan, Mehmed II. Holding the position of court painter, Zonaro viewed himself as the successor to the Venetian painter Gentile Bellini, who had been commissioned by Mehmed II to paint his portrait over 300 years earlier.

Also during his stay in Istanbul, Zonaro witnessed the Day of Ashura processions carried out by the Shia Muslims on the 10th of *Muharram*, and it was the procession of Tatbir that inspired him to paint his renowned painting *10th of Muharram*, it was reported that Zonaro said "After witnessing the horripilating procession (of Tatbir) I wish I were able to meet this man they mourn for". The "man" Zonaro speaks of indicates to the oppressed grandson of the Muslim prophet Mohammed, Hussein ibn Ali.

Zonaro remained in Istanbul until 1909, when he returned to Italy following the Young Turk Revolution that overthrew his patron Abdulhamid II and the shift to constitutional monarchy. There would be no Ottoman court painter after him. He settled in Sanremo where he continued to paint small works depicting the Italian Riviera and the nearby French Riviera until his death.

In 1920 he separated from his wife and began living with his daughter. He died in 1929. He is buried in the Foce Cemetery in Sanremo. On his gravestone, underneath an Ottoman *tughra*, it states that Zonaro was the court painter of the Ottoman Empire.

Zonaro painted portraits, landscapes and historical paintings. It is claimed that "Zonaro was one of those who made a major contribution to the development of Western art in Turkey." An exhibition of his work in Florence in 1977 received wide acclaim in the art world.

Today, most of Zonaro's works are in Istanbul, and many of them are on display in the city's leading museums and private collections. His pictures can be found in the state museums of Topkapı Palace, Dolmabahçe Palace, the Istanbul Military Museum as well as the private Sakıp Sabancı Museum and Pera Museum.

Provenance
Private French Collection



32

OTTOMAN LEATHER DOCUMENT CASE, TURKEY, INSCRIBED "CONSTANTINOPLE, 1772, DON FISCO DE LLOVERA"

Turkey
Inscription:
"*Constantinople, 1772, Don Fisco de Llovera*"
Dimensions: 12 x 19 cm.

Of concertina form, inscribed "Constantinople" and dated "1772", applied on the underside of flap, the leather facings embroidered in silver-thread with designs consisting of leafy scrolls, arabesques and strapwork, inscription to the front concealed beneath the flap, also embroidered with the name "Don Fisco de Llovera", interior lined with green silk.

This beautiful document holder belongs to a small group of leather cases that were produced in Turkey in the second half of the Eighteenth-century and embroidered with foreign visitors' names.

A collection of comparable document holders also produced in eighteenth-century Constantinople are now in the Rijksmuseum, Amsterdam (*Sultans, Merchants, Painters – The Early Years of Turkish-Dutch Relations*, Pera Museum Publications 54, Istanbul, 2012, pp.162-3).

Provenance:
Private French Collection





FRANÇOIS LÉON PRIEUR-BARDIN
VIEW OF THE BOSPHOROS FROM ATİK VALİDE, ISTANBUL

Signed: Prieur Bardin
Dated: 1898
Oil on Canvas
Dimensions: 60 x 90 cm.

This painting depicts the view of the Bosphorus as seen from the Atik Valide district in Üsküdar, Istanbul. The mosque in the centre of the composition is the Atik Valide Mosque (The Old Queen Mother's Mosque), one of the famous Ottoman pious complexes in the Anatolian side of Istanbul. The mosque was built for Nurbanu Sultan, the Venetian-born wife of Sultan Selim II (r. 1566-1574). She was the first *Valide Sultan* (Queen Mother) that exercised effective rule over the Ottoman Empire from the imperial *Harem* in the Topkapi Palace. Famous court architect Sinan completed this mosque in 1583, and it was his last major work. The mosque on the far left is the Rum Mehmed Pasha Mosque built by the Grand-Vizier Rum Mehmed Pasha, as his nick-name "Rum" indicates, was of Greek origin. In far distance, on the left, is the Süleymaniye Mosque located on the Süleymaniye hill, on the other side of the Bosphorus. It provides a magnificent view of both the Eastern and the Western shores of the imperial capital with its major historical monuments and wonderful landscape.

François Léon Prieur-Bardin (d. 1939)
French painter François Léon Prieur-Bardin was born in 1870. He travelled and made observations on the rich and vibrant daily life of the Middle East. He worked in Istanbul and painted many masterful paintings depicting the daily life of the imperial capital in the last decades of the Ottoman Empire. He settled in Constantinople from 1890 to 1901. His scenes of Istanbul made his reputation and he exhibited in the galleries of the Pera-Galata district: Gülmez Biraderler, Baker House, Visconti and Stefano's and New Bazaar. After a fruitful career as an Orientalist painter Prieur-Bardin passed away in 1939.

Provenance
Private French Collection



Prieur-Bardin 1898

EXCEPTIONAL FIRMAN CONCERNING THE HOLY SHRINE OF THE PROPHET MUHAMMAD IN MEDINA

IMPERIAL OTTOMAN FIRMAN OF SULTAN MUSTAFA III REGARDING THE PROPHET'S TOMB IN MEDINA

Turkey
Dated: 1181 AH / 1767 AD.
Dimensions: 117 x 50 cm.

This *firman* of Sultan Mustafa III (r. 1757-1773) written in six lines of *divani* script, is about the Endowments of the Holy Shrine of Prophet Muhammad in Medina. It appoints the chief-eunuch of the imperial Ottoman *Harem* Bashir Agha as chief inspector of the endowments. It is a rare decree discussing the organisation of the Holy Shrine's income from royal endowments and Bashir Agha's duties.



Holy Shrine of The Prophet Muhammad, Medina

The text is written in black, red and green ink. The name of the Prophet and words referring to his shrine and Qur'anic quotations are written in gold. Green ink is used in *firmans* where mention of the Prophet and the holy places are made. This is the reason why the imperial monogram of the Sultan (*tughra*) is also in green. The dome of the Prophet's tomb in Medina, the subject of this *firman*, is also in green (Ar. *Qubba al-Hadra, al-Masjid al-Nabawi*).

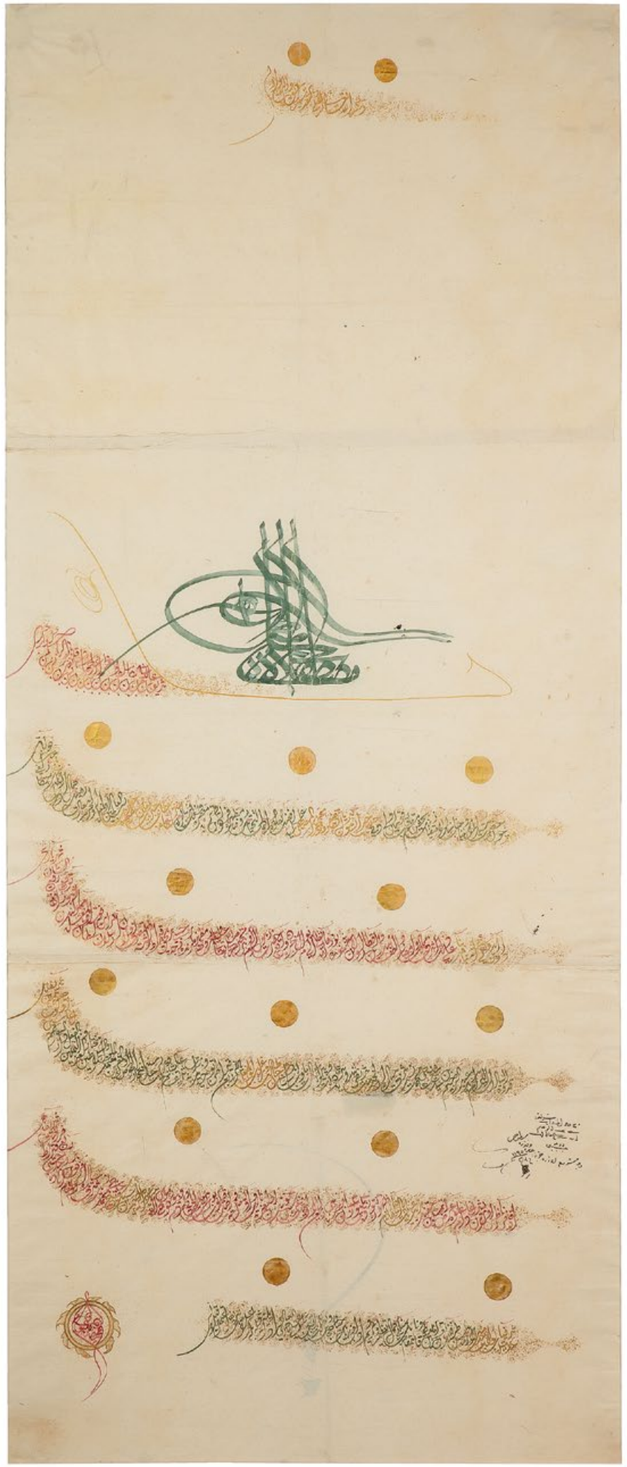
Today the tomb is part of the Prophet's Mosque which was established and built by the Prophet himself. It is the third mosque built in the history of Islam, and one of the largest mosques in the world. It is the second-holiest site of Islam, after the Great Mosque in Mecca. One of the most notable features of the complex is the Green Dome in the south-east corner of the mosque, where the tomb of Prophet Muhammad is located.

The *tughra* reads "*Mustafa Khan bin Ahmed Khan Al-Muzaffer Daiman*" (Mustafa Khan, son of Ahmed Khan, the always victorious). The expression following the titulature, "the always victorious", is identical to the "*semper victor*" used following the titulature of the Roman emperors.

This *firman* with its sharp, neat, well-proportioned calligraphy, is a rare and important document concerning the tomb of Prophet Muhammad, the second most holy site of Islam.

Provenance
Private French Collection







35

OTTOMAN PALACE-WORKSHOP EMBROIDERED SILK TRAY (*SINI*) COVER

Turkey
18th Century
Diameter: 191.5 cm.

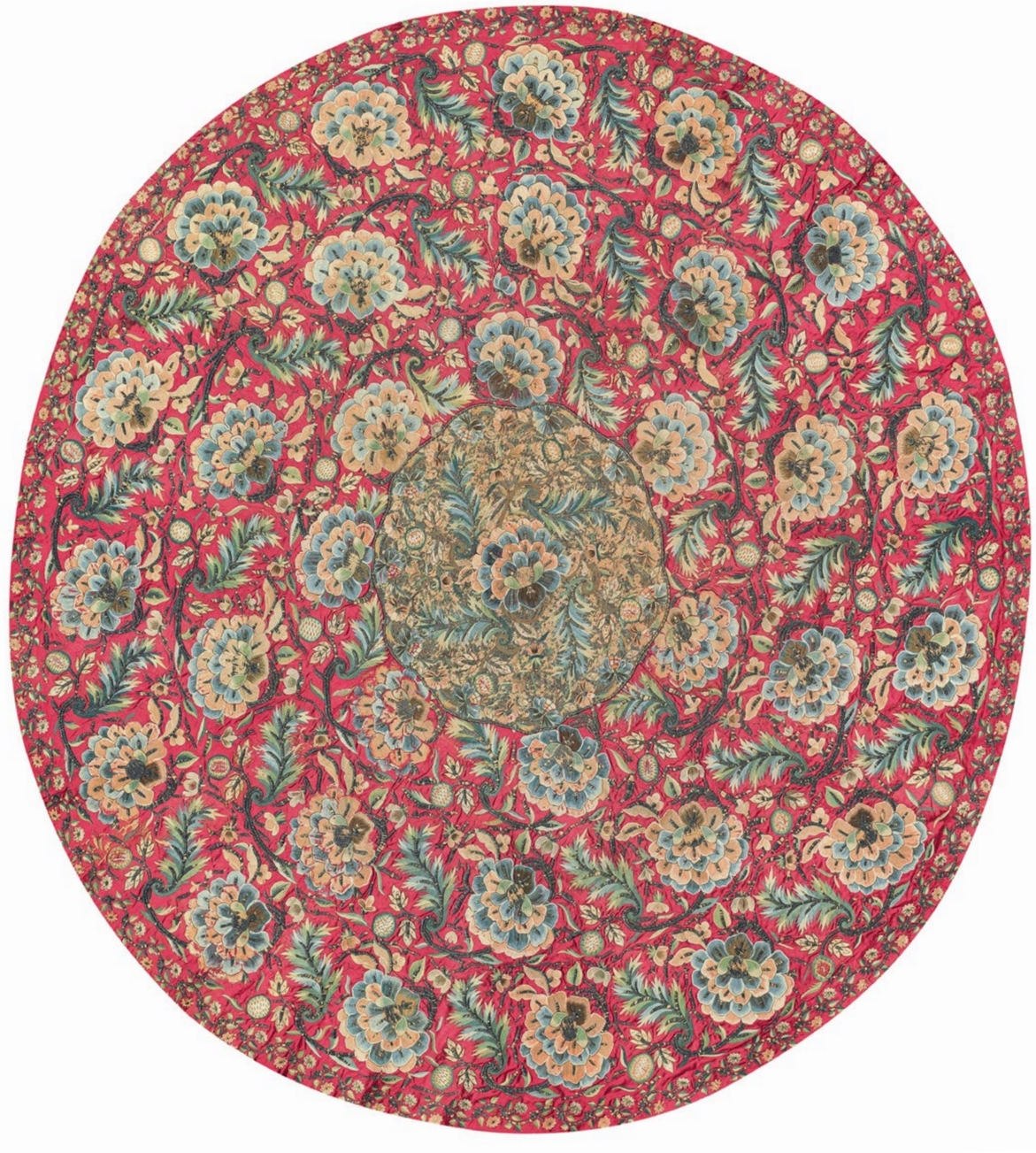
Of circular form, the red silk ground embroidered with concentric garlands bearing large flower-heads around a medallion of profuse floral patterns. It belongs to a rare group of Ottoman textiles produced in the palace workshops. *Sini* covers, which were used to cover *sinis* (large trays) are particularly rare.

The Turkish word *sini*, refers to large round tray traditionally used for serving meals, typically to multiple diners. The tray is placed on a *sofra*, a traditional dining table/stand, that raises it several inches off the floor. Foods are arrayed in small dishes around the tray. Each diner has a drinking glass, a napkin, and utensils arranged around the tray. Diners sit or kneel around the *sini*, using spoons to help themselves to the foods. Another embroidery is also placed under the tray, often large enough for diners to put the edges of it on their laps. Turkish-themed restaurants in Turkey and elsewhere sometimes use the word "*Sini*" in their names, to associate themselves with traditional Turkish dining.

This is a rare example, produced in the 18th century. For comparable covers, produced in the palace workshops, from the Topkapi Palace Museum in Istanbul, please see: Michael Rogers' *Topkapı – Costumes, Embroideries and Other Textiles*, London, 1986, pl. 106, p. 191. For silk covers in the Sadberk Hanım Museum in Istanbul please see: Hülya Bilgi's Asırlar Sonra Bir Arada: Saberk Hanım Müzesi'nin Yurtdışın*dan Türkiye'ye Kazandırdığı Eserler*, İstanbul, 2005, pp. 182-195.

Provenance
Private UK Collection







36

AN OTTOMAN GARDEN PARTY

France
19th Century
Oils and gilt on wooden panel, framed.
Dimensions:
42.2 x 119.6 cm.

Depicting a royal banquet held for a Safavid Shah and his wife in an Ottoman pavilion, possibly in the Topkapi Palace, the present work follows the tradition of paintings commissioned by foreign ambassadors following their visits to the Sublime Port.

Another painting depicting an Ottoman garden party was commissioned by the French ambassador Monsieur Girardin's wife in 1687 and is in the collection of The Bibliothèque Nationale, Paris (please see: *Efsane İstanbul: Bizantion'dan İstanbul'a - Bir Başkentin 8000 Yılı*, exhibition catalogue, Istanbul, 2010, p. 358).

Provenance
Private UK Collection



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