

A Persian miniature painting depicting a ship with a large, patterned sail and a man on the shore pointing at it. The ship is a large, wooden vessel with a prominent, multi-colored sail featuring a grid of blue and yellow squares. Several figures are on board, including a man in a green robe and white turban who is holding a yellow chain. The ship is sailing on a dark, textured sea. In the foreground, a man with a long white beard, wearing a red robe and a yellow turban, is kneeling on a striped mat, pointing his right index finger towards the ship. The background shows a landscape with green trees, a yellow sky, and a white bird flying in the upper right corner. The overall style is characteristic of Persian miniature art, with fine lines and a rich color palette.

ART OF THE ISLAMIC AND INDIAN WORLDS

King Street 21 April 2016

CHRISTIE'S







پرتو شاه ایران در سال ۱۲۵۷

Le portrait de N. A. Schirvan
Gholi Khan, bey de
Kohistan, Schirvan
Shirvan, Iran
St. Petersburg
1857

ART OF THE ISLAMIC AND INDIAN WORLDS

THURSDAY 21 APRIL 2016

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کرخت بر لرغار و مرادل جنگ رشید بسیاری از جوانان

*1

BABUR IN BATTLE
MUGHAL INDIA, CIRCA 1590

Opaque pigments heightened with gold on paper, a young Babur is depicted engaged in fierce battle in a rocky landscape, one panel with 2ll. of black *nasta'liq* to the top of the composition, laid down within minor gold-speckled borders on wide margins from the 1608 *Farang-i Jahangiri* of Jamal al-Din Husayn Inju, decorated in black-outlined gold with a landscape of flowering plants inhabited by birds and imaginary creatures, mounted on card with an old collector's label on the reverse
Painting 9 x 5 1/4 in. (22.5 x 13.2 cm.); folio 13 3/4 x 8 3/4 in. (34.5 x 22.8 cm.)

£30,000-50,000

\$43,000-71,000
€39,000-65,000

PROVENANCE:

Anon sale, Sotheby's, New York, 22 March 1989, lot 58

LITERATURE:

Elizabeth B. Moynihan, 'But what a happiness to have known Babur!', in James L. Wescoat Jr. and Joachim Wolschke-Bulmahn (eds.), *Mughal Gardens: Sources, Places, Representations, and Prospects*, no. 2, p. 100

This folio comes from a dispersed copy of the *Baburnama*, an autobiographical chronicle and memoir of Babur, the young prince who conquered India in 1526 and founded the Mughal dynasty. The manuscript was produced for the Emperor Akbar, Babur's grandson, around the year 1590. The text was translated from its original Chagatai Turkish, the language of the Timurids, by 'Abd al-Rahim, Akbar's *khan-i khana*n (Susan Stronge, *Painting for the Mughal Emperor. The Art of the Book 1560-1660*, London, 2002, p. 88). On our folio certain words used for military terms, such as *chapqulash* for combat and *yaragh* for military equipment, have in fact been left in their original Chagatai.

Although at least four other copies of this popular book were made in the 16th century, the *Baburnama* from which our painting comes is generally regarded as being the first illustrated copy. Ellen Smart wrote that 'the spontaneity, simplicity, and forthright vigor of the paintings from this first manuscript are far more in keeping with the text than are the more complex, ornate paintings of the manuscripts that followed' (Ellen Smart, 'Six Folios from a Dispersed Manuscript of the Baburnama', *Indian Painting*, Colnaghi, 1978). Nineteen folios from our manuscript are in the Victoria and Albert Museum and as a result it is often referred to as the 'South Kensington *Baburnama*'. Other folios however are in major museum collections, including the Metropolitan Museum of Art, the British Museum, and the Chester Beatty Library. Other folios have sold at auction, most recently at Sotheby's, 7 October 2015, lot 275.

Our page has been laid down on card, making precise identification of the scene difficult. It does depict a young Babur however, already a warrior. It has been suggested that it may portray his battle to retake Andijin or his encounter with Tambal.

This miniature is one of a number that were mounted on folios from a manuscript of the *Farhang-i Jahangiri*, a Persian lexicon written by Jamal al-Din Husayn around 1608. That manuscript appears, at some point, to have been in the possession of the Parisian collector and dealer, Georges-Joseph Demotte. Eleven miniature paintings mounted on leaves of the manuscript are illustrated in his 1930 catalogue. Of those, many were from royal Mughal manuscripts, notably the Chester Beatty *Akbarnama* (Linda Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, London, 1995, vol. 1, pp. 264).





VARIOUS PROPERTIES

2

THE EMPEROR BABUR CONVERSING WITH HIS SON

MUGHAL INDIA, CIRCA 1630

Pen and ink with opaque pigments on paper, the Mughal Emperor Babur sits in conversation with his son Humayun, a Qur'an stand between them and attendants and courtiers around, beyond them a tree-lined horizon with blossoms and birds, laid down on later green margins with *devanagari* inscription above. Illustration 7 $\frac{7}{8}$ x 4 $\frac{4}{8}$ in. (19.8 x 11.5cm.); folio 13 $\frac{7}{8}$ x 9 $\frac{9}{8}$ in. (35 x 23.9cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Anon sale, Sotheby's, London, 22nd October 1993, lot 238

INSCRIPTIONS:

In *devanagari* on the mount, *tasbir-e badshahi velayat ka petane ku beta*, 'Picture of the Emperor of the Realm's first son'



3

A CAMEL TRAIN

ATTRIBUTED TO HUSAYN, PROBABLY
ALLAHABAD, MUGHAL INDIA,
CIRCA 1600-1604

Pen and ink on paper, two figures stand in a landscape unloading their packs from the back of a camel, two further camels peek out from behind rocky outcrops as a further figure peers out from behind the curtains of her elaborate saddle, laid down with a series of gold-speckled coloured borders, one with large black *nasta'liq* inscription on gold-speckled pink card, the verso with a panel of 7ll. of black *nasta'liq* on buff card, laid down between gold speckled and illuminated blue and cream borders on wide gold-speckled pink margins, later owner's notes in the margin
Drawing 4 $\frac{1}{8}$ x 2 $\frac{3}{16}$ in. (10.4 x 6.1cm.);
folio 14 $\frac{7}{8}$ x 10 $\frac{1}{16}$ in. (37.8 x 25.7cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

INSCRIPTIONS:

The *nasta'liq* above the drawing includes a *bayt* from a poem of Sa'di.

The subtle colour wash of this painting and the open sense of space are both typical features of the atelier established by Prince Salim at Allahabad. Prince Salim, who became the Mughal Emperor Jahangir (r.1605-1627), rebelled against his father Akbar (r.1542-1605) in 1599 and set up a rival court at Allahabad. The rival court was intended by Prince Salim to have all the same attributes as his father's imperial court at Agra. This of course included a royal atelier producing exquisite illustrated manuscripts at the request of the ruler. Prince Salim's great patronage of the arts is attested to by the fact that two great painters of the age, Balchand and Manohar, left the Imperial atelier to work for Prince Salim at Allahabad.

Our painting is very similar in style to an illustration ascribed to an artist called Husayn Chela in the *Baburnama* produced between 1597-1599 AD (M.S. Randhawa, *Paintings of the Babur Nama*, New Delhi, 1983, fig.189, p.118). Husayn, in both his illustration for the *Baburnama* and in our painting shows a great sense of geometry in his composition. The small trees in their windswept positions clinging to the rocks in our painting are also very similar to shrubbery depicted in an illustration ascribed to Ustad Husayn from a copy of the *Anwar-i suhayli* attributed to circa 1604-1611 AD in the British Library (Inv. Add. 18579; J.V.S. Wilkinson, *The Lights of Canopus*, London, 1929, f.12). It is likely that Husayn Chela and Ustad Husayn are ascriptions referring to the same artist. This would indicate that our present work was also executed by Husayn at the court of Prince Salim in Allahabad.



4

4 A DECCANI BRONZE CALLIGRAPHIC DRINKING CUP AND DISH

CENTRAL INDIA, 16TH/17TH CENTURY

The footed bowl of typical form with a slightly splayed foot and curved sides, the interior with seven concentric bands of elegant *nasta'liq* radiating around a central caligraphic roundel, the exterior engraved with suspended cusped palmettes, the rim and the foot with bands of strapwork, the contemporaneous dish possibly associated but decorated with a similar design of three concentric *nasta'liq* bands around a central calligraphic roundel, the rim with a different band of strapwork

Cup 5½in. (13cm.) diam; dish 5¼in. (13.5cm.) diam.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

INSCRIPTIONS:

On the bowl, Prayers in Arabic for good health. The roundel at the centre contains the *bismillah*. In the outer circle of the dish, The *bismillah* followed by the *nada 'ali* quatrain including an invocation to Muhammad

In the middle circle on the dish, continuation of the *nada 'ali* quatrain, including invocations to 'Ali, the *bismillah* and Qur'an LXI, *sura al-saff*, parts of v.13. In the innermost circle of the dish, Continuation of Qur'an LXI, *sura al-saff*, v.13 and an invocation to Imam Husayn

In the central roundel of the dish, An invocation to God, *ya allah*

A very similar cup attributed by Mark Zebrowski to 16th or 17th century Golconda is in the Ashmolean Museum (inv.1972.41; Mark Zebrowski, *Gold Silver and Bronze from Mughal India*, London, 1997, no.562, p.343). A cup and tray of closely related calligraphic design and attributed to 17th century Deccan is in the al-Sabah Collection (inv.LNS 823 M ab; Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India: 1500-1700. Opulence and Fantasy*, exhibition catalogue, New York, 2015, cat.152, p.261). A calligraphic cup without a dish formerly in the collection of Stuart Cary Welch was sold at Sotheby's London, 6 April 2011, lot 154.

05

A QUR'AN SECTION

SULTANATE INDIA, 15TH OR EARLY 16TH CENTURY

Qur'an VI *sura al-an'am*, vv.104-116, Qur'an LVIII, *sura al-mujadila*, v. 7 to Qur'an LIVII, *sura al-mulk*, v. 10, Arabic manuscript on paper, 23ff. plus two fly-leaves, each folio with 6ll. of black-outlined gold *naskh* enclosed by text blocks alternated with 3ll. of gold-outlined blue *thuluth*, gold verse markers, gold and polychrome medallion markers, *sura* headings in gold *naskh* within blue or red cartouches, two illuminated bifolios at the beginning and end of the section, the margins restored, occasional water staining, in stamped brown morocco

Text panel 7⅞ x 5½in. (20 x 14 cm.); folio 11 ¾ x 8¼in. (28 x 21cm.)

£3,000-5,000

\$4,300-7,100

€3,900-6,500



5

A related Qur'an with similar illumination was sold in these Rooms, 8 April 2008, lot 274.



***6**

A MUGHAL CARVED JADE CHRYSANTHEMUM BOWL

NORTH INDIA, 18TH CENTURY

Of circular form with curved sides, the interior and the underside of the base both carved with a large chrysanthemum, the foot cusped, the exterior with three bands of stylised wave patterns bisected by vertical grooves, the interior of the sides plain, minor white and brown inclusions
8⁷/₁₆in. (22.6cm.) diam.

£20,000-30,000

\$29,000-42,000

€26,000-39,000

A related 18th century Mughal jade dish was sold in these Rooms, 26 April 2012, lot 300. A slightly earlier example dated to the second or third quarter of the 17th century with curved foliage but with the same strong floral design is in the al-Sabah Collection (Manuel Keene and Salam Kaoukji, *Treasury of the World*, exhibition catalogue, London, 2001, no.9.21, p.118).



7

7

A PIERCED STEEL PROCESSIONAL STANDARD ('ALAM)

NORTH INDIA, DATED AH 1268/1851-52 AD

Rising from a conical shaft with raised boss to pierced calligraphic drop-shaped body divided into an inner and outer calligraphic register, the outer register surrounded by two twisted steel bars with four stylised dragon-head shaped terminals, the top terminating in three fronds
28½in. (72.3cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,700

INSCRIPTIONS:

At the centre, 'God, Muhammad, 'Ali, Fatima, Hasan and Husayn', and part of Qur'an LXI, *sura al-saff*, v.13, and the date 1268 [1851-52]

Around the edge, The names of the remaining nine Shi'a Imams from Zayn al-'Abidin to Muhammad al-Mahdi

The calligraphy on this 'alam bears strong resemblance to an example dated by Mark Zebrowski to the 16th century (Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, no.537, p.327). That was attributed to North India on the basis that it was unearthed near Bikaner in Rajasthan whilst a new railway line was laid there. Although dated much later, our 'alam follows the same tradition.

08

QUR'AN

MUGHAL INDIA AND CENTRAL ASIA, 16TH CENTURY AND LATER

Arabic manuscript on paper, 396ff. plus 10 fly-leaves, each folio with 11ll. of strong *naskh* with red Persian translation, in text panels outlined in gold, blue and black, each line within similar gold rules, margins with similar outer rules, catchwords, gold and polychrome verse roundels, *sura* headings in white on gold panels, *juz'* and '*ashr* marked with gold roundels in the margin, opening bifolio with earlier Safavid illumination laid around text, in worn red morocco with stamped borders, green paper doublures
Text panel 7¼ x 3⅞in. (19.7 x 10cm.); folio 11½ x 6⅞in. (29.4 x 17.5cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

The striking black-ground borders of the opening illumination suggest it was produced in 16th century Herat or Bukhara. A Qur'an with closely related illumination in the Khalili Collection is dated 1537-38 and attributed to Bukhara or Herat (David James, *After Timur. Qur'ans of the 15th and 16th Centuries*, London, 1992, no.33, p.125). The body of our Qur'an is however later and North Indian, probably dating to the late 17th or early 18th century. The Mughal court was strongly attached to their Central Asian origins and often collected manuscripts from there.

09

QUR'AN

SULTANATE INDIA, 15TH CENTURY

Arabic manuscript on ivory paper, 647ff. plus two fly-leaves, each folio with 9ll. of black *bihari* with gold and red verse roundels, the word *Allah* highlighted in gold, within text panels with gold rules, with interlinear and marginal commentaries, margins with red rules, the first two bifolios with only three lines, the following two with four, the two after that with five, gradually increasing until the thirtieth folio which has 9ll., the size of the text panel also increasing, *sura* headings in gold on red hatched ground between polychrome rules, set in associated stamped and gilded Mamluk-style brown morocco binding
Text panel 7¼ x 5⅞in. (19.5 x 15cm.); folio 14⅞ x 11⅞in. (35.7 x 29.3cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

INSCRIPTIONS:

The end of the manuscript bears two different seal impressions. Large circular ones, which belong to Amin Khan, an officer of Muhammad Shah, dated AH 1132/1719-20 AD and small rectangular ones with the name Amin Khan Mir Husayni, dated AH 1143/1730-31 AD.

10-11 No Lots



8



9

13



12

**A WATERED-STEEL BLADE, POSSIBLY
FOR AN OFFICER OF AURANGZEB**
MUGHAL INDIA, 18TH CENTURY

The steel blade elegantly watered and widening at tip, each side of the blade with gold-inlaid *nasta'liq* inscription, the spine with a further line of *nasta'liq*, some losses to the gold, in leather covered wooden sheath

37 1/2 in. (94.2 cm.) long

£8,000-12,000

\$12,000-17,000

€11,000-15,000

INSCRIPTIONS:

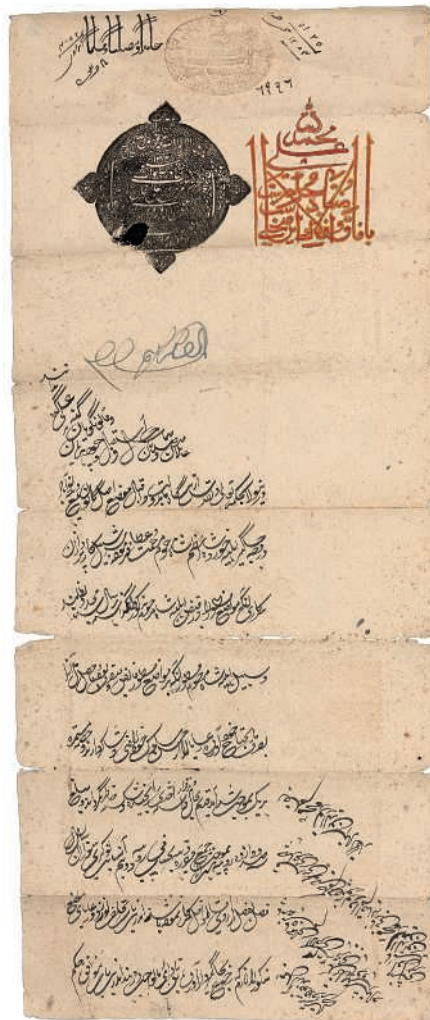
Along the spine, ...*shah-e 'alamgir...*, '...the world-seizing king'

On both sides of the blade, 'There is no hero but 'Ali, no sword but Dhu'l-Fiqar' and a Persian couplet

Whilst it is tempting to suggest so, the inscription along the spine of this blade is not necessarily a reference to Aurangzeb, whose name is written in official inscriptions as *'Alamgir Padshah*. The Shi'a inscription on the blade makes it unlikely that it belonged to Aurangzeb himself. It may, however have belonged to an officer or son of the Emperor. The unusually broad form of the blade which widens at the tip is similar to one exhibited recently at the British Museum, which also bore an inscription that indicated royal ownership (Sheila R. Canby, *Shah 'Abbas. The Remaking of Iran*, exhibition catalogue, London, 2009, no.3, p.40). A personal sword of the Emperor Aurangzeb was sold in these Rooms, 23 April 2015, lot 120.



12 (detail)



13



14

12

13

A FIRMAN

SIGNED MUHAMMAD NUR AL-DIN ASNAD-NIGAR, NORTH INDIA, DATED 15 JUMADA II AH 1284/14 OCTOBER 1867 AD

Persian manuscript on paper, with 15ll. of black rounded *diwani*, 4ll. of which are written diagonally upside down in the lower right corner, a large red *tughra* in Persian outlined in gold at top, black seal impression with date of AH 1274, seal impression in *devanagari* above and inventory mark, the reverse with inscriptions dated AH 1284 26½ x 10¾in. (67.3 x 27cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

INSCRIPTIONS:

At the top, a seal impression of Yamin al-Dawla Wazir al-Mulk Muhammad 'Ali Khan Bahadur Saulat Jang, the Nawab of Tonk, 1284 [1867-68 AD]

This edict is addressed to the various local officials of the town of Aligarh in Tonk, and concerns the administration of lands given by the deceased Mughal Emperor (presumably Bahadur Shah II) to a wife (*ahliya*) which should continue to be administered as before.



15

14

AN IMPERIAL FIRMAN OF EMPEROR AURANGZEB (R.1658-1707)

MUGHAL INDIA, DATED 1 JUNE 1705

Persian manuscript on paper, with 10ll. of fine *diwani* written along the left, in the *bismillah* and two large *tughras* in red ink at top in fine calligraphy, dated to the 49th year of reign in the bottom line, seal impression of Muhammad Bidar-Bakht bin Muhammad A'zam Shah dated AH 1099 41½ x 18in. (105.5 x 46cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

INSCRIPTIONS:

At the top, the *bismillah* followed by the *tughra* of Aurangzeb, followed by the *tughra* of Muhammad Bidar-Bakht (dated AH 1099/1687 AD)

The text of this *firman* concerns the restoration of the land-grants (*zamindari*) of various places, probably in the Malwa region, to two brothers, Mohan Singh and Parasram. The restoration follows their pardon after a period of disobedience. This is likely to relate to the disturbance caused by the the Marathi invasions in Malwa in 1703-04. A similar imperial *firman* of Emperor Aurangzeb dated AH 1113/1702 AD was sold in these Rooms, 10 April 2014, lot 133. Mirza Bidar Bakht (1640-1707) was Emperor Auragzeb's favourite grandson. He ruled as Empeor for a short period in 1807 after being killed in battle fighting his uncle the future Bahadur Shah I (r.1707-12).

*15

THE EMPEROR 'ALAMGIR II AND THE MASTER OF THE ROYAL AVIARIES

MUGHAL INDIA, MID 18TH CENTURY

Body colour heightened with gold on paper, the Emperor sits upon a gilt throne on a carpeted terrace, courtiers holding fans and fly whisks stand behind and figures, including the *Qushibegi*, with falcons before him, two identification inscriptions above, a minor gold border around, laid down on card, later owner's marks to the reverse 9 x 11¾in. (22.8 x 29cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

INSCRIPTIONS:

Above the figure on the left, *i'tisam al-dawla pesar-e ni'matullah khan*, 'i'tisam al-Dawla, son of Ni'matullah Khan'

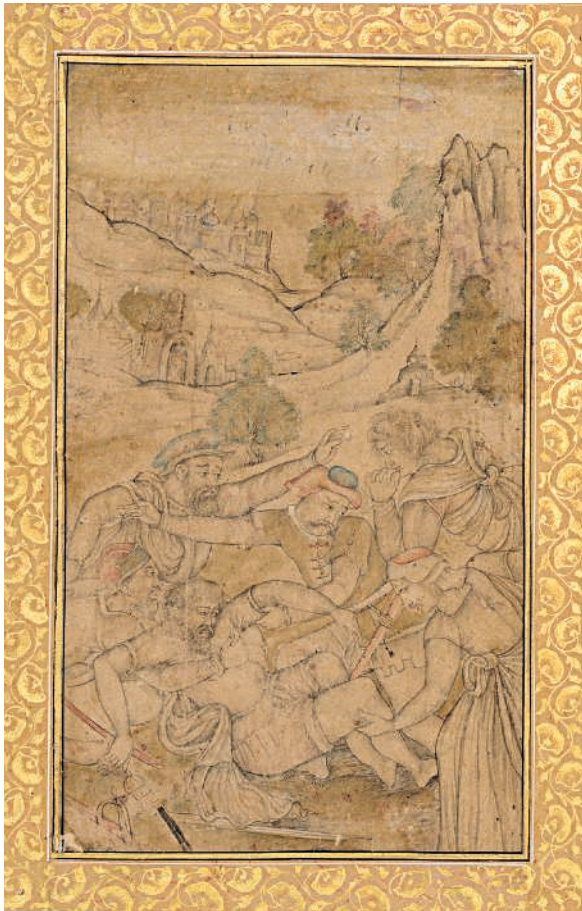
Above the enthroned figure, 'alamgir badshah, "Alamgir Padshah'

On the back, *tasvir-e mubarak-e hazrat-e qaza qudrat-e sulayman manzal-at-e jamshid chashm hazrat shah 'alam padshah khallada allah mulkahu i'tisam al-dawla pesar-e ni'matullah khan qush-begi ru-be-ru istade baz mulahiza mi-konanad*, 'Blessed painting of His Highness, the one with the judgement of power, the status of Sulayman, the eye of Jamshid, His Highness Shah 'Alam Padshah, may God perpetuate his sovereignty, [and] i'tisam al-Dawla, the son of Nim'atullah Khan, the Qushbegi [master of the royal aviaries], facing each other and looking up at a falcon'

The reign of 'Alamgir II (r.1754-1759) was a period in which the Mughal court had relatively little authority over the lands they nominally ruled in North India. A related portrait of the Emperor dated to circa 1755-1760 and attributed to Murshidabad or Patna is in the collection of the Victoria and Albert Museum (inv.IS.54-1965; Arts of Bengal, exhibition catalogue, London, 1979, N.74, p.46).



15 (detail)



16



17

***16**

A TRAVELLER RESCUES A WOUNDED SOLDIER FROM A BAND OF BRIGANDS

THE PAINTING MUGHAL INDIA, CIRCA 1605, THE CALLIGRAPHY SIGNED 'ABD AL-RAHIM AL-HARAWI [ANBARIN QALAM], LAHORE, DATED AH 1007/1598-99 AD

Pen and opaque pigments on paper, a group gather around a collapsed figure in a landscape, a walled city on the horizon, mounted as an album page with various gilt-heightened floral borders before a wide margin with a repeated gold leaf-motif and green outer edge, the reverse with a *nasta'liq* quatrain on marbled paper, laid down between coloured minor borders on wide cream margin with double red outer rule, Painting 5 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in. (14.9 x 8.9cm.); calligraphy 7 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in. (18.1 x 8.9cm.); folio 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (47.6 x 31.2cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

This painting is done in the style typical of the late 16th and early 17th centuries, when artists such as Kesu Das and Basawan were being influenced by European prints and paintings. The humanistic concern for true portraiture and individuality are traits which are typical of Mughal work independent from the Iranian tradition, and the European influence provided a new host of subjects, such as this, to which they could be applied. The artist of our painting probably took a European print of the Deposition or Lamentation of Christ as his inspiration. A very similar Mughal drawing is in a private collection (Pratapaditya Pal, *Court Paintings of India. 16th-19th Centuries*, New York, 1983, M13, p.130). So close are the two in overall composition and detail that the artists must both have been looking at the same original print. The scene there is a mirror image of ours, and the central figure – which must have been Christ in the original print – is very clearly a wounded soldier, with bloody injuries and his shield strewn before him.

The calligraphy on the reverse of this album page is by 'Abd al-Rahim al-Harawi. Originally from Herat, he was one of the great master calligraphers at the Mughal court of Jahangir. It seems he came from a talented family since his grandfather is mentioned in a note by Shah Jahan as the likely calligrapher of a *Diwan* in his royal library. 'Abd al-Rahim was granted the title, *Anbarin Qalam* (Amber Pen), by Jahangir who so admired him that he commissioned Anbarin Qalam's portrait to be added to a copy of Nizami's *Khamsa* finished by the calligrapher in 1595 (British Library, Or.ms.12208).

17

COMPOSITE ELEPHANTS IN COMBAT MUGHAL INDIA, MID 18TH CENTURY

Pen and ink heightened with gold on paper, two horned demons goad their composite elephants into combat against a rocky landscape, the elephants composed of multiple figures and animals, set within gold illuminated floral border on wide blue margins, spurious later-added date to the top left hand corner, repaired split to the right-hand side of the folio, mounted

Drawing 5 $\frac{7}{8}$ x 4 $\frac{5}{8}$ in. (14.8 x 11.8cm.); folio 12 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in. (31.8 x 24.5cm.)

£15,000-20,000

\$22,000-28,000

€20,000-26,000

The tradition of illustrating composite animals stretches as far back as the early Buddhist manuscripts of Central Asia. The subject later made its way into Persian painting and subsequently into the artistic repertoire of Northern and Central India. A similar combat scene between two composite elephants with horned-demon riders also attributed to 18th century Mughal India is in the Hermitage (inv. IS-1462; Anatoli Aleksevich Ivanov, *vo dvortsax i v shatrax, islamskiy mir ot kitaya do evropi*, exhibition catalogue, Saint Petersburg, 2008, pl.229, p.276). The comparable drawing in the Hermitage is much less detailed, but could be a preparatory sketch for our work. Another painting of a composite elephant dated to circa 1800 was sold in these Rooms, 26 April 2012, lot 25.

18

**YOUTHS CONVERSING
BY A STREAM AT DUSK**

MUGHAL INDIA, LATE 17TH/EARLY
18TH CENTURY, THE BORDERS SIGNED
[MUHAMMAD] BAQIR, IRAN, DATED AH
1181/1767-68 AD

Opaque pigments heightened with gold on paper, two youths sitting either side of a river as the sun sets behind them, engage in conversation, one of them dressed as a dervish, the river bank lined with brightly coloured flowers, attendants play music and serve wine, the horizon with a domed temple and an encampment of ascetics under a brightly coloured sky, miniature extended at top, set within minor gilt floral scrolling vine on red ground inside wide signed polychrome floral margins, mounted on card, reverse with French export stamp

Painting 11½ x 6¾in. (29.3 x 17.5cm.);
folio 18¾ x 12¼in. (46.8 x 31cm.)

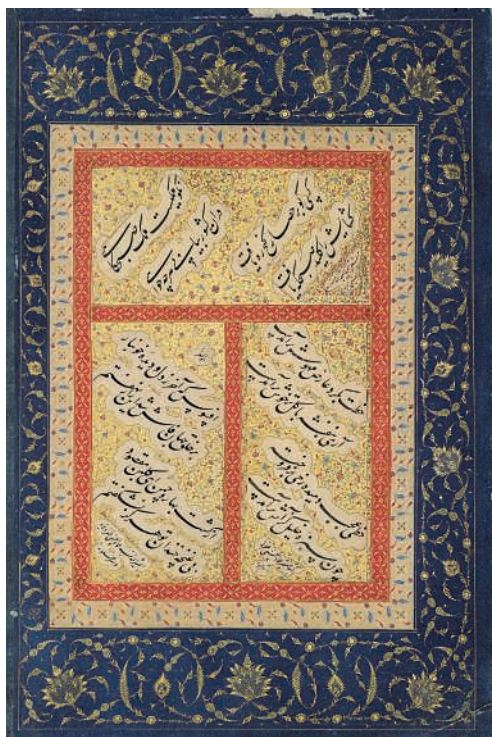
£40,000-60,000

\$57,000-85,000
€52,000-77,000

Of the paintings known from the St. Petersburg *Muraqqa'*, most were produced between the early 16th century and the end of the 17th century, although there are a few works from half a century either side of this period. Most of the paintings are Mughal - including a few that were intended for the *Jahangirnama* and the *Padshahnama*. There are however also two early 17th century Deccani works and twenty Persian paintings, mostly of the late 17th century. Half of the paintings postdate Shah Jahan's rule (r.1628-58) (Elaine Wright, *Muraqqa. Imperial Mughal Albums from the Chester Beatty Library*, Virginia, 2008, p.474). This painting is likely to have been one of those.

It has been suggested that our painting is the work of the artist Chitarman. In his discussion on the artist, Stuart Cary Welch writes that Chitarman's style of painting figures was exceedingly formal and that they sometimes had plump fingers tapering elegantly at the tips, as seen here (Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski and Wheeler M. Thackston, *The Emperors' Album*, exhibition catalogue, New York, 1988, p.201). A painting by the artist in the Brooklyn Museum shows the Emperors Akbar, Jahangir and Shah Jahan with their ministers and Prince Dara Shikoh (acc.no.1994.42). Like ours that painting shows figures with hard-outlined faces and rounded hands. The sky there, also depicted at dusk, is a similar blend of strong colours. That is dated to 1630-40. Few illustrations by Chitarman are identified but it is thought that his works painted after 1645 are sensitive, controlled and technically traditional, as ours (Milo Cleveland Beach, *The Grand Mogul. Imperial Painting in India. 1600-1660*, exhibition catalogue, Massachusetts, 1978, pp.111-112). For a full discussion on the St. Petersburg *Muraqqa'* please see the following lot.





(verso)

VARIOUS PROPERTIES

A FOLIO FROM THE ST. PETERSBURG MURAQQA'

***19**

A PRINCE VISITS A SUFI SHAYKH AT DAWN

THE PAINTING POSSIBLY ATTRIBUTABLE TO BICHITR, MUGHAL INDIA, MID 17TH CENTURY, THE CALLIGRAPHY SIGNED 'IMAD AL-HASSANI, SAFAVID IRAN, LATE 16TH/EARLY 17TH CENTURY, THE BORDERS SIGNED MUHAMMAD HADI, IRAN, DATED AH 1171/1757-58 AD

Opaque pigments heightened with gold on paper, a Prince and his attendant pay respects to a Sufi Shaykh and his novice at a shrine at dawn, musicians to the left, extended at top and bottom, within gold and polychrome minor floral borders, on wide margins with gold landscape scenes containing a wide variety of animals and European-style architecture, the calligraphy on the reverse composed of three panels each with 4ll. of black *nasta'liq* in white clouds reserved against gold illuminated ground, each panel signed and bordered by bands of strapwork, the margins with gold scrolling arabesques issuing large palmettes on blue ground, signed and dated in the lower left hand corner Painting 9% x 5½in. (24.6 x 14cm.); calligraphy 11 x 8in. (28 x 20.4cm.); folio 18% x 12½in. (47.6 x 32.8cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

The Album:

It is believed that the Indian paintings from the album now known as the St. Petersburg *Muraqqa'* were taken to Iran by Nadir Shah following his sack of Delhi in 1739. Whilst there, the folios were all given new borders and almost all backed by panels of calligraphy by the master calligrapher Mir 'Imad. The album was obtained in 1909 by the Russian Aulic Councillor Ostrogradsky from Jews in Tehran who had in turn purchased it from the Royal Library. It was then presented to the Russian Museum in St. Petersburg (Francesca von Habsburg *et al.*, *The St. Petersburg Muraqqa'*, Lugano, 1996, p.20). At that stage the manuscript contained exactly 100 leaves. In 1912 the Metropolitan Museum purchased one leaf which appears to be the earliest provenance on any of the leaves outside Russia. In 1931 six of the best folios of all were sold to the Freer Gallery.

The Painting:

This painting may be the work of the Mughal artist Bichitr, whose work spanned the reigns of two Mughal Emperors, Jahangir and Shah Jahan. The animated and expressive faces of the figures in our painting are very similar to those by the artist – who was a skilled portraitist. A painting in the Victoria and Albert Museum, attributed to 1645 and signed by Bichitr, depicts a man listening to a singer and musician (Susan Strong, *Painting for the Mughal Emperor. The Art of the Book 1560-1660*, London, 2002, pl.122. p.159). As in our painting, the musician in the V composition has his mouth open, obviously singing – rarely otherwise depicted in Mughal painting. Known normally for his depictions of imperial deeds and royal portraits, Amina Okada writes that did occasionally abandon his grandiose subjects for depictions of holy men discussing theological issues, as here. Two folios from the Late Shah Jahan Album, one in the Musée Guimet and the other in the San Diego Museum of Art, again show him toying with this theme (Amina Okada, *Imperial Mughal Painters*, Paris, 1992, no.205 and 207, pp.171-72).

The Borders:

Three artists were known to work on the decoration and composition of the album in the mid-18th century – Muhammad Hadi, Muhammad Baqir and Muhammad Sadiq. Most of the work of decorating the album was done by Muhammad Hadi, the artist who signed the gold illuminated margins of the calligraphic side of our folio. In his discussion on the compilation and decoration of the album, Anatol Ivanov writes that Hadi only decorated the margins around the calligraphic specimens (Francesca von Habsburg, *et al.*, *op.cit.* Lugano, 1996, p.26). Although little is known of the life and work of Muhammad Hadi, research done by B.W. Robinson confirms that he was seen in Shiraz on the 10th September 1821 by the English traveller Claudius Rich who described him as a very old man who no longer practiced his art (B.W. Robinson, *Persian Miniatures from Collections in the British Isles*,

1967, cat.no.94, p.78). It is worth mentioning that he also described him as amongst “the most distinguished artists in Persia passionately fond of flowers” and that it was “almost impossible to procure a specimen of his pencil. They are bought up at any price by the Persians” (Robinson, *op.cit.*, p.78). If the two Muhammad Hadi's are the same, then he would indeed have been over ninety years old on Rich's sighting, and probably relatively young when he undertook the commission for this album although already with the status to have been invited to take part in such a project (von Habsburg, *op.cit.*, p.27). Diba records him as an illuminator who specialized in floral designs. He is also known to have worked on a number of other works including a *qalamadan* which was formerly in the Niyavaran Palace Collection and which is dated AH 1148/1735-36 AD and many single leaves of narcissus, carnations and roses (Layla S. Diba, “Persian Painting in the Eighteenth Century”, *Muqarnas*, vol.vi, p.154).

The borders that surround the painting of this folio are likely to have been painted by Muhammad Baqir, who also signed the borders of the preceding lot. He is also credited with the minor borders between most of the calligraphies and paintings in the album. Like Muhammad Hadi he is known to have been a master of many skills – he worked also in lacquer and enamel (B.W. Robinson, “Qajar Painted Enamels”, *Paintings from Islamic Lands*, Oxford, 1969, pl.122). His recorded works are dated between AH 1172/1758-59 AD and AH 1244/1828-29 AD. A similar set of borders surrounded a folio sold in these Rooms, 23 September 2005, lot 115.

The Calligraphy:

The St. Petersburg *Muraqqa'* contained calligraphic folios that were the work of only one calligrapher, Mir Imad al-Hassani, and all three of the *nasta'liq* quatrains on the reverse of this folio are signed by him. Mir 'Imad was born around the year AH 961/1553-4 AD in Qazwin, the capital of Safavid Iran. He moved to Tabriz where he was apprenticed to the master Muhammad Husayn Tabrizi, moving back to the capital on completion of his studies in AH 981/1573-4 AD. He became an itinerant craftsman, as was the custom among his profession, accepting commissions as he moved from one town to the next. Later in life he set out for the Hajj and remained in the region for several years, working in Aleppo before returning to Iran in AH 1005/1596-7 AD. His great rival as court calligrapher, 'Ali Reza-i Abassi, gradually replaced him in the Shah's favour and, in the increasingly extreme Shi'ite environment of the court of Shah 'Abbas, he was accused of Sufism and Sunnism. He was murdered in AH 1024/1615-16 AD by an agent of the Shah.

A calligraphic folio from the St. Petersburg *Muraqqa'* sold in these Rooms, 26 April 2012, lot 320. A painting sold in the same sale, lot 319. Another folio sold 25 April 2013, lot 49.





PROPERTY FROM THE COLLECTION
OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

Drs. Kayden and Reem's passion for learning and discovery manifested itself in the world class art collection they built beginning in the 1950s. They sought a complement to the innovative thinking they pursued in science by collecting works of signature 20th century modernists, both European and American, and contemporary artists.

In its richness and quality, their collection embodies two lives spent in the pursuit of knowledge and beauty. In their own words, "There is no question that if you're taken up with art, the art world, and artists, that it can be enormously gratifying and satisfying; it's an opportunity to step into a different world and if you are lucky enough to have the door open, you ought to seize it, and take it and enjoy it and revel in it."

Ψ*20

A RARE GEMSET JADE HILTED DAGGER
MUGHAL INDIA, 17TH CENTURY

The slightly recurved watered-steel double-edged blade damascened with gold foliage on one side at the forte, the pale green jade hilt with swelling grip, and pronounced pommel, knuckle-guard with pierced and carved leaf and bud-shaped finial, inlaid overall with engraved gold flowers set with emerald and ruby leaves, the flowerheads formed from pavé set emeralds and rubies, the grip with two gold bands set with rubies, in original leather covered wooden scabbard retaining some of its original polychrome painted decoration en suite with the hilt, the original pale green jade locket jewelled en suite with the hilt, one stone missing
14in. (35.7cm.) long

£80,000-120,000

\$120,000-170,000

€110,000-150,000

Due to the fragility of the material, jade daggers with knuckle guards are rare and few survive intact to this day. Michael Spink and Robert Skelton have distinguished two separate groups of jade daggers with knuckle guards. The first one is "quite distinct and earlier in date These have a bifurcated palmette at the top of the hilt and a rounded moulding in the centre of the grip and can be dated to the Deccan during the 17th century". The second type "has vase-shaped grips, knuckle bows and triple flower buds" (Amin Jaffar, *Beyond Extravagance*, New York, 2013, pp.186-187). Our example is a fine variation of the second group. The vase-shaped grip, knuckle bow and pommel are all features common to the second category, although the shape of the upper section of our hilt is quite unusual. The shape of the hilt is very similar to an example now in the al-Sabah collection (279 INV. LNS 728 HS ab; G. Curatola, *Art from the Islamic Civilization*, Milan, 2011, p.299). Both pieces are dated to the second half of the 17th century and are decorated with floral motifs inlaid with gold and set with rubies, emeralds and diamonds. The main technical difference between these two daggers is the way the stones are inlaid. While the dagger in the al-Sabah collection presents each stone separately set in the *kundan* technique, in our case a number of the stones are set directly next to others without the gold borders. Similar technique is found only on a few contemporaneous jade pieces, most of extremely high quality. A pen box now in the Victoria & Albert Museum (Inv.No 02549(IS); <http://collections.vam.ac.uk/item/O15498/pen-box-and/>) has a floral arrangement very similar to the one on our dagger, with rubies and emeralds composing a floral scroll and some of the gems continuously set. The V pen-box is dated to the 17th century and a similar date thus seems likely for our dagger. A notable feature of our dagger is that it retains its original sheath, with painted lacquer decoration and original gem-set jade locket. The pattern on the lacquer of the sheath clearly recalls the floral decoration on the handle. Sheaths contemporaneous to their arms are quite rare - they are often replaced by velvet ones. Very few examples of original lacquer sheaths survive. One other example is now in the Al-Sabah collection (LNS 1004 M; S. Stronge, *Made for Mughal Emperors*, London, 2010, p.221, pl.183).





21 (actual size)

21

A MUGHAL CARVED CELADON JADE HILT
NORTH INDIA, 17TH CENTURY

Of typical pistol-grip form with a rounded pommel carved in relief with scrolling vine issuing cusped palmettes and serrated foliage, the curved forte with carved floral sprays, the knuckle guard with an elegant pine-cone terminal and fluted shaft, small white inclusions to the forte 5½in. (14cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



22 (actual size)

22

A MUGHAL CARVED JADE HILT
NORTH INDIA, 18TH CENTURY

Of typical pistol-grip form, the surface finely engraved with a rosette to either side of the pommel from which spring further floral sprays, a third rosette at the top issuing a leaf down the spine and towards the front, the base similarly engraved beneath a pronounced collar, three small holes to pommel, probably once inset, on perspex stand 5in. (12.7cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,700

VARIOUS PROPERTIES



23 (actual size)

23

A MUGHAL CARVED JADE HILT
NORTH INDIA, 18TH CENTURY

Of typical pistol-grip form, the surface finely engraved with a rosette to either side of the pommel from which spring further floral sprays, a third rosette at the top issuing a leaf down the spine and to the front, on perspex stand 4in. (10.2cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,700

***24**

A MUGHAL JADE-HILTED DAGGER (*KHANJAR*)
NORTH INDIA, 18TH CENTURY

The celadon jade hilt of curved pistol-grip form with a carved round pommel supported by curving leaves, the pommel engraved with a leaf lattice, the grip with elegant floral sprays, the forte with curved terminals, slight losses, the associated watered-steel curved blade with sharpened edges and slight medial ridge, in cloth covered sheath with traces of green velvet and metal thread seam

14½in. (36.8cm.) long

£5,000-7,000

\$7,100-9,900
€6,500-9,000



Ψ 25

A GOLD-DAMASCENED STEEL SHIELD
NORTH INDIA, 19TH CENTURY

Of rounded slightly domed form with raised rim, with four ruby and hardstone-inset rosette bosses, the central field with a gold-damascened scrolling lattice surrounding a slightly rubbed animated sun, surrounded by borders of scrolling flowers and strapwork, the reverse padded and covered in silk with a pair of silk padded rings at the centre 17½in. (43.5cm.) diam.

£3,000-5,000 \$4,300-7,100
€3,900-6,500

26

**A PORTRAIT OF MUGHAL EMPEROR
AKBAR SHAH II (R.1806-1828)**
DELHI, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, the nimbate Akbar Shah II depicted as a young man seated on a throne on a terrace, lines of gold cartouches above divided into three columns, one containing the identification inscription in black *nasta'liq*, mounted, margins with scrolling vine bordered by gold and red rules, the reverse with a French export stamp, mounted, framed and glazed

Painting 6⅝ x 4¾in. (17 x 11cm.);
folio 10½ x 6¾in. (26.7 x 17.2cm.)

£5,000-7,000 \$7,100-9,900
€6,500-9,000

Two royal portraits from this same series were sold in these Rooms, 10 June 2015, lots 44 and 47. Another is the following lot in this sale.

27

**A PORTRAIT OF MUGHAL EMPEROR
SHAH 'ALAM II (R.1760-1806)**
DELHI, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, the nimbate Shah 'Alam II depicted seated on a throne on a terrace, 3ll. of gold cartouches above divided into three columns containing black *nasta'liq* inscriptions, one with identification inscription, margins with scrolling vine bordered by gold and red rules, reverse with French export stamp, mounted, framed and glazed

Painting 6⅝ x 4¾in. (17 x 11cm.);
folio 10½ x 6¾in. (26.7 x 17.2cm.)

£5,000-7,000 \$7,100-9,900
€6,500-9,000

For another illustration from the same series see the preceding lot.



25

*28

PORTRAIT OF A MUGHAL COURTIER
THE BORDERS BIJAPUR OR GOLCONDA,
DECCAN, CIRCA 1600

Opaque pigments heightened with gold on paper, the courtier stands by a floral bank, a shield, *katar* and *tulwar* at his waist, laid down within a minor calligraphic border on wide black margins finely decorated with gold scrolling, flowering vine, laid down on card, later owner's marks on the reverse, mounted

Painting 4⅞ x 2¾in. (10.6 x 6.1cm.);
folio 8⅞ x 6¼in. (21.9 x 15.8cm.)

£4,000-6,000 \$5,700-8,500
€5,200-7,700

A calligraphic album page with almost identical gold margins was sold in Christie's, New York, 12 September 2012, lot 612. A page with similar margins employing the same stencil technique is in the Kronos Collections in New York (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India: 1500-1700 Opulence and Fantasy*, Exhibition Catalogue, New York, 2015, cat.105, p.212).

*29

**A PORTRAIT OF SHAYBANI KHAN THE
CHINGIZID**
MUGHAL STYLE AT KISHANGARH, NORTH
INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, a heavily armed Shaybani Khan, wearing gold-embroidered purple robes, sits upon his large brown horse, a shield to his side and a red turban upon his head, laid down between floral borders and polychrome rules on gold-speckled pink margins, identification inscription and an attribution to Bichitr in the lower margin, reverse with a panel of *mashq* attributed to Mir 'Imad with gold-speckled polychrome borders on wide cream margin, areas of scuffing

Painting 10¼ x 6¾in. (26.1 x 17.2cm.);
folio 14 x 10⅞in. (35.6 x 25.8cm.)

£5,000-7,000 \$7,100-9,900
€6,500-9,000

This painting is probably a copy of a Mughal original of the first half of the 16th century executed by a Kishangarh artist in the early 18th century. For a note on Mughal paintings at Kishangarh see Terence McNerney, *Indian Painting 1525-1825*, London, 1983, pp.44-45.



26



27



28



29



30

A FINELY DECORATED SWORD (TULWAR)

THE BLADE SIGNED ASSAD'ULLAH ISFAHANI, SAFAVID IRAN, 17TH CENTURY, THE HILT NORTH INDIA, 17TH CENTURY

With curved single-edged blade, the forte with an engraved cusped medallion followed by two gold-inlaid cusped calligraphic cartouches, one containing the signature of the maker, the blunt edge of the forte engraved with the inventory number '35', the hilt with fine raised gold floral decoration, the raised knop on top of the pommel with an elegant hinged openwork belt hook, in brown velvet-covered wooden sheath with metal thread seams and gilt copper fittings 39in. (99cm.) long.

£15,000-25,000

\$22,000-35,000

€20,000-32,000

INSCRIPTIONS:

On the blade in the upper cartouche, 'amal-e asad allah isfahani, 'Work of Assad'ullah Isfahani'

On the blade in the lower cartouche, *bandeh-ye [shah-e] velayat 'abbas*, 'Slave of [the King of] Trusteeship, 'Abbas'

The wonderfully lyrical irises which decorate the hilt of this sword can be compared to another dated to the 17th century in the Jaipur Royal Collection (Robert Elgood, *Arms & Armour at the Royal Jaipur Court: The Royal Collection*, Delhi, 2015, no.80, p.115). The level of detail and sense of movement found in the flowers is also echoed in another gold-inlaid hilt in the al-Sabah collection which is also dated to the 17th century (Manuel Keene and Salam Kaoukji, *Treasury of the World*, exhibition catalogue, London, 2001, no.7.8, p.90). A similar sword also with a floral hilt and a blade with almost exactly the same inscriptions was sold in these Rooms, 6 October 2011, lot 197.



30 (detail)

31

A GOLD AND SILVER-INLAID SWORD (TULWAR)

NORTH INDIA, 19TH CENTURY

With European curved single-edged blade tapering to a fine double-edged point, the spine engraves at the forte in *devanagri*, and with the number '57', the hilt of typical form and decorated with pronounced silver lotuses on a ground of gold-damascened scrolling arabesques, the top of the hilt with an elegant openwork hinged hook, in velvet covered wooden sheath with matching gold and silver fittings and metal thread seams 36in. (92cm.) long

£8,000-12,000

\$12,000-17,000

€11,000-15,000

INSCRIPTIONS:

Along the blunt end of the forte in *devanagri*, 'Be peaceful two hundred times, dear lord of the twice-born, marked with the Vedas, earth-shatterer....'

The elegant raised floral decoration of the hilt is similar to the fittings found on the scabbard of a sword in the Jaipur Royal Collection which Robert Elgood dates to the third quarter of the 19th century (Robert Elgood, *Arms & Armour at the Royal Jaipur Court: The Royal Collection*, Delhi, 2015, no.97, pp.142-143). The Jaipur sword carries a *trishul* monogram of Maharaja Sawai Ram Singh II of Jaipur (r.1835-80). Another hilt which has similar raised floral decoration is attributed by Robert Hales to the early 19th century (Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013, no. 442, p.186).



31



***32**

AN ELEGANT CALLIGRAPHIC GOLD-DAMASCENED SWORD (*TULWAR*) HILT
CENTRAL INDIA, 18TH CENTURY

The *tulwar* hilt of typical form with a curved knuckle-guard terminating in a *makara* head, the cross-guard terminals in the form of cusped palmettes, the hilt decorated with gold-damascened *naskh* set within strapwork borders, the pommel with an elegant dome-shaped finial with an openwork skirt, associated steel blade
Hilt 8in. (20.3cm.) long; with blade 37in. (94cm.) long

£3,000-5,000

\$4,300-7,100
€3,900-6,500

INSCRIPTIONS:

On the hilt, The *bismillah* and invocations to attributes of God

A similar but slightly less fine calligraphic hilt dated to the 18th century is in the Khalili Collection (inv. MTW 1142; David Alexander, *The Arts of War, The Nasser D. Khalili Collection of Islamic Art*, Oxford, 1992, no.131, p.197).



32

***33**

A PAIR OF LARGE CEREMONIAL GILT-COPPER FLY WHISKS (*CHAUR SAHIBS*)
NORTH INDIA, 19TH CENTURY

Each with a slightly tapering shaft with a knob finial and bulbous head in the form of a lotus flower bud, the top of the head with a metal and cotton thread lattice which issues a large plume of cream coloured horse or yak hair wound around an extended shaft with a wooden terminal, each mounted on brushed steel stand

Each 25in. (63.5cm.) high

£5,000-7,000

\$7,100-9,900

€6,500-9,000

Chaur Sahibs are ceremonial fly whisks that are used to fan the Sikh holy scriptures, the Guru Granth Sahib, as an act of devotion and respect during religious observances.

Ψ34

A GEMSET AND ENAMELLED GOLD SWORD (*TULWAR*) HILT
MADE FOR THE RAJA OF NABHA STATE,
NORTH INDIA, SECOND HALF 19TH
CENTURY

Of typical form with upper suspension loop with seed-pearl skirt, the ground of blue enamel decorated with diamonds and rubies in gold mounts forming rosettes and floral sprays, the hand guard with tiger head finial, the interior with *Gurmukhi* and Latin inscription, with original similarly decorated locket with cusped terminal decorated with green ground bird and flower design, minor losses to the enamel

11in. (28cm.) long

(2)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

INSCRIPTIONS:

On the inside of the hand guard in *Gurmukhi* and Latin characters: *Nabha State*

This elegant hilt has an inscription on the inside of the knuckle-guard linking it to the Nabha, one of the Phulkian princely states of the Punjab during the British Raj. Probably produced during the reign of Hira Singh Nabha (1871-1911) or his predecessor the hilt was possibly made as a ceremonial gift.

Under Hira Singh, the state of Nabha benefited from a period of prosperity and development which saw the building of infrastructures and a strong collaboration with the East India Company and the British Empire. Given the inscription, which is written in both *Gurmukhi* and Latin, it is probable that the hilt was produced as a ceremonial gift for a foreign visitor.

33

The use of a very varied palette of enamels against a strong light blue ground, distinguishes this *tulwar* from contemporaneous examples. This blue is often found in 17th century pieces, for instance a *tulwar* published in Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London 1997, pl.83, p.91. *Pandans* dated to the 17th century also use the same colour, either accompanied by gilt relief or with the addition darker blue enamel (for instancea *pandan* in Victoria and Albert Museum (inv.no.754-1889) or in the Jagdish and Kamla Mittal Museum of Indian art, Hyderabad (inv.no.761293); both

published in Mark Zebrowski, *op.cit.*, pl. 80 and 81, p.91). Whilst our hilt continues this tradition, the artist has successfully combined the sky-blue with a more varied palette of bright green, red and white on the inner side of the knuckle guard, the cusped terminal and the locket. This variation in colour would suggest a later date for our hilt.

A jewelled *tulwar*, although missing the locket and the cusped terminal is published in Robert Hales, *Islamic and Oriental Arms and Armour*, England 2013, p.161 ref.391. Another similar example, attributable to Benares, was recently sold in these Rooms, 10th October 2013, lot 187.





34 (front)



34 (back)



Ψ35

A GEMSET DAGGER (*KARD*)
NORTH INDIA, 19TH CENTURY

The single-edged watered-steel blade tapering to a fine point, the gold-overlaid hilt of typical form heavily encrusted with rubies alternated with diagonal bands of emeralds, in associated cloth-covered wooden sheath with gilt-copper chappe
12in. (30.3cm.) long

£5,000-7,000

\$7,100-9,900
€6,500-9,000

Ψ*36

AN ENAMELLED AND GEMSET NECKLACE
NORTH INDIA, SECOND HALF 19TH CENTURY

Comprising a chain of drop-shaped diamonds and rubies joined at the middle with a band of inset green paste, the centre with a diamond inset lattice from which is suspended a cusped palmette-shaped pendant set with diamonds and a central ruby, a skirt of man-made green beads below, the reverse enamelled in green, red and white floral design, metal-thread string at either end
9½in. (24.1cm.) long excluding string

£4,000-6,000

\$5,700-8,500
€5,200-7,700



37

Ψ*37

AN ENAMELLED AND GEMSET GOLD NECKLACE
NORTH INDIA, SECOND HALF 19TH CENTURY

The chain formed of diamond-set lattice panels with emeralds and rubies suspended from either side, the segments strung between strings of emeralds and rubies, a large cusped pendant at the centre with a smaller pendant below, each pendant set with diamonds, the larger one with addorsed peacocks flanking a central rosette, both with skirts of rubies and emeralds, the reverse with polychrome enamel decoration, the larger pendant with a hallmark stamp, attachment string 10½in. (26.8cm.) long

£6,000-8,000

\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

Hallmarked 22C KDM

Ψ*38

A PAIR OF ENAMELLED AND GEMSET GOLD BRACELETS

JAIPUR, NORTH INDIA, SECOND HALF 19TH CENTURY

The shaft of each of triangular-section with a hinged quarter-section released by a screw, the interior decorated with a polychrome enamel floral design, the exterior decorated with alternating inset rubies and emeralds, in velvet-lined fitted box Each 3¼in. (8.3cm.) diam.

(2)

£15,000-20,000

\$22,000-28,000

€20,000-26,000

Bracelets of similar triangular section and with similar attachment mechanism, are in the Khalili Collection, attributed there to Jaipur, 1860-70 (Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, The Nasser D. Khalili Collection of Islamic Art, vol.XVIII, London, 2010, no.149, p.257).



38



39

39

A GILT COPPER MOUNTED SWORD (SHAMSHIR)

PROBABLY KUTCH, NORTH INDIA, 19TH
CENTURY

The gently curving blade with silver inlaid cartouches towards the top, one side containing a floral lattice, the other with a lively hunting scene, the hilt and sheath of gilt copper, the hilt decorated with a series of diagonal facets and terminating in a stylised lion's head, the quillions engraved with floral motifs, the sheath decorated in repoussé with an elegant animated design of figures, some mounted on horseback or elephants, hunting gazelles and wild boar, the figures surrounded by floral scrolls, with two attachment loops affixed to the sheath through pronounced stylised lion's heads, one loop a later replacement, sheath repaired
35¼in. (89.5cm.) long

£10,000-15,000

\$15,000-21,000
€13,000-19,000

A very similar sword is in the National Museum, New Delhi, attributed to Karnataka (E. Jaiwant Paul, *Arms and Armour: Traditional Weapons of India*, Delhi, 2005, pp. 135-36). This technique of repoussé work has more recently been more convincingly attributed to 19th century Kutch. A similar repoussé decorated sheath also decorated with hunting scenes and attributed to Kutch circa 1800 was sold at Bonham's London, 7 October 2010, lot 371.

40

A STEEL DAGGER WITH TIGER-HEADED HILT (KARD)

NORTH INDIA, 19TH CENTURY

The single-edged steel blade tapering to fine point, each side with three indented roundels, with floral gold overlaid decoration along the spine and at the forte, the grip with similar gold strapwork bands, the pommel in the form of a tiger's head with hardstone-inset eyes and forehead, the tongue articulated, traces of silver on the head
14½in. (36.8cm.) long

£4,000-6,000

\$5,700-8,500
€5,200-7,700



40

THE PROPERTY OF A LADY

***41**

AN ENAMELLED AND GEMSET HANDLE

JAIPUR, NORTH INDIA, 19TH CENTURY

The handle terminating in a realistically rendered tiger head, the ears and forehead set with diamonds and the articulated tongue formed of a ruby, the shaft covered with blue enamel and decorated with a flowering gold vine picked out in diamonds, the base of the shaft with diamonds set in green enamel, in velvet-covered fitted box

7½in. (19cm.) long

£4,500-6,500

\$6,400-9,200

€5,900-8,400

VARIOUS PROPERTIES

42

A GOLD OVERLAID PUSH DAGGER (KATAR)

PROBABLY BUNDI, RAJASTHAN, INDIA, 19TH CENTURY

The triangular watered-steel blade of typical form with armour-piercing tip and pronounced medial ridge, the hilt with gold overlaid hunting scenes featuring Rajput figures holding rifles, practising falconry and riding on elephants, the double grips with further hunting scenes, the upper and lower edges of the hilt with scrolling vine, the forte with a gold cusped palmette

17¼in. (43cm.) long

£8,000-12,000

\$12,000-17,000

€11,000-15,000

A closely related *katar* with similar detailed hunting scenes is in the Jaipur Royal Collection, catalogued as probably Bundi, 19th century (Robert Elgood, *Arms & Armour at the Royal Jaipur Court: The Royal Collection*, Delhi, 2015, no.64, pp.88-9).



41



42

43

**AN ENAMELLED SILVER ROSEWATER
SPRINKLER (GULABDAN)**

LUCKNOW, NORTH INDIA, FIRST HALF 19TH
CENTURY

Rising from trumpet foot to rounded body with
cusped stepped shoulder, tapering to fine neck
with pronounced ring decorated with suspended
pendants, the upper part of the neck faceted with
pronounced head formed of a series of moulded
flowerheads making up the spout, a skirt of fish
pendants hanging below, the surface decorated
in blue, green and turquoise enamel with a dense
floral pattern

12½in. (31.8cm.) high

£3,000-5,000

\$4,300-7,100
€3,900-6,500



43



44

44

**A SILVER-GILT AND ENAMELLED HUQQA
BASE**

LUCKNOW, NORTH INDIA, FIRST HALF 19TH
CENTURY

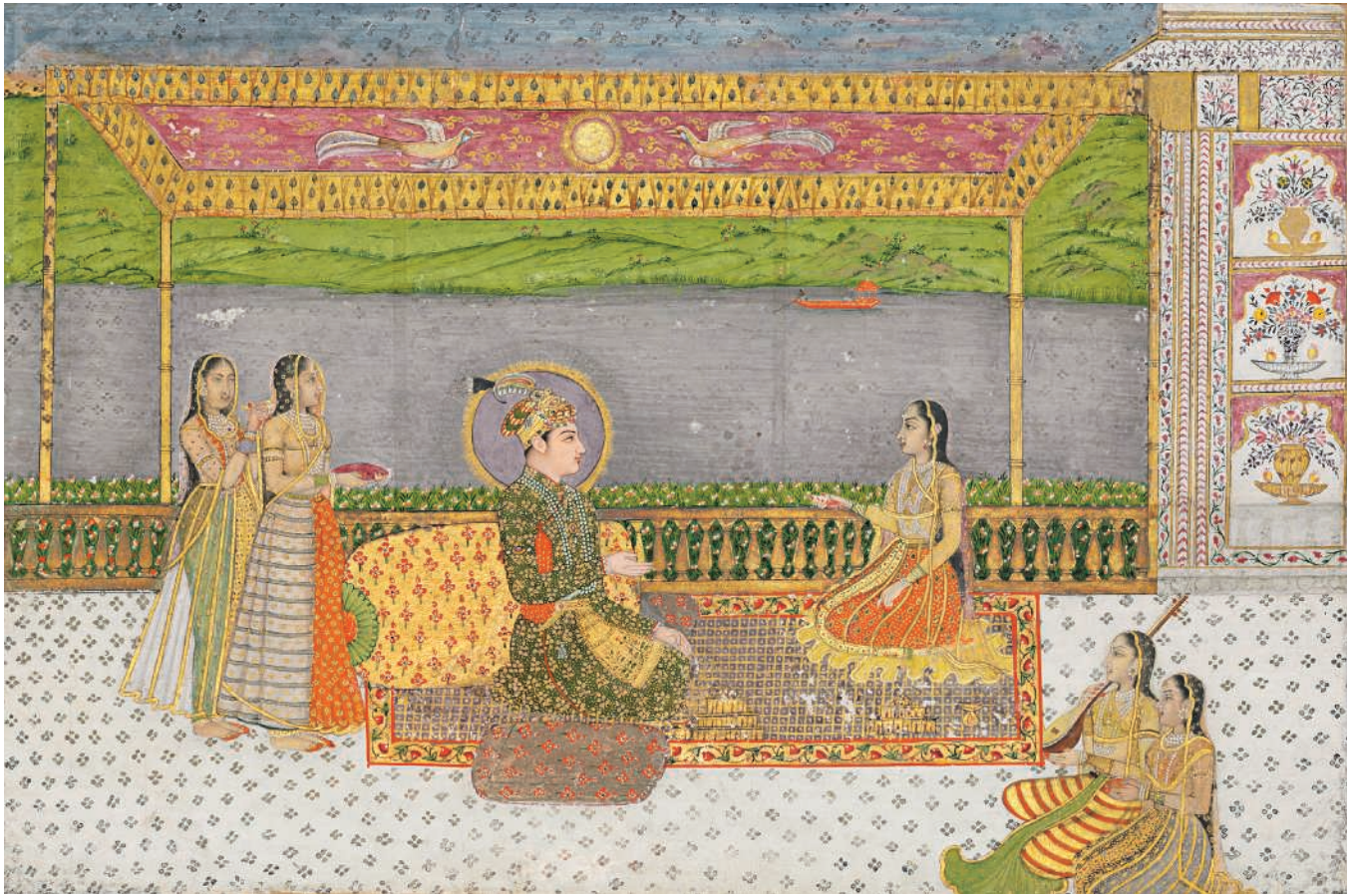
Of bell-shape with a wide spreading base
tapering before flaring cylindrical mouth, the
surface engraved and decorated with polychrome
enamels with a paradisiacal landscape populated
by a variety of birds, animals and architectural
elements, a floral band with large rosettes around
the foot and shoulder, these bands bordered above
and below by cruciform motifs on blue ground
6¾in. (17.5cm.) high; 8in. (20.5cm.) diam. at base

£6,000-8,000

\$8,500-11,000
€7,800-10,000

This 19th century *huqqa* base sets itself in a
very well-developed tradition of enamelling in
Lucknow. The most immediate comparison to
this lot is the impressive *huqqa* base published by

Mark Zebrowski (Mark Zebrowski, *Gold, Silver and
Bronze*, London, 1997, pl.71, p.85, offered in these
Rooms, 8th October 2015, lot 157). Like ours,
the Zebrowski *huqqa* includes in its decoration
animal combat groups within a lively naturalistic
setting peppered with small architectural
elements within the paradisiacal garden. This
theme was popular in Lucknow production. As
Stephen Markwell noted, "the verdant vistas
of vegetation are sometimes interspersed with
architectural vignettes which perhaps reflect
related compositions found in chinoiserie designs
widely popular in Europe and England during the
eighteenth century" (Stephen Markel, *Lucknow*,
Munich, 2010, p.204). The presence of European
figures, such as the horseman visible on the left
hand side of the *huqqa* in the catalogue image,
suggests 19th century production and that it may
have been produced for a European patron or for
the European market.



45 (recto)

*45

AN ALBUM PAGE

THE PAINTING PROBABLY FAIZABAD OR FARRUKHABAD, LAST QUARTER 18TH CENTURY, THE CALLIGRAPHY SAFAVID TABRIZ, DATED AH 942/1535-36 AD

Opaque pigments heightened with gold on paper, the painting with a nimbate ruler seated under a canopy surrounded by female attendants and musicians, gold floral borders, the reverse with four *nasta'liq* couplets contained in a central panel, dated in the lower left hand corner, the border with further couplets, gold and polychrome illumination, within blue gold-speckled borders. Painting 8¼ x 12in. (21 x 30.5cm.); calligraphy 8¼ x 6in. (22.2 x 15.2cm.); folio 15½ x 10½in. (38.8 x 27cm.)

£15,000-20,000

\$22,000-28,000

€20,000-26,000

A similar scene with a ruler on a terrace is in the Chester Beatty Library. That is attributed to Sital Das and dated by Linda Leach to circa 1775 (Linda York Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, vol.I, London, 1995, fig.6.364, p.706).



45 (verso)



46

***47**

**A COPPER-HEADED TRINKET SNAKE
(COELOGNATHUS RADIATUS)**

CIRCLE OF BHAWANI DAS, CALCUTTA,
CIRCA 1778-82

Opaque pigments with ink on paper watermarked with Strasbourg Band with initials *GR* and countermarked 'J Whatman' with the *W* crossed, the small brightly coloured head with dark markings on the upper part of the body slowly fading into the copper ground, trimmed around the edges, latter added margins, light fold mark to the middle, mounted, framed and glazed
Painting 21½ x 17½in. (53.8 x 44.8cm.);
folio 25½ x 21in. (65.5 x 53.4cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

PROVENANCE:

From the Estate of Philip Isaacson (1924-2013),
Lawyer and Art Critic and Former Chairman of the
Maine Arts Commission.

This watercolour is part of a rare group of
Company School paintings following the
footsteps of a relatively unknown series of
paintings of snakes by the artist Bhawani Das
who was commissioned by Lady Elijah Impey to

produce paintings of her collection of animals and
fauna on her estate outside Calcutta. Bhawani
Das is more frequently known for his depictions
of birds and mammals. A few unpublished
paintings of snakes signed by Bhawani Das
produced for the Impey Album are now in the
collection of the Wellcome Library in London
(inv. 566384i, 566431i, 566421i, 566414i,
566427i, 566432i). These comparable works, like
ours, were all painted on identical J. Whatman
watermarked paper with a central crease which
can be dated to the late 18th century. It appears
that our painting has been cropped and reduced
in size. This painting was part of a group sold
in these Rooms on 8th October 2015 (lots 182-
185) which all had an identification inscription
in *nasta'liq* in the lower left hand corner and
a number in the lower right hand corner in a
manner very similar to the Wellcome Library
paintings. This would suggest that our folio was
produced in Calcutta possibly in the same studio
where Bhawani Das and the other artists were
working on the Impey Album.



47

46

A FINE CHINTZ PALAMPORE

COROMANDEL COAST, EAST INDIA, FIRST HALF 18TH CENTURY

A mordant-painted and resist-dyed cotton palampore with an elegant tree-of-life design with sinuously twisting and intertwining tree trunks rising from the apex of a triangular mound, the tree with a dense lattice of branches from which sprout exotic flowers, serrated leaves and pomegranates, the base of the trunk flanked by herons, smaller birds inhabit the foliage above, set within scrolling floral borders bordered on either side by fine bands of curved vine, backed, velcro strip along the upper edge
126 x 86in. (320 x 218.5cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

Palampores are large chintzes, which were laid on a bed or hung behind it. The word palampore is an Anglicisation of *palang-posh* or bedcover, which describes the principal use of these export cloths. Painted and printed cloths with a flowering tree or large-scale floral design were in demand both in Europe and in Asia, where they circulated in Indonesia in the eighteenth century and later. Our palampore was probably produced for the Asian market. The filler motifs on this palampore relate to those seen on Japanese painted and stencilled cottons or north-coast Javanese batik designs. These stylistic links to centres famous for the production of resist-painted and printed cottons reflect the artistic interchange through trade routes, and the idea of textiles being commissioned for export. It was probably the Dutch that introduced Japanese patterns to the Coromandel Coast as they maintained a monopoly on trade with Japan in the 17th and 18th centuries. The Dutch also played a significant role in the dissemination of Indian motifs through trade with the Indonesian archipelago.

A related palampore, for the Sri Lankan market, is in the Metropolitan Museum (Amelia Peck, *Interwoven Globe. The Worldwide Textile Trade, 1500-1800*, exhibition catalogue, New York, 2014, no.37, p.187). That is dated to the first quarter of the 18th century. Another, dated circa 1725-50 and with a similar though bifurcated mound is in the Victoria and Albert Museum in London (IS.36-1950; Rosemary Crill, *Chintz: Indian Textiles for the West*, 2008, pl.9, p.43).



48

~48

A MUGHAL IVORY-INLAID WOODEN CABINET

NORTH WEST INDIA, LATE 17TH CENTURY

Of rectangular form with fall-front concealing eight drawers, each surface of the box decorated with a central panel of large ivory-inlaid floral sprays within a minor geometric border, around this a wider border of rosettes on ivory ground, each of the drawers with similar floral motifs within chequered borders and painted ivory knobs, locks a later replacement 11¼ x 9½ x 7½in. (30 x 23.3 x 20cm.)

£12,000-18,000

\$17,000-25,000

€16,000-23,000

Cabinets with a similar decorative composition are commonly attributed to Gujarat or Sindh, notably on the basis of contemporary accounts from European travellers to India. According to the Dutch merchant Francisco Pelsaerts, in 1626, Tatta in Sindh, was a centre of manufacture for 'ornamental desks, writing cases [...] very prettily inlaid with ivory and ebony'. Surat in Gujarat, according to James Ovington was a source of 'Desks, Sutores and Boxes neatly polisht and embellisht' in the late 1680's (Amin Jaffer, *Luxury Goods from India*, London, 2002, p.18.) A similar fall-front casket attributed to 17th century North-West India was sold in these Rooms, 25 April 2013, lot 164.



48 (interior)

[illegible]

e49
SHARH TADHKIRA AL-TUSI
SAFAVID IRAN, FIRST HALF 16TH CENTURY
On astronomy, Arabic manuscript on paper, 79ff. p
key words highlighted in red, numerous astrological
first folio, in later brown morocco
Folio 9% x 6 1/4in. (23.8 x 15.8cm.)

£10,000-15,000	\$15,000-21,000
	€13,000-19,000

Also known as *Tawdih al-tadhkira*, this text is a commentary on Nasir al-Din Tusi's *Tadhkira* (Memoirs) composed in AH 711. Rosenfeld and Ihsanoglu list at least four copies of the commentary with similar titles, see, *Mathematicians, Astronomers and Other Scholars of Islamic Civilisation and their works (7th-19th)*, Istanbul, 2003, p.818. The preface of this manuscript states that the commentary consists of four *babs*, the sky, astronomy, the earth and the heavenly bodies. For a list of the works of Tusi see C. Brockelmann, *Geschichte der Arabischen Litteratur*, Leiden, 1996, I.670-676; S. I, 924-933.

Because of the importance of Tusi's scholarship, many commentaries on his works have been written. One possibility for the author of ours is Nizam al-Din al-Hasan bin Muhammad bin Husayn al-A'raj al-Qumi al-Nishapuri, known as Nizam Nishapuri. Probably born in Qum in northern Iran, he studied in Nishapur and was a mathematician and astronomer. He worked in the observatory of al-Shirazi in Tabriz under the Ilkhanid rulers Ghazan Khan (r. 1295-1304 AD) and Uljaytu (r. 1304-1317 AD). Another commentary on Tusi by Nishapuri was sold at Christie's, South Kensington, 10 October 2014, lot 311.



AN IMPORTANT 17TH CENTURY CELESTIAL GLOBE

50

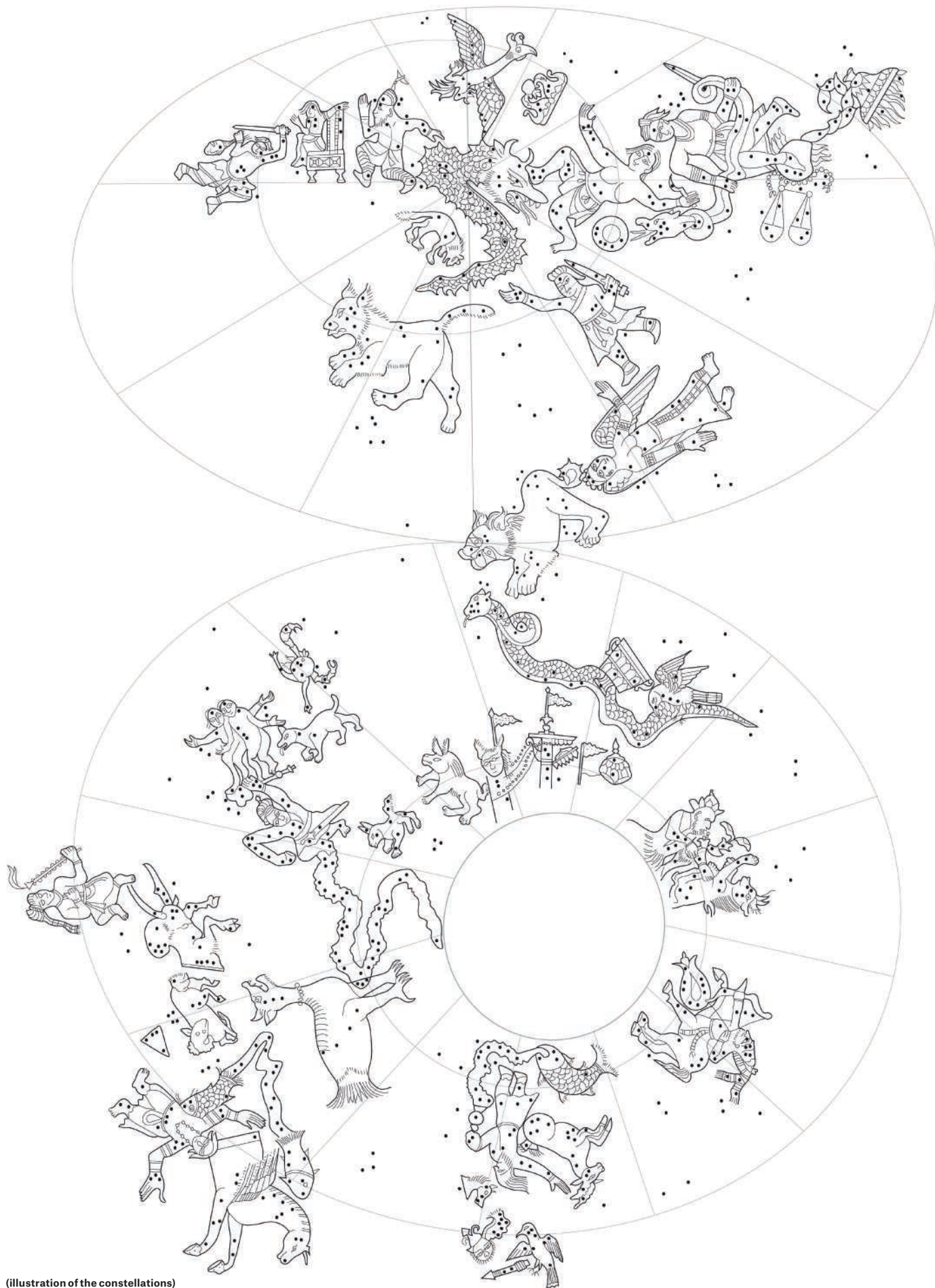
A CELESTIAL GLOBE

ATTRIBUTED TO DIYA' AL-DIN MUHAMMAD BIN QA'IM MUHAMMAD BIN MULLA 'ISA BIN SHAYKH ALLADAD ASTURLABI HUMAYUNI LAHURI, LAHORE, CIRCA 1660

The seamless cast sphere engraved with graduations of the ecliptic numbered in 30° intervals, every degree indicated by a solid line and every fifth degree by a dotted line, celestial equator divided by single degrees with every fifth indicated by a dotted line, five degree intervals numbered continuously from vernal equinox, engraved with a full set of constellation figures, lower parts of Centaurus and Argo now lacking, the globe set with about 1018 silver stars in different sizes corresponding to six magnitudes of stars, each constellation labelled and given a number within either the northern or southern constellation, major stars also named, zodiac names engraved along ecliptic, a large rectangular plug at top through which is drilled the north celestial pole, smaller plugs of different alloy near Piscis Austrinus, small section by south polar area and a few stars now lacking
5 $\frac{1}{8}$ in. (13cm.) diam.

£100,000-150,000

\$150,000-210,000
€130,000-190,000



(illustration of the constellations)



This celestial globe is attributable to Diya' al-Din Muhammad bin Qa'im Muhammad bin Mulla Isa bin Shaykh Alladad Asturlabi Humayuni Lahuri. Diya' al-Din was a member of a family who for four generations through the 16th and 17th centuries maintained a workshop at Lahore producing well-made scientific instruments, including planispheric astrolabes and celestial globes.

The family of metalworkers excelled in certain metallurgical techniques, in particular the production of hollow cast globes using the lost-wax, or *cire perdue*, method. The earliest extant instrument produced by the family was an astrolabe made in AH 975/1567-68 AD by the founder of the workshop, Shaykh Allahdad Asturlabi Humayuni Lahuri (formerly in the library of Nawab Sir Salar Jung Bahadur in Hyderabad). The *nisba* Humayuni might suggest simply that he lived during the reign of Humayun or perhaps that he was an astrolabist active at his court. Twenty-one signed globes by this family of makers are known, of which Diya' al-Din's range in date from 1645 to 1680. One of his celestial globes (the only one which is not a seamless globe) bears an inscription stating that it was made at the order of the Mughal Emperor Aurangzeb, indicating that his work was held in as high regard as that of the rest of his illustrious family (Private Collection, Paris; Emilie Savage-Smith, 'Islamicate Celestial Globes: Their History, Construction, and Use', *Smithsonian Studies in History and Technology*, Number 46, Washington D.C., 1985, globe no.30, fig. 17, p.42).

Our globe is virtually identical to two examples signed by Diya' al-Din and made in the same year, AH 1074/1663-64 AD. One of those, commonly

referred to now as the 'Barlow Globe', is in the Royal Scottish Museum in Edinburgh (inv. no.1890-331). The other is in the Museum of the History of Science, in Oxford (inv.no.57-84/25; Savage-Smith, *op.cit.*, globes nos.27 and 28, pp.230-31). All three globes share the same engraving technique, design, precision and star placements – and are distinct from other examples known.

Whilst Diya' al-Din's prolific father Qa'im Muhammad worked within a limited framework, avoiding experimentation and giving scant attention to the decorative potential of the celestial figures he reproduced, his son Diya' al-Din manipulated the traditional forms – paying more attention to decorative detailing such as variations in surface texture (Andrea P.A. Belloli, 'The Constellation Figures on the Smithsonian Globe', in Savage-Smith, *op.cit.*, p.105). The iconography of figures such as Cassiopeia, Cepheus, Auriga, Boötes, Hercules, the head of Draco, Delphinus (with crown) and Argo are virtually the same on our globe and the Edinburgh and Oxford examples, all distinctive of Diya' al-Din's more ornamental and detailed style. The horse whip carried by Auriga, for instance, is transformed in Diya' al-Din's renditions to a staff issuing rows of leaf-like forms, as seen here. Similarly the Virgo of our globe is an elegant, slender creature who wears wide pearl bands at her cuffs and anklets at her feet. Her breasts are visible through her bodice and the upper sections of her wings are decorated with scalloped motifs. This is all extremely similar to the Oxford globe and completely different to the squatter simpler version depicted by Qa'im Muhammad (Belloli, *op.cit.*, p.105). Diya' al-Din's Leo has more prominent, furry ears with broad hind legs and a head depicted in profile rather than turned to be seen full-face, as is more familiar from the work of his father, and contemporaneous manuscript illustrations.

The constellations on our globe, and the other related examples, are all presented in simple outline form, as is familiar in the illustrations to 'Abd al-Rahman al-Sufi's (903-986 AD) *Kitab suwar al-kawakib* (Book of the Constellations of the Fixed Stars), see for example a copy in Bodleian dated AH 400/1009-10 AD (Emmy Wellesz, *An Islamic Book of Constellations*, Oxford, 1965). The illustrations to the manuscript were clearly a source for the design of constellation images for globe makers, though as in illustrations to different copies of the text, the dress and artistic conventions found were clearly influenced by the trends of different locations and time periods. The style of dress worn by the human constellation figures here is clearly Mughal, and typical of that of western India in the 16th and 17th centuries.

The question naturally arises as to why our globe is not similarly inscribed with the name of the maker and the date of manufacture. In her discussion on a similar globe in the Smithsonian, unsigned but attributed by her to Qa'im Muhammad, Emilie Savage-Smith suggests that the reason for the lack of signature was a technical error. The maker placed the northern circle too far from the equator, probably then ceasing work altogether on the globe, as such an error would be impossible to correct. She suggests therefore that the maker never got around to adding his signature, as this would undoubtedly have been the last element to be engraved (Savage-Smith, *op.cit.*, p.98). Our globe shows no technical inaccuracies. Indeed it is one of the finest preserved examples with respect to the quality of the inlay of the stars, which are precisely placed and indicated by magnitude. Most of the other known globes are signed towards the southern equatorial pole, and so it is probable that this important detail was lost with the damage that our globe sustained.

Emilie Savage-Smith writes of the Oxford globe that it has a long metal probe around which three pieces of paper, possibly amulets, were rolled and sewn together. These are too large to extract through the poles drilled for the axis, and rattle when the globe is shaken. She has suggested that perhaps the present globe had a similar arrangement, and that a later owner cut off the lower part in order to extract the contents.

We would like to thank Emilie Savage-Smith for her contribution to this catalogue note.





51

051

AHMAD BIN 'ALI AL-BUNI (D. AH 622/1225 AD): SHAMS AL-MA'ARIF AL-KUBRA

SIGNED 'ABD AL-RAHMAN BIN AHMAD AL-'ANSI, OTTOMAN PROVINCES, DATED 4 SHAWWAL AH 993/19 SEPTEMBER 1585 AD

Two works by the same author including a treatise on occult sciences and the names of God, Arabic manuscript on paper, 334ff. bound in two volumes, plus three fly-leaves, each folio with 331l. of loose black *naskh* within text panels outlined in double red rules, catchwords, important words and phrases picked out in red, text with occasional diagrams and tables in red, minor areas of staining, first folio of each section with title, colophon signed and dated, the two sections each in paper covered card binding with flap, green paper doublures

Text panel 8 $\frac{3}{4}$ x 4 $\frac{7}{16}$ in. (21.3 x 12.cm.); folio 11 x 7 $\frac{1}{4}$ in. (27.9 x 17.9cm.)

(2)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

There are two copies of the first of these works, *Shams al-ma'arif wa lata'if al-awarif*, in the Chester Beatty Library (A. Arberry, *A Handlist of the Arabic Manuscripts*, vol.VI, Dublin, 1963, no.4942 (4), pp.149-50). There are also four copies, one of which is dated AH 843/1440 AD in the British Library (P. Stocks and C. Baker, *Subject-Guide to the Arabic Manuscripts in the*

British Library, London, 2001, M.2, p.348). Al-Buni was the author of works on magic with a strong concentration on 'magic squares', grammarology ('ilm al-huruf) and onomancy ('ilm al-asma).

These were much reproduced in later Islam, from the Maghrib to Central Asia. Another copy of the manuscript, written for the future Sultan of Morocco, Hasan I (r. 1873-95) in AH 1285/1868 AD, is in the Khalili Collection (J.M.Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, exhibition catalogue, Abu Dhabi, 2007, no.274, pp.238-40).

052

KITAB 'ILM AL-TANJIM

SIGNED MAS'UD BIN ASA'D, TIMURID IRAN, DATED 17 MUHARRAM AH 748/29 APRIL 1347 AD

A treatise on the science of stars, Arabic manuscript on paper, 16ff. plus four fly-leaves, each folio with 31ll. of black *naskh*, key words in red, within text panel outlined with red rules, the colophon dated and followed by 3ff. of tables, opening folio with a later added table and two seal impressions, set in later brown leather binding Text panel 8 $\frac{3}{4}$ x 5 $\frac{1}{4}$ in. (22.2 x 13.3cm.); folio 10 x 6 $\frac{1}{2}$ in. (25.4 x 16.2cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

053

ABU AL-QASIM 'ABD AL-RAHMAN BIN 'ALI BIN ABI SADIQ AL-NISHAPURI (D. AFTER 460/1068 AD): SHARH KITAB AL-FUSUL AL-IBQARAT

SELJUK ANATOLIA, 12TH/13TH CENTURY

A commentary on the *Aphorisms* of Hippocrates, Arabic manuscript on paper, 133ff. plus two fly-leaves, each folio with 19ll. of loose sepia *naskh*, important words and phrases picked out in red, occasional marginal notes, later numbering in the lower margins and upper corners, first folio replaced and laid down on card, in repaired brown morocco with stamped central medallion and a border of cartouches

Folio 9 $\frac{1}{2}$ x 6in. (23.8 x 15.2cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

According to Emilie Savage-Smith, this commentary on the *Aphorisms* of Hippocrates, composed around AH 460/1068 AD, consists of seven *maqalahs* and *khatimah*. It proved to be one of the most popular and widely read of all the numerous commentaries on the *Aphorisms*. Two other copies are known, the first dateable to the 13th/14th century. The second, dated Shaban AH 924/August-September 1518 AD, is in the Bodleian Library (Emilie Savage-Smith, *A New Catalogue of Arabic Manuscripts in the Bodleian Library*, University of Oxford, volume I, Oxford, 2011, nos.3A and 3B, pp.9-12).



54

A FINE SAFAVID BRASS ASTROLABE

SIGNED MUHAMMAD MEHDI AL-YAZDI, IRAN, CIRCA 1660

The brass mater with throne decorated with calligraphic cartouche, suspension shackle above, the reverse with possibly added compass, the rim graduated 0-360° by 1° with larger markings every 5°, with six plates elegantly engraved on both sides each bearing stereographic projections except for one marked with hours for prayer and another with markings for the zodiac, all with inscriptions in elegant *naskh* and *nasta'liq* occasionally on ground of elegant scrolling vine, altitude circles every six degrees, azimuth arcs every ten degrees, the rete with 31 named star pointers, the reverse of the mater with shadow square and projection for unequal hours and a quadrant with further projections, the probably original graduated alidade with two holed sighting vanes, the edge with further elegantly engraved *naskh* inscription, with brown rope cord attached

4¾in. (12.1cm.) high (excluding shackle); 3½in. (9.3cm.) diam.

£70,000-100,000

\$100,000-140,000

€91,000-130,000

INSCRIPTIONS:

Around the edge, The call on God to bless the 14 Innocents

On the back in the cartouche at the bottom, A hemistich from the introduction to the *Gulistan*, *gharaz-e naqshist kaz ma baz manad*, 'The intention of the design is that it should endure'

On the back in the palmette beneath the rectangle, *namaqahu muhammad mahdi yazdi al-khadim*, 'Muhammad Mahdi al-Yazdi al-Khadim decorated it'

At the bottom of the rete, *qad tamma fi sana 'ashar*, 'It was completed in year 10'

In the cartouches around the rete, The *nada 'ali* quatrain

The six plates are engraved with stereographic projections for latitudes 24°, 30°, 37°, 29°, 35°, 42°, 33°, 32°, 22° and 36°, where 32° would be for Isfahan and 22° for Mecca.

This finely engraved astrolabe very closely resembles another signed by the same maker, dated to circa 1660, now in the Museum of the History of Science in Oxford (inv.46886; <http://www.mhs.ox.ac.uk/collections/imu-search-page/record-details/?TitInventoryNo=46886&field=on=1665>). The position and the wording of the signature is identical on both astrolabes. The retes with their elegant cusped arabesque pointers and the calligraphy on the plates are remarkably similar. J.A.Billmeir, a renowned collector of scientific instruments, wrote of another astrolabe signed by Muhammad Mehdi, 'In spite of the most elaborate ornamentation the mathematical accuracy of the engraving is unimpaired'. (*Scientific Instruments (13th-19th Century): The Collection of J. A. Billmeir Esq.*, Frank Patridge & Sons, London, 1954, no.5, p.11).

The Oxford astrolabe has a very similar compass inserted into the throne which again looks to have been made by the same hand as the one found on our astrolabe. Whilst the compass on our astrolabe is set with an engraved border suggesting that it was part of the original design of the throne, the Oxford one looks to be less in harmony with its decorative surroundings. During the 17th century however there was a fashion in Iran for incorporating foreign instruments into astrolabes. It is therefore possible that the compass in our astrolabe was in fact inserted in Iran at the time of manufacture.

Another distinct similarity between our astrolabe and that in Oxford is that both have identical brown ropes attached. It is possible that the ropes were added in the workshop where both astrolabes were produced. It is also possible that the rope was added later when the astrolabes had arrived in Europe, and thus that they were sold to the same original owner after their production. The Oxford astrolabe is recorded as having come from the collection of M. Chadenat, who added it to his collection of scientific instruments sometime before the middle of the 20th century. It then passed into the Billmeir Collection, from whence it was donated to the Museum in Oxford. It is possible that our astrolabe at one stage passed through the hands of one or both of these collectors. Another astrolabe signed by Muhammad Mehdi al-Yazdi which is dated AH 1070/1659-60 AD and also has a compass inserted into the throne, is in the collection of the Royal Museums Greenwich (inv.AST0594, <http://collections.rmg.co.uk/collections/objects/10756.html>). A further astrolabe signed by the same maker but with a later associated rete was sold at Sotheby's London, 6 October 2010, lot 150.





PLEASE REFER TO THE IMPORTANT NOTICES AT THE FRONT & BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

TWO HASHIYAS ON ASTRONOMY AND PHILOSOPHY

OTTOMAN TURKEY, 17TH/18TH CENTURY

The first a commentary on the work of Sinan Pasha in astronomy and the second a commentary on a work on philosophy, Arabic manuscript on paper, 119ff. plus one fly-leaf, each folio with 19ll. of black *ta'liq*, important words and phrases picked out in red, occasional marginal notes, numerous diagrams throughout the first text, colophon after the first text with erroneous date of AH 957, first folio with later owner's stamps, in Mamluk-style brown morocco with flap decorated with stamped geometric designs

Folio 8½ x 5½in. (20.6 x 15cm.)

£3,000-5,000

\$4,300-7,100

€3,900-6,500

The author of the first of the works in this volume was Sinan al-Din Yusuf bin Khidr Beg bin Jalal al-Din (d. 1486), also known as Khawaja Pasha. He was vizier to the Ottoman Sultan Mehmet II, Mehmet the Conqueror. He worked in Istanbul and Edirne and was a historian theologian, mathematician and astronomer (B.A. Rosenfeld and E. Ihsanoglu, *Mathematicians, Astronomers and Other Scholars of Islamic Civilisation and their Works* (7th-19th), Istanbul, 2003, no.858, p.290). The last page of text praises Sultan Mehmet II.



55

A TREATISE ON THE QITA', A SEGMENT OF THE CIRCLE

SIGNED RASHID AL-BAHBAHANI, SAFAVID IRAN, DATED 8 SAFAR AH 1070/25 OCTOBER 1659 AD

Arabic manuscript on paper, 90ff. each with 17ll. of black *nasta'liq* with titles and key words picked out in red, numerous diagrams and one table, catchwords, the colophon dated with a later owner's seal impression, in later stamped brown morocco

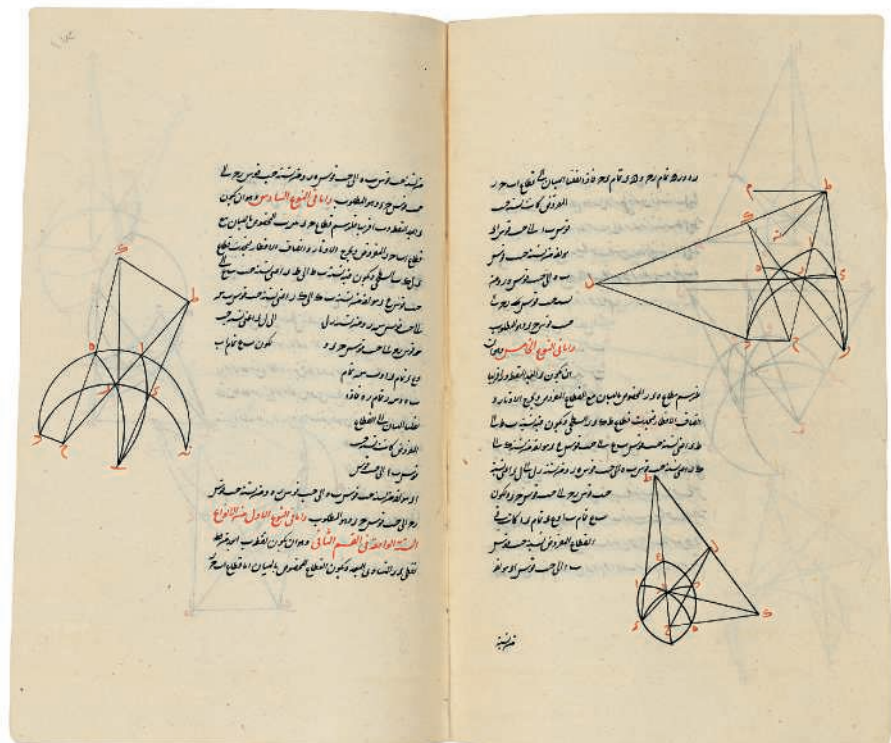
Folio 10½ x 6½in. (26.7 x 16.4cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

The preface to this works states that it was translated from Persian to Arabic, and that it is composed of five *maqalahs* discussing the revolving, spherical and flat segments of the circle.



56

057

SAYYID 'ALI PASHA: MIRAT AL-'ALAM

OTTOMAN TURKEY, DATED JUMADA II AH 1239/
FEBRUARY-MARCH 1824 AD

A printed Turkish translation of 'Ali Qushji's *Al-fathiyya fi 'ilm al-hay'a*, 69ff. plus two fly-leaves, each folio with 21ll. of black *naskh* in text panels outlined in gold and black, occasional diagrams, some folded in, important words and phrases picked out in red, colophon dated, opening bifolio with gold and polychrome illumination, occasional marginal notes, in red binding

Text panel 6 x 3 1/4in. (15 x 8 cm.);

folio 8 3/4 x 5 3/4in. (22.5 x 14.5cm.)

£3,000-5,000

\$4,300-7,100

€3,900-6,500

Sayyid 'Ali Pasha, who translated 'Ali Qushji's text into Turkish was the head of the Imperial School of Engineering. He completed the translation in 1824, the year our copy was printed. The colophon states that the book was printed with the knowledge of Ibrahim Saib, the head of the Official Printing Press (*Dar al-Tiba'a al-Amira*).

058

MUHAMMAD REZA BIN MUHAMMAD MU'MIN

IMAMI KHATUN-ABADI: JANNAT AL-KHULUD

SIGNED MUHAMMAD TAQI BIN MUHAMMAD,
QAJAR IRAN, DATED 13 RAMADAN AH 1258/18
OCTOBER 1842 AD

An encyclopaedia dedicated to Shah Sultan Husayn Safavi, Persian manuscript on paper, 35ff. plus four fly-leaves, each folio with 9ll. of panels containing dense black *nasta'liq* within double gold rules, text panels outlined in gold, blue and black, margins with black outer rules and page numbers in gold and polychrome medallions in the outer corners, headings in red, blue and green *thuluth*, opening folio with gold and polychrome illuminated headpiece, the first bifolio with floral illuminated margins, occasional tables, colophon signed and dated, in original black morocco with stamped gilt medallion and borders, pink paper doublures, one board separate
Text panel 10 3/4 x 6 3/4in. (27.2 x 17.2cm.);
folio 14 x 8 3/4in. (35.5 x 22.3cm.)

£5,000-7,000

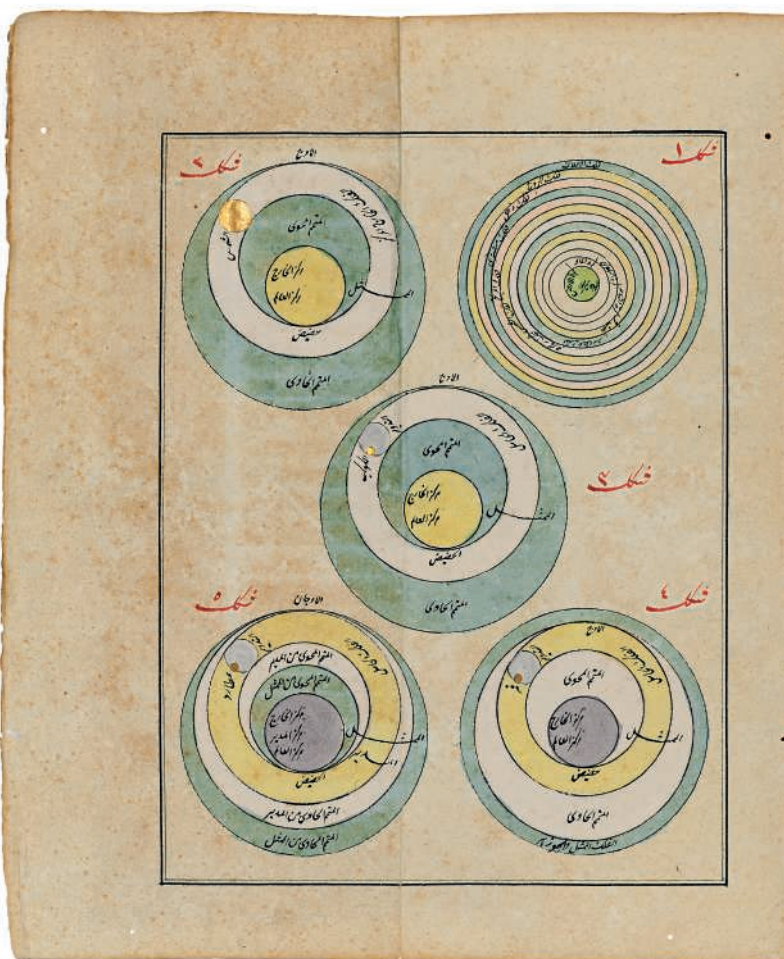
\$7,100-9,900

€6,500-9,000

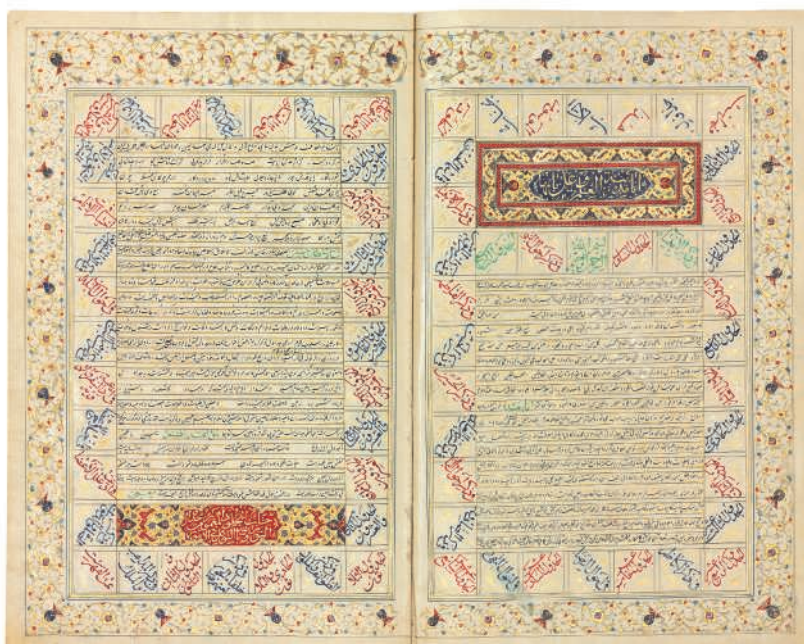
INSCRIPTIONS:

A note at the beginning of the manuscript states that it entered the collection of Farhad Mirza in Dhu'l Qa'da AH 1258/December 1842-January 1843. Farhad Mirza was a son of 'Abbas Mirza *Na'ib al-Sultaneh* and a younger brother of Muhammad Shah.

The *Jannat al-khulud* is an encyclopaedia, which was dedicated to Shah Sultan Husayn Safavi in AH 1127/1715 AD. It presents in table form the *asma' al-husna*, as well as histories of the prophets, biographies of Muhammad, 'Ali, Fatima, Hasan, Husayn and the Shi'i Imams, the *sunna* of the Prophet as revealed to the Imams, information on the Persian and Islamic calendars, information on the *qibla*, distances between various countries, various prayers, making predictions (*ikhtilajat*), the rulers of the world from pre-Islamic to Islamic times and information on the angels and different religions.



57



58



59

A BRASS ASTROLABE

MOROCCO, LATE 17TH OR EARLY 18TH CENTURY

The brass mater with simple throne and suspension shackle, the rim graduated to 0-360° by 1° with larger markings every 5°, with three plates all engraved on both sides each bearing stereographic projections for various latitudes and engraved with inscriptions in *maghribi* script, the possibly associated rete with 21 named star pointers, the reverse of the mater with shadow square and projection for equal hours and a planetary table, the alidade with two holed sighting vanes, the horse in the form of a small bird 4 $\frac{3}{4}$ in. (11.2cm.) diam.

£20,000-30,000

\$29,000-42,000

€26,000-39,000

The three plates are engraved with astrolabic markings for latitudes circa 22°, 29°, 30°, 32°, 34°, 38°. In this case 22° would serve Mecca, 30° would be for Cairo, 32° would be for Marrakesh, and 38° for Fez and Meknes. The rete though probably associated has been paired with this astrolabe for a considerable amount of time. This is confirmed by the fact that one of the plates retains a shadow from a broken point of a star pointer.

The throne of this astrolabe as well as the double-ended alidade relate closely to an astrolabe signed by 'Abdullah ibn Sasi which is dated AH 1099/1687-88 AD now in the Museum of the History of Science in Oxford, (inv.45220; <http://www.mhs.ox.ac.uk/collections/search/displayrecord/?invnumber=45220>). It is also interesting to note that, like ours, the rete of the Oxford astrolabe is of a different metal alloy colour and is engraved with calligraphy which differs in style from the rest of the astrolabe. It is therefore likely that the rete of our astrolabe, also different in colour, may be original. A similar *maghrebi* astrolabe recently sold in Paris, Tessier & Sarrou, 29 June 2015, lot 155.

60

**AL-QADI BIN SUFYAN MUSALLAM
YAQUB BIN 'ABDU'L-RAHMAN AL-RAZI
AL-JALUDI: FASL FI-MA RUWIYA 'AN AL-
SALAF WA'L-A'IMAH 'AN MAHABATI HUM
LIL-NABI**

NORTH AFRICA, 17TH/18TH CENTURY

Hadith, on what the ancestors and Imams said about their love of the Prophet, Arabic manuscript on paper, 189ff. plus eight fly-leaves, each folio with 15ll. of elegant sepia *maghribi*, in text panels outlined in red and blue, key words in red and blue, headings in gold, opening bifolio with polychrome illuminated carpet pages, the following folio with an illuminated heading and text in gold on polychrome illuminated scrolling vine ground, the colophon within gold rules issuing gold and polychrome marginal medallion, in later stamped and gilded red morocco

Text panel 6 x 4 1/4 in. (15 x 10.8 cm.);
folio 8 7/8 x 6 7/8 in. (22.6 x 17.5 cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000



60

61

**AHMAD BIN MUHAMMAD BIN AHMAD
BIN ABI YAHYA BIN 'ABD AL-RAHMAN
AL-MAQARRI AL-TILIMSANI AL-MALIKI
AL-ASHA'RI (D. AH 1041/1631 AD): KITAB
AL-NAFAHAT AL-'ANBARIYYA FI WASF
NA'L KHAYR AL-BARIYYAH**

NORTH AFRICA, PROBABLY MOROCCO,
DATED 6 SAFAR AH 1073/20 SEPTEMBER
1662 AD

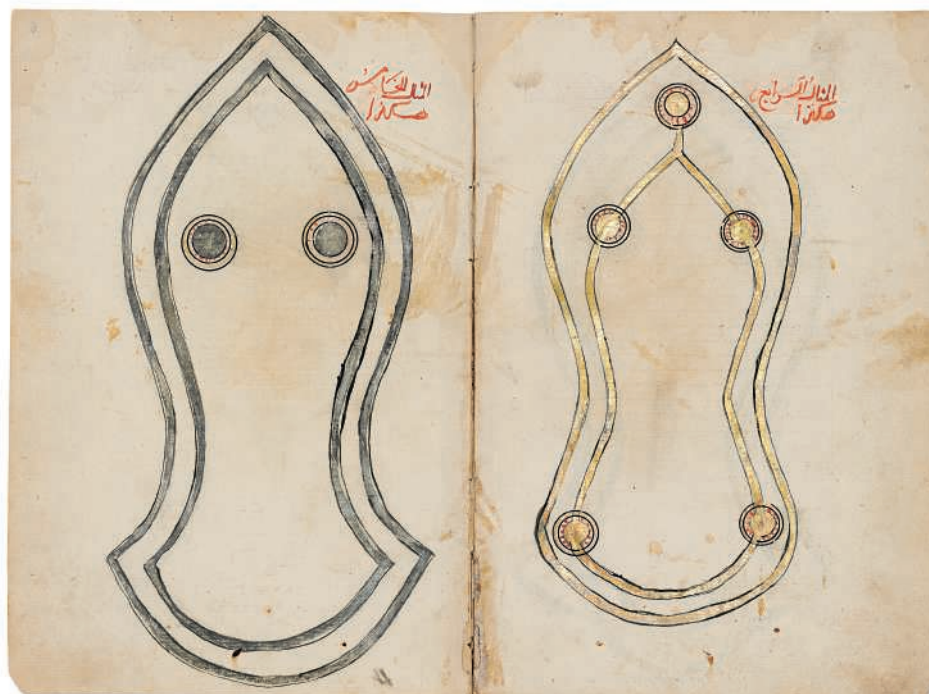
A treatise on the Prophet's sandals, Arabic manuscript on paper, 39ff. as numbered plus two fly-leaves, each folio with 35ll. of black *naskh* with key words and headings picked out in red, eight full page gold, silver and polychrome illustrations of sandals, the colophon dated, in later cloth covered binding with flap and matching leather slipcase

£5,000-7,000

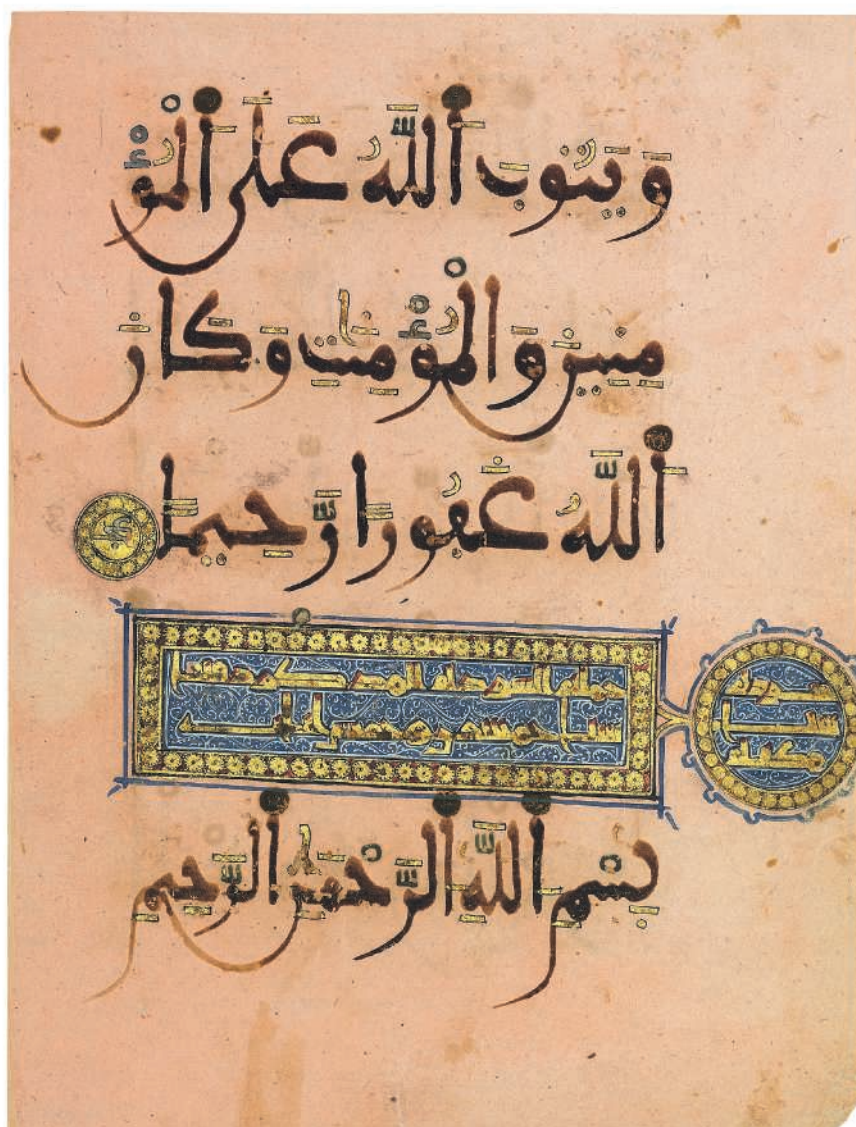
\$7,100-9,900

€6,500-9,000

The author of this text was born in Tilimsan, Algeria AH 1000/1591 AD. He studied in Fez and died in AH 1041/1631 AD. Another treatise on the Prophet's sandals by the same author but with a different title, *Fath al-muta'al fi madh al-ni'al*, is in the Chester Beatty Library (A. Arberry, *A Handlist of the Arabic Manuscripts*, vol. 1, Dublin, 1955, no. 3113, p. 46). That is dated 6 Ramadan AH 107 1/4 May 1661 AD. Our copy must be a relatively early one as it was copied only 30 years after the author's death.



61



62

A PINK QUR'AN PAGE

ANDALUSIA, 13TH CENTURY

Qur'an XXXIII, *sura al-ahzab*, middle of v.72 to beginning of Qur'an XXXIV, *sura saba*, Arabic manuscript on pink paper, with 5ll. of bold sepia *maghrebi*, gold diacritics outlined in black, *shadda* and *sukku*n in green, gold verse roundels with polychrome *abjad* counters, verso with a gold and polychrome *sura* heading with 2ll. of *kufic* set inside a gilt strapwork cartouche issuing gilt marginal medallion, upper margin with pounced library mark
Folio 12 x 9 1/4 in. (30.4 x 23.3 cm.)

£14,000-18,000

\$20,000-25,000
€19,000-23,000

The attribution of these striking pink folios to Spain is based primarily on the use of paper. In the Maghreb, parchment remained in frequent use for the writing of Qur'ans into the 19th century. Spain, however, had been manufacturing and using high quality paper for manuscripts of all kinds for some time. Manuscripts like this one, on pink dyed paper are believed to have been produced in Jativa, near Valencia, the site of the earliest documented paper mill in Spain (Marcus Fraser and William Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, Berlin and London, 2006, p.64).

A number of folios from this manuscript are in public collections, while others have appeared at auction. 215 folios, formerly in the collection of Maréchal Lyautey were sold at the Hotel Georges V, Paris, 30 October 1975, lot 488, and quickly appeared at Sotheby's, 14 April 1976, lot 247. Other leaves from this manuscript have since sold in these Rooms, including a single folio and a bifolio, 26 April 2012, lots 135 and 136, and also a single folio with a very similar illuminated *sura* heading, 10 October 2013, lot 70.



063

AN EASTERN KUFIC QUR'AN SECTION
NEAR EAST, 12TH CENTURY

Qur'an XXXVI, *sura ya sin*, middle of v.26 to Qur'an XLV, *sura al-jathiya*, v.26, Arabic manuscript on paper, 26ff. plus four fly-leaves, each folio with 17ll. of black Eastern kufic, drop shaped verse markers and larger rosette *ashr* markers, *sura* headings in yellow, the *bismillah* and key phrases highlighted in larger script, marginal section markers in black, yellow and red, the beginning of each *juz'* marked with the verse in large letters, losses to the outer margins, some folios loose, misbound, in later gilt stamped morocco
Folios 10% x 6%in. (27 x 17cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

A closely related Qur'an fragment with the same distinctive gold *sura* headings followed by large black *bismillahs* in the Khalili Collection, dated to the 12th century (François Déroche, *The Abbasid Tradition*, Oxford, 1992, cat.87, pp.168-69). Two folios from a slightly earlier eastern kufic Qur'an were sold at Christie's South Kensington, 10 October 2014, lot 255. A near complete eastern kufic Qur'an was sold in these Rooms, 6 October 2011, lot 45.



64

64

A KUFIC QUR'AN BIFOLIO

NEAR EAST OR NORTH AFRICA, 9TH/10TH CENTURY

Qur'an III, *sura al-imran*, middle of v.179 to middle of v.199, Arabic manuscript on vellum, each folio with 16ll. of elegant sepia *kufic*, green and red diacritics, gold final letter *ha'* *kham*s markers, gold and polychrome rosette *'ashr* markers, Folio 9¾ x 7in. (24.8 x 17.8cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

A single folio from this Qur'an was sold at Christie's South Kensington, 5 October 2012, lot 546.

65

A KUFIC QUR'AN FOLIO

NORTH AFRICA OR ANDALUSIA, 9TH/10TH CENTURY

Qur'an V, *sura al-ma'ida*, middle of v.64 to beginning of v.71, Arabic manuscript on vellum, 14ll. of elegant *kufic* with elongated *mashq*, diacritics in green and red, verses marked with pyramids of three gold roundels, one gold and polychrome *kham*s rosette with *abjad* letter markings, repairs to the inner margin Folio 9¾ x 13¼in. (24.9 x 33.3cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

Folios from this elegant Qur'an have been variously attributed to Damascus and more generally to the Eastern Islamic world. However, the presence of *abjad* markers which on some folios use the letter *sad* for the numerical value of 60 instead of the letter *sin* suggests that this manuscript was rather produced in the western Islamic world (Marcus Fraser and Will Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, Berlin, 2006, p.44).

The elegant use of *mashq* or *keshide* with the extension of the horizontal letters to great aesthetic effect is beautifully executed on this folio. The frequent use of *mashq* indicates the luxurious nature of this manuscript where the letters of the text are free to occupy space regardless of the material cost in terms of gold and vellum. It is likely that a wealthy imperial patron was responsible for commissioning such a luxurious copy of the Qur'an. Being the wealthiest courts of the western Islamic lands at this period, the Fatimids or the Spanish Umayyads are the most likely patrons of this costly manuscript. Other luxurious Qur'an manuscripts such as the famous Blue Qur'an have been attributed at various points to Fatimid Qairouan and to other parts of the Western Islamic world (Fraser and Kwiatkowski, *op.cit.*, Berlin, 2006, p.46). A bifolio from this Qur'an was sold in these Rooms, 26 April 2012, lot 55.



65

A KUFIC QUR'AN FOLIO

NEAR EAST OR NORTH AFRICA, 8TH/9TH CENTURY

Qur'an LXXII, *sura al-jinn*, middle of v.26 to Qur'an LXXIII, *sura al-muzammil*, end of v.20, Arabic manuscript on vellum, with 17ll. of neat sepia *kufic*, verses marked with pyramids of gold roundels, *kham*s marked with a gold and polychrome square device, red diacritics, one *sura* heading with gold and polychrome band extending into a leafy marginal medallion, some holing, hair side rubbed, folio trimmed
Folio 7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (19.9 x 26.1cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

This Qur'an folio appears to come from a Qur'an, a section of which is in the Bibliothèque Royale in Rabat (inv.12610; *Maroc. Les trésors du royaume*, exhibition catalogue, Paris, 1999, no.139, p.101). There the Qur'an is attributed to the Caliph 'Uthman bin Affan on the basis of a comparable example also attributed to him in the Topkapi (*The 1400th Anniversary of the Qur'an*, exhibition catalogue, Turkey, 2010, cat.16, pp.168-69). The Topkapi Qur'an was brought into the museum from the library of Sultan Mahmud I (r. 1730-1754) which was located in the Hagia Sophia in 1912. On the face of the manuscript's last page is the inscription "Caliph 'Uthman ibn Affan wrote in the 30th year", taken to mean that it was written by a scribe of the Caliph 'Uthman in the first half of the 1st century AH. Dr. Tayyar Altikulac revisited the Topkapi codex manuscript in 2006 and wrote that even if it had not belonged to 'Uthman it must have been copied from one that did (*op.cit.*, p.17).



66

A KUFIC QUR'AN FOLIO

NEAR EAST OR NORTH AFRICA, 8TH/9TH CENTURY

Qur'an III, *sura al-imran*, middle of v.9 to end of v.20, Arabic manuscript on vellum, with 17ll. of neat sepia *kufic*, verses marked with pyramids of gold roundels, *kham*s marked with a gold and polychrome square device, red diacritics, some holing, hair side rubbed
Folio 8 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (20.6 x 28.2cm.)

£2,000-3,000

\$2,900-4,200
€2,600-3,900

The scribe of this elegant Qur'an folio plays with the *kufic*, accentuating the horizontal letters in order to conform to the format of his text block. Red dots are used as vowel markers, a use that was abandoned after the 11th century, when dashes took over the role, and dots became diacritical marks. Two folios from the same Qur'an were sold in these Rooms, 7 April 2011, lots 1 and 2.



67



68 (actual size)

***68**

A GOLD FILIGREE FELINE

IRAN, 12TH CENTURY

The body executed completely in filigree, one side with openwork rosettes punctuated with granulation, the other side with holes for gems, one still containing a ruby, the head with pronounced ears, a granular collar around the neck, large apertures for the eyes and nose, later curling tail, head possibly originally hinged with pin and loops on the rear of the neck
2in. (5.1cm.) long

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Private Collection, Switzerland, stated on 1998 invoice

A similar gold feline, catalogued as Iran, 12th century is in the L.A. Mayer Memorial Institute for Islamic Art in Jerusalem (Na'ama Brosh (ed.), *Jewellery and Goldsmithing in the Islamic World*, Jerusalem, 1997, no.3, p.56). Another, similarly catalogued, in the Metropolitan Museum of Art is published in Esin Atil, W.T. Chase and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, exhibition catalogue, Washington D.C., 1985, no.29, pp.74-75. It is likely that ours originally had gemstones set into the large apertures of the eyes.



69 (actual size)

***69**

A GOLD FILIGREE BIRD

IRAN, 12TH CENTURY

The bird perched on two drilled rubies, the body with elegant wings and the breast with a rosette motif formed of granular knops, the fan of the tail composed of three drop-shaped terminals, the beak with attached chain and suspended ruby bead, the back with the remains of an attachment loop
1½in. (3.8cm.) long

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Private Collection, Switzerland, stated on 1998 invoice



070

A RARE ILKHANID QUR'AN JUZ'
IRAN, FIRST HALF 14TH CENTURY

Comprising the 13th *juz'*, Arabic manuscript on paper, 42ff., each folio with 5ll. of black *muhaqqaq* within text panels outlined in red and purple, gold and polychrome rosette verse roundels, large gold and polychrome marginal *khams* and *'ashr* markers, *sura* headings in white *muhaqqaq* outlined in gold on a ground of gold scrolling vine with polychrome background, the opening bifolio with a single line of large *muhaqqaq* in white cloud reserved against a gold hatched and arabesque ground flanked by gold and polychrome headings with large lotuses, the margins with gold and polychrome floral roundels, minor area of loss to the final folio

Text panel 10¼ x 7¼in. (26 x 18.2cm.); folio 15½ x 10⅞in. (39.4 x 27.5cm.)

£30,000-50,000

\$43,000-71,000
€39,000-65,000

PROVENANCE:

Collection Xavier Guerrand-Hermès, sold Sotheby's Paris, 18 November 2013, lot 138

Another Ilkhanid Qur'an *juz'* with a similar illuminated headings was sold in these Rooms, 6 October 2011, lot 95. Our manuscript is unusual for the single large line of text which runs through the text panel on the opening illuminated bifolio. A slightly earlier related *juz* in the Khalili Collection attributed to North West Iran, circa 1175-1225, has similar strapwork borders around the opening text panel as can be seen on either side of the text on our opening bifolio (David James, *The Master Scribes*, London, 1992, no.5, pp.34-37). David James associates the format and presence of the strapwork borders with manuscript production in the later Ilkhanid period.

بَعْدَ مَا نَزَّلْنَا آلَاءَنا مِنْ السَّمِواتِ وَأَنْتُمْ كَافِرُونَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
سُورَةُ الْأَعْلِيَّاتِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَفَرَأَيْتَ لِلنَّارِ حِساباً
فَما تَعْلَمُ مِنْ شَرِّهَا
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ

هو

سُورَةُ الْأَعْلِيَّاتِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَفَرَأَيْتَ لِلنَّارِ حِساباً
فَما تَعْلَمُ مِنْ شَرِّهَا
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ

فَتَوَلَّكَ فَعَدَلَكَ
فَوَيْلٌ لِلَّذِينَ كَفَرُوا
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ

سُورَةُ الْأَعْلِيَّاتِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَفَرَأَيْتَ لِلنَّارِ حِساباً
فَما تَعْلَمُ مِنْ شَرِّهَا
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ

فَتَوَلَّكَ فَعَدَلَكَ
فَوَيْلٌ لِلَّذِينَ كَفَرُوا
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ
فَلَمَّا كُنْتُمْ فِي شَكٍّ مِنْهُ
نُنَزِّلُ الْغَياثَ الْغَياثَ الْغَياثَ

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AN IMPRESSIVE MAMLUK QUR'AN SECTION

CAIRO, EGYPT, FIRST HALF 14TH CENTURY

Arabic manuscript on ivory paper, 77ff. plus two fly-leaves, each folio with 13ll. of elegant black *muhaqqaq*, verses marked with gold and polychrome rosettes, catchwords, *khams* and *'ashr* marked in stylised *kufic* within marginal medallions in gold, blue and black, *hizb* marked with large gold *thuluth* in the margins, *sura* headings in bold black-outlined gold *thuluth* sometimes with interstices filled in black, folios trimmed, occasional areas of repair and re-inking, in later red morocco with flap and with a band of scrolling animate vine, white paper doublures Folio 17¾ x 12¾in. (45 x 32.5cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

The distinctive and elegant gold *sura* headings of this section, which have three dots beneath the initial *sin*, are almost identical to those found in a Qur'an manuscript dated AH 730/1330-31 AD commissioned by Mamluk Sultan al-Nasir Muhammad (who reigned intermittently between 1293 and 1341) and signed by Muhammad bin Bilbek al-Muhsini, now in the Keir Collection (David James, *Qur'ans of the Mamluks*, London, 1988, cat.12, p.224). The body of the script of our Qur'an with the *nuns* which regularly curve underneath the following letters is also very similar to the style of the script of the Keir Collection Qur'an. Such is the similarity between the two that our manuscript must also have been copied by al-Muhsini and may also have been a royal commission.

For a complete list of the Qur'an sections included in this manuscript, please contact the department.

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A MAMLUK QUR'AN JUZ

PROBABLY EGYPT, 14TH/15TH CENTURY

Comprising the 30th *juz'*, Arabic manuscript on paper, 14ff. plus two fly-leaves, each folio with 13ll. of black *muhaqqaq*, *sura* headings in gold outlined in black, gold and polychrome rosette verse markers, the colophon set inside a larger gilt and polychrome medallion, with gilt and polychrome spandrels, minor repairs to the margins, the final page laid down on card, in brown morocco gilded binding with tooled and gilded decoration Folio 14 ½ x 11in. (36 x 28cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



73 (actual size)



*73

AN IMPRESSIVE PAIR OF GOLD EARRINGS

PROBABLY NORTH EAST IRAN OR AFGHANISTAN, 11TH/12TH CENTURY

Each with a large triangular section crescent formed of an inner smooth face and two external faces of roundels containing stylised openwork wire palmettes, two birds of similar construction facing each other within the crescent, the leading edge of the crescent with seven applied protruding granulated rosettes, five further rosettes on the external face of the crescent, later applied suspension loop, very slight denting 2½in. (5.4cm.) across

£25,000-35,000

\$36,000-50,000
€33,000-45,000

PROVENANCE:

Anon sale, in these Rooms, 11 April 2000, lot 302

An almost identical pair of earrings is in the Metropolitan Museum of Art (acc.no.2006.273a and b; Judith Price, 'Exquisite Objects from the Cradle of Civilization', *Masterpieces of Ancient Jewelry*, Philadelphia, 2008, p.113, illustrated also on the front cover). The stem of each of the protrusions around the edges, on both the Metropolitan earrings and on ours are pierced suggesting that the earrings would at some point have had strings of tiny pearls suspended from them. The Metropolitan Museum also have in their collection a closely related pendant, identical in most of its features but with a square rather than a circular frame (acc.no.2007.340). In the description to that piece, the curator suggests that whilst the best technical and aesthetic comparisons for this group of earrings can be found in the Greater Iranian region, the iconography of the confronted birds, the box construction and the strings of pearls were all popular in Fatimid Syria and Egypt. The prongs, which are a notable feature of these earrings and the jewellery in the Metropolitan, appear to be completely unique which makes firm attribution difficult.



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A SILK SAMITE PANEL

SOGDIA, CENTRAL ASIA, LATE 7TH/EARLY 8TH CENTURY

Woven in golden yellow, blue and red with two bands of roundels each containing a pair of confronted birds perching upon a split palmette and surrounded by small quatrefoil rosettes within a dotted arcade, the interstices with large rosettes containing eight-pointed stars, mounted and stretched
Panel 16¼ x 24⅞in. (41.3 x 36.2cm.); mount 18⅞ x 26⅞in. (47.3 x 68.4cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Private Collection, acquired prior to 2000

The talons of the birds here, which are planted firmly on branches with one leg slightly before the other is identical to the stance of a duck found decorating a coat in the Cleveland Museum which is attributed to 8th century Sogdia (inv.1996.2a; James C.Y. Watt, Anne E. Wardwell, *When Silk Was Gold: Central Asian and Chinese Textiles*, Exhibition Catalogue, New York, 1998, no.5, pp.34-5). Our textile with its delicate weave is more sophisticated in design than the coat in the Cleveland Museum with the typical pearl border replaced with a more complicated band of rosettes. The quantity of distinct dyes used is also rare and suggests that this panel was a highly desired courtly weave. A slightly earlier silk weave in the Katoen Natie collection displays a similar flair for colour (inv. 852; Daniel Shaffer, 'Cotton Connections', *Hali*, issue 151, Spring 2007, no.9, p.89). A related panel which has similar rosette motifs set between animal roundels sold in these Rooms, 6 October 2011, lot 7. That had a carbon date test performed on it which confirmed a date of production of the late 7th or early 8th century.

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A KHORASSAN SILVER AND COPPER-INLAID BRASS CASKET
NORTH EAST IRAN, 13TH CENTURY

Of slightly tapering rectangular form on bracket feet, the hinged pyramidal cover with tulip-shaped knob, the exterior with a series of arched panels decorated with continuous silver knotted repeats, the interstices filled with scrolling tendrils and bird roundels, the feet with scrolling arabesques, the cover with a band of benedictory *naskh* around the edge, the sides with similar decoration to the base, the reverse with a panel depicting two human figures, four panels with running animals below the knob, very slight loss of inlay 6½in. (16.5cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Anon sale, in these Rooms, 17 October 1995, lot 246

INSCRIPTIONS:

Around the lid, *al-dawla wa'la, al-salama al-sirr, wa al-'izz wa al-dawla ... al-'izz, al-dawla ...*

A number of similar caskets to ours have been published. They have tapering sides on four feet pointing outwards from each corner, with flattened pyramidal lids. They are decorated predominantly with scenes of seated figures similar to those in cusped arch on the lid of our casket.





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VARIOUS PROPERTIES

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ABU 'ALI AL-HUSAYN IBN 'ABDULLAH IBN SINA (AVICENNA) (D. AH 428/1037 AD): RISALAH FI'L SIYASA
OTTOMAN TURKEY OR SAFAVID IRAN, PROBABLY 17TH CENTURY

A short treatise on domestic affairs, Arabic manuscript on paper, 8ff. plus two fly-leaves, each folio with 19ll. of loose sepia *naskh*, important words and phrases picked out in red, catchwords, occasional words in the margins, areas of water-staining and repairs to margins, in worn brown morocco with stamped gold central medallion and pendants filled with floral motifs, red morocco doublures

Folio 10 x 7 1/2 in. (25.4 x 19 cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

An inscription in this manuscript states that it was collated with another copy written by Najib-al-Din Muhammad bin 'Umar al-Samarqandi. The title appears to be unrecorded. Because it is a *risalah* it may well have been part of one of Ibn Sina's larger works.

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KHWAJA SHAMS AL-DIN HAFIZ SHIRAZI (D.1390 AD): DIWAN
SIGNED PIR HUSAYN AL-KHATIB, TIMURID SHIRAZ, IRAN, DATED THE LAST DAYS OF JUMADA II AH 897/APRIL 1492 AD

Poetry, Persian manuscript on paper, 163ff. plus three fly-leaves, each folio with 15ll. of fine black *nasta'liq* arranged in two columns with double gold intercolumnar rules, text panels with similar rules, text with seven contemporaneous paintings in opaque pigments heightened with gold, opening bifolio with an additional double page painting within gold and polychrome illuminated borders, following bifolio with similar illumination surrounding 5ll. of *naskh* in clouds reserved against lightly hatched ground, colophon signed and dated, later owner's notes, stamps and stickers on first and final folios, in later brown morocco with flap decorated with gilt borders, marbled paper doublures

Text panel 5 1/2 x 2 3/4 in. (12.8 x 6.6 cm.); folio 7 1/4 x 4 1/4 in. (18.6 x 10.6 cm.)

£3,000-5,000

\$4,300-7,100

€3,900-6,500

Several manuscripts by the scribe Pir Husayni are recorded in Bayani, including another *Divan* of Hafiz, dated AH 874/1470-71 AD (Mehdi Bayani, *Ahval va asar-e khush-nevisan*, Tehran, 1352, p.105-06). A Turkoman manuscript, more heavily illustrated than ours, but similar in style was recently sold at Sotheby's, 3 October 2012, lot 65



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ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI AL-JU'FI (D. AH 256/870-71 AD): AL-JAMI' AL-SAHIH
MAMLUK SYRIA OR PALESTINE, LATE 14TH/EARLY 15TH CENTURY

Comprising volumes V and VI of the great canonical collection of traditions, Arabic manuscript on white and pink paper, 199ff. each with 21ll. of strong black *naskh*, important words and headings picked out in larger *naskh*, occasional marginal notes in red or black, opening folio with the title written in *thuluth* on a red hatched ground, in later worn red morocco with central stamped medallion, paper covered doublures

Folio 10 3/4 x 7 3/4 in. (26.5 x 18.8 cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

The author of this text was born in Bukhara in AH 19%10 AD. After making the pilgrimage to Mecca travelled extensively in search of Traditions of the Prophet. He was able to compile 7,397 out of 600,000 traditions in his monumental work, *al-Jami al-Sahih*. Other copies of the work are published in U. Lyons, *Chester Beatty Library: A Handlist of the Arabic manuscript*, Dublin, 1966, volume VIII, Indexes, p.15; A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester, 1934, pp.205-09 and P. Stocks and C. Baker, *Subject-Guide to the Arabic Manuscripts in the British Library*, London, 2001, pp.30-31, B.

THE ARCHANGEL GABRIEL
PROBABLY JALAYRID BAGHDAD,
LATE 14TH/EARLY 15TH
CENTURY

An illustration from the 'Wonders of Creation' of Qazvini, opaque pigment heightened with gold on paper, the angel stands with wings outstretched and hands holding the mantle of its colourful robes, within narrow black and gold border, verso with 9ll. of neat *nasta'liq*, glazed, numerous owner's notes to the reverse of the frame Painting 4 x 4½in. (10.3 x 10.5cm.); folio 5 x 5½in. (12.8 x 13.2cm.)

£15,000-25,000 \$22,000-35,000
€20,000-32,000

PROVENANCE:

By repute, formerly in the collection of Wilfred Jasper Walter Blunt (1901-87)

This rare painting of the Archangel Gabriel comes from a dispersed copy of Qazvini's *Aja'ib al-Makhlūqat* or 'Wonders of Creation', most probably produced in Jalayrid Baghdad. Another folio from the same manuscript, depicting either the Archangel Israfil or Michael, is in the Museum of Fine Arts Boston (acc.no.14.538; published in Ananda K. Coomaraswamy, 'Les Miniatures Orientales de la Collection Goloubew au Museum of Fine Arts de Boston', *Ars Asiatica*, Paris and Brussels, 1929, no.7, pl.IV, p.16). A third, mounted in a 16th century album page, is in the Louvre (inv.MAO 149; *L'Etrange et le Merveilleux en terres d'Islam*, exhibition catalogue, Paris, 2001, no.20, p.37). That folio is attributed to Iraq, 14th century. Like our painting the angel in the Louvre page is depicted against a gold ground his wings slightly breaking the narrow gold borders. All three figures wear similar gilt-heightened coloured robes, although those worn by our Archangel are by far the most elaborate.

With their courts in Tabriz and Baghdad, the Jalayrids were important patrons of the arts of the illustrated book. Survivals of Jalayrid painting are rare, but often have a distinct Byzantine flavour akin to that of late 13th to early 14th century Mamluk painting, but more robust. There are some features in this painting which feels very Persianate – the large eyes and heavy eyebrows, for instance, feel reminiscent of Iranian or Central



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Asian illustrations (see for instance a painting of 'Rustam and Raskh treated by the Simurgh', circa 1400 in the Topkapi Sarayi Library, H.21252, f.48a; Thomas W. Lentz and Glenn. D. Lowry, *Timur and the Princely Vision*, Los Angeles and Washington DC, 1989, fig.23, p.63). Adel T. Adamova and Manijeh Bayani write that in the manuscripts produced for the last Jalayrid ruler, Sultan Ahmad (r. 1382-1410), features which were to become the classical canons of fifteenth-century Persian painting emerge fully formed (Adamova and Bayani, *Persian Painting. The Arts of the Book and Portraiture*, London, 2015, p.159). It seems likely therefore that our manuscript was produced under the reign of this ruler.

Our Archangel, and those from the same series, are all drawn in fine red lines. This is similar to the drawing found in copy of the same text formerly in the Sarre Collection and now in the Freer Gallery (Richard Ettinghausen, *Arab Painting*, New York, 1977, p.178). The Freer manuscript is attributed to Iraq, circa 1370-80. The treatment of textiles on our painting and the Freer copy are similar, with folds of cloth delineated with quick lines. Many of the angels in the Freer manuscript displays robes, often the same sage green used in ours, decorated with sketchy gold highlights – again like those seen worn here by Gabriel. Ettinghausen suggests that the Freer manuscript betrays features, notably in the fashion in clothes

and headgear, of the late Mongol style – betraying the fact that the manuscript was executed in the last period of Mongol rule when Iraq and Western Iran were governed by the Persianized Jalayrid sultans (Ettinghausen, *op.cit.*, p.179).

Unlike the Freer manuscript, the text on our folio is copied in *nasta'liq*. Another copy of the *Aja'ib al-Makhlūqat*, produced in the *kitabkane* of Sultan Ahmad Khan in AH 790/1388 AD, shares this feature with ours, again supporting a similar attribution for our folio (Pers.332; <http://gallica.bnf.fr/ark:/12148/btv1b8422994d/f512.planchecontact.r=Suppl%C3%A9ment%20persan%20332>).



Mawlana Jalal al-Din Rumi was born into a distinguished family in Konya. He was a mystic who sought to attain awareness of God through knowledge, meditation, art, ecstasy and love. His Persian poetry, filled with profound emotion, is compiled in the *Mathnawi* - a didactic poem in rhyming couplets relating principally to religion, mysticism and ethics. One of his main themes in the work is a call for fellowship and unity between all human beings - an antidote to the political and economic upheavals of 13th century Anatolia (David J. Roxburgh (ed.), *Turks. A Journey of a Thousand Years, 600-1600*, exhibition catalogue, 2005, p.401).

Produced under the reign of Sultan Abu Sa'id Mirza (r. 1451-69), this fine manuscript is an example of Timurid illuminated manuscript production at its best. The illuminated *shamsa* at the beginning of the manuscript gives the name of the patron, Mahmud bin Shihab al-Din al-Gilani, a Timurid vizier. Although he is not recorded, his son Shaykh 'Abidullah Nasiruddin al-Ahrrar al-Samarqandi ibn Mahmud ibn Shihab al-Din appears to have been a prominent Naqshbandi teacher.

The illumination of our *Mathnawi* relates closely to that found on the frontispiece of a Timurid Qur'an, attributed to circa 1425-50, in the Detroit Institute of Arts (30.323; Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century*, exhibition catalogue, Washington D.C., 1989, no.20, pp.78-79). In the catalogue describing that Qur'an the authors write that Timurid illumination, while linked with the large-featured forms popular under the Ilkhanids and Mamluks, moved inexorably towards greater intricacy and finesse, as seen here. They go on to write that the emphasis in illumination shifted also to include not only the

frontispiece but also the opening pages and different sections of the text (Lentz and Lowry, *op.cit.*, p.332). In our copy, the preface to the main text is given the same level of attention as the frontispiece and *shamsa* - written entirely in gold and contained within an elegantly illuminated border.

The illumination of our *Mathnawi* also resembles that found on another Timurid Qur'an that states in the colophon that it was copied in Herat in Ramadan AH 837/May 1434 AD now in the Turk ve Islam Musezi in Istanbul (TIEM 294; *The 1400th Anniversary of the Qur'an*, exhibition catalogue, Turkey, 2010, cat.69, pp.282-85). In many ways the illumination is also very similar to another *Mathnawi* of Rumi, again copied in Herat in around 1450 and described as being of court quality (*De Baghdad à Ispahan*, exhibition catalogue, Paris, 1995, no.33, pp.166-169). These related manuscripts, all from Herat, strongly support the suggestion of a similar place of production for our *Mathnawi*.

The scribe responsible for copying this manuscript is Ahmad al-Katib, the student of the master calligrapher Zayn al-'Abidin Shirazi. An Ahmad bin Abu Bakr bin Muhammad al-Katib al-Shirzai is recorded as having copied a manuscript of *Wassaf* dated 1462 which is now in Vienna (G. Flugel, *Die Arabischen, Persischen und Türkischen Handschriften der K.K. Hofbibliothek zu Wien*, Vienna, 1865-67, 3 volumes, no.959). It is possible that this is the same scribe responsible for our manuscript. Whilst our scribe is not otherwise recorded, a Qur'an in the Chester Beatty Library dated AH 888/1483-84 AD is copied by Zayn al-'Abidin bin Muhammad al-Katib al-Shirazi (http://dla.library.upenn.edu/dla/fisher/record.html?id=FISHER_n2009041001). It is very likely that he is the teacher of our scribe.

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JALAL AL-DIN RUMI (D. AH 672/1273 AD): *MATHNAWI*

SIGNED AHMAD AL-KATIB AL-SHIRAZI,
STUDENT OF ZAYN AL-'ABIDIN BIN
MUHAMMAD AL-KATIB, TIMURID HERAT,
DATED AH 869/1464-65 AD

Persian manuscript on paper, 379ff. plus two fly-leaves, each folio with 21ll. of elegant black *nasta'liq* with headings in gold in clouds reserved against gold cross-hatched ground, the text divided into four columns within gold-ruled text panels, catchwords, four illuminated headings within the text, opening folio with a large gold and polychrome illuminated *shamsa* with an ownership inscription in white *muhaqqaq* on gold ground, following bifolio with the prose introduction to the *Mathnawi* in gold within gold and polychrome floral borders issuing triangular extensions to either side, subsequent bifolio fully illuminated with headings in white *kufic*, gold and polychrome illuminated margins and strapwork borders, surrounded by 7ll. of text in clouds reserved against gold hatched ground highlighted with blue scrolling vine, the colophon signed and dated in larger flowing *naskh*, in elegant associated but contemporaneous repaired brown morocco with stamped cusped medallions
Text panel 6½ x 4¼in. (16.8 x 11cm.); folio 10¼ x 7in. (26 x 17.7cm.)

£80,000-120,000

\$120,000-170,000
€110,000-150,000

INSCRIPTIONS:

An undated note on the opening page states that the manuscript was given by 'Abdullah Khan Beg to his son Amir Ashraf bin 'Abdullah Khan Beg al-Qiyasi. An oblong seal in the manuscript which is dated AH 1201/1786-87 AD and bears the legend, 'the flower garden of Muhammad's religion is Ashraf', may be his. Another seal found in the manuscript bears the name of the Seven Sleepers and their dog and the name 'Abdullah. This might be the seal of 'Abdullah Khan Beg. The opening folio bears a poem in Turkish written in red.





بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين



الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين



82



81

81

A TIMURID TINNED-COPPER DISH (TABAQ)

KHORASSAN, NORTH EAST IRAN, LAST QUARTER 15TH CENTURY

On short straight foot, with slightly everted rim, the surface engraved with a large-scale arabesque pattern reserved against hatched ground that radiates around a central rosette, the rim with a band of strapwork
7¼in. (18.4cm.) diam.

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A very similar dish is in the Hermitage Museum (VS-315; Linda Komaroff, *The Golden Dish of Heaven: Metalwork of Timurid Iran*, New York, 1992, no.24, pp.204-07). In her description of that dish, Komaroff likens the design to that found on tiles used in Timurid architectural decoration, datable to the mid-15th century (see for instance a tile in the David Collection, Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, pl.226, p.174). Tiles of that design are known to have been used in the Ghiyathiyya Madras in Khargird, suggesting a similar area of manufacture for our dish.

~82

A TIMURID OR SAFAVID PAINTED LEATHER PURSE

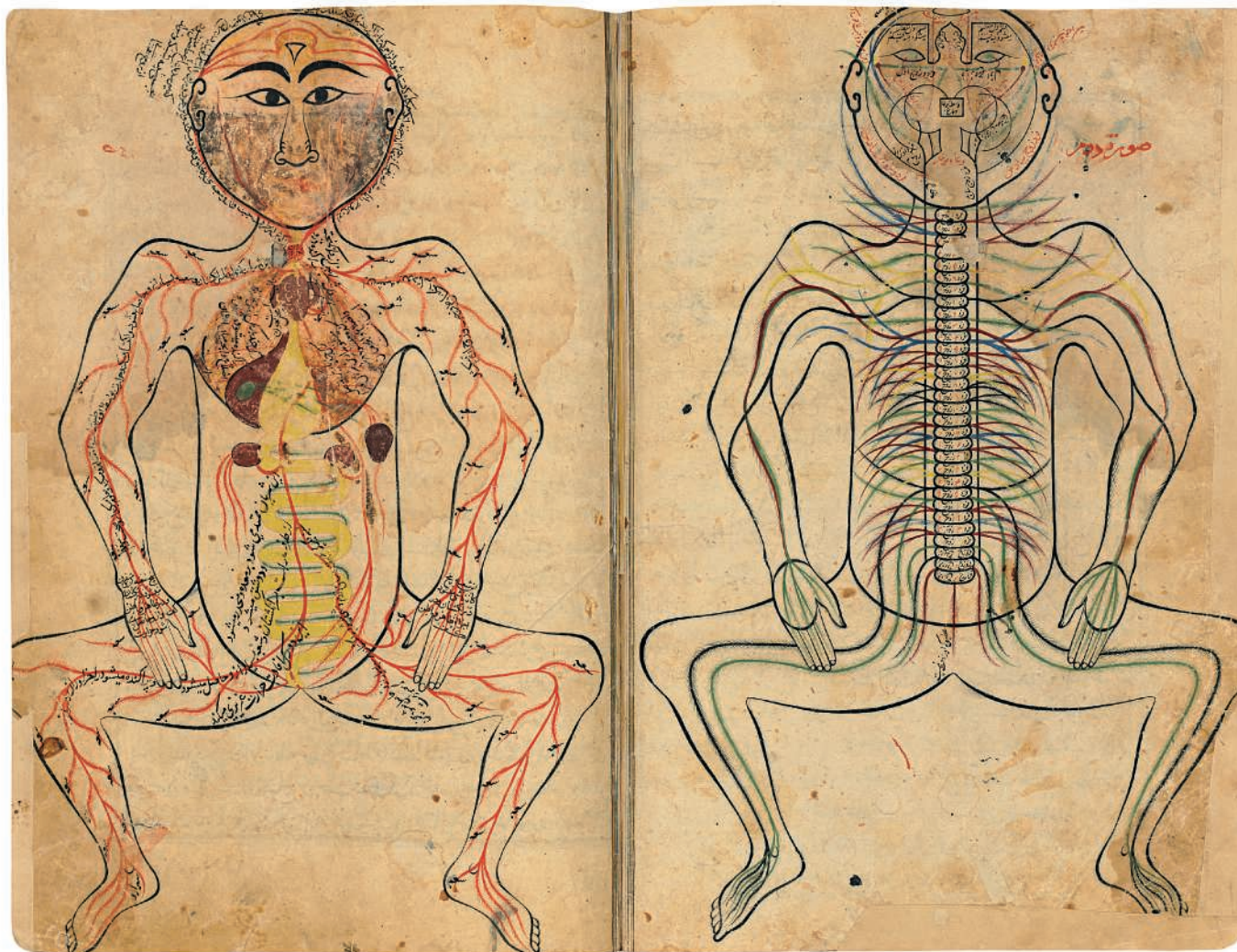
IRAN, 15TH/16TH CENTURY

Of flat rounded form with elaborate cusped cover over the upper aperture, the dark surface painted in gold with scrolling vine around two confronted deer, the reverse and flap with similar designs, suspension strand above with stained ivory finial, some rubbing
14¾in. (37.5cm.) high

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A carbon date (C14) test on a sample from this purse, performed by RCD Lockinge (ref. RCD-8496) gives a result consistent with the proposed dating.



083

MANSUR BIN MUHAMMAD BIN AHMAD BIN YUSUF BIN FAQIR ILYAS (D. AFTER 1422 AD): TASHRIH-I MANSURI
TIMURID IRAN, 15TH CENTURY

On anatomy, Persian manuscript on paper, 28ff. plus one fly-leaf, each folio with 21ll. of elegant black *naskh* with important words highlighted in red, text panels outlined by gold and blue rules, catchwords, four large-scale coloured anatomical drawings, opening folio with a large later added illuminated medallion giving the name of Ziya' al-Din Pir Muhammad Bahadur Khan for whom the work was originally written, subsequent folio with a gold and polychrome illuminated heading and two seal impressions surmounting the text, further seal impressions at the end of the manuscript, folios lacking, scrolling vine flanking the end of the text, in later stamped red morocco, marbled paper doublures

Text panel 10¼ x 7½in. (26 x 18.2cm.); folio 13¼ x 9¼in. (33.8 x 23.4cm.)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

The *Tashrih-i Mansuri*, as this text is known, was dedicated by the author to Timur's grandson, Ziya' al-Din Pir Muhammad Bahadur Khan, the ruler of Fars between 1394 and 1409. It is divided into chapters, which discuss the bones, nervous system, muscles, veins, arteries, organs, and the development of the embryo. According to Barbara Schmitz, the earliest known dated copies are from the 1670s and 80s although since she wrote on the subject

a copy, possibly in the hand of the author and dated AH 813/1411 AD, was bought by the Lawrence J. Schoenberg Collection from Sam Fogg (<http://sceti.library.upenn.edu/sceti/ljs/PageLevel/index.cfm?option=view=ljs049>). The calligraphy, illumination and drawings of ours, as well as the paper, suggest a 15th century date, making it amongst the earliest examples known (Barbara Schmitz, *Islamic Manuscripts in the New York Public Library*, New York, 1992, pp.134-35). An anatomical drawing from a similar text, with very similar drawing and colouring and again catalogued as 15th century is in the Bibliothèque nationale de France (published in *La médecine au temps des califes*, exhibition catalogue, Paris, 1996, p.110). A copy of the *Tashrih-i Mansuri* copied in Shiraz in around 1450 is in the Nasser D. Khalili Collection (MSS387; *L'Age d'or des sciences arabes*, exhibition catalogue, Paris, 2005, no.91, p.167). Like ours the figures which illustrate the skeleton and the nervous system in the Khalili manuscript are shown from behind, with the head lifted up so that the mouth is at the top of the page. The other figures are all represented straight on.

Two other copies of the work are in the National Library of Medicine, Maryland (MS P.18 and P.19), another is in the Aga Khan Museum (AKM525) and three further copies are said to be in the British Museum. An 18th century Indian copy was sold at Sotheby's, 8 October 2008, lot 45. More recently, a 15th century copy was sold in these Rooms, 23 April 2015, lot 16. Of those listed, ours is notable in that it is the largest copy.



84

085

**NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD):
TUHFAT AL-AHRAR**
CENTRAL ASIA OR NORTH INDIA, 16TH CENTURY

A series of poems and versified legends of ethical and mystical significance, Persian manuscript on paper, 61ff. plus one fly-leaf, each folio with 15ll. of elegant black *nasta'liq* on gold-speckled ground, the text in two columns with gold rules, headings in red, text panels within gold rules, opening folio with a gold and polychrome illuminated heading and borders, the colophon with the lower half of the folio and the margins fully illuminated, margins restored, in later stamped and gilded green morocco

Text panel 5¾ x 2¾in. (14.5 x 6.8cm.); folio 9⅞ x 5¾in. (25 x 14.5cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500



86

084

'ABDULLAH HATIFI (D. AH 914/1508-09 AD): TIMURNAMA
SAFAVID IRAN, CIRCA 1580-90

Persian manuscript on gold-sprinkled ivory paper, 48ff., each with 12ll. of fine black *nasta'liq* arranged in two gold-outlined columns, with fine coloured margins embellished with gold arabesques and animals, with one full-page illustration depicting a hunting scene, opening folio with later illuminated headpiece and text within gold clouds, some staining and rubbing, some folios loose, in later Qajar gold-glitter floral lacquer binding

Text panel 5½ x 3¼in. (14 x 7.5cm.); folio 10½ x 6¾in. (26.7 x 17cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

'Abdullah Hatifi was the nephew of the famous poet Nur al-Din 'Abd al-Rahman Jami'. Hatifi spent his life in the town of Jam located near Herat. He was greatly influenced by the works of Nizami and Amir Khusraw. This historical narrative manuscript is dedicated to Timur but mostly based on Nizami's *Iskandarnama*. This text appears to be the only work that the author completed. Another copy of the *Timurnama* copied in Herat and dated AH 977/1569-70 AD was with Sam Fogg, *Arabic, Persian and Ottoman*



85

086

KHWAJA SHAMS AL-DIN HAFIZ SHIRAZI (D.1390 AD): KULLIYAT
SAFAVID IRAN, LATE 16TH CENTURY

Poetry, Persian manuscript on paper, 236ff. plus two fly-leaves, each folio with 12ll. of black *nasta'liq* arranged in two columns with double gold intercolumnar rule, text panels outlined in gold and polychrome, catchwords, with 8 contemporaneous paintings in opaque pigments heightened with gold, opening folio with painting surrounded by gold and polychrome illuminated border, second folio lacking, introduction followed by gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold ground, colophon followed by double page painting within similarly illuminated borders, further folios lacking, occasional marginal repairs throughout, in later lacquer binding with floral motifs, significantly worm damaged, doublures decorated with irises

Text panel 5¾ x 3¼in. (14.7 x 7.5cm.); folio 9⅞ x 5¼in. (23.2 x 13.7cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

INSCRIPTIONS:

A seal impression at the beginning and end of the manuscript gives the name of Mahdi Quli and the date of AH 1221/1806-07 AD.

THE BATTLE BETWEEN TUS AND FURUD

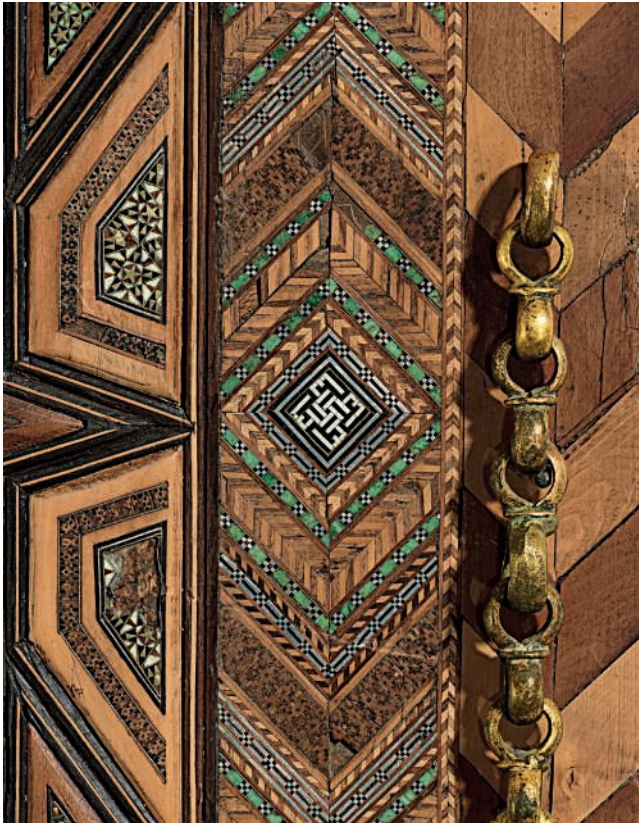
PROBABLY QAZVIN, SAFAVID IRAN, LAST QUARTER 16TH CENTURY

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, Tus and Furud are depicted mounted on horseback, one with bow in hand shooting the other who collapses in the foreground, around them a rocky outcrop from which another mounted figure looks on, small foxes peer out from some of the other rocks, two further figures look on from the roof of a pavilion on the horizon, lines of *nasta'liq* arranged in four columns above and below, one heading in white *nasta'liq* in a gold illuminated panel below, laid down on paper, some creasing and damages to edges Folio 9½ x 8 in. (25 x 20.2cm.)

£15,000-25,000 \$22,000-35,000
€20,000-32,000

This distinctive folio from a dispersed *Shahnama* manuscript is closely related to an imperial copy of the work produced for Shah Isma'il II in Qazvin in circa 1577. The large figures and the spirited depictions of the horses in our manuscript are similar to those found in an illustration now in the Keir Collection which B.W. Robinson attributes to the Shah Isma'il II *Shahnama* (Barbara Brend and Charles Melville, *Epic of the Persian Kings: The Art of Ferdowsi's Shahnama*, Cambridge, 2010, no.73, pp.180-81; and B.W. Robinson, Ernst J. Grube, G.M. Meredith Owens, R.W. Skelton, *Islamic Painting and the Arts of the Book*, London, 1976, no.III.295, pl.63, p.188). The rounded faces of our figures and the delicately illuminated textiles are more closely related to an illustration of the *Shahnama* in the Metropolitan Museum attributed by Ernst J. Grube to Qazvin at the end of the 16th century (inv. 35.48; Ernst J. Grube, *The Classical Style in Islamic Painting*, Venice, 1968, no.81, p.200). An illustrated folio attributed to the *Shahnama* of Shah Isma'il II was sold at Sotheby's, London, 25 April 2012, lot 475.





88 (detail)



88 (detail)

~88

A SAFAVID KHATAMKAR AND GEOMETRIC INLAY WOODEN DOOR

IRAN, 16TH CENTURY

The rectangular door with rounded hinge post above, the face with large central geometric panel flanked above and below by smaller panels each with shaped *tesserae* inlaid in a variety of materials including ivory, ebony, brass and stained ivory forming a complex geometric interlace design, in a border of chevron stripes similarly intricately worked with a variety of inlays flanking small squares containing similarly worked maze repeats of the name 'Ali, outer bold chevron stripe in two different woods, the reverse of the door with three panels, a large rectangle flanked above and below by smaller panels all filled with a complex geometric arrangement, a heavy chain affixed to one side, restorations, some damages to inlay 81 x 23 3/4 in. (205.7 x 59.4 cm.)

£200,000-300,000

\$290,000-420,000

€260,000-390,000

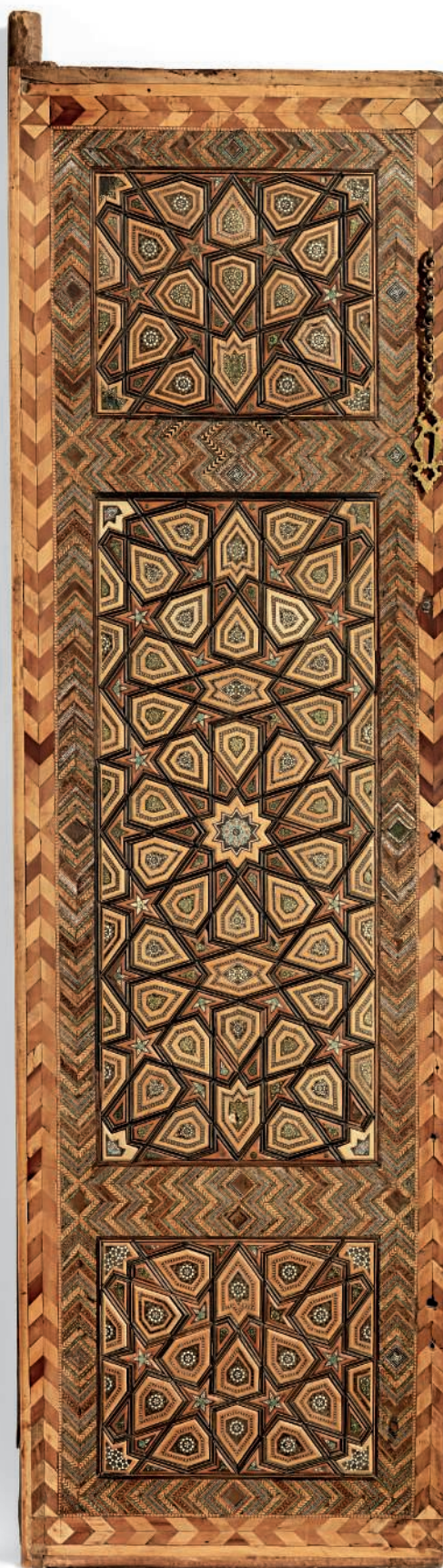
Marquetry mosaic (*khatam kar*) consists of minute polygons of wood, ivory and metal. The polygonal elements, known as beads, are formed into rods which are glued together and then sliced. The technique is said to have been practiced in the 14th century and by the Safavid period, the craft was certainly well established in Isfahan and Shiraz (L. Honarfa, "Woodwork, *khatamkar*", in J. Gluck, *A Survey of Persian Handicrafts*, Tehran, 1977).

A few pieces from the 15th century have inlay work which relates to that on the present door, although it has not yet achieved the finesse seen here. In particular the work used here in the squares containing the name 'Ali is very close to decorative details from the 15th century such as the border of the cover of the famous carved wooden casket made for Ulugh Beg which employs exactly this technique, using ivory and ebony in square *tesserae* (Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, Los Angeles, 1989, no.49, p.142). Two doors from the Gur-i Mir in Samarqand which can be dated to around 1405 AD also appear to use a very similar idea for the decoration of lozenge panels around which the wooden ground is carved (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1470). Though the geometry is more complex than the Ulugh Beg casket, the individual pieces are still not nearly as small as those used in the present door. In its outer border of chevrons the Gur-i Mir door also presages the present example.

The technique appears to be one which the Safavid craftsmen refined and made far finer in detail. A small number of doors which are comparable to the present one have survived. A very close example was purchased by the David Collection (Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 1991, no.448, p.280, dated there to the 17th century). The work in the individual panels there is identical to that found here; the geometry of the interlace is however different and the door is slightly larger overall. Comparable examples are found in many of the most important shrines endowed by the Safavids, including those in Qum, Mashhad and that of Shaykh Safi al-Din Ardebili in Ardebil. They were not however just used in religious surroundings; similar decoration is found on doors in the bazaar and in the Chahar Bagh School in Isfahan. This latter pair, has very similar geometry to the present door and a very comparable proportion within each small panel of *khatamakar* work as opposed to the ground material. The ground material on that example is however ivory. One example which can be conclusively dated to the very beginning of the Safavid period is the sarcophagus in the shrine of Musa al-Qasim in present-day Iraq. This is signed by Muhammad Jima and dated AH 906 (1500-01 AD). Three examples in this technique are also signed by one Habibullah, one of which is dated 1591 AD; these are in the Berlin Museum, the Victoria and Albert museum, and the museum in Bukhara.



88 (reverse)





89

*89

THE COURT OF GAYUMARS

SAFAVID SHIRAZ, IRAN, CIRCA 1580

An illustration from the *Shahnama* of Firdawsi, Gayumars sits cross-legged upon a tiger skin rug in a landscape, around him courtiers kneel and stand, all wearing white leopard skin or brown tiger skin robes, above and below four columns each containing 3ll. of black *nasta'liq* in clouds reserved against gold ground, verso with four columns of 17ll. written both horizontally and on the diagonal, one heading in white *nasta'liq* on gold ground, text panels outlined in gold and polychrome, folio with some creasing, mounted

£3,000-5,000

\$4,300-7,100
€3,900-6,500

The depiction of the animals with their heads twisted to face various angles and the flowering foliage which is lighter than the darker green background is similar to a copy of the *Majlis al-'Ushshaq* of Gazurgahi which is attributed to Shiraz, circa 1580 and is now in the Topkapi Saray Museum Library in Istanbul (inv. H.829; Lale Uluç, *Turkman Governors Shiraz Artisans and Ottoman collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul 2006, no.135, p.190).



90

90

BAHRAM CHUBINA'S ATTACK ON THE CAMP OF KHUSRAW PARVIZ

SAFAVID SHIRAZ, 16TH CENTURY

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, a fierce battle ensues against a light blue background populated by small flowers, figures in large white tents look on from the rocky horizon beneath a starry sky, lines of black *nasta'liq* above and below arranged in four columns with double gold intercolumnar rule, one heading in white on a gold and polychrome illuminated ground, laid down between gold and polychrome rules on wide cream margins decorated with gold flowers and animals, small areas of repainting, mounted, framed and glazed

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

With Professor Henry & Gertrude Schaefer-Simmern
Thence by descent to present owner

EXHIBITED:

Hearst Art Gallery, St. Mary's College of California, Moraga, 8 January-15 February 1978



91

PROPERTY OF A BELGIAN PRIVATE COLLECTOR

91

ISKANDAR COMFORTS THE DYING DARA SAFAVID SHIRAZ, IRAN, LAST QUARTER 16TH CENTURY

Probably an illustration from a *Qisas al-Anbiya'*, opaque pigments heightened with gold on paper, Iskandar wearing a high feather-plumed crown covers his face in grief as he kneels over the wounded body of Dara, Dara's bare headed attackers stand with their arms tied behind their backs to the right, 2ll. of black *nasta'liq* above and below, reverse with 20ll. of *nasta'liq* within gold and polychrome rules

Painting 8 7/8 x 6 1/2 in. (20.5 x 15.8cm.); folio 10 1/2 x 7 7/8 in. (26 x 19.5cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

Please see the following lot for a note on the style of this painting.



92

92

YUSUF AND HIS BROTHERS SAFAVID SHIRAZ, IRAN, LAST QUARTER 16TH CENTURY

Probably an illustration from a *Qisas al-Anbiya'*, opaque pigments heightened with gold on paper, Yusuf with a flaming nimbus seated on a throne hears the petition of the Israelites at the court of Pharaoh, 2ll. of black *nasta'liq* above and below, the reverse with 20ll. of *nasta'liq* within gold and polychrome ruled text panel, mounted, framed and glazed

Painting 8 7/8 x 6 1/2 in. (21 x 17cm.); folio 12 x 7 7/8 in. (30 x 19.8cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The shape of the flattened circular turbans often highlighted with a gold swirl of fabric are closely related to those depicted in a *Shahnama* of Firdaws dated 1585, now in the Topkapi Saray Museum Library in Istanbul (R.1548; Lale Uluc, *Turkman Governors Shiraz Artisans and Ottoman collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul 2006, no.288, p. 383).



VARIOUS PROPERTIES

093

JAMAL AL-DIN ABU MUHAMMAD NIZAMI
(AH 535-598/1140-1202 AD): KHAMSA
 SIGNED BIN 'ALI MUHAMMED HUSAYN,
 SAFAVID ISFAHAN, IRAN, DATED THE
 MIDDLE OF RAJAB AH 1071/ MARCH-APRIL
 1661 AD

Poetry, Persian manuscript on paper, 297ff, plus one fly-leaf, each folio with 25ll. of black *nasta'liq* arranged in four columns with double gold intercolumnar rules, text panel outlined in gold, blue and black, catchwords, headings in similar red *nasta'liq*, with 24 contemporaneous paintings in opaque pigments heightened in gold, opening folio with a gold and polychrome illuminated headpiece surmounting 12ll. of text, one similarly illuminated headpiece within the text, three unfinished spaces left for further illumination, one chapter with colophon dated the middle Jumada I AH 1071, final colophon dated middle of Rajab AH 1071 and with scribe's signature, first folio with later owners' notes, minor areas of water and spot staining and occasional marginal repairs, in black shagreen with gold and polychrome stamped medallion, pendants and spandrels within an outer border of gold cartouches filled with flowers, red morocco doublures with gilt and stamped central medallions
 Text panel 10½ x 5½in. (26.3 x 13.9cm.); folio 15½ x 9½in. (38.3 x 24.3cm.)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

The delicate pastel colours which form the backgrounds of the paintings in this manuscript, and which contrast with the bolder pigments used for the figures, echoes the palette used by the celebrated Safavid artist Mu'in Musavir. Mu'in was a follower of Reza 'Abbasi who was active from circa 1635 to 1697. The illustrations in this manuscript were probably painted by a student or follower of Mu'in. Another copy of the *Khamasa* of Nizami in the Matenadaran Collection in Yerevan, dated 23rd February 1677, has illustrations with a closely related colour palette and similar freely interpreted outlines and lyrical figures (inv.548; Armen Tokatlian, *Persian Treasures in Erevan: A Selection of Manuscripts from the Matenadaran Collection*, Belgium, 2013, p.83). A related illustrated manuscript with fewer illustrations attributed to the school of Mu'in Musavir was sold in these Rooms, 10 April 2014, lot 13.

The paintings in this manuscript include:

From the *Makhzan al-Asrar*:

1. The unjust king and the truthful wise man
- From *Khusraw wa Shirin*:
2. Shirin inspects Khusraw's portrait
3. Khusraw and Shirin meet out hunting
4. Khusraw and his companions discuss the fate of Farhad
5. Khusraw before Shirin's palace

6. Shirin falls at Khusraw's feet

7. Khusraw and Shirin's nuptials

From *Layla wa Majnun*:

8. Majnun and his father at the Ka'aba

9. Layla and Companions in the Palm tree grove

10. Majnun in the desert with the wild animals

11. The old man revives Majnun

From the *Haft Paykar*:

12. Bahram Gur fights a dragon

13. Bahram Gur wrestles the crown from between two lions

14. Bahram Gur hunting with Fitna

15. Bahram Gur entertained by the Indian princess in the Black Pavilion

16. Bahram Gur entertained by the Arab Princess in the Yellow Pavilion

17. Bahram Gur entertained by the Princess of Khwarazm in the Blue Pavilion

18. Mahan encounters Khizr

19. Bahram Gur entertained by the Chinese princess in the Sandalwood Pavilion

20. Bahram Gur entertained by the Greek princess in the White pavilion

From the *Sharafnamah*:

21. Iskandar and the dying Dara

22. Iskandar and the Chinese slave-girl

From the *Iqbalnamah*:

23. Iskandar hears a voice from God

24. Iskandar in the enchanted garden





94

***94**

**A SAFAVID BRASS AND SILVER
OVERLAID ZINC FLASK**

IRAN, 17TH CENTURY

Of drop shape rising through a tubular neck to slightly flaring mouth with constricted opening, on short spreading trumpet foot, the zinc body overlaid with closely spaced vertical strips of brass, the brass mouth and foot each originally with a design of panels or arches containing rosettes applied in silver sheet, a similar band of decoration around the opening, most silver now missing

12¾in. (32.5cm.) high

£5,000-7,000

\$7,100-9,900

€6,500-9,000

PROVENANCE:

Anon sale in these Rooms, 10th October 2006, lot 27

This remarkable flask is a considerable feat of manufacture. The zinc used in the body is of very high quality; this is then overlaid by brass wire ribs that emphasise the elegance of the form. Above and below it is balanced by panels worked in a completely different technique.

As noted by James Allan, Tabriz was the centre for the production of zinc in the early Safavid period, a time when its purification to a workable metal had only just been achieved (Jon Thompson and Sheila R. Canby (eds.), *The Hunt for Paradise*, exhibition catalogue, New York and Milan, 2003, pp.218 and 226). The prototype for this flask is the outstanding inset silver and gold overlaid zinc bottles that are now in the Topkapi museum, Istanbul (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1380; *Hunt for Paradise*, pp.208-209), although there is certainly a very

large difference in quality between the two. After the metalworkers of Tabriz moved to Istanbul following the battle of Chaldiran, the technology to create vessels in zinc seems no longer to have existed in Iran. Certainly there are no zinc vessels that have been attributed to Safavid Iran post 1517.

The form of the present bottle is very similar to that of 17th century pottery vessels, especially those attributed to the reign of Shah 'Abbas II by Yolande Crowe (*Persia and China, Safavid Blue and White Ceramics in the Victoria and Albert Museum, 1501-1738*, London, 2002, esp. nos.226-241, pp.148-153). The visual separation of the top of this flask from the design on the rest of the body, combined with the constricted mouth, are both very reminiscent of the *qalian* bodies among the above vessels. The period of Shah 'Abbas II (1642-1666 AD) thus seems the most probable date of manufacture.

The technique used for the silver decoration that is added to the brass foot and mouth is one that is not normally encountered in Islamic metalworking. Although the metalworker had the ability to anneal brass strips so they adhere to a zinc body, he does not seem to have had the knowledge or ability to perform a similar operation to anneal the silver onto brass. He has therefore used some form of composition or even glue which over time has lost its strength, resulting in the loss of most of the silver decoration at these points. The designs can however still be seen in the remaining composition or glue.

A very similar Safavid brass flask was sold in these Rooms, 6 October 2011, lot 218.



94A

94A

A LARGE SAFAVID ENGRAVED TINNED-COPPER BOWL

IRAN, LATE 16TH/EARLY 17TH CENTURY

Of rounded form narrowing before everted rim, the body engraved with a register of hanging interlocking cusped palmettes containing arabesques, the shoulder with a band of elongated cartouches alternated with smaller diamond-shaped arabesque cartouches, one cartouche with an owner's inscription in *nasta'liq*, the rim with a band of scrolling vine issuing cusped palmettes and a maker's cartouche on the lower part of the body in a drop-shaped cartouche

17 $\frac{1}{4}$ in. (45cm.) diam.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

INSCRIPTIONS:

Around the rim in the long cartouche, *sahibuhu muhammad qasim sharif al-husayni al-mustawfi*, 'It's owner, Muhammad Qasim Sharif al-Husayni al-Mustawfi'
Around the rim in the small drop-shaped cartouche, *sahibuhu 'inayat khan*, 'It's owner 'Inayat Khan'

95

A YOUTH HOLDING A WINE FLASK

SAFAVID ISFAHAN, LAST QUARTER 16TH CENTURY

Opaque pigments heightened with gold on paper, the youth cradles a gemset gold wine flask and a pomegranate, wearing blue robes tied with colourful sashes, gold and polychrome illuminated spandrels, laid down between a minor border of *nasta'liq* cartouches, on later margins with two-toned gold floral and avian designs, the reverse with 4ll. of black *nasta'liq* in white clouds reserved against gold ground with scrolling polychrome floral designs

Painting 8 x 4 $\frac{1}{2}$ in. (20.2 x 11.6cm.);

folio 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (39.2 x 26cm.)

£30,000-40,000

\$43,000-57,000

€39,000-52,000

The new style of portrait painting pioneered by the Safavid artist Reza 'Abbasi became the dominant fashion of Isfahan from the second half of the 16th century. This painting is very much painted in Reza's style, and was probably produced by one of his students or followers. Compare for example the cusped flowing contours of the robe and *kamarband* and the position and the style of the knife worn by our figure with a portrait of a youth with an Indian turban dated to circa 1590 by Sheila Canby (Sheila Canby, *The Rebellious Reformer*, London, 1999, cat.13, p.46). The strong contours of the face which contrast with the soft locks of hair of this figure are more closely related to a portrait of a musician which is attributed to 'Ali Asghar and dated to circa 1575 (Sheila Canby, *op.cit.*, London, 1999, fig.11, p.224). The inclusion of the illuminated spandrels above the figure is similar to a portrait of a seated youth in the Freer Gallery which is also dated to the last quarter of the 16th century (Sheila Canby, *op.cit.*, London, 1999, fig.25, p.232).



95



96

A GROUP OF FOLIOS FROM A KHAMSA OF NIZAMI

SAFAVID SHIRAZ, IRAN, CIRCA 1510

Persian manuscript on paper, comprising 15 illustrated folios in opaque pigments heightened with gold and 2 illuminated headpieces, each folio with 19ll. of elegant black *nasta'liq* divided into four columns with gold rules, text panels outlined with gold and blue rules, the illuminated chapter headpieces with gold and polychrome illumination, one of the illustrated folios with following folio attached

Text panel 7 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in. (18 x 9cm.);
folio 10 $\frac{1}{4}$ x 6 $\frac{1}{8}$ in. (26 x 15.6cm.)

£12,000-18,000

\$17,000-25,000
€16,000-23,000

For a very similar copy of the *Khamsa* dated 1513, see Adel Adamova & Manijeh Bayani, *Persian Painting: The Arts of the Book and Portraiture*, The Al-Sabah Collection, Kuwait, London, 2015, cat.22, pp.335-65. These paintings and the illustrations in the al-Sabah manuscript both depict densely populated scenes filled with figures, flowering plants and lively architecture. Basil Robinson commented that this was a typical feature of the transition from late Turkman to early Safavid painting in Shiraz (A. Adamova & M. Bayani, *op.cit.*, p.335).

The paintings in this manuscript include:

From the Makhzan al-asrar

1. Anushirvan hears the owls remarking on the number of ruined villages
2. Sultan Sanjar and the Old Woman

From Khusraw va shirin

3. The elders beg Hurmuz to forgive Khusraw
4. Khusraw spies on the bathing Shirin
5. Khusraw arrives at the foot of Shirin's castle

From Layla va majnun

6. Layla and Majnun at school
7. Majnun is brought to the Ka'ba by his father

From the Haft paykar

8. Majnun is brought to Layla's tent by the old woman
9. Title page
10. Bahram Gur shoots a lion and a wild ass with a single arrow
11. Bahram Gur master shot
12. Mahan plagued by demons in the wilderness
13. Bahram Gur and the shepherd who hanged his dog

From the Sharafnama

14. The dying Dara counsels Iskandar
15. Iskandar lassoes the Russian champion

From the Iqbalnama

16. Title page
17. Iskandar stops in front of the beautiful peasant youth



PROPERTY FROM THE COLLECTION OF JOHN
ROBERT ALDERMAN AND THE LATE DR. MARK
ZEBROWSKI

97

**A PIERCED STEEL PROCESSIONAL
STANDARD ('ALAM)**

PROBABLY SAFAVID ISFAHAN, IRAN,
LATE 17TH/EARLY 18TH CENTURY

Of drop-shape with an openwork band
of scrolling vine issuing palmettes and
flowerheads, surrounded on the outside by
a solid band with engraved scrolling vine,
issuing alternating circular and dome-shaped
pendants, a pair of lively addorsed dragon-
head terminals, on fitted metal stand and base
33½in. (85cm.) high excluding stand

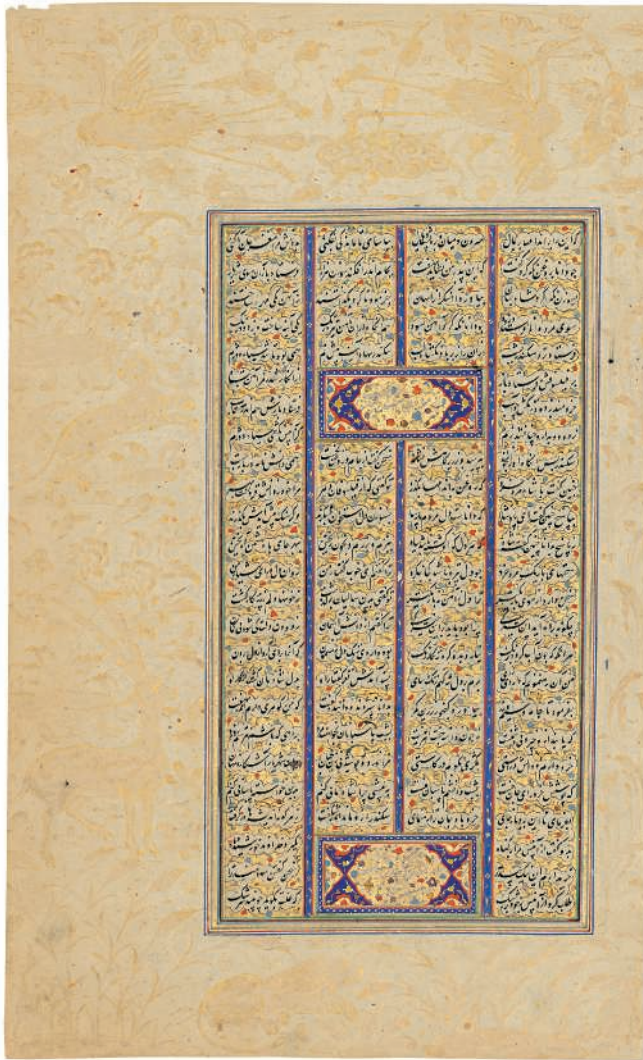
£25,000-35,000

\$36,000-50,000
€33,000-45,000

The finely pierced band of this elegant 'alam
relates to the work of the Isfahani workshops
of the 17th and early 18th century. An 'alam
with an inner band very similar to ours is in
the mosque of a local *mahall* in Isfahan,
dated AH 1117/1705-06 AD (James Allan and
Brian Gilmour, *Persian Steel. The Tanavoli
Collection*, Oxford Studies in Islamic Art XV,
Oxford, 2000, fig.47, p.279). Like ours the
openwork is composed of a band of scrolling
split palmettes interspersed with small open
flower-heads. In that example, the 'alam has
further calligraphic bands surrounding the
floral register, as ours may have had at some
point.

The elegant dragon head finials of our 'alam
are also paralleled in the Isfahan example.
Melikian-Chirvani discusses their royal
symbolism (A.S. Melikian-Chirvani, *Le Shah-
Name*, la gnose soufie et le pouvoir mongol',
Journal Asiatique, vol.272, nos.1-2, 1984,
p.323) whilst contemporary craftsman believe
that the dragon's heads protect the Qur'anic
verses through their fiery breath (Allan and
Gilmour, *op.cit.*, p.263).





VARIOUS PROPERTIES

***98**

TWO ILLUMINATED FOLIOS FROM A SAFAVID MANUSCRIPT

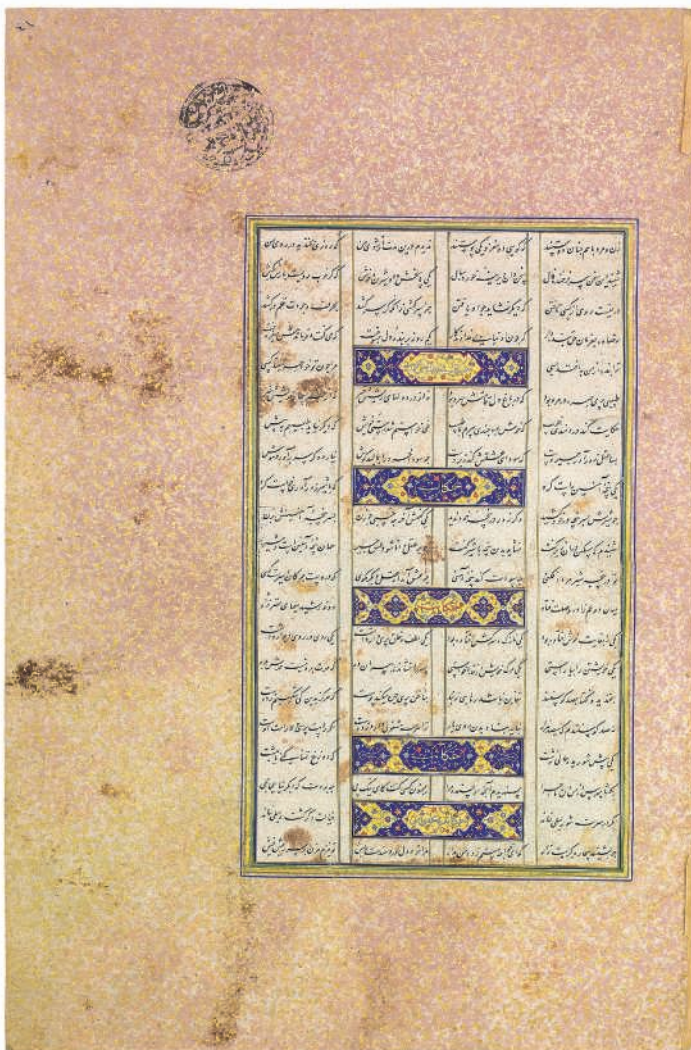
SHIRAZ, IRAN, 16TH CENTURY

From a *Shahnama* of Firdawsī, Persian manuscript on paper, the first folio with an elaborate gold and polychrome headpiece surmounting four columns each with 13ll. of *nasta'liq* in clouds reserved against gold ground with polychrome floral highlights, the second page with 25ll. of similar *nasta'liq* from the chapter on the reign of Iskandar, verso of the first folio with the text in a single block comprising the end of the Baysunghuri preface, laid down between gold and polychrome rules on wide margins with gold scrolling vine and a landscape inhabited by animals
Largest 14½ x 9⅞in. (36.8 x 23.2cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000



(recto)



(verso)

***99**

A FINELY ILLUMINATED CALLIGRAPHIC FOLIO FROM A BUSTAN OF SHAYKH MUSLIH AL-DIN SA'DI

FROM A MANUSCRIPT COPIED BY 'ALI AL-HUSAYNI AL-KATIB, SAFAVID HERAT, DATED AH 932/1525-26 AD

Ink and opaque pigments heightened with gold on gold-sprinkled paper, *recto* with 13ll. of fine *nasta'liq* couplets in four columns arranged in alternating horizontal and diagonal panels flanked by triangles of gold and polychrome illumination, two gold and polychrome illuminated headings, *verso* with 21ll. of elegant horizontal black *nasta'liq*, four gold and polychrome illuminated headings, set within gold-speckled margins, traces of a seal impression on the verso

Text panel 7 x 4in. (18 x 10cm.); folio 11¼ x 7½in. (28.5 x 18.8cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000

The manuscript from which these three folios come (lots 99-101) was previously in the possession of Shah 'Abbas I (r. 1588-1629), under whose patronage the illustrations were painted. The seal impressions on each folio confirm that the manuscript was donated by the Shah to the dynastic shrine of Shaykh Safi at Ardabil in 1609. The shrine at Ardabil was sacked in 1826 and Russian forces made away with over 160 volumes from the library. At the time of the sacking of the shrine other volumes made their way into the hands of the local population. A copy of 'Attar's *Mantiq al-Tayr* which eventually came into the possession of M. Farid Parvanta, was sold at Sotheby's, 9 December 1963, lot 111. Now in the Metropolitan Museum in New York (inv.63.210), it bears the precisely the same seal impressions as our folios and must have had a very similar history.

We have been shown a photograph of what appears to be the colophon of this manuscript. It is signed 'Ali al-Husayni al-Katib and dated the end of Rabi' II AH 932/February 1526 AD. It is presumed by many that the calligraphers signed himself as 'Ali al-Husayni is one and the same as the celebrated calligrapher Mir 'Ali al-Haravi. Mir 'Ali copied another *Bustan* of Sa'di two years before completing the copy from which these folios come. That manuscript is now in the Metropolitan Museum in New York (inv.11.134.2; Basil Robinson, *A Descriptive Catalogue of the Persian Paintings in the Bodleian Library*, Oxford, 1958, p.209). For a full note on the calligraphy of Mir 'Ali, please see lot 118.



TWO IMPORTANT PAINTINGS PRODUCED AT THE COURT OF SHAH 'ABBAS I AT ISFAHAN

***100**

THE IMPOVERISHED DERVISH OF FARYAB CROSSES THE RIVER ON HIS PRAYER MAT

THE PAINTING SAFAVID ISFAHAN, CIRCA 1600, THE CALLIGRAPHY BY 'ALI AL-HUSAYNI AL-KATIB, TIMURID HERAT, CIRCA 1526;

An illustration from the *Bustan* of Shaykh Muslih al-Din Sa'di, opaque pigments heightened with gold on paper, the dervish Faryab kneels on a flat-woven prayer rug that floats on a silver river, following a sailboat full of astonished observers including Sa'di, pairs of ducks take flight in upper right-hand corner before a rocky landscape, gold and polychrome rules on margins with gold outlined scrolling floral arabesques inhabited with birds, the reverse with four columns, each with 21ll. of elegant black *nasta'liq* on gold paper, salmon coloured margin with gold-speckled decoration, margin with seal impressions, very minor creases

Text panel 7% x 4 1/4in. (18.7 x 10.8cm.); folio 11% x 7 3/4in. (28.5 x 18.5cm.)

£150,000-200,000

\$220,000-280,000

€200,000-260,000

INSCRIPTIONS:

The seal impression is that of the Shrine at Ardabil, it reads, *vaqf-e astane-ye motabarrake-ye safaviyye-ye safiyye ...*, 'Waqf of the blessed Safavid shrine of Safi...'. The date, partly legible here is AH 1017/1608-09 AD.

This scene depicts the poet Sa'di and a dervish from Faryab who arrive at a river in the Maghreb at the same moment. Sa'di had a dirham with which he paid for his crossing. The dervish however had no money and was left behind. During the crossing Sa'di felt some remorse at the dervish's fate. When he heard laughter however he turned to see the Dervish crossing the river upon his prayer rug.

The production of the manuscript from which our folios come follows, in many respects, the narrative of a copy of Farid al-Din 'Attar's *Mantiq al-Tayr* copied by Sultan 'Ali Mashhadi which is now in the Metropolitan Museum of Art in New York (inv.63.210; Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, no.127, pp.188-90). The Metropolitan Museum's *Mantiq al-Tayr* is dated to the first day of the fifth month of the year AH 892, corresponding to the 25th of April 1487 AD, and contains paintings attributed to the pre-eminent Timurid artist Behzad. In addition to this it includes four illustrations which date to period of the Safavid Shah 'Abbas I (r. 1588-1629). The paintings which were added at the court of Shah 'Abbas I are painted almost in keeping with the style of the earlier Behzadian paintings, as if the artists were trying to maintain the original essence of the manuscript. A similar story can be seen in our manuscript, which has obviously had Shah 'Abbas era paintings added to an earlier core. This archaistic style can be seen to a greater extent in the painting offered in the following lot.

This painting however demonstrates a remarkable hybrid - combining the intricate detail of a Behzadian painting, for instance in the rocks on the horizon, with certain notably Shah 'Abbas period features such as the large turban worn by the passenger just behind Sa'di on the prow of the boat. This distinctive turban is echoed in a depiction of an execution scene attributed to the early 17th century in the Metropolitan Museum *Mantiq al-Tayr* (inv. 63.210.3; Marie Swietochowski, 'The historical background and illustrative character of the Metropolitan Museum's *Mantiq al-Tayr* of 1483', in Richard Ettinghausen (ed.), *Islamic Art in The Metropolitan Museum of Art*, New York, 1972, fig.1, p.431). Another striking feature the design of the boat itself. It is depicted with three masts, a windsock, a rectangular raised prow and most notably a row of cannons. These features are all echoed in the depiction of a boat in a *Shahnama* manuscript produced for Shah 'Abbas and attributed by Basil Robinson to the artist Aqa Riza, dated to the late 16th century (A.J. Arberry, B.W. Robinson, E. Blochet, J.V.S. Wilkinson, *Catalogue of Persian Manuscripts in the Chester Beatty Library*, Vol.III, Dublin, 1962, ms.277, pl.42). The combination of the turban design here with the depiction of the ship suggest that our painting was completed around 1600.

The form of the rocks, coloured in rich shades of purple, blue and tan, show a certain debt to painting produced during the period of Behzad at the Timurid court over a century earlier. It is probable that the court artist who painted this scene was responding to other illustrations in the original manuscript. The shared spirit of these rocks and even the treatment of the textured water of our painting can be closely compared with those found in a 15th century depiction of the tale of the bearded man who fell into the river from the Metropolitan Museum's *Mantiq al-Tayr* (inv. 63.210.44; Swietochowski, *op.cit*, 1972, p.59, fig.23). It is also interesting to note that the artist has chosen to depict a Shi'a dervish as identified by the hexagonal clay prayer tablet or *turba* found on the front of his prayer mat. This confirms we are firmly within the *Shi'a* religious dominance of the Safavid world. Our painting is a spectacular and rare testament to how accomplished artists working at the atelier of Shah 'Abbas were successfully able to blend elements of Timurid masters together with the modern style of their own era.





*101

KING JAMSHID WRITES ON A ROCK

THE PAINTING SAFAVID ISFAHAN, CIRCA 1600, THE CALLIGRAPHY BY 'ALI AL-HUSAYINI AL-KATIB, TIMURID HERAT, CIRCA 1526

An illustration from the *Bustan* of Shaykh Muslih al-Din Sa'di, opaque pigments heightened with gold on paper, King Jamshid, pen in hand, inscribes a text on a rock, attendants look on, one holds a sheath of arrows, sitting before two horses, around them a lyrical background with a silver stream flowing from rocky outcrop and a large tree inhabited by magpies swaying before a golden sky, laid down within polychrome rules on wide gold-speckled blue margins, reverse with four columns of 16ll. of elegant horizontal and diagonal *nasta'liq* on gold-speckled paper, elegant gold-speckled marbled paper margins, one seal impression

Painting 7 x 5¼in. (18 x 13cm.); folio 11¼ x 7¼in. (28.5 x 18.5cm.)

£120,000-180,000

\$170,000-250,000

€160,000-230,000

INSCRIPTIONS:

The seal impression is that of the Shrine at Ardabil, it reads, *vaqf-e astane-ye motabarrake-ye safaviyye-ye safiyye ...*, 'Waqf of the blessed Safavid shrine of Safi...'. The date, partly legible here is AH 1017/1608-09 AD.

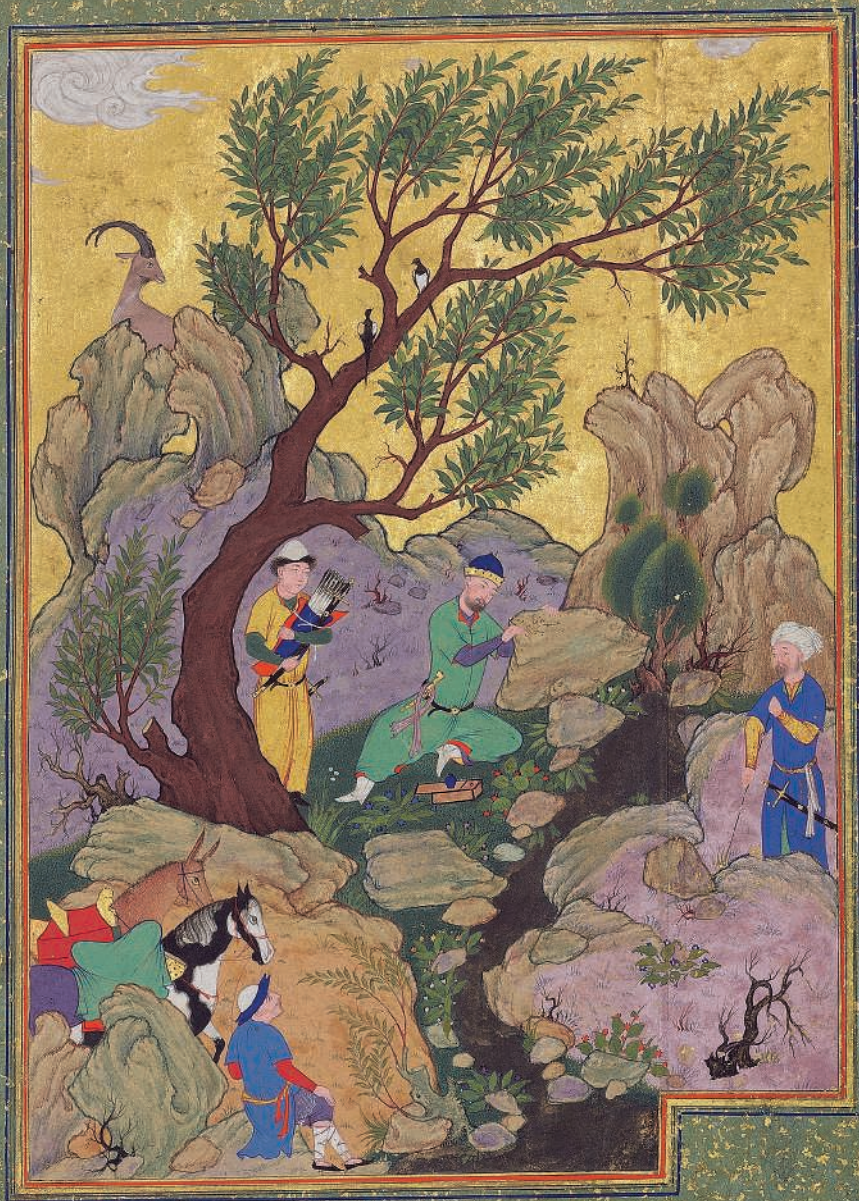
This lyrical painting depicts a scene from the first chapter of Sa'di's *Bustan*:
*I heard that King Jamshid, of happy nature,
 Wrote on a stone, at a fountain-head:
 At this fountain many like us took rest;
 They departed in death, just as the eyes twinkled.
 With manliness and force they took the world;
 But they took it not with themselves to the tomb.
 They departed, and each one reaped what he sowed:
 There remained only good and bad fame."*

This painting successfully demonstrates the adaptability of the pre-eminent court painters working in the Royal atelier of Shah 'Abbas. From an initial glance the work might well be attributed to the late 15th rather than the early 17th century. The river emerging out of a rocky outcrop in the upper section of the right hand margin and separating the lower right hand corner from the rest of the composition is particularly reminiscent of earlier royal Timurid compositions. This is seen in an illustration to a manuscript of Nizami in the British Library dated 1494-95 AD (Inv. Or.6810; Marie G. Lukens and Ernst J. Grube, 'The Language of the Birds', in *The Metropolitan Museum of Art Bulletin*, Vol.XXV, No.9, May 1967, no.21, p.329). The archaic sensibilities of the landscape are paralleled in an illustration of 'The Christian Maiden and Shaykh San'an' in the Metropolitan Museum's *Mantiq al-Tayr* of 1487 AD which was also completed in Isfahan in circa 1600 (Inv. 63.210.22; Lukens and Grube, *op.cit.*, May 1967, no.1, p.341). The figure of the Christian Maiden in the comparable work with her oval-shaped head, strong eyebrows and prominent nose is typical of what would be expected of the Isfahan school of painting at the turn of the 17th century. This contrasts with the figures in our painting which are intended to closely follow earlier Behzadian figures of the Timurid era.

A remarkable feature of this folio are the marbled paper margins which were added around the calligraphy in circa 1600. This distinctive polychrome marbled paper sprinkled with gold can be found in the same form and in other colour variants in the Metropolitan Museum's *Mantiq al-Tayr*. Marbled paper with intense colours is more commonly associated with the Deccan or Mughal India and these margins therefore offer a rare insight into the production in the early Safavid period.

A painting in the Metropolitan Museum's *Mantiq al-Tayr* of the 'Concourse of the Birds' which is signed by Habibullah of Sava and painted in circa 1600 shares many of the same accomplished archaistic representations of both nature and humans as our painting (inv.63.210.11; Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, no.127D, p.189). Clearly accomplished as an artist, Habibullah of Sava was known both his ability to faithfully reproduce scenes in the Behzadian style, as well as for following the fashion of the Isfahan school exemplified by Reza 'Abbasi. He was active during the reign of Shah 'Abbas. The contemporary chronicler Qazi Ahmad wrote in 1596 that 'with regard to art he became a ravisher of the souls of his contemporaries' (V. Minorsky, *Calligraphers and Painters, A Treatise by Qadi Ahmad, son of Mir Munshi*, Washington, 1959, p.191). Habibullah, originally from Qom, travelled to Herat with his patron Husayn Khan Shamlu, where his skill drew the attention of the future Shah 'Abbas during his time as governor of the city. Shah 'Abbas later appropriated the services of Habibullah and a number of other painters and calligraphers to join him first at his court in Qazvin and later at Isfahan. It is highly likely that the artist of this present work followed the same trajectory as Habibullah in travelling from Herat via Qazvin to Isfahan.

Ernst Grube in commenting on the four 17th century paintings added to the Metropolitan Museum *Mantiq al-Tayr* suggests that the overall archaistic style of the paintings was not as a result of wanting simply to honour the Timurid artists of previous generations, but rather a more general revival of the Timurid style at the Safavid court which commenced around 1600. A later example of this Timurid revival is a *Shahnama* manuscript copied for Shah 'Abbas in 1614 now in the New York Public Library (Lukens and Grube, *op.cit.*, May 1967, no.11, p.349). That *Shahnama* faithfully follows illustrations from another *Shahnama* produced for the Timurid Prince Baysunghur in Herat in 1430. These later Timurid revival works are more stylised than our painting with the rock formations and flowering plants still highly detailed in design but less accurate and not as refined as their Timurid antecedents. It is highly important to note that these later Timurid revival works, unlike ours and the 17th century paintings in the Metropolitan Museum's *Mantiq al-Tayr*, were not part of Shah 'Abbas' endowment to the dynastic shrine at Ardebil. The presentation of the best artistic works available to the dynastic shrine was a crucial way in which Shah 'Abbas demonstrated his power of kingship.





102

103

AN ASCETIC SEATED UNDER A TREE

ISFAHAN, IRAN, SECOND HALF 17TH CENTURY

Ink and opaque pigments on paper mounted on card, the pot-bellied figure is seated cross-legged under a leafy tree, the coloured pigments probably added later, set inside gold-speckled margins with a *nasta'liq* inscription in the top left hand corner

Painting 6 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in. (17 x 8cm.); folio 9 $\frac{1}{4}$ x 6in. (23.5 x 15cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

INSCRIPTIONS:

In the upper left corner, *molla hasan-e sar berehneh*, 'Mullah Hassan the naked headed'

A painting of a seated dervish with a very similar expression in the Hermitage is signed by Muhammad Muhsin and dated to the mid 17th century (Inv. VP-734; Adel Adamova, *Persian Painting and Drawing from the Hermitage*, Saint Petersburg, 1996, p.231, no.27).

*102

A PORTRAIT OF SHAYKH HASSAN BULGHARI

SAFAVID ISFAHAN, IRAN, SECOND QUARTER 17TH CENTURY

Pen and ink on paper, the bearded dervish stands wearing long robes, laid down between minor calligraphic and illuminated borders and narrow gold-speckled and floral border on wide gold-speckled margins, identification inscription in the lower margin

Drawing 6 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in. (15.9 x 8.9cm.); folio 16 $\frac{5}{8}$ x 12 $\frac{1}{8}$ in. (42.2 x 30.8cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000

INSCRIPTIONS:

In the cartouches in the border, Persian verses including part of a quatrain of Abu Sa'id Abu'l-Khayr.

Shaykh Hassan Bulghari Nakhjivani was a Sufi saint of the pre-Mongol period. The characterful hooked nose, delicately rounded eyes and soft textured beard of this figure, all of which are in stark contrast with the stronger outlines of the cloak are features shared by a portrait of an old shepherd which accompanies a portrait of a similar dervish dated 1631 and attributed to Reza 'Abbasi (Sheila Canby, *The Rebellious Reformer*, London, 1999, cats.106 and 107, p.150.).



103

104

AN ANIMAL COMBAT SCENE

IRAN, 17TH/18TH CENTURY

Ink heightened with gold on paper, a *qilin* attacks a hooved mythical beast, with ibises below in a landscape with dense foliage, the gold and polychrome borders with cartouches containing *nasta'liq* verses, within wide gold-speckled margins, mounted on card

Drawing 6 1/8 x 4 3/8 in. (15.5 x 11.2cm.); folio 12 3/4 x 9 7/8 in. (32.3 x 25.3cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700



105



104

PROPERTY FROM THE COLLECTION OF A. H. MORTON

105

A GATHERING OF MYTHICAL CREATURES AROUND A LOTUS LEAF

BY MU'IN MUSAVIR OR A FOLLOWER, SAFAVID IRAN, WITH DATE OF SHAWWAL AH 1088/NOVEMBER-DECEMBER 1677 AD

Ink and opaque pigments heightened with gold on paper, a *peri* watches from behind a stylised cloud as *qilins*, a swan and a turtle occupy a fantastic landscape, contained within a cusped medallion, the margins with gold *simurghs* in each corner against a background with stylised clouds inhabited by smaller birds, margins with attribution and date, within pink borders, laid down on card with blue margins and gold rules

Drawing 10 1/4 x 6 3/4 in. (26.2 x 17cm.); folio 15 1/2 x 10 1/4 in. (39.3 x 27cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Sold Bonham's London, 24 April 1997, lot 503.

This Chinese inspired composition was copied by Mu'in, or a follower, from a Timurid original now in the Diez Album in the Staatsbibliothek in Berlin (inv. F.73.S.54; Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, exhibition catalogue, Washington DC, 1989, cat.no.96, p.348 and illustrated in colour on p.194). The work in Berlin is attributed to Iran in the first half of the 15th century. It was clearly a response to Chinese mythical animal compositions but finished with a Timurid angel watching overhead. Mu'in was known to have copied other Timurid works such as a painting of a pair of camels fighting after Behzad, dated to circa 1675 and now in the Ashmolean Museum (inv. EA1960.209). The brush strokes, proportions and colouring are so similar between this work and the Timurid original, that it is clear that the artist of our work wanted to show that he was capable of producing works equal to the masters of 15th century Timurid court.

106

A RARE POLYCHROME LACQUER PAPIER MÂCHÉ BOX

SIGNED 'ALI ASHRAF, IRAN, DATED AH 1163/1749-50 AD

Of rectangular form, with separate lid, the exterior painted with a series of polychrome floral sprays set within gold-outlined cusped cartouches reserved on gold-speckled ground, floral borders, the interior of the lid with gold scrolling vine issuing cusped palmettes on black ground, the underside painted red with gold border, the central medallion on the lid signed and dated in gold

4 $\frac{3}{4}$ x 11 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (11.2 x 29.3 x 20cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

INSCRIPTIONS:

The signature on the lid of the box reads, *ze-ba'd-e mohammad 'ali ashraf ast* 1163, 'After Muhammad, 'Ali is the most noble, AH 1163 [1749-50 AD]

'Ali Ashraf was trained by the master Muhammad Zaman. It has been suggested that his signature '*zi ba'd-i muhammad 'ali ashraf ast*' (After Muhammad, 'Ali is most noble), is a mark of respect to his former master. He is known to have worked on the binding of the St. Petersburg *Muraqqa'*, two folios of which are offered in this sale, lots 18 and 19. A vanity case by the same artist sold in these Rooms, 6 October 2011, lot 266. For a mirror case by the artist, with a very similar floral medallion on the inner face of the shutter to that seen on the lid of our box, see Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands*, vol.I, London, 1996, pl.64, p.98.



0107

QUR'AN

SAFAVID IRAN, SECOND HALF 16TH CENTURY

Arabic manuscript on paper, 390ff. plus three fly-leaves, each folio with 12ll. of black *naskh*, gold and polychrome verse roundels, *sura* headings in gold *muhaqqaq* on a ground of scrolling polychrome arabesques, text panels outlined with gold and polychrome, margins with cusped gold *khamis* and 'ashr medallions, the opening bifolio with large gold and polychrome illuminated *shamsas* containing floral sprays, the following folio with gold and polychrome illuminated borders, colophon with the spurious signature of 'Abd al-Baqi al-Tabrizi in *muhaqqaq* on gold arabesque ground surrounded by gold and polychrome floral scrolling vine borders, later owner's seal impressions at beginning and end, in associated Ottoman tooled and gilded maroon morocco with marbled paper doublures

Text panel 5 1/8 x 3 3/8 in. (13.7 x 8.7cm.);

folio 7 3/4 x 5 1/8 in. (19.6 x 13cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



107

0108

A PRAYER BOOK

COLOPHON WITH THE NAME OF AHMAD AL-NAYRIZI, ISFAHAN, QAJAR IRAN, 19TH CENTURY

Prayers, Arabic manuscript on paper, 16ff. plus two fly-leaves, each folio with 9ll. of strong black *naskh* in clouds reserved against gold ground, text panels laid down between gold and polychrome rules on borders of different colours decorated with marbling or gold speckles, headings in white *thuluth* on panels of gold and polychrome illumination, first folio with gold and polychrome illuminated headpiece surmounting 6ll. of text, final folio with a prayer written in AH 1315/1897-98 AD, in black shagreen with gilt stamped medallion and pendants, the red morocco doublures with medallions containing birds on a blue ground, spine repaired

Text panel 5 1/8 x 2 1/8 in. (13 x 16.8cm.);

folio 8 x 4 1/8 in. (20.3 x 11.5cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

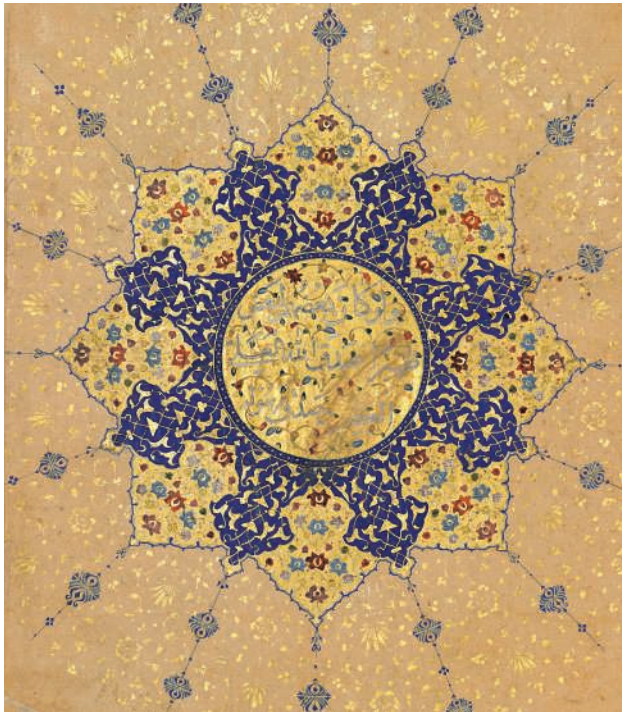
This text includes various prayers, including those for the morning, those to be made during prostration, the prayer of the *mi'raj*, those to be made for the longevity of the state, for long life, for ending disorder and epidemic, for removing the harm done by enemies, the prayer of *Jalil al-Qadr*, and a prayer to be recited every morning.

A seal impression states that the manuscript belonged to Muhammad Baqir and that it entered his library in Ramadan AH 1230/August-September 1815 AD.

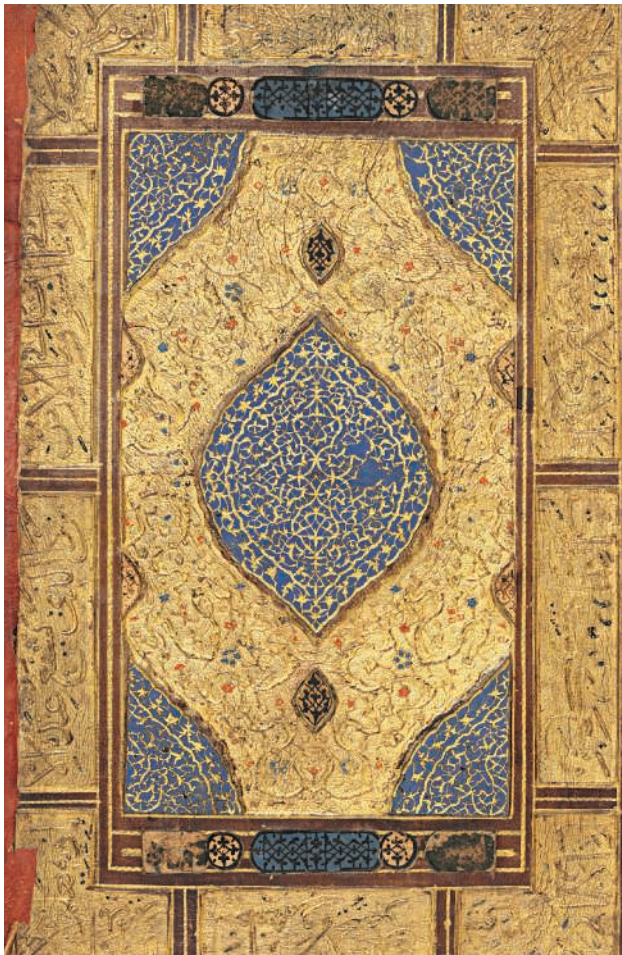
Ahmad al-Nayrizi (fl.1682-1722) was born in the town of Nayriz in Fars but later settled in Isfahan where he produced work for royal patrons including Shah Sultan Husayn for almost two decades. His hand was much admired and therefore many aspiring calligraphers copied his work. This is most probably a Qajar copy of his work.



108



(shamsa)



(doublure)

0109

QUR'AN

SAFAVID SHIRAZ, CIRCA 1550

Arabic manuscript on paper, 289ff. plus four fly-leaves, each folio with 12ll. of strong black *naskh* in text panels within gold and polychrome rules, gold and polychrome verse roundels, the margins with red and gold calligraphy and gold and polychrome floral roundels marking various points in the text, *sura* headings in gold *thuluth* on gold and polychrome illuminated panels, opening folio with elegant *shamsa* containing 3ll. of white *thuluth*, the following bifolio with full illumination surrounding calligraphic medallions, folio 2v. with illuminated headpiece surmounting text in clouds reserved against gold ground, the Qur'an followed by 3 illuminated bifolios containing a prayer and a *falnama*, some folios loose, occasional repairs, in original elegant gilt binding with flap stamped with central medallion filled and surrounded by cloud bands and scrolling vine highlighted in blue, the doublures with découpé central medallion and spandrels surrounded by gilt cloud bands and flowers with polychrome highlights and an elegant calligraphic border, repairs to spine

Text panel 9¾ x 6½in. (24.9 x 15.6cm.);

folio 13¾ x 9¼in. (34.1 x 24.8cm.)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

INSCRIPTIONS:

On the doublures, Repetitions of the whole and parts of Qur'an II, *sura al-baqara*, v.255, *ayat al-kursi*

This very fine manuscript is an example of 16th century Shirazi illumination and book binding at its best. The fine binding with its cusped medallions decorated all over with stylised cloudbands is almost identical to the binding of a Qur'an in the Khalili Collection dated AH 959/1552-53 AD, which David James describes as 'one of the finest Safavid Qur'ans of the 16th century' (David James, *After Timur*, The Nasser D. Collection of Islamic Art, 1992, cat. no.43, pp.172-81). The Khalili binding, like the binding on our manuscript, has polychrome highlights on small rosettes. The doublures are very closely related to those found on a Qur'an manuscript in the Turk ve Islami Muzesi in Istanbul which attributed to Shiraz and dated AH 956/1549-50 AD (inv.TIEM 512; *1400 Yilinda Kur'an-i Kerim*, exhibition catalogue, Istanbul, 2010, kat.79, p.316).

The *falnama* at the end of this Qur'an, with its bright colours and extensive illumination, is a typical feature of 16th century Safavid Qur'ans. The outline of the illumination and the use of coloured pigments is paralleled in a slightly later Qur'an signed by Nizam al-din Mahmud and dated AH 975/1567-8 AD in the Chester Beatty Library (David James, *Qur'ans and Bindings from the Chester Beatty Library*, Dublin, 1980, no.65, p.84). The *shamsa* at the beginning of our manuscript particularly with the fine scrolling gold arabesque on blue ground is similar to one found in a Qur'an manuscript in the Ghassan I. Shaker Collection which Nabil Safwat attributes to Shiraz, circa 1525-50 (Nabil F. Safwat, *Golden Pages*, Oxford, 2000, no.9, p.64). The combination of the illumination of the *shamsa* and the *falnama* on our Qur'an suggests that it dates to around 1550 AD.





110

110

A LARGE SAFAVID BLUE AND WHITE POTTERY DISH

IRAN, LATE 17TH OR EARLY 18TH CENTURY

Rising from short foot through wide gently curved sides to rim, the white ground painted in cobalt-blue, with a roundel of floral ground inhabited by three white birds, bordered by a band of strapwork, the cavetto with interlocking palmettes with a *gul-o bulbul* design, the exterior with a Chinese style design of scrolling vine issuing palmettes, the underside of the foot with a stylised Chinese mark, intact

18 1/4 in. (46.5 cm.) diam.

£4,000-6,000

\$5,700-8,500

€5,200-7,700

A large blue and white Safavid dish with a similar dense floral design is attributed by Yolande Crowe to the late 17th or early 18th century. She suggests that the design is of Japanese origin (Yolande Crowe, *Persia and China. Safavid Blue and White Ceramics in the Victoria and Albert Museum 1501-1738*, London, 2002, no.391, p.38).

111

A SAFAVID FIGURAL CUERDA SECA POTTERY TILE

IRAN, 18TH CENTURY

Of rectangular form, depicting a turbaned youth wearing a green robe with yellow collar, on blue ground with stylised foliage, mounted 10 x 8 1/4 in. (25.4 x 20.8 cm.)

£2,000-3,000

\$2,900-4,200

€2,600-3,900

PROVENANCE:

Private Collection, acquired in 1974

The large turban and the delicate locks of hair on the figure on our tile are similar to those on another *cuerda seca* tile in the British Museum which is dated to the first half of the 17th century (inv.1949.11.15.8; Venetia Porter, *Islamic Tiles*, London, 1995, no.73, p.78). The more expressive and freehand outlines of our tile suggests however that it might be later in date than the British Museum example.



111



112

112

A SAFAVID FIGURAL CUERDA SECA TILE PANEL

IRAN, 18TH CENTURY

The two tiles of square form, with polychrome decoration on cobalt-blue ground depicting a turbaned youth lassoing a deer, stylised foliage and clouds around, one repaired break, the reverse with old owner's mark
9½ x 20in. (24 x 51cm.)

(2)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

Private Collection, acquired in 1974

113

A BLUE AND WHITE PORCELAIN DISH

MING DYNASTY, CHINA, MID-17TH CENTURY

With flaring cusped rim on short foot, the interior with a portrait of two Safavid women set within vegetal bands, the rim with scenes of Chinese labourers and floral sprays including tulips and pomegranates, the exterior with further floral sprays alternating with cusped medallions of scrolling vine, minor hair cracks
12½in. (31.8cm.) diam.

£5,000-8,000

\$7,100-11,000
€6,500-10,000

This dish is remarkable for the combination of both European and Safavid decorative influences. The rim depicts tulips which were often specifically made for the Dutch market. The depiction of two ladies dressed in Safavid robes however is very rare. A comparable dish in the Percival David Collection with almost identical borders and slightly smaller Safavid ladies is dated to the mid-17th century (Margaret Medley, *The World's Great Collections: Oriental Ceramics, Volume 6. Percival David Foundation of Chinese Art, London, Tokyo, 1982, pl. 194*).



113



114

0115

A PRAYER BOOK

SIGNED YUSER BIN AHMAD KHAN BIN MADINA, CHINA, DATED MUHARRAM AH 1000/10TH OCTOBER 1591 AD,

Arabic manuscript on paper, 122ff. each folio with 5ll. of black *sini* in text panel outlined in red, *sura* headings in red, gold and polychrome verse roundels, the opening and closing bifolios with gold and polychrome illuminated borders surrounding the text, colophon signed and with date written in Arabic, occasional water staining, in stamped brown morocco binding Folio 9 x 6 3/4 in. (23 x 16cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

0114

QUR'AN

CHINA, 17TH CENTURY

Arabic manuscript on paper, 430ff. bound in three volumes, each folio with 11ll. of black *sini* in text panels within double red rules, gold rosette verse markers, *sura* headings in red, *bismillahs* in slightly larger script, commentary and notes in smaller calligraphy surrounding text, the first and final bifolios of each volume with elegant gold and polychrome illumination framing 7ll. of text, the beginning of the first and second section, and the beginning and end of the third with similarly illuminated *shamsa*, each of the volumes in blue cloth covered binding, the doublures covered with paper

Text panel 8 x 4 3/4 in. (20.2 x 12.2cm.); folio 11 1/2 x 7 in. (29.2 x 18cm.)

(3)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



115

0116

QUR'AN

SIGNED KHALIL IBRAHIM YUNUS AL-SINI, GANSU, CHINA, DATED MUHARRAM AH 953/MARCH-APRIL 1546 AD

Arabic manuscript on paper, 242ff. plus four fly-leaves, each folio with 15ll. of black *sini* within text panels outlined in red, catchwords, red verse markers, *sura* headings in red, opening bifolio and the last three folios with gold and polychrome illuminated borders surrounding the text, colophon signed and dated, a Chinese seal at the end, occasional water staining, folios slightly trimmed, in associated stamped brown morocco, paper and textile covered doublures

Text panel 4 1/2 x 2 5/8 in. (11.5 x 6.7cm.); folio 6 7/8 x 4 1/8 in. (6.8 x 10.5cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

INSCRIPTIONS:

The colophon page with a later collector's seal bearing the surname Ma.



116

This elegantly illuminated Qur'an is testament to the influence that many Muslim administrators had following the reign of Emperor Zhengde (r. 1491-1521). It is very rare to find signed and dated Chinese Qur'ans. Another Chinese Qur'an closely related to this manuscript was sold in these Rooms, 8 October 2015, lot 28.



0117

A CHINESE QUR'AN IN THIRTY JUZ'

SIGNED ISMA'IL MAWLA, QING CHINA, 18TH CENTURY

Arabic manuscript on paper, 30 *juz'* from the same Qur'an, each with approximately 56ff. plus two fly-leaves, each folio with 5ll. of black *sini* with rosette verse markers, *sura* headings in red, text panel within red rules, occasional gold and polychrome marginal *nisf* markers, the opening bifolio of each *juz* with gold and polychrome illumination framing text, the first *juz'* with more elaborate opening illumination with marginal medallions and also with a bifolio of illuminated prayers at the beginning, *sura* headings in gold, the end of the first section with gold illuminated margins and gold rosette verse roundels throughout, the colophon in the last section signed, each *juz'* separately bound in Chinese tooled red and brown morocco decorated with geometric patterns

Text panel 6¼ x 4½in. (15.8 x 11.4cm.); folio 10⅞ x 7¼in. (27.2 x 18cm.)

(30)

£12,000-18,000

\$17,000-25,000
€16,000-23,000



118

119

A NASTA'LIQ QUATRAIN

SIGNED 'ALI, SAFAVID IRAN, 16TH/17TH CENTURY

Persian manuscript on buff paper, with 4ll. of elegant black *nasta'liq* on a ground delicately illuminated in gold with two prowling cheetahs amongst flowering blossoms, a triangular panel below with the signature *al-muthnib 'ali* in a cloud reserved against a gold ground with scrolling green vine, a panel above with later gold and polychrome illumination, laid down between orange-outlined panels of *nasta'liq* between small polychrome rectangles, minor gold-illuminated blue borders and polychrome rules, on later wide borders with polychrome floral and avian decoration and polychrome cusped cartouches, small losses

Text panel 7 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (18.9 x 11.2cm.); folio 14 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (37.9 x 25.6cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000

This calligraphic panel is from the same album as a miniature by Mu'in Musavir, that was offered in these Rooms, 10 October 2000, lot 92. Both were mounted in the same gold and polychrome floral margins decorated with birds and trees.

118

A DÉCOUPÉ NASTA'LIQ QUATRAIN

SIGNED MIR 'ALI, SAFAVID IRAN, LATE 16TH CENTURY

Persian manuscript on blue paper, with 4ll. of *nasta'liq* elegantly cut out and laid down, the signature in smaller similar *nasta'liq* in the lower left hand corner, a panel of gold and polychrome illumination in the upper right hand corner, the ground with a landscape scene picked out in gold and silver, laid down with polychrome rules and a pink minor border on wide gold speckled margins, mounted, framed and glazed

Panel 7 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in. (19.2 x 11.9cm.); folio 11 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in. (28.6 x 19.6cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000

Mir 'Ali is often mentioned by Safavid sources as among the most important *nasta'liq* calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of *nasta'liq* script to him. Born in Herat circa 1476, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in AH 935/1528-29 AD (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, vol. II, Tehran 1346 sh., p.494). His recorded works are dated between AH 914/1508-09 AD and AH 951/1544-45 AD. A similar *nasta'liq* quatrains, signed by 'Imad al-Hasani but similarly executed in *découpé* sold in these Rooms, 23 April 2015, lot 49.



119

***120**

A QUR'AN IN THIRTY JUZ' IN ORIGINAL BOX

SIGNED MUHAMMAD AL-SHARIF BIN AL-'ALLAM MUHAMMAD BAQIR AL-KHORASSANI, QAJAR ISFAHAN, IRAN, DATED AH 1271/1854-55 AD

Arabic manuscript on paper, the Qur'an separately bound in thirty *juz'*, each folio of each volume with 12ll. of strong black *naskh* contained within text panels outlined in gold and polychrome, the margins with gold outer rules, catchwords, gold verse roundels, *sura* headings in blue *thuluth* in gold and polychrome illuminated panels, the *juz'* similarly marked at the beginning of every volume, *juz'* and *sajada* also marked with a marginal medallion, *khams* and '*ashr* marked in red *thuluth* in the margins, the first folio of every *juz'* with a long inscription containing the signature and date, opening folio of the first volume with gold and polychrome illumination framing 5ll. of text, each *juz'* in original green morocco with stamped central medallion, pendants and spandrels, pink paper doublures, the thirty *juz'* contained within the original painted and lacquered wooden box with sliding lid, each surface of the box with raised calligraphic cartouches, pendants and spandrels with floral design, occasional losses
Text panel 6½ x 3¼in. (16.5 x 9.5cm.); folio 9¾ x 6½in. (23.9 x 15.6cm.)

£18,000-24,000 \$26,000-34,000
€24,000-31,000

INSCRIPTIONS:

On the medallions on the box, Arabic prayers and blessings on Muhammad and the Shi'a Imams, and the date AH 1285/1868-69 AD

On the opening page of each *juz'*, A *waqf* inscription saying that the manuscript was endowed by a certain Isfahani merchant, al-Hajj Mir Muhammad Husayn son of Hajji Mir 'Ali Naqi. The inscriptions are all dated between Muharram and the last day of Safar AH 1271/October to 22 November 1854 AD.





o121

QUR'AN

COPIED FOR HAJJI MULLAH MUHAMMAD BAQIR SIMNANI, QAJAR IRAN, DATED THE FIRST TEN DAYS OF RABI' II AH 1226/ APRIL-MAY 1811 AD

Arabic manuscript on paper, 357ff. plus two fly-leaves, each folio with 12ll. of black *naskh* with red Persian interlinear translation, gold and red verse roundels, text panel outlined in gold and blue, *sura* headings in red *naskh* on gold ground, opening bifolio with gold and polychrome illumination surrounding text in clouds reserved against gold ground, colophon signed and dated, in associated Qajar lacquer binding Text panel 6 x 3½in. (15 x 8.3cm.); folio 8 x 5in. (20.4 x 12.9cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

o122

A MINIATURE QUR'AN

QAJAR IRAN, DATED 12 JUMADA II AH 1276/6 JANUARY 1860 AD

Arabic manuscript on paper, 220ff. plus two fly-leaves, each folio with 18ll. of black *naskh* with gold clouds between the lines, gold and polychrome verse roundels, *sura* headings in red on gold ground, catchwords, the outer upper corner of every page with gold and polychrome cusped medallions containing the name of the *sura*, the start of each *juz'* marked with gold and polychrome illuminated margins, the opening illuminated *fihris* in a diamond lattice, followed by a fully illuminated bifolio with prayers contained inside large cusped medallions, the following bifolio with illuminated headpiece and margins with text in white clouds reserved against gold ground, the final two *suras* at the end of the Qur'an with similar illumination, followed by two bifolios of prayers and a dedication text each within cusped medallions on illuminated ground, in contemporaneous floral lacquer binding

Text panel 3¼ x 1¼in. (8.3 x 4.4cm.); folio 4¼ x 2½in. (10.8 x 6.5cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

The colophon of this manuscript states that it was made for Mirza Aqa, the *Sahib al-Diwan* of Fath 'Ali Shah.

121



122

0123

QUR'AN

QAJAR IRAN, DATED 29 RAMADAN
AH 1249/9 FEBRUARY 1834 AD

Arabic manuscript on paper, 222ff.
plus one fly-leaf, each folio with 15ll.
of elegant black *naskh* in text panels
outlined in gold and polychrome, silver
verse roundels, *sura* headings in red
in rectangular cartouches flanked by
polychrome illumination, each *bismillah*
in white cloud reserved against gold
ground, marginal commentary similarly
decorated, the name of the *sura* written
above each page in a gold cartouche,
marginal *juz'* markers, catchwords,
the opening bifolio with gold and
polychrome illuminated headings and
margins, surrounding text in white
cloud reserved against gold ground,
the colophon dated, owner's inscription
below, in associated stamped lacquer
binding with later painted doublures
painted with floral designs

Text panel 10 3/4 x 6 in. (27.4 x 15.2cm.);
folio 13 3/4 x 8 3/4 in. (34.8 x 22.4cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000



123

0124

QUR'AN

QAJAR IRAN, SECOND HALF 19TH
CENTURY

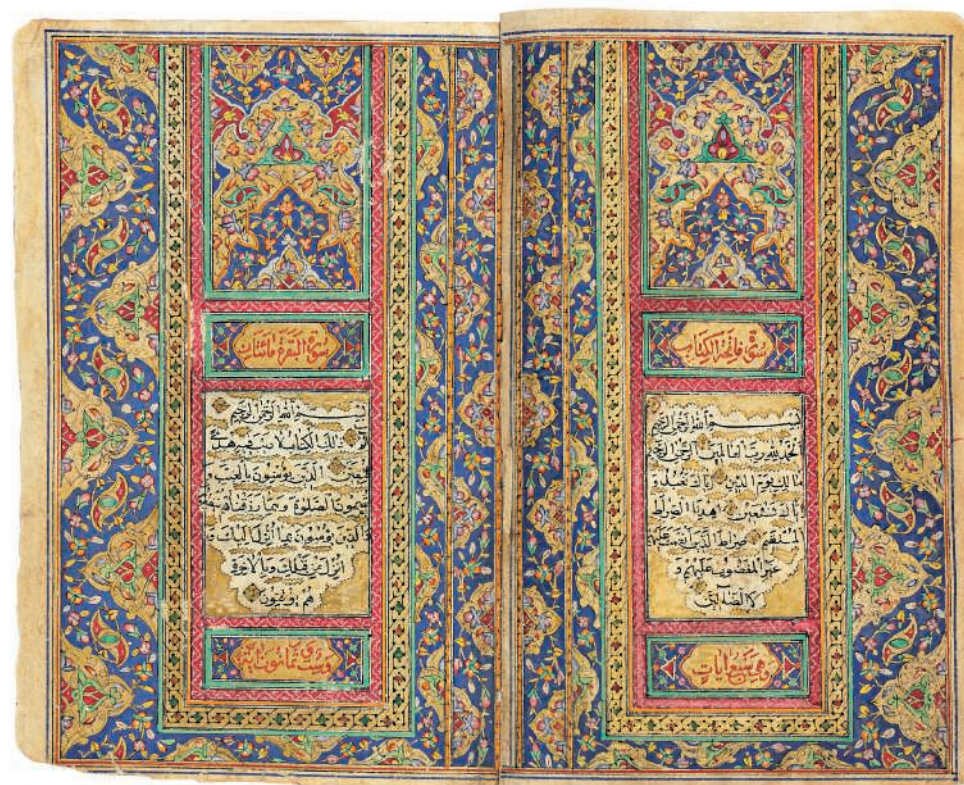
Arabic manuscript on paper, 285ff. plus
two fly-leaves, each folio with 15ll. of
black *naskh* in text panels within gold
and red rules, gold and polychrome verse
roundels, *sura* headings in red on gold
ground cartouche flanked by polychrome
floral illumination, gold and polychrome
juz', *hizb* and *nisf* marginal medallions,
opening bifolio with text on white cloud
reserved against gold ground, gold and
polychrome illuminated borders, the final
bifolio with the text similarly decorated
and surrounded by gold and polychrome
illumination, in contemporaneous floral
polychrome lacquer binding, the dark
green lacquer doublures decorated with
gold floral sprays, spine split, in later
cloth case

Text panel 7 1/2 x 4 1/2 in. (19.3 x 11.2cm.);
folio 9 1/2 x 6 1/2 in. (24.1 x 15.7cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700



124

125

JALAL AL-DIN MIRZA, SON OF FATH 'ALI SHAH

ATTRIBUTABLE TO ABU'L HASSAN GHAFARI SANI' AL-MULK, QAJAR IRAN, DATED SHAWWAL AH 1275/MAY-JUNE 1859 AD

Oil on canvas, Jalal al-Din Mirza is depicted standing in an interior wearing tall black hat and gold embroidered robes, one hand resting on his jewelled belt, behind him a fringed curtain before a widow revealing a mountainous landscape, inscriptions in both Persian and French in the lower left hand corner, minor repairs, in heavy gilt frame
49 x 35in. (124.5 x 88.9cm.)

£70,000-100,000

\$100,000-140,000

€91,000-130,000

INSCRIPTIONS:

To the left of the figure, *shabih-e shahzade-ye azade jalal al-din mirza ibn fath-'ali shah qajar dar senn-e si salegy be-tarikh-e shahr-e shawwal al-mukarram sana 1275*, 'Portrait of the noble Prince, Jalal al-Din Mirza ibn Fath 'Ali Shah Qajar, at the age of 30 years, on the date of the month of Shawwal al-Mukarram, in the year 1275/May-June 1859'

Jalal al-Din Mirza (1827-72) was a son of Fath 'Ali Shah Qajar (r. 1797-1834). He was a Qajar historian and freethinker and the author of the *Nameh-i Khusravan*, one of the earliest examples of modern Iranian historiography in the Qajar period (<http://www.iranicaonline.org/articles/jalal-al-din-mirza>).

A portrait of Prince Jalal al-Din Mirza, depicted face on and clean shaven, is published in Yahya Zoka, *Life and Works of Sani' ol-Molk, 1814-1866*, Tehran, 2003, fig.11, p.153. A much smaller portrait of the Prince standing in a landscape was sold in these Rooms, 9 October 2014, lot 71. As in our portrait, that painting depicted him with long moustache and closely shaven beard.

It seems very probable that this painting is the work of the court artist Abu'l Hassan Ghaffari. In the fine rendering of Prince Jalal al-Din's countenance and the imposing presence of the figure, our painting has strong affinities with the artist's work of the 1850s and 60s. The heavily embroidered robe worn by our Prince bears strong resemblance to those modelled by Ardeshir Mirza in a portrait published by Layla Diba (Layla S. Diba (ed.), *Royal Persian Paintings. The Qajar Epoch 1785-1925*, exhibition catalogue, New York, 1998, fig. XXVIII, p.251) or in a portrait of the young Nasir al Din Shah, sold in these Rooms, 10 April 2014, lot 120. In the fine details of his facial features with the slightly hooded eyes, light wrinkling of the forehead and the curl of hair under his hat, the portrait recalls a painting of Imam Quli Khan 'Imad al-Dawleh attributed to the artist by Layla Diba and dated to circa 1855-56 (Diba, *op.cit.*, no.80, p.252).

The work of Abu'l Hassan demonstrates a change in the aesthetic of Qajar painting in the mid-19th century (Julian Raby, *Qajar Portraits*, exhibition catalogue, London, 1999, p.53). The artist began his career as a pupil of Mehr 'Ali, but none of his early works survive and it is therefore unclear as to whether his painting began in a style more typical of Fath 'Ali Shah's reign. He was appointed the *naqqashbashi* (chief painter) of the court of Muhammad Shah in 1842 (Yahya Zoka, *op.cit.*, Iran, 2003, p. 21) and was sent to study in Italy and Paris, a factor which began to manifest itself in a European-influenced realism in his work that was new to Persian painting. The expressive power of his portraits - as demonstrated here - led Abu'l Hassan to the art of caricature and he became the illustrator to the court newspaper, *Ruznama-i vugayi-i ittifaqiya*. Alongside the more traditional depictions of Qajar nobles, he showed a capacity for the merciless caricature of their attendants and the religious classes (Julian Raby, *op. cit.*, p.53).





126



126 (mount)

126

A GOLD-MOUNTED ENGRAVED CARNELIAN MADE FOR HUSAYN 'ALI MIRZA, SON OF FATH 'ALI SHAH

THE MOUNT SIGNED MUHAMMAD HASSAN SHIRAZI, QAJAR IRAN, DATED AH 1221/1806-07 AD, THE CARNELIAN DATED AH 1217/1802-03 AD

Of oval form, the carnelian with 3ll. of strong *nasta'liq* surrounded by small quatrefoils and contained within a cartouche, set in a gold mount with cusped edges and two palmette attachment loops, the back engraved with a talismanic table bordered on each side by an elegant line of *nasta'liq* giving the name of the patron, the maker and the date of the mount
Overall 4½in. (10.4cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

INSCRIPTIONS:

On the carnelian, Qur'an CXIV, *sura al-nas*, v.114

On the mount at the centre, A grid filled with magic numbers

On the mount around the edge, *hasb al-amr nawwab-e a'zam husayn'-ali mirza farmanfarma hukmran-e velayat-e fars be-sana'at rashid idama allah dawlatahu wa jalalatahu wa shawkatahu sana'ahu muhammad hassan shirazi sana 1221*, 'It was made on the order of the greatest deputy, Husayn 'Ali Mirza Farmanfarma, Governor of the Province of Fars, may God perpetuate his wealth, splendour and glory. Muhammad Hassan Shirazi made it in year AH 1221 [1806-07 AD]'
On the mount in the small cartouches, Invocations to 'Ali and Muhammad

Husayn 'Ali Mirza (1789-1835), for whom this talisman was mounted, was the fifth son of Fath 'Ali Shah Qajar. He was a long-term governor of Fars and briefly the self-styled king of Persia (<http://www.iranicaonline.org/articles/farmanfarma-hosayn-ali-mirza>). He is depicted in a painting with Fath 'Ali Shah now in the Hermitage Museum in St Petersburg (Layla S. Diba (ed.), *Royal Persian Painting. The Qajar Epoch 1785-1925*, exhibition catalogue, 1998, fig.24, p.73).

127

A QAJAR TALISMANIC BAZUBAND

IRAN, 19TH CENTURY

Comprising five panels of rock crystal, carnelian and hardstone, each engraved with tiny lines of *naskh* or *nasta'liq* and set in a hinged silver mount with cusped edges and backs boldly engraved in *nasta'liq* surrounded by flowers, palmette shaped attachment loops to either end
Overall 6½in. (16.6cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

INSCRIPTIONS:

On the stones, from right to left,

1. Qur'an CXIII, *sura al-falaq*

2. Qur'an II, *sura al-baqara*, v.255 surrounded by the names of Allah, Muhammad, 'Ali, Fatima, Hassan and Husayn

3. Call on God to bless the 14 innocents

4. Qur'an II, *sura al-baqara*, v.255 surrounded by calls to attributes of God

5. Qur'an CXIV, *sura al-nas*

On the back, from left to right,

1. Calls to God and various attributes

2. Calls to God and various attributes

3. *Al-mulk lillah*, 'Dominion belongs to God'

4. Calls to God and various attributes

5. Calls to God and various attributes



127

128

FIVE ROYAL QAJAR LETTERS RELATING TO MIRZA REZA KHAN, ARFA' AL-DAWLA

QAJAR IRAN, LATE 19TH/EARLY 20TH CENTURY

Ink and opaque pigments heightened with gold on paper, all with lines of elegant black *nasta'liq* in clouds reserved against gold-illuminated ground, the first with lion and sun stamps and set on a ground of scrolling gold arabesques, the second with the seal of Muzaffar al-Din Shah Qajar (r.1853-1907), copied in his hand and with an illuminated crest above, the third with an elegant *bismillah* at the beginning in gold, the fourth divided into two columns, a hand written annotation above surrounded by a gold and polychrome illuminated *boteh*, the fifth with a seal impression and dated AH 1297/1879-80 AD in the lower left hand corner on gold and polychrome floral margins, together with a photographic print of a further letter with added gold and polychrome illumination and a further smaller letter with a seal stamp

Largest 22¾ x 16¼in. (57.8 x 41.2cm.)

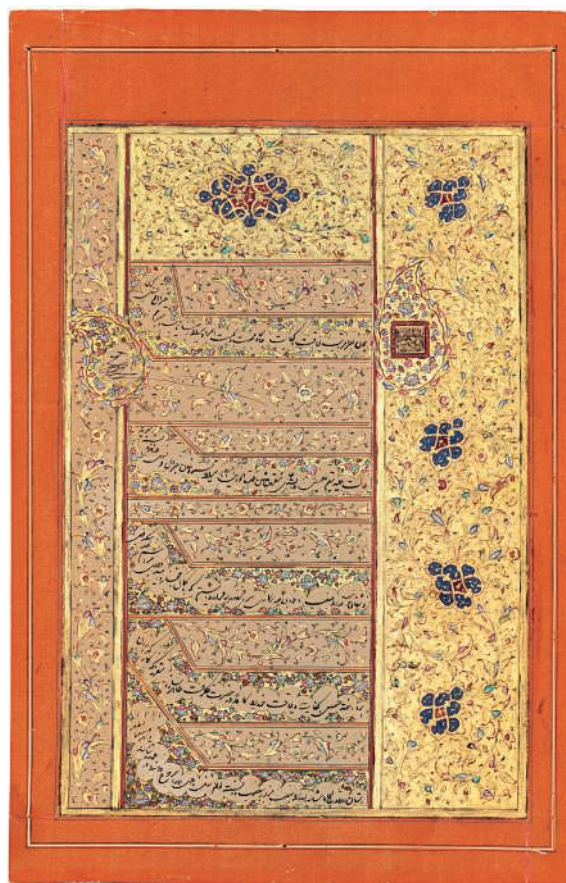
(6)

£3,000-5,000

\$4,300-7,100

€3,900-6,500

Mirza Reza Khan (1846-1939) was a prominent diplomat, politician and linguist of the late Qajar period. He is particularly remembered for his nomination as Minister Plenipotentiary to Russia (1895-1901) and representing Persia at the Hague Convention of 1899. Originally from Tabriz, Mirza Reza Khan studied in Constantinople and in Tiflis where he learnt French, English and Russian. He was first sent to Russia in 1876 at the request of the Turkish government to act as a mediator on behalf of captive Turkish citizens. For full details on the letters included in this lot, please contact the department.



128 (part lot)



129

*129

A QAJAR GOLD-OVERLAID STEEL CIRCULAR TRAY

ISFAHAN, IRAN, SECOND HALF 19TH CENTURY

The centre with seven interlaced roundels alternated with single Persian letters, set within a band of meandering vine inhabited by small angels and animals, surrounded by a band scrolling vine, floral meander and arcaded rim 18½in. (47cm.) diam.

£6,000-8,000

\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

Between the roundels, 'Isfahan'



130

A GROUP OF FOLIOS FROM THE NASIR AL-DIN SHAH ALBUM

*130

A BIFOLIO FROM THE NASIR AL-DIN SHAH ALBUM

SIGNED MUHAMMAD HUSAYN BIN 'ABDULLAH, QAJAR IRAN, CIRCA 1888

Polychrome paper heightened with gold laid down on card, the left hand folio with a mirrored *découpé* calligraphic composition of the words '*ali*' and '*muhammad*' in gold textured paper on black ground, the other panel with polychrome *découpé* floral spray, the margins with overlaid geometric *découpé* shapes set inside gold rules, both signed, mounted, glazed and framed
Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

The album from which these folios (lots 130-135) originate is a royal one made for Nasir al-Din Shah Qajar (r.1848-1896) in 1888, probably to commemorate the 40th anniversary of his accession to the throne. The folios from the album offered here include examples signed by Muhammad Husayn Lahah bin 'Abdullah Zand (also stating that he was responsible for the *découpé*) and Muhammad Ibrahim al-Qumi (dated AH 1101/1689-90). A number of the panels include inscriptions stating that they were based on compositions by well-known calligraphers including Yaqut al-Musta'simi and 'Imad al-Hassani.

Other folios from this very decorative album have sold in these Rooms, 10 October 2000, lots 88-91. More recently a large section of the album, comprising 27 folios, was sold 6 October 2011, lot 265. The dedication page was sold 26 April 2012, lot 219.



131

***131**

**A BIFOLIO FROM THE NASIR
AL-DIN SHAH ALBUM**

CALLIGRAPHY SIGNED
MUHAMMAD IBRAHIM AL-QUMI,
SAFAVID IRAN, 16TH/17TH
CENTURY, MARGINS QAJAR IRAN,
CIRCA 1888

Ink and opaque pigments heightened with gold on paper mounted on card, the left hand folio with five *naskh* and one *nasta'liq* Qur'anic compositions, several signed *Muhammad Ibrahim al-Qumi* and with various dates ranging from the end of the 16th to the early years of the 17th century, the right hand folio with 17ll. of black *naskh* with gold verse roundels, divided into two columns by gold rules with polychrome floral *découpé* borders, the margins decorated in gold and polychrome *découpé* with leafy foliage and geometry, mounted, framed and glazed

Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

***132**

**A BIFOLIO FROM THE NASIR
AL-DIN SHAH ALBUM**

QAJAR IRAN, CIRCA 1888

Ink and opaque pigments heightened with gold on paper, the left hand folio with lines of multidirectional white *shikasteh* in black clouds reserved against a gold ground, the right hand folio composition with 8ll. of elegant black *nasta'liq* in white clouds reserved against gold ground, the margins with polychrome and gold *découpé* geometric forms with a large *découpé* calligraphic composition in the upper margin comprising the name 'ali, mounted, framed and glazed

Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

***133**

**A BIFOLIO FROM THE NASIR
AL-DIN SHAH ALBUM**

MARGINS SIGNED MUHAMMAD
HUSAYN, QAJAR IRAN, CIRCA 1888

Opaque pigments heightened with gold on paper, both folios with *nasta'liq* *découpé* calligraphic compositions, one in white and the other in red, set in black clouds reserved against gold ground, the gold and polychrome margins with *découpé* scrolls and foliage, the margins signed *Muhammad Husayn*, within gold rules, mounted, framed and glazed

Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000



132



133



134

***134**

A BIFOLIO FROM THE NASIR AL-DIN SHAH ALBUM

SIGNED MUHAMMAD HUSAYN BIN 'ABDULLAH, QAJAR IRAN, CIRCA 1888

Opaque pigments heightened with gold on paper, both folios with *découpé nasta'liq* compositions in white on blue ground with occasional gold letters and polychrome and gold *découpé* roundels, the left hand folio signed *Muhammad Husayn bin 'Abdullah*, the margins with polychrome and gold *découpé* geometric shapes within gold rules, mounted, framed and glazed
Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

***135**

A BIFOLIO FROM THE NASIR AL-DIN SHAH ALBUM

QAJAR IRAN, CIRCA 1888

Opaque pigments heightened with gold on paper, each panel with *découpé muhaqqaq* calligraphic compositions in cream, vocalisation markings in gold, set against a grey ground punctuated with polychrome *découpé* rosettes and roundels one of which is inscribed in *naskh* with *juz' 28*, spurious ascription to *Yaqut al-Musta'simi*, the margins with gold *découpé* foliage and punctuated with polychrome roundels, set within gold rules, mounted, framed and glazed
Folio 18¼ x 12½in. (46.3 x 30.7cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



135



136

136

A PORTRAIT OF ANIS AL-DAWLA, WIFE OF NASIR AL-DIN SHAH QAJAR

SIGNED MUHAMMAD GHAFFARI KAMAL AL-MULK, QAJAR IRAN,
SECOND HALF 19TH CENTURY

Oil on canvas, Anis al-Dawla is depicted veiled with flowers in her hair, her stomach visible underneath transparent muslin, wearing pearl bracelets, on wooden stretcher, signed *Kamal al-Mulk Muhammad Ghaffari* in red *nasta'liq*, on wooden stretcher
23¾ x 19¾in. (60.4 x 50.3cm.)

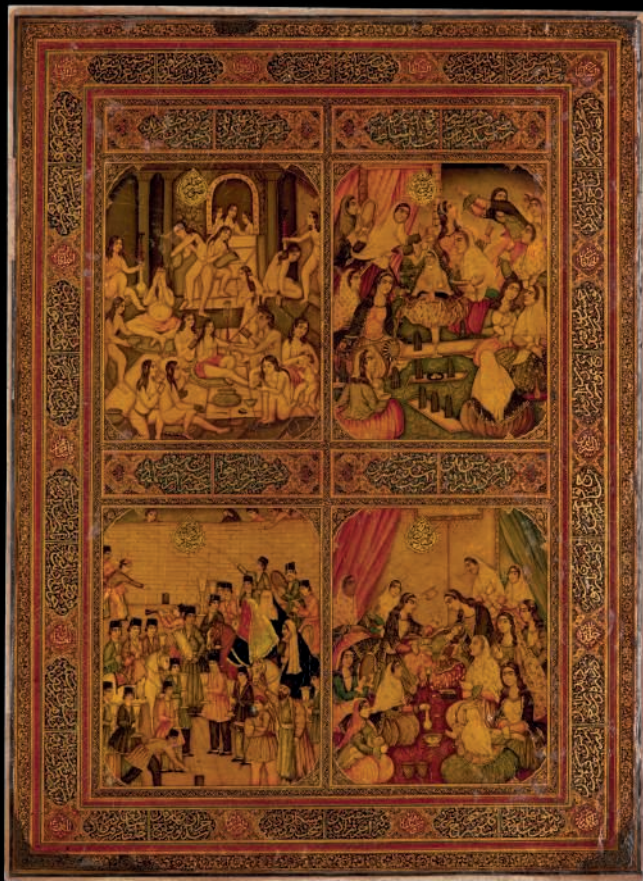
£15,000-20,000

\$22,000-28,000
€20,000-26,000

The reign of Nasir al-Din Shah (1848-96) was one of change and modernisation in Tehran. Nasir al-Din supported a local school of portraiture which abandoned the style of Fath 'Ali Shah in favour of a European-influenced academic style, ranging from state oil portraits to watercolours of unprecedented naturalism (Julian Raby, *Qajar Portraits*, London 1999, p. 56).

The new sense of realism, a product of this developing style, is apparent in this bust portrait of Nasir al-Din's highest ranking and most influential wife, Anis al-Dawla, 'Companion of the Realm' (1842-96). Nasir al-Din Shah was in fact one of Iran's first major photographers, and his subjects often included his favourite wives and concubines in the harem. Anis al-Dawla was of course amongst those whom he photographed and it is very possible that this painting was done after a photo taken by the ruler (Ali Behdad, 'The Power-ful Art of Qajar Photography: Orientalism and (Self)-Orientalizing in Nineteenth-Century Iran', in Layla S. Diba (ed.), *Iranian Studies*, 34, no ¼, p.145).

Muhammad Ghaffari (circa 1847-1940) was born in Kashan to a family of painters. At the age of 11 or 12 he was sent to Tehran to study at the *Dar al-Funun*, and, like his cousin Abu Turab, he acquired his European style and technique from Mirza 'Ali Akbar Khan, *Muzayyin al-Dawla*, who had trained in Europe. He attracted the attention of Nasir al-Din Shah, who made him *naqqash-bashi* in about AH 1298/1880-81 AD, and from whom he received the title *Kamal al-Mulk* 'Perfection of the Kingdom'.



137

A PAIR OF FINE QAJAR LACQUER BOOK COVERS DEPICTING A WEDDING OF NASIR AL-DIN SHAH

SIGNED MIRZA MUHAMMAD TAQI MUZZAHHIB ISFAHANI, TEHRAN, IRAN, DATED AH 1263/1846-47 AD

Of rectangular form, finely painted, each with four vignettes depicting lively interior scenes including wedding processions, a hammam scene with ladies and *majlis* depictions, the illustrations bordered with fine calligraphic inscriptions in *thuluth* within cartouches and floral borders, name and titles of Nasir al-Din Shah appearing in the borders, the reverse of each with erotic scenes and couples in amorous embraces within rounded medallions, each in frame with old French label

Each board 17 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in. (44 x 32.2cm.)

(2)

£12,000-18,000

\$17,000-25,000
€16,000-23,000

INSCRIPTIONS:

On the front of the covers, in the small quatrefoil cartouches, *dar zaman-e daulat-e javid muddat-e a'la hazrat-e qadr qudrat-e keyvan ref'at a'dal al-salatin ... wa'l-din * al-Sultan ibn al-Sultan ibn al-Sultan wal'-Khaqan ibn al-Khaqan Nasir al-Din khallada allah mulkahu wa sultanahu surat-e etman yaft* 1263, 'It was completed in the time of the eternal government of His Most Exalted Highness, whose destiny is power, who is as exalted as Saturn, the most just of Sultans ... wa'l-Din, the Sultan, son of the Sultan, and the Khaqan, son of the Khaqan, Nasir al-Din Shah, may God perpetuate his Kingdom and Sultanate, 1263 [1846-47]'

On the back of the covers, in the small quatrefoil cartouches, *in tek juz jeld-e nadereh negashteh khaneh ist por naqsh o negar al-haqq durj-e dorr o gohar ast va matla'-e shams o qamar * dar dar al-khilafah tehran haffat bi'l-amn wa'l-aman dar karkhaneh-ye aqall-e khala'iq Mirza Muhammad Taqi Mudhahhib-e Esfahani etmam yaft* 1263 [1846-47]. This pair of marvellous covers is a painted house, full of designs and paintings, in truth it is a chest of pearl and gems



and the rising of the sun and the moon. Completed in Dar al-Khilafah, Tehran, may it be surrounded by peace and security, in the workshop of the lowest of creatures, Mirza Muhammad Taqi Mudhahhib-i Isfahani, 1263 [1846-47]' The many other inscriptions on the boards identify the scenes and include Persian verses on the theme of couples and marriage.

The scenes depicted on boards include the various activities associated with a wedding. On the the first board these include the betrothal meeting, the meeting for the presentation of sweets, the moment of the carrying of the trousseau and the meeting for the execution of the contract and, on the back, the wedding party. On the second board the scenes include the engagement party, the presentation of sweets, the painting of a bath house, the bride being shown to the bride-dresser, the moment of the carrying of the bride and, on the back, the birth of the first child.

Mirza Muhammad Taqi Muzahhib Isfahani was a pupil of Abu'l-Qasim Husayni Muzahhib -bashi and had workshops in Tehran and Esfahan. He was skilled in illumination as well as painting and portraiture. A fine lacquer Qur'an case in the Khalili Collection which is similarly signed by Mirza Muhammad Taqi also carries a dedication to Nasir al-Din Shah Qajar (Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer from the Islamic Lands*, Part Two, Oxford, 1997, no.419, pp.194-95).The fact that Muhammad Taqi was commissioned to produce such intimate scenes for the Shah confirms that he was one of the preferred lacquer artists of the court during the reign of Nasir al-Din Shah.



***138**

A PAIR OF QAJAR LACQUER BOOK COVERS

ATTRIBUTABLE TO MUHAMMAD ISMA'IL, QAJAR IRAN, CIRCA 1865

Each of rectangular form with a detailed depiction of the preparation of the siege of Herat populated by numerous soldiers, the second depicting the taking of Turkman prisoners following a victorious battle along the frontier, the scene identified in two small inscriptions at the top in *nasta'liq*, narrow floral meander borders, the reverse of each with gold medallion on red ground
Each 13 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in. (34 x 21.5cm.)

£30,000-50,000

\$43,000-71,000

€39,000-65,000

PROVENANCE:

Major-General Sir Robert J. Murdoch Smith
With Spink & Son LTD, London, 5th July 1980, from whom purchased by the present owner

INSCRIPTIONS:

Along the top of one of the boards, *moraja'at-e sarkar-e vala ba fath va firuzi az sar hadd-e torkmaniyye dar sanehe-ye 1270*, 'The exalted commander returns with conquest and victory from the Turkman border in the year 1275 [1858-59]' [This probably refers to the campaign of Sultan Hamza Mirza Hishmat al-Dawla's campaign against the Turkomans in 1859 during which he built the fortress at Sarakhs]

On the other board, inscribed on the wall of the castle, *raftan-e navvab-e ashraf-e farmanfarma vali-ye khorasan be-fath-e qal'eh-ye harat*, 'The most noble deputy, the issuer of orders, the governor of Khorassan, goes to conquer the castle of Herat' [This probably refers to the siege of Herat by Muhammad Shah in 1837-38]

Major-General Sir Robert J. Murdock Smith (1835-1900), from whose collection these boards come, spent over 20 years in Iran as the director of the Persian Telegraph Company in Tehran. During that time he built up a significant collection. In 1873 Smith was engaged by the South Kensington Museum to purchase works of art on their behalf. He remained in that role

until 1885, providing what later became the Victoria and Albert Museum with the foundation of their collection of Iranian art. Notably Smith secured for the museum the purchase of the collection of Frenchman Jules Richard (1816-91), which was subsequently the subject of a major exhibition in 1876, for which Smith also wrote the accompanying guide.

Muhammad Isma'il was the most notable follower of Najaf 'Ali. The two artists had probably a master - pupil relationship and it has ever been suggested that Muhammad Isma'il was Najaf 'Ali's brother. Muhammad Isma'il recorded works are dated between AH 1256/1840-41 AD and AH 1288/1871-72 AD. He received the title *naqqashbashi* 'chief painter', from Nasir al-Din Shah in around AH 1275/1858-59 AD. A penbox signed by Muhammad Isma'il of similar period to these book covers was sold in these Rooms, 6 October 2009, lot 151.

Muhammad Isma'il was noted for his accomplished depictions of battle scenes. A closely related depiction of both battle scenes depicted on our book covers can be found on a casket in the Historical Museum of Bern signed by Muhammad Isma'il and dated AH 1282/1865 AD (Toby Falk (ed.), *Treasures of Islam*, Geneva 1985, no.162, p.183). Toby Falk described the comparable casket as, 'perhaps the most spectacular piece of Persian lacquer in existence', and suggests that it was probably commissioned by Mirza Muhammad Khan Qajar to celebrate his victories. Our book binding appears to depict moments of both events which slightly precede the narrative shown on the Bern casket, for instance preparations for the siege at Herat where the casket follows with the actual battle. It is therefore highly likely that our bindings and the casket in Bern were part of the same commission.





139

0139

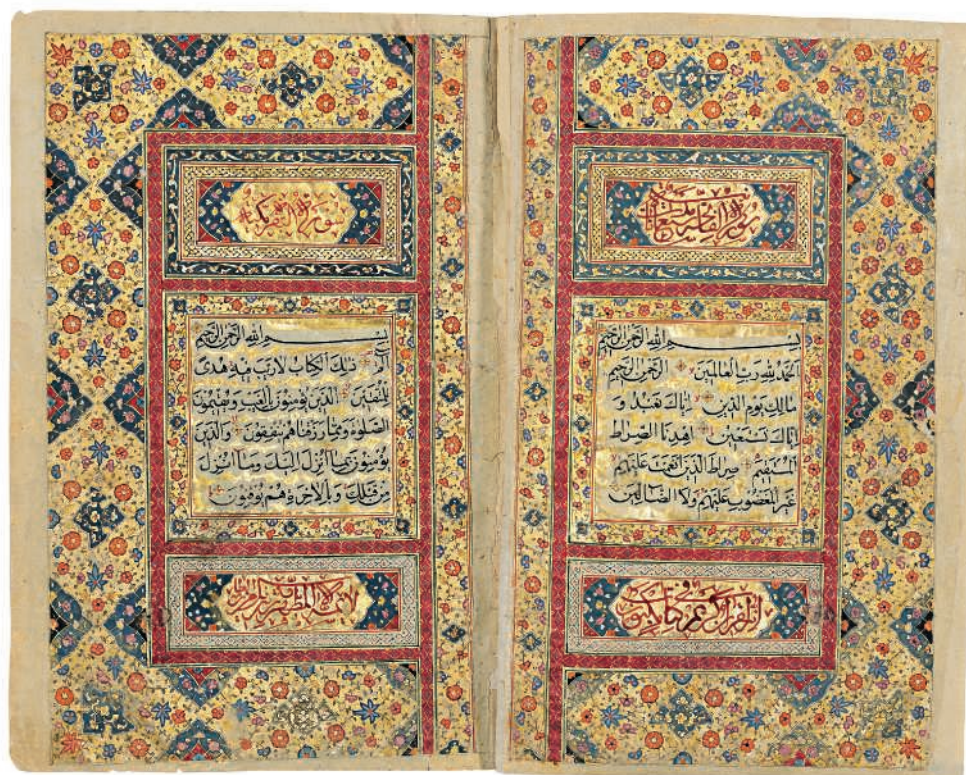
QUR'AN

QAJAR IRAN, SECOND HALF OF 19TH CENTURY

Arabic manuscript on paper, 385ff. plus two fly-leaves, each folio with 12ll. of black *naskh*, gold and polychrome verse roundels, text panels outlined with gold and blue rules, *sura* headings in red *naskh* in gold outlined rectangular cartouches with gold and polychrome spandrels, opening bifolio with gold and polychrome illumination surrounding text in white clouds reserved against gold ground, the margins decorated with floral scrolls, the margin of the bifolio of the start of *sura maryam* similarly decorated with gold and polychrome floral scrolls, in associated lacquer binding with marbled design
Text panel 8 x 4 1/4 in. (20 x 10.5cm.); folio 10 7/8 x 7 in. (27.5 x 17.8cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500



140

0140

QUR'AN

SIGNED FAQIR MUHAMMAD, QAJAR IRAN, DATED AH 1276/1859-60 AD

Arabic manuscript on paper, 218ff. plus sixteen fly-leaves, each folio with 18ll. of strong black *naskh* within text panels bordered by gold rules, illuminated headings and marginal roundels, commentary in *shikasteh* in gold clouds, double page opening illumination, colophon signed and dated, in earlier lacquer binding with floral medallions on black ground
6 3/4 x 3 1/2 in. (16.2 x 8.8cm.); folio 8 1/8 x 5 1/4 in. (20.8 x 13.5cm.)

£2,500-3,500

\$3,600-5,000
€3,300-4,500

0141

QUR'AN

COPIED FOR ABU'L QASIM,
SIGNED MUHAMMAD HASSAN
BIN MUHAMMAD JA'FAR, QAJAR
IRAN, DATED 18 JUMADA I AH 1243/7
DECEMBER 1827 AD

Arabic manuscript on paper, 213ff. plus
four fly-leaves, each folio with 19ll. of fine
black *naskh* in gold clouds, fine illuminated
headings and marginal roundels,
commentary in *shikasteh* in gold clouds,
double page opening illumination in gold
and polychrome, preceded by another
double page with medallions, similar
illumination at end, the middle bifolio with
illuminated margins, colophon signed
and dated, in original lacquer binding with
gul-o bulbul motif, one board loose
Text panel 3½ x 1½in. (9 x 4.8cm.);
folio 4¾ x 2½in. (12 x 7.5cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

0142

A MINIATURE QUR'AN

SIGNED GHULAM 'ALI AL-ISFAHANI,
QAJAR IRAN, DATED 16 DHU'L-HIJJA
AH 1251/3 APRIL 1836 AD

Arabic manuscript on paper, 169ff. plus
three fly-leaves, each folio with 23ll. of fine
black *naskh* within text panels bordered by
gold strapwork, fine illuminated headings
and marginal roundels, double page
opening illumination, colophon signed
and dated, in original lacquer binding with
floral medallion on gold scrolling ground
between inscription borders also signed
and dated by Ghulam 'Ali al-Isfahani
Text panel 4¾ x 2¼in. (11 x 5.8cm.);
folio 3½ x 5½in. (8.8 x 14.3cm.)

£4,000-6,000

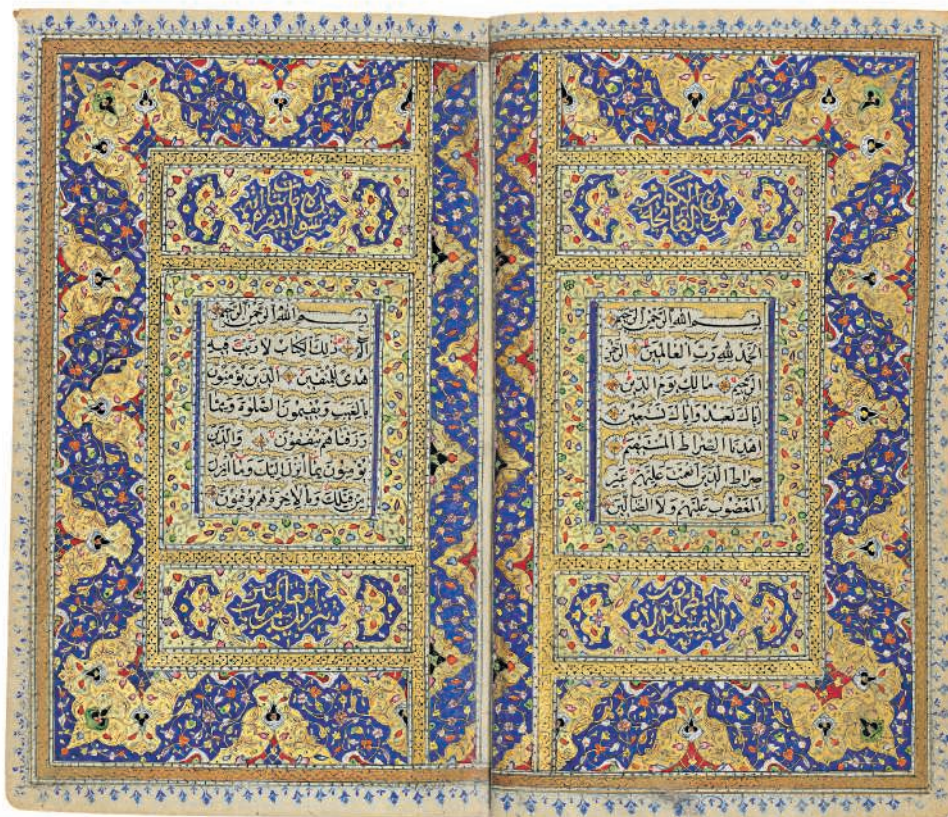
\$5,700-8,500

€5,200-7,700

INSCRIPTIONS:

On the binding, A Prophetic *hadith* on the
virtue of reading the Qur'an followed by
katabahu ghulam 'ali al-isfahani fi sana
1252, 'Ghulam 'Ali al-Isfahani wrote it in the
year AH 1252 [1836-37 AD]'

Ghulam 'Ali al-Isfahani (ca. AH 1205-
1269/1790-1852 AD), who signed both
our Qur'an and its binding, was born in
Isfahan and was instructed in calligraphy
by Aqa Mahmud. He had a reputation
for being able to copy the Qur'an very
quickly, and Fath 'Ali Shah is said to have
commissioned a copy by him which he
then dedicated to the shrine of 'Ali in
Najaf. Among the Qur'ans known by him
is one in the Gulestan Palace Library,
made for Aqa Mirza in Shawwal AH 1247/
March-April 1832 AD (Mehdi Bayani,
Ahval va asar-e khushnevisan, Tehran,
1352, pp.1127-28).



141



142



143

143

A LARGE QAJAR MOULDED POTTERY TILE

TEHRAN, NORTH IRAN, 19TH CENTURY

Of rectangular form with moulded decoration painted in polychrome on white ground, a rider in Safavid-style dress chases another as a dog runs alongside, a floral border to the left, within a heavy wooden frame, repaired breaks
Tile 17 x 20½ in. (43.2 x 52cm.); frame 23¾ x 26¼ in. (59 x 68cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

144

A PAINTED COTTON TEXTILE HANGING (KALAMKARI)

SIGNED MUHAMMAD KAZIM, QAJAR IRAN, 19TH CENTURY

Composed of four widths of cotton, painted in red, yellow, green, blue and black with a depiction of the battle of Chaldiran with Safavid Shah Isma'il striking the Ottoman Sultan Selim, both identified with *nasta'liq* inscriptions in the centre, an army of soldiers surround them, the borders with printed *boteh* motifs, two inscription cartouches, attached hanging loops to reverse, one repaired split, minor patch repairs
135 x 70¾ in. (343 x 180cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



144

A PAIR OF QAJAR PAINTED AND GESSO APPLIED WOODEN DOORS

ATTRIBUTABLE TO THE IMAMI WORKSHOP, ISFAHAN OR TEHRAN, IRAN, LAST QUARTER 19TH CENTURY

Each door of rectangular form with vertical panels flanked above and below by horizontal panels, the vertical panels each with a central polychrome figural cartouche flanked by similar smaller figural and calligraphic cartouches and spandrels on a ground of gold-outlined figural scenes, large animal combat and hunting scenes decorate the panels forming the upper and lower sections, the borders with large figures set in cusped medallions alternated with minor medallions with depictions of the signs of the zodiac, two medallions reserved against a ground of scrolling vine inhabited with animal combat scenes, surrounded by an outer border of stylised cloudbands, the reverse plain with hinge attachments to the upper outer corners. Each door 76¼ x 21¼in. (193.8 x 54cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

INSCRIPTIONS:

In the upper cartouches, *bar hasb-e amr-e homayun-e [a] 'la sultan al-salatin shah * 'abbas al-safawi al-musawi bahadur khan khallada allah mulkahu 1041*, 'On the royal, most exalted order of the Sultan of Sultans, Shah 'Abbas al-Safawi al-Musawi Bahadur Khan, may God perpetuate his reign AH 1041/1631-32 AD'

In the bottom cartouches, *dar darist kaz shah 'abbas shod padid * an shah ke az qiyamatesh beshod iran jadid * chun shahr-e 'elm ahmad va babesh bovad 'ali * dakhel har an-keh gasht az in dar bovad sa'id*, 'This door is the door that came to existence through Shah 'Abbas * That shah, through whose coming Iran was renewed * Since Ahmad (i.e. Muhammad) is the City of Knowledge and 'Ali is its gate * Everyone who passes through this door becomes fortunate'

A very similar pair of moulded and painted lacquered wooden doors, attributed to the Imami school, are in the Khalili Collection (Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands*, vol.2, London, 1997, no.320, pp.112 and 115-16). Another related pair were sold in these Rooms, 20 October 1992, lot 181. They came from the collection of H. Khan Monif (circa 1935) and were in fact used as the background for a Harper's Bazaar fashion shoot in September 1939. More recently a closely related pair were sold in these Rooms, 11 October 2005, lot 128.





146

***146**

A ELEGANT LADY

QAJAR IRAN, 19TH CENTURY

Opaque pigments heightened with gold on paper, the lady stands in a landscape wearing elaborate floral robes and coyly lifting back her long white veil, clouds and floral sprays surround her, laid down between minor floral borders on wide cobalt margins decorated with gold floral vine, a Turkish seal impression in the lower left hand corner, backed with card, mounted

£3,000-5,000

\$4,300-7,100
€3,900-6,500

147

A COURTESAN WITH A LUTE

QAJAR IRAN, 19TH CENTURY

Opaque pigments heightened with gold on paper, the Safavid-style courtesan wearing gold and polychrome robes, plays a lute, beyond her a background decorated in gold with a large tree, several flowering plants and stylised cloudbands in gold, the margins with stylised blue cloudbands on gold ground, bordered by gold and polychrome rules

Painting 7¼ x 4¼in. (19.8 x 10.5cm.); folio 9⅞ x 5⅝in. (23.3 x 13.8cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500



147





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

148

AN ILKHANID STAR TILE

SULTANABAD, FIRST HALF 14TH CENTURY

The eight-pointed star with a moulded central lotus flowerhead surrounded by and issuing leafy tendrils, the design reserved against a cobalt-blue ground with details picked out in black, in a plain black border, intact
7¾in. (20cm.) across

£4,000-6,000

\$5,700-8,500
€5,200-7,700

PROVENANCE:

With Spink & Son Ltd, London, 28th January 1998, from whom purchased by the present owner

It is rare to find moulded 14th century star tiles without the inscription border which typifies so many. One comparable blue and white example with slightly different drawing is in the Keir Collection (Ernst Grube, *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, no.200, pp.258-59). That tile also includes the shaded design found here of diagonal hatching running parallel to a string of dots. Similar designs and filler motifs are also found on a tile dated AH 729/1328 AD in the British Museum (Venetia Porter, *Islamic Tiles*, London, 1995, pl.50, p.54). A similar pair of tiles sold in these Rooms, 29 April 2003, lot 145.

149

A KASHAN LUSTRE POTTERY STAR TILE

CENTRAL IRAN, CIRCA 1290

The eight-pointed star decorated in cobalt-blue, turquoise and lustre, the central field with a cypress tree flanked by two floral sprays, bordered by a band of small concentric circles and an outer band of loose *naskh* inscription between blue stripes, intact
8½in. (20.6cm.) across

£4,000-6,000

\$5,700-8,500
€5,200-7,700

PROVENANCE:

With Spink & Son Ltd, London, 6th March 1978, from whom purchased by the present owner

INSCRIPTIONS:

In the border, Qur'an CV, *sura al-fil* and Qur'an CVI, *sura quraysh*, followed by *sadaqa allah al-'azhim wa sadaqa rasuluhi al-karim wa nihna 'ala dhalik min al-shahidin*, 'Mighty God and His noble Prophet spoke the truth, and we are witnesses to that'

150

A LUSTRE POTTERY CROSS TILE

CENTRAL IRAN, 13TH CENTURY

Each arm of the cross with pointed terminal, the surface decorated with floral tendrils reserved against a lustre ground covered with small scrolls, bordered by a band of loose lustre *naskh* on white ground, plain lustre border, repaired break, chipping to edges
11½in. (28.2cm.) across

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

With Spink & Son Ltd, London, 6th March 1978, from whom purchased by the present owner

INSCRIPTIONS:

The inscription in the border includes Persian verses, not all deciphered

151

A LUSTRE POTTERY STAR TILE

CENTRAL IRAN, 13TH CENTURY

The eight-pointed star with a central design of three large white palmettes alternated with smaller drop-shapes issuing leaves and trefoils, all on a lustre ground covered with small scrolling motifs, within a border of loose lustre *naskh* inscription on white ground, composite, some restoration
12¼in. (31cm.) across

£5,000-7,000

\$7,100-9,900
€6,500-9,000

PROVENANCE:

With Spink & Son Ltd, London, 6th March 1978, from whom purchased by the present owner

INSCRIPTIONS:

On one half, Qur'an XCII, *sura al-qadr*, vv.4-5, the *bismillah* and Qur'an CXIV, *sura al-nas*, vv.1-3
On the other half, Qur'an I, *sura al-fatiha*, middle of v.6 to v.7, the *bismillah*, and Qur'an CXII, *sura al-ikhlas*, vv.1-3



149



150



151



152

A LARGE BLUE AND WHITE IZNIK POTTERY BORDER TILE
OTTOMAN TURKEY, CIRCA 1540-1545

The rectangular tile with one bevelled edge, the white ground painted in cobalt-blue and turquoise, the main register with a stencilled rosette bordered by palmettes and linked through scrolling vine and issuing curling *saz* leaves, all reserved against cobalt-blue ground, the edge with a similar but smaller scale design in cobalt-blue on turquoise ground, each register with blue and white minor borders, intact

4 7/8 x 19 1/8 in. (12.4 x 49.2 cm.)

£12,000-18,000

\$17,000-25,000

€16,000-23,000

PROVENANCE:

Private Collection, acquired in 1980's

A tile of the same design to that offered here is in the Ömer M. Koç collection (Hülya Bilgi, *Iznik. Ömer Koç Collection*, 2015, Istanbul, no.46, pp.164-65). In many ways the aesthetic relates to a group of hexagonal tiles usually dated to 1540-1545 (see for example Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, nos.225, 228 and 231, pp.134-35). Executed in a similar colour palette these tiles combine lotus and floral motifs with *saz* and prunus blossoms, and like ours all incorporate stencilled motifs.

153

A BLUE AND WHITE IZNIK POTTERY DISH
OTTOMAN TURKEY, LATE 16TH CENTURY

With sloping rim on short foot, the white ground painted in cobalt-blue with a central rosette within a series of concentric circles bordered with large cupped lappets, the border with stylised wave-and-rock motif, the exterior with alternating trilobed and roundel motifs, intact

11 1/2 in. (29.2 cm.) diam.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

154

A BLUE AND WHITE HEXAGONAL IZNIK TILE
OTTOMAN TURKEY, CIRCA 1530

The white ground decorated in cobalt-blue and turquoise with a design of radiating arabesques flanking palmettes executed in two shades of blue, simple line border, minor surface chips

7 in. (17.8 cm.) across

£6,000-8,000

\$8,500-11,000

€7,800-10,000

PROVENANCE:

Anon sale, Sotheby's London, 27th April 1995, lot 70

Tiles of this design are associated with the facade of the *Sünnet Odası* in the Topkapı Saray Palace (Venetia Porter, *Islamic Tiles*, London, 1995, p.106). These tiles were made over a period when the technology was changing at Iznik. As a result one can find different glaze surfaces on different examples. Other examples of the same design can be found in many museum collections including the Gulbenkian Museum (*Calouste Gulbenkian Musée, Catalogue*, Lisbon, 1982, no.122, p.191), the Fogg Art Museum, the Victoria and Albert Museum (Arthur Lane, *A Guide to the Collection of Tiles*, London, 1960, pl.13), and the Sadberk Hanim Museum, Istanbul (Laure Soustiel, *Splendeurs de la ceramique Ottomane*, exhibition catalogue, Paris, 1999, no.14, p.66). A similar tile sold in these Rooms, 27 April 2004, lot 57.



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154



THE LARGEST RECORDED IZNIK 'GRAPE' DISH

155

A LARGE AND IMPRESSIVE EARLY IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1530

With cusped sloping rim on short foot, the white ground painted in blue and turquoise with a central roundel containing bunches of grapes issuing from a vine with scalloped leaves and scrolling tendrils, the cavetto with an alternating design of similar palmettes issuing small leaves, the border with stylised wave design with regularly spaced small turquoise tufts, the exterior with similar palmettes to those on the cavetto, the underside with a series of concentric blue circles, minor fritting to rim, intact 17½in.(44.5cm.) diam.

£300,000-400,000

\$430,000-570,000
€390,000-520,000

From the late 1520s Iznik potters began to imitate Chinese porcelains. Those copied were generally of the Yuan and early Ming dynasties of the 14th and 15th centuries, examples of which found their way in great quantities into the Islamic world. Of all the Chinese prototypes that existed in the Topkapi Palace collections and were copied by the potters at Iznik, it was the grape design that proved the most popular. It is clear that the grape design also found particular favour at other royal courts throughout the Islamic world - the 'Mahin Banu' grape dish for instance which recently sold at Sotheby's, New York, 17-18th March 2015, lot 264, was treasured at the Safavid Court and later came into the personal possession of the Mughal Emperor Shah Jahan.

Atasoy and Raby, in a long discussion on the group, write that the potters of Iznik were faithful to the aesthetic of their Chinese forerunners but indifferent to their 'niceties' as is evidenced by their irregular treatment of the design which was allowed more freedom of interpretation than the

original (Nurhan Atasoy and Julian Raby, *Iznik, The Pottery of Ottoman Turkey*, London, 1989, pp.121-124). This dish is quite faithful to many of the original Chinese designs. In particular the rim with its fine swirling lines with strong cusping is unusually fine. The design of the rim relates closely to a grape dish, formerly in the Homayzi collection, which Julian Raby dates to circa 1525-30 (Atasoy and Raby, *op.cit.*, no.313). The Homayzi dish has a very closely related arrangement and outline of the grapes. Our dish however uses turquoise glaze to a much greater extent and with much more confidence - highlighting elements in both the designs of the cavetto and the rim. This abundant use of turquoise is paralleled on another grape dish in the Sadberk Hanim Museum which Hülya Bilgi dates to circa 1530-40 (Hülya Bilgi, *Dance of Fire: Iznik tiles and Ceramics in the Sadberk Hanim Museum and Ömer M. Koç Collections*, Istanbul, 2009, no.16, p.77).

This dish is remarkable for its size. It appears to be the largest known surviving grape dish. A large dish of similar period is in the Antaki collection. That measures 45.5cm. in diameter and has a closely related design in the cavetto but a different and unusual motif in the well of a tree. That is dated by Raby to circa 1530-35 (Atasoy and Raby, *op.cit.*, fig.316). It is probable that our dish of comparable size was produced at similar date. Julian Raby in his research into the size of Iznik dishes and their classification cites a secondary source called the *narh defteri* of 1640, which identifies the largest size of dish as 42cm. in diameter (Atasoy and Raby, *op.cit.*, p.43). Raby remarks also that the largest size of dish ranging from 42cm. up to 45.5cm. were only produced in the early period of Iznik production from circa 1480-1530. In terms of function he theorises that these large dishes would have been used for special imperial banquets in which large quantities of food would have been served.





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156

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1600

The white ground decorated in cobalt-blue, bole-red, green and black with a central vase issuing curling blooms of roses and carnations, the vase flanked by long branches of tulips and carnations, hair crack, otherwise intact, in wood frame 10¾ x 10¾in. (27.3 x 27.3cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

PROVENANCE:

Private Collection, acquired in 1974

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AN IZNIK POTTERY DISH
OTTOMAN TURKEY, 17TH CENTURY

With sloping rim on short foot, the white ground decorated in cobalt-blue, bole-red, green and black with a floral spray comprising tulips, carnations, palmettes and saz leaves issuing from long swaying branches, the rim with wave-and-rock motif, the exterior with alternating green and blue motifs, foot chipped and drilled, intact 12½in. (30.7cm.) diam.

£1,500-2,500

\$2,200-3,500
€2,000-3,200

158

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1620

With sloping rim on short foot, the white interior decorated in cobalt-blue, bole-red, green and black with a large swaying hyacinth sprig surrounded by a floral spray composed of hyacinths, carnations and roses, the border of reciprocal cusped palmettes on green ground, the exterior with alternating blue lozenges and green roundels, old collector's label to base, foot drilled, intact 11½in. (29.5cm.) diam.

£2,000-3,000

\$2,900-4,200
€2,600-3,900

159

AN IZNIK-STYLE POTTERY DISH
PROBABLY TURKEY, 20TH CENTURY

With sloping rim on short foot, the white ground decorated in blue, red, green and black with a central swaying saz leaf surrounded by a floral spray issuing tulips, carnations and leaves, the rim with wave-and-rock design, the exterior with alternating small blue palmettes and green swirls, large chip to exterior, glaze with fine crackelure 12¼in. (31.1cm.) diam.

£700-1,000

\$990-1,400
€910-1,300

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AN IZNIK POTTERY DISH WITH GILT HIGHLIGHTS
OTTOMAN TURKEY, CIRCA 1610

With sloping rim on short foot, the white ground decorated in cobalt-blue, bole-red, green and black with a central saz leaf surrounded by a dense floral scroll, the border with wave-and-rock design, the glaze with occasional gilt highlights, the exterior with alternating green trilobed and blue swirl motifs, foot drilled and chipped, otherwise intact, old collector's number to underside 11½in. (28.8cm.) diam.

£3,000-5,000

\$4,300-7,100
€3,900-6,500



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161

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1560-1565

Of baluster form on short foot rising to gently flaring mouth, simple loop handle, the white body decorated in cobalt-blue, bole-red, green and black with two finely painted registers of alternating swaying sprays of carnations and hyacinths, the mouth and waist with a strapwork band forming alternating triangle motifs, intact

9in. (22.8cm.) high

£15,000-25,000

\$22,000-35,000

€20,000-32,000

This jug has unusually fine and precise design for Iznik pottery. It shares this feature, as well as the overall conceit of its design with a jug, attributed to 1560-65, formerly in the Barlow Collection which sold at Bonham's, 29 April 2004, lot 193 (also published in Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, no.430).



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AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1560

Of baluster form on short foot rising to a gently flaring mouth, simple loop handle, the white body decorated in cobalt-blue, green and black with two registers of white foliate scrolls issuing palmettes and flowerheads, the base with a broad white band between black rings, the waist with a stippled white band with green fringing, the mouth with a band of black spirals on green ground, excellent glaze, handle replaced, hairline crack in mouth 8½in. (21.5cm.) high

£12,000-18,000

\$17,000-25,000

€16,000-23,000

PROVENANCE:

Adda Collection, Alexandria, sold Palais Galliera, Paris, 3 December 1965, lot 813

with Cyril Humphris

Private London Collection, sold in these Rooms, 19 October 1995, lot 311

Sold in these Rooms, 26 April 2005, lot 71

LITERATURE:

Bernard Rackham, *Islamic Pottery and Italian Majolica*, London, 1959, no.71, p.28 and pl.35A

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AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1590

Of baluster form on short foot rising to flaring mouth, simple loop handle, the white ground decorated in cobalt-blue, bole-red, green and black, the body with alternating tulip sprays with broken stems and floral sprays crossed at the base by carnations, the neck with a similar simplified design, between simple leaf and lobed motif bands

8½in. (21.5cm.) high

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Anon sale in these Rooms, 18 October 1994, lot 380



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164

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1595

The white ground decorated in cobalt-blue, bole-red, green and black with a central rosette surrounded by scrolling vine issuing cusped palmettes, floral buds and small saz leaves, minor chips to edges, otherwise intact
9 3/4 x 9 3/4 in. (24.9 x 24.9 cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

PROVENANCE:

Private Collection, acquired in 1950's

A fragmentary tile of the same pattern as ours is in the Ömer Koç Collection (Hülya Bilgi, *Dance of Fire. Iznik Tiles and Ceramics in the Sadberk Hanım Museum and Ömer M. Koç Collections*, exhibition catalogue, Istanbul, 2009, no.183, p.310). Another is in the Hungarian National Museum (I. Gerelyes (ed.), *Suleyman the Magnificent and his Age*, exhibition catalogue, Budapest, 1994, no.133, p.133). The design was obviously very popular - it is also found decorating an embroidered satin kerchief, attributed to the 16th century (Yanni Petsopoulos (ed.), *Tulips, Arabesques and Turbans. Decorative Arts from the Ottoman Empire*, London, 1982, no.150, p.143).

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AN IZNIK POTTERY BORDER TILE

OTTOMAN TURKEY, CIRCA 1590

The white ground painted in cobalt-blue, bole-red, green and black with a crisp design of scrolling vine leaves issuing bunches of grapes, the design reserved against cobalt-blue ground, minor red borders to either side, one minor chip to rim, otherwise intact, on metal stand

3 7/8 x 8 1/4 in. (9.9 x 21 cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

PROVENANCE:

With Spink & Son Ltd, London, 18th June 1996, from whom purchased by the present owner

Identical tiles to that offered here compose the border of a large Iznik panel in the Louvre, dated to the end of the 16th century (inv.3919-2-252; *Arabesques et jardins de paradis*, Paris, 1989, p.44, fig.21). A single tile of the same design is the Ömer M. Koç collection (Hülya Bilgi, *Dance of Fire. Iznik Tiles and Ceramics in the Sadberk Hanım Museum and the Ömer M. Koç Collections*, exhibition catalogue, Istanbul, 2009, no.76, p.166). Similar border tiles are found in the library of the Hagia Sophia.

166

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1585

With sloping rim on short foot, the white ground painted in cobalt-blue, bole-red, green and black with a central cypress tree flanked by two large swaying saz leaves, floral sprays issuing carnations, tulips, flower buds and leaves weave around them, with wave-and-rock border, the exterior with alternating roundel and trefoil motifs, rim and foot drilled for hanging, minor chipping to rim, intact, very good glaze surface
12 1/2 in. (31.5 cm.) diam.

£25,000-35,000

\$36,000-50,000

€33,000-45,000

Cypress trees appear in Ottoman wall-painting of the 15th century. The first use of the motif in Iznik is in the Baba Nakkaş phase of the 1520s, but it only gained in popularity with the adoption of relief red in the 1560s (Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, see nos.427-434 for examples of the design). It was then frequently used through the second half of the 16th century. Most of the Iznik dishes that use a cypress tree as part of their decoration do so with it as the centrepiece for a symmetrical design. Our dish is unusual for the whimsical way that the two saz leaves swirl in the same direction, breaking any normal sense of symmetry.



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**A RARE FIGURAL RIMLESS IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1570**

With gently curving sides and no rim, the white interior painted in cobalt-blue, turquoise, bole-red, green and black with an energetically drawn turbaned rider contemplating a fast flowing stream filled with green fish amidst fanciful flowers and birds, the thin border with white clouds reserved against blue, the exterior with alternating blue motifs, rim chips, the largest with fired replacement and small hairline crack, foot drilled in two places, old owner's stickers to base, excellent condition and glaze surface 11¾in. (30cm.) diam.

£70,000-100,000

\$100,000-140,000
€91,000-130,000

PROVENANCE:

Fernand Adda, Alexandria, sold Palais Galliera, Paris, 3 December 1965, lot 893
Eskenazi, Milan
Private Italian Collection, sold Christie's, London, 17 June 1999, lot 1

LITERATURE:

Bernard Rackham, *Islamic Pottery and Italian Majolica*, London, 1959, no.196A, pp.142-3, pl.226

Iznik vessels of the 16th century depicting the human figure are very rare indeed. Only one other dish, in a private collection and formerly in the J. Acheroff Collection, can clearly be dated to the 16th century. It uses as its main design two human figures (Arthur Lane, *Later Islamic Pottery*, London, 1957, pl.43A, dated "about 1560-80"). Nurhan Atasoy and Julian Raby date it later, to 1590-1600, but still within the 16th century (Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, pl.609).

Unlike the static nature of the Acheroff dish, the artist who painted the present example fills it with a vitality which is very unusual in the attempt to convey movement. The head of the horse is very fluently drawn, and the bird hovering over the horse's head is masterly. There is no apparent iconographic source for the design; it comes straight from the imagination.

One small clue which links this dish with two other Iznik vessels which are themselves most unusual is the irregular blue line at the bottom of the dish. The pattern of this line is very close to that on two very similar dishes, each of which depicts a bird in the centre of scrolling panels outlined by similar lines. The bird in the centre is again very fluently drawn, but a quick inspection again shows a complete lack of any attempt to recreate normal proportions. One of these dishes is in the inili Köşk, Istanbul (Atasoy and Raby, *op.cit.*, pl.761); the other, whose present location is unknown, is known from a drawing in the acquisition records of General Pitt-Rivers, formerly at the Pitt-Rivers Museum, Farnham, having been purchased at Philipps on 12 June 1883.





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A LARGE IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the white ground painted in cobalt-blue, red, green and black with a central roundel filled with elegant *rumi* motif on green ground, the cavetto with a band of alternating blue and red cusped motifs, the border with wave-and-rock pattern, the exterior with alternating green rosettes and blue stylised floral sprays, foot drilled, repaired breaks, small areas of restoration
14in. (35.5cm.) diam.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Anon sale, in these Rooms, 25th April 1995, lot 296

Interlaced roundels of white arabesques forming a six-pointed interlace design against dark ground was a feature in some of the earliest blue and white Iznik ceramics (Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, pl.303 for example). Indeed it was also a feature of contemporaneous Ottoman design in other media. The design on this dish is a development of that. The pattern has gained a density but retained the flow more successfully than many others. A dish of similar date and design is in the Ömer Koç collection (Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, no.212, p.458).

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AN IZNIK-STYLE POTTERY TANKARD
SIGNED SAMSON, FRANCE, LATE 19TH CENTURY

Of slightly waisted cylindrical form with angular handle, the white ground decorated with curling *saz* leaves alternated with flowers on long stems, branches of tulips above and below, bordered by bands of strapwork, the base signed, chips to rim, otherwise intact
8½. (21.6cm.)

£1,000-1,500

\$1,500-2,100

€1,300-1,900



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A FIGURAL IZNIK POTTERY DISH
OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

With sloping rim on short foot, the white ground painted in cobalt-blue, bole-red, green and black with a central kneeling figure with a huqqa to his side, the pipe running through his hands, hyacinth and tulip sprays surround, the rim with alternating rosettes and floral sprays between black bands, some chips and staining to rim, the exterior with alternating green and blue motifs, foot drilled
10½in. (26.7cm.) diam.

£4,000-6,000

\$5,700-8,500

€5,200-7,700

PROVENANCE:

With Spink & Son LTD, London, 6th February 1980, from whom purchased by the present owner



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AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1590

The white ground decorated in cobalt-blue, bole-red, green and black with a central large fleshy palmette issuing saz leaves and scrolling vine, further half palmettes to the edges of the tile, the corners with two part rosettes, tile cut down, intact
9¼ x 8¾in. (24.8 x 21.8cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

PROVENANCE:

With Spink & Son Ltd, London, 25th April 1995, from whom purchased by the present owner

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AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1600

With sloping rim on short foot, the white ground painted in cobalt-blue, bole-red, green and black with a central roundel filled with four crouching or sitting animals reserved against green ground, surrounded by a ring of red palmettes, the rim with a band of wave-and-rock motif between simple black bands, the exterior with alternating small green and blue motifs, foot drilled, old collector's label to underside, hair crack, intact
12½in. (30.8cm.) diam.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

For a discussion on the representation of animals on Iznik vessels, together with suggestions on its links with Balkan metalwork and its imagery as the garden of paradise see Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.256 and M. Wenzel, 'Early Ottoman silver and Iznik pottery design', *Apollo*, vol. CXXX, no.331, September 1989. An animal design dish surrounded by a band of red palmettes very closely related to those found on our dish was sold in these Rooms, 26 April 2012, lot 274.



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VARIOUS PROPERTIES

***173**

A PERI

ATTRIBUTED TO SHAH QULI, OTTOMAN TURKEY, QAZVIN STYLE, MID 16TH CENTURY

Ink heightened with gold on paper, the winged *peri* wears robes ornately decorated at the sleeves and neck and a large leafy hat, a gold-covered book in it's arms, ascription to Behzad and date of AH 916 [1510-11 AD] in the lower right hand corner, laid down between minor blue and pink borders on wide buff margins decorated with silver reciprocal palmettes filled with gold floral motifs, losses to borders and margins, minor areas of staining Drawing 5½ x 2¾in. (13 x 7cm.); folio 10½ x 8¾in. (26.6 x 21.1cm.)

£12,000-18,000

\$17,000-25,000
€16,000-23,000

Persian artists who went to work in the Ottoman ateliers occasionally imposed their style, completely intact, on paintings. The treatment of the clothing of our *peri*, particularly the collar, is typical of Shah Quli, one such artist. Another drawing of a *peri* by the artist is published in Yanni Petsopoulos (ed.), *Tulips, Arabesques and Turbans*, London, 1982, no.190, p.197. Other

Turkish drawings of *peris* in Persian style include an example in the Keir Collection (B.W. Robinson (ed.), *Islamic Painting and the Arts of the Book*, London 1976, no.III.347, pl.79, p.202); one in the Edwin Binney III Collection (Edwin Binney III, *Turkish Treasures from the Collection of Edwin Binney III*, Portland, 1979, pp.76-77, no.47); two in the Topkapi Sarayı Müzesi (H.2162, fol.9a and 8b; Esin Atil, *The Age of Sultan Süleyman the Magnificent*, Washington, 1987, nos.48a and b,p.103) and a page formerly in the collection of Vera Amhest Hale Pratt (Petsopoulos, *op.cit.*, pl.196, p.197). The Hale Pratt painting, as well as an example sold in these Rooms, 27 April 1995, lot 75, like ours bear an attribution to the artist Behzad. So similar is the Christie's 1995 example, which was also attributed to Shah Quli, that the two must be in the hand of the same artist.

A similar *peri* recently sold at Sotheby's, 24 April 2014, lot 97.

e174

AN EARLY OTTOMAN QUR'AN

SIGNED GHAYTHI BIN 'UMAR, EDIRNE, TURKEY, DATED THE END OF MUHARRAM AH 822/FEBRUARY 1419 AD

Arabic manuscript on paper, 346ff. plus two fly-leaves, each folio with 13ll. of strong black *naskh*, gold and polychrome rosette verse roundels, *sura* headings in gold *thuluth*, 'ashr marked in gold and polychrome marginal roundels, *juz* marked in gold *thuluth* in the margins, opening folio with carpet page illumination followed by bifolio with elegant illumination framing 5ll. of *naskh* in clouds reserved against cross-hatched ground, colophon signed and dated, and with the later owner's name written in bold blue *naskh* on either side, restorations to opening and closing folios, in later Mamluk-style brown morocco with flap decorated with stamped and gilded geometric lattice Folio 9¾ x 6¾in. (25.1 x 17.2cm.)

£20,000-30,000

\$29,000-42,000
€26,000-39,000

This rare early Ottoman Qur'an was copied in the period when the capital of the Ottoman Empire was based at Edirne (1363-1453). Although there are not many Qur'ans attributed to this centre, the original quality of this manuscript indicates imperial patronage. One of the Qur'an's most striking features is the now somewhat worn illumination, particularly of the opening *shamsa*, which employs a wide range of bold colours juxtaposed with black and incorporates large fleshy flowerheads and serrated leaves amongst its decorative motifs. All of these features can be

closely paralleled in the original wall painting of the Muradiye Cami in Edirne, the construction of which was completed in 1435-36.

The illumination of our manuscript also bears resemblance to a monumental Qur'an in the Museum of Turkish and Islamic Arts in Bursa which Raby and Tanindi refer to as 'probably the finest Ottoman manuscript to survive from the period before 1460' (MS.207; Julian Raby and Zeren Tanindi, *Turkish Bookbinding in the 15th Century*, London 1993, no.1, pp.106-11). Like ours, the illumination of that Qur'an has elegant headings in white stylized *kufic* on a ground of elegant gold arabesque heightened with red. The text is set in clouds against a red hatched ground decorated with occasional flowers. The verse roundels, like ours, are simple rosettes with polychrome highlights. The bold floral border on black ground that flanks the text panel on the opening bifolio is similar to the to the decoration that surrounds the headings on a Qur'an in the Chester Beatty Library (Martin Lings, *The Qur'anic Art of Calligraphy and Illumination*, London, 1976, no.89, p.172). Like ours that has bold polychrome flowers on a black ground which surround similar titles. Tradition associates that manuscript with the Ottoman Sultan Beyazid I (d. AH 805/1401 AD) and again supports an Ottoman attribution for our manuscript.



174 (shamsa)



AN ILLUSTRATED BIFOLIO FROM THE *SIYAR-I NABI* MADE FOR SULTAN MURAD III (R. 1546-1595)

*175

ZEYNAB IS BROUGHT FROM MECCA ON A CAMEL

THE TEXT COPIED BY MUSTAFA BIN YUSUF BIN 'UMAR AL-MEVLEVI AL-ERZERUMI, OTTOMAN TURKEY, THE TEXT DATED AH 1003/1594-1595 AD

Opaque pigments heightened with gold on paper, the veiled and nimbate figure of Zeynab sits upon a camel and is taken to a cave by her brother-in-law Zayd bin Harith, two figures follow, one mounted on horseback, the rocky cave and palms on the horizon, 21l. of bold black *naskh* above and below in clouds reserved against gold ground, the verso and second folio each with 131l. of similar bold *naskh*, important words and phrases picked out in red, text within thick gold rules, catchwords, margins folded

Painting 7¼ x 6⅞in. (19.6 x 17.5cm.); text panel 11½ x 7⅞in. (29.2 x 18.1cm.); folio 14¼ x 10¼in. (37.3 x 27.2cm.)

£50,000-70,000

\$71,000-99,000

€65,000-90,000

During the final years of his reign, Sultan Murad III (r. 1574-95) commissioned one of his most important and impressive projects – a six volume copy of the *Kitab Siyar al-Nabi*, 'The Life of the Prophet'. The text was composed by Mustafa bin Yusuf bin 'Umar al-Mevlevi al-Erzerumi, known as 'al-Dharir' (the Blind). Al-Dharir was ordered by the Mamluk Sultan al-Mansur (d. 1376) to translate and expand the 13th century Arabic work of Abu'l-Hassan al-Bakri al-Basri. His finished work was presented to al-Mansur's successor Sultan al-Salih Salah al-Din in 1388. Murad III's copy, from which our folios come, was the first illustrated version of the work.

The text was an enormous commission – it was composed in six volumes with a total of 814 paintings – and was only completed in 1595, the first year of the reign of Murad III's successor, Mehmet III (r. 1595-1603). Volumes I, II and VI remain in the Topkapi Saray Museum, volume III is in the Spencer Collection of the New York Public Library and volume V is apparently lost (Toby Falk (ed.), *Treasures of Islam*, Geneva, 1985, pp.136-37, no.110). Volume IV was separated from the others and was, for a time, in the private

possession of one of the Ottoman princesses. It surfaced in Cairo in the 1930s at which stage approximately 53 folios were sold to various collectors including Major R.G. Gayer Anderson. The larger section of that volume is today preserved in the Chester Beatty Library, Dublin and retains the colophon which provides the information that it was completed in 1594-95 by the scribe Mustafa ibn Vali. Mustafa ibn Vali is a scribe who seems to have found favour with Murad III – he appears also to have copied the text of the *Tuhfet al-Leta'if*, also commissioned by the Sultan (Falk, *op.cit.*, p.136, no.109).

Murad III was an astute patron and during his reign Ottoman painters and calligraphers made some of their most notable achievements. Although the painter responsible for this manuscript did not sign, court documents record that Murad III commissioned a *Siyar-i Nabi* in AH 1003 from the chief painter Lutfi 'Abdullah and his assistants (Barbara Schmitz, *Islamic Manuscripts in the New York Public Library*, New York, 1992, p.239). Falk suggests that six different painters were employed in the illustrations and that they must have included not only Lutfi, but also his associates, Hassan and Osman (Falk, *op.cit.*, p.137).

Folios from the manuscript are in the Topkapi Saray Library, the New York Public Library, the Chester Beatty Library, the British Museum, the Museum für Islamische Kunst, Berlin, the Institut du Monde Arabe, Paris, the Nasser D. Khalili Collection, the David Collection, Copenhagen and the Metropolitan Museum of Art, New York. The Metropolitan folio shows the angel Gabriel offering a shepherd named 'Amr ibn Zaid his spear with which to produce water (Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, pp.289-90, no.201). The composition, with the central figure on the back of a camel, is much like the depiction on our folio. Others folios have been sold at auction over the last thirty years, most recently at Sotheby's, 24 October 2007, lot 29 and 5 October 2011, lot 155.

زینب مکذنبه توب کتو کی قریش خوش کسیرد ر حاله دو کوزد لر
 زینبک هودجی دو اوستنه بغلدر زینب هودج ایجنه کیردی اوتوردی



کناه سلاح قوشیدی آن بنی مصدردو یتیمه یا عقیقه چاشت
 وقتد په مکه شهرینه غلغلہ دوشیدی خلا یور زینه خبر ویزد لر



176



PROPERTY FROM THE COLLECTION OF JOSEPH SOUSTIEL

176

A PAIR OF IZNIK POTTERY TILES
OTTOMAN TURKEY, CIRCA 1575

Each of rectangular form, the white ground of each painted in cobalt-blue, bole-red, and green with black outlines, with curved stylised cloudbands interlaced with saz leaves surrounding a central rosette

Each 5½ x 8¾in. (14.1 x 22cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

PROVENANCE:

Collection of Joseph Soustiel,
Thence by descent

An Iznik tile of similar design sold at Sotheby's, 9 April 2014, lot 127. A related tile panel though with the cloud bands alternated with complicated floral palmettes is in the David Collection (5/1964; Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, no.270). That is attributed to circa 1575.



177

VARIOUS PROPERTIES

***177**

A SILK AND METAL-THREAD VELVET PANEL FRAGMENT
OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

Of rectangular form trimmed on both sides, decorated with a cusped medallion containing a floral spray, set on a ground of scrolling vine issuing tulips bordered by a lattice containing lozenges, the lattice headed with a large *cintamani* medallion, backed on grey cotton with a velcro strip along the top edge, splits and areas of threading

43 x 23¾in. (109.3 x 60.3cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

A length of velvet with an identical design is dated by Nurhan Atasoy to the first half of the 17th century (Nurhan Atasoy, Walter B. Denny, Louise W. Mackie and Hülya Tezcan, *Ipek, The Crescent and the Rose, Imperial Ottoman Silks and Velvets*, London and Istanbul, 2001, fig.102, pp.214-15).

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A SILK AND METAL-THREAD VELVET PANEL
OTTOMAN BURSA, TURKEY, 17TH CENTURY

The rectangular panel composed of two loom widths joined at the centre, the border with large rosettes separated by addorsed carnations, the field with a lattice containing palms issuing from a small tulip, a horizontal repair across the centre where the panel has been slightly reduced

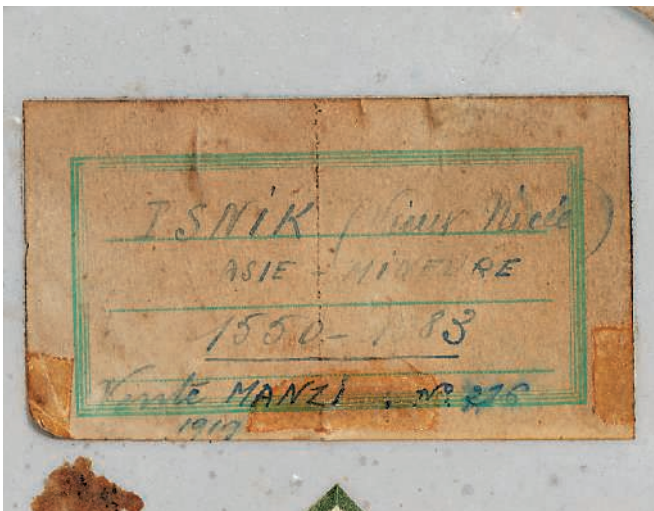
64½ x 49in. (163.8 x 124.5cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

A velvet with an identical design and border is in the collection of the State Historical Museum in Moscow and is dated by Nurhan Atasoy to the mid-17th century (Nurhan Atasoy, Walter B. Denny, Louise W. Mackie and Hülya Tezcan, *Ipek, The Crescent and the Rose, Imperial Ottoman Silks and Velvets*, London and Istanbul, 2001, figs.315-16, p.307).





179

A FINE RIMLESS IZNIK POTTERY DISH OTTOMAN TURKEY, CIRCA 1575

On short foot, the white interior finely decorated in cobalt-blue, strong bole-red, green and black with a central cypress tree framed by two scrolling saz leaves, the interstices filled with elegant large rosettes, carnations and tulips, the border with cusping reserved against cobalt-blue ground, the exterior with alternating rosettes and paired tulips, foot drilled, old collector's labels to base, small repair to rim
11¼in.(29.8cm.) diam.

£60,000-80,000

\$85,000-110,000
€78,000-100,000

PROVENANCE:

Collection Manzi, Paris, 20th March 1919, lot 216
Collection Joseph Soustiel (active between 1950's-1990)

The strong tall cypress tree which elegantly divides the design of our dish into two symmetrical halves is a feature which Julian Raby associates with the development of the bole-red glaze in the 1560s, (Nurhan Atasoy and Julian Raby, *Iznik, The Pottery of Ottoman Turkey*, London, 1989, p.235). There are a few other dishes which like our own employ the cypress tree motif to emphasise the symmetry of the floral design, notably a dish in the Freer Gallery, dated to circa 1570-75, which also has very similar fleshy curved saz leaves (inv.66.25; Atasoy and Raby, *op.cit.*, no.433, p.235). Our dish is also exceptional for the fact that it does not have an extended rim like most of the dishes from this period. The top of the cavetto has a delicate design of linked cusped half palmettes which is echoed by a slightly later rimless dish in collection of the Musée National de la Renaissance at Chateau d'Ecouen (inv. DS 2332; Frédéric Hitzel and Mireille Jacotin, *Iznik. L'Aventure d'Une Collection*, Paris, 2005, no.235, p.184).



0180

A COMPILATION OF PRAYERS AND DEPICTIONS OF HOLY SITES OTTOMAN TURKEY, 18TH CENTURY

Arabic and Turkish manuscript on paper 39ff. plus four fly-leaves, each folio with 9ll. of elegant black *naskh*, occasional words highlighted in red, gold verse roundels, headings in gold cartouches with polychrome floral terminal, within text panel outlined with gold rules, marginal notes, opening folio with gold and polychrome illuminated headpiece, 19 folios illustrated with depictions of tombs and shrines in Syria, Egypt and the Hijaz, the margins with occasional additional illustrations identified with *naskh* inscriptions, in later brown leather brown morocco binding
Text panel 4¼ x 2¼in. (10.8 x 5.7cm.); folio 6¼ x 4¼in. (15.7 x 10.5cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

INSCRIPTIONS:

Notes at the beginning of this manuscript state that it entered the collection of 'Ibn al-Sayyid Ahmad Khadim in AH 1167/1753-54 AD. Several seal impressions and ownership notes also show that it was in the collection of a certain Hajji Mustafa Aga, whilst another inscription states that it belonged to al-Shaykh Muhammad Ilyasi-zadeh, the water bearer of Zamzam at the Bab al-Ziyada in Mecca.

The holy places illustrated in this manuscript include the Umayyad Mosque in Damascus (with the Shrine of John the Baptist), the *minbars* of various prophets (Musa, Yusuf, Ya'qub, Ishaq, etc), the Sinaniya and Süleymaniye Mosques, the tomb of Ibn al-'Arabi and the tomb of Ibrahim (in Hebron). The following pages have depictions of various tombs which do not appear to be organized geographically. These include those of 'Isa (Jesus, in Jerusalem) and the Imams of the Sunni *madhhabs* (Ahmad ibn Hanbal and Abu



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Hanifa in Baghdad, Malik in Mecca, al-Shafi'i in Cairo), Khalid ibn Walid (in Homs), Aisha and Abu Hurayra (in Medina), Zaynab (in Damascus), and the tombs of the various Shi'a imams. Following this there is a page with the mosques of the Rightly Guided Caliphs and various Companions of the Prophet as well as those of Hassan and Husayn; another page has the shrines of the Turban of the Prophet, the cave of Sulayman and the Footprint of the Prophet as well as the *mihrab* of Da'ud, the tomb of Zakariya, the gate of the Masjid al-Aqsa and the tomb of Mu'awiya; a further page has sites that would also appear

to be in Jerusalem, such as the Gate of the Mi'raj, the tomb of Sulayman, the place where Buraq was tied up and the tomb of Da'ud; the following page has depictions of the birthplaces of Muhammad, the Rashidun and Fatima; followed by a page with the tombs of Khadija and various Shaykhs and Holy Men in Mecca. The final page of diagrams includes places in Mecca such as the sites of the bathing places (*maqam-i istihmam*) of various figures such as Habibullah and the People of the Ka'ba as well as further tombs of various notables and Holy Men.



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0181

QUR'AN

SIGNED AHMAD, CONSTANTINOPLE, DATED END OF SHAWWAL AH 1133/AUGUST 1721 AD

Arabic manuscript on paper, 397ff. plus five fly-leaves, each folio with 13ll. of elegant black *naskh*, gold and polychrome verse roundels, *sura* headings in white *rayhani* on gold ground set within rectangular cartouches with floral decoration at either end, text panels bordered by gold rules, catchwords, cusped marginal medallions making *juz'*, *hizb* and *sajada*, the opening bifolio with gold and polychrome illuminated headings and borders, colophon signed and dated in triangular cartouche flanked by gold and polychrome floral illumination, in gilded and tamped red morocco binding with green satin doublures

Text panel 4¾ x 2¼in. (12 x 7cm.); folio 7 x 4¼in. (17.8 x 12cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

Although not much is known of this scribe who signs himself only as Ahmad, the colophon here states that this was the 45th Qur'an that he copied.

0182

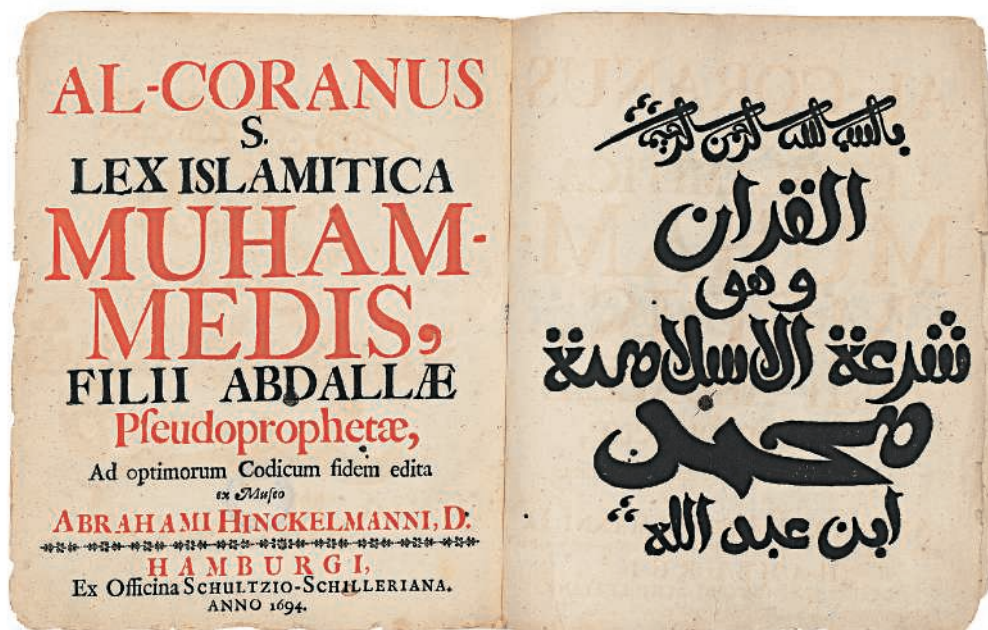
**AL-CORANUS SIVE LEX
ISLAMATICA MUHAMMEDIS**
ABRAHAM HINCKELMANN
(ED.), HAMBURG, SCHULTZ-
SCHILLER, DATED 1694

First edition of an early printed
Arabic Qur'an, [92], 560, [10]
pp. Woodcut Arabic half-title,
letterpress Latin half-title,
woodcut Arabic title-page, Latin
title-page printed in red and black,
complete with Sententia leaf,
preface in Latin, text in vocalised
Arabic, in modern mottled brown
leather with gilt stamped central
medallion and spandrels, new
endpapers

Folio 8 3/4 x 7 7/8 in. (21.3 x 17.5 cm.)

£3,000-5,000 \$4,300-7,100
€3,900-6,500

Until 1987 the Hamburg Qur'an
was considered the first printed
edition of the Arabic text.
Abraham Hinckelmann (1652-95),
a Hamburg theologian, studied
at Wittemberg and collected
many Oriental manuscripts. He
compiled a Qur'an lexicon in
manuscript and planned a Latin
translation although this was
never realized. Another copy of
this printed Qur'an sold in these
Rooms, 8 June 2005, lot 155.



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0183

AN OTTOMAN PRAYER MANUAL
SIGNED 'ABD AL-RAHMAN HILMI, STUDENT OF SAYYID MEHMET AL-
SUKUTI, OTTOMAN TURKEY, DATED AH 1280/1863-64 AD

Arabic and Turkish manuscript on paper, 69ff. plus two fly-leaves, each folio
with 7ll. of neat back *naskh* in text panels outlined in gold and polychrome,
catchwords, headings in white *naskh* on gold illuminated ground, the latter
part of the text with numerous foils with words contained within a lattice or
in illuminated roundels, opening bifolio with rococo illumination surrounding
medallions of 7ll. of text, colophon with name of scribe and date within
similarly illuminated panel, some folios loose, in original brown morocco with
flap decorated with a gilt lattice, green paper doublures
Text panel 2 1/4 x 1 1/2 in. (5.9 x 3.7 cm.); folio 4 1/4 x 3 1/2 in. (10.9 x 8 cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

INSCRIPTIONS:

This manuscript includes a selection of *suras* from the Qur'an, the *yedi ayat* (7 *ayas* from the Qur'an), prayers on the *asma al-husna*, the *asma al-husna*, the names of the Prophet, *Hilyehs* of the Prophet Muhammad and the Four Rightly Guided Caliphs, prayers for forgiveness and guidance, the prayer of the treaty, the prayer of the call to prayer, types of prayer to be said while worshipping, prayer to be said during five daily prayers, prayer to be said at funerals and prayer to be said on *Eid al-Adha*.



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***184**

**A PAPIER-MÂCHÉ LACQUERED
PENCECASE (QALAMDAN)**

OTTOMAN TURKEY,
17TH/18TH CENTURY

Of rectangular form with rounded ends terminating in triangular points, on short cusped feet, the hinged rounded lid revealing a compartment within, with chains attaching either end of the body to the lid, brass ink-wells, painted with gold and polychrome floral designs, the underside painted red, areas of rubbing and surface crackelure
14½in. (36.8cm.) long

£3,000-5,000

\$4,300-7,100
€3,900-6,500

An Ottoman pencecase of almost identical form is in the David Collection. That is also dated to the 17th or 18th century (Kjeld von Folsach, *Islamic Art, The David Collection*, Copenhagen, 1990, no.14, p.41). Another pencecase of the same type was sold in these Rooms, 18 October 1994, lot 215.

185

A WOODEN SCRIBE'S BOX

OTTOMAN PROVINCES,
16TH/17TH CENTURY

Of rectangular form with sliding lid, the sides densely engraved with a series of niches springing from columns and filled with vases of flowering vine, the top with a central medallion filled with rosettes, each surface with a border of floral scrolls, the interior with fixed pen-box, one side with remains of lock, some minor losses

19¼ x 10¾ x 7¼in. (49 x 26.4 x 18.4cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The carved rosettes found on the sides of this box are probably a development of similar carved woodwork produced in Anatolia from the 14th century.

Similar rosettes are present on a pair of window shutters in the Türk ve İslam Müzesi in Istanbul which is attributed to early 14th century Konya (inv.196a-b; *The Anatolian Civilisations III Seljuk/Ottoman*, exhibition catalogue, Istanbul, 1983, D.170, p.88). A very closely related scribe's box was sold in these Rooms, 8 October 2015, lot 120.



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HUSAYN WA'IZ KASHIFI (CA. AH 867-939/1463-1532 AD):

KITAB RAWDAT AL-SHUHADA

SIGNED JA'FAR FATH'ULLAH BIN MUHAMMAD AL-SAMARQANDI, COPIED IN THE SULTANIYAH MADRASA, MECCA, DATED 27 RAMADAN AH 932/7 JULY 1526 AD

The Meadow of Martyrs, Arabic manuscript on paper, 348ff. plus one fly-leaf, each folio with 15ll. of black nasta'liq within text panels outlined in gold and black, catchwords, with six paintings in opaque pigments added in the late 19th or 20th century, opening folio with a gold and polychrome illuminated shamsa, following folio with a headpiece surmounting 8ll. of text, colophon signed and dated, the first and last folios with owners' notes and seals, light water and spot staining, first and final folios with later owner's marks and stamps, in brown morocco with flap decorated with elegant stamped medallions, pendants and spandrels, the doublures with découpé medallion and pendants within gilt borders, minor damages

Text panel 5½ x ½in. (13.9 x 6.4cm.); folio 8½ x 4¼in. (21.9 x 12.5cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

INSCRIPTIONS:

The seal impressions include one of an 'Ali Akbar, dated AH 1020/1611-12 AD and a Qajar seal with the name 'Ali. There is also an inspection seal of the Gulestan Palace Library dated AH 1309/1891-92 AD.

This fine manuscript, produced under the reign of Sultan Suleyman the Magnificent (r. 1520-66), follows in the tradition of imperial Ottoman manuscript production of the late 15th and early 16th centuries. Both the binding and the illumination at the beginning of the manuscript bear close resemblance to those of a Qur'an copied by Shaykh Hamdullah and dated 14 Safar AH 905/14 September 1499 AD (Julian Raby and Zeren Tanindi, *Turkish Bookbinding in the 15th Century*, London 1993, no.41, pp.208-13).





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A NIELLOED SILVER SHORT SWORD (KINJAL)

SOUTH CAUCASUS, PROBABLY GEORGIA,
SECOND HALF 19TH CENTURY

The double-edged blade of typical form tapering to fine point with raised ridge and gutters on either side, forte stamped with maker's mark in Cyrillic, the face of the sheath and the hilt with intricate engraved floral scrolls in raised relief, the reverse of the sheath and hilt with engraved and nielloed scrolling vegetal motif, with bands of raised beadwork around the chape and the grip, round bulbous pommel
19½in. (49.4cm.) long

£4,000-6,000

\$5,700-8,500
€5,200-7,700

188

A JADE-HILTED DAGGER

OTTOMAN TURKEY, 19TH CENTURY

The watered-steel blade with a curved point, the forte with gold-damascened scrolling vine and a stylized *kufic* inscription on one side and a band of similar *kufic* flanked by scrolling vine on the other, the faceted grey hilt with very light green and white inclusions, the pommel with a turquoise knop, minor repair to the tip of the blade
14¼in. (36.2cm.) long

£4,000-6,000

\$5,700-8,500
€5,200-7,700

189

A REPOUSSÉ SILVER AND GOLD-DAMASCENED SHORT SWORD (YATAGHAN)

SIGNED BY 'UMAR, OTTOMAN TURKEY OR BALKANS,
DATED AH 1229/1813-14 AD

The single-edged steel blade of typical form tapering to a fine point, gutter running along the upper edge, one side of the blade decorated with ten gold damascened cartouches containing lines of *naskh* one bearing a date, the cartouches set against a ground of scrolling vine, the forte with similar decoration, the other side of the blade with two cartouches each with two lines of overlapping *naskh* on similar ground, the hilt of typical bifurcated form with parcel-gilt silver repoussé panels of rococo design, the scabbard similarly decorated with additional filigree decoration and nielloed floral sprays on either side
31in. (78.8cm.) long

£12,000-18,000

\$17,000-25,000
€16,000-23,000

INSCRIPTIONS:

On one side of the blade, Couplets in Ottoman Turkish about the sword, asking for God's assistance against the enemy and ending in praise of Muhammad and with the phrase, 'There is no hero but 'Ali and no youth but Dhu'l-Fiqar'. Followed by the date AH 1239/1823-24 AD

On the other side of the blade, 'amal 'umar sahib tecelli mustafa, 'Made by 'Umar, owner Tajalli Mustafa'

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AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

With sloping rim on short foot, the white ground painted in cobalt-blue, bole-red and green with a central floral spray composed of swaying branches of carnations flanked by hyacinths and tulips on short stems, the rim with a band of alternating red flowerheads and paired blue tulips, the exterior with alternating blue flowerheads and paired tulips, restoration to rim, foot drilled 12in. (30.5cm.) diam.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

Ψ*191

A GEMSET NEPHRITE-HILTED KNIFE

OTTOMAN TURKEY, 18TH CENTURY

In the form of a miniature *kard* with a single-edged watered-steel blade tapering to fine point, one side with calligraphic gold-damascened decoration and inset rubies and emeralds, the other side with gold-damascened spandrel, the forte with further inset stones, the pommel with a ruby in a rose setting, the gold repoussé sheath with rococo design, the face with inset ruby and emerald spray, chain attached with emerald bead, in green velvet case 4 $\frac{1}{2}$ in. (11.3cm.) long

£2,000-3,000

\$2,900-4,200

€2,600-3,900

A similar dagger is in the Walters Art Museum and was recently included in their exhibition, 'Pearls on a String: Artists, Patrons and Poets at the Great Islamic Courts', there catalogued as late 18th/19th century (inv. 51.79; <http://art.thewalters.org/detail/15555/miniature-dagger/>). It was suggested that the knife was designed to fit into the butt of the jewelled rifle of Mahmud I (r. 1730-54). Indeed the work on the rifle, and that on the various tools designed to be kept inside, is very similar to that on our dagger, suggesting a similar period of manufacture (Amy S. Landau (ed.), *Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts*, exhibition catalogue, Baltimore, 2015, pp.222-28).



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A GROUP OF OTTOMAN SHERBET SPOONS

TURKEY, 18TH/19TH CENTURY

Comprising a variety of examples fashioned in wood, ivory, walrus ivory, coral, mother-of-pearl, tortoiseshell, horn and ebony, many with added engraving or decoration to the shafts in coral, brass and other materials, minor losses
The longest 10³/₄in. (26.2cm.)

(21)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

A similar group of sherbet spoons is in the Al-Sabah Collection (inv.LNS 102W a-j; Giovanni Curatola, *Art from the Islamic Civilization from the al-Sabah Collection, Kuwait, Milan, 2010, no.147*).

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AN UNUSUAL IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the white ground decorated in cobalt-blue, turquoise, bole-red and black with central cusped medallion containing a floral spray and bordered by small palmettes, the medallion framed with sprigs of turquoise flowerheads all on a striking ground of dense scrolls, the border with wave-and-rock motif, the exterior with alternating roundels and lozenges, repaired breaks, foot drilled, old collector's label to the underside 12¼in. (31.1cm.) diam.

£50,000-70,000

\$71,000-99,000

€65,000-90,000

PROVENANCE:

Collection Joseph Soustiel (active between 1950's-1990)

This striking dish is unusual for the ground of kaleidoscopic tight black scrolls upon which the design is set. In the 1570s and 80s it became popular in Iznik to enliven the background of vessels. The most common means of doing this was the fish-scale motif, seen for instance on the jug sold in these Rooms, 25 April 2013, lot 227. Another device however were scrolls such as these, familiar from contemporaneous wave-and-rock borders. Our dish relates very closely to one in the Victoria and Albert Museum. It similarly uses the bed of black scrolls, although there they are confined within a central roundel and therefore the overall effect is not quite as dramatic as ours. The V&A dish also has a very similar border of scrolls punctuated by s-motifs with palmette terminals. It also uses the same strong turquoise, although there combined with a green. The V&A dish is dated by Nurhan Atasoy and Julian Raby to circa 1590 (Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, no.499, pp.248-49).

Another Iznik dish which employed similar aesthetic was originally part of the R.W.M. Walker Collection, sold in these Rooms, 25-26 July 1945, lot 98 - later published by Bernard Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, no.186, pl.84, p.44. There it was dated to the early 17th century, though it has later been re-attributed to circa 1570-80 (Atasoy and Raby, *Iznik. op.cit.*, no.722). On both dishes the potters play with the balance of white space (on ours a central cusped medallion, on the Rackham dish a large rosette) against the busy background of scrolls, to great effect.



PROPERTY FROM A GERMAN FAMILY COLLECTION

194

A RARE *TERRA LEMNIA* UNGLAZED POTTERY JUG
OTTOMAN TURKEY, 19TH CENTURY

Of squat baluster form with waisted cylindrical neck and simple loop handle, the body with an elegant openwork band formed of linked quatrefoil motifs, flanked by bands of incised geometric motifs, the shoulder and neck with registers of gilt floral and geometric motifs, a maker's seal stamp underneath the base of the handle, remains of filter in the neck, traces of old collector's label and an inventory number on the underside of the foot, losses to gilding, chips to rim, otherwise intact 6 7/8 in. (16.8cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,700

INSCRIPTIONS:

Beneath the base of the handle, '*amal falak 'ali hassan*', 'work of Falak 'Ali Hassan'

Since antiquity the white and red clay found on the Aegean island of Lemnos was reputed to have healing powers and was highly sought after. Wares from the island were stamped with special seals to authenticate them as *terra lemnia* or clay from Lemnos. The Ottomans under Sultan Mehmed II, also known as Mehmet the Conqueror (r. 1451-81), revived the tradition of extracting the clay on Lemnos during a special annual ceremony. Vessels made from *terra lemnia* were intentionally left unglazed in order to allow the healing properties of the clay to mix with the liquid contained within. Jugs like ours were highly prized by Ottoman Sultans and the elites of Istanbul and were, like our jug, often gilded. Our jug closely resembles another in the Victoria and Albert Museum that has a very similar band of stamped decoration (inv.924-1875; Julian Raby, 'Terra Lemnia and the Potters of the Golden Horn: An Antique Revival under Ottoman Auspices', *Byzantinische Forschungen*, Amsterdam, 1995). That jug was collected in Turkey in the late 19th century and was accessioned into the Museum collection in 1875. Like ours the V&A jug is also stamped beneath the handle, which would indicate that both were certified as being made from prized *terra lemnia*.

194



195

195

A *TOMBAK* INCENSE BURNER
OTTOMAN TURKEY, 19TH CENTURY

Set on a round tray with upturned rim and three rounded feet, domed base through short shaft to rounded body with hinged dome-shaped lid, all with diagonal moulded facets, the lid pierced and with pyramidal terminal and knob finial 10 in. (25.3cm.) high

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A closely related incense burner in the Yapi Kredi Bank collection is dated by Fulya Bodur to the last quarter of the 19th century (Fulya Bodur, *Türk Maden Sanati, The Art of Turkish Metalworking*, Istanbul, 1987, no.A.87, p.127).

196

AN OTTOMAN *TOMBAK* EWER

TURKEY, 18TH CENTURY

Rising from slightly spread foot to drop-shaped body and narrow waisted cylindrical neck with pronounced knop, handle connecting to hinged dome-shaped lid, simple spout, the body with an engraved roundel 16¼in. (41.3cm.) high

£6,000-8,000

\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

In the roundel, *bende-i hüda Süleyman Paşa sene 1188*, 'Slave of God, Suleyman Pasha, year 1188 [1774-75 AD]'

This ewer is slightly more elongated and with a slightly more attenuated boss in the neck than frequently found in *tombak* examples of the form. The shape does however relate to that found on the ewers that decorate the 15th century Mamluk tiles on the Mosque and tomb of Tawrizi in Damascus (John Carswell, 'Six Tiles', *Islamic Art in the Metropolitan Museum of Art*, New York, 1972, fig.2b, p.101).

VARIOUS PROPERTIES

197

A SILVER CHALICE

OTTOMAN TURKEY, DATED 1626 AND 1731

Of typical form rising from a trumpet foot with repoussé decoration below a filigree band, the underside of the foot dated 1731 and inscribed in Greek, the shaft with a raised knop before the flaring cup, two bands of Greek around the exterior, small repair to the base 8¾in. (22.3cm.) high

£6,000-8,000

\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

Around the rim, ΠΙΕΤΕ [Ε]Ε ΑΥΤΟΥ ΠΑΝΤΕΣ ΤΟΥΤΟ ΕΣΤΟ ΤΟ ΑΙΜΑ ΜΟΥ ΤΟ ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ΤΟ ΥΠΕΡ ΥΜΩΝ + Κ[Α]Ι ΠΟΛΛΩ[Ν] ΕΚΧΥΝΟΜΕΝΟΝ + ΑΝΕΤΕΘΗΚΑΙ ΤΟΔΕ ΤΩ ΝΑΩ ΤΗΣ ΠΑΝΑΓΙΑΣ ΕΙΣ ΠΑΛΙΚΠΑΖΑΡΙ ΑΧΚΣ, 'Drink from it all of you this is my blood of the new covenant which for you +

and many is poured out + This was dedicated to the Church of the Virgin in Palikpazari 1626'

Around the underside of the foot, further partially deciphered Greek inscription which mentions the district of Ortakoy, an individual called *Stephanos* and dated 1731 AD

This chalice is composed of two sections - the 17th century cup and shaft and a later 18th century rococo foot. The inscription on the rim relates to a legend of the church of the Presentation of Mary Stavrodromiou, in the Beyoglu district of Istanbul. The construction of the church in its present location started in 1804. At that point the Greek Orthodox community was rapidly expanding. A new church was needed to serve the community, but building new churches in the city was not permitted under Ottoman law. As a result a legend of a previous church on this site was revived, so that the new construction could be classified as the rebuilding of a previous place of worship. The inscription on this chalice provides material evidence that a previous church dedicated to the Virgin in the vicinity of the Balik Pazari in Beyoglu perhaps did exist.

We would like to thank George Manginis for assistance in cataloguing this lot.





198

***198**

A RARE ARMENIAN ENAMELLED SILVER CUP AND SAUCER

MADE FOR CATHOLICOS GHOUKAS KARNETSI, OTTOMAN TURKEY, SECOND HALF 18TH CENTURY

The cup on short foot with slightly flaring rim, two handles in the form of rampant lions, the surface decorated with repoussé medallions with blue, turquoise and green enamel highlights, the roundels composed by paired angels flanking a wreath containing a ceremonial staff and the Armenian monogram of Catholicos Ghoukas, an Armenian-style church tower above, alternated with smaller heart-shaped medallions crowned with crosses, and containing similar motifs, the rim with a band of strapwork, the interior with a raised boss with a lion and cross, the circular saucer with raised rim, similar enameled repoussé decoration with a lion at the centre surrounded by four heart-shaped medallions and an outer band of strapwork Cup 2½ (5.8cm.) high; saucer 5½in. (15cm.) diam.

(2)

£7,000-10,000

\$10,000-14,000

€9,100-13,000

INSCRIPTIONS:

The monogram reads as follows, ՂԿԱՍ / ԿԹԿԻ Ղ (ՈՒ) Կ (Ա) Ս Կ (Ա) Թ (ՈՂԻ) Կ (ՈՍ) , Gh[ou] k [a]s K[a] th [ogh]i k [os].

Catholicos Goukas

This bowl and saucer (lot 198) bears the monogram of Catholicos Luke I, also known

as Ghoukas I Karnesi from Karin, Turkey. Luke I became Catholicos (head of the Armenian Church) in 1780, and his mandate ended with his death in 1799. Under his catholicate fine metalwork bearing his monogram was produced. A similar bowl to ours – lacking saucer and not enamelled – was offered at Bonham's, 10th April 2008, lot 244. During the 18th century the patriarch's influence in the Ottoman court increased. Stamatios Chondrogiannis writes "many of the finest works of Armenian patronage date from the 18th century ... this may be a reflection on the nature of this widening wealth structure amongst the Armenian community" (Stamatios Chondrogiannis (ed.), *The Kalfayan Collection*, Geneva 2015, p.40). Both our Armenian bowl and saucer and the incense burner (lot 199) are finely enamelled in cobalt-blue, light blue and green with what appears to be similar technique and chemical consistency of the enamel. Although these were objects produced for a different audiences, the style of enamelling is closely related and re-enforces the link between the Ottoman and Armenian metalwork production of the 18th century.

We would like to thank George Manginis for assistance in cataloguing lot 198.



199

199

A ENAMELLED SILVER REPOUSSÉ INCENSE BURNER

OTTOMAN TURKEY, 18TH CENTURY

Rising from a trumpet foot to a wide body with slightly flaring sides, a separate hinged domical pierced lid with a pinecone finial, decorated in repoussé rococo design highlighted with turquoise, blue, green and yellow enamel, one repair to the foot 8in. (20.4cm.) high

£4,000-6,000

\$5,700-8,500

€5,200-7,700

For a note on this incense burner, please see the preceding lot.



200

**A SERIES OF SILVER RELIGIOUS
ACCOUTREMENTS OF THE
METROPOLITAN, GREGORIUS OF
ADRIANOPE**

OTTOMAN EDIRNE, CIRCA 1830

Comprising a ceremonial staff with silver-gilt dragon-head finial, the faceted shaft divided into four sections with raised fluted bosses, the top section with an engraved Greek inscription, the last section with a pointed silver gilt terminal; a cusped hinged reliquary with parcel-gilt icons on either side and Greek inscriptions around the edge; and a triangular seal on a chain, one of the sides with a dated *nasta'liq* inscription the other with Greek initials and the third with a monogram surrounded by a laurel wreath

Staff 63in. (160cm.) long; reliquary 2¼ x 2 x ½in. (5.6 x 5.1 x 1.4cm.); seal 1¼in. (4.5cm.) high

(7)

£30,000-40,000

\$43,000-57,000
€39,000-52,000

INSCRIPTIONS:

On the seal, *bande ghrighuryus metrehpul-e edirne hala 1246*, 'The servant, Gregorius, currently the Metropolitan of Edirne, AH 1246[1830-31 AD]'

Thanks to the inscriptions on this group of religious accoutrements, we know that they belonged to Gregory II, Metropolitan of Adrianopolis between May 1830 and June 1840. The date on the seal of AH 1246, is the equivalent of 1830-31 AD, the very beginning of his mandate in the city. This group of silver objects was probably commissioned on his accession, right after the Treaty of Adrianople in 1829 which ended the war between Russia and the Ottoman Empire.

Adrianople, or Edirne in Turkish, had been a Metropolitanate since 325 AD. In the first half of the 19th century the city was very cosmopolitan, neighbouring both Eastern Europe and Greece. This multiculturalism is demonstrated in the seal which bears European, Ottoman Turkish and Greek letters.

Included in this lot is an impressive *pateritsa*, a pastoral staff, made of silver and with a gilt finial. Greek orthodox pastoral staffs usually have a small orb surmounted by a cross and two confronted dragons or snakes, which represent wisdom. A comparable silver gilded example is in the Sevgi Gonul Collection (B. Pitarakis and C. Merantzas, *A Treasured Memory, Ecclesiastical Silver from Late Ottoman Istanbul in the Sevgi Gonul Collection*, Istanbul, 2006, pp.174-175). Another is published in I.M. Casanowicz, *Ecclesiastical Art in the United States National Museum*, Washington, 1919, pl.92, p.642. Examples in ivory or mother-of-pearl are in the Sevgi Gonul Collection (Pitarakis and Merantzas, *op.cit.* p.81). None of these pieces though bear ownership inscriptions, a feature which makes our *pateritsa* particularly interesting.



201

**A LARGE OTTOMAN SILVER-GILT MIRROR
BACK**

TURKEY, PERIOD OF ABDÜLHAMID II (R. 1876-1909)

Of circular form with cusped edges, the surface elegantly decorated in repoussé with a dense cornucopia of Ottoman arms, musical instruments and flowers, the surface stamped with *tughra* and *sah* stamps, the cusped edge pierced for attachment 15½in. (38.5cm.) diam.

£6,000-8,000

\$8,500-11,000
€7,800-10,000

A related but slightly earlier rococo-style mirror back is stamped with the *tughra* of Abdülmejid I (r.1839-61, Garo Kurkman, *Ottoman Silvermarks*, Istanbul, 1996, p.199). The central motif on this mirror back though is closely related to the Ottoman coat of arms as used during the reign of Abdülhamid II. For another example of this see the following lot.



201

202

A YILDIZ PORCELAIN ARMORIAL PLATTER

OTTOMAN ISTANBUL, DATED AH 1312/1894-95 AD

On short foot, the centre decorated in polychrome and gilt with the coat of arms of the Ottoman Empire and the *tughra* of Sultan Abdülhamid II (r. 1876-1909), surrounded by a crescent moon with *naskh* inscriptions surrounded by a cusped medal, the rim gilded and with a band of strapwork, the underside with the Yıldiz mark and date 14¼in. (36.3cm.) diam.

£7,000-10,000

\$10,000-14,000
€9,100-13,000

INSCRIPTIONS:

Al-must'anid bi'l-tawfiqat al-rabaniyya malik al-dawla al-'uthmaniyya, 'The one who is supported by divine success, the King of the Ottoman realm'

Under the reign of Sultan Abdülhamid II (r. 1876-1909) a porcelain factory and several workshops were established in the grounds of the Yıldiz palace. Production started in 1892, though two years later the factory was damaged by an earthquake. The workshops employed a number of French craftsmen who produced high quality wares for use in the palace or as diplomatic gifts (Stephen Vernoit, *Occidentalism*, London, 1997, p.83). The patriotic sentiment of this dish suggests that it was probably a diplomatic gift. The workshop continued in operation until the eve of the First World War.



202

203

A LARGE SILVER-PLATED COPPER JUG
OTTOMAN TURKEY, 18TH CENTURY

Rising from a stepped trumpet foot through a wide bulbous body with a swirling fluted design to a hinged domed lid with a rosette finial, a further rosette on the side of the lid issuing from naturalistic stalks on the thumb knob of the curved handle, a punched inscription around the foot in *naskh*

15¼in. (38.5cm.) high

£6,000-8,000

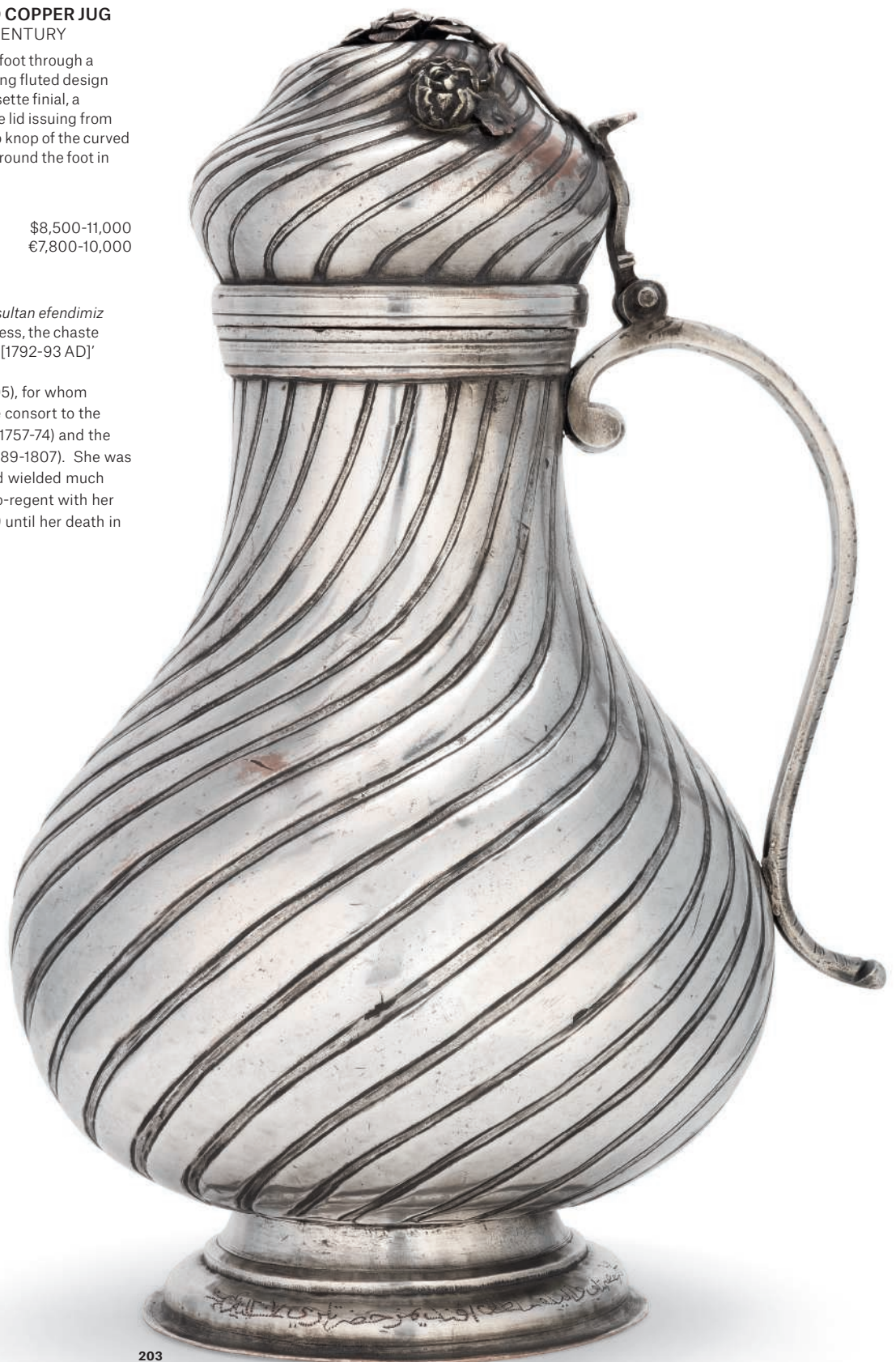
\$8,500-11,000

€7,800-10,000

INSCRIPTIONS:

Around the foot, *ismetlu valide sultan efendimiz hazretleri sene 1207*, 'Her Highness, the chaste Valide Sultan Efendi, year 1207 [1792-93 AD]'

Mihrishah Sultan (ca. 1745-1805), for whom this jug was produced, was the consort to the Ottoman Sultan Mustafa III (r. 1757-74) and the mother of Sultan Selim III (r. 1789-1807). She was known for her great beauty and wielded much influence at court serving as co-regent with her son as Valide Sultan from 1789 until her death in 1805.





204

204

**A COUCHED SILK AND METAL-THREAD EMBROIDERED
DEPICTION OF THE PERTEVNIYAL VALIDE SULTAN MOSQUE**
OTTOMAN ISTANBUL, LATE 19TH CENTURY

Of rectangular form, the elegant Ottoman mosque with gothic influences flanked on either side by tall minarets, a domed pavilion on the left complete with a hanging lamp and taps for ablutions, on the right a more gothic influenced pavilion set among cypress trees, with swirling clouds above, mounted, framed and glazed
24 x 30½in. (61 x 77.5cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The Pertevniyal Valide Sultan Mosque was one of the last great mosque complexes to have been built during the Ottoman period in Istanbul. It was noted for its diverse influences including European Gothic, traditional Ottoman and Empire styles. There is some debate as to the identity of the architect; some suggest the Italian Montani Effendi and others the Armenian Sarkis Balyan.

The extensive use of metal thread and the presence of sequins embroidered onto a silk background is related to a cushion cover in the Topkapi Palace collection which carries an Armenian inscription and is attributed to the late 19th century (Hulya Tezcan and Sumiyo Okumura (ed.), *Textile Furnishings from the Topkapi Palace Museum*, Istanbul, 2007, pp.176-79, no.58).

Ψ*205

**AN OTTOMAN GEMSET SILVER-GILT CASKET IN THE FORM OF
A MOSQUE**

OTTOMAN TURKEY, 18TH CENTURY

The hinged casket of architectural form, heavily set with rubies, emeralds, garnets and other coloured stones, the base with stylised reeds dotted with inset gems, a fluted minaret at each corner with dome finials, the sides intricately decorated with various architectural elements including *minbars*, shrines, minarets and altars, some of the windows with Ottoman cenotaphs and a candlestick visible through them, occasional flights of birds and trees around the sides, some sides with hinged porticos and windows, the hinged lid with an elaborate domed structure surmounted by a crescent with semi-domes on each side, four barrel-vaulted structures at the corners, the base formed of a thick onyx panel, a plaque with the *tughra* of Mahmud I once attached to the interior of the lid now separate but retained
11 x 9¾ x 7¼in. (28 x 23.8 x 18.4cm.)

£30,000-50,000

\$43,000-71,000
€39,000-65,000

PROVENANCE:

With J. Pierpont Morgan, New York

Sold in the New York rooms of Messrs William Doyle, 23 May 1990, lot 227
Anon sale, Sotheby's London, 11 October 1991, lot 350

This intricate casket, decorated with an assortment of architectural elements familiar from the Ottoman baroque style, was most probably made for presentation to Sultan Mahmud I (r.1730-54), whose *tughra* it bears. It has been proposed that the casket was made to hold a copy of the Qur'an, but its proportions are not right for a book, so this suggestion seems inconceivable. The tradition of reliquaries formed as models of churches exists in the Orthodox Church. One dated to the 18th century and like ours set with rubies and emeralds is published in C. Oikonomaki and Papadopoulou, *Religious Silver*, Athens, 1980, p.7, no.8. Others can be seen being carried in a procession through the streets of Jerusalem in honour of the Catholicos of Etchmiadzin (John Carswell and C.J.F. Dowsett, *Kütahya Tiles and Pottery from the Armenian Cathedral of St. James, Jerusalem*, Vol. I, Oxford, 1972, pl.31b). It seems very possible that our box was an extension of this tradition, perhaps presented to the Sultan by an Orthodox dignitary in the city. A maquette made in 1907 of the Fountain of Ahmed III was known to have been presented to Sultan Abdülhamid II, demonstrating a continued taste

for miniature versions of monuments as gifts fit for the Sultans (*Topkapı à Versailles. Trésors de la Cour ottomane*, exhibition catalogue, Paris, 1999, p.312, no.273).

The fine details of this casket portray elements which are easily paralleled in late 18th and 19th century Turkish baroque buildings, such as the Nuruosmaniye Complex in Istanbul (completed in 1755). However the amalgam of architectural elements suggests a craftsman not directly familiar with Ottoman architecture. The lid bears a stylised resemblance to the Hagia Sophia, and it may therefore be made to represent that building and the environs of the Hippodrome.

A related box, simpler in design and with the *tughra* of Ahmed III (r.1703-31), was sold at Sotheby's, 5 April 2006, lot 177. That example was set with a gold coin with the date AH 1115/1703 AD.



***206**

A PAIR OF ENAMELLED GOLD ZARFS

GENEVA, SWITZERLAND, CIRCA 1820

Each rising from cusped splayed foot to wide bulbous body with cusped rim, the sides formed of enamel panels with floral designs alternated with filigree forming vines with grapes, one zarf with seed pearls used for grapes and with seed pearl-studded roundels on the rim

Each 2¼in. (5.8cm.) high

(2)

£6,000-8,000

\$8,500-11,000

€7,800-10,000

A closely related zarf also decorated with grapes made from seed pearls was sold in these Rooms, 1-2 December 2015, lot 287.



206



207

207

A PAIR OF PORCELAIN COVERED BOWLS (SAHANS)

VIENNA FOR THE OTTOMAN MARKET, 19TH CENTURY

Each on short foot with curved sides, stepped domed lids with rosette finials, the exterior of each decorated with bands of two-tone gold and polychrome floral decoration contained in cartouches linked with vine, the interior with further floral sprays, the underside with maker's mark

Each 7⅞ (20cm.) diam.

£4,000-6,000

\$5,700-8,500

€5,200-7,700





208

THE PROPERTY OF A LADY

***208**

A GOLD BOX WITH AN ENAMELLED PORTRAIT OF VICEROY 'ABBAS I OF EGYPT

GENEVA, SWITZERLAND, CIRCA 1820

The gold box with cusped edges, the top decorated with a circular portrait medallion containing a bust portrait of 'Abbas I surrounded by a thin band of diamonds, around this elaborate scrolls highlighted in polychrome enamel on a light blue ground, the sides similar on alternating ground of blue and green, the underside with a floral spray on cobalt blue ground surrounded by four small cartouches of flowers on pink ground, in original fitted red morocco box

£6,000-8,000

\$8,500-11,000
€7,800-10,000



208 (underside)



209

VARIOUS PROPERTIES

209

A PORTRAIT OF MUHAMMAD 'ALI PASHA (R. 1805-48)

OTTOMAN TURKEY, THE FRAME DATED JUMADA I AH 1258/JUNE-JULY 1842 AD

After August Couder, the oil portrait painted on a wooden board, flanked by copper spandrels below, each containing the name of Muhammad 'Ali, surrounded by a raised wooden border of carved arabesques, a drop-shaped cartouche above and a rectangular cartouche below containing bold *muhaqqaq*, dated below, traces of polychrome decoration on the frame Portrait 11 x 9 in. (28 x 23cm.); frame 25½ x 18½ in. (63.5 x 47cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

INSCRIPTIONS:

On the frame, *hazirat [sic] wali malik masr muhammad 'ali basha al-qa[wa] lali*, 'His Highness, the Governor, the King of Egypt, Muhammad 'Ali Pasha al-Qa[wa]lali'

Light surface crackelure to the portrait. The wooden frame slightly worn around the edges, with a small area of loss to the surface in the lower right hand corner as visible in the catalogue illustration. A horizontal repair to the board which runs through the top border of the calligraphic cartouche. The copper plaques have some surface oxidation.



210

†210

A PORTRAIT OF SULTAN BEYAZID II

EUROPEAN SCHOOL, LATE 17TH OR EARLY 18TH CENTURY

Oil on vellum stretched on board, the bearded Sultan is depicted sitting upon a carpet and wearing a large turban and gold-embroidered green robes with fur trim, identification inscription below, reverse with old label in a 19th century French hand incorrectly identifying the sitter as Sultan Suleyman, framed

Painting 6½ x 4in. (16.5 x 10cm.); frame 8 5⁄8 x 6in. (21.7 x 15.3cm.)

£20,000-30,000

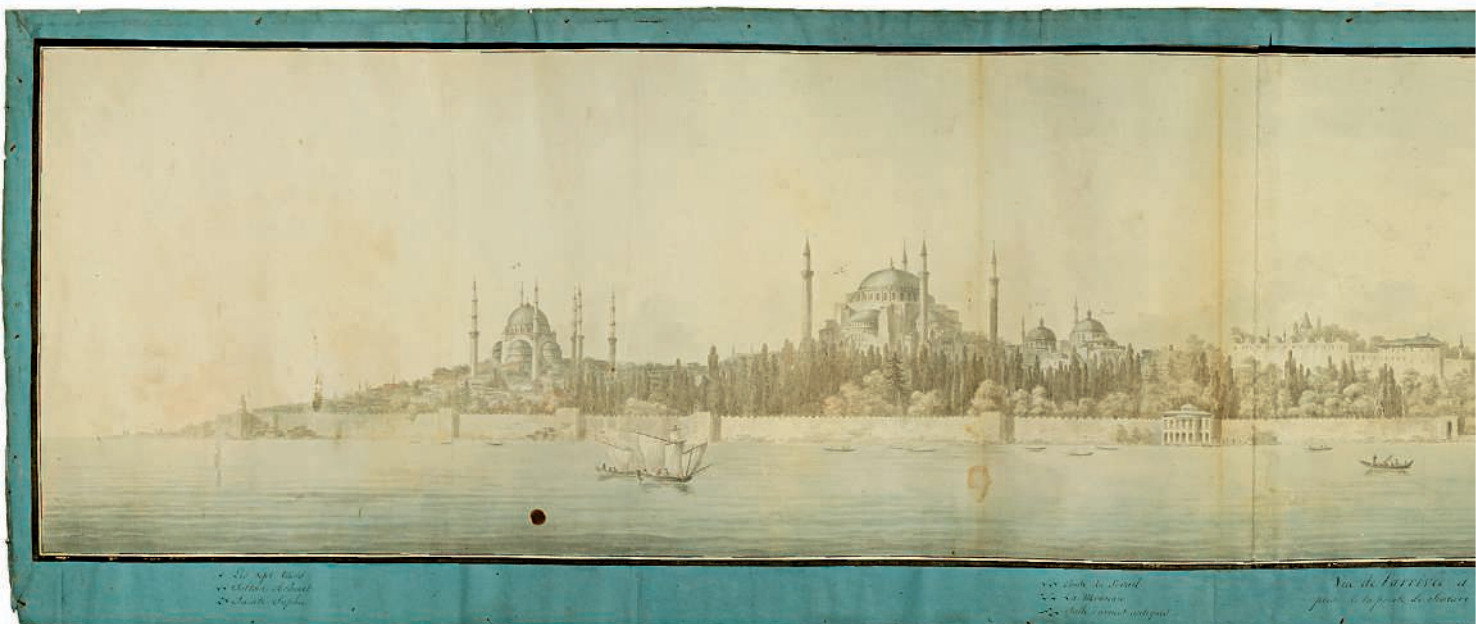
\$29,000-42,000

€26,000-39,000

INSCRIPTIONS:

Along the lower margin partially deciphered, ...Payazid Han..

The inscription below the portrait indicates that it depicts the Ottoman Sultan Beyazid II (r. 1481-1512). The large rounded turban with the short green baton depicted in our portrait are similar to those illustrated in a series of royal portraits and scenes of Ottoman life painted in Istanbul in the 17th century and now in the Biblioteca Nazionale Marciana in Venice (Stefano Carboni (ed.), *Venise et l'Orient*, exhibition catalogue, Paris, 2007, cat.13, p.115). The 17th and 18th centuries witnessed several waves of fashion in Europe for all things Turkish. Ottoman textiles and fashion were of particular interest which is reflected in the fine detailing found on the robes of our portrait. An interest in Ottoman royal figures carried on into the 19th century. The English mezzotint engraver John Young (1755-1825) produced a series of portraits of Ottoman sultans in 1815 for the Prince Regent, the future George IV (r. 1820-30), which were based on a series of Ottoman portraits commissioned in 1808 by Selim III (r. 1789-1807) (John Young, 'Portraits of the Emperors of Turkey from the Foundation of the Monarchy to the year 1808', London, 1815). The John Young series shows less attention being paid to textiles and fashion and more focus placed on a sense of emerging orientalist ethnography which would come to dominate European impressions of the Ottoman world for much of the rest of the 19th and early 20th century.



211

211

A PANORAMA OF ISTANBUL

BY MICHEL FRANCOIS PREAULX, OTTOMAN TURKEY, LATE 18TH CENTURY

Watercolour and ink on paper mounted on card, the panorama following the course of the Bosphorus from the city walls and the Sultan Ahmet Mosque through to the Maiden's Tower, two caravels one of which is flying a French flag, identification inscriptions below on blue margins with sides marked on the panorama with clusters of birds, signed and dated in lower right hand corner

Watercolour 84 x 15in. (213.5 x 38.2); folio 87¾ x 18in. (223 x 45.8cm.)

£15,000-25,000

\$22,000-35,000

€20,000-32,000

An architect by training, Michel-Francois Préaulx arrived in Constantinople in 1796 as part of a team invited by Sultan Selim III to supply military and naval installations for the Ottoman forces. He remained in Constantinople despite Napoleon's France changing from ally to enemy of the Ottomans and continued to produce topographical drawings for British and French visitors, including the British Ambassador to Constantinople between 1799-1803, Lord Elgin. A number of the drawings commissioned by Elgin are now in the British Museum. He was still in Turkey in 1827, completing drawings for various books, including *Constantinople et le Bosphore de Thrace pendant les années 1812, 1813, 1814 et pendant l'année 1827* by General Andreossy (Paris, 1828) and *Atlas des promenades pittoresques dans Constantinople et sur les Rives du Bosphore* by Charles Pertusier (Paris, 1817). The format of our watercolour, with the black outlines and blue margins and identifications in the lower margin, is very similar to one in the Victoria and Albert Museum (SD.822; <http://collections.vam.ac.uk/item/O148083/st-john-dacre-with-hbms-watercolour-preaulx-preaux-michel/>).





212

212

A METAL-THREAD EMBROIDERED VELVET COAT (CHAPAN)
BUKHARA, CENTRAL ASIA, EARLY 19TH CENTURY

Of typical form with wide skirt, long sleeves and slightly waisted mid-section, the collar with a large cusped medallion embroidered with silver scrolling floral vine on gold ground, the body with silver embroidered stellar motives with green velvet highlights, the edges with chevron embroidery lined in violet satin, splits and repairs to the velvet
55 x 77½in. (196.8 x 139.5cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

A very similar robe, though catalogued as 17th century Safavid is in the Calouste Gulbenkian Museum in Lisbon (inv.no.1460). Another, less similar in decoration, but also of gold-embroidered velvet is published in Johannes Kalter and Margareta Pavloi (eds.), *Heirs to the Silk Road. Uzbekistan*, London, 1997, no.478, p.239. There it is described as being the coat of an emir or high official, and is dated to around 1880. Jonathan Bloom and Sheila Blair write that as the rich were the major clients for gold embroideries, Bukhara – home of the amir and his court – was the main centre of production (Jonathan Bloom and Sheila S. Blair, *The Grove Encyclopaedia of Islamic Art and Architecture*, Oxford, 2009, pp.416-417).

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A SILK AND METAL-THREAD COAT
NEAR EAST OR NORTH AFRICA, 18TH CENTURY

Stitched into a coat with blue satin lining, metal thread rosette trim, the sleeves with zips along the forearm, the textile woven in silk and metal thread with alternating bands of gold calligraphy on blue ground and bands of gold leaves issuing red and green rosettes
31¾in. (80.6cm.) long

£3,000-5,000

\$4,300-7,100
€3,900-6,500

INSCRIPTIONS:

The inscription reads *malbus al-'afiya*, 'wear [it] well'.

A very similar textile panel was formerly in the collection of Mehdi Mahboubian, exhibited at the University of Texas and illustrated on the cover of the exhibition catalogue (*Treasures of Persian Art After Islam - the Mahboubian Collection*, New York, 1970). Other similar textiles with an identical inscriptions have appeared at auction. One, woven in gold and turquoise thread was sold at Sotheby's, 6 April 2011, lot 349. Another with gold calligraphy on cream ground sold in these Rooms, 6 October 2011, lot 461.



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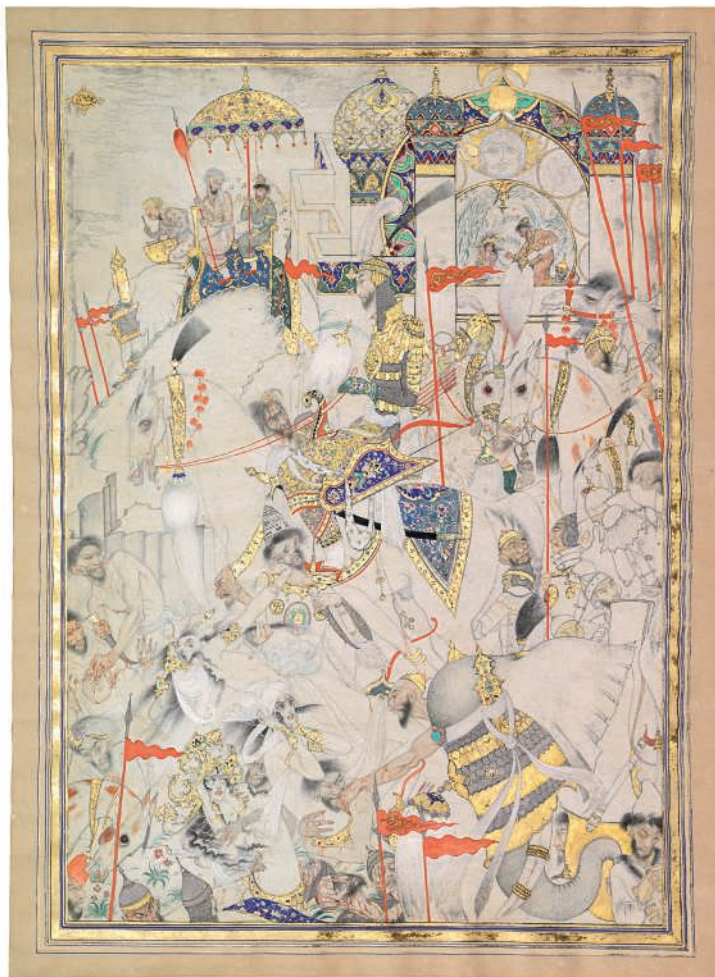
A SAADIAN WOVEN SILK DOUBLE PANEL
PROBABLY FEZ, MOROCCO, 18TH CENTURY

Comprising two joined panels, each woven with a central column of a wide variety of horizontal panels of different geometric motifs, flanked on each side by broad plain red and green strips, the panels cropped on both sides, repaired splits and patches, added selvage along the lower edge 88½ x 41¾in. (224.8 x 106cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A slightly earlier but very similar 17th century double panel geometric Saadian textile was sold in these Rooms, 7 April 2011, lot 121.



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TAMERLANE THE INVADER

SIGNED PAUL MAK, TEHRAN, DATED 1927

Pen and opaque pigments heightened with gold and silver on paper, a large heavily armoured figure sits atop his horse in the middle of a terrible battle, in the background a walled pavilion with elegantly illuminated domes and minarets, a gold cartouche in the upper left hand corner with the signature and date, within gold blue and black rules

Drawing 10½ x 7½in. (26.9 x 18.9cm.); folio 11⅞ x 8¾in. (30.3 x 22.3cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Dionysios Kokkinos (1884-1967), writer and historian, Athens, Thence by descent

LITERATURE:

The Sketch, London, 30 October 1929, p.299

Pavel Petrovich Ivanov, who worked under the pseudonym Paul Mak, studied at K. Iuon's studio in Moscow and illustrated for Moscow and St. Petersburg journals including *Satirikon* before enrolling at the Kiev Military Academy following the outbreak of World War I. He was wounded during action but by the end of the war had been promoted to the rank of Captain and served in the 89th Belomorskii Infantry Regiment. Imprisoned by the Bolsheviks in Butyrskii following the October revolution, Mak was swiftly rehabilitated and by 1920 was working as an artist for the Theatre of Revolutionary Satire in Moscow. In 1922 Mak emigrated, heralded the most exciting and creative period in his *oeuvre*. Crossing Turkestan and Afghanistan, Mak settled in Persia, modern-day Iran, initially working as a racehorse trainer before an introduction to the Reza Shah Pahlavi led to his appointment as official court artist. During this period, Mak was devoted to the study of the Persian miniature. He sought inspiration from the exoticism of Eastern tales and history and lent his stylised line to figures such as Salome, Chingis Khan and Tamerlane as here.

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A MODERN SILVER-INLAID BRONZE PENCASE (QALAMDAN)

CENTRAL OR SOUTH ASIA, 20TH CENTURY

Of rectangular form with rounded edges and hinged lid, the surface inlaid with silver, the exterior with a band of anthropomorphic calligraphy, the lid with a band of strapwork around the side and a calligraphic roundel flanked by two figural roundels on a a key-fret ground, the underside with confronted horsemen separated by a central roundel depicting soldiers in combat, on a ground of scrolling vine with roundels at each end with geometric patterns, the interior with a covered inkwell and decorated lid, with elephants and musicians roundel, the hinged lid with a hunter carrying a deer, cusped latch and hinges

10⅞in. (27.8cm.) long

£5,000-7,000

\$7,100-9,900

€6,500-9,000

INSCRIPTIONS:

Around the body in anthropomorphic calligraphic, *al-'izz wa al-iqbal wa al-dawla wa al-sa'ada wa al-salama wa al-raha wa al-rahma wa al-ni'ma wa al-'afiya wa al-dawama wa ... wa al-'inaya wa al-baqa da'im li-sahibihi*, 'Glory and prosperity and wealth and happiness and well-being and ease and (God's) mercy and (God's) favour and health and endurance and ... and (God's) favour and long life perpetually to it's owner' On the lid in *kufic*, repeats of the word Muhammad



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A MAMLUK-STYLE ENAMELLED AND GILT GLASS MOSQUE LAMP

FRANCE, 19TH CENTURY

Of typical Mamluk form with wide conical foot, sloping rounded body and flared mouth, with three applied glass hanging loops to sides, the body decorated in polychrome enamels and gilt, the body and the neck with a central register of overlapping *muhaqqaq* on blue ground decorated with gold scrolling vine, each register bordered by floral bands and punctuated with floral sprays and lotuses, the lower part of the body with blazons alternating with calligraphic cartouches on arabesque ground, the foot with cusped palmettes on a ground of arabesques, repaired breaks to the rim, in fitted black leather covered wooden case with handle, lined with green velvet

13in. (33cm.) high

£15,000-20,000

\$22,000-28,000

€20,000-26,000

PROVENANCE:

Collection M. de B. (circa 1840)

Collection Julien Chappée, Le Mans (1927)

Anon sale, Ader Nordmann, Paris, 3 December 2014, lot 247

LITERATURE:

P. Ravisse, *Une Lampe sepulcrale en verre emaillee au nom d'Arghun en-Nasir*, Paris, 1931

L. A. Mayer, 'An enamelled glass hanging mosque lamp dedicated to the grand-son of the Mamluk Amir Arghun en-Nasiri', *Journal of the Palestine Oriental Society*, Vol. XIII, pp. 115-117.

INSCRIPTIONS:

Around the neck, *mimma 'umila [bi-]rasm ... al-maqarr al-'ali al-mawlawi al-muhtarami al-makhdumi al-nasiri na[sir(?)] al-d[in(?)] muhammad...*, 'From among what was made for ... the high authority, the lord, the respected the well-served, the officer of al-Nasir al-Din (?) Muhammad ...'

Around the body, *al-'ali al-marhum arghun al-dawadar al-maliki al-nasiri rahmat (?) allah ta'ala*, 'The high, the deceased Arghun, the penbox-holder of al-Malik al-Nasir, God's, may He be exalted, Mercy ...'

This mosque lamp is very similar to another Mamluk-revival style example in the Corning Museum of Glass. The Corning lamp is dated to circa 1870-80 and is signed by the renowned French glass maker Phillipe-Joseph Brocard (inv.78.3.16; Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New York, 2001,



no.154, p.307). In terms of the design on the foot our lamp is more faithful to the Mamluk original whereas the Corning lamp is more obviously revival. Given the very fine craftsmanship of this lamp it is possible that it could have been one of Brocard, or a contemporary glass-maker's, early works which aimed to directly copy Mamluk pieces before they developed elements of their own Mamluk-revival style.

In 1927 this mosque lamp was in the collection of the French painter Julien Chappée (1862-1957) who depicted it in a still life entitled 'La lampe de l'émir Séif-ed-din-Argoun' (illustrated here, sold Gros Delettrez, Paris, 13 December 2005, lot 411). When Chappée produced that work in 1926, he believed that this lamp was created during the time of Sultan al-Nasir al-Din Muhammad (r. 1293-1341), in 1320 AD in Cairo. This indicates that in the early 20th century this lamp was highly prized and thought to be an accurate reflection of the genius of Mamluk glass production.



Courtesy of Gros & Delettrez

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller).

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or interest, expected savings, loss of opportunity or business, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years

from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the lot within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♡ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

- (i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer’s premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer’s premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer’s premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC’s rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC’s rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer’s premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC’s rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer’s premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer’s premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer’s premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie’s Shipping Department to arrange your export/shipping.

5. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie’s Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where

Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

For Pictures, Drawings, Prints and Miniatures

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

*"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In our opinion a work executed in the artist's style but

not necessarily by a pupil.

*"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

*"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." / "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published. Measurements are taken where possible, from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L').

*This term and its definition in this explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

LOTS OF IRANIAN ORIGIN

Some countries prohibit or restrict the purchase and import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example, carpets, bowls, ewers, tiles, ornamental boxes).

For example, the USA prohibits the import of this type of property as well as its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances.

As a courtesy to bidders, Christie's indicates under the lot title if a lot originates from Iran (Persia). If you require further detail about when a particular lot left Iran, please contact our specialists.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

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STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

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Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

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From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

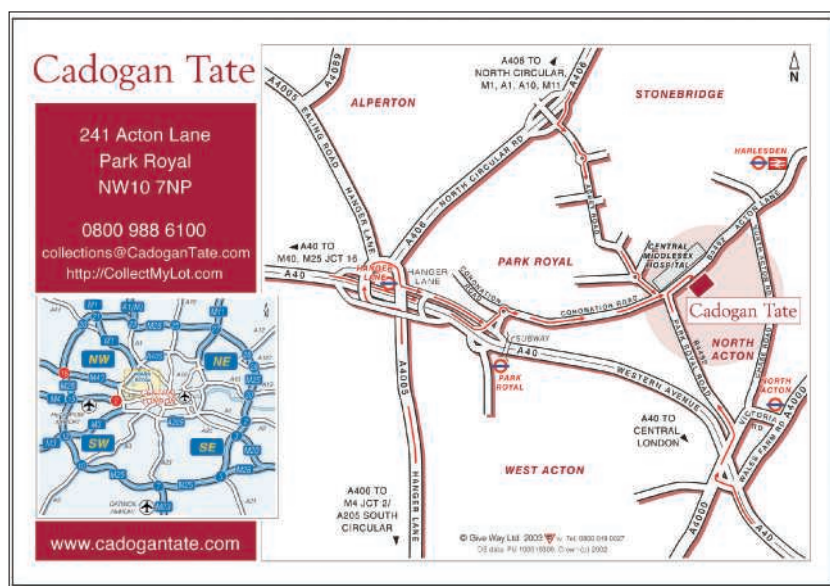
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CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

ART OF THE ISLAMIC AND INDIAN WORLDS

THURSDAY 21 APRIL 2016 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SAMER

SALE NUMBER: 11961

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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11961

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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Classical, modern and contemporary Chinese works of art. Japanese, Korean, Indian, Himalayan, Tibetan and Southeast Asian paintings, prints, ceramics, bronzes, furniture and other works of art. Islamic and Indian Works of Art sales include carpets, ceramics, manuscripts and metalwork.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Asian and Islamic Art						
H105	Asian 20th Century Art Day Sale	Hong Kong	2	68	110	104
H153	Asia+	Hong Kong	2	30	50	46
H151	Asian 20th Century & Contemporary Art Evening Sale	Hong Kong	2	70	114	106
H108	Asian Contemporary Art Day Sale	Hong Kong	2	68	110	104
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H154	Chinese Contemporary Ink Paintings	Hong Kong	2	51	86	78
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Arts of the Islamic World	King Street	2	57	95	87
L48	Arts of India	King Street	1	30	50	46
I48	South Asian Art	Mumbai	1	30	50	46
N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
N93	Chinese Export Ceramics	New York	1	26	43	39
N48	Indian and Southeast Asian Art	New York	2	59	95	89
N32	Japanese and Korean Art	New York	2	59	95	89
P33	Asian Ceramics and Works of Art	Paris	2	38	61	57
S2	Asian & Western 20th Century & Contemporary Art	Shanghai	2	70	114	106
K30	Chinese Works of Art and Textiles	South Kensington	2	38	61	57
K47	Islamic and Indian Works of Art	South Kensington	2	38	61	57
K32	Japanese Works of Art	South Kensington	2	38	61	57
W481	South Asian Modern and Contemporary Art	Worldwide	2	57	95	87

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