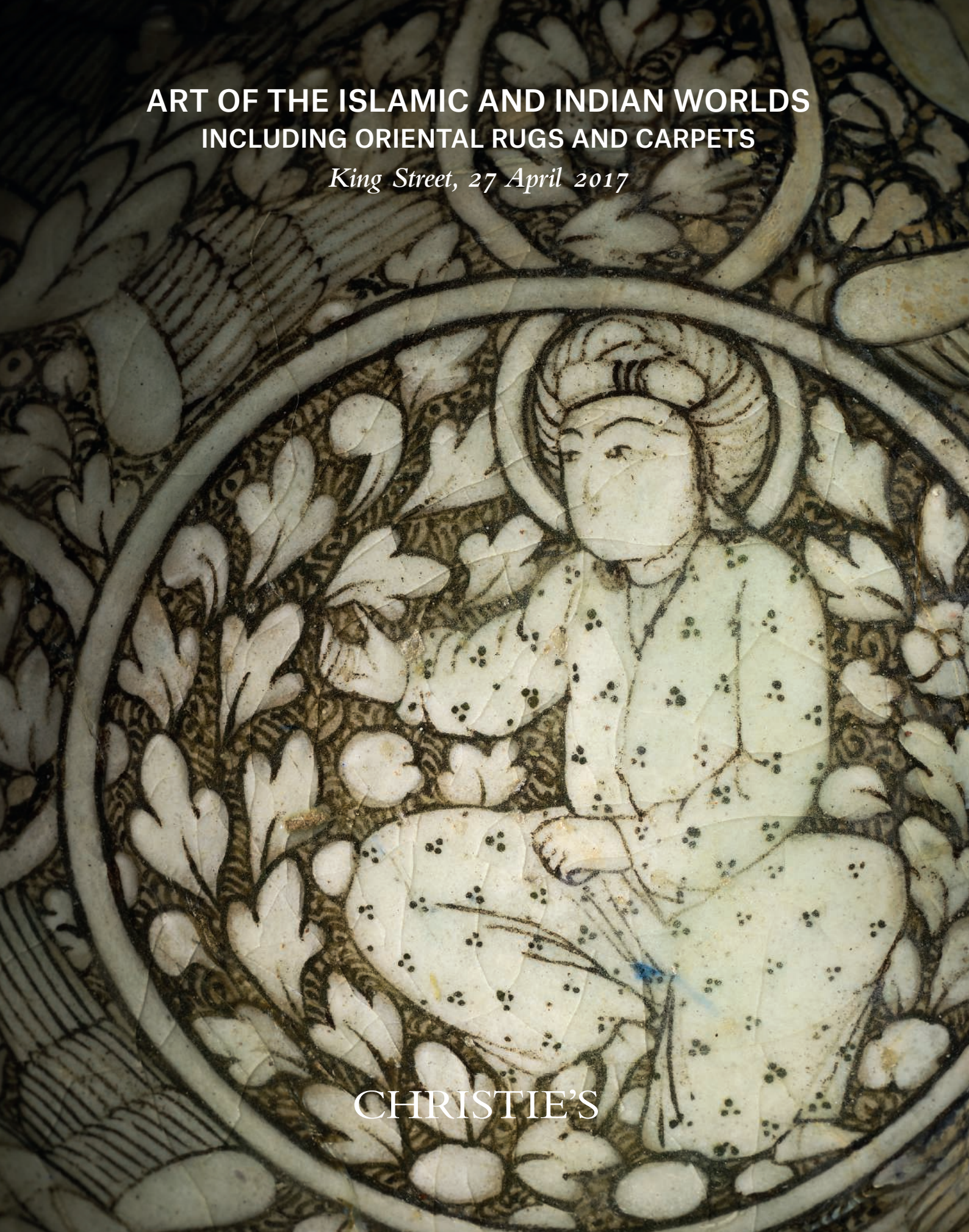
ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS AND CARPETS
King Street, 27 April 2017



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INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 27 APRIL 2017

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The Collection of John Robert Alderman and the Late Dr. Mark Zebrowski

The New York Apartment of David Easton and James Steinmeyer

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The Dharma Collection

A European Lady

AUCTION

Thursday 27 April 2017
at 10.30 am

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VIEWING

Friday	21 April	9.00 am - 4.30 pm
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Sunday	23 April	12.00 noon - 5.00 pm
Monday	24 April	9.00 am - 4.30 pm
Tuesday	25 April	9.00 am - 8.00 pm
Wednesday	26 April	9.00 am - 4.30 pm

AUCTIONEERS

Romain Pingannaud and William Robinson

AUCTION CODE AND NUMBER

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27 APRIL
ART OF THE ISLAMIC & INDIAN WORLDS
LONDON, KING STREET

28 APRIL
ART & TEXTILES OF THE ISLAMIC & INDIAN WORLDS
LONDON, SOUTH KENSINGTON

25 MAY
ARTS OF INDIA
LONDON, KING STREET

25 MAY
SOUTH ASIAN MODERN + CONTEMPORARY ART
LONDON, KING STREET

15 MAY
ART AFRICAIN ET OCÉANIEN
NEW YORK

5 JULY
ANTIQUITIES
LONDON, KING STREET

09/03/17

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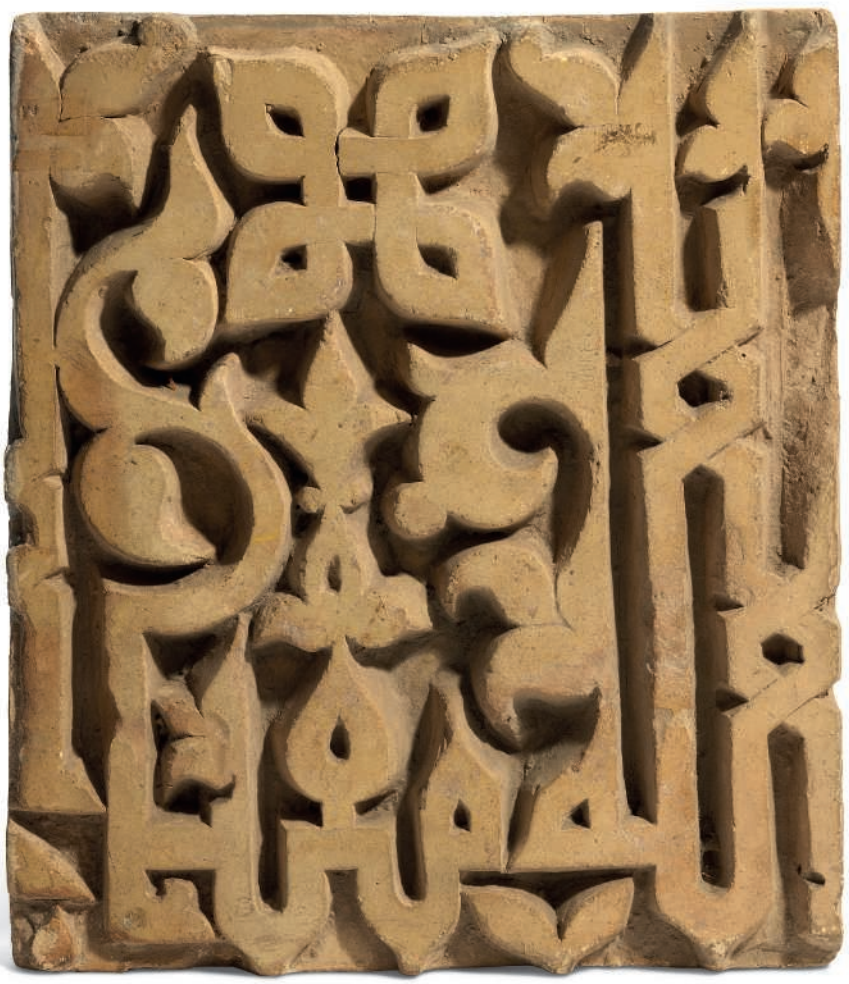


***1**

A DEEPLY CARVED TERRACOTTA PANEL
HERAT OR SAMARKAND, 13TH/14TH CENTURY

Deeply carved with a foliated and elegant *kufic* inscription, minimal chips to edges, otherwise intact
13 x 11⅜in. (33 x 29cm.)

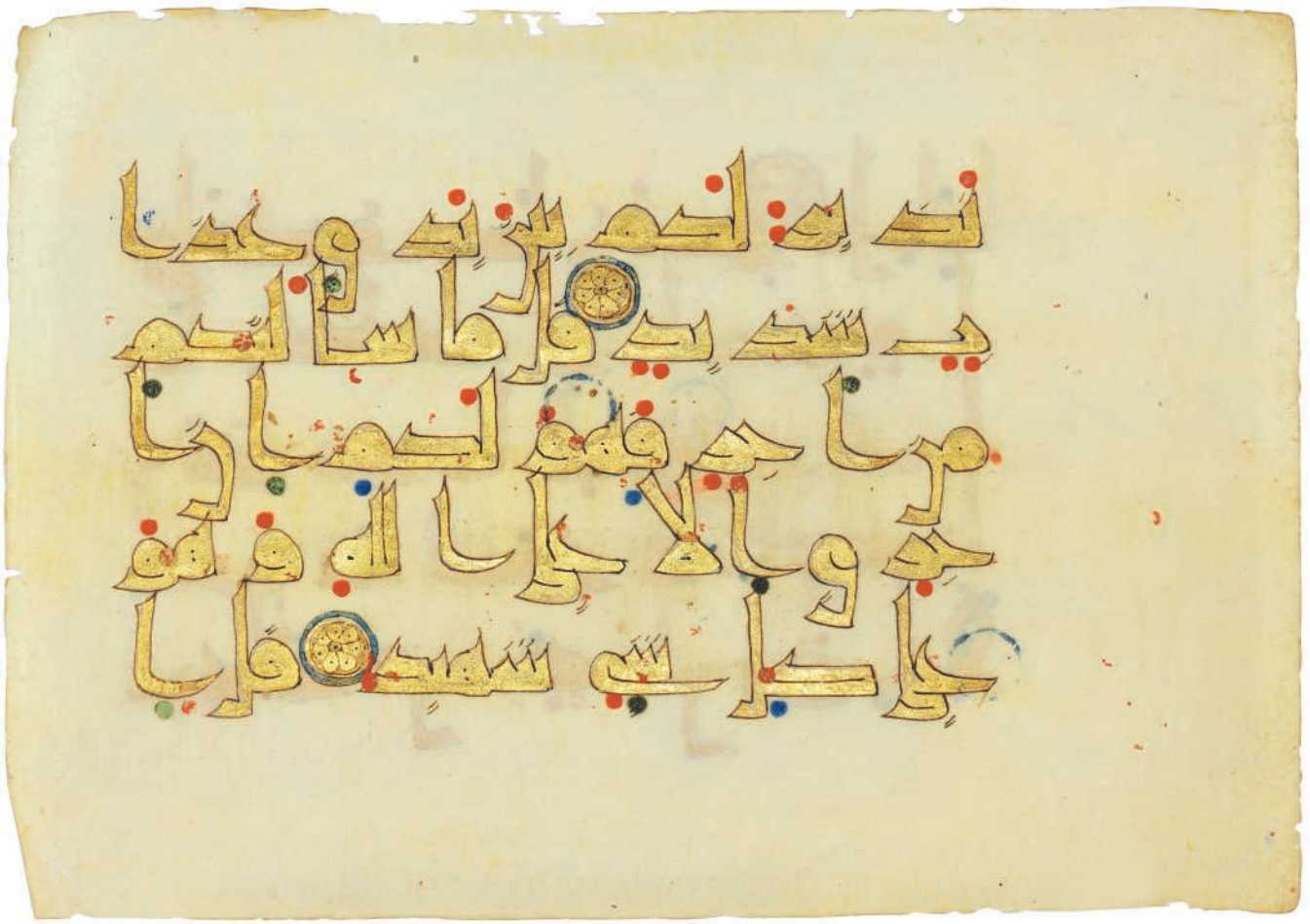
£15,000-25,000 $19,000-31,000
€18,000-29,000

PROVENANCE:
Acquired by the present owner, 1980s

INSCRIPTIONS:
Allah ma'ana, 'God is with us'

In many ways, this strong terracotta panel bears close resemblance to three that sold in these Rooms, 26 April 2012, lots 88, 89 and 90. In the catalogue note that accompanied those, similarities were drawn between them and the carved panels that decorate the Mausoleum of the Ghurid Sultan Ghiyath al-Din which was constructed early in Herat the 13th century (Hillenbrand, 2002). The inscription band on the interior of the east bay with its distinctive terminals is similar to our calligraphic panel as well as to that which sold in 2012 (Hillenbrand, *op.cit.* pl. 12.18, p. 137).

Our panel however is somewhat bolder in some ways – without the thin scrolling vine that runs behind the letters in the Herat frieze, but instead with slightly stronger leaves which are an extension of the upstrokes of the letters. The knotted panel above the *'ayn* on our panel is also notably absent in Ghurid Mausoleum. It is found on a tile from the Shah-i Zinda in Samarkand, in which a turquoise inscription stands out against a background free from glaze (Lane, 1960, p.9, pl.7a). This may indicate a different attribution and slightly later date for our panel.



***2**

A GOLD *KUFIC* QUR'AN FOLIO

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

Qur'an XXXIV, *sura al-saba'*, middle of v.45 to beginning of v.48, Arabic manuscript on vellum, each side with 5ll. of tightly controled gold *kufic* with brown outlines, diacritics in red, blue and green, gold rosette verse markers, larger roundel marking *'ashr*, slight damages to edges
5⅞ x 8½in. (14.9 x 21.5cm.)

£15,000-20,000 $19,000-24,000
€18,000-23,000

The technique used to complete Qur'an manuscripts in gold *kufic*, known as chrysography, was lengthy and expensive. It implied writing the letters in 'liquid glue, filled in with a careful application of ground gold suspended in a solution, and outlined with a pale brown ink using a thin nibbed stylus' (*Spirit & Life,* 2007, cat.2, p.31). Together with the present Qur'an, the most celebrated example of chrysography is the Blue Qur'an, two folios of which are offered in this sale, lots 18 and lots 19).

This folio comes from a multi-part Qur'an which is known to have been kept in Kairouan and has been attributed to North Africa (Lings and Safadi, 1976, nos.16-17, p. 26; and several auction catalogues). Tim Stanley on the other hand suggests that a Maghribi origin (which would include Tunisia) is unlikely due to the 'eastern' *abjad* system used for the verse count (Stanley, Catalogue 1213, p.18). The debate further complicates when we consider that our folio has horizontal and vertical incised guidelines, which Stanley mentions as a feature belonging to the Muslim West. Stanley mentions that the red dots used for the vocalization of many early *kufic* Qur'ans are supplemented in this Qur'an with blue dots representing vowels after double consonants and green dots representing vowels after glottal stops (Stanley, *op. cit.*, p.106).

Other folios and sections from the same Qur'an are in both public and private collections including: Tunis, Bibliothèque Nationale, Rutbi 198 (Lings and Safadi, *op. cit.*, p. 26, pl.I-II); Tunis, National Institute of Archaeology and Art (Lings and Safadi, *op. cit.*, nos.18-19, pl.III); Beit al-Qur'an (*Beit al-Qur'an*, Bahrain, 2000, p.81); The Nasser D. Khalili Collection, London (Déroche, 1992, no.19, p.67). Several folios were sold in Christie's London, 9 October 1990, lot 45; Sotheby's, London, 18 October 2001, lot 4; Christie's, London, 23 April 2007, lot 3; 4 April 2012, lot 1 and lot 2.

***3**

A LARGE *KUFIC* QUR'AN FOLIO
NEAR EAST OR NORTH AFRICA, 9TH/10TH CENTURY

Qur'an LXXV, *sura al-qiyama*, middle of v.13 to middle of v.33, Arabic manuscript on vellum, each side with 5ll. of strong sepia *kufic*, marginal rosette on each side, some staining, particularly to verso
10⅝ x 15½in. (26.9 x 39.5cm.)

£20,000-30,000 $25,000-37,000
€23,000-34,000

This folio comes from a Qur'an copied in a visually impressive script. It is an important example which illustrates the transition of style from the earlier more typical *kufic* towards the more angular and accentuated regional styles of what has been called 'Eastern' and 'Western' *kufic*. The elegantly tall vertical strokes of letters such as the '*alif*' and the '*lam*' are visually very striking. The calligraphy is also characterised by its extended verticals on the '*kaf*' and *lam-alif*' letters which have gentle obliquely curved terminals. The calligraphic style of our folio is most closely defined by Alain George's 'D.Vb group' which he terms as being part of 'the codification of cursive script' (George, 2010, p. 156).

A folio from the same Qur'an sold at Christie's, London, 4 October 2012, lot 60. It was illuminated with a *sura* heading inscribed in a bold condensed *kufic* script. This script was paralleled with manuscripts from Isfahan, Iran, suggesting that this manuscript is an early example of the transition towards 'Eastern' *kufic*. However, the marginal palmette attached to the *sura* heading is very closely related to these on a Qur'an attributed to North Africa or Andalusia (inv. CBL Ms. 1411; *1400 Yilinda Kur'an-i Kerim*, 2010, no.36, p.198; James, 1980, no. 6, p. 19). This would suggest that an attribution to the Maghreb is more likely than to the Eastern Islamic world.

Folios from this Qur'an only very rarely appear on the market. In addition to the folio sold at Christie's in 2012, only two further folios sold in the recent past, at Sotheby's 29 April 1998 lots 10 and 11.

*4

AN ILKHANID BLACK AND BLUE DECORATED POTTERY DISH

IRAN, 13/14TH CENTURY

With central floral spray, the reverse with plain black stripes, repaired clean breaks
7½in. (19cm.) diam.

£7,000-10,000 $8,600-12,000
€8,100-11,000

PROVENANCE:
Acquired by the present owner, 1980s

4

5

*5

A KHORASSAN BRONZE LAMPSTAND

NORTH EAST IRAN, 12TH CENTURY

Of typical form on tripod base with knopped stem and flat tray, the tray with a central copper-inlaid roundel, the surface with engraved *kufic* inscription, composite from more than one original.
14in. (35.5cm.) high

£3,000-5,000 $3,700-6,100
€3,500-5,700

PROVENANCE:
Acquired by the present owner, 1980s

INSCRIPTIONS:
Repetitions of *bi'l-yumn wa*, 'With good fortune and ...'

***6**

AN ABBASID TIN-GLAZED POTTERY BOWL

MESOPOTAMIA, 9TH CENTURY

With single line of stylised blue *kufic*, repaired breaks
8⅛in. (20.5cm.) diam.

£8,000-12,000

$9,800-15,000
€9,200-14,000

PROVENANCE:
Sotheby's, London, 18 April 1984, lot 30

INSCRIPTIONS:
li-kull 'amal thawab (?), 'Every work has its recompense (?)'

Chinese white wares and high fired porcelains were imported into Iraq in the 9th century – and are recorded as early as the in reign of the Abbasid Caliph Harun al-Rashid (AH 170/786 AD to AH 193/809 AD). These wares were highly prized and led local Arab potters to experiment in reproducing their whiteness in their own low-fired pottery. Whilst they successfully managed to imitate the whiteness with a tin glaze, also imported from the East, the use of cobalt blue was their own innovation. Arthur Lane describes it as being "like ink on snow" (Lane, 1947, p.13). A similar Abbasid bowl to ours, also decorated with a cobalt inscription is in the Tareq Rajab Museum, Kuwait (Fehérvári, 2000, no.21, p.38).

θ7

A LARGE QUR'AN

HERAT, SAFAVID IRAN, MID 16TH CENTURY

Arabic manuscript on paper, 176ff. plus two fly-leaves, each folio with 3ll. of strong gold *naskh* divided by panels 6ll. of fine black *naskh* between illuminated medallions, *sura* headings in white *naskh* on gold cartouches within illuminated panels, marginal medallions marking different points in the text, finely illuminated opening bifolio, beginning with some water damage, areas of restoration, in Safavid style lacquer binding with decoupé doublures

Text panel 8⅝ x 5¼in. (21.8 x 13.2cm.); folio 13⅜ x 8¼in. (33.8 x 21cm.)

£50,000-70,000

$62,000-85,000
€58,000-80,000

The illumination of this Qur'an is of the finest quality. It is written in elegant *naskh*, either gold or black; the broad cream paper borders and the restrained use of orange and blue over the gold confer to this manuscript a rare elegance. Its layout and style of illumination are closely related to a Qur'an sold at Christie's, London, 29 April 2003, lot 18 which was copied by Muhammad bin Mirak in AH 965/1558 AD in Herat. The elongated medallions bordering each of the small naskh panels are particularly similar. The frontispiece of our Qur'an, with its angular layout, black frame, use of minute floral scrolls on blue and gold ground is in many points similar to that of a Qur'an dated AH 967/1559 AD, also copied in Herat and now in the Islamic Art Museum, Istanbul (*1400. Yilinda Kur'an-i Kerim*, 2010, kat.72, pp.294-295).

8

*8

A LUSTRE PAINTED CRUCIFORM TILE

VERAMIN, NORTH IRAN, AH 660-661/1261-63 AD

From the Imamzadeh Yahya at Veramin, decorated with scrolling vine within a border of cursory *naskh*, repaired breaks, old collection label to reverse
12¼in. (31.2 cm.)

£8,000-12,000 $9,800-15,000
€9,200-14,000

PROVENANCE:
Sotheby's, London, 15 October 1985, lot 136

INSCRIPTIONS:
Qur'an II, *sura al-baqara*, v.255 (*ayat al-kursi*) and the beginning of v.256

The interior of the Imamzada Yahya, a small but exquisite shrine in Veramin in Northern Iran, was once covered in cross tiles of this type, alternated with similarly decorated star tiles. The crisp drawing of the lustre-painted decoration makes them amongst the finest to come from any pre-Mongol monument in Iran.

Most of these tiles are now in private collections or in museums and have been widely published. The British Museum has a large collection, several of them dated (Venetia Porter, *Islamic Tiles*, London, 1995, p.35, pl.19) and the Victoria and Albert Museum also has some (Arthur Lane, *A Guide to the Collection of Tiles*, London, 1960, pl.3A and in Oliver Watson, *Persian Lustre Ware*, London, 1985, pl.K). Further tiles are also in the Metropolitan Museum of Art (Stefano Carboni and Tomoko Masuya, *Persian Tiles*, New York, 1993, p.15, pl. 10a-c). The spectacular *mihrab* from the shrine is in the late Doris Duke's Hawaii mansion (S. Littlefield, *Doris Duke's Shangri La*, Honolulu, 2002, p.19). A panel of five tiles from the Imamzada Yahya, previously in the collection of J.W.N Van Achterbergh, sold in Christie's, Amsterdam, 1 November 2005, lot 81.

*9

A KASHAN MOULDED BLUE AND LUSTRE POTTERY FRIEZE TILE

CENTRAL IRAN, EARLY 14TH CENTURY

From the shrine of 'Abd al-Samad in Natanz, with moulded blue inscription on a ground of birds perching within floral vine, framed
14 x 10¼in. (35.5 x 26cm.)

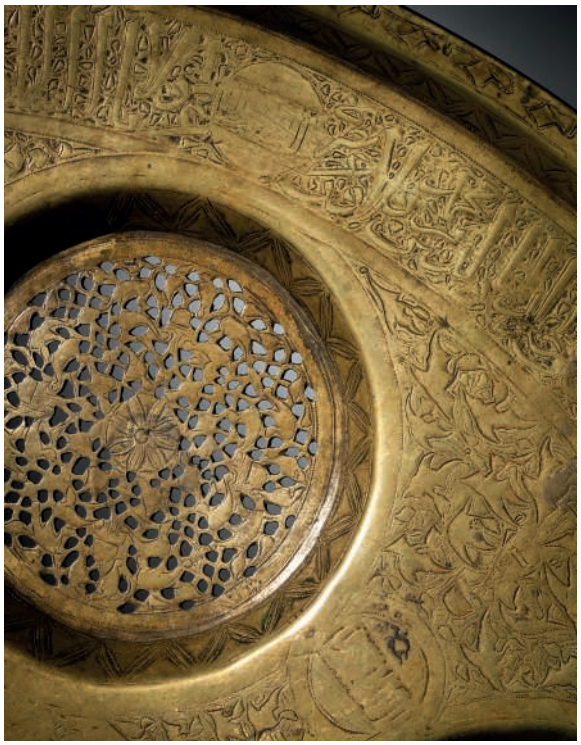
£15,000-20,000 $19,000-24,000
€18,000-23,000

PROVENANCE:
Acquired by the present owner, 1980s

INSCRIPTIONS:
Qur'an LXXVI, *sura al-insan*, end of v.16 and beginning of v.17, '...the measure. And they will be given to drink...'

This tile, with an elegantly flowing *thuluth* inscription on an even lustre decorated ground has an impressive control in design and a bold strength of colour. The birds that fill the scrolls are very typical of those found on the tiles made for the Imamzada shrine of 'Abd al-Samad in Natanz which was completed in 1299. The Metropolitan Museum of Art in New York has another tile from the same panel which bears the date AH 707/1308 AD (Stefano Carboni and Tomoko Masuya, *Persian Tiles*, exhibition catalogue, New York, 1993, p.25, no.20). About twenty tiles from this frieze are known, all of which bear calligraphy from Qur'an LXXVI, *sura al-insan*. A similar tile was sold in these Rooms, 7 October 2008, lot 72. A *mihrab* tile of similar date and type recently sold at Sotheby's, 19 October 2016, lot 228.

9



***10**

A RARE MAMLUK BRASS *GULLA* TRAY MADE FOR THE MAMLUK SULTAN AL-NASIR MUHAMMAD IBN QALAWUN
EGYPT, CIRCA 1293-1341

With seven pierced roundels recessed on a ground of floral decoration and birds between bands of *thulth* inscriptions with the titles and name of al-Malik al-Nasir Muhammad bin Qalawun, heavily rubbed
18⅛in. (45.9cm.) diam.

£12,000-18,000 $15,000-22,000
€14,000-21,000

PROVENANCE:
Sotheby's, London, 16th/17th April 1985, lot 109

INSCRIPTIONS:
In the outer band: 'Glory to our Lord, the Sultan, al-Malik al-Nasir, the learned, the diligent, the Holy Warrior (?), the Champion of the Faith, the supported [by God], the made victorious [by God], the Sultan of Islam and the Muslims, the killer of polytheists and infidels, the defeater of outlaws and rebels, the treasure of seekers, the reviver of justice in the worlds, he who renders justice to the oppressed against the oppressors, the treasury of widows and the destitute, the exterminator of tyrants and heretics, the refuge of the poor and the indigent, sultan (?) of the Arabs, Persians, Turks and Daylamites, master of the Egyptian realms and the Syrian land and the Anatolian (?) castles and Diyarbakir (?) and ... the coastal ... possessor (?) of the breadth of the earth in its length and width, lord of the kings and sultans, Nasir al-Dunya wa'l-Din, Muhammad ibn Qalawun, may [God] glorify his victory'
In the inner band: A shortened version of the same inscription
Later engraved owner's inscription: Husayn bin Hasan

This tray was produced in 14th century, when the art of the Mamluk metalworker was at its apogee. Between 1275 and 1350 artists produced unique and spectacular pieces and amongst their most zealous patrons was Sultan Nasir al-Din Muhammad ibn Qalawun, for whom this tray was produced. Sultan Nasir al-Din Muhammad, the most long-lived and magnificent of the Mamluk sultans, reigned with short interruptions, for almost half a century until 1341.

Although the decoration of our tray is quite rubbed, it incorporates two bold circular thuluth inscription bands. The area between them is divided into panels punctuated by the pierced roundels. These panels are alternately filled with floral motifs - bold flowerheads and elegant lotuses - and small flying ducks, each also with a small blazon at the centre. The lotuses, as well as the smaller five-petalled flowerheads that surround them, can be easily paralleled in a basin in the British Museum which also bears the Sultan Nasir al-Din Muhammad's name (51 1-4 1; Atil, 1981, pp.88-89, no.26). The epigraphic blazon that we see here in each of the flower and bird panels, is of a type that evolved around 1320-30 and became identified with royalty. The British Museum basin, mentioned above, also employs them in its decoration.

The ducks which also feature heavily in the decorative repertoire of our tray are known on other examples of the metalwork of the period of Sultan Nasir al-Din Muhammad ibn Qalawun – see for example an important incense burner in the Islamic Museum in Doha, formerly in the Nuhad al-Said Collection (Allan, 1982, pp.86-89, no.15). There a similar ring of birds fly around the outer edge of the internal incense tray. In his discussion on that incense burner, Allan spends some time discussing the symbolism of both the ducks and the lotuses. He determines that both have some solar symbolism – derived either from ancient Egyptian traditions or perhaps, with the introduction of the Buddhist lotus into Islamic art, from the Far East (Allan, 1982, p.88).

The form of our tray is very rare. It is what is known a *gulla* tray - used for carrying water jugs. Because the jugs were unglazed in order to keep the water cool in the heat of the sun, they sweated. The perforated sunken well – one for each jug – ensured that water didn't gather at the bottom of the tray. Very few of these trays appear to have survived. One other is published, bearing the name of the Amir Taibuga and attributed to the 13th/14th century, in the Museum of Islamic Art in Cairo (Wiet, 1984, pl.L). A slightly later *gulla* tray, attributed to the 15th century, sold in these Rooms, 8 October 1991, lot 207.

A basin also made for the Sultan Nasir al-Din Muhammad ibn Qalawun recently sold in these Rooms, 20 October 2016, lot 132.

***11**

FOUR FOLIOS FROM A RASULID QUR'AN

PROBABLY YEMEN, 1ST HALF OF 14TH CENTURY

Arabic manuscript on paper, each folio with 13ll., the first and last in very strong black *thuluth* outlined in gold, the central line in gold *thuluth* outlined in black, the other 10ll. arranged in two blocks of 5ll., each of very strong *naskh*, each folio with at least one *sura* heading illuminated and extensively gilt, mounted

Folio 15½ x 12½in. (39 x 31.4cm.) (4)

£20,000-30,000 $25,000-37,000
€23,000-34,000

INSCRIPTIONS:

Qur'an XV, *sura al-hijr*, v.96 to Qur'an XVI, *sura al-nahl*, v.20
Qur'an XLIV, *sura al-dukhkhan*, v.40 to Qur'an XLV, *sura al-jathiya*, v.16
Qur'an XLII, *sura al-shura*, v. 50 to Qur'an XLIII, *sura al-zukhruf*, v.25
Qur'an XXXIX, *sura al-zumar*, v.55 to title of Qur'an XL, *sura ghafir* (*al-mu'min*)

Although a Mamluk Egyptian origin cannot be completely discounted, David James suggests that the distinctive layout, as well as the variety of scripts which include *muhaqqaq, thuluth* and *naskh*, indicate that this Qur'an was produced outside the area under direct control of the Mamluk Sultans. He suggests that it might have been copied under Rasulid patronage in Yemen (1229-1454). Other folios from the manuscript are in the Khalili Collection (inv. QUR 850, J. M. Rogers, *The Arts of Islam: Treasures from the Nasser D Khalili Collection*, Abu Dhabi, 2007, no.165, p.143), the Lygo Collection (Kwiatowski, n.d., pp.100-101, no.58) and in the Metropolitan Museum of Art, New York (http://islamic-arts.org/2012/the-qur%E2%80%99an/). A bifolio from the same Qur'an sold in these Rooms, 9 October 2014, lot 2.

θ12

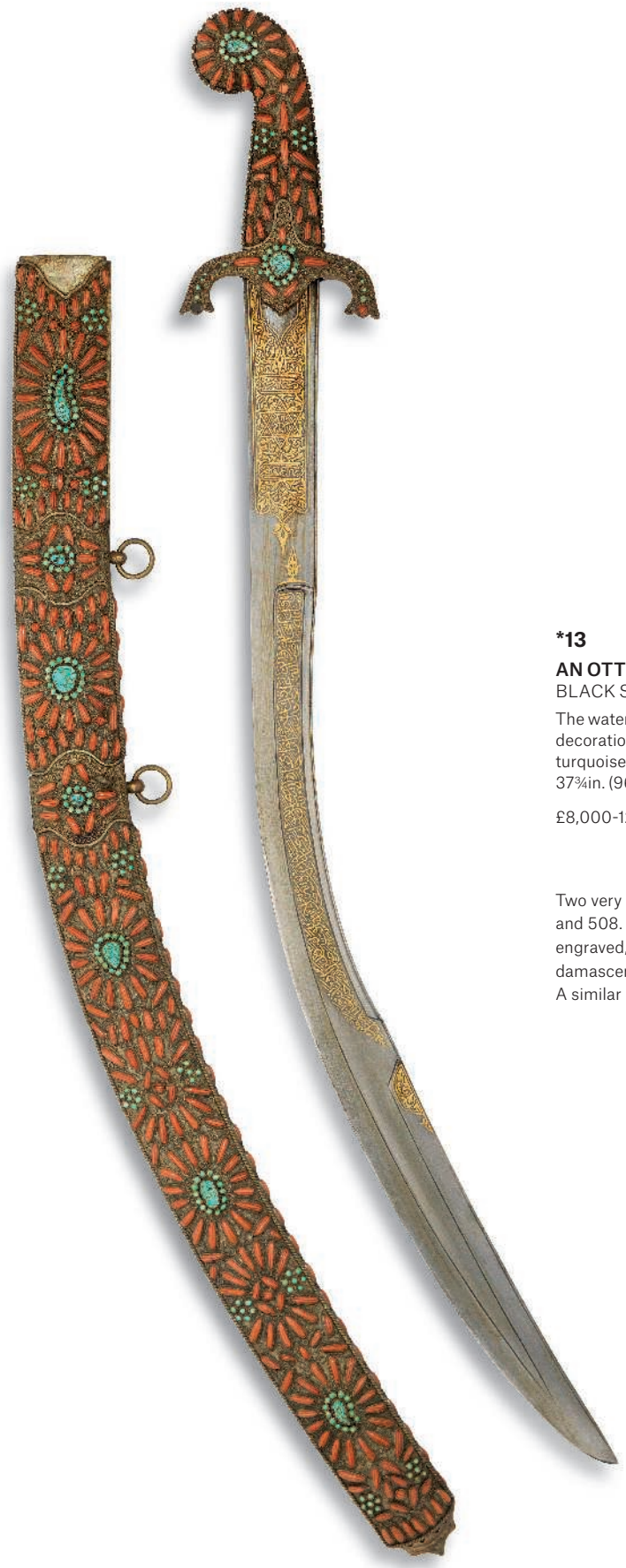
QUR'AN

SIGNED 'UTHMAN HILMI, A STUDENT OF MUHAMAMD NURI, OTTOMAN TURKEY, DATED AH 1276/1859-60 AD

Arabic manuscript on paper, 307ff. plus four fly-leaves, each folio with 15ll. of fine black *naskh*, gold roundel verse markers, text panels outlined in gold, *sura* headings in white on gold panels, marginal markers, opening double page with illumination on gold framing 6ll. of text, similarly illuminated colophon at end giving the name of scribe and date, in original brown morocco with flap decorated with gilt lattice
Text panel 3⅛ x 2in. (8 x 5cm.); folio 5⅛ x 3⅜in. (12.8 x 8.4cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000



***13**

AN OTTOMAN CORAL-INSET SWORD (*KILIJ*)
BLACK SEA COAST, PROBABLY TRABZON, 19H CENTURY

The watered-steel blade of typical form with gold overlaid inscriptions and decoration, the sheath and hilt of gilt copper extensively inset with coral and turquoise
37¾in. (96cm.) long

£8,000-12,000 $9,800-15,000
€9,200-14,000

Two very similar Ottoman *kilijs* are published by Hales, 2013, p.209, nos.507 and 508. As well as mounts heavily set with coral and turquoise, some of it engraved, the Hales swords also have blades decorated with similar gold-damascened inscriptions.
A similar *kilij* was sold at Christie's, London, 9 October 2014, lot 120.

14

15

***14**

AN INDIAN AXE
INDIA, 19TH CENTURY

With gold overlaid head and lacquered stem, slightly rubbed, blade sharpened
27¼in. (69cm.) long

£1,500-2,000 $1,900-2,400
€1,800-2,300

PROVENANCE:
Sotheby's, London, 18 April 1985, lot 375

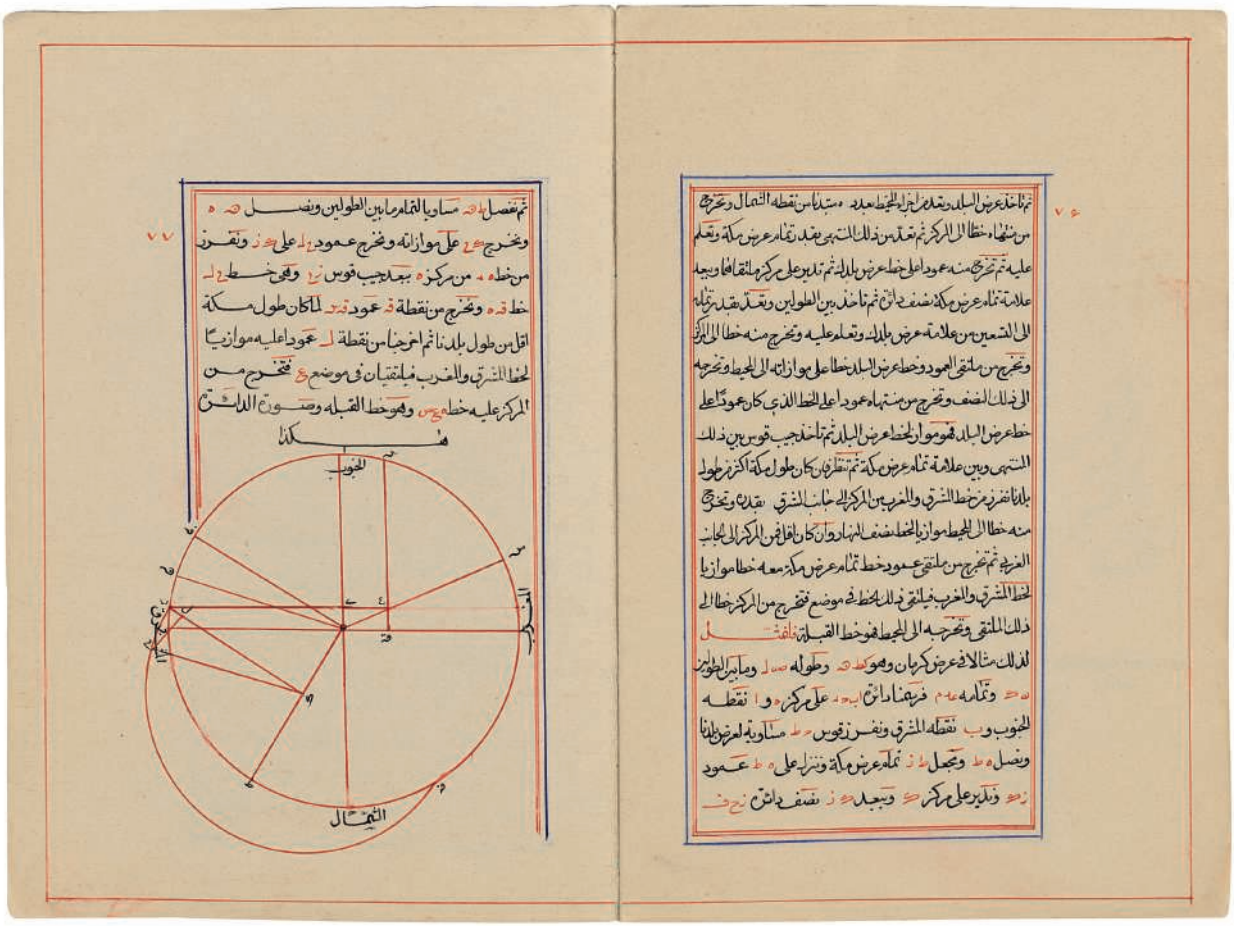
***15**

A MUGHAL GOLD-INLAID AND GEMSET CARVED JADE DAGGER HILT
INDIA, LATE 18TH CENTURY WITH LATER ADDITIONS

Of typical pistol-grip form, originally carved, later inlaid and inset with bold floral spray, some loss of stones and inlay
4¾in. (12.1cm.) long

£4,000-6,000 $4,900-7,300
€4,600-6,900

PROVENANCE:
Sotheby's, London, 18 April 1984, lot 347



θ16

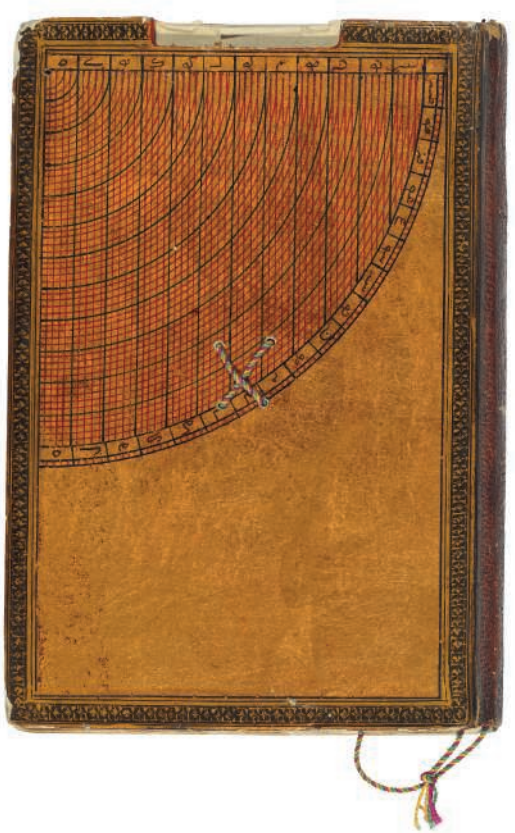
KARIM KHAN KIRMANI (D. 1873 AD): *KHULASAT AL-TAQWIM*

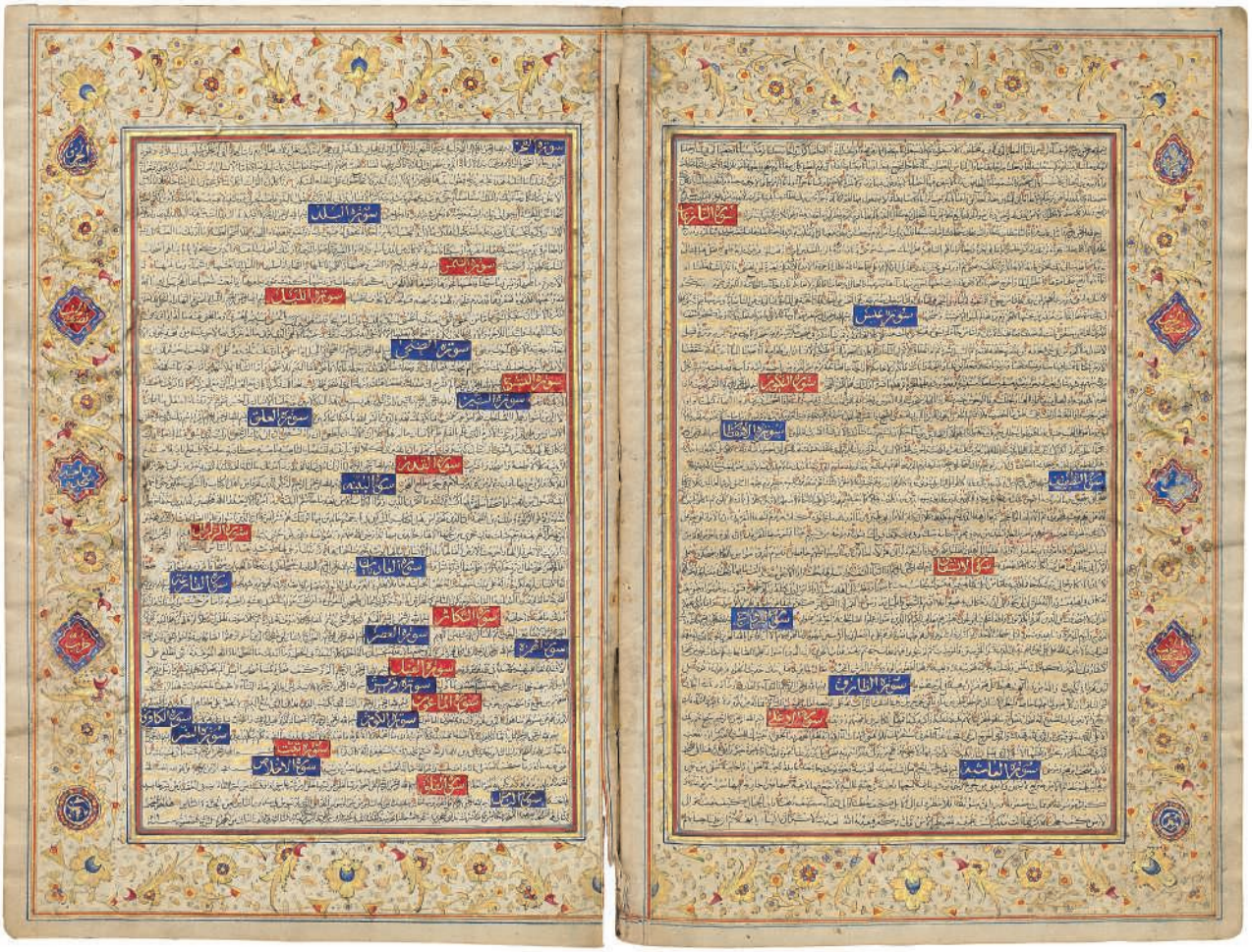
SIGNED MUHAMMAD JAWAD BIN MUHAMMAD 'ALI AL-KIRMANI, QAJAR IRAN, DATED SHA'BAN AH 1312/JANUARY-FEBRUARY 1895 AD

Summary of the calendar, Persian manuscript of paper, 64ff., each folio with 19ll. of fine black *naskh*, headings and occasional words in red, various tables within the text, colophon signed and dated, the lacquer binding painted with an astrolabe quadrant, colophon signed and stating that it was copied from the author's copy; together with two lacquered papier-mâché items, one an annular instrument signed Muhammad Baqir bin Ibrahim and dated AH 1281, the other a compass with various indications and readings

Folio 8¼ x 5½in. (21 x 13.9cm.) (3)

£10,000-15,000 $13,000-18,000
€12,000-17,000





θ17

QUR'AN IN *GHUBARI* SCRIPT

QAJAR IRAN, DATED AH 1219/1804-05 AD

Arabic manuscript on paper, 60ff. (as numbered) plus one fly-leaf, each folio with 41ll. of fine black *ghubari*, one *juz'* to each bifolio, each bifolio also with a finely illuminated margin, colophon dated, with Iranian export stamp dated AH 1311, ex libris of Frances Hofer in original lacquer binding with gold-speckled ground, gilt foliage doublures, later pencil notes
Text panel 7⅜ x 4⅝in. (18.8 x 11.8cm.); folio 8⅞ x 6⅞in. (25.6 x 17.3cm.)

£10,000-15,000

$13,000-18,000
€12,000-17,000

TWO FOLIOS FROM THE BLUE QUR'AN

VARIOUS PROPERTIES

18

A *KUFIC* QUR'AN PAGE ON BLUE VELLUM
PROBABLY QAIROUAN, TUNISIA, 9TH CENTURY

Qur'an III, *sura al 'imran*, middle of v.17 to middle of v.24, Arabic manuscript on blue vellum, the folio with 15ll. of elegant red-outlined gold *kufic*, silver verse markers, hair side almost completely rubbed, remains of a marginal medallion
Folio 11⅜ x 14¾in. (28.9 x 37.8cm.)

£100,000-150,000

$130,000-180,000
€120,000-170,000

For a long discussion on these important folios, see the following lot.

19

A *KUFIC* QUR'AN FOLIO ON BLUE VELLUM

PROBABLY QAIROUAN, TUNISIA, 9TH CENTURY

Qur'an II, *sura al-baqara,* vv.282-286, Arabic manuscript on blue vellum, the folio with 15ll. of elegant red-outlined gold *kufic*, silver verse markers, hair side and first word of skin side almost completely rubbed
Folio 10⅞ x 14⅛in. (27.6 x 35.7cm.)

£100,000-150,000 $130,000-180,000
€120,000-170,000

This folio comes from the Blue Qur'an, an important early manuscript, the origins of which remain the source of some debate. The colour of the vellum contrasts exquisitely with the gold calligraphy, making it one of the most distinctive of all *kufic* Qur'an manuscripts. Although the precise history of the manuscript is still the subject of discussion, there is wide consensus that the Blue Qur'an is one of the most important early Qur'an manuscripts and that the folios are a startling example of luxurious early Islamic manuscript production – made for a patron of considerable wealth and ambition. As discussed in a well-documented essay on a bifolio from this Qur'an published by Bernard Quaritch Ltd, 'the cost involved in producing so luxurious a manuscript must have limited potential patrons to the caliph himself and other individuals of the highest rank' (Stanley, catalogue 1213, p.7). Early literary sources mention Qur'anic texts copied in gold, the first of which is from Ibn al-Nadim writing in the 10th century, who attributes to Khalid bin Abi al-Hayyaj the gold inscription in the Mosque of the Prophet in Medina and the subsequent commission of a gold Qur'an by the Abbasid Caliph 'Umar bin 'Abd al-'Aziz (Stanley, *op.cit*., p.7).

The inventory of the library of the Great Mosque at Qairawan, compiled in AH 693/1293-94 AD mentions manuscripts copied in gold on black-blue dyed (*ahkal*) vellum. It is not entirely clear whether the inventory mentions one or two manuscripts as it suffered some damage. In most probability, there are mentions of two manuscripts: one copied with five lines of gold *kufic*, the other (which sound temptingly close to ours) '..in seven sections, in the large format, written in gold, in *kufic* script, on blue-black vellum.. the *suras* and the verse-counts, and the sixtieths in silver..' (Stanley, *op.cit*., op.9 and Bloom, 1986, pp.59-65). Bloom suggests that an attribution to Qairawan is likely, in large part due to an analysis of the alphanumeric counting system used on this manuscript to number the *suras*. The usual *abjad* system is not employed here; instead, a slight modification of this alphanumeric system, favoured in the Maghreb, is used (Blair, *op. cit*., p.127). The use of a grid for the text, visible on some folios, also strengthen the link to the western Islamic world.

Over the course of the last century, the provenance of this now iconic manuscript has been much debated. The early 20th century scholar F.R. Martin suggested that the original manuscript was commissioned by the Abbasid Caliph al-Ma'mun for the tomb of his father Harun al-Rashid. He developed this theory after acquiring a group of leaves from this series in Istanbul in 1912. He surmised that the blue was used as a symbol of mourning (Martin, 1912, pp.106 and 141). It is, however, far more likely that the use of the indigo blue dyed vellum was intended to mimic the purple stained luxury of Imperial Byzantine manuscripts. Whilst the dyeing of vellum was probably current in the Islamic period (there are accounts of tax accounts copied on saffron yellow dyed vellum), in the 9th and 10th century there was no longer any direct access to the murex dye needed to produce the purple colour. As a result indigo imported from India was substituted (Blair, 2008, pp.126-27).

The initial assumptions about the manuscript made by F.R. Martin in 1912 were broadly accepted for the subsequent half century, such that in 1976, leaves from the Tunisian collections were exhibited at the Festival of Islam in London, where visitors were presented with conflicting information about the dates and origins of the manuscript (Sabini, 1976, pp.2-4 and George, *op. cit*., p.79). This led to a new concentrated research endeavour, most notably in a series of articles by Jonathan Bloom, in which he offered his new hypotheses on its origins (Bloom, 1989, pp.95-9; Bloom, 1991, pp.171-8). His main conclusion was that this was an early Fatimid manuscript made in the Maghreb before the dynasty conquered Egypt in 969 AD. This would be supported by the 10th century account of Ibn Zubayr who mentions Qur'ans written in gold on blue vellum in the Fatimid treasury. Although the interpretation of these literary references is unclear, Bloom uses this source to support the claim that the Blue Qur'an was copied for Fatimid Caliphs of the mid-10th century, Al-Mansur (r. 946-53) or Al-Mu'izz (r. 953-75) (Stanley, *op.cit.*, p.13).

Further observations by Tim Stanley suggested the Umayyad court of Spain as a possible production source, whereas Marcus Fraser suggested that it may have been produced under the Aghlabids or Kalbids in Sicily or North Africa (Stanley, 1996, pp. 7-15 and Fraser and Kwaitowski, 2006, pp. 44-8).

More recent research appears in a paper by Alain George. George disputes the association between the Great Mosque inventory and the Blue Qur'an, and dates the manuscript to the early Abbasid period. He postulates that the style of calligraphy and decoration relates to other examples of the early 9th century which would have been archaic by the mid-10th century (George, 2009, pp. 80-89). His conclusions add to the rich ongoing debate surrounding the exact origins of the Blue Qur'an, within the wide consensus on its status as a most extraordinary and significant medieval *kufic* manuscript.

The folios of this manuscript have now undergone a considerable diaspora, although the largest sections are in the national museums of Tunis. The earliest known pages brought to Western attention were those bought by F.R. Martin in Istanbul, although the current location of these leaves is unknown. Further folios from the same manuscript are held in the LACMA collection (inv. M86.196a), the Chester Beatty Library, Dublin, in the Nasser D. Khalili Collection (KFQ53), a bifolio is published by Bernard Quaritch Ltd, catalogue 1213, item 12, pp.62-63. Others were sold at auction, see: Christie's, London, 26 April 2012, lot 39; Sotheby's London, 4 October 2011, lot 2; 5 October 2010, lot 7; and 24 October 2007, lot 7.

***20**

A LARGE SAMANID POTTERY DISH
SAMARQAND, UZBEKISTAN, 10TH CENTURY

Rising from short foot through small step to wide rim with central circular depression, repaired breaks and restoration
16⅞in. (43cm.) wide

£18,000-24,000 $22,000-29,000
€21,000-28,000

PROVENANCE:
US Collection, acquired by 2000

These powerful dishes, with their floriated *kufic* designs and central interlocking strapwork and arabesque motifs, are typical of what Julian Raby has referred to as amongst 'the most majestic achievements of the Islamic potter' (Raby, 1986, p.184). Samanid potters can be credited with the invention and perfection of slip-painted pottery – in which clarity of design was achieved by painting brownish pigment mixed with slip on a white engobe which is painted over the red earthenware.

A small bowl which is decorated with a similar elegant strapwork issuing palmettes is in the Al-Sabah Collection (cat.Gb.1; Watson, 2004, p.220). Other examples, attributed to 10th century Samarqand are published in *Terres secretes de Samarcande. Ceramiques du VIII au XIII siècle*, 1992, nos.154 and 162, pp. 94-96.

For further discussion on Samanid ceramics, and their derivations from metalwork, please see lot 21.

***21**

A SAMANID POTTERY BOWL
SAMARQAND, UZBEKISTAN, 10TH CENTURY

Rising from short foot through sloping body to slightly everted vertical rim, repaired breaks and restoration
14½in. (36.9cm.) diam.

£18,000-24,000 $22,000-29,000
€21,000-28,000

PROVENANCE:
US Collection, acquired by 2000

In an article entitled 'Looking for Silver in Clay: A New Perspective on Samanid Ceramics', Julian Raby convincingly argues that Samanid epigraphic pottery owes its distinctive shapes and decorative repertoire to local silversmithing traditions. He suggests that an increased pottery production may have been a response to a decline in silversmithing, due to a rise in the value of silver. Certainly the distinctive pottery of the Samanid period owes very little to an existing ceramic production. The shape of Samanid pottery, with its sharp angles and thin straight walls is unlike other Islamic pottery of the period but can be found be metal prototypes. The shape of this dish, for instance, with its flat base and shallow rising sides can be compared to a silver salver, found at Izgirli in Bulgaria but held to be Islamic, probably from 11th century Khorassan (Raby, 1986, fig.21, p.193).

The calligraphy of our dishes might also find its origins in metal. Raby writes of the aesthetic of dark calligraphy against a stark white ground being reminiscent of niello engraving which characterises much of early Islamic epigraphic silver (Raby, *op.cit.*, pp.186-87). A silver bowl from the Hamadan hoard shows a similar foliated *kufic* to that found on our dishes (Raby, *op.cit.*, fig. 20, p.192). One area in which the inscriptions on pottery differ dramatically from those on metal however is in their content. Whilst inscriptions on metal objects are largely dedicatory or benedictory, the inscriptions on Samanid ceramics usually contain aphorisms, however inscriptions on these bowls are not actually mentioned, perhaps because they were less likely to be produced as special commissions, but more for general appeal. Many of the inscriptions allude to faith, generosity and noble qualities, often in a context of food or eating – something Oliver Watson suggests indicates their use as tableware, not just as decorative pieces (Watson, 2004, p.206).

For further discussion on Samanid ceramics, please see lot 20.

θ**22**

A SECTION FROM A *KUFIC* QUR'AN

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

Qur'an II, *sura al-baqara*, middle of v. 30 to middle of v.71, Arabic manuscript on vellum, 10ff. each with 9ll. strong black *kufic*, large medallions marking various points in the text
5¼ x 7¾in. (13 x 19.5cm.)

£10,000-15,000

$13,000-18,000
€12,000-17,000

In his seminal study on scripts used for Qur'an manuscripts of the first centuries of Islam François Déroche divide the different Early Abbasid styles in six main groups (from A to F). The present quire belongs to a variant of group D which Déroche defines as follows: 'This is [..] the most varied group of Early Abbasid scripts. It contains five difference styles [..] but it is impossible to place their development in chronological sequence' (Déroche, 1992, pp.36-37). The script on our quire illustrates group 'D.V' which seems to develop 'as a result of external influence' ie. contemporary styles of scripts not used for Qur'an manuscripts. It is a small or medium-sized script with a frequent use of mashq (elongations). The only dated manuscript in this style is a manuscript bearing a *waqf* inscription dated AH 299/912 AD. See two folios in the Nasser D. Khalili collection for related examples, both dated to the 9th or 10th century (Déroche, *op.cit.*, cat.53 and cat.55, pp.106-107).

23

A *KUFIC* QUR'AN FOLIO

NORTH AFRICA OR ANDALUSIA, 9TH/10TH CENTURY

Qur'an XXVIII, *sura al-qasas,* middle of v.32 to middle of v.42, Arabic manuscript on vellum, 14ll. of elegant *kufic* with frequent *mashq*, diacritics in red and green, pyramids of gold roundels as verse markers, gold *khams* marker, hair side slightly faded
Folio 9¾ x 13⅛in. (25 x 33.5cm.)

£5,000-7,000

$6,200-8,500
€5,800-8,000

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 using 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 (Fraser, 2006, p.44).

The script style is closest to what François Déroche describes as group 'C.II' which is typified in this case by the smooth curved '*nun*' terminal, (Déroche, 1992, p. 153). The form of the final *'nun'* with its curved rather than angular form and extended tail can be linked to the later development of the distinctive curved '*nun*' shape found in *maghribi* script.

The elegant use of *mashq* or *keshide* with the extension of the horizontal letters to great aesthetic effect is beautifully executed throughout this folio. This extension of horizontals as well as the returning of the tail of the final '*ya*' form is more usually found on leaves grouped by Déroche into group 'D' and associated more with the later 9th and the 10th century rather than firmly in the 9th century as other examples in group 'C'. The frequent use of *mashq* also 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. Further 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, 2006, p.46). A bifolio from this same Qur'an was sold in Christie's, 26 April 2012, lot 55.

24

24

AN ILLUMINATED FRONTISPIECE FROM A *KUFIC* QUR'AN

NEAR EAST OR NORTH AFRICA, 10TH CENTURY

Ink heightened with gold on vellum, laid down on card
4¾ x 11¼in. (12 x 28.5cm.)

£6,000-8,000 $7,400-9,800
€6,900-9,200

This finely illuminated folio would have marked the opening or closing of a section from the Qur'an. The use of simple forms such as lines, circles and rectangles combined into complicated geometric designs is brought here to a high level of mastery. An impressively illuminated Qur'an endowed to the Dome of the Rock, Jerusalem (now in the Islamic Museum at the Haram al-Sharif) is decorated with a frontispiece entirely formed with interlocking lines. Whilst only four colours are used (yellow, green, red and black), the four intertwined lines formed a rich and fascinating design not dissimilar to the present work. The Qur'an is dated to the 9th century and probably pre-dates our folio (Salameh, 2001, cat.5, p.48). Most Qur'ans of the Abbasid period appear to have been conceived with such frontispieces and a number of related pieces from the Islamic Art Museum, Istanbul are published in *1400. Yilinda Kur'an-i Kerim*, 2010, kat.7, 10, 14 and 30. They are from Qur'ans in horizontal 'Italian' format and make an extensive use of gold and sepia (or red) to outline the gold forms.

The *sura* heading of *sura* XV on a folio from the Bibliothèque Nationale, Paris issues a large palmette in the margin which closely related to our palmette. Each is strictly symmetrical, uses a combination of filled-in and reserved areas, with the gold applied with tight red or black strokes. It is likely that our frontispiece decorated such a Qur'an (Ms.Or. arabe 350a; *Arabesques et jardins de paradis*, 1989, cat.219, p.289).

These decorative devices survive through to the 11th century and even later, and are very much used on manuscripts copied in the 'New Style' or 'Eastern Kufic' style; see for instance a Qur'an section in the Nasser D. Khalili Collection or a Qur'an (Déroche, 1992, cat.78, pp.142-143).

25

26

*25

A CLEAR GLASS BOTTLE

IRAN, 9TH/10TH CENTURY

Of globular form, with elongated faceted neck, intact
6in. (15.3cm.) high

£5,000-8,000 $6,200-9,800
€5,800-9,200

PROVENANCE:
Swiss Collection, acquired 1995
Bonham's, London, 24 April 2002, lot 341

A clear glass bottle with faceted neck, related to the present piece, is in the Al-Sabah Collection, Kuwait National Museum (Carboni, 2001, cat.29, p.103). It is attributed to Iran, 9th/10th century. Another example is in the Corning Museum of Glass (Whitehouse, 2010, cat.133, p.87).

*26

A RAQQA POTTERY JUG

SYRIA, LATE 12TH/EARLY 13TH CENTURY

Rising from short slightly splayed foot, the body with calligraphy alternating with large cobalt-accented roundels, some iridescence around handle, intact
6⅜in. (16.2cm.) high

£15,000-20,000 $19,000-24,000
€18,000-23,000

PROVENANCE:
Sotheby's, London, 25 April 1996, lot 32

INSCRIPTIONS:
Around the body: *ni'ma baqiya * wa sa'ada (?) * baqiya ...,* 'Lasting favour and lasting happiness...'

A very similar Raqqa jug is in the Nasser D. Khalili Collection (Grube, 1994, p.274, no.314).

27

θ27

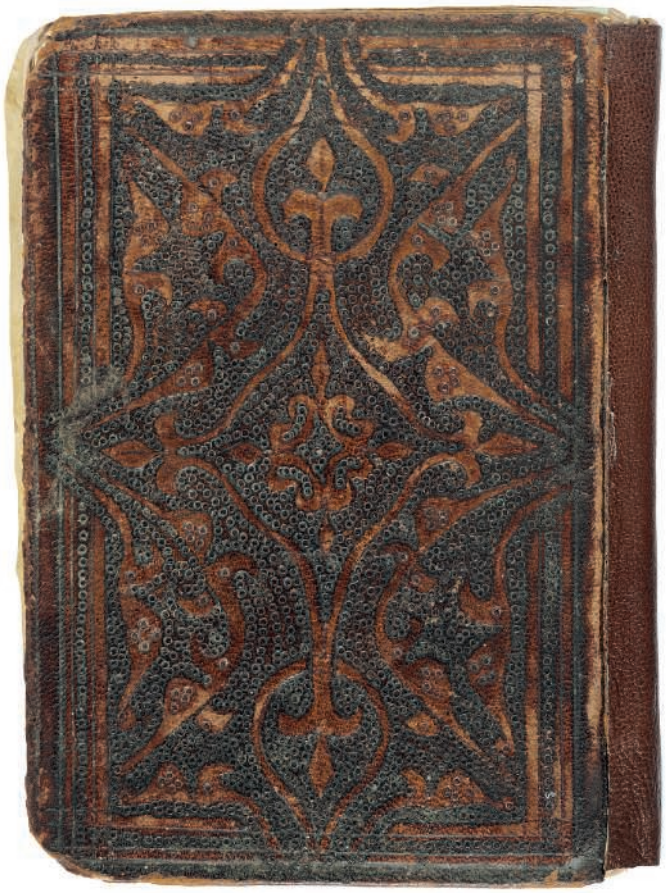
A MAMLUK QUR'AN *JUZ'*

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 with tooled and gilded decoration
Folio 14 ½ x 11in. (36 x 28cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

28



28 (binding)

28 (frontispiece)

θ28

QUR'AN *JUZ'* XXI

RASULID YEMEN, 15TH CENTURY

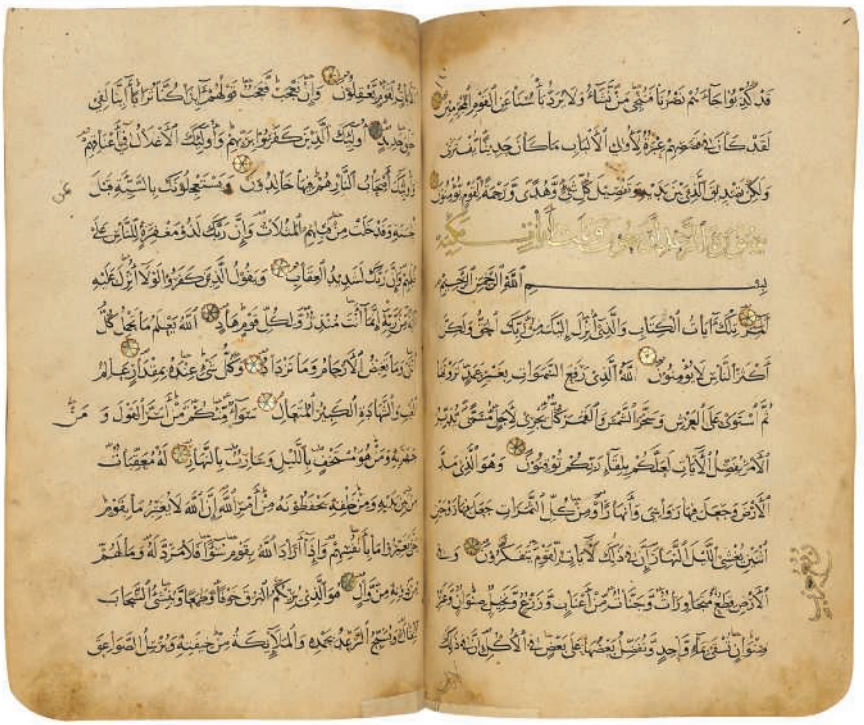
Arabic manuscript on buff paper, 35ff. plus one fly-leaf, each folio with 6ll. of large flowing *naskh*, red diacritics, clusters of three gold dots marking verses, three *sura* headings in loose gold *naskh*, opening folio with gold and polychrome carpet page framing title, some staining to margins, in brown morocco stamped with elaborate cruciform motif, doublures stamped with central medallion within calligraphic frame
Folio 7⅛ x 4¾in. (18.1 x 12cm.)

£5,000-8,000 $6,200-9,800 €5,800-9,200

This manuscript retains a highly interesting bookcover. The composition of its decoration is arranged around a central quatrefoil. Four untooled fleur-de-lys rise from this quatrefoil to form a large lozenge or four-pointed star. The points of this star encroach on the rectangular borders of the cover whilst stylized palmettes, also untooled, fill in the spandrels. These motifs are silhouetted against a densely textured ground of stamped ringlets. A very close comparable example is provided by a 14th or 15th century South Arabian bookcover in the Chester Beatty Library, Dublin (Bosch, 1981, cat.10, p.98-99). It is the work of the maker Isma'il. The doublures of our manuscript are stamped with the repeated benedictory inscription *al-'izz al-muqim al-da'im* ('lasting and perpetual glory') which also appears on the binding of a Yemeni Qur'an dated to 1450-1500 in the Nasser D. Khalili Collection (James, 1992, cat.11, pp.52-53).

As suggested by its binding, our manuscript is likely to have been copied in Rasulid Yemen. The Rasulids ruled South Yemen and Tihama, with their capital at Ta'izz from AH 626/1228 AD to AH 858/1454 AD. According to Bosworth, "a number of Amirs who accompanied the first Ayyubids to Yemen in the 13th century, remained behind after the last Ayyubid ruler left Yemen for Syria in 1229. Ayyubid tradition remained strong in the new state and in the later thirteenth and fourteenth centuries saw the zenith of Rasulid political power and cultural splendour. The Sultans were great builders in such cities as Ta'izz and Zabid, and were munificent patrons of Arabic literature, with not a few of the Sultans themselves proficient authors" (Bosworth, 1996, pp.108-09). It is only natural that the Rasulids would be influenced by their neighbours the Mamluks, who succeed the Ayyubids in Egypt, in the production of illuminated manuscripts.

Whilst later Yemeni manuscripts such as the Khalili manuscript discussed above may be copied in a strong provincial style, the overall conception of the calligraphy and illumination of our manuscript is very Mamluk in style. However in his discussion on a Rasulid Qur'an folio in the Khalili Collection, David James mentions the gold calligraphy outlined in black, such as is seen here in the titles of the *suras*. He writes of it as one of the features that secures the Rasulid attribution, as it is infrequently found in Mamluk manuscripts (James, 1992, no.40, p.160). The colours used in the opening illumination, with the bright pinkish red and flat blue, are also not typically of the Mamluk Egyptian or Syrian tradition.



θ29

QUR'AN

PROBABLY CAIRO, MAMLUK EGYPT, CIRCA 1330-50

Arabic manuscript on paper, 280ff. plus three fly-leaves, each folio with 13ll. of black *naskh*, gold and polychrome rosette verse markers, *sura* headings in black-outlined gold *thuluth*, *rab'a hizb, nisf hizb, hizb* and *sajda* marked in similar gold *thuluth* in the margins, opening bifolio with double carpet page with geometric panels between strapwork bands with calligraphic cartouches above and below, final folio with copious later notes, one replacement page, some areas of water staining and marginal repair, in modern brown morocco with paper covered doublures
Folio 14⅜ x 9½in. (36.2 x 24.1cm.)

£30,000-50,000

$37,000-61,000
€35,000-57,000

Mamluk Qur'ans are amongst the most lavishly decorated Qur'ans produced by mediaeval Islam. The Mamluks were great patrons of the arts and Qur'ans with magnificent geometric frontispieces were commissioned for use in the numerous religious institutions built by the sultans in their territories in Egypt and Syria. This exploitation of geometric forms is particularly characteristic of Mamluk [and Mongol] frontispieces and in his discussion of 14th century Mamluk Qur'ans, Martin Lings evokes 'the spider's web' particularity of this style (Lings, 1976, p.116 and pl.74).

A Qur'an in the National Library, Cairo, copied by Ya'qub bin Kahlil al-Hanafi in AH 757/1356 AD offers a close comparable to our manuscript. Both opening frontispieces with their double page of heavily gilt panels are arranged as impressive compositions of stars and polygons. This style fully develops under Sultan Sha'ban (r.1363-77) and Qur'ans produced for him and his mother Khwand Barakah 'contain the most developed form of the typical Mamluk frontispiece [..] a star polygon that repeats itself in the four corners of the rectangle [..] in which it is constructed' (James, 1992, p.150).

However it is the left page of a frontispiece in the Nasser D. Khalili Collection, dated to circa 1330-50, that offers the most accurate comparison for the geometric decoration of the present manuscript (James, 1992, cat.42, pp.168-169). It is probably the work of Ahmad al-Mutatabbib, a well-known illuminator who was active in Cairo in the 1330s. On both manuscripts the central 12-pointed star is inscribed within a dodecagon, itself encroaching on four squares at either corner, each of the panel's corners are formed by quarter sections from another dodecagon. These lines intersect to form six three-pointed stars and other smaller polygons filled in with palmettes. According to James, this composition also appears on a Qur'an by the same artist in the National Library, Cairo, dated 1334 (Ms.81). It is very likely that our Qur'an was illuminated during the same decades in Cairo.

Photo showing the *kilga in situ, circa* 1950

■30

A FATIMID MARBLE *KILGA*

EGYPT, 11TH CENTURY

Of typical form with octagonal superstructure carved on each side with niches, the front with two animal head bosses, the sides of the tray with a band of stylised *kufic*

18¾in. (47.5cm.) long; 10in. (25.5cm.) high

£10,000-15,000 $13,000-18,000
€12,000-17,000

PROVENANCE:

French Private Collection, by 1950

Marble *kilgas* of this type are unique to Egypt. Elfriede Knauer has argued that the reason for this is due to the population's dependence on drinking water carried from the Nile in jars (Knauer, 1979, pp.67-71). They were originally conceived to support earthenware jars into which the water of the Nile was poured and through whose porous bodies the water was filtered. The water would collect at the bottom and trickle into the protruding basin, thus also cooling it. An impressive example which retained its jar was sold at Christie's, King Street, 25 April 2013, lot 85.

θ31

VERSES FROM THE *QASIDAT AL-BURDA*
WITH THE NAME OF YAQUT BIN 'ABDULLAH AL-MUSTA'SIMI,
BAGHDAD SCHOOL, LATE 13TH CENTURY

Poetry in praise of the Prophet Muhammad, Arabic manuscript on paper, 10ff. concertina bound, each with 3ll. of strong black *thuluth* alternating with narrower panels of 2ll. of neat black *naskh*, the narrow panels bordered by rosettes in gold and polychrome, text panels within gold and blue rules, set within pink borders on wide blue card margins, incomplete at beginning, final folio with name of Yaqut bin 'Abdullah al-Musta'simi, some areas of restoration, in Kashmiri lacquer binding, blue lacquer doublures
Text panel 9⅜ x 7¼in. (23.7 x 18.5cm.); folio 15 x 10⅞in. (38.1 x 27.2cm.)

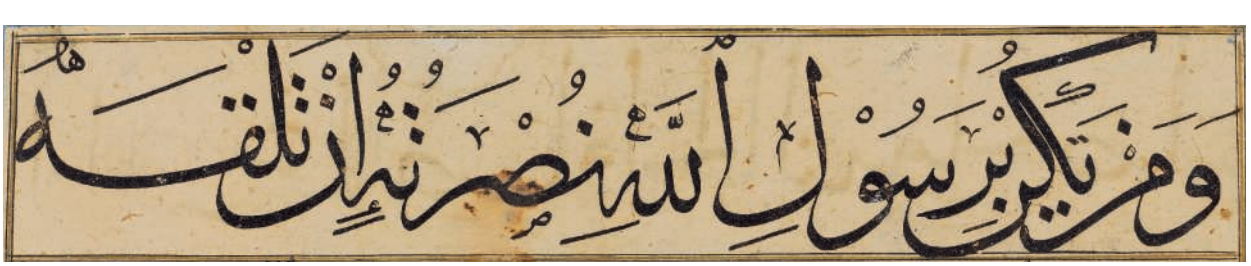
£20,000-30,000 $25,000-37,000
€23,000-34,000

This manuscript is a fine and rare survival of late 13th century calligraphy and of the Baghdad school of calligraphy which flourished under the pen of the master scribe Yaqut al-Musta'simi. Yaqut is without doubt the most celebrated calligrapher in the history of Islamic art and one of its founding figures. He is known for his mastery of the 'Six Pens' - amongst the manuscripts that are attributed to Yaqut there are examples in *naskh*, *muhaqqaq* and *rayhan*. He is also famed for developing a new style of *naskh* by trimming his nib in a particular manner and for reforming and enhancing the *thuluth* script. Both of these are used in the manuscript offered here.

Yaqut's hand is notoriously difficult to judge. The contemporaneous or near-contemporaneous textual descriptions are both brief and filled with florid metaphors. Blair cites an example given in an album preface prepared in 1544 AD, where Dust Muhammad credits Yaqut with perfecting *naskh* developed by Ibn Muqla (Blair, 2007, p.242). In his words Yaqut 'laid down the rules for the script and brought down the cryptic regulations of this science from heaven to earth. Without the least hint of extravagance, it may be said that he caused his musk-scented pen to skim through the current of scripts in such a way that the pen's tongue and the two-tonged pen are incapable of describing it' (Thackston, 2001, p.7).

It is equally difficult to judge by the script itself. His reputation means that many calligraphic specimens carry his signature - authentic and otherwise. Even between manuscripts generally accepted as being genuine – which are mostly Qur'ans - there are stylistic differences; see for instance two Qur'ans in naskh - one in the Topkapi, dated AH 693/1294 AD and the other in Paris, dated AH 688/1289 AD (Lings, 1976, pl.27 and *Splendeur et Majesté*, 1987, no.29, pp.62-62).

It is noted that Yaqut was an adib, a poet and great connoisseur of Arabic and a religious poem such as the *Qasida al-Burda* would certainly have appealed to the master calligrapher (Ben-Azzouna, 2007, p. 115).



سورة تبت مكية خمس آيات

كان توابا

بسم الله الرحمن الرحيم

تبت يدا أبي لهب وتب ما أغنى عنه ماله وما كسب
سيصلى نارا ذات لهب وامرأته حمالة الحطب
في جيدها حبل من مسد

سورة الاخلاص مكية اربع آيات

بسم الله الرحمن الرحيم

قل هو الله أحد الله الصمد لم يلد ولم يولد
ولم يكن له كفوا أحد

سورة الفلق مكية

سورة الكافرون ست ايات مكية

بسم الله الرحمن الرحيم

قل يا ايها الكافرون ۝ لا اعبد ما تعبدون ۝ ولا انتم
عابدون ما اعبد ۝ ولا انا عابد ما عبدتم ۝ ولا انتم عابدون ما
اعبد ۝ لكم دينكم ولي دين

سورة النصر اربع ايات

بسم الله الرحمن الرحيم

اذا جاء نصر الله والفتح ۝ ورايت الناس يدخلون في
دين الله افواجا ۝ فسبح بحمد ربك واستغفره ط انه

A VERY IMPORTANT QUR'AN BY THE MASTER SCRIBE AHMAD AL-RUMI

θ32

QUR'AN

SIGNED AHMAD AL-RUMI, BAGHDAD SCHOOL, FIRST HALF 14TH CENTURY WITH ILLUMINATION ADDED IN THE 16TH CENTURY

Arabic manuscript on paper, 321ff. plus four fly-leaves, each folio with 11ll. of elegant black *naskh*, gold and polychrome rosette verse markers, text panels outlined in gold and black, marginal cartouches marking *juz'*, *'ashr* and *khams*, each written in flowing gold *thuluth* and surrounded by gold and polychrome floral motifs, *sura* headings in similar gold *thuluth*, first and final 2ff. with *bismillahs* copied in a strong black *thuluth*, opening bifolio with extremely fine gold and polychrome illumination framing 6ll., colophon with signature of Ahmad al-Rumi in clouds reserved against elegant gold illuminated ground, panels of polychrome illumination to either side, losses and repairs to margins, particularly affecting opening bifolio, in dark brown morocco with flap decorated with stamped floral motifs, lighter brown doublures
Text panel 8⅜ x 6⅜in. (21.4 x 16.2cm.); folio 12½ x 8⅞in. (31.7 x 22.6cm.)

£400,000-600,000

$490,000-730,000
€460,000-690,000

INSCRIPTIONS:

The colophon of this Qur'an is signed *tammat kitabah hadha al-mushaf al-sharif bi-'inayah al-samad al-latif 'ala yadd al-'abd al-da'if al-nahif ahmad al-*rumi, 'The writing of this Noble Book was completed by the grace of The Eternal, The Kind, by the weak, feeble Ahmad al-Rumi'

The 16th century Safavid authority on calligraphy Qadi Ahmad describes the calligrapher Ahmad al-Rumi in the following terms: *"Ahmad Rumi was a master of writing, unrivalled in his day, a wonder of the ages. He attained such a degree of refinement and excellence in the styles muhaqqaq, rayhan, naskh, riqa', and tauqi' that some specimens of his calligraphy are more refined and delicate than those of Yaqut. His self-assurance is expressed in the words he addressed to his son: "Exert yourself! If you cannot (write) like me, then write like that slave of no account ghulamak ," i.e., Yaqut"*. The word *ghulamak* refers to the fact that Yaqut had been a slave of the caliph Musta'sim (Minorsky, 1959, p.62).

Before the appearance of the present Qur'an there was only a single work of calligraphy that was known signed by Ahmad al-Rumi, an undated calligraphic exercise in extremely fine *thuluth, riqa'* and *naskh* that is in the Topkapi Palace Library, noted by Bayani as having been signed *mashaqahu al-'abd al-da'if al-muhtaj ila rahma al-malik al-latif Ahmad al-Rumi 'afa Allah 'anhu al-`abd al-da'if al-muhta'j ila rahmatih al-malik al-latif Ahmad Al-Rumi 'afa Allahu 'anhu* (Bayānī, 1984, p.1233). Bayani does not give a reference or photograph. There is a famous line that is attributed to but not signed by him in the Baysunqur Album in the Topkapi Palace which was copied by Baysunqur and a series of court calligraphers to which we will return (Blair, 2006, pp.262-263). There is also a manuscript of al-Jurjani's History of the Mu`izzi Mamluks of Delhi entitled *Tabaqat-i Nasiri* that is signed in the name of "Ahmad Masu'd known as Al-Rumi among the Khurasan nations" and dated 1411-12 AD (Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, ms. Petermann I 386). This manuscript bears a dedication to Sultan Baysunqur. Because of this, and the attribution of the famous line in the Baysunqur Album to Ahmad al-Rumi, most authors have concluded that Ahmad al-Rumi and Ahmad Mas'ud known as al-Rumi in Khurasan are the same scribe (Bloom and Blair (eds.), 2009, vol.1, p.348 for example). Early sources also mention Ahmad al-Rumi as a Timurid calligrapher; the Ottoman historian of calligraphy Mustafa `Ali notes that "Mawlana Ahmad of Rum who, although he was a Rumi, resided in Persia and was appointed calligrapher to the illustrious Baysunghur Mirza" (Akin, 2007, p.190). This has led him to be thought of as a Timurid scribe, but there is very strong reason to think that he is a century or so earlier in date.

Qadi Ahmad places his entry immediately after that of Yaqut and his immediate pupils who formed the so-called *'sitta'*, and immediately before the pupils of the *sitta* (Minorsky, *op.cit*, p.62).

Mehdi Bayani quotes the same story as Qadi Ahmad about the comparison he made to his son with Yaqut, and notes that Ahmad al-Rumi was the master of two calligraphers, Sulayman Nishapuri and Sayyed Sharaf al-Din Shirazi. The latter appears to have been the author and scribe of *Tarikh-i Wassaf al-Hazrat* which was written in 1311, who also served as a vizier under Uljaytu (r.1304-1316 AD). Bayani adds that Sharaf al-Din Shirazi was appointed by Uljaytu to be the teacher of his son Sultan Abu Said Bahadur Khan (r. 1316-1335 A.D).

The entry immediately following that of Ahmad al-Rumi in Qadi Ahmad's account is that for Pir Yahya al-Sufi. In his editorial footnote (p.62, note 163) Minorsky comments that the Hyderabad manuscript of Qadi Ahmad's work, which appears to be a 19th century copy of a revision by Qadi Ahmad about 12 years after the first appearance of his work, has extra information about Ahmad al-Rumi. It states that Pir Yahya was a pupil of Ahmad al-Rumi as well as of `Abdullah Sayrafi and Mubarak-shah Zarin Qalam. Both these last are in turn acknowledged as being among the *sitta*, the pupils of Yaqut al-Musta`simi.

Qadi Ahmad clearly understood Ahmad al-Rumi to have been a contemporary of the *sitta*, and, while not a direct pupil of Yaqut, he was a direct competitor, and of near comparable standing. Mehdi Bayani was of the same opinion. A further scholar, Habibullah Fazaeli agreed with placing him in this generation but went one stage further, suggesting that Ahmad al-Rumi was a direct pupil of Yaqut (Fazaeli, 1983, p.319). Fazaeli also confirms that Ahmad al-Rumi was one of the masters of Pir Yahya al-Sufi and highlighted that his work reflects the highest masterful capability of a calligrapher. While discussing Dust Muhammad's album preface Wheeler Thackston, quoting Bayani as his source, also confirms that Pir Yahya al-Sufi was a pupil of Ahmad al-Rumi and Mubarak-Shah Zarin Qalam (Thackston, 2000, p.8, note 15).

Dust Muhammad in his preface to the Bahram Mirza Album further states that Pir Yahya was the master of Mawlana Sa'ad al-Din Iraqi who was in turn the master of Mawlana Ma`ruf, (who worked in the employ of Iskandar Sultan and then Shahrukh), and who was in turn the master of Mawlana Muhammad [b.] Husam, known as Shams Baysunquri, the master of Prince Baysunqur. (Thackston, 1989, pp.340-1 and note 30). As the master of Pir Yahya al-Sufi, a direct master-pupil line of inheritance passes from Ahmad al-Rumi to Prince Baysunqur b. Shah Rukh.

Ahmad al-Rumi was thus the clear linear calligraphic ancestor of Baysunqur. This offers an explanation to the remarkable page in the Bahram Mirza Album in the Topkapi Palace mentioned above (Topkapi Palace Museum, H.2152, f.31b; Roxburgh, 2008, p.278). On that page a total of fourteen calligraphers copy out in *riqa`* script the same phrase, *bi 'l-shukr tadumu al-ni`am* (Blessings coalesce around gratitude). Most of the lines are copied on separate pieces of paper which are then combined together to form the album page. Each has an annotation with the name of the scribe together with the formula *katabahu* (written by), *katibuhu* (his writing), *mashaquhu* (copied by) and *harrarahu* (penned by). The first version is by Ahmad al-Rumi, referred to as a "specimen by Mawlana Ahmad al-Rumi" (*khatt-i mawlana ahmad al-rumi*). The second is by Baysunqur himself. The remainder are by artists resident at Baysunqur's court, a number of whom are known calligraphers, poets and artists. This written phrase must have had considerable calligraphic resonance; it is repeated on two further leaves, one in the Bahram Mirza Album, on f.21b this time as a stand-alone exercise by Baysunqur, and one on f.180b of Topkapi Album B.410 by Muhammad Sultani in the middle of the century, well after Baysunqur's death (Roxburgh, 2008, p.292). Ahmad al-Rumi was certainly held in very high esteem at the Timurid court.

When looking at the *Tabaqat-i Nasiri* signed by Ahmad Mas`ud al-Rumi one finds a very clear, tight controlled *naskh*, with little attempt at flair. A number of words are hastily, almost carelessly written, and the verticals are not aligned, sometimes sloping well forwards while at other times sloping backwards. It is not surprising that little attention has been paid to Ahmad al-Rumi if this was thought to be the only known surviving substantial example of his work. The present Qur'an manuscript is also executed in *naskh*, but the hand is completely different between the two. Here the script almost dances across the page, a liveliness and energy infusing the lines. The consistent verticals and the long loops under the letters, a feature that Yaqut's *naskh* hinted at, as in the Baghdad AH 693/1294 AD Qur'an in the Turk ve Islam Museum, are here far fuller developed and much more pronounced (for the Yaqut Qur'an see *1400 Yilinda Kur'an-i Kerim*, 2010, pp.226-231). Each page has little quirks, especially hints at, or full examples of, the *musalsal* or "chained" technique where letters are joined up even when strictly they should not be. A terminal *sin* is joined to the start of a *waw*; the top of an *alif* is joined to an *`ain*; the end of a *dal* is joined to a *ba*; the script is littered with examples. This is of course one of the main features of *riqa`*, the script in which the Baysunqur album exercise was executed and of which Qadi Ahmad stated he was a master. No wonder Qadi Ahmad referred to his self-esteem.

Most remarkable are the large *bismillahs* at the beginning and end of the Qur'an, especially the four on the bifolium just before the end of the Qur'an. Two are in *muhaqqaq* and two in *thuluth*, in each case a wonderfully strong and confident script. He also uses the layout of the page to emphasise the strength of each script, using diagonal rather than straight symmetry, so that in each case one script is between the *bismillahs* in the other script. The fourth of these in particular, the *bismillah* at the start of *sura al-ikhlas*, has fabulous structure running through it, the parallel tops of the has of al-rahman and al-rahim growing from the point that is the centre of the mim of bism, continuing the elongated line of the sin. The sura heading in gold *thuluth* just above it again emphasises the curves, the dance-like energy of the script. His individuality is everywhere evident; the sura heading above the one we have just looked at is very different, the heading for sura Abu Lahab (today referred to as *sura al-masad*), where the re of sura is brought back up so that its tail transects the tamarbuta, consciously echoing the slightly larger form of the he in the following word, Lahab. As if to emphasise this the internal ground has been filled in in black in both cases. Wherever one looks there are playful elements, signs of a master calligrapher at the height of his powers, enjoying the possibilities afforded by the individual words.

It is probable that the illumination was added in the later 16th century. The illumination of the opening bifolium main panels is of extraordinary finesse, with drawing very like that found in late Timurid Herat under Sultan Husayn Mirza Bayqara, especially the multiple small leaves that cross over the outlines of the main split palmettes. However they are executed in a different palette employing a lighter blue and no black. Similar decoration is found on Ottoman early 16th century metalwork and occasionally in manuscripts. The background scrolls around the signature panel at the end are clearer products of the Ottoman nakkashhane, the half rosette appearing from behind the back of a *saz* leaf being particularly typical of decoration of the second half of the 16th century, especially to be found in Iznik tiles. The range of reds used in the design, especially the pinks and purples that are prominent in many of the marginal medallions, are also very much indicative of an Ottoman origin. There has certainly been some retouching of colour in the marginal medallions making that element a less reliable diagnostic. It is certain that the illumination post-dates the calligraphy, as is the case with many Qur'ans by leading early calligraphers. It was probably the product of a 16th century Ottoman workshop.

The present manuscript is the only known surviving either complete or even partial manuscript by a calligrapher who was a near contemporary of and held in almost as high esteem as Yaqut al-Musta`simi himself. He was a calligrapher revered by that great bibliophile Baysunqur and his court. It clearly demonstrates his great mastery of the scripts *muhaqqaq, thuluth, naskh* and a colophon in musalsal, a form of *riqa`*, all combined in a wonderful signed complete Qur'an.

Two carbon dates have been performed on the paper of this manuscript by RCD Lockinge, Wantage, Oxon, in August 2016. The two are very consistent with each other. They preclude a Timurid origin for this manuscript and are fully consistent with the proposed dating. Please consult the department for the full details.

33

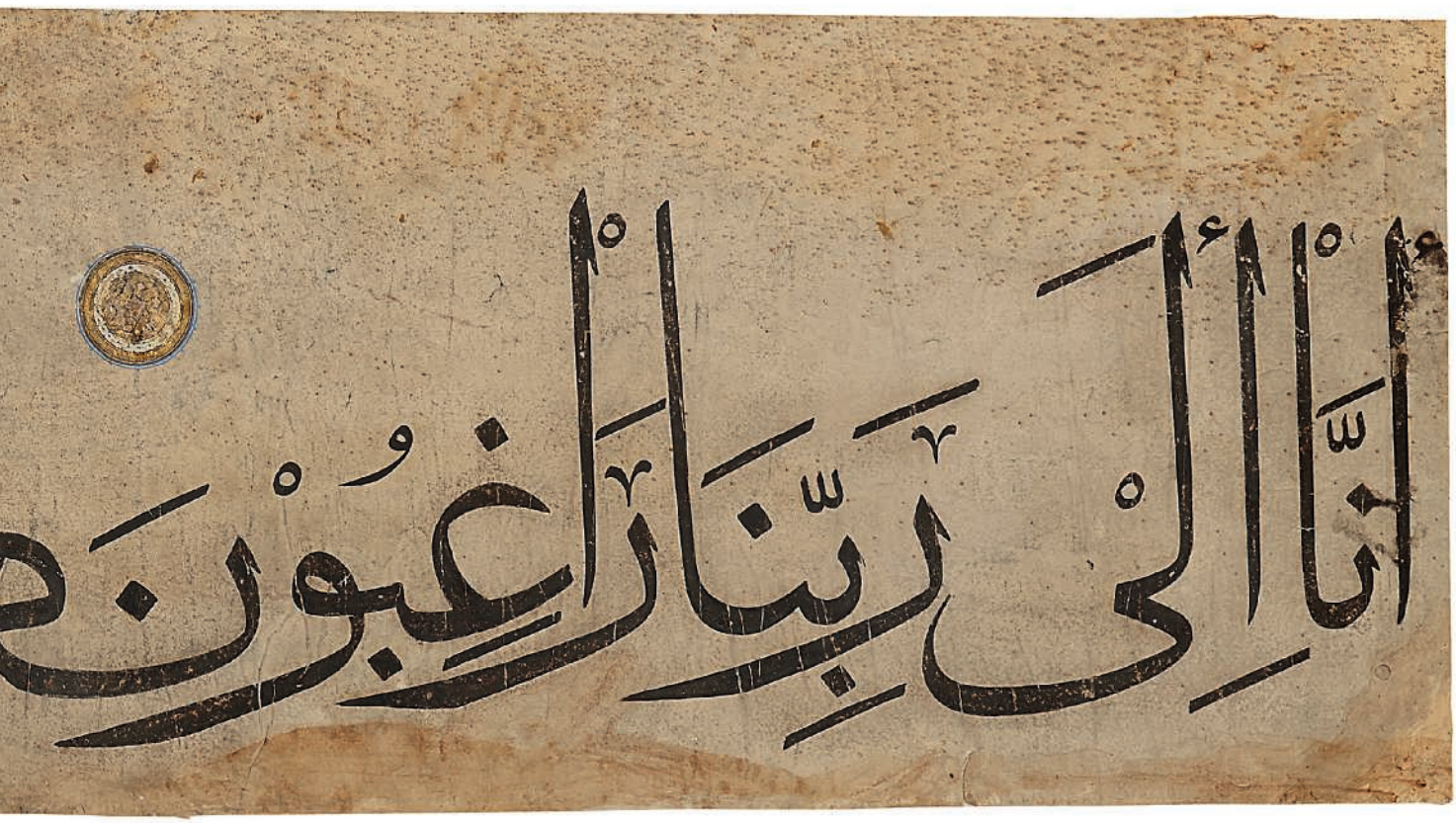
A LINE FROM THE MONUMENTAL 'BAYSUNGHUR QUR'AN'
PROBABLY SAMARQAND, CIRCA 1420

Qur'an LXIII, *sura al-qalam*, middle of v.32 to middle of v.33, Arabic manuscript on polished cream paper, 1ll. bold *muhaqqaq* script
10¼ x 37½in. (26 x 95cm.)

£50,000-70,000

$62,000-85,000
€58,000-80,000

There is a tendency to attribute leaves from this magnificent Qur'an to Baysunghur (1397-1434 AD), grandson of Timur and son of Shah Rukh. This is based on the associative contemporary evidence of his having written the monumental inscriptions on the Gowharshad Mosque. A Qur'an of such immense size obviously necessitated enormous resources, particularly in terms of paper; each complete folio measured approximately 177 x 101cm. and the complete Qur'an would have required a total of 800 bifolios. While this would have only been available with royal patronage, it seems unlikely that Baysunghur would have had the time to have undertaken a task of this magnitude.



It is perhaps more likely that it was written under the patronage of Timur by ‘Umar Aqta, a famous calligrapher of the time. Qadi Ahmad’s sixteenth century treatise on calligraphers mentions a huge Qur’an - each line a cubit long - that was made in Samarqand in the time of Timur by this calligrapher. ‘Umar Aqta had tried to astonish Timur by writing a Qur’an so small that it could fit under a signet ring. Finding Timur unmoved ‘Umar Aqta went away and wrote a Qur’an of such enormous proportions that it had to be brought to Timur on a cart. This achievement is all the more remarkable as ‘Umar Aqta had only one hand (James, 1992, no.2, pp. 20-21). Qadi Ahmed even mentions that a folio of this copy was ‘in possession of Mawlana Malik’ [Malik al-Daylami] indicating that already in the 16th century the manuscript had been, at least partially, split up (Soudavar, 1992, p. 59).

Certain sheets have a very slightly weaker calligraphy than others and it is therefore possible that Baysunghur, who was a renowned calligrapher, could have copied some leaves to replace damaged ones.

Other lines from the Baysunghur Qur’an the Nasser D. Khalili Collection, the Reza ‘Abbasi Museum, Astan-i Quds Library, Mashhad; the Gulistan Library, the Malik Library, the Museum of Ancient Iran, and the National Library of Iran, Tehran, the Metropolitan Museum, New York, The Art and History Trust Collection, Washington DC, the David Collection, Copenhagen and in a number of private collections. A double line was sold at Sotheby’s, 6 April 2011, lot 185. A complete page sold in these Rooms, 27 April 2004, lot 22.

34

θ34

'ALA AL-DIN ABU AL-HASAN 'ALI BIN AL-QADI NAFIS AL-DIN ABI AL-HAZM AL-QARSHI IBN AL-NAFIS (D. 1288-89 AD): *SHARH AL-QANUN*

TIMURID IRAN, LATE 15TH/EARLY 16TH CENTURY

A 'Commentary on the Generalities of the *Qanun*' of Ibn Sina, 527ff., 23ll. of black cursive script, important words picked out in red, some phrases overlined in red, opening folio with title cartouche in gold *thuluth* on gold and polychrome illuminated ground, text within blue and black-ruled gold frame, occasional marginal notes, in fine gilt reddish-brown morocco stamped with floral and calligraphic decoration
Folio 10¼ x 6¾in. (25.8 x 17.2cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

For more information on Ibn al-Nafis' commentary on Ibn Sina's *Qanun* see Paavilainen, 2009, pp.76-77.

θ35

ABU 'ALI HUSAYN BIN ABDULLAH BIN SINA (AVICENNA) (D. 1037 AD): *AL-QANUN FI AL-TIBB*

NORTH WEST IRAN, POSSIBLY TABRIZ, LATE 15TH CENTURY

Avicenna's seminal medical encyclopaedia, Arabic manuscript on paper, 579 ff., each folio with 29ll. of small black *naskh*, titles and important words picked out in red, occasional sentences overlined in red, text within black-ruled gold frame, with catchwords and marginal comments, foliation, opening bifolio with finely illuminated borders and cartouches in gold on blue ground, colophon giving the date of Friday 17 Safar, added notes to the last folio, in 18th century Ottoman morocco with tooled and gilt decoration of floral medallions and arabesques
Text panel 6¾ x 3⅞in. (16.8 x 9.8cm.); folio 10 x 6⅞in. (25.5 x 17.4cm.)

£25,000-35,000 $31,000-43,000 €29,000-40,000

A COMPLETE LATE TIMURID COPY OF AVICENNA'S *CANON*

35

On the last folio of the manuscript is the horoscope of a birth recorded on the 12th of Dhu al-Hijja AH 943/31st of May 1537 AD, corresponding approximately to the month of Mordad in year 459 of the *Malikshahi* (i.e. Jalali) calendar.

Al-Qanun fi al-tibb ('*The Canon of Medicine*') is the celebrated and highly influential medical encyclopaedia of Ibn Sina (also known as Avicenna, 980-1037). It comprises five books which deal with 1.general anatomy and health, 2. medicines, 3. general ailments and pathology, 4. symptoms and diagnostics and 5. pharmacopoeia.

Drawing on earlier work of Galen, Hippocrates and Aristotle, it contains many original contributions in the fields of anatomy, gynaecology, and contagion, among others. The second book of the Canon describes 760 drugs and was the most complete *materia medica* of its day. The Canon was transmitted to the West in the Latin translation of Gerard of Cremona (c. 1114-1187) and others, and continued to be a standard text until the mid 17th century.

Complete manuscript of the Canon are extremely rare to come by as the work was commonly split into five separate volumes. The finely illuminated frontispiece displays features that are reminiscent of Ottoman illumination, possibly indicating that this manuscript was copied in north-west Iran in a city such as Tabriz, the Safavid capital between 1501 and 1555.

θ36

QUR'AN

TABRIZ OR SHIRAZ, TIMURID IRAN, MID-15TH CENTURY

Arabic manuscript on paper, 230ff. plus two fly-leaves, 15ll. of black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* within black-ruled gold cartouche, text within later probably Qajar borders with gold and blue rules, catchwords and marginal markers overpainted in white, opening bifolio with original black and blue illumination within gold cartouches and text in cloud bands on red hatched ground, in 19th century reddish brown morocco with flap, stamped with Qur'anic verses

Text panel 8½ x 5¾in. (21.6 x 14.5cm.); folio 12⅜ x 8¼in. (31.3 x 21.2cm.)

£7,000-10,000

$8,600-12,000
€8,100-11,000

37

AN ILLUSTRATION TO THE *ER-TÖSHTÜRK* LEGEND: A DRAGON GUARDING THE TREE OF LIFE

TIMURID IRAN OR CENTRAL ASIA, LATE 14TH/FIRST HALF 15TH CENTURY

Pen and ink on paper, minor areas of staining, slight loss to corner, laid down between later borders decorated in gold with birds flying in a landscape, blue card margins
Drawing 4⅝ x 8⅛in. (11.8 x 20.6cm.); folio 9⅞ x 14⅜in. (25.2 x 36.5cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

This is an exquisite drawing of a dragon entwined in a tree and preying on flying ducks. Dragons are powerful images drawn from Iran's literary tradition – the hero Rustam slays dragons in Firdawsi's 10th century epic *Shahnama*. An early 15th century folio from a Shiraz manuscript of Qazwini's *'Aja'ib al-Makhluqat* displays a marine dragon treated as a pseudo-scientific specimen (Bernus Taylor (dir.), 2001, cat.26, pp.43-44). In our drawing however, the dragon is treated as an independent subject. It fits in the Timurid tradition of ink brush drawings (*qalam-i siyahi*), itself influenced by the Far East and Eastern Central Asia, that were later mounted on large album pages. Mostly produced by the Timurid *Kitabkhana*, the artistic institution responsible for creating the Timurid 'dynastic image' and its 'codification (Lentz and Lowry, 1989, p.160 and p.165). Where this drawing was executed with Timurid Iran remains a mystery as the dispersal of artists in 1411 by Ulugh Beg left several princely courts such as Tabriz, Herat or Samarqand in competition with one another

The present drawing is particularly close to a large drawing of a scene from the Er-Töshtürk Legend in the Topkapı Sarayı Museum (H.2153, Roxburgh (ed.), 2005, cat.143, p.187). The *Er-Töshtürk* legend is a Turkish epic where a dragon figure guards the Tree of Life. Although much larger, both works have striking similarities – the dragon's face, the shading of the trees, the vegetation. There is little doubt that the artist of our drawing had access to that original, a stencil of it or was familiar with the artist who painted it. The Istanbul drawing is attributed Iran or Central Asia and dated to the late 14th/early 15th century. A page from another Istanbul album (H.2152, f.86a) has numerous drawings dated to the first half of the 15th century – in the centre a drawing two trees is very close to the foliage on the present work. The thick black line forming the dragon's backbone is also similar to the drawing of a *qilin* on the same page.

This subject remains popular through to the Safavid and Qajar period and crossed the borders of Iran, also reproduced in Ottoman Turkey and India. The drawings of the Persian artist Shah Quli (d.1555/56) who originally based in Tabriz worked in Istanbul for Selim I and Sulayman the Magnificent illustrate the popularity of the genre beyond the Persian world.

θ38

ABU'L-HASAN 'ALI BIN AHMAD BIN MUHAMMAD BIN 'ALI AL-WAHIDI AL-NISHAPURI (D. AH 468/1075-76 AD): *SHARH DIWAN AL-MUTANABBI*

ANATOLIA OR IRAN, BEFORE 15 JUMADA II AH 775/2 DECEMBER 1373 AD

The second volume of a commentary on the *Diwan* or collected poems of Mutanabbi, Arabic manuscript on paper, 299ff., 15ll. to the page in elegant large black *thuluth* script or in smaller *naskh* script, with red markers, important phrases picked out in red, the first folio with text in large *thuluth*, folio 3 missing, incomplete at end, ownership note with date of 15 Jumada II AH 775, possibly in original brown tooled morocco
Folio 10⅜ x 7½in. (26.5 x 19cm.)

£10,000-15,000 $13,000-18,000 €12,000-17,000

INSCRIPTIONS:
Below the title: A note to say that a certain Muhammad bin Sirghitmish bin Baba Malik al-Samarqandi loaned the book on 15 Jumada II AH 775/2 December 1373 AD.

Abu'l Tayyib Ahmad bin al-Husayn al-Mutanabbi (d. AH 354/965-66 AD) was born in the city of Kufa in Iraq in 915 AD. He studied in Damascus, the capital of the Abbasid Caliphate, and joined the Shi'a Qarmatians after they sacked Kufa in 924 AD. Al-Mutananbbi became a wandering poet and lived with the Bedouins before settling at the court of Sayf al-Dawla in Aleppo. After failing to become a Wali, he travelled to Egypt where he joined the court of Abu'l-Misk Kafur, but again he was not able to fulfil his political ambitions. He was killed in 965 as a result of some insulting and satirical poems he had composed. Al-Mutanabbi wrote 326 poems in his lifetime, and is considered one of the greatest Abbasid poets.

Another copy of this work is in the Chester Beatty Library, Dublin, see Arberry, 1956, p.11, no.3278. A copy in two volumes, dated AH 1230/1814-15 AD, is in the John Rylands Library, Manchester, (Mingana, 1934, pp.744-45, no.449-50 [30 31]). Another five copies, the earliest of which is dated AH 708/1309 AD are in the British Library, London (Stocks and Baker, 2001, p.320, L.1).

***39**

A RARE FIGURAL SULTANABAD POTTERY BOWL

NORTH IRAN, 14TH CENTURY

Of rounded form rising from short vertical foot, the exterior of the bowl decorated with a series of lobed motifs each filled with a line of dots, repaired breaks
9¼in. (23.4cm.)

£20,000-30,000 $25,000-37,000
€23,000-34,000

PROVENANCE:
Sotheby's, London, 25 April 1996, lot 42

This bowl is a rare survival of figural Sultanabad pottery. One similar bowl, said to have been found at Sultanabad and formerly in the D.K. Kelikian Collection, is now in the Al-Sabah Collection (LNS 316 C; Watson, 2004, p.383, cat.Q.11). There are also two in the Keir Collection (Grube, 1976, pp.265-266, nos.208 and 209). The second of these, no.209 in the catalogue, has a rim with five figures seated in a manner very similar to our bowl.

The phoenixes that fly around the central figure here are paralleled in a bowl in the Musée du Louvre, Paris (8177; Komaroff and Carboni (eds.), 2003, p.201, fig.242). In the catalogue entry that accompanied that bowl the authors comment that the subjects on Sultanabad pottery often had Chinese origins – mostly zoomorphic – suggesting that it was directly inspired by drawings of eastern origin and was meant to satisfy the taste of the new ruling class (Komaroff and Carboni, 2003, p.202).

Sultanabad ware is often typified by cobalt-blue and turquoise splashes. Though ours has a monochrome palette, there are the smallest of splashes of blue, for instance in the lower folds of the figures robe, suggesting perhaps that it shared the kiln with more colourful wares.

40

θ40

NAJM AL-DIN MAHMUD BIN DIYA' AL-DIN [BIN] ILYAS AL-SHIRAZI (D. AH 730/1329-30 AD): *AL-HAWI FI 'ILM AL-TADAWI*
IRAN, ANATOLIA OR EASTERN MEDITERRANEAN, 14TH/15TH CENTURY

An early copy of The Comprehensive Book on the Art of Curing, a medical treatise, Arabic manuscript on paper, 274ff., 25ll. of neat black *naskh* to the page, titles in large elegant black *thuluth*, important words and subtitles in red, with catchwords, occasional marginal commentary in Arabic and Persian, pencil pagination, with old candle wax stains throughout, the first five folios an 18th or 19th century replacement with index, approximately 10 folios a later 16th century replacement, final folio lacking, in early 20th century green paper-covered binding
Folio 8¼ x 5½in. (21 x 14cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

A 14th century copy of this work is in the Chester Beatty Library, Dublin (Arberry, 1959, p.80, no.3985). Three copies, the earliest of which is dated AH 731/1331 AD, are in the British Library (Stocks and Baker, 2001, p.367, M.3).

θ41

ABU BAKR BIN AL-MANZAR AL-BAYTAR (D. AH 741/1341 AD): *KITAB AL-JAMI' LI-MUFRADAT AL-ADWIYA WA'L-AGHDHIYA*
NEAR EAST, DATED AH 635/1237-38 AD

A volume from the Compendium of Simple Medicaments and Food, starting with the letter *sin* and ending with the *qaf*, Arabic manuscript on paper, 213ff. plus one fly-leaf, each folio with between 19-21ll. of loose black *naskh*, important words and phrases picked out in red, in later repaired brown morocco, paper covered doublures
Folio 9¼ x 6⅛in. (23.5 x 15.6cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

θ42

'ABU BAKR IBN AL-MANZAR AL-BAYTAR (D. AH 646/1248 AD): *KITAB AL-MUFRADAT AL-ADWIYA WA AL-AGHDHIYA* (VOL.II)

MADE FOR THE LIBRARY OF IBRAHIM AL-ISKANDARI AL-TABIB, NORTH AFRICA, PROBABLY EGYPT, 15TH/EARLY 16TH CENTURY

Comprising the second volume of the Compendium of Simple Medicaments and Foods Arabic manuscript on watermarked European paper, 278ff. plus three fly-leaves, each folio with 27ll. of loose black *naskh*, important words and phrases picked out in larger red or manganese script, text panels outlined with double red rule, catchwords, occasional *maghribi* marginal notes, first folio preceded by title page with script in red, black and green, colophon giving name of patron green and red script in a roundel at the end, in late red morocco with stamped cusped medallion and spandrels, paper covered doublures
Text panel 9 x 5¼in. (22.8 x 13.2cm.); folio 11 x 7½i (27.9 x 18.8cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

At the end of the manuscript it states that it was copied from a copy that was copied from the author's original.

According to Emilie Savage-Smith, 'this enormous dictionary of some 1,400 simple medicaments and foodstuffs, presented in alphabetical order, is preserved today in many copies. In a brief preface the author provided six purposes (*gharad*) for undertaking the composition of the work. In the course of the alphabetical guide, Ibn al-Baytar cited over 260 authorities. It is usually said to have been dedicated to the Ayyubid ruler al-Malik al-Salih Najm al-Din Ayyub who ruled from AH 637/1240 AD to AH 647/1249 AD. For further reading see Savage-Smith, 2011, pp.646-57, no.179.

Five copies of the this medical work, the earliest of which is dated 5 Jumada I AH 612/1 September 1215 AD, are in the Bodleian Library, Oxford (Savage-Smith, 2011). Seven further copies, the earliest of which is dated AH 702/1302 AD, are in the British Library, London (Stocks and Baker (ed.), 2001, p.360, M.3). Another copy, dated 25 Ramadan AH 80½1 May 1399 AD, is in the Chester Beatty Library, Dublin (Arberry, 1959, p.79, no.3979). The text was printed in four volumes by Bulaq, Cairo in 1874.

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THE GREAT SELJUK SULTAN MUHAMMAD II ENTHRONED

HERAT, CIRCA 1425

From the *Majma' al-Tawarikh* of Hafiz-i 'Abru, opaque pigments heightened with gold on paper, verso with 35ll. of neat black *naskh*, important words and phrases picked out in larger *naskh* or in red, text panels ruled in red and blue, stain to the centre of the folio
Painting 4⅝ x 10in. (11.8 x 25.4cm.); text panel 14½ x 10in. (36.8 x 25.4cm.); folio 16⅞ x 13⅛in. (42.9 x 33.4cm.)

£3,000-5,000 $3,700-6,100 €3,500-5,700

For a note on the *Majma' al-Tawarikh,* please see the following lot.

PROPERTY FROM THE ESTATE OF EMILY A. WINGERT

*44

THE BATTLE OF BADR

TIMURID HERAT, AFGHANISTAN, CIRCA 1425

From the *Majma' al-Tawarikh* of Hafiz-i Abru, opaque pigments on paper, the verso with 33ll. of neat black *naskh*
Painting 6½ x 8¾in. (16.4 x 22.3cm.); folio 16 x 11⅝in. (40.6 x 29.5cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

This painting depicts 'Ubayda ibn al-Harith, 'Ali ibn Abu Talib and Hamza ibn 'Abd al-Muttalin responding to the challenge of the Meccan brothers Shaiba and 'Ataba during the Battle of Badr.

This folio comes from the *Majma' al-Tawarikh,* or 'Assembly of Histories', written by the historian Hafiz-i Abru at the court of the Timurid ruler Shah Rukh between 1423 and 1425. The manuscript from which our folio comes is closely related to a holograph copy now in the Topkapi Saray Library in Istanbul (H.1653) which was copied for Baysunghur, the son of Shah Rukh on 6 Muharram AH 829/18 November 1425 AD. Stylistically the two manuscripts are so close that it is presumed that they were produced by a single group of artists in the royal atelier in Herat. The manuscript was largely copied from Rashid al-Din's famous *Jami 'al-Tawarikh* and the pictorial style is slightly archaic for the early 15th century – harking back to that of the Rashid al-Din manuscripts.

Three folios from this manuscript, from the Yale University Art Gallery, were recently exhibited at the Metropolitan Museum of Art in the *Court and Cosmos* exhibition (Canby, Beyazit, Rugiardi and Peacock, 2016, no.2a-c, pp.48-49). Others are in museum collections across the world including the Los Angeles County Museum of Art, the David Collection, the collection of Prince and Princess Sadruddin Aga Khan, the Chester Beatty Library, the Boston Museum of Fine Arts, the Cincinnati Art Museum and the Cleveland Museum of Art. Folios have also appeared on the art market - most recently at Sotheby's, 22 April 2015, lot 124 and in these Rooms, 25 April 2013, lots 90, 91 and 92, and more recently, 20th October 2016, lot 1.

VARIOUS PROPERTIES

45

BAHRAM CHUBINA RECEIVES THE MESSENGER OF HURMUZD

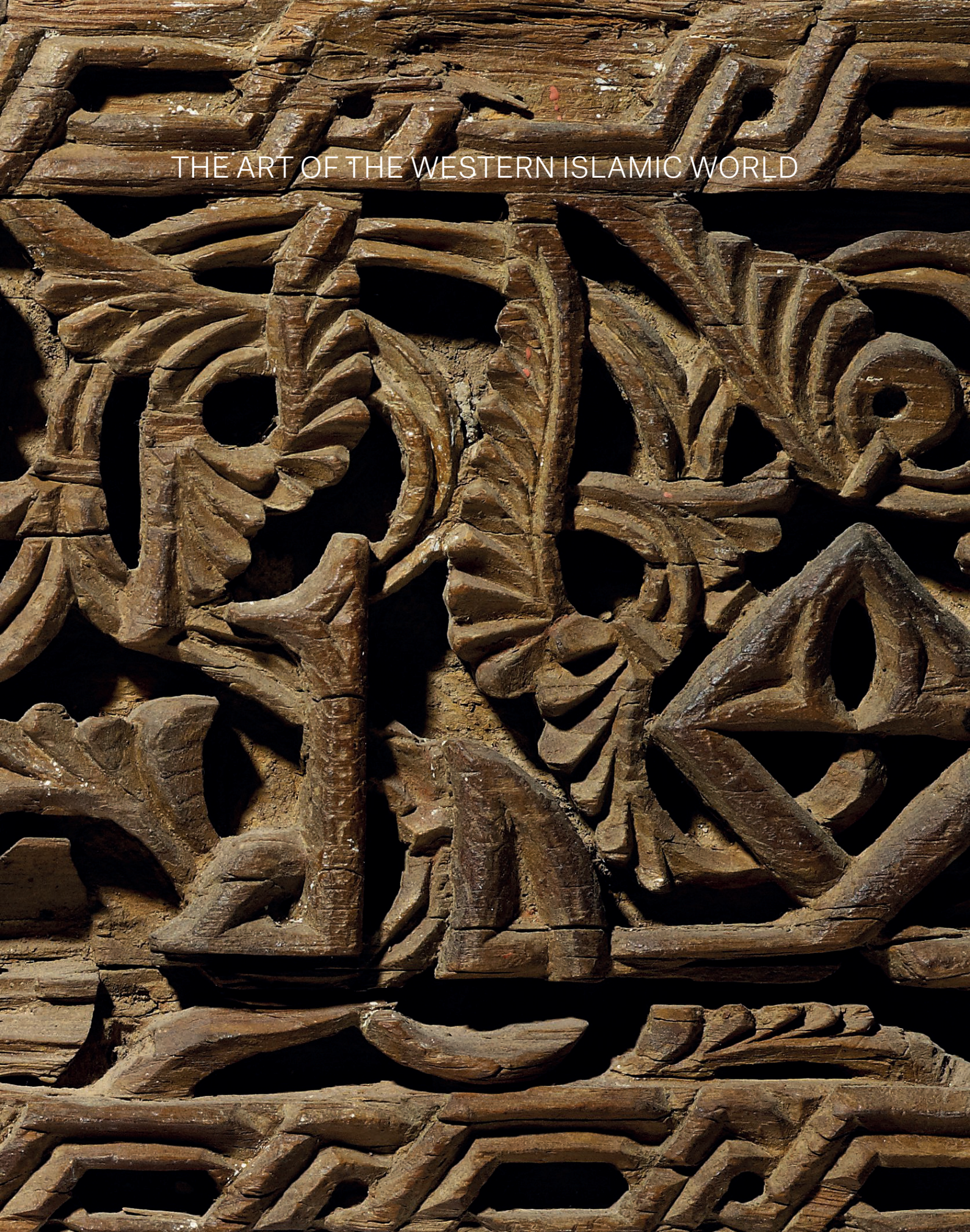
SULTANATE INDIA, MID-15TH CENTURY

From a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with 6 columns of elegant small *nasta'liq* above and below with double gold intercolumnar rule, text panel with gold and blue rules, mounted, framed and glazed

Painting 4¼ x 4¾in. (10.8 x 12cm.); text panel 7⅛ x 4¾in. (18.1 x 12cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

Although it owes much to the Timurid painting of Shiraz, this folio comes from a dispersed *Shahnama* that is generally considered to be Sultanate, and produced in western India in the mid-15th century. Much of the manuscript – including five of the original paintings - sold at Sotheby's, 7 April 1975, lot 186. Another folio is in the Keir Collection (Robinson (ed.), 1976, p.172, no.III.203). Like ours, the Keir collection painting appears to have a solid gold sky (although the illustration in the catalogue is produced in black and white), with a distinctive but narrow rocky border along the horizon. Other folios are in the Ashmolean Museum, Oxford and the India Office Library (Add.Or.21).



THE ART OF THE WESTERN ISLAMIC WORLD

■46

A RARE AND IMPRESSIVE CALLIGRAPHIC WOODEN BEAM

PROBABLY MOROCCO, 12TH/13TH CENTURY

The surface deeply carved on different levels with an elegant foliated knotted *kufic* inscription against a ground of scrolling vine issuing fleshy leaves, occasional knotted rosettes within stellar motifs, strapwork border above and below

265 x 11½in. (674 x 29cm.)

£80,000-120,000

$98,000-150,000
€92,000-140,000

The carved decoration of the present beam is remarkable and relates to a number of other artworks from Southern Spain and Morocco.

Arabic calligraphy as a decorative motif in Spain and North Africa was used on a variety of media, in small or large scale and with only subtle and gradual changes throughout the centuries. Although each of the Islamic dynasties which have ruled over Spain and Morocco developed their own artistic traditions and styles, there were such strong cross-influences between Spain and Morocco from the 11th to the 15th century that attributing artworks precisely is often challenging; particularly when the dating is solely based on stylistic ground. Of all the works of art that produced in the Western Islamic world during the mediaeval period, wood carvings are probably the most difficult pieces to date precisely. However, looking at the calligraphy and the floral decoration will help us support our attribution of this impressive beam to the 12th or 13th century.

The artist responsible for this calligraphic inscription used a particularly elegant style, making the best use of the long upstrokes and angles provided by the *kufic* letters. A source of inspiration might have been the flamboyant inscription on the first half 11th century Zirid *maqsura* (fence) of the Great Mosque in Qayrawan. Entirely carved in wood, the upper register offers a very good comparable example to our beam, particularly the knotted *waw* tails which recall the *kaf* upstrokes. Another related examples of knotted *kufic* is offered by a large unglazed pottery jar in the archaeological museum, Seville. The calligraphic decoration is arranged in registers, with upstrokes of the letter *kaf* bent repeated times before and after a large square knot. The vase is dated to the 12th or 13th century. The stucco decoration of the Merinid Madrasa al-Sahrij in Fes shows that the style was still very much used in Morocco at the beginning of the 14th century (before 1321; Hill, Golvin, 1976, ill.331).

Other Merinid works offer good companion pieces to the present work: a calligraphic beam purportedly brought from Ceuta to Seville is decorated with a related benedictory inscription, in foliated and knotted *kufic* (*Ibn Khaldun, the Mediterranean in the 14th century*, 2006, p.242). It appears to come from the Madrasa al-Yadida in Ceuta, which was built in 1346-48. The carving of our beam however is more intricate yet very subtle, with re-carved palmettes and complicated upstroke knots – which might suggest an earlier dating. A carved beam from Fes, dated to the 13th century in the Musée des Arts et Traditions is the best companion piece (Lintz, Delery, Tuil Leonetti (dir.), 2014, cat.270, p.445). Its decoration already prefigures the Merinid and Nasrid aesthetic of the 13th to 15th century rather than belonging to the earlier, simpler and less profuse style of the Almoravid and Almohad periods. It appears that our beam was probably carved shortly before the Fes beam or is contemporaneous to it at latest.

In a similar fashion, the vegetal decoration is found on a large variety of media. The long six-petalled palmette sprouting from a split bud (visible at the left extremity of the first calligraphic cartouche) is a motif that is already visible in 10th century Umayyad works of art, although simpler and more stylized; see for instance two marble panels from Madina al-Zahra and from Baena in the Archaeological Museum, Cordoba (Dodds (ed.), 1992, cat.35, p.242). It appears again on a 12th century Almohad silk and gold thread woven textile, used as a cover for the Coffin of Maria de Almenar (Museo de Telas Medievales, Dodds, *op.cit.*, cat.91, pp.325-326). Variations also appear on the celebrated group of Spanish ivories or on marble column capitals from the Taifa period (11th century); these are very close to those found on the beam.

The exact origin of this beam and the building for which it was made will very probably remain unknown. However it is possible that it decorated a large room in a madrasa, as in the Madrasa al-Yadida in Ceuta. It remains one of the largest and most impressive pieces of calligraphy to have survived from this period. Its size, coupled with its good condition, makes it a remarkable survival from this dynamic period of creation in the Islamic West.

A number of other beams from Islamic Spain and north Africa have been sold at Christie's (23 April 2002, lot 135, 15 October 2002, lot 33, 29 April 2003, lot 50, 12 October 2004, lot 12) including an important figural beam, sold 8 April 2008, lot 39 and five beams from the Umayyad mosque-cathedral of Cordoba, sold 7 October 2008, lots 91-95.

θ**47**

AN IMPRESSIVE *MAGHRIBI* QUR'AN
MADE FOR ABU'L-HASAN 'ALI OF THE BANU RASHID, MOROCCO, DATED SATURDAY 26 SHAWWAL AH 969/29 JUNE 1562 AD

Arabic manuscript on paper, 136ff. plus two fly-leaves, each folio with 24ll. of neat sepia *maghribi*, gold trefoil verse markers, *sura* headings in a larger flowing gold *maghribi* issuing arabesque medallions into the margins, marginal circular and drop-shape medallions marking various points throughout the text, opening bifolio with elegant carpet page, colophon dated and followed by a double carpet page giving the name of the patron and tracing his lineage back to 'Ali, margins repaired, in modern brown morocco with flap and decoupé doublures
Folio 11¾ x 8⅞in. (29.7 x 22.4cm.)

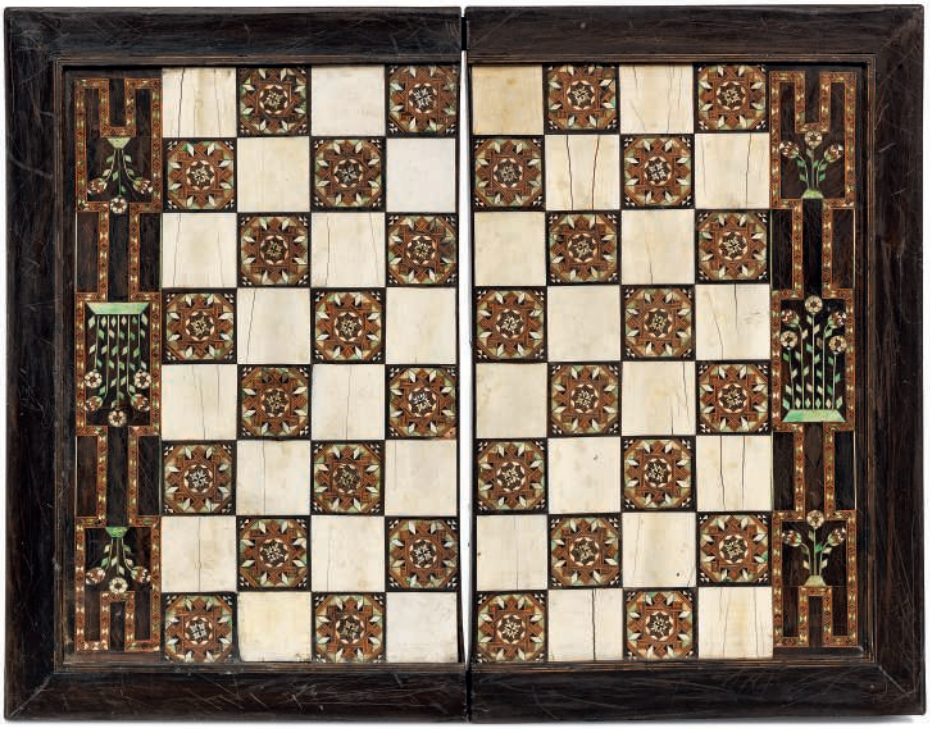
£60,000-80,000 $74,000-98,000
€69,000-92,000

The inscription in two roundels on the final bifolio translates as: 'This blessed copy is one of what was made for the treasury of The Unique Leader (*al-Qa'id al-Wahid*), the most virtuous, the Sayyid, the possessor of sound morals and praiseworthy characteristics, Abu'l-Hasan 'Ali, son of the most famous, the most upright, the most brilliant vizier, Abu Ishaq Ibrahim bin 'Ali bin Musa bin Rashid bin 'Ali bin Sa'id bin 'Allal bin 'Abd al-Wahhab, son of the Blessed Wali, the one who seeks the favour of God, may He be exalted and glorified, for the fulfilment of his needs, the Imam, the Axis (*al-Qutb*), Abu Muhammad 'Abd al-Salam ibn Mashish ibn Abu Bakr ibn 'Ali ibn Hurmah (?) ibn 'Isa ibn Salam ibn Mazwar ibn Haydar ibn Muhammad ibn Idris ibn Idris ibn 'Abdullah ibn Hasan ibn al-Hasan ibn 'Ali ibn Abi Talib, may God be pleased with them all'

Abu al-Hasan 'Ali, for whom this Qur'an was made, was the grandson of 'Ali bin Musa bin al-Rashid, who founded the city of Chefchaouen in 1471. 'Ali bin Musa's descendants, known as the Banu Rashid, governed the city under nominal rule of the Berber Wattasid dynasty until the Sa'dian conquest of the city in 1561, only a year before this Qur'an was copied. The genealogical line of Abu al-Hasan 'Ali goes as far as the Prophet's son-in-law and Fourth Caliph, Imam 'Ali.

A Qur'an in the British Library (MS.Or.1405) was copied six years after the present manuscript in AH 975/1568 AD. It was commissioned by the Sa'dian ruler Mawlay 'Abdullah bin Muhammad (Lings, 1976, pls.108-109). Both that Qur'an and ours are copied on paper in vertical format. They start with impressively intricate geometric panels in gold, white and blue bordered by complex palmettes extending to the outer margin. Together with another Qur'an copied in AH 1008/1599 AD in Marrakesh under the celebrated Sa'dian ruler Ahmad al-Mansur (now in Escorial Library, MS.1340; Lings, *op.cit.*, pls.106-107), they clearly demonstrate that luxurious religious manuscripts were an important part of royal patronage under the Sa'dians.

A Qur'an section in the Nasser D. Khalili collection, dated circa 1550-60, offers a another comparable example for manuscripts of the period, although executed in a simple manner (Bayani, Contadini & Stanley, 1999, cat.8, pp.42-46). An interesting feature of these 16th and early 17th century Qur'ans is their vertical format which is probably inspired by middle eastern manuscripts. Most earlier mediaeval Qur'ans are square, a format which is restored for Qura'nic manuscripts produced under the later 'Alawi sultans (1631-present day)



~48

A RARE SPANISH MICRO-MOSAIC GAMING BOARD
ANDALUSIA, SECOND HALF 15TH CENTURY

Composed of two rectangular sections hinged together, the walnut carcass decorated with ivory, wood and metal wire, the interior with a backgammon board with alternating micro-mosaic and ivory darts, the centre of each side with a large rectangular panel with micro-mosaic borders framing floral sprays, the raised outer edges with similar micro-mosaic squares alternate with plain wood panels each pierced with one or two holes, the exterior with a chessboard with squares alternating in plain ivory or micro-mosaic, the edges each with two floral bouquets, minor areas of loss
Open 18⅝ x 24in. (47.4 x 60.9cm.); closed 18⅝ x 12in. (47.4 x 30.5cm.)

£40,000-60,000 $49,000-73,000
€46,000-69,000

Both backgammon and chess were popular in the Islamic world and were introduced into the Iberian Peninsula by the Moors in the 10th century. The *Libro de los Juegos* (Book of Games), a manuscript commissioned by Alfonso X in the 1283 and now in the Biblioteca del Monasterio de San Lorenzo de El Escorial, includes many colour illustrations of chess including the versions imported from the Arab kingdoms. Many of the illustrations depict parties engaged in chess on boards of similarly rectangular form to the present example (*Jaime I, Rey y Caballero*, 2008, ms.T.1.6, pno.94, pp.202-03).

Combined boards of the form found here are known at least from the 14th century onwards. An all-wood non folding example is in Granada (*Arte Islámico en Granada*, 1995, no.181, p.427). Another example is in the Kunsthistorischesmuseum, Vienna. A third, particularly elaborate, example which has been attributed to Italy but dating from circa 1500 and showing very considerable Islamic influence, is in the Victoria and Albert Museum (*Türkische Kunst und Kultur aus osmanischer Zeit*, 1985, vol.2, no, p.330).

The technique of inlaying, or *taracea*, was used in decoration throughout Spain and North Africa and appeared in the minbar of the Great Mosque of Cordoba on its enlargement under al-Hakim II in the tenth century. Caliphal marquetry workshops continued to execute court commissions under the Almoravids and the Almohads and contributed to the splendour of the *minbars* in the Qarawiyyin mosque in Fez and those of the Kutubiyya and the Qasba mosques in Marrakech (Dodds, 1992, p. 373).

The most similar gaming board to that offered here sold at Sotheby's, 24 October 2007, lot 158 and was decorated with almost identical floral panels. That example had exposed areas in the wooden frame which revealed beneath them scraps of medieval parchment that were used as an underlay. The parchment bore traces of verses from a psalter that were printed rather than manuscript. Since printing was only done on parchment in the second half of the 15th century, they were able to date their board very precisely. So similar are the Sotheby's board and that offered here, that they must be the product of the same workshop and therefore must be of similar date.

~■49

A MUDEJAR IVORY-INLAID FALL-FRONT CABINET (*ESCRITORIO*)

SPAIN, SECOND HALF 16TH CENTURY

Of rectangular form, the front decorated with floral vases flanking a stylised brick building, the top and sides inlaid with geometric compositions, the fall-front opening to reveal a set of seven drawers and compartments, decorated with further floral vases in niches, the top opening to reveal a large compartment, with two iron handles, later lock and key, on later stand
15¾ x 26 x 13¼in. (40 x 66 x 33.5cm.) without stand

£10,000-15,000

$13,000-18,000
€12,000-17,000

This cabinet (*escritorio*) illustrates the art of cabinet-making in Spain in the 16th century. Its finely inlaid decoration displays floral vases and elements of architecture that are inspired by contemporaneous Renaissance motifs. However the fan-shaped carnations rising from the bulbous vases are strongly Ottoman in style, such as examples found on Turkish ceramics and textiles. This combination of styles is a common feature of Spanish Mudejar art. Whilst the Ottoman influence is clearly felt - these motifs would have circulated along Mediterranean trade routes – the technique of ivory and hardwood inlay is a mediaeval local Spanish technique known as *taracea* which flourished under the Nasrids of Andalusia.

An impressive fall-front cabinet with similar decoration is in the Hispanic Society, New York dated to the mid-16th century (Alonso, 1993, cat.193, p.276) and another, dated circa 1560-1600 is in the Victoria and Albert Museum, London (294-1870).

49A

θ49A

ABU MUHAMMAD AL-QASIM BIN 'ALI BIN MUHAMMAD AL-HARIRI (D. AH 516/1122 AD): *AL-MAQAMAT*

SIGNED MUHAMMAD BIN YUSUF AL-AGAMI, NORTH AFRICA, DATED THURSDAY AFTERNOON AT THE END OF RABI' I AH 1098/JANUARY-FEBRUARY 1687 AD

The classical book of wisdom, Arabic manuscript on paper, 224ff. plus one fly-leaf, each folio with 14ll. of sepia *maghribi*, important words and phrases picked out in red, catchwords, first folio with later owner's notes, colophon signed and dated, in associated Ottoman brown morocco with stamped central medallion, small areas of worming to the margins, the doublures covered with marbled-paper
Folio 9⅝ x 7in. (24.4 x 18cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

■50

A LARGE METAL-THREAD WOVEN SHRINE COVER

NORTH AFRICA, 17TH CENTURY

Formed as an arch, the central niche with pointed arch under semi-circular top, the spandrels with crescent shaped medallions filled with religious inscriptions in *maghribi* and *kufic* between floral scrolls, sewn on modern backing
88 x 44in. (224 x 112cm.)

£50,000-80,000 $62,000-98,000 €58,000-92,000

INSCRIPTIONS:
In the cartouche across the top: Qur'an IX, *sura al-tawbah*, v.128 (part)
In the cartouche immediately below this: The beginning of Qur'an II, *sura al-baqara*, v. 255 (*ayat al-kursi*)
In the two roundels in the shape of crescent moons: Qur'an VI, *sura al-an'am*, v.73 (part)
In the central field, in the border around the arch: A call on God for protection against Satan, followed by Qur'an II, *sura al-baqara,* v.125
In the two cartouches across the base of the arch: Verses in Arabic in praise of the textile
In *kufic at*the centre of the medallion: *baraka* and Muhammad
In letters radiating around this: Qur'an XLVIII, *sura al-fath*, vv.1-3
In the small letters around this are verses and parts of verses from the Qur'an all to do with healing: Qur'an XVII, *sura al*-isra', v.82 (part), Qur'an X, *sura yunus*, v.57 (part), Quran XXVI, *sura al-shu'ara*, v.80, Qur'an XVI, *sura al-nahl*, v.69 (part), Qur'an XLI, *sura fussilat*, v.44 (part)
In the star of David in the top of the arch: Qur'an III, *sura al-'imran*, v.159 (part),
On either side of this: Qur'an XII, *sura yusuf*, v.64 (part)
At the apex of the medallion: Verses from *Qasidat al-Burdah*
In the star of David at the bottom: Qur'an LXV, *sura al-talaq*, v.3 (part)
In the two cartouches on either side of this: Qur'an XII, *sura yusuf*, v.64 (part)

This impressive black silk and gilt metal thread woven panel was intended as a shrine cover on the model of the luxurious textiles (*kiswa*) woven for the Maqam Ibrahim in the Haram in Mecca. They are well documented and are composed of four panels of identical form with truncated top, as shown here. A 19th century Ottoman cover made in Cairo for the Maqam Ibrahim is in the Nasser D. Khalili Collection (Porter (ed.), 2012, fig.6, p. 30-31). As for the *Maqam Ibrahim*, our textile originally covered a shrine with truncated pyramidal top. In these examples, the finely drawn calligraphy is bordered by lush floral scrolls. However the decoration of our panel is clearly arranged as a monumental door or niche.

This composition also appears on the cover of the tomb of Sulayman al-Jazuli, the saint and author of the renowned *Dala'il al-Khayrat*. The tomb, located in Marrakesh, is decorated with embroidered silks. The long sides are decorated with three successive arches encompassing an almond-shaped medallion filled with calligraphy; a very similar composition to that of our work (Lintz, Deley and Tuil Leonetti, 2014, fig.1, p.553). A modern photograph of the Tomb of Moulay Idriss in Moulay-Idriss Zerhoun shows similar covers in what was possibly the original location of our cover (https://histoireislamique.wordpress.com/2014/10/12/la-dynastie-alide-des-idrissides-789-985-passage-relatifs-par-ibn-khaldoun-al-hadrami/). It is very probable that our cover was woven to decorate the shrine of an important Moroccan historical figure such as Moulay Idris, the founder of the Idrisid dynasty in 789 AD.

There is a long tradition of weaving in Islamic Spain and North Africa. Almeria in Andalusia was famous during the Almoravid period as an important weaving center and it is during the 11th century that gold thread appears on weavings. The silk textiles were woven in Spain and subsequently in Morocco – possibly in workshops that moved to North Africa following the expulsion of the Jewish and Muslim communities during the Reconquista. Some of the largest textiles are military banners, two of which produced for the Marinid sultans Abu Sa'id 'Uthman (dated 1312 AD and made in Fes) and Abu al-Hasan (dated 1339-40, also made in Fes). As in the present work, they are made of silk and metal thread and decorated with Qur'anic verses.

The calligraphic style of the Qur'anic inscriptions decorated our textile is typically Moroccan. The fleshy serpentine script derives from earlier Nasrid and Merinid calligraphy, later focusing on filling all space available to the scribe. It has obvious links to local manuscript illumination but is also under the distant influence of Ottoman art, as shown by a mid-16th century Ottoman silk tomb cover from the period of Sultan Sulayman (Safadi, 1978, cat.131). An 18th century tomb cover from Morocco now in the Quai Branly museum, offers a close comparable example for the use of various calligraphic devices in one single composition: geometric *kufic* squares are woven aside radiating *thuluth* compositions, bordered with crescent-shaped medallions (74.1961.5.1 ; Safadi, *op.cit.*, cat.125, p.113). As in the Quai Branly example, our piece demonstrates an ambitious use of calligraphy: a true prowess of design as well a impressive technical achievement.

The dating of this panel is supported by a C14 test which gives the result for date ranges as 95% 1492 to 1603 plus 1615 to 1663 and as 68% 1522 to 1574 plus 1627 to 1651. Reference available with the department.

θ51

A ROYAL SA'DIAN QUR'AN

COPIED FOR AMIR AL-MU'MININ AL-GHALIB BI-ALLAH ABU MUHAMMAD 'ABDALLAH, PROBABLY FES, MOROCCO, DATED RAMADAN AH [10]25/SEPTEMBER-OCTOBER 1616 AD

Arabic manuscript on paper, 81ff. plus 11 fly-leaves, each folio with 21ll. of fine *maghribi*, *khams* markers as gold knots with polychrome highlights, *sura* headings in gold *kufic* with red highlights extending into the margin with a large gold and polychrome circular palmette, text within black and gold frame, marginal section markers in gold *kufic* or as large illuminated medallions, opening bifolio with extensive double-page illumination in gold and polychrome, the two geometric *shamsas* framed with Qur'anic verses above and below, followed with *sura al-fatiha* between heavily illuminated cartouches, colophon in gold between bands of interlocking gold, blue and red lines, followed a bifolio of double-page geometric illumination, a later pasted page copying the existing colophon and dating it to [1]616 AD, final folio with short text attributed to Al-Sannusi, in 19th century finely stamped brown morocco with flap, paper doublures, Spanish library stamp

Text panel 8½ x 5⅜in. (21.5 x 13.8cm.); folio 10 x 7¼in. (25.5 x 18.4cm.)

£70,000-100,000

$86,000-120,000
€81,000-110,000

The long colophon translates as: 'One of what was copied for the treasury of the Magnificent King ... our Master Amir al-Mu'minin al-Ghalib Billah Abu Muhammad 'Abdullah, son of our Holy Master, the deceased by the grace of God, Abu 'Abdullah Muhammad al-Shaykh al-Ma'mun Billah, son of our Master Amir al-Mu'minin, the one who strives (al-mujahid) in the path of the Lord of the Worlds, al-Mansur Billah bin al-Shaykh al-Mahdi Billah, may God perpetuate their sultanates ... His (i.e. God's) slave, Salih bin Hurmatallah bin Salih bin Khulayf bin Muhammad al-Kufani wrote it ... in Ramadan year *kaf ha* (?) h[ijiri] (?)'

The colophon appears to bear the *abjad* date *kaf* and *ha*. The numerical values of these two letters represent 20 and 5 respectively, adding up to 25. The colophon also indicates that it was copied for Amir al-Mu'minin al-Ghalib Billah Abu Muhammad 'Abdallah who appears to be 'Abdallah II (r.1613-23), the recorded ruler of a splinter Sa'dian state in Fes. The full *hijri* date on the colophon must therefore read Ramadan AH [10]25 which is September-October 1616. A later hand has copied the colophon on the facing page, ending with the date of [1]616. It is not entirely clear what the present of the letter *ha* in the second colophon indicates. Although Moroccan manuscripts are usually dated with western numerals, eastern numerals have been used here.

This Qur'an was copied for 'Abdullah II, the ruler of Fes between 1613 and 1623. He was the son of Muhammad al-Shaykh, the eighth sultan of the Sa'dian dynasty (r.1608-13) who had local power in Fes only. The present Qur'an, as the other royal Moroccan Qur'an lot 47 in this sale, shows how important the commissions of luxurious manuscripts were to the Sa'di rulers. Whilst the refined opening and closing bifolio demonstrate a rich use of gold in the tradition of royal Qur'ans, the relatively standard maghribi cursive indicate that the skills of a master of calligraphy were probably not available at the court of Abdallah II who ruled on this small state at a time of political turmoil. It is only in 1628 that Fes and Marrakesh are reunited under one ruler.

The Qur'an in the British Library MS.Or.1340 (already discussed in the note to lot 47) closely relates to the present manuscript. Although written 50 years earlier, it uses a very similar style of illumination. Our Qur'an however has text frames, indicating that it belongs to the later tradiction of the 17th and 18th century as does the celebrated Escorial Qur'an of 1599 AD copied in Marrakesh (Lings, 1976, pls.106-107). See also another Qur'an in the British Library, dated 1701-02 AD (Or.13382, Lings, 1976, pl.111).

■52

A TILE MOSAIC PANEL

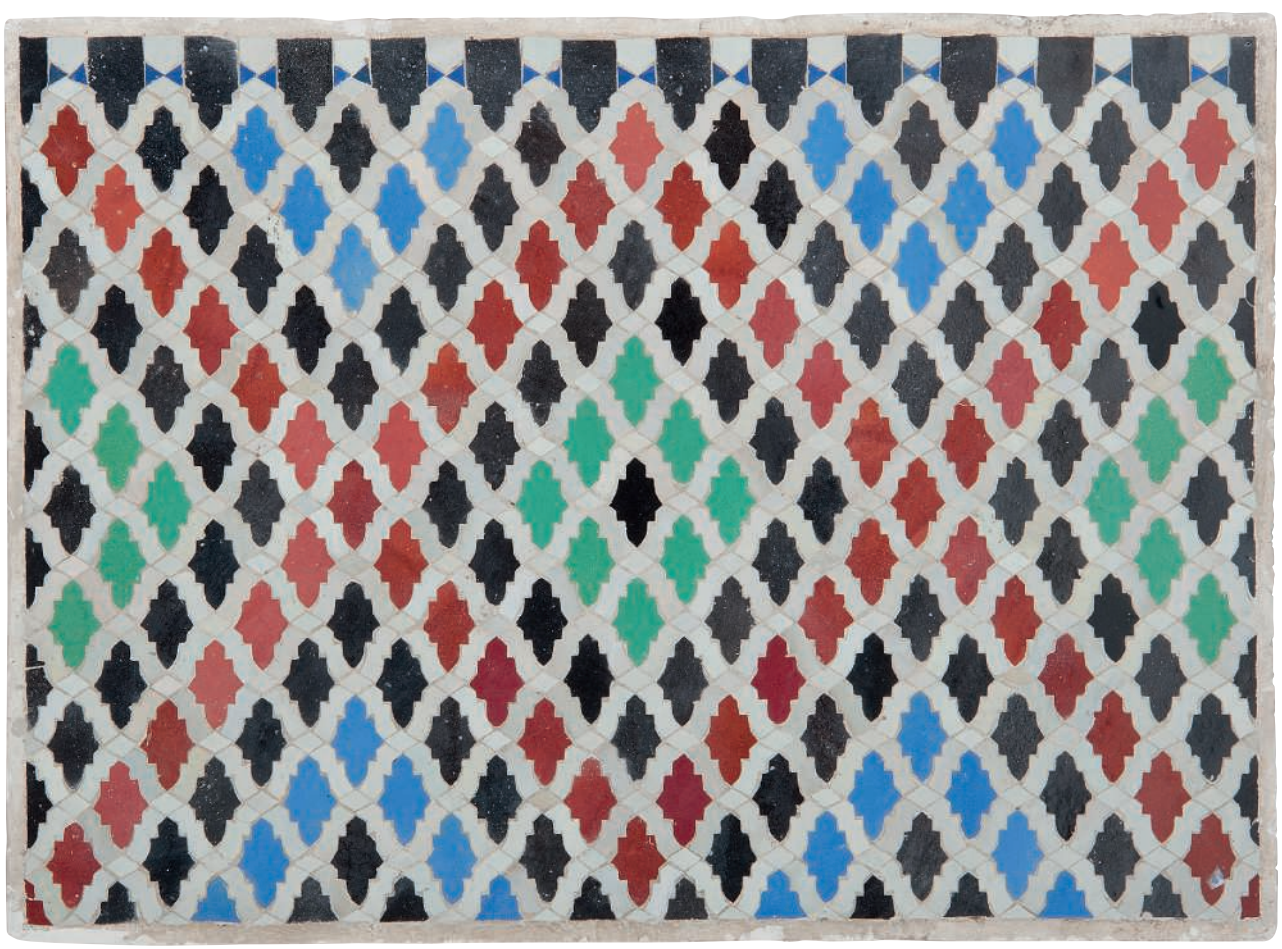
MOROCCO, PROBABLY 19TH CENTURY

Of rectangular form, with lattice of white *sebka* motifs, alternately of blue, black, red, the bottom with a row of arched panels, set in plaster
23.5 x 33.5in. (60 x 85cm.)

£12,000-18,000

$15,000-22,000
€14,000-21,000

The Merinid madrasa Bu 'Inaniya, built by Sultan Abu 'Inan in 1335 in Fes is decorated with walls of polychrome geometric tile mosaics (*zellij*). The art of *zellij* was brought to its culmination by the Merinids of Fes during the 14th century. Tile mosaic was a time-consuming complicated and expensive technique which was reserved to the grandest buildings only. Amongst the numerous compositions on the walls of the Bu 'Inaniya madrasa is one that is directly similar to the present panel (Degeorge, Porter, 2002, p.71)



■53

A LARGE PAINTED WOODEN CEILING

MOROCCO, CIRCA 18TH CENTURY

Formed of four separate panels, decorated with a large floral medallion in red and yellow on green ground, flanked by almond-shaped medallions at either corner, each panel assembled from a number of narrow planks, each of them consolidated at the back with modern wooden supports

121¾ x 120⅞in. (309 x 307cm.) mounted together (4)

£10,000-15,000

$13,000-18,000
€12,000-17,000

For other examples of 18th and 19th century Moroccan painted woodwork, attributed to Meknes, see *Arts et Traditions du Maroc, Courbevoie*, 1998, p.65 and pp.230-233. A 20th century Moroccan ceiling recently sold Christie's, London, 20 October 2016, lot 177.

■54

A SULTANATE SANDSTONE FRIEZE

NORTH INDIA, PROBABLY DELHI, 13TH CENTURY

Composed of four sandstone blocks, each deeply carved, repaired break, mounted
15¾ x 61in. (40 x 155cm.) overall

£20,000-30,000 $25,000-37,000
€23,000-34,000

PROVENANCE:
Panel inscribed '*illa*': Sotheby's, London, 25 April 1991, lot 820
The other three panels: Sotheby's, London, April 1987, lot 148 (not illustrated)

INSCRIPTIONS:
Qur'an III, *sura al-'imran*, parts of v.18

The inscription on these four panels translate as 'There is no God except Him [Allah]'. It is verse 18 of *sura Al 'Imran* which was a widely copied *sura*, repeating the profession of faith and proclaiming Allah's justice. It is found widely on mosques, including on the *qibla* screen of the Quwwat al-Islam Mosque, and on funerary monuments.

These panels can be firmly attributed to North India in the early-Sultanate period. The closing years of the 12th century and first quarter of the 13th century was without a doubt the most artistically innovative and sophisticated period in the history of the Delhi Sultanates. In this period, the Khurasani traditions of calligraphy, architecture and decoration had their most fruitful encounter with the Indian tradition of stone carving.

Carved calligraphy was perhaps the most distinctive feature of the architecture of Ghurid and early-Sultanate architecture in North India. Though stone carving was used in Afghanistan and Central Asia under the Ghurids and Ghaznavids, it was typically restricted to small architectural features.. Most large scale calligraphic decoration on buildings was in either brick or stucco.

In India, however, the hybrid of Khurasani calligraphy and Indian traditions of stone carving resulted in a remarkable explosion of carved calligraphy. The start of this tradition can be seen in stone inscriptions from Ghurid mosques dating from around the turn of the 13th century. These include a foundation text for a mosque in Hansi, Haryana, that mentions the name of the Ghurid Sultan Mu'izz al-Din; a Qur'anic stone inscription framing the *mihrab* of the Chaurasi Khamba Mosque in Kaman, Rajasthan, dating from circa 1200; and the Shahi Masjid in Khatu, dated circa 1203.

Calligraphy as a form of decoration reached a high point in Delhi under the governorship of Qutb al-Din Aibak and during the first few decades of the independent sultanate he founded following the collapse of Ghurid power in 1206. This is seen in the remarkable Qur'anic and historical inscriptions that surround the majestic Qutb Minar, the building of which was commenced in 1193. The construction of both this and the surround mosque, known as the Quwwat al-Islam Mosque, were continued by Qutb al-Din's successor, Iltutmish (r. 1210-35), who also constructed a tomb for himself in the same complex, the exterior and interior of which were almost entirely covered with carved Qur'anic inscriptions. Work on the mosque was continued much later in the 13th century by 'Ala al-Din Khalji (r. 1296-1316), among whose additions were the magnificent Ala'i Darwaza, a gate covered with marble inlay and carved calligraphy.

The tradition of carved calligraphy seems to have died out quite shortly after the reign of 'Ala al-Din Khalji, as stucco replaced stone as the main form of architectural decoration. The fall in the use of carved stone calligraphy was also accompanied by a general decline in the quality of architectural epigraphy (see Z.E. Desai, "Calligraphy: islamic inscriptional art", in *The Impulse to Adorn*: *studies in traditional indian architecture*, Marg Publications, 1982, pp. 115-123). Of course, in this short period in which calligraphy reigned as the supreme form of architectural decoration, there were varieties and developments in style.

The calligraphy on these panels is generally thick and bold, with a largely rectilinear, spacious character. In this regard it is close to the lower, first band on the first storey of the Qutb Minar, where the letter forms are thick and only slightly tapering. Like the frieze on the Qutb Minar, the carving is superbly crisp and has an almost sculptural quality.

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A LARGE QUR'AN

SIGNED IBN HAJI MUHAMMAD TAQI 'ALI ASGHAR, MUGHAL INDIA, DATED 5 DHU'L HIJJA AH 1197/1 NOVEMBER 1783 AD

Arabic manuscript on paper, 560ff. plus five fly-leaves, 9ll. of bold black *naskh* with Persian interlinear translation and commentary in red and black *nasta'liq*, *sura* headings in gold *thuluth* within gold cartouche with gold roundel verse markers outlined in black, the main text panel within thick black-ruled gold frame, further commentary in Persian in the margins, with gold *thuluth* section markers, two opening bifolios for *sura al-fatiha* and *sura al-baqara* with finely illuminated borders and cartouches in gold and polychrome, colophon signed and dated and with commissioning inscription with the name of an official, now rubbed, in finely decorated gilded and stamped red morocco with flap, marbled paper doublures
Text panel 10¼ x 4⅞in. (26 x 12.2cm.); folio 16½ x 9¾. (41.8 x 24.8cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

θ56

QUR'AN

SULTANATE INDIA, 15TH CENTURY

Arabic manuscript on paper, 528ff. plus two fly-leaves, each folio with 14 or 15ll. of bold black *bihari*, text panels outlined in double red and blue rules, gold and polychrome verse roundels, gold and polychrome illuminated marginal markers, occasional marginal commentary, *sura* headings in white on gold and polychrome illuminated panels often issuing medallions into the margins, the first bifolio of each *juz'* marked with different gold and polychrome marginal illumination framing the text, opening bifolio with similar illumination, preceding 4ff. with unusual diagrams with information on the reading of the Qur'an, in later maroon morocco with flap, paper covered doublures
Text panel 9⅛ x 6¾in. (23.3 x 17.1cm.); folio 12¼ x 8½in. (31 x 21.5cm.)

£30,000-50,000 $37,000-61,000 €35,000-57,000

The text of this Qur'an is preceded by a short introductory text in Arabic and seven circles (*da'irah*) showing aspects of the variant readings (*qira'at*) of the Qur'an according to the Seven Readers (Nafi' al-Madani; Ibn Kathir; Ibn 'Amir al-Yahsibi; Abu 'Amir ibn al-'Ala; Abu Bakr 'Asim ibn Abi al-Najud; Hamzah ibn Habib al-Zayyat; Abu'l-Hasan ibn Hamzah al-Kisa'i). Each circle is divided into four sections beginning with an introduction (*al-muqaddimah*), followed by aspects of pronunciation; *idgham* (assimilation of letters); the pronunciation of *hamza*s; *imalah* (vowel shift).

This impressive Qur'an, which has thirty finely illuminated double pages, is one of a small group to have survived from the Sultanate period in India. India's tumultuous history during the 13th-15th century resulted in few Sultanate Qur'ans surviving the period. Many are in poor condition or incomplete and only a handful are signed or dated (Brac de la Perriere, 2008, p.28).

The two exceptions are an example copied in Gwalior and dated 1398 (now in the Aga Khan collection, *The Arts of Islam*, 1976, no.635, p.370) and another which is dated 1483 (now in the Bijapur Archaeological Museum, MS.912; Welch, 1988, no.71, pp.124-25).

Although the illumination on those two manuscripts differs considerably, they both draw inspiration from contemporaneous Timurid manuscripts.

In our manuscript, various features in the illumination demonstrate the cultural ties between Iran and India, mostly as a result of the Timurid military incursions. The large lotus flower, for instance, that springs out in the margin is a popular motif of Ilkhanid and Timurid manuscripts, as is the extensive use of lapis blue in the illuminated text borders. The inner borders here, with the scrolling flowerhead on blue ground, alternatively painted black and red, are also Persian feature. Related borders are found on a Timurid Qur'an copied in Herat around 1440 (*1400. Yilinda Kur'an-i Kerim*, 2010, kat.70, pp.288-89). The boldness of the script, the use of oversized *bismallahs*, the vivid yet mat colours of the illumination are yet typically Indian.

The diversity of the decorative devices in our Qur'an is to be paralleled with that found on other fine Qur'ans such as Qur'an published by Sam Fogg (Brac de la Perriere, 2008, pl.40), a Qur'an, dated circa 1450, sold at Christie's, 1 May 2001, lot 19 and Qur'an 237 in the Nasser D. Khalili Collection, attributed to the 15th century (James, 1992, cat.28, p.104-107). Manuscripts that are not Qur'ans also provide comparable examples; see for instance two manuscripts of *Taj al-Ma'asir* and *Tamhidat* in the Bibliothèque Nationale, Paris (Suppl.Persan 1332; Persan 1332, Brac de la Perriere, 2008, pls.50-51).

The *bihari* script, which became standard for Sultanate Qur'ans is thought to be a development of the *naskh* script. Its origins are obscure and it seemed virtually to disappear with the advent of the Mughals. The emphasis in the script is in the sublinear elements of the letters which are greatly thickened and end in sharp points. It is generally assumed that the name is derived from the province of Bihar in eastern India, but because it was not a particularly important centre of Islam this seems unlikely (James, 1992, p.102).

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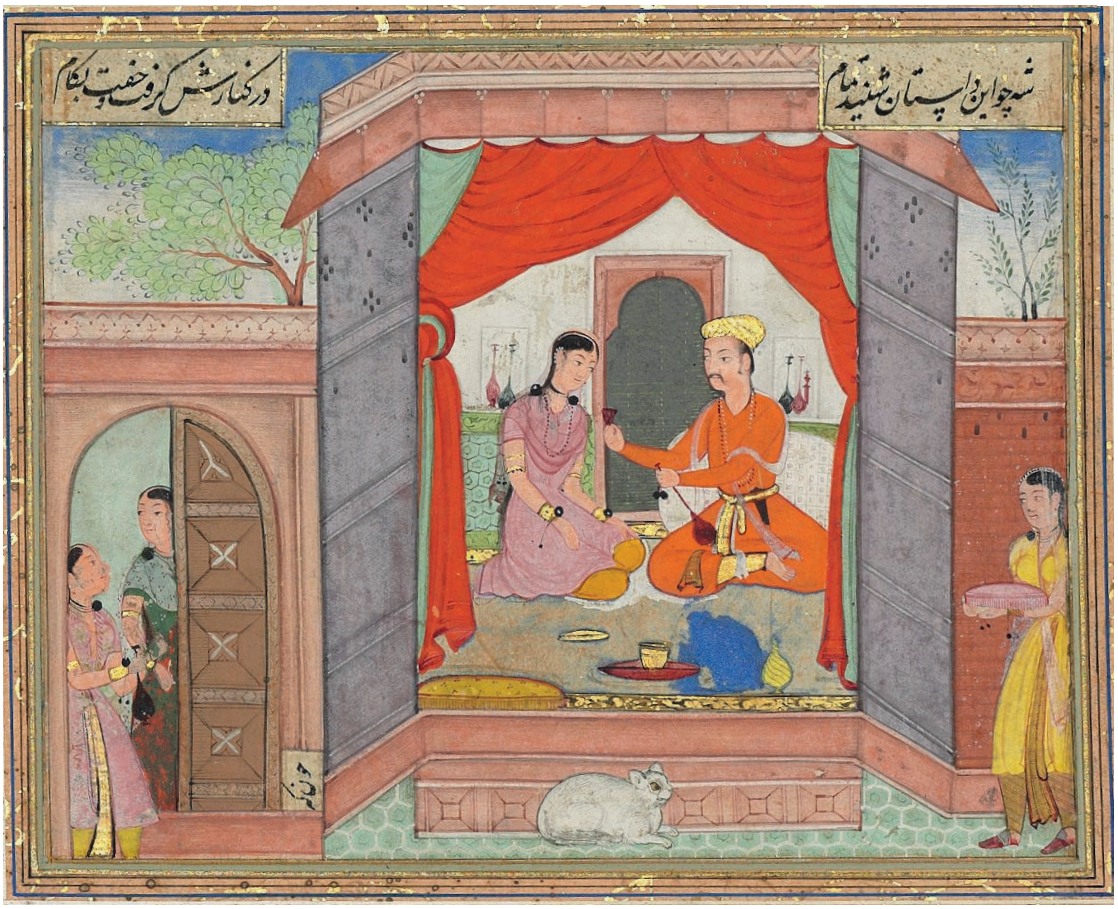

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LOVERS ON A TERRACE

SIGNED HUNKAR, SUB-IMPERIAL MUGHAL, INDIA, CIRCA 1590

Opaque pigments on paper, two short lines of *nasta'liq* above, small signature in the lower left corner, laid down between gold and polychrome rules and minor borders with gold illumination on wide similarly illuminated blue borders
Painting 3¾ x 4⅝in. (9.5 x 12.1cm.); folio 7¾ x 12½in. (19.8 x 31.6cm.)

£7,000-10,000 $8,600-12,000 €8,100-11,000

The open doors of the chamber, with a cat seated at the entrance, draw the viewer's attention to a scene of contemplative, private enjoyment as a young man offers a wine cup to a maiden. This intimate subject depicting two lovers enjoying wine is one that followed various Indo-Persian precedents. The small scale of the work suggests that it was not intended for an imperial album and was probably commissioned for a nobleman or courtier in the late 16th century, during the reign of the Mughal emperor Akbar.

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

*58

A PRINCE AND A HOLY MAN MEET IN A LANDSCAPE

MUGHAL INDIA, SECOND QUARTER 17TH CENTURY

Ink and wash on paper, laid down on card between minor orange and gold rules, with large panels of *shikasteh* calligraphy above and below, mounted, framed and glazed
Drawing 6⅞ x 4½in. (17.5 x 11.4cm.); folio 12⅛ x 8¼in. (30.8 x 20.8cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

INSCRIPTIONS:
In *shikasteh* above: a hemistich from a *qasidah* by the Qajar poet Qa'ani
In *shikasteh* below: a hemistich from a *ghazal* by Amir Khusraw

The subject of this drawing, the meeting of a prince and a holy man, is a well-known theme in Mughal painting. For further discussion on this subject, see lot 62 in this sale.

The prince is sitting under a tree, with his head humbly bowed, deep in conversation with a hermit, in a rocky landscape surrounded by attendants. The composition is very similar to an earlier, well-known painting from the Akbari period, 'A prince visiting a hermit', circa 1585-90, now in the collection of Prince Sadruddin Aga Khan(Goswamy, Fischer, 1987, no.14). S.C. Welch has attributed this work to the Iranian master artist, 'Abd al-Samad, who rose to eminence in the Mughal atelier under Akbar's reign. It is possible that the artist would have been aware of the earlier 16th century work and had perhaps used it as a prototype for this drawing.

VARIOUS PROPERTIES

***59**

A FOLIO FROM THE 1598 *RAZMNAMA*: THE BATTLE OF DHRISTADYUMNA WITH ASWATTHAMA

ATTRIBUTED TO BILAL HABSHI, MUGHAL INDIA, CIRCA 1598-99

An illustration from the *Razmnama*, opaque pigments heightened with gold on paper, one line of black *nasta'liq* script below, the reverse with 19ll. of diagonal *nasta'liq* interspersed with 3ll. of horizontal *nasta'liq*, folio number in red ink to the upper left corner
painting 8½ x 5⅝ in. (20.9 x 13.5cm.); folio 12 x 7¼in. (30.5 x 18.4cm.)

£8,000-12,000 $9,800-15,000
€9,200-14,000

INSCRIPTIONS:
At the top, the number 47.
Below the painting: *jang-i dharashtah-daman ba aswathaman* ("The battle of Dharashtahdaman (Dhristadyumna) with Aswathaman (Ashwathama).")
Below this: *bilal-i habshi* "Bilal the Ethiopian (Habshi)."
On the recto, at the top of the page in black, the number 46. In the top left corner in red, the number 326.

The *Razmnam*a is the abridged version of the Hindu epic, the *Mahabharata*, which tells the story of the rivalry between cousins, the Pandavas and the Kauravas, over the kingdom of Hastinapura. A central figure is the god Krishna, who assists the Pandava brothers. The Mughal Emperor Akbar commissioned a Persian translation of the Sanskrit epic, the *Mahabharata*, in 1582-83 which was not completed until 1586. It became known by its Persian title *Razmnama* (Book of War). This imperial illustrated manuscript with 168 paintings is now in the Maharaja Sawai Man Singh II Museum in Jaipur.

This illustration comes from the second illustrated copy of the *Razmnama* which was completed between 1598 and 1599. The complete manuscript, originally in the collection of Gerald Reitlinger, was sold at Sotheby's London on 24th and 25th October 1921. The final five parts including the colophon are preserved in the British Library. The 161 known miniatures from this manuscript are now in private and public collections including the Free Library of Philadephia, the Chester Beatty Library, the India Office Library and the Keir Collection.

The illustrations to this manuscript bear the names of important artists who were working for Akbar, providing evidence that it is very likely that the manuscript was in fact painted in the royal atelier, probably as a gift for a member of the royal family (Rice, 2010, pg. 126).

Our painting has been attributed to the artist Bilal Habshi, who was an Ethiopian artist working in the Mughal atelier at the time. The painting depicts the battle of the warriors Dhrishtadyumna and Aswatthama. Dhristadyumna was the commander of the Pandava army, and the brother of Draupadi who was married to the five Pandava brothers. During the Kurukshetra war, Dronacharya who was a guru to both sides, the Pandavas and the Kauravas, laid down his arms and sat in meditation. Dronacharya had once humiliated Dhristadyumna's father in battle. Seizing this opportunity, Dhristadyumna beheaded the meditating guru. On the eighteenth night of the war, blinded with rage, the son of Dronacharya, Aswatthama attacked the Pandava camp in the dark and killed Dhrishtadyumna by smothering him to death, the scene not quite as gallant as illustrated in the painting. There is another known illustration from this manuscript which bears an attribution to Bilal Habshi, now in the Cleveland Museum of Art (2013.305). It depicts an earlier episode from the Mahabharata relating to the birth of Dhristadyumna and his sister Draupadi.

For a detailed discussion of the 1598 *Razmnama*, see Seyller, 1985, pp.37-66 and Seyller, 1999, pp.24-27.

An illustration from this manuscript sold in Christie's, London, 26 April 2012, lot 7.

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61 (recto)

61 (verso)

*60

A YOUNG PRINCE VISITS THE POET HAFIZ

BIJAPUR, DECCAN, CENTRAL INDIA, CIRCA 1680 WITH LATER 18TH CENTURY MARGINS

Opaque pigments heightened with gold on paper, the painting flanked above and below by a line of *nasta'liq*, laid on card within multiple floral margins and borders, the reverse with some inventory numbers in black pencil
10½ x 8⅛in. (26.8 x 20.6cm.)

£8,000-10,000 $9,800-12,000
€9,200-11,000

INSCRIPTIONS:
Nasta'liq Inscription: unidentified Persian couplet with a play on the word *saz,* a kind of stringed musical instrument

Bijapur paintings from the 17th century are known for their rich and fiery palette and varying use of perspective. The rich colours of the sky comprising blue, red and pink hues of the clouds set against a gold background find comparison with the golden skies of a well-known, late 17th century, durbar scene 'The House of Bijapur' by Kamal Muhammad and Chand Muhammad in the Metropolitan Museum of Art, New York (Haidar, Sardar, 2015, no.71, pp.154-155). The poet Hafiz is seated under a *chinar* tree, a recurring compositional element in many early seventeenth century Bijapuri works, some attributed to the Dublin painter, who would often paint his subjects seated under gnarled *chinar* trees (Zebrowski, 1983, pl. XIII and nos. 84,85). The dress, turban and facial type of the seated prince depicts a strong Mughal artistic influence as by the mid-17th century, the Mughals had established a firm stronghold in the Deccan.

61

AN ALBUM PAGE WITH DEPICTIONS OF THE MADONNA AND CHILD

SAFAVID IRAN AND LUCKNOW, INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, one side with depiction of a mother feeding her child in a landscape set within gold-sprinkled borders between minor floral illuminated peach and turquoise borders, the other side with a depiction of mother and child attributed to Muhammad Zaman, an illuminated Qajar headpiece above and a margin decorated with floral lattice around
Persian painting 5½ x 3½in. (12.3 x 8.9cm.); Indian painting 3¾ x 2¾in. (9.8 x 7.2cm.); folio 14¼ x 10⅞in. (35.8 x 27.8cm.)

£12,000-18,000 $15,000-22,000
€14,000-21,000

The signature *ya sahib al-zaman* inscribed on this painting is a later addition. It refers to a typical signature of Muhammad Zaman, a pun on the surname of the artist. Muhammad Zaman's paintings often included careful depictions of nature, but he is best known for his figural scenes. A number of miniature paintings by him are now in the St Petersburg Muraqqa'-, f.82r., f.83 r ., f.86 r.,. f.89r.. and f.94r. *The St Petersburg Muraqqa'*, Milan 1996). The broken tree on the foreground of our work also appears on one of his paintings in the St Petersburg Album, the Hero and horseback fighting a Dragon, folio 95 recto, indicating that even if the signature here is a fanciful addition, our artist was familiar with Muhammad Zaman's work and compositions. He was active during the time of Shah 'Abbas II (r.1642-66) and up until the end of the 17th century. Although trained in the Persian tradition of painting, his work became ever more influenced by European models as shown here with the depiction of the Virgin Mary and Child. Along with his contemporary 'Ali Quli Jabadar, he was to change the course of Persian painting (see Soudavar, 1992, p.369).

Visit www.christies.com for additional information on this lot

62

A CONVERSATION WITH A HOLY MAN AT NIGHT

THE PAINTING MUGHAL INDIA, LATE 17TH CENTURY, THE CALLIGRAPHY SIGNED ALMAS, IRAN, SECOND HALF 16TH CENTURY

Opaque pigments heightened with gold on paper, laid down on large album page flecked with gold, the reverse set with a calligraphic panel with elegant *thuluth* and *naskh* inscription in clouds reversed against fish-scale ground, later owner's stamp in the margin
Painting 9⅞ x 6⅜in. (25.2 x 16.3cm.); calligraphy 6¼ x 5⅝in. (15.9 x 14.8cm.); folio 21¼ x 15⅛in. (53.9 x 38.4cm.)

£30,000-50,000 $37,000-61,000 €35,000-57,000

PROVENANCE:
Property from the Guerrand-Hermes collection, Sotheby's, 9 October 2013, lot 37

INSCRIPTIONS:
Later owner's stamp in the margin - seal impression of a certain Haji Muhammad Masih Karbala'i dated 1212 AH/1797-8 AD.

Princes seeking the counsel of holy men was a popular subject for Mughal artists in the 17th century and such scenes were quite commonly included in Mughal albums. As pointed out by A. Welch and S.C. Welch, the iconography of a prince visiting a holy man is based on earlier Iranian prototypes of rulers visiting dervishes. The contrast of these two aspects of society symbolised the 'juxtaposition and distant affinity of temporal and spiritual authority'. (A. Welch, S.C. Welch, *Arts of the Islamic Book – The Collection of Prince Sadruddin Aga Khan*, London, 1982, pg.160). This theme was of great interest to Akbar and is first thought to have appeared in Mughal painting during Akbar's reign who was widely admired for his interest and tolerance of other faiths. After Akbar, Jahangir continued his father's policy of religious tolerance. Shah Jahan's elder son, Prince Dara Shikoh had a keen interest in Sufism and mystical aspects of religion and is known to have often frequented gatherings of holy men. He commissioned Mughal artists to paint portraits of ascetics and dervishes and is often himself the subject, seated amidst Sufis. There is a 17th century example, painted by the Mughal artist, depicting Dara Shikoh visiting the Sufi saints Mian Mir of Lahore and Mullah Shah of Badakshan, now in the Victoria and Albert Museum (no. IM.250-1921).

There are two other undated works known to be by the hand of Almas. The first is a calligraphic folio, thought to be from the second half of the sixteenth century in a private collection in Tehran (Mehdi Bayani, *ahval va asar-e khosh-nevisna,* vol.IV, Tehran, 1358 *sh.,* p.39). The second work is in the collections of the Salar Jung Museum and Library in Hyderabad (M.Ashraf, *A Catalogue of the Arabic Manuscripts in the Salar Jung Museum & Library, II, The Glorious Qur'an, Its parts and Fragments,* Hyderabad, 1962, p.34, no.211).

***63**

A FULL-LENGTH PORTRAIT OF VIZIER DALIL KHAN
ATTRIBUTABLE TO RUKN AL-DIN, BIKANER, NORTH INDIA, CIRCA 1670

Opaque pigments heightened with gold on paper, the reverse with identification inscription in *devanagari* script and inventory numbers in black pencil and red ink
10 x 6½in. (25.4 x 16.5cm.)

£4,000-6,000 $4,900-7,300
€4,600-6,900

INSCRIPTIONS:
Devanagari inscription on verso- 'Dalil Khan'

Dalil Khan, a Rohilla Pashtun, rallied the forces of emperor Aurangzeb during his invasion of the Deccan of 1686 with his own troops. He rose to become a vizier and *subadar*, governor, of the Deccan. This portrait of Dalil Khan in middle age, may have been executed very shortly before or after the Mughal take-over of the central province. A portrait of the vizier at an older age is now kept at Rijksmuseum (inv.no. RP-T-00-3186-17).

The high quality of this portrait suggests an attribution to Ruknuddin, the Mughal trained artist, who was a leading master in the Bikaner atelier, during the reign of Maharaja Anup Singh in the late 17th century. Our portrait finds close comparison with another portrait known to be by the hand of Ruknuddin, where the subject, Ratan Singh Rathore, is depicted dressed in a similar white *jama*, sword and shield visible from behind, with a dagger tucked into his *cummerbund*, painted on a pale green ground (Sotheby's, London, *Arts of the Islamic World*, 9 April 2014, lot 71). The salmon border with faint gilt floral decoration is comparable with borders of other works which have been attributed to Ruknuddin. There is a *ragamala* folio in the Ashmolean Museum, Oxford (Topsfield (ed.), 2000, pg.59, ill.2) and another example held in the collections of the Metropolitan Museum of Art, New York (Kossak, 1997, pg. 65, no.33) with similar border decoration.

64

AN ALBUM PAGE: DARA SHIKOH IN CHILDHOOD
WITH LATER ATTRIBUTION TO LA'L CHAND, MUGHAL INDIA, LAST QUARTER 17TH CENTURY, THE CALLIGRAPHY SIGNED HIDAYATULLAH ZAKIM QALAM, DATED AH 1114/1703-04 AD

Ink and pigments on paper, with identification inscription in black *nasta'liq* above, later attribution to La'l Chand, the reverse with a *nasta'liq* quatrain within elegant floral margins
12¾ x 7½in. (32.4 x 19cm.)

£7,000-10,000 $8,600-12,000
€8,100-11,000

The present work is attributed to La'l Chand, an artist whose works are found in the Dara Shikoh Album – he is known to have executed a portrait of Dara's sister, Jahanara. He was a court artist of Shah Jahan, within whose reign most of his work falls. His major works include a miniature in the Windsor *Padshahnama* (f.70r, Cleveland Beach and Koch, 1997, p.216) and a depiction of "Jahangir giving books to Sheikhs" from a *Jahangirnama* which is incorporated into the St. Petersburg *Muraqqa* (Cleveland Beach, 1981, no.17d, p.185). Other portraits by La'l Chand of noblemen and courtly figures are in the Minto album (Chester Beatty Library and Victoria and Albert Museum).

Visit www.christies.com for additional information on this lot

65

A FINE MUGHAL HORSE-HEADED JADE-HILTED DAGGER

NORTH INDIA, LATE 17TH CENTURY

The hilt carved in fine green jade, the horse's head with light grey patch, the ruby eyes set in gold, the guard with five-petalled rosette, the 17th or 18th century associated watered-steel blade with double curve and central ridge, reinforced at tip, the horse's ears chipped
13in. (33cm.) long

£10,000-15,000

$13,000-18,000
€12,000-17,000

This very elegant and realistically carved dagger in the form of a horse's head, is a fine example of Mughal craftsmanship. The earliest reference to a zoomorphic hilt in Mughal art appears in a painting of Jamal Khan Qarawul by Murad, in the Kevorkian Album and dated to circa 1610-15 (Dye III, 2001, p.422, the painting published in Welch *et al*, 1987, no.26, pp.132-33). As Stuart Cary Welch writes, a look at the *Padshahnama* reveals that the most common form of dagger worn during the reign of Shah Jahan (c.1627-58) was the *katar*, followed closely by the *khanjar*. Of the *khanjars* depicted in the manuscript however, there are only very few examples with animal-head hilts. Welch suggests that it is only therefore after the reign of Shah Jahan that the trend for zoomorphic hilts proliferated (Welch, 1985, p.258). Bashir Mohamed writes that the tradition of hilts of jade, rock crystal or ivory in the form of rams, deer, lions or stallions, is a testimony to a former pastoral existence (*The Arts of the Muslim Knight. The Furusiyya Art Foundation Collection*, 2007, p.142). One of the few examples depicted is a horse-headed dagger tucked into the sash of Dara Shikoh, the eldest son of Shah Jahan, in a scene entitled 'The presentation of Prince Dara Shikoh's wedding gifts', folio 72v (Beach and Koch, 1997, no.14, pp.46-7).

For another example of a Mughal horse-headed jade-hilted dagger, see lot 66.

66

66

A ROCK-CRYSTAL HILTED MUGHAL DAGGER

INDIA, LATE 17TH/EARLY 18TH CENTURY

With slightly curved blade gold-damascened at chappe, the hilt deeply carved with a lotus bud, the pommel worked as a serrated leaf, in brown velvet sheath with gold-damascened steel mount with open work palmettes and conical finial
14½in. (37cm.) long

£4,000-6,000 $4,900-7,300
€4,600-6,900

The carving of hardstones such as rock-crystal and jade reached a high point in the Mughal Empire during the 17th and 18th centuries. The rock-crystal hilt of this dagger is notable for its purity and strength of form. At the base of the hilt, acanthus leaves curl sideways into the quillons. A lotus blossom carved above attempts to conceal the metal end of the blade. The fluted surface of the hilt terminating in a serrated leaf form is an unusual and noteworthy feature.

Remarking upon a rock crystal-hilted dagger dating from the eighteenth or nineteenth century in the Virginia Museum of Fine Arts, Joseph M. Dye III suggests that the Mughal artisan's moderation in the restrained carving of the dagger was inspired by a desire to allow the transparency and purity of the hardstone to speak for itself. (Dye III, 2001, no. 197, p. 422). Although referencing a dagger of a later date, Dye's comments may well be describing our example. Two 17th century rock-crystal hilted daggers have sold in Christie's, London, 26 April 2012, lot 296 and 9 October 2014, lot 143.

67

A MUGHAL JADE HORSE-HEADED DAGGER

INDIA, 17TH CENTURY, THE BLADE AND MOUNTS LATER

The head realistically formed with gold and ruby-set eyes, the watered-steel blade and gold-damascened quillons a later addition
15in. (38.1cm.) long

£7,000-10,000 $8,600-12,000
€8,100-11,000

For another example and a note on Mughal animal-headed jade-hilted daggers, see lot 65.

67

68

A CLOISONNÉ ENAMEL HOOKAH BASE

INDIA OR CHINA FOR THE INDIAN MARKET, 18TH/19TH CENTURY

The body decorated with a repeated design of white flowerheads on green ground, narrow borders above and below with flowers on black ground, minor losses to enamel
6¼in. (15.8cm.) high

£6,000-8,000

$7,400-9,800
€6,900-9,200

The hookah base is of a known Indian form decorated with a repetitive floral pattern within narrow borders of scrolling vine which is reminiscent of decoration on *bidriware* from the 18th and 19th centuries. The bright colours of the enamels, the shape of the flowers and the cloisonné enamelling technique employed suggest that the hookah base was perhaps made in China for export to the Indian market. Cloisonné is the technique of creating designs on metal vessels with coloured-glass paste, or enamel, placed within enclosures known as 'cloisons' made of copper or bronze wires. The vessel is then fired at a relatively low temperature. It has been suggested that the art of cloisonné enamelling was introduced to China in the late 13th century through trade with the Islamic world.

~■69

A MUGHAL IVORY-INLAID WOODEN CABINET

GUJARAT OR SINDH, NORTH WEST INDIA, 17TH CENTURY

The rectangular chest with fall-front opening to reveal ten drawers, the surfaces decorated with ivory-inlaid floral sprays within borders of scrolling floral vine, the back of the chest with a simpler design with two cusped cartouches, the smaller containing two simplified floral sprays with comma-shaped leaves within a similar flowering vine border, each of the drawers with smaller ivory-inlaid floral sprays within chequered borders and with painted ivory knobs, the lock plate in the shape of a double-headed eagle and possibly associated

21¼ x 14¾ x 15⅞in. (54 x 37.5 x 40.8cm.)

£30,000-50,000 $37,000-61,000 €35,000-57,000

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 (Jaffer, 2002, p.18.)

A discernible Mughal influence is visible in the decorative motifs used for ivory-inlaid furniture being made in Western India in the mid to late 17th century. Naturalistic flowering plants arranged in formal compositions, as seen on this cabinet, appear in the decorative vocabulary of 17th century furniture as well as Mughal painting, architecture, textiles and metalwork. Scholars have associated this floral style with the later reign of the Mughal emperor Jahangir and his successor, Shah Jahan. (Jaffer, 2002, p.62)

A similar fall-front casket attributed to 17th century North-West India sold in Christie's, London, 21 April 2016, lot 48.

70

70

AN ELEGANT BRASS EWER

DECCAN, CENTRAL INDIA, 16TH OR EARLY 17TH CENTURY

On conical foot, of elongated form, with waisted neck with pronounced collar, s-shaped spout with *makara* head finial and scrolling handle
18in. (45.8cm.) high

£6,000-8,000 $7,400-9,800 €6,900-9,200

The elegant elongated proportions of this ewer, with its long tapering neck, pronounced collar and s-shape spout indicate an Indian, probably Deccani, attribution. The Butler Ewer, in the Ashmolean Museum in Oxford shares with ours the distinctive shape and *makara* head finial, though includes in its decoration a spiral fluted body (catalogued variously as 16th and first half 17th century, Zebrowski, 1997, p.147, no.189 and Haidar and Sardar, 2015, p.128, cat.50). Similar vessels, fluted and otherwise, can be found depicted in 16th and early 17th century Deccani painting. See for example a group of vessels – two bottles and a ewer – which appear in the foreground of a drawing from Ahmadnagar, attributed to circa 1590-95 or the bottles next to the sleeping prince in a Bijapuri painting dated to the early 17th century (Haidar and Sardar, 2015, pp.68-69, cat.17 and p.118, cat.43). The vessels all share the same elongated form. In the first painting they are decorated with horizontally engraved registers similar to those found on our ewer, and in the second they are fluted like the Butler ewer. Whether this means a slightly earlier attribution for ours or whether the two designs were produced concurrently is uncertain.

71

*71

A HEAVILY ARMED SOLDIER

GOLCONDA, CENTRAL INDIA, 17TH CENTURY

Ink on paper, the figure cut out and depicted standing, facing left, wearing an intricate turban in the Safavid fashion
9in. (22.9cm.) high

£3,000-5,000 $3,700-6,100 €3,500-5,700

The Qutb Shahis (1496-1687) of Golconda maintained close ties with the Safavids of Iran which led to a strong Persian cultural influence and many Iranian artists working at the Golconda court. Persian artists such as Shaykh 'Abbasi and Muhammad Zaman played a significant role in artistic exchange between 17th century Safavid Iran and the Golconda court. In the 1620s and 1630s, individual album paintings show strong stylistic links with Isfahan, especially in the clothes and turbans worn by the subjects. For comparable works from Golconda depicting figures in Safavid costume, see 'A Prince Hawking', circa 1610-20, in the British Library (Zebrowski, 1983, fig.138), 'Two lovers', circa 1630 or later, in the Fogg Art Museum, Harvard (*ibid,* fig. 140), and 'A Youth in Persian Costume', circa 1630-40 (Galloway, 2016. no.11.) This type of cut-out depicting a Persian courtier in Safavid dress was probably used to transfer the image for reproduction. The technique of découpage, in which very fine shapes are cut out and applied to another surface, was practiced in the Deccan, in Bijapur and Golconda. For an example of an early 17th century album page with *découpé* vase, insects and birds, see Haidar, Sardar, 2015, no.54, pp.132,134.

72

A RARE INDO-PORTUGUESE PIPE

POSSIBLY FOR THE OTTOMAN MARKET, GOA, INDIA, CIRCA 1780

Formed of three parts with white metal and gilt metal shaft, the wooden base elegantly carved in the form of a stylised female figure with gold ornaments and set with silver and gold studs, the bowl with smaller similarly carved interlinked female forms interspersed with gold and white metal quatrefoil motifs surmounted by a circular silver mount with detachable openwork gold cap on chain, in 19th century red leather fitted box with green velvet lining
34in. (86.4cm.) long

£8,000-12,000 $9,800-15,000
€9,200-14,000

The form of this pipe can be compared to long-stemmed cylindrical Ottoman Turkish pipes with circular base (*chibouk*) which suggests that perhaps it was made for export to the Ottoman market. The elaborately carved wooden base with extravagant gold ornamentation indicates that it was probably made for use by an aristocrat or a nobleman.

According to the German anthropologist, Berthold Laufer, tobacco was transported from Lisbon and introduced to Asia in the seventeenth century by Portuguese vessels. Europeans in Asia smoked tobacco through pipes usually made of clay. Clay pipes were stored and carried in purpose-made long-stemmed pipe cases of lacquer, tortoise-shell, ebony and ivory. These pipes and pipe-cases are usually attributed to Dutch production (Jaffer, 2002, pp. 50-51).

A late 17th century, carved ebony pipe case with silver terminals in the Victoria and Albert Museum, which was initially thought to be of Indo-Portuguese manufacture, now has a revised attribution to having been made under Dutch patronage (inv.no. W.145-1928). There appear to be no known early precedents for our extraordinary example. The wooden base of the our pipe, carved in the form of a mythical being with half woman and half scrolling foliate form, the forms also echoed around the circular bowl, is reminiscent of the supporting legs seen on late 17th century Indo-Portuguese cabinet on stands (*contador*). These sculptural legs often assume a variety of human and zoomorphic forms. For an example of an Indo-Portuguese cabinet with legs in the form of stylised female figures, see lot 73 in this sale.

~■73

AN INDO-PORTUGUESE IVORY AND EBONY-INLAID CABINET ON STAND (*CONTADOR*)

PROBABLY GOA, INDIA, 17TH/EARLY 18TH CENTURY

The chest of rectangular form with four rows of three drawers, the stand with four larger drawers, the square section legs deeply carved in the form of female figures, the surfaces and drawer fronts all covered with stellar motifs within roundels forming a lattice design, the knops and lock plates all of ivory, some restoration

52¼in. (132.8cm.) high; 36½in. (92.7cm.) wide; 19¼in. (48.9cm.) deep

£20,000-30,000 $25,000-37,000
€23,000-34,000

This cabinet-on-stand is an impressive example of furniture being produced under Portuguese patronage in India in the 17th century. It combines a traditional Western cabinet-on-stand form with various decorative motifs from the Indian sub-continent.

The repetitive pattern of stars and intersecting circles that covers the surfaces of this cabinet is a popular design found on many items of furniture and other works which were being commissioned by the Portuguese. A cabinet of very similar form and decoration is in the Victoria and Albert Museum, London (Jaffer, 2002, no. 22, pp. 58-9, inv.777-1865). This commonly reproduced motif can also be found on a small cabinet in the Museu nacional de Arte Antiga, Lisbon (Flores da Nuno Vassallo e Silva (eds.), 2004, p.111, cat.117, inv. no.1550).

Jaffer writes that the attribution of these type of cabinets to Goa has been suggested as the materials used and the decorative inlay find close comparison with church furniture being produced in Goa, for example, the fitted chests of drawers and cabinets in the Sacristy of the Basilica of Bom Jesus, Old Goa.

A very distinctive feature of this cabinet is the treatment of the legs supporting the cabinet, carved in the form of mythical beings with the upper body of a woman and the lower half, scaled and curved like a sea serpent. Based on their form, past scholars have compared these figures to auspicious Hindu snake divinities, known as *nagas* and *naginis*. However, they appear to continue the Western architectural tradition of using classical figures of caryatids as supporting columns. (Jaffer, 2002, p.57-58). A closely related cabinet sold in Christie's, London, 20 October 2016, lot 118.

74

θ74

ABU AL-QASIM FIRDAWSI (D. AH 416/1025 AD): *SHAHNAMA*

COPIED FOR MUNSHI GANESH PANDIT JIV, SIGNED 'ABD AL-RASUL KANI, KASHMIR, NORTH INDIA, DATED 7 SAFAR AH 1242/10 SEPTEMBER 1826 AD

Persian manuscript on paper, 570ff. plus ten fly-leaves, each folio with four columns of 23ll. of black *nasta'liq* with gold illuminated polychrome intercolumnar divisions, text panels outlined in gold and polychrome with gold outer rule, catchwords, the text with 121 contemporaneous illustrations in opaque pigments heightened with gold, opening bifolio with elegant gold and polychrome illumination surrounding the text, preceded by two introductions each with an illuminated headpiece, in repaired brown morocco with flap, maroon doublures

Text panel 9¼ x 4⅝in. (23.5 x 11.8cm.); folio 12½ x 7⅜in. (31.7 x 18.7cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

75

θ75

MIRZA MUHAMMAD SADIQ, KNOWN AS AZAD (D. AH 1159/1746-47 AD): *MUKHTAR-NAMA*

KASHMIR, NORTH INDIA, DATED AH 1234/1818-19 AD

Persian manuscript on paper, 597ff. plus four fly-leaves, each folio with two columns each with 15ll. of black *nasta'liq* sometimes arranged on the diagonal, pink intercolumnar divisions, text panels outlined in gold and polychrome, gold outer rules, catchwords, with 100 contemporaneous illustrations in opaque pigments heightened with gold, first folio with gold and polychrome illuminated headpiece, in brown morocco with stamped medallion and spandrels, light brown doublures

Text panel 6⅞ x 3½in. (17.6 x 8.4cm.); folio 9⅜ x 5⅝in. (24 x 14.4cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

The author of this text, Mirza Muhammad Sadiq, known as Azad, was an emigrant from Tehran who spent most of his life in Kashmir. Written in *mathnavi* form, the *Mukhtar-nama* is also known as the *Dilkusha-nama* and relates the adventures of Mukhtar (d. AH 687/1288-89 AD) in avenging the martyrdom of Husayn at Karbala (Nabi Hadi, *Dictionary of Indo-Persian Literature*, New Delhi, 1995, p.101).

θ76

QUR'AN

KASHMIR, NORTH INDIA, EARLY 19TH CENTURY

Arabic manuscript on paper, 240ff. plus four fly-leaves, 19ll. of black *naskh* to the page in clouds reserved against gold ground, gold roundel verse markers outlined in black, *sura* headings in blue cursive on gold ground within illuminated cartouches, text within floral borders, marginal commentary in Persian, each line in *nasta'liq* script within a cloud band on gold ground, further illuminated medallions to the margins, catchwords, the opening, final and intermediate bifolios with extensive gold illumination on blue ground, in original lacquered papier-mâché binding with floral decoration, the doublures with elegant floral sprays, loose in binding

Text panel 7¼ x 3⅞in. (18.4 x 9.8cm.); folio 11⅛ x 7½in. (28.2 x 16.6cm.)

£7,000-10,000 $8,600-12,000 €8,100-11,000

(binding)

77

PROPERTY FROM THE DHARMA COLLECTION

***■77**

A FINE SILK WOVEN PANEL WITH CONFRONTED PEACOCKS
MUGHAL INDIA, 18TH CENTURY

Standing at either side of a cypress tree, their chicks at their feet, on a blue satin ground worked with swaying flowers, borders above and below, mounted, framed and glazed
26 x 42½in. (66 x 108cm.)

£5,000-8,000 $6,200-9,800 €5,800-9,200

78

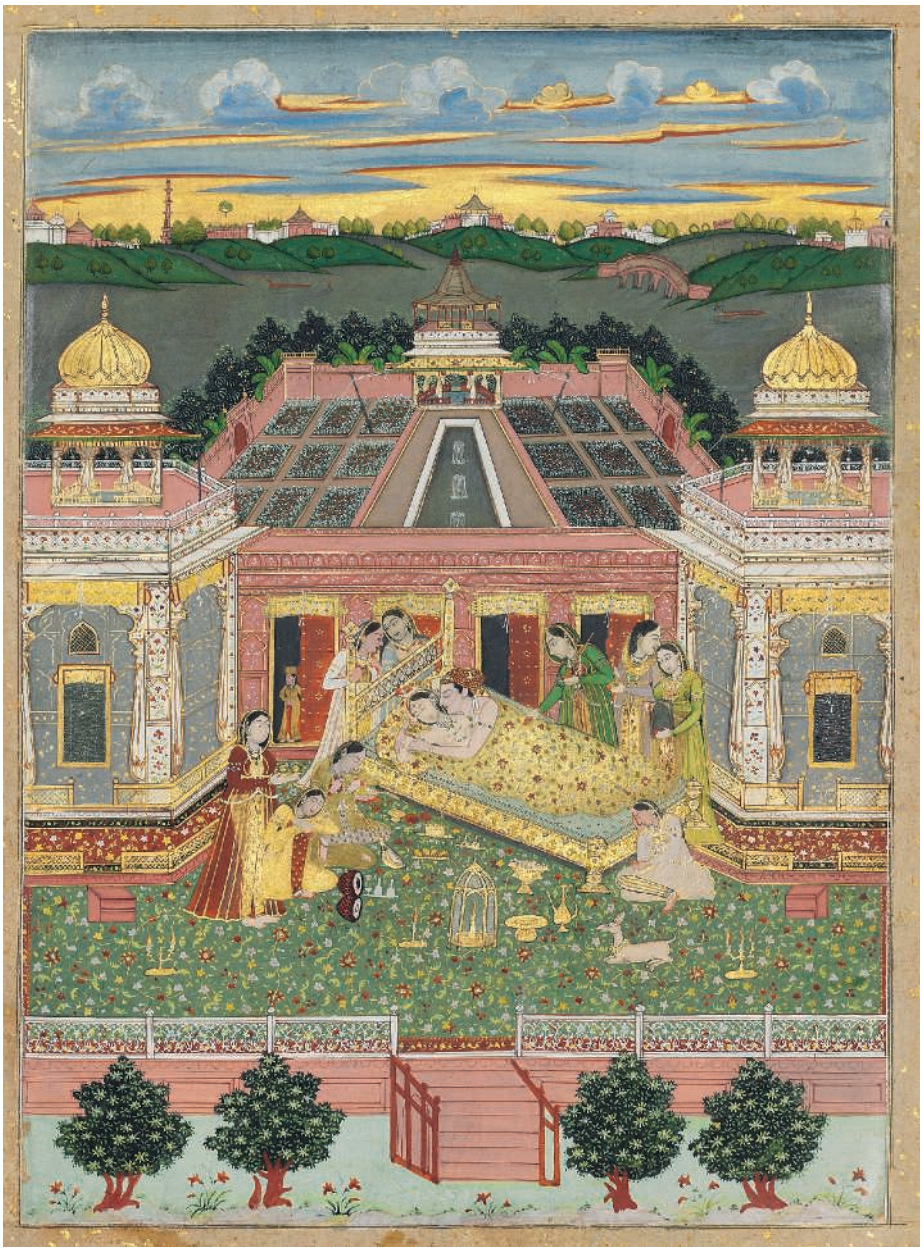
VARIOUS PROPERTIES

78

A MOTHER-OF-PEARL DECORATED CHEST
GUJARAT, WEST INDIA, 19TH CENTURY

The surfaces of the fall-front cabinet heavily set with polygonal panels of mother-of-pearl, the interior with seven drawers, each side with a simple handle, minor areas of loss
13⅛ x 7⅞ x 9¼in. (33.4 x 19.8 x 23.5cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000



***79**

LOVERS ON A TERRACE

FAIZABAD OR LUCKNOW, AWADH, INDIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, laid down between minor gold and polychrome rules on wide gold flecked margins set on card, mounted
Painting 14⅞ x 10¾in. (37.8 x 27.3cm.); folio 21½ x 16in. (54.6 x 40.7cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

This lavishly decorated, intricately detailed scene depicting two lovers embracing on a terrace surrounded by attendants appears to have been executed by a follower of the Awadhi artist Faizullah, who was painting in Faizabad and Lucknow in the late 18th century. The composition with the main scene taking place in the foreground with gardens, fountains and landscape beyond can be compared to 'A dancer balances a bottle', c.1770, attributed to Faizullah or a close follower, now in the Chester Beatty Library, Dublin (inv.no.69.6).

The use of perspective, receding terraces, and enclosed gardens displays strong European influence and also the inheritance of stylistic features from earlier Mughal paintings that must have been known to artists working in Awadh. Awadhi artists, in the late 18th century, developed a penchant for lavish terrace scenes and a vibrant colour palette with colourful textiles and women in colourful dresses. The figure types seen here closely resemble those on another painting ascribed to Faizullah formerly in the William K. Ehrenfeld Collection and now in the Collection of Eva and Konrad Seitz (Ehnbom, 1985, cat.no.33, pp.82-83).

For another Awadhi, late 18th century work depicting an amorous couple on a terrace, see Christie's South Kensington, 10 October 2014, lot 86.

80 80

81

80

A *NAVRATNA* BRACELET

NORTH INDIA, LATE 19TH CENTURY

Comprising nine rectangular panels each set with a gem-stone representing the nine planets of the Hindu astrological system, the reverse enamelled with lotus flowers on white enamelled ground
7⅛in. (18.3cm.) long overall

£5,000-7,000 $6,200-8,500
€5,800-8,000

PROVENANCE:
Christie's, London, 6 October 1999, lot 22

81

A SPINEL AND DIAMOND-SET BRACELET

BENARES, INDIA, EARLY 20TH CENTURY

The openwork flexible bracelet with a foliate cluster panel at centre, the reverse enamelled with pink lotus flowers on green ground, some losses to enamel
8⅛in. (20.5cm.) long

£3,000-5,000 $3,700-6,100
€3,500-5,700

PROVENANCE:
Christie's, London, 6 October 1999, lot 17

(reverse)

***82**

A GEM-SET AND ENAMELLED NECKLACE
NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

The openwork gold necklace set with diamonds forming a foliate design around a central crescent, a band of drop-shaped white sapphires and seed pearls below, further seed pearls above, the reverse with polychrome floral enamelling, minor losses to enamels, in associated box
6in. (15.2cm.) wide at top

£8,000-12,000

$9,800-15,000
€9,200-14,000

WORKS FROM A PRIVATE COLLECTION OF PERSIAN CALLIGRAPHY

(LOTS 83-90)

83

TWO DÉCOUPÉ FOLIOS FROM A POETRY ANTHOLOGY
PROBABLY HERAT, MID 16TH CENTURY

Persian manuscript on black paper, each of the folios with lines of elegant découpé *nasta'liq* in brown and gold, first folio with fine illuminated headpiece, second with an illuminated heading at end, within borders of lotus vine and cartouches filled with arabesque, verso of one folio with further *nasta'liq* lines, verso of the other with later owners' marks and stamps, mounted on card
Text panel 5⅛ x 2½in. (31.1 x 6.5cm.); each folio 9¼ x 5⅝in. (23.4 x 14.2cm.)

£10,000-15,000 $13,000-18,000 €12,000-17,000

INSCRIPTIONS:
On the reverse of the first folio: A number of seal impressions including those of the Scottish collector Archibald Swinton (*Jang Bahadur*) dated AH 1174/1760-61 AD, Abd al-Latif ibn Muhammad (?) al-Bukhari, dated AH 1121/1709-10 AD and a Munir al-Dawlah, dated AH 1170/1756-57 AD.

The great bibliophile and last Timurid ruler, Sultan Husayn Baiqara (r.1470-1506), chose the leading calligrapher Sultan 'Ali Mashhadi to copy his own poetry. One complete copy dated 1485 in in Paris (Bibl. Nat., Paris, inv.no. Suppl.Turc.993) while a second, by the same calligrapher, is dated Ramadan 905 (April-May 1500 AD) and is now in the Metropolitan Museum of Art (inv.no.1982.120.1). It is however the third copy, also written by Sultan 'Ali Mashhadi, as attested by the signature on a page that has recently been donated to the Cincinnati Art Museum, which is the most remarkable since the entire volume is executed in decoupé. The majority of the volume is in the Türk ve Islam Muzesi in Istanbul, including the opening double page (published Lentz and Lowry, 1989, no.148, pp.268-269 and 359). A caption in an exhibition at the Metropolitan Museum said that an annotation on a flyleaf of the Istanbul volume confirmed that the artist who executed the decoupage was 'Abd Allah, the pre-eminent craftsman working in this technique at the time (*Sultan 'Ali of Mashhad, Master of nasta'liq*, 2001). Further leaves from the same volume are in Western museum and private collections; two sold very successfully in the Sotheby's sale of the Stuart Cary Welch Collection (6 April 2011, lots 41 and 42).

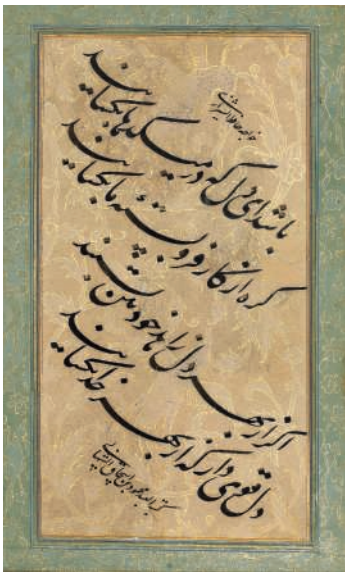
The art of working very elegant *nasta'liq* calligraphy in the découpe technique is one that was perfected in Herat in the late 15th century under Timurid rule and which continued through into the 16th century, becoming popular in Ottoman Turkey as well, as demonstrated in a page with three couplets attributed to Fakhri bin Wali in the second half of the 16th century (*Islamic Calligraphy*, exhibition catalogue, Geneva, 1988, no.40, pp.140-141). The technical mastery required is considerable. The central calligraphic panels of the present leaf, from an unknown manuscript, are closely related to the Sultan Husayn Baiqara manuscript in technique, style, layout and scale. The margins, while they differ from the gold flecked coloured margins of the Husayni manuscript, are also consistent with a Herat attribution of the early 16th century. That technique continued to be practiced after the end of Timurid rule at a very high level in Herat is demonstrated by a further very similar leaf from a manuscript of poetry and calligraphy written for Husayn Khan Shamlu, the Safavid governor of Herat who died in 1534-5 AD (Welch, 1979, no.73, pp.172-173).

ای مظهر جمال تو مرآت کائنات
وی جنبش صفات تو از مقتضای ذات

هر جا که هست لمعه روی تو لاجرم
گر لیلی صفت بود و گر دیر سپومنات

چون ظاهر از مظاهر ذرات عالمی
ظاهر شد از ظهور تو اتم تنزلات

84



85

86

84

A QAJAR CALLIGRAPHIC PANEL

ATTRIBUTABLE TO ZAYN AL-'ABDIN AL-ISFAHANI, IRAN, 19TH CENTURY

From a Qajar prayer book, Persian manuscript on paper, 13ll. of black *naskh* in clouds reserved against gold illuminated ground, with three headings in red, blue and gold on illuminated panels, a minor border around with alternating calligraphic roundels and cartouches, laid down between polychrome rules on wide marbled borders, backed on card
Calligraphy 12⅛ x 6⅞in. (30.8 x 17.8cm.); folio 21 x 15¾in. (53.4 x 39.9cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

INSCRIPTIONS:
At the top: The names of the Fourteen Innocents, bar the last Shi'i Imam, Muhammad al-Mahdi
Below: Qur'an LXII, *sura al-ikhlas*, and a prayer to be read after it
In the cartouches around the border: Qur'an XXIV, *sura al-nur*, v.35

The companion piece to this folio, which is in precisely the same style, is in a private collection. It bears the signature of Zayn al-Abdin al-Isfahani and an inscription that notes that it was made for a patron with the titles Mu'tamin al-Sultan Aqa Saham al-Dawla.

Zayn al-'Abidin was one of the outstanding *naskh* calligraphers of the Qajar period and was awarded the title *Ashraf al-Mulk* by Nasir al-Din Shah. He was born in the year AH 1187/1773-74 AD and studied with Aqa Mahmud Isfahani. His last known piece is a calligraphic page written in AH 1289/1872-73 AD, "written at the age of 102, without the aid of spectacles". In addition to several Qur'ans and numerous album pages, he is also known to have copied books of prayers, including in the Gulistan Palace Library (Bayani, 1363 sh, pp.1071-1075).

85

A *NASTA'LIQ* QUATRAIN

SIGNED MAHMUD BIN ISHAQ AL-SHAHABI, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, with 4ll. of strong black *nasta'liq* on a gold-sprinkled ground decorated with birds in leafy vine, signed below, laid down between minor gold illuminated blue border and polychrome rules on wide peach border with gold-outlined flowering scrolls, backed on card
Calligraphy 10⅜ x 5½in. (26.5 x 14cm.); folio 16½ x 11⅝in. (42 x 29.4cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

INSCRIPTIONS:
The calligraphy here comprises the opening two hemistichs of a *ghazal* of Hafiz

Mahmud is recorded as being the son of the scribe Khwaja Ishaq al-Shihabi, who was the *kalantar* (governor) of Herat under Durmish Khan. He migrated with his family to Bukhara after 'Ubaydullah Khan took Herat in AH 935/1528-29 AD, where he received tuition from another émigré, Mir 'Ali Haravi. Later, Mahmud moved to Balkh where he entered the service of the local governor. His dated work recorded by Bayani ranges between AH 924/1518-19 AD and AH 993/1585-86 AD. Among his works are a *Divan* of Hilali, dated AH 966/1558-59 AD in the Gulistan Palace Library and two copies of the *Bustan* of Sa'di in the Türk ve Islam Eserleri Müzesi, Istanbul, one of which is dated AH 980/1572-73 AD. Bayani records a total of 109 individual calligraphic pages signed by him (Bayani, 1346 sh, pp.876-880). He also copied a manuscript of the *Subhat al-Abrar* of Jami, now in the al-Sabah Collection, Kuwait (Adamova & Bayani, 2015, cat. 29).

86

A CALLIGRAPHIC PANEL

SIGNED 'ABD AL-RASHID [DAYLAMI], MUGHAL INDIA, 17TH CENTURY

Persian manuscript on paper, with 5ll. of strong black *nasta'liq* in clouds reserved against gold illuminated ground, laid down between minor peach border with gold floral illumination on wide cream margins with floral lattice, backed on card
Calligraphy 9⅝ x 5½in. (24.3 x14.2cm.); folio 17¼ x 11⅛in. (43.8 x 28.5cm.)

£2,500-3,500 $3,100-4,300 €2,900-4,000

INSCRIPTIONS:
The text includes four principles of the Naqashbandi Sufi order, 'Awareness of one's breath, watchfulness of one's step, seclusion in company, travel in one's homeland'

Calligraphic panels signed by 'Abd al-Rashid al-Daylami can be found in an album from the Walters Art Museum, Baltimore (W.668, http://art.thewalters.org/detail/25935/album-of-persian-and-indian-calligraphy-and-paintings).

87

A DECOUPÉ CALLIGRAPHIC PANEL

SIGNED SULTAN MUHAMMAD NUR, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, with 6ll. of diagonal découpe *nasta'liq* on blue ground, a further line running up one side, signed both by the calligrapher and by the artist responsible for doing the cutting, Darwish Nur, the calligraphy framed by floral illumination, laid down between minor gold illuminated borders on wide modern margins with decorated with floral sprays and gold flecks, owner's note in upper and lower margins
Panel 7⅛ x 4⅛in. (18.2 x 10.5cm.); folio 18½ x 12½in. (46.9 x 31.6cm.)

£7,000-10,000 $8,600-12,000
€8,100-11,000

INSCRIPTIONS:
The text here is a quatrain of Jalal al-Din Rumi and a quatrain of Jami

Sultan Muhammad bin Nurullah, also known as Sultan Muhammad Nur (d. circa AH 940/1533-34 AD) was a pupil of Sultan 'Ali Mashhadi and a scribe at the court of Mir 'Ali Shir Nawa'i, minister to the Timurid ruler Sultan Husayn Mirza Bayqara in Herat. His recorded works are dated between AH 912 (1506 AD) and AH 938 (1532 AD) (Bayani, 1345 sh., pp.272-9). Sultan Muhammad Nur was an innovative calligrapher, renowned for his work in colour (Blair, 2008, p.55). In 1544 Dust Muhammad compiled an album of calligraphy and painting for the Safavid Prince Bahram Mirza, which contained thirty signed specimens of Sultan Muhammad's calligraphy, many of which were written on paper of different colours (now in the Topkapi Saray Library, H.2154, published in David J. Roxburgh, *The Persian Album 1400-1600*, Yale 2005, pp.245-307). In the introduction Dust Muhammad lavishes praise on Sultan Muhammad for his "accomplishment and purity" as a scribe and stresses his special expertise in writing with coloured inks (Thompson and Canby (eds.), 2003, p.52). A manuscript copied by him sold in these Rooms, 10 April 2014, lot 9.

87

88

A *NASTA'LIQ* QUATRAIN

SIGNED MALIK MUHAMMAD AL-ARDABILI, TABRIZ, IRAN, DATED AH 1074/1663-64 AD

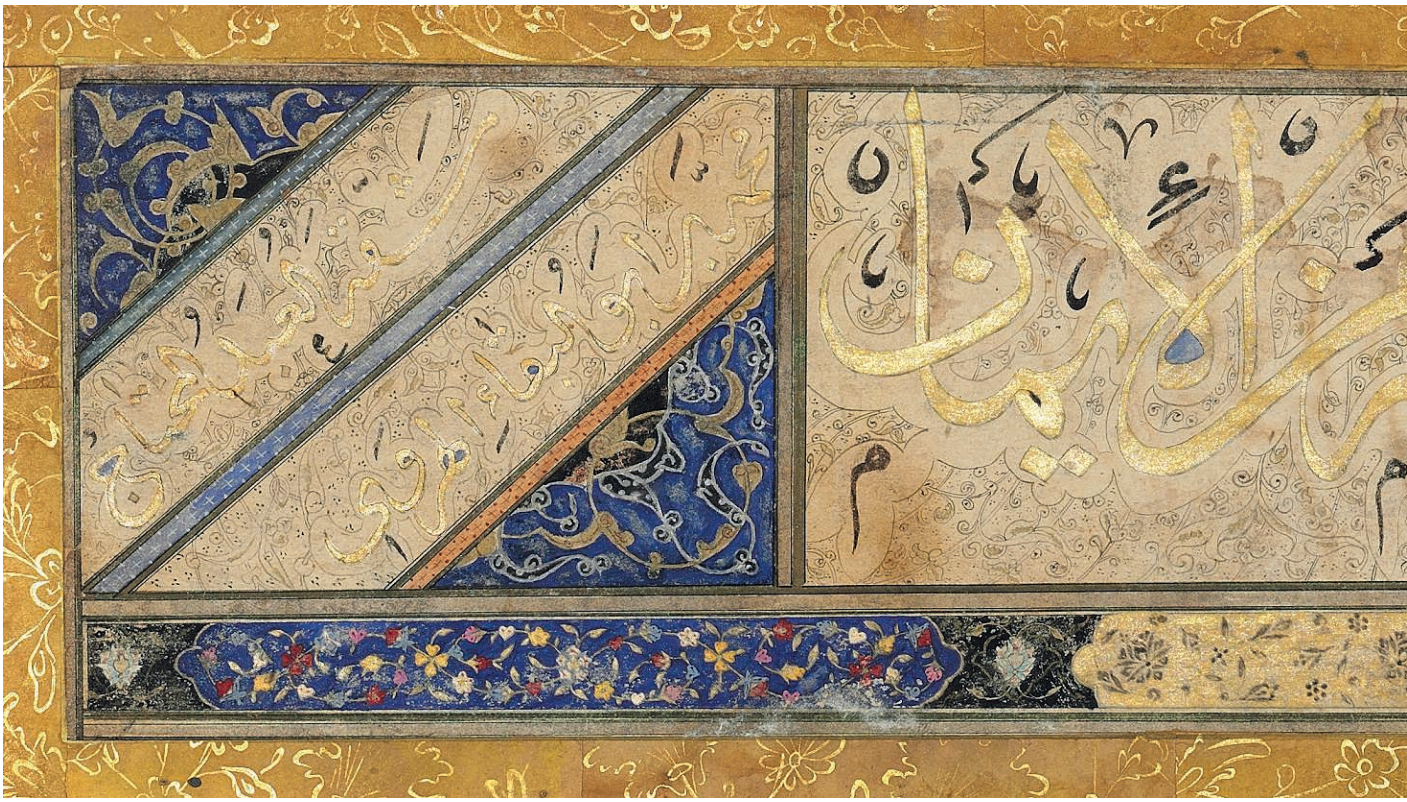
Persian manuscript on paper, with 4ll. of black *nasta'liq* on gold and blue highlighted paper, a further line below with the signature and date, three further panels of calligraphy around, one stating that the panel was copied in the *dar al-sultaneh* in Tabriz, laid down between polychrome rules and a blue border with stellar lattice on wide margins with gold illuminated landscape, backed on card
Calligraphy 11 x 6¼in. (28 x 15.7cm.); folio 21.1/5 x 15⅜in. (54.8 x 39cm.)

£4,000-6,000 $4,900-7,300
€4,600-6,900

INSCRIPTIONS:
A quatrain by 'Ubayd Zakani

Verses by Jami, copied by the same scribe, are found on the back of a portrait of Babur in the Royal Collection (RCIN 1005038.c; https:/www.royalcollection.org.uk/collection/1005038-c/portrait-of-emperor-babur).

88



89

89

A CALLIGRAPHIC PANEL

SIGNED MUHAMMAD ABU BAQA' AL-HARAVI, TIMURID IRAN, DATED AH 905/1499-1500 AD

Arabic manuscript on paper, with one line of large gold *thuluth* flanked by panels containing diagonal lines of similar smaller script containing the signature and date, all surrounded by panels of gold and polychrome calligraphy, laid down between minor yellow borders on wide margins with gold-highlighted arabesque, mounted on card
Panel 3½ x 14¼in. (8.6 x 36.5cm.); folio 10⅛ x 21⅛in. (25.6 x 53.6cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

INSCRIPTIONS:
'uluw al-himma min al-iman, 'The height of zeal comes from faith'

90

A CALLIGRAPHIC PANEL (*QIT'A*)

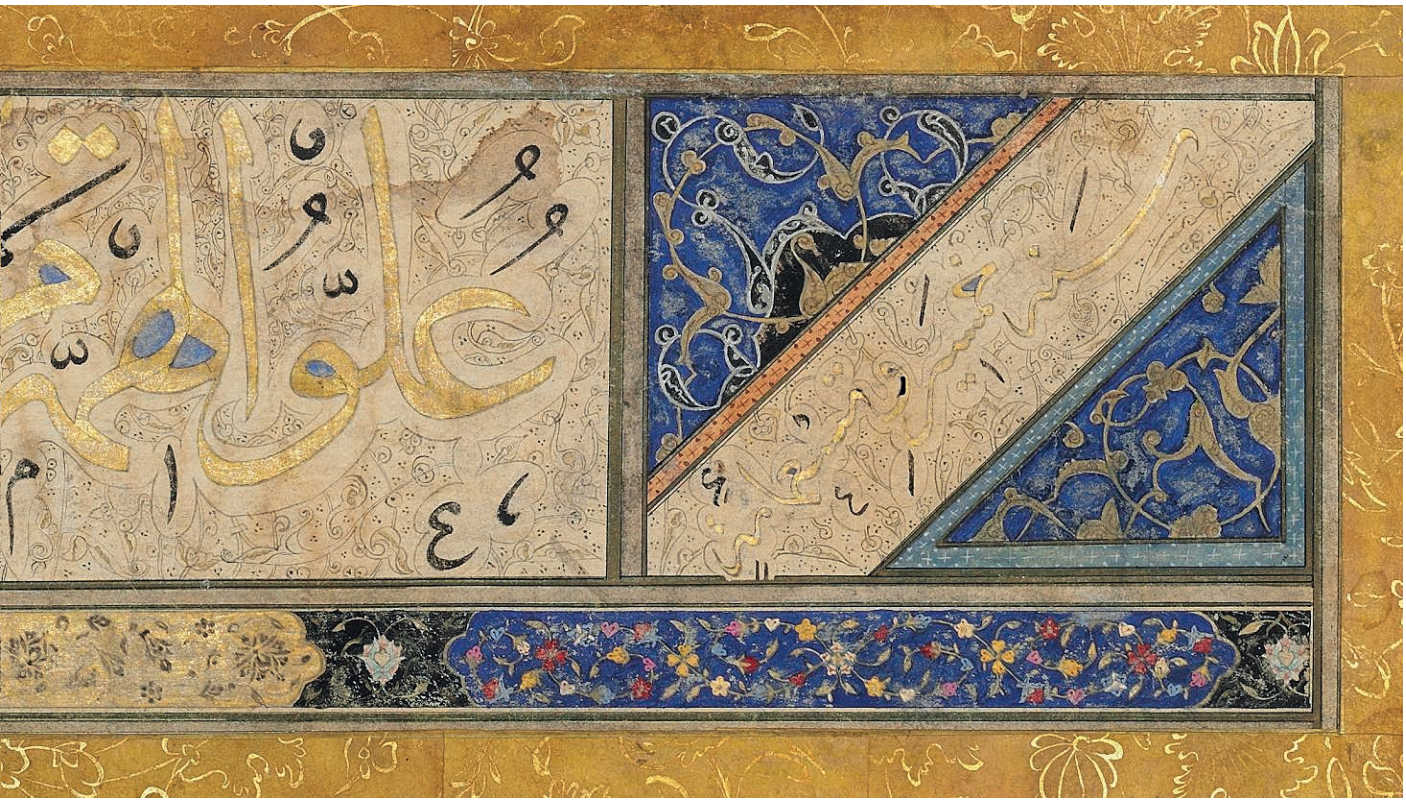
SIGNED 'ALA AL-DIN AL-TABRIZI, SAFAVID IRAN, DATED AH 987/1579-80 AD

Arabic manuscript on paper, with two strong lines of *thuluth* framing a smaller line of *naskh* surrounded by panels of gold floral illumination, a panel with 6ll. of diagonal script below, laid down between minor gold illuminated green border and polychrome rules on wide margins with gold highlighted floral illumination reserved against pink ground, laid down on card
Calligraphic panel 6⅜ x 9¼in. (16.1 x 23.5cm.); folio 12 x 15in. (30.4 x 37.9cm.)

£3,000-4,000 $3,700-4,900 €3,500-4,600

INSCRIPTIONS:
The text includes a Prophetic *hadith*, 'Your friends are of three types and your enemies are of three types. Your friends are: your friend, the friend of your friend, and the enemy of your enemy. Your enemies are: your enemy, the enemy of your friend, and the friend of your enemy'.

'Ala al-Din Tabrizi was a pupil of Shams al-Din Muhammad Tabrizi, the secretary of Shah Tahmasp. Many Qur'ans by him written in *naskh* or a combination of *naskh* and other hands are recorded - these include a Qur'an dated Sha'ban AH 980/1572-73 AD in the Gulistan Palace Library, a Qur'an in *naskh* and *riqa'* from the same library dated AH 989/1581-82 AD, and a Qur'an in *naskh*, dated AH 964/1556-57 AD in the Malek National Museum and Library, Tehran. In addition, numerous album pages have survived, including, a *muraqqa'* of 22 pieces by him in *thulth* and *naskh*, all written in Qazwin in AH 1001/1592-93 AD, also in the Gulistan Palace Library. He also wrote inscriptions on the Alchaq Mosque Masjid in Tabriz in the name of Shah Tahmasp, in Shawwal AH 972/May 1565 AD. His dated works recorded by Bayani range between AH 964/1556-57 AD and AH 1001/1592-93 AD (Bayani, 1363 sh, pp.1113-14).



هذه مواعظ من كلمات سيد الأبرار وسند
الأخيار صلوات الله الملك الجبار
اصدق قولك ثلثة واعد قولك ثلثة فاصدق قولك

90

THE ART OF IRAN

θ**91**

AN IMPRESSIVE SAFAVID QUR'AN

SHIRAZ, CENTRAL IRAN, CIRCA 1550-80

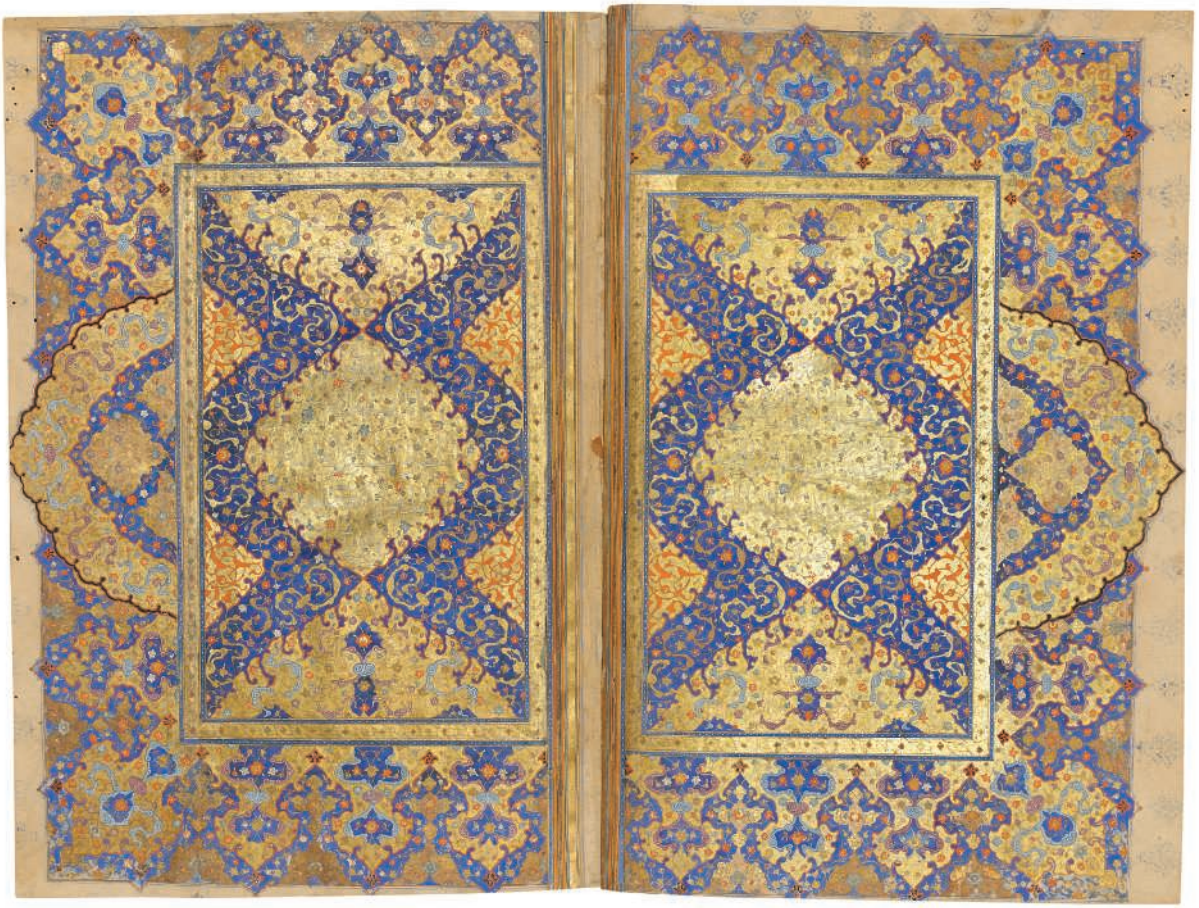
Arabic manuscript on paper, 439ff. plus four fly-leaves, text panels within gold and polychrome rules, the first and last lines in large strong black *muhaqqaq*, the intermediate line in gold *muhaqqaq* outlined in black, each within cartouche framing two panels of 4ll. of *naskh* above and below, these panels bordered with vertical cartouches filled with floral scrolls on gold ground, *sura* headings in white *thuluth* on gold ground within heavily illuminated cartouches, some cartouches with pink-speckled ground, the margins with finely drawn and illuminated medallions marking Qur'anic sections, opening bifolio with large gold and polychrome paired *shamsas*, followed by an impressive double carpet-page, the *fatiha* in white over gold ground within cusped medallion, followed by bifolio with illuminated headpiece and text of *al-baqara* in cloudbands on gold illuminated ground and large lines of gold *muhaqqaq*, the intermediate bifolio with finely illuminated borders, with catchwords, last folio a *falnama* heavily illuminated, final folio lacking, in modern morocco with stamped decoration, old skilful repairs throughout
Text panel 9⅝ x 5½in. (24.3 x 14cm.); folio 14⅛ x 9¼in. (35.7 x 23.3cm.)

£120,000-180,000

$150,000-220,000
€140,000-210,000

This fine and lavishly illuminated Qur'an was very probably executed in Shiraz in the 1570s or 1580s and is an illustration of 16th century Safavid illumination at its best. Three Qur'ans in the Turkish and Islamic Art Museum in Istanbul offer very good comparable examples. All have high quality and exuberant illumination indicating princely commissions. All of these Qur'ans are attributed to Shiraz circa 1570-1580. The *shamsas* at the beginning of our manuscript with their large gold petals bordering an eight-pointed star of lapis blue and the double-page frontispiece, with X-shaped panels arranged around almond-shaped medallions with flamed edges are typical of Shirazi Qur'ans from the period. Together with the style of script and the *falnama* prayers at the end of the manuscript, these features are echoed in cat.82 (dated 1580-81), cat.81 (dated 1576-77) and cat.85 (dated circa 1580) (respectively, *1400. Yilinda Kur'an-I Kerim*, 2010, cat.82, pp.324-327, cat.81, pp.322-323, cat.85, pp.332-333).

Other important Safavid Shirazi Qur'ans sold at Christie's, 20 October 2016, lot 21; 21 April 2016, lot 109 and 12 October 2004, lot 35.



92

A PANEL OF *SHIKASTEH*
IRAN, CIRCA 1800

Forming part of a letter addressed to an unnamed ruler, white, black and gold ink on paper, the calligraphy contained within clouds reserved against gold ground, laid down on pink card between minor colourful floral borders, mounted
Calligraphy 5⅛ x 3in. (13.2 x 7.7cm.); folio 12⅛ x 8⅛in. (30.8 x 20.5cm.)

£6,000-8,000

$7,400-9,800
€6,900-9,200

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

93

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

£15,000-20,000 $19,000-24,000 €18,000-23,000

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 *mahalal* 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

94

A LARGE TINNED-COPPER BOWL

SIGNED ['ALI] NAJAF, SAFAVID IRAN, DATED AH 1088/1677-78

On trumpet foot, the rounded body with a register of *nasta'liq* calligraphy on a ground of scrolling floral vine
15¼in. (38.7cm.) diam.

£7,000-10,000

$8,600-12,000
€8,100-11,000

INSCRIPTIONS:
Around the body: The call on God to bless the 14 Innocents, followed by the maker's name and date, *bandah-yi shah-i vlayat najaf 88[0]1*, 'Slave of the King of Trusteeship (i.e. 'Ali), Najaf. 1[0]88 (1677-78)'
On the base: A small cartouche with the name Mu'min

A similar bowl dated about thirty years earlier than ours (AH 1053/1643-44 AD), is in the British Museum (ME 2006,0405.1; Canby, 2009, no.117, p.240). Canby writes that bowls of this type gained currency in the 17th century – usually decorated with religious or poetic inscriptions and sometimes combining the two.

95

A SAFAVID TINNED-COPPER BASIN WITH LID

IRAN, 17TH CENTURY

Of typical form, the rounded body engraved with hanging lobed medallions inhabited by felines, hounds and hares against a ground of flowering scrolls, a band of *nasta'liq* above, the lid decorated with concentric registers of *nasta'liq* friezes of palmettes, with flaring knop to top
10¼in. (26cm.) diam.

£8,000-12,000

$9,800-15,000
€9,200-14,000

INSCRIPTIONS:
Around the lid and shoulder: A *ghazal* of Hafiz which begins *ay nur-i chashm-i man gush kun sukhani hast*, 'O light of my eye! Listen, I have counsel'
Around the body: The call on God to bless Muhammad and the 12 Imams

It is extremely unusual for a Safavid tinned copper bowl to survive with its lid. In form this matches closely a bowl published by Melikian-Chirvani (Melikian-Chirvani, 1982, no.155, pp.336-37). That is dated to 1678-79, but is said by Melikian-Chirvani to be a version of a bowl commissioned by Husayn Chalabi in the 16th century. A ceramic version of the same form was offered in these Rooms, 8 October 2015, lot 42. A painting of Musicians in a Garden from the *Tuhfat al-Ahrar*, attributed to Bukhara and dated 1558, shows an attendant holding forth a covered *tas* of similar form to ours (Binyon, Wilkinson and Gray, 1971 reprint, pl.LXXVIII-A, no.112). It is unclear as to whether the vessel that is proffered in the painting is metal or ceramic, but it certainly shows the form in use from the 16th century.

The centre of the lid of this bowl has an ownership inscription on a panel that appears to have been added in. It bears the name Amir Nizam 'Ala al-Dawla who may refer to Muhammad Rahim Khan 'Ala a-Dawla (d. AH 1299/1882-83 AD), a holder of high offices under Nasir al-Din Shah Qajar.

θ96

QUR'AN

SIGNED RUZBIHAN AL-TAB'I AL-SHIRAZI, SAFAVID SHIRAZ, IRAN, FIRST HALF 16TH CENTURY

Arabic manuscript on paper, 434ff. plus two fly-leaves, each folio with 11ll. comprising 2ll. of blue *muhaqqaq* and 1ll. of gold *thuluth* each alternating with 4ll. of neat black *naskh*, gold roundel verse markers, text in panels outlined in blue, black and gold, illuminated marginal medallions, *sura* headings in white against gold illuminated panels, opening bifolio with gold and polychrome illumination framing 6ll. of white *naskh* contained within gold medallions, following folio with similarly illuminated headpiece, colophon signed in blue *muhaqqaq*, in composite gilt binding with tooled medallion within a calligraphic border
Text panel 6⅛ x 3¾in. (15.4 x 9.5cm.); folio 10¼ x 6¾in. (26 x 17.4cm.)

£70,000-100,000

$86,000-120,000
€81,000-110,000

INSCRIPTIONS:
On the binding: Prophetic traditions about the recitation of the Qur'an

This Qur'an manuscript is signed by the master scribe and illuminator Ruzbihan Muhammad al-Tab'i al-Shirazi. Although the city of Shiraz produced large numbers of illuminated and illustrated manuscripts, only a handful of artists are known by their name. In his discussion of these artists, Basil Robinson identifies two figures that may have been exclusively illuminators: 'Abd al-Wahhab bin Fattah and Ruzbihan Muzahhib, the illuminator of our Qur'an and of a copy of Sa'di's *Kulliyyat* in Oxford (Ms. Fraser.73; Robinson, 1979, pp.105-108). According to David James, Ruzbihan 'was one of the most famous scribe-illuminators of Shiraz during the first half of the 16th century and may well have been the leading master of the city' (James, 1992, p.144). James records that Ruzbihan's dated manuscripts range from 1514 to 1547. However Lâle Uluç identifies a *Shahnama* in the Topkapı Palace Library (H.1500) dated circa 1560 (Farhad and Rettig (ed.), 2016, cat.43).

James suggests that the Ruzbihan Muzahhib who signed the Oxford manuscript is the same Ruzbihan in Qadi Ahmad's famous treatise *Gulistan-I hunar* ('Garden of art', a treatise on calligraphers and painters). It appears that Ruzbihan was the son of Na'im al-Din, a well-known Shirazi scribe of the second half of the 15th century.

Ruzbihan's masterpiece is an undated Qur'an in the Chester Beatty Library, which he copied as well as illuminated (Inv. MS. 1588; James, 1980, No.58, pp.77-79). He also produced a very fine Qur'an which sold at Sotheby's, London, 5 October 2010, lot 26 and which is now in the Islamic Art Museum, Doha (MS.767.2011). For other manuscripts including two Qur'ans in the Khalili collection, see James, 1991, pp.144-160. A *Qasida* of Imam 'Ali signed signed by the master scribe-illuminator sold at Christie's South Kensington, 21 October 2016, lot 32.

97

97

A SAFAVID CUT-STEEL PANEL

IRAN, LAST QUARTER 16TH CENTURY

The flat surface with inscription set against a ground of elegant floral scrolls
9⅞in. (25.1cm.) long

£6,000-8,000 $7,400-9,800
€6,900-9,200

INSCRIPTIONS:
Ya 'Ali, ya Allah, O 'Ali, O Allah

Technically steel panels of this type required great skill to make. First a master-scribe would have copied the inscription on paper and transferred it to the steel by means of a stencil or pounce. The metalworker would then need to capture the elegance of the calligraphy with what were a cumbersome set of tools - something he clearly performed with the utmost skill.

Steel being primarily used for weapons, it is likely that the maker was a sword-smith trained in the discipline of cutting and forging pattern-welded steel. Esin Atil, when writing about a similar panel exhibited in 'The Unity of Islamic Art' writes that "steel reached a peak of decorative perfection under the Safavids in the 16th and 17th centuries" (Atil, 1985, no. 96, pp.120-21). A similar panel is in the British Museum (*The Arts of Islam*, 1976, no.235, p.200).

Another sold at Christie's, London, 13 April 2010, lot 110. That example had its original gilt copper backing plate, giving an idea of how these magnificent panels would have looked when still attached to their original structures.

98

A GOLD-DAMASCENED STEEL BOWL

SAFAVID IRAN, 17TH CENTURY

On slightly splayed foot, the rounded body damascened with large strapwork cusped medallions containing silver overlaid inscriptions, the foot a narrow band of *naskh* reserved against gold ground
10in. (25.3cm.) diam.

£6,000-8,000 $7,400-9,800
€6,900-9,200

INSCRIPTIONS:
Around the body: repeated, Qur'an XXI, *sura al-Anbiya*, v.17
Around the base: Qur'an XXX, *sura al*-rum, vv.17-19

98

99

A PICNIC IN A LANDSCAPE

SAFAVID ISFAHAN, IRAN, SECOND HALF 17TH CENTURY

Ink and wash on paper, laid down between minor polychrome and gold illuminated borders on wide margins with gold illumination and polychrome cartouches, some staining and scuffing to margins
Painting 6¼ x 3in. (16 x 7.5cm.); folio 11¾ x 7¾in. (29.6 x 19.9cm.)

£5,000-7,000

$6,200-8,500
€5,800-8,000

100

101

102

θ100

HUSAYN WA'IZ AL-KASHIFI (D. AH 909/1504-05 AD): *TAFSIR-I HUSAYNI*

SIGNED MAHMUD BIN MUHAMMAD, SAFAVID IRAN, DATED RAJAB AH 984/SEPTEMBER-OCTOBER 1576 AD

A commentary on the Qur'an, Persian manuscript on ivory paper, 345ff. plus three fly-leaves, each folio with 25ll. of neat black *naskh* in panels outlined in gold and polychrome, important words and phrases picked out in red, gold roundel verse markers, catchwords, occasional marginal notes in *naskh, nasta'liq* or *ghubari* arranged as cypress trees or other decorative forms, the margins also with occasional gold floral flourishes springing from the text panel, *sura* headings in white on panels decorated in gold and polychrome, incomplete at beginning, colophon signed and dated, some marginal waterstaining, in maroon morocco with stamped central medallion and pendants, spine repaired, paper covered doublures
Text panel 7⅞ x 4½in. (20.1 x 11.7cm.); folio 13⅝ x 9⅛in. (34.5 x 23.4cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

INSCRIPTIONS:
On f.1r: A seal impression ghulam-i ghawth 1175, 'The slave of divine succour 1175 (1761-62 AD)'

This *tafsir* or Qur'anic exegesis is well-known on account of its Sufi component (Rippin (ed.), 2006, p.357).

θ101

FARID AL-DIN 'ATTAR (D. CIRCA 1221 AD): *DIWAN*

SAFAVID IRAN, SECOND HALF 17TH CENTURY

Poetry, Persian manuscript on paper, starting with a description of the qualities of the Prophet, 74ff., 25ll. of black *nasta'liq* to the page arranged in four columns between double divisions, titles in red *nasta'liq*, text within polychrome and gold rules, each folio with finely illuminated borders, catchwords, opening folio with illuminated headpiece, and text in cloudbands on gold ground, in stamped brown morocco
Text panel 8¼ x 4¼in. (20.2 x 10.9); folio 13 x 7¼in. (32.9 x 18.5cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

θ102

'ABDULLAH HATIFI (D. AH 858/1454 AD): *TIMURNAMA*

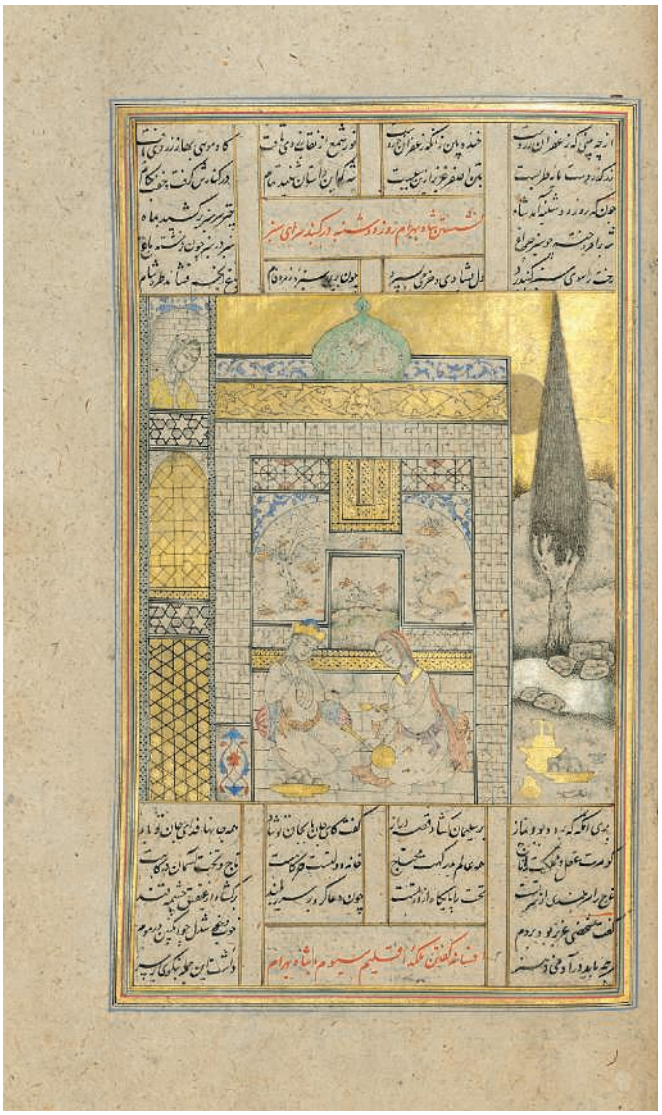
SAFAVID IRAN, 17TH CENTURY

Persian manuscript on paper, 146ff. plus three fly-leaves, each folio with 14ll. of elegant black *nasta'liq* in two columns with double gold intercolumn rules, five contemporaneous full page illustrations on bifolios with gold illuminated margins, opening bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold ground, gold illuminated margins with animals and birds, one later Ottoman ownership note stating that the manuscript belonged to a certain Sayyid 'Abd al-Karim, in associated Ottoman tooled and gilded brown morocco
Text panel 5¾ x 3in. (14.5 x 7.4cm.); folio 8 ⅜ x 5¾in. (21.2 x 14.6cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

PROVENANCE:
Anon sale in these Rooms, 8 October 2015, lot 43

The paintings in this manuscript include:
1. Timur in his harem
2. Rulers come to pay homage to Timur
3. The head of Shah Mansur is presented to Timur
4. Timur fights the army of infidels
5. The battle between Timur and Bayezid



θ103

JAMAL AL-DIN ABU MUHAMMAD NIZAMI (AH 535-598/1140-1202 AD): *KHAMSA*

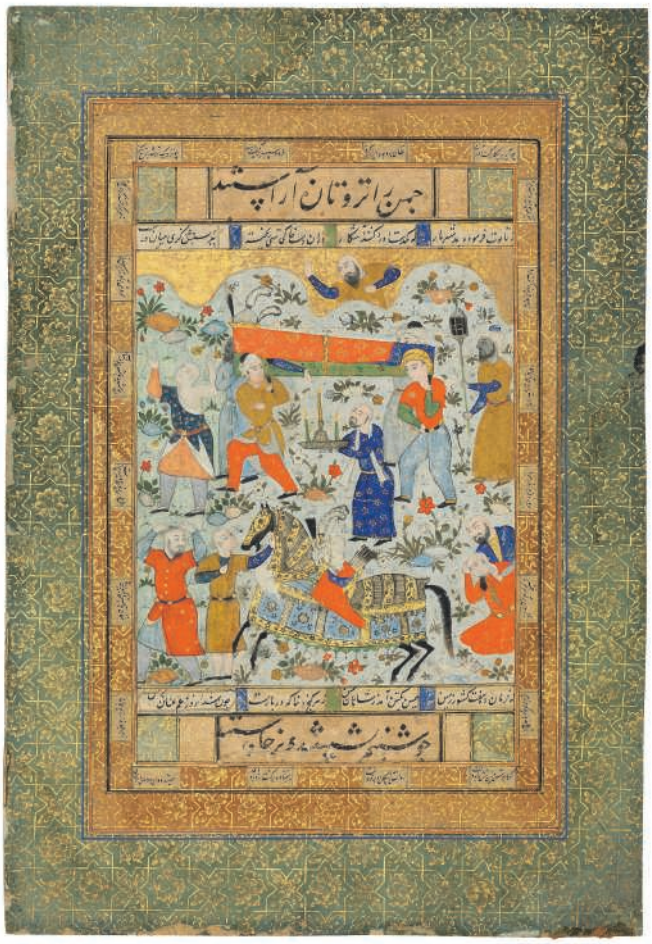
SIGNED IBN HUSAYN MURAD 'ALI DAMAVANDI, SAFAVID IRAN, DATED SHAWWAL AH 951/JANUARY-FEBRUARY 1545 AD, THE ILLUSTRATIONS ADDED IN THE QAJAR PERIOD, 19TH CENTURY

Persian manuscript on paper, 290ff. each with 25ll. of black *nasta'liq* divided into four columns separated with double gold intercolumnar rule, headings in red *nasta'liq* in similarly outlined panels, text panels ruled in gold and polychrome, catchwords, first folio with illuminated headpiece surmounting text, three similar headings within the text, the colophon of one of the sections bearing the date of AH 951, later Qajar ink and wash illustrations within the text, some with the signature Muhammadi, opening folio with later owner's notes, in lacquer binding decorated with mythical beasts in a landscape within cloud borders, découpé doublures

Text panel 8⅞ x 5⅛in. (22.6 x 12.8cm.); folio 14 x 8¾in. (35.4 x 22.2cm.)

£25,000-35,000 $31,000-43,000 €29,000-40,000

The fine Qajar illustrations painted on this manuscript are closely related to a manuscript of Nishat's *Ganjineh* which sold at Christie's South Kensington, 11 April 2014, lot 313. The grisaille illustrations are executed with a very thin black brush on white ground with minimal polychrome highlights, mostly restrained to the use of gold. Although undated, they probably date to the last three decades of the 19th century. For a discussion on Qajar painting from the late 19th and early 20th century, see Adamova, 2012.



104

105

104

THE FUNERAL OF ISFANDIYAR

SAFAVID SHIRAZ, IRAN, CIRCA 1580

An illustration from a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, laid down between lines black *nasta'liq* on margins decorated with a gold floral lattice, mounted on card
Painting 5⅝ x 5⅛in. (15 x 31.2cm.); folio 12⅝ x 8¾in. (32.2 x 22.2cm.)

£5,000-7,000

$6,200-8,500
€5,800-8,000

105

A GOLD ILLUMINATED FOLIO

SAFAVID IRAN, 17TH CENTURY

The folio decorated in gold with real and mythical beasts in a landscape, horizontal crease across centre, mounted
17 x 12in. (43.2 x 30.5cm.)

£5,000-7,000

$6,200-8,500
€5,800-8,000

106

A GROUP OF FOLIOS FROM A MANUSCRIPT OF SA'DI'S *GULISTAN*

SAFAVID IRAN, 16TH/17TH CENTURY

Persian manuscript on paper, 10ff. each with 12ll. of elegant black, red, gold and blue *nasta'liq*, set into coloured margins with gold floral decoration, catchwords
Text panel 8⅞ x 5¼in. (22.6 x 13.5cm.); folio 14⅛ x 8¾in. (35.6 x 22.2cm.) (10)

£8,000-12,000

$9,800-15,000
€9,200-14,000

106 (detail)

بس در تهذیب اخلاق بزرگان و شاهزادگان بستهم الله تعالی

چنانچه حسن اجتهاد ازان پیشتر باید که در حق عوام قطعه

ملک را حسن تدبیر و کمال رویه پسندیده آمد خلعت و نعمت بخشید و بپایهٔ منصب او را بلند گردانید حکایت

معلمی را دیدم در دیار مغرب ترش روی و تلخ گفتار بد خوی و مردم آزار که از طبع و ناپرهیزکاری عیش مسلمانان بدین و تباه گشتی و خواندن کلامش دل مردم سیاه کردی

از انجه در چشم پیشوران می گشیدی در دیده او کشیدند تا روشندلان ازان خصومت افتاد نزد حاکم رفتند و قصه حال را القا کردند حاکم فرمود که تا والی را رسم نیست که کار این مردک خربنده ای پیش طپانچه رفتی مقصود ازین سخن آنست که بدانی که مرد کار ناآزموده را کار بزرگ فرمایند بشتابد تا ندیده بیشمان کرده و بنزدیک خردمندان و زیرکان نجابت رایی منسوب نشود

نظم

نه هوشمند روشن رای	بفرومایه کار رهایی خطیر
بود یابد اگرچه بافندگی است	بزندش بکار کارگاه حریر

یکی را از بزرگان پسری وفات یافت گفتند صدقه تربتش بده

چه نویسم گفت آیات کتاب مجید را غرض شرف پس از آنست که بر جریده جاویدان بماند نوشتن که بر روزگار سوده گردد و خلایق بر وی گذرند و سگ بر وی پشند اگر بصورت چیزی می نویسید همین حکایت است

وه که مرگ کریمه در بستان — هیچ دیدی چه خوش شدی دارین

لار مهمانیه فی الاسلام و از جمله مواجب سکون و جمعیت درون که تو انگران را پست یکی آنست که سر شب ضیفی در برگیرند و سر روز جوانی زنده و صبح تا مساز از پست ازصباحت و بردل و سر جمله اما زایای از نجالت او در گل

نظم

بخون عزیزان فرو برده چنگ	سر انگشت حنا کرده عناب رنگ

محال البشر که احسن طلعت او کرد و ناهای کرد و یا قصد تباهی کند

دلی کز جور بهشتی ربود و بیغما کرد	کجا التفات کند بر بتان یغمایی

اغلب تهی دستان دامن عصمت بمعصیت آلایند و گر پسکنان نان ربایند

چون سگ با جوع کوشت یافت نترسد	کین شتر صالحت یا خود دجال

جوانمردان مستورات جلت در ویشی در عین فتا افتاده اند و عرض گرامی را ربا زشت نامی برداده

چون سگ با جوع کوشت یافت نترسد	کین شتر صالح یا خود دجال

حالی کز من این حکایت بگوشم خال طاقت درویش از دست تحمل از دست برفت تیغ زبان برکشید و لب فصاحت را در میدان وقاحت دوانید و گفت چندان مبالغه در

حریف مغدور بایان پستی — نیندیشد ز روز تنگدستی
درخت اندر بهاران برفشاند — ز پستان لاجرم بی برگ ماند

حکایت پادشاهی پسر خود را ادب داد و گفت این فرزند تست بنجانگه فرزندان خود را تربیت میکنی او را تربیت کن ادب سالی جند تربیت کرد و سعی نمود بسر پادشاه بجایی نرسید و چیزی نیاموخت و فرزندان ادیب شریک در فضل و منبر بی نظیر عصر گشتند بس ملک ادیب را طلب کرد و گفت وعدهٔ خلاف کردی و عتاب فرمود که آنچه گفتی بوفا نرسانیدی ادیب گفت برای عالم آرای خداوندی دام ملکه پوشیده نباشد که تربیت و تعلیم بکسان نیست اما استعداد مختلف است

حکایت یکی را شنیدم از پیران که همی گفت ای پسر جندان که تعلق خاطر

θ107

ABU AL-QASIM FIRDAWSI (D. AH 416/1025 AD): *SHAHNAMA*
OTTOMAN TURKEY, CIRCA 1570

The celebrated Book of Kings, Persian manuscript on paper, 412ff. plus two fly-leaves, each folio with 25ll. of black *nasta'liq* arranged in four columns with double black-ruled gold divisions, titles in gold, red or blue *nasta'liq*, text within blue and black-ruled gold frame, with catchwords, opening folio with large illuminated *shamsa* bordered with illuminated palmettes and spandrels, the preface opening with a double carpet-page heavily illuminated in gold and polychrome, the text opening with a finely illuminated headpiece, with 16 illustrations, some folios from the *Bahmannama* lacking, the last 43 folios and last illustration from an associated 17th century *Shahnama*, old French note in pencil to doublure, in 19th century reddish brown morocco binding with stamped medallion
Text panel 9¾ x 5in. (24.7 x 12.8cm.); folio 13⅞ x 9¼in, (35.2 x 23.5cm.)

£40,000-60,000 $49,000-73,000
€46,000-69,000

The paintings in this manuscript include:
1. The court of Gayumarth
2. The murder of Iraj
3. The Simurgh bids farewell to Zal
4. Rakhsh fights a lion while Rustam sleeps
5. Kayka'us airborn
6. Rustam and Suhrab
7. The trial of Siyavush
8. Kay Khusraw crosses the Oxus with Farangis and Giv
9. Rustam shoots Ashkabus
10. Rustam rescues Bizhan from the pit
11. Bizhan kills Human
12. Rustam shoots Isfandiyar in the eyes
13. The dying Rustam shoots Shaghad
14. Azar Barzin killing a dragon in revenge for the death of Faramarz, from the *Bahmannama* (from the Shiraz manuscript)
15. Ardavan is brought before Ardashir (from the Shiraz manuscript)
16. Bahram Gur gains the crown by killing the two lions (from the Shiraz manuscript)

This unusual manuscript fits neatly into a group discussed at length, primarily by Karin Rührdanz, 1997, pp.118-134. They all date to the late 16th or early 17th century and are often referred to as the 'truncated *Shahnamas*' as they present a reduced version of Firdawsi's text - usually omitting the so-called historical part of the *Shahnama* and instead focusing on an expanded version of the legendary part of the epic, finishing either with the reign of Queen Humay or with the story of Iskandar, as here. Research suggests the Ottoman Empire as the place of origin for this peculiar group of *Shahnamas*.

For a recently published example of one of these *Shahnamas* see Kwiatkowski, n.d. In his discussion of that particular version, Kwiatkowski cites various factors that support an Ottoman origin. The first is that the manuscript seems to present a peculiarly Ottoman version of Iranian history, which may have had particular resonance in the context of the Ottoman-Safavid war. At the time when the Eckstein Qur'an was copied, the Ottoman Empire was trying to expand its eastern frontier at the expense of the Safavids. It was also a period in which Iranian artistic traditions, particularly in the art of the book, were exerting strong influence on work of the Ottoman Empire.

As on the Eckstein manuscript, more than one artist was certainly involved in the production of ours. Some of the paintings display features common to the late 16th century Qazvin style. Others have a more Ottoman feeling for instance the paintings where the protagonists are engaged in action at the centre of the picture whilst a row of spectators looks down over the scene from the hill (Rührdanz, 1997, p.121). There is distinct similarity between our group of manuscripts and a series of *Qisas al-Anbiya'* manuscripts produced in the Ottoman Empire in the 1560s and 1570s. Rührdanz and Kwiatkowski suggest that these 'truncated *Shahnamas*' were produced in the Ottoman world but by artists familiar with the models and styles of Qazvin court paintings.

Other stylistically related *Shahnamas* include one in All Souls College, Oxford, dated AH 988/1580 AD (ms.288), one in the Free Library, Philadelphia dated AH 996/1588-89 AD (Lewis O.52), a third which sold Sotheby's, London, 10 April 1989, lot 241 and a fourth, now in the Topkapi Palace Museum. The Topkapi manuscript was copied earlier, in AH 942/1535-36 AD in Bukhara, but its illustrations were added at the time of the other manuscripts.

108

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*108

TUS AND GUDARZ ENCOUNTER A MAIDEN IN A FOREST

STYLE OF MU'IN MUSAVVIR, SAFAVID IRAN, MID-17TH CENTURY

From the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with four columns of *nasta'liq* above and below, laid down on card between gold and polychrome rules, painting extending to upper margin
Text panel 9⅝ x 5⅝in. (24.5 x 14.3cm.); card 13½ x 9in. (34.3 x 22.9cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

PROPERTY FROM THE DHARMA COLLECTION

*109

A DERVISH HOLDING FLOWERS

SAFAVID IRAN, FIRST HALF 17TH CENTURY

Ink heightened with transparent pigments and gold on paper, with finely gold illuminated borders, mounted, framed and glazed, old French label to reverse
12⅛ x 7¾in. (30.6 x 19.8cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

PROVENANCE:
The Sevadjian Collection (as per later inscription on reverse)
With the Subosky Gallery, Los Angeles, USA, 1961-62, from whom purchased by the present owner

VARIOUS PROPERTIES

110

THE BRIDE PREPARES HERSELF FOR THE WEDDING

ATTRIBUTABLE TO MUHAMMAD QASIM, SAFAVID IRAN, FIRST HALF 17TH CENTURY

From the *Suz-u Gudaz* of Nau'i Khabushani, ink and wash heightened with gold on paper, set with three columns of elegant *nasta'liq* above and below and a continuation of the sky above, mounted between minor floral borders on gold-flecked card, mounted, framed and glazed
Painting 4½ x 4½in. (11.5 x 11.5cm.); folio 13⅞ x 8⅞in. (35.2 x 22.5cm.)

£15,000-20,000 $19,000-24,000 €18,000-23,000

This painting is attributable to Muhammad Qasim, a contemporary of Reza-i 'Abbasi, active during the reign of Shah 'Abbas I. Two of his paintings, one in the Royal Library, Windsor Castle, the other in the Chester Beatty Library, Dublin, are illustrated in Robinson, 1965, pls.62 and 63, pp.90-91. Two more are illustrated in Soudavar, 1992, pls.120-21, p.293. Both Robinson and Soudavar date the paintings to around the 1650s, but more recent research by Adel Adamova has convincingly repositioned his works to the early 17th century, presented in a paper given at a conference in Edinburgh, 1998. This paints Muhammad Qasim in a completely different light - innovative rather than derivative, and as a contemporary rather than a pupil of Riza and thus much more influential to the course that Persian painting took in the 17th century.

Other examples of Muhammd Qasim's work, include paintings in the 1648 *Shahnama* completed for the shrine of Imam Riza at Mashhad and a painting in the British Library catalogued as circa 1650 (Robinson and Sims, 2007 and Canby, 1993, no.67, p.105). The faces of his figures, as seen here, have very round cheeks if young (such as our bride) and are slightly more square-jawed if middle-aged. Our painting also shows clearly a fashion for combining polychromy and drawing that was introduced by Muhammadi, continued by Riza, and found favour into the mid-17th century (Canby, *op.cit.*, p.107). The characteristic sky of our painting is very closely comparable with a painting in the Metropolitan Museum of Art (Ekhtiar, Soucek, Canby and Haidar (eds.), 2011, no.153, pp.226-27). That is one of only 12 paintings signed by the artist (Robinson and Sims, 2007, p.205).

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For a painting of the same scene in a manuscript in the Walters Art Museum commissioned for and painted by Muhammad ʻAli, see Massumeh Farhad, "Searching for the New", Later Safavid Painting and the *Suzu Gawdaz* ("Burning and Melting") by Nauʻi Khabushani", the *Journal of the Walters Art Museum*, 59 (2001), fig. 4. A similarly tinted drawing, probably from the same original manuscript, signed by Muhammad Qasim, sold in these Rooms, 6 October 2009, lot 119. Another sold in these Rooms, 23 April 2015, lot 63.

111

111

AN ILLUMINATED SAFAVID BIFOLIO

SHIRAZ, IRAN, 16TH CENTURY

The frontispiece to a manuscript of the *Kulliyat* of Sa'di, each folio with fine gold and polychrome illumination framing 6ll. of white *nasta'liq* on gold cartouches, the back of one folio with lines of elegant black *nasta'liq*, mounted
Each folio 8½ x 4½in. (21.5 x 11.5cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

112

A PORTRAIT OF A SUFI

STYLE OF MU'IN MUSAVVIR, SAFAVID IRAN, CIRCA 1600

Opaque pigments heightened with gold on paper, laid down on an album page decorated with green leafy floral scroll picked out in gold, the reverse with 15ll. of neat black *nasta'liq* within text panel ruled in colours and gold, mounted
Painting 5¼ x 2⅝in. (13.4 x 7cm.); folio 10⅜ x 6⅜in. (26.3 x 16.4cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

112

θ113

ABU AL-QASIM FIRDAWSI (D. AH 416/1024 AD): *SHAHNAMA*

SAFAVID IRAN, DATED THE MIDDLE OF SAFAR AH 998/DECEMBER 1589 AD

Poetry, Persian manuscript on paper, 594ff. plus three fly-leaves, each folio with 23ll. of black *nasta'liq* arranged in four columns with double gold intercolumnar rule, text panels laid down between gold and polychrome rules on wide Qajar margins with gold outer rule, headings in gold within gold and polychrome illuminated panels, with seven contemporaneous illustrations in opaque pigments heightened with gold, opening bifolio with elegant gold and polychrome illumination framing 11ll. of black *nasta'liq* in two columns, preceding 7ff. with the Abu Mansuri preface of Ma'mari in prose, colophon dated, in later brown morocco with stamped medallion and pendants, paper covered doublures
Text panel 7⅜ x 4⅜in. (18.7 x 12.1cm.); 11¾ x 7⅞in. (29.9 x 20cm.)

£15,000-25,000 $19,000-31,000 €18,000-29,000

The illustrations in this manuscript include:
1. The Murder of Iraj
2. Rustam and Suhrab
3. Rustam captures Kamus
4. The execution of Afrasiyab
5. Gushtasp puts Isfandiyar in chains
6. Rustam shoots Isfandiyar
7. Bahram kills the dragon

The finely illuminated bifolio at the beginning of this *Shahnama* include vertical panels that frame the text. These include distinctive bold blue arabesque filled with floral vine, on a gold ground. These can be paralleled in the decoration of the Eckstein *Shahnama* – where similar scrolls fill the outsize *hasps* that project into the margin (Kwiatkowski, n.d., pp.25-27). Though not attributed to a particular centre there, they are described as being of Safavid imperial style, and dating to the 16th century. Similar motifs are found both in 1575 in Herat, see for instance two Qur'ans in Istanbul (TIEM 423; *Yilinda Kur'an-i Kerim*, 2010, kat.74, pp.300-301).

114

θ114

NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD): *LAYLA WA MAJNUN*

SIGNED SULTAN MUHAMMAD KHANDAN, SAFAVID IRAN, DATED THE BEGINNING OF RABI' I AH 921/APRIL 1515 AD

Poetry, from the *Haft Aurang* of Jami', Persian manuscript on ivory paper, 125ff. plus four fly-leaves, each folio with 15ll. of neat black *nasta'liq* arranged in two columns with polychrome illuminated intercolumnar divisions, text panels ruled in gold and polychrome, catchwords, headings in flowing gold script against playful gold and polychrome illumination, bifolios with headings also with illuminated triangles issuing into the margins, opening bifolio with gold and polychrome illumination framing text in clouds reserved against red-hatched ground, colophon signed and dated, some folios with later ownerS' stamps, occasional marginal repair, in red morocco with gold stamped medallions and spandrels, blue doublures with découpe medallions
Text panel 5⅝ x 3in. (14.3 x 7.4cm.); folio 8¼ x 4⅞in. (20.9 x 12.4cm.)

£15,000-20,000 $19,000-24,000 €18,000-23,000

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θ115

QADI KAMAL AL-DIN MIR HUSAYN BIN MU'IN AL-DIN AL-MAYBUDI (D.1504-05 AD): *FAWATIH-I SAB'A*

SAFAVID IRAN, LATE 15TH/EARLY 16TH CENTURY

An early copy of this famous commentary on Imam 'Ali's *Diwan*, probably copied during the lifetime of the author, Persian manuscript on paper, 150ff. plus two fly-leaves, each folio with 20ll. of elegant black *naskh*, titles in gold or red, important words picked out in red or blue, text sometimes arranged in two columns with gold divisions, text panel within blue and black-ruled gold frame, including a number of astronomical diagrams in red and black, opening folio with gold and polychrome illuminated headpiece, with ownership seal impressions, in dark brown morocco
Text panel 7 x 4¼in. (17.9 x 10.7cm.); folio 10½ x 6⅝in. (26.5 x 16.8cm.)

£10,000-15,000 $13,000-18,000 €12,000-17,000

At the end of the manuscript are two late 15th or early 16th century seal impressions one of which belongs to an 'Uways bin 'Ali. There are also several illegible seals with the signature 'Imad next to them accompanied by notes in green ink, one of which bears the name Shams al-Din 'Imad.

THE ART OF SCIENCE

116

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 rim graduated 0-360° by 1° with larger markings every 5°, with five plates elegantly engraved on both sides each bearing stereographic projections except for one marked with hours for prayer, all with inscriptions in elegant *naskh* on ground of scrolling vine, altitude circles every six degrees, azimuth arcs every ten degrees, the rete with 44 named star pointers, the reverse of the mater with shadow square and projection for triganometrical calculations, gazetteer to the back plate of the mater, the edge with further *naskh* inscription
3½in. (9cm.) diam.; 4⅝in. (11.6cm.) high (excluding shackle)

£40,000-60,000 $49,000-73,000
€46,000-69,000

INSCRIPTIONS:
On the *kursi* on the front: Qur'an II, *sura al-baraka*, v.255 (*Ayat al-Kursi*)
Around the edge: a call on God to bless the 14 innocents
On the *kursi* on the back: Qur'an VI, *sura al-an'am*, v.59 (partly erased)
In the lobed cartouche on the back: *namaqahu muhammad mahdi al-yazdi al-khadim*, 'Muhammad Mehdi al-Yazdi al-Khadim decorated it'
In the long cartouche on the back: a hemistich from the introduction to the *Gulistan*, *'arz-e naqshist kaz ma baz manad*, 'The intention of the design is that it should endure'

The five plates are engraved with stereographic projections for latitudes 20°, 23°, 32°, 34°, 26°, 37°, 30°, 29° and 42°.

Another astrolabe by Muhammad Mehdi al-Yazdi is 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). 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.*, 1954, no.5, p.11). The same could apply to this instrument. Other astrolabes by Muhammad Mehdi al-Yazdi have sold at Christie's, London, 20 October 2016, lot 46 and at Sotheby's, 6 October 2010, lot 150.

PROPERTY FROM THE NEW YORK APARTMENT OF
DAVID EASTON AND JAMES STEINMEYER

***117**

A CELESTIAL GLOBE

IRAN, 17TH/18TH CENTURY

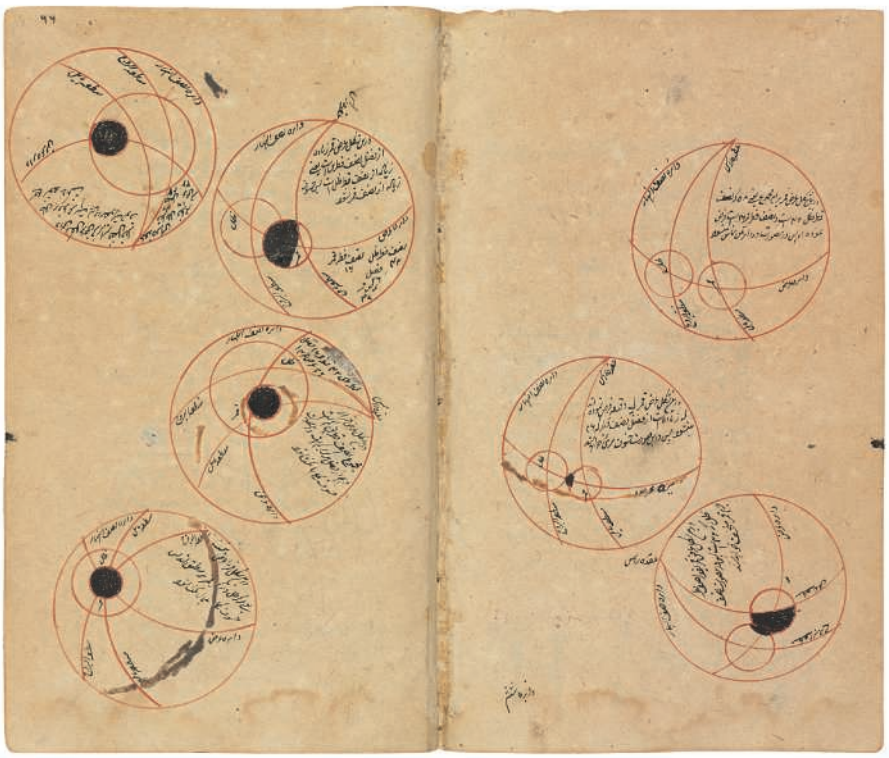
The brass sphere mounted with pin holes for poles for the ecliptic or the equator, the surface marked with graduated ecliptic, equator and meridian, the tropics and polar circles marked, supported in a graduated meridian ring sitting on graduated horizon ring supported on brass stand
7⅞in. (20.2cm.) high

£30,000-50,000 $37,000-61,000
€35,000-57,000

PROVENANCE:
With Alain Brieux, Paris, sold 1990

Globes of this type are the oldest form of celestial mapping. Although their origins can be traced back to Greece in the 6th century, the oldest extant examples come from the Islamic world. Similar globes were made across the region. A wooden globe with similar demarcations in bold *naskh,* though painted rather than engraved, is in the Musée de l'Institut du monde arabe (AI 83-07; *L'âge d'or des sciences arabes*, 2005, p.109, no.45). That example is catalogued as Ottoman 17th century. A similar globe, published as 'Indo-Persian in the Lahore tradition' and dated to the 17th century by Emilie Savage-Smith recently sold at Sotheby's, 1 April 2009, lot 101 (also published Savage-Smith, 1985, 261, no.87).

Ours, however, relates most closely to a Safavid example in the Khalili Collection, catalogued to the first half of the 17th century (Maddison and Savage-*Smith,* 1997, pp.248-249, no.143). Like ours, the Khalili globe has an elegant *naskh* inscription – with bold upstrokes with distinctive elegant returns. It is dated precisely because its star positions are consistent with those used on a globe now in the Victoria and Albert Museum which is signed Muhammad Zaman and dated AH 1050/1640-41 AD (http:/collections.vam.ac.uk/item/O87522/celestial-globe-zaman-muhammad/). Another, not dated, but also ascribed to the 17th century, is in the Musée de l'Institut du monde arabe (AI 86-22; *Museum Album,* 2012, p.268, no.228).



118

VARIOUS PROPERTIES

θ118

NASIR AL-DIN TUSI (D. AH 672/1274 AD): *AL-RISALA AL-MU'INIYYA* FOLLOWED BY ITS COMMENTARY *HALL MUSHKILAT AL-MU'INIYYA*

SAFAVID IRAN, 18TH CENTURY

On astronomy, Persian manuscript on paper, 73ff. plus one fly-leaf, 21ll. of black cursory *nasta'liq* to the page, titles and important words picked out in red, each opening folio of the two works with gold and polychrome illuminated headpiece, including numerous astronomical diagrams, with occasional marginal notes, foliation, catchwords, in plain reddish brown morocco
Folio 8⅝ x 4⅞in. (22 x 12.7cm.)

£5,000-7,000 $6,200-8,500 €5,800-8,000

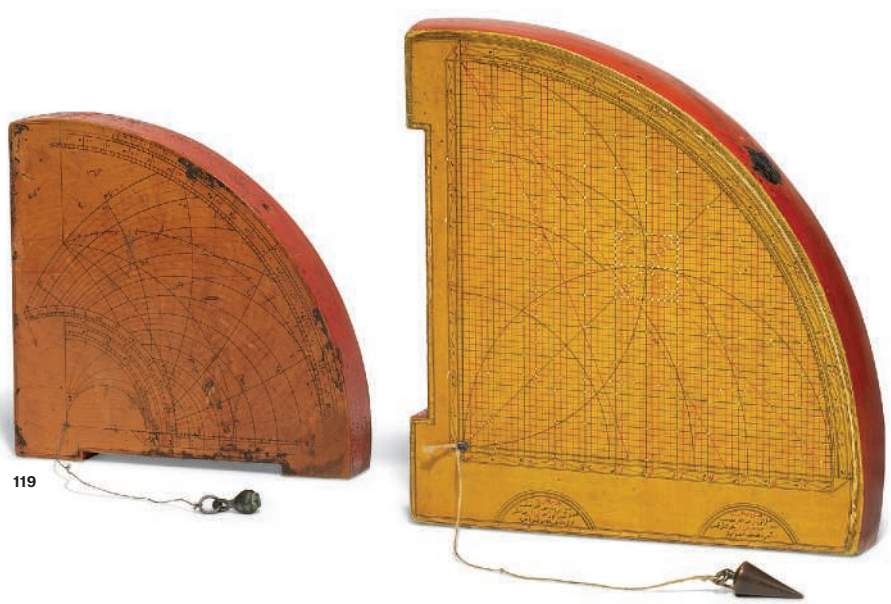
119

TWO OTTOMAN WOODEN ASTROLABIC QUADRANTS

ONE SIGNED NEF'I, OTTOMAN TURKEY, ONE DATED AH 1282/1865-66 AD

Both of typical form with astrolabic projections, scale of unequal hours to the front and trigonometric grids to the reverse, each with markings in red and black, the larger also with with gilt, red painted edges, both with original plumb-bobs, the larger signed and dated and with instructions in Ottoman Turkish for the use in summer and winter months
The larger 6⅜in. (16.2cm.) (2)

£6,000-8,000 $7,400-9,800 €6,900-9,200



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θ120

TUHFAT AL-KHAQAN

A FEW DIAGRAMS SIGNED MUHAMMAD, IRAN, 18TH CENTURY

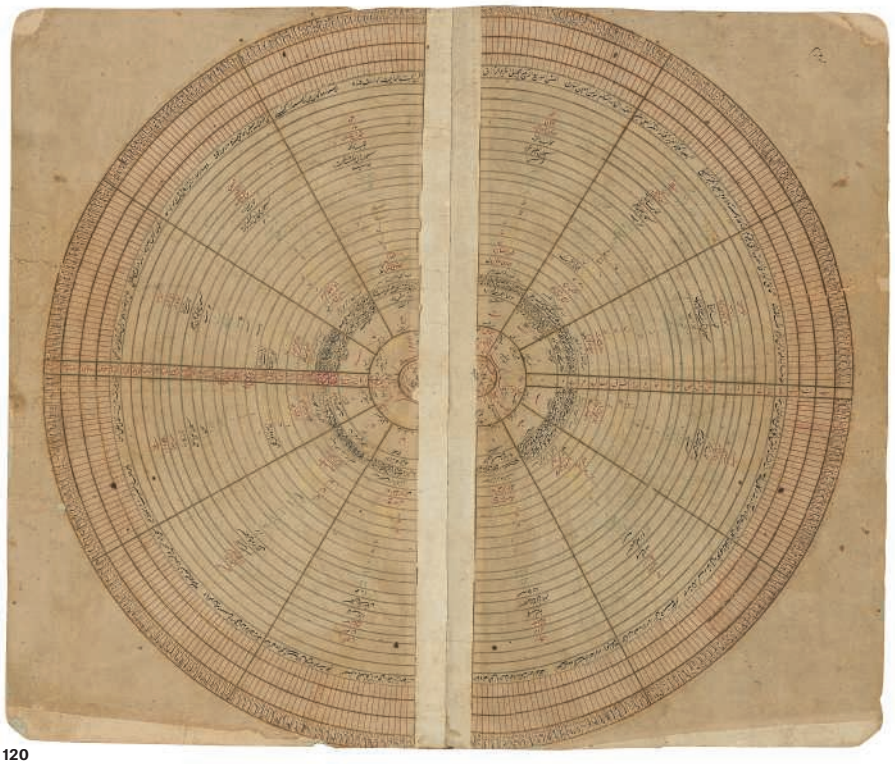
Dawa'ir al-'ulum wa jawadil al-ruqum known as *Tuhfat al-khaqan*, a book of pious, astrological and metaphysical charts, followed by a genealogy of the Prophet Muhammad (*Shajaratnama*), Persian manuscript on blue paper, 23ff. plus two fly-leaves, each with large diagrams and tables in black, red and yellow, with inserted leaves, in stamped brown morocco with pink paper doublures
Folio 13¾ x 8¼in. (35 x 21cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

The first folio of this manuscript contains information on various Qur'anic figures including Ayub (Job), 'Imran (Jacob) and Musa ibn 'Imran (Moses). At the top of the page is a note saying that it was seen by a certain Haji Mirza Muhammad. On the next page are fragments of further pious and talismanic texts.

The compilation consists mostly of charts in the form of circles (*da'ira*), including several ones of the *asma' al-husna*, of stones and metals, a diagram for the conditions for the pursuit of knowledge as a means to the path to God in the form of the legacy of Imam Ja'far al-Sadiq, the seven planets, the principles of alchemy (salt, sulphur, quicksilver), the four elements, the kings of Persia (*muluk-i 'ajam*), the kings of the Arabs (*muluk-i 'arab*), on the truth or falsity of dreams according to the night of the month, dream interpretation for dreams seen on the night of the new moon of each month, the ten great reciters of the Qur'an, the significance of the planets for all matter of earthly beings, the four Sufi orders (Rifa'i, Naqshbandi, Shattari, Kubrawi), the tempers of the body, prayers for Ramadan, the meaning of *Sura al-Fatiha*, the seven climes of the spiritual realm, and other cosmological, astrological and prognostic charts. It also includes a table of letters with their *abjad* numerals written below. The most elaborate diagram has the title *al-Haqq al-Mizan*, 'The Truth, The Balance', contrasting the sinful *ashab al-shimal* (Companions of the Left) and the righteous *ashab al-yamin* (Companions of the Right). There is also a diagram of intersecting arches, showing the relative position of the various states of being (for instance the spirit, soul, body, material, animal and plant) with the 'Complete Muhammadan Spirit' at the apex.

Another copy of this work sold at Christie's, South Kensington, 23 April 2012, lot 165.



120

θ121

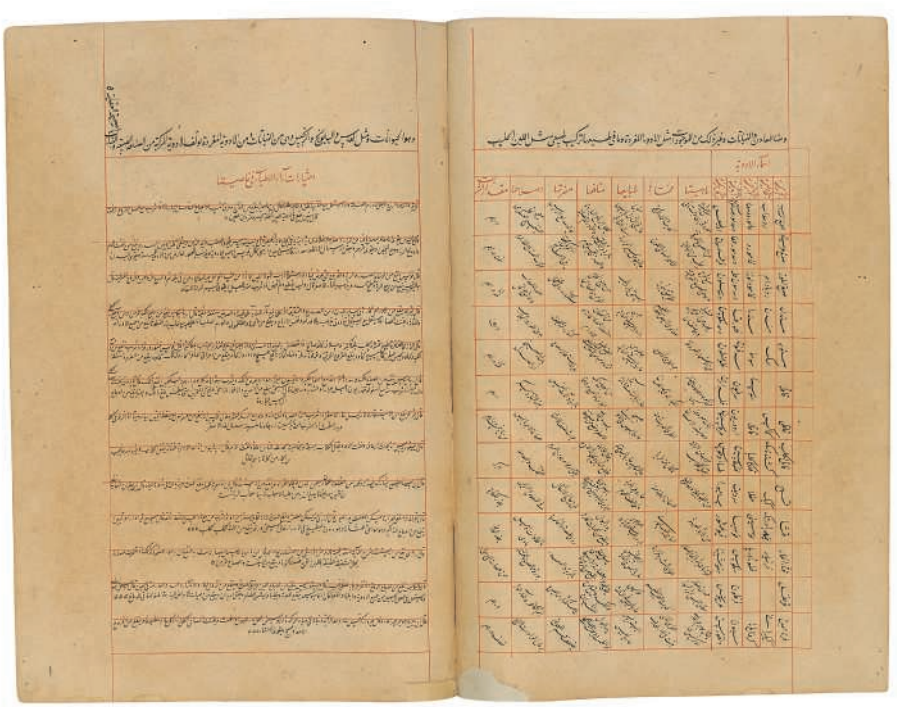
A LARGE COMPENDIUM OF MEDICAL TABLES

IRAN, 15TH/16TH CENTURY

An Arabic pharmacopeia, manuscript on paper, 41ff. plus two fly-leaves, each folio with lines of elegant black *nasta'liq* arranged in tables, headings in red or in slightly larger script, some repairs, in European maroon morocco with gilt lozenge design, paper covered doublures
Folio 15⅛ x 9⅞in. (38.2 x 25.5cm.)

£7,000-10,000 $8,600-12,000
€8,100-11,000

This Arabic pharmacopeia gives the names of the drugs on the right hand page, with Arabic, Persian, Syriac, Latin and Greek synonyms, along with the properties, benefits, side-effects, antidotes and directions for the amounts to be used. On the left hand page are the selections of the opinions of various physicians (including Galen, Hippocrates, Masih and Yuanna ibn Masawayh). It ends with another index of just Arabic names.



121

122

123

122

A SAFAVID GOLD-THREAD SILK WOVEN STOLE

IRAN, 17TH CENTURY

Cut from a larger panel and formed into a stole, of elongated rectangular form with circular opening, woven with a repeating floral spray with blue blooms, mounted on stretcher
54½ x 11¾in. (138.5 x 29.8cm.)

£4,000-6,000 $4,900-7,300
€4,600-6,900

An important Armenian liturgical cope (*phelonion*) made of Safavid silk brocade and formerly in the Yves Saint Laurent Collection (sold Christie's, Paris, 17-20 November 2009, lot 852) illustrates how luxurious Safavid textiles were re-used in a Christian liturgical context. Another made of a late 16th century Safavid velvet is in the Hermitage Museum, St Petersburg (Piotrovsky and Rogers (ed.), 2004, cat.52, p.103) It is very likely that the present stole, cut from an exquisite gold silk brocade, was also used as a priest's *phelonion*. For examples of 17th and 18th century Safavid silk brocades see Bier (ed.), 1987, pp.164-179.

123

A SAFAVID SILK AND METAL-THREAD BROCADE PANEL

IRAN, 17TH CENTURY

Of square form, the floral borders associated, small areas of repair, mounted on board with single hanging loop above
11½ x 11⅛in. (29 x 28.5cm.)

£4,000-6,000 $4,900-7,300
€4,600-6,900

***124**

A SAFAVID POLYCHROME LACQUER PAPIER-MÂCHÉ PENBOX (*QALAMDAN*)

SIGNED MUHAMMAD YUSUF (?), IRAN, DATED AH 1121/1709-10 AD

With rounded ends and sliding tray, the sides decorated with floral sprays on glitter ground, the top with a lady in Indian dress standing in a landscape with signature and date above, the bottom with birds and flowers on red ground
8¾in. (22.3cm.)

£20,000-30,000 $25,000-37,000
€23,000-34,000

From the 1670s pen boxes bearing figural paintings in a new Europeanizing style began to be produced for the Safavid court. It has been suggested that the evidence of the surviving material indicates that there was a definite change in taste that emanated from the court of Shah Sulayman (r.1666-94) and that it was associated with the Shah's patronage of Muhammad Zaman and his atelier (Khalili, Robinson, and Stanley, 1996, p.54). This pen box fits in closely with the group – and indeed it shares a number of the features of Muhammad Zaman's work. The signature on the top of this pen box gives the appearance of having been tampered with – it is not completely legible now though the words Muhammad Yusuf are clear. The rest looks like it may read 'ibn Muhammad Zaman', but Muhammad Zaman is known only to have a son by the name of Muhammad 'Ali.

Certainly this penbox seems to follow in the artistic tradition established by Muhammad Zaman and continued by his son. A similar pen box to ours - also decorated with a lady standing upon a bridge in a landscape – but painted by Muhammad 'Ali is in the Khalili Collection (Khalili *et al*, 1996, pp.66-67, no.34).

Our box also shares stylistic features with a famous pen box in the Khalili Collection signed by 'Hajji Muhammad' and dated AH 1124/1712-13 AD (Khalili *et al*, *op.cit.*, pp.58-59, no.26). Like ours, the signature of the Khalili box seems to have been defaced, but Hajji Muhammad has been read as a reference to Hajji Muhammad bin Yusuf Qumi, whose artistic oeuvre is between AH 1083/1673 and AH1124/1712 AD (Adle, 1980). The quality of the painting is superlative, with couples in amorous embrace decorating the lid. In the depiction of the ladies, notably the two painted in Indian dress, the Khalili pen box bears close resemblance to ours. The facial features with the dark-outlined elongated eyes, and certain elements of the costume down to the loose dots with which textiles are decorated bear close resemblance. Another pen box by Hajji Muhammad, in the Iran Bastan Museum (dated AH 1122/1710 AD), is decorated with floral sprays on a dark ground very similar to those found on the side of our box (Adle, 1980, no.7, p.50). With the names Muhammad and Yusuf appearing in the signature, it is tempting to suggest that our pen box is the work of the same artist. Even if it is not, it is certainly in the accomplished hand of a close contemporary working in the same style.

***■125**

A LADY PLAYING A *SANTUR*

ATTRIBUTABLE TO THE COURT PAINTER AHMAD, QAJAR IRAN, CIRCA 1830

Oil on canvas, small areas of restoration, framed
58¼ x 29¾in. (148 x 75.5cm.)

£80,000-120,000 $98,000-150,000
€92,000-140,000

PROVENANCE:
Hapsburg Feldman, New York, 25 October 1989, lot 74

This painting was probably originally have filled a niche in a grand early 19th century interior, one of a series of paintings depicting female musicians and dancing girls. Depictions of ladies playing the *santur* are rare, although there is one dating from a similar period in the Doris Duke Collection in Hawaii (http:/www.shangrilahawaii.org/islamic-art-collection/search-the-collection/?id=5992).

Apart from the rarity of the particular instrument, various other features are immediately apparent on examining this painting that make it stand out from most Qajar similar oil paintings. There is an attention to detail that is frequently not as fine as is found here, and, despite the high stylisation typical of the period, it is very well observed, the Kashmir shawl spreading down onto the ground below the *santur*, the closely observed pattern of the carpet with its scrolling flowering tendrils, and the very direct, almost insolent gaze, straight at the viewer. Closer examination of that face shows the cheeks to be unusually strongly rouged, and a pronounced use of white on the upper lip and nose. These last two features closely match the features of two acrobats performing hand or elbow-stands in the Victoria and Albert Museum (VAM inv.nos. 719-1876 and 720-1876; Diba, 1999, pp.210-211, figs.60 and 61). On precisely the grounds of the white detailing on the faces, as well as the overall very rich colouring, those two paintings have been attributed to the artist Ahmad ("Ahmad", in Bloom and Blair, 2009, p.35). A further painting now in the Hermitage Museum of a dancing girl with castanets shares many of the same features including a very similar carpet and can also be attributed to Ahmad, very possibly a part of the same commission (Hermitage inv. no.VP-1110). Karimzadeh Tabrizi notes a further signed dancer in Leningrad (sic.) that is signed; this appears to be the example in the Museum of Oriental Art, Moscow, inv.no.1413-II that is also dated 1242/1826 (Karimzadeh Tabrizi, 1985, vol.1, pp.52-3). The example in Moscow appears to be the only female portrait by Ahmad that is signed (Maslenitsyna, 1975, no.125).

Ahmad was a leading court painter under Fath ‘Ali Shah and Muhammad Shah. Two paintings by him of Fath ‘Ali Shah are recorded: one has disappeared, the other belongs to the British Government and in the British Embassy in Tehran (http:/www.gac.culture.gov.uk/work.aspx?obj=22882). The composition of this painting in particular has led to the suggestion that he was apprenticed to Mihr ‘Ali. As his style matured it became a little more influenced by European painting. He painted a series of paintings of Muhammad Shah, both bust and full length. There are at least five signed portraits of Muhammad Shah: an equestrian portrait dated AH 1260/1844 AD in the Gulistan Palace, Tehran (Robinson, 1983, pl.5, p.307), a fine bust portrait dated AH1260/1844 AD (Raby, 1999, pl.117, p.55), a seated portrait in the Ethnographisches Museum in Berlin, dated AH [12]64/1847 AD (Kröger and Heiden, 2004, pp.200-201), a very similar portrait now in the Farjam Collection offered at Christie’s, London, 11 October 2005, lot 135, and a very fine portrait that appeared on the Paris market in the late 2000s that is now in an American Collection (https:/s-media-cache-ak0.pinimg.com/originals/c5/c5/42/c5c542fab56408fe38852ba494408d8b.jpg).

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127 (actual size)

126

A QAJAR CALLIGRAPHIC SCROLL

SIGNED 'ALI AL-IMTIHANI, KNOWN AS SHAMS AL-'ULAMA, IRAN, DATED AH 1294/1877-78 AD

Opaque pigments and black ink on paper, with black *nasta'liq* inscription on red ground inhabited by figural representations of the constellations, egrets, flower-heads and a lamp hanging within a *mihrab*, signed and dated, between two registers of simplified lobed medallions against leaf patterns, with string loops above and below
122 x 17¼in. (311.2 x 43.8cm.)

£4,000-6,000 $4,900-7,300 €4,600-6,900

INSCRIPTIONS:
The scroll invokes blessings on Muhammad, 'Ali, Fatima and the Noble Imams

127

AN ENAMELLED PORTRAIT MEDALLION

SIGNED GHULAM KHANZADEH 'ALI, QAJAR IRAN, CIRCA 1830

Depicting Prince Muhammad 'Ali Mirza Qajar, son of Fath 'Ali Shah, with identification inscription above and signature, *ghulam-i khanah-zad 'ali* below, the reverse covered with turquoise enamel, the later mount with hanging loop and pin attachment
2⅜in. (6cm.) high

£10,000-15,000 $13,000-18,000 €12,000-17,000

PROVENANCE:
Sotheby's, London, 10 October 1991, lot 858

Known as Dawlatshah, Prince Muhammad 'Ali Mirza Qajar was the eldest son of Fath 'Ali Shah, but on account of his mother being Georgian, his half-brother, 'Abbas Mirza, whose mother was a Qajar princess, was made heir apparent. Dawlatshah instead became governor of Fars and then Kermanshah, where he was in charge of the western frontiers and demonstrated his courage in successive battles against the Ottomans. For portraits of him, see Sotheby's, 28th April 1993, lot 29 and Soudavar, 1992, no. 159. An enamelled portrait of Dawlatshah's father, Fath 'Ali Shah, was sold at Christie's, London, 4 October 2012, lot 157.

128

A FINE CALLIGRAPHIC GREEN BERYL TALISMAN

QAJAR IRAN, 19TH CENTURY

Of rectangular form with cut corners, engraved with two lines of elegant *nasta'liq* on floral ground, set in modern gold mount
1⅝in. (4.1cm.) across (with gold mount)

£5,000-7,000

$6,200-8,500
€5,800-8,000

INSCRIPTIONS:
Qur'an LXV, *sura al-talaq*, end of v.2 to 3

128 (actual size)

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129

A QAJAR GOLD-DAMASCENED AND SILVER-INLAID STEEL HELMET (*KHULA KHUD*), SHIELD (*DHAL*)

IRAN, 19TH CENTURY

Each of typical form heavily decorated with floral, figural and calligraphic cartouches, the helmet with shaped mail skirt, on wooden mounts
Helmet 25½in. (64.3cm.) high including mail; shield 17¾in. (45cm.) diam. (2)

£6,000-8,000 $7,400-9,800
€6,900-9,200

130

~130

A WALRUS-IVORY HILTED DAGGER (*KARD*)

ZAND OR QAJAR IRAN, 18TH/EARLY 19TH CENTURY

Of typical form, the straight blade, forte and ricasso gold-damascened with a half lobed medallion with long calligraphic inscription, the tip reinforced
16in. (40.7cm.) long

£5,000-7,000 $6,200-8,500
€5,800-8,000

INSCRIPTIONS:
On the blade: Qur'an II, *sura al-baqara,* v.255-56 and Qur'an CXII, *sura al-Ikhlas,* and part of Qur'an, CXIII, *sura al-falaq*

For a very similar dagger see Alexander, 2015, no.89.

131

A QAJAR GOLD-DAMASCENED AND SILVER-INLAID STEEL HELMET (*KHULA KHUD*), SHIELD (*DHAL*) AND ARM-GUARD (*BAZUBAND*)

IRAN, 19TH CENTURY

Each of typical form heavily decorated with figural and calligraphic cartouches, the helmet with shaped mail skirt, the shield with later leather strap on reverse, on wooden mount

Helmet 27½in. (69.9cm.) high including mail; shield 17½in. (44.5cm.) diam.; bazuband 13½in. (34.5cm.) high (3)

£8,000-12,000 $9,800-15,000 €9,200-14,000

~ ■132

A MICROMOSAIC (*KHATAMKARI*) INLAID CHAIR

QAJAR IRAN, 19TH CENTURY

The decoration comprising delicately inlaid stellar motifs within two bands of roundels or palmettes, each panel with ivory-inlaid large bold *nasta'liq* against a ground of gold scrolling tendrils, leather seat
35⅝in. (90cm.) high

£10,000-15,000

$13,000-18,000
€12,000-17,000

INSCRIPTIONS:
What a throne, like a bed of Eglantine [Rose] leaves and Tulips
Most liken it to the stars in Yemen
What a throne, The *khatam* work of the lustrous Iskandari
What a throne, Worthy of Khusraw and God (Judge and ruler of the universe)
What work of *khatam*, it is studded with the jewels of Eden
Khatam letters of Gold are in the wind, on the lips of October and May
The Shah's name is on the lips of every man and woman, like a prayer or mantra
Once again the wind's painterly motion has left chaotic spiralling patterns
There isn't a throne like this on Earth's round surface
Even the jealous sun has put up curtains to escape seeing it

The work on this chair with the scrolling background behind the bold *nasta'liq* inscription is closely comparable to that on a gaming board formerly in the Henri d'Allemagne Collection, sold at Sotheby's, London, 9 April 2008, lot 215.

133

NASIR AL-DIN SHAH QAJAR (R.1848-96)

SIGNED LOUIS GUÉDY, PARIS, FRANCE, AUGUST 1889

Oil on canvas, with identification inscription in the upper left corner and signature in the lower left, in heavy gilt frame
Visible canvas 24⅞ x 19in. (63.2 x 48.2cm.); framed 34⅛ x 28¼in. (86.4 x 71.8cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

INSCRIPTIONS:
In the upper left hand corner, *Nass'r-ed-Din * Schah de Perse * Paris Août 1889*
In the lower left hand corner, *Louis Guédy pinxit*

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 (Raby, 1999, p. 56). This portrait of the Shah was painted by the French artist, Louis Guédy. It may well have been commissioned on one of the Shah's trips to Europe.

The Persian artist Hossein Behzad (1894-1968) was one of the chief artists of the Tehran school of painting which evoked the classical sensibilities of Persian painting and of its great masters such as Kamal al-Din Behzad and Reza Abbasi within a contemporary Iranian context. Interest in Persian arts reached an early peak during the inter-war period with the hugely successful 1931 exhibition of Persian Art held at the Royal Academy in London. Hossein Behzad's style of painting reflected this new craze for the arts of the high periods of Persian painting under the Timurid and later Safavid rulers. Behzad left Tehran for Paris in 1934 where he received commissions to paint classical scenes by the leading gallerist in the field at the time Ayub Rabenou. He stayed for 13 months, during which time he studied various Eastern and Western painting styles in French museums. He developed there a completely new style of miniature painting, which fused aspects of traditional Persian painting with contemporary trends from the West. Through this new style he hoped to save miniature painting from oblivion.

To celebrate the millennium of Avicenna, in 1954 he held an exhibition at the Iran Bastan Museum. In 1955 and to much critical acclaim, he held an exhibition at the Musée d'art moderne, Paris and several exhibitions in the Library of Congress in the United States.

The full extent of the manuscript from which this illustration originates is not known. Other illustrations from this same manuscript were published in 1997 in a special edition of *Dossier de l'Art* dedicated to Persian painting, (Dossier de l'Art, 1997, pp. 7, 70, 72, 73). See also two paintings of standing figures executed in a similar highly finished style in Nasseripour, 2005, pp.76-77. Before travelling to Paris, Behzad had three important Persian patrons including Sadr-ol-Mamalek, a minister of Ahmad Shah Qajar, for whom it is recorded that he 'brilliantly' illustrated manuscripts (Nasseripour, 2005, p.56). It is tempting to suggest that this folio was originally painted for the Qajar aristocrat.

Other works by Behzad sold at Christie's, London, 11 October 2005, lot 139 and Christie's, 31 October 2007, lot 73 and lot 74.

134

MOSES AND AARON INSTRUCT THE ENGULFED KORAH

BY HOSEYN BEHZAD, PARIS OR TEHRAN, CIRCA 1930

Opaque pigments heightened with gold on paper, the full page painting set within polychrome rules on wide gold margins illuminated with *peris* in a landscape, the reverse and additional text folio each with 23ll. of black *nasta'liq*, headings picked out in red, catchwords
Painting 12⅜ x 7¾in. (31.6 x 19.6cm.); folio 17⅞ x 12in. (45.6 x 30.5cm.)

£8,000-12,000

$9,800-15,000
€9,200-14,000

‘THE MUSK-SCENTED PEN’
A PRIVATE COLLECTION OF IMPORTANT CALLIGRAPHY BY MISHKIN QALAM

The following five masterful works are by the celebrated Persian calligrapher Mishkin Qalam and his follower Muhammad 'Ali. A master of calligraphy, Mishkin Qalam was also a Baha'i who lived with Baha'ullah, the Leader of the Baha'i Faith in his exile to Ottoman Palestine, near the city of Acre. These five works are offered by a prominent Galilean family whose ancestral house hosted Baha'ullah and Mishkin Qalam during their time there. Opportunities to acquire such important calligraphy with impeccable provenance are rare and this group allows us in to the private life of the Baha'i leader and his followers.

***■135**

AN IMPRESSIVELY LARGE CALLIGRAPHIC COMPOSITION
SIGNED MISHKIN QALAM, ACRE, OTTOMAN PALESTINE, DATED AH 1307/1889-90 AD

Black ink on marbled paper, the calligraphy in black *diwani*, engraved: *Ya baha al-abha,* O Glory of Glories, signed in the bottom right corner
53 x 80in. (135 x 203cm.)

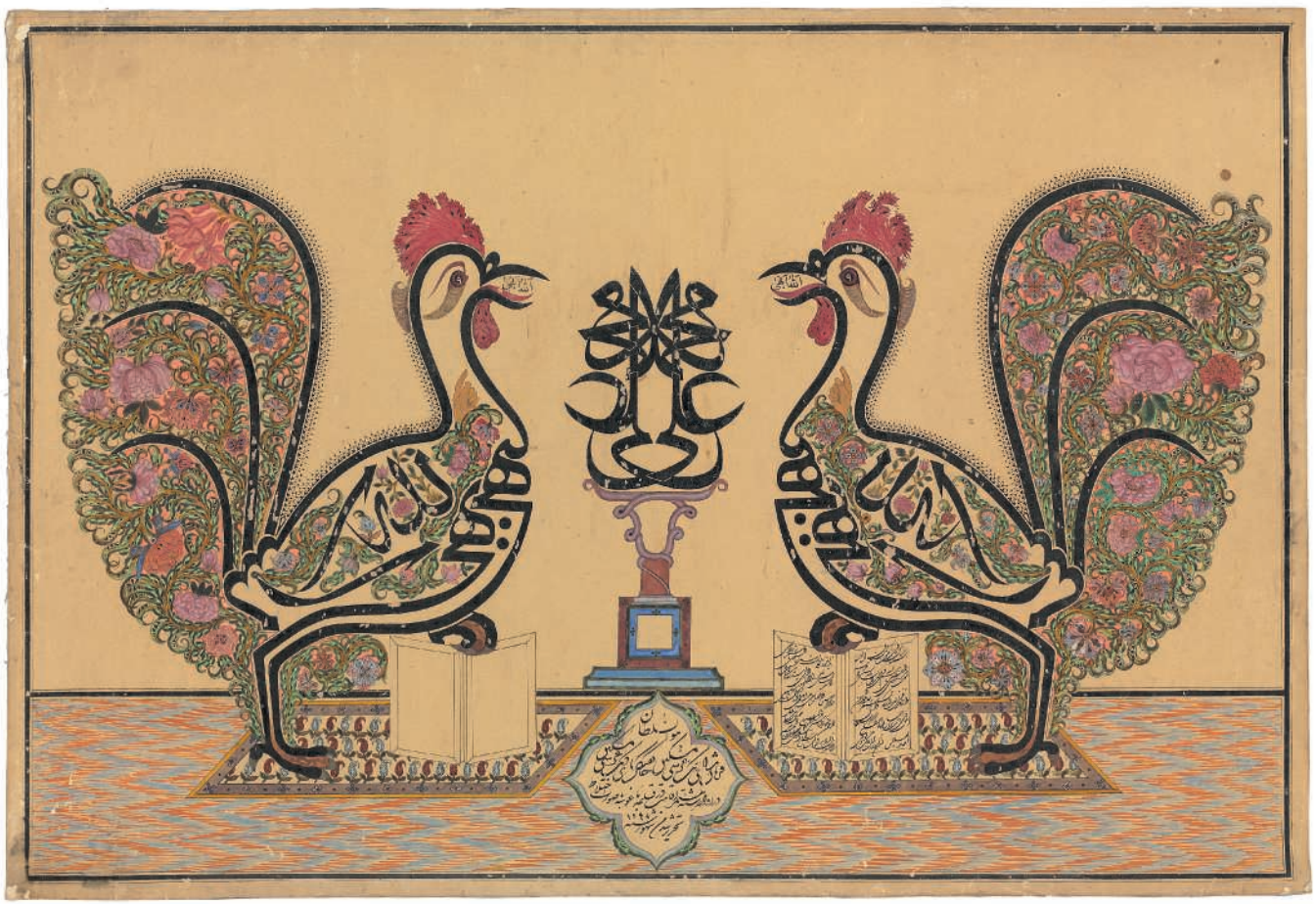
£25,000-35,000 $31,000-43,000
€29,000-40,000

INSCRIPTIONS:
Ya baha al-abha, 'O Glory of the Most Glorious'

Mirza Husayn Isfahani (1826-1912 AD) was titled *Mishkin Qalam* ('The Musk-Scented Pen') by Nasir al-Din Shah. He was a follower of the Baha'i faith and spent most of his adult life in the Ottoman territories following the Baha'is and their spiritual leader Baha'ullah, for whom he eventually became scribe. Although stemming from the 19th century Babism movement and the main Shi'a branch of Islam, Baha'í Faith has gained a wide recognition as an independent religion advocating the oneness of humanity under a single god, guided by the teachings of Baha'ullah ('Glory of God').

Mishkin Qalam was active in spreading the word of Baha'ullah, particularly in Constantinople. He first met Baha'ullah in Edirne but was imprisoned in Constantinople at the request of the Persian Ambassador to the Porte. Mishkin Qalam was exiled to Cyprus by the Ottomans and imprisoned in the fortress of Maghusa between 1868 and 1877 where he copied a number of works, including one dated AH 1294 which sold at Christie's, London, 8 April 2008, lot 244. After the liberation of the island by the British in 1878, Mishkin Qalam served as Persian secretary until 1885-86. He joined Baha'ullah who had been exiled to Acre. After Baha'ullah's death in 1892, Mishkin Qalam travelled to Syria, Egypt and India. He came back from India to Haifa in 1905 where he stayed until his death in 1912.

Mishkin Qalam wrote in many styles but is known for his large decorative calligraphic panels, particularly those in the form of birds. Apart from these numerous calligraphic panels, he also copied Baha'ullah's writings, which he completed in 1892 (Schimmel, 1992 and Bayani, 1348 sh., pp. 677-8). When Mirza Muhammad Husayn *Mishkin Qalam* died in 1912, he was a greatly admired calligrapher throughout the Near East. Abdul' Baha, Baha'ullah's eldest son, called him 'The Second Mir 'Imad' after the celebrated 16th century master.



The British Orientalist Edward Granville Browne, who met Baha'ullah himself, speaks of Mishkin Qalam as follows: "Mishkin Kalam's skill in calligraphy is a matter of notoriety amongst the *Babis*, and his writing is, indeed, very beautiful. Especially curious were some of his productions, in which the writing was so arranged as to take the form of a bird (*Khatt-i-murghi*). [..] these would be eagerly sought after by Persians of all classes, were it not that they all bore, as the signature of the penman, the following verse: *Lord of calligraphy, my banner goes before | But to Baha'u'llah, a bondsman at the door | Naught else I am, Mishkín-Qalam*' (Browne, 1923, p.227).

***136**

A LARGE FIGURAL CALLIGRAPHIC COMPOSITION
SIGNED MISHKIN QALAM, MAGHUSA, CYPRUS, DATED AH 1294/1877 AD

Ink and pigments on paper, the two cockerels formed of mirrored calligraphic compositions, decorated with floral scrolls, each of the birds holding a manuscript open with text in *shikasteh*, signed and dated in the cusped medallion along the bottom edge
19¾ x 29½ (50 x 75cm.)

£25,000-35,000 $31,000-43,000
€29,000-40,000

This large panel was completed in AH 1294/1877-78 during the calligrapher's exile by the Ottomans to Cyprus and imprisonment in the fortress of Maghusa. It is dated AH 1294 (1877 AD), which is shortly before the liberation of the island by the British and the release of all Baha'i prisoners in that year.

Two other compositions with confronted cockerels sold at Christie's, London, 8 April 2008, lot 244 and Sotheby's, London, 5 October 2010, lot 56.

Other signed works include:
Ya Baha al-Abha, late 19th/early 20th century (British Museum; 2010,6015.1)
Ya Baha al-Abha, dated AH 1306 (British Museum; 2010,6015.13)
Calligraphic cockerel, dated AH 1305 (Fogg Art Museum; 1958.197; published Anthony Welch, *Calligraphy in the Arts of the Muslim World*, Folkestone, 1979, cat.71, p.168)
Calligraphic composition with confronted peacocks, Ottoman Palestine, Akka, 1889-90 (Private Collection; published *Islamic Calligraphy, Calligraphie Islamique*, exhibition catalogue, Geneva, cat.49, pp.158-159).
Calligraphic composition with confronted peacocks, dated AH 1307 (British Museum; 2010,6015.3)
Calligraphic composition with confronted peacocks, late 19th century (British Museum; 2010,6015.2)
Large calligraphic composition, dated AH 1280 (Sotheby's, Paris, 22 October 2015, lot 75)

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A LARGE CALLIGRAPHIC COMPOSITION IN THE FORM OF A BIRD

SIGNED MISHKIN QALAM, MAGHUSA, CYPRUS, DATED AH 1292/1875-76 AD

Ink and pigments on paper, the bird decorated with polychrome foliage, his claws resting on an open book inscribed in *shikasteh*, signed in a medallion along the bottom edge
31½ x 22in. (78 x 56cm.)

£12,000-18,000 $15,000-22,000 €14,000-21,000

This defiant bird has a strong visual expression. Its body is formed by the letters of Baha'ullah's name. They are elegantly interlocking in a style named *thuluth musalsal*. The cockerel stands proudly as if heralding the new Baha'i faith. There are numerous antecedents of calligraphic compositions in the form of animals, felines and birds in particular; the motifs were used by Shi'a Muslims but also by other Persian-speakers such as the Baha'is (Blair, 2008, p.451). Here it appears to be used not only as an effective decorative device but also to express a religious conviction (Welch, 1979, cat.71, p.168).

According to Blair, 'it served as something of an emblem (*tughra*) or letter head, as the text in *shikasteh* could be changed to suit the occasion. It thus represents the finest of calligraphy in service to religious promulgation' (Blair, 2008, p.451.) In the present composition as on the panel in the Fogg Art Museum, the bird holds a long Arabic prayer by Baha'ullah, copied in typical Persian *shikasteh* script and addressed to a suffering adherent.

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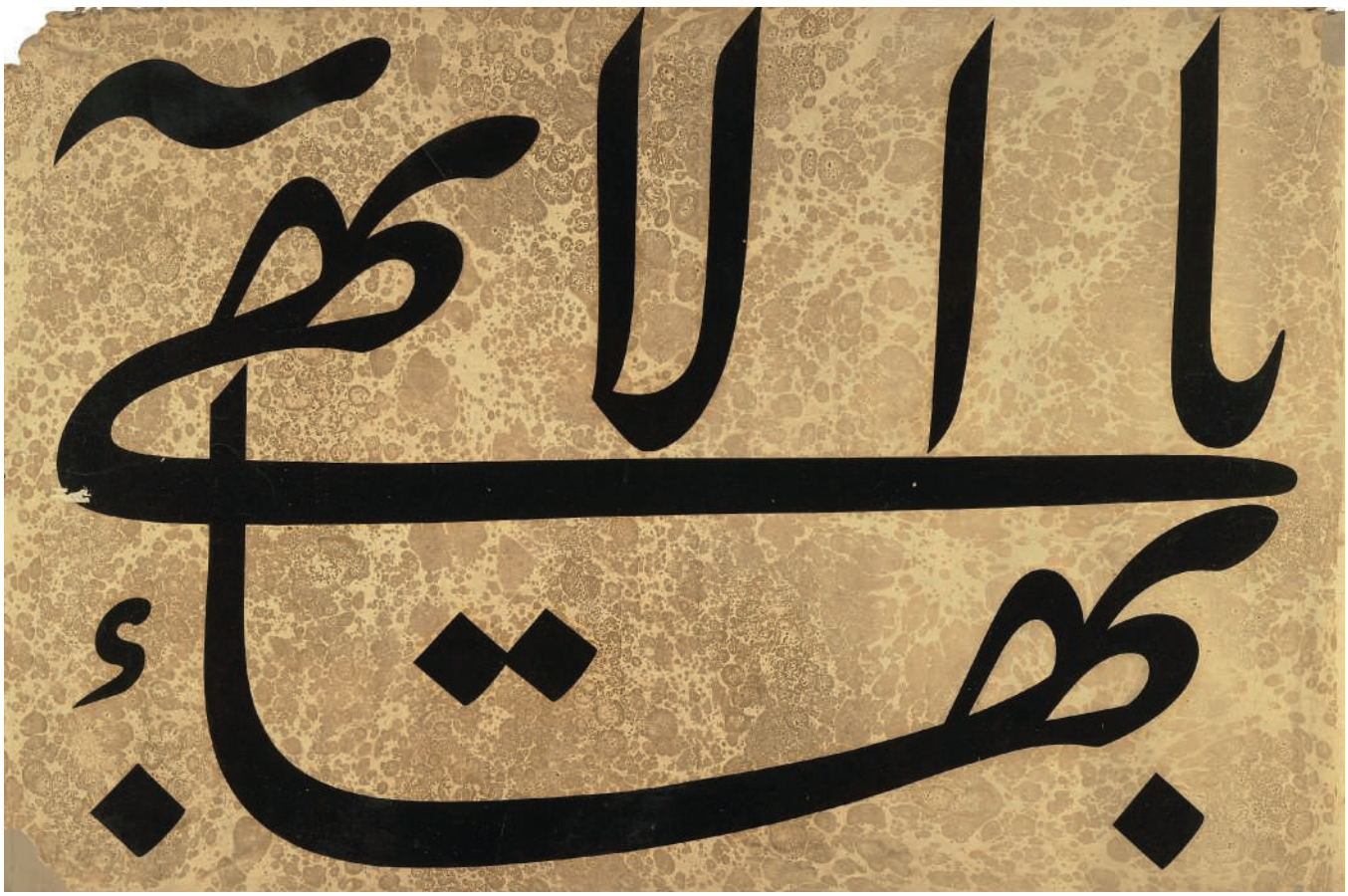
A LARGE CALLIGRAPHIC COMPOSITION

SIGNED MISHKIN QALAM, ACRE, OTTOMAN PALESTINE, DATED AH 1301/1883-84 AD

Ink on paper, the two lines in large black *diwani*, signed along the left border, dated in the bottom right corner
21¾ x 31½in (55 x 78cm.)

£5,000-8,000 $6,200-9,800 €5,800-9,200

INSCRIPTIONS:
Qur'an III, *sura al 'imran*, v.97 (part) - *Inna Allah ghaniy 'an al-'alamin* 'Allah is free from the need of the worlds'



*** ■139**

AN IMPRESSIVELY LARGE CALLIGRAPHIC COMPOSITION
ATTRIBUTABLE TO MUHAMMAD 'ALI, ACRE, OTTOMAN PALESTINE, CIRCA 1900

Black ink on marbled paper, the calligraphy in black *diwani*
55 x 83½in. (112 x 210cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

INSCRIPTIONS:
Ya baha al-abha, 'O Glory of the Most Glorious'

Muhammad 'Ali (1853-1937) was Baha'ullah's son and the second leader of the Baha'i faith. His calligraphy follows the style created by the leading Baha'i calligrapher Mirza Husayn Isfahani *Mishkin Qalam* (1826-1912). This composition is attributed to him whilst the previous lot in this sale is signed by his celebrated master Mishkin Qalam. Both calligraphers were the subject of an exhibition at the British Museum in 2013, *Line and spirituality; modern calligraphy by Mishkin Qalam and Muhammad 'Ali*.

This Arabic inscription reads *Ya Baha al-Abha* which translates as 'O Glory of the Most Glorious'. The phrase *Ya Baha al-Abha* is one of the most common invocations used by Baha'is to affirm their faith, offer praise or gratitude and to seek guidance and support. This powerful and unique composition is attributed to Mishkin Qalam himself. It was copied by his son and follower Muhammad 'Ali, the master behind the present panel.

Another calligraphic composition by Muhammad 'Ali sold at Christie's, London, 8 October 2015, lot 69. A panel with identical composition signed by him and dated AH 1313 is in the British Museum (2010,6015.20)

THE ART OF THE OTTOMANS

PROPERTY OF DR. LAYLA S. DIBA

*** ■140**

AN IMPRESSIVE OTTOMAN VELVET PANEL

OTTOMAN TURKEY, 17TH CENTURY

Of near square form, the panel composed of two cushion covers (*yastik*), each with a red velvet ground woven in silk with large cusped central medallions containing cartouches and sprays of small blossoms, framed by leaf motifs above and below and within spandrels of blossoms, floral lappet border above and below, very minor repairs, mounted, framed and glazed
55 x 49in. (139.7 x 124.5cm.); framed 58.1/5 x 54in. (148 x 137cm.)

£100,000-150,000

$130,000-180,000
€120,000-170,000

PROVENANCE:
Baron Edmond de Rothschild (d.1934)
With Colnaghi, London, 1980, no.25, from whom purchased by the present owner

EXHIBITED:
Colnaghi, London, 1980

LITERATURE:
Donald King, *Imperial Ottoman Textiles*, exhibition catalogue, Colnaghi, London, 1980, pp.46-47, no.25

This sumptuous Ottoman velvet has been unseen on the market for almost 40 years. It was bought at Colnaghi, London in 1980 where it was presented as part of a group of Imperial Ottoman Textiles that was assembled in major part by Baron Edmond de Rothschild (d.1934) in the early part of the 20th century. Baron and Baroness Edmond de Rothschild collected in many areas, a principle one of which was textiles. They looked for these as they travelled to Iran, Russia and Turkey, at a time where there was an expansion of interest in the Islamic world.

This panel is formed of two cushion covers, or *yastik yüzü*. In 17th century Bursa, home of the Ottoman silk industry, *yastik* were usually woven in pairs or in fours. Rarely however, do they survive together as ours do. They would decorate low benches – or *sofa* – that lined the walls of Ottoman interiors. The walls would themselves probably have been covered with brocade, adding to the atmosphere. Ottaviano Bon, a Venetian living in Istanbul between 1604 and 1607 wrote of the Sultan's private rooms, 'The floors... with their sofas...are about half a cubit from the ground...all covered with the richest Persian carpets...and the quilts for sitting on and the cushions to lean against were all of the finest brocades in gold and silk' (quoted in Wearden, 1986, p.1). This pair of fine Ottoman velvet *yastik* give an insight into the rich world of the Ottomans that Bon would have encountered on his travels.

It has been suggested that the ogival design seen here, was inspired through exposure to Egyptian Mamluk textiles (Petsopoulos (ed.), 1982, p.128). The lappets that frame the covers at top and bottom, also possibly owe their origins to Mamluk design. An embroidered Mamluk cushion cover in the Ashmolean Museum shares a similar feature (inv.no.1984.172). On our velvet, both the ogival centre and the lappets have taken on a completely Ottoman life of their own – filled with an abundance of elegant tulips, carnations and blossoms that embody the aesthetic of the Ottoman workshop.

These lappets can also help us date the textile. A *yastik* in the Bädisches Landesmuseum in Karlsruhe, though different in overall design, has a closely comparable border to ours. That is known to have been inventoried there are part of the Türkenbeute in 1691 giving it a *terminus ante quem*, and suggesting a similar for ours (Atasoy, Denny, Mackie and Tezcan, 2001, p.251, no.68). Similar textiles can also be found in contemporaneous miniatures. A painting from the *Surnama* of Vehbi dated to circa 1720, depicts a procession of present bearers and soldiers (in the Topkapi Saray Museum, inv.A.3595 fol.27a; Wearden, 1986, p.6). In the background of the painting are two canopies beneath which two cushions are propped up. Each has clear lappet borders and central medallions framed by spandrels – very similar to those found on our *yastiks*.

The overall decorative composition of our textile was one that became popular in the Ottoman period. *Yastiks* with the same decorative arrangement as ours are in the Victoria and Albert Museum, London, attributed to circa 1700-29 (inv.no.842-1852; http://collections.vam.ac.uk/item/O319441/cushion-cover-unknown/#) and the State Historical Museum, Moscow – formerly in the P.I. Schoukine Collection (inv.no.GIM-19201; *Oriental and European Fabrics in the Collection of the State History Museum*, illustrated in the introduction). It is worth noting however, that our velvet far surpasses these others in terms of finesse. This may suggest that it is an earlier version of the production of a design that later gained in popularity. A velvet closer to ours than the V&A and Moscow examples, in terms of the sensitivity of the execution, is in the Topkapi Palace Museum (inv.no.13/1441; Atasoy *et al*, 2001, pp. 320-21, fig.362). Its presence there indicates that it was made for use at the Ottoman Court and by extension it is likely that our *yastiks* were too. This fine panel is a rare survival of a court quality velvet, with outstanding provenance.

***141**

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1580

Of square form, the white ground painted under the glaze in bole-red, cobalt-blue, green and black, intact, mounted and framed
9⅝ x 9½in. (24.4 x 24.2cm.)

£6,000-8,000

$7,400-9,800
€6,900-9,200

PROPERTY FROM THE DHARMA COLLECTION

***142**

A METAL-THREAD VELVET *CATMA* PANEL

PROBABLY BURSA, OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

The loom width woven with a lattice of date palms within almond-shaped medallions, each palm filled with carnations and tulips rising from stylized vase and with a rosette at the centre, on red ground, mounted, framed and glazed
74.6/8 x 27.2/8in. (190 x 69cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

This elegant *catma* panel is decorated with a fine lattice of date palms. Nurhan Atasoy *et al*, in their seminal work on Ottoman silks and velvets, write that date palms were an ancient motif in Islamic art, frequently used as an 'icon' of the region (Atasoy, Denny, Mackie and Tezcan, 2001, p.306). Though the motif remained popular in the Ottoman period and often feature in Bursa velvets, this is a particularly fine version, with more details than most.

A very similar panel, formed now into a Russian Orthodox dalmatic is in the Hermitage Museum, St Petersburg (inv.no.T-368; Atasoy *et al*, 2001, pp.206-307, fig.318). It is of similarly high quality to ours, and the palms are similarly filled with and surrounded by smaller elegant flowers. Probably given as a diplomatic gift, the Hermitage textile is dated to the first half of the 17th century.

VARIOUS PROPERTIES

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A CALLIGRAPHIC PANEL (*QIT'A*)

SIGNED HAFIZ 'UTHMAN, OTTOMAN TURKEY, DATED AH 1092/1681-82 AD

With a large line of elegant *naskh* surmounting five smaller lines, signature and date in a panel to the left, in polychrome marble borders
Panel 3⅜ x 6in. (9.1 x 15.2cm.); folio 8¼ x 10½in. (21.1 x 26.7cm.)

£6,000-8,000 $7,400-9,800 €6,900-9,200

Born in Istanbul, 'Uthman bin 'Ali, better known as Hafiz 'Uthman (d. 1698 AD), flourished under the patronage of the Grand Vizier Koprulu-zadeh Mustafa Pasha. He practised calligraphy with the Dervish 'Ali the Elder (d. 1673 AD), Suyolcu-zade Mustafa Eyyubi Effendi (d. 1685 AD) and Nefes-zade Isma'il Effendi (d. 1679 AD). In the year 1694, he was appointed the calligraphy teacher of Sultan Mustafa II. He also taught Sultan Ahmad III before he came to power. He was a member of the Sunbuliye order, based in the dervish-lodge in the region of Koca-Mustafa-Pasha in Istanbul. The famous 18th century calligrapher Cinici-zade Abdurrahman Effendi (d. 1724 AD) was in his service and used to prepare 'Uthman's writing tools. Rado, referring to *Mustaqim-zadeh's Tuhfe-i Hatte* ('The Rare and Valuable Lives of the Calligraphers'), notes that 'Uthman was regarded as the 'Second Shaykh' (after Shaykh Hamdullah). He is known to have inscribed twenty-five copies of the Qur'an. There are some thirty albums and many other works by him in the collections of the Topkapi Palace and Royal Ottoman libraries as well as in other public and private collections. He is also celebrated as the inventor of the *hilyeh* panel, the verbal portraits of the Prophet Muhammad which were much in demand in the late 18th and 19th centuries (Rado, 1980, p. 109-14). *Muraqqas* signed by Hafiz 'Uthman have sold in Christie's, London, 7 October 2008, lot 372 and 31 March 2009, lot 62.

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AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1590

The white ground painted under the glaze in bole-red, cobalt-blue, green and black with one bevelled edge, minor chips and small areas of restoration
9¾ x 7in.(24.8 x 17.8cm.)

£4,000-6,000

$4,900-7,300
€4,600-6,900

PROVENANCE:
Bonham's, Montpelier Street, 24 August 1994

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AN IZNIK POTTERY TANKARD

OTTOMAN TURKEY, CIRCA 1590

Of typical form, the white ground painted under the glaze in bole-red, cobalt-blue, green and black with swaying *saz* leaves interspersed by sprays of tulips and roses, strapwork borders above and below.
8⅛in (20.8cm.)

£5,000-7,000

$6,200-8,500
€5,800-8,000

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AN IZNIK POTTERY BORDER TILE

OTTOMAN TURKEY, CIRCA 1590

The white ground decorated under the glaze in bole-red, cobalt-blue, turquoise and black with repeating palmette and floral motif, minor chips to edge, intact 5⅝ x 12¼in. (14.4 x 31.1cm.)

£5,000-7,000 $6,200-8,500
€5,800-8,000

PROVENANCE:
Christie's, London, 15 October 1996, lot 228

A similar Iznik border tile is in the Ömer Koç Collection (Hülya Bilgi, *Iznik. Ömer Koç Collection*, Istanbul, 2015, p.182, no.57).

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AN OTTOMAN SILK BROCADE PANEL (*KEMHA*)

TURKEY, LATE 16TH CENTURY

The metal thread ground decorated with a double lattice joined by bold palmettes, rosettes and *cintamani* filled with arabesques and flower-heads, elegant *saz* leaves around them, framed
Framed 24¾ x 28¾in. (63 x 73cm.)

£20,000-30,000 $25,000-37,000
€23,000-34,000

Fine silk *kemhas* of this type would have been made into garments, such as the luxurious robes worn by the Sultans at the Ottoman court. They were precious possessions and amongst the valuables kept in the royal treasury. Silk kaftans (*hil'at*) and fabrics were presented to high-ranking state officials, foreign rulers and ambassadors – and the ceremony associated with this presentation became a central part of Ottoman palace protocol (Bilgi, 2007, p.18).

In the double interwoven lattice of the panel, the decoration here resembles that on a silk in the Musée des Arts Décoratifs now deposited in the Louvre (inv.13923; *Three Empires of Islam. Istanbul, Isfahan, Delhi,* 2007, pp.100-101, fig.41). A similar double lattice, also seemingly including *cintamani* roundels can been seen in a miniature dated to circa 1570, depicting 'Prince Selim practicing archery, watched by courtiers', now in the Topkapi Palace Library, Istanbul (MS.H.2134, folio 3; Atasoy, Denny, Louise Mackie and Tezcan, 2001, p.226, fig.128). One of the more remarkable features of our silk are the bold *cintamani* roundels that form part of the undulating lattice. They are filled with exquisite *rumi* scroll. Similar *cintamani*, though with the arabesque reserved against a dark ground, are found on a silk panel – fragments of which are in the Los Angeles County Museum of Art, Museum of Fen Arts in Boston and the Victoria and Albert Museum, dated to the late 16th century (inv.no.85/237.1; Atil, 1987, p.208, fig.141).

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QUR'AN

SIGNED MUHAMMAD AL-ZAKA'I AL-KARIDI BIN AL-HAJJ 'ALI BUSNAWI, OTTOMAN TURKEY, DATED FRIDAY END OF SHAWWAL AH 1264/SEPTEMBER 1848 AD

Arabic manuscript on paper, 299ff. plus two fly-leaves, each folio with 15ll. of black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in red *naskh* within gold cartouche, text within thick black-ruled gold frame, the marginal medallions with illuminated rosettes issuing blue scrolls, with catchwords, opening bifolio with gold and polychrome illuminated headpieces, text followed by prayers, colophon signed and dated, in original gilt brown morocco with flap

Text panel 9¾ x 5½in. (24.7 x 13.9cm.); folio 12¼ x 8⅛in. (31 x 20.6cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

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θ149

QUR'AN

WITH NAME OF 'ABD AL-RAHMAN CHINGIZADEH, OTTOMAN TURKEY, DATED AH 1115/1703-04 AD

Arabic manuscript on paper, 306ff. plus four fly-leaves, each folio with 15ll. of black *naskh* within text panels outlined in gold and black, gold roundel verse markers, *sura* headings in white *naskh* on gold and polychrome illuminated panels, each *juz'* marked with a large marginal medallion, opening bifolio with gold and polychrome illumination framing 7ll. of text in clouds reserved against gold ground, colophon signed and dated, in maroon morocco with flap decorated with gilt medallion and spandrels, green paper covered doublures

Text panel 4⅛ x 2¼in. (10.8 x 5.8cm.); folio 6⅞ x 4½in. (17.4 x 11.5cm.)

£7,000-10,000 $8,600-12,000 €8,100-11,000

PROVENANCE:
Sotheby's, London, 7 October 2015, lot 245

'Abd Al-Rahman Chingizadeh was born in Istanbul and received his diploma from Ramazan Efendi. He is known to have written 100 Qur'ans, most of which are illuminated by Baruthaneli Abdullah. Under the guidance of the celebrated Hafiz 'Uthman Efendi, he developed the latter's style. He was also one of the period's great musicologists and one of the specialist singers in royal service (*mevlidhan*). For more information see "Abdurrahman Efendi, Çinicizâde", in *Islam Ansiklopedisi*, vol.1, 1988, p.160.

θ150

A LARGE OTTOMAN QUR'AN

SIGNED 'ALI AL-WASFI AL-KUTAHI, OTTOMAN TURKEY, DATED JUMADA I AH 1293/MAY-JUNE 1878 AD

Arabic manuscript on paper, 329ff. plus two fly-leaves, each folio with 13ll. of strong black *naskh*, gold and polychrome roundel verse markers, text panels outlined in gold and polychrome, *sura* headings in white *naskh* on gold panels, *rab'a* and *hizb* marked in red and blue *naskh* in the margins, *juz'* marked with elaborate foliate marginal medallions, opening bifolio with gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, final folio with colophon giving the name of the scribe and date of completion, final folio loose in binding, in original brown morocco with flap decorated with gold lattice design, green paper doublures with floral motifs

Text panel 10⅛ x 6¼in. (25.9 x 16cm.); folio 14⅜ x 10¼in. (36.6 x 26cm.)

£10,000-15,000 $13,000-18,000 €12,000-17,000

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QUR'AN

SIGNED AND ILLUMINATED BY 'ABD AL-RAZZAQ BEK BIN 'UTHMAN AGHA KNOWN AS HAJJI 'UMAR AGHA ZADEH ERZERUNI, PROBABLY ERZURUM, EASTERN ANATOLIA, DATED AH 1261/1845-46 AD

Arabic manuscript on paper, 332ff. plus three fly-leaves, 13ll. of black *naskh* to the page, with gold rosette verse markers highlighted in polychrome, *sura* headings in white cursive on gold ground within large illuminated cartouche, text within black-ruled gold frame, each marginal section marker with profuse floral illumination in gold and polychrome, catchwords, opening bifolio with broad polychrome and gold borders, the colophon signed and dated, in 18th century morocco with flap stamped with floral medallions

Text panel 9⅛ x 5⅛in. (23.1 x 14cm.); folio 13½ x 9½in. (34.1 x 24.2cm.)

£8,000-12,000 $9,800-15,000 €9,200-14,000

The colophon of this Qu'ran translates, 'written and illuminated by the *Bimbashi* (Major) of the cavalry from the most noble, ancient family, 'Abd al-Razzaq Bey, son of the deceased one whose place is in paradise, 'Uthman Agha, known as Hajji 'Umar Erzerumi, May God protect their city, year 1261'

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QUR'AN

SIGNED AL-SAYYID YA'QUB FAWRI A STUDENT OF HUSAYN HAMID, QARAHISAR-I SHARQI (MODERN ŞEBINKARAHISAR), OTTOMAN TURKEY, DATED AH 1237/1822-23 AD

Arabic manuscript on paper, 299ff. plus three fly-leaves, each folio with 15ll. of neat black *naskh*, the text panels on each folio bordered on three sides with bold bands of gold floral illumination encompassing catchwords in the lower left hand corners, elegant floral sprays in the margins marking various points in the Qur'an, *sura* headings in white on gold bands, opening bifolio with unusual illumination including architecture within rococo swags and floral motifs, final bifolio with gold and polychrome illumination framing text, colophon contained within two roundels on the final folio, stating that it is the 25th copy of the Qur'an by this scribe, in 17th century Ottoman morocco with gold stamped and tooled central medallion and spandrels, marbled paper doublures with floral motifs

Text panel 3¾ x 2in. (9.4 x 5.1cm.); folio 6⅛ x 3¾in. (15.6 x 9.8cm.)

£70,000-100,000 $86,000-120,000 €81,000-110,000

This Qur'an is of great artistic interest as its illuminated frontispiece contains figural depictions; a feature most commonly considered reprehensible (*haram*) for the decoration of Qur'an manuscripts and usually reserved for the decoration of secular work. The finely painted cartouches and borders framing the two circular text medallions of *sura al-fatiha* and *sura al-baqara* are filled in with seven illustrations of buildings, most of which appear to be mosques. These are contained within three rectangular cartouches and four marginal vignettes on the left folio. As Istanbul is popularly known as the City on the Seven Hills, it is tempting to suggest that this Qur'an frontispiece is illustrated with a view of the Ottoman capital.

On the right folio, upper cartouche, is a cityscape of a columned kiosk behind a tall wall, flanked with domed buildings. The lower cartouche shows a tall domed building, the porch supported by three columns, flanked by smaller domes and six tall minarets.

On the left folio, the lower cartouche, displays a domed building between pillared kiosks and four minarets, enclosed within circular walls whilst the upper cartouche has a large flowering vase. The margins are decorated with a meandering rococo border from which rise four variations on domed buildings, each flanked with four minarets.

These depictions clearly recall earlier figurations of Constantinople as the Imperial Capital, particularly the image of the city enclosed within circular walls. In popular imagery, the Istanbul's skyline is a succession of hills, domes and minarets as seen from the Bosphore. This is drawn from earlier depictions of the city, often by European artists as on a map of Constantinople by Cristoforo Buondelmonti, dated circa 1420, which depict the walled city, Aya Sofia in its middle surrounded by numerous erect columns; or even on Van Mour's cityscapes (Evans (ed.), 2004, fig.2.1, p.16). A coloured print of Constantinople by the Greek maker Konstantinos P. Kaldis, dated 1851, offers a good 19th century parallel.

Each folio of this Qur'an is illuminated with a broad gold border filled in with meandering floral vine around the text panel. The marginal medallions are exquisitely painted as floral sprays, mostly in green and gold. They can be paralleled with the opening illumination of a *Dala'il al-khayrat* also copied in AH 1237 formerly in the Ghassan Shaker Collection (Safwat, 2000, cat.54, p.215). Although copied 35 years later in AH 1273, a Qur'an in the Çetindoğan Collection shows the development of the rococo style through the 19th century, so well exemplified by our manuscript in the 1820s (Safwat, 2014, cat.24, pp.156-157).

The historic town of Karahisar-I Sharqi where this manuscript was copied in AH 1237, today's Şebinkarahisar, is located in eastern Anatolia, not far from Trebizond. The city doesn't appear to be an important manuscript production centre and the scribe Ya'qub Fawri is not obviously recorded in the main reference books. It is therefore plausible that this fascinating Qur'an was copied in eastern Anatolia by Ya'qub but illuminated by a master illuminator in the Imperial Capital, Istanbul, for a wealthy patron.

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153

AN 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, the exterior with alternating blue and green motifs, areas of restoration
10¼in. (26.2cm.) diam.

£4,000-6,000 $4,900-7,300
€4,600-6,900

154

154

A FINE RIMLESS IZNIK-STYLE POTTERY DISH

QAJAR IRAN, 19TH CENTURY

On short foot, the exterior decorated with alternating paired tulips and cobalt-blue and manganese rosettes, plain blue bands around the rim and foot, foot drilled
12¼in. (30.5cm.) diam.

£5,000-7,000 $6,200-8,500
€5,800-8,000

This dish is a extremely fine copy of an Iznik vessel, very probably produced in Qajar Iran. It is directly inspired by Ottoman works from the 1530s and 1540s, such as a tile decorated with a cypress tree flanked by blue bells which sold at Christie's, London, 23 April 2015, lot 159. The palette of sage green and aubergine glaze is that of the so-called 'Damascus' style which flourished in 1540s.

Visit www.christies.com for additional information on this lot

*155

A RIMLESS IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

The white ground painted under the glaze in bole-red, cobalt-blue, green and black, the exterior with alternating blue roundels and foliate motifs, old exhibition label on the underside, repaired breaks
11⅞in. (30.2cm.) diam.

£10,000-15,000 $13,000-18,000
€12,000-17,000

PROVENANCE:
With Dikran Kelekian, Paris

EXHIBITED:
Die Ausstellung von Meisterwerken Muhammedanischer Kunst, Munich, 1910, no.1475

LITERATURE:
Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München 1910, exhibition catalogue, London, 1985 reprint, no.1475

Dikran Garabed Kelekian (1868–1951), by whom this dish was lent to the 1910 Munich exhibition, was born to Armenian parents in Kayseri, when it was an important city of the Ottoman Empire. He opened a gallery in Istanbul in 1892 and showed "Persian" works at the World's Columbian Exposition in Chicago in 1893. He and his brother Kevork went on to establish galleries in Paris, London, Cairo, and New York where they sold Middle Eastern art and attracted the major collectors of their time.

A dish with similar fish scale design divided between green and blue is in the Ömer M. Koç collection (Bilgi, 2009, p.295). Like ours the Koç dish combines this feature with a cavetto decorated with repeating lappets. It is dated to circa 1580-90.

155 (label on back of dish)

156

A RARE AND IMPRESSIVE BLUE AND WHITE IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1530-35

The white ground decorated under the glaze in turquoise and cobalt-blue, the exterior with scrolling vine beneath a cusped line, underside with an old collection label, repaired breaks
14in. (35.5cm.) diam.

£140,000-180,000

$180,000-220,000
€170,000-210,000

PROVENANCE:
With Fernand Adda

LITERATURE:
Bernard Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, p.26, no.61, illustration no.26
Nurhan Atasoy and Julian Raby, *Iznik, The Pottery of Ottoman Turkey*, London, 1989, no.168

The cotton merchant Abraham Adda with his three sons, Fernand (on left), Victor and Jospeh, *circa* 1895

Julian Raby and Nurhan Atasoy who published this extraordinary dish in 1989 assigned it to the 'Potters' Style', and dated it to between 1525-35 (Atasoy and Raby, 1989, no.168). The Potter's style, whilst distinct for its particular palette and use of space, also provided a canvas for the craftsmen of Iznik who by the 1520s had mastered a style that was characterized by artistic independence – "simple in structure...rapid in painting [and] though mostly derivative in its constituent motifs...independent in spirit" (Atasoy and Raby, 1989, p.115).

The 'tree of life' that dominates the center of our dish is extremely unusual and plays to this independence of spirit. The adoption of new representational motifs was one of the developments of this period of Iznik production. Only a handful of other dishes decorated with trees are known. Two others - also in the 'Potter's style' - are in the Victoria and Albert Museum and the Antaki Collection, Aleppo. The V&A dish is decorated with a tree inhabited by a snake who winds himself around the trunk in hunt of an unsuspecting bird (dated to 1530-35, Atil, 1987, p.254, no.176). Like ours it employs the small flowers of the free-hand Potter's style which draw their inspiration from Golden Horn ware. On our dish these form floral tendrils associated with the tree and on the V&A dish they make up a simple border on the cavetto. The Antaki dish, similarly dated, has the tree motif also contained within a central roundel, as ours, but there surrounded by flowering grape vine, a lotus blossom cavetto and a scale border (Atasoy and Raby, 1989, no.171 and 316).

Our dish, like the two noted above, certainly demonstrates the independent spirit of the Iznik potters of this period, whilst borrowing from well-established decorative idioms. Many of the features of our dish are indebted to the Baba Nakkaş style of 1470-1520. The cloud bands of the cavetto, for instance, find parallel in the charger by the 'Master of the Knots' formerly in a Private Collection in Beirut and now in the Sadberk Hanim Museum, dated to circa 1510-15 (Atasoy and Raby, 1989, no.291). The palmette rim harks back to the rumi-arabseque decoration, such as that found on the central roundel of a rare blue and white Iznik bowl sold at Christie's, London, 10 April 2014, lot 188 (now in the Ömer Koç Collection and published in Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp.80-85, no.1). The small grassy tufts with comma-shaped leaves that grow from the border of the central roundel, also find parallels in that bowl. The dish also includes lotus blossoms which recall the work of the 'Mater of the Lotuses' that decorate lamps made for Sultan Bayezid II's tomb, commissioned by his son Selim in 1512-13 (one such lamp is in the British Museum (inv.no.G.5), formerly in the Godman Collection). Though not many examples are known, the tree motif is also found occasionally on later Iznik dishes. See, for example, the dish offered as lot 153 in this sale.

Fernand Adda, in whose collection this dish was, was born in Alexandria to the wealthy cotton merchant and art collector Abraham Adda. He spent most of his life in France between his house in Paris and yacht in Cannes. For a long period starting in the 1920s, he amassed an impressive group of Iznik ceramics from every period, as well as early Persian and Syrian wares, Spanish lustre-ware and Italian majolica, which he displayed in his house in Paris. His ceramics collection was published anonymously in an illustrated catalogue by Bernard Rackham in 1959, in which this dish features. Rackham wrote that 'the collection illustrates with a completeness hardly to be paralleled the ceramic art of Asia Minor in the age when the Turkish rulers were ta the height of their power on the shores of the Bosphorus' (Rackham, 1959, p.3). Fernand Adda's collection was largely dispersed after his death at a landmark sale in Paris in 1965. This dish however remained with the family, and is offered from their collection today.

157

AN OTTOMAN SILK EMBROIDERED QUILT COVER (*YORGAN YÜZÜ*)

TURKEY, 17TH OR EARLY 18TH CENTURY

The linen ground worked in silk embroidery with ogival motifs filled with stems of *saz* leaves and reserved against a ground of geometric zig-zag, original borders, mounted, framed and glazed
39¾ x 35¾in. (101cm. x 91cm.); with frame 41¾ x 37¾in. (106cm. x 96cm.)

£10,000-15,000 $13,000-18,000
€12,000-17,000

Silk embroidered quilt covers, such as this example and the one offered in the following lot were precious possessions in any Ottoman household from the 16th century onwards. They often formed part of dowries and were used to dress the heaps of blankets and pillows that were used every night but hidden away during the day (Taylor, 1990, p.121). They were often decorated with motifs also found also on Iznik tile panels – tulips, carnations and *cintamani* for instance - as seen on the panels offered here (Erber (ed.), 1993, p.39). This panel is extremely unusual for the bold zig-zag motif on which the large medallions are set.

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AN OTTOMAN SILK EMBROIDERED QUILT COVER (*YORGAN YÜZÜ*)

TURKEY, 17TH CENTURY

The linen ground worked in silk embroidery with stepped rows of large palmettes alternating with leaf motifs and *cintamani,* the border with scrolling vine issuing pomegranates and *saz* leaves and interspersed with small *cintamanis*, navy cotton backing 90¼ x 50½in. (229.2 x 128.3cm.)

£15,000-20,000 $19,000-24,000
€18,000-23,000

In its overall conceit with large palmettes alternated with *cintamani* motifs, our cover resembles one published in Wolff-Diepenbrock, 2009, pp.108-109. That example is dated by Fredrich Spuhler to the beginning of the 17th century. A similar quilt cover was sold at Sotheby's, New York, 13 December 2007, lot 92.

TWO PAINTINGS DEPICTING THE RECEPTION OF COUNT VERGENNES AT THE COURT OF SULTAN 'UTHMAN III

159

TWO OTTOMAN COURT SCENES
AFTER AN ENGRAVING BY ANTOINE DE FAVRAY, FRANCE OR ISTANBUL, 18TH CENTURY

Black chalk and opaque pigments heightened with gold, one depicting the presentation of the Count de Vergennes, Louis XV's ambassador, to Reis Effendi, Grand Vizier to the Ottoman Sultan Osman III on 31 May 1755, the other depicting the ambassador's presentation to Sultan Osman III in the Throne Room of the Topkapi Palace on 3 June 1755, mounted, glazed and framed
Each 19½ x 27⅞ in. (49.5 x 70.8cm.) (2)

£40,000-60,000 $49,000-73,000
€46,000-69,000

PROVENANCE:
Auguste Boppe, thence by descent,
Christie's, New York, Old Masters and 19th Century Drawings, 24 January 2008, lot 109

EXHIBITED:
Paris, Musée des Arts Décoratifs, *La Turquerie au XVIIIème siècle*, 1911, nos. 279-80.

These two interior scenes depict different moments in the presentation ceremony of a foreign ambassador to the Ottoman court. The Ottoman court was a culture steeped in tradition and ceremony and its sanctum was restricted to most foreigners except those on official business. As a result, events such as these were often meticulously recorded by the artists who accompanied the visiting dignitaries' retinue.

The two scenes depict the presentation of the Count de Vergennes, Louis XV's ambassador in 1755, to the court of Sultan 'Uthman III, who had acceded the throne in the previous year. In the first scene we see him received by the Grand Vizier, Reis Effendi. In this scene Vergennes is depicted wearing western dress. Standing between the Ambassador and the Grand Vizier and wearing a dark hat is the dragoman who acted as a translator between the European and Turkish officials. Surrounding them are Janissaries, members of an elite corps of Ottoman infantry, and the rest of the European delegation. This audience took place before the ambassador met the Sultan and could involve the presentation of gifts which would be displayed beforehand to the court.

The second painting depicts the Count de Vergenne's meeting with Sultan 'Uthman III in the Throne Room of the Topkapi Palace. Here he has abandoned his western garb for an Ottoman *kaftan* – made of the type of silk brocade, a fragment of which is offered in this sale, lot 147. Reis Effendi, wearing a distinct conical hat which marks his rank, is depicted next to the Sultan. The Sultan sits on a broad canopied throne, beside which in a niche his turbans with jewelled aigrettes are displayed. After the gifts are inspected, the ambassador bows to the Sultan, makes a speech and presents his letter of credentials. The artist has depicted the moment where the ambassador's speech is being translated by the dragoman. The dragoman was also responsible for passing the ambassador's letter to the Sultan who would place it in his writing box, seen on his left. The artist precisely depicts all the ceremonial roles and accessories.

Pictures of presentation ceremonies hold a particular place in European and Ottoman art. Often executed by European artists who were brought to Constantinople as part of an ambassador's retinue, they display an amalgam of Western and Eastern influences. More than a depiction of the exotic customs of a foreign country, these images were also meant to demonstrate the stature of the European dignitary through his access to the innermost sanctum of the Ottoman court. The consistency of these images is due not only to the endurance of the ceremonial tradition which changed very little over the course of five centuries, but also to a visual formula established by Jean-Baptiste Vanmour (1671-1737), a Flemish artist who spent nearly thirty years working in Constantinople recording the ceremonies of the Ottoman court as well as day to day life in the Ottoman world. He influenced a generation of European artists who worked in Constantinople producing images such as these for ambassadors and high-ranking dignitaries to display as a sign of their prominence.

These scenes derive from two engraved compositions generally attributed to Antoine de Favray (Bagnolet 1706-1791 Malta) who spent the years between 1762 and 1771 living in Constantinople. In this time he produced images of the similar scenes, often changing only the personalities. There is a closely related composition by the artist depicting the ambassador Saint-Priest, Vergenne's successor, illustrated in Boppe, 1989, p.115. Vergenne's presentation was obviously a popular and much copied subject. Two paintings of precisely the same composition were sold by Sotheby's (Turkish Sale, 11 October 1996, lot 232) and are published in Nefedova, 2009, pp. 172-173, nos.156 and 157.

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A *TUGHRA* OF SULTAN 'ABD AL-HAMID I (R.1774-89)
OTTOMAN TURKEY, LAST QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, old repairs, mounted, framed and glazed
18⅞ x 9½in. (48 x 24.1cm.)

£5,000-7,000 $6,200-8,500
€5,800-8,000

A similar *tughra* of 'Abd Al-Hamid I, decorated with cusped floral medallions surrounded by gold flowering vine above the Sultan's name, is in Istanbul (Babinger, 1975, no.39). Ours has a now somewhat faded naturalistic flower in the upper part of the illuminated triangle. Similar flowers are found on two of 'Abd Al-Hamid I's *tughras* that surmount *firmans* dated to 1775 and 1781 respectively (*Osmanli Fermanlari*, 2003, pp.144-145 and 178-79).

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HILYEH
SIGNED MEHMET SA'DI EFENDI, OTTOMAN TURKEY, PERIOD OF 'ABD AL-MAJID I (R.1839-61)

Arabic manuscript on brown paper, laid down between minor gold-illuminated white borders on wide modern margins with floral design, mounted, glazed and framed
Calligraphy 13⅝ x 9in. (34.6 x 22.7cm.)

£4,000-6,000 $4,900-7,300
€4,600-6,900

In the cartouche at the bottom of this *hilyeh* it states that on the basis of this, the calligraphy instructor (*hoca-ı meşk*) at the *Dar al-Ma'arif*, founded by the Valide Sultan (the Sultan's mother), gave license to a certain Mehmet Sa'di Efendi. The *Dar al-Ma'arif* was an institution founded on modern educational principles by Bezmialem Valide Sultan, the mother of 'Abd al-Majid I, in 1850, which was intended to prepare students for the *Dar al-Funun* (today's Istanbul University). The *hilyeh* was written probably before Bezmialem Sultan died in 1853 as there are none of the invocations of blessings that usually follow the name of a deceased person. The name of the calligraphy teacher is not given (Şentürk, 1993, pp. 548-549).

162

A LARGE AND FINELY ILLUMINATED IMPERIAL OTTOMAN FIRMAN OF SULTAN MAHMUD II (R. 1808-39)

SIGNED BY THE ILLUMINATOR HEZARGRADIZADEH ATAULLAH, CONSTANTINOPLE, OTTOMAN TURKEY, DATED AH 1250/1834-35 AD

Ottoman manuscript on paper, 13ll. of *diwani* curving upward, alternatively in gold and red ink, punctuated with gold and polychrome illuminated rosettes, the headpiece containing the large gold tughra of Sultan Mahmud II within a floral medallion bordered with long radiating sunrays, this medallion on blue ground bordered on three sides with extensive illumination, the right and bottom borders of the text filled in with dense gold foliage, signed by the illuminator in the bottom left corner, backed with green silk
66 x 30½in. (168 x 78cm.)

£15,000-20,000 $19,000-24,000 €18,000-23,000

This large and heavily illuminated firman of Sultan Mahmud II concerns the acquisition of gold by agents (*mübayaacılar*) for the minting of new coins by the Imperial Treasury (*darbhane-i amire*). It is dated the 5th of *Shawwal* AH 1249 (15 February 1834). It is that very same year that the Ottoman Treasure took its first step towards *de facto* bimetallism by accepting gold and silver as legal tender, in an attempt to join global trends towards bimetallism and gold standard (Tunçer and Pamuk, 2014, p.2)

The *firman* is signed by the illuminator as follows: *dhahabahu hezargradi-zade al-sayyid ahmad ata 1250 (*"Hezargradizade al-Seyyid Ahmad Ata illuminated it [in the year] 1250').

This is the signature of the master illuminator Hezargradizade Ataullah who is attributed with inventing a specifically Ottoman rococo style to which he gave his name and which is known as *Atâ yolu* ('the Way of Atâ'). See Derman, 2000, p. 686. Seyyid Ata is credited to have 'Ottomanized' the foreign rococo style by adding local decorative elements. As discussed in Derman, he had 'a careful and patient way of working on shaded flower designs. [..as result] not so many works were created in this style'. A Qur'an illuminated by Seyyid Ata is in the Istanbul University Library (no.K.A. 54) and is dated to AH 1252, two years after our *firman*. At that date, he was the chief bookbinder of the Palace.

Firmans with a similar composition and decorated with *tughras* within sun-like medallions appear to be more common in the second part of the 19th century. See for instance a *berat* of Sultan 'Abd al-Majid dated AH 1264/1848 AD or one of Sultan 'Abd al-'Aziz dated AH 1290/1873 AD (Sarinai (dir.), 2003, pp.354-357). Most *firmans* of the period of Sultan Mahmud II are in a distinct style which very much belong to the 18th and early 19th century tradition as shown in a *firman* dated AH 1249/1834 AD (Sarinai, 2003, pp.342-343). The importance of our *firman* cannot be understated for our knowledge of Ottoman illumination during the reign of Mahmud II. It adds a dated piece to the small corpus of works by this illuminator as well as being an impressive work of art.

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A PORTRAIT OF SULTAN MEHMET IV (R.1648-87)

OTTOMAN TURKEY, CIRCA 1700-20

Opaque pigments heightened with gold on paper, within panel outlined in gold, red and blue, the margins with long *nasta'liq* inscription along the upper edge, further owner's notes below, mounted
Painting 7¾ x 3¼in. (19.2 x 8.6cm.); folio 9¼ x 5½in. (23.4 x 14.2cm.)

£6,000-8,000 $7,400-9,800
€6,900-9,200

This portrait of Sultan Mehmet IV (d. 1693) is part of a tradition of royal portraits of the Ottoman period, most of which were made to illustrate texts such as the *Qifayet al-Insaniyeh*, the 'Physiognomy of the Ottomans', and the *Zubdat al-Tawarikh*, the 'Cream of Histories', both written by Seyyid Luqman Ashouri, the official chronicler (*shehnameci*) of Selim II and Murad III. Authors and artists after this period continued to add illustrations and descriptions of later Sultans to the original to bring it up to date. This portrait is likely to have come from one of these extended works, or a later manuscript on the same subject.

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Sultan Mehmet became the ruler of the Ottoman Empire in 1648, at the age of seven, after a long period of political instability. He ruled until 1687, and changed the political dynamic of the Ottoman government for the first time by ceding most of his executive powers to the Grand Vizier. He was deposed by the janissaries in 1687, and imprisoned, but was permitted to return to Edirne Palace to die in 1693. The present painting of Mehmet IV is in the style of the early 18th century, with the commanding figure of the Sultan dressed in military costume. A painting of Sultan Sulayman from a different series of royal portraits was sold at Christie's, London, 8 October 2015, lot 98.

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A PORTRAIT OF SELIM III (R.1789-1807)

GERMAN SCHOOL, LATE 18TH/EARLY 19TH CENTURY

Oil on canvas, with faint inscription in the upper right hand corner reading, *TURC.IMP.*, illegible inscription in the upper left hand corner, stretched 27⅛ x 21⅛in. (69 x 54cm.)

£12,000-18,000 $15,000-22,000
€14,000-21,000

A similar oil painting of Selim III was recently sold as part of the collection of Zeineb and Jean-Pierre Marcie-Rivière, Christie's, Paris 8-9 June 2016, lot 179. For other depictions of this Sultan see Atasoy, 2013, p.98.

PROPERTY OF A EUROPEAN LADY

165

AN ORMOLU-MOUNTED SAMOVAR

POSSIBLY NORTHERN EUROPE OR RUSSIA FOR THE OTTOMAN MARKET, FIRST HALF 19TH CENTURY

On splaying circular foot, the squat truncated urn-shaped body overall hung with floral swags and trophies, the two tiered top with further similar decoration, the finial with a globe crowned with a crescent and star, handles on either sides, Ottoman import mark to the plinth and handles
25½ in. (65 cm.) high

£2,000-3,000 $2,500-3,700 €2,300-3,400

This heavily gilt vase is decorated with gilt bronze mounts. They are stamped with an Ottoman mark which reads '*brinj*' indicating that it was imported into Istanbul. The Ottoman Turkish word derives from Persian and means 'brass or bronze'. This type of flamboyant furniture was very much in fashion at the Ottoman court throughout the 19th century and although the samovar was probably made in Western Europe, its lid topped with a crescent and star leaves no doubt as to its intended destination. As discussed in the note to the previous lot there are records of important gifts made by European rulers such as Empress Eugénie of France to the Ottoman court and this luxurious piece could well have been sent as diplomatic gift to Istanbul.

VARIOUS PROPERTIES

166

A LARGE PLATINUM AND GILT PORCELAIN VASE WITH PORTRAIT AND *TUGHRA* OF SULTAN 'ABD AL-MAJID I (R. 1839-61)

GERMANY OR FRANCE FOR THE OTTOMAN MARKET, WITH MARK OF EMILE BOURGEOIS, LE GRAND DÉPÔT, PARIS, FRANCE, CIRCA 1860

Of baluster form with two handles supporting a flared neck formed by acanthus leaves, each side of the body finely painted, one with a medallion portrait of Sultan 'Abd al-Majid I, the other with a military trophy, on circular plinth decorated with a *tughra* of sultan 'Abd al-Majid I on hatched ground, the foot with mark of 'Grand Depot, E. Bourgeois, 21 rue Drouot, Paris', intact
28in. (71cm) high

£30,000-40,000 $37,000-49,000 €35,000-46,000

This exquisitely painted vase depicts Sultan 'Abd al-Majid (r.1839-61). The portrait of the sultan is directly inspired by an original by Konstantin Johannes Franz Cretius (1814-1901) executed circa 1850. This painting sold at Sotheby's, 22 April 2015, lot 168. The sultan's face and gaze are almost identical and on both paintings he wears an impressive diamond medal. Only his military jacket and the two gold épaulettes differ between the two paintings. The sultan was a popular subject of portraiture in the mid-19th century and other painters portrayed him such as the French artist Jean Portet or the Ottoman imperial portraitists Sebuh and Ruben Manas. Around 1847, Ruben Manas was based in Paris as chief interpreter of the Ottoman embassy.

Although the vase may have been produced in Germany, it was offered by the renowned French taste-maker and dealer Emile Bourgeois (1832-1926) who owned Le Grand Dépôt, a luxury shop located on Rue Drouot which he opened in 1862. Bourgeois gathered pieces in his and marked then with his label. The use of platinum (which unlike silver remains shiny) is particularly lavish and adds to the luxurious quality of the vase.

The Empress Eugénie, wife of Napoléon III (r. 1848-70) is known to have gifted a large porcelain vase which is now in the Dolmabahçe Palace (*The Dolmabahçe Palace*, viewing guide, Istanbul, p.6, please contact the department for reference). A large vase painted with a gold *tughra* of Sultan 'Abd al-Majid is now in the Pink Salon of the Dolmabahçe Palace. It appears to have been made in the Imperial Factory of Yıldız. The factory was created in 1890 to produce high quality porcelains for the court. European artists were invited to produce works at Yıldız, illustrating the strong artistic ties between Western Europe and Turkey at the time. See for instance a pair of Yıldız vases made in 1908 and decorated by the French artist E. Narcisse which sold at Christie's South Kensington, 27 April 2012, lot 848. There was a strong appetite for these large painted porcelain vases at the Ottoman court, as attested by the numerous Sevres and Yıldız vases that are now part of the Turkish Presidential Palace (*Treasures of Çankaya, The Collection of the Turkish Presidential Palace*, 2014, pp.76-77 and pp.98-99).

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A PEARL-STUDDED SILVER-GILT BELT BUCKLE

OTTOMAN TURKEY, 18TH CENTURY

With dense floral decoration inset with a diamond and pearls
13in. (33cm.) across

£3,000-5,000 $3,700-6,100
€3,500-5,700

A belt buckle of similar form and also studded with pearls, although not with the density of ours, is in the Sadberk Hanim Museum (Inv.10376-Z.353, a-c; Bilgi, 2005, pp.200-01, no.88). The Sadberk Hanim belt is stamped with the *tughra* of Mustafa III (1757-1774). Although ours is not marked it seems likely that it is of similar date. The Sadberk Hanim Museum also have another buckle, more heavily decorated with pearls in a manner closer to ours but of slightly different form. Although not obviously stamped, that too is dated by them to the 18th century supporting our proposed dating (Inv. 14565-Z.525 a,b; *De Byzance à Istanbul. Un Port pour deux* Continents, 2009, pp.284-285, no.2).

168

A GEM-SET POMEGRANATE-SHAPED PLAQUE

OTTOMAN TURKEY, 17TH CENTURY

Worked in the form of a pomegranate, the surface set with rubies, the back with later added pin
2¾ in. (6.8cm.) high

£5,000-7,000 $6,200-8,500
€5,800-8,000

This elegant pomegranate bears close resemblance, in both shape and technique, to a 17th century Ottoman one set into the centre of a lavish Russian yoke now in the Kremlin Armory Museum in Moscow (*The Tsars and the East. Gifts from Turkey and Iran in the Moscow Kremlin*, 2009, inv.no.TK-41; pp.119-120, no.61). The technique of decorating objects with gold floral or vegetal panels set with gems is characteristic of the Ottoman aesthetic. From the 16th century the Ottomans decorated jewellery, weapons and vessels in this manner and it is probable that our panel once adorned an object of this type.

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~169

A PAIR OF OTTOMAN IVORY AND CORAL SHERBET SPOONS

TURKEY, 19TH CENTURY

Of typical form, the shafts of elephant ivory and the bowls of walrus ivory, each with coral joins and a diamond-set finial, in gilt-stamped red leather box
Each 8¾in. (22.1cm.) long

£3,000-5,000 $3,700-6,100
€3,500-5,700

170

AN *IMARI* ROSEWATER SPRINKLER WITH OTTOMAN MOUNTS

JAPAN, LATE 17TH CENTURY; THE MOUNTS OTTOMAN GREECE, DATED 1769

The Japanese body set with silver-gilt filigree mounts, the mouth with small coral beads and a bird-shaped stopper, the foot with a Greek inscription and date
13½in. (34.3cm.)

£6,000-8,000 $7,400-9,800
€6,900-9,200

INSCRIPTIONS:
Chatzipavlou son of Chatziandrea, 1769

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TWO MAMLUK-STYLE ENAMELLED AND GILT-GLASS MOSQUE LAMPS
PROBABLY FRANCE, 20TH CENTURY

One of clear glass, the other green, both decorated in gold and polychrome enamels with a large band of *thuluth* inscription, a further band of calligraphy alternating with Mamluk-style blazons above
The largest 15½in. (39.4cm.) high

£5,000-7,000

$6,200-8,500
€5,800-8,000

172

A PAIR OF CHINESE EWERS WITH OTTOMAN MOUNTS

CHINA FOR THE ISLAMIC MARKET, KANGXI PERIOD, 1661-1722, THE MOUNTS, OTTOMAN TURKEY, WITH *TUGHRA* OF SULTAN 'ABD AL-HAMID II (R.1876-1909)

Each with drop-shaped body decorated with gilt floral lattice, the silver mounts and lids struck and marked with assay, *sah* and *tughra*
13in. (33.2cm.) high (2)

£5,000-7,000 $6,200-8,500
€5,800-8,000

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173

A SILVER EWER AND DISH

FOR FRÉDÉRIC BOUCHERON, PARIS, FRANCE, CIRCA 1880

The ewer on openwork trumpet foot, the body with deeply engraved floral spade-like medallions, the base marked '*CG*' with *gland de passementerie suspendu a un crochet*, the dish with three similar openwork medallions, inscribed '*Fic Boucheron Paris*' and with two guarantee marks
The ewer 9in. (22.8cm.) high, the saucer 7⅞in. (20cm.) diam.

£6,000-8,000 $7,400-9,800
€6,900-9,200

This fine ewer and plate appear in the Boucheron Archives and were made for Frédéric Boucheron in 1879. The piece illustrated in Allan, 2003, p.22 has an identical decoration to the present piece. Paul Legrand executed the design and Charles Glachant was the silversmith. A similar ewer was presented at the Great Exhibition of 1882 in Lille but the form appears to have been employed in France as early as 1845 by Jules Peyre, sometime director of design at the Sèvres porcelain manufactory. This model was sold by the firm in 1880 to the Grand Duke Vladimir of Russia For a discussion on this ewer and other examples, see Allan, 2003, pp. 21-22, 36.

Another Boucheron ewer in the Islamic style sold at Christie's, New York, 22 October 2009, lot 77.

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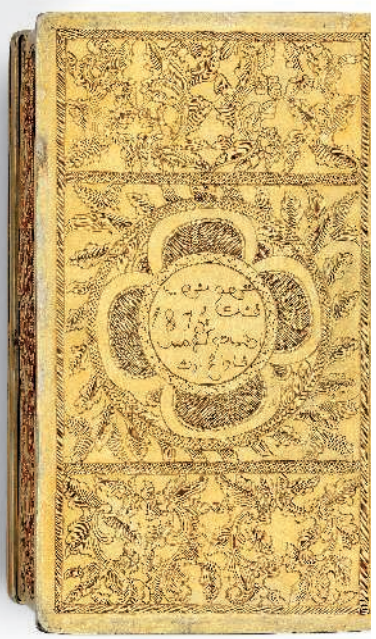
A GOLD MOUNTED SILVER-GILT BOX AND COVER

INDONESIA, JAVA, DATED 1875

The rectangular silver-gilt box decorated with repoussé floral bands surrounding gold openwork floral panels, the top set with rose-cut diamonds, the base engraved with floral designs around Arabic inscription and date of 1875
5⅝ x 3¼ x 2in. (14.5 x 8 x 5 cm.)

£5,000-8,000

$6,200-9,800
€5,800-9,200



(underside of box)

PROVENANCE:
Dutch private collection

Our box is decorated with profuse foliage characteristic of the Southeast Asian Straits' gold and silverware, particularly pieces produced in the Islands. The swaying tendrils with serrated leaves with hooked tip and the simple recurring quatrefoils are commonly found on betel boxes and other containers from either Aceh or the Riau islands. A register of similar quatrefoils also flanked by such leaves can be clearly seen on the narrow shoulder of a Riau Islands betel bowl with dish attributed to the 19th century and kept at the Victoria and Albert Museum (IS.268&A-1950). The application of such pattern is apparent on a silver, gold and copper alloy tobacco box from Aceh, also dated to the 19th century (IS.300-1950). The profuse occurrence of the serrated leaves with hooked tip is seen on many works form the Indonesian archipelago, such as a lacquered wood example from Pelambang (06175:1 to 3/(IS)) or a trapezoidal silver work (IS.251 to B-1950) both attributed to the 19th century.

■175

TWO MALAY CARVED POLYCHROME AND GILT WOOD DOORS

MALAY PENINSULA OR POSSIBLY JAVA, LATE 19TH CENTURY

Each deeply carved with 14 or 15ll. of *naskh* verging on *sini*, with floral spandrels above and below, blue borders
75½ x 21in. (192 x 53.4cm.) and 75 x 21in. (190.5 x 53.4cm.) (2)

£12,000-18,000

$15,000-22,000
€14,000-21,000

INSCRIPTIONS:
On one door: Qur'an LVI, *sura al-waqi'a*, vv.1-17
On the other door: Qur'an LV, *sura al-rahman*, vv.1-17

The present doors are carved with two *suras* from the Qur'an. The text panel is framed above and below by lush gilt palmettes which also fill the space between each of the text lines. The gilt cursive script beautifully rises above a deep red ground. These two doors belong to the same Malay tradition that produced a set of ornamented doors now in the collection of the Sarawak Museum, Kuching (Bennet, 2005, no.75, pp.110-111). On that set, the arched top doors are part of a larger wood wall heavily gilt with floral spandrels and other calligraphic panels. The panel is dated to the late 19th century and attributed to Jepara, Central Java, for Kalimantan, Indonesia. They once belonged to a royal family of Kalimantan.

Qur'an boxes, walls screens and large chests decorated with religious inscriptions are published in *The Message & The Monsoon, Islamic Art of Southeast Asia from the Collection of the Islamic Arts Museum Malaysia*, 2005, pp.177-181.

These ornate doors were used to decorate the entrance of the residence of wealthy Muslims and served as a 'public declaration of religious faith' (Bennett, 2004, cat.75, pp.106-111). They also adorned the walls of religious buildings such as mosques and madrasas.

θ176

QUR'AN

COLOPHON WITH NAME OF FATIMA KHATUN, CHINA, 19TH CENTURY

Arabic manuscript on paper bound in two volumes, 152ff. plus one fly-leaf and 161ff., each folio with 13ll. of black *sini* in panels ruled in red, *sura* headings in red, opening bifolio of each volume with gold and polychrome illumination framing 7ll. of text, final bifolio of each volume with polychrome frame surrounding the text, that of the second volume bearing the name of a scribe, fly-leaves with later owner's notes, bound in two volumes each in brown morocco with flap and stamped decoration, green cloth covered doublures

Text panel 7¾ x 4⅞in.(19.7 x 12.3cm.); folio 10⅜ x 7in. (26.5 x 18cm.) (2)

£5,000-7,000

$6,200-8,500
€5,800-8,000

177

A MORO HELMET

PHILIPPINES, 17TH CENTURY

The brass helmet of typical form with applied cusped palmettes along the lower edge and at the top, the applied panels all with engraved arabesques, three holes for plumes at the front
10½in. (26.6cm.) high

£5,000-7,000 $6,200-8,500
€5,800-8,000

The form of our Moro helmet derives from that of morion helmets worn by the European troops of the 15th and 16th century. Our helmet crest with hooked finial recalls the late 16th century examples from northern Italy and Spain. See for instance three examples kept at the Wallace Collection, London (A134, 136, 140, 141). For a similar helmet attributed to 19th Century Mindanao, Philippines, see Tirri, 2003, pl. 318, p. 446.

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A MORO SUIT OF ARMOUR

MINDANAO, PHILIPPINES, 19TH CENTURY

The shirt formed of brass panels within a mail coat, a number of the panels set with gemset and engraved silver foliate panels, on wooden stand
23½in. (59.6cm.)

£7,000-10,000 $8,600-12,000
€8,100-11,000

Moro armour such as ours consist of plates and chainmail invariably laid out in three distinct parts: torso plates, abdominal chainmail section, lower body and hip plates. The first are held together by a nexus of chainmail links protecting the upper body forming a short sleeve coat allowing both freedom of movement and relative ventilation to the wearer. The abdominal section is made of chainmail only and acted as a connective part to the lower part of the suit of armour, essentially an articulated armoured skirt composed of rectangular plates.

Copper alloys and horn are traditionally used for the plates and chainmail links. The use predominance of brass in this armour and other example could be explained by its malleability which, in a practical context, is neatly preferable as opposed to more brittle buffalo horn.

A similar suit of armour but with engraved silver clasps is was attributed to 19th Century Mindanao, Philippines (Tirri, 2003, pl. 318, p. 446) and another sold at Christie's, London, 07 April 2011, lot 402.

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■179

A SWAHILI BONE-INLAID HIGH BACKED DIGNITARY'S CHAIR *(KITI CHA ENZI)*

EAST AFRICA, 19TH CENTURY OR EARLIER

The hardwood chair with high back, wide arms and foot rest, the surfaces with caned panels, the top and upper edges with bone-inlaid decoration, minor damages to caning
48¼in. (122.8cm.) high; 29½in. (74.9cm.) across

£5,000-7,000 $6,200-8,500 €5,800-8,000

A very similar armchair with provenance dating back to the mid-19th Century in the Peabody Essex Museum is tentatively attributed by Amin Jaffer to 17th century Mombasa (Jaffer, 2001, fig. 43 p. 115). The British Museum has another example attributed to the 19th century (inv.AOA1962, Af.3.1).

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A SWORD OF SULTAN 'ALI DINAR (*KASKARA*)

AL-FASHIR, SUDAN, DATED AH 1333/1914-15 AD

Of typical form with double-edged blade with fuller, both sides engraved and acid-etched with long inscription, the gilt cross-guard with square-section quillons flared at the ends and incised with calligraphy on each of the end panels, the silver mounted cylindrical grip with a lattice motif, the short cylindrical pommel with further narrow bands of geometric motifs, in original leather sheath widening towards tip and decorated with stamped design, silver panel at tip, two pronounced snakeskin covered bosses for belt attachment
45⅛in. (114.6cm.) long

£10,000-15,000 $13,000-18,000 €12,000-17,000

PROVENANCE:
Sir Harold MacMichael, GCMG DSO (1882-1969), thence by descent

LITERATURE:
Julie Anderson *et al*, 'Royal Regalia: a sword of the last Sultan of Darfur, Ali Dinar', *Sudan & Nubia*, The Sudan Archaeological Research Society, Bulletin no. 20, 2016, pp.161-69

INSCRIPTIONS:
A square stamp impression on both sides of the blade: 'Abd al-Rashid
On the ends of the quillons: On one 'Sultan 'Ali Dinar, son of Sultan Zakariyya' and on the other, the reversed *tughra* of Sultan 'Ali Dinar
Engraved on the blade: 'Workmanship in the city of al-Fashir by the order of the Emir of the faithful Sultan 'Ali Dinar, son of Sultan Zakariyya, Defender of God. Amen',
Acid etched on the blade: 'Sultan 'Ali Dinar, son of Sultan Zakariyya, son of Sultan Muhammad al-Fadl, son of Sultan 'Abd al-Rahman al-Rashid, son of Sultan Ahmad Bakr', followed by a magic square
Engraved on the other side of the blade: 'O 'Ali. [You] visited the enemies' places and the enemies drink death from your powerfulness. You are the Prince. You protect the war. He who is in the war is very brave and great. 1333 AH [1914-15 AD]'
Acid etched on the other side of the blade: 'You are the Hatim of this age, [this] century. You have no specific name, but all names. Your position is higher than that of the bright sun. However you are the sun and the sun is one of the planets'
The tip of the chape: a faceted cube containing the name *''Abd al-Rashid'*

This powerful sword was made for 'Ali Dinar ibn Zakariya, the last Sultan of the Keira or Fur Sultanate of Darfur. When the British quashed the uprising of the Sudanese Mahdi, Muhammad Ahmad in 1898, 'Ali Dinar re-established the sultanate of Dafur and ruled until 1916 when he was overthrown by the British and his territory was annexed into Sudan. This sword was made two years before this momentous event.

Although characteristically Sudanese, the form of the *kaskara* was clearly based upon European swords of the Middle Ages with its large cruciform cross-guard. For further discussion on similar swords please see Alexander, 1992, cat.no.144 and Ricketts, 1988, pp.145, 151 and 204, nos.256 and 257. Our sword, like others in the group has lengthy inscriptions on the blade, and a heavily worked silver grip and pommel. Julie Anderson writes that such rich weapons cannot thus be considered 'munitions' grade (like the many known rifles that bear the name of 'Ali Dinar), but that they were elite items that belonged to his personal armoury (Anderson *et al*, 2016, p.163). Each side of the blade of our *kaskara*, and the chape, is marked with the name 'Abd al-Rashid. This was the name of 'Ali Dinar's great grand-father, and it may be that this was an inherited blade that was reworked in al-Fashir, possibly with the addition of a new guard and/or grip and then inscribed at the Sultan's command (Anderson *et al*, 2016, p.168).

Few similar swords are published, but examples are known in the Nasser D. Khalili Collection (recently exhibited in the Ashmolean exhibition, *Power and Protection* – Leoni, 2016, p.75, no.39), the British Museum, the Durham Sudan Archive and the Sultan 'Ali Dinar Museum in Al-Fashir. In total there are only around 10 outside Sudan, including that offered here. A similar sword was sold at Sotheby's, London, 5 October 2011, lot 317.

Sir Harold MacMichael (1882-1969), by whom this sword was acquired, presumably as the British forces took over 'Ali Dinar's palace, was a British colonial administrator who joined the Sudan Political Service in the Anglo-Egyptian Condominium government in 1905 and published extensively on the Sudan - many of his papers are now in the Sudan Archive, Durham (https:/www.dur.ac.uk/library/asc/sudan/GB 33) as well as in St Antony's College and the Bodleian Library at Oxford University and the University of Khartoum. In 1916 he was the Political Officer in the Darfur Expeditionary Force and he ended his time with the Sudan Political service as Civil Secretary (1926-1934). He was later governor and Commander in Chief of Tanganyika (1934-1938) and High Commissioner and Commander in Chief Palestine (1938-1944).

Officers of the Darfur Field Force outside the Officers' Mess at a camp near Jabal al-Hilla, March 1916

Harold MacMichael's house, Al-Fashir, formerly the harem quarter of 'Ali Dinar's palace

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A LARGE CIRCULAR TRAY

EUROPE FOR THE OTTOMAN MARKET, 19TH CENTURY

Painted in polychrome with vignettes depicting important pilgrimage sites including Mecca, the tomb of the Prophet, Jerusalem and Mount Arafat, surrounded by scrolling tendrils and flower bouquets set in inwards facing baluster vases, on red ground, the reverse with maker's mark 'CZERNAY & Co'
34¼in. (87cm.) diam.

£4,000-6,000 $4,900-7,300 €4,600-6,900

The bottom of this tray is marked with a maker's name, 'Czerny & Co'. It is thus likely that the tray was made outside of Turkey but for the Ottoman market. A similar tray painted with a depiction of the *Masjid al-Haram* at Mecca sold at Christie's, London, 8 October 2015, lot 112. For a related tray see lot 183.

182

AN OTTOMAN PILGRIM FLASK

TURKEY, CIRCA 1700

With squat body rising and S-shaped spout and handle, engraved with elegant interlocking floral tendrils, with suspension loops and ribbon
13in. (33cm.) high

£4,000-6,000 $4,900-7,300 €4,600-6,900

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183

A LARGE OTTOMAN ENAMELLED TRAY WITH A DEPICTION OF THE *HARAM* OF MECCA

TURKEY, 19TH CENTURY

The round tray with deeply cusped sides, with green surface painted with a depiction of the Ka'ba, surrounded by floral motifs, minor areas of damage
34½in. (87.6cm.)

£6,000-8,000 $7,400-9,800
€6,900-9,200

For a related tray see lot 181.

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A CALLIGRAPHIC GREEN SILK TOMB COVER

OTTOMAN TURKEY, 19TH CENTURY

Probably for use in one of the Holy Shrines, complete loom's width
31¾ x 26in. (80.6 x 66cm.)

£6,000-8,000 $7,400-9,800
€6,900-9,200

INSCRIPTIONS:
In large bands: The *shahada*
Below this, in the narrow band: Qur'an XXXIII, *sura al-ahzab*, v.56,
In the large band below this: The call on God to bless Muhammad, his Family and Companions
In the narrow band below this: Qur'an XXXIII, *sura al-ahzab*, parts of v.40

■185

A RARE OTTOMAN SCROLL DEPICTING THE LAST JUDGEMENT
OTTOMAN EMPIRE, TURKEY OR SYRIA, 17TH/EARLY 18TH CENTURY

Opaque pigments on four joined pieces of paper, depicting the fate of souls at the Last Judgement with the Angel Israfil sounding a trumpet, surrounded by archangels, and the blessed and the damned, the gates of Paradise at the right and serpents in Hell on the left, to the right of Israfil are Munkir and Nakir, the angels who test the faith of the dead in their graves, illustrated in sequence from right to left, mounted, within a border of floral scrolls, framed and glazed
Scroll 12¼ x 85⅞in. (31 x 218cm.); framed 18⅜ x 91⅜in. (46.5 x 232cm.)

£20,000-30,000

$25,000-37,000
€23,000-34,000

This large and unusual scroll depicts the fate of souls at the Last Judgement. The illustrated scenes are reminiscent of those often depicted in eschatological works such as the *Falnamah*, or 'Book of Omens', produced in Iran from the sixteenth century. It was a text which rapidly became popular in the Ottoman Empire and India. They are, however, rarely known to have been produced in large format scrolls, making this an unusual work probably made for display in a large room, possibly as a teaching aid.

The current depiction of the afterlife is probably based on Shaykh Ahmad Misri's cosmological work *Qanun al-dunya wa 'Aja'ibha*, 'The Order of the World and Her Wonders'. An illustrated version of this manuscript from Egypt or Syria dated to 1563 is in the Topkapi Saray Museum (Ettinghausen, 1962, p.180). The paintings of the present scroll share many stylistic features with the Topkapi manuscript, including the flatness of figures and the abstract manner in which architectural space is depicted. Although earlier than our scroll, it certainly gives indication of the tradition in which it follows.

An illustrated scroll, almost two meters long and depicting Shi'a shrines was bought by the cartographer and explorer Carsten Niebuhr in 1765 in Ottoman Karbala. In terms of the naivety of the composition and the overall conceit of the drawing, it is very similar to ours (Dam-Mikkelsen and Lundbaek, 1980, no.EEa1, pp.82-83). The figures depicted on our scroll are, however, more closely paralleled in Iznik pottery of the early 17th century. The Angel Israfil is drawn here as if he has two noses, one seen face on and the other in profile. This unusual feature is found on an Iznik dish in the Ömer M. Koç collection, attributed to the period between 1625 and 1650 (Bilgi, 2015, pp.510-511, no.243). Similarly the zoomorphic figures that stand in a group on our scroll can be likened to that on an Iznik dish dated, perhaps ambitiously, to 1580 in the Musée national de la Renaissance (E.CI.8391; Hitzel and Jacotin, 2005, p.299, no.443). On the basis of these combined comparables, a 17th century Ottoman provenance seems likely for our scroll, whether it be from Turkey, Syria or Iraq.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■186

A 'LOTTO' RUG

PROBABLY USHAK, WEST ANATOLIA, LATE 17TH CENTURY

Minor touches of wear, naturally corroded black, a couple of minute repairs, overall very good condition
5ft.2in. x 4ft. (156cm. x 122cm.) including kilims

£15,000-25,000 $19,000-30,000
€18,000-28,000

PROVENANCE:
Sold in these Rooms, 9 July 1981, lot 50

The popularity of the 16th century 'Lotto' design resulted in an increased production of the type in the following century with the majority of these, like the 'Transylvanian' rugs, being woven for the European market. One characteristic of later examples, that developed over the course of the century, appears to be the use of an increasingly wide border in comparison to the field proportions. The two most frequently encountered border types are the cartouche design and the cloud band design as seen here. When illustrated in paintings from the period, the rugs were generally depicted as 'table' coverings, although in some depictions they were used on the floor. An unusual feature in this example is that each 'cloudband' motif faces towards the field which could indicate that it was intended to be used on a raised surface where the border design could be viewed from all four sides. The field designs were divided into three different groups by Grant Ellis (Charles Grant Ellis, 'The 'Lotto' Pattern as a Fashion in Carpets', in A. Ohm & H. R. (eds.), *Festschrift für Peter Wilhelm Meister zum 65. Geburstag am 16. Mai 1974*, Hamburg, 1975, pp.19-31), a division of styles which has been used almost universally. The field of the present carpet falls into the 'kilim' style, typified by the serrated edges of the motifs. The geometry of the design in this example is particularly well balanced with a strong vertical axis running through its centre, yet clearly demonstrates the endless repeat of the pattern that sits within its imposing frame.

The present rug is in a remarkably well-preserved condition with the majority of the pile remaining long and lustrous where so often it has worn away completely. The thickness of pile displays a rich palette consisting of over eight different colours, including apricot, sea-green, light blue, indigo, ivory, brown, black and golden yellow. Upon closer inspection, one can see that the design is woven with small playful interchanges of colour within each separate motif, and that each of the petals on the snow-flake like flowerheads is tipped with a single ivory knot which highlights the motif further, creating a glistening effect. A very similar example is housed in the Museum of Applied Arts, Budapest, inv.no. 7.969, however the endless repeat design is not as centralised as our example (M. Franses, *In Praise of God, Anatolian Rugs in Transylvanian Churches, 1500-1750*, Sabanci University, Istanbul, 2007, pl.7, p.138). A number of comparable examples are preserved in Hungary and Romania (Gyula Vegh and Karoli Layer, *Turkish Rugs in Transylvania*, London, 1977 reprint, pl.5; Ferenc Batari, *Ottoman Turkish Carpets*, Budapest, 1994, no.13, p.108). This latter example is particularly close to the present rug with its large scale cloudband motifs pointing away from the centre of the rug. Another similar example sold in these Rooms, from *The Aita Collection*, 18 October, 2001, lot 228.

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PROPERTY OF A GENTLEMAN

■187

A KASHKULI QASHQAI LONG RUG

SOUTH PERSIA, THIRD QUARTER 19TH CENTURY

Woven on occasional silk warps, one minute hole, a couple of minute repairs, slight damage at one end
8ft.9in. x 2ft.10in. (266cm. x 87cm.)

£3,000-6,000 $3,700-7,300 €3,500-6,800

PROVENANCE:
Anon. sale, Christie's London, 18 April 1985, lot 43

The inclusion of five ivory medallions, one within each spandrel and another placed in the centre of the rug, is commonly referred to as the *Hebatlu* design, taking its name from one of the smaller Qashqai tribes. While this was commonly used throughout the 19th century, it is the distinct hooked motif in the central lozenge medallion that is significantly older and which is recorded, by Robert Pinner, as having appeared in some paintings of Hans Memling as far back as the 14th century (James Opie,*Tribal Rugs of Southern Persia*, Portland, 1981, p.40). The richness of colour, the quality of wool and the finely spun wefts, which were very often of silk giving a much smoother weave on the reverse, are all indicative characteristics of the Kashkuli tribe which were part of the Qashqai confederacy (Opie, *ibid,* p.16). A similar example, originally from the Golestan Palace, can now be found in the Tehran Carpet Museum. The rich red field in that example is more crowded and contains a central column of three linked lozenges, however, each spandrel contains the same ivory palmette and the border and minor stripes are identical to those in the present lot (Siawosch Azadi, *Persian Carpets*, Hamburg, 1977, no.88, pp.72-73). A closely related example with green spandrels and devoid of medallions within the field, sold in these Rooms, 6 April, 2006, lot 67. The proportions of the present rug are significantly narrower than all of the aforementioned examples making it highly unusual.

PROPERTY FROM THE DHARMA COLLECTION

■*188

A QASHQAI LONG RUG

SOUTH PERSIA, CIRCA 1900

Lightly corroded black, a few small spots of wear, overall very good condition
8ft.1in. x 3ft.9in. (245cm. x 113cm.)

£2,000-3,000 $2,450-3,650 €2,300-3,400

PROVENANCE:
Acquired from a gallery in Los Angeles in the 1960s.

■*189

A KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

Light overall surface dirt, naturally corroded brown, a couple of minute holes, overall very good condition
8ft.3in. x 3ft.10in. (250cm. x 115cm.)

£3,000-5,000 $3,700-6,100 €3,500-5,700

PROVENANCE:
Acquired from a gallery in Los Angeles in the 1960s.

■*190

A QASHQAI RUG

SOUTH PERSIA, MID 19TH CENTURY

Naturally corroded black and small spots of wear, a few small repairs, selvages rebound
6ft.10in. x 3ft.9in. (207cm. x 113cm.)

£3,000-5,000 $3,700-6,100 €3,500-5,700

PROVENANCE:
Acquired from a gallery in Los Angeles in the 1960s.

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VARIOUS PROPERTIES

■*191

A KUBA RUG

EAST CAUCASUS, MID 19TH CENTURY

Of *Harshang* design, naturally corroded brown, a few minute repairs, overall good condition
8ft.4in. x 3ft.1in. (254cm. x 93cm.)

£5,000-7,000 $6,100-8,500 €5,800-8,100

PROVENANCE:
Acquired from a gallery in Los Angeles in the 1960s.

The *Harshang* design proved to be very popular throughout the late 17th and 18th centuries and was not only adopted by regions in North West Persia but was as equally popular across the border in the Caucasus. It would seem that the design was first used in the city of Herat in the Khorasan region but, in origin, ultimately derives from the Isfahan "in and out palmette" design carpets such as lot 205 in the present sale. In the Kuba district, the popularity of the design continued into the 19th century. Although it was often formalised into a vertically symmetrical design, the non-uniform composition of the present lot only adds to its provincial charm. The colour palette of the present rug is wonderfully varied and vivid and the inclusion of various animals and animated figures adds further charm and unique character. A closely comparable example, but with a different main border design, sold in Sotheby's, London, 12 October 2005, lot 69.

■192

A CHELABERD RUG

SOUTH CAUCASUS, CIRCA 1850

Minute touches of wear, heavily corroded brown, localised repiling in the field and along one end border
6ft.3in. x 4ft.10in. (191cm. x 147cm.)

£10,000-15,000 $13,000-18,000 €12,000-17,000

There are a small number of Chelaberd rugs that mark the intermediate stage between the sunburst carpets of 18th century Karabagh and the Chelaberd rugs of the second half of the 19th century, this example is a close descendant of the earlier group. Comparable examples are published in Eberhart Herrmann, *Seltene Orientteppiche, Vol.IV*, Munich, 1982, p.127 and Serare Yetkin, *Early Caucasian Carpets in Turkey, Vol. II*, London, 1978, pl.154. Whilst other examples do occasionally have animals and figures woven into the field design, the present rug has the unusual feature of the train of animals and figures crossing the rug above and below the sunburst medallion.

(detail)

193

A RARE MUGHAL PASHMINA CARPET FRAGMENT

NORTH INDIA, CIRCA 1630-40

Comprised of two fragments joined along the vertical axis, very finely woven on white silk warps and red silk wefts, spots of old moth damage, a couple of minute splits, a very light localised colour run, mounted and framed 1ft.7in. x 6in. (48cm. x 16cm.)

£25,000-35,000

$31,000-42,000
€29,000-40,000

The knot count is approximately 14V x 18H per cm. sq.

This previously unpublished fragment originates from an exquisite Mughal carpet, a member of a rare group of weavings from the reign of the Emperor Shah Jahan (1628 – 1658). These carpets all share a similar niche-and-flower arrangement and are executed in extremely finely woven pashmina wool on a silk foundation. The Paravicini carpet, now in a private Belgian collection (Daniel Walker, *Flowers Underfoot, Indian Carpets of the Mughal Era*, New York, 1997, cat.no.19, fig.88, p.91), most closely relates to our fragment and, although it has been reduced in size along the vertical axis, gives the clearest indication of the composition of our original carpet. The third example of the group; the so-called Aynard carpet, now in the Thyssen-Bornemisza Collection and on loan to the Fundación Colección Thyssen-Bornemisza (T-90) (D. Walker, *ibid*, cat.no.21, fig.92, p.94), has a more elaborately decorated red-ground field, is slightly less finely woven and likely to have emanated from a multiple niche *saf*.

Our fragment is formed of two vertically joined sections, which exhibit the ivory-ground spandrels, inner guard and minor stripes and main border of the top two corners of the original carpet. There are currently six other identified fragments; the largest and most well-known is in the Metropolitan Museum of Art, New York, bequest of Benjamin Altman, 1913 (14.40.722). The MET fragment is from the lower left-hand side of the field, confirming the inclusion of a large central flower flanked by smaller ones growing from a floral landscape that is in line with the Paravicini carpet, but also reveals the addition of an architectural column. Three further fragments were gifted in 1908 by Denman Waldo Ross to the Museum of Fine Arts, Boston (08.388). Two are from the main border and the third shows the top right-hand side of the field, displaying the lower-most point of the thick leafy vine forming the mihrab, which rests on the capital of a further column. A fragment in the Al-Sabah Collection, Kuwait (Inv.no. LNS 16 R) shows the apex of the mihrab which terminates in a serrated trefoil motif, and would have been positioned between our two fragments. The final known fragment, which would have joined directly onto the right-hand side of the Al-Sabah example, sold at Bonhams, London, 27 Apr 2004, lot 66. In her 1982 article May Beattie mentions a further fragment in Leicester (M. Beattie, Charles G. Ellis and Hanna Erdmann, 'The art of the Mughal carpet', *HALI*, Vol. 4 No. 3, 1982, p. 220) although it is not known whether this differs from the aforementioned examples.

Pashmina wool has both lustre and durability, which has meant that the pile of the carpet has remained intact whilst the fragility of the silk structure has resulted in the creation of multiple fragments. The use of such wool, often mistaken for silk, along with a silk warp and weft has allowed for an incredibly fine weave. When this is combined with the skill and dexterity of the Indian court weavers, the result is wonderfully detailed and naturalistic floral representations. Such designs of flowering plants are widely found in the decorative arts as well as in the royal architecture of the Shah Jahan period.

(image has been altered to show both fragments separately)

■194

AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Of Mughal 'Shrub' design, overall very good condition
14ft.4in. x 11ft.11in. (435cm. x 363cm.)

£25,000-35,000 $31,000-42,000
€29,000-40,000

Under the Mughal maharajas in 17th century India, and most particularly during the reign of Emperor Shah Jahan (1628-1658), heightened attention was placed on the naturalistic rendering of the surrounding flora, as seen in the previous lot in the present sale. Distinctive designs comprising rows or formal arrangements of naturalistic flowers were woven upon rich ruby-red grounds, accurately displaying recognisable specimens of lily, poppy, carnation, tulip, violet and narcissus. Such designs remained popular with Indian weavers, both in carpets and textiles, for the next few hundred years although greater artistic liberties were taken over time, often making identification problematic.

The decorative design of the present carpet recalls these early Mughal patterns but is now set upon an ivory field and the flowers have been miniaturised and are perhaps less recognisable. Many such Mughal inspired revival carpets in the 19th century were woven in the jails of Agra and Lahore, which employed similar repetitive floral designs albeit with slight variations in their colour palette (Ian Bennett, *Jail Birds*, Exhibition Catalogue, London, 1987, pl.26). Two such examples, with the same colour field and border as the present lot, were sold at Christie's, New York, 17 December 2003, lot 101, and in these Rooms, 29 April 2004, lot 174, and a further example sold more recently at Sotheby's, London, 8 October 2014, lot 199. The present carpet differs from those three examples however in that its inner guard stripe is in woven in a dusty rose-pink rather than a silvery sea-green.

■195

A SILK AND METAL-THREAD ANATOLIAN RUG

POSSIBLY HEREKE, WEST ANATOLIA, SECOND HALF 19TH CENTURY

Of 'Mughal *Millefleurs*' design, one minute hole, overall excellent condition
6ft. x 4ft.3in. (183cm. x 128cm.)

£25,000-35,000 $31,000-42,000
€29,000-40,000

The knot count is approximately 10V x 11H per cm. sq.

The original silk and cotton textile looms were established in the small town of Hereke by Abdülmecid I in 1843. The details concerning the early Hereke carpet production of the 19th century is hard to come by, but it is generally accepted that it began in 1891 with the introduction of carpet looms and craftsmen from other weaving centres across Ottoman Turkey (J.M. Rogers & Hülye Tezcan, *Topkapi Carpets*, London, 1987, pp.27-28). These early textiles and carpets were produced primarily for the royal household and as gifts for visiting dignitaries, and it is not until the 20th century that commercial production began for which Hereke has now become synonymous.

The present lot is certainly Turkish in construction and, although the vibrant colours are akin to the weaving of the Koum Kapi workshops (please see lot 213 in the present sale for a fuller discussion on the Koum Kapi workshop), the depressed structure and particularly supple handle is more likely to have been produced on the looser carpet looms of Hereke. Moreover, the grade of the silk pile and metal-thread highlights differs from those used in the Koum Kapi rugs. Hereke weavers often looked to the classical Safavid and Ottoman carpets for inspiration, although it is clear that the field design of our rug derives from the Mughal *Millefleurs* carpets such as that in the Ashmolean Museum, Oxford EA 1975.17 (Daniel Walker, *Flowers Underfoot, Indian Carpets of the Mughal Era*, New York, 1997, cat.no.19, fig.123, p.126), or an even closer comparable, in terms of its design, to a Mughal carpet sold in these Rooms, 13 April, 2000, lot 100. The grotesque masks depicted around the inner minor stripes can be found in the 16th/17th weavings of both Persia and India.

PROPERTY OF A GENTLEMAN

■196

AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Of Caucasian 'Dragon' design, a few surface spot marks, some spots of wear and associated repiling, small scattered repairs
12ft.9in. x 14ft.4in. (390cm. x 436cm.)

£16,000-22,000

$20,000-27,000
€19,000-25,000

PROVENANCE:
Acquired from a private UK collection, London, 2 January 1991

For a fuller discussion on the origin of the 'Dragon' design, see lot 223 in the present sale. A carpet of very similar design sold in these Rooms, 29 April 2004, lot 220.

VARIOUS PROPERTIES

■197

A SIGNED 'PETAG' TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'in and out' palmette design, the *cintamani* signature is woven in one corner of the field, overall very good condition
18ft.4in. x 12ft.8in. (556cm. x 387cm.)

£22,000-28,000 $27,000-34,000
€26,000-32,000

The PETAG workshop (Persische Teppiche A.G.), was a German initiative which produced high quality carpets in order to combat the decline in quality encountered as a result of the mass production of the late 19th century. The carpets are identified by their distinctive 'signature' formed of three *çintamani* roundels generally located in the far corner of the field or border pattern. The workshop frequently used 16th century classical carpet designs as a source of inspiration, which were available to them in printed books such as F.R. Martin's, *A History of Oriental Carpets before 1800*, Stockholm, 1908. The present carpet draws its inspiration from an 'in and out' palmette design taken from a 16th/17th century Safavid Persian carpet fragment published first in Friedrich Sarre, *Orientalische Teppiche*, Vienna, 1892, pl.XXXIII, no.43 and later in F. Sarre and Herrman Trenkwald, *Alt-Orientalische Teppiche*, Vienna, 1926, Vol 1, pl.13, p.41. One can form a good impression of the original scale and drawing of such carpets in a small Safavid Isfahan fragment offered in the present sale, lot 211. A Petag carpet of the exact same design as the present lot, but of slightly different field and border ground colour, sold in these Rooms, 14 October 2004, lot 47.

PROPERTY OF A GENTLEMAN

■198

A SILK TABRIZ CARPET

NORTH WEST PERSIA, LATE 19TH CENTURY

Of Safavid design, uneven areas of wear and a few small splits, selvages and ends frayed
19ft.4in. x 14ft.6in. (588cm. x 442cm.)

£15,000-25,000 $19,000-30,000 €18,000-28,000

PROVENANCE:
Sir Julius Wernher (1850-1912), Bt.
Sir Harold and Lady Zia Wernher, Luton Hoo
The Collection of the late Sir Harold Wernher, Bt., GCVO, at Luton Hoo
Furniture, Silver, Paintings & Works of Art from the Collection of the late Sir Harold Wernher, Bt., G.C.V.O., Luton Hoo, Sotheby's London, 24-25 May 1995, lot 121, from where purchased by the present owner

The knot count is approximately 9V x 8H per cm. sq.

Victorian millionaire Sir Julius Wernher (1850-1912), born in Darmstadt, was the son of a railway engineer of Protestant stock. His talent for business was spotted by a diamond dealer named Jules Porgès of London and Paris, who in 1873, sent Wernher as his agent to the diamond mines of Kimberley, South Africa to buy and export diamonds which is where he made his fortune. In 1903 Wernher returned to England and bought the stately residence Luton Hoo in Bedfordshire where he commissioned Charles Mewes and Arthur Davis, the architects of the Ritz Hotel in London, to redesign the interior in a lavish Edwardian 'Belle Époque' style.

During his lifetime Wernher amassed an important collection of works of art that were housed at both his London mansion, Bath House in Piccadilly, and at Luton Hoo. He was advised by the eminent German art historian Wilhelm von Bode (1845-1929) who was made general director of what is now the Berlin State Museums in 1905. Bode, a keen carpet historian, later penned, together with Ernst Kuhnel, *Antique Rugs from the Near East*, 1922, and could well have advised Wernher on the purchase of this carpet. At the time of his death in London, Wernher was one of the richest men in the United Kingdom with a fortune of £12 million, which subsequently passed into the hands of his son Harold Wernher.

The delicate drawing and graceful design of this carpet, with its striking Oriental-style cloudbands and dancing cranes, is a near copy of an early 16th century Safavid court carpet from North West Persia, formerly in the Clarence H. Mackay collection, New York, now in the Los Angeles County Museum of Art, published by Friedrich Sarre and Herrman Trenkwald, *Altorientalishce Teppiche, Herausgegeben vom Osterreichischen Museum Fur Kunst und Industrie*, Vienna, Karl Hiersemann, 1926-28, pl.27.

199

200

■199

A SILK HERIZ CARPET

NORTH WEST PERSIA, DATE AH 1281/1864 AD

A couple of spot marks, a few minute touches of wear and small associated repairs, otherwise good condition
9ft.7in. x 6ft.9in. (291cm. x 206cm.)

£8,000-12,000

$9,800-15,000
€9,200-14,000

The knot count is approximately 8V x 8H per cm. sq.

The inscription cartouche reads; *farmayesh 1281 nomr 017*, which translates as 'Order 1281, number 017'.

VARIOUS PROPERTIES

■200

A SILK HERIZ RUG

NORTH WEST PERSIA, LATE 19TH CENTURY

Full silk pile throughout, two small reweaves, overall very good condition
6ft.5in. x 4ft.2in. (195cm. x 127cm.)

£8,000-12,000

$9,800-15,000
€9,200-14,000

The knot count is approximately 9V x 8H per cm. sq.

201

■201

A SILK AND METAL-THREAD CHINESE CARPET

CIRCA 1900

Of 'Five Dragon' design, overall very good condition
10ft. x 8ft. (303cm. x 244cm.)

£7,000-10,000

$8,500-12,000
€8,000-11,000

The four Chinese characters in the upper, outer wave border read; 'Yu Yong', which refers to the Temple of Heaven within the Forbidden City, Beijing.

The vermilion or 'Chinese-Red' ground of the present carpet has a long tradition within Chinese culture and is regarded as being highly auspicious. The ruby-red shade was regarded by Taoists as the colour of life and eternity and therefore was often used to make potions meant to rejuvenate and heal, no doubt greatly shortening the lives of the elites who drank them. It was also a key component to perhaps the most legendary vermilion product, Chinese lacquer, which lead to the term, 'Chinese-Red'.

■*202

A SILK AND METAL-THREAD CHINESE CARPET

CIRCA 1910

Depicting parts of the grounds of the Summer Palace, Beijing, a few minor spots of wear, fringes added at one end, overall very good condition
12ft.1in. x 9ft. (367cm. x 274cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

The five Chinese characters within the upper, outer navy plain stripe read; 'Jing Fu Ge', which refers to the Hall of Utmost Blessing within the Summer Palace.

202

Situated in the Haidian District northwest of Beijing, the Summer Palace was originally known as the 'Garden of Clear Ripples' and was used as the pleasure garden for the Chinese royal family. Building began in 1750 by Emperor Qianlong to celebrate the 60th birthday of his mother, the Empress Dowager Chongqing. Sadly it was twice looted, first in 1860 by the British and French troops following the end of the Second Opium War, and once again in 1900 by the Eight-Nation Alliance towards the end of the Boxer Rebellion. It wasn't until 1914 that it opened its doors to the public and in 1998 was included on the UNESCO World Heritage List.

The design of the present carpet is a relatively accurate depiction of the Longevity Hill, which is crowned by the Tower of Buddhist Incense atop its twenty-metre-high stone base. In the foreground one can see the Kunming Lake, a man-made construction covering over five hundred acres. To the left-hand side of the lake is the Stone Boat, rebuilt in 1860 out of marble, and in the centre, is the Seventeen-Arch Bridge leading to Nanhu Island. It is unusual to find such topographical observations within a carpet design rather than the more frequently encountered configurations of dragons or overall floral or geometric designs, such as that in the previous lot in the present sale, and it is probable that the weaver was greatly inspired by the medium of Chinese scroll paintings. A carpet that depicts a counterpoised pavilion set amongst the Hanging Garden of the mythical Kunlun Mountain, is illustrated in *Il Drago e il Fiore d'Oro*, exhibition catalogue, Museo d'Arte Orientale, Turin, 2015, pl.XXX, p.129. A number of auspicious symbols are depicted around the pale lemon-yellow border of the present carpet, which include the 'Wheel' and 'Vase' from the Eight Buddhist Symbols and the 'Chessboard' and 'Books' from the Four Gentlemanly Accomplishments (E. Gans-Ruedin, *Chinese Carpets*, Tokyo, New York & San Francisco, 1981, p.29).

PROPERTY OF AN ITALIAN COLLECTOR

■*203

A SMALL MEDALLION USHAK RUG

WEST ANATOLIA, LATE 16TH CENTURY

A few spots of minor wear with associated repairs and repiling, overall very good condition
5ft.1in. x 3ft.7in. (154cm. x 109cm.)

£70,000-100,000

$85,000-120,000
€80,000-110,000

PROVENANCE:
Sold at Lefevre & Partners, London, 1980
With Elio Cittone, Milan in the early 1980s, from whom purchased by the present owner

LITERATURE:
Hali, Vol 3, No.1, 1980, p.70, with Lefevre & Partners
Gigi Pagnano, *L'Arte del Tappeto Orientale ed Europeo*, 1983, no.45

Rich in both colour and symbolism, this double-niche small medallion Ushak rug represents one of the finest forms of classical Western Anatolian weaving. Frequently referred to as the 'Tintoretto' group after the Venetian master, the earliest examples were in fact first recorded in Europe in a painting by Girolamo da Santacroce, *The Calling of Saint Matthew* dating from 1517 (John Mills, 'The Coming of the Carpet to the West', *The Eastern Carpet in the Western World*, exhibition catalogue, London, 1983, p.16). Shortly after this, a rug of very similar design to the present example is depicted in, *The Annunciation* by Jacob Claes van Utrecht (O. Ydema, *Carpets and their datings in Netherlandish Paintings*, Zutphen, 1991, p.40). Pictorial evidence suggests that very similar rugs continued to be made throughout the 16th and into the 17th century.

This group of rugs were obviously highly coveted as over one hundred examples from the 16th century were recorded (see M. Frances and R. Pinner, 'Turkish Carpets in the Victoria and Albert Museum', *HALI,* 1984, Vol.6 No.4, pp.357-381) with over seventy of those having been examined by Kurt Erdmann in 1957 (Kurt Erdmann, *The History of the Early Turkish Carpet*, London, 1977). Within the group there are many variables; the medallion, the spandrels, the border and the guard stripes, although some versions tend to be found combined with particular versions of other motifs. For example, the present border design, comprising lancet-leaves with linked vertices, is most commonly encountered with a concentric hexagonal medallion, as displayed here. The double niche field design is divided into two groups, both of which were in production at the same time, one with cloudband spandrels (more commonly recorded) and the other with angular arabesques, such as the present example, which were inspired in their design by the early 'Star' Ushak carpets. Similarly the border designs consist of stylised cloudbands, angular vine and split palmettes, or lancet-leaves as seen here. The inner and outer guard stripes are often associated with the border type and show the least variance in overall design.

Approximately twelve examples of similar composition and colouring were noted by Charles Grant Ellis, two of which are in the Philadelphia Museum, one of which was formerly in the John D. McIlhenny Collection (C.G. Ellis, *Oriental Carpets in the Philadelphia Museum of Art, Philadelphia*, 1988, pl.28) the other formerly in the Joseph Lees William Memorial Collection (Ellis*, ibid*, 1988, pl.29, pg.83). While their compositions are the same, their colouring is not nearly as rich nor their condition as good as the present rug. A further example which has undergone some restoration, is housed in the Black Church in Brasov, Stefano Ionescu, *Antique Ottoman Rugs In Transylvania*, Rome, 2005, p.86, cat.11, inv. no. 293 and another comparable example is recorded in the Museum of Applied Arts, Budapest, Ference Batári, *Ottoman Turkish Carpets,* Budapest-Keszthely, 1994, I, pl.43, p.55 & 133. The deeply saturated and vibrant colour palette is made possible due to the impressive depth of pile. The distinctive change in tone between the light and dark green paired spandrels, created through the natural abrash on the present rug, is a distinctive feature, as is the bright sky-blue that is punctuated through the border and guard stripes which also grounds the central lozenge medallion drawing the eye into the field.

The small singular device located in the top niche is of particular interest. Some scholars argue that these elements, found in variations on other carpets of this type, represent the lamp that is found in the mihrab of a mosque (Sphuler, König, Volkmann, *Alte Orientteppiche, Meisterst ücke aus deutschen Privatsammlungen*, 1978, pl.10, pp.48-49). Others define this device as an amulet, used to alter the "perfection" of the carpet and to ward off the evil eye (W.B. Denny, *The Classical Tradition in Anatolian Carpets*, Washington, D.C., 2002, p.83). For closely related examples to the present rug see, Alberto Boralevi, *L'Ushak Castellani – Stroganoff,* Florence, 1987, pl.9, pg.30, Christie's, London, 17 October 1996, lot 425, Sotheby's, London, 7th October 2009, lot 271, and Sotheby's, New York, 24th September 1991, lot 58. Rippon-Bowell, Wiesbaden, 28 May 2011, lot 237, Sotheby's, London 25th April 2012, lot 690, Sotheby's, London, 19 July 1989, lot 115 and Sotheby's, New York, 24 September 1991, lot 58, Sotheby's, London, 8 October 2014, lot 192.

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■*204

A LADIK PRAYER RUG

CENTRAL ANATOLIA, SECOND HALF 18TH CENTURY

A few minor repairs and spots of repiling, overall very good condition
6ft. x 4ft. (183cm. x 122cm.)

£10,000-15,000 $13,000-18,000
€12,000-17,000

PROVENANCE:
With Elio Cittone, Milan in the early 1980s, from whom purchased by the present owner

LITERATURE:
Gigi Pagnano, *L'Arte del Tappeto Orientale ed Europeo*, 1983, no.39

The prayer rugs woven in the Ladik district of central Anatolia share a small number of designs which ultimately derive from the court production of the previous two centuries. Although their compositions are formulaic, it is the subtle adjustments made to the motifs and the interplay of colour that sets each example apart. The border of our prayer rug is typical of Ladik weaving, yet it exhibits a great deal of variation in its palette and includes a substantial amount of aubergine. It is more usual for the spandrels to be decorated with the serrated leaf and carnation design also common in 'Transylvanian' rugs, however, our example exhibits flowerheads which appear to drift across the watery blue background.

205

VARIOUS PROPERTIES

■205

AN ISFAHAN FRAGMENT

CENTRAL PERSIA, 17TH CENTURY

Comprised of two fragments, natural corrosion and wear, scattered repairs, mounted and framed
2ft.10in. x 3ft.3in. (87cm. x 99cm.)

£2,000-3,000 $2,500-3,600
€2,300-3,400

Safavid Isfahan red-ground carpets, with their scrolling arabesques terminating in palmettes, typically framed by a deep indigo or green border of corresponding design, are one of the most familiar groups of classical carpets that have survived to the present day. The popularity of these carpets soared throughout the first half of the 17th century and were subsequently woven in great quantities for export to Europe where they were depicted in a number of Dutch and Flemish paintings. The present lot is formed of two fragments of the same carpet but are joined in a manner that alters the original intended direction of the larger palmettes. It is likely that our fragment, with its central navy-blue flowerhead, marks the centre point or at least the central axis of the carpet from which it was taken. A very similar flowerhead can be seen in the centre of a carpet in the Philadelphia Museum of Art, inv. no.1977-167-1050 (Charles Grant Ellis, *Oriental in the Philadelphia Museum of Art*, Philadelphia, 1988, no.60, p.217) and at either end of a carpet formerly in the William A. Clark Collection, Corcoran Gallery of Art, sold at Sotheby's New York, 5 June 2013, lot 6. The scale and drawing of the large light blue palmettes has more in keeping however, with grander weavings such as the Lafões carpet, also sold as part of the same William A. Clark Collection, lot 19. Despite being a relatively small fragment, the present lot has a bold sense of scale, a brightness of palette and a heightened energy conducted through the whip-like movement of the stylised cloudbands.

PROPERTY FROM THE DHARMA COLLECTION

■*206

AN AZERBAIJAN EMBROIDERY

SOUTH CAUCASUS, LATE 18TH CENTURY

Naturally corroded black, a few small repairs a couple of surface spot marks, stretched and mounted, backed
2ft.10in. x 2ft.9in. (86cm. x 82cm)

£7,000-10,000 $8,500-12,000
€8,000-11,000

The present lot is part of the well-documented group of 'Caucasian' embroideries which are commonly attributed to Azerbaijan. These textiles are most frequently dated between the 17th and 18th centuries and exhibit harmonious colouring and variety of design. It is clear that the influences behind the designs found within the group is both varied and wide, the medallion and cartouche arrangement found in our embroidery is said to have originated in Safavid tile patterns such as those seen in the Friday Mosque, Isfahan (Christine Klose, 'The Transformation of Rug Designs', *HALI*, Vol.4 No.4, p.351).

According Jennifer Weardon's seminal article, 'A Synthesis of Contrasts', the present lot would fall into her third group of embroideries; those that have been surface darned on the diagonal (*HALI*, Issue 59, pp.102-111). The typical pastel shades of our example are embroidered in finely-spun silk with black cross and running stitch outlining, for which the net-like ground structure provides a contrasting effect. A closely related embroidery that exhibits a very similar technique is in the Victoria and Albert Museum, London and published by Weardon inv.no. 45-1889 (J. Weardon, *ibid*, no.15, p.109). Whereas that example uses the more commonly found repeating geometric pattern, the medallion and cartouche design of the present lot clearly derives from a 16th/17th century embroidery in the Orient Stars Collection (E. Heinrich Kirchheim et al., *Orient Stars, a Carpet Collection*, Stuttgart & London, 1993, pl.45, p.72).

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VARIOUS PROPERTIES

■207

A WEST ANATOLIAN COUPLED-COLUMN PRAYER RUG

LATE 17TH/EARLY 18TH CENTURY

Naturally corroded brown, scattered repairs, ends rewoven
5ft.4in. x 4ft.2in. (162cm. x 125cm.)

£6,000-10,000 $7,300-12,000
€6,900-11,000

The origin of column rugs, or 'coupled-column' as May Beattie referred to them, can clearly be traced back to the great 16th century Ottoman court rugs such as the Ballard Prayer Rug in the Metropolitan Museum of Art 22.100.51 (M. Beattie, 'Coupled-column Prayer Rugs', *Oriental Art*, Vol.XIV, no.4, London, 1968, pp.243-258). As this design evolved, the naturalistic depiction of features such as the hanging mosque lamp and three-dimensional columns, gave way to increasingly decorative motifs. Unlike the rugs found in the churches of Transylvania where the columns run in continuous form, the triple-arched design of the present lot has been mirrored vertically. Two very closely related examples, a four-column and six-column rug, are published by Peter Bausback (*Anatolische Knüpfteppiche Aus Vier Jahrhunderten*, Mannheim, 1978, pp.90-93) and another sold in these Rooms, 9 October 2006, lot 51. All four rugs share spandrels decorated with paired-arabesque leaves and cruciform medallions, classic cartouche main borders and similar bands. The pink and blue floral-meander outer border in the present lot, however, appears to be a much rarer addition within the group.

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Château de Haute Roche, Oudon, France

■208

A LARGE HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall very good condition
25ft.9in. x 15ft. (784cm. x 456cm.)

£30,000-50,000

$37,000-61,000
€35,000-57,000

PROVENANCE:
Château de Haute Roche, Oudon, France
Collection de S.E. Claude Achille Clarac (1903-1999)
From where purchased by the present owner

This impressive Heriz carpet was originally part of the collection of Claude Achille Clarac housed in the Château de Haute Roche, Oudon in France. Clarac was a French diplomat who worked in the Far East, America, Europe, and the Middle East including Tehran where he married the Swiss heiress Annemarie Schwarzenbach. His final posting was to Thailand, where he served as the Ambassador to France from 1959 to 1968. Clarac was made Chevalier de la Legion d'Honneur in 1946 and Officier de la Legion d'Honneur in 1953.

The powerful yet elegant design of this carpet is presented on a grand scale, and is epitomised by the impressive ivory-ground spandrels with crown-like split-palmettes akin to the those typically found in Bijar weaving (see 215 & 220 in the present sale).The interplay between the ivory cusped medallion, the angular linked flowering vine and the spandrels together with the deep midnight-blue field, create a wonderfully balanced and harmonious design on a monumental scale.

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■209

A SILK HEREKE CARPET

WEST ANATOLIA, MID 20TH CENTURY

Overall excellent condition
17ft.2in. x 11ft.10in. (520cm. x 359cm.)

£10,000-15,000

$13,000-18,000
€12,000-17,000

The knot count is approximately 8V x 8H per cm. sq.

■210

A 'TUDESH' NAIN CARPET

CENTRAL PERSIA, CIRCA 1930

A couple of minute repairs, overall very good condition
13ft.8in. x 10ft.6in. (415cm. x 320cm.)

£7,000-10,000

$8,500-12,000
€8,000-11,000

The knot count is approximately 9V x 9H per cm. sq.

212

■*211

AN AMRITSAR CARPET

NORTH INDIA, CIRCA 1890

Uneven areas of wear, one small reweave
13ft.10in. x 11ft.1in. (422cm. x 336cm.)

£5,000-8,000 $6,100-9,700 €5,700-9,100

■212

A KASHAN 'MOHTAHSHAM' CARPET

CENTRAL PERSIA, CIRCA 1880

Localised touches of wear and a few small splits, very small scattered repairs
13ft.1in. x 10ft. (398cm. x 305cm.)

£15,000-20,000 $19,000-24,000 €18,000-23,000

The knot count is approximately 8V x 7H per cm. sq.

The inscription cartouche reads; *sefaresh-e mirza 'ali akbar tabrizi (?)* which translates as 'On the order of Mirza 'Ali Akbar Tabrizi (?)'.

■213

A SILK AND METAL-THREAD KOUM KAPI RUG

SIGNED AVEDIS TAMISHJIAN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Shah Abbas' design, woven in silver thread, overall excellent condition
5ft.3in. x 3ft.8in. (159cm. x 111cm.)

£25,000-35,000 $31,000-42,000
€29,000-40,000

The knot count is approximately 11V x 11H per cm. sq.

The 'Koum Kapi' group of rugs were woven in Istanbul by Armenian weavers most of whom were based in that district, better known today for its fish. Following the efforts of two Armenians, Zara Agha and Apraham Agha at the very end of the 19th century, the first looms of what was to become the 'Koum Kapi' school were set up in Istanbul. The technical ability of their weavers and the fine quality of their materials, mainly silk and metal-thread, resulted in a long tradition of excellence (George Farrow with Leonard Harrow, *Hagop Kapoudjian*, London, 1993, p.11). These weavers were greatly inspired by the masterpieces that surrounded them as residents of the spectacular Ottoman capital, including 16th century Persian Safavid carpets in the collection of the Imperial Treasury at the Topkapi Palace. Carpets, books and mosque decorations in the highly refined Ottoman court style that could be seen in the treasuries and mosques of the old city also served as inspiration.

As our knowledge of the weavers of Istanbul who were based in the Koum Kapi district grows, so does our ability to attribute rugs to certain weavers other than those by the master weavers Zareh Penyamin or Hagop Kapoukjian. Worked within the metal thread ground of the central flowerhead on the rugs' vertical axis from which the design eminates, there is a small stylised marking in *Kufic* maze script that is similar to the signature of Zareh, however it appears to contain the letters *sin* (or *shin*) lower left, and *jim* (or *kha* or *ha*) which is generally acknowledged to be that of Avedis Tamishjian. This master weaver is known to have worked for the merchant Nuh'negi, having set up his workshop in the 1920's and was most commonly associated with designs illustrating animal combat scenes (P. Bensoussan, 'Turkish Workshop Carpets', *HALI*, Issue 26, April/May/June 1985, pp.34-41, esp.p.38). The design of counterposed palmettes on the present rug is taken almost directly from Isfahan carpets of the 16th century during the reign of Shah Abbas in Persia from whose name it is coined. Although this design is one that was used by both weavers, Zareh seems to have nearly always employed identical floral meander guard stripes, while Tamishjian has interpreted these is a somewhat more imaginative way. Interpreted in a rich palette of colours with great finesse and a high knot density, the present rug is certainly equivalent to that of the work of Zareh. A similar signed Tamishjian Koum Kapi rug of almost identical colouring but not quite as finely woven, was sold in these Rooms, 25 October, 2007, lot 103, and a further example with the same signature was sold in these Rooms, 11 October 1990, lot 13.

It is highly unusual to find examples of this quality and in this condition, so it can be considered particularly rare to have another signed example of equal quality in the proceeding lot in this sale. Nearly identical to the present lot, it differs only in its use of a different coloured metal in its detailing, where here it is depicted in silver, there it is executed in gold.

■214

A SILK AND METAL-THREAD KOUM KAPI RUG
SIGNED AVEDIS TAMISHJIAN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Shah Abbas' design, woven with gold thread, two very small repairs, overall excellent condition
5ft.2in. x 3ft.9in. (157cm. x 114cm.)

£25,000-35,000

$31,000-42,000
€29,000-40,000

The knot count is approximately 11V x 11H per cm. sq.

Please see the previous lot in the present sale for a fuller discussion on Avedis Tamishjian.

■215

A ÇAL YATAK

MENDERES VALLEY, WEST ANATOLIA, FIRST HALF 19TH CENTURY

Naturally corroded brown, a few small spots of repiling and scattered repairs
6ft.10.in x 6ft. (208cm. x 182cm.)

£6,000-8,000 $7,300-9,700
€6,900-9,100

Depictions of carnations have for centuries adorned the surfaces of Ottoman tiles, canvases and metal-work but are displayed here in a slightly haphazard arrangement celebrating the Anatolian village rug tradition in a plethora of colour. An example, formerly in the Battilossi Collection, Turin, with a similar pattern of stylised carnations on a dark yellow ground but with an aubergine border of rosettes, has been ascribed to Konya (John J. Eskenazi, *L'Arte del Tappeto Orientale*, Milan, 1983, pl.43, p.127). Recent studies have shown however, that there is a cohesive cluster of weavings from the Menderes valley in southwest Anatolia which display a plethora of motifs that are closely connected to the iconography of 16th and 17th century Ottoman carpets such as the Small Medallion Ushaks and the so-called 'Transylvanians' (Brian Morehouse, 'Menderes Valley Carpets', *HALI*, 121, 2002, pp.100-107). The traditional square-format *yataks*, the Turkish word for 'bed', are woven with a low knot count, having loosely spun, silky long-piled wool on a foundation characterised by a number of weft shoots. A comparable example but with a different border design and a less colourful palette, was offered at Rippon Boswell, 4 December, 2010, lot 69.

■216

A BIJAR WAGIREH

WEST PERSIA, CIRCA 1870

Of 'Garrus' design, naturally corroded light brown with a few associated repairs, selvages added, overall good condition
6ft.1in. x 4ft.9in. (184cm. x 145cm.)

£7,000-9,000 $8,500-11,000 €8,000-10,000

Little is published on these small but often gem-like pieces that were used as portable and durable illustrative material that demonstrated the weaver's capabilities. In some cases as many as five suggested carpet designs could be incorporated within one single wagireh, which would also show the variety of colours available and the quality of wool in which it would be woven (A.U. Dilley, *Oriental Rugs and Carpets, a Comprehensive Study*, New York/London, 1931, p.102, pl.XXIII). Few examples seem to make their way to the market as most, according to G. Griffin Lewis in his *Practical Book of Oriental Rugs*, Philadelphia/London, 1911, p.318, were retained by the weavers and used in their own homes (Kurt Erdmann, *Seven Hundred Years of Oriental Carpets,* Berkeley: University of California Press, 1970, p.191). The present wagireh is considered larger than most and may well have been used as a cover after it had served its initial purpose.

In this instance, the exquisite design and vivacity of colour of the present wagireh would most certainly have left the potential commissioner in no doubt of the weaver's capabilities. The design of the present lot had, by the 19th century, become so well associated with the north west that it was given the name 'Garrus', a small weaving centre near to Bijar, although it was not exclusively woven there. One of the best known carpets from that group, inscribed as being the work of Garrus and dated 1794, was formerly in the McMullan Collection, now in the Metropolitan Museum of Art, New York (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.120, p.87). The rich colours and elegant design lent itself to the demands of the European interior particularly in the second half of the 19th century, and as a result a number of examples are found today in country houses in Britain and Western Europe. While we are not suggesting that this wagireh is as early as the McMullan example, it proves that wagirehs were used during the 19th century and that their origins could, as Henry Hildebrand suggests, lie centuries earlier (H. Hildebrand, *Der Persische Teppiche und Seine Heimat*, Zurich, 1951, p.28). The inclusion of the small animals and primitive motifs in the present example also illustrate the close connection with village and nomadic weavings.

Here the weaver has demonstrated how the intricate lattice could be set upon either a rich chocolate-brown or alternatively a deep lapis blue. In turn this would be enclosed within a forest-green split-palmette border that would in turn be edged by either of the ivory guard stripes or perhaps both. Interestingly, today we can see how those colours would have changed over the course of time with an extremely heavy natural corrosion occurring in the brown and a more subtle abrash appearing in the lapis blue.

Wagirehs appear to have come into wider use with the expansion of areas of the carpet market in Persia that worked closely with the European market, as they could be easily sent abroad to potential clients. The company of PETAG (refer to lot 197 in the present sale) was one such workshop that, according to its director at the time, Heinrich Jacoby, frequently used wagirehs in the manufacture of its large Persian carpets although we sadly have little evidence of this as many were destroyed during the war (Kurt Erdmann, *op.cit*. p.192-3). Whether they went unacknowledged, were considered as utilitarian cast-offs or just mere fragments at the time, today these small painterly objects are greatly admired by collectors. For other closely related Bijar wagirehs of similar bold design and richness of colour, see Christie's, New York, 13 December, 2000, lot 162, Sotheby's, New York, 2 December, 2003, lot 74 and Rippon Boswell, 28 May 2005, lot 163.

PROPERTY FROM THE DHARMA COLLECTION

■*217

THE CHARLES DEERING CAUCASIAN DRAGON CARPET FRAGMENT

PROBABLY KARABAGH, SOUTH CAUCASUS, LATE 17TH/EARLY 18TH CENTURY

Uneven areas of wear and corrosion, scattered repairs and reweaves, a few small spots of repiling
15ft.1in. x 5ft.4in. (459cm. x 161cm.)

£28,000-32,000 $34,000-39,000
€32,000-36,000

PROVENANCE:
The Charles Deering Collection
With The Textile Gallery, London, from whom purchased by the present owner in the 1980s

LITERATURE:
Ohan Berberyan and W.G. Thomson, *A Catalogue of carpets of Spain and of the Orient in the Collection of Charles Deering, Esq.,* London, 1924
Serare Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, fig.135, p.19-20.
Rachel Hasson, *Caucasian Carpets*, I.L. Mayer Museum of Islamic Art: Jerusalem, 1985, no.1

(detail of dragon motif)

There has long been a fascination with the symbolism of the dragon and its depiction in carpet weavings. The design of 'Dragon' carpets consists of a field pattern composed of different coloured overlaid lattices formed of pointed, serrated leaves creating intersecting lozenges, which alternately contain palmettes and are flanked by confronting stylised dragons, birds or animal figures. The most archaic of the 'Dragon' carpets include dragon motifs with birds and running animals relatively naturalistically drawn, which stand either alone or in confronting pairs facing a tree. The Graf carpet, originally found in a Damascene mosque, now in the Islamiches Museum, Berlin, is considered to be the oldest example of this type, see Serare Yetkin, *Early Caucasian Carpets in Turkey, Vol. II*, London, 1978, p.8, fig.118.

In his discussion of 'Dragon' carpets Charles Grant Ellis has a very useful key to the various animals which inhabit the lattices seen on this magnificent group (C.G. Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, p.14). While heavily stylised, the carpet offered here contains some of the animals he describes: the dragons are visible upon the red field arranged in alternate rows in addorsed positions enclosed by the blue, green and yellow serrated branches, of which the pale yellow leaves contain pheasants. It also has paired confronted peacocks and running deer in the field panels along the central axis. Both Ellis and Yetkin (S. Yetkin, *op.cit.* 1978, pp.9-16) note that when such a menagerie is included, particularly in their more recognisable forms, it is indicative of the earlier woven carpets from this particular group.

Yetkin defines four types of 'Dragon' carpet: 'Archaic', 'Four-Dragon', 'Dragon-and-Phoenix' and as a further combined development of the latter, the 'Two-Dragon' style, of which the present carpet falls into the 'Dragon-and-Phoenix' group along with other examples, some of which include two fragments, one in the Museum fur Kunst und Gerwerbe, Hamburg; another in the Christian Museum, Esztergom, Hungary, a complete carpet in the Kier collection; an incomplete example in the Textile Museum, Washington, D.C; the 'Cassirer' Dragon carpet in the Thyssen-Bornemisza collection, Lugano; the Ali Pasa Mosque carpet in Tokat, and a further example in the Vakiflar Hali Museum, Istanbul (S. Yetkin, op.cit. pp.16-20). It has been suggested that the earliest examples of the Caucasian 'Dragon' carpets have a greater number of repeats across the width of the weaving than in later pieces. An example of a 'Four-Dragon' carpet, also coincidentally from the collection of Charles Deering as the present carpet, was sold in Sotheby's, New York, 27 September 2000, lot 35.

Animal combat groups were popular motifs in late 16th and early 17th century, appearing in Persian paintings, bookcovers and of course within the magnificent carpets of the Safavid court, from which it is probable that Caucasian 'Dragon' carpets were modelled (Duncan Haldane, *Islamic Book bindings in the Victoria and Albert Museum, London,* 1983, no.106, pp.110-111, for example). Many of the classical Caucasian carpets of the 17th and early 18th centuries can be traced back to 'Vase' carpets of the 17th century. The lattice used in these carpets itself relates to the lattice of 'Vase' carpets (Ellis, *op. cit*, pp.12-13), but already in the present early 'Dragon' carpet the colouring of the serrated panels means that the overlay play of the lattice has been lost.

Although the present carpet is incomplete and lacking its borders it retains a strong centralised composition that is formed from the rod of linked bold palmettes that run along its axis. The drawing of these together with the animal compositions are well spaced, clearly defined and alive with a plethora of natural colours that are illustrative of the very best examples of this group.

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219

VARIOUS PROPERTIES

■218

A HERIZ RUNNER

NORTH WEST PERSIA, CIRCA 1900

Lightly corroded dark brown, a couple of spots of minor old moth damage, overall very good condition
17ft.1in. x 3ft.6in. (519cm. x 105cm.)

£4,000-6,000

$4,900-7,300
€4,600-6,800

■219

A DOROSHK CARPET

EAST PERSIA, CIRCA 1910

A couple of minute spots of wear and minor associated repiling, a localised light colour run, otherwise very good condition
15ft.9in. x 13ft.5in. (477cm. x 409cm.)

£6,000-8,000

$7,300-9,700
€6,900-9,100

■220

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

Of 'Garrus' design, light overall surface dirt, naturally corroded dark blue and spots of associated tinting, otherwise very good condition
19ft.7in. x 13ft.1in. (593cm. x 399cm.)

£15,000-20,000

$19,000-24,000
€18,000-23,000

For a fuller discussion on the origins of the 'Garrus' design, please refer to lot 215 in the present sale.

220

END OF SALE

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Piotrovsky and Rogers, 2004	M.B. Piotrovsky and J.M. Rogers (ed.), *Heaven on Earth, Art from Islamic Lands*, Munich, 2004
Porter, 1995	Venetia Porter, *Islamic Tiles*, London, 1995

Porter (ed.), 2012	Venetia Porter (ed.), Hajj. Journey to the Heart of Islam, exhibition catalogue, London, 2012
Raby, 1999	Julian Raby, *Qajar Portraits*, London 1999
Rackham, 1969	Bernard Rackham*, Islamic Pottery and Italian Majolica*, London, 1969
Rice, 2010	Yael Rice, "A Persian Mahabharata: The 1598-99 Razmnama," Manoa 22/1 (2010)
Ricketts, 1988	Howard Ricketts, *Splendeur des Armes Orientales*, 1988
Robinson, 1965	B.W. Robinson, *Persian Paintings: From the 14th through the 19th Century*, Boston and Toronto, 1965
Robinson, 1976	B.W. Robinson (ed.), *Islamic Painting and Arts of the Book*, London, 1976
Robinson, 1979	B.W. Robinson, 'Painter-Illuminators of Sixteenth-Century Shiraz', in *Iran*, XVII, London, 1979
Robinson and Sims, 1993	B.W.Robinson and Eleanor Sims, *The Windsor Shahnama of 1648,* London, 2007 and Sheila R. Canby, *Persian Painting*, London, 1993
Rogers, 2007	J.M. Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Abu Dhabi, 2007
Roxburgh, 2008	David Roxburgh, "The Eye is Favoured for seeing the Writing's Form, on the sensual and sensuous in Islamic Calligraphy", *Muqarnas, vol.25, Frontiers of Islamic Art and Architecture: Essays in celebration of Oleg Grabar's Eightieth Birthday,* Leiden, 2008
Rührdanz, 1997	Karin Rührdanz, 'About a Group of Truncated *Shahnamas*: A Case Study in the Commercial Production of Illustrated Manuscripts in the Second Part of the Sixteenth Century'*, Muqarnas XIV,* Leiden, 1997
Safadi, 1978	Y.H. Safadi, *Islamic Calligraphy*, London, 1978
Safwat, 2000	Nabil F. Safwat, Qur'ans and other manuscripts from the collection of Ghassan I. Shaker, Oxford, 2000
Safwat, 2014	Nabil F. Safwat, Understanding Calligraphy, The Ottoman Contribution, From the Collection of Cengiz Cetindogan, London, 2014
Salameh, 2001	Khader Salameh, *The Qur'an Manuscripts in the Al-Haram al-Shari Islamic Museum*, Jerusalem, Reading, 2001
Sarinai, 2003	Yusuf Sarinai (dir.), *Ottoman Fermans*, Ankara, 2003
Savage-Smith, 1985	Emilie Savage-Smith*,* 'Islamicate celestial globes, their History, Construction and Use', *Smithsonian Studies in History and Technology*, number 46, Washington DC, 1985
Schimmel, 1992	A, Schimmel, *Mishkin Qalam*, *XIX Century Artist and Calligrapher (1826-1912),* Darmstadt, 1992
Scientific Instruments, 1954	*Scientific Instruments (13th-19th Century): The Collection of J. A. Billmeir Esq.*, Frank Patridge & Sons, London, 1954
Seyller,1985	J. Seyller, "Model and Copy: the Illustration of Three Razmnama Manuscripts", *Archives of Art*, vol. XXXVIII, 1985
Seyller, 1999	Seyller, *Workshop + Patron in Mughal India*, Zurich, 1999
Soudavar, 1992	Abolala Soudavar, Art of the Persian Courts, New York, 1992
Spirit & Life, 2007	*Spirit & Life, Masterpieces of Islamic Art from the Aga Khan Museum Collection*, Geneva, 2007
Stanley, catalogue 2013	Tim Stanley, *The Qur'an and Calligraphy*, Bernard Quaritch Ltd, catalogue 1213
Stanley, 1996	Tim Stanley, 'The Qur'an on Blue Vellum: Africa or Spain?' in *The Qur'an and Calligraphy: A Selection of Fine Manuscript Material*, 1996
Sultan `Ali of Mashhad, 2001	*Sultan `Ali of Mashhad, Master of nasta`liq*, Metropolitan Museum of Art, 2001
Taylor, 1990	Roderick R. Taylor*, '*Quilt Facings and Mirror Covers', *Hali 51*, June 1990
Thackston, 2000	Wheeler M. Thackston, "Preface to the Bahram Mirza Album, Dost-Muhammad. Preface to the Bahram Mirza Album", in *A Century of Princes: Sources on Timurid History and Art*, Cambridge, Mass, 1989
Thackston, 2001	Wheeler M. Thackston, Album Prefaces and Other Documents on the History of Calligraphers and Painters, Supplement to Muqarnas, Vol. X, Leiden, 2001
The Arts of Islam, 1976	*The Arts of Islam*, exhibition catalogue, London, 1976
The Message & The Monsoon, 2005	*The Message & The Monsoon, Islamic Art of Southeast Asia from the Collection of the Islamic Arts Museum Malaysia*, exhibition catalogue, 2005
The Tsars and the East, 2009	*The Tsars and the East. Gifts from Turkey and Iran in the Moscow Kremlin*, exhibition catalogue, Washington DC, 2009
Three Empires of Islam, 2007	*Three Empires of Islam. Istanbul, Isfahan, Delhi,* exhibition catalogue, Paris, 2007
Tirri, 2003	A. C. Tirri, Islamic Weapons- Maghrib to Moghul, Miami, 2003
Topsfield, 2000	Andrew Topsfield (ed.), *Court Painting in Rajasthan*, Mumbai, 2000
Treasures of Çankaya, 2014	*Treasures of* Çankaya*, The Collection of the Turkish Presidential Palace*, Istanbul, 2014
Tuncer, Pamuk, 2014	Ali Coşkun Tunçer, Şevket Pamuk, *Ottoman Empire: from 1830 to 1914*, Bank of Greece, 2014
Türkische Kunst, 1985	*Türkische Kunst und Kultur aus osmanischer Zeit*, exhibition catalogue, Frankfurt-am-Main, 1985
Welch, 1979	Anthony Welch, *Calligraphy in the Arts of the Muslim World*, Folkestone, 1979
Welch, 1987	Stuart Cary Welch *et al*, *The Emperors' Album. Images of Mughal India*, New York, 1987
Welch, 1988	Stuart Cary Welch, *India: Art and Culture, 1300-1900*, exhibition catalogue, New York, 1988
Watson, 1981	Oliver Watson, 'Iznik from Isfahan', *Apollo*, September 1981
Watson, 2004	Oliver Watson, *Ceramics from Islamic Lands. The Al-Sabah Collection*, London, 2004
Wearden, 1986	Jennifer M. Wearden, *Turkish Velvet Cushion Covers*¸ London, 1986
Welch, Welch, 1982	A.Welch, S.C. Welch, 'Arts of the Islamic Book – The Collection of Prince Sadruddin Aga Khan', London, 1982
Whitehouse, 2010	David Whitehouse, *Islamic Glass in the Corning Museum of Glass, volume One*, New York, 2010
Wolff-Diepenbrock, 2009	Johannes Wolff-Diepenbrock, *eine Sammlung*, Cologne, 2009
Wiet, 1984 reprint	M. Gaston Wiet, Catalogue générale du musée de Caire, objets en cuivre, Cairo, 1984 reprint
Zebrowski, 1983	Mark Zebrowski, Deccani Painting, London, 1983
Zebrowski, 1997	Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997

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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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

(a) **As authorised bidder**. 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.
(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;
(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;
(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.
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 Christies 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 ♿ 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 business, expected savings, loss of opportunity or interest, 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 Cataloguing 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.

(k) **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: LOYDGB2LCTY. 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 7389 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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 7389 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 30th 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 F5 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 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.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) **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.

21/03/17

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.
θ	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: • 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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing 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'.

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
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.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number.

o **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 o next to the **lot** number.

o♦ **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 o♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

POST 1950 FURNITURE
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.
If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.
Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.
Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.
If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S WAREHOUSE

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CADOGAN TATE WAREHOUSE

241 Acton Lane,
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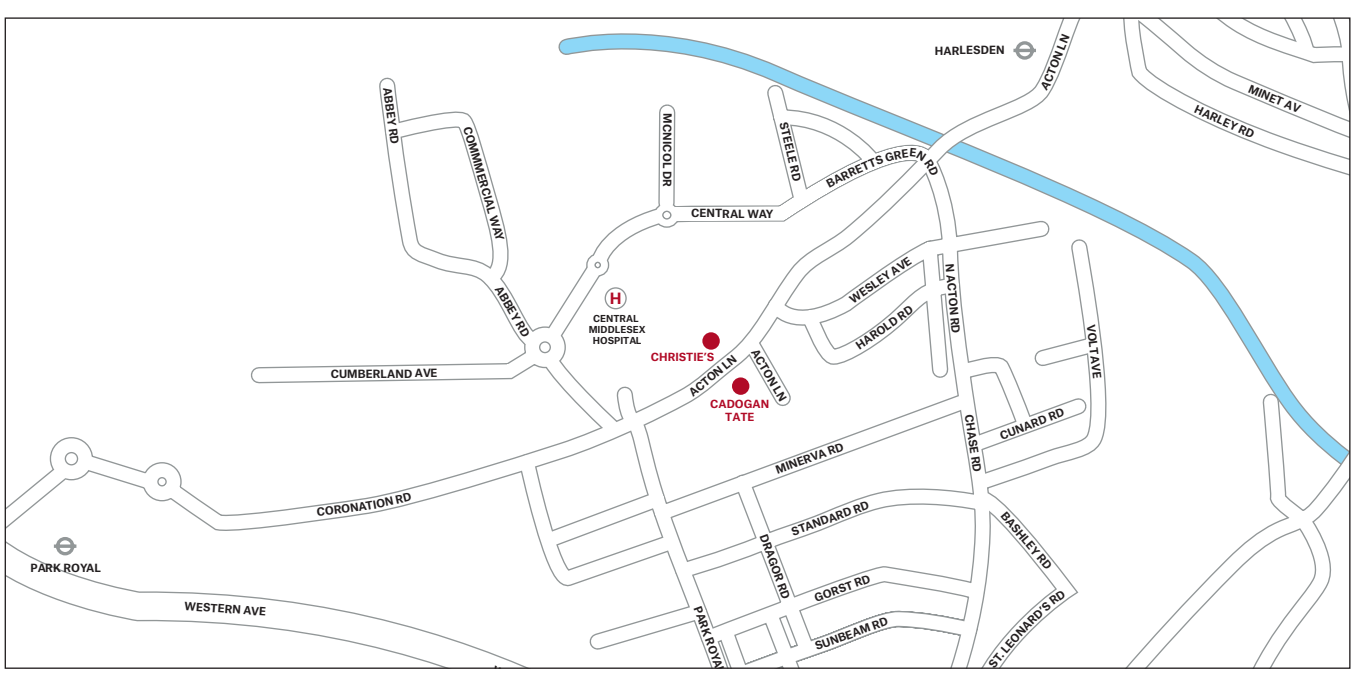
COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



12/12/16

A LARGE BRASS ASTROLABE
BY MELCHIOR TAVERNIER, 1632
£80,000-£120,000

SCIENCE & NATURAL HISTORY

London, South Kensington, 27 April 2017

VIEWING
21-26 April Month 2017
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CHRISTIE'S

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CHRISTIE'S LONDON

ART OF THE ISLAMIC & INDIAN WORLDS
THURSDAY 27 APRIL 2017 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SULTANABAD
SALE NUMBER: 14217

(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£100 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 £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. 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.

Auction Results: +44 (0)20 7839 9060

21/03/17

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14217

Client Number (if applicable) | Sale Number

Billing Name (please print)

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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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06/03/17

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