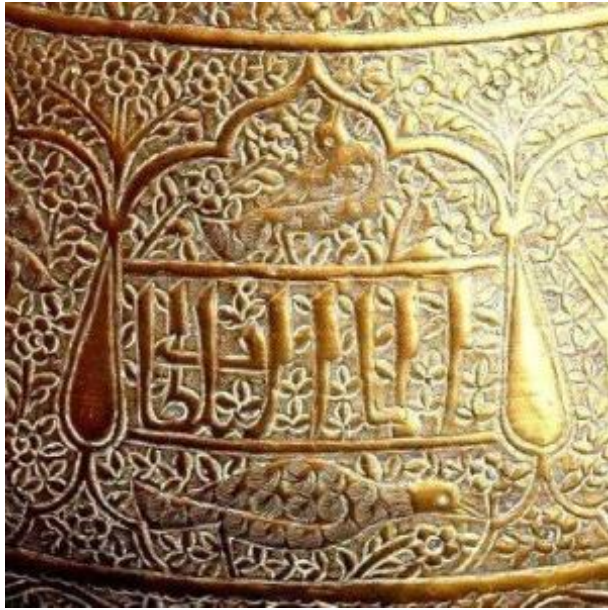




Indo-persian "tâs" Basin, Diam. 34 Cm, Calligraphy, Niches, Animals, Finely Chiseled, 19th Century



1 480 EUR

Period : 19th century

Condition : Très bon état

Material : Brass

Width : diam col : 23 cm

Diameter : 34 cm

Height : 17 cm

Description

Very large Indo-Persian basin called "Tâs"

Indo-Persian, end of the 19th.

In chiseled brass decorated with an opening at the neck.

Domed turned base stapled called "wolf teeth".

The belly is made up of a formed, domed and welded brass band. It is richly decorated with a

chiseled decoration of chitals, Indian antelopes

and birds, including bustards and doves,

separated by arches, niches, two of which

opposite bear a stylized calligraphy in Diwani.

These sublime old brasses and coppers, were

under the Muslim Mughal dynasties, an eminent

alternative to silver and they enjoyed the same

status. The color whose symbolism is the simplest

to understand, is gold. Its ties with the sun and

gold have made it an emblem of divine power,

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perfection and majesty.

These objects have certainly lived as the centerpieces of homes and palaces.

Brasses are yellow alloys, composed mainly of copper and zinc, in variable proportions, the direct manufacture of which from suitable ores was already mastered by metallurgists before Antiquity.

The finesse and quality of the carvings show the dexterity of the engraver of this 19th century piece.

The calligraphy on this piece is a major art in Islam, and sometimes even takes on a symbolic value.

Dimensions: Base diameter: 34 cm - neck diameter: 23 cm - height: 17 cm

Intentionally left in its original state, it is possible to make this piece shine in all its glory

This object is in very good condition, from the 19th century. # Diwani: of Ottoman origin where it reached its peak (the word diwani means chancellery), this elegant, very tight style of calligraphy is defined by the elongation of the characters and its majestic ornamental appearance.

Naskhi: the origins of this style date back to the 8th century. The calligrapher Ibn Muqla reworked it in the 10th century in a more rhythmic form.

Ibn al Bawab will also do remarkable work to make it more elegant. The simplicity and readability of this style mean that there are still more Qurans copied in Naskhi today than in all the other Arabic scripts combined.

Rika: it is a derivative of Naskhi and Thuluth, but the letters are much smaller and have more rounded curves. The center of the loops of the letters is always filled, the horizontal lines are very short and the ligatures are densely arranged, the endings are often attached to the initials. It is nowadays the most used handwriting in the Arab world.

Maghribi: mainly used in the Maghreb countries, in Islamic Spain, it is characterized by the use of a reed pen with a point.

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