

# ART OF THE ISLAMIC AND **INDIAN WORLDS**

## **INCLUDING ORIENTAL RUGS AND CARPETS**

## **THURSDAY 25 OCTOBER 2018**

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Front cover: Lot 56 Inside front cover: Lot 175

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#### **AUCTION**

Thursday 25 October 2018 Morning session at 10.00 am (Lots 1-183) Afternoon session at 2.00 pm (Lots 184-382)

8 King Street, St. James's London SW1Y 6QT

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Saturday	20 October	12.00 pm - 4.00 pm
Sunday	21 October	12.00 pm - 5.00 pm
Monday	22 October	9.00 am - 8.00 pm
Tuesday	23 October	9.00 am - 4.30 pm
Wednesday	24 October	9.00 am - 4.00 pm

## **AUCTIONEERS**

Romain Pingannaud and William Robinson

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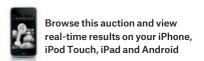
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30 OCTOBER CHEFS-D'OEUVRE D'ART AFRICAIN ET OCÉANIEN DE LA COLLECTION ADOLPHE STOCLET PARIS

#### 30 OCTOBER ARTS D'AFRIQUE, D'OCÉANIE ET D'AMÉRIQUE DU NORD PARIS

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5 DECEMBER ANTIQUITIES LONDON

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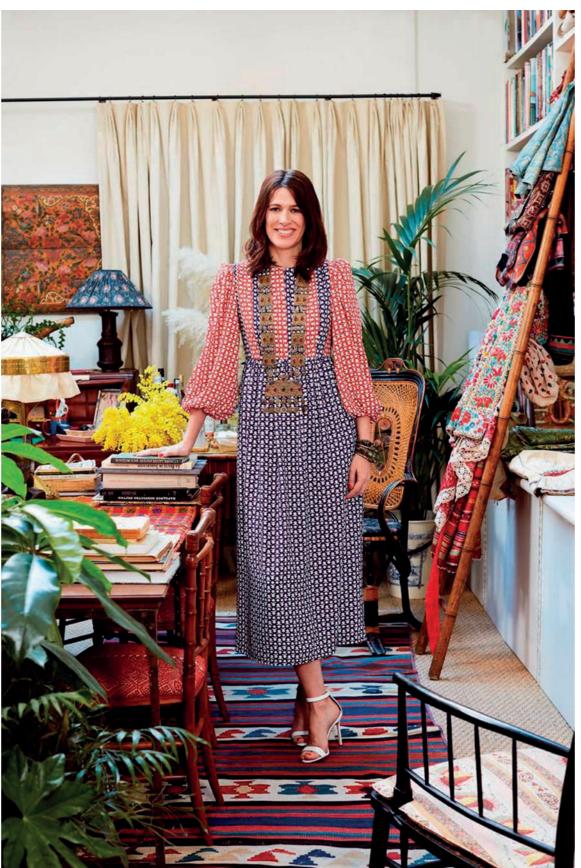
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2.The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.



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# GUEST CURATOR NATHALIE FARMAN-FARMA

Christie's has partnered with textile designer Nathalie Farman-Farma to style a room based around her favourite Islamic objects, oriental rugs and textiles from the sale, on view in our King Street Galleries from 20–24 October.

Nathalie is the French-American textile designer behind the acclaimed fabric line Décors Barbares. Her work is inspired by the decorative history of Iran, Russia and Central Asia, and has been featured in Architectural Digest, Vogue, The World of Interiors, Town & Country, Cabana and the bestselling book *Haute Bohemians*, by Miguel Flores-Vianna.

She describes her aesthetic as a gradual evolution: 'Initially my taste was very disciplined and French, but once I met my Iranian husband, I began experimenting with more freedom. The guiding vision for our first home was the mix of patterns and colours in Persian miniatures, as well as in the tribal robes of Iran and Central Asia. The more I looked East, the more I lost that fear of things not going together. It's the juxtaposition that I find exciting.'

Her 'silk road aesthetic' is both nostalgic and contemporary. Nathalie's fabrics conjure the exoticism of 19th century travel in the bazaars along the great trade routes, while her attention to craft and mix of colour and pattern speaks to the modern collector.

"The auctions of Oriental carpets and Islamic Art at Christies are always inspiring. Every sale is a surprise and a chance to discover objects and textiles of singular beauty from regions that can be hard to reach. Most thrilling is when there is an opportunity to view the efforts of past collectors and groups of items assembled from a particular point of view."

-Nathalie Farman-Farma







PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

1

## A KUFIC QUR'AN FOLIO ON BLUE VELLUM

PROBABLY QAIROUAN, TUNISIA, 9TH CENTURY

Qur'an II, sura al-bagara, vv.74-81, Arabic manuscript on blue vellum, the folio with 15II. of elegant red-outlined gold kufic, silver verse markers, 'ashr marked in the margin with a silver medallion Folio 111/4 x 15in. (28.5 x 38cm.)

£200,000-300,000

\$260,000-390,000 €230,000-340,000

## PROVENANCE:

Sotheby's, London, 24 October 2007, lot 7

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, catalogue 1213, p.7).

The inventory of the library of the Great Mosque at Qairouan, 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 has suffered some damage. In all probability, there are two manuscripts mentioned: one copied with five lines of gold kufic, the other (which sounds 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 versecounts, and the sixtieths in silver..' (Stanley, catalogue 1213, op.9 and Bloom, 1986, pp.59-65). Bloom suggests that an attribution to Qairouan 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 Maghrib, is used (Blair, 2008, p.127). The use of a grid for the text, visible on some folios, also strengthens 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



(verso)

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, 2009, 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 (J.M. Bloom, 'al-Ma'mun's Blue Koran'; J.M. Bloom, 'The Blue Koran: An Early Fatimid Manuscript from the Maghrib' in François Déroche (ed.), Les Manuscrits du Moyen-Orient, 1989, pp.95-9; J.M. Bloom, 'The Early Fatimid Blue Koran Manuscript' in Graeco-Arabica 4, 1991, pp.171-8). His main conclusion was that this was an early Fatimid manuscript made in the Maghrib 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 AD) or Al-Mu'izz (r. 953-75 AD) (Stanley, catalogue 1213, 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 Kwiatkowski, 2006, pp. 44-48). 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 publishedby Bernard Quaritch Ltd, catalogue 1213, item 12, pp.62-63. Others were sold at auction, see: Christie's, London, 26 April 2012, lot 39; 27 April 2017, lot 18 and 19; Sotheby's London, 4 October 2011, lot 2; 5 October 2010, lot 7; and 24 October 2007, lot 7.



VARIOUS PROPERTIES

#### 2

## A KUFIC QUR'AN FOLIO

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

Qur'an XXXVII, sura al-saffat, vv.90-94, Arabic manuscript on vellum, each side with 5II. of strong sepia kufic, green, red, blue and yellow vocalisation, gold rosette verse markers, recto with marginal medallion, some rubbing to hair side  $9 \times 12\%$  in.  $(22.9 \times 32.1$ cm.)

£15.000-20.000

\$20,000-26,000 €17,000-22,000

## PROVENANCE:

Sotheby's, London, 12 October 2000, lot 6

This folio comes from a luxurious Abbasid Qur'an manuscript. The vellum page is of large dimensions, extremely well prepared and clean. The scribe has carefully laid out the text and copied it in a sure hand. The gold and polychrome illumination is refined and detailed, as visible in the large marginal rosette indicating the 90th verse of *sura al-saffat*. According to Déroche's classification, this Qur'an is written in style D.III which is characterized by the flattened lower return of the independent *alif*, and by the final *nun*, the thickness of which does not vary between the head and the vertical body (Déroche, London, 1992, p.76, cat.25). Manuscripts in this style are dated between the late 9th and early 10th century.

Another leaf from this Qur'an, decorated with a *sura* heading, is in the Bibliothèque Nationale, Paris (*sura* LIII, v.60 to *sura* LIV, v.1; Paris, 2001, cat.58, p.89) and another is in the Islamic Art Museum, Berlin (Mainz am Rhein, 2001, p.131). A third is in the Lygo Collection, London (*sura* XXXIII, vv.19-20; Kwiatkowski, 2013, cat.25, p.50) and a fourth was sold at Sotheby's, London, 15 October 1998, lot 2. For related folios see Lings and Safadi, cat.10, p.21 and p.24; Lings, 1976, cat.5; Deroche, 1992, cat.25, p.76; Sotheby's, London, 4 April 1978, lot 94; Christie's, London, 11 October 1988, lot 37; 10 October 1989, lot 301; 27 April 1993, lot 20.

#### Α3

#### A KUFIC QUR'AN SECTION

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

Arabic manuscript on vellum, 67ff., each with 7ll. of sepia kufic, vocalisation in red and green dots, verses marked with gold and polychrome rosettes, khams marked by a gold kufic 'ha', 'ashr marked with illuminated marginal devices

Each folio 8 x 51/4 in. (20.3 x 13.4 cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000

#### PROVENANCE:

Sotheby's, London, 24 October 2007, lot 9

This *kufic* section is a remarkable survival. Unlike most of the *kufic* folios which appear on the market – either as single pages or as small sections – the lot offered here retains 67 consecutive folios. All are remarkably clean and well preserved and give us some idea of what these *kufic* manuscripts would have been like when they were first conceived.

The script relates to that found on a folio in the Khalili collection, which is attributed by François Déroche to the end of the 9th or beginning of the 10th century. He terms the scripts style 'D.Va' (Déroche, 1992, p.98, no.45). Déroche describes his 'group D' scripts as the most numerous and various. The D.Va group he dates on the basis of a manuscript in Istanbul which contains a *waqf* deed dated Jumada II AH 299/January-February 912 AD (Déroche, 1992, p.37). Like ours the Khalili folio has 7II. to the page, but the script there, whilst stylistically very similar, is somewhat more condensed than that found here where the calligrapher has taken great care to leave space between each line and word, allowing a sense of space and elegance. A single folio from a similar Qur'an, but with 8II. of *kufic*, sold Christie's, South Kensington, 23 April 2012, lot 108.





VARIOUS PROPERTIES

#### A 4

## A KUFIC QUR'AN SECTION

NORTH AFRICA OR ANDALUSIA, 9TH/10TH CENTURY

Qur'an LIV,  $sura\ al$ -qamar, v.51 to Qur'an LVI,  $sura\ al$ -waqi'a, v.47, Arabic manuscript on vellum, comprising four consecutive folios, each with 14ll. of elegant sepia kufic with frequent mashq, diacritics in red and green, pyramids of gold roundels as verse markers, gold khams markers and larger cusped roundel 'ashr markers, with two sura headings in similar sepia-outlined gold kufic, one line of gold kufic in the margin marking a juz', overall good condition

9% x 13% in. (25.1 x 33.3 cm.)

£30,000-50,000

\$39,000-65,000 €34,000-56,000

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 at Christie's, London, 26 April 2012, lot 55 and another 27 April 2017, lot 23.





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### θ5

## QUR'AN SECTION (JUZ') XXIII

MAMLUK EGYPT, DATED AH 850/1446-47 AD

Juz'XXIII. Arabic manuscript on cream paper, 28ff., each with 7II. of naskh, gold rosette verse markers, sura headings in gold thuluth, one illuminated title page in gold and polychrome, some repairs, in contemporaneous brown morocco with flap, decorated with stamped geometric designs, the doublures of stencilled brown morocco

Folio 10% x 71/4 in. (27 x 18.4 cm.)

£3,500-5,000

\$4,600-6,500 €4,000-5,600

## PROVENANCE:

Bonhams, London, 15 April 2010, lot 11

## \* 6

## A LARGE QUR'AN FOLIO

MAMLUK EGYPT, CIRCA 1330

Qur'an LXXX, sura 'abasa, v.2 to Qur'an LXXXI, sura al-takwir, v.12, Arabic manuscript on pink paper, the folio with 13II. of muhaqqaq, gold rosette verse markers, khams marked in the margin with a drop-shaped device, 'ashr marked with an illuminated roundel, one sura heading in white kufic on an illuminated panel issuing a marginal medallion Folio 17% x 13in. ( $45.6 \times 33$ cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

## PROVENANCE:

Philip and Frances Hofer, USA, 1950s Sotheby's, London, 24 October 2007, lot 16

#### INSCRIPTIONS:

A pencil note on the recto reads: From Koran dated 1327 AD (728 AH). Bot [bought] of Duschene (?) NYC October 1953 for average of 1050 each leaf (4 of them)



not

A pencil note on this folio written by a previous owner states that the Qur'an of which it was originally a part was copied in AH 728/1327-28 AD. Although one cannot rely solely on this note for dating as the whereabouts of the colophon of the Qur'an is unknown, stylistically the folio is similar to several Mamluk Qur'ans copied in the 1330s. Two Qur'ans in the National Library in Cairo, one dated AH 731/1331 AD and the other AH 734/1334 AD bear close resemblance to ours (nos.184 and 81 respectively; both published in James, 1982, cats.15 and 17). Both, like ours, are copied in a neat *muhaqqaq* and have *sura* headings written in *kufic* within elegantly illuminated panels. Both have rich gold and polychrome opening and closing carpet pages based on geometric shapes and give an idea of how lavish our Qur'an would once have been (one illustrated in colour in Washington D.C., 1981, pp.34-35, no.3).

A folio from the same Qur'an as ours is in the Aga Khan Collection, exhibited in the  $Spirit\ and\ Life\ exhibition\ (London, 2007, p.37, no.8).$ 

VARIOUS PROPERTIES

## θ7

## A LARGE MAMLUK QUR'AN JUZ'

EGYPT OR SYRIA, CIRCA 14TH CENTURY

Comprising the 7th juz' Qur'an V, sura al-maida, vv.1-120 to Qur'an VI, sura al-an'am, vv.1-110, Arabic manuscript on paper, 35ff., each folio with 5ll. of black muhaqqaq, gold and polychrome rosette verse markers, illuminated marginal medallions, opening illuminated bifolio, repairs to the margins, in an impressive Mamluk brown morocco with blind tooled geometric decoration, brown textile doublure Folio 17% x 11% in. (44.2 x 30.2cm.)

£15.000-25.000

\$20,000-33,000 €17.000-28.000



7 (binding)

See Christie's, London, 1 May 2001, lot 14 for juz' XII from the same Qur'an.



## 8

## A GROUP OF MAMLUK POTTERY TILES

DAMASCUS, SYRIA, CIRCA 1420-50

Composed of eight complete hexagonal tiles and ten fragmentary hexagonal tiles, two decorated with stellar motifs, one with an oud on floral ground, two with an egret, the rest with floral and foliate decoration.

Full hexagonal tile 6¾ in. (7.2 cm) across (15)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

## PROVENANCE:

Private collection, UK, by 1992.

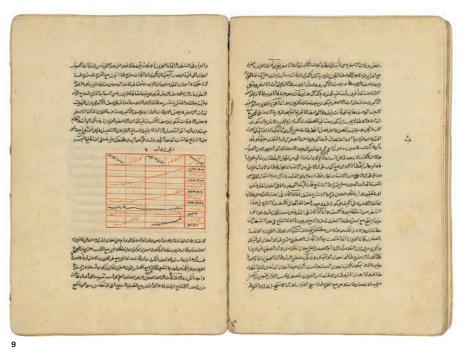
The precise attribution of similar blue and white hexagonal tiles has been surveyed on a number of occasions. John Carswell examined the known examples, citing that the largest groups were preserved *in situ* in two fifteenth century structures - one in the mosque of Murad II in Edirne and the other in the mosque of Ghars al-Din al-Khalil al-Tawrizi in Damascus (John Carswell, 'Six Tiles', in Ettinghausen (ed.), 1972, p.99). Aside from these there are significant groups in the Islamic Museum in Cairo, the Kataeesh mosque in Sidon, the tomb of Çem in the Muradiye royal cemetery in Bursa, the Kaylani mosque in Hama, and the Victoria and Albert Museum. His analysis defined three main groups - those from Turkey, which are stylistically quite distinct, and those from Syria and Egypt, between which there are a number of overlaps.



By the 1980s however the pendulum was beginning to swing back towards Syria for the majority of the group, when a number were exhibited in America (Washington D.C., 1981, pp.176-182).

Following Carswell's arguments our tiles have more affinity with the Syrian group. Many are loosely, if inventively, drawn and have turquoise border stripes - both diagnostic of the Syrian group. However the fact that they are orientated on their points is a feature more commonly associated with the Egyptian tiles. A number of tiles more easily associated with Carswell's Egyptian group have been redefined because of clear Syrian provenance that suggests otherwise. There is thus reason to suggest that our tiles, and possibly others previously described as Egyptian are in fact instead from Syria.

One of the tiles exhibited in America had a stringed instrument (a *rabab*), at the centre of its design (Washington D.C., 1981, p.182, no.91). There, the author notes that very few Mamluk tiles are known with representations of musical instruments. She mentions that at the time of the catalogue's publication, only two others were known – one in the Victoria and Albert Museum (inv.418-1898; published Carswell, 1972, pl.3, no.25) and the other in the American University of Beirut (MacKay, 1951, pl.XVI, no.9). Since that time, another has come to light, recently exhibited in Oliver Hoare's exhibition, *Every Object Tells a Story* (Oliver Hoare, *Every Object Tells a Story*, London, 2017, no.219). One of our tiles, which like the V&A and the Hoare tiles depicts an *oud* at its centre, adds another to this small group.



#### A 9

## QUTB AL-DIN MUHAMMAD BIN MUHAMMAD AL-RAZI' AL-TAHTANI (D.1364-65 AD): LAWAMI' AL-ASRAR 'ALA SHARH MATALI' AL-ANWAR

MAMLUK PROVINCES, DATED AH 860/1455-56 AD

An early copy of Siraj al-Din Mahmud bin Abi Bakr bin Ahmad al-Urmawi's Matali' al-anwar, on logic and philosophy, Arabic manuscript on light cream burnished paper, 178ff. each folio with 25ll. of black naskh, titles, important words and phrases picked out in red, dated colophon, occasional marginal notes, catchwords, the flyleaves with copious later notes, some loose folios, in dark brown Mamluk morocco with blind and gilt stamped central medallion and cross shaped designs, leather doublures

Folio 10% x 71/4 in. (27.3 x 18.3 cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

Siraj al-Din Mahmud bin Abi Bakr bin Ahmad al-Urmawi was the original author of *Matali' al-anwar* (b. 1198 AD). He studied in Mosul and died in Konya in AH 682/1283 AD. There are five other known copies of this commentary, one of which is dated AH 881/1476-77 AD, in the British Library (see Stocks, 2001, p.204, G and Brockelmann, *GAL*, G, II, 209; S, I, 743, 848).

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### θ10

## ABU NASR ISMA'IL BIN HAMMAD AL-JAWHARI (D. CA. AH 393/1003 AD): TAJ AL-LUGHA WA SIHAH AL-'ARABIYYA (AL-SIHAH FI AL-LUGHA)

LEVANT OR NORTH AFRICA, 15TH/16TH CENTURY

A dictionary arranged alphabetically by the last radical letter, Arabic manuscript on cream and pink paper, 205ff., each with 53ll. of tiny naskh verging on maghribi, important words in red, three dot cluster markers, first folio and others replaced towards the end, soiling, minor repairs, in marbled paper covered binding Folio  $9\% \times 6\%$  in.  $(24.8 \times 17.5 \, \text{cm.})$ 

£3,000-4,000

\$3,900-5,200 €3,400-4,500

#### PROVENANCE:

Christie's, London, 13 April 2010, lot 171 Sotheby's, London, 22 April 1980, lot 302

Al-sihah fi al-lugha is a lexicon that contains about 40,000 dictionary entries. It is arranged in sections according to the last letter of each root; each of these in turn is divided according to the first letter of the root. For other copies, see MSS. 845-9, dated AH 658/1260-61 AD in the supplementary catalogue of the British Library; MS. 254, dated AH 724/1324-25 AD in Princeton University Library; and MS. 753, dated 1580 AD in the John Rylands Library.

#### θ11

## ABU 'ABDULLAH MUHAMMAD BIN YUSUF BIN MUHAMMAD AL-QURSHI AL-KANJI AL-SHAFI'I (D. AH 658/1250-51 AD): KITAB AL-BAYAN FI AKHBAR AL-ZAMAN

MAMLUK SYRIA OR EGYPT, 15TH CENTURY

A chronology on the life of Imam al-Mahdi known as Sahib al-Zaman, Arabic manuscript on paper, 40ff. plus two flyleaves, each folio with 17ll. of black *naskh*, titles in gold *thuluth* outlined in black, opening folio with illuminated title panel in gold and polychrome, final folio possibly replaced, old marginal repairs, with later catchwords, in plain black morocco

Folio 101/8 x 63/4in. (25.5 x 17.4cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

See C. Brockelmann, GAL, S, II, 945.

## θ12

## SHAYKH IMAM AL-FALAKI MUHAMMAD BIN ABU AL-FATH AL-SUFI AL-SHAFI'I AL-MISRI: TWO TREATISES ON MEASUREMENTS AND SCALES

SIGNED TAQI AL-DIN MUHAMMAD BIN MA'RUF AL-ASADI, OTTOMAN PALESTINE, DATED AH 963/1555-56 AD

Two treatises in one volume, Arabic manuscript on paper, 29ff. plus two flyleaves, each folio with 19ll. of black naskh, text within red double rules, catchwords, important words picked out in red and green, diagrams, headings in red, colophon on opening folio, marginal notes, in modern binding Text panel  $6 \times 3\%$  in. (15 x 10cm.); folio  $8 \times 5\%$  in. (20.2 x 14.3cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

The title-page of this manuscript tells us that Tuhfat dhawi al-'urfan li-ma'rifat al-'amal bi almizan wa al-gubban, a treatise on weights and scales, is by Muhmmad bin Abi al-Fath al-Sufi al-Shafi'i al-Misri. This information appears in a rectangular panel. In the shamsa is the name of the scribe, place and date: Tagi al-Din Muhammad Ma'ruf al-Asadi al-Rasid in Nablus on 10 Rajab AH 963/5 May 1556 AD. The title of the second work, a risala on weights, is given as 'al-Ustuwana' ('the Cylinder') on folio 21. Neither of the two titles appears to be recorded in the usual reference books. However, the scribe of our manuscript is very probably the author quoted in Rosenfeld & Ihsanoglu as "Tagiy al-Din Abu Bakr Muhammad ibn Qadi Ma'ruf ibn Ahmad al-Shami al-Asadi al-Rasid (1526-1585), an Ottoman astronomer from Damascus who worked in Nablus, Palestine and Constantinople. He founded the first observatory in Istanbul during the reign of the Ottoman Sultan Murad III (1574-1595) which housed a library mainly comprising books on astronomy and mathematics. He invented new instruments that were added to the array already in use for observation purposes in the Islamic world". See Rosenfeld & Ihsanoglu, 2003, pp. 333 -35, no. 1004 and Brockelmann, GAL, G, II, 484.



المفطموا لادبار بنق المفوظ وهوف واسداعا واسا الوردم عفر بد ووروالهالدالمعين دوام سُبُعَة وعرو دوالمثل طلق فطريف الخف للالمانة فرشاب وسدو وسمهاما لاشلور التعد تاالاول لدورت على المرون والماية الاسل توالمفادل مالتقال فالنلاتل وتروله الفاربالعاء لة عَجْعَال في الملاحد - إلى المانه ١٠٠٠ سالمة وعافيه والمرون الاشارة فقلامظاوم الودن واحفظ ماعطت الوعاته منالاهتاء وكحند مقادله حلة المصروب ويدالون وتصاففنا عقوا لعرون مفاول العندادينه ويوالاهفاريا وتقط الاصارة اعامن المموظ واق على الماب الانتاب المقاءله سموال فات وعي بيعنها على الفضل فالدالموزو والمفلؤم الوزن عضلا لنعد بالاول مدول يخزلل مناطر المناطر الموجوالها وعونا بغوكله طارس البارس الدؤاء وعكشه ماعفة كادو مِوَا لايطال على عن عدم مناك ذالله عادله ٢ واصل عددة action decises heret معلوم تدافع فالم معسل الدف بدأ أوالت وتسر المثلة الدواسه اعفرالعكاف اخطت الجهد في المدلات المنوظة العسدامن، قالمعديدا لاوليسالاطلوب ومو فتل ذلك الحروك قراحا وكسودا وعكث متعاوم اييث اكاسبك كاساعلوان شئت افتزن وسدره يمن ملاءعادله كاص صنع الرتانه على م معلومه في وسط العضية وعاد ليم اعرف النعدا الاول الصدوو التعديل الاول للذيد كاع ف فعامقت م وزيا اروت ديلاكاعلت على لفادة المنقدمة واعداعلما لروفان دواع لهمقاه له المحتال على وتطالفتان لا المعد المالا والمعتدد ألعد بدالاول الذيدل أآ والمداعل ورب من دبالم خفائنا على اهتبان الما يدعلى العرون للسعير جميع الرشاته المنجله

12



## \* 13

## TWO SILVER-INLAID VENETO-SARACENIC CANDLESTICKS

MAMLUK SYRIA, PROBABLY DAMASCUS, 15TH CENTURY

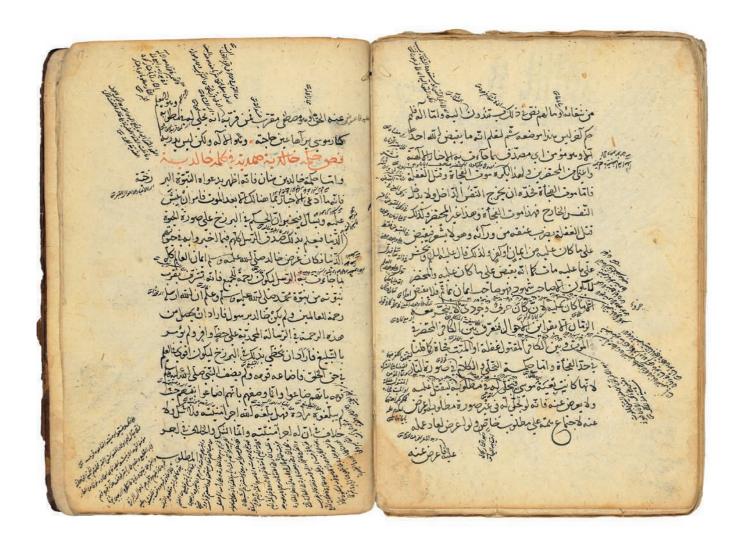
Each of typical form, the body of the first decorated with felines alternated with a coat-of-arms and a cusped cartouche containing a knot motif, the second with a band of elegant lotus flowers Each 5%in. (15cm.) high

£10,000-15,000 \$13,000-20,000 €12,000-17,000

Although European in shape, apart from the coat-of-arms, the decoration on these candlesticks is otherwise very Mamluk. The first has large felines alternated with coats-of-arms and a cusped cartouche containing a continuous knot. A candlestick in the British Museum has similar decoration – with animals, there hunting, surrounding a coat-of-arms (OA.1878,12-30.721; published *Bellini and the East*, exhibition catalogue, London, 2006, p.20, fig.5). The neck is also very similar to ours – the shaft with a quatrefoil lattice and the mouth with a band of reciprocal triangles. The coat-of-arms on that example is that of the Venetian Boldu family, and it is catalogued as Mamluk, with dates varying from 1423 (on the British Museum website) to late 15th century (London, 2006, p.20). There is a group of these small candlesticks which bear the coat-of-arms of Venetian families, and there is some debate as to whether the arms were added at source as part of a commission, or rather whether they were added when they were later sold in Italy. The lack of completion of the arms on our example suggests the latter, as does that on another example in the British Museum (OA.1878,12-30.720; published in Auld, 2004, p.259, no.6.20).

The lotus flowers that decorate the second of these candlesticks find comparison on a candlestick now in the Museo Civico Correr in Venice, also catalogued as Damascus, early 15th century (New York, 2007, p.65, cat.77).







## θ 14

# MUHAMMAD IBN 'ALI IBN MUHAMMAD IBN 'ARABI (D. 1240 AD): FUSUS AL-HIKAM MAMLUK EGYPT, DATED 19 DHU'L HIJJA AH 797/4 OCTOBER 1395 AD

The Ringstones of Wisdom, Arabic manuscript on light cream burnished paper, 102ff. plus one flyleaf, each folio with 17ll. of black naskh, headings in red, colophon, copious marginal notes, catchwords, later owners' notes, some folios and back binding loose, in contemporaneous dark brown Mamluk morocco with blind and gilt stamped central medallion, leather doublures with silhouette decoration Folio  $9\% \times 6\%$  in. (24 x 16.5cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

## PROVENANCE:

Count Henri and François Chandon de Briailles, 1920-1950

This manuscript is an early copy of the *Fusus al-Hikam* of Ibn 'Arabi. Ibn 'Arabi considered this his most important work, and was himself regarded as one of the most significant Sufi intellectuals of the medieval period. The subject is Islamic mysticism and was originally conceived in AH 627/1230 AD in Damascus, following a vision by the Prophet Muhammad. The text is described as both an esoteric exegesis of the Qur'an and an exploration of the inner meaning of man's existence. Our copy is a good scholar's copy rather than a commercial one, made in a very idiosyncratic but beautiful hand. There are numerous marginal annotations, some of them in the hand of the scribe and some in another hand. The manuscript is bound in a fine Mamluk binding which is contemporaneous with the work.

Our manuscript was formerly in the collection of Count Henri and Francois Chandon de Briailles. Better known for their collection of 15th century European manuscripts of the Book of the Hours which they formed between 1920 and 1950, they also had a small collection of Arabic, Turkish and Persian manuscripts. These were dispersed in Paris in 2003.



## $\theta$ 15

# MUHAMMAD BIN ISMA'IL AL-BUKHARI (D. AH 256/870 AD): SAHIH AL-BUKHARI (VOL II)

MAMLUK EGYPT, 14TH/15TH CENTURY

Comprising the second volume of the great canonical collection of traditions, Arabic manuscript on buff paper, 84ff. plus two flyleaves, each folio with 13ll. of black naskh, chapter headings in orange, gold and polychrome rosettes within text, paginated on the upper corners, in brown Mamluk morocco decorated with fine geometric patterns with blind and gold tooling, leather doublures with silhouette decoration Folio  $9 \times 6\%$  in. (22.6 × 16cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

Our manuscript is volume II of Bukhari's *Sahih al-Bukhari*, which is one of six canonical collections of *hadith* considered the most authoritative among Sunni Muslims. Al-Bukhari's work is highly admired due to his careful testing of the authenticity of the *hadith* he reports. The work was compiled in the 9th century and contains approximately 7,275 traditions in nine volumes, arranged thematically, describing Muhammad 's accounts on issues related to faith, belief, prayer, purification, alms, fasting, pilgrimage, monotheism, commerce, inheritance, crimes, judicial procedures, murders, wills, vows, oaths, war, wine, and hunting (Esposito, 2004, p.273).

Our manuscript is bound in a well preserved Mamluk binding with intricate gilt and blind tooled geometric designs. A similar example is in the Islamic Art Museum Malaysia (inv.no.2016.1.6; Malaysia, 2017, p.76).

An added note pasted on the first folio in Ottoman *diwani* states that this manuscript was presented to the treasury of 'Abd al-Hamid II (r.1876-1909 AD) by Amir Liwa' Muhammad Fazil Basha in Constantinople. The note is dated AH 1301/1883-84 AD.





#### 16

## A MAMLUK CHANCERY SCROLL

CAIRO, DATED 18 JUMADA II AH 870/5 FEBRUARY 1466 AD

Arabic manuscript on cream paper, copied on both sides in black chancery hand, the front with 74II., the reverse with 22II., with numerous witness signatures, dated numerous times during the year AH 870, with almond-shaped seal impression, incomplete at top  $118 \times 12\%$  in. (300 x 31.6cm.)

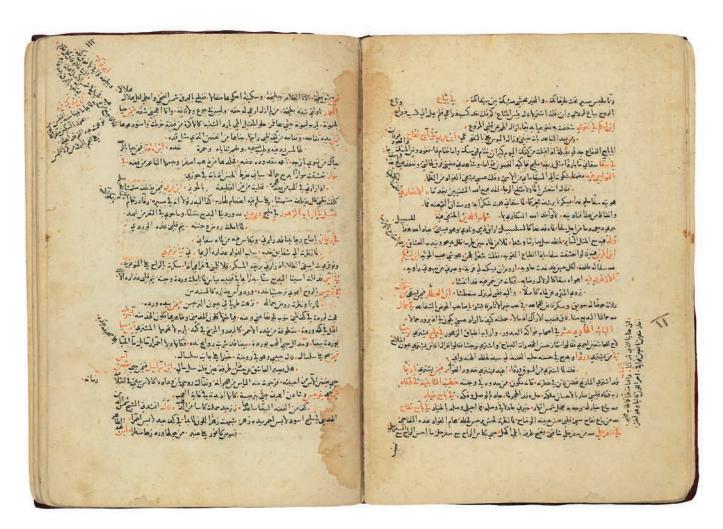
£6,000-8,000

\$7,800-10,000 €6,800-9,000

This document was drawn up in the treasury of the Mamluk Sultan Abu Sa'id Sayf al-Din Khush Qadam. It records the sale of treasury lands during his short reign (1461-1467 AD). The transaction was effected through the agency of a certain Abu 'Imran Musa al-Ansari, the agent (wakil) of the Public Treasury (bayt al-mal) and involved the sale of crown lands to a certain 'Abdullah bin Qutlabak and his son Muhammad in the Aleppo region; these included properties in the village of al-Nayrab in the Jabal Sim'an (Mount Simeon) district and in the village of Minagh, as well as a single property in the Antakya region. A certain Abu Muhammad Iskandar acted as the agent of the buyers. The price of the lands is listed as 1,800 dinars. The secretary of the Royal Treasury, a certain Badr al-Din Muhammad, certified that the money was received in the treasury (in Cairo).

The selling of treasury lands, which had been formerly inalienable, became common practice in the Mamluk territories in the 15th century as the state attempted to raise cash. In this document justification is given for the sale of state lands on the basis that the money was needed to pay for Holy Warriors (ghuzat wa mujahidin). Purchased land would then typically be turned into pious endowments (waqf) to make it inalienable after the owner's death. For a discussion of this practice in the Syrian context, see Bethany J. Walker, 'Popular responses to Mamluk fiscal reforms in Syria', in Bulletin d'études orientales, Tome LVIII, Septembre 2009 (Online since 01 September 2010), pp.51-68. For a discussion of this practice more generally, see Ulrich Haarman, 'The Sons of Mamluks as Fief-holders in Late Medieval Egypt' in Khalidi, 1984, pp.141-168.

The document is dated and signed by various witnesses below and in the right margin. In the top right corner is a seal impression, perhaps belonging to the Ottoman period. On the other side are various legal rulings (*hukm*) by various members of the judiciary to the effect that the transaction is legal and compliant with the *shari'a*. The first and longest of these in on the authority of Shaykh Shams al-Din Abu 'Abdullah Muhammad, and is dated 8 Rajab AH 870/24 February 1466 AD.



## θ17

## AN ANTHOLOGY OF VERSES ON THE BEAUTY OF BOYS

SIGNED 'ALI BIN MUHAMMAD AL-BALATINSI (BALATINI?) AL-SHAFI'I, MAMLUK EGYPT OR PROVINCES OR ANATOLIA, 15TH CENTURY

Very probably an early copy by Shaykh Taqi al-Din Abu Bakr al-Badri al-Dimashqi al-Misri (d. 1443), titled *Kitab qurar nur al-sabah fi wasf al-wuhuj wa al-sibah*, Arabic manuscript on paper, 18ff. each with 27ll. of black *naskh*, titles, important words and phrases picked out in red, colophon with later added signature of Muhammad bin Ibrahim bin Zahira al-Makki, date of Sha'ban AH 880/November 1475 AD and stating that it was copied in Mecca, occasional marginal notes, catchwords, flyleaves with copious later added notes, opening folio a later replacement, in dark brown Mamluk morocco with blind stamped central medallion, repaired spine, leather doublures with silhouette decoration Folio 10% x 7in. (26.3 x 17.8cm.)

£10,000-15,000 \$13,000-20,000 €12,000-17,000

The name of the author as given on the opening folio of this manuscript is Taqi al-Din Abu Bakr bin 'Abdullah al-Badri (d. 1443) who composed a treatise entitled *Ghurrat al-sabah fi wasf al-wujuh al-sibah*; here entitled *Qurar nur al-sabah fi wasf wuhuj al-sibah*. A copy of the manuscript, dated AH 875/1470-71 AD is in the British Library (ADD 23445; see P. Stocks & C. Baker (editor), *Subject-Guide to the Arabic Manuscripts in the British Library*, London, 2001, p. 335, L.3). The final folio of our copyappears to give the name of the author as al-Taqi al-Alma'i and the title of the work simply as *Majmu*' (compilation). The final lines of the colophon stating that it was copied in Mecca are probably a later addition.

The author Taqi al-Din al-Badri is discussed in the *Encyclopedia of Arabic Literature* where he is noted alongside Al-Ghuzuli (d.1415), who 'celebrated the joys of life', but as a 'less reputable poet' who wrote about 'beautiful boys, hashish and the beauty of eyes' (Meisami and Starkey, 1998, vol.II, p.502).

Descriptions of youths, with an accent on homoerotic works, is a genre that finds its root in medieval literature with poets such as Abu Nuwas (d. 814). During the Mamluk period, this genre falls within the larger category of 'agreeable works of belles-lettres', 'anthologies of entertaining tales' and other 'prose erotica' that were typical of the time (Meisami and Starkey, 1998, p.502). Another Mamluk author who produced a collection of poetry on the beauty of boys is Muhammad al-Nawaji (fl. 15th century). Other treatises such as *The Perfumed Garden (al-Rawd al-atir fi nuzhat al-katir*) of Muhammad bin Muhammad al-Nafzawi (fl. 15th/16th century) or the renowned *Promenade of the Hearts (Ruju' al-shaykh ila sibah fi al-quwa 'ala al-bah*) of Ahmad bin Yusuf al-Tifashi (1184-1253) were particularly popular until late in the Ottoman period. Numerous translations and adaptations were drawn from it, including a Turkish translation known as *Tuhfat al-Muluk*, a copy of which, dated 1779-1817, sold in Sotheby's, London, 25 April 2018, lot 105.







#### ~18

## A MAGNIFICENT MERINID-STYLE CASKET

MOROCCO, 20TH CENTURY

The stellar wood panels carved with intricate knot work bordered with micromosaic strap work, the hinged lid panel with octagonal micromosaic roundels

 $16\% \, x \, 22\% \, x \, 13\% in. \, (42 \, x \, 57.2 \, x \, 33.7 cm.)$ 

£50,000-70,000

\$65,000-91,000 €56,000-78,000

This large chest is made from exquisitely carved cedar wood panels that were originally intended for the Merinid pulpit (*minbar*) of the Bu 'Inaniya *madrasa* in Fez. The Bu 'Inaniya *madrasa* was a religious school founded by Abu 'Inan (r. 1348-58), and is one of the celebrated jewels of Merinid architecture.

Wooden minbars were often the product of royal commissions, destined to adorn the most prestigious mosques and religious institutions. An example is given in Palestine by the Ayyubid *minbar* commissioned by Nur al-Din Zengi for the *Masjid al-Aqsa* in Jerusalem in 1169-74. Considered a masterpiece of Islamic art, it is on par with three celebrated *minbars* in Morocco, that of the Andalusian Mosque in Fez, dated 980, that of the *Kutubiyya* mosque in Marrakesh, begun in 1137, and that of the *Qarawiyyin* Mosque in Fez, dated 1144 (see Paris, 2000, p.187-189; New York, 1998, pp.3-29). The *minbar* of the Bu 'Inaniya now in the Dar Batha museum and published in Lintz, 2014, cat.285, pp.481-483, makes no exception: it is an extraordinary artwork, a sumptuous example of Islamic decoration. It was commissioned between 1350 and 1355 and draws on the earlier Almoravid tradition as illustrated by the Kutubiyya *minbar*. It is very close to the Almohad pulpit but details in the decoration such as the presence of pinecones are characteristic of the Merinid style of the period.

The *minbar* of the Bu 'Inaniya mosque was so highly esteemed by the inhabitants of Old Fez that they opposed its transfer to the Dar Batha Museum in 1937. The *minbar* stayed a few days at the museum before being returned to the *madrasa* under the pressure of the inhabitants. The panels that were made for its restoration at the time (until today, the pulpit has many losses) were never set on the *minbar* but were assembled as a chest, which is the present box. It is published in Lintz, 2014, fig.2, p.53. The *minbar* eventually entered the collection of the Dar Batha Museum in 1966.





#### 19

## A MERINID CALLIGRAPHIC WOODEN BEAM

MOROCCO, 14TH CENTURY

Deeply carved with a repeating and mirrored *kufic* inscription arranged within arches, palmettes in between, remains of pigments  $9\frac{1}{2} \times 114 \times 4\frac{1}{4}$  in. (24.2 x 289.6 x 10.8cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000

## PROVENANCE:

Acquired in Morocco, in 1939, thence by descent to the presnt owner

#### INSCRIPTIONS

Al-yumn, 'Prosperity' repeated and mirrored

This very large beam with its floral and epigraphic decoration is an example that displays numerous characteristics of woodcarving under the Merinid dynasty. A beautiful line of *kufic* letters write the word *al-yumn* (prosperity) in a symmetric composition. This beam originally came from the same frieze as a panel offered at Christie's, London, 7 October 2008, lot 100 which retains its full height. There, the elongated upstrokes rise and interlock to form a double scalloped arch under which the centre of the composition is marked with a seven-lobed shell. Between each two arches, a pair of columns with capitals support a semi-circular arch, as visible in the present beam. The overall floral decoration is made of half double-palmettes and their stems interlace on the upper spandrels. The double-palmette motif is carved wide and plain and the sense of depth is only given by slight curves under the overlaps. Remains of polychrome painting indicate that, as in the neighbouring Nasrid kingdom with whom





the Merinids had strong links, the decoration was highly coloured, even in religious foundations. The absence of pinecones in the vegetal decoration, unlike most of similar pieces, is worthy of attention. They appear for instance on an intricate frieze, similar in many points although more detailed and probably earlier, that is attributed to late 13th century Fez. Panels of the frieze are in the Musée Nejjarine des Arts et Métiers du bois, Fez (inv.no.98-279, Lintz, 2014, cat.269, pp.444-445) and in the Metropolitan Museum, New York (inv.1985.241). Both pieces have remains of polychrome, with the inscription highlighted in white. It is very probable that our beam derives directly from this late 13th century prototype.

The 13th century Merinid al-Saffarin *madrasa* holds an early example of such friezes (Lintz, 2014, p.445). A beam from the al-Sahrij *madrasa* in Fez (1323) shows a similar epigraphic frieze repeating the word *yumn* with high and interlocking upstrokes under arches supported by short columns and covering a central shell. This decoration is, however, more compressed and less clear than in the present example (Aix-en-Provence, 1991, ill. 157). The now demolished al-Djadida *madrasa* in Ceuta, built in 1347, held a beam with similar design although flatter and carved in shallow depth which closely relates to ours (Lintz, 2014, cat.292, p.490). In the al-Sahrij *madrasa*, the frieze with a decoration of arches comes above a frieze of Qur'anic verses written in a slightly less-stylised *kufic*. This composition of two friezes one above the other is also found in other Merinid *madrasas* such as the Bu 'Inaniya in Fez (c. 1350) and the *madrasa* of Salih (1341.; Terrasse, 1925, pl. xxxv, xxxvi).

According to surviving examples of Merinid architecture this type of panel was originally situated on the walls of the inner courtyard, above the lateral arcades parallel to the long side of the central basin. However, the good state of conservation of the beam and its decoration indicates a position in an inner room where it would not have been exposed to the elements. The size of that room, judging from the scale of this panel, would have been considerable.





This jar is amongst the largest examples of glazed ceramic ever produced in the Islamic world. It belongs to a fascinating ceramic tradition originating in Almohad Spain, that eventually culminated with the famed 14th and 15th century 'Alhambra' vases, 'among the highest manifestations of the art of Nasrid ceramics' (Dodds, 1992, cat.110, p.354).

The large size and contour of this jar, with its two handles, suggest that it was as decorative as it was practical. The form derives from large storage jars, of similar dimensions and profile (although without the handles) such as two 13th century examples in the Muséo de la Alhambra (R.E.4606, Granada, 1995, cat.146, p.383) and in the Muséo Arqueológico Municipal, Lorca (inv.2406, Lintz, 2014, cat.196, p.344). Most of the large green-glazed jars were found in Spain, where they were produced, but it is possible that some were also executed in Almohad territory in Morocco as suggested by a 13th or 14th century jar found in Salé (Lintz, 2014, cat.327, p.534). Another Spanish example of similar form but with shorter handles and with related decoration, is published in Granada, 1995, cat.149, p.387 (R.E.3127).

With their narrow flat foot, these jars are not supposed to stand on their own. They are designed to rest on a stand which has two purposes: structural – to hold the jar – and functional – to catch the water that permeates the unglazed ceramic through to a spout at its top. A complete example, attributed to southern Spain and dated 2nd half 12th/first half 13th century, is in the Muséo de Mértola. (Lintz, 2014, cat.198 and cat.199, p.345).

The decoration of the jar is complex, including a combination of geometric motifs. The neck is stamped with *khamsa* or hand of Fatima motifs, known to have apotropaic properties. *Khamsas* were commonly found on these storage vessels, sometimes combined with Qur'anic verses, to protect their content (Paris, 1999, p.163). The green glaze covering the upper part of the jar greatly enhances the effect of the stamped decoration. However, the potter purposefully left the base unglazed so that it allows the water to permeate the ceramic – a process with well-known cooling properties.

The 2014 exhibition on medieval Morocco at the Louvre, Paris addressed the importance of water at the Almohad Court and in the contemporary urban culture (Lintz, 2014, pp.340-341). It is suggested that the Almohad dynasty, following strict Sunni rites, gave great importance to ablution rituals. Almohad potters produced large ablution basins and wellheads (see for instance an ablution basin in Lintz, 2014, cat.194, p.342) in a similar technique indicating the strong demand from the local urban elite as well as being the result of the multiplication and improvement of the ceramic kilns.

The tradition of green-glazed jars of identical form continued until the Nasrid period, see for instance a vase in the Musée des Beaux Arts, Lyon (inv.D557, Lintz, 2014, cat.326, pp.532-533) as well as possibly in Merinid Morocco. The production of large vessels was not confined to the Islamic territory as a number of voluminous pieces such as baptismal fonts, executed in a similar technique, were produced by *mudejar* workshops. A 14th century curb of a well in the Taller del Moro Museum shows the continuation of Almohad-influenced decoration, arranged in registers and containing the same *khamsa* that appears on our jar (Seville, 2006, pp.230-31).



#### AN IMPORTANT LATE ALMOHAD OR MERINID WOODEN CEILING PANEL

MOROCCO, CIRCA 13TH CENTURY

Carved with fine geometric composition based on squares, octagons and eight-pointed stars, remains of red pigment, remains of chequered painted decoration around the edges 66½ in. (168.4cm) high, mounted

£60.000-80.000

\$78,000-100,000 €68.000-90.000

#### PROVENANCE:

Acquired in Morocco, in 1955, thence by descent to the presnt owner

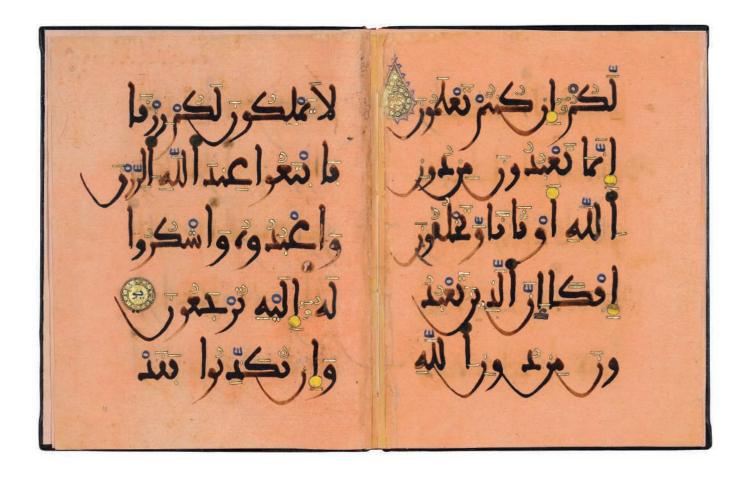
This magnificent ceiling is decorated with an intricate geometric composition based on squares and eight-pointed stars. It is strictly geometric without any vegetal element. Four octagons, each containing a star, frame a central square in which sits a smaller eight-pointed polygonal star. This star is obtained by combining two squares, one of which standing on its point whilst the other rests on its base. The composition draws on these primary shapes to form a lattice of intersecting lines, lozenges, oblong hexagons, and smaller polygonal stars that resemble lobed cupolas. These stars are concave, each branch carved with a diving edge creating volume with a strong shadow. The woodcarver created a vibrant composition with panels that are worked in the round, either convex or concave.

The composition is clearly reminiscent of the geometric work decorating a lintel of the Shamma'in Funduq in Fez. The Shamma'in Funduqis a Merinid building of which only the vestibule subsists today. It was built near the Qarawiyyin mosque by the Almohad Sultan Abu Ya'qub but was restored by a Merinid governor of Fez, circa 1290-93. There, the square is also the basis for the geometric composition, carved with deep gouges forming clear lines, softened by elements worked in the round. The small 'cupola' motif is particularly similar (Cambazard-Amahan, 1989, fig.24, fig.26 and pl.xxxv and xxxvi, pp.167-172). These motifs already appear in earlier periods: the eight-pointed star is found on 11th century Almoravid wood carving, whilst the cupola motif is common on Almohad works (Cambazard-Amahan, 1989, p.169) deriving from earlier Umayyad Cordoban motifs. Remains of red pigments suggest that the lines were painted red giving great visual impact to the composition.

In her discussion of the al-Shamma'in Funduq, Cambazard-Amahan notes that the Almohad 'clarity' of design, the expressive volumes and forms such as the polygonal stars that are easy to read, are the signs of some deliberate archaism in the 13th century Merinid woodcarving. However, motifs such as the small polygonal star are those of the new Merinid era (op.cit., p.171 and p.172). The painted border that has survived around the ceiling is difficult to parallel with any other painted works as they simply rarely survive. However the chequered black and white effect is reminiscent of zilij or tile-mosaic work so commonly found on the walls of Merinid foundations. It also recalls examples of ivory and wood micromosaic adorning the most prestigious artworks such as the famed minbars of the Kutubiyya Mosque (11th century) and the Bu 'Inaniya madrasa' (circa 1350-55); the painted version offering a simpler and less costly alternative (New York, 1998, p.5 and Lintz, 2014, p.482).

A carbon date on a sample from this panel, performed by RCD RadioCarbon dating, reference RCD-7378, gives a 68% probability of 1030-1170 and a 95% probability of 1020-1220.





#### θ22

#### AN ILLUMINATED PINK QUR'AN BIFOLIO

ANDALUSIA, 13TH CENTURY

Qur'an XXIX, sura al-'ankabut, v.15 (part) to v.19 (part), Arabic manuscript on pink paper, each folio with 5II. of elegant sepia maghribi, blue, yellow and gold diacritics, large gold and polychrome verse roundels with abjad numbers, large gold and polychrome khams marker, the upper margin with pounced library mark, bound in later brown morocco

Folio 12 x 91/4in. (30 x 24cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

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

A number of folios from this manuscript are in public collections, while others have appeared at auction. 215 folios, formerly in the collection of Maréchal Lyautey were sold at the Hotel Georges V, Paris, 30 October 1975, lot 488, and quickly appeared at Sotheby's, 14 April 1976, lot 247. Other leaves from this manuscript have since sold at Christie's London, including a single folio and a bifolio, 26 April 2012, lots 135 and 136, and a folio on 10 October 2013, lot 70. More recently a single folio with an illuminated *sura* heading sold at Christie's London, 23 April 2015, lot 29 and another, with fine marginal medallions, sold at Christie's, 26 October 2017, lot 66.

#### A MONUMENTAL CARVED WOODEN DOOR

MOROCCO, 18TH/19TH CENTURY

Two panels, each carved and painted with geometric decoration, the arched door with steel fittings, the borders with palmettes

133 x 29in. (339 x 73cm.) each

£20,000-30,000

\$26,000-39,000 €23,000-34,000

Monumental carved wooden doors such as this example were produced to sit within large openings and arches so that they could either be opened in full for important occasions or partially for the passage of individuals. Early examples exist, such as the doors of the Salon de Embajadores at the Alcazar in Seville dated 1366 (two of which are published in Torres Balbas, 1949, p.379, fig.436 and 437) or those standing in the courtyard of the Merinid Bu 'Inaniya madrasa in Fez (Lintz, 2014, pp.48-49). Although much earlier than our doors, they follow a similar decorative pattern: the upper panel, representing the two thirds of the panel's length, is decorated with a large radiating composition whilst the small door has a related yet independent geometric decoration. This tradition is followed in Morocco through to the Alawite period (1631 to present). Doors from the period are characterized by a rich polychrome decoration which adds to the complexity of the geometric decoration. See for instance an 18th century door from Meknes published in Paris, 1999, cat.221, p.151.





#### ~24

#### A NASRID OR POST-NASRID CHAIR

ANDALUSIA, LAST QUARTER 15TH-FIRST HALF 16TH CENTURY

The curving x-frame with scrolling arms resting on splayed stretchers, the surface inlaid with silver or tin, hardwood and bone with a fine geometric design composed of floral roundels interspersed with star-motifs with very fine triangular patterned borders, replaced green velvet seat and backrest attached to frame with large dome-headed tacks, small areas of loss to inlay and repaired breaks at joins of arms and stretchers, minor damage and losses to rear of left foot, minor worm-holing in places, otherwise in good condition 39% in. (101.5cm.) high; 27in. (68.5in.) across

£60,000-80,000

\$78,000-100,000 €68,000-90,000

Very few similar chairs to that offered here are known. One of the published examples, catalogued as 16th century, is in the Metropolitan Museum of Art, donated to them by William H. Riggs in 1913 (Otto Kurz, 'Folding Chairs and Koran Stands' in Ettinghausen (ed.), 1972, no. 10, pp.304-05). The other, catalogued as 14th-15th century, is the Museo de la Alhambra in Granada (Granada, 1996, no.188, pp.436-437). Both are identical to ours in form and decoration. Another was sold at Christie's, London, 7 April 2011, lot 119. Coming, as it does, with a carbon date test, ours adds an important addition to the small group. Two samples were taken – one with 95% probability that it dates from 1468-1635, the other earlier. This casts light on the extant group, suggesting a broad but slightly adjusted cataloguing of late Nasrid or Post-Nasrid with a *terminus anti quem* slightly later than might otherwise be expected.

A painting in the National Portrait Gallery by Gerlach Flicke of Thomas Cranmer, archbishop of Canterbury, gives some help in limiting this broad dating. Painted in 1546, it shows the archbishop seated in a very similar chair and gives an idea of when the type of chair was in vogue.

The technique of *taracea*, of micromosaic inlay was used in Spain and North Africa - appearing in the *minbar* of the Great Mosque of Cordoba on its enlargement under al-Hakim II (961-976). 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 Kutubiyya and the Qasba mosques in Marrakech (Dodds, 1992, p.373). The technique remained in fashion until the end of the 16th century, again suggesting a date of the 16th century or earlier.

In his article on folding chairs and Qur'an stands, Kurz traces the history of the form from its earliest manifestation in Ancient Egyptian reliefs and paintings (2040-1778 BC), through the Ancient Greek and Roman period and the Islamic world in the 12th and 13th centuries, where Persian paintings from the period and into the early 15th century are found with such chairs depicted (see for instance a miniature of Sultan Sanjar enthroned, circa 1425, in the Walters Art Gallery in Baltimore and published by Kurz, 1972, p.303).

Two carbon date tests on samples from this chair were done, performed by RCD RadioCarbon dating, reference RCD-9067 and 9066. The first gives a 95% probability of a date between 1468 and 1635. The second gives 95% probability of a date between 1320 and 1428.





عداييه بعران مطلق وفين المجيرة والمصرف المحاولة وهما المحاولة والمصرف المحاولة وهما المحاولة وهما المحاولة وهما المحاولة وهما المحاولة والمحاولة وهما المحاولة والمحاولة وهما المحاولة والمحاولة وا

θ 25

ABU 'ABDULLAH MUHAMMAD BIN AHMAD BIN MUHAMMAD BIN 'ALI BIN GHAZI AL-'UTHMANI AL-MIKNASI (1437-1513 AB): BUGHYAT AL-TULLAB WA SHARH MUNYAT AL-HISSAB

SIGNED MUHAMMAD BIN MUHAMMAD JAMAL AL-DIN BIN BILQASIM BIN AHMAD BIN 'ALI BIN MUHAMMAD AL-MISRATI, MOROCCO, DATED AH 16 MUHARRAM 1038/14 SEPTEMBER 1628 AD

The Aim of Pupils and the Explanation of 'Desire Reckoners', a treatise on mathematics, Arabic manuscript on paper, 122ff. plus 16 flyleaves, each folio with 23ll. of black *maghribi*, titles and important words picked out in red, catchwords, occasional tables throughout the text, colophon, some loose folios, binding in fragile condition, in brown morocco with flap Folio 8 x 6in. (20.3 x 15cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

The author of this text, Abu 'Abdullah Muhammad bin Ahmad bin Muhammad bin 'Ali bin Ghazi al-'Uthmani al-Miknasi, was a mathematician who was born in Meknes near Fez. The colophon of our manuscript states that the composition of the text was completed on Thursday 24 Ramadan AH 895/11 August 1490 AD (Rosenfeld & Ihsanoglu, 2003, p.308, no.913). See C. Brockelmann, *GAL*, II, 311; S, II, 337-3).

#### θ 26

#### DAWUD BIN 'UMAR AL-ANTAKI (D. AH 1008/1599-1600 AD): AL-NUZHAH AL-MUBHIJAH FI TASHHIDH AL-ADHHAN WA-TA'DIL AL-AMZIJAH

SIGNED 'ALI BIN IBRAHIM KHUJA AL-HANAFI, NORTH AFRICA, PROBABLY TUNIS, DATED AH 1110/1698-99 AD

A treatise on medicine, comprising the first half of the work, the fifth *bab* follows in the second volume, Arabic manuscript on paper, 222ff. plus two flyleaves, each folio with 17ll. of black *maghribi*, titles and important words picked out in red, catchwords, opening folio with title of the book in red, occasional marginal notes, some loose folios and sections, not fully bound, in brown morocco with flap, decorated with a blind stamped central medallion and borders, marbled paper doublures

£2,500-3,500

8% x 6in. (21.2 x 15.3cm.)

\$3,300-4,600 €2.800-3.900

The author of this text, Dawud bin 'Umar al-Antaki was known as *al-Darir*, the blind. He is considered the last of great Arab physicians and was born in Antioch, but lived in Cairo and died in Mecca. There is an ownership inscription on the title-page dated AH 1109/1697-98 AD, which states that the scribe of our manuscript was born and lived in Tunis. This manuscript was written within 100 years of the death of the author, Dawud al-Antaki, and can thus be considered an early copy of the work. There are four copies of the work in the British Library, of which the earliest is datable to the 18th century, see Stocks and Baker (eds.), 2001, p. 358, M3. For more information see C. Brockelmann, *GAL*, II, 364; S. II, 491.

#### θ 27

#### MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD): DALA'IL AL-KHAYRAT

NORTH AFRICA, PROBABLY MOROCCO, 17TH CENTURY

Al-Jazuli's renowned work in praise of the Prophet Muhammad, Arabic manuscript on paper, 210ff. plus two modern flyleaves, each folio with 6 or 7ll. of bold sepia *maghribi*, titles in bold polychrome maghribi within illuminated cartouches, important words such as Allah and Muhammad in blue, red or yellow, text within blue and red rules, catchwords, two contemporaneous illustrations of the minbar of the Prophet and the tombs of the first Caliphs, copious added notes, in red morocco with gilt highlights

Text panel 61/4 x 4in, (15.8 x 10.2cm.); folio 81/4 x 61/4in. (21 x 15.9cm.)

£5,000-8,000

\$6,500-10,000 €5,600-9,000



27

#### θ28

#### 'ABD AL-JALIL BIN MUHAMMAD BIN AHMAD BIN 'AZZUM AL-MAGHRIBI AL-MURADI AL-QAYRAWANI (D.1553): TANBIH AL-ANAM FI BAYAN 'ULUWW **MAQAM MUHAMMAD**

NORTH AFRICA, LATE 17TH/18TH CENTURY

In praise of the Prophet Muhammad, Arabic manuscript on watermarked European paper, 238ff., plus two flyleaves, each folio with 33ll. of sepia maghribi, titles and the words allahuma and muhammad in large gold, red or blue script throughout, inner margins ruled in red, blue, and gold, catchwords, two illuminated headpieces and two illuminated panels decorated with arabesques and geometric designs in colours and gold, in modern brown binding

Text panel 10 x 61/8 in. (25.5 x 15.5 cm.); folio 13 x 8in. (33 x 20.5cm.)

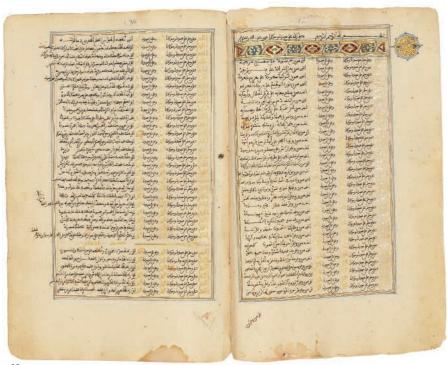
£6,000-8,000

\$7,800-10,000 €6.800-9.000

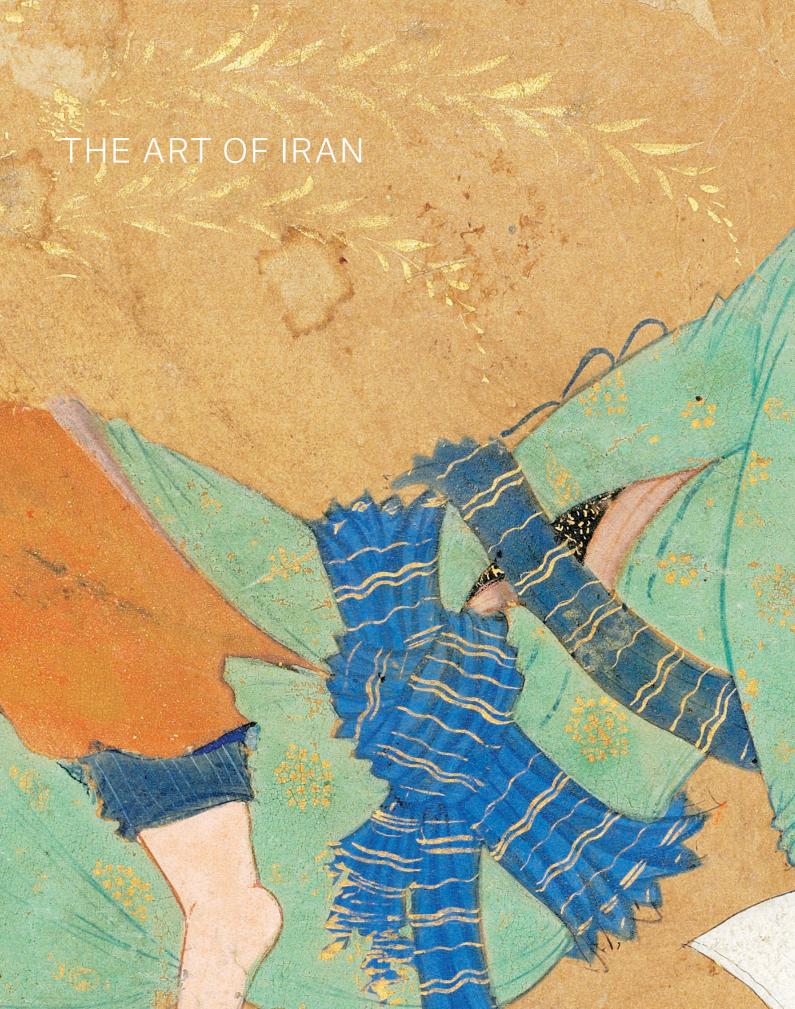
#### PROVENANCE:

Bonhams London, 29 April 2004, lot 112

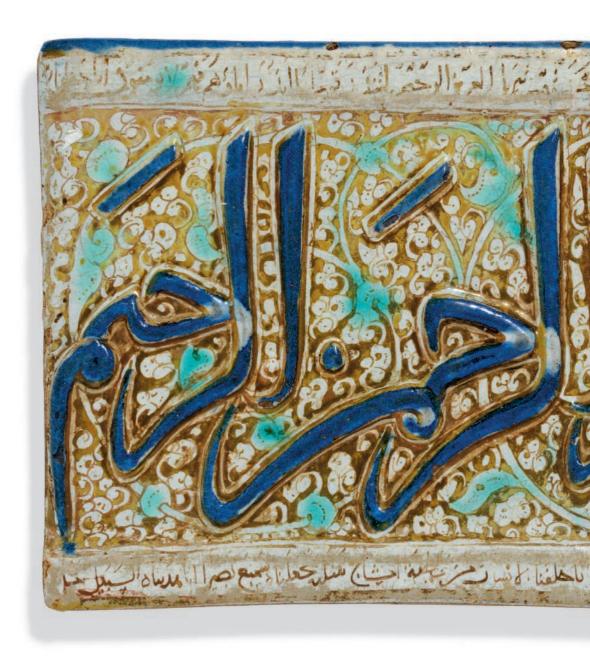
Two other copies of this work sold at Christie's, South Kensington, 18 April 2016, lot 31 and 28 April 2017, lot 94. Another, dated 1753, was offered at Christies, London, 26 April 2018, lot 227.



28







PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### \* 29

#### A KASHAN MOULDED LUSTRE AND COBALT BLUE POTTERY TILE

CENTRAL IRAN, 13TH CENTURY

Of rectangular form, the golden brown lustre ground with spiralling leafy vine highlighted in turquoise around a moulded cobalt-blue strong naskh inscription, raised border above and below with small lustre naskh calligraphy, minor areas of chipping, otherwise intact  $7\frac{1}{4} \times 15\frac{3}{4}$  in. (19.1 x 40cm.)

£25,000-35,000

\$33,000-46,000 €28,000-39,000

#### PROVENANCE:

Private collection, the Netherlands, by repute by descent, and certainly by 2006 Christie's, London, 8 April 2008, Lot 1, where acquired by the present owner

#### INSCRIPTIONS

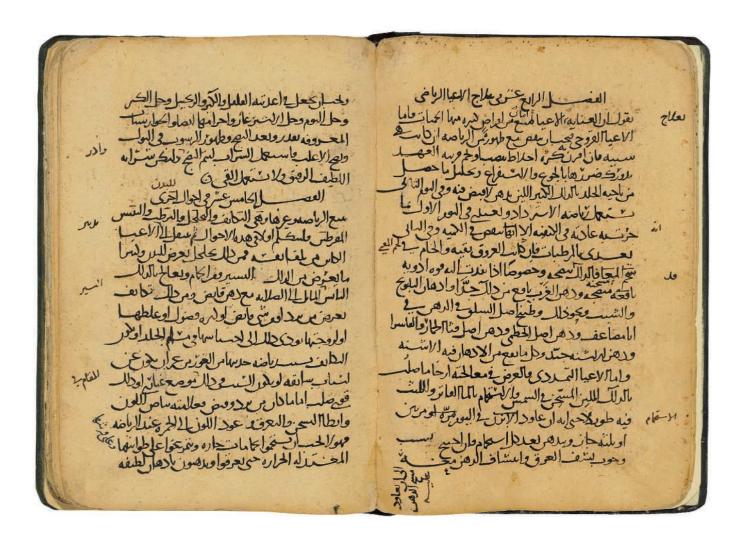
bismillah al-rahman al-rahim, ' In the name of God, the Merciful, the Compassionate'



The frieze from which this tile comes is typified by a very fine glaze quality and unusually successful firing of the lustre. Five tiles and three corner tiles from the series are in the Metropolitan Museum of Art, New York (Carboni and Masuya, 1993, no.21, p.26). Another was in the collection of Prince Sadruddin Aga Khan (Geneva, 1985, no.237, p.235; London, 2007, no.21b, p.45). Two more are in the Museum für Kunsthandwerk, Frankfurt (Müller-Wiener, 1996, no.147 a and b, pp.140-1). Further examples have been at auction. See for example Sotheby's, Geneva, June 1985, lot 213; Sotheby's London 25 April 2005, lot 111, Bonhams London, 2 May 2001, lots 291 and 292, and Christie's, London, 29 April 2003, lot 107.

For another tile of the same type, and a short note on the group, please see lot 37 in the present sale.

### TWO ABBASID VOLUMES OF AVICENNA'S CANON



VARIOUS PROPERTIES

#### $\theta$ 30

## ABU 'ALI AL-HUSAYN IBN 'ABDULLAH IBN SINA (AVICENNA) (D. AH 428/1037 AD): AL-QANUN FI AL-TIBB

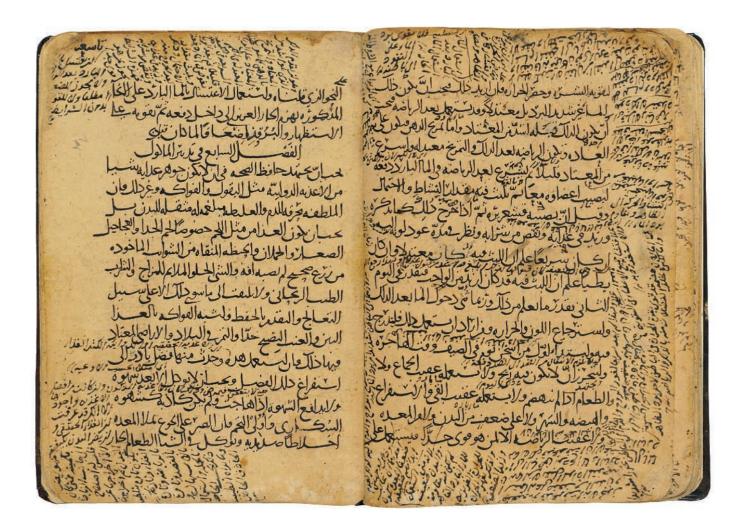
PROBABLY BAGHDAD, 12TH CENTURY

Two volumes comprising Book One and first part of Book Three of Avicenna's famous medical *encyclopaedia*, Arabic manuscript on paper, vol 1. 49ff. plus one flyleaf, vol 2. 48ff. plus one flyleaf each folio with 17 or 18ll. of black *naskh*, copious marginal and interlinear notes throughout both volumes, colophon at the end of both manuscripts stating the ending of the books, in brown Mamluk morocco with blind tooled medallions, doublures of Book One with silhouette decorations, part one of Book Three with cream paper doublures Folio  $8\% \times 5\%$  in (21.4 x 14.4cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000 Ibn Sina, also known as Avicenna, was born in 980 in Afshana, near Bukhara. He grew up in the Samanid capital where his father had close links to the ruling emirs and the young Ibn Sina was given a fine education. He then moved to Gurganj, Jurjan, Rayy, Hamadan and Isfahan. He was vizier to the Buyid ruler of Hamadhan Shams al-Dawla (d.1021), before serving 'Ala al-Dawla (d. 1041), the Kakuyid prince of Isfahan. It is under 'Ala al-Dawla's protection that Ibn Sina completed two of his greatest works, both redacted in Arabic: the present *Qanun* and the *Kitab al-Shifa*, a philosophical encyclopaedia (Paris, 1996, p.53). The details of his early life are well-known from his autobiography, later continued as a biography by his devoted student Abu 'Ubayd al-Juzjani (fl. 11th century). Ibn Sina died in 1037.

Al-Qanun fi al-tibb ('The Canon of Medicine') is the celebrated and highly influential medical encyclopaedia of Ibn Sina. Drawing on earlier works of Galen, Hippocrates and Aristotle, it contains many original contributions in the fields of anatomy, gynaecology, and contagion, among others. Less



focused on observations than other authors, Ibn Sina worked on compiling a rigorous and systematic synthesis of earlier Greco-Arabic science (Paris,1996, cat.24, p.72). The *Canon* was transmitted to the West in the Latin translation of Gerard of Cremona (c. 1114-1187) and through no less than 87 further translations continued to be a standard text until the mid-17th century.

According to Emilie Savage-Smith, the *Qanun* comprises five books. The first book (*kitab*), also called *kulliyat*, concerns general medical principles and deals with anatomy and health. The second book is on 760 simple drugs in alphabetical order. It was the most complete *materia medica* of its day. The third is on therapy, arranged in order of the site of the ailment from head to toe, in twenty-two *funun*. The fourth book deals with symptoms and diagnostics and is on those diseases not restricted to a single part of the body, such as fevers. The final book is a pharmacopoeia which presents recipes for compound remedies.

The Bodleian Library has thirteen copies of the work, all incomplete, as well as Judaeo-Arabic copies. Although numerous copies are preserved throughout the worlds libraries, complete manuscripts of the Canon are extremely rare to come by as the work was commonly split into the five separate volumes (Savage-Smith, 2011, pp.220-242). The earliest dated copy of the *Qanun* appears to have been sold at Sotheby's, London, 17 October 1983, lot 365. It contained parts of Book IV and was dated AH 466/1073 AD. An 11th century undated copy, either complete or fragmentary, is said to be in the *Muzah-i Kilisa-yi Araminah* Library in Isfahan (see Roper, 1992, vol.III, p.476). Another early copy of Book III was offered at Sotheby's, London, 25 April 2017, lot 15. It bore an inscription on the first folio dated AH 538/1143-44 AD. The latter is contemporary to the present two volumes. A complete copy of the *Canon*, although much later and dating to the late 15th century, sold at Christie's, London, 27 April 2017, lot 35.

See also Brockelmann GAL I 457 (597) no.82 and GAL S i 823-4 no.82.





#### A RARE EASTERN KUFIC QUR'AN BIFOLIO

SELJUK IRAN OR 'ABBASID IRAQ, 11TH CENTURY

Qur'an LXVII,  $sura\ al$ -mulk, vv.29-30 to Qur'an LXVII,  $sura\ al$ -qalam, vv.1-17,  $Arabic\ manuscript\ on\ paper$ , each folio with 6ll. of elegant sepia eastern kufic, gold and polychrome rosette verse markers with abjad numeration, red diacritics, the side of each folio with a marginal medallion, one sura heading in similar gold kufic on a ground of gold scrolling vine, contained within a rectangle issuing a similar medallion into the margin, minor damages to edges Each folio  $7\frac{1}{2} \times 6\frac{1}{4}$  in. (19.1 x 16cm.)

£30,000-40,000 \$39,000-52,000 \$34,000-45,000

This bifolio comes from an important Seljuk Qur'an manuscript produced in Iran or Iraq in the 11th century. It is copied in a script commonly known as 'eastern' *kufic* which Déroche chooses to call the 'New Style' (Déroche, 1992, p.132). This style is not homogeneous and our folios appear to belong to NS.I, a sub-style exemplified by a manuscript in the Bibliothèque Nationale, Ms.arab.342b (Paris, 2001, cat.17, p.39).

A number of manuscripts were executed in this style, including numerous striking manuscripts of which folios are in the Nasser D. Khalili collection (Déroche, 1992, cat.83-84, pp.154-165), in the Topkapi Saray Library, Istanbul (Lings, 1976, pl.18), and formerly in the collection of Sadruddin Aga Khan (Lings and Safadi, 1976, cat.37). In her discussion of these manuscripts, Blair notes that they are 'multiple codices that measure 25 x 20cm. or less [but that] each page appears larger, for it has [a small number] of lines' (Blair, 2008, p.197). The earliest of these multicodices Qur'ans, which foreshadow the manuscripts made for the Ilkhanids at the beginning of the 14th century, is dated AH 466/1073-74 AD. 16 volumes of that are in the Shrine at Mashhad (Blair, 2008, fig.6.2, n.8, p.197 and p.229).

Only a very small number of folios from this Qur'an are known. Three other folios, comprising Qur'an LXVI, vv.11-12, Qur'an LXVII (heading), Qur'anLXVIII, vv.48-52, Qur'an LXIX, vv.1-3 and Qur'an LXXVI, vv.1-5, were published by Bernard Quaritch Ltd (Jeddah, 1991, cat.7), two of which are now in the David Collection, Copenhagen (Inv. no.5½000 & 52/2000; Folsach, 2001, p.56, no.4). Three other folios were sold at Sotheby's, London, 12 October 2000, lot 7 (Qur'an LXVI, vv.11-12), lot 8 (Qur'an LXXVI, vv.1-5) and lot 9 (Qur'an LXVIII, v.48 to Qur'an LXIX, v.3). Two other leaves are in the Beit al-Qur'an, Bahrain (Qur'an LXX, vv.4-17; Manama, 1996, p.77) and another is in a Private Collection, London (unpublished).



#### ادين كمذم كلطاس وينح لأوسق شدمان مادعت لتعليملول سوة و والعن مارك ن الحلاوم والرساداد مرد في الن واق وكمسط الغلام يدح قانا ودكيتن مزودن لماغم مومارالازالقا ويالمعدع وسهر مطاع الجنة والصدوس وفدوعزان إفون بزمالاداع مان اغسون مان يوزوم يتمال ز وترويزوابنج وفنؤ واصرابلنان فالسوة كحمريرة الادور مرووي وعن مارا كان مرقراقراصا شائد وكونت الطال ووان وت الحاجة باالكرى الرطبة وماروق الحز مطال والموضع فازماخ روق صطل كدم مول سوا ووالوا والسيال كاد بزدافي ش فردالبتدا كمما ومع على كمافت بفسكذ سوركا فالنفع سكوازد بالمورد سأيل برداعن لأشائي كيزالة فأقل كرش الكل المرة ورن ما يشر عاريا ووالو السكر والمال عظام فرق بص ا خشيم وفاتبس والثادع منوله واللؤن بدكراجلاد مستعيم كون متى كان فرنج وسشا في مان فلنو سبب يأنى فردالتبله طين أرمي طبن قبرى خوارسوا والشيرة ماناب المقاق سفوي لإخالهم الذن يكولهب مزة اوتطاطين مان سفوق رسكي شنع المدة وكالم الديدا ادين كربا طِناروم الماؤن لكالموة الثرة لماذ عراق ي بنيطامان اوقية اورم المنزمل مغوف لصرة الكيوالطالون العجازية منبيل رض رع اليف ووص مكدعلى المواد كمع مدودة الشرة ادبقهم بارحاداد ملاك والاحشا رمسيس تعلد اوخرة طنراد مخاطبن فحتره كادطانه م الليلاللك ارجتيم كاسنول كماشم دوزصيني الميم زعزان مان مسلمان 訓

#### θ 32

#### GHIYATH AL-DIN BIN ALI AMIRAN HUSAYNI ISFAHANI (FL.1466-74 AD): DANISHNAMA JAHAN

IRAN OR SULTANATE INDIA, 15TH/16TH CENTURY CENTURY

An early copy of this Encyclopaedia of the World, an encyclopaedia of natural sciences and explanations, Persian manuscript on paper, 55ff. each with 19ll. black naskh, important words picked out in red, catchwords, comprising four original diagrams, in fine probably Kashmiri brown stamped morocco, decorated with gilt central medallion and spandrels, paper doublures Folio 8% x 5%in. (22.2 x 14.7cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

According to Emily Savage-Smith this work was completed by Ghiyath al-Din 'Ali bin Amiran al-Husayni al-Isfahani either in 1466 or in 1474. The author's birth and death dates are unknown but according to Razvi, he quotes verses by Hafiz Shirazi, who died in 1389 (Razvi and Qaisar Amrohvi, 1985, Vol.I, .Pt.II, cat.902.). This manuscript which can be dated to the 15th or 16th century is therefore an early copy of the work. This encyclopaedia deals with natural disciplines and 'explains the emergence and structure of the universe, the essence of natural phenomena, flora and fauna, and human anatomy' (Tashkent, 2012, p.101). It is arranged in ten sections called fasl, twenty asls, four natijas and a khatima (appendix), the headings of which are detailed in the preface. A copy is in the Aligarh Library, India (inv. no.902). An illustrated copy of this work is in the library of the Academy of Sciences, Tashkent (inv. no.4470). See also Keshavarz, 1986, pp.386-387 and Storey, Vol.II, Pt.3, London, 1977, pp.357-358, no.595.

33



#### $\theta$ 33

#### BADR AL-DIN MUHAMMAD BIN BAHRAM AL-QALANISI AL-SAMARQANDI (D. 1194 AD): KITAB AL-AQRABADHIN SIGNED [] RIN HUSAYN 'ARD AL-OADIR AL-TARIR TIMURID IRAN

SIGNED [..] BIN HUSAYN 'ABD AL-QADIR AL-TABIB, TIMURID IRAN, DATED 20 SHAWWAL AH 895/6 SEPTEMBER 1490 AD

The Formulary of Al-Qalanisi, an important pharmaceutical manual, Arabic manuscript on paper, 160ff. plus six flyleaves, each folio with 16ll. of black cursive, important words in red, catchwords, marginal markers in red and black, colophon dated and giving the title as *al-qarabadhin al-qalanisi*, later added notes on first folio, three seal impressions, one dated AH 968/1560-61 AD, in modern binding

Folio 61/8 x 41/8 in. (17.6 x 12.2 cm.)

£3.000-5.000

\$3,900-6,500 €3,400-5,600

The name aqrabadhin comes from the Greek grafidion - a list of medications, usually focused on the making of compound drugs. A number of aqrabadhin treatises are known such as the ones from Ibn Samajun (fl. 10th century) or Ibn Tilmidh (d. 1165 AD). They often consist of two parts the first describing types and methods of making drugs, the second specifying types of diseases for which a certain composite drug is required (Karimova et al., 2012, p.35).

In his Formulary, al-Qalanisi introduces his materials, compound drugs arranged by mode of preparation, with a complete survey of pharmaceutical methods. He quotes a large number of earlier authors such as Ibn Sina (d. 1037 AD) and Al-Biruni (d.1050 AD, the latest datable one). This work appears to be one of the earliest treatises on this subject produced in Arabic in Central Asia (S. Karimova *et al.*, 2012, p.35).

A 17th century copy is in the Library of the University of California, Los Angeles, Ms.Ar.47. See also GAL, vol.1, p.644.

#### θ34

#### NIZAM AL-DIN HASSAN BIN HUSAYN QUMI NISHAPURI KNOWN AS NIZAM-I A'RAJ (FL. 1311 AD): A COMMENTARY ON TUSI'S AL-TADHKIRAH FI 'ILM AL-HAY'A

SIGNED 'ALI BIN SUFI BIN IBRAHIM AQHARI, TIMURID IRAN, DATED SAFAR AH 896/DECEMBER 1490 AD

A commentary on Tusi's *al-Tadhkirah fi 'ilm al-hay'a*, a memoir on the science of astronomy, Arabic manuscript on dark cream burnished paper, 224ff. as numbered plus two flyleaves, each folio with 15ll. of black *nasta'liq*, some words and phrases picked out and underlined in red, numerous diagrams in red and black throughout, marginal annotations, the flyleaves with later added owners' notes, in brown morocco with flap, decorated blind stamped hexagonal lattice pattern, leather doublures with geometric and calligraphic silhouette decorations

Folio 5% x 3%in. (14.3 x 9.7cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

The colophon states that this work was compiled by Nizam al-Din al-Nishapuri in AH 711/1311-12 AD. Al-Hasan bin Muhammad bin al-Husayn al-Qumi al-Nishapuri was a mathematician and philosopher, originally from Qom but who resided in Nishapur. He wrote religious works, including a commentary on the Qur'an as well as scientific works such as a commentary on Tusi's treatise on the Almagest, *Ta'bir al-tahrir* (Al-Zarkaly, 2007, vol. 2, p.216). After moving to the Ilkhanid capital of Tabriz, he studied at the Ilkhanid observatory of Maragha, under Qutb al-Din Shirazi, himself a student of Nasir al-Din Tusi.

Other copies of this work are in Bombay, Istanbul, London, Mashhad, Najaf, Paris, Rampur, St. Petersburg, Tabriz and Tehran, see Rosenfeld & Ihsanoglu, 2003, p. 238, no.686.For more about Qutb-al-Din al-Shirazi (1236-1311). See C. Brockelmann, GAL, II, 256, Suppl.II, 273. A copy of another of his works, *Kashf haqa'iq zij al-ilkhani*, also a commentary on Tusi and dated 1432, sold at Christie's, South Kensington, 18 April 2016, lot 164.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### \* 35

#### A KHORASSAN COPPER-INLAID BRONZE BUCKET

NORTH EAST IRAN, 12TH CENTURY

Of deep rounded form on spreading foot rising to a triangular section rim with two raised lugs linking the arched handle, the body finely engraved with a central band of linked roundels containing the zodiac flanked by scrolling fronds on a ring-pounced ground, a band above of spiralling vine around a copper-inlaid benedictory inscription, fine engraved band of kufic inscriptions below, two cartouches with further inscriptions divided by crescent roundels on the lip, areas of darker patination, generally good condition 7% in. (18.1cm.) diam.

£4.000-6.000

\$5,200-7,800 €4,500-6,700

#### PROVENANCE:

Christie's, London, 12 October 2004, lot 76

#### INSCRIPTIONS:

The main inscription reads: al-'izz wa al-iqbal wa al-dawla wa al-salama wa al-sa'ada wa al-nasr wa al-baqa li-sahibihi, 'Glory, prosperity, wealth, peace, happiness, support and long life to the owner'

The lower band of *kufic* reads: *b'il-yumn wa al-baraka wa al-sur[ur]*, *wa al-dawla wa al-ni'ima wa a bi'l-yumn wa al-baraka wa al-sur, ur wa al-sa'ada wa al-sala, ma wa al-'afiya wa al-kira, ma wa al-dawla wa al-ni'ma, wa al-shifa'a wa al-faragha, wa al-'uluw wa al-rifa'a (al-rifagha) wa, al-shakir[a] wa al-shukra, wa al-ni'ma wa al-baqa da'im,* With Good-fortune and Blessing and Joy and Happiness and Well-being and Health and Generosity and Wealth and (God's) Grace and (Prophet's) Intercession and Inner-calm and Eminence and Superiority (or: Affluence) and Gratefulness and Gratitude and (God's) Grace and everlasting Long-life'

The upper cartouches read: bi'l-yumn wa al-baraka wa al-sur[ur] wa al-dawla wa al-ni'ma wa a / 'With Good-fortune and Blessing and Joy and Health and (God's) Grace and...'

VARIOUS PROPERTIES

#### θ36

## ZAKARIYA BIN MUHAMMAD BIN MAHMUD AL-QAZWINI (D.1283 AD): 'AJA'IB AL-MAKHLUQAT (THE WONDERS OF CREATION)

TIMURID IRAN, 15TH CENTURY

Prodigies of things created and miraculous aspects of things existing, a Cosmography, Persian manuscript on paper, 225ff. plus three flyleaves, 19ll. of black nasta'liq, titles and important words picked out in red and sepia, within gold and black rules, paginated on the upper corners, numerous illustrations in gouache and ink, fully illuminated opening bifolio, in brown morocco, marbled-paper doublures

Text panel 61/4 x 31/8 in. (16 x 10 cm.); folio 81/2 x 51/2 in. (21.3 x 13.7 cm.)

£12,000-18,000

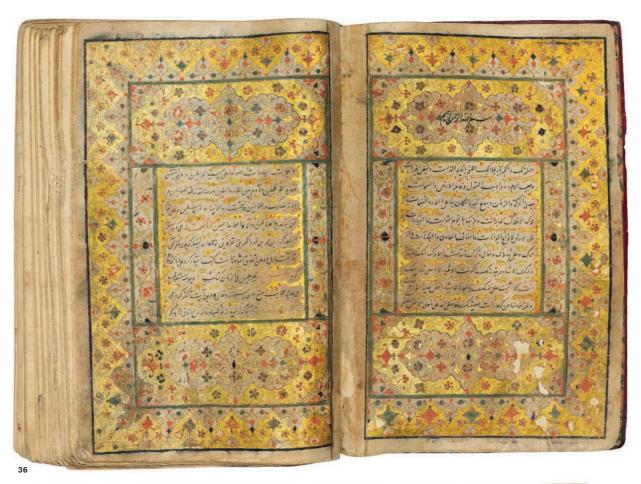
\$16,000-23,000 €14.000-20.000

Zakariyia bin Muhammad bin Mahmud al-Qazwini was a famous cosmographer and geographer. He was born to an Arab family in Qazwin, probably around 1203, and spent some years in Damascus where he met the celebrated mystic Ibn al-'Arabi around 1233, before settling in Iraq, where he became the *Qadi* of Wasit and Hilla. His two compilations, a Cosmology and a Geography, were translated several times from Arabic into Persian and Turkish. Qazwini dedicated his Cosmology to 'Ata Malik Juwayni (d. 1283), his patron and governor of Baghdad.

The present manuscript is a Persian translation of his Cosmology 'Aja'ib al-Makhluqat wa Ghara'ib al-Mawjudat. It is arranged in two parts, the first which deals with superterrestrial things and the second with terrestrial ones.

According to the Encyclopaedia of Islam, it is the first systematic cosmography in Muslim literature (art. 'Kazwini' in Brill, 1986-97, vol.IV, p.864) and it enjoyed great popularity. The work describes all of creation: the superlunary sphere, the planets and stars, together with the angels and the method of determining time by observation of heavenly cycles; the description of the sublunary sphere follows this, and at the end of part one, he explains problems of chronology and calendars. The second part includes descriptions of the four elements, the division of the earth into seven climates, minerals, plants, beasts, and man.

The material and sources for the 'Aja'ib has not been fully studied although it draws from earlier works rather than producing new facts or new theories (Brill, 1986-97, p.866). However various authors such al-Jahiz (d. 869), Ibn al-Faqih (fl. 10th century) and Ibn al-Athir (d. 1233) are quoted in the 'Aja'ib. Also included are distorted travellers' tales with echoes of ancient mythology, found alongside much genuinely factual information, giving this work its curious character. Sections on the strangely formed race of humans with no head and faces on their chest, or with various numbers of limbs recall similar descriptions in Western medieval literature. For further reading, see Atil, 1975, p.115. A Safavid copy of the work sold in Christie's, South Kensington, 18 April 2016, lot 89. A late 17th century Indian copy sold in Christie's, London, 7 April 2011, lot 275. A Timurid copy was offered in Sotheby's, London, 11 October 2006, lot 31 and another from Shiraz, circa 1480-90, was sold in Sotheby's, London, 21 April 1980, lots 176.







## A KASHAN MOULDED LUSTRE AND COBALT-BLUE POTTERY

CENTRAL IRAN, LATE 13TH/EARLY 14TH CENTURY

Of rectangular form, moulded with an inscription in large cobalt-blue thuluth on a ground of dense scrolls and foliage 16% x 6% in. (42.8 x 15.8cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

#### PROVENANCE:

Private collection, Japan Christie's, London, 10 October 2006, Lot 95

#### INSCRIPTIONS:

The fragmentary inscription comes from the Qur'an, either Qur'an III, sura al-'umran, part of v.19 or Qur'an XCVIII, sura al-baiyina, part of v.4

This tile is very finely decorated and was originally part of a Qur'anic frieze. It was set around the walls of a religious institution such as a mosque, perhaps framing a mihrab, or in a mausoleum. A number of calligraphic tiles related to ours, and now mostly dispersed in western public collections originally, decorated the famed Mausoleum of Shaykh 'Abd al-Samad in Natanz, executed circa 1304-08. Natanz tiles are in the Louvre, Paris (Inv.No.AD 8070), the British Museum (ME.OA.G.1983.195) and the Victoria and Albert Museum, London (inv.no.1485-1876). The beauty and high quality of these tiles meant that they were only used in prestigious buildings, often the result of imperial Ilkhanid patronage. The Mongol restoration of the Friday Mosque in Isfahan included similar tiles, two of which dated AH 709/1309-10 AD and signed by a potter for Kashan are in the British Museum (ME.OA G.1983.197 and 1978.12-30.574). The absence of figural details on our tile, such as birds in the foliage surrounding the inscription, suggests that they were destined to a mosque, where the strict aniconic rule applies. For another lustre tile of similar type, please see lot 29 in this sale.

#### 38

## A LARGE KASHAN LUSTRE, COBALT-BLUE AND TURQUOISE MOULDED INSCRIPTION FRIEZE TILE

CENTRAL IRAN, LATE 13TH/EARLY 14TH CENTURY

The main register with an inscription in monumental *thuluth*, against a background of lustre-painted foliate scrolls inhabited by birds, the upper register with moulded palmettes  $15 \times 13\%$  in.  $(38 \times 35.4$ cm.)

£7,000-10,000

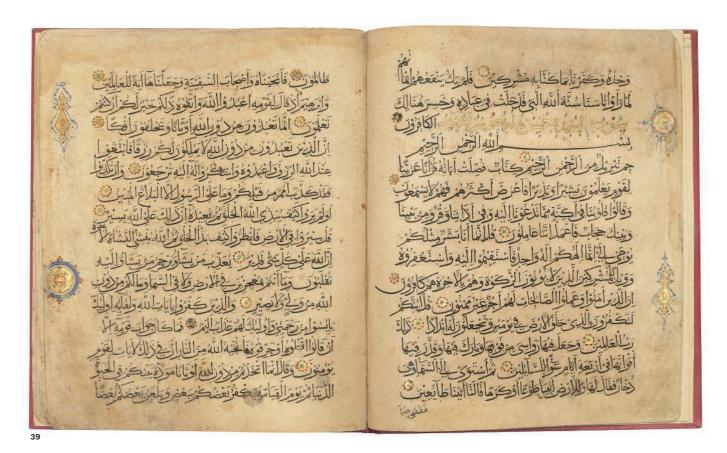
\$9,100-13,000 €7,900-11,000

#### PROVENANCE:

London art market by 1989

This tile has a flowing *thuluth* inscription on an even lustre ground decorated with controlled moulded scrolls inhabited by birds. Lustre tiles with bold Qur'anic inscriptions on scrolling ground dotted with birds are not uncommon. A comparable tile dated AH 707/1308 AD is in the Metropolitan Museum of Art (Carboni and Masuya, 1993, p.25, no.20). Such tiles were produced to border monumental composition such as minarets, iwans, panels, prayer niches and cenotaphs.





الدَّنِ الْمُعْلِمُ اللَّهُ الْمُعْلِمُ اللَّهُ الْمُعْلِمُ الْمُ

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### θ39

#### THREE QUR'AN SECTIONS

ILKHANID IRAN, LATE 13TH/EARLY 14TH CENTURY

Comprising in parts or full, Qur'an VI to VII, IX to XI, XIII to XVI, XXI to XXIII, XXV to XXXII, XXXIV to XXXV, XXXVII to XLII, Arabic manuscript on paper, 23ff., 16ff. and 16ff. plus two flyleafs, each with 15II. of black rayhani, sura headings in gold naskh outlined in black with polychrome diacritics, gold and polychrome rosette verse markers, fine illuminated marginal markers in various shapes and colours, later catchwords, misbound, trimmed, minor waterstaining, in modern red cloth cover binding Folio  $14 \times 111$ /zin. (35.4 x 29.3cm.)

£10,000-15,000

\$13,000-20,000 €12.000-17.000

#### PROVENANCE:

Christie's, London, 13 April 2010, lot 176

#### \* 40

#### A QUR'AN SECTION

IRAN, 14TH CENTURY

Qur'an LVII, sura al-hadid, v.12 to Qur'an LIX, sura al-hashr, v.20, Arabic manuscript on paper, comprising ten folios each with 9II. of large black naskh, gold and polychrome verse roundels, interlinear Persian translation in smaller diagonal script, sura headings in thuluth on illuminated panels, some repairs and areas of waterstaining

Folio 18 x 13½in. (45.7 x 34.3cm.)

£2,500-3,500

\$3,300-4,600 €2,800-3,900

#### PROVENANCE:

Bonhams, London, 15 April 2010, lot 13

#### \* 41

## A LARGE FOLIO FROM THE 'FIVE SURAS' MANUSCRIPT

IRAN OR MESOPOTAMIA, CIRCA 1350-1420

Qur'an VI, sura al-an'am, vv.104-108, Arabic manuscript on paper, 5II. of elegant black muhaqqaq, vocalisation in gold and black, verses marked with gold roundels with geometric patterns, laid down within red, blue and gold rules, mounted

Folio 17 x 13½in. (43.2 x 34.2cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

#### PROVENANCE:

Bonhams, London, 15 April 2010, lot 15

This folio is from a prayer book known as the *Five Suras*, which contains each of the *suras* that begin with the phrase *al-hamdu li'llah* (I, VI, XVIII, XXXIV and XXXV). David James writes that the manuscript from which these folios come "must have been one of the finest of its type to have been produced in the late 14th century or the early 15th" (James, 1992, p.16). He notes that the *muhaqqaq* is done with "such faultless perfection equalled only by Ibn al-Suhrawardi in the Qur'an he produced in Baghdad in the early years of the 14th century, probably for Ghazan Khan" (James, 1992, p.16).

A marginal medallion on the colophon of the manuscript mentions that it was 'copied by the weak slave who implores the Lord's mercy, Abu Muhammad 'Abd al-Qayyum, son of Muhammad, son of Karamshah-i Tabrizi'. Abolala Soudavar suggests that the epithet, Tabrizi, indicates that the manuscript was copied in a city other than Tabriz (Soudavar, 1992, p.50). He goes on to suggest that given the imperial quality of the manuscript, it may have been copied at the court of the Jalayrid prince Shaykh Uways, a considerable patron of the arts, in Baghdad.

Other folios from this copy of the *Five Suras* are found in the Nasser D. Khalili Collection (James, 1992 cat. 1, p.16) and the David Collection (von Folsach, 2001, fig.8, p.59). Another was formerly part of the Art and History Trust Collection (Soudavar, 1992, cat. 19, p.50), now on loan to the Sackler Gallery, Washington. Further folios were sold in Sotheby's, 9 April 2008, lot 24, 8 October 2008, lot 18 and a bifolio on 8 October 2008, lot 19.





#### θ 42

#### SHAYKH MUSLIH AL-DIN SA'DI (D. AH 691/1292 AD): KULLIYAT

TIMURID IRAN, DATED 6 MUHARRAM AH 849/14 APRIL 1445 AD

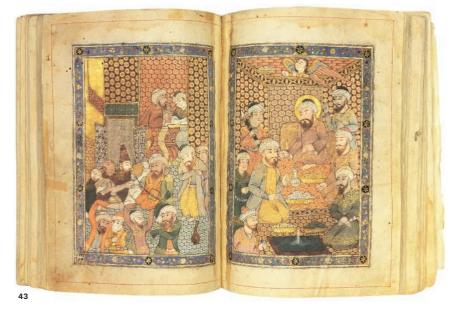
Poetry, Persian manuscript on paper, 314ff. plus four flyleaves, each folio with 17-19II. of elegant black nasta'liq in different column and text block arrangements, flanked by a column of 12ll. of diagonal script and with cornerpieces decorated with gold and polychrome floral sprays, double intercolumnar and interlinear gold rules throughout, catchwords, significant words and phrases picked out in red, headings in gold within cloudbands reserved against a hatched ground, illuminated headpieces in gold and polychrome, colophon towards the middle of the text dated Wednesday 6 Muharram AH 849, remargined, some waterstaining, misbound and possibly incomplete, later brown morocco with gilt-stamped central medallions, doublures of marbled paper Text panel 5% x 3%in. (13.8 x 9.1cm.); folio 7% x 51/sin. (19.2 x 13.1cm.)

£2,500-3,500

\$3,300-4,600 €2,800-3,900

#### PROVENANCE:

The Property of a European Private Collector, Sotheby's, London, 15 October 2003, lot 14 Christie's, London, 8 April 2008, lot 123



#### θ43

## JALAL AL-DIN RUMI (D. AH 672/1273 AD): MATHNAVI

PROBABLY SHIRAZ, TIMURID IRAN, SECOND QUARTER 15TH CENTURY

Persian manuscript on paper, 420ff. plus two flyleafs, each with 19ll. of flowing black *naskh* written in four columns with double gold intercolumnar rules, margins ruled in gold and polychrome, catchwords, headings in *tawqi'* in red, maroon and gold, illuminated headpieces in gold and polychrome, with later illustrations added in the 20th century, final folio a later replacement, in lacquer binding decorated with floral motifs Text panel 4% x 3½in. (12 x 8.3cm.); folio 4% x 6%in. (12.5 x 17.5cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400

#### PROVENANCE:

Bonhams, London, 14 October 2004, lot 13





# THE FATEMA SOUDAVAR FARMANFARMAIAN COLLECTION

### INCLUDING INHERITANCE FROM THE LATE EZZAT MALEK SOUDAVAR



The Late Ezzat Malek Soudavar

Fatema Soudavar Farmanfarmaian was born into a family that has been and remains intimately associated with Iranian Art over three or more generations. She grew up surrounded by her mother's collection of art at home. But she was also a member of a family that was determined to honour the wishes of her grandfather to make his rich and extensive collection available to the public in Iran.

Many of the pieces from her collection that are included in this sale have been inherited from her mother Ezzat-Malek Soudavar. Ezzat-Malek probably did more than anybody else of her generation to make Persian art available to the general public in Iran. Mrs Soudavar Farmanfarmaian wrote a good short biography of her mother for the introduction of the recent catalogue of Qajar lacquer that was bequeathed to the Sackler Gallery in Washington D.C., A Collector's Passion - Ezzat-Malek Soudavar and Persian Lacquer. It details the family background of the Soudavars, and briefly discusses Malek al-Tojjar, the very wealthy merchant who ended up as the largest landowner in Khorasan, itself the largest province of Iran. It was he who assembled the family fortune. His lifestyle and particularly garden were extensively described in Gertrude Bell's Persian Pictures under the title "King of Merchants". He clearly had the collecting gene but it was his son Hossein Malek who formed the first really substantial collection of Persian Art in the family and endowed it to the shrine in Mashhad with land for a future museum that would make them available to the public. That collection now forms the core of the Malek Library and Museum in Tehran. The present state-of-the-art building on the Tehran "museum Island" is however entirely due to the persistence of Hossein Malek's daughter, the equally delightful and determined Ezzat-Malek Soudavar (1913-2014), whose collection forms one wing of the new museum premises. The household that she established in Tehran, in which Fatema Soudavar Farmanfarmaian grew up, was one that welcomed scholars in the field of art. Museum curators from abroad were especially encouraged – both Stuart Cary Welch from Boston and Norah Titley of the British Museum were made very welcome, while from a very young age I was told stories of the generosity, elegance and open friendliness of the redoubtable Mrs Soudavar who my parents visited on a number of occasions before the revolution.

It is not surprising that, growing up in a house like that, all three children should also take a considerable interest in the field of art. Fatema, the eldest, was no exception, collecting with the aim of assembling works of art that made for interesting eclectic interiors. Everything was to be seen and enjoyed by visitors to the flat where she lived. The principal reason for the sale is now a change of abode, a chance to alter what is on the walls as well as the walls themselves. Some of the works of art have been bought on the market in the past few years, some were bought decades ago, and some were inherited from her family collection. They vary from the 19th century Qajar costumes that came as part of the family inheritance, to the beautiful elegant Nishapur bowls with their pure white grounds worked with elegant black and sometimes red designs, a collection begun by her late husband, Abdolali Farmanfarmaian, an art lover who was especially fond of them. The greatest strength is the paintings, very much continuing the family tradition. These are led by the beautiful Reza Abbasi portrait that came from the Hagop Kevorkian Collection and which was exhibited in 1985 in the astonishing *Treasures of Islam* exhibition in Geneva. Fatema Soudavar Farmanfarmaian's involvement in the arts is however far more than solely as a collector. The Soudavar Memorial Foundation of which she is a board member is an active supporter of scholarship in the history and culture of the Iranian world. She herself writes, in three different languages, on many aspects of art and Persian culture. Having heard of the Soudavar family from my childhood, always in the most glowing of terms, it gives me great pleasure to be able, with my colleagues, to present this beautiful and intriguing selection of works of art from the collection of Fatema Soudavar Farmanfarmaian.

#### William Robinson

© Gitty Darugar 65

#### A CALLIGRAPHIC POTTERY DISH

SAMANID CENTRAL ASIA, 10TH CENTURY

The wide rim with bold kufic calligraphy, the centre with a small roundel 11%in. (29.9cm.) diam.

£15.000-25.000

\$20,000-33,000 €17.000-28.000

#### EXHIBITED:

Treasures of Islam, Geneva, 1985, no. 206

#### INSCRIPTIONS

al-yumn al-baraka al-salama [one word illegible], 'Good fortune, blessing, well being'

The two powerful dishes offered here (lot 44 and lot 46), with their elongated *kufic* inscriptions intensely focused against an immaculate white ground, are typical of what Julian Raby has referred to as amongst 'the most majestic achievements of the Islamic potter' (Julian Raby, 'Looking for Silver in Clay: A New Perspective on Samanid Ceramics' in Vickers, 1986, p.184). As early as 1944, Lane described the group in these terms: 'Their beauty is of the highest intellectual order; they hold the essence of Islam undiluted' (Lane, 1946, p.18). More recently, Robert Hillenbrand discusses their 'minimalistic aesthetics' and their 'beauty [that] resides in the reduction to the essential' (Robert Hillenbrand, 'Content versus Context in Samanid Epigraphic Pottery' in Peacock and Tor, 2015, p.61).

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. These ceramics are amongst the first pieces produced in the Islamic world where epigraphy is the sole ornament. Large numbers of them were excavated at Nishapur and Samarqand (Afrasiyab) and although none is dated, they are roughly datable to the 10th century and a period that corresponds to Samanid rule (874-1005). Hillenbrand raises the question of their patronage and context, as the inscriptions are exclusively in Arabic but they were produced in Persian lands.

In his discussion of the dishes, 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: see for instance a dish offered at Christie's, London, 23 April 2015, lot 10 and a silver salver, found at Izgirli in Bulgaria but held to be Islamic, probably from 11th century Khorassan (Raby, op.cit., in Vickers,1986, fig.21, p.193).

The calligraphy of our dishes strongly recalls that found on Qur'ans copied in 'Eastern' Kufic where the playful use of elongations (*mashq*) contrasts with the elongated curving upstrokes. Raby writes of the aesthetic of dark calligraphy against a stark white ground which is equally reminiscent of niello engraving and characterises much of early Islamic epigraphic silver (Raby, *op.cit.*, pp.186-87). One area in which the inscriptions on pottery differ dramatically from those on metal or paper however is in their content. Whilst inscriptions on metal objects are largely dedicatory or benedictory, the inscriptions on Samanid ceramics usually contain aphorisms. 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).





#### A POTTERY CONICAL BOWL

NISHAPUR, NORTHEAST IRAN, 10TH CENTURY

The cavetto with two birds painted on white ground, repaired breaks with areas of restoration 13% in. (33.5cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

#### PROVENANCE:

Tehran art market, by repute, by the 1960's.

A bowl in the collection of the Louvre Abu Dhabi decorated with two large birds arranged around the cavetto closely relates to our lot. Whilst the birds on the Abu Dhabi bowl are inscribed with the word baraka ('blessing'), ours are elegantly highlighted with red slip to indicate the wattles and the legs (Paris, 2018, p.153)



#### A CALLIGRAPHIC CONICAL POTTERY BOWL

SAMANID CENTRAL ASIA, 10TH CENTURY

With bold black kufic calligraphy to the rim, a roundel in the centre 10½in. (26.8cm.) diam.

£30,000-50,000

\$39,000-65,000 €34,000-56,000

London art market, by repute, by the 1980's.

#### INSCRIPTIONS:

al-'ilm ashraf al-ansab [one word illegible], 'Knowledge is the most noble lineage ...'

The inscription in elegant kufic also appears in part on two other Samanid dishes sold at Christie's, London, 15 October 2002, lot 15 and 6 October 2011, lot 27. A related dish is in the Louvre Museum, Paris (A.O. no. AA.96).

For a note on Samanid dishes of this type, see lot 44.

47 No Lot



#### A SAFAVID CUERDA SECA POTTERY TILE

IRAN, 17TH CENTURY

With an arabesque on cobalt-blue ground 8%in. (21.9cm.) square

£2,000-4,000

\$2,600-5,200 €2,300-4,500

#### PROVENANCE:

Sotheby's, London, 12 October 2005, lot 92

#### 49

#### A LATE SAFAVID SILK PANEL

IRAN, FIRST HALF 18TH CENTURY

The cobalt-blue ground woven with diagonal rows of alternately facing small boteh each containing a flower vase issuing dense flowering sprays, one corner cut and joined, mounted and stretched  $26\% \times 25\%$  in.  $(68 \times 64.2$ cm.)

£1,000-2,000

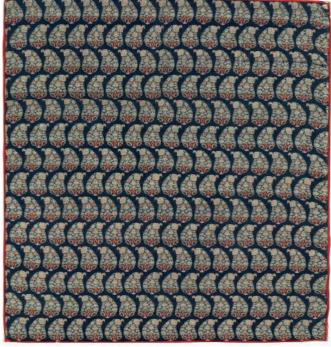
\$1,300-2,600 €1,200-2,200

#### PROVENANCE:

The Dr. Amir Pakzad Carpet Museum Sold Christie's London, 23 October 2007, lot 178

#### LITERATURE:

Almut von Gladiss, *Islamische Teppiche und Textilien*, Hannover, 1987, no.28, p.37.



49





#### 50

#### TWO FIGURAL POTTERY TILES

IRAN, 18TH CENTURY

Each with a depiction of a turbanned youth, one with a floral border, one mounted and framed 9½in. (24.2cm.) square

£1,500-2,000

\$2,000-2,600 €1,700-2,200

(2)

#### PROVENANC

Christie's Paris, 18 December 2007, lot 209



### A LARGE SAFAVID SILK AND METAL-THREAD BROCADE PANEL

IRAN, SECOND HALF 17TH CENTURY

The silver ground with staggered rows of rose bushes and irises, stretched, under perspex 27% x 28in. (70.5 x 71.1cm.)

£15,000-25,000

\$20,000-33,000 €17,000-28,000

A similar textile panel, although without the irises and the blue accents seen here, is in the collection of Farhad Hakimzadeh, exhibited in *Woven from the Soul, Spun from the Heart* (published Washington D.C., 1987, no.19, pp.174-175). In her description of that panel, the author of the catalogue, Carol Bier, notes the similarity between the drawing of the flowerbush and the works of artists such as Shafi 'Abbasi, dating from the 1630s to the 1670s, which were particularly associated with the subject of birds and flowers (one example from Yale University of Art Library illustrated Washington D.C., 1987, p.174). Every detail here, from the serrated leaves to the individual petals of the rose bush are executed with great attention to detail.





# TWO LARGE PAINTED AND LACQUERED WOOD PANELS

SAFAVID IRAN, 17TH CENTURY

Probably from a pair of doors, each painted in gilt and polychrome, on green ground with a central cusped figural medallion depicting two delicate male youths in a floral landscape, smaller cusped medallions with reclining youths above and below, the spandrels with floral decoration, the reverse with hanging rings 32% x 7% in. (83.5 x 19cm.)

•

\$5,200-7,800 €4.500-6.700

£4,000-6,000

### PROVENANCE:

Sotheby's, London, 21 October 1993, lot 219

Similar wooden panels in the Musée des Arts décoratifs in Paris have remained in their original pair of doors (Labrusse (dir.), 2007, p.175, cat.205). In each of the two doors, the long panel is flanked at top and bottom by a smaller one. The panels count for a third of the door's width and the borders are decorated with small medallions with portraits. The doors in the Musée des Arts décoratifs are decorated with similar scenes of pastoral pleasures and are dated to the 17th century.

The present panels, and those of the following lot, are finely painted with elegant scenes typical of the mid-17th century which can be found in the contemporary works of Mu'in Musavvir, Mir Muhammad or Muhammad Qasim. A Young Dandy painted by Muhammad Yusuf (Mir Yusuf), circa 1640-45 wears a hat to which is fixed a long feather in a similar fashion to that of the male figures the panels of the following lot (Canby, 1993, cat.68 and 69, p.105). Although probably slightly later than our panels, the miniature depicting a loving couple with a servant signed by Mu'in and dated 1670 depicts the same aesthetic of pleasure scenes (Canby (ed.), 1990, p.122-3, cat.7).

A lacquer book-stand in the Hermitage museum offers a good comparable to our panels. The stand is decorated with girls in a garden, a couple, dervishes and hunters which are set in a landscape. Although undated, it can be dated circa 1630-40 on the basis of the clothes and headwear, slightly more diverse than on our example (Adamova, 2006, pp.120-35, cat.126).

# EIGHT PAINTED AND LACQUERED WOODEN PANELS

SAFAVID IRAN, 17TH CENTURY

Probably from a pair of doors, each painted in gilt and polychrome with a central eight-pointed figural or calligraphic medallion and four spandrels on sage green ground

The near square panels 8% x 7% in. (22.5 x 19.5cm.); the rectangular panels 13% x 9in. (33.7 x 22.8cm.)

(8)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

### PROVENANCE:

Christie's, London, 5 October 2010, lot 213 (four panels)

Christie's, London, 7 April 2011, lot 151 (four panels)

For a note on these panels, and a related pair, please see the preceding lot.

Close comparables to our painted panels are the wall paintings of the Hall of the Chehel Sutun in Isfahan and a further wall panel in the Courtly Room of the palace, painted after 1647. Although on a much larger scale, they show young couples seated in a landscape before a tree, wearing a mix of European and Persian accoutrements and engaged in leisurely pursuits. The painting in the Hall is flanked by two panels with reclining beauties, each with a bottle or a jar, similar to the six small panels of the following lot (Sims, 2002, p.75, cat.81 and pp.245-246, cat.161).

The present painted panels respond to the exact same taste as the wall paintings of the Chehel Sutun palace, an aesthetic of courtly pleasures and leisure which was to infuse most figural representations of the mid-17th century. Painted on wood to be set in a pair of doors, these panels would have brought the royal fashion to the house of a wealthy courtier.



















# A FIGURAL CUERDA SECA POTTERY TILE PANEL

SAFAVID IRAN, LATE 17TH OR FIRST HALF 18TH CENTURY

Composed of two tiles, depicting a Safavid youth in large turban, on white ground, framed  $19\% \times 10\%$  in. (50.5 x 26cm.) overall

£12,000-18,000

\$16,000-23,000 €14,000-20,000

### PROVENANCE:

Hayaux du Tilly C. Boisgirard and A. Kévorkian, *Arts d'Orient*, Paris, 14 February 2002, lot 268

### EXHIBITED:

By repute exhibited in *Muslim Arts*, Pavillon de Marsan (the Musée des Arts Décoratifs), 1903

This tile was one of a group which appeared at auction in Paris from the collection of Hayaux du Tilly (C. Boisgirard, 14 February 2002, lots 265-269). The refined palette, including the pink seen on this tile, and others of the group helps confirm a dating from the end of the Safavid period. Similarly the heavy, slightly drooping eyes, were not a feature of earlier Safavid drawing. The Louvre has a panel of three tiles which was also formerly in the Hayaux du Tilly collection and may have been from the same original (inv.MAO2025; Paris, 2008, no.158, pp.410-411). A single tile from the group was sold Christie's, London, 15 October 2002, lot 212.

### 55

### A STANDING PORTRAIT OF A YOUTH

SAFAVID IRAN, LATE 16TH CENTURY

Opaque pigments heightened with gold on paper, gold and polychrome rules, on wide blue margins illuminated with gold foliage, some areas of repainting, with attribution to 'Aqa Reza in gold in the lower corner, mounted, framed and glazed 14¼ x 9¾in. (36.1 x 24.8cm.)

£3,000-5,000

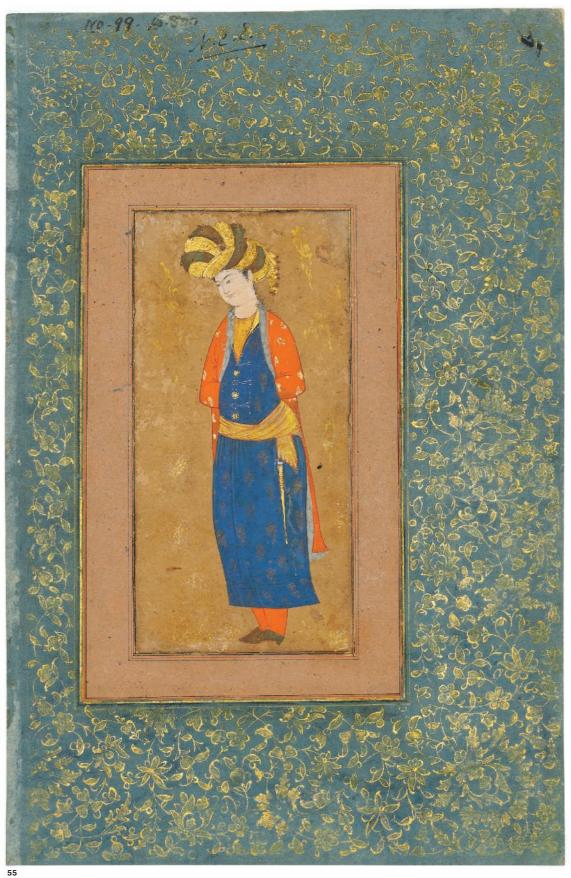
\$3,900-6,500 €3,400-5,600

### INSCRIPTIONS:

Along the lower edge, in gold: *aqa reza muride badshah salim*, 'Aqa Reza, disciple of Badshah Salim'

This painting has an attribution to Aqa Reza along the lower edge. The Iranian artist Aqa Reza entered the service of Prince Salim, the future emperor Jahangir, in the late 16th century. The name as found on our painting indicates that the work was executed during his time at Prince Salim's court. Aqa Reza painted both in pale washes and in full colour. The latter mode is seen in our example and mirrors the Safavid Iranian style in which he was trained.

54



### A SEATED YOUTH

SIGNED REZA 'ABBASI, SAFAVID ISFAHAN, IRAN, CIRCA 1630

Opaque pigments on paper, the youth sits in contemplation leaning against a baluster cushion decorated with birds and floral motifs, signature to the right hand side, further inscription to the left, mounted as an album page with a small number '32' inscribed in the lower left hand corner, later owner's inscriptions in pen on the reverse, laid down between gold-illuminated minor borders on cream card, mounted, framed and glazed

Painting  $7\frac{1}{2}$  x 4in. (18.9 x 10.2cm.); folio  $10\frac{1}{8}$  x  $6\frac{1}{4}$ in. (25.4 x 16cm.)

£100,000-150,000

\$130,000-190,000 €120,000-170,000

### PROVENANCE:

Hagop Kevorkian, Sotheby's, London, 21 April 1980, lot 80

### LITERATURE

Toby Falk (ed.), Treasures of Islam, Geneva, 1985, p.117, no.86

### INSCRIPTIONS:

raqame dharreh-ye bimeghdar, kamineh reza abbasi, be jahat-e khuddam-e natijatu'l-vuzara'i mirza muhammad shafi' salam-allah sakhteh shod, 'The work of the worthless speck of dust, the least [of men], Reza 'Abbasi, for one in service to an offspring of viziers, Mirza Muhammad Shafi' – May God keep him from harm!



This magnificent painting by Reza 'Abbasi (ca.1565–1635), regarded as the most innovative and influential later Safavid artist, is one of his finest single page portraits to appear in auction. This painting illustrates Reza's keen sense of colouristic nuance, his continuing ability to express the tactile qualities of fur, hair and cloth, and his success at mirroring the splendour of the Iranian court and society as a whole at the end of Shah 'Abbas I's life (Canby, 1996, pp.151-164).

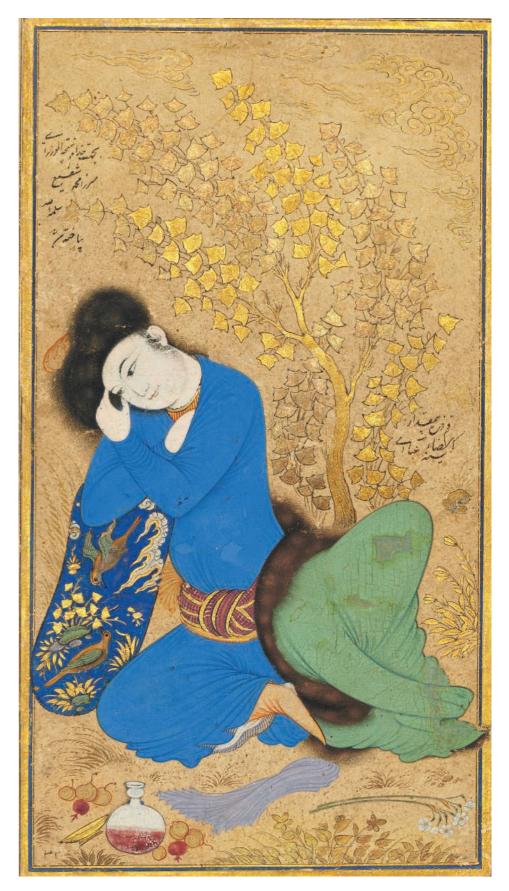
In this painting, the subtlety of Reza's brushwork is particularly evident in his depiction of the fur hat, the fur-lined coat and the youth's face. The harmony of his bold palette, along with the dynamic background elements epitomise the work that Reza's followers loved to copy. The facial features of our model with his round face, delicate red lips, perfectly defined arched eyebrows and the use of extremely subtle brushwork for the shading of the nose bear close resemblance to a portrait by Reza, known as *The Lovers*, dated 1630 in the Metropolitan Museum (inv.no.50.164, published, London, 1931, no.695).

Our painting characterises Reza's use of richly layered and decorated textiles to bring life to a static scene, as evident from the use of the gentle drapery of the fur lined jacket on the youth's thigh. Fabrics illustrated with human and animal figures appear in Reza's paintings from 1600 onwards as cushion coverings rather than entire robes. However, there are a small number of known portraits in which Reza has made an exception. The pattern illustrated on the cushion of our painting, of a bird in flight swooping down on a perching bird is almost identical to the pattern Reza has depicted on the trousers of Page with Gold Trousers in the Chester Beatty Library (inv. no.2602; published Canby, 1996, p.157, cat.115). Although Reza's paintings are an extremely useful source for studying the fashion of the time, no Safavid textiles with precisely the same pattern are known to exist, suggesting that Reza could have created it from his own inspirations of previous artists works, for instance the Bihzadian pattern of two birds appearing in conversation (Canby, 1996, p.151). Our seated youth, who appears to be longing and deep in thought is set against a background which is illuminated using rust and gold to produce a luscious harmony of a billowing tree which echoes the curve of his body

One of Reza's most unique practices which was followed by his student Mu'in Mussavir was the use of lengthy and often



Woman Counting on her Fingers in the Bibliothèque Nationale de France (MSS.Suppl.Pers.1572, folio 5) BnF



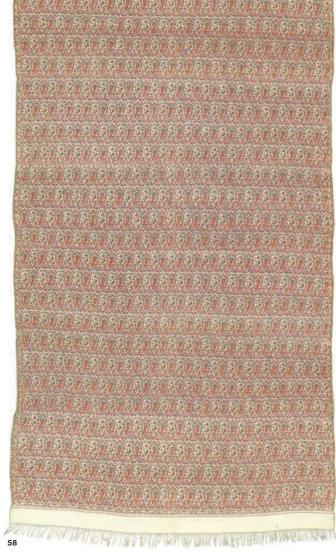
descriptive signatures on his paintings. The inscription of our painting provides us with the name of the patron for whom it was created, Mirza Muhammad Shafi'. In the inscription Mirza Muhammad Shafi' is described as *khuddam-i natijatu'l-vuzara'i*, translated here as "one in service to an offspring of viziers". As with other epithets that Reza attributes to the recipients of his single-sheet works, the painter seems to have taken pleasure in inventing complex titulature for his friends in mocking imitation of court practice.

Our painting is a pendant to a painting called Woman Counting on her Fingers in the Bibliothèque Nationale (MSS.Suppl. Pers.1572, folio 5; published Canby, 1996, p.160, cat. 119). Described by Sheila as a work which illustrates Reza's most interesting and original traits, it also bears an inscription which has been deliberately defaced. However, from what has been deciphered, the content is almost identical to the inscription on our painting. The name of the patron given is also Mirza Muhammad Shafi'. Blochet has suggested that this painting is of the Safavid vizier Mirza Muhammad Shafi's wife, who was active in the court of Shah 'Abbas I (Blochet, 1929, pl.clvii). However, as argued by Canby, this is unlikely since we know from contemporaneous Safavid chronicles that Mirza Shafi' died in 1609-10, about twenty years before Reza developed this particular style of portraiture. Nevertheless, the fact that these two paintings are a pair made for a wealthy patron is unquestionable. Their size, the harmonious curve of the seated figures towards one another, and that of the billowing trees and clouds on the backgrounds, create a perfect match, portraying a longing couple.

Reza, who was highly respected for his ability to capture his sitter's features in the most realistic manner has a number of other known works with inscriptions that help us identify the particular patron. A noteworthy example is Reza's portrait of Nashmi Kamandar, housed in the Harvard Art Museum (inv.no.1960.197). Our painting is not only significant because of its documentary value, but also for its precision of execution which demonstrates Reza's magical ability to capture his sitter emotions, and also his playful nature with his particular use of words to describe his subjects and ridicule the Safavid court.

A Safavid portrait of Reza by his most celebrated student, Mu'in Musavvir, recently sold Christie's, New York, 10 May 2018, lot 1001.





### **A SASH**

POLAND, 19TH CENTURY

Silk and metal-thread woven with alternating band of floral garlands, each end with floral sprays  $\,$ 

175 x 23in. (444.5 x 58.4cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

Sashes such as ours find their origin in the imported Persian scarves which travelled through the Ottoman Empire en route to Poland. The rise of the Afghan Hotaki dynasty and the resulting conflicts forced the production to a halt in Persia, and forced relocation to Constantinople and ultimately Poland. Benefiting from Polish noble patronage the workshops operated under Armenian control. The sashes replaced the former imported Persian scarves and formed an integral part of the male nobility's formal dress inspired by oriental designs.

A similar sash is at the Victoria and Albert Museum, London (inv. T.98-1968). Others sold at Christie's South Kensington, 11 October 2013, lot 863 and 9 October 2015, lot 222

### 58

### A SHAWL

KAHSMIR, NORTH INDIA, LATE 19TH CENTURY

Embroidered with repeating overall field of *botehs*, amidst scrolling vines, on cream ground, embroidered maker's mark  $114 \times 25\%$  in. (289.6 × 64cm.)

£2,000-4,000

\$2,600-5,200 €2,300-4,500





### TWO GUL-O-BULBUL PAINTINGS

IRAN, LATE 19TH CENTURY

One within blue and red rules and borders, the other with wide pink margins, each framed and glazed 11% x 8% in. (28.2 x 20.7cm.)

£1,500-2,000 \$2,000-2,600 €1,700-2,200

81



# AN ENAMELLED PIPE FURNACE AND WALKING STICK HANDLE

QAJAR IRAN, 19TH CENTURY

Each decorated with portraits of Qajar youths within medallions The handle 4½in. (11.5cm.) high; the furnace 3½in. (9cm.) long

£1,500-2,000

\$2,000-2,600 €1,700-2,200

(2)

### 61

### THREE ENAMELLED QALYAN BOWLS

ONE SIGNED GHULAM HUSAYN, QAJAR IRAN, 19TH CENTURY

The first with portraits of youths, the second signed Ghulam Husayn mina kar bashi, the third with gilt floral sprays and later silver mounts 81/4in. (21.5cm.) high (3)

£3,000-5,000

\$3,900-6,500 €3,400-5,600





### PORTRAIT OF BAHMAN MIRZA

SIGNED AHMAD, TEHRAN, QAJAR IRAN, AH 1251/1835-36 AD

Watercolour on paper, signed lower left, identified upper left, laid down inside oval lacquer mirror frame, framed and glazed Painting  $6 \times 8\%$  in.  $(14.8 \times 10.9 cm.)$ 

£10,000-15,000

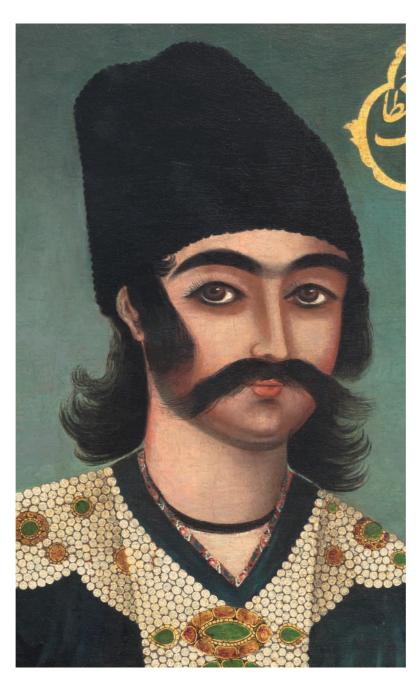
\$13,000-20,000 €12,000-17,000

Bahman Mirza (1810-1884), of whom this portrait is painted, was the fourth son of 'Abbas Mirza and the younger brother of Muhammad Shah. He served as both Viceregent of Azerbaijan and Governor-General of Tabriz – later migrating to Russia. He was known to be a patron of the arts (Bamdad, 1966, pp.195-98) - a painting of Muhammad Shah commissioned by him was offered in Christie's, London, 10 October 2013, lot 104.

Karimzadeh-Tabrizi mentions two painters called Ahmad, both active at the same time, but it is very possible that they are in fact the same individual. In the first instance this is Ahmad the watercolourist, said to be a portraitist who amongst other things had painted portraits of both Fath 'Ali Shah and

Muhammad Shah (Karimzadeh-Tabrizi, 1990, vol. I, no.83, pp.52-53). The second entry, appearing immediately after, mentions Ahmad the painter in oils, also said to be active over the same period (Karimzadeh-Tabrizi, 1990, no.84, p.53). The latter (active 1819-44) was among the foremost painters during the second and third decade of the reign of Fath 'Ali Shah and that of Muhammad Shah. He has been described in *The Cambridge History of Iran*, which says of him "Among the second generation of court painters active towards the end of Fath 'Ali Shah's reign and during that of his grandson and successor Muhammad Shah, the best was probably Ahmad, who, to judge from his early style, may well have been a pupil of Mihr 'Ali" (Cambridge, 1991, Vol. 7, p.879).

Our painting would have decorated the interior of a lacquer mirror case. Unlike most Qajar lacquer mirror cases, where the interior is also lacquered, our painting would most probably have been glazed, and then had a hinged mirror facing it (now lacking). Another mirror case with a similarly glazed painting on the interior is in the Victoria and Albert Museum (inv. 504-1874). That is slightly later (circa 1850-75) and the painting depicts the Imam 'Ali.



### \* 63

# NAWAB SAYF AL-DAWLA SULTAN MUHAMMAD MIRZA

SIGNED SAYYID MIRZA, QAJAR IRAN, CIRCA 1830-35

Oil on canvas, the figure wears heavily bejewelled navy robe with a sword and dagger tucked into his belt, identified in a gold cartouche above and signed in white *nasta'liq* below, small areas of repainting

601/4 x 283/4in. (153 x 73cm.)

£80,000-120,000

\$110,000-160,000 €90,000-130,000

### PROVENANCE:

Sotheby's, London, 22 April 1999, lot 54

This fine portrait depicts Sultan Muhammad Mirza, known as Sayf al-Dawla (b.1813), who was the thirty-eighth son of Fath 'Ali Shah. He was appointed governor of Isfahan in 1835 but was removed shortly after Muhammad Shah's accession to the throne. At least three other portraits of the prince are known, all in private collections. One is a full-length portrait attributed to Sayyid Mirzawhich was included in the Brooklyn Museum exhibition *Royal Persian Paintings*. *The Qajar Epoch 1785-1925* (New York, 1998, pp.193-194, no.46, also sold Christie's, London, 10 October 1989, lot 281). In her description of that painting Diba cites the two others - a half-length portrait of him as a young boy and a portrait dated 1829 and signed by Sayyid Mirza.

Sayyid Mirza worked under both Fath 'Ali Shah and Muhammad Shah. He was an artist who S.J.Falk describes as 'not a prolific painter, but one who maintained high standards' (Falk, 1972, p.42). The fact that he is known to have painted at least two of the four oil paintings of Sultan Muhammad Mirza, and that a third is convincingly attributed to him, suggests that the prince was a patron of the artist. Sayyid Mirza is known to have painted two other portraits of sons of Fath 'Ali Shah, dated AH 1245/1829-30 AD (published in Schultz, 1914, vol.II, pl.185). These two paintings are from a single series, probably designed - with others - to stand flanking a portrait of the sitters' father, Fath 'Ali Shah. Lieutenant-Colonel John Johnson noted such a series on the walls of the pleasure-house at Sultaniyya, where he mentioned that all of the handles of the princes' daggers were directed towards the king (Johnson, 1818, p.182, quoted in Falk, 1972, p.45). In our portrait the prince faces the right, as does the hilt of his dagger, and it is conceivable that he would have been part of a similar series.

Our painting is typical of Sayyid Mirza's style. The interior in which Sultan Muhammad Mirza stands in our portrait is seemingly constructed of a mottled marble. Another portrait attributed by Falk to Sayyid Mirza, in the Victoria and Albert Museum, shows a dancing girl in a very similar interior (inv. P.21-1933; published Falk, 1972, p.46, fig.19). In reference to the Brooklyn Museum painting, Diba also describes physical features found here - the rounded face, almond-shape and hazel tint of the eyes - as hallmarks of the artist's style (New York, 1998, p.194). A painting signed by Sayyid Mirza of Yusuf with a pair of gazelles in the Sadabad Museum of Fine Arts, Tehran, depicts Yusuf wearing elegant embroidered robes which, like ours, have red-outlined sleeves lined with floral fabric which protrude to a triangular point over each hand (published in colour Falk, 1972, fig.37). This portrait adds another example to the small corpus of works known by this important early Qajar artist.





### 65

# A PERSONAL SEAL OF NASIR AL-DIN SHAH QAJAR (R.1848-96)

QAJAR IRAN, DATED AH 1278/1861-62 AD

Of square form with crown, the surface engraved with lines of accentuated naskh, set in gold mount % x % in. x (2.2 x 1.6cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

### INSCRIPTIONS:

allah al-malik, al-sultan ibn al-sultan nasir al-din shah Qajar, 1278, 'Allah, the King, the Ruler, The Sultan, son of the Sultan, Nasir al-Din Shah Qajar 1861-61 AD'



66

### θ64

# 'ARIFI (D. 1449 AD): GUY WA CHAWGAN (THE BALL AND POLO MALLET)

AFTER A MANUSCRIPT SIGNED HAJJI MUHAMMAD REZA'I KNOWN AS SULTAN AL-KUTTAB, TEHRAN, QAJAR IRAN, AH 1314/1896-97 AD

Poetry, lithographic copy printed from Aqa Mirza Yahya Khan's observations, 13ff., the Persian text in black nasta'liq arranged in two columns, with five full-page illustrations including a portrait of Muzaffar al-Din Shah, colophon signed and dated, opening and final folios with information about the patron and the printing press, with floral paper doublures, in blue cloth binding Folio  $8\% \times 6\%$  in. (20.5  $\times 16$ cm.)

£600-800

\$780-1,000 €680-900

The opening folio indicates that the book is on the recent observations of Aqa Mirza Yahya Khan on *Guy wa Chawgan*. Yahya Khan was the Secretary (*munshi*) of the British Embassy.



θ 66

### A PRAYER BOOK

MUHAMMAD HUSAYN AL-ISFAHANI KNOWN AS SALIK, TEHRAN AND IRAQ, QAJAR IRAN, DATED AH 1276/1859-60 AD

Arabic and Persian manuscript on paper, 18ff., each folio with 7ll. of large black *naskh* in black-ruled gold panels, with Persian interlinear translation in red *nasta'liq*, occasional words and phrases in gold, red or blue *thuluth*, text panel in blue and black-ruled gold frame, opening folio with illuminated headpiece, with catchwords, colophon signed and dated with dedication to Firuz Mirza, in original gilt red morocco with marbled doublures

Text panel 4% x 2%in. (11.2 x 5.9cm.); folio 6% x 3%in. (16.8 x 9.9cm.)

£1,500-2,500

\$2,000-3,300 €1,700-2.800

According to the colophon, this prayer book was commissioned by Shahzadeh Firuz Mirza Qajar, the son of 'Abbas Mirza and Fath 'Ali Shah's grandson. The scribe notes that the work was completed in Tehran and Iraq.









£4.000-6.000

70

€4,500-6,700

Such finely embroidered robes or tunics can be found with yellow, dark blue or black and white ground. Yellow silk robes, such as that offered here, are reserved for married women of the Tekke tribe. This kind of robe was worn over the head for celebrations such as weddings. Traditionally unmarried Tekke girls wear dark blue or black robes whilst white Chyrpe, the most uncommon colour for surviving ceremonial robes, are reserved for widows of the Tekke tribe. A white robe sold at Christie's, South Kensington, 15 April 2010, lot 26.

### 71

### A KIRMAN TERMEH ROBE

QAJAR IRAN, LATE 19TH/EARLY 20TH

Decorated with repeating swaying botehs, yellow embroidered inscription towards the bottom, a missing medallion near the chest, green silk lining 571/4in. (145.4cm.) high

£3.000-5.000

\$3,900-6,500 €3.400-5.600

### INSCRIPTIONS:

The central medallion: sefareshi, no tarh, no zohour, mumtaz, a'la, a'la, 'Made to order, new design, recent, excellent, superior, superior' Followed by numerals at both ends indicating the workshop.

Termeh is a hand-woven silk and wool fabric which was used primarily for royal garments in the Qajar era (1779-1925). The pattern of our robe indicates it was made in the city of Kirman. During the Qajar period Kirman, Yazd, Kashan and Tehran were amongst the main centres of termeh production in Iran.

The most common designs for termeh is the paisley motif as seen on our robe. Sumptuously designed, termeh fabrics were favoured during the Qajar period for making robes of honor (khil'at), which the rulers bequeathed on members of the nobility and high ranking officials as awards or favours.





### A SENNEH RUG

WEST PERSIA, CIRCA 1890

Woven on ivory silk warps, full pile throughout, frayed purple silk selvages, overall very good condition 6ft.4in. x 4ft.2in. (194cm. x 126cm.)

£5,000-7,000 \$6,500-9,100 €5,600-7,800

The knot count is approximately 8H x 9V per cm. sq.

### **■73**

### A PAIR OF FEREGHAN RUNNERS

WEST PERSIA, CIRCA 1900

Overall very good condition 13ft.7in. x 3ft.4in. (411cm. x 97cm.); 13ft.6in. x 3ft.2in. (415cm. x 102cm.)

£4,000-6,000 \$5,200-7,800 €4,500-6,700



73 (one of a pair)

### THE HOUGHTON SHAHNAMEH

MARTIN BERNARD DICKSON AND STUART CARY WELCH, CAMBRIDGE AND LONDON, 1981

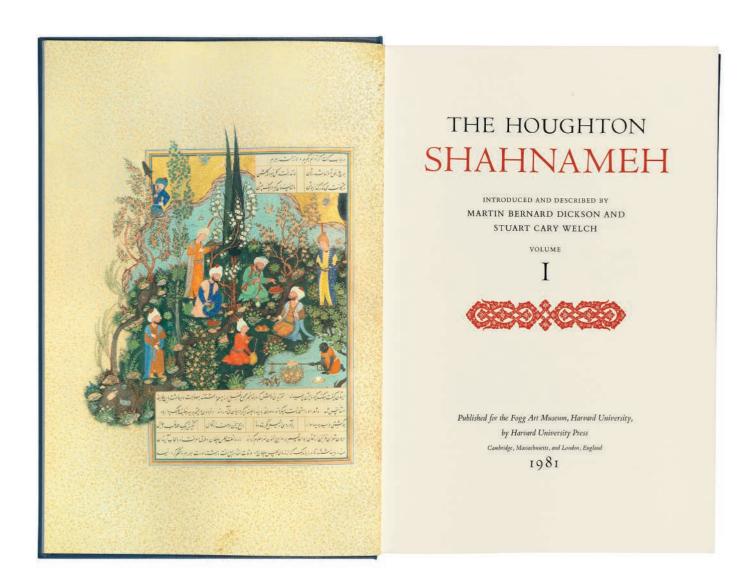
Two volumes, in original blue buckram, upper covers and spines with gilt lettering and ornamentation, all edges gilt; vol. 1: 293pp. with 284 black and white illustrations and 21 colour plates (one of them placed unmounted); vol. 2: 545pp. including one colour plate as frontispiece and 269 full page plates in deep sepia collotype, in very good condition

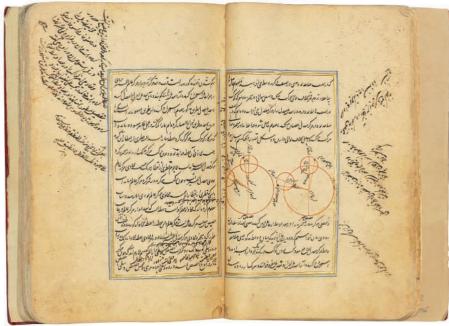
Folio 18 x 11¾in. (45.8 x 30cm.)

(2)

£1,500-2,000

\$2,000-2,600 €1,700-2,200





# The state of the s

### θ 75

### 'ALI BIN MUHAMMAD SAMARQANDI KNOWN AS MULLA 'ALI QUSHJI (D. SH 853/1474 AD): FARSI HEY'AT

SAFAVID IRAN, 17TH CENTURY

A treatise on astrology, Persian manuscript on paper, 77ff. plus three flyleaves, each folio with 14ll. of black *nasta'liq*, some words and phrases picked out and underlined in red, diagrams and mathematical calculations in red ink throughout, marginal annotations, in later red morocco with blind stamped central medallion, cream paper doublures

Text panel 4% x 2.3/5in. (11.2 x 6.4cm.); folio 7% x 4%in. (18 x 11cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

Qushji was amongst the most noteworthy scientists in the Islamic world, whose work on mathematics and astrology were particularly treasured. He was a student of Ulugh Beg and worked at his court in Samarqand. He eventually moved to Tabriz to work in the court of Uzun Hasan and from there to Istanbul where he worked for the Ottoman Sultan Mehmet II. This particular treatise was written by Qushji in Persian hence its name, and includes two chapters on the nature of celestial bodies and another on the rotations of earth. Another copy of this *risala* is in the National Library of Iran (Ketabkhaneh-ye Meli Iran) (inv.no.k3024-1).

See lot 91 in this catalogue for another scientific manuscript which also includes *risala farsi hey'at*.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### θ76

### QUR'AN

SIGNED MUHAMMAD IBRAHIM, SAFAVID IRAN, DATED AH 1105/1693-94 AD

Arabic manuscript on paper, 203ff. plus four flyleaves each with 21ll. of black *naskh*, within text panels outlined in gold and polychrome, illuminated verse roundels, catchwords, gold panels for *sura* headings left blank, opening bifolio with gold and polychrome illumination framing text, one folio detached, in lacquer binding decorated with a diaper pattern in gold on red ground

Text panel 3% x 1%in. (8.6 x 4.8cm.); folio 31/4 x 25/6 in. (8.2 x 6.7cm.)

£1,500-2,000

\$2,000-2,600 €1,700-2,200

### PROVENANCE:

Bonhams, London, 14 October 2004, lot 29





VARIOUS PROPERTIES

77

### **77**

### A SEATED SHAYKH

SAFAVID IRAN, LATE 17TH CENTURY

Ink and gold wash on paper, laid down on burgundy card, two lines of elegant nasta'liqabove and below  $15\% \times 9\%$  in. (39.4 x 24.8cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

### 78

### ${\tt ANILLUSTRATED\,FOLIO\,FROM\,FIRDAWSI'S\,SHAHNAMA}$

SAFAVID SHIRAZ, SOUTH IRAN, CIRCA 1500-25

Opaque pigments on paper, the text in nasta'liq arranged in four columns above and below, old Georgian inscription in silver cartouche below, glazed Painting  $6\frac{1}{2}$  x  $4\frac{1}{6}$  in. (16.5 x 10.5cm.) at largest.; folio  $12\frac{3}{4}$  x  $7\frac{1}{2}$  in. (32.5 x 19cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

Other folios from this manuscripts sold in Christie's, London, 4 October 2012, lot 111 and lot 112.





# A LARGE SAFAVID CUERDA SECA POTTERY TILE PANEL

IRAN, 17TH CENTURY

Decorated with birds and felines a midst trees and floral sprays, repaired breaks  $\,$ 

Approximately 361/4 x 451/4 in. (92 x 115cm.) when assembled

£30,000-50,000

\$39,000-65,000 €34.000-56.000

### PROVENANCE:

London market, by repute, 1980s

This tile panel is created in the *cuerda seca* (Spanish for 'dry cord') technique which was one of the most extensively used forms of tile decoration in Safavid Iran. This practice developed side by side with tile mosaic during the latter part of the fourteenth century in Central Asia. It was a quick method and became particularly popular during the reign of Shah 'Abbas I due to his impatience for the completion of his monuments (Porter, 1995, p.176).

The floral and animal designs of our tile panel suggest it was used in a royal garden pavilion. In the palaces of Isfahan tiles generally form pictures with each tile painted with one element of the overall scene as seen on our example. Our panel depicts over 15 animal species in motion, including a number of animal-combat motifs which frequently refer to the royal sphere and symbolize the legitimization of the right of the strong to rule, an apt symbol for any royal household. The designs here resemble a combination of patterns seen in contemporaneous illustrated manuscripts and textiles. Given the proximity of different craftsmen at court, it was not uncommon to share designs for different mediums within the royal atelier.

The Hasht Behesht palace in Isfahan is the last example and most complete cycle of the use of these tiles *in situ*. Many fragments from this palace are in museums around the world. A very similar panel executed on white ground was sold at Christie's, London, 28 April 1992, lot 179. The Victoria and Albert Museum (C.104 to S-1981) and the David Collection (Inv. no. 24/1974) also hold panels which bear close resemblance to ours.





VARIOUS PROPERTIES

### 80

### A KUBACHI FIGURAL POTTERY TILE

NORTH IRAN, 17TH CENTURY

The hexagonal tile with a half-length figure of a female musician holding a tambourine surrounded by floral sprays, intact 7in. (17.8cm.) across

£6,000-8,000 \$7,800-10,000 €6,800-9,000

### PROVENANCE:

London art market by 1989

The elegant figures decorating this tiles and that of the following lot wear head-dresses in fashion under the reign of Shah 'Abbas I (r. 1588-1629). Although the style in which they are depicted seems indebted to the Iranian manuscript painting tradition, their subject is represented in a bold and innovative manner. Unlike earlier Persian portraits, which depicted their subjects in full, these tiles portray the youths from the bust up. This peculiar decorative choice suggests a European influence (Istanbul, 2008, pp.216-17). These tiles belong to a distinct group of ceramics known as Kubachiwares, named after a remote Daghestani village where many examples were found. Such wares were used to decorate villagers' houses towards the end of the nineteenth century. A figural Kubachi dish sold at Christie's, London, 7 April 2011, lot 140. Smaller saucers sold more recently, Christie's, London, 26 October 2017, lot 97.

### 81

### A KUBACHI FIGURAL POTTERY TILE

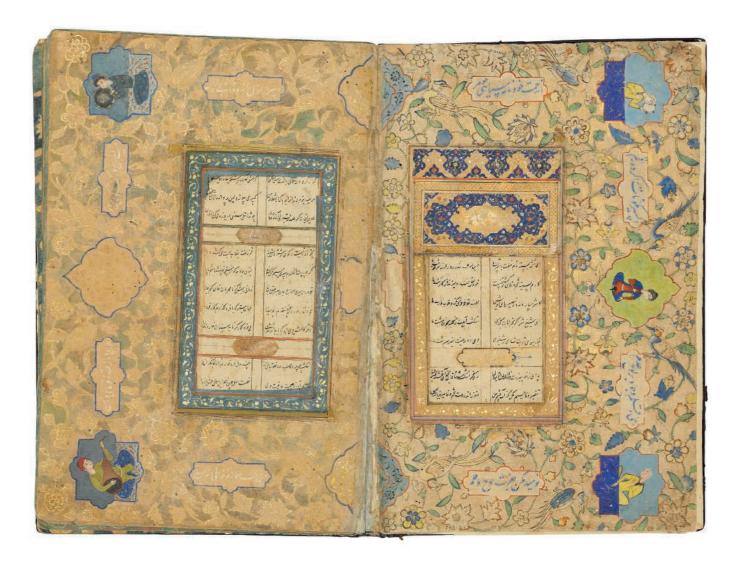
NORTH IRAN, 17TH CENTURY

The hexagonal tile with a half-length figure of a youth holding a bottle and wearing a large turban, intact 7½in. (18.2cm.) across

£4,000-6,000 \$5,200-7,800 €4,500-6,700

### PROVENANCE:

London art market by 1989



### AMIR SHAHI SABZEVARI (D. AH 857/1453 AD): DIWAN BORDERS SIGNED 'ARAB SHIRAZI, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on ivory paper, 27ff. with 10ll. of fine black *nasta'liq* arranged in two gold-outlined columns, gold floral meanders on coloured borders, margined with coloured papers of various shades overlaid with arabesque designs, some borders with cusped medallions containing finely painted figures, calligraphic cartouches with *nasta'liq* between them, opening folio with gold and polychrome illuminated heading, final folio with gold and polychrome illuminated panel, final border signed 'Arab Shirazi, some areas of repainting, light staining and minor flaking, in lacquer binding, brown doublures

Text panel 5 x 2%in. (12.8 x 6.6cm.); 11 x 7½in. (28 x 18.5cm.)

£20,000-30,000

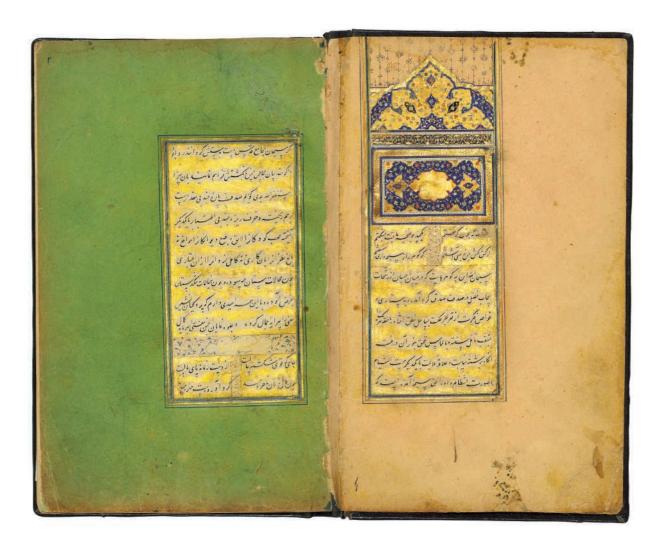
\$26,000-39,000 €23,000-34,000

There is only one other complete manuscript known which has illustrated borders in the same style as ours, a copy of *Salaman wa Absal* of Jami dated 1581 AD, and now in the National Library of Russia (PNS 145). All other known examples of works within such borders are loose folios. These include eight folios from two manuscripts of Jami in the Chester Beatty Library (Robinson, 1960, cat.209-210), which consist of five finely illustrated leaves from a copy of Jami's *Salaman wa Absal* with scrolls decorated with various *waq-waq* motifs including numerous human faces. The other three leaves are from Jami's *Subhat al-Abrar*, similarly illuminated, but the scrolls are simply decorated with leaves and palmettes. The figures painted within the marginal medallions show musicians, half-length figures and other seated figures depicted frontally in a very similar way to those visible on our

manuscript. Robinson describes them as 'painted in the simplified form of the metropolitan 'Qazvin' style practiced circa 1565-85' (Robinson, 1960, p.73). Similar examples that have sold at auction include, Christie's, London, 5 October 2010, lot 227, 26 April 2012, lot 30 and Sotheby's, 5 October 2011, lot 135

Another unique feature of our manuscript is the presence of the signature of 'Arab Shirazi on the last border. Only one other known signed border of this style has been published so far. That was signed by Muhammad Amin and was dated AH 929/1522-23 AD, It sold at Christie's, London, 26 April 2012. lot 30. 'Arab Shirazi, also known as Mulla 'Arab was a Persian calligrapher who later moved to the Mughal court. He is described by Welch as 'one of the expert calligraphers appointed by Sultan Muhammad Qutb Shah, whose passion for books is well attested' (Cary Welch, 1985, cat.214, p.318). 'Arab Shirazi's name also appears on a royal copy in *nasta'lig* script of *Fawa'id-l* Qutb Shah made for Sultan 'Abdullah Qutb Shah. He worked on the copy with four other scribes, also Persian. Most scribes at Golcanda during this period were Persians from Shiraz, Isfahan, Tabriz and Nishapur. Many literary men and artists moved to the Mughal and Deccani courts in the 16th and 17th century since the Indian monarchs were famed for their extravagant rewards. These calligraphers popularized the vogue for nasta'liq. A calligraphic panel by Mulla 'Arab is in the Jagdish and Kamla Mittal Museum, Hyderabad (Welch, 1985, cat.214, pp.318-19).

The fact that our manuscript was adorned with such elaborate borders, is a sign of its owner's high appreciation for the quality of the consistent and well balanced *nasta'liq* calligraphy in this manuscript.



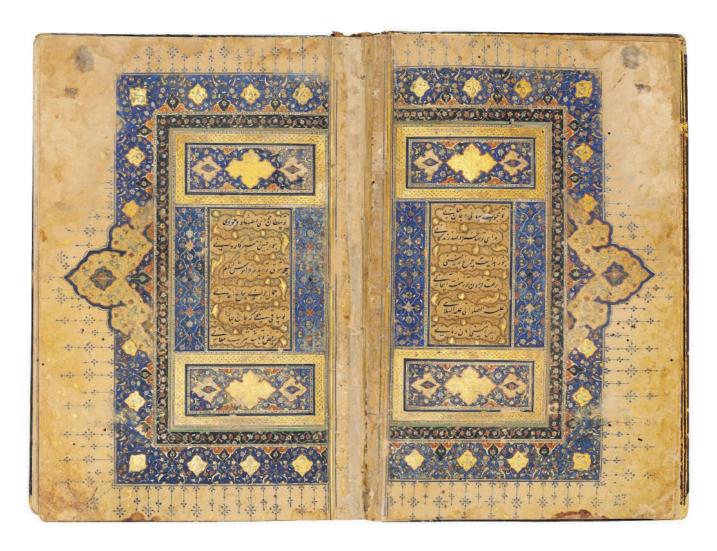
# NUR AL-DIN 'ABD AL-RAHMAN JAMI' (D. AH 898/1492 AD): SUBHAT AL-ABRAR SIGNED MIR HUSAYN AL-HUSAYNI, KNOWN AS MIR KOLANGI, SHIRAZ, SAFAVID IRAN, LAST

SIGNED MIR HUSAYN AL-HUSAYNI, KNOWN AS MIR KOLANGI, SHIRAZ, SAFAVID IRAN, LAS I QUARTER 16TH CENTURY

The Rosary of the Pious, Persian manuscript on variously coloured paper, 88ff. each with 12ll. of elegant black nasta'liq in two columns, gold and black intercolumnar rules, margins with coloured outer rules, paginated in the upper corners, headings in gold within clouds against red cross-hatched ground, opening bifolio with elegant gold and polychrome illuminated heading framing the text in clouds reserved against gold ground, signed colophon, in brown gilt stamped Ottoman binding with central medallion and spandrels with painted designs, brown morocco doublures with painted and gilt central interlace-pattern medallion in découpé Text panel  $4\% \times 2\%$  in. ( $12 \times 6$  cm.); folio  $8\% \times 5\%$  in. ( $22 \times 13.5$  cm.)

£12,000-18,000 \$16,000-23,000 €14,000-20,000

Subhat al-Abrar (The Rosary of the Pious) is a collection of didactic anecdotes and the third book in Jami's Haft Awrang, 'Seven Thrones' which comprises seven volumes. The scribe of our manuscript, Mir Husayn al-Katib al-Khaqani al-Husayni, known as Mir Kolangi was one of the seven pupils of the celebrated calligrapher Mir 'Ali al-Harawi, who had a long working life. His recorded works are dated between AH 922/1516-17 AD and AH 983/1575-6 AD (Bayani, 1345 sh., pp.164-6). He is described by Arberry as 'the famous scribe employed at Bukhara in the sixteenth century in the service of the Shaybanid princes and who, like many calligraphers, was of 'Alid descent' (Arberry, 1962, p. 239). He is also thought to have worked in Akbar's library alongside Ashraf Khan, Khawaja Muhammad Ishaq, Mir Dauri and Hafiz Muhammad Amin, where, according to Qa'ti (the seventeenth century author of Majma' al-Shu'ara-i Jahangirshahi) he was one of the scribes of the great Hamzanama (Schimmel, 1984, p.183). This Bukhara-Akbar connection is supported by a Bukhara manuscript in the British Library (Or. 5302) copied by Mir Husayn al-Husayni in AH 947/1567-8 AD, which contains a mixture of Mughal and Bukhara miniatures (the latter of which interestingly show Indian rather than Persian costumes). The illuminated opening headpiece on our manuscript bears close resemblance to the illuminated frontispiece on the following lot which is also signed by Mir Kolangi and is attributable to Bukhara.



### A DIWAN

SIGNED MIR HUSAYN AL-HUSAYNI AL-KATIB KNOWN AS MIR KOLANGI, SAFAVID IRAN, DATED AH 983/1575-76 AD

Poetry including *ruba'iyat* of Hafiz, Persian manuscript on paper, 47ff. plus three flyleaves, 9ll. of elegant black *nasta'liq* written diagonally, every third line intersected with one line of *nasta'liq* written horizontally, catchwords, each panel within gold ruled multi-coloured thin borders illuminated in scrolling leaves, margins filled with stencilled floral motifs outlined in gold, one full-page illustration with later restoration, fully illuminated opening bifolio, colophon signed and dated, later dedication note to the Amir of Bukhara, Abdullah Thani, copious later owners' notes on flyleaves, in contemporaneous lacquered binding decorated with rich gilt floral designs on a green ground, similar doublures

Text panel 4½ x 1%in. (11.3 x 4.6cm.); folio 8¾ x 6in. (22.5 x 14.9cm.)

£15,000-20,000 \$20,000-26,000 €17,000-22,000

The elegant double frontispiece of our manuscript is typical of Bukhara illumination of the 16th century. The single page illustration of an outdoor princely scene within the manuscript is also typical of this attribution. A line at the top of the colophon which is in a different hand notes that this poetry compilation was completed for Amir 'Abdullah II, the Amir of Bukhara (r.1583-1598). Bayani notes that Mr Kolangi was the librarian for 'Abdullah II for many years (Bayani, 1345 sh., p.164).

Mir Kolangi's works are housed in many major museums and collections around the world, in particular in Iran. Some other published examples of the scribe's work in Europe include the previous lot in the sale as well two copies of Sa'di's *Bustan* dated AH 963/1556-7 AD and to the second half sixteenth century (both in the Biblioteque Nationale, Paris; Sup. pers.1187 and Pers.257) and copies of Jami's *Mathnawi* and his *Tuhfat al-Ahrar* dated AH 952/1543-4 AD and AH 980/1572-3 AD (in the Chester Beatty Library). For a calligraphy specimen by Mir Kolangi recently sold at auction see Sotheby's, London, 6 October 2010, lot 56. For a detailed note on Mir Kolangi see the previous lot.



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

SAFAVID IRAN, DATED LAST DECADE OF JUMADA II AH 1020/AUGUST-SEPTEMBER 1611 AD

Poetry, Persian manuscript on paper, 504ff. as numbered plus five flyleaves, each folio with 25ll. of black nasta'liq arranged in four columns with double-intercolumnar divisions, text within gold and polychrome rules, headings in gold within gold and polychrome cartouches, with catchwords, opening bifolio with fine double-page gold and polychrome 'carpet' illumination, preceded with a full page illustration (the figures with retouched faces), comprising 35 full page original illustrations and four early 18th century illustrations, Persian owner's inscriptions, text starting with fine illuminated headpiece, some folios with figural gold illuminated margins, colophon dated, foliotated and paginated, old auction catalogue cut-out to doublures, in 19th century European morocco

Text panel  $9\frac{3}{4}$  x  $6\frac{1}{4}$ in. (24.8 x 16cm.); folio  $14\frac{1}{8}$  x  $9\frac{1}{2}$ in. (36 x 24cm.)

£25,000-40,000

\$33,000-52,000 €28,000-45,000

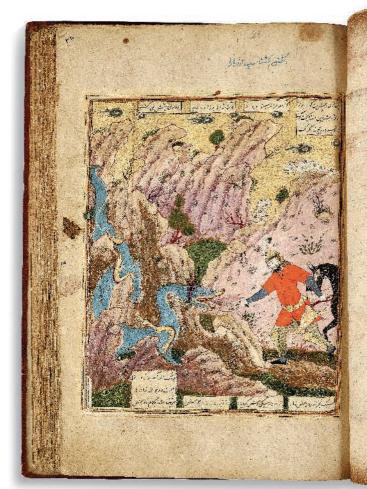
### PROVENANCE:

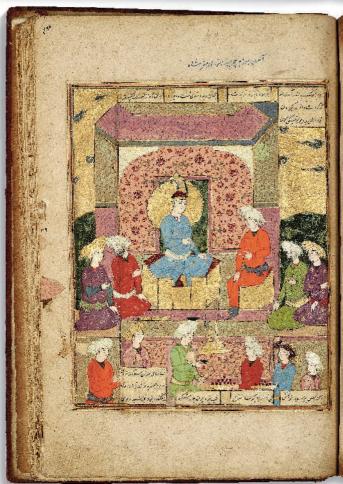
Formerly in the Chateaubriand family (as per book plate) Acquired by Robert Blair Munro Binning, Tehran, 2 May 1851 (as per Binning's own annotation) This *Shahnama* epitomises the exchange of artistic production in 17th century provincial Isfahan. With its 35 full page illustrations, it exemplifies the local artists continuous use and admiration of the works of the great masters of the time, such as Reza 'Abbasi (ca.1565–1635). Their influence is evident in the depiction of the figures with their slightly curved elongated bodies and large heavily folded turbans which are typical of the Shah Abbas period, always depicted at a slight slanted angle. The rich use of the colours, particularly pink, purple, orange and shades of blue on the rock information and gowns is also a feature that closely relates to works produced by Reza and his school from the same period.

From close inspection of the facial features of the figures, it is evident that the work was completed by a group of artists rather than a single one, which was typical of the period. Although the treatment of the lines and shadows of the topographical and facial features resemble those of the Isfahan school of painting, they are done in a somewhat provincial style. The rich opening double page illumination of the manuscript resembles those of the late 16th century Shirazi school, along with some of the depictions of the architecture and use of floral patterned carpets and walls. These were traits that were shared between schools of Shiraz and Isfahan throughout the 17th century, particularly, in the more provincial centres of manuscript production. Four paintings within the manuscript are later in style and are clearly from a different Safavid school which has many Mughal inspirations. These are evident on the depiction of the trees and heavy shading of the features. For a superb example of a work produced by Reza 'Abbasi's school, illustrating similar figures and palettes sold at auction see, Christie's, London, 10 October 2013, lot 29.

This Shahnama bears a note by R.M. Binning on one of the fly-leaves, providing us with his thoughts and a description of this copy along with his purchase date in Tehran. The opening headpiece also bears a Persian seal impression of Robert Binning's name in nasta'liq in the centre, along with his signature and 'Madras' inscribed on the border of the same folio. Robert Binning served in the East India Company in Madras as the company's administrator. He was a passionate linguist in Hindi, Persian and Arabic. As a result of his extensive travels with the East Indian company he managed to create an impressive and significant collection of Islamic manuscripts, many of which were donated and sold later on. A major part of Binning's collection is now in the Edinburgh University Library. He published a grammar of modern Arabic in 1849 and an account of his travels in Persia and Ceylon in 1857. For a dictionary composed by him sold at auction see, Bonhams, London, 4 December 2012, lot 1167.









### 27

### A CALLIGRAPHIC PANEL

SIGNED 'ABD AL-LATIF AL-HUSAYNI, OTTOMAN TURKEY OR SAFAVID IRAN, DATED AH 1096/1685-86 AD

Arabic manuscript on illuminated card, two large lines of black *thuluth* outlined in gold, in cloudbands on hatched ground with floral illumination, signed and dated in four horizontal lines in smaller script below, within later gold illuminated borders, on illuminated card

Calligraphy 101/8 x 6.4/8in. (26 x 16.5cm.); folio 151/4 x 113/4in. (38.5 x 29.5cm.)

£2,500-3,500

\$3,300-4,600 €2,800-3,900



88

### 86

### A DÉCOUPÉ CALLIGRAPHIC EXERCISE (MASHQ)

SIGNED 'IMAD AL-HASSANI, SAFAVID IRAN, LATE 16TH/EARLY 17TH CENTURY

Persian manuscript on paper, with lines of découpé gold nasta'liq on dark ground, gold clouds around, small areas of repainting, laid down between polychrome rules on gold-speckled blue borders, backed with card Calligraphy  $12\% \times 8\%$  in. ( $29.8 \times 21$ cm.); folio  $16\% \times 12\%$  in. ( $41.9 \times 31.2$ cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400

Another panel of découpé calligraphy by 'Imad al-Hassani sold at Christie's, London, 23 April 2015, lot 49. For another calligraphic panel by 'Imad al-Hassani in this sale and a note on the scribe, please see lot 90 in this sale.



87

### 88

### A NASTA'LIO PANEL

SIGNED SHAH MUHAMMAD AL-MASHHADI, SAFAVID IRAN, DATED AH 968/1560-61 AD

Persian manuscript on gold illuminated card, with 4ll. of bold *nasta'liq* written on the diagonal, a further 2ll. written vertically to one side, a smaller line below in clouds reserved against gold ground, panels of polychrome illumination, one including the signature, dated in the middle panel in small *nasta'liq*, mounted on wide card, the margins decorated with a gold floral lattice
Calligraphy 7% x 4%in. (18.4 x 12.3cm.); folio 17% x 11½in. (43.8 x 28.6cm.)

£3,000-4,000

\$3,900-5,200 €3,400-4,500

Shah Muhammad al-Mashhadi was a Safavid calligrapher who has been described by Bayani as a student of Malek Daylami, Salim and Shah Mahmud Nishapuri. His was admired as a master of *nasta'liq* and *thuluth*. He was also a poet with the pen name Vaseqi. The exact date of his death is uncertain. Although some scholars such as Sepehr have suggested AH 976/1568-69 AD others have disagreed with this date due to the fact that both his teachers, Selim and Shah Mahmud Nishapuri would thus have outlived him. A number of signed works by Shah Muhammad are housed in the Niavaran Palace Library in Tehran formerly known as the *Ketabkhaneh Saltanati* (Royal Library). For a full inventory of his known works see Bayani, 1358, vol.1, pp.292-295.



### 89

### A PANEL OF NASTA'LIQ

SIGNED MIR'ALI AL-KATIB, SAFAVID IRAN, DATED AH 936/1529-30 AD

Persian manuscript on gold-illuminated buff paper, with three panels each of 4ll. of elegant diagonal nasta'liq, alternating with smaller panels with 2ll. of nasta'liq in two columns, illuminated corners, final lines with abjad date and signature, laid down between minor pink borders on light blue margins Text panel  $9\% \times 5\%$  in.  $(23.3 \times 13.7$ cm.); folio  $14 \times 9$  in.  $(35.5 \times 23$ cm.)

£3,000-5,000 \$3,900-6,500 €3.400-5.600

The first quatrain of our panel explains that the poetry that follows is by 'Ali al-Husayni in praise of Khwaja Mir who was chosen by Sultan 'Abd al-'Aziz, the ruler of Bukhara (r.1540-49), as his vazir. The panel is signed by Mir 'Ali al-Katib (d.1544-45 AD), who is often mentioned by Safavid sources as amongst the most important nasta'liq calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of nasta'liq script to him. Born in Herat circa 1476 AD, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in AH 935/1528-29 AD (Bayani, 1346 sh. p.494). His recorded works are dated between AH 914/1508-09 AD and AH 951/1544-45 AD.

Calligraphy panels by Mir 'Ali recently sold at auction include Christie's, London, 26 October 2017, lots 41 and 180.



90

PROPERTY FROM A QAJAR NOBLE COLLECTION

### 90

### AN ILLUMINATED CALLIGRAPHIC FOLIO

SIGNED 'IMAD AL-HASSANI, SAFAVID IRAN, DATED AH 1013/1604-05 AD

Consisting of three calligraphic panels laid down within wide card margins, the first with 17II. of elegant black <code>nasta'liq</code> in blue cloud set against a gold ground with scrolling floral polychrome illumination punctuated with illuminated cartouches, signed and dated; the second panel with 18II. of black <code>nasta'liq</code> in white cloud on gold ground with polychrome illumination, horizontal lines within blue ground cartouches; the third divided into three sections with a total of 5II. of black <code>nasta'liq</code> on white cloud reserved against gold ground flanked on the sides by gold and polychrome illumination, within white and pink borders with gold scrolling floral illumination, the margins with a gold floral lattice Calligraphic panel 9 x 6%in. (22.8 x 17.2cm.); folio 18% x 12%in. (46.8 x 32.6cm.)

£4,000-6,000 \$5,200-7,800 €4,500-6,700

Mir 'Imad was born around the year AH 961/1553-4 AD in Qazwin, the capital of Safavid Iran. He moved to Tabriz where he was apprenticed to the master Muhammad Husayn Tabrizi, moving back to the capital on completion of his studies in AH 981/1573-4 AD. He became an itinerant craftsman, as was the custom among his profession, accepting commissions as he moved from one town to the next. Later in life he set out for the *hajj* and remained in the region for several years, working in Aleppo before returning to Iran in AH 1005/1596-7 AD. His great rival as court calligrapher, 'Ali Reza-i Abassi, gradually replaced him in the Shah's favour and, in the increasingly extreme Shi'ite environment of the court of Shah 'Abbas, he was accused of Sufism and Sunnism. He was murdered in AH 1024/1615 AD by an agent of the Shah. For another panel by the same calligrapher in this sale, please see lot 86.



# FOUR TREATISES ON ASTROLOGY, MATHEMATICS AND MECHANICS

SIGNED MIRZA HAKIM AL-HUSAYNI, SAFAVID IRAN, DATED SHAWAL AH 1057/NOVEMBER 1647 AD

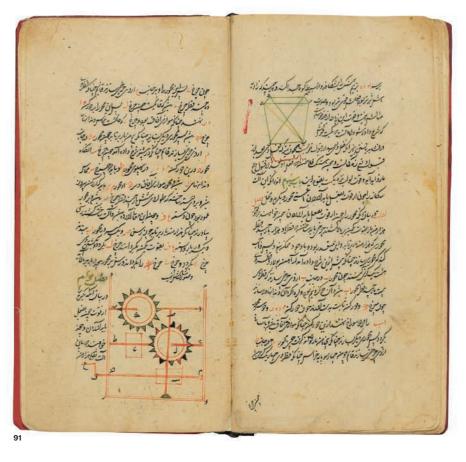
On astronomy, astrology, mathematics and mechanics, Persian and Arabic manuscript on paper, 64ff. plus two flyleaves, each chapter with 18-27ll. of black nasta'liq and shikasteh in various sizes, catchwords, marginal annotations throughout, some words and phrases picked out and underlined in red, diagrams and mathematical calculations in red, black and green throughout, marginal annotations, in later red morocco binding with blind stamped central medallion, brown morocco doublures
Folio 8 x 3%in. (20.2 x 10cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

The four treatises in this manuscript include:

The Risala Farsi Hey'at by Ala al-Dīn Ali ibn Muhammed, known as'Ali Qushji (d. 1474), a treatise on astrology, on the nature of celestial bodies and the rotations of earth. Another copy of this risala is in the National Library of Iran (Ketabkhaneh-ye Meli Iran) (kaf3024-1). See lot 75 in this catalogue for a more detailed note on Qushji. The Risala Jame Giti-nama, by Husayn bin Mu'in al-Din 'Ali Meybudi Yazdi (d. 1505-06), on the science of finding the qibla and other instruments, based on particular mathematical formulas. A copy of this risala is in the Malek Museum in Tehran (1393.04.01787/001). The Risala Jarathgal (Jarthaqil), by Ibn Sina (d. 1037) a mechanical treatise on the pulling of weights (see Abattouy, 2006, pp.1-25). The Risala Tashrih al-Aflak, by Baha' al-Din Muhammad bin Husayn al-Amili (d. 1621), known as Sheikh Bahai, on the anatomy of the celestial spheres. This is Bahai's summary of hypothetical astronomy where he confirms the opinion that supports the positional rotation of the Earth.



### $\theta$ 92

# A COMPILATION OF SCIENTIFIC TREATISES SIGNED MUHAMMAD AMIN TABRIZI, SAFAVID IRAN DATED MIDDLE DHU AL-OA'DA AH 959/

SIGNED MUHAMMAD AMIN TABRIZI, SAFAVID IRAN, DATED MIDDLE DHU AL-QA'DA AH 959/ NOVEMBER 1552 AD AND EARLIER

Comprising a medical work titled *Zubdat al-Hikmat* by Muhammad bin Hajji Kamran Rumi, an illustrated treatise titled *Dhakhira Iskandari* based on earlier Greek works, and five other treatises, Persian manuscript on paper, 108ff., plus five flyleaves, each folio with 23ll. of black *nasta'liq*, each page of the final treatise with 25ll. of black *naskh*, important words in red, 28 illustrations, with catchwords, one colophon signed and dated Jumada I 9(1?)7, final colophon dated 959, occasional marginal notes, old repairs, in plain brown morocco 10% x 6in. (27.6 x 15.2cm.)

£10.000-15.000

\$13,000-20,000 €12,000-17,000

### QASIM'ALI QAYINI: MATLA'AL-HILAJ AND MATLA'AL-HOKM

SIGNED'ALI AL-HUSAYNI, MASHHAD, SAFAVID IRAN, DATED JUMADI I AH 1075/ DECEMBER 1664 AD

Two treatise on mathematics and astrolabes, Persian manuscript on paper, 69ff. plus two flyleaves, each folio with 12ll. of flowing black nasta'liq, some words and phrases picked out and underlined in red, numerous diagrams throughout, later pagination in green ink on the upper borders, in brown morocco with blind stamped central medallions, spine repaired, cream paper doublures Folio 6% x 3% in. (17.3 x 6.4cm.)

£8.000-12.000

\$11,000-16,000 €9.000-13.000

This manuscript contains two works by the Safavid astrologer Qasim 'Ali Qayini, who was a student of the wellknown mathematician and astrologer Muhammad Bagir Yazdi. The birth and death dates of Qayini are not certain, although signed manuscripts by him indicate that he was alive until at least 1656. The first treatise in our manuscript, Matla' al-Hilaj was inspired by the works of Barjandi (d. AH 930) and Al-Biruni (d. AH 1050). Another copy of this text is in the library of Iran's Islamic Consultative Assembly (Ketabkhane-ye Majlis-e Shoray-e Islami ref.10-7376), dated AH 1101/1689-90 AD. From previously studied manuscripts by Qayini it is known that that he spent many years at a school called Madresa Charbagh in Mashhad (Akbari, 2011, pp.70-76). In the seventeenth century, this was one of the most important schools for sciences, in particular astrology and mathematics. Given that our manuscript was also copied in Mashhad it is highly probable that it was done in the same school. A magnificent astrolabe made by Qayini is in the Museum of the History of Science, Oxford (IC no.1219). Another, which is attributed to him, is in the Royal Museums Greenwich (inv.no.AST0541).

### θ**94**

### JAMSHID BIN MAS'UD BIN MAHMUD AL-TABIB AL-KASHI KNOWN AS GHIYATH (D. 1429 AD): MIFTAH AL-HISAB

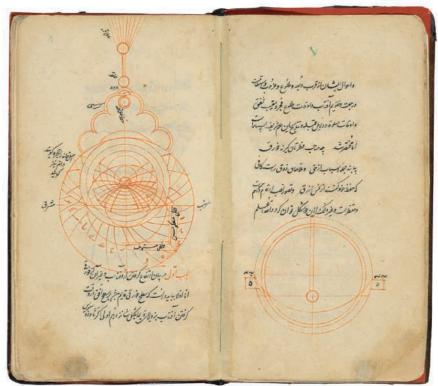
SIGNED IBN MUHAMMAD MU'MIN TAJ AL-DIN AL-SHIRAZI, IRAN, DATED 7 SHA'BAN AH 1066/31 MAY 1656 AD

Al-Kashi's important astronomical treatise dedicated to the Timurid ruler Ulugh Beg's library, Arabic manuscript on paper, 151ff. plus seven flyleaves, each folio with 18ll. of black <code>naskh</code>, titles and important words in red, text within gold, black and blue rules, numerous tables and diagrams in gold, black and red, with catchwords, opening bifolio with floral illumination, colophon signed and dated, occasional marginal notes, later ownership inscription and rubbed seal impression on final folio, in tooled red morocco Text panel 4% x 2% in. (11.8 x 5.6cm.); folio 7% x 4% in. (19 x 12.1cm.)

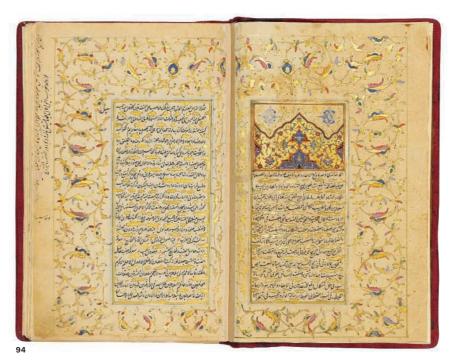
£10,000-15,000

\$13,000-20,000 €12,000-17,000

This important treatise by Al-Kashi was composed in 1427 AD and dedicated to Ulugh Beg's library. In the prologue of the manual, Al-Kashi gives a list of some of his works. The treatise deals with arithmetics and subjects such as Tartaglia's or Pascal's triangle, the demonstration of the proof by 9, the absolute sexagesimal system and decimal fractions. It also deals with trigonometry and algebra. Al-Kashi died in Samarqand in 1429 (art. 'al-Kashi', in Brill, 1986-2000, vol.IV, pp.702-703).



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### A LARGE SAFAVID TINNED-COPPER BOWL WESTERN IRAN, LATE 16TH/ EARLY 17TH CENTURY

On splayed foot, with tall flaring mouth rising from a squat globular body, engraved with scalloped medallions with animals on crisp scrolling ground, the shoulder with calligraphic cartouches, later added handle 8%in. (21.2cm.) high

£6.000-8.000

\$7,800-10,000 €6,800-9,000

### INSCRIPTIONS:

Around the neck: sahibuhu qurayshi banu bint 'ali akbar yar husayni, 'its owner [is] Qurayshi Banu (Lady), daughter of 'Ali Akbar Yar Husayni'

Ownership inscriptions of female patrons such as the one on our bowl are not commonly found on works of art from the Safavid period. The lady named as the owner of our bowl must therefore have been from a prominent family. This is further supported by the existence of another tinned-copper Safavid basin which also bears the same lady's name as the owner, sold at Christie's, London, 14 October 2003, lot 118.

Stylistically the cartouche designs with animal scenes and the generous undecorated surfaces left between them place our jug with the group of metalworks that Melikian-Chirvani identifies with Western Iran and dates to late 16th and early 17th century. For examples with similar engraved decoration see Melikian-Chirvani, 1982, pp.268-270, nos. 67 and 69.

### 95

### A SAFAVID TINNED-COPPER WINE BOWL

WESTERN IRAN, LATE 16TH/EARLY 17TH CENTURY

On conical foot, with rounded body and flaring lip, engraved with repeating spiralling tendrils, a register with *nasta'liq* cartouches interspersed with kneeling and sitting figures above, on hatched ground, the base inscribed 10½in. (26cm.) diam.

£4,000-6,000

\$5,200-7,800 €4,500-6,700

### INSCRIPTIONS:

On the upper band: Verses refering to the spiritual journey of the Seeker of God through the arid wastes of Love for Him

On the base: A later owner's name, Haji Hasan Muhammad Shafi Muhammad Shafi

As described by Melikian-Chirvani (1982, p.330), the decoration of this bowl follows a common Shah 'Abbas I pattern. The upper part carries an epigraphic border with eight cartouches, alternated with figural pictograms. The inscriptions are in a fine *nasta'lig* hand and are either an extract or a complete poem whose author has not been identified. One cartouche bears the beginning of an ownership inscription, but it is not complete. Three other known examples bear close resemblance to our bowl. These include one in the Victoria and Albert Museum (inv.no.404-1884), one in Leningrad (see Maslenitsyna, 1975, pl.63) and a third example in the Musée des Arts Decoratifs (Melikian-Chirvani, 1972, pp.120-121). The epigraphic inscriptions on all these bowls contain parts of the inscriptions that features on our example. The similar size and almost identical designs on all these examples suggest that they were made in the same workshop. For a full discussion on the inscription see Melikian-Chirvani, 1982, pp.330-332, pl.151.



### A KNIGHT DEFEATS ANOTHER

SAFAVID HERAT, IRAN, 16TH CENTURY

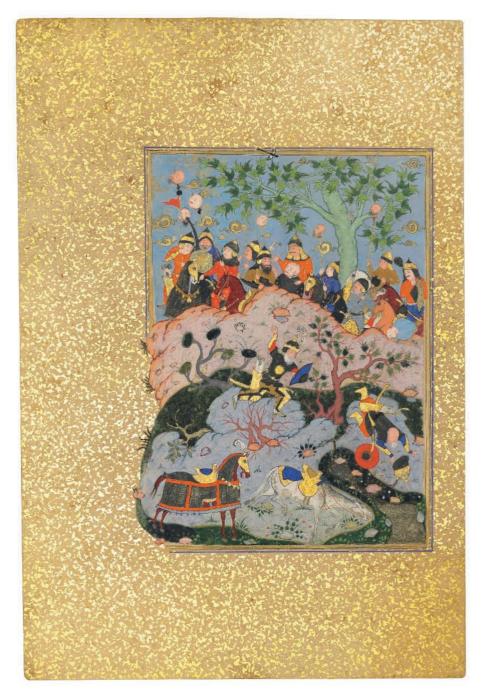
An illustration to a Persian epic, opaque pigments heightened with gold on paper, their steeds in the foreground, a knight tumbles forward, an army brandishing decapitated heads in the background, with wide gold-speckled borders 15½ x 10½in. (38.7 x 26cm.)

£8,000-12,000

\$11,000-16,000 €9,000-13,000

The style of our painting, in particular the execution of the tree leaves and the fine, round facial features of some of the beardless soldiers bear close resemblance to a painting attributed to Bihzad in the Museum of Fine Art Boston (14.569). The careful rendering of the wispy bearded warriors, the dark green ground with scattered flowers and the treatment of the shaded rocks also share close similarities with a painting attributed to Muahammadi from the late 16th century (Soudavar, 1992, p. 238-239, pl. 93). Our painting like the latter two examples is also attributable to Herat and illustrates the continuation of the work of masters such as Bihzad and Muhammadi by their later Safavid disciples.

For a painting attributed to Safavid Herat that had similar treatment of the topographical elements such as the dark green ground with red flowers and defined rock formations, as well as the figures with similar features see Christie's, London, 21 April 2016, lot 101.





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### $\theta$ 98

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

SIGNED MUHAMMAD QASIM BIN MUHAMMAD MIRAK AL-HUSAYNI, PROBABLY ISFAHAN, SAFAVID IRAN, DATED JUMADA I AH 1050/AUGUST-SEPTEMBER 1640 AD

Poetry, Persian manuscript on gold sprinkled paper, 440 ff. plus four flyleaves, each with 25 ll. of elegant black *nasta'liq* arranged in four columns with double black and gold intercolumnar rules, headings in red *nastaliq*, text in panels laid down between gold margins with blue rules on buff paper, 49 miniatures, some with slight flaking, smudging or fading of paint, opening bifolio with gold and polychrome illumination surrounding the text blocks which are arranged in reciprocating panels on gold ground, one space left in the middle of the text, presumabely for another illuminated headpiece, the colophon signed Muhammad Qasim bin Muhammad Mirak al-Husayni and dated Jumada I 1050, a later owner's seal throughout often blacked out at a later date, very minor areas of staining, otherwise good condition, in later brown morocco

Text panel 10½ x 51/sin. (26 x 13cm.); folio 14% x 87/sin. (36.5 x 22.5cm.)

£80,000-120,000 \$110,000-160,000

€90,000-130,000

### PROVENANCE

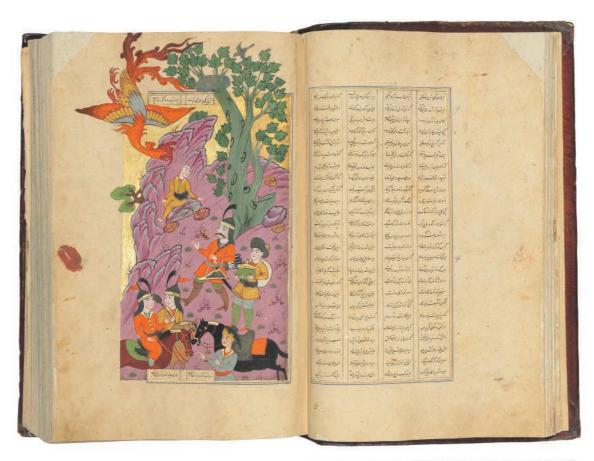
Christie's London, 8 April 2008, lot 208

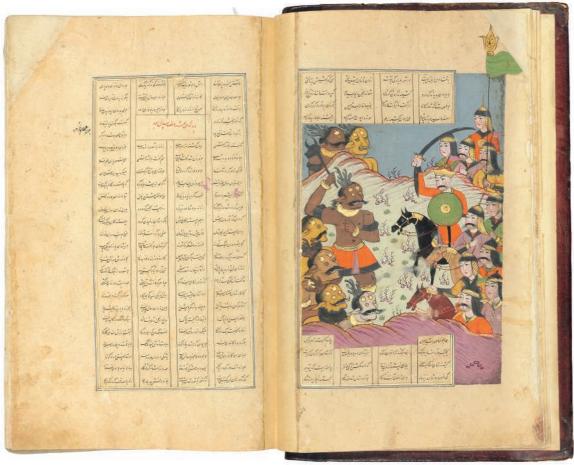
Muhammad Qasim is a scribe whose only other recorded work is a copy of the *Hadiqa* of Sana'i, dated AH 1051 (1640-41), which he signed in precisely the same formation as in this *Shahnama* (Bayani, 1348 *sh.*, p.811).

The miniatures of this manuscript can be attributed to Isfahan. The faces of some of these characters with their elongated eyes and wispy moustaches plus the detailing of the animals such as the elephant and the *simurgh* all bear resemblance to a *Shahnama* in the John Rylands Library which is dated 1650 (Robinson, 1980, pp.1481-1579, pp.330-347). Typically for the period figures are somewhat large and the execution is often summary.

B.W. Robinson mentions that a noteworthy feature of the John Rylands *Shahnama* and a *Shahnama* in Trinity College Dublin (also dated 1650), that is also shared by the present example, is the extensive use of silver in the miniatures (Robinson, 1980, p.330).

For a complete list of the miniatures in this manuscript please contact the department.





### \* 99

### A FIRMAN OF SHAH SULTAN HUSAYN (R. 1694-1722)

SAFAVID IRAN, DATED RABI' I AH 1125/MARCH-APRIL 1713-14 AD

Persian manuscript on cream paper, with 17II. of flowing *diwani* contained within a gold-outlined panel, the date in the lower left corner, illuminated seal above, laid down on card between minor cream margins and gold and polychrome rules on wide red margins, mounted

Text panel 15¾ x 6¼in. (39.8 x 15.8cm.); folio 18¾ x 10½in. (47.5 x 25.6cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

### EXHIBITED:

On loan and display in the 'Persian Room' of the San Diego Museum of Art from 2016-2018.

### INSCRIPTIONS:

The seal reads: bismillah al-rahman al-rahim, Kamtarin kalb-e amir al-mu'minin sultan husayn 1123, 'In the name of God, the most humble, slave of Amir al-Mu'minin (Commander of the Faithful, Ali), Sultan Husayn, 1711-12 AD'

This *firman* was issued by the Safavid Shah Sultan Husayn I (r. 1694-1722) and concerns the unauthorised taxation of the Armenian churches in New Julfa which were put in place by Shaykh Mu'min. The *firman* discusses the concerns regarding the migration of some of the Armenian priests out of Isfahan as a result of this act. It orders the taxation to be discounted as it was previously, and requests for the Armenian priests to return to Isfahan and continue living in New Julfa. The royal seal at the top of our *firman* also features on a number of other *firmans* issued by Sultan Husayn in relation to taxation and financial control of lands in Isfahan. These examples are in the archives of the National Library of Iran (*ketabkhaneh Melli*) and are digitised and available via the Philipps University of Marburg website (http://www.asnad.org/en/document/460/).

### \*100

### PORTRAIT OF A LADY

SAFAVID IRAN, MID-17TH CENTURY

Oil on canvas, the lady stands before a window with green draped curtain, wearing red surcoat of floral design, transparent skirt, patterned leggings and red and gold turban, holding a fan in her left hand, small areas of repainting, in heavy gilt frame

Painting 60½ x 36in. (153 x 91.4cm.); framed 65% x 40in. (166 x 101.6cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000

The clothing of the lady in this portrait, with her transparent skirt and brightly patterned leggings, suggests that she may be a Turk. A painting by the Dutch 17th century painter Jean-Baptiste Van Mour (1671-1737) in a private collection depicts a Turkish lady in similar low-cut frock with transparent sleeves and skirt over patterned trousers (*Türkische Kunst und Kultur*, 1985, pp.17 and 237). The fashion is said to have come from India, and her gold brocade turban has the appearance of the Mughal turban of an early 17th century Indian lady. It is likely that the Persian artist misunderstood elements of the Turkish costume, translating the baggy trousers into tight leggings and the stilted bath slippers into the flat red sandals seen here.

As Isfahan developed in the 17th century, from the period of Shah 'Abbas I, new impetuses pushed taste in new directions. The influx of foreigners including European traders bringing in new products, as well as Armenians in New Julfa generating wealth through trading activities, created a new market for goods. The format of Persian painting fell subject to these new influences as the enormous building program undertaken by Shah 'Abbas and his successors created a need for new methods of decorating these spaces. Although the practice of wall painting was well known in the genre of Iranian painting previously, with this new building program came a taste for large-scale single-figure paintings. Paintings such as the present are often



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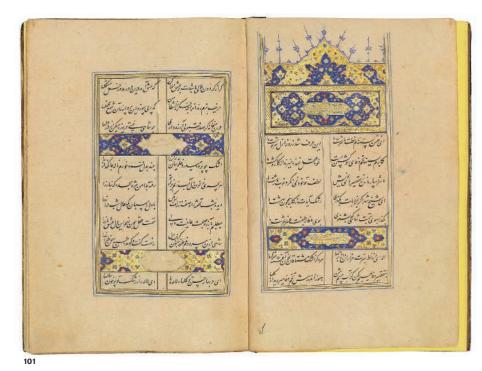
described in European sources of the second half of the seventeenth and of the early eighteenth centuries as a feature of the decoration of royal palaces and residences of the Muslim elite and of the Armenian and European merchants. Large scale paintings can still be seen in the Chihil Sutun, Hasht Bihisht and 'Ali Qapu. A drawing in the James Ford Bell Library in the University of Minnesota depicts the interior of the no longer standing Aiyina Khaneh Palace (circa 1671-75) decorated with life-sized paintings set into mirrorwork. Houses in the Armenian area of New Julfa were similarly decorated (Carswell, 1968, pl.80). Paintings such as that offered here, which represent not only individuals, but also different ethnic groups, were intended as components of decorative programmes (Diba, 1998, pp. 131-33).

Other 17th century oil portraits were exhibited at Colnaghi's in 1976, but the costume of the ladies is quite different to the present lot. The similarities are limited to a rather rigid pose and slightly curious perspective, the use of a draped curtain, and view of a distant landscape. The latter may have been gleaned from Western prints. (Sims, 1976, pp.223-248).

From the very small number of Safavid oil portraits that have survived, one can say that their patrons must have been wealthy merchants or members of the Safavid aristocracy. Other Safavid single figure oil paintings include the following, all of which were exhibited at Colnaghi and are now in the Sadabad Museum of Fine Arts, Tehran: A Lady in Persian dress in an interior, A Gentleman in Persian dress in an interior, A Lady in Persian dress holding a wine flask in a landscape, A Lady in Persian dress holding a rhytons in a landscape, A Footman in a landscape (Sims, 1976, pp.223-248). Others include: A Gentleman in an interior holding a bow and arrow (Adle, 1996), A Portrait of a European Gentleman in Persian dress (sold at Sotheby's, 15 October 1997, lot 35), An Armenian lady (sold at Sotheby's, 15 October 1998, lot 69 - the pendant portrait to the Gentleman in Persian dress in an interior in the Sadabad Museum), two pendant portraits - A Portrait of a Nobleman and A Portrait of a Lady (formerly in the Aryeh collection, sold at Sotheby's, 13 October 1999, lots 13 and 14 and recently offered again Sotheby's, London, 25 October 2017, lots 115 and 116), Portrait of a Nobleman holding a bow and arrow and Portrait of a Nobleman with a white shawl (sold at Sotheby's, London, 12 October 2004, lots 11 and 12), Portrait of a Noblewoman (sold at Sotheby's, 8 October 2008, lot 49, now in the Museum of Islamic Art in Doha) and its pendant Portrait of a Nobleman (in a private collection and published in the International Exhibition of Persian Art, Royal Academy, Burlington House, London, 1931), and two Portraits of Caucasian Youths.



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PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### **A101**

### AMIR SHAHI (D. AH 857/1453 AD): DIWAN SIGNED 'ABDULLAH, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, 52ff. plus six flyleaves, each folio with 11ll. of black *nasta'liq* organized in two columns with double gold and black intercolumnar divisions, opening folio with finely illuminated headpiece and title in white *nasta'liq* on gold floral ground, headings in gold or white *nasta'liq* over gold or plain ground within illuminated cartouches, text panel within gold and blue ruled frame, catchwords, last two folios on brown paper, colophon signed, in gilt lacquer covers and gilt and stamped cream morocco doublures, later owners' notes at beginning, generally very clean copy, binding scuffed Text panel 5% x 3%in. (14.7 x 8.6cm.); folio 9½ x 5½in. (23.2 x 15.3cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

### PROVENANCE:

Christie's, London, 13 April 2010, lot 109



### θ102

## NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD): KULLIYAT

COPIED BY MIR BIN MUHIBB 'ALI RASHIDI, SAFAVID IRAN, LATE 16TH CENTURY

The complete works of Jami, containing twenty of his writings both in verse and prose, Persian manuscript on paper, 508ff. plus three flyleaves, each folio with 21ll. of elegant black nasta'liq sometimes in four columns with double gold intercolumnar rules, headings and important words and phrases picked out in red, text panels outlined in gold and polychrome, catchwords, 20 seventeenth century illuminated headings in gold and polychrome, numerous ownership seals of Mihr 'Ali dated AH 1238, first bifolio heavily illuminated in gold and polychrome, previous folio with applied shamsa containing the name of Sultan Mirza Husayn Bayqara against a ground with gold floral design, one colophon signed, trimmed, in later green lacquer with central medallions and floral borders signed by Muhammad 'Ali and dated AH 1176, red doublures with gold floral medallion Text panel 7% x 41/4in. (19.6 x 10.7cm.); folio 13 x 8in. (33 x 20.2cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

### ROVENANCE:

Christie's, London, 13 April 2010, lot 183



VARIOUS PROPERTIES

### 103

### A RECLINING YOUTH

ATTRIBUTED TO MUHAMMAD QASIM, SAFAVID ISFAHAN, IRAN, EARLY 17TH CENTURY

Opaque pigments heightened on gold on paper, later attribution to Muhammad Qasim beneath the figure, laid down between minor gold-illuminated cream borders on wider blue margins with two-tone gold floral illumination, minor damages to edges, laid down on card

Painting  $3\% \times 6\%$  in. (8.4 x 16.2cm.); folio  $6\% \times 9\%$  in. (16.7 x 25.4cm.)

£20,000-30,000 \$26,000-39,000 \$23,000-34,000

This painting is attributable to Muhammad Qasim, a contemporary of Reza 'Abbasi, who was active during the reign of Shah 'Abbas I. Reclining youths such as that found in our painting are comparatively rare in contrast to the numerous contemporaneous portraits of seated or standing figures. However, there are a few examples by Muhammad Qasim's contemporary, Reza 'Abbasi, including two ladies, the 'Sleeping Woman' in a private collection and the 'Reclining Nude' in the Freer Gallery of Art (inv. no. 54.24) (see Canby, 1996, pp.28-31, nos.7 and 8).

In our painting, the young man is depicted in a relaxed pose, propped up on his elbow leaning against cushions, with one hand holding a wine cup and the other placed on an open manuscript. His gaze looks in to the distance as though deep in thought. The background is illustrated with delicate foliage and plants also characteristic of both Reza 'Abbasi and Muhammad Qasim's single figure drawings.

The three main colours used in our painting are green usually derived from malachite, two distinct shades of blue which were derived from lapis lazuli and gold. These were fashionable colours during this period as evident from similar extant examples such as lot 56 by Reza 'Abbasi in this sale. Other works attributed to Muhammad Qasim in which he uses full colour include an album page in the Freer and Sackler collection (S1986.305). Works by him have sold at auction including Christie's, London, 6 October 2009, lot 119 and Sotheby's, London, 7 October 2015, lot 262.



104

### θ104

# THE FORTY SAYINGS OF THE PROPHET WITH PERSIAN TRANSLATION BY JAMI SAFAVID IRAN, DATED AH 990/1582-83 AD

Arabic and Persian manuscript on gold-sprinkled paper, 7ff. each with two panels of 4ll. of elegant black *nasta'liq* arranged on the diagonal and alternating with lines of larger *nasta'liq*, a further line above and below, with gold intercolumnar and interlinear rules, the text panels with gold, black and blue rules, first folio with gold and polychrome illuminated headpiece, colophon partly erased with the re-inked signature of Muhammad Husayn Katib and the date of AH 990/1582-83 AD, additionally stating the date of the translation of the work as AH 886/1481-82 AD, later owner's notes on reverse of opening folio, in brown gilt painted Ottoman binding, marbled-paper doublures

Text panel  $4\frac{1}{4}$  x  $2\frac{3}{10}$  in. (11 x 6cm.); folio 7 x  $4\frac{1}{2}$  in. (17.5 x 11.5cm.)

£8,000-12,000

\$11,000-16,000 €9.000-13.000

Our manuscript encompasses the poet Jami's (d. 1492 AD) Persian versification of the *Arba'in*, the Forty Sayings of the Prophet Muhammad which was completed by him in AH 886/1480 AD. The date of this translation is also stated on the last folio of our manuscript.



### θ105

### THE MUNAJAT OF IMAM 'ALI

SIGNED AHMAD AL-NAYRIZI, ISFAHAN, SAFAVID IRAN, DATED AH 1131/1715-16 AD

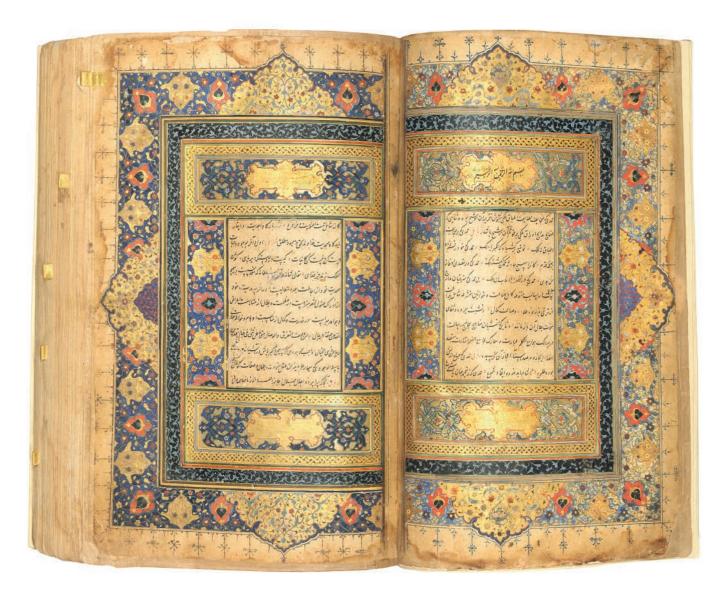
Prayers of the fourth Imam 'Ali, son of Husayn, Arabic and Persian manuscript on paper, 150ff. plus one flyleaf, each folio with 9ll. of black rounded naskh on gold illuminated ground, with double interlinear divisions and Persian translation in red nasta'lig, second section of the manuscript with 12ll. of naskh to the page, each line in cloudband on gold ground, text within polychrome and gold frame, titles in red or gold thuluth within illuminated cartouches occasional marginal notes, catchwords, opening folio with finely illuminated headpiece, preceded by double folio with almondshaped illuminated medallions, colophon signed and dated, later seal impressions, ownership notes, in 18th century lacquer floral binding attributed to 'Ali Ashraf Text panel 61/4 x 31/4in. (15.5 x 8.4cm.); folio 83/4 x

4%in. (21.3 x 12.3cm.)

£4,000-6,000

\$5,200-7,800 €4.500-6.700

105



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### $\theta$ 106

### MU'IN AL-DIN BIN HAJJI MUHAMMAD SHARAF AL-DIN AL-FARAHI AL-HARAVI AL-MISKIN (D. AH 907/1501-02 AD): *MA'ARIJ AL-NUBUWWAH*

SIGNED MIR MAH BIN MIR 'ARAB, BUKHARA, DATED AH 1019/1610-11 AD

The life of the Prophet, Arabic manuscript on polished paper, 505ff. plus 18 flyleaves, each folio with 27ll. of compact black <code>nasta'liq</code> within panels laid down between gold and polychrome margins and rules, catchwords, important words and phrases picked out in red, opening bifolio with elaborate gold and polychrome illumination surrounding the text panel, four further illuminated headpieces throughout the text marking the beginnings of different chapters, each chapter with a colophon, three giving the date of AH 1019 and two signed Mir Mah ibn Mir Arab, a few later owners' seals and notes in the margins, areas of waterstaining and spotting, small areas of worm holing, in later grey conservation binding with flap

Text panel 10% x 61/sin. (28 x 15.5cm.); folio 151/s x 91/4in. (38.2 x 23.5cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000 The *Ma'arij al-Nubuwwah* was compiled by Mu'in al-Din bin Hajji Muhammad Sharaf al-Din al-Farahi al-Haravi al-Miskin in Herat on 1 Rabi' I AH 89% March 1486 AD. The text comprises a detailed history of the Prophet Muhammad and consists of a long introduction, four chapters (*rukn*) and an epilogue. In the present example, the end of the first three sections are those that are signed by the scribe Mir Mah bin Mir 'Arab. The scribe is unrecorded.

A copy of the text dated AH 1137/1724-25 AD is in the Edinburgh University Library (Hukk and Robertson, 1925, cat. 190). In the catalogue entry the following are given as other known copies: Rieu (B.M.P. Catalogue I, p. 149 sq); Bodleian Catalogue, pp. 128-130; Aumer (Munich Catalogue, p. 100); Ethe (I.O. Catalogue, pp. 134-44); Stewart (Descriptive Catalogue, p. 22).

### PROVENANCE:

Christie's, London, 8 April 2008, lot 191





VARIOUS PROPERTIES

### θ107

### QUR'AN

SAFAVID HERAT, THIRD QUARTER 16TH CENTURY

Arabic manuscript on paper, 268ff. plus two flyleaves, each folio with 14ll. of gold naskh, black diacritics, gold and polychrome verse roundels, text within gold and polychrome rules on wide margins, sura headings in white on gold ground cartouches set in panels with polychrome illuminated edges, khams and 'ashr marked in white kufic in gold and polychrome marginal roundels, hizb similarly marked in ogival medallions, later catchwords, some suras also marked later in the upper left hand corners, opening bifolio with elegant gold and polychrome illumination surrounding 6ll. of gold naskh in clouds reserved against similarly illuminated ground, folios slightly trimmed, areas of water staining, in black moroccco with flap decorated with central stamped gold panel with medallion on arabesque ground, the border with calligraphic cartouches, later tan morocco doublures with central applied découpé gold medallion

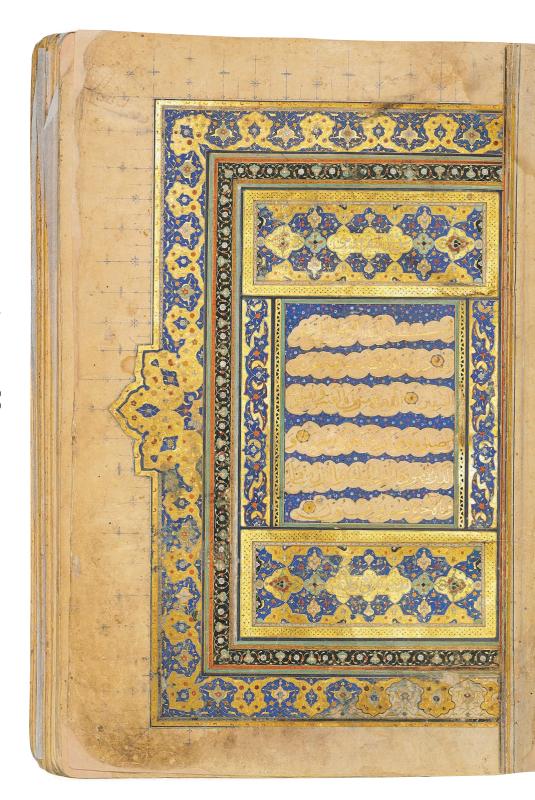
Text panel 9 x 51/4 in. (22.9 x 13.2 cm.); folio 14 x 93/4 in. (35.5 x 23.9 cm.)

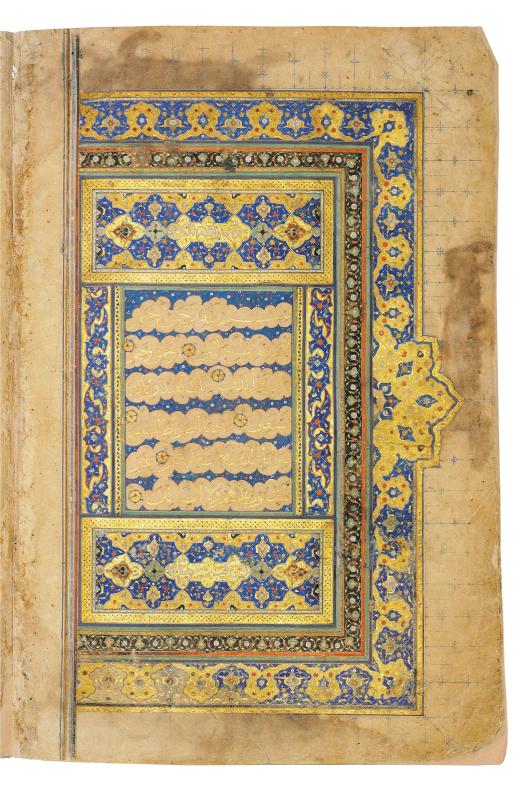
£120,000-180,000

\$160,000-230,000 €140.000-200.000

### PROVENANCE:

Christie's, London, 27 April 1993, lot 37 A Private Collection Donated to Benefit the University of Oxford, Part V, Christie's, King Street, 10 April 2014, lot 15

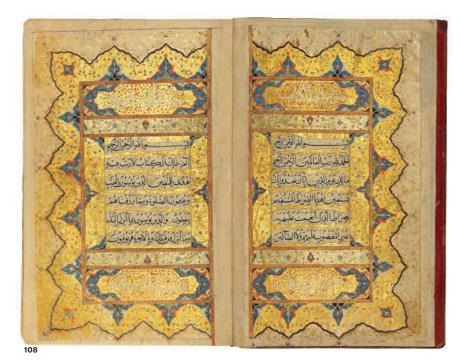


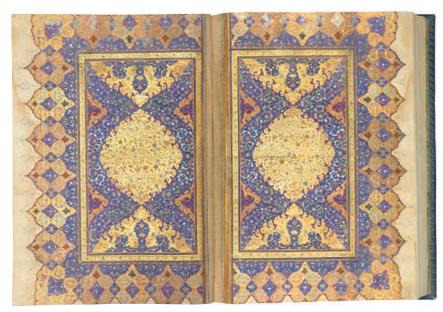


The lavish use of gold that is found in this Qur'an manuscript is both impressive and very unusual.

In many ways our Qur'an relates to two that were copied in Herat in the third quarter of the 16th century and recently exhibited in Istanbul at the exhibition 1400. Yilinda Kur'an-i Kerim. They were both signed by the calligrapher Muhammad bin Ahmad al-Halili al-Tabrizi and were dated AH 962/1554-55 AD and AH 979/1571-72 AD (Istanbul, 2010, pp.298-301 and 306-07, cat.74 and 76). Unlike ours, neither of those manuscripts is written completely in gold, but they do share with ours a number of features. Both of those manuscripts have alternating lines of gold and black muhaggag. Like our manuscript, the gold calligraphy there is written directly on the page without the use of black outlines as is more common. The very simple verse roundels contained within blue outlines and with a red central dot are also very similar. The formation of the opening illumination of cat. no.76 also closely relates to that on our Qur'an. Although ours is finer and better preserved, in the small scale and somewhat sparse flowers and the bands that flank either side of the text panels, the opening illumination of our Qur'an also relates to one attributed to 16th century Herat in the Ghassan I. Shaker Collection (Safwat, 2000, pp.56-59, no.7).

The tradition of writing Qur'ans in gold exists from an early period. The earliest known complete Qur'an copied in gold was sold at Christie's, London, 23 October 2007, lot 20. That was attributed to Mesopotamia and dated to the first years of the 13th century. The most sumptuous of *kufic* Qur'an folios were also copied in gold - for instance those of the famous Blue Qur'an copied in Qairouan (for an example see lot 1 in this sale). The tradition carried on through the Mamluks, and the Ottomans (an Ottoman Qur'an dated 1715 and copied in black-outlined gold muhaqqaq is in the Beit Al-Qur'an, published Manama, 2000, p.91) but few examples of complete manuscripts exist today. Their rarity suggests that the practice was reserved for only the most important of commissions.





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### θ108

### QUR'AN

SIGNED SHUJA' AL-DIN MUHAMMAD AL-HUSAYNI, AFSHARID IRAN. DATED AH 1151/1738-39 AD

Arabic manuscript on paper, 350 ff. each with 12 ll. of black naskh, Persian interlinear translation in red nasta'liq, with gold and polychrome roundel verse markers, text within blue and black ruled gold frames, 'ashr, khams, nisf and juz' annotated in red thuluth in the margins, fully illuminated opening bifolio framing 6 ll. of text set within clouds on gold ground, sura headings in white, green, pink and red thuluth on gold ground, signed and dated in colophon, later owners' notes on flyleaves, in contemporareous lacquer binding, decorated in floral designs, red doublures with a central medallion illuminated with flowering plants Text panel  $9\frac{1}{2}$  x  $5\frac{1}{2}$  in. (24 x 14cm.); folio  $13\frac{3}{4}$  x  $8\frac{1}{2}$  in. (34.8 x 21.8cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### θ109

### QUR'AN

SAFAVID SHIRAZ, IRAN, CIRCA 1550-80

Arabic manuscript on buff paper, 264ff. plus eight flyleaves each with 12ll. of clear black <code>naskh</code> contained within gold-outlined text panels, gold roundels between verses, <code>sura</code> headings in white on gold panels highlighted with polychrome arabesques and floral motifs, large blue medallion every fifth verse, the opening bifolio with <code>sura</code> <code>alfatiha</code> in gold and polychrome illumination, preceded by a double page with <code>shamsa</code> and similar illumination, opening folio with beginning of <code>sura</code> <code>al-baqara</code> with text within gold and floral clouds and with illuminated heading, similar illumination on two final bifolios, followed by an illuminated bifolio with <code>du'a</code> and a bifolio with <code>falnama</code>, generally good condition, trimmed, in later binding

Text panel 8¾ x 6in. (22.2 x 16cm.); folio 13¾ x 10¾ in. (35.2 x 26cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000

### PROVENANCE:

Christie's, London, 12 October 2004, lot 35

This magnificent Safavid Qur'an, probably copied between the 1550s and 1580s, demonstrates 16th century Shirazi illumination at its best. It is extremely heavily illuminated with two densely decorated bifolios at the beginning preceding a folio with an illuminated headpiece at the start of *sura al-bagara*. There are then a further three illuminated bifolios at the end, containing *sura al-nas*, prayers and a *falnama*. All of the illumination is very elegantly executed.

The overall layout of the second bifolio of the Qur'an, which contains the *Fatiha*, finds a close comparable on a Qur'an in the Nasser D. Khalili Collection which bears a date of AH 972/1564-65 AD (James, 1992, pp.186-187, no.45). On both, the central rectangle of the illumination contains a central gold-ground calligraphic cartouche with three smaller cartouches above and below. The ground around them is cobalt-blue. Both the cartouches and the ground are elegantly filled with flowering scrolls and polychrome cloud bands. Similar scrolls and cloud bands can be found on other Shirazi Qur'ans, including one in Türk ve Islam Muzesi in Istanbul which is attributed to circa 1580 (TIEM 378; Istanbul, 2012, pp.330-331, cat.84).





111

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### θ110

### QUR'AN

QAJAR IRAN, 19TH CENTURY

Arabic manuscript on paper, 175ff. plus 12 flyleaves, each folio with 35ll. of black *ghubari*, gold rosette verse markers, text panels within gold and blue rules, *sura* headings in gold *thuluth*, catchwords, *hizb*, *nisf* and *juz'* marked in illuminated marginal medallions in red *thuluth*, opening illuminated *fihrist* in a lattice, followed by a fully illuminated bifolio with prayers contained inside large cusped medallions, following bifolio with illuminated headpiece and margins framing text in white clouds reserved against gold ground, in Qajar lacquer binding with floral motifs, red lacquer doublures Text panel 4% x 2%in. (12 x 6.7cm.); folio 6¼ x 4in. (15.8 x 10.2cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

### θ 111

### QUR'AN

SIGNED IBN 'ABDULLAH AL-QAZVINI, ZAND IRAN, DATED AH 1187/1773-74 AD

Arabic manuscript on paper, 347ff. plus two flyleaves, each folio with 16ll. of black *naskh*, gold roundel verse markers, text panels within black-ruled gold frames, outer gold rule in the margins, catchwords, *sura* headings in red *thuluth* on gold ground, *hizb*, 'ashar and juz' marked in gold in margins, fully illuminated double frontispiece framing 6ll. of text in white clouds reserved against gold ground, colophon signed and dated giving the name of the patron, Aqa Ahmad al-Tabib, in lacquer binding with *gul-o-bulbul* motifs, brown morocco doublures

Text panel 5 x 21% in. (12.6 x 7.3 cm.); folio 61/2 x 4 in. (16.5 x 9.8 cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

### θ **112**

### A MINIATURE QUR'AN

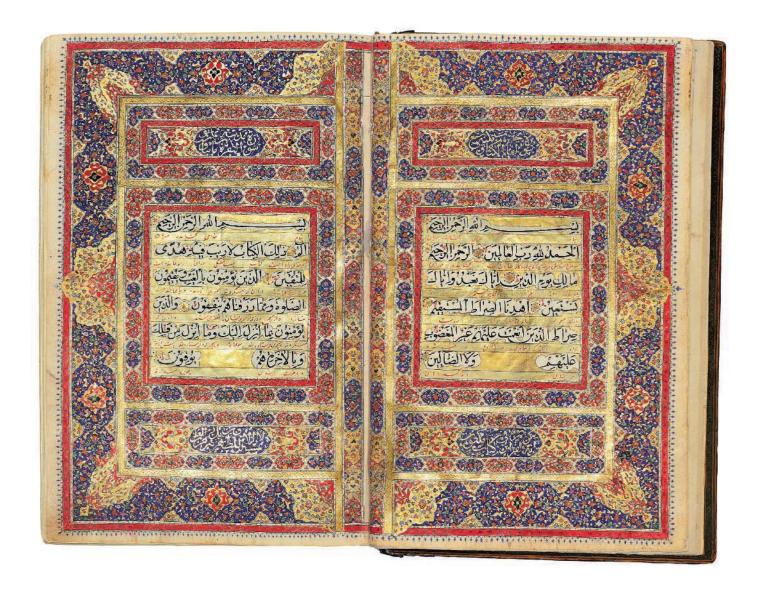
SIGNED MUHAMMAD HUSAYN SHIRAZI, ZAND IRAN, DATED AH 1189/1775-76 AD

Arabic manuscript on paper, 258ff. each with 19ll. of elegant black naskh on gold-sprinkled paper, gold verse roundels, catchwords, text within double gold and black rules, margins with outer gold rule, sura headings in gold thuluth, illuminated opening bifolio surrounding 5ll. of black naskh in clouds reserved against gold ground, colophon signed and dated by the calligrapher and by the owner, Shahab al-Din Sayyid Mahmud al-Mufti, in Baghdad, dated AH 1256/1840-41 AD, in brown varnished morocco decorated with gilt central medallion and spandrels, red doublures illuminated with a central blossoming flower, associated dark green leather slip case with painted gilt designs

Text panel 21/4 x 11/4 in. (5.8 x 3.1 cm.); folio 31/6 x 21/6 in. (8.5 x 5.2 cm.)

£5.000-7.000

\$6,500-9,100 €5,600-7,800



### $\theta\, \textbf{113}$

### QUR'AN

QAJAR IRAN, DATED AH 1234/1818-19 AD

Arabic manuscript on paper, 293ff. plus four flyleaves, each folio with 14ll. of strong black naskh in clouds reserved against gold ground, red nasta'liq interlinear Persian translation, each line between gold rules, text panels outlined in gold and polychrome, gold rosette verse markers, catchwords, sura headingsin gold on polychrome illuminated ground, hizb, juz', nisf juz' all marked with illuminated marginal devices, marginal notes in small black nasta'liq in elegantly illuminated panels, the first and final bifolios with dense gold and polychrome illumination framing text, in contemporaneous lacquer binding, the exterior with floral motifs within calligraphic borders, the doublures with a central floral cartouche surrounded by gold floral design on green ground

Text panel 8¾ x 4¾in. (22.2 x 12.2cm.); folio 11¾ x 7½in. (29.9 x 19.2cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000



114

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115

### θ 114

### A QAJAR PRAYER BOOK

IRAN, DATED AH 1282/1865-66 AD

Arabic manuscript on paper, 224ff. plus six flyleaves, each folio with 7 or 9ll. of elegant black naskh, numerous words picked out in gold, each line in cloudband on gold ground, text within gold and polychrome rules, catchwords, some Persian interlinear translation in red nasta'lig accompanying prayers in Arabic, titles in fine gold thuluth script on blue ground within illuminated cartouches, occasional marginal notes in gold thuluth, opening bifolio with finely illuminated headpiece and borders, colophon with name of patron, Sayyid 'Ali and dated AH 1282/1865-66 AD, in Qajar lacquer binding with floral decoration, doublures with yellow narcissus on red ground Text panel 5 x 25/sin. (12.2 x 6.7cm.); folio 71/2 x 45/sin. (19.1 x 11.8cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

The texts in this prayer book include *Du'a jaushan al-kabir* and other prayers.

### θ 115

### SHARAF AL-DIN FAZL ALLAH HUSAYNI QAZVINI (D. 1339-40 AD): *TARIKH-I MU'JAM*

SIGNED MUHAMMAD HUSAYN AL-HUSAYNI MUNSHI SHIRAZI, MASHHAD, QAJAR IRAN, DATED AH 1(2)61/1845-46 AD

On the history of Iran before the Islamic conquest, Persian manuscript on ivory paper, 128ff. plus two flyleaves with 15ll. of elegant black *nasta'liq*, within gold, blue and black rules, catchwords, paginated in the upper corners, occasional marginal notes, opening bifolio with the text in clouds reserved against gold ground, delicately illuminated gold and polychrome headpiece, colophon dated AH 1261, finely illuminated lacquer binding with some areas of loss to the central medallion, red lacquer doublures decorated with gilt flowering plant in the centre

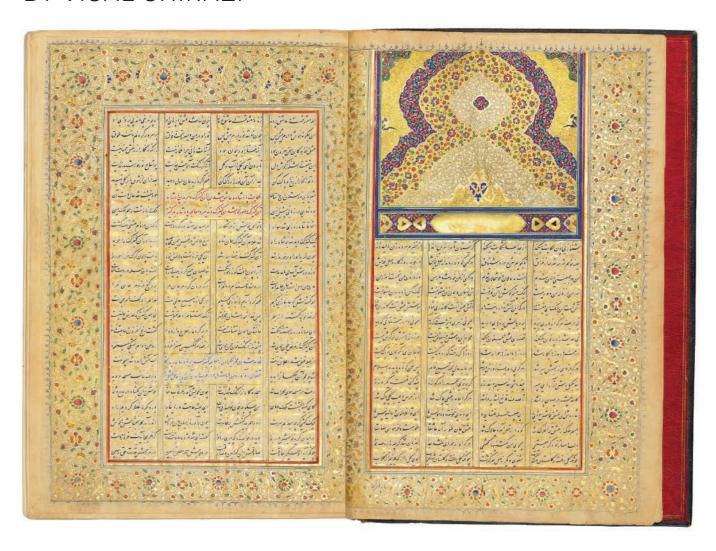
Text panel 9¾ x 5½in. (24.6 x 14cm.); folio 13½ x 8¾in. (34.2 x 22cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

Mehdi Bayani noted Muhammad Husayn Shirazi Husayni in his Biography of Persian Calligraphers, stating that he was contemporaneous with Muhammad Husayn Shirazi Katib al-Sultan, who worked in the court of Nasir al-Din Shah (Bayani, 1346 sh., pp.687-694). The colophon of our manuscript states that it was commissioned by Mirza Nabi Khan the governor of Fars. With its elegant and consistent nasta'liq, its lavish Qajar illuminated headpiece and magnificently detailed lacquer binding it reflects this courtly commission. The binding is very closely comparable to the lacquer binding of a bound copy of Zad al-ma'ad of Majlisi in the Khalili collection which has been attributed to Shiraz. 19th century (Stanley, 1999, pp.190-92).

# A *MATHNAVI* COPIED FOR PRINCE MUZAFFAR AL-DIN BY VISAL SHIRAZI



### θ116

# **JALAL AL-DIN RUMI (D. AH 672/1273-74 AD): MATHNAVI**BY MIRZA KHOCHAK SHIRAZI KNOWN AS VISAL, QAJAR IRAN, DATED RABI II AH 1284/AUGUST 1867

The famous mystical poetry, Persian manuscript on paper, 293ff. plus two flyleaves, each folio with 25ll. of elegant black <code>nasta'liq</code> arranged in four columns between double black and gold intercolumnar divisions, titles in blue and red <code>nasta'liq</code>, text within red, blue and black-ruled gold frame, catchwords, the opening bifolios of each of the six sections with finely illuminated headpiece and gold and polychrome floral margins, colophon with date and attribution to Vesal and a dedicatory statement gifting the manuscript to Prince Muzaffar al-Din Shah, in original Qajar black shagreen binding decorated with gilt and painted central medallion and spandrels, in brown morocco box, red morocco doublures

Text panel 8% x 4%in. (21.2 x 12.3cm.); folio 11½ x 7½in. (29.1 x 19cm.)

£20,000-30,000

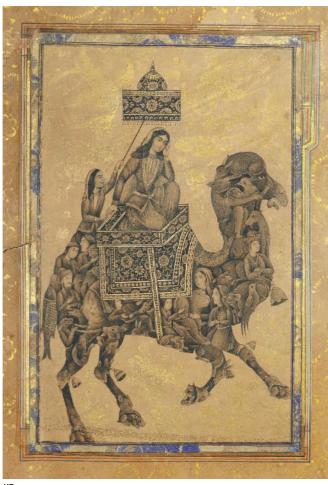
\$26,000-39,000 €23,000-34,000

### INSCRIPTIONS

The seal impression reads: bar molkat-e naseri vali'ahd bar rayat-e nasr-e haq muzaffar al-din 1282, 'Upon the Naseri reign, the prince (vali'ahd) the symbol of succour and righteousness, Muzaffar al-Din. AH 1282/1865-66 AD'

The colophon of this manuscript states that it was copied by Visal Shirazi and presented as a gift to the prince of the nation (*vali'ahd-e dawlat*) in AH 1284. At the time this would have been Muzaffar al-Din Shah. A seal impression of Muzaffar al-Din Shah on the opening illuminated bifolio of the manuscript supports this statement.

Muhammad Shafi' known as Visal Shirazi (1782-1846) is considered one of the most famous calligraphers, scholars and poets of the 19th century. He is praised by different biographers for his knowledge of music, singing, mathematics, painting, occult sciences and grammar. He wrote all seven styles, and in different colour inks, and illuminated and painted manuscripts himself. Visal trained many in *shikasteh* and *nasta'liq* scripts, though his Nayrizi-style *naskh* script was particularly treasured. It is recorded that he copied 67 Qur'ans, 700 prayer books and *diwans* of various poets (Bayani, vol. III, 1348, pp.755-62 and Stanley, 2009, p.72).



### 117

### A LADY RIDING A COMPOSITE CAMEL

QAJAR IRAN, 19TH CENTURY

Ink heightened with gold on paper, the lady kneels on an elaborate saddle under an umbrella held by a female attendant, the ground with gilt simurghs and clouds, within narrow marble paper borders with polychrome and gold rules, the wide margins with gold floral scrolls  $13\frac{1}{2} \times 9in$ . (34.4  $\times 22.8$ cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400





### ~118

### A COCO-DE-MER BEGGAR'S BOWL (KASHKUL)

QAJAR IRAN, DATED AH 1210/1795-96 AD

Of typical form, the engraved decoration consisting of a wide calligraphic register in *nasta'liq* script, the base with a biblical scene of the sacrifice of Isaac

13in. (33cm.) long

£4,000-6,000

\$5,200-7,800 €4,500-6,700

### INSCRIPTIONS:

Inscriptions include the Nada 'Ali prayer within a cartouche on the top, the *ayat al-kursi* (Qur'an II, *sura al-Baqara* v.255) and the Shi'a Twelver *salawat* around the body. The base bears a couplet from a *ghazal* of Hafiz and an engraving of Prophet Ibrahim preparing the sacrifice of his son Ismail with a small cartouche identifying the prophet which reads, *Ibrahim 'alayho salam,* 'Ibrahim, peace be upon him'.

The Persian word *kashkul* represents the oval or boat-shaped beggar's bowl made of coconut, metal or wood that dervishes have carried over their shoulder for generations and used to collect donations. Our example is carved from half a nut shell of the fruit of the coco de mer palm which grows in the Seychelle Islands, in the Indian Ocean, and washes ashore in southern Iran and India. The shell's journey took on mystical meaning as a representation of the dervish's journey on the ocean of spiritual knowledge. Some metal *kashkuls* are shaped like a boat or have a 'prow' carved on them. Others, including ours have a small spout to make the bowl into a drinking vessel.

Kashkul's were often carved with inscriptions and supplications in Arabic and Persian, and in some cases with known religious scenes such as Prophet Ibrahim preparing the sacrifice of his son Ismail, which is depicted on the bottom of our bowl.

For a full discussion on the *kashkul* and the origin of its form please see A.S. Melikian-Chirvani, 'From the Royal Boat to the Beggar's Bowl', *Islamic Art*, Vol. IV, 1991, pp.3-111).

### ~119

### A PAIR OF SAFAVID-REVIVAL DOORS QAJAR IRAN, 19TH CENTURY

Comprising two doors, each heavily decorated with deeply carved and ivory-inlaid figural scenes, inlaid in ivory, set between panels of openwork ivory and engraved wood, the reverse of each plain but for an elegant cusped cartouche containing a small  $\mathit{khatamkari}$  panel in each of the three panels panel one  $88\% \times 20\% \times 1\% \text{in.}$  (205,2  $\times 53.1 \times 4 \text{cm}$ ) and panel two  $88\% \times 22\% \times 1\% \text{in.}$  (205.3  $\times 56.4 \times 4 \text{cm}$ )

£8,000-12,000

\$11,000-16,000 €9,000-13,000

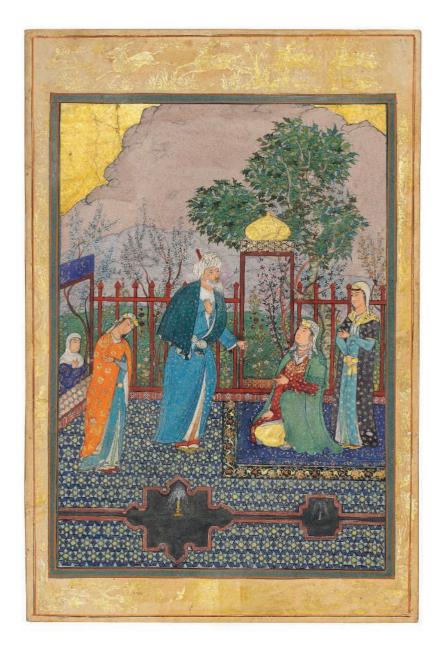
The degree of sophistication and the lavishness of the decoration of these carved wooden doors indicate that they once furnished an elite domestic interior. Their dense and exuberant surface decoration is done in carved wood and carved and open work ivory, and includes scenes of scholarly gatherings around the theme of knowledge and teaching. The designs include animals, humans, and vegetal motifs in combination with mythical creatures all set upon intricate vegetal backgrounds. The outer borders include the twelve zodiac signs.

The decoration of our doors recall contemporary bookbindings and carpets and were based on the designs of court artists of the Qajar period and previous dynasties. Our door can be classified as Safavid revival, for it is rendered in a style associated with late medieval and early modern miniature painting, one that favoured scholarly and courtly leisure scenes and intricate detail. It is excellent evidence of the transfer of the miniature style of painting to larger-scale furnishings during the Qajar period.

Other similar examples of Qajar doors are in the Doris Duke Museum in Shangrila (inv.no.64.60a-b and 64.48.1) and one in the V which bears similar scenes to our door (inv.no.W.9-1933).







### A LARGE ILLUSTRATION FROM A MANUSCRIPT OF HISTORICAL CHRONICLES: A MULLAH ADDRESSED BY A PRINCESS

BY HOSSEIN BEHZAD, PARIS OR TEHRAN, CIRCA 1920-30

Opaque pigments heightened with gold on paper, the painting set within polychrome rules, with cropped gold borders, mounted on card, framed and glazed  $13 \times 8\%$  in. (33 x 22.4cm.)

£5.000-8.000

\$6,500-10,000 €5,600-9,000

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.

Other illustrations from this same manuscript were published in 1997 in a special edition of *Dossier de l'Art* dedicated to Persian painting where they were wrongly dated to the 17th and 18th century (Dossier de l'Art, La Peinture Persane, No. 36, March 1997, pp. 7, 70, 72, 73). See also two paintings of standing figures executed in a similar highly finished style in Mohammad Nasseripour, The Life and Works of Iranian Miniature Painter Hossein Behzad, Tehran, 2005, pp.76-77. The note accompanying four paintings from the same series sold by Piasa, Drouot, 13 June 2003, lots 315-318, states that he manuscript on which they are copied had a colophon dated AH [12]99/1881 AD and signed by Muhammad Tabrizi. It is a Persian manuscript of Historical Chronicles in at least three parts, illustrating episodes from the lives of the Shi'i Imams, the Umayyad Caliphs and the Shahs of Iran.

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, *op.cit.*, p.56). The Art Dealer Rabenou was one of his patrons in Paris. Another painting from this manuscript sold at Christie's, London, 27 April 2017, lot 134 and other works by him sold at Christie's, London, 11 October 2005, lot 139 and 31 October 2007, lot 73 and lot 74.

### †121

# AN ENAMELLED AND WATERED-STEEL DAGGER

SIGNED TAQI, ZAND IRAN OR POSSIBLY OTTOMAN SYRIA, DATED AH 1175/1761 AD

The hilt and sheath enamelled with polychrome floral sprays and floral lattice, signed on the sheath 12¼in. (31.2cm.) long

£10,000-15,000

\$13,000-20,000 €12,000-17,000

A group of enamelled gilt-copper objects signed Taqi traditionally attributed to Zand Iran are known. See for example an incense burner published in Robinson, 1988, pp.134-145, no.M21. An enamelled dagger with very similar colouring sold at Christie's, London, 23 October 2007, lot 304. Daggers of this group have been attributed to either Qajar or Zand Iran or Ottoman Syria on the basis of a dagger kept at the Metropolitan Museum bearing the artisan's signature with the *nisba 'al-Dimishqi'* (inv.no.32.75.263). An incense burner sold Christie's, London, 26 October 2017, lot 207 supported this Ottoman attribution for the group, as the work was very similar but it was a classic Turkish form. The shape of our dagger, on the other hand, is more typically Persian.



# A QAJAR WALRUS IVORY-HILTED DAGGER (JAMBIYYA)

IRAN, 19TH CENTURY

With curved double-edged blade, the hilt deeply carved with a standing youth and two portraits in lobed medallions, flanked by cherubs, on foliate ground, the pommel with silver mounts inlaid with turquoise stones, the leather scabbard painted with polychrome flowers, with silver mounts 14in. (35.6cm.) long

£4,000-6,000

\$5,200-7,800 €4,500-6,700





### θ 123

# MUHAMMAD BIN MAHMUD AL-AMULI (FL. 1352 AD): KITAB NAFA'IS AL-FUNUN FI 'ARA'IS AL-'UYUN

QAJAR IRAN, 19TH CENTURY

An encyclopaedia on the classification of knowledge, Persian manuscript on paper, 350ff. each folio with 29ll. of black *nasta'liq*, catchwords, important words picked out in red, the main text followed by a treatise on chess, occasional phrases overlined in red, final treatise with illustrations, in plain brown morocco binding  $15\% \times 9\%$  in.  $(40.5 \times 23$ cm.)

£8,000-12,000 \$11,000-16,000 €9,000-13,000

This Persian encyclopaedia was composed between 1335 and 1342. It was well-received during the author's lifetime, although little is known of his life (Iskandar, 1967, p.37, n.11). The encyclopaedia ends with three chapters on chess describing the origin of chess in India; its variants such as circular chess, astronomical chess, and citadel chess and more specifically a variant known later as 'Timur's Great Chess' of which it is the earliest description; and the third chapter deals with problems (Cazaux and Knowlton, 2017, pp.31-35). It concludes with 'some amusing and sensible remarks respecting the morals and social observances or amenities of the Royal Game' (Murray, 1913, p.177). According to Murray, there are four manuscripts in the Bodleian Library, two at the British Museum, one in the Indian Office Library and one in the Imperial Library, Vienna.

For another copy of this work, see Christie's, South Kensington. 10 October 2014, lot 281.

### θ124

### JA'FAR IBN ABI ISHAQ AL-KASHFI (D. 1850-1 AD): TUHFAT AL-MULUK FI AL-SAYR WA AL-SULUK

SIGNED MAWLA AL-HUSAYNI TAFRESHI (?), QAJAR IRAN, FIRST HALF 19TH CENTURY

An early copy of this political treatise, a book of advice for the king, probably written during the lifetime of its author, Persian manuscript on paper, 183ff. plus two flyleaves, each folio with 25-29ll. of black nasta'liq or naskh, some words and phrases picked out in magenta, catchwords, with seventeen contemporaneous illustrations, some tables, colophon with date of Wednesday second tenth of Rajab and added date of AH 1244, duplicated introduction at beginning, in stamped brown morocco Folio 131/4 x 8in. (33.7 x 20.5cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

### PROVENANCE:

Christie's, South Kensington, 23 April 2012, lot 261

This author and work are recorded in Kashf al-zunun (Khalifa and Al-Baghdadi, 2008, vol.IV, cat.2780 and vol.VI. cat.1731). The Tuhfat al-muluk (The Gift to the Sovereigns) was composed in AH 1233/1817-18 AD for Shahzada Muhammad Tagi Mirza, one of Fath 'Ali Shah's sons.

### θ125

### A COMPENDIUM OF TREATISES ARRANGED **AS A PUZZLE**

PROBABLY YEMEN, 19TH CENTURY

The five treatises combined together, each to be read in a different direction, two diagonally in the upper margins and three in the various columns of the text panel, Arabic manuscript on paper, 64ff. plus one flyleaf, each with 21ll. of black and red naskh, arranged in three columns within red and blue rules, headings in red written diagonally above the columns, colophon, marginal notes, catchwords, in plain dark brown morocco, colophon erroneously stating that it is a copy of Tusi's Zij and the date of AH 1245, yellow paper doublures

6% x 41/2 in. (16.8 x 11 cm.); folio 9% x 65/8 in. (24 x 17 cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

This manual is a rare example of a type of text puzzle, similar to an acrostic, where five treatises can be read simultaneously on each folio depending on the direction of reading. They are as follows:

- In the upper margins, there are two treatises on the Arabic language, one on 'urud and the other one on letters and vocalisation.
- The three columns in black contain a treatise on figh (jurisprudence) which is to be read horizontally across the columns in black naskh.
- The first and last columns in red ink are filled in with the first and last letters of each word in the adjacent column
- Each second column in red ink reads vertically and contains a historical manual dedicated to Al-Malik al-Mansur Nur al-Din 'Umar 'Ali al-Rasul, the Rasulid Sultan of Yemen (r. 1229-1249 AD) chronicling the events of the period. The colophon of this text indicates that it was completed in Muharram AH 804 in Ta'izz, in today's Yemen.
- Each third column in red ink reads vertically and contains a treatise on the Arabic language.



124





### FOUR PAINTINGS AFTER THE MURALS OF THE CHEHEL SUTUN PALACE

QAJAR IRAN, LATE 19TH/EARLY 20TH CENTURY

Oil on wood, depicting the conquest of India by Nadir Shah Afshar, the Battle of Chaldiran, Shah Abbas receiving Nadir Muhammad Khan, and the Battle of Merv, all framed  $42\% \times 32\%$  in. (107.5 x 82.5cm.) and  $41 \times 21\%$  in. (104.2 x 55.4cm.)

£15,000-25,000 \$20,000-33,000 €17,000-28,000

One of the most important edifices constructed within the Sa'adatabad royal precinct of Isfahan was the Chehel Sutun, a ceremonial hall completed by Shah 'Abbas II in 1647. The Chehel Sutun was the palace in which banquets and audiences, including more private court functions took place (Babaie, 2003, pp.42-43).

Wall paintings with literary themes and courtly rituals of entertainment grace many walls and niches of this palace. These paintings are the best preserved of Persian mural decorations and have inspired generations of artists up to today. Contemporaneous accounts such as those of the Persian court historian Abdil Beg and the French traveller Chardin provide us with important references to these paintings including those now lost. Our paintings are amongst an important Qajar recreation of four of the important murals which are still standing within the palace walls.



(part lot illustrated)





127 (enlarged)



128

### \* 127

### AN ENAMEL PORTRAIT MEDALLION OF FATH 'ALI SHAH QAJAR QAJAR IRAN, DATED AH 1280/1863-64 AD

Set in gold mount, attachment loop above, the reverse plain

11/4in. (3.2cm.) high

£3,000-5,000

\$3,900-6,500 €3.400-5.600

### INSCRIPTIONS

In the two small cartouches: al-sultan fath 'ali shah, 128(0), 'the Sultan Fath 'Ali Shah, 128(0) [1863-64 AD]'

### \* 128

### A LACQUER PAPIER-MÂCHÉ MIRROR CASE

QAJAR IRAN, DATED 26 RAJAB AH 1263/10 JULY 1847 AD

The exterior with a depiction of Nadir Shah enthroned, the mirror with floral decoration in the spandrels, each side with poetic verses in nasta'lig and naskh within lobed cartouches, dated on the mirrored side, flap now lacking, framed 12 x 81/2 in. (30.5 x 21.6 cm.)

£4,000-6,000

\$5,200-7,800 €4.500-6.700

### INSCRIPTIONS:

On the reverse: Poetry in praise of Muhammad Shah

On the interior: Poetry and date

During the reign of Muhammad Shah (r. 1834-48), commissions of lifesize and monumental paintings declined and court patronage shifted to small-scale paintings, in particular lacquer. The Khalili collection houses a few lacguer objects that bear portraits of Muhammad Shah. These include a book cover, penbox and a mirror case which illustrate Muhammad Shah seated on a throne as he is depicted on our example (see Stanley, 1996, pp.170-176, no.128-130).

### 129

### A SEATED PORTRAIT OF SHAH 'ABBAS I

QAJAR IRAN, DATED AH 1228/1813-14 AD

Oil on canvas, the ruler attended by a prince identified as 'Suley[man] lobed medallion with date and identification inscription, stretched and framed 5834 x 461/4in. (149.4 x 117.4cm.)

£15.000-20.000

\$20,000-26,000 €17,000-22,000

In the lobed medallion: shah abbas jannat makan, 1228, 'Shah Abbas, whose place in in paradise, AH 1228/1813-14 AD' By the young prince: Suley[man Mirza]

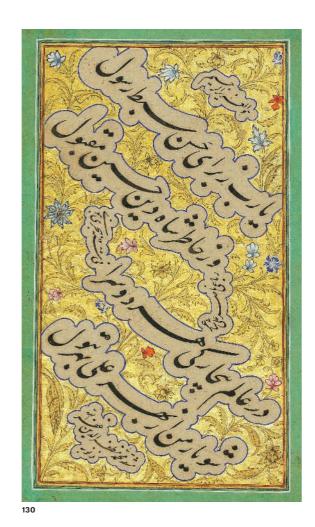
This early Qajar oil was painted during the reign of Fath 'Ali Shah (r.1797-1834), who was a keen patron of life size oil portraits of himself and his sons. The choice of the sitter in our painting, however, is unusual for this period. The main figure depicted is one of Iran's greatest Safavid rulers, Shah 'Abbas I (r. 1 October 1588 - 19 January 1629) who is often recognised by his distinctive moustache. He is accompanied by a young prince at his side who is identified as Suleyman [Mirza] (killed August 1632).

The overall composition here is that which became canonical for Fath 'Ali Shah - him kneeling at an angle to the viewer surrounded by lavish accoutrements, depicted either alone or accompanied by a prince (Raby, 1999, p.46). Shah Abbas here is depicted seated upon a small, but lavishly decorated masnad, a royal floor rug emblematic of status and prestige, with his back supported by a bolster partly encrusted with pearls. He is wearing a brown ceremonial coat with full length embellished sleeves, jewelled epaulettes, armbands, and cuffs; on his head, he wears a bulbous turban which was a typical headdress during his reign, adorned with a central



plumed jigga and a pearled and plumed ornament on each side. A jewelled dagger tucked in to his belt is the only armour he bears. He has placed one hand to his side and in the other he holds a hanging pearled ornament from his belt. The lack of a scabbard or a mace, symbols of authority and state, which was typically portrayed suspended from a thickly-ornamented belt in Fath 'Ali Shah's portraits is interesting to note. We know from accounts of European visitors such as James Morier in 1808-09, J.S. Buckingham in 1825 and Charles Texier in 1839-40, that Fath 'Ali Shah had commissioned a series of portraits of revered Persian rulers and figures from the Shahnama, as decoration for the palatial chambers of the 'Imarat-i Sadri palace in Isfahan. These were executed at the beginning of the nineteenth century

by his preferred court artist Mihr 'Ali. Two of these paintings were sold at Christie's, London, 4 July 1985, lots 197 and 198 (both re-offered on 20 October 1992, lots 289 and 290), and Christie's, London 14 October 1997, lot 160 (see Raby 1999, pp.49-51, nos.115 and 116). Although a portrait of Shah 'Abbas I was probably not amongst the commission made for 'Imarat-i Sadri, his role in the re-settlement of Fath 'Ali Shah's ancestors in Iran may have been an act that Fath 'Ali thought worthy of a commemorative portrait. From the overall painting technique, the colour palette, the careful but noticeable outlined facial features and strong use of shadows it seems that this work was painted from contemporaneous paintings of Safavid rulers available at the Qajar court by a student or follower of court artists such as Mihr 'Ali.



### \* 130

# FOUR CALLIGRAPHY PANELS BY MUHAMMAD MUZAFFAR AL-DIN

QAJAR IRAN, DATED AH 1285/1868-69 AD

Consisting of four panels of 4II. of *nasta'liq* calligraphy on gold, cream and blue grounds, all signed Muhammad Muzaffar al-Din, one specimen dated AH 1285/1868-69 AD

Folio 11¾ x 7¾in. (29.2 x 18.9cm.) each

(4)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

### 131

### A LACQUER PAPIER-MÂCHÉ PENCASE (QALAMDAN)

SIGNED YA SHAH NAJAF (NAJAF 'ALI), QAJAR IRAN, FIRST HALF 19TH CENTURY

Of typical form with rounded end and sliding tray, the top painted with lobed medallions containing scenes from the story of Sheikh Sana'an, the sides with hunting scenes and young ladies dressed in European fashion in lobed medallions interspersed with gold floral sprays on brown ground, the base with elegant polychrome scrollwork 8%in. (22cm.) long

£5,000-7,000

\$6,500-9,100 €5,600-7,800

The invocation Ya Shah-i Najaf, a reference to Imam 'Ali who was buried at Najaf, Iraq, is commonly accepted as the crypto-signature for Najaf 'Ali. Pieces bearing this inscription, which are not necessarily the work of the artist himself, bear dates between the 1810s and the 1860s. Najaf 'Ali is recorded as being particularly fond of painting images of European women and Christian religious scenes such as those on our penbox. An unsigned penbox in the Khalili collection with an almost identical frieze has been attributed to Muhammad Isma'il, Najaf 'Ali's brother whose style bears close resemblance to his (see Stanley, 1996, cat.257-258 pp.68-69, Stanley, 1996, pp.22, 31, 36 and 39 and Tabrizi, 1991, pp.368-81).





### A MERCHANT'S LACQUERED BOX OF SCALES

THE TOOLS SIGNED HASHEM, QAJAR IRAN, 19TH CENTURY

The sides with floral cartouches, the hinged lid with a lady's portrait within a radiating motif amidst gul-o-bulbul, with three scales and weights set  $6 \times 10\% \times 3\%$  in. (15.2  $\times$  26.8  $\times$  8cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

This box would have been made for a merchant who traded in jewellery or precious metals. Tool boxes decorated with lacquer were produced in Iran from the 18th century onwards. The outside of our box depicts a sunburst motif with a central portrait of a Qajar lady, surrounded by twelve radiating petals containing the zodiac signs. This design is known as *khurshid khanum* (Lady Sun), and was a popular decorative motif on a range of media during the Qajar period. The facial features of our *khurshid khanum* are very realistic, with elongated gazing eyes, distinct beauty marks and delicate lips, and could have perhaps been based on an actual person. This motif is surrounded by a mirroring *gul-u-bulbul* on each side. The sides bear a similar pattern, but only of roses within cartouches. Opening the lid reveals the top of the box which is decorated with scrolling grape-vine motif in gold against a deep red ground. The base is also decorated in a similar pattern with four later stud feet to each corner.

The style in which the *gul-u-bulbul* design of our box has been executed resembles that of the 18th century Qajar painter 'Ali Ashraf, who was trained by the master Muhammad Zaman. 'Ali Ashraf is celebrated for his production of lacquered objects with fine *gul-u-bulbul* or just flower designs, which were either set within a medallion or confined to internal surfaces as seen on our box (Stanley, 1996, pp. 72-77). Amongst 'Ali's famous students was Muhammad Baqir, who was also famous for his *gul-u-bulbul* paintings. Although our box is not signed, it can be attributed to the school of 'Ali Ashraf and his student Muhammad Baqir. Almost all the instruments in our box have been stamped with the seal of the maker, Hashim, who has been noted as one of the chief metal workers and scale makers during the Qajar period (Tanavoli,1387 *sh.*, p.24).

For a lacquered vanity box signed by 'Ali Ashraf sold at auction see Christie's, London, 6 October 2011, lot 266. For similar *gul-u-bulbul* lacquered objects in the Khalili collection by 'Ali Ashraf and his students see, Stanley, 1996, p.73, pl. 64 and p.84-85 pl. 52. For other box of scales in the Khalili collection see Maddison, 1997, pp.402-404. pl.379 and 380.



The following two 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 two 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.



### ■ \* 133

### A LARGE FIGURAL CALLIGRAPHIC COMPOSITION

SIGNED MISHKIN QALAM, QASR AL-BAHJI, ACRE, OTTOMAN PALESTINE, AH [13]24/1906-07 AD

Ink, opaque pigments and paper collage laid down on card, with two cockerels formed of mirrored calligraphic compositions, a cypress tree between them, each of the birds holding a manuscript open with a text in *shikasteh*, filled with and surrounded by polychrome floral flourishes, signed and dated in the corners, laid down on card

Calligraphy 22 x 325/sin. (56 x 83.5cm.); folio 221/4 x 33in. (56.2 x 84 cm.)

£25,000-35,000

\$33,000-46,000 €28,000-39,000

### INSCRIPTIONS

The texts that the birds have in their claws are on the right, prayers in Arabic; on the left, part of the *Kalimat-i Maknunah-i Farsi* of Baha' Allah

These birds are formed by the letters of Baha'ullah's name. They are elegantly interlocked in a style named *thuluth musalsal*. The cockerels stand 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 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 birds hold a long Arabic prayer by Baha'ullah, copied in typical Persian *shikasteh* script and addressed to a suffering adherent. Two other compositions with confronted cockerels sold at Christie's London, 8 April 2008, lot 244. For a note on Mishkin Qalam, see lot 131 in this sale.

### ■\*134

# A LARGE CALLIGRAPHIC COMPOSITION IN THE FORM OF A BIRD

SIGNED MISHKIN QALAM, OTTOMAN PALESTINE, DATED JUMADA II AH 1304/ FEBRUARY-MARCH 1887 AD

Ink, opaque pigments and paper collage laid down on card, the bird decorated with polychrome foliage, his claws resting on an open book inscribed in *shikasteh*, signed in a medallion along in the lower left hand corner, within blue margins with gold floral headpiece Calligraphy 20 x 14½in. (51 x 36.8cm.); folio 33½ x 23½in. (85.1 x 59.6cm.)

£15.000-20.000

\$20,000-26,000 €17.000-22.000

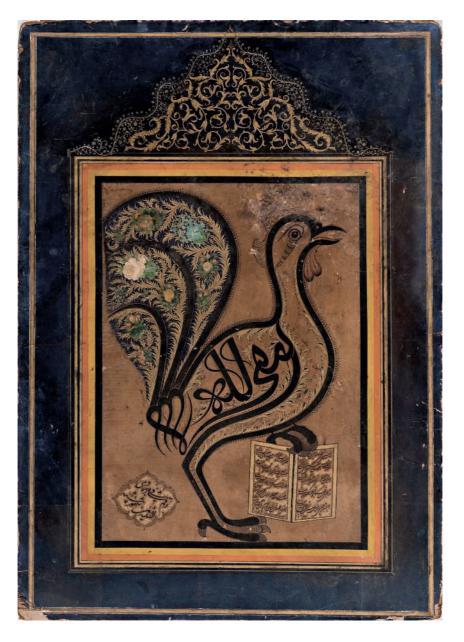
### INSCRIPTIONS:

The text is an extract from the *Ayat-i llahi*, 'Verses of God' of Baha' Allah

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, the Baha'í faith has gained 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 1294/1877-78 AD 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 then 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, such as the one offered here and as lot 132. Apart from these numerous calligraphic panels, he also copied Baha'ullah's writings, which he completed in 1892. (Schimmel, 1992 and Bayani, 1348, pp. 677-8). When Mishkin Qalam died in 1912, he was a greatly admired calligrapher throughout the Near East. 'Abd al-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'

As it was, the sale of these works of art was limited entirely to the Babi community" (E. G. Browne, *A year among the Persians*, Cambridge, 1923, p.227).







#### A FINE MUGHAL GREEN JADE LIDDED JAR

NORTH INDIA 17TH CENTURY

The globular body engraved with flowers, serrated leaf forms to the sides rising to the shoulders and terminating in curled floral-bud shaped lug handles, the base carved as a flowerhead, the circular lid terminating in a bud-shaped finial 4in. (10.2cm.) high

£30.000-50.000

\$39,000-65,000 €34,000-56,000

This lidded jar is a fine example of the hardstone carvings that were popular in the Mughal period, from the reign of the Emperor Akbar. It is thought that nephrite and related hardstones were introduced to the Mughals in the mid-sixteenth century when a Khotanese jade merchant 'visited the Emperor Akbar's court and enabled the Mughals to indulge a taste for jade already acquired by their Timurid ancestors in Central Asia' (Dye III, 2001, p.408). The production of Mughal jade carvings flourished under the patronage of Jahangir (r.1605-1607). He actively collected fifteenth century Timurid and Chinese metal and ceramic vessels inscribing them with his titles and poetic verses. The jade wine cups produced early in his reign often imitated these earlier forms. Floral and vegetal forms in jade carving began to appear later in his reign after his visit to the lush green valleys of Kashmir in 1620. Mughal jades reached its full artistic potential under Emperor Shah Jahan (r.1628-58) with artisans continuing to use floral imagery and Mughal jades displaying a more delicate manner of execution and a greater sophistication of technique.

A comparable dark green lidded jar of rounded form with engraved bands of leaves and bud-shaped handles, dating circa 1675, is in the British Library (museum no. 1945, 1017.258.a-b). The serrated leaves to the sides of our jar rising to form handles can also be compared with a spinach green jade bowl produced during the reign of Shah Jahan, probably dating from circa 1640-50, now in the Los Angeles County Museum of Art (M.76.2.2.; Markel (ed.), 1992, no. 11, p.57). A pale green carved jade bowl of similar form with lug handles is in the Al-Sabah Collection in Kuwait (Keene, 2002, no.9.18, p.117). Another close comparable is a pale green nephrite jade lidded pot of rounded form, engraved with flowers and leaves in low relief, with similar flower-bud handles and circular lid with bud-shaped finial. The pot, dated to circa 1800, is in the collection of the Victoria and Albert Museum, London (acc. no. 02560:1/(IS) to 02560:2/(IS)).



#### TWO GHUBARI FLORAL COMPOSITIONS

NORTH INDIA, DATED AH 1270/1853-54 AD

Poetry on the subject of flowers, Persian manuscript on paper, each with a floral spray composed of tiny *ghubari* script, contained within a gold niche, floral illumination around, laid down between minor floral borders on wide blue and silver-sprinkled buff margins, the smaller one with a date towards the bottom of the spray, the back of one with later owner's notes

Largest text panel 91/4 x 5%in. (23.5 x 14.9cm.); largest folio 151/4 x 11%in. (58.7 x 28.2cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800





136









138

## A STANDING PORTRAIT OF A NOBLEMAN

MUGHAL INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, facing right, holding a flower and his *tulwar*, in a yellow tunic with embroidered flower sprays, within gold and polychrome rules, with pink borders, the reverse with a calligraphic quatrain in *nasta'liq* script, signed Muhammad Ma'sum, within similar rules and borders

Painting 6% x 3%in. (15.5 x 9.9cm.); folio 9% x 7%in. (24.2 x 18.5cm.)

£6,000-8,000 \$7,800-10,000 €6,800-9,000

139







PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### \*138

## A PORTRAIT OF THE DERVISH MUNYA SHAH

MUGHAL INDIA, 18TH CENTURY

Transparent and opaque pigments heightened with gold on paper, depicting a Sufi dervish sitting on a palace terrace resting on his walking stick, an inscription in minute black *nasta'lig* on his begging bowl, mounted as an album page between minor cream and green borders with gold illumination on wide gold-speckled cream margins Drawing 5½ x 3½in. (13 x 8.2cm.); folio 15 x 10½ in. (38 x 26.7cm.)

£4,000-6,000 \$5,200-7,800 €4.500-6.700

PROVENANCE:

Bonhams, London, 14 October 2004, lot 114

#### INSCRIPTIONS:

tasvir-e munya shah khal(?) - Portrait of Munya Shah

Depictions of Sufi saints were common in 17th century Mughal painting. Akbar 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.

**VARIOUS PROPERTIES** 

#### 139

# A STANDING PORTRAIT OF SULTAN MUHAMMAD QUTB SHAH OF GOLCONDA

DECCAN, CENTRAL INDIA, LATE 19TH CENTURY; THE QUATRAIN, MESHED, IRAN, DATED AH 1064/1654 AD

Opaque pigments heightened with gold on paper, facing right, haloed, wearing a green tunic and gold sashes and bearing a *khanda*, within gold scrolling borders on wide gilt floral and anthropomorphic margins, identification in loose *nasta'liq* below; verso with *nasta'liq* quatrain, with similar borders and margins, each side foliated 77 and 78, old collection stamp in Cyrillic and old collection entry numbers in Persian numerals

Painting 6% x 2%in. (16.2 x 7cm.); folio 13% x 9in.

Painting 6% x 2%in. (16.2 x 7cm.); folio 13% x 9in (35.4 x 22.8cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

This portrait depicts Sultan Muhammad Qutb Shah (r.1611-1625), the sixth ruler of the kingdom of Golconda in the Deccan under the Qutb Shahi dynasty. His face with its arched eyebrows, thin, angular moustache and a cap-like turban can be compared with a seventeenth century portrait of him (Zebrowski, 1983, p.176, fig.142). However, the posture and dress of the figure appear to have been inspired by known portraits of his son, Sultan 'Abdullah Qutb Shah (r.1626-1672). A closely comparable portrait, now in the Musée National des Artes Asiatiques-Guimet in Paris (MA 5026), is illustrated in Haidar and Sardar, 2015, cat.131, pp.238-239.

#### 140

#### THREE PORTRAITS OF NOBLEMEN DECCAN, CENTRAL INDIA, EARLY 18TH CENTURY

The first possibly of Sultan Abu'l Hasan Qutb Shah of Golconda (r.1672-87); the second of a high ranking official in pink tunic; the third of a military officer in white tunic, each painted in oval medallions, with floral spandrels and gilt floral margins

Each painting  $6 \times 4\%$  in. (15.3 x 11.5cm.); folio  $9\% \times 7\%$  in. (23.5 x 18.4cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

In the late 17th century, around the time of the Mughal conquest of the Deccan, there was a sudden proliferation of portrait paintings. Many of these were likenesses of Mughal and Deccani rulers, often imitations of earlier known portraits, which were compiled into albums for European patrons in the Deccan as well as for export. An album of closely comparable portraits depicting Indian rulers in similar gilt medallions on plain green background is in the British Museum, dated circa 1680-1687, and bears identification inscriptions in a European hand (museum no. 1974,0617,0.11.8). For an oval format portrait of Sultan Abu'l Hasan painted in North India in the late 18th century which sold at auction, see Christie's, South Kensington, 21 October 2016, lot 294







141

#### θ141

## AN ALBUM COMPRISING PORTRAITS OF INDIAN RULERS AND NOBLES MADE FOR THE EXPORT MARKET

PROBABLY RAJASTHAN, NORTH INDIA, CIRCA 1700

Opaque and transparent pigments heightened with gold on paper, 182ff., comprising 174 painted standing and seated portraits of Mughal and Rajput rulers and noblemen, each laid down within dark blue margins, the reverse with identification and folio numbers in *Devanagari* script, further numbering in Roman numerals to top right corner, flyleaves of folios two and four with 18th century Italian inscriptions in brown ink, in original brown morocco binding with gold tooled decoration, lacking spine, quires loosely bound, some folios loose in binding, the corners scuffed

Painting  $7\% \times 4\%$  in. (18.8 x 11.8 cm.); Folio:  $9 \times 7\%$  in. (22.9 x 18.2 cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

#### PROVENANCE:

The album was probably in the collection of Giovanbattista Baldini in Piacenza, 1654 – 1725.

#### LITERATURE:

Supplementi al Giornale de' Letterati d'Italia, Venezia, appresso Gio. Battista Hertz, 1726,

pp.337-376

Opere fisico-mediche stampate e manoscritte del kavalier di Antonio Vallisneri raccolte da Antonio suo figliuolo, tomo III, Venezia, appresso Sebastiano Coleti, 1733, pp.243-254

Giulio Ferrario, Aggiunte e rettificazioni all'opera Il costume moderno di tutti i popoli, Milano, dalla Tipografia dell'Autore, 1831, pp.116-125

#### 142

#### A HOLY MAN SEATED WITH A MUSICIAN

MUGHAL, NORTH INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, depicting a holy man seated with his legs tied under a tree with a kneeling musician holding a stringed instrument, within narrow gold-speckled pink borders, laid down on card with finely illuminated gold and polychrome wide margins

Painting 4 x 21/sin. (10.1 x 5.4cm.); folio 12% x 71/sin. (31.3 x 20cm.)

£30,000-50,000

\$39,000-65,000 €34,000-56,000

#### PROVENANCE:

Rothschild Collection With Colnaghi Gallery, 1976

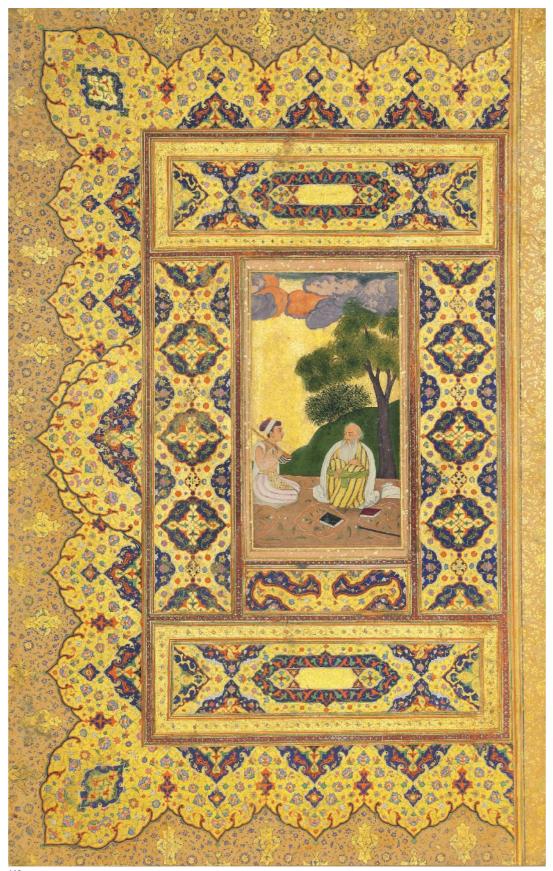
#### LITERATURE:

T. Falk, 'Rothschild Collection of Mughal Miniatures', *Persian and Mughal Art*, London, 1976, no. 108.

The theme of a holy man seated with a musician was a popular subject for Mughal artists in the 17th century and such scenes were quite commonly included in Mughal albums. A painting from the Late Shah Jahan Album of a dervish, musician and soldier, ascribed to the Mughal imperial artist Govardhan and dated circa 1625-30 shows a very similar scene where the three characters are seated under a tree with a golden sky behind them. The musician carries a *tambur* over his right shoulder (Okada, 1992, cat.242, p.204). Another comparable late 17th century painting, with appears be a reversed image of the present lot, sold at Christie's London, 7 April 2011, lot 253. The holy man is wearing a similar striped tunic with a grey sash tied around his knees. The musician carries a *sitar* in a similar manner, with a prince and an attendant seated in front.

The painting is laid down in the text area of a page of exquisite illumination. This quality of refinement is usually associated with manuscripts produced in the royal Mughal *kitabkhane*. The gilt floral illuminated margins of our painting find closely comparison with an illuminated double-page frontispiece, dated to circa 1657, containing portraits of Timur and Shah Jahan from the *Padshahnama* ('Book of Emperors'), an imperial Mughal album commissioned by the Emperor Shah Jahan as a celebration of his reign (ff.2B,3A; Beach, Koch, 1997, nos.3,4, pp.25-27).

The companion page of this illuminated folio, which was also in the Rothschild Collection, was set with a Safavid tinted drawing of two bearded dervishes seated in a rocky landscape, made in Isfahan, dated to circa 1600 (see Colnaghi, London, 1976, no.29, ill. p.139.)







PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### \*143

#### TWO QUR'AN FOLIOS

INDIA, 18TH CENTURY

Qur'an XXVI, *sura shu'ara*, vv.30-44 and 206-225, Arabic manuscript on paper, each folio with 9ll. of strong black *muhaqqaq* in clouds reserved against gold ground, gold verse roundels decorated with green and blue dots, text panels ruled in gold and polychrome Each folio 22½ x 13½in. (57.2 x 33.3cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

#### PROVENANCE:

Bonhams, London, 15 April 2010, lot 14

VARIOUS PROPERTIES

#### 144

#### A NASTA'LIQ PANEL

SIGNED MUHAMMAD HUSAYN (KASHMIRI), MUGHAL INDIA, 17TH CENTURY

Persian manuscript on card, with 4ll. of bold *nasta'liq* written on the diagonal on gold and polychrome illuminated ground, panel of polychrome illumination on the top, signed on the lower corner, mounted on wide card margins decorated with gold illuminations of flowers and birds

Calligraphy 71/8 x 37/8 in. (18 x 9.9 cm.); folio 111/8 x 171/8 in. (28.3 x 43.5 cm.)

£1,500-2,000

\$2,000-2,600 €1,700-2,200

Muhammad Husayn al-Katib Kashmiri (d. AH 1020/1611-12 AD), was the most celebrated calligrapher at the court of the Emperor Akbar, who gave him the title of *Zarrin Qalam* (Golden Pen). He continued to work at the court of Jahangir and his recorded work is dated between AH 988/1580-81 AD and AH 1017/1608-09 AD (Bayani, 1348., pp.702-704).

Recently sold works at auction by Muhammad Husayn include Christie's, London, 26 April 2018 lot 130.

144

#### SHAH 'ABBAS OF PERSIA RECEIVING THE MUGHAL AMBASSADOR KHAN 'ALAM IN 1618

NORTH INDIA, LATE 17TH/EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, Shah 'Abbas sits to the right wearing his distinctive headdress and offering a gold dish to the Mughal ambassador Khan 'Alam who wears an elaborate turban set with a sarpech, a rubbed Persian identification inscription in black nasta'liq along the bottom, between thin gold borders on red margins, areas of rubbing and flaking 9½ x 6½in. (23.5 x 15.8cm.)

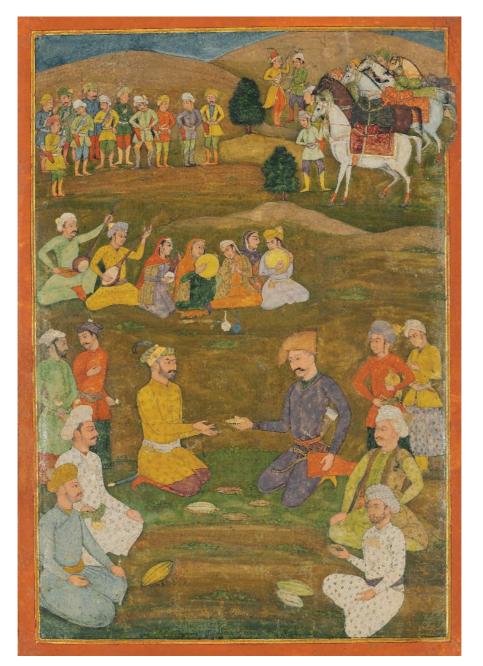
£15,000-20,000

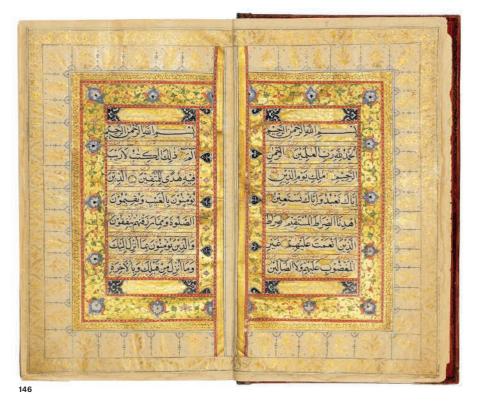
\$20,000-26,000 €17,000-22,000

The historic meeting depicted in this painting took place in Isfahan in November 1618 and was recorded not only by the Mughal artist Bishan Das but also the Persian artist Riza. Bishan Das was an important artist working at the court of Jahangir and Shah Jahan and was chosen by Jahangir to accompany the Mughal Ambassador Khan 'Alam to the Safavid court of Shah 'Abbas at Isfahan in 1613. Known Mughal illustrations of this meeting postdate Bishan Das's departure from Persia as Bishan Das returned to the Mughal court in 1620. A depiction of the meeting, signed by Bishan Das and dating circa 1625, sold at Sotheby's London, 17th October 1983, lot 64. The Late Shah Jahan Album also includes an illustration of this meeting, ascribed to Bishan Das and dated to circa 1650 (Beach, 1978, no. 36, p.109).

There is a later version based on Bishan Das's illustrations, painted in Delhi and dated to circa 1800, in the Victoria and Albert Museum (IS.219-1951). The figures seated below Khan 'Alam are identified here as Isha Khan Torchi Basi in yellow and Sharim Khaji in white dress, and the figure below Shah Abbas is Isphandier Beg in pale purple and wearing gloves.

The earlier Bishan Das paintings would certainly have served as a prototype for our painting. The artist of our work has added additional figures to the work including a row of spectatators and some horses to the upper register and a group of musicians in the middle section. Shah 'Abbas and Khan 'Alam are seated with their attendants in the foreground, as seen in the earlier renditions. A close comparable is an 18th century illustration in the British Library which also includes the additional figures as seen in our painting (museum no. 1974,0617,0.15.37).





#### θ146

#### QUR'AN

## INDIA, 18TH CENTURY

Arabic and Persian manuscript, 520ff. plus three flyleaves, each folio with 11ll. of black *naskh* with red Persian interlinear translation, gold roundel verse markers, catchwords, headings in white *thuluth* on gold ground, 'ashr annotated in the margins, illuminated opening bifolio, Qajar ownership inscription dated AH 1310 and 1327, in Qajar lacquer binding, red lacquer doublures Text panel 7% x 3%in. (18.7 x 9.5cm.); folio 10% x 6½in. (27.5 x 16.5cm.)

£4.000-6.000

\$5,200-7,800 €4,500-6,700



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

#### θ 147

#### QUR'AN

# SIGNED MUHAMMAD MUSTAQIM, MUGHAL INDIA, DATED AH 1108/1696 AD

Arabic manuscript on gold-sprinkled paper, 500ff. plus four flyleafs each with 15ll. of bold black *naskh* contained within gold outlined panels, gold verse roundels, catchwords, opening bifolio with gold and polychrome illumination framing text, in later black morocco

Text panel 3½ x 1½in. (8.2 x 3.8cm.); folio 3¾ x 2in. (9.6 x 5.1cm.)

£1,500-2,000

\$2,000-2,600 €1,700-2,200

#### PROVENANCE:

Bonhams, London, 14 October 2004, lot 48

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VARIOUS PROPERTIES

#### θ148

#### QUR'AN

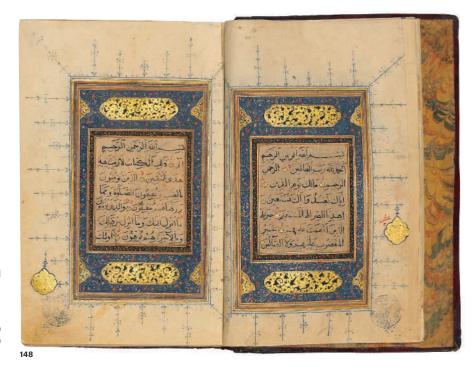
THE CALLIGRAPHY SAFAVID IRAN, 16TH CENTURY; THE ILLUMINATION NORTH INDIA, 18TH CENTURY

Arabic manuscript on paper, 391ff. plus five flyleaves, each folio with 12ll. of black naskh, gold roundel verse markers, text panels within gold and polychrome rules, sura headings in gold thuluth, catchwords, 'ashr, hizb, nisf and juz' marked in red thuluth in the margins, illuminated marginal medallions, opening bifolio with later illuminated flowering plants contained within large cusped medallions, followed by an illuminated double frontispiece framing 7ll. of naskh, colophon with attribution to 'Abd al-Bagi Tabrizi, seal impressions and later owners' notes on flyleaves, re-margined, repairs throughout, in Ottoman brown morocco with flap decorated in gilt stamped central medallion and spandrels, marbled paper doublures

Text panel 5½ x 3in. (13 x 7.8cm.); folio 7¾ x 4¾in. (19.6 x 12.1cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000



#### θ149

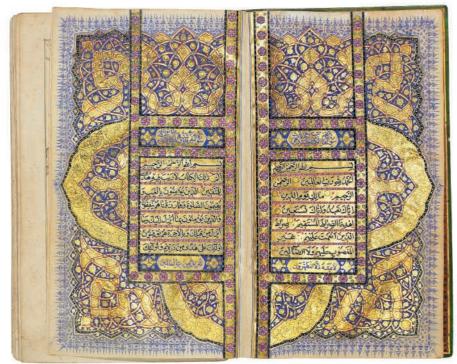
#### **OUR'AN**

KASHMIR, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on paper, 244ff. plus eight flyleaves, each folio with 17II. of black naskh in clouds reserved against gold ground, text within double gold and blue frame, margins with outer gold rule, gold roundel verse markers, sura headings in cobalt-blue thuluth on gold ground within illuminated cartouches, extensive marginal medallions in various forms, marginal markers in red thuluth, catchwords framed in elaborate leaf shaped motifs, opening and final bifolios with extensive gold and polychrome illuminated margins and headpieces, in original Kashmir lacquer covered binding, decorated in rich floral sprays, lacquered doublures of similar design Text panel 4¾ x 2%in. (12 x 6cm.); folio 71/4 x 41/4in. (18.3 x 11cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000



149



#### $\theta$ 150

# THE SALIHOTRA (SALHUTAR), A CELEBRATED TREATISE ON HORSEMANSHIP SIGNED QASIM KHAN IBN AHMAD KHAN BIN HASSAN KHAN MAHMAND AL-NEKNAMABADI,

SIGNED QASIM KHAN IBN AHMAD KHAN BIN HASSAN KHAN MAHMAND AL-NEKNAMABADI, CENTRAL INDIA, LATE 18TH/EARLY 19TH CENTURY

The Coloured Book of Horses, a farasnamah, Persian manuscript on paper, 234ff. plus five flyleaves, each folio with 13ll. of black nasta'liq, important words and phrases picked out in red, text within blue and red rules, catchwords, with numerous illustrations of horses, colophon signed and including the name of the patron, Ghulam Rasul Khan Bin 'Abdullah Khan Bin Hassan Khan Manduzi, in red morocco, front cover not attached, cream paper doublures

Text panel  $9\frac{1}{4}$  x 5in. (23.5 x 12.7cm.); folio  $12\frac{1}{6}$  x  $6\frac{1}{2}$ in. (31 x 17cm.)

£10,000-15,000

\$13,000-20,000 €12.000-17.000

This is a Persian translation of the celebrated *Salihotra* or *Salhutra*, 'The coloured book of horses'. According to the preface, it is the work of Durga Rasi, the son of Surga Rasi and was translated from Sanskrit into Persian by 'Abdullah bin Safi during the reign of the Bahmanid ruler Ahmad Shah Wali (r. 1422-36). According to the preface, the text was translated in AH 810/1407-08 AD. It may originally have been composed by Durga Rasi for Mahmud of Ghazni (d.1030). The contains 125 drawings of thoroughbred horses, with observations on traits, illness and prescriptions for treatment.. Another copy of this manuscript is in the Khalili Collection where the note indicates that it was translated from Sanskrit into Persian during the reign of Shah Jahan (Rogers, 2007, no.344, p.290). Another copy of the manuscript, dated 1879, sold at Christie's, London, 26 April 2012, lot 351.

In the colophon, the scribe praises the qualities of the patron as an excellent master of riding and horsemanship. The scribe signs with his *nisba* al-Neknamabadi suggests that he came from Neknamabad in south central India, a town which is today known as Kadapa (former Cuddapah).



#### A JADE-HILTED DAGGER NORTH INDIA, 19TH CENTURY

The pistol-grip hilt engraved with floral sprays, the pommel carved as a lotus flower with inset gold mount, the watered-steel blade applied with a trefoil, in associated velvet sheath with gilt mount

14¾in. (37.5cm.) long

£3.000-5.000

\$3,900-6,500 €3,400-5,600

\*152

## A JADE-HILTED DAGGER (KARD)

MUGHAL INDIA, 18TH CENTURY

The single-edged watered-steel blade tapering to point, the chape with gold damascened floral decoration, the jade hilt with rubies set within gold scrolling vine, in associated blue velvet covered scabbard with silver mounts 11%in. (28.8cm.) long

£10,000-15,000

\$13,000-20,000 €12,000-17,000

The *kard*, also known *pish-qabz* or *chura* in different areas, has a straight single-edge blade with no quillon and a vertical hilt. The dagger would have been worn tucked at the side of the belt with the hilt partially covered by the scabbard. This type of dagger probably originated in Central Asia and Afghanistan and was most likely introduced to India during the Afghan invasions from the north-east from the eleventh century onwards (Kaoukji, 2017, p.255).

A *kard* dagger of identical hilt form decorated in a similar gem-set lattice pattern, with comparable gold damascened decoration and a very similar blade is currently in the Jaipur royal collection (acc.no. MJM17.1275; Elgood, 2015, cat.no.8, p.35, ill.p.36). Elgood describes it as a 17th century rock crystal hilt with an 18th century blade and bolster, suggesting that the hilt was remounted in Jaipur or at another Rajput court and indicating that this type of remounting of Mughal hilts with straight *kard* blades was not an uncommon occurrence. Our dagger has an associated 19th-century scabbard with chiselled silver mounts covered in blue velvet.

For another example of an 18th century gem-set jade-hilted *kard* which sold at auction, see Christie's, South Kensington, 1 October 2012, lot 49





# A GEM-SET AND ENAMELLED HEAD ORNAMENT (MAANG TIKKA)

PUNJAB, NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

Of crescent form with a stylised floral spray within, set with rock crystal, with similar gem-set elements suspended below and a fringe of seed pearls and leaf forms, the reverse with polychrome floral and foliate enamelled decoration, now mounted as a pendant 4½in. (11.5cm.) high

£5,000-8,000

\$6,500-10,000 €5,600-9,000

#### PROVENANCE:

By repute, from the collection of Maharaja Ranbir Singh of Jind (r.1887-1948) in Punjab, thence by descent

For a similar crescent form, gem-set head ornament in the National Museum, New Delhi (acc. no. 89.876), see Balakrishnan, New Delhi, 2014, p.90.

#### 154

# A PAIR OF GEM-SET AND ENAMELLED BANGLES

NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

The exterior with gem-set floral and foliate motifs on blue enamel ground, the inside decorated with a chevron design in blue, white, red and green enamel, the gem-set clasp of oval form with white enamelled flowers on red ground 3%in. (8.5cm.) diam. (2)

£10.000-15.000

\$13,000-20,000 €12,000-17,000

#### PROVENANCE:

By repute, from the collection of Maharaja Ranbir Singh of Jind (r.1887-1948) in Punjab, thence by descent.

Jewellery such as bracelets and anklets were always acquired in pairs and this tradition is prevalent in India even today. The dark blue enamel employed on the exterior of this pair of bangles was prevalent in the 19th century in India and is usually associated with the enamelling centres of Punjab and Lahore in the north-west and with Jaipur and Dholpur in Rajasthan, western India. The distinct chevron enamelled design on the inside of the bangles is also noteworthy. For a pair of 19th century anklets from Rajasthan, of similar form and with almost identical gem-setting and enamelled decoration, now in the collection of the National Museum, New Delhi (acc. no. 96.240(1-2)), see Balakrishnan, New Delhi, 2014, p.86.



## A GEM-SET AND ENAMELLED NECKLACE (ARYA)

RAJASTHAN, NORTH WEST INDIA, LATE 19TH/ EARLY 20TH CENTURY

The rigid curved collar set with diamonds and foiled emeralds in an open floral framework, surmounted by a row of seed pearls, strings of tiered gem-set and enamelled triangular elements suspended below with a fringe of seed pearls, the reverse with polychrome floral enamelled decoration

4%in. (11.8cm.) across; 51/4in. (13.4cm.) high

£8,000-12,000

\$11,000-16,000 €9.000-13.000

This impressive rigid collar necklace (also known as *adiya* or *aad*) is worn high around the neck, usually by brides or married women at wedding ceremonies in Rajasthan. There are two comparable examples of *arya* necklaces in the Nasser D. Khalili Collection, made in Rajasthan and dated to circa 1900 (Carvalho, London, 2010, nos. 132, 133, pp. 236–239). For another comparable example which sold at auction, see Christie's, London, 26 April 2018, lot 141.

#### 156

## AN ENAMELLED AND GEM-SET BRACELET (KADA)

BENARES, NORTH INDIA, LATE 18TH/19TH CENTURY

With two confronted elephant heads with intertwined trunks, the exterior set with gems arranged in a floral spray, the interior in pink (gulabi) enamel, with screw pin, in fitted case 3½in. (8cm.) diam.

£5,000-7,000

\$6,500-9,100 €5,600-7,800

The bracelet uses enamels of a very distinctive palette. The shading of the enamels, particularly in the pink flowers, is typical of Benares. The pink enamel was apparently introduced in the late 18th century by Qaysar Agha, an Afghan from Kabul, who had learnt the craft from Persian enamellers. The pink motifs, normally flower and buds as seen here, were painted on white enamel with brushes made from squirrels' tail hair. By the 1880s, the craft was almost non-existent and the last great Benares enameller, Babbu Singh, died in 1923 (Carvalho, London 2010, p.128).

Rigid bracelets with stylised zoomorphic head terminals are well known in India and were made in the north as well as the south. They are often seen on circular, gem-set enamelled bracelets with the hinged clasp rendered in the form of confronting animal heads such as the mythical *makara*, peacocks, tigers and elephants. The combatant elephant heads in the present example symbolise power and celebration and are reminiscent of aristocratic entertainment practised at Mughal and other Indian royal courts.

For comparable Benares bracelets with confronted elephant head terminals which have sold at auction, see Christie's, London, 10 April 2014, lot 171; and Christie's, South Kensington, 12 June 2014, lot 178.







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158



#### θ 157

# JALAL AL-DIN RUMI (D. AH 672/1273-74 AD): MATHNAVI

SIGNED 'ABD AL-RAHMAN, MUGHAL, KASHMIR, DATED AH 1000/1591-92 AD

Mystical exposition of Islam through versified anecdotes, legends and parables, Persian manuscript on paper, 300ff., plus three flyleaves, each folio with 23ll. of flowing black <code>nasta'liq</code> arranged in four columns, catchwords, occasional sentences and headings in red, gold and polychrome illuminated opening headpiece, four further illuminated headpieces at the beginning of each chapter, green silk ribbon chapter separators, marginal annotations on some folios in smaller text, later owners' notes on flyleaf, colophon signed and dated, in Ottoman gilt stamped morocco with central medallion and spandrels, brown morocco gilt painted doublures

Text panel 6½ x 3%in. (16.3 x 8.5cm.); folio 8½ x 4%in. (21.6 x 12cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

During Akbar's reign, kashmir was under direct Mughal rule. He visited the valley in 1589, two years before the completion of our manuscript. Although our manuscript's calligraphy reflects the Indian style of *nasta'liq*, the illuminated headpieces throughout echo the Central Asian traditions of illumination which were continued by many royal schools and migrating artists well in to the early 17th century. The heart shaped tri-lobed leaves along with the use of black, deep red and bright green as the three main colours besides gold, on a rich lapis lazuli ground is one of the telling features of such illuminations. For a similar example of illumination see Christie's, London, 26 October 2017, lot 85.

#### θ158

## KHWAJAH 'ABDULLAH ANSARI (D. 1089 AD): MUNAJAT

SIGNED MUHAMMAD MUZAFFAR AL-DIN AMIR JANG NAWUR, MUGHAL INDIA, 18TH CENTURY

A mystical work in verse, Persian manuscript on speckled paper, 12ff., each with a panel of two lines of black *nasta'liq*, each line in cloud reserved against gold illuminated ground, each panel laid down on gold-speckled cream card with illuminated text frame, opening folio with gold and polychrome illuminated headpiece, numerous panels signed, colophon signed, concertina bound, in 19th century gilt black morocco

Text panel 5 x 21/4 in. (12.8 x 5.7 cm.); folio 97/8 x 65/6 in. (25.6 x 16.8 cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

The *Munajat* of 'Abdullah Ansari is a mystical work written in verse and considered one of the masterpieces of Persian literature, written in a simple flowery language.

'Abdullah Ansari was born in Herat in 1006. He is said to have written down the *hadith* at the age of nine. Orphaned, he followed two masters, one a sufi, and the other with whom he studied exegesis. In 1026, Ansari was in Nishapur to study law. He made various attempts at Hajj, going as far as Baghdad, but returned to Iran and Khorasan where he met an illiterate sufi, Abu al-Hasan Qarakani whose ideas on spirituality strongly influenced him. His debates with opponents meant that he was exiled a number of times until 1069 when he received a robe of honour from the Caliph al-Qa'im (d. 1075). Ansari died in 1089 after a long career as teacher and orator (art. 'Abdullah Ansari, in Yarshater, 2001, vol.1, p.188).



#### θ159

## JALAL AL-DIN RUMI (D. AH 672/1273 AD): MATHNAVI

KASHMIR, NORTH INDIA, DATED 1 RAMADAN AH 1224/10 OCTOBER 1809 AD

Persian manuscript on cream paper, 284ff. plus four flyleaves, each folio with 15II. of elegant nasta'liq divided into two columns, gold and polychrome rules, margins with copious commentary in white clouds reserved against gold ground, headings in black-outlined gold on gold ground with scrolling floral vine, triangular cartouches with gold floral illumination on blue ground, two gold and polychrome illuminated headpieces in text, five contents pages with chapter headings in gold and polychrome floral lattice, end of part two with colophon giving the time of completion as the last prayer of Wednesday 1 Ramadan 1224, opening bifolio fully illuminated, the margins with interlocking palmettes and bands of geometric strapwork, in contemporaneous floral lacquer binding, the doublures with large botehs containing rosettes on scrolling floral ground, 3ff. at the opening loose in the binding

Text panel  $4\frac{1}{2}$  x  $2\frac{1}{4}$  in. (11 x 5.6cm.); folio 8 x  $4\frac{1}{8}$  in. (20.2 x 12.4cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

## θ**160**

## BAHA AL-DIN AL-AMILI (D. AH 1031/1622 AD): *NAN WA HALWA*

SIGNED ABU AL-BAQA' AL-MUSAVI, MUGHAL INDIA, 17TH CENTURY

Bread and Sweets, Persian manuscript on paper, 16ff. plus one flyleaf, each folio with 11lll. of elegant black nasta'liq in clouds against gold ground, arranged in two columns with double gold intercolumnar rules, texts within red and blue ruled gold frames, opening folio with gold and polychrome illuminated headpiece, text divided with illuminated partitions bearing various types of polychrome perching birds amongst gold flower sprays, later owners' notes on the back of folio one, in brown gilt stamped and painted morocco with central medallion, green paper doublures

Text area 7½ x 4in. (18 x 10cm.);
folio 9½ x 6¾in. (24.3 x 16.2cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000 The Nan wa Halwa ('Bread and Sweets') of Baha al-Din al-Amili is a series of moralizing poems about the merits of the ascetic life. Another copy of the text, written in Aurangabad in the Deccan around 1690, is in the Metropolitan Museum of Art (acc.no.1999.157; published New York, 2015, p.294, no.170). That is the only known copy to be illustrated although other copies of the text are said to be in Mashhad, Tashkent and in the Victoria and Albert Museum in London.

Our copy, although unillustrated, is decorated with a series of small birds which are found on almost every page, often inhabiting the spaces usually left for headings. They are drawn in a manner very similar to those found on a copy of the *Khulasat al-Khamsa* sold at Christie's, London, 26 April 2018, lot 130. That manuscript was copied in Mughal India in 1603-04 by Muhammad Husayn al-Kashmiri whose works were often decorated with small birds. The similar attribution of this manuscript demonstrates a trend for such embellishment at the time.

The scribe of this manuscript, Abu al-Baqa' al-Musavi was from Abarqu and lived in Isfahan in the 17th century. He made a trip to India (although the date is unclear) but died in Isfahan. Another calligraphic page copied by him in Shah Jahanabad is recorded and an illuminated calligraphic leaf by him sold Christie's, London, 10 October 2006, lot 118 (Bayani,1345, pp.22-24).



#### θ 161

#### KITAB AL-HASHA'ISH

PROBABLY DECCAN, INDIA, CIRCA 18TH CENTURY

The herbal of Dioscorides, Persian manuscript on paper, 240ff. plus two flyleaves, each folio with approximately 15ll. of black *nasta'liq*, catchwords, with 466 contemporaneous illustrations in opaque pigments, mostly of plants but also some animals, later foliation in the upper margins, text and illustrations in pink and gold rules, opening folio with a later quatrefoil *shamsa* stating the name of the book, following page with a later added polychrome headpiece, later owner's note dated AH 1284, in gilt-stamped brown morocco, repaired spine, paper covered doublures

Text panel 8% x 4%in. (22.2 x 12.5cm.); folio 9.6/8 x 5%in. (24.7 x 15cm.)

£20,000-30,000 \$26,000-39,000 €23,000-34,000

Botanists of the Islamic world inherited a vast body of knowledge from Babylonian, Greek, Roman, Persian and Indian sources. Their interest in the plant world was extensive - for both agricultural and medical reasons. An Arabic translation of the *De Materia Medica* of Dioscorides of Anazarba (fl. first century AD) was done by Mihran ibn Mansur ibn Mihran (fl. 12th century), entitled *Fi hayula al-tibb*. He translated it from the Syriac translation of Hunayn ibn Ishaq al-'Ibadi (ca. 809-873). A Persian translation with a new title, *Kitab al-hasha'ish*,was also completed on the order of Shah 'Abbas I (r. 1588-1629) and though the original imperial copy is now lost, a version dated AH 1054/1645 AD is in the Chester Beatty Library with a Shah 'Abbas preface. A number of later





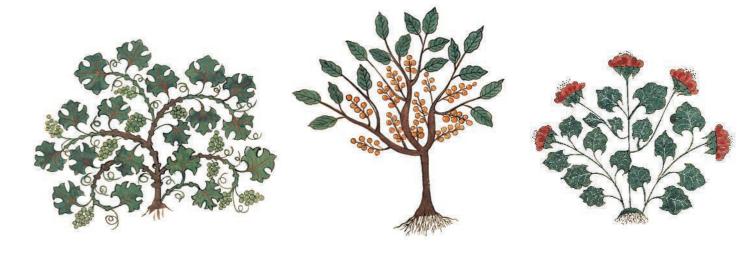




copies of the work – in both Arabic and Persian - seem to have been based upon this Persian translation. Judging by the number of impressive and lavishly illustrated copies that survive, it was clearly valued as a work of great importance, right up until the 19th century from when a copy produced for Nasir al-Din Shah Qajar is known (now in the New York Public Library, Spencer, Pers.ms.39; Schmitz, 1992, no.l.2, p.13).

The copies of *Kitab al-hasha'ish* vary in their faithfulness to the Arabic original. The Spencer manuscript in the NYPL contains 677 illustrations of plants and 284 of animals making it a precise rendition of a 12th century copy preserved in the library of the Shrine of Imam Reza in Mashhad believed to have been made for Najm al-Din Alpin during his reign of the city of Mayyafariqin (Schmitz, 1992, p.13). Seyyed Hossein Nasr mentions that in the Indian subcontinent, the profusion of vegetation offered a new opportunity for Muslim botanists to add a fresh chapter to the history of Islamic botany (Nasr, 1976, p.59). Whilst the plant illustrations still follow the old Arab traditions, the manuscript is typically Indian, executed in a flowing cursive on brown paper and with illustrations that demonstrate a clear familiarity with animals of the subcontinent. It is probable that the illustrations in our manuscripts were executed by more than one artists as the finesse of the depictions clearly varies.

For further discussion on *Kitab al-hasha'ish*, based on a 17th century copy from Deccan, see the manuscript that sold at Christie's, London, 20 October 2016, lot 54. That manuscript was arranged in chapters discussing different orders of plants and animals. However, our manuscript is simply arranged alphabetically.





#### 162

#### LAYLA AND MAJNUN

DELHI SCHOOL, NORTH INDIA, CIRCA 1860

Opaque pigments heightened with gold on paper, Layla depicted under a canopy on a terrace looking over to the emaciated Majnun who holds the paw of a dog, a line of nasta'liq below, in gold floral borders on blue ground, on red margins  $14 \times 10\%$  in.  $(35.6 \times 26.7$ cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

#### INSCRIPTIONS:

The Persian couplet translates: 'Majnun kissed the dog's paws, people asked why? He said: This dog had occasionally passed Layla's place'

The scene depicted in this painting is from Layla and Majnun, the 7th century Arab tale of doomed love on which the well-known 12th century medieval Persian narrative poem by Nizami Ganjavi was based. It later became a frequently illustrated text in Persia and India. Majnun, driven to madness by his love for Layla, is often depicted as an emaciated ascetic. Overcome with love for his beloved, here he is depicted kissing the paws of a dog which had belonged to Layla for several years.



#### 163

#### A SILVER-INLAID BIDRI EWER AND BASIN BIDAR, DECCAN, CENTRAL INDIA, 19TH CENTURY

The squat globular ewer and basin inlaid with ovoid floral sprays, the ewer's faceted straight spout with repeating geometric patterns The ewer 11¾in. (30cm.) high; the basin 14½in. (36.8cm.)

£6.000-8.000

\$7,800-10,000 €6,800-9,000



#### NAWAB SHUJA' AL-DAWLA IN PROCESSION

PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, the Nawab depicted riding an elephant, preceded by his steed and courtiers and followed by soldiers, in a hilly landscape, a river in the background, within blue borders and blue and gold rules on wide gold speckled margins, the reverse with old collection number in black ink and pencil  $13 \times 17\%$  in.  $(33 \times 44.8 \text{cm.})$ 

£8,000-12,000 \$11,000-16,000 €9,000-13,000

Shuja al-Dawla was the Nawab of Awadh from 1754 to 1775. He was probably the most admirable of the Awadh Nawabs moving his capital from Lucknow to Faizabad in 1765, and resisting the forces of the Marathas, the British and the Afghans, with his highly efficient armies, run on European lines. He was a committed patron of the arts and his flourishing cosmopolitan court attracted both Mughal and European artists, poets and adventurers.

Awadhi artists in the second half of the eighteenth century often employed a vibrant palette for textiles and architecture set against a darker ground. This is exemplified here with the luminous orange and gold caparisons on the elephant and horse against the cool grey of the soldiers' uniforms, the gold streaked sky with rolling dark clouds, and the orange pavilions visible behind green hills. The use of perspective and the receding landscape displays strong European influence and also the inheritance of stylistic features from earlier Mughal paintings.

There is another painting in the Bodleian Library, Oxford, formerly in the collection of Sir Elijah Impey (1732-1809), depicting Nawab Shuja al-Dawla in procession with a lengthy cavalcade along the river Saryu in Faizabad (MS. Douce Or.a.3, f.4r; Topsfield, 2008, no.75, pp.158-159). The Bodleian Library painting is stiffer in comparison to the present painting with a more sober palette and limited use of perspective. For another comparable Awadhi painting depicting Nawab Shuja al-Dawla or perhaps the Mughal Emperor Shah 'Alam II in procession in an extensive landscape, see Bonhams, London, 8 April 2014, lot 287.

#### ~\*165

#### A RARE PAINTED AND LACQUERED WOODEN CASKET

SAFAVID IRAN, 17TH CENTURY AND LATER

The exterior of the casket decorated with court scenes, the front and back panels and each corner applied with openwork metal plates with scrolling motifs, the interior of the hinged lid painted with a ruler entertained by musicians and surrounded by courtiers and attendants, with removable compartments and hidden drawers

5\% x 16\% x 9\%in. (14.6 x 41.2 x 23.5cm.)

£20,000-30,000 \$26,000-39,000 €23,000-34,000

This impressive lacquered box provides a rare window into a hybrid style of painting associated with the Safavid and Mughal courts during the 17th century.

The decoration of the box includes a small central cartouche on the outside of the lid, depicting a student and master in conversation, accompanied by an attendant. This cartouche is extended with two smaller spandrels with an old scholarly looking figure in one and an attentive soldier leaning on a gun in the other. The designs on the outer lid can be interpreted as symbols of the owner's scholarly and military ranking before the viewer even opens the box. On the interior, the inside of the lid is lavishly decorated with a full-size illustration of a seated ruler on an outing with an extensive entourage. His attendants include both male and female musicians and page boys who are lavishly dressed and accessorized. The ground which is black, is left plain except for the tall long-leaved plants and a tree with heart-shaped leaved tree. The throne is topped with a richly decorated carpet typical of both Mughal and Safavid courtly paintings. The vegetation of the scene is very close to those present on a lacquered bookstand in the Hermitage collection attributed to 17th century Isfahan (Adamova, 1996, p. 248). The absence of additional decorative vegetal motifs in the background was a Safavid practice rather than a Mughal one - on contemporaneous lacquer Mughal examples painters often tended to cover as much of the background as possible with gilt patterns.

The artist or school which produced the paintings for this box was clearly influenced by both Mughal and Safavid court styles. This is evident in the range of headgear in the main painted panel on the interior which shows clear influence of Safavid fashions, even though the some of the facial features are completely Mughal. Other amalgamations of styles include the combination of Safavid garments with Mughal textile patterns and additional accessories. The latter mostly applies to the male figures since the ladies depicted are all dressed in Mughal attire. For a lacquered example of a male attired in Safavid outfits similar to our box see Stanley, 1996, p.31, pl.9.

Both Isfahan and the Mughal court, particularly Deccan and the Kashmir valley served as centres for the exchange of artistic influences from the Mughal and Safavid courts and beyond. We are aware of the exchange of artists between Persia and India from the works of celebrated Mughal court artists such as Bishandas, who was sent by the Mughal Emperor Jahangir (r.1605- 27) to the Safavid court of Shah Abbas (r.1588 -1629), and returned to India from Iran in 1619. Another noteworthy lacquer artist was Rahim Deccani whose works are housed at the Victoria and Albert Museum (see for example inv.no.851-1889). Amongst the celebrated Persian Safavid artists who moved to the Mughal court were Aqa Reza and Sheikh 'Abbasi, who inspired many Indian artists of the time with the 'Safavid fashion of painting, and in return brought back many Mughal styles to the Safavid ateliers. Other artists whose work is of clear Indian influence in the Safavid court include Bahram Sofrakesh (see a painting of a lady in Prince Sadruddin Aga Khan collection; published in Crill, 2004, p.185).

The front panel of the exterior of the box includes a later Qajar painting of a girl and a boy on a picnic with their attendants. These figures are separated by a later added clasp to the front of the box. Their surrounding is decorated with Mughal-style flowers in an attempt to match the rest of the Mughal-style paintings. The Qajar artist has also cleverly added a Safavid headgear to the attendant of the young man. Originally with its many compartments, some which are hidden, the casket could have been used for precious objects of a noble man or woman.

Our box seems to have been made in the Safavid court where paintings in the Mughal style were in vogue, particularly during the 17th century. It is a wonderful example of the blending of different styles. For a Safavid painting in a Mughal style by 'Ali Quli Jabbadar sold at auction see Christie's, London, 26 October 2017, lot 32. For a Kashmiri manuscript which illustrates the close artistic exchange between the Mughal and Safavid court see Christie's, London, 26 October 2017, lot 21.









#### ~166

#### A COLONIAL MOTHER-OF-PEARL INLAID WOOD CASKET

POSSIBLY BATAVIA, DUTCH EAST INDIES, 18TH CENTURY

Of rectangular form, inlaid with simple interlocking flowerheads within stellar motifs, with applied gadrooned silver nails, each corner with silver mounts, the lock plate in the form of a crowned double-headed eagle, the inside with later proofed silver plates, the sides with handles  $7 \times 10 \times 4$  in. (17.8  $\times 25.4 \times 10$ cm.)

£8,000-12,000 \$11,000-16,000 €9,000-13,000

Batavia, modern-day Indonesia, was colonised by the Dutch in 1609 and was a major commercial centre of the Dutch East Indies throughout the seventeenth and eighteenth centuries. This casket was probably used as a betel box. The Javanese habit of chewing betel was adopted by the Dutch living there and boxes such as these were commissioned to hold betel nut and leaf and its accompaniments. A wooden casket of similar form, elaborately decorated with mother-of-pearl and silver mounts, bearing the name of 'Anna Gertuyda Hommel' a Dutch woman who commissioned it while living in Batavia and dated '1752', sold at Christie's, Amsterdam, 6 October 2004, lot 22.

#### θ167

#### MAHDI AL-HUSAYNI: ZUBDAT AL-RAML

SIGNED'AZIZULLAH LAHURI, BAHAWALPUR, NORTH INDIA, DATED JUMADA II AH 1209/JANUARY 1795-96 AD

On divination, Persian manuscript on paper, 115ff. plus five fly-leaves, each folio with 13ll. of black nasta'liq, important words, titles and symbols in red, including tables in red and green, text within gold frame, with occasional marginal notes, catchwords, opening folio with gold illuminated headpiece, fly-leaf with later ownership notes, colophon signed, dated and giving the patron's full titles and name, in marbled paper binding Text panel 6% x 3½in, (16.1 x 8cm.); folio 9½ x 5¾in. (24.4 x 14.5cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

The colophon indicates that this copy was written by 'Azizullah Lahuri upon the order of Amir bin al-Amir bin al-Amir Hafiz Ghulam Baha al-Din known as Hafiz al-Mulk Rukn al-Dawla Nusrat Jang Mukhlis al-Dawla Hafiz Muhammad Bahawal Khan Bahadur 'Abbasi on 13 Jumada I AH 1209. Prince Bahawal Khan 'Abbasi. Bahawal Khan II 'Abbasi (r. 1772-1809), was the fourth ruler of the princely state of Bahawalpur in the north-west of India. This royal family was said to descend from the Abbasid caliphs, as suggested by their nisba 'Abbasi. The work is not recorded in Brockelmann.



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#### 168

#### A BLUE AND WHITE PORCELAIN VASE

CHINA FOR THE ISLAMIC MARKET, SHUNZHI (1644-1661) OR KANGXI PERIOD (1662-1722)

Painted under the glaze with repeating sprays of elegant serrated leaves, the flaring mouth with added silver mounts
9in. (22.8cm.) high

£3,000-5,000

\$3,900-6,500 €3,400-5,600

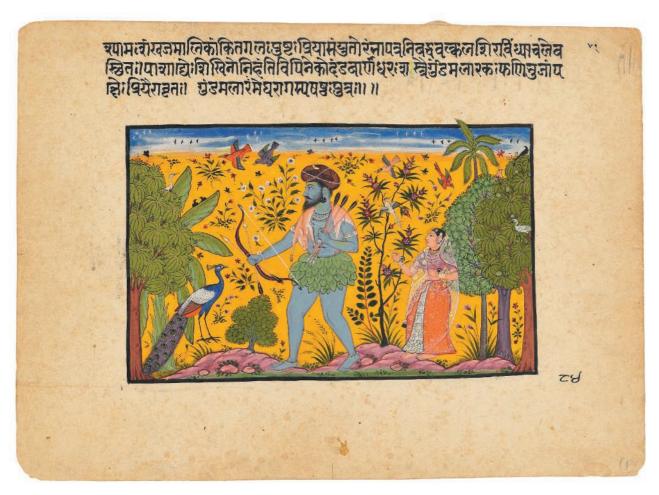
There is a long history of Chinese blue and white porcelain vases and *huqqa* bases being produced for export to the Middle East and to India. For other comparable 17th and early 18th century examples which have sold at auction, see Christie's London, 10 October 2013, lot 194; Christie's, South Kensington, 6 October 2008, lot 375; 17 October 2003, lot 350.







# PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 169-183)



#### 169

#### AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA RAGAMALA SERIES: GUNDAMALARA RAGAPUTRA OF MEGH RAGA

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold on paper, a blue-skinned hunter carrying a bow and arrows in a forest flanked by a peacock and a lady, in black rules, 3ll. of black *Devanagari* script above identifying the raga, on wide buff margins, numbered '84' in lower right corner  $8\% \times 11\%$  in. (22.4 x 30 cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

#### LITERATURE:

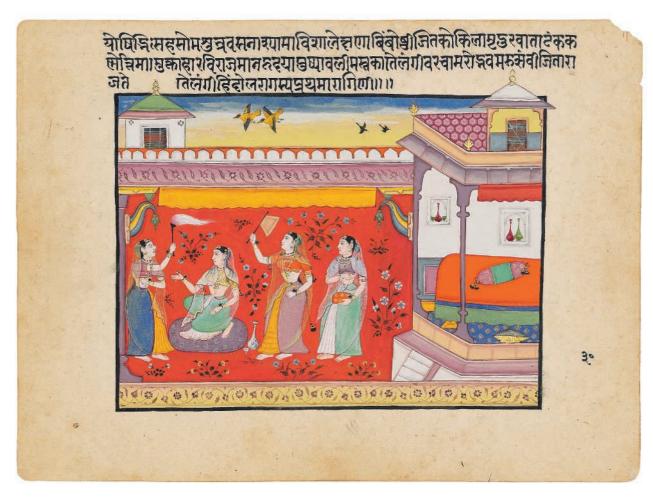
Ludwig V. Habighorst, Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna, Koblenz, 2006, pp.47, 111

The painting illustrates *Gundamalara ragaputra*, the son of *Megh Raga*, as a dark-skinned hunter carrying a bow and arrow, wearing a skirt made of leaves and with a deer skin draped over his shoulders. He is depicted in a beautiful forest surrounded by birds. Kshemakarna's text describes him as a man from the Vindhya mountains (in central India) with his head covered with banana and palm leaves.

This illustrated series is the earliest known ragamala based on Kshemakarna's Sanskrit text. Kshemakarna was a court priest in the 16th century at Rewa in Madhya Pradesh. Kshemakarna's text, variously dated to 1509 or 1570, had a pivotal influence on early ragamala painting. It describes the ragamala family comprising six principal ragas, with their five or six raginis (wives), and eight or nine ragaputras (sons of ragas). The paintings closely follow the descriptions in the accompanying text. Previously attributed to the Deccan, this ragamala series is now more commonly catalogued as sub-imperial or 'popular Mughal'. Although not successfully attributed to any particular court or patron, it has been suggested that the paintings are closely related in style to the work of artists who were discharged from Emperor Akbar's library when his son Jahangir came to the throne in 1605 (Glynn, Skelton, Dallapiccola, London, 2011, p.24).

For further reading on this *ragamala* set, see Joachim K. Bautze, "Iconographic Remarks on Some Folios of the Oldest Illustrated Kshemakarna Ragamala", in Exploration in the History of South Asia: Essays in Honour of Dietmar Rothermund, New Delhi, 1999, pp.155-62 and Habighorst, 2006.

Another folio from the same manuscript is in the Cleveland Museum of Art (inv. no. 2001.112). Other folios have sold at auction recently at Christie's, London, 25 May 2017, lots 1, 2; Bonhams, New York, 13 March 2017, lot 3141; and Christie's, New York, 31 March 2005, lot 226.



# AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA RAGAMALA SERIES: TAILANGI RAGINI OF HINDOL RAGA

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold on paper, a princess fanned by attendants in a palace courtyard, in black rules, 3ll. of black *Devanagari* script above identifying the *raga*, on wide buff margins, numbered '30' in lower right corner

folio 8¾ x 11¾in. (22.4 x 30cm.)

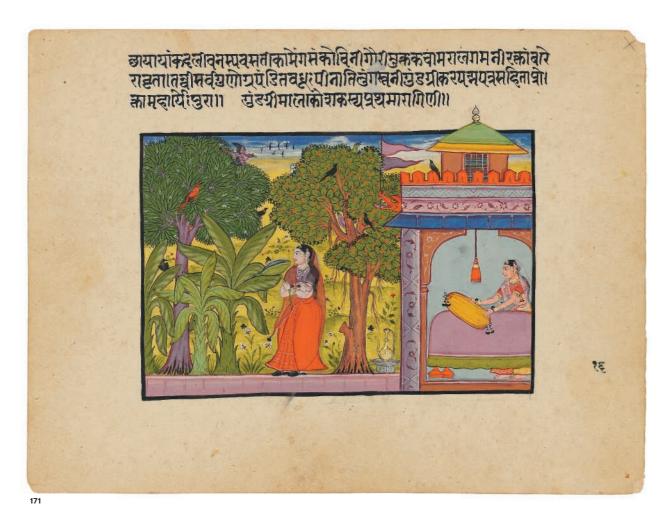
£7,000-10,000

\$9,100-13,000 €7,900-11,000

#### LITERATURE

 $Ludwig\ V.\ Habighorst, \textit{Moghul Ragamala-Gemalte indische Tonfolgen und Dichtung des Kshemakarna, Koblenz, 2006, pp.40, 81$ 

The painting illustrates *Tailangi Ragini*, the first wife of *Hindol Raga*, as a young woman seated on a palace terrace with her attendants. Kshamakarna's text describes her a woman with a beautiful voice, in the company of women, being fanned with a flywhisk of yak hair. The word 'taila' means oil or ointment and the *ragini* is sometimes depicted as a lady being smeared with oil or receiving an oil massage (See Ebeling, Basel, 1973, pp.286, ill.347).



#### AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA RAGAMALA SERIES: GUNDAGRI RAGINI OF MALKOS RAGA

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold on paper, the heroine holding a large flower in a luxuriant garden in anticipation of her lover's arrival, while her lady attendant prepares her bed chamber, in black rules, 3ll. of black *Devanagari* script above identifying the *raga*, on wide buff margins, numbered '16' in lower right corner

Painting 5 x 7%in. (12.7 x 18.7cm.); folio 8% x 11%in. (22.6 x 30cm.)

£10,000-15,000 \$13,000-20,000 €12,000-17,000

#### LITERATURE:

Ludwig V. Habighorst, Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna, Koblenz, 2006, pp.38,70

The painting illustrates *Gundagri* Ragini, the first wife of *Raga Malkos*, sometimes referred to as *Gaundkari* or *Gunakali*. Here, the *ragini* is personified as a young heroine waiting in anticipation of her lover's arrival holding a large lotus flower. Kshemakarna's text describes her as a fairskinned lady with untied hair and dressed in a red sari. She has a swan-like walk as she passes through a plantain forest. The iconography of this *ragini* bears an association with flowers or blossoms which varies slightly in different regional pictorial traditions. It also shares similarities with *Gormalar Ragini*. She is sometimes depicted as a lady holding flowers in a garden, arranging flowers in vases, entering a bed chamber with a garland and a bowl of blossoms, or arranging petals in her bed chamber.

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# AN ILLUSTRATED FOLIO FROM THE 'CHESTER BEATTY TUTINAMA'

MUGHAL INDIA, CIRCA 1580-1585

Opaque pigments heightened with gold on paper, depicting three ladies in discussion in a courtyard, 7ll. of black *nasta'liq* script above, in polychrome and gold rules, with wide gold speckled borders, the reverse with old inventory label

Painting:  $6\% \times 5$ in. (15.7 x 12.8cm.); Folio:  $11\% \times 9$ in. (29.4 x 22.9cm.)

£8,000-12,000 \$11,000-16,000 €9,000-13,000

#### EXHIBITED:

Museum für Kunst und Gewerbe, Hamburg Orientalische Pracht, 1993

#### LITERATURE:

C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, no.184, p.262, ill.p.263

Ludwig V. Habighorst, Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna, Koblenz, 2006, fig.3



The Tutinama (Tales of the Parrot) is a collection of fifty-two moralizing fables compiled in Persian by Ziya 'ud-din Nakshahbi around 1329-30 AD. These were based on an earlier Persian translation of a Sanskrit text known as the Sukasaptati (seventy tales of a parrot). The Tutinama is an amusing series of tales woven around a merchant, Maimum who leaves his wife, Khojasta, in the care of a parrot and a myna. The wife kills the myna for advising her not to take a lover while her huband is away; the parrot, to save its skin and preserve her fidelity, proceeds to tell her a series of stories over the next fifty-two nights. The Mughal emperor Akbar (r. 1556-1605) must have enjoyed these charming stories, for two extensively illustrated imperial copies of the Tutinama survive from the early years of his reign. The first Akbari copy of this text survives virtually complete in the Cleveland Museum of Art, while the second, from which this folio comes, has been dispersed and is in various collections. The bulk of the manuscript, some 143 folios and 102 miniatures, are in the Chester Beatty Library, Dublin (Leach, 1995, Vol.I, pp. 21-74). Hence it is commonly referred to as the 'Chester Beatty Tutinama'.

The manuscript was brought to France from India by General Jean-François Allard (1785-1839) who had been in the service of Sikh ruler, Maharaja Ranjit Singh. It was purchased by Felix Feuillet (also known as Baron F.S. Feuillet de Conches), a collector of manuscripts, and was dispersed towards the end of the 19th century when the Baron's collection was dissolved. Other folios are now in The Museum of Fine Arts, Boston (68.8.47), the Keir Collection, The Victoria and Albert Museum, London (IS.40-1966), the National Museum, New Delhi, the Los Angeles County Museum of Art (M.81.8.6) and the David Collection, Copenhagen (inv. no.3/1999) to name a few.

The text in our folio does not correspond with the illustration. It relates to the story relayed on the forty-ninth night and corresponds to an illustration in the Cleveland *Tutinama* (f.311r), with Khojasta standing in front of the parrot. Our folio appears to illustrate an event from the story of the thirty-second night about two brothers Utarid and Kayvan both being in love with Utarid's wife Khurshid. In the Cleveland version of this painting, Kayvan can be seen sitting on the right-hand side. For further discussion, see Haase, Kröger, Lienert, 1993, p.262. For other folios from this manuscript which have sold at auction, see Sotheby's, New York, 17 March 2015, lots 1179, 1180; and Christie's, London, 14 October 2003, lot 88.



#### AN ILLUSTRATED FOLIO (FRAGMENT) FROM A RAZMNAMA: KRISHNA AND ARJUNA ARRIVE AT HASTINAPURA

BY THE ARTIST FAZL, SUB-IMPERIAL MUGHAL, CIRCA 1616-1617

Opaque pigments heightened with gold on paper, Krishna and Arjuna seated in the chariot receiving tribute, four lines of black naskh within gold rules, signed by the artist in the lower margin, the reverse with 17II. of black naskh 81/4 x 81/4in. (21 x 21cm.)

£6.000-8.000

\$7.800-10.000 €6,800-9,000

#### PROVENANCE:

Sotheby's, New York, 17 September 1998, lot 535

Ludwig V. Habighorst, Moghul Ragamala -Gemalte indische Tonfolgen und Dichtung des Kshemakarna, Koblenz, 2006, fig. 4.

This illustration is from a dispersed copy of the Razmnama ('Book of War') prepared in 1616-17 for the great bibliophile 'Abd al-Rahim, Khan-e Khanan, commander-in-chief of the Mughal armies to which he was appointed in 1584. The Mughal Emperor Akbar had 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. This imperial illustrated manuscript with 168 paintings is now in the Maharaja Sawai Man Singh II Museum in Jaipur.

Three later illustrated copies of the imperial manuscript are known, the first dating from circa 1598-99, the second dated 1605, and the third copy to which this illustrated folio belongs dated to circa 1616-1617.

The Razmnama as an abridged version of the Mahabharata tells the story of the rivalry between cousins, the Pandavas and the Kauravas, over the kingdom of Hastinapura in north India. A central figure is the god Krishna, who assists the Pandava brothers. Here he is depicted arriving at Hastinapura on a chariot with Arjuna, the third Pandaya brother

In many ways, the 1616-17 manuscript surpassed the earlier two: it was larger and its miniatures demonstrate a move away from mere imitation of the imperial Akbar style, incorporating new elements such as a brilliance of colour and a boldness of execution that must derive from Hindu painting. The leading artist working on this manuscript was Fazl, and several illustrations from the 1616-17 copy, including the present painting, have been ascribed or attributed to him. For further reading see Seyller, 1985, pp.37-66 and Seyller, 1999, pp.252-5.

Other leaves from this manuscript have been offered for sale at Christie's, London, 26 April 2012, lot 7; 4 October 20012, lot 37; and more recently, Christie's South Kensington, 28 April 2017. lot 310.

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#### AN ILLUSTRATION FROM THE 'FIRST' **BABURNAMA**

BY THE ARTIST HAYDAR KASHMIRI, MUGHAL INDIA, CIRCA 1589

Opaque pigments heightened with gold on paper, Babur rides a white stallion in a melee in front of a fortified city, 1ll, of black nasta'lia script within gold cloud bands in a rectangular box, margin inscribed with the name of the artist, with wide green floral borders decorated with gold floral scrolls, within gold and polychrome rules Painting 101/8 x 51/8 in. (25.8 x 14.8 cm.); folio 13¾ x 8¾in. (35 x 22.6cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

#### PROVENANCE:

Collection of Vera Amherst Hale Pratt; Christies, London, 19 April 1979, lot 199 Christie's, London, 1 April 1982, lot 223

#### EXHIBITED:

Orientalische Pracht, Museum für Kunst und Gewerbe, Hamburg, 1993

#### LITERATURE:

C.P. Haase, J. Kröger, U. Lienert, Oriental Splendour, Hamburg, 1993, pp.260-261, no.183c L. Habighorst, Blumen - Bäume - Göttergärten, Koblenz, 2011, no.117-118

#### INSCRIPTIONS:

Text Panel:

hamrah-e u budand dar yek lahze tart part kardand -'they were with him and instantly they dispersed' Right Margin:

musavvir-e in sur haydar kashmiri kamineh shagerd shah alam-panah - 'the painter of this painting (is) Haydar Kashmiri, the most humble, disciple of Shah 'Alam Panah'

The Baburnama is an autobiographical chronicle and memoir of Babur, the young prince who conquered India in 1526 and founded the Mughal dynasty. Babur's grandson, Akbar, ordered the text to be translated from its original Chagatay Turkish, the language of the Timurids, into Persian, the language of the Mughal court. The task was undertaken by 'Abd al-Rahim, Akbar's khan-i khanan and the finished translation was presented to Akbar in November 1589. Court artists immediately began working on an illustrated version of the manuscript. Our painting comes from this first illustrated copy of the Baburnama, now dispersed between public and private collections worldwide. It is originally thought to have contained 191 illustrations. (Stronge, 2002, pp.86-91).

Within the next ten years, three other illustrated versions were produced for Akbar. Ellen Smart wrote that 'the spontaneity, simplicity, and forthright vigor of the paintings from this first manuscript are far more in keeping with the text than are the more complex, ornate paintings of the manuscripts that followed' (Smart, 1978). Nineteen folios from our manuscript are in the Victoria and Albert Museum and as a result it is often referred to as the 'South Kensington Baburnama'. Other folios however are in major museum collections, including the Metropolitan Museum of Art, the British Museum, and the Chester Beatty Library, to name a few. Other folios have sold at auction, most recently at Christie's, London, 21 April 2016, lot 1.

It is not clear which episode from the *Baburnama* is depicted here but it may be the incident when the town's rabble began looting after Babur's entry into Samarkand. (Beveridge, 1969, pp.133-134). It has also been suggested that this is the depiction of the end of the Battle of Kandahar in 1507-08 with Babur surrounded by his loyal soldiers as they overcome enemy resistance. A third interpretation is that this is an event from the same year as the Battle of Kandahar but the central figure is Babur's paymaster, Shah Mansur Bakshi, who is approaching the town of Andikhud carrying gifts when he is attacked by Uzbeks (Haase, Kröger and Lienert, 1993, p.260).

Haydar Kashmiri is not mentioned as one of the artists working on the various versions of the *Baburnama* as listed by Ellen Smart (Smart, 1977) but his work at the Mughal atelier covers a span of at least twelve years. He was both designer and painter, collaborating with the portraitist, Nanha, on the *Timurnama* of circa 1584 (Khuda Baksh Public Library, Bankipore, Patna). He also painted several folios in the *Jami-al-Tawarikh*, dated 1596 (Beach, 1981, pp.218 and 225).



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#### THE GODDESS BAGALAMUKHI ENTHRONED IN A GOLDEN TEMPLE

ATTRIBUTED TO PAYAG, MUGHAL, CIRCA 1630-1640

Opaque pigments heightened with gold on paper, the temple surrounded by an ocean of nectar filled with lotus flowers, the goddess holding a club and pulling the tongue of a demon beneath her

10% x 6%in. (26.5 x 17.3cm.)

£80,000-120,000 \$110,000-160,000 €90,000-130,000

#### EXHIBITED:

Völkerkunde-Museum, Hamburg, Blumen, Bäume, Göttergärte, 2013

#### LITERATURE:

J. Bautze, "Vagisvari", South Asian Archaeology, 1997, Vol. III, pp.1229-1248 L. Habighorst, Blumen - Bäume - Göttergärten, Koblenz, 2011, fig.88-89

This luminous painting of the Hindu goddess Bagalamukhi is an extraordinary addition to the oeuvre of Payag (active c.1591-1658), a Mughal master with a lifelong fascination with European effects. Payag's captivating body of work blends carefully observed renderings of volume, texture, and physiognomic idiosyncrasies with an unconventional, occasionally visionary spirit. His subject here is Bagalamukhi, the eighth of the ten mahavidyas (great revelations), a group of fearsome Tantric manifestations of the Goddess that parallels the ten avataras of Vishnu but is generated in response to the inadvertent insult of Sati. Shiva's wife, when the couple are not invited to attend the sacrifice of her father, Daksha (Kinsley, 1986, p.162). Bagalamukhi is eclipsed in myth and art by her better-known counterparts - Kali, Tara, Chinnamasta, and Bhairavi. It is telling that the last of these, the terrifying and macabre Bhairavi, is also depicted by Payag, raising the intriguing possibility that a Mughal patron with a strong interest in Hindu mythology commissioned Payag to create a partial or perhaps even full set of the mahavidyas. The horizontal format painting, now in The Metropolitan Museum of Art (2011.409), is very similar in size (18.5 x 26.5 cm.). The painting was sold at Sotheby's, London, 31 May 2011, lot 5.

Bagalamukhi, whose epithet is Pitambara-devi (Yellow Goddess), is identified iconographically by skin rubbed yellow with turmeric paste, yellow dress and ornaments, a club brandished in her right hand to thrash Madanasura, and the action of grasping the demon's tongue to silence him. Among her magical powers is the capacity to bestow perfect speech that will defeat any enemy. She is thus known as the Paralyzer, and deprives her wicked adversary of his boon of vak siddhi, that is, actualising speech that makes things come to pass (Kinsley, 1977, pp.195-196). She exercises this power by physically taking hold of her enemy's tongue. Seated atop the demon with an intervening layer of lotus leaves, Bagalamukhi occupies the centre of a golden hexagonal shrine that features a low platform, two domes, and a soaring pyramidal superstructure. Each of the eight balustre columns is studded with jewels, as are parts of both domes and the superstructure, sometimes with rubies and emeralds set in simple alternation, and sometimes as they are incorporated into large geometric medallions and floral motifs. Above dado panels with a scrolling border design are six niches filled individually with a blue-and-white vase or bottle, each of which has coiling ceramic or glass handles of European design.

Devotional texts describe the Goddess as wearing a yellow crescent moon in her headdress, but that feature is transformed here into a horizontally disposed third eye on her brow. Seen in her four-armed manifestation, the nimbate Bagalamukhi holds a large white club or paddle in her upper right hand, and pulls out the tongue of an emaciated Madanasura with one of her left hands. The other hands are engaged in less consequential actions: one holds a thin cord that terminates in a sketchy, barely discernible noose, and the other rests lightly on her foot, which itself is positioned beside a short white plank laid across the demon's exposed ribcage. Her other foot presses

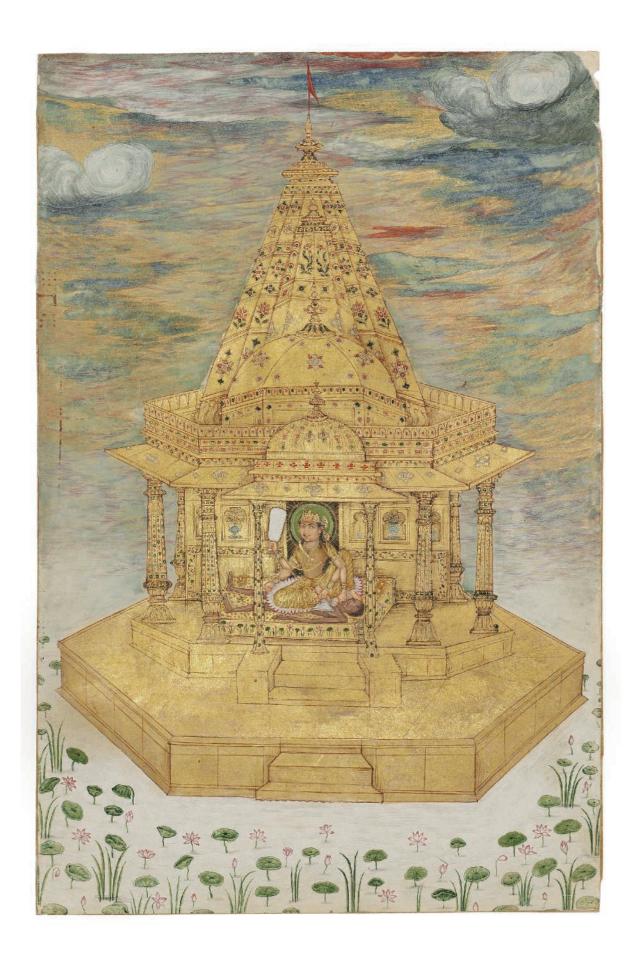
down on the anguished head of the sinewy brown-skinned creature. The dais is strewn with yellow blossoms, and two garlands of yellow oleander flowers, whose medical properties aptly turn poisonous when the plant is misused, fill the upper corners. The vanquished Madanasura is supine here, a position unlike the crouching figure enlisted in the other known historical depiction of Bagalamukhi, but one that clearly taps into Tantric imagery of *shava sadhana*, a spiritual practice standing or sitting on a corpse. For a c. 1800 Garhwal painting of this subject, see Kinsley 1997, p.200, fig.33. The edge of the dais is decorated with a band of lotus blossoms, rhizomes, and leaves, motifs that are repeated in a lightly articulated and evenly spaced manner in the white ocean of nectar surrounding the shrine.

This powerful work has many of the hallmarks of Payag's distinctive personal style. Most revealing is the ambitious rendering of Bagalamukhi's round face, seen frontally as befits a deity, but modelled with nuanced stippling, and given a triumphant grin and knowing sidelong leer. Her nose is long with wide nostrils, her eyes softly defined and set slightly asymmetrically, and her eye sockets remarkably sculpted. All these features are favoured by Payag in figures seen directly head-on, notably in one of the courtiers behind the emperor's horse in Jahangir Converses with Gosain Jadrup (Musée des Arts asiatiques Guimet, Paris, published in Seyller, "Payag", in Beach, Fischer, and Goswamy, 2011, Vol. 1, p.326, fig.4.); warriors in the lower right in the c. 1633 Siege of Qandahar (Padshahnama, f. 102b, Royal Library, Windsor, published in Seyller 2011, p.330, fig. 7) and the c. 1640 Soldiers Listen to Music beneath a Mango Tree (Chester Beatty Library, published in Seyller 2011, p.334, fig.10) and several grinning figures in A Qazi's Debauchery Exposed (Private collection, published in Goswamy and Fischer, 1987), no.32).

Payag's modelling of Bagalamukhi's torso, forearms, and hands imparts convincing volume to those anatomical forms. The artist brings real painterly flare to her diaphanous robe, whose extravagant rivulets of golden paint spill over her shoulders and lower body. He dramatises the halo by varying the length and thickness of rays radiating across a dark doorway and over adjacent architectural forms. Madan's face is contorted in wonderfully poignant agony, but otherwise strongly resembles an ascetic in an ascribed painting of c. 1620-25. (*Ascetics by a Fire*, Russian Academy of Sciences, Institute of Oriental Manuscripts, E-14, f. 44a, published in Seyller 2011, p.328, fig.5).

Payag manages to make the golden shrine three-dimensional by an extensive use of hachures adapted from European engravings, most conspicuously on the shrine's dado, floor, and steps and along the smaller pavilion's dome and eaves; these are complemented by geometric shapes scored discreetly in the podium. He draws upon European art once again for the bulky, graphically articulated cumulus clouds that billow up within a flamboyantly streaky sky.

We would like to thank John Seyller for his assistance with cataloguing this lot.





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### PORTRAIT OF SHAYKH 'ALIM AL-DIN (WAZIR KHAN)

SUB-IMPERIAL MUGHAL, LATE 17TH/EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, the nobleman facing right, holding a *khanda*, on gold-speckled margins, identification in black *nasta'liq* and *devanagari* below, verso with calligraphy by Fathullah, geometric patterned borders on margins with gold floral decoration Painting 8% x 4½in. (22.3 x 11.3cm.); folio 12 x 8% in. (30.4 x 21.4cm.)

£5,000-7,000 \$6,500-9,100 €5,600-7,800

#### EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Orientalische Pracht*, 1993 Dresden, Kupferstichkabinett, *Miniaturgeschichten*, 2017

#### LITERATURE:

C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, fig.190b, p.276f

E. Koch, *The Complete Taj Mahal*, London, 2006, fig.47, p.45 L. Habighorst, *Miniaturgeschichten*, Dresden, 2017, p.138f

'Alim al-din (d. 1640) was an esteemed noble and physician during the reign of the Mughal Emperor Shah Jahan. He entered Shah Jahan's services when he was still Prince Khurram and was appointed the administrator of the prince's household. He had previously studied medicine under *Hakim* Dawi and soon received the title of *Hakim* (physician) himself. In 1627-28, he was awarded the title of *Wazir* by Shah Jahan. He went on to become administrator of Agra, Punjab and Lahore. He is renowned for his patronage of architecture in Lahore where his comparatively long governorship (circa 1634-41) enabled him to commission the building of several monuments including a *hammam* and a famous mosque.



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## A STANDING PORTRAIT OF THE MUGHAL EMPEROR FARRUKH SIYYAR

MUGHAL INDIA, EARLY 18TH CENTURY

Opaque pigments on paper, the haloed ruler facing right, holding a flywhisk and *sarpech*, with buff coloured margins, identification in black *nasta'liq* and *takri* in upper margin

Painting 71/4 x 41/8 in. (18.5 x 12.4 cm.); folio 91/4 x 61/8 in. (23.5 x 17.5 cm.)

£1,500-2,000 \$2,000-2,600 €1,700-2,200

#### PROVENANCE:

Arki Royal Collection

#### EXHIBITED:

Völkerkunde-Museum, Hamburg Blumen, Bäume, Göttergärten, 2013 Museum Rietberg, Zurich, Gärten der Welt, Indische Gärten in der Parkvilla Rieter, 2016

Farrukh Siyar was the grandson of Bahadur Shah I and reigned as Mughal Emperor from 1713 to 1719. This portrait is executed after portraits of the Emperor signed by or attributed to Bhavani Das, dated circa 1720. One of them sold at Christie's, London, 10 June 2015, lot 13. Another portrait signed by the artist was formerly in the Francoise and Claude Bourelier Collection and sold at Artcurial, Paris, 4 November 2014, lot 243 (Forge and Lynch., 2015, cat.12). For other comparable portraits of Farrukh Siyar which have recently sold at auction, see Christie's, London, 26 October 207, lot 144; and Christies, South Kensington, 22 April 2016, lot 493.

# THE MUGHAL EMPEROR JAHANGIR ON A LION HUNT

MUGHAL INDIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, the ruler brandishes his *tulwar* at an attacking lion, two mounted courtiers prepare their sword and spear, with minute identification inscriptions in black *nasta'liq* below the figures, laid down on an album page with gilt borders and gold and polychrome rules, on margins with intricate gilt lattice

Painting: 12½ x 7¾ (30.8 x 18.7cm.); folio: 18½ x 12½in. (47 x 31.2cm.)

£4.000-6.000

\$5,200-7,800 €4,500-6,700

#### EXHIBITED:

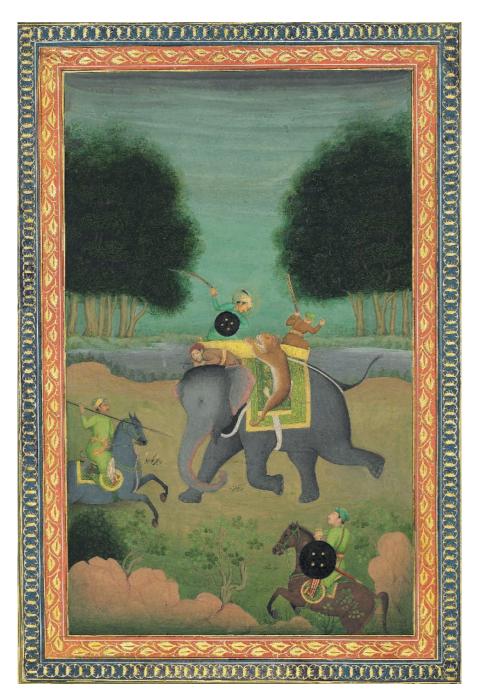
Museum für Kunst und Gewerbe, Orientalische Pracht, Hamburg, 1993 Götter. Herrscher. Lotosblumen., Montaubor, 2003 Völkerkunde-Museum, Blumen. Bäume. Göttergärten, Hamburg, 2013

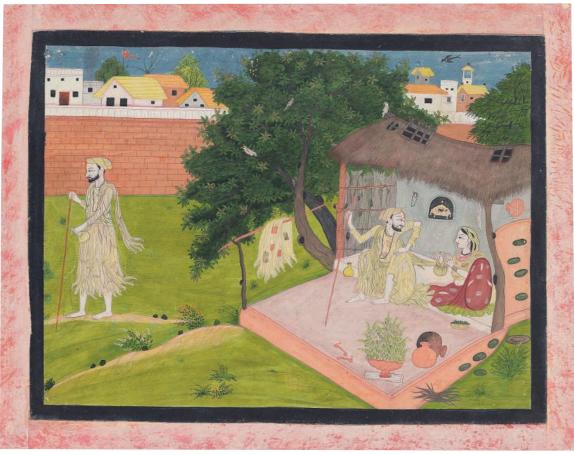
#### LITERATURE:

C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, no.192b, pp.281-282, ill.p.283

The painting depicts the Mughal Emperor Jahangir with a raised sword about to strike as a lioness attempts to climb into their howdah atop an elephant. The two accompanying courtiers have been identified as Mahabbat Khan on the right, a close friend and minister of Jahangir, and Raja Karan Singh on the left, a Rajput prince from Udaipur. Jahangir is famed for his passion for hunting. In his memoirs, he mentions several hunting incidences and the subject illustrated here is probably an illustration of one of those. For further discussion on this hunting incident and related scenes depicted in Mughal painting, see Haase, Kröger and Lienert, 1993, no.192b, pp.281-282.

Two illustrations of Jahangir on a lion hunt produced by the Mughal artist Farrukh Chela were sold at Christie's, London, 18 December 1968, lot 76. For another depiction of Jahangir hunting, see Christie's, London, 8 April 2008, lot 297.





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### SUDAMA AND VASUNDHARA IN THEIR HUMBLE ABODE

KANGRA OR GARHWAL, PAHARI SCHOOL, NORTH INDIA, CIRCA 1790

Opaque pigments on paper, Sudama leaves his hut with a small bundle of beaten rice for Krishna after being reminded of their longstanding friendship by his wife Vasundhara, with dark blue border and wide pale pink margins, 5 II. of devanagari text on reverse and bearing Chughtai collection stamps Folio  $9\% \times 12\%$  in. (23.9 x 30.7cm.); painting  $7\% \times 10\%$  in. (19.2 x 25.7cm.)

£8,000-12,000 \$11,000-16,000 €9,000-13,000

#### PROVENANCE:

Chughtai Collection, Lahore.

Sudama was a childhood friend of Krishna and a poor Brahmin. He fell on hard times as can be seen here in the depiction of his hovel with the holes in the thatched roof above and the green rags he is dressed in. Sudama initially resisted the idea of asking Krishna for help but finally gave in to his wife, Vasundhara's plea. She packed a bundle of rice to take as a present and encouraged him to go to meet Krishna at his palace in Dwarka.

There are comparable illustrations of related scenes from two sets of Krishna Sudama series in the Victoria and Albert Museum in London, attributed by W.G. Archer to Garhwal and dated circa 1775-1790 and 1800 (Archer, 1973, Vol. I, 7(i-v), 8, pp.113-114; Vol. II, ill.pp.80-81).

Another comparable Pahari painting depicting Sudama and Vasundhara sitting in their hut, probably painted in Garhwal and dated circa 1790, sold at Christie's, London, 26 May 2016, lot 72.

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### THREE YOUNG LADIES ENJOYING A DRINK

ATTRIBUTED TO MIR KALAN KHAN, LUCKNOW OR FAIZABAD, PROVINCIAL MUGHAL, CIRCA 1750-1770

Opaque pigments on paper, the ladies stand in a pavilion courtyard under the watchful gaze of an older female companion, with gilt floral margins and borders, the reverse with 2ll. in black script, the first line cropped and illegible Painting:  $111/4 \times 6\%$  in.  $(28.7 \times 17.2 \text{cm.})$ ; folio:  $14/6 \times 9\%$  in.  $(35.7 \times 23.8 \text{cm.})$ 

£12,000-18,000 \$16,000-23,000 €14,000-20,000

#### EXHIBITED:

Museum für Kunst und Gewerbe, Hamburg, *Orientalische Pracht*, 1993 Museum Rietberg, Zurich, *Genuss und Rausch*, 2010 Museum für Islamische Kunst, Berlin, *Genuss und Rausch*, 2014

#### LITERATURE:

C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, no.192a, p.280, ill.p.283

L. Habighorst, P. Reichart, V. Sharma, *Love for Pleasure*, Koblenz, 2007, fig.53, p.83

J. Gonnella, L. Habighorst, *Genuss und Rausch*, Museums Journal Berlin 2/2014, pp.68-70

The painting depicts three young women standing in a palace courtyard drinking wine while their older companion stands at a distance leaning on a stick as she gazes at them with a pensive look on her face. The reverse of the painting bears an inscription which reads 'chand bibi patishahzadi dakshana' (Chand Bibi the Deccan Queen) referring to the wife of Sultan 'Ali 'Adil Shah I of Bijapur.



Chand Bibi acted as Regent of Bijapur and Ahmednagar in the Deccan after the death of her husband in 1580, while her nephew Ibrahim 'Adil Shah II was not yet of age. Although the inscription is erroneous, it points towards the inspiration of the present lot.

Our painting bears several stylistic similarities with a mid-eighteenth century painting signed by Mir Kalan Kalan, *A princess watching a maid killing a snake*, now in the British Library (Johnson Album 15, no.8; Beach, Fischer, Goswamy, 2011, Vol. II, no.6, p.608; ill.p.615, fig.7) including the voluminous skirts of the young women, the figure of the old lady leaning on a stick, the palatial architecture and the rendition of the large tree in the background. The British Library painting is an almost identical copy of a Deccani original, *Ibrahim 'Ali Shah II's consort watching a maid killing a snake*, circa 1600-1610,

which has been attributed to the artist 'Ali Riza (also known as 'The Bodleian Painter') who was active in Bijapur in circa 1600-1650. The Deccani painting is now in National Library of Russia, St Petersburg (Beach, Fischer, Goswamy, 2011, Vol. I, no.5, 376; ill.p.379, fig.2).

Mir Kalan Khan was active at the court of the Mughal Emperor Muhammad Shah and his successors in Delhi from 1730 to 1755 after which he worked for Nawab Shuja' al-Dawla in Awadh until his death in 1770/75. He was a great colourist with a highly eccentric style of painting. He is also known for his copies of earlier works. He improved as a draughtsman and colourist after he began studying and copying earlier 17th century Mughal and Deccani masters. For further discussion and illustrations of his work see McInerney in Beach, Fischer, Goswamy, 2011, Vol. II, pp.607-622. Another painting attributed to Mir Kalan Khan sold at Christie's, London, 4 October 2012, lot 171.

#### **DANCER AND MUSICIANS**

ATTRIBUTED TO PANDIT SEU, GULER, NORTH INDIA, CIRCA 1730-1735

Opaque pigments on paper, the dancer swirling to the music of a drummer and a trumpet player, with inscriptions in takri, within black rules, with pale pink margins

Folio 7% x 101/4 in. (19.4 x 25.7 cm.); painting 6% x 91/6 in. (16.9 x 23.3 cm.)

£50,000-70,000

\$65,000-91,000 €56,000-78,000

#### PROVENANCE:

Carter Burden Collection; Sotheby's, New York, 27 March 1991, lot 51 Anonymous sale; Sotheby's New York, 4 June 1994, lot 161

#### LITEDATURE

- H. Münsterberg Art of India and Southeast Asia, New York, 1970, p.161
- H. Münsterberg, Kunst im Bild. Der Indische Raum, Naturalis Verlag München, Jahr?, p.161
- H. Münsterberg, *Enzyklopädie der Weltkunst. Die Kunst Asiens*. Baden-Baden, 1980, p.4491 Vijay Sharma, *Kangra Kalam*, 2010, p.16
- J. Seyller, J. Mittal, Pahari Drawings in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad, 2013, pp.34-35



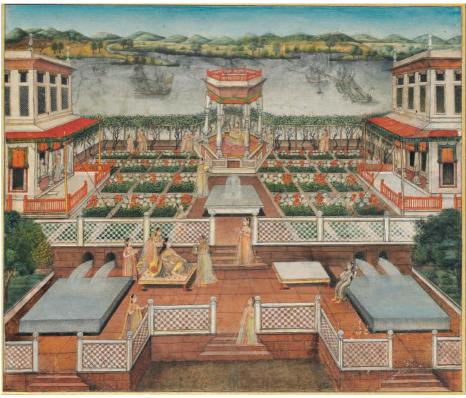


This lively scene depicts a musician beating his drum and an older trumpeter blowing enthusiastically on his trumpet with his cheeks and throat puffed out as a dancer whirls around with joyful abandon, his arms thrown up and his *patka* flying around him. The inscriptions, read by Vijay Sharma, identify the drummer and trumpeter as Rehgwal by profession and belonging to the Pahari villages of Danla and Barket, respectively. The dancer has been identified as Malohtar, from Jhagar or Kangra (Seyller, Mittal, Hyderabad, 2013, p.34).

The painting has been attributed to the Guler artist, Pandit Seu (1680-1740), the head of one of the most important families of artists who were instrumental in bringing about a momentous change in Pahari painting in the first half of the eighteenth century. He was the father of the master artists Manaku and Nainsukh. Goswamy suggests that Pandit Seu was a contemporary of Raja Dilip Singh of Guler (reigned circa 1695-1741) and probably worked under his patronage. On his visits outside the Pahari region, he may have encountered Mughal artists working in the plains and imbibed their naturalism into his style without completely abandoning his traditional manner (Goswamy and Fischer, Zurich, 1992, p.213).

Two other paintings which have been attributed to Pandit Seu find close comparison with the present painting. They share a similar sense of impromptu, being both simple and lively. One is the painting of *Dancing Villagers*, dated circa 1730, now in the Los Angeles County Museum of Art (M.77.19.24; Goswamy and Fischer, Zurich, 1992, cat.no.91, pp.226-227). The painting depicts seven men dancing with abandon to the tune of four musicians in an animated manner very similar to our work. The Mughal-inspired individualised portrayal of the figures with their varied postures and flowing garments is accentuated by the monochromatic red background which is reminiscent of the strong Pahari conventions inherited by the artist. The other comparable is a painting of *Dancing Devotees*, dated circa 1730-40, in the National Museum of Pakistan in Karachi (LM no. F.51; Archer, 1973, Vol. I, 12, p.148; Vol. II, ill. p.100) which illustrates a similar theme of men dancing in frenzied ecstasy set against a flat green background.

A drawing for this painting executed in a similar lively manner but with subtle differences is in the Jagdish and Kamla Mittal Museum in Hyderabad (acc.no.76.758; Seyller, Mittal, Hyderabad, 2013, cat.no.9, pp.34-35).



182

## A PRINCESS ENTERTAINED IN A PALACE COURTYARD ON A RIVER BANK

STYLE OF FAIZULLAH, PROVINCIAL MUGHAL, CIRCA 1760-1770

Opaque pigments heightened with gold on paper, the courtyard neatly arranged with flower beds, European galleons in the river in the background, within gold and polychrome rules, with plain borders, the reverse with attribution in pencil 'From / Chester Beatty Colln.'

Painting 11½ x 13½in. (28.1 x 33.3cm.); folio 14½ x 17¾in. (36 x 44.1cm.)

£4,000-6,000 \$5,200-7,800 €4,500-6,700

#### PROVENANCE:

Formerly in the collection of the late Professor Donald Robertson of the Persian Department, Cambridge University Bonhams, London, 8 October 2009, lot 253

#### EXHIBITED

Völkerkunde-Museum, Hamburg, Blumen, Bäume, Göttergärten, 2013 Rietberg Museum, Zurich, Gärten der Welt, Indische Gärten in der Parkvilla Rieter, 2016

This intricately detailed scene depicting a princess on a palace 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', circa 1770, attributed to Faizullah or a close follower, now in the Chester Beatty Library, Dublin (inv.no.69.6; Markel, Gude, 2011, no.21, p.76-77). The use of perspective, receding terraces, and enclosed gardens displays strong European influence and the inheritance of stylistic features from earlier Mughal paintings that must have been known to artists working in Awadh. In the late 18th century, Awadhi artists developed a penchant for lavish terrace scenes and a vibrant colour palette with colourful textiles and women in colourful dresses.

#### 183

## AN ILLUSTRATION TO A RAGAMALA SERIES: VARVAL PUTRA OF RAGA MALKOS

CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a ruler and courtier in discussion kneeling on a carpet, on yellow ground, with identification inscription in black *takri* script above, '4 raga barbala malkosa da putra', within black and silver rules and with wide red borders

Folio 8½ x 7%in. (21.6 x 20cm.); painting 7¼ x 6¾. (18.5 x 17.2cm.)

£20,000-30,000 \$26,000-39,000 €23,000-34,000

#### PROVENANCE:

Sotheby's, London, 22 May 1986, lot 106.

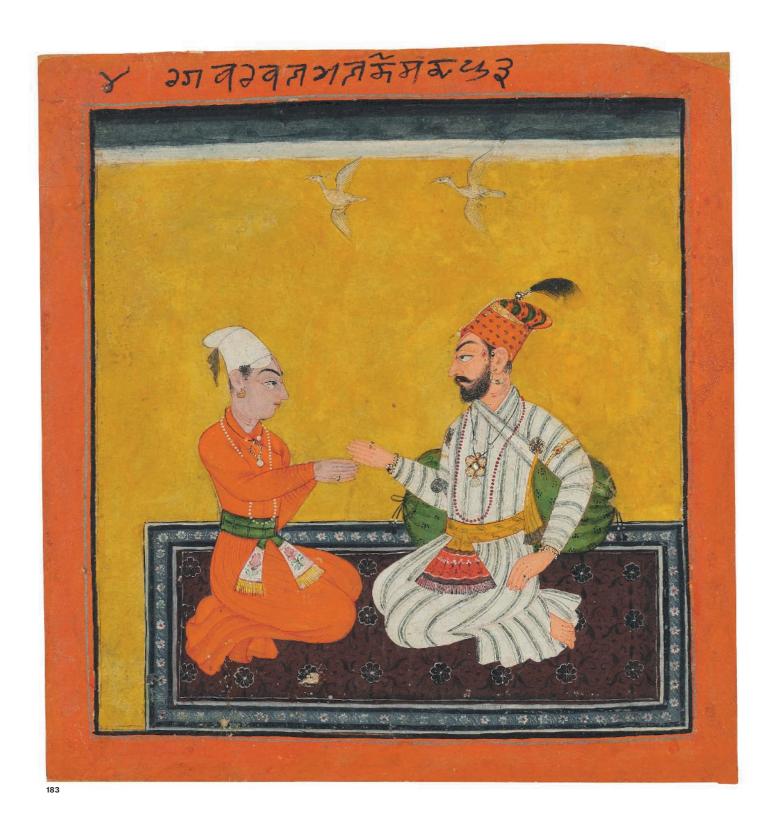
#### LITERATURE:

L. Habighorst, Ragamalas des Kshemakarna und die Ragamalas der Pahari Region, Stuttgart, 2014, pp.177-189

The iconography suggested by Mesakarna's text for *Varval Ragaputra* of *Malkos Raga* is a handsome man, wearing colourful garments, gold earrings and a garland made of *champaka* flowers (Ebeling, 1973, p.72). Mesakarna, the 16th century court priest also known as Kshemakarna, compares the music of this *raga* to the sounds of a kite fluttering in the wind. Early Pahari painters drew their inspiration from Mesakarna's verses, the literal meaning of the *raga*, as well as the animals, activities, or sounds which the music of the *raga* was compared to. For an illustration of *Varval Ragaputra* depicted as a couple flying a kite, see Ebeling, 1973, p.291, fig.369.

Although variously attributed to Basohli, Bilaspur and Chamba in the past, this *ragamala* series is now attributed to Chamba. Other illustrations from this series have been published in Glynn, Skelton, and Dallapiccola, London, 2011, no.2, pp.42-43; Goswamy, New Delhi, 1999, no.165, pp.218-219; Pal, Markel, and Leoskho, Los Angeles, 1993, p.112, pl.38; Waldschmidt, Berlin, 1975, pp.495-497, figs.147-148.

For another folio from this *ragamala* series which sold at auction, see Christie's, New York, 16 September 2008, lot 437.









# PROPERTY FROM THE COLLECTION OF HÉLÈNE STATHATOS (LOTS 184-191)

The following Greek embroideries and Ottoman objects (lots 184-191) come to us from the renowned collection of Hélène Stathatos. Born in Alexandria in 1887, Hélène Stathatos lived in Athens for most of her life. There, she amassed an exceptional collection of Greek art, dating from the Bronze Age to the nineteenth century. She collected broadly and imaginatively, acquiring important Hellenistic gold jewellery, post-Byzantine icons, and fine examples of later Greek art, including embroideries, textiles and woodwork. In defiance of the illegality of many archaeological excavations at the time, she determinedly collected pieces from the same sites with the intention of reuniting scattered groups. On one occasion, learning that a church in the town of Arta, famed for its carved woodwork, was to be demolished, she swiftly rescued the panels and installed them in her drawing room in Athens. From the 1920s onwards she filled the rooms of her neoclassical mansion, now the Museum of Cycladic Art, with finely-carved chairs from Crete and chests from the Mani, embroideries, metalwork and icons. She lived with the art she collected, decorating her home and on occasion wearing the jewellery for which her collection is perhaps most famous.

From the 1950s, she donated generously to three Athenian institutions; the Gennadeion Library, the Benaki Museum of Greek Culture, and the National Archaeological Museum. All three have a room bearing her name. The collection of Hélène Stathatos was a collection in the truest sense; her acquisitions were driven by a love of Greece and its art, a sensitive and knowledgeable eye, and a compassionate need to save and preserve what is beautiful, important and rare. Amongst the many examples of Greek artistic achievement represented in the Stathatos collection, the embroidered textiles of Epirus and the Islands figure large. Their motifs and imagery reflect the rich confluence of Ottoman and Italian patronage in eighteenth century Greece, married with the charm, originality and deftness of traditions local to each island and region. The embroidered panels and pillow covers we offer in the present sale constitute five distinct examples of this important art. It is an art rooted in everyday Greek life but intended for ceremony, both precious and personal, an idea which runs through the collection of Hélène Stathatos.





#### AN EMBROIDERED PANEL

SKYROS, SPORADES ISLANDS, OTTOMAN GREECE, EARLY 18TH

On cream linen ground, with two large polychrome roosters and floral motifs, the borders with later added bibyla lace, mounted, framed and glazed 191/2 x 361/4in. (49.5 x 92cm.)

£4,000-6,000 \$5,200-7,800 €4,500-6,700

Probably from the hem of a bridal sheet, this embroidered panel shows two large roosters with elaborate, curling tail feathers and stylised flowers springing from their claws. A symbol of both bravery and fertility, the rooster is a typical subject of Skyros embroideries. The Benaki Museum in Athens holds in its collection a closely comparable piece showing two large, centrally-positioned roosters with fanned tails and polychrome bodies (Inv. 6381). For two similar 'rooster panels' attributed to 18th century Skyros see Krody, 2006, cat.4.2, 4.3, pp.85-6.

#### 185

#### AN EMBROIDERED PANEL

SKYROS, SPORADES ISLANDS, OTTOMAN GREECE, LATE 18TH **CENTURY** 

With two floral sprays arranged symmetrically, each flanked by birds and two figures, framed and glazed 221/2 x 401/2 in. (57 x 103 cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400

This embroidered sheet is decorated with two graceful, axial designs composed of tulip, hyacinth and pomegranate motifs. Amongst the stalks and petals are small winged sea creatures, akin to dragons, sea horses or birds. An 18th century Skyros cushion cover published in Taylor, 1998, p.95 is decorated with naive serpent-like creatures of the same type, although without the large claws given to ours. Notable are the pair of figures attired in long Ottoman coats and pointed shoes, holding flowers in their raised left hands. These are the xouna, or witches, of Sporades folklore.





### A FIGURAL EMBROIDERED PANEL

OTTOMAN EPIRUS, NORTH WESTERN GREECE, 18TH CENTURY

Composed of six joined parts, each with six 'brides' standing amidst dense floral sprays and serrated leaves, framed and glazed  $24 \% \times 33 \%$  in. (62.4 x 85cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

Embroideries produced in Epirus were often intended for ceremonial use, woven by young women as part of their dowry. The elaborately-dressed female figure depicted in each of the six panels of this cushion cover is represented in bridal attire. Her costume reflects the proximity of Epirus to the Italian peninsula and European fashions; each figure wears the Venetian 'mob-cap' and a hooped skirt. The floral rosettes and *boteh* motifs are distinctively Ottoman in inspiration. For a parallel Epirote embroidery showing a bride amongst Turkish motifs, dated circa 1800, see Taylor, 1998, p. 144. The left panel of a cushion cover given by Hélène Stathatos to the Benaki Museum, Athens and dated to the 17th or 18th century bears close comparison to the present piece (Inv. 21172). For a note on Epirus as a centre of textile production in the 18th century see lot 189 in this sale.



18

#### AN EMBROIDERED PANEL

OTTOMAN CRETE, EARLY 18TH CENTURY

Probably the hem of a bridal dress, with floral sprays rising from two baluster vases amidst dense floral decoration inhabited with birds, stretched, framed and glazed

161/4 x 271/4in. (41.4 x 69.4cm.)

£8,000-12,000

\$11,000-16,000 €9,000-13,000 The embroideries of Crete often employ a frieze-like ground, filled densely with flowers and birds. Here, hyacinths and carnations spring from baluster vases and amongst the serrated petals are symmetrical arrangements of plumed eagles and parrots. For a comparable example of a repeating, heraldic bird and vase (*glastron*) design attributed to 18th century Crete, see two skirt borders published in Krody, 2006, p.26, cat.1.3. A Cretan polychrome skirt border woven with almost identical carnation and hyacinth motifs is published by Wace as 18th century, 1935, Vol.I, no. 68, and Vol.II, Plate LXXXVIII.



188

#### AN EMBROIDERED PANEL

SPORADES ISLANDS, OTTOMAN GREECE, EARLY 18TH CENTURY

With a large floral spray rising from a ewer, collection label to reverse, framed and glazed  $19 \times 16$  in.  $(48.3 \times 40.8$ cm.)

£2,500-3,500

\$3,300-4,600 €2,800-3,900

An elegant vase design fills the whole field of this panel, spilling symmetrically from a small ewer at the bottom centre. Two inverted ewers appear at the top left and right. The striking, stylised flower heads and sprouting *boteh* motifs find parallel in an embroidered bedspread from the collection of Mrs F. H. Cook, attributed to 17th century Skyros and published in Wace, 1935, Vol.I p.61, cat.57 and Vol.II, plate LXXIV.



# A LARGE FLORAL EMBROIDERED PANEL EPIRUS, OTTOMAN GREECE, 18TH

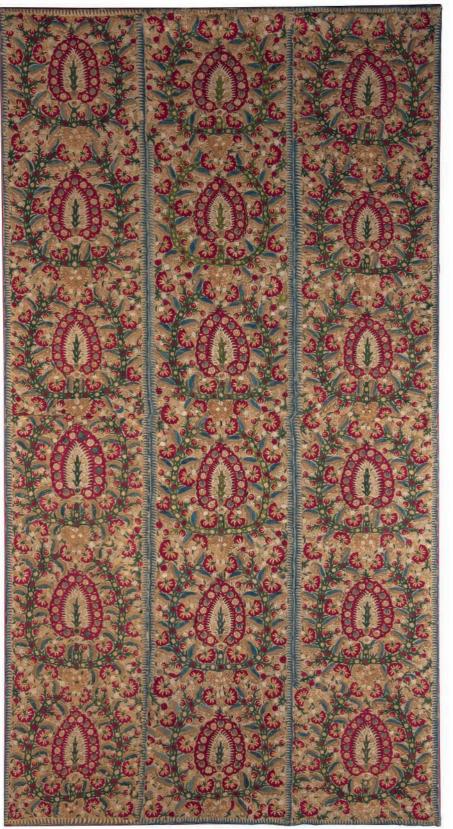
CENTURY

Three different panels of repeating ogival floral motifs with serrated pistil, each within a green wreath bearing boteh-like leaves, stretched  $80\% \times 43$ in. (204.5 x 109.2cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

Composed of three panels sewn together, the ground of this sheet is embroidered with repeating pomegranate or artichoke motifs set within curved sprigs of carnations, showing clear Ottoman influence. Epirus, on the Western coast of the Greek peninsula, became in the late eighteenth century an important centre of textile production, serving Balkan and Ottoman demand for fine attire and uniforms. The Epirus weavers adopted typically Turkish motifs and arrangements, drawing inspiration from the fine silks and velvets produced in Istanbul. A smaller example of this type, dated to the 17th or 18th century, is held in the collection of the Benaki Museum, Athens (Inv. 6300). For a closely comparable triple panel attributed to Epirus circa 1800 see Taylor, 1998, p.130.



189



#### AN OTTOMAN GEM-SET SILVER-GILT BELT BUCKLE TURKEY, SECOND HALF 17TH CENTURY

Composed of three parts, with domed central boss, each element set with rubies and other gems in floral and foliate motifs 8¾in. (22.4cm.) long

£12,000-18,000

\$16,000-23,000 €14,000-20,000

Very similar panels to the applied tulip-shaped ones on each of the side elements of this belt buckle are found adorning a yoke in the Hermitage Museum, St. Petersburg (Washington D.C., 2009, no.61, pp.119-121). The yoke is composed using preserved elements of costly materials that were most probably in the Tsar's treasury, bought there as diplomatic gifts. They are thus dated to the 17th century, providing us with a probable date for this buckle. The form further substantiates the proposed dating as another buckle, very close in shape and dated to the first half of the 17th century, is published in Frankfurt, 1985, cat.,7/5, p.308.

Neither of the above examples is, however, enamelled. Although enamelling very much lends itself to the Ottoman aesthetic which was developing in the 16th century for bold colour - surprisingly this belt buckle presents a rare example of early Ottoman enamel work (Atil, 1988, p.118). That is of course not to say that it is unknown.

A writing set in the Hermitage, which was in the inventory of Tsar Fedor Alexevich by 1682, and attributed circa 1660-70, shares a taste for the bright green enamelling found here. Similarly a pectoral icon, attributed to the first half of the 16th century has similar small highlights of bright green very like the inner band on the central boss (Washington D.C., 2009, pp.128-129,

A very similar belt buckle was sold at Christie's, London, 13 April 2010, lot 234. Another was sold at Sotheby's, London, 24 October 2007, lot 269.

#### 191

#### A GROUP OF BEYKOZ GILT AND CUT CLEAR-GLASS BOTTLES, **BOWLS AND BEAKERS**

OTTOMAN TURKEY, 19TH CENTURY

The group comprising of five bottles, one with slightly flaring body and elongated neck, the others with straight body, short neck and with stoppers, six covered bowls, one with associated lid, and two beakers The largest bottle 13in. (33cm.) high; largest bowl 9%in. (24.4cm.) diam.;

The beakers each 4%in. (11cm.) high

£12,000-18,000 \$16,000-23,000 €14,000-20,000



## A MUSICAL TABLE CLOCK MADE FOR THE OTTOMAN MARKET

GEORGE PRIOR, LONDON, GREAT BRITAIN, 19TH CENTURY

With rectangular wooden case with gilt and polychrome floral flourishes and gilt-wood mounts, three train gut fusee movement with verge escapement, hour strike to bell and one of four tunes on ten bells, trip repeat for hour, back plate unsigned, later winding key and two case keys 26½in. (67.4cm.) high

£10,000-15,000

\$13,000-20,000 €12,000-17,000

This impressive musical table clock is signed by George Prior, who came from a successful family of watchmakers. His father John, originally of Nessfield, Yorkshire, won awards from the Society of Arts for invention while his son, George, was recognised by the same society for a clock escapement in 1809 and a remontoire escapement in 1811 (Britten, 1904, p.678). George and his brother Henry appear to have shared a workshop in Leeds on Woodhouse Lane until approximately 1820 (Loomes, 1976, p.630). In 1822, George moved to London City road and there became prolific and entrepreneurial enough to take on the demand generated by the growing Ottoman market. He began to specialise in clocks and watches specifically designed for it with Arabic or Ottoman numerals on the dials.

Despite the back plate of our clock not being signed it is well known Prior sub-contracted the fabrication of various timepieces' components to other specialised workshops. Thwaites of 4 Rosoman's Row, Clerkenwell, for example, supplied George Prior with movements where both names appear engraved on the backplates (White, 2012, p.270, fig 9.9).

Our clock is indeed an illustration of this coming together of elements provided by various makers, all contracted by Prior. Its case, most likely made of oak and tainted red inside, bears the maker's mark CR. The presence of this mark and the unsigned movement would suggest our clock would have been entirely assembled at Prior's workshop. This would also indicate Prior's contractors were working under very specific and detailed orders to deliver elements with strong perceived Ottoman taste. All George Prior clocks were given a strong presence and by freely interpreting Islamic architectural forms. Most were dominated by domes on short drums, their corners were adorned with pillar shaped as minarets, the applied decoration recalled the dense 'Islamic' decoration composed of acanthus scrolls, vine leaves and crescent moons (see White, 2012, p.268, fig.9.7). Two similar clocks sold at Christie's, London, also had this feature, 13 December, lot 83 and 10 April 2002, lot 495.

It is probable such timepieces were intended for the palaces and offices of high ranking officials in Istanbul or in provincial centres. The keeping and display of time was vital for religious rituals observance. Avner Wishnitzer also suggests it was a key element in the articulation of power within the Ottoman administration. Indeed, the decision to summon and decide when and how long an audience would last, or how long an interviewee would wait, was entirely in the hands of the court representative (Wishnitzer, 2015, pp.38-41). Timepieces such as our clock reinforced hierarchy and were used as tools to remind one of one's status not only in relation to a power holder but also in relation to the other with whom waiting time might be shared. This music table clock exemplifies the 19th century horological productions aimed at Ottoman clientele where assembly of various forms and mediums crafted in different workshops produce a striking luxury timepiece.





VARIOUS PROPERTIES

#### θ193

#### ABU HAMID MUHAMMAD BIN MUHAMMAD AL-GHAZALI (D. 1111 AD): KIMIYAT AL-SA'DA

SIGNED ISMA'IL BIN SHAYKH HAMAD RAZM'ALI, NEAR EAST OR MESOPOTAMIA, DATED 26 SHA'BAN AH 904/8 APRIL 1499 AD

The celebrated treatise on the Muslim faith and Sufi life, Chapter (rukn) IV only, Persian manuscript on paper, 205ff. each with 15ll. of elegant black ta'liq, important words in red, text within blue and red rules, opening bifolio with gold and polychrome illuminated headpiece, two marginal medallions in gold outlined in blue with the name of the author in white thuluth, seal impression dated AH 998, preceded an illuminated gold shamsa giving the title, gold illuminated roundels marking sections, author's name and titles incorporated in some of these roundels, colophon in red cursive verging on shikasteh giving date and scribe, gold inscription on final folio giving the name of the patron as Rabi'a bint Qasim Nuri, later ownership note giving the name of Muhammad bin Peri al-Baghdadi in Constantinople and dated in AH 1000, with catchwords, in plain green morocco Text panel 61/8 x 4in. (15.6 x 10cm.): folio 101/4 x 71/8 in. (26 x 28.2 cm.)

£10.000-15.000

\$13,000-20,000 €12,000-17,000

#### PROVENANCE:

An ownership inscription states that the manuscript was owned by Muhammad bin Piri Katkhuda (Quartermaster) al-Baghdadi in Constantinople in AH 1000/1591-92 AD

This manuscript is a rare example of the juxtaposition of the Mamluk and Ottoman traditions combined in a manuscript. The work itself is in Persian but was probably produced in Arab lands under Turkish influence. It is by the mystic Al-Ghazali and is copied in elegant ta'liq for a lady, named in the colophon as Rabi'a bint Qasim Nuri. Her name is preceded by the words darad az hajr-e ka'ba mahjuri ('one who longs for the Ka'ba') as an indication of her piety.

The author, Abu Hamid Muhammad bin Muhammad al-Ghazali al-Tusi was born in Tus in AH 450/1058-59 AD. He studied under Imam Abu al-Ma'ali and travelled to Nishapur, Baghdad, Damascus and Jerusalem where he taught and wrote before returning to Tus where he died in AH 505/1111-12 AD. His name is given in the succession of marginal illuminated roundels decorating the manuscripts.

The *Kimiya al-Sa'ada* is a treatise on the religious obligations and moral duties of a true Muslim. It is an abridgement of the author's voluminous *Ihya'* 'ulum al-din or 'Revival of religious science'. According to Rieu the complete work consists of "The preface which is followed by four introductory chapters: 1. Treating of the soul; 2. Of God; 3. The present world and 4. The life to come. The body of the work consists of four books (*rukn*): 1. Man's duty to God, or the acts of worship and religious observances; 2. Man's duty to man, or rules to be observed in relationships with other fellow creatures; 3. Passions or impulses from which the soul should be freed; 4. Qualities conducive to salvation, with which the soul should be adorned" (the latter

of which is the text of this volume). A copy of this work is in the British Library (Rieu, 1966, p.37, no.Add. 25,026). For a late fifteenth-century copy of the work, see Richard, 2013, pp.141-142, Sp 85. For four other copies, see Richard, 1989, pp.40-44, nos. Persian 13-16.

The illuminated *shamsa* on folio 1 is typical of 15th century Mamluk Egyptian illumination with its extensive use of thick gold leaf. It is clearly the work of an illuminator trained in the Mamluk tradition. However, the illuminated headpiece (*'unwan*) is executed in a different style, developed for the decoration of imperial Ottoman manuscripts in the 1460s. Such headpiece decorates an astronomical treatise dated 1479 which sold at Christie's, London, 13 April 2010, lot 206 and another in a manuscript prepared for Sultan Mehmed II, dated circa 1465, in the Suleymaniye Library in Istanbul (Raby and Tanindi, 1993, pp.146-147). As our manuscript is copied twenty years later than these examples, it is unlikely that it was copied in a major scriptorium for the style would have been archaistic then. Rather it is likely to have been executed in a provincial centre.

Interestingly, the hand on folio 1 is similar to that of Sultan Bayezid II (r. 1481-1512) who was well known to personally annotate manuscripts from his library. The astronomical treatise mentioned above bears his handwriting and it is tempting to suggest that this manuscript once passed through his hands. Both manuscripts are copied in ta'liq, a script rarely seen in Mamluk works but common to Persian and Turkish manuscripts. The colophon suggests that it was copied for a lady whose culture was Persianate. It is tempting to suggest that our manuscript originated in Aq Qoyunlu Mesopotamia, a place where the Persian, Turkish and Arab spheres of influence would naturally meet.



#### AN IZNIK POTTERY DISH

OTTOMAN TURKEY, THIRD QUARTER 16TH CENTURY

With sloping cusped rim on short foot, the white interior with four delicately drawn pale blue floral sprays in a border of similar floral sprays, the border outlined in strong cobalt-blue, the exterior with alternating pale grey floral motifs, small repair to rim 11% in. (30.2cm.) diam.

£15,000-25,000

\$20,000-33,000 €17,000-28,000

#### PROVENANCE:

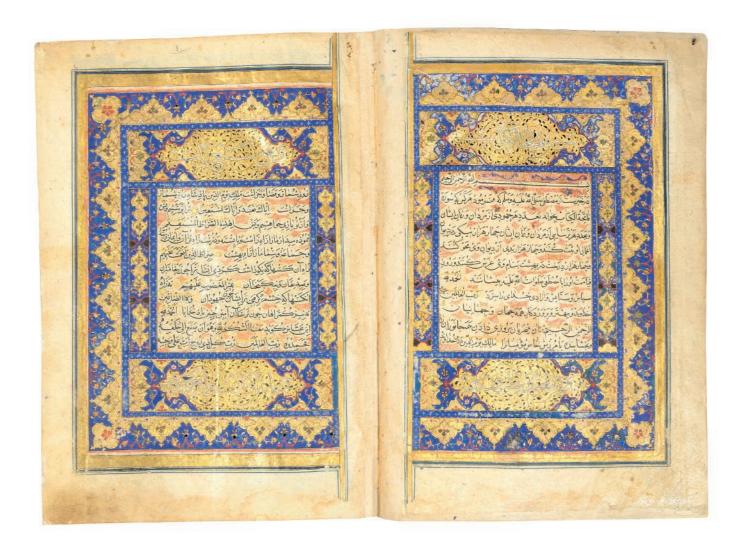
 $E.\ Gr\"unberg\ and\ E.M.\ Torn, \textit{Four Centuries of Ottoman Taste}, France, 1988, \\ no.21$ 

#### EXHIBITED:

E. Grünberg and E.M. Torn, Four Centuries of Ottoman Taste, France, 6-22 April 1988, no.21

Floral sprays with a similar cloudband join to those seen on this dish, though there slightly simpler, decorate the cavetto of an Iznik dish in the Antaki collection which is dated circa 1570 (Atasoy and Raby, 1989, fig.446, pp.240-41). Our floral sprays seem in some ways to relate to two dishes in a group that Atasoy and Raby term the "Flowerpot with Rock Work" dishes, which share quatrefoil designs based around a central rosette and separated by minor floral sprays and small dots or filler motifs (Atasoy and Raby, figs.472-73, pp.244-45). Both of those are dated to 1565-1570. Another related dish is in the Sadberk Hanim Museum (Bilgi, 2009, no.212, p.352). The feathery flowers of ours however owe more to the influence of Chinese export wares of the late 15th and early 16th centuries than any of the other dishes listed above. A dish with similar flowers, though there part of a continuous scrolling pattern, is in the Ömer M. Koç collection (Bilgi, 2009, no.15, pp.72-73). Similar flowers also decorate an albarello that sold in these Rooms, 26 April 2012, lot 236.

# THE QUR'AN ACCORDING TO THE KARRAMI ASCETICS OF KHORASSAN AND TRANSOXIANA



#### θ195

## ABU BAKR 'ATIQ NISHAPURI KNOWN AS AL-SURABADI (D. 1100 AD): TAFSIR ALTAFASIR

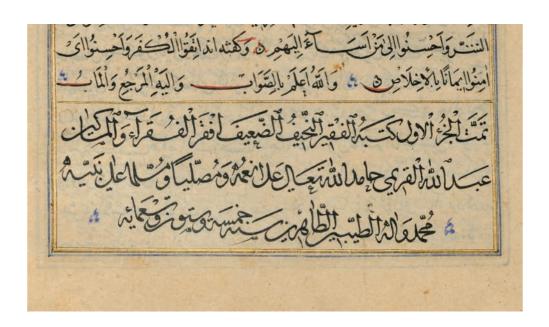
SIGNED 'ABDULLAH AL-QIRIMI, OTTOMAN TURKEY, DATED AH 965/1557-58 AD

An important and rare commentary on the Qur'an also known as tafsir 'atiq, Arabic and Persian manuscript on paper, 920ff. (as numbered) plus three flyleaves (one modern), each folio with 21ll. of elegant black naskh, gold and polychrome roundel verse markers, the Qur'anic verses overlined in gold, occasional words in red, sura headings in gold thuluth outlined in black, numerous headings in illuminated cartouches, text within blue and black-ruled gold frame, catchwords, opening bifolio with gold and polychrome illumination on blue ground, the text within clouds on red-hatched ground, the following bifolio with finely illuminated margins, juz' markers in gold thuluth, colophon signed and dated after juz' XIV, juz' XV with finely illuminated headpiece, change of hand from f.642 to the end, final folio with seal impression giving the name Aurangzeb Amir Bek Sahib and date of 711 (?), paginated in red and in pencil, the fore-edge with silver and gold decoration, in Ottoman 18th century black morocco with flap, the covers with stamped and gilt floral medallion

Text panel 7% x 51/2 in. (18.8 x 13cm.); folio 113/4 x 81/2 in. (29.7 x 21.7 cm.)

£60,000-80,000

\$78,000-100,000 €68,000-90,000



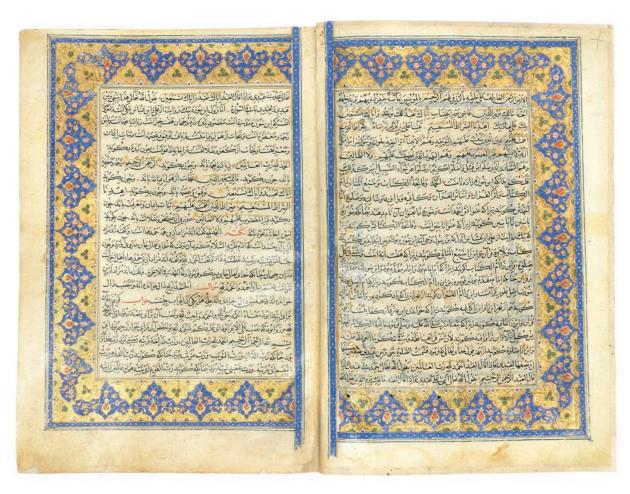
#### 'ABDULLAH THE 'TATAR', THE OTTOMAN CALLIGRAPHER

This important manuscript is signed by 'Abdullah al-Qirimi (d. AH 999/1590-91 AD), one of the masters of Ottoman calligraphy and a principal calligrapher of the Age of Sulayman the Magnificent (d.1566 AD). Al-Qirimi was one of Shaykh Hamdullah's (d. 1520) most prominent followers and was trained in this style by Darwish Muhammad (Dervish Mehmed, d. 1580), Shaykh Hamdullah's grandson and son of Mustafa Dede (d.1538).

In her long work on Islamic calligraphy, Sheila Blair describes al-Qirimi as *katib-i tatar* or the Tatar as his *nisba* al-Qirimi indicates that he came from Crimea. He was 'one of the foremost calligraphers at the Ottoman court' (Blair, 2008, p.458). Al-Qirimi studied under Shaykh Hamdullah but he is also known to have been influenced by other calligraphers around him into changing his manner of writing (Derman, 2009, pp.50-51 and Safwat, 2014, p.575). Annemarie Schimmel refers to him as 'a noted calligrapher' stating that he 'wanted to invent a new style of *naskh* "with long teeth of the *sin*" and depart from the school of Shaykh Hamdullah (Schimmel, 1984, p.73 and n.281, p.188). The shark's teeth of the *sin* letters and other long meanderings are characteristic of his style as is the tight spacing of the words. Safwat adds to his biography that he was also a noted player of the stringed instrument *tambour* (Safwat, 2014, vol.II, cat.141, pp.574-575). He died in 1590-91 and composed his own epitaph as follows: 'He folded the pages of his work and copied the stories of hope as stories of the hereafter'. He appears to be buried near Edirne Kapı in Istanbul (Renard, 2014, cat.39).

Al-Qirimi is one of the main sources for the important treatise on calligraphers and painters titled 'The Exploits of Artists' (*Manaqib-i hunarvaran*) by the Turkish poet and historian Mustafa 'Ali Efendi (1541-1600) (Blair, 2008, p.458). The work, composed in 1586-87 for Sultan Murad III, is based on an earlier Persian work by Qutb al-Din Yazdi and remains a major source for our knowledge of calligraphy both at the Persian and Ottoman courts. As she discusses the treatise, Schimmel indicates that it is 'Abdullah Qirimi' who helped 'Ali Efendi in composing it (Schimmel, 1984, p.73 and n.281, p.188). Al-Qirimi also appears in Mustaqimzadeh's *Tuhfat al-Khattatin*, a seminal work on calligraphers composed in the 18th century.

A calligraphic wooden frieze signed by al-Qirimi and dated AH 986/1570-71 AD published by Alexis Renard, Paris shows that he was also capable of producing compositions in *jali thuluth* on a monumental scale (Renard, 2014, cat.39). A Qur'an by him is in the Türk ve Islam Muzesi, Istanbul, dated AH 966/1558-59 AD (TIEM 385; Istanbul, 2010, cat.108, pp.404-405). A calligraphic panel in *naskh* and *rayhan* by the master, dated AH 995, is published by Rado, 1984 (cat.78); another piece is published by Serin, 2010 and a *qit'a* is in the Cengiz Cetindogan collection, no.inv.757 (Safwat, 2014, vol.II, cat.141, pp.574-575). It is noted that Emrullah bin Mehmed (d. Ah 1040/1631 AD) was one of his foremost students. For a panel by this calligrapher, see Derman, 2009, pp.50-51.



#### THE WORK AND AUTHOR

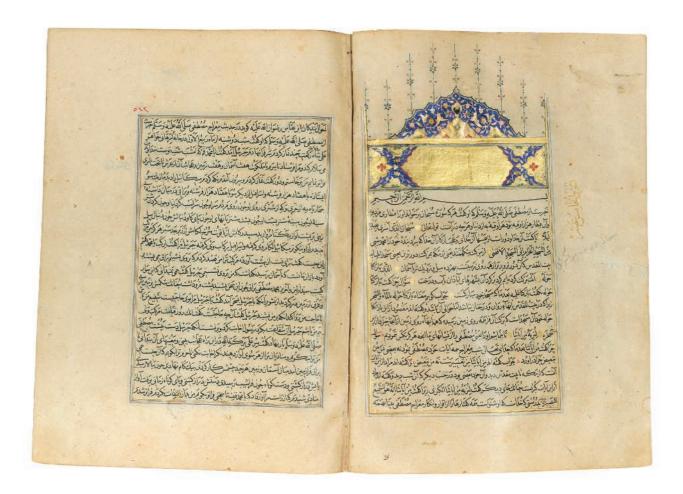
The scribe, 'Abdullah al-Qirimi, does not mention his patron but it is obvious that this manuscript is a luxurious copy. Although gold and polychrome illumination is mostly reserved to the opening two bifolios, great care was given to the layout of the manuscript, executed on high quality paper. Although the second part of this manuscript is mostly the work of another scribe, al-Qirimi signed the first half in an elegantly composed colophon. The manuscript is complete, in very good condition and now kept in an 18th century Ottoman binding with stamped decoration.

The author of this manuscript is Abu Bakr 'Atiq bin Muhammad al-Surabadi. Very little is known of his life except that he was a contemporary of Alp Arslan, that he composed this Commentary or *Tafsir* in around 1077-87 and that he was a prominent leader of the Karramis in Nishapur (Gilliot, 2010, p.57). He was probably born in Zur, north-west of Herat, although other sources suggest that he was born in Suriyan near Nishapur as he is sometimes known through his other *nisba* al-Suryani. Al-Surabadi died in Safar AH 494 (December 1100/January 1101 AD). A number of commentaries of this *tafsir* are known, such as the *isharat al-tafsir fi basharat al-tadhkir* and the *mustakhrij min tafsir al-'atiq*. It draws from earlier works by scholars such as Muhammad bin Sabir, Ibrahim al-Muhajir and the prominent Karrami theologian Muhammad bin al-Haysam (d. 1019) (Gilliot, 2010, p.57).

This work is one of the earliest *tafsirs* in Persian language, 'one of the most elegantly written commentaries in Persian' and marks an important stage in the development of Persian exegesis (N. Pourjavady, 'Genre of Religious Literature', in Yarshater, 2009, vol.I, pp. 274-75). The catalogue of the India Office Library describes its copy Ms.3077 (incomplete) as follows: 'The comments on each surah begin with a tradition concerning the rewards promised for reciting it. [..] The explanatory remarks are [..] concise except where the author introduces historical or legendary matter. He poses and answers questions relating to problems which arise out of the sacred text. He introduces these by the words *su'al* and *jawwab* which are one of the main characteristics of the work (Ms.3077, Storey, *et al.*, unpublished). The *tafsir* is full of prophetic tales 'told in an attractive prose style' (Yarshater, 2009, pp.274-275). The manuscript Ms.3077 now in the British Library, is made of two sections dated 1129 and 1330. The earlier part is one of the oldest surviving copies. Other copies are in the Bodleian Library, Oxford (vol.I, dated 1285, 2778. Ms. Pers. c. 34) in Dresden and Leyden. Another copy, dated 1329 is in the Waseda University Library, Tokyo (inv.IO.ISL.3838-40).

#### THE KARRAMIS AND THE KARRAMIYA SECT

Al-Surabadi was a leader of the Karramiya sect in Nishapur. Very few Karrami manuscripts have survived today but a number of works ranging from *fiqh* (jurisprudence) and *qisas* (prophetic stories) to our *tafsir* are known. Most of what is known of the sect is primarily through authors who condemn them as 'innovators and heretics' (Malamud, 1994, vol.27, p.39). The sect takes its name from its founder, Abu 'Abdullah Muhammad bin Karram (circa 806-869). Ibn Karram was born in Zaranjd and was brought up in Sistan. At a young age, he sold all his goods and went to Mecca where he spent five years before returning to Nishapur where he spent most of his life. He studied with the ascetic Ahmad bin Harb (d. 848) who was also influential in his formation as a jurist. He followed other teachers in Balkh, Merw and Herat. He left for Jerusalem in 865 where he died in 869. Ibn Karram gained fame as an ascetic and a fiery preacher (Qadhi, 2013, pp.293-294).



The fullest account of the docrine of his sect is given in Abu Mansur al-Baghdadi's (d. 1037) *Farq bayn al-Firaq*, a work that outlines the various sects and doctrines in Islam (Saleh, 2004, p.48). The Karramiya is a Sunni pietistic sect, with distinct modes of prayer, ablution and burial. Although the 10th century geographer Al-Maqdisi describes the sect as powerful and popular, their characteristics are 'piety, fanaticism, baseness and beggary'. Ibn Karram's preaching is said to have been instrumental in converting the region of Ghur, in today's Afghanistan (Flood, 2009, p. 96). The sect was subdivided in twelve minor sects which were mutually tolerant and they attracted followers of the Shafi'i and Hanafi schools of *fiqh* with which they were in competition (Brill, 1993, p.774). However, they were accused of anthropomorphism and literalism by their opponents as their doctrine was thought to undermine 'the notion of an eternal and uncreated deity' (Flood, 2009, p.96). They stressed a simple lifestyle, shunned excessively worldly pleasures and prohibited certain forms of economic gain (Bowering, 2013, pp.293-294). The sect appealed to the poor and rural class in Nishapur and its region whilst the wealthy class of urban merchants followed the Hanafi and Shafi'i *madhhabs*. According to the *Encyclopaedia of Islam*, their numbers are given as 20,000 in the city in the 10th century. Whilst Fakhr al-Din Razi (d. 1210) apparently thinks of them as still existing in the late 12th century 'the sect was practically exterminated when the lieutenants of Gengis Khan massacred the inhabitants of Khorasan (Article Karramiya, Brill, 1993, vol.4, p.774). However, Ibn Karram's ideas travelled far and wide and were known as far away as India; perhaps explaining why our manuscript bears a seal impression with the name Aurangzeb, suggesting it passed through Indian hands (Cambridge, 1999, pp. 182, 319 and 457).

Material traces of the Karramis are scarce as most disappeared with them in the wake of the Mongol invasions. However, the spectacular Ghurid minaret of Jam in Afghanistan, built circa 1190, has recently been associated with the Karramis (Flood, 2009, p.96). It is said the Ghurid Sultan Ghiyath al-Din (d. 1202) founded madrasas and *khanqas* for the sect and provided them with Qur'ans. The famed Ghurid Qur'an in the Iran Bastan Museum, Tehran, dated AH 584/1189 AD, includes the present *tafsir* of Surabadi. It was therefore suggested that it was a royal commission for a Karrami institution, probably a madrasa (Ms.3507, Iran Bastan Museum, Tehran; Flood, 2009, p.96).

#### CONCLUSION

This fascinating manuscript raises an intriguing question: why would a master calligrapher of the Ottoman Golden Age copy on nearly one thousand folios the work of an 11th century follower of a long forgotten Islamic sect? Was the Karrami heritage so distant by the 16th century that this *tafsir* was accepted for what it is: a commentary on the Qur'an? Did the unusual flavour of this exegesis fit the political thinking of a 16th century Ottoman official? Was the manuscript commissioned by an eminent scholar curious of the heterodox doctrine of the Karramis? Whist this remains unanswered, our manuscript brings to light the Ottoman interest for this important Persian text and adds to the very small corpus of Karrami manuscripts known today. It probably also is the longest surviving manuscript by 'Abdullah al-Qirimi, a master Ottoman calligrapher.



θ196

#### QUR'AN

SIGNED AHMAD BIN PIR (?) MUHAMMAD BIN SHUKRULLAH, A STUDENT OF SHAYKH HAMDULLAH, OTTOMAN TURKEY, DATED RABI II AH 990/APRIL-MAY 1582 AD

Arabic manuscript on paper, 421ff. plus six flyleaves, each folio with 12ll. of black naskh on gold-sprinkled paper, gold and polychrome verse roundels, catchwords, text panels with gold, black and blue rules, outer gold rule in the margins, gold and polychrome medallions in the outer margins marking nisf, sajda, hizb and juz', 'ashr marked with the letter 'ayn throughout, sura headings in white thuluth on gold ground, double page illuminated frontispiece with floral decoration framing 5II. of white *naskh*, colophon signed and dated in white thuluth on gold ground, in brown morocco, decorated with gilt stamped central medallion and painted designs, green silk and paper doublures Text panel 4% x 2½in. (11.1 x 6.2cm.); folio 6% x 41/4in. (17.3 x 11cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000



#### θ 197

#### QUR'AN

#### OTTOMAN TURKEY, MID-17TH CENTURY

Arabic manuscript on paper, 335ff. plus two flyleaves, each folio with 13ll. of black naskh, gold and polychrome roundel verse markers, catchwords, text panels within gold and black rules, paginated in the upper corners, re-painted marginal rosettes marking 'ashr and hizb annotated in black naskh in the margins, sura headings in gold thuluth, later retouched double page illuminated frontispiece framing 7ll. of naskh, in brown morocco with flap decorated with gilt central medallion, green marbled paper doublures Text panel 7¼ x 3%in. (18.3 x 9.7cm.); folio 10¾ x 6in. (27.5 x 15.3cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

#### θ198

#### **QUR'AN**

SIGNED 'UTHMAN KNOWN AS HAFIZ QUR'AN, OTTOMAN TURKEY, LATE 18TH CENTURY

Arabic manuscript on paper, 606ff. plus two fly-leaves, each folio with 15II. of black naskh, gold roundel verse markers, catchwords, text panel ruled in gold, black and red, marginal rosettes of various forms, hizb, sajda and nisf annotated in red naskh in the margins, sura headings in white thuluth within gold-ground cartouches with polychrome illuminations, double page illuminated frontispiece with floral decoration against a gold ground framing 6ll. of naskh in clouds on gold ground, colophon signed with a later added erroneous date which would probably have been AH 1203/1788-89 AD, in dark brown morocco with flap, decorated with gilt and painted lattice design, light pink gold-speckled doublures Text panel 3¾ x 2¼in. (9.6 x 5.6cm.); folio 61/8 x 41/4in. (15.7 x 10.7cm.)

£10.000-15.000

\$13,000-20,000 €12,000-17,000

#### θ199

#### 'IZZ AL-DIN 'ABD AL-LATIF BIN 'ABD AL-'AZIZ KNOWN AS IBN AL-MALAK (D. 1394 -95 AD): MABARIQ AL-AZHAR FI SHARH MASHARIQ AL-ANWAR

SIGNED QASIM, CONSTANTINOPLE, DATED JUMADA I AH 901/FEBRUARY-MARCH 1496 AD

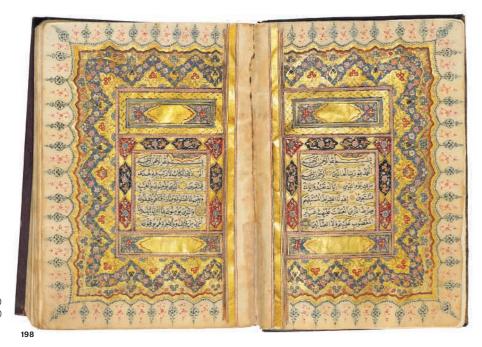
A treatise on hadith, Arabic manuscript on dark cream polished paper, 263ff. plus three flyleaves, each folio with 25ll. of black and red naskh, text within black ruled gold frames, catchwords, annotations in smaller script in both the text and the margins, opening folio with illuminated headpiece, colophon signed and dated, in Ottoman red morocco binding with flap, decorated with gilt stamped borders, purple paper doublures Text panel 7 % x 4 %in. (19 x 11.7cm.); folio 9 % x 6 %in. (25 x 16.7cm.)

£8,000-12,000

\$11,000-16,000 €9,000-13,000

This manuscript is a commentary on 'Iyad bin Musa al-Yahsubi's Mashariq al-anwar. The colophon states that it was copied by Qasim in Constantinople on Friday the end of Jumada I AH 901/February-March 1496 AD. Qasim was a student of Sheikh Hamdullah and served as a servant of Sultan Mehmet the Conqueror. He later entered the circle of Saint Sheikh Vafa and joined the court of Sultan Bayezid II as a master of servants. He was admired for his fine naskh and his well natured personality. The fine quality of the illumination and paper and the fact that it was copied in Constantinople suggests that it may have been produced for the Imperial Library of Sultan Bayezid II, who was a well-known bibliophile.

There are seven other known copies of this commentary, the earliest of which is dated AH 936/1531 AD, in the British Library (OR 5926; P. Stocks, 2001, pp.37-38, B). Our manuscript is extremely important since it is dated thirty years earlier than the British Library copy, making it the earliest known copy to date (see C. Brockelmann, GAL, G, I, 455 – 456; S, 1, 614; S, II, 315).





199

#### A FINE IZNIK BLUE AND WHITE DISH

OTTOMAN TURKEY, CIRCA 1530-35

Rimless, the central field decorated with large flower heads and palmettes on a long meandering vine, a double line separating the centre from the cavetto decorated with a floral meander, with turquoise highlights, the lip with stylised wave and clouds, the reverse with fine floral meander around the cavetto and wave and cloud pattern along the lip, on short ring foot, repaired break with old staple marks 12%in. (31.5cm.) diam.

£40,000-60,000

\$52,000-78,000 €45,000-67,000

The design on this fine dish owes its origins to early 15th century Chinese blue and white flower scroll dishes, where the central design consists of five flowers on curling stems. The elegant small leaves that issue from the stems here, each with darker extremities, can also be found on a deep dish with foliate rim in the Calouste Gulbenkian Foundation (inv.no.859, published Atasoy and Raby, 1989, no.338). Although it lacks the turquoise accents of our dish that were becoming more common in this period, the Gulbenkian dish is otherwise very similar and has a design contained within a roundel with a central flowerhead from which issues an elegant scrolling vine sprouting further similar flowerheads and delicate leaves. There is a very similar sense of movement and drawing. The Gulbenkian dish is dated to circa 1530-35.

The rimless form found here is sometimes referred to as a *sahan*, a term found in archive documents to designate something topped with a metal cover (Atasoy and Raby, 1989, p.44).







#### θ 201

# HUSAYN FADIL BEY (FAZIL ENDERUNI) (D. 1810): A COMPILATION OF POETIC TREATISES INCLUDING THE HUBANNAMEH OR 'BOOK OF BEAUTIFUL YOUTHS'

SIGNED SAYYID 'UMAR SIRRI, STUDENT OF MUHAMMAD SA'DALLAH EFENDI, OTTOMAN TURKEY, DATED AH 1231-32/1815-17 AD

Four poetry books on men, women and beauty, the fourth treatise by a different author, Ottoman Turkish manuscript on paper, 163ff. plus two flyleaves, with 19ll. of black *nasta'liq* arranged in two columns within gold intercolumnar rules, opening illuminated headpiece, three further illuminated chapter headings, colophons at the end of each chapter, some loose folios, in red morocco with gilt stamped central medallion and borders, not fully bound, marbled paper doublures Text panel 6 x 2%in. (15.2 x 7.2cm.); folio 8% x 5%in. (22.3 x 13cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

The text includes the following:

Book 1: Cenginame 'Book of Male 'Belly' Dancers', by Fazil-i Enderuni, dated AH 1231/1815-16 AD Book 2: Hubanname (or Khubandnameh), 'Book of Beauties' by Fazil-i Enderuni, signed and dated AH 1232/1816-17 AD

Book 3: Zenanname 'Book of Women', by Fazil-i Enderuni, signed and dated AH 1231/1815-16 AD Book 4: Wasfe Zanpareh 'Book on Philanderers', by Shawq Anjiz Wahbi Efendi, dated AH 1231/1815-16 AD

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



#### θ 202

#### ABU AL-'ALA' AHMAD BIN 'ABDULLAH BIN SULAYMAN AL-MA'ARRI (D. AH 449/1057-58 AD): *LUZUM MA LA YALZAM*

SIGNED DARWISH IBN AL-HAJJ MUHAMMAD 'ALI, OTTOMAN TURKEY, DATED DHU'L QA'DA AH 1081/ MARCH 1671 AD

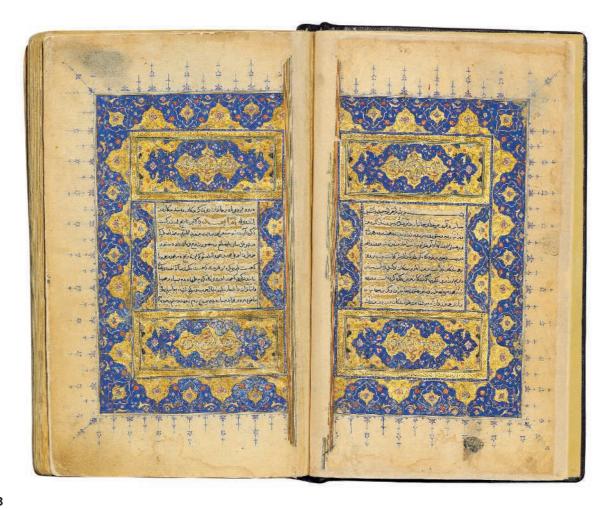
Unnecessary Necessity, collection of poems, Arabic manuscript on light cream paper, 95ff. plus one flyleaf, each folio with 21ll. of black naskh, catchwords, some words and titles picked out in red, flyleaves with later added owners' notes, in brown Ottoman morocco, decorated in blind stamped central medallion, cream paper doublures

8 x 5%in. (20.4 x 14.2cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

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



### $\theta$ 203

#### ABU 'ALI MUHAMMAD BIN MUHAMMAD AL-BAL'AMI (D. 974 AD): TARIKHNAMA

SIGNED 'INAYATULLAH BIN NURILLAH BIN SHAYKH 'ABDULLAH, OTTOMAN ISTANBUL, DATED RAJAB AH 940/JANUARY-FEBRUARY 1534 AD

A translation and abridgment of Al-Tabari's celebrated *Annals of the Prophets and Kings*, Persian manuscript on paper, 555ff. plus six flyleaves, each folio with 25ll. of elegant Ottoman black *naskh*, text within gold and blue rules, numerous words picked out in gold, red, orange, brown and blue, catchwords, paginated, illuminated opening *shamsa* stating the manuscript belonged to the treasury of Suleyman the Magnificent (r.1520-66), followed by a finely illuminated opening bifolio, one further illuminated headpiece, colophon with signature and date, in brown morocco with blind tooled cusped central medallion, cream paper doublures

Text panel 6% x 3%in. (16 x 9cm.); folio 10% x 6%in. (25.6 x 15.7cm.)

£20.000-30.000

\$26,000-39,000 €23,000-34,000

The *Tarikhnama* of Bal'ami is one of the earliest works in prose composed in Persian and one that 'inaugurates the long and brilliant series of Persian historical writings' (art. Bal'ami, Brill, 1986-2000, p.984). It was commissioned by the Samanid Amir Al-Mansur bin Nuh (r. 961-976) in AH 352/963-64 AD as a translation from Arabic to Persian of Tabari's seminal *al-Tarikh* ('Annals of the Prophets and Kings'). Originally composed in Arabic, Tabari's *Annals* is a celebrated history and a very important source of information on the medieval Islamic civilization. It describes the events between the Creation and the year 915 AD (see Chase F. Robinson, 'Al-Tabari' (839–923)' in Cooperson and Toorawa, 2005, pp. 332–343) and article 'Al-Tabari'. in Leiden. 1986-2000. Vol.X).

Unlike Tabari's *Annals* however, the *Tarikhnama* omits alternative versions of the same events characteristics of Tabari, resulting in a work that is substantially shorter.

As it is the case in our manuscript, most versions of Bal'ami include an addition of unknown authorship which deals with the history of the Abbasid Caliphs until the death of Al-Mustazhir (d. 1118 AD). Bal'ami served as vizier to two Samanid rulers: 'Abd al-Malik I bin Nuh (r.954-961) and al-Mansur bin Nuh (r. 961-976). He died in Jumada II AH 363/February-March 974 AD.

The illumination of this manuscript is typical of the reign of Sulayman the Magnificent (r. 1520-66), as suggested by the proliferation of small rosettes and petalled flower heads against the deep blue background. See for instance two manuscripts in the Topkapi Sarayi Museum, Istanbul: the first a Qur'an illuminated by the court artist Kara Memi dated 1554-55 and the second another Qur'an illuminated by Ahmad Qarahisari dated 1547 (respectively E.H.49 and Y.Y.999; Atil, 1987, cat.14, p.55 and cat.9a, pp.48-49).

It is also exceptional as it bears a dedication to the Library of Sultan Sulayman illustrating the imperial tradition of book collecting. Mehmed II Fatih (d. 1481) and more particularly Bayezid II (d. 1512), two of Sulayman's predecessors, were recognized bibliophiles. After his victory on the Safavids, Bayezid II's successor Selim II (d. 1520) acquired the manuscripts that made the Topkapi Sarayi Library one of the richest collections in the worlds (Rogers, 1986, p.12). Sulayman was able to enrich the library through a series of successful campaigns between 1521 and 1566. However, acquisitions were also reinforced by gifts such as that of the great Great Shah Tahmasp (Houghton) Shahnama, thought to have been given to Selim II by the Safavid Shah as an accession present (Rogers, 1986, p.13). Bal'ami's Tarikhnama was undoubtedly highly regarded by the Ottomans as this manuscript was produced to enter the Sultan's library. It also demonstrates their well-known interest for works on History.

#### AN EXTREMELY LARGE AND IMPRESSIVE IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the white interior painted under the glaze in bole-red, cobalt-blue, green and black with a symmetrical floral design of red roses and blue tulips, in a stylised wave and rock border, the underside with green rosettes alternating with paired blue tulips, repaired break 16in. (41cm.) diam.

£30,000-40,000

\$39,000-52,000 €34,000-45,000

#### PROVENANCE:

With Durlacher Brothers, sold London, 19 April 1899, Almost certainly Ralph Brocklebank Collection, Stefanos Lagonicos, by 1925 (no.41)

#### EXHIBITED:

Exposition d'Art Musulman, Alexandria, March 1925, no.65

#### LITERATURE

Gaston Migeon, Exposition d'Art Musulman, Les Amis de l'Art. Alexandrie: Mars 1925, Paris, 1925, p.27

The exhibition in which this dish featured, the *Exposition d'Art Musulman*, was curated by the former keeper of Islamic Art at the Louvre, Gaston Migeon. It was made up almost entirely of works borrowed from the private collections of prominent Greek Alexandrians such as the Nomicos, Lagonicos and Benakis - the collection of the latter was to form the core of the Benaki Museum which opened in Athens in 1930. In his introduction to the 1925 exhibition catalogue Migeon notes that "et les amateurs Alexandrian ont vraiment réuni de ces admirables céramiques de collections incomparables", 'the Alexandrian collectors gathered incomparable collections of those admirable ceramics' (Migeon, 1925, p.7). This dish, one of those to which Migeon undoubtedly refers, is no exception.

This dish is notable for its very large size, rare in the production of Iznik in the second half of the 16th century. A dish measuring 42cm. in diameter was referred to in the *narh defteri* of 1640 as *boylu*, which translates as 'tall' and by implication, 'very big'. This demonstrates that even at the time of production, dishes of similar size were considered exceptional (Atasoy and Raby, 1989, pp.43-44). Atasoy and Raby add that large dishes, or chargers, up to 45.5cm. in diameter are relatively common amongst the wares dating from 1480-1530 but that at the time of writing, they knew of only one other from either the second half of the 16th century or from the 17th which is larger than 36.5cm. That example is published in *Iznik* (Atasoy and Raby, 1989, no. 532, p.p.254-255). Another, similarly large dish was sold at Christie's, London, 7 April 2011, lot 335. The present dish, with its excellent provenance, adds another to that small group.





#### \*205

### AN OTTOMAN SILK VELVET AND METAL-THREAD WOVEN CUSHION COVER (YASTIK)

PROBABLY BURSA, TURKEY, 17TH CENTURY

The rectangular panel filled with a lattice of elegant leaves containing floral sprays based around a central rosette, and issuing clusters of tulips above and paired leaves below, mounted, glazed and framed The textile  $44\% \times 63\%$  in. (114 × 63cm.); framed  $54\% \times 34\%$  in. (136.6 × 87.7cm.)

£20,000-30,000 \$26,000-39,000 €23,000-34,000

#### PROVENANCE:

Frédéric Engel-Dollfus (1818-1883), and thence by descent to the present owner

In 17th century Bursa, home of the Ottoman silk industry, *yastik* such as this 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 rich 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).

A very similar velvet *yatik* is in the Metropolitan Museum of Art (acc.no. 17.120123; published Ekhtiar, Soucek, Canby and Haidar, 2011, p.325, no.231). Like ours, the Metropolitan Museum example is decorated with staggered rows of upright palmettes filled with an abundance of carnations and tulips around a central rosette. That example is attributed to circa 1600. Another, again with a very similar design is in the Topkapi Palace Museum, catalogued as dating to the first two-thirds of the 17th century (inv.no.13/1444; published Raby and Effeny, 2001, pp.314-315, fig.338). Although it is published in black and white, the authors describe it having pistachio-green and dark-crimson pile, much like ours. Raby and Effeny write that "the serrated palmette, invariably decorated with a myriad of smaller floral forms, was one of the most popular categories of design amongst Bursa velvet weavers" (Raby and Effeny, 2001, p.314). Our velvet is a particularly finely drawn example of the motif.





#### AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1600

The white ground decorated under the glaze with mirrored carnations and tulips flanked by serrated leaves, rising from a tuft of grass, the rim with 'wave-and-rock' pattern 13½in. (34.4cm.) diam.

£4,000-6,000

\$5,200-7,800 €4,500-6,700



#### \* 206

#### AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

On short foot with sloping cusped rim, the white ground painted in cobaltblue, bole-red, green and black with wide symmetrical floral spray of prunus blossoms, tulips and carnations flanking a further floral spray in the centre with three large stylised rosettes issuing from a small vase, the rim with a stylised wave and rock design, exterior with alternating pairs of tulips and rosettes in cobalt-blue and green, rim repaired from five sections 11½in. (29.4cm.) diam.

£8,000-12,000

\$11,000-16,000 €9,000-13,000



#### 208

#### AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

With sloping rim on short foot, with central roundel decorated with a scrolling saz leaf and floral spray reserved against cobalt-blue ground, the rim with 'wave-and-rock' design, repaired breaks to rim 10% in. (27cm.) diam.

£5,000-7,000

\$6,500-9,100 €5,600-7,800

An impressive rimless dish with the design reserved against a 'whipped' blue ground, as seen here, was sold Christie's, London, 26 October 2017, lot 206.



#### AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1570

Of baluster form on short foot rising to slightly flaring mouth and with simple loop handle, painted under the clear glaze in cobalt-blue, bole-red, green and black with white stylised pomegranates containing red *cintamani* motifs and alternated with further green *cintamani*, all reserved against a blue ground, white plaited register at waist and around foot, band of simple S-scrolls at rim, intact

7%in. (19.2cm.) high

£15,000-25,000

\$20,000-33,000 €17,000-28,000 A similar jug decorated with *çintamani* with pairs of wavy lines was formerly in the Lagonikos Collection, Alexandria (Carswell, 2006, p.83, fig.62). The three *çintamani* circles however appear more often on their own as in this fine example, although it is more unusual to find them also contained within pomegranate-shaped panels. The same combination, but on a fish-scale ground, is found on a jug in the Gulbenkian Collection (inv. no. 795; Querios Ribeiro, 1996, p.215, no.70). A very similar jug, with *çintamani* and pomegranates on cobalt-blue ground sold at Christie's, London, 21 June 2000, lot 44. Another, formerly in the Adda Collection, sold 26 April 2012, lot 251.

For a tile decorated with cintamani, and a discussion on the motif, see lot 217 in the sale.



#### \* 210

#### AN OTTOMAN GILT-COPPER (TOMBAK) INCENSE BURNER

TURKEY, CIRCA 1600

With hinged openwork lid and curved, faceted handle, the lid with a central register of trefoil palmettes, smaller trefoils and arabesques above and below 81/4 in. (20.9 cm.) high

£4,000-6,000

\$5,200-7,800 €4,500-6,700

A very similar incense burner, catalogued as circa 1600, is in a private collection in London (published in Petsopoulos (ed.), 1982, no.50, p.48).

#### 211

#### A SILVER PEN CASE (DIVIT)

SIGNED 'MUHAMMAD' (MEHMED), OTTOMAN TURKEY, PERIOD OF SULTAN MAHMUD I (R. 1730-1754)

The rectangular section pencase with pronounced rounded terminals, one hinged, each engraved with scrolling floral vine, the barrel-shaped truncated rectangular inkwell with hinged cover and small turning latch, the interior with elegant inscription, the base and corners engraved with similar floral designs, base of inkwell and pencase both marked with the *tughra* of Mahmud I, maker's stamp

131/4in. (33.5cm.) long

£6,000-8,000

\$7,800-10,000 €6,800-9,000

#### INSCRIPTIONS:

Under the inkwell's lid: ya miftah al-abwab iftah lana khayr al-bab ('O Opener of doors, open to us the best door')

This stamp of the maker 'Mehmed' is well attested during the reign of Sultan Mahmud I (Kurkman, 1996,p.106).

The silversmith responsible for our pencase is an artisan named Mehmet. His maker's mark is recorded on works produced during the reigns of Sultans Ahmed III (r. 1703-30) and Mahmud I (r. 1730-54) A similar *divit* to the present lot, also with the same maker's mark and with the same calligraphic inscription under the lid of the inkwell is published in illustrated in Kurkman, 1996, p.75.



#### TWO GEM-SET NEPHRITE PANELS

OTTOMAN TURKEY, 18TH CENTURY OR

Each set with turquoise and rubies on gold rosette panels, scrolling gold leaves around, on later gold mounts

Each 2in. (5cm.) across

£3,000-5,000

\$3,900-6,500 €3,400-5,600

These panels are very similar to those found set into a bridle and chest straps in the Hermitage Museum, St. Petersburg. That bridle is dated to before 1622-23 on the basis of a note in the 1706 inventory of the Stable Treasury which says that it was "taken from the Foreign Office in 131 [1622/23] price 157 rubles" (Washington D.C., 2009, no.36, pp.84-85). Our panels have been later mounted into belt fittings with a hook on the back of one and a loop on the other, but it is likely that they were originally part of something like the bridle, where a series of similar panels would have shown off the art of the Ottoman jewellers.



#### 213

## A GILT WOOD CRADLE

OTTOMAN TURKEY, 18TH CENTURY

On two curved feet, the cradle with arched panels at the head and foot linked at the top by a wooden bar, carved and gessoed all over with floral decoration in gilt on pink ground 41 x 241/4 x 281/2 in. (104 x 61.5 x 72.5 cm.) at base

£4,000-6,000

\$5,200-7,800 €4.500-6.700

Cradles of this type would have played an important role during ceremonies happening at the birth of a child of significant rank within the Ottoman court. Besides other ceremonies, such as gun salutes, a parade involving key high ranking servants and courtiers carrying the cradle, the quilt and the bed cover would take place between the Old Palace and the Topkapi. Tezcan writes that once at the Topkapi the cradle would have been rocked three times with the infant inside it before being the centre of a gift giving ceremony attended by guests (Teczan, 2006, pp.69-81). A comparable cradle to ours is published in Teczan, 2006, p.71, ill. 47.





### A SILK EMBROIDERED TEXTILE (BOHÇA)

OTTOMAN TURKEY, 17TH CENTURY

With large tulips and carnation heads  $49\frac{1}{4} \times 38\frac{1}{8}$  in. (125 x 98.8cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

Our panel shows the articulation of oversized tulip and artichoke palmette motifs found on textiles produced for court during the 17th century. The large tulips relate to those found on a 17th century horse mat at the Benaki Museum and published in N. Atasoy, 2001, p.255, fig.166. The motif seen on our lot relates also to an earlier mid-16th century embroidery attributed to Bursa in which is in the Victoria and Albert Museum, London (inv. 1061-1900). A geometric layout of tulips and carnation can be seen on a smaller panel at the State Historical Museum of Moscow (inv. GIM-21965) also published Atasoy, 2001, fig.356, p.321. A very similar panel to ours was exhibited at the L. A Mayer Museum of Islamic Art, Jerusalem, 12 October 2010 - 31 July 2011 where it was attributed to Ottoman Turkey, late 16th/early 17th century (Hali Magazine, 2011, p.130, fig. 1). A closely related bohça sold at Christie's, London, 10 April 2014, lot 200 and another of similar design was sold in the same sale, lot 201.

### \* 215

### A VELVET YASTIK

OTTOMAN TURKEY, CIRCA 1700

Of rectangular form with a central ogival medallion, the metal ground strewn with flowers, each end with a lappet border

47 x 27in. (119.4 x 68.6cm.)

£10.000-15.000

\$13,000-20,000 €12,000-17,000

### PROVENANCE:

Christie's, South Kensington, *Oriental and Islamic Costume and Textiles*. 26 October 1993. lot 184

Overall this velvet provides a very elegant example of a typically Ottoman design. Examples of 17th century yasiks decorated with similar cusped medallions and lappet borders are in the Bädisches Landesmuseum in Karlsruhe, Germany (inv.no.D.202 and D.201; Raby and Effeny, p.251, nos.67 and 68).

The colours of this textile are very striking. Although unusual, the grey-blue highlights of the textile, found for instance in the central rosette, can also be found on Ottoman velvets, for instance a floor cover decorated with a lattice of rosettes, dated to the mid to late 17th century and now in the Detroit Institute of Arts (inv.no.48.137; published Raby and Effeny, pp.148-149, no.101). The acid green colour is much more unusual although it is not dissimilar to that used on a length of serâser decorated with staggered roundels in the Victoria and Albert Museum (inv.no.T835.1904; Raby and Effeny, p.219, no.110). The colours are also reminiscent of a superb fragment of an 17th century Indian velvet floor spread in the David Collection (inv.no.10/1989). The comparison may suggest that design vocabulary clearly travelled in both directions along the Silk Road, from Istanbul in the East to India in the West



### PROPERTY FROM THE COLLECTION OF HEINRICH JACOBY

The following five lots come from the collection of Heinrich Jacoby (1889-1964) who founded the German firm PETAG (Persische Teppich Aktien Gesellschaft) in 1911. Under his direction, the Petag carpet workshop in Tabriz in north west Iran was established, producing carpets with a *çintamani* motif, probably inspired by lot 217 in this collection, woven in as the signature. For more information on Heinrich Jacoby and a Petag Tabriz carpet from his workshop, please see lot 355 in the sale.

### 216

### A GROUP OF SEVEN IZNIK TILE FRAGMENTS

OTTOMAN TURKEY, 16TH CENTURY

With cintamani, floral and cloud motifs, including three moulded border tiles, each framed and with old labels to the reverse The largest  $11 \times 12\%$  in.  $(28 \times 30.8$ cm.)

\$6,500-9,100 €5,600-7,800

(7)

£5,000-7,000

### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

### LITERATURE:

Heinrich Jacoby, Eine Sammlung Orientalischer Teppiche, Berlin, 1923, abb. 5, 59, 66 and 67, pp.5, 72, 85 and 86









### AN IZNIK ÇINTAMANI POTTERY TILE

OTTOMAN TURKEY, CIRCA 1580

Of square form, the surface decorated under the glaze in cobalt and turquoise blue on white ground, intact  $10^3$ 4 x 11in. (27.4 x 28cm.)

£30,000-50,000

\$39,000-65,000 €34,000-56,000

#### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

### LITERATURE:

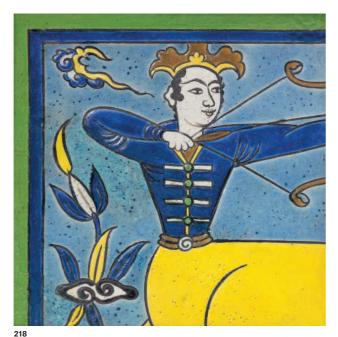
Die Petag Im Dienste Ihrer Kunden, Frankfurt, 1961 (front cover)

This striking tile uses the *çintamani* motif to great effect. The *çintamani* or triple leopard spot motifs in the Far East symbolizes the three holy attributes of Buddha (Paquin, 1992, pp.104-119). The motif first appeared in Iznik ceramics from the first quarter of the 16th century, but was used more regularly on both vessels and tiles in the period between 1580-85. It became an important decorative symbol used also across other Ottoman decorative arts, and bore connotations of strength and courage (Ribeiro, 2009, p.80).

Border tiles with *çintamani* motif on cobalt-blue ground are associated with the decoration of the Topkapi Saray Palace, including the *Hirka-i Saadet* and the library of Ahmed I. Tiles of that type have sold at auction, for instance at Christie's, London, 7 April 2011, lot 312 or more recently 23 April 2015, lot 168. A very similar tile to ours, but with red highlights where ours are turquoise was published by Paquin, 1992, p.118, no.32. That was dated to the third quarter of the 16th century. For a jug decorated with *çintamani* see lot 209 in the present sale.

Our tile was used as the basis for the motif of the PETAG workshop, which was founded by Heinrich Jacoby in 1911. The *çintamani* roundels were used as the signature of the workshop and are found woven into the design of Petag carpets. The same tile is also used on the cover of some of the firm's marketing material. For more information on Heinrich Jacoby, and the PETAG workshop see the introduction to lots 355-358 in the sale.





### A SAFAVID CUERDA SECA POTTERY TILE

ISFAHAN, IRAN, 17TH CENTURY

Of square form, with a depiction of the Sagittarius, repairing, framed 11in. (28cm.) square

£7.000-10.000 \$9.100-13.000 €7,900-11,000

### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

This tile, and that of the following lot, relate to a group which appear to have been produced by the same artist or workshop in the 17th century. In the catalogue entry accompanying a related tile in Louvre, Sophie Makariou refers to the artist as the 'Master of Figures' (Paris, 2008, pp.406-407, no.156). In tiles of this group, the figures all very distinctive - Makariou describes the pursed mouth, rounded nose, elongated eyes and black curls. The quality of the brushwork and the great skill with which the glaze is applied are also notable. Tiles of this group have sold at Christie's, South Kensington, 14 October 2005, lots 1 to 4 and more recently Christie's, London, 9 October 2014, lot 39.



219

### A SAFAVID CUERDA SECA POTTERY TILE

ISFAHAN, IRAN, 17TH CENTURY

Of square form, decorated with a man holding a cockerel in his arms accompanied by a companion, repaired break, framed 11 x 10¾in. (28 x 27.4cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

### ·219A

### A FIGURAL VELVET PANEL

IRAN, LATE 18TH / 19TH CENTURY

The lower register with seated figures beneath trees, the upper register with standing figures holding cups interspersed with kneeling hermits 24% x 9in. (62.8 x 22.9cm.) framed

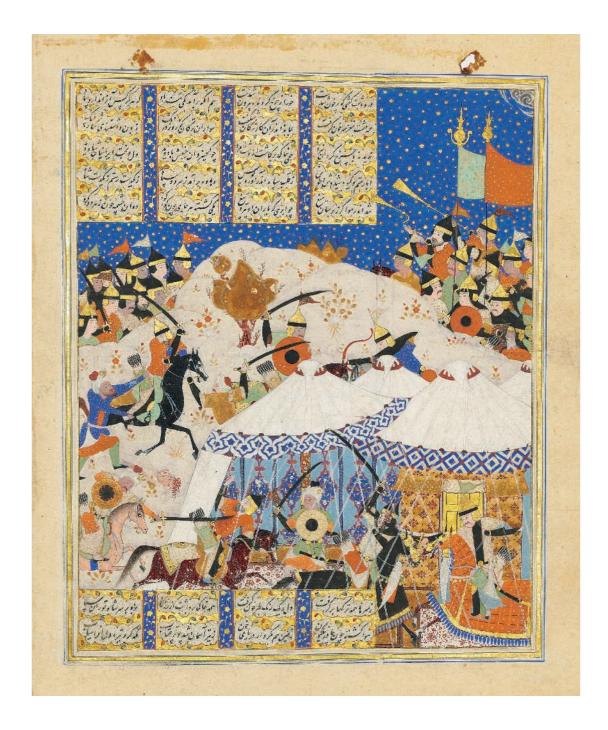
£700-1,000

\$910-1,300 €780-1,200

### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner





### AFRASIYAB'S NIGHT ATTACK ON THE PERSIAN CAMP

SHIRAZ, SAFAVID IRAN CIRCA 1560

An illustration to the *Shahnama* of Firdawsi, opaquepigments heightened with gold and black ink on paper, the painting with four columns of *nasta'liq* above, the reverse with four columns of similar script, an illuminated chapter opening in white *nasta'liq* on gold ground, mounted, framed and glazed  $12\frac{1}{4} \times 9\frac{1}{8}$  in. (30.6 x 23.2cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

### PROVENANCE:

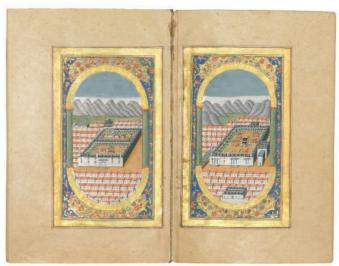
Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner In this episode from the *Shahnama*, Afrasiyab, in response to a heavy defeat inflicted on his forces by the Persian army, plots a night attack in revenge. Anticipating his foe's scheme, the Persian king Kay Khusraw orders his commanders to lie in ambush outside the camp. Under the starry night, the Persian chiefs spring their trap and slaughter the majority of Afrasiyab's army.

With great command of composition and execution, the painter has captured both the turmoil caused by Kay Khusraw's ploy and the despair in the faces of Afrasiyab's soldiers. The audience of soldiers, though a common feature of *Shahnama* combat scenes, here fulfil a narrative double role of onlookers and soldiers lying in wait.



### بالطان عالقاري تالله عيوتها وغا ونوتها الكارات مفراسالكم المالالكوين عياد فقاء التسغ والارجين الاسم مض الغواج بتعث ون الرامة لخدالة ألذى دَعَانًا للاعمان الوَعَدَانًا الوالمات والمال الساده بالغران والجاب عوتنا بألفضر وومن الوضع والعدير الحفظ शिक्षादिम् विक्रांति والاخسان والعنارة والمنالاة للنورة ١٠٠ من الكي المنتجرة الكا سيداخل الزاعية دعوة الحق وكال وصفوقابه وحريرا لدعاة الكليا كالأذكار النووى والمستزلان وتو والزعاة لأمتيه ومليف كالمدفيولاا والكارا لطت والحاصين والدرا الذاع الراح منعرة ومراساوي الحلي الة المديع القاوى الرحمها

222



223

### θ 221

### 'ALI BIN SULTAN MUHAMMAD AL-QARI (D. AH 1014/1605-06 AD): AL-HIZB AL-'AZAM WA AL-WARD AL-AFKHAM

SIGNED MUHAMMAD (MEHMED) AL-WAHBI, OTTOMAN TURKEY, DATED AH AH 1220/1805-06 AD

A collection of prayers relating to the prophet Muhammad, Arabic and Ottoman Turkish manuscript on paper, 291ff. plus five flyleaves, each folio with 13ll. of neat black *naskh* in panels within gold, black and red rules, catchwords, gold rosette verse markers, headings in white *thuluth* within illuminated cartouches, occasional marginal rosettes of various forms, opening folio with an illuminated headpiece, two further illuminated headpieces, two fully illuminated pages around the words *Allah* and *Muhammad*, two contemporaneous illustrations of Mecca and Medina, colophon signed and dated, last chapter in a different hand includes further selection of prayers, in original brown morocco decorated with gilt-stamped medallions and spandrels, with later added flap, blue paper doublures

Text panel 4¼ x 2½in. (10.7 x 5.5cm.); folio 6¼ x 3¾in. (16 x 9.6cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

The prayers include, *al-hizb al-a'zam*, a comprehensive collection of invocations drawn from the Qur'an and Prophetic Sunna and al-Jazuli's (d. 1465 AD) *dala'il al-khayrat*, ending with a selection of prayers and Quranic verses. The *hizb al-a'zam* is sometimes included in larger religious compilations such as a manuscript which sold in Christie's, London, 20 October 2016, lot 184. An autograph manuscript of al-Qari is in the Chester Beatty Library, Dublin (Ar.ms.3568).

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### θ 222

### AN OTTOMAN PRAYER BOOK

SIGNED HASAN AL-RUSHDI, TURKEY, 19TH CENTURY

Comprising the *Dala'il al-Khayrat* of Muhammad bin Sulayman al-Jazuli and a collection of prayers by 'Ali bin Sultan Muhammad al-Qari, Arabic manuscript on paper, 122ff. each with 13ll. of black *naskh*, text panels outlined in gold and black, ten illuminated headpieces throughout, gold verse roundels, two illustrations of Mecca and Medina, in contemporaneous gold stamped brown morocco

Text panel  $4\frac{1}{4}$  x  $2\frac{3}{10}$  in. (10.8 x 6cm.); folio  $5\frac{3}{4}$  x  $3\frac{5}{10}$  in. (14.6 x 9.2cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400

### PROVENANCE:

Bonhams, London, 14 October 2004, lot 93

For a short discussion on 'Ali bin Sultan Mohammed al-Qari, see the preceding lot.

### θ 223

### MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1472 AD): DALA'IL AL-KHAYRAT

SIGNED AL-SAYYID 'ABDULLAH, OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper, 70ff. plus three flyleafs each with 13ll. of black naskh in panels outlined in red and gold, gold rosette verse markers, catchwords, two illuminated headpieces, with contemporaneous illustrations of Mecca and Medina and tombs, outer margins with rococo sprays of flowers, in contemporaneous brown morocco decorated with sunburst motif in gold, one cover detached, flap lacking; together with a 19th century Ottoman prayer book, 13ll. of black naskh to the page, with six illuminated hilyehs, in original stamped morocco, in brown slip case

Text panel 4% x 25% in. (12 x 6.6 cm.); folio 67% x 41/4 in. (17.5 x 10.8 cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

(2)

### PROVENANCE:

Bonhams, London, 14 October 2004, lot 67



VARIOUS PROPERTIES

### θ 224

### QUR'AN

SIGNED 'ABDULLAH AL-QARAMANI *KNOWN AS* IMAMZADA, A STUDENT OF AL-HAJJ 'UMAR EFENDI *KNOWN AS* KITABA, OTTOMAN TURKEY, DATED AH 1189/1775-76 AD

Arabic manuscript on paper, 338ff. plus three flyleaves, each folio with 13ll. of black *naskh* script, with gold and polychrome roundel verse markers, *sura* headings in white *thuluth* script on gold ground within illuminated cartouches, the text within black-ruled gold frame, with illuminated marginal medallions of various forms marking the Qur'anic sections, catchwords, occasional marginal notes in red and black *naskh*, the opening bifolio heavily illuminated, framing 7ll. of text, colophon signed and dated, in Ottoman gilt and tooled binding with flap, the doublures of green paper

Text area 51/4. x 25/6 in. (13.2 x 6.6 cm.); folio 71/4 x 41/2 in. (18.6 x 11.6 cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000

A Qur'an by the same scribe, but dated five years later than ours was sold at Christie's, South Kensington, 11 October 2013, lot 771.

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

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### 225

### THE MEETING OF KHUSRAW AND MIQDAD IN A MOUNTAINOUS LANDSCAPE

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

An episode from the story of *Miqdad bin Aswad*, opaque pigments on paper, 2ll. of strong *naskh* above and below in clouds reserved against gold ground, verso with 13ll. of similar text, significant words and phrases picked out in red, numbered 40 in outer margin, catchword

Text panel  $11\frac{1}{2}$  x 7in. (29.3 x 17.7cm.); painting 8 x  $6\frac{3}{4}$ in. (20.2 x 17cm.); folio  $14\frac{3}{4}$  x  $10\frac{5}{6}$ in. (37.5 x 27cm.)

£80.000-120.000

\$110,000-160,000 €90,000-130,000

### PROVENANCE:

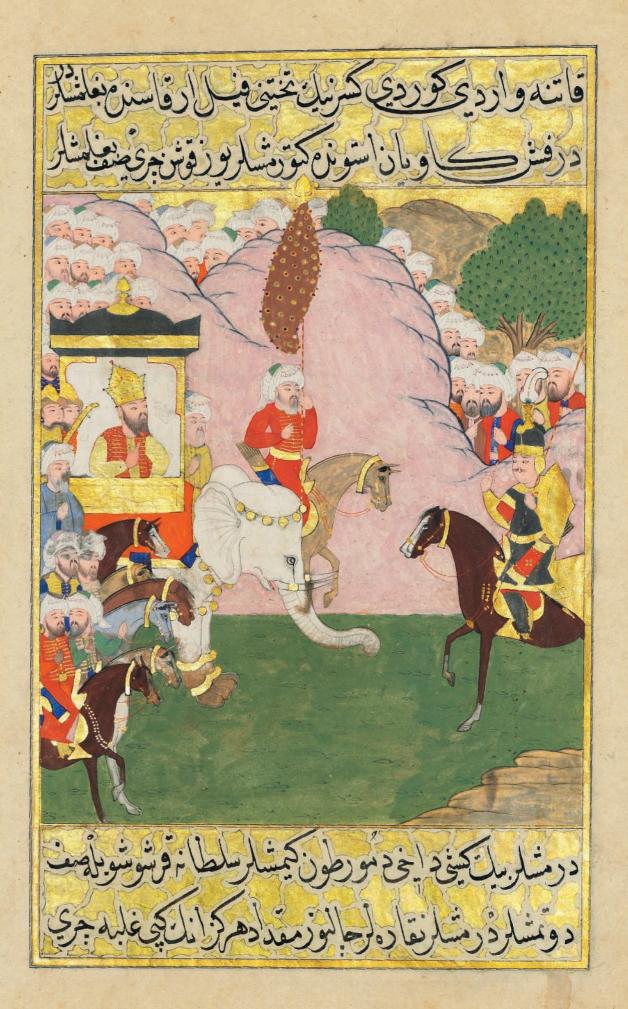
Princess Se'adetlu Bash-Rukhshah-Qadin Hadretleri, 1753 Major R.G. Gayer-Anderson, Cairo, circa 1939 Sotheby's, London, 24 October 2007, lot 29

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

The text was an enormous commission – it was composed in six volumes with a total of 814 paintings – and was only completed in 1595, the first year of the reign of Murad III's successor, Mehmet III (r. 1595-1603). Volumes I, II and VI remain in the Topkapi Saray Museum, volume III is in the Spencer Collection of the New York Public Library and volume V is apparently lost (Falk (ed.), 1985, pp.136-37, no.110). Volume IV was separated from the others and was, for a time, in the private possession of one of the Ottoman princesses. It surfaced in Cairo in the 1930s at which stage approximately 53 folios were sold to various collectors including Major R.G. Gayer Anderson. The larger section of that volume is today preserved in the Chester Beatty Library, Dublin and retains the colophon which provides the information that it was completed in 1594-95 by the scribe Mustafa ibn Vali. Mustafa ibn Vali is a scribe who seems to have found favour with Murad III - he appears also to have copied the text of the *Tuhfet al-Leta'if*, also commissioned by the Sultan (Falk, 1985, p.136, no.109).

Murad III was an astute patron and during his reign Ottoman painters and calligraphers made some of their most notable achievements. Although the painter responsible for this manuscript did not sign, court documents record that Murad III commissioned a *Siyar-i Nabi* in AH 1003 from the chief painter Lutfi 'Abdullah and his assistants (Schmitz, 1992, p.239). Falk suggests that six different painters were employed in the illustrations and that they must have included not only Lutfi, but also his associates, Hassan and Uthman (Falk, 1985, p.137).

Folios from the manuscript are in the Topkapi Saray Library, the New York Public Library, the Chester Beatty Library, the British Museum, the Museum für Islamische Kunst, Berlin, the Institut du Monde Arabe, Paris, the Nasser D. Khalili Collection, the David Collection, Copenhagen and the Metropolitan Museum of Art, New York. The Metropolitan folio shows the angel Gabriel offering a shepherd named 'Amr ibn Zayd his spear with which to produce water (Ekhtiar, Soucek, Canby and Haidar (eds.), 2011, pp.289-90, no.201). Others folios have been sold at auction over the last thirty years, most recently at Sotheby's, 5 October 2011, lot 155 and Christie's, London, 21 April 2016, lot 175.





VARIOUS PROPERTIES

### θ 226

### KITAB AL-MA'MUDIYYA AL-MUQADDASA (THE BOOK OF HOLY BAPTISM)

EGYPT, DATED 17 KOYAK 1577 AM/25 DECEMBER 1860 AD

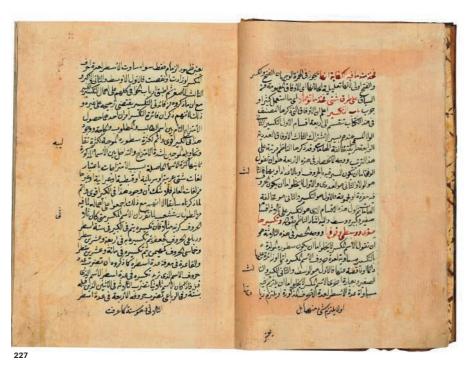
On the liturgy of baptism, Arabic and Coptic manuscript on paper, 188ff. plus ten flyleaves, the main treatise on 'tre lune' paper, with 14ll. of black naskh and a broad Coptic uncial hand, Arabic liturgical directions and occasional Coptic in red, multiple 'unwan, two illustrations in red and green, minor decorations and initials, some zoomorphic, throughout, colophon with date of 17 Koyak 1577, the associated second treatise including short commentaries on the Gospels, on watermarked paper dated 18[?]2 (43ff.), trimmed, in tooled red morocco

Folio 8 x 5%in. (20.3 x 15cm.)

£4.000-6.000

\$5,200-7,800 €4,500-6,700

Although Coptic rapidly fell into disuse after the Arab conquests of the 7th century, it remains to this day the liturgical language of the Coptic church, as exemplified by this bilingual manuscript dated to 1860 AD. Clearly intended for day-to-day use, the manuscript nevertheless contains a number of fine illustrations and decorations. A similar liturgical manuscript on a smaller scale is in the Metropolitan Museum of Art, New York, inv.no.19.196.5.



### θ 227

### MUHAMMAD BIN MUHAMMAD AL-FULLANI AL-KISHNAWI AL-SUDANI AL-DANRANKAWI (D. AH 1165/1741-42 AD): SHARH AL-'ALMA AL-KISHNAWI AL-SUDANI 'ALA MANZUMAT 'ILM AL-AWFAQ AND KITAB MATN AL-DURR WA AL TIRYAQ FI 'ILM AL-HURUF

POSSIBLY BY THE AUTHOR, OTTOMAN EGYPT, DATED SUNDAY 7 RABI' II AH 1147/6 SEPTEMBER 1734 AD

On esoteric science, Arabic manuscript on European watermarked paper, 90ff., each folio with 20ll. of black *naskh*, titles in red, numerous tables and squares, with catchwords, colophon dated and indicating that it is copied by the author, each page with pink painted borders, followed by a short treatise, in modern stamped morocco with flap

Folio 7% x 51/4 in. (19.9 x 13 cm.)

£4,000-6,000

\$5,200-7,800 €4.500-6,700

This manuscript contains two treatises titled Sharh al-'alma al-kishnawi al-sudani 'ala manzumat 'ilm al-awfaq and Kitab matn al-durr wa'l tiryaq fi 'ilm al-huruf wa al-tiriyaq. The latter appears to be a commentary on al-Jurjani's (d. 1078 AD) al-Durr wa al-Tiryaq.

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







### AN EMBROIDERED PANEL

SKYROS, SPORADES ISLANDS, OTTOMAN GREECE, 18TH CENTURY

Of rectangular form, the field embroidered with dense floral decoration including carnations and blue tulips inhabited by stylised birds, mounted, stretched, framed and glazed

 $46\frac{1}{2}$  x 20in. (118.2 x 50.9cm.); on mount  $51\frac{1}{4}$  x  $24\frac{3}{4}$ in. (130.4 x 63cm.)

£7,000-10,000

\$9,100-13,000 €7.900-11.000

A rhythmic arrangement of large, bright red carnations and sky blue tulips enclose two whirling floral rosettes, within which tiny birds or sea creatures form a concentric ring around the centre of the flower. Mythical marine creatures and varying bird-like forms are typical of Skyros embroideries. Those found here, akin to sea horses, are unusual and charming. The small birds find parallel in an 18th century Skyros pillow face published in Krody, 2006, p.86. The present example is notable for the well-preserved vibrancy of its bright palette.

### 229

### A FRAGMENTARY EMBROIDERED PANEL

EPIRUS, OTTOMAN GREECE, 18TH CENTURY

A sash embroidered at both ends, or *embolia*, bordered with twin *glastron* motifs of green parrots flanking baluster vases, the field with peacocks and sprays of carnations issuing from each corner, joined, mounted, stretched, perspex frame

57 x 16¾in. (144.8 x 42.5cm.); framed 60¼ x 20½in. (153 x 52cm.)

£4,000-6,000

\$5,200-7,800 €4,500-6,700

At each embroidered end of the sash, pairs of green parrots flank a baluster vase; a motif of Ottoman origin favoured by embroiderers throughout the Greek Islands as well as in Epirus. The peacock and the feathery carnation, both found here, are emblematic of the synthesis between Ottoman imagery and the vitality of the Greek tradition of embroidery. A panel worked in similar shades of red and sky blue and attributed to 18th century Ioannina, the capital of Ottoman Epirus, is now in the collection of the Benaki Museum, Athens, (Inv. 6318). For embroidered sash borders showing pairs of parrots see Taylor, 1998, p.145.

### AN OTTOMAN EMBROIDERED QUILT PANEL

OTTOMAN TURKEY, 16TH CENTURY

Of rectangular form, the cream field embroidered with a large cusped medallion amidst floral sprays and cloudbands, the border with similar clouds surrounded by flowering line, mounted, stretched, perspex frame

42 x 23½in. (106.8 x 59.8cm.); framed 47 x 28in. (119.5 x 71.2cm.)

£10,000-15,000

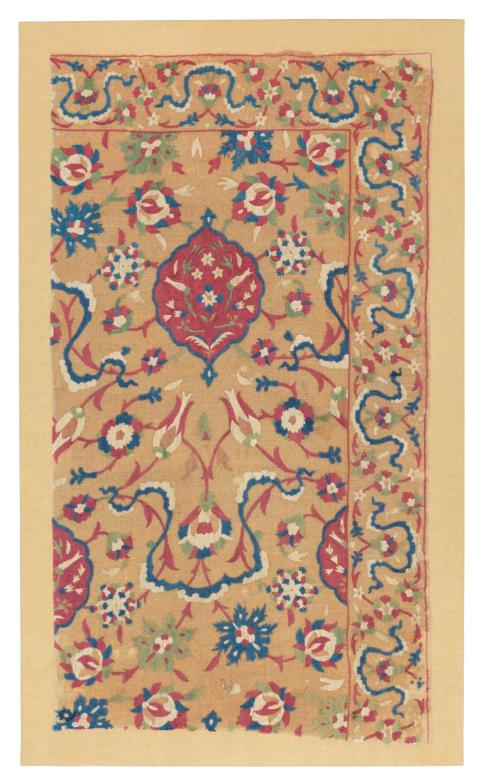
\$13,000-20,000 €12,000-17,000

Another fragment from the same fine panel is in a private collection in Munich and was exhibited at the L. A Mayer Museum of Islamic Art, Jerusalem in their exhibition *Splendour of Colour, Shimmer of Silk: Embroidery of the Ottoman Empire* (published Hali Magazine, 2011, p.131, no.3). It was there catalogued as a quilt fragment, and was attributed to 16th century Ottoman Turkey.

The organisation of our panel find a direct parallel in a later 16th century crimson silk binding made for a copy of the Nusret name copied in AH 992/1584-5 to be presented to Sultan Murad III (r. 1574-1595) (Rogers, 1986, pp. 164-5, pl. 95). The silk is worked with gold thread and gold leaf. The lobed centre piece is laid out amidst an intricat6e scrolling floral ground with a stylised pendant worked as a blossom topped by a swirling cloud band. Both frames consist of a scrolling floral garland although ours panel's also incorporate an iteration of the cloud band motif.

A blue velvet published in Errera, 1927 (p. 227) cat. 194A, although only described as 'Travail Oriental' but dated 16th century clearly shows a cloud band pattern similarly articulated around a a central lobed medallion.

The ogival pattern of our panel is one of the oldest and most widespread designs and allows for infinite variations from floating medallions to intricate and dense intertwined lattices. The ogival pattern and examples of Ottoman textiles that use it are discussed and illustrated in Atasoy, 2001, pp.272-281. Sometimes, the cloud band can also be highly stylised and form part of the central medallion as can be seen on a panel in the Textile Museum in Washington (Atil, 1987, no. 143, p. 209).







### A PAIR OF EMBROIDERED FIGURAL PANELS

SPORADES ISLANDS, OTTOMAN GREECE, 18TH CENTURY

Each with figures wearing hats and turbans amidst oversized floral sprays including a rising tulip flanked with peacocks, mounted, framed and glazed Each 38 x 231/4in. (96.5 x 59cm.) with frame

£7,000-10,000

\$9,100-13,000 €7,900-11,000

This pair of panels are cut from the same embroidered cloth is decorated throughout with a rich variety of imagery. Twin peacocks at the bottom of the field are given carnations rather than fanned tails, and between them rides a figure astride a long-horned goat. A central tulip motif sprouts further hyacinths and carnations. Notable are the four figures of varying sizes, attired in kaftans; three wear Turkish stocking-net caps and strike an attitude, perhaps of dance, and a fourth wears a turban. It is typical that one figure should be larger and wear a turban rather than a cap; this is the qadi, or local dignitary under Ottoman rule. For a similar Skyros or Sporades panel dated to circa 1700 and decorated with figures in Ottoman costume and headwear, see Taylor, 1998, p.86.

### 232

### A SUSANI

BUKHARA, UZBEKISTAN, 19TH CENTURY

Each corner embroidered with four large floral sprays, the field with diagonal floral tendrils, the borders with oversize flower blooms 561/4 x 401/2 in. (142.8 x 102.4 cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

The floral lattice of this susani as well as its layout with four inwards facing floral sprays at each corner are reminiscent of a Nurata pattern however, the stiches, the density of the field laid out as a subtle swaying grid, and the border organisation suggest instead a Bukhara attribution. Susanis with similar colour palette and fluid field organisation sold at Christie's, South Kensington, 26 October 2017, lot 250 and 26 April 2018, lot 206.



### AN INTACT IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1570

With sloping rim on short foot, the white interior painted under the glaze in bole-red, cobalt-blue, green and black with a symmetrical floral spray around a cusped palmette, the cusped rim with a band of radiating cusped palmettes, the reverse with rosettes alternating with paired tulips, intact 11½in. (29cm.) diam.

£50,000-70,000

\$65,000-91,000 €56,000-78,000

The delicate floral sprays of this elegant dish betray the influence of the naturalistic designs favoured by Kara Memi, chief painter at the Ottoman court in the later part of the 16th century. Kara Memi was the main proponent of floral arrangements which were often described as 'blowing in the wind' for their sense of flow and movement. It was a style not confined to the decorative arts, but the potters of Iznik adapted to it with alacrity. The directionality and simplicity of the style allowed a ceramic painter a clear starting point, in the tufts of grass at the base of the design, and then he could fit stems and blooms across his canvas, filling in the interstices later. For a discussion on Kara Memi and his influence on Iznik pottery see Atasoy and Raby, 1989, pp.222-223. Similar dishes with symmetrical floral sprays, and a central palmette similar to ours are published by Atasoy and Raby, 1989, pp.246-247, nos.480, 482-83. They are all attributed to circa 1575-80.

A notable feature of our dish, found also on a small group of others, are the strong cusped palmettes on the rim which provide a bold contrast with the delicate floral sprays. The design was probably modelled on the lotus panels of Yuan blue-and-white ceramics, but only became integrated into the Iznik repertoire in the 1560s, unlike the 'wave-and-rock' design which was much earlier - in the 1530s. The design was used in a group of dishes described by Atasoy and Raby as having a 'kaleidoscope' effect, which are mostly executed in only blue and white and attributed to between 1570 and 1580. In these kaleidoscope dishes, the lotuses occasionally form a circle at the centre of the composition, but in our dish they are confined to the borders, similar to their use in the Chinese originals (for examples of kaleidoscope dishes with the lotuses at the centre of the composition see Atasoy and Raby, 1989, p.243, figs.463-464). Dishes that use the design as a border, as ours, include a rimless deep dish in the Victoria and Albert Museum dated to 1575 (inv.no.314-1967) and another of similar form and date in the Tevfik Kuyas Collection, Istanbul (Atasoy and Raby, 1989, nos.718 and 720).







### A SILVER REPOUSSÉ BOWL

OTTOMAN BALKANS, 18TH CENTURY

On a short straight foot, the central omphalos with applied recumbent deer on a ground of scrolls inhabited by mythical serpents, the cavetto with repoussé animals and figures within foliated roundels, with suspension rings 5in. (12.8cm.) diam.

£3.000-5.000

\$3,900-6,500 €3,400-5,600

The Balkan countries were the main source of silver within the Ottoman Empire - Serbia's richest mine, Novo Brdo, fell to the Turks in 1455 and Mehmet the Conqueror captured Bosnia and therein its biggest mine, Srebrenica, in 1463. With that the Balkan and Ottoman influences in silver work begin to mix. Animals contained within compartments or a stylised arcade, are found on a number of related examples generally attributed to Bosnia. With time the regional differences in style between Ragusan, Bosnian and Serbian works began to lessen in the Ottoman period as craftsmen became more mobile. A closely related silver bowl, decorated with a sculpted stag on the omphalos, within a frieze including a rooster, a pigeon, a lion and other animals is published in A Treasured Memory, Ecclesiastical Silver from Late Ottoman Istanbul in the Sevgi Gonul Collection, Brigitte Pitarakis, Christos Merantzas, Istanbul, 2006, cat.33, p.153. The stag and other animals have a strong Christian symbolism in relation to the desire for salvation and to the eternal fight between good and evil. These motifs and symbols are found in Byzantine Art.





## A GROUP OF SIX DAMASCUS POTTERY TILES

OTTOMAN SYRIA, LATE 16TH CENTURY

Comprising five border tiles and another of similar design, each decorated under the glaze with floral decoration in cobalt-blue, green and manganese on white ground Largest 101/4 x 97/sin. (26 x 25cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

### PROVENANCE:

Private collection, UK, by 1992.









### θ 238

### QISAS AL-ANBIYA

OTTOMAN TURKEY, 17TH CENTURY

A history of the Prophets, Persian manuscript on buff paper, 249ff. as numbered plus two fly-leaves, each folio with 15ll. of black *nasta'liq* within gold and blue rules, important words and phrases picked out in red, blue or gold, catchwords, 23 miniatures, some with areas of flaking or rubbing, some repairs, particularly to the margins, areas of light waterstaining mostly affecting the margins, in brown morocco with central stamped medallion

Text panel  $7\frac{1}{2}$  x  $4\frac{1}{6}$  in. (18.8 x 12cm.); folio  $11\frac{1}{6}$  x  $7\frac{1}{4}$  in. (29.5 x 18.6cm.)

£60,000-80,000

\$78,000-100,000 €68,000-90,000

#### PROVENANCE:

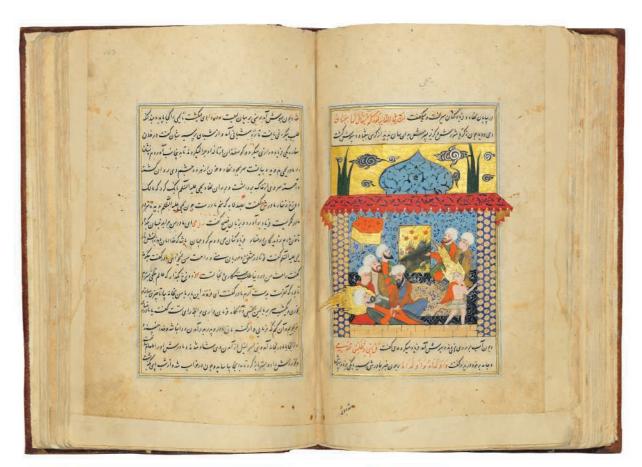
Christie's, London, 8 April 2008, lot 159

The miniatures are as follows:

- 1. The angel Gabriel unites Adam and Eve after their separation of 200 years following their eating the forbidden fruit
- 2. Noah's journey in the Ark
- 3. The Prophet Salih bringing forth the she-camel from a rock
- 4. Abraham, thrown in the fire by the devil, is rescued by the angel Gabriel
- 5. The sacrifice of Isma'il
- 6. The angel Gabriel lifts the Earth up in the sky with the unbelievers of the tribe of Lot and turns it upside down
- 7. Yusuf (Joseph) is rescued from the pit
- 8. Musa parts the Red Sea to escape the Copts and the Pharaoh's men
- 9. Shu'ayb leaves with his followers while those who don't believe in him are put to death by the angel Gabriel
- 10. Yunus throws himself into the sea to save his companions
- 11. Ayyub's wife Rahma finding him
- 12. Dawud (David) comes across his brother's wife bathing and falls in love with her
- 13. The angel Gabriel tells David that God has forgiven him for his sins
- 14. The Jews cut up the tree and the hidden Zachariah
- 15. Zachariah faints at seeing his son Yahya (John) and his lamentation
- 16. Alexander comes across the people of Ya'juj and Ma'juj (Gog and Magog)
- 17. Alexander and Khidr in the land of darkness
- 18. Khidr and Elias producing flour out of weeds and making dough to give to the starving old woman
- 19. A king comes across the cave of 'the seven sleepers and their dog'
- 20. 'Azir (Esdras) amazed at seeing his ass come to life
- 21. Qahhafa's miracle of bringing water to the well
- $22. \ \mbox{Jesus}$  miracle of bringing the dead to life, in this case Sam, the son of Noah
- 23. The Jews murder Yahya (John) and God bursts the Tigris and drowns them

Textual and visual analysis done by Rachel Milstein, Karin Rührdanz and Barbara Schmitz identify a group of profusely illustrated manuscripts, circa 1570-80 which are all entitled the *Qisas al-Anbiya* (Stories of the Prophets). In all, they examine 21 copies of three Persian texts, which outline the lives and deeds of mostly biblical figures that are considered by Muslims as prophets and are mentioned in the Qur'an. The differences in the texts reflect the differences between Muslim religious trends and the fact that the stories developed through the writings of various religious scholars, historians, sufi poets and popular storytellers.

Whilst the text of this group are all in Persian, it seems that the majority were copied and illustrated by a group of unidentified painters in the Ottoman Empire rather than in Iran. The style and iconography of the present manuscript fits it closely into this group. For a further discussion of the group and further examples of comparable miniatures see Milstein, Rührdanz and Schmitz, 1999.







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The following five Ottoman Qur'ans and prayer books come from the family collection of Arthur A. Houghton, Jr. Houghton's name is now synonymous with the most important of Persian illustrated manuscripts, the Shah Tahmasp Shahnama. He bought that manuscript from Baron Edmund de Rothschild in 1959 and in 1970 presented seventy-eight of its illustrations to the Metropolitan Museum in New York.

### θ 239

### QUR'AN

SIGNED HAFIZ 'ALI BIN MUHAMMAD, A STUDENT OF IBRAHIM SHAWQI (SEVKI), OTTOMAN TURKEY, DATED AH 1278/1861-62 AD

Arabic manuscript on paper, 567ff. plus four flyleaves, each folio with 15ll. of black *naskh*, gold roundel verse markers, catchwords, text panels ruled in gold, black and red, marginal rosettes of various forms, *sura* headings in white *thuluth* within gold-ground cartouches with polychrome illuminations, opening *shamsa*, following bifolio fully illuminated framing 7ll. of *naskh* in clouds on gold ground, gold and polychrome illuminated finish piecefollowed by an illuminated medallion on the last folio, colophon signed and dated, second folio loose, in green and black morocco with flap, decorated with gilt stamped and painted designs, pink doublures

Text panel 31/8 x 2in. (8 X 5.2cm.); folio 53/8 x 33/4in. (13.6 x 9.7cm.)

£5.000-7.000

\$6,500-9,100 €5,600-7,800

Ibrahim Shawqi (Sevki) who taught the scribe of our manuscript is probably the celebrated student of Isma'il Zuhdi (d. 1806-07). Ibrahim Shawqi taught another student, Shaykh Sulayman Wahbi (Vehbi) al-Qadiri, a Qur'an by whom is now in the Cetindogan Collection (Durman, 2014, cat.21, p.142 and p.152). It is said that he was sent to Shumen (present day Bulgaria) by Sultan Mahmud II to improve the writing of *naskh* there.

### θ 240

### AN OTTOMAN PRAYER BOOK

SIGNED 'UTHMAN AL-WADINI, TURKEY, DATED AH 1236/1820-21 AD

Including al-Jazuli's *Dala'il al-Khayrat*, a renowned prayer book in praise of the Prophet Muhammad, Arabic manuscript on paper, 105ff. plus four flyleaves, each folio with 13ll. of small Ottoman *naskh*, gold rosette verse markers, text within black-ruled gold frames, occasional marginal notes, catchwords, blank illuminated cartouches for headings, opening bifolio with illuminated headpiece, two further illuminated headpieces, two original illustrations of Mecca and Medina, colophon signed and dated, in brown morocco with flap, decorated with gilt-stamped central medallion and painted designs, cream paper doublures

Text panel 4¼ x 2½in. (10.7 x 5.5cm.); folio 6½ x 4½in. x (16.2 x 10.5cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,400

### θ **241**

### AN OTTOMAN PRAYER BOOK

SIGNED AHMAD FUAD AL-SHUMNAW, STUDENT OF AHMAD AL-ZARIFI AL-SHUMNAW AL-NAQSHI, BULGARIA OR TURKEY, DATED SHAWWAL AH 1302/JULY 1884 AD

Including al-Jazuli's *Dala'il al-Khayrat*, a renowned prayer book in praise of the Prophet Muhammad and other prayers, Arabic manuscript on paper, 86ff. plus three flyleaves, each folio with 11ll. of Ottoman *naskh*, gold roundel verse markers, text within black and red-ruled gold frames, catchwords, occasional marginal notes within illuminated medallions, headings in white *thuluth* against gold ground within illuminated cartouches, opening bifolio with illuminated headpiece in rococo style, two contemporaneous illustrations of Mecca and Medina, colophon signed and dated, in brown morocco with flap, decorated with gilt stamped and painted lattice design, polished red paper doublures

Text panel 3% x 21/8 in. (9.1 x 5.4 cm.); folio 5.2/8 x 3.6/8 in. (13.1 x 9.5 cm.)

£1,000-1,500

\$1,300-2,000 €1,200-1,700



### θ 242

### **QUR'AN**

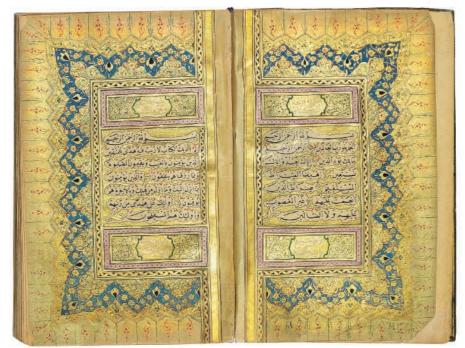
SIGNED HAFIZ 'UTHMAN AL-RUSHDI BIN KHALIL, OTTOMAN TURKEY, DATED AH 1256/1840-41 AD

Arabic manuscript on paper, 296ff. plus four flyleaves, each folio with 15ll. of black *naskh*, gold leaf-shaped verse markers of varying shapes, catchwords, text panels within gold, black and red rules, marginal rosettes of various forms, *sura* headings in white *thuluth* within gold-ground cartouches with polychrome illuminations, double page illuminated frontispiece with polychrome floral decoration framing 7ll. of *naskh* in clouds on gold-ground, colophon signed and dated, in dark green morocco with flap, decorated with gilt and painted designs, blue embossed doublures Text panel 4 x 2½in. (10 x 5.4cm.); folio 6% x 4½in. (17 x 10.5cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

The colophon notes this is the eighth Qur'an the scribe has completed, and that he hopes to complete a hundred.



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### θ 243

### QUR'AN

THE CALLIGRAPHY SIGNED 'ABD AL-QADIR AL-WAHBI, A STUDENT OF MUHAMMAD BULEWI, THE ILLUMINATION SIGNED HUSAYN HUSNI AL-[...]TA'I, OTTOMAN TURKEY, DATED SHA'BAN AH 1280/ MARCH 1864 AD

Arabic manuscript on paper, 618ff. plus three flyleaves, each folio with 15ll. of black Ottoman naskh, gold roundel verse markers, text panels ruled in gold, black and red, catchwords, marginal rosettes of various forms, sura headings in white and pink thuluth within gold-ground cartouches with polychrome illuminations, opening bifolio heavily gilt with rococo-style decoration framing 7ll. of naskh in clouds reserved against gold ground, colophon signed and dated within illuminated borders, in brown morocco with flap, decorated with gilt painted designs, pink starpatterned doublures

Text panel 3% x 2%in. (10.1 x 5.3cm.); folio 7% x 4¼in. (18.2 x 11cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

The colophon states this was the scribe's twenty-fifth completed Qur'an.



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# A PAIR OF PAINTINGS OF THE HUNTING DOGS OF SULTAN MEHMET IV





### THE SULTAN'S HUNTING DOGS

FLORENTINE SCHOOL, ITALY, 17TH CENTURY

Oil on canvas, each depicting a Royal Aghar Mastiff from the Topkapi kennels on a leash held by its keeper, framed Each  $93\frac{1}{4} \times 63\frac{3}{10}$  in. (237 x 162cm.)

£170,000-220,000 \$230,0

\$230,000-290,000 €200,000-250,000

(2)

### PROVENANCE:

By repute, formerly in the Palazzo Piccolomini Acquired by the present owner in Rome, 1980s

The hunt was an important part of Ottoman life and a favourite pastime of the Sultans. These imposing paintings depict the Royal Aghar Mastiffs from the Topkapi Kennels which belonged to Sultan Mehmet IV (r. 1648-1678). The Sultan developed a keen interest in hunting from a young age, for which he became known as *Avci*, or 'the Hunter'. Albeit slightly later, an early 18th century painting by Levni demonstrates the courtly interest in the hunt, depicting a figure with falcon and hunting dog (Paris, 1999, p.306, no.265).

Six paintings, now in the Palazzo Pitti in Florence, described as 'Turks with large hunting dogs' and attributed to the Florentine school, 17th century - have been recorded in the Medici inventories since 1706. Two are illustrated here. They were all exhibited in the Sabanci museum in 2004, in the exhibition *From the Medicis to the Savoias - Ottoman Splendour in the Florentine Palaces* (illustrated Istanbul, 2004, pp.147-152, figs.64-69). Each shows a figure dressed in elegant, if sometimes fantastic, janissary's clothes and holding on to the leash of a fearsome dog - probably trained for hunting large animals. The six paintings in the Palazzo Pitti belonged to the Florentine nobleman Ferrante Capponi, a judge at the Medici Court. Upon his death in 1689, they were found at Villino dell-Imperialino, one of the residences of the Medicis just outside Florence. In 1691, Prince Ferdinando de'Medici, son of Grand Duke Cosimo III, took possession of the villa and purchased the six paintings from Ferrante's widow, Margherita Capponi. With time Ferdinando de'Medici increased his collection of paintings of 'Turkish scenes', and the villa was transformed into an Oriental pavilion (Istanbul, 2004, p.146).

One of the Palazzo Pitti's paintings is almost exactly the same as one of those offered here (no.2203; Istanbul, 2004, p.151, no.68). Like ours the figure is dressed in a red shirt with blue trousers, one hand on his hip clutching a bow, his other hand resting on the head of the dog who looks up at his master. Such is the similarity that we can deduce that the two paintings were not part of the same series, but rather that our oils were instead part of a similar and related series. Other versions of the series are known to have been painted in Italy, probably around the same time – and it is possible that they were all based on an earlier, but thus far unknown, series of engravings (much in the manner of the oil painting after Georges La Chappelle in the current sale, which is painted after an engraving). Oil paintings from a related series are, for instance, in the Palazzo del Drago in Rome. It is likely that all were painted in a response to a fashion for the 'Oriental' or Turkish which spread through Italy and subsequently the rest of Europe following the Battle of Lepanto in 1571. Larger-scale paintings of 'Oriental Hunters' by Filippo Napoletano and Antonio Tempesta, which depict mounted figures in Ottoman dress accompanied by similar fierce dogs, were painted in Florence around 1620 and further demonstrate the fashion for the subject (now in the Uffizi gallery, acc.no.1890 no.5025-5026).

Illustrated on previous page.





Two of the paintings of *Turks with large hunting dogs* in the Palazzo Pitti, Florence



### A GREEK LADY IN MOURNING

BY A FOLLOWER OF GEORGES DE LA CHAPELLE, FRANCE OR OTTOMAN TURKEY, 17TH CENTURY

Oil on copper, the Golden Horn in the background, mounted and framed  $8\%\,x\,6\%$  in. (21 x 15.6cm.) visible

£10,000-15,000

\$13,000-20,000 €12,000-17,000

George de La Chappelle, originally from Caen in north west France, lived for a number years in the Levant and accompanied French ambassadors to the Ottoman Court. Whilst there he painted twelve portraits of the ladies of the royal entourage, which were then engraved by Noël Cochin and published, with a dedicatory letter from La Chappelle to the Comtesse Fiesque, in Paris in 1648 under the title Recueil de divers Portraits des principales Dames de la Porte du grand Turc, tirés au naturel sur les lieux, et dédiés à madame la comtesse de Fiesque. An engraving with an identical composition to the oil painting offered here was page 125 in that publication.

Two other paintings from the same series were exhibited in Brussels in the Fondation Boghossian, *Couleurs d'Orient. Arts et arts de vivre dans l'Empire ottoman,* in 2010 (illustrated in the catalogue, pp.74-75). They were later offered for sale at Sotheby's, London, 24 April 2012, lots 175 and 176.



### A GEM-SET GOLD BROOCH

OTTOMAN TURKEY, PERIOD OF SULTAN 'ABD AL-HAMID II (R.1876-1909)

Composed of a trophy and of an element inspired from the orders of glory and distinction, five pendants below, in later associated box 2¾in. (7cm.) high

£8,000-12,000

\$11,000-16,000 €9,000-13,000

This brooch is set with rubies, diamonds, emeralds, black sapphires. Its upper stellar element consists of a minute model of the Order of Distinction (Niṣan-i Imtiyaz) originally created by Sultan 'Abd al-Hamid I which was awarded for outstanding services rendered to the Ottoman empire. The lower element is a typical trophy composed of flags, swords and hallebards often seen on Ottoman silver and arms and armour.

### 247

### A GENEALOGICAL TREE OF THE OTTOMAN DYNASTY

PROBABLY FRANCE FOR THE TURKISH MARKET, PERIOD OF MUSTAFA IV (R. 1807-08)

Oil on canvas, depicting the Sultans from 'Osman' to 'Moustapha IV', each numbered, corresponding identifying inscriptions along the bottom, Mustafa IV marked as 29th Sultan and reigning, reverse with owner note dated 1842, in gilt wood frame

39 x 27in. (99 x 68.5cm)

£20,000-30,000

\$26,000-39,000 €23,000-34,000

This fine family tree begins with the Ottoman Sultan 'Uthman I (Osman I) and finishes with Sultan Mustafa IV. As he is described in the legend below as 'regnant', it is likely to have been painted during his short but turbulent reign (29 May 1807-28 July 1808).

There are a small group of similar paintings of Ottoman genealogies. Of those found, ours appears to be the earliest. A similar painting, which is dated to circa 1867 is in the Topkapi Saray Museum. Another is in the Sabanci collection. A third, traces the sultans to Mustafa IV's successor, Sultan Mahmud II (1808-1839) – that example was sold Christie's, London, 17 June 1999, lot 47.





### ~248

### A GILT-WOOD AND MOTHER-OF-PEARL INSET CASKET

VENICE, ITALY, CIRCA 1575-1600

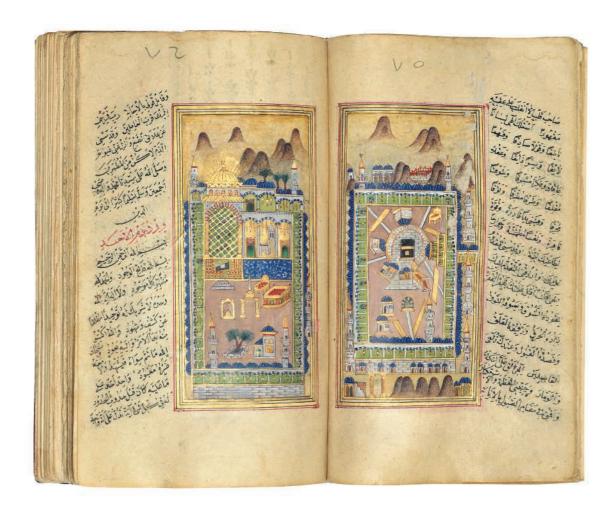
The wood and mother-of-pearl surface richly decorated in polychrome and gilt with a rabesque and floral motifs, hidden compartment within the raised lid, hidden letter drawers in the base, the interior with mirror, compartmented and later lined with velvet, the interior of the raised compartments sliding lid reveals old inventory numbers R2407 in yellow paint and R1317, engraved  $9\% \times 17 \times 12$  in.  $(23.2 \times 43.2 \times 30.5 cm.)$ 

£30,000-40,000

\$39,000-52,000 €34,000-45,000

The strategic position of Venice and its role in trade with the Islamic world meant that its inhabitants was exposed to luxury goods, including lacquer, that was bought from the East. Ottoman, Persian and Indian lacquer became fashionable in Europe, by way of Venice in the second half of the 16th century and this prompted a market for locally produced imitations (New York, 2007, p.245). A small group of lacquer caskets exist that were made in Venice at this period, answering this demand. Although none are signed or dated, similar work is found on a virginal in the Royal College of Music Museum in London which is signed by Giovanni Celestini and dated 1593 (illustrated in González-Palacios, 1986, vol.I, pp.307-309 and vol.II, pp.329-31, pl.698-700) or on a book cover in the Gulbenkian Museum in Lisbon which is signed by Marino Grimani and is dated 1597 (inv.LA151).





Of the small number of caskets known, the closest related to ours is in the Metropolitan Museum of Art (acc.no.06.182a,b; published in New York, 2007, p.247, fig.2). That is attributed to 16th century Venice and like ours is decorated with carved wood inlaid with mother-of-pearl panels and all painted and gilded with floral and arabesque "alla damaschina" motifs of the type also found on a pair of doors in the collection of Rainer Zietz in London which are attributed to circa 1575-1600 (New York, 2007, p.236, cat.144). The Metropolitan Museum also have another similar example, which was the gift of J. Pierpont Morgan in 1917 and which is catalogued as circa 1575-1600 (acc.no.17.190.848; published New York, 2007, p.247, cat.148). Like ours that has a similarly decorated wooden frame but is inset with small miniatures of mythological scenes on parchment under glass as well as with mother-of-pearl.

Our casket, like the Metropolitan Museum examples, has hidden compartments within the lid and the base, and whilst the interior would probably have held toilet articles or writing implements, these would have provided a secure place for valuables. In the catalogue entry accompanying one of the Metropolitan Museum boxes, the author writes that the box would probably have been part of an aristocratic women's trousseau or wedding gift.

### θ 249

### OTTOMAN PRAYER BOOK

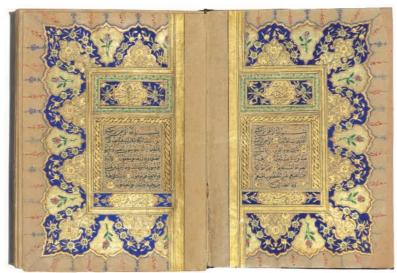
SIGNED ISMA'IL BIN ISMA'IL WARDI, OTTOMAN TURKEY, DATED AH 1185/1771-72 AD

A selection of prayers including al-Jazuli's (d. 1465 AD) *Dala'il al-Khayrat*, Arabic manuscript on paper, 204ff. plus five fly-leaves, each folio with 13ll. of *naskh*, with gold roundel verse markers, text within black and red-ruled gold frames, important words and titles picked out in red, marginal notes in red and black *naskh*, catchwords, opening folio with illuminated headpiece, seven further illuminated headpieces, two illustrations of Mecca and Medina, followed by stylised full-page illustrations of the grave of the Prophet, Abu Bakr and 'Umar, and the minbar at Medina, two colophons, in brown associated morocco with flap, decorated with gilt stamped central medallion and spandrels and painted designs, gold sprinkled green paper doublures Text panel 4% x 2%in. (12.1 x 6.1cm.); folio 7% x 4¼in. (18.8 x 10.5cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000





251



### θ **250**

### MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1465 AD): DALA'IL AL-KHAYRAT

OTTOMAN TURKEY, 19TH CENTURY

A renowned prayer book in praise of the Prophet Muhammad, Arabic manuscript on polished cream paper, 126ff. plus four flyleaves, each folio with 13ll. of Ottoman naskh, gold roundel verse markers, text within double red rules, catchwords, occasional marginal notes, opening bifolio with illuminated headpiece and richly illuminated borders in gold, two further similarly illuminated bifolios, double page illustrations of Mecca and Medina, followed by two full-page illustrations of the grave of the Prophet, Abu Bakr and 'Umar, and the Minbar at Medina, in associated brown Ottoman morocco with flap, decorated with gilt punch stamps and painted designs, marbled-paper doublures

Text panel 4% x 2¼in. (11.1 x 5.8cm.); folio 7% x 4%in. (18.2 x 11cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### θ 251

### OUR'AN

SIGNED MUHAMMAD JAMAL AL-DIN, OTTOMAN TURKEY, EARLY 19TH CENTURY

Arabic manuscript on paper, 302ff. plus two fly-leaves each with 15ll. of black <code>naskh</code>, gold rosette verse markers, text panels outlined in gold, <code>sura</code> headings in white on gold illuminated panels, elaborate marginal medallions marking various points in the text, opening bifolio with gold and polychrome illumination framing text, in contemporaneous brown morocco with gold tooled and stamped decoration Text panel 2% x 1½in. (6 x 3.8cm.); folio 4% x 3in. (11.1 x 7.6cm.)

£4,000-6,000

\$5,200-7,800 €4.500-6.700

### PROVENANCE:

Bonhams, London, 14 October 2004, lot 83

VARIOUS PROPERTIES

### θ 252

### QUR'AN

SIGNED SAYYID AHMAD JAMAL AL-DIN BIN ISMA'IL RI'FAT, OTTOMAN TURKEY, DATED AH 1269/1852-53 AD

Arabic manuscript on paper, 293ff. plus two flyleaves, each folio with 15ll. of black naskh, gold roundel verse markers, catchwords, text panels within gold, black and red rules, marginal medallions of various forms, 'ashr, hizb, and nisf annotated in red thuluth in the margins, suras separated with gold and polychrome cartouches, opening bifolio heavily gilt with rococo-style decoration framing 6ll. of naskh in clouds reserved against pricked gold ground, colophon signed and dated, in brown morocco, decorated with gilt painted designs, green paper doublures
Text panel 3½ x 1%in. (9 x 4.5cm.); folio 5¼ x 3½in. (13.3 x 9cm.)

£4,000-6,000

\$5,200-7,800 €4.500-6.700



### θ **253**

### AN OTTOMAN PRAYER BOOK

SIGNED AL-HAFIZ 'ALI WAHBI (VEHBI) AL-QUNAWI, OTTOMAN TURKEY, DATED AH 1220/1805-06 AD

Arabic and Ottoman Turkish manuscript on paper, 171ff., plus three fly-leaves, each folio with 11ll. of neat black *naskh* in panels within gold, black and red rules, some words picked out in red, catchwords, gold and polychrome roundel verse markers, headings in white *thuluth* within illuminated cartouches, occasional marginal rosettes of various forms, opening folio with an illuminated headpiece, two further illuminated headpieces, two fully illuminated pages with illustrations of Mecca and Medina, colophon signed and dated, in original boxed brown morocco decorated with gilt-stamped medallions and spandrels with flap, blue marbled-paper doublures

Text panel 4% x 2%in. (11 x 6cm.); folio 7 x 45%in. (18 x 12cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000







### AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1600

With sloping cusped rim on short foot, the white interior painted in blue-grey with wheatsheaf-motifs around a central flowerhead, the cavetto with cusped panels, in a border of overlapping leaf-motifs, the reverse with alternating blue rosettes and floral motifs, repaired breaks 14in. (35.6cm.) diam.

£2,000-3,000

\$2,600-3,900 €2,300-3,400

#### PROVENANCE:

Adda Collection, Alexandria

### LITERATURE:

Bernard Rackham, Islamic Pottery and Italian Maiolica, an Illustrated Catalogue of a Private Collection, London, 1959, no.85, p.30, pl.35B

### \* 255

### A PAIR OF IZNIK POTTERY TILES

OTTOMAN TURKEY, CIRCA 1600

Each of rectangular form, have the white ground painted in cobalt-blue, green, turquoise and bole-red with curved vines issuing grapes and cusped leaves, the border with floral scrolling vine on cobalt-blue ground and bordered on each side with bands of turquoise, small restored chip to the edge of one tile, otherwise intact

Each 81/2 x 91/2 in. (22 x 24 cm.)

(2)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

### PROVENANCE:

Fernand Adda, Alexandria, d.1965, and thence by descent. Christie's London, 25 April 2013, lot 217, where acquired by the present owner.

### 256

### A BLUE AND WHITE IZNIK POTTERY TAZZA

OTTOMAN TURKEY, CIRCA 1575

With sloping rim on tall foot, decorated with a central rosette surrounded by floral scrolls and leaf motifs, the rim with 'wave-and-rock' pattern with a cusped border

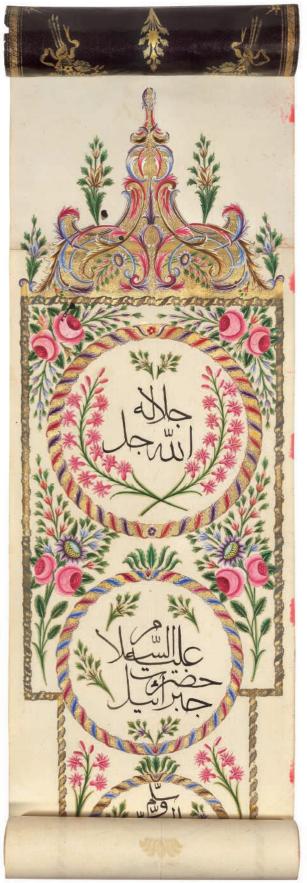
11%in. (29cm.) diam.

£30,000-50,000

\$39,000-65,000 €34,000-56,000

The decoration of this fine *tazza* is associated with 'the wheatsheaf style' as described by Nurhan Atasoy and Julian Raby (Atasoy and Raby, 1989, pp.239-240). The style found its inspiration in late 15th and early 16th century Chinese export wares and demonstrates the fascination that the potters and patrons of Iznik had with the Chinese ceramics that were brought in to the empire. It was the most enduring blue-and-white tradition in the second half of the 16th century. A dish with very similar decoration to ours is in the David Collection, catalogued as circa 1575 (Denny, 2004, pp.168-169 and Raby and Atasoy, 1989, pp.240-241, no.447).





المنافقة ال

258

### A SUFILINEAGE SCROLL

OTTOMAN TURKEY, DATED 9 MUHARRAM AH 1265/5 DECEMBER 1848 AD

Turkish and Arabic manuscript on fine paper, with a finely illuminated headpiece in gold and polychrome arranged around the names of Allah and the Prophet Muhammad, comprising 47 roundels in total, divided by gold palmettes, a long silver and gold garland to either side, the colophon dated, the top with original brown morocco cover with two-colour gold decoration. 184 x 6% in. (467 x 17.1 cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

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

## 258

## A HILYEH

SIGNED ISMA'IL ZUHDI, OTTOMAN TURKEY, DATED AH 1216/1801-02 AD

Arabic manuscript on paper, the description of the Prophet in black <code>naskh</code> within a large gold crescent, the <code>bismillah</code> in black <code>thuluth</code> above, the names of the Four Righteous Caliphs at either corner, further text below, signed and dated in a cartouche also indicating the name of the Patron as Muhammad 'Arif Efendi, with fine gold and polychrome illumination, on later blue card decorated with a medallion depicting the Mosque of the Prophet in Medina above, framed

Calligraphy 14% x 8%in, (36.5 x 22cm.)

£10,000-15,000

\$13,000-20,000 €12,000-17,000 Isma'il Zuhdi (who carried the honorific *Reis al-Khattatin*, 'Head of the Calligraphers') was a teacher of calligraphy at the Topkapi palace, and the principle teacher and older brother of the celebrated Ottoman calligrapher, Mustafa Raqim Efendi. Zuhdi was reputedly very critical of his protégé, once famously exclaiming, 'he is no calligrapher, he cannot just take pen in hand and write, he shaves like an apprentice barber', (Derman, 2009, p. 146). Zuhdi was highly regarded for his ability to produce highly regular and perfectly shaped letters without needing to make corrections. For an album that includes a section focusing specifically on the correct proportions of letters, see Christie's, London, 23 April 2015, lot 192.

Zuhdi was praised for his elegant *thuluth* and was commissioned to produce and inscription panel for the mausoleum of Shah Sultan, the sister of Sultan Selim III (r.1789-1807). His style of *thuluth* and *naskh* are said to follow that of Hafiz 'Uthman and the letter forms are distinguished by his full range of pen strokes. Zuhdi died on 1 Shawwal AH 1221/12 December 1806 AD and was buried in the cemetery of Edirnekapi. His headstone was said to have been written by Mustafa Raqim. Four calligraphic panels by Isma'il Zuhdi are in the Sabanci collection in Istanbul, as well as in the Topkapi Saray Museum and in the Museum of Islamic Calligraphy - also in Istanbul (Karahan, 1985, plate 15). Two further panels are in the collection of Abdul Rahman Al Owais, (Derman, 2009, no.34 and 34a, pp.146-49). A single panel signed by Isma'il Zuhdi was sold at Christie's South Kensington, 16 April 2010, lot 328.

Ism'ail Zuhdi who executed this *hilyeh* is not to be mistaken for Isma'il Zuhdi the Elder (d. 1731) who was a celebrated master of *naskh* and *thuluth* and practiced calligraphy with Sayyid 'Abdullah of Yedikule (d. 1731 AD) and Anbarizade Dervish 'Ali (d. 1715).

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### \* 259

### THE THRONE VERSE (AYAT AL-KURSI)

SIGNED NASSAR MANSOUR, DATED AH 143½010 AD

Qur'an II, sura al-baqara, v.255, ink, opaque pigments and gold on paper, with alternating lines of gold and brown muhaqqaq within gold arabesque border, titled and dated on a label affixed to the reverse, mounted on board, framed  $75 \times 27$ in. (190.6 x 68.5cm.);  $79\% \times 35$ in. (202 x 89cm.) framed

£10,000-15,000

\$13,000-20,000 €12,000-17,000

### PROVENANCE:

Sotheby's, Doha, 16 December 2010, lot 82

This elegant calligraphic panel, written in a monumental *muhaqqaq*, is by the celebrated Jordanian calligrapher Nassar Mansour (b.1967). Considered one of the most accomplished contemporary Arab calligraphers, he has been exhibited numerous times in institutions across the world including the British Museum, the Los Angeles County Museum of Art, the Museum of Islamic Art in Malaysia and the Contemporary Museum of Calligraphy in Moscow. In April 2018, Nassar was awarded The Artistic Creativity Award for his academic and artistic efforts in reviving *Muhaqqaq* script by the Arab Thought Foundation (ATF). Mansour is also an academic in the field Islamic calligraphy. He is the author a recent book *Sacred Script. Muhaqqaq* in *Islamic Calligraphy* (London, 2011) and recently published *Amshaq al-Khatt al-Muhaqqaq* the first *Muhaqqaq* copybook of its kind in the history of Islamic calligraphy (Amman, 2017).

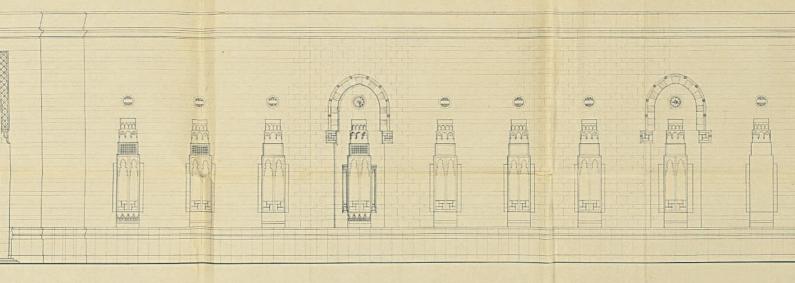
Muhaqqaq is one of the 'six scripts' of classical Islamic calligraphy and was popular in Cairo under the Mamluks and in the Eastern Islamic world for copying Qur'an manuscripts until around the 16th century, when the smaller naskh script became more frequently employed. In his Kitab al-Fihrist writtenin 987 AD, Ibn al-Nadim write 'the prettiest amongst the scripts is the delicate muhaqqaq'. This calligraphy shows the muhaqqaq script at its best. Mansour uses alternating lines of gold and sepia ink, inspired by the Ilkhanid Qur'an copied for the Sultan Uljaytu by the calligrapher Ahmad al-Suhrawardi in the 14th century. The illumination is inspired by the work of the Mamluk artist Muhammad ibn Mubadir who was commissioned for Sultan Baybars's famous Qur'an (preserved at the British Library) in the late 14th century.



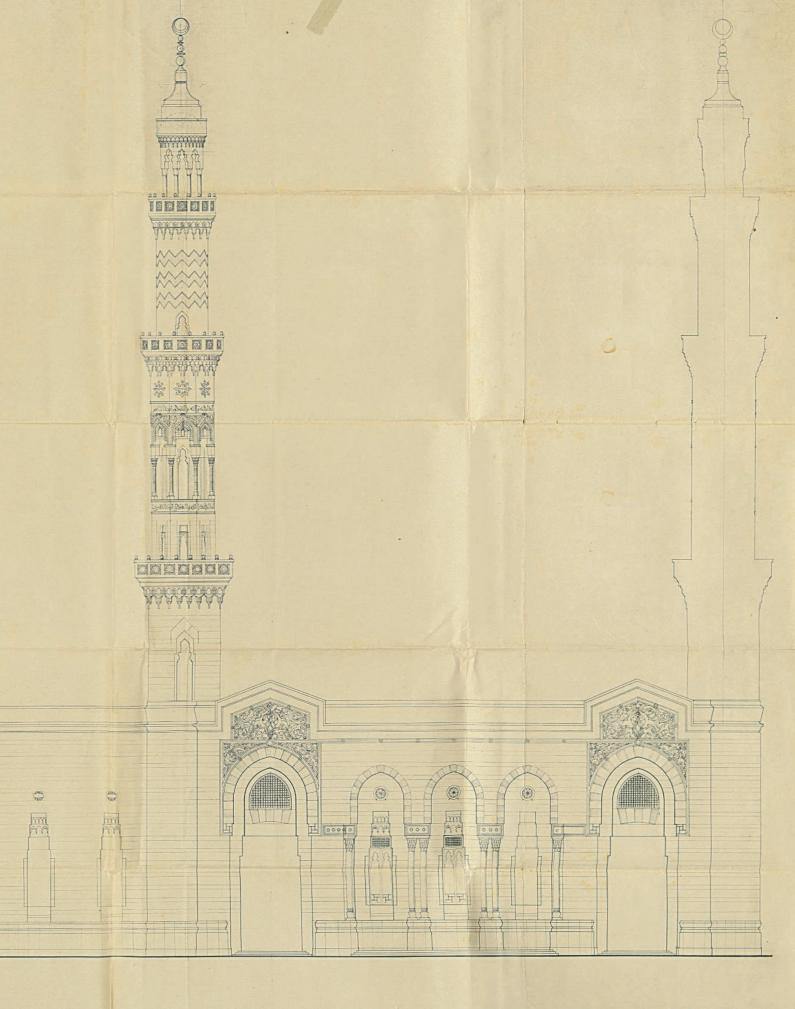
259

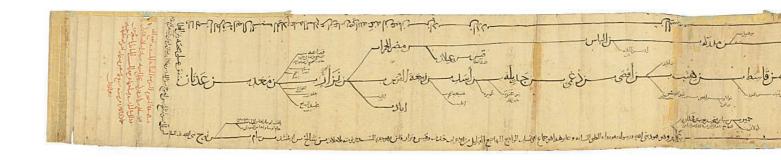
# THE ART OF THE HOLY CITIES





الواجحة الرئيسية





VARIOUS PROPERTIES

### 260

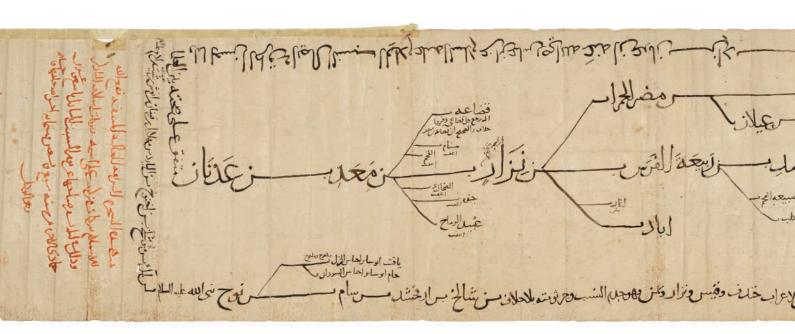
## A GENEALOGY OF THE PROPHET MUHAMMAD (SHAJARA SHARIFA)

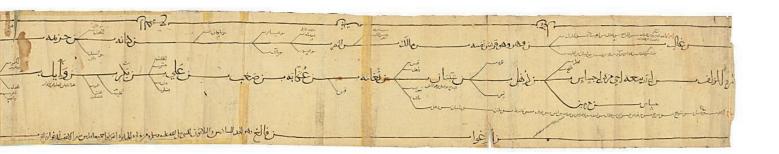
IRAN OR POSSIBLY ANATOLIA, DATED SATURDAY 29 JUMADA II AH 697/13 APRIL 1298 AD

Arabic manuscript on paper, tracing the ancestors of the Prophet Muhammad from Fihr to 'Adnan and earlier back to Adam, arranged horizontally, inscribed in black ink, some words in red, the colophon in red dated, incomplete after Fihr to the Prophet  $120 \times 11$  in. ( $305 \times 28$ cm.)

£20,000-30,000

\$26,000-39,000 €23,000-34,000





The science of genealogy (nasab) has been given great importance since the earliest days of Islam, its main reference point being the genealogy of the Prophet Muhammad (d. 632). It lists the Prophet's line to Abraham and to the Biblical Patriarchs, such as Noah and Adam, through the non-Arab link of Isma'il. It is said that Isma'il had to learn Arabic when he went to Mecca and married into the Arab tribe of Jurhum. From Isma'il came the 'Northern Arabs' or musta'riba, associated with 'Adnan and later Muhammad. The section naming Isma'il and is direct lineage was probably on the part of the scroll which is now missing.

Whilst there was a consensus on the genealogy of the Prophet, later genealogies had a clear political value as noted by the mediaeval scholar Al-Qalqashandi (d.1418) (Damian Martin Varisco, 'Metaphors and Sacred History: The Genealogy of Muhammad and the Arab "Tribe", in Washington, 1995, p.140). Al-Qalqashandi wrote his treatise on *nasab*, the *Nihayat al-'arab fi ma'rifat ansab al-'arab*, introducing some definite order and ranking nation (*sha'b*), above tribe (*qabila*), above sub-tribe (*'amara*), above small entities such as *batn*, *fakhdh* and finally *fasila* (Rihan, 2014, p.11). The Prophet's ancestry back to 'Adnan, 22 generations removed, who appears in our scroll in a prominent place, is established by early Muslim authorities, such as Al-Tabari (d. 923) who deals with this subject in the sixth volume of his famous *Chronicles*. 'Adnan would have lived about 630 years before Muhammad (Varisco, op.cit, p.146). Although our scroll is incomplete, it shows the complete lineage between 'Adnan down to Ghalib, 11 generation removed from the Prophet and son of Fihr, the founder of the Quraysh tribe. The line along the bottom edge names Abraham's ancestor Arghu bin Faligh which according to this genealogy is the Prophet's 36th grandfather, up to the Prophets Hud, Nuh and his ancestry through Idris (Ikhnukh, Enoch), Mahla'il, Anwas, Seth and ending with Adam.

It is interesting that this scroll focuses not on the Prophet's direct line from 'Adnan to Fihr and Quraysh but on a second branch of the 'Adnan tribes, that of Rabi'a *al-faras* bin Nizar. His lineage is clearly placed in the centre of the scroll - Rabi'a was the ancestor of two of the most powerful Arab tribes, Bakr and Taghlib. For a discussion on Rabi's bin Nizar, see Brill, vol.III, 1993, pp.352-354, According to Varisco, 'the genealogy of the Prophet was a way of legitimizing certain descendants, all the more so since the Prophet left no sons, and there was considerable tension among the descendants of his daughter Fatima, who married [..] 'Ali, and the [..] caliphs of the early Islamic empire' (Varisco, op.cit, p.146).

Genealogies of Islamic religious and secular figures such as the Shi'i imams, sufi masters or even Ottoman sultans are common and numerous examples exist dating from and after the 17th century. An 18th century Ottoman work, the *Majma' al-Ansab* even combines all of those in a single detailed treatise (see Sotheby's, 25 October 2017, lot 43). See also the *Rawdat al-albab wa tuhfat al-ahbab* of Abu 'Allama Ibn al-Mu'ayyadwhich is a genealogical tree of the Zaidis composed in AH 1030/1620-21 AD (cat.No.131, Biblioteca Ambrosiana).

Due to the scroll being incomplete, it is impossible to know who was the recipient of this important scroll. As the text is sometimes in Persian, it was probably produced within Iran, or even possibly Anatolia. Such early examples are very rare. An example of a 14th century Mamluk genealogy of the Prophet sold at Sotheby's, London, 5 October 2010, lot 52.



### A SAFAVID BRASS HORIZONTAL DIAL AND QIBLA INDICATOR SIGNED MUHAMMAD MEHDI AL-YAZDI, IRAN, CIRCA 1660

The rectangular instrument engraved in *naskh* with various place names around the edge and cardinal directions, two dials and an indentation for a now lacking compass, one corner with the signature in a flowing nasta'liq 2¾ x 4¼in. (7 x 10.8cm.)

£30.000-40.000

\$39.000-52.000 €34,000-45,000

This finely engraved gibla indicator was made by Muhammad Mehdi al-Yazdi. Muhammad Mehdi al-Yazdi came from a family of astrolabists and instruments signed by him range in date from AH 1059/1649-50 AD to AH 1083/1662-63 AD. J.M.Rogers writes that the "survival of so many precisely worked and finely decorated instruments from 17th and 18th century Iran is as much testimony to the popularity of astrology at the Safavid court as to an interest in pure astronomy" (Abu Dhabi, 2008, p.311). Muhammad Mehdi al-Yazdi and his family were clearly key players in this.

An 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' (Billmeir, 1954, no.5, p.11). The same could apply to this instrument. Astrolabes by Muhammad Mehdi al-Yazdi have sold at Christie's, London, 20 October 2016, lot 46 and at Sotheby's, London, 6 October 2010, lot 150. A gibla indicator by him was offered Sotheby's, London, 25 October 2017, lot 150. Other similar qibla indicators to that offered here have sold at Sotheby's, London, 22 April 2015, lot 201 and 20 April 2016, lot 90.

## θ 262

### MUHYI AL-DIN LARI (D. AH 933/1526-7 AD): KITAB FUTUH AL-**HARAMAYN**

NORTH INDIA, 17TH CENTURY

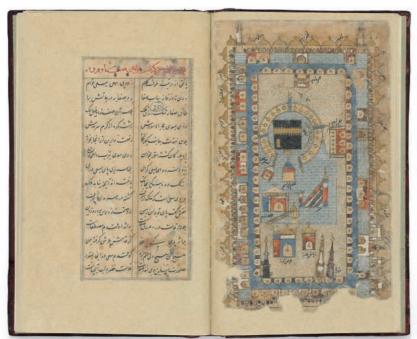
A renowned guide to the historic, geographic and religious places in and around Mecca and Medina, Persian manuscript on paper, 45ff. plus two flyleaves, each folio with 15II. of black nasta'liq in two columns, gold and polychrome ruled borders, headings in red thuluth across two columns, illuminated opening headpiece, with 20 contemporaneous illustrations including Masjid al-Haram and other holy places at Mecca and Medina, remargined, last section of the book missing, some worming and areas of repair throughout, all folios covered with a fine layer of protective transparent paper, in later red blind-stamped and lacquered morocco Qajar binding, green paper doublures

Text panel 7 x 31/4 in. (17.7 x 8.4 cm.); folio 101/4 x 6 in. (26.1 x 15.2 cm.)

£6,000-8,000

\$7,800-10,000 €6.800-9.000

During the 16th century, several new travel guides to the sites of pilgrimage were written that were based on the earlier Hajj certificate tradition. One of the earliest and most popular accounts was by Muhyi al-Din Lari, a polymath who dedicated the work to Muzaffar bin Mahmudshah, the ruler of Gujarat in AH 911/1505-06 AD. The text was long attributed to the poet Jami, perhaps on account of the quotations from his work that were included. The text also includes prayers for the different stages of the journey as well as advice for visiting Mecca and Medina. The earliest known copy of the work is in the British Museum (Or. 3633) copied at Mecca in AH 951/1544 AD. Other dated copies are in the India Office Library (the British Library), Bibliothèque Nationale, Paris, the Edwin Binney, 3rd Collection of Turkish Art at the Harvard University Art Museum, The Chester Beatty Library, Dublin and the New York Public Library (Schmitz, 1992, pp. 42-46, I.3). Other examples of the text have sold at Christie's, London, 17 April 2007, lot 163, 9 October 2014, lot 130 or more recently 18 April 2016, lot 33.



### θ 263

### SHAYKH SINAN AL-MAKKI (D. AH 991/1583-84 AD): KITAB MANASIK AL-HAJJ

SIGNED HAFIZ SAYYID MUHAMMAD KHULUSI, A STUDENT OF HAFIZ YUSUF EFENDI KHWAJA SARAYI, CONSTANTINOPLE, DATED AH 1199/1784-85 AD

A pilgrim's guide on how to perform the hajj rites according to the canonical rules, Ottoman Turkish manuscript on paper, 105ff. plus one flyleaf, each folio with 13ll. of black naskh, with gold and polychrome roundel verse markers, catchwords, text within black-ruled green and gold frame, titles and important words in red, occasional marginal notes, opening folio with illuminated headpiece, colophon signed and dated, in gilt stamped and painted brown morocco binding with flap, yellow paper doublures Text panel 51/8 x 3in. (13 x 7.7cm.); folio 7 x 41/2in. (18 x 11.5cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

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

### θ 263A

### MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1465 AD): DALA'IL AL-KHAYRAT

SIGNED 'ABD AL-RAHMAN AL-NAJJATI A STUDENT OF 'ABDULLAH KNOWN AS DAHNI, QARA HISAR, OTTOMAN TURKEY, DATED AH 1210/1795-96 AD

Prayers in praise of the Prophet, Arabic manuscript on paper, 102ff. plus one fly-leaf, each folio with 11ll. of black naskh, with gold rosette verse markers, important words in red, text within gold frame and polychrome rules, with two original depictions of Mecca and Medina, catchwords, two illuminated headpieces, colophon signed and dated, later added prayers, with yellow doublures and gilt tooled Ottoman morocco with flap

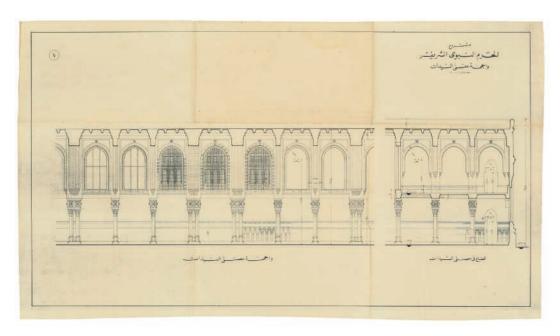
Text panel 41/4 x 21/4in. (11 x 5.8cm.); folio 61/4 x 41/8in. (16 x 10.5cm.)

£3,500-5,000

\$4,600-6,500 €4,000-5,600







# A PORTFOLIO OF ARCHITECTURAL PLANS CONCERNING THE PROPHET'S MOSQUE IN MEDINA

SAUDI ARABIA, CIRCA 1949

Including two large maps of the Prophet's Mosque, thirteen large drawings and an appendix, each folded and in a waxed cloth folder Plan '4':  $40 \times 80$  in.  $(203 \times 101.5$ cm.)

£40,000-60,000

\$52,000-78,000 €45,000-67,000

### PROVENANCE:

Fahmi Moemen Bey (1919-77)

The portfolio includes:

- '1'. A map of *al-Haram al-Nabawi* and its surroundings, indicating the new development, scale 1:500 (illustrated right)
- '2'. Project for al-Haram al-Nabawi, plans of the gibla gallery, scale 1:100
- '3'. Project for al-Haram al-Nabawi, floor plan of the 'Arabi and Bahri wings, scale 1:100
- 4'. Project for *al-Haram al-Nabawi*, Principal elevation, scale 1:100 (illustrated page 250)
- '5'. Project for al-Haram al-Nabawi, elevation from the Bahri side, scale 1:100
- '7'. Project for *al-Haram al-Nabawi*, elevation of the women's prayer hall (*musalla*), scale 1:100 (illustrated above)
- '8'. Project for al-Haram al-Nabawi, elevation of the Hiswa, scale 1:100
- '10'. Project for *al-Haram al-Nabawi*, front elevation from the *Hiswa* side, scale1:20
- '11'. Project for *al-Haram al-Nabawi*, floor plan of the side entrance (details), scale 1:20
- '12'. Project for *al-Haram al-Nabawi*, elevation plan of the side entrance (detail) scale 1:20
- '1.alif': Project for the floor plan of the al-Haram al-Nabawi, scale 1:200 '1.kahraba': Project of the electrical lighting fixed to the columns and entrances, scale 1:200
- '2.kahraba': Project of the electrical hanging lighting and ceiling fans, scale 1:200

A floor plan of the main entrance to the *al-Haram al-Nabawi*, scale 1:20 (not numbered)

A floor plan of the initial project for *al-Haram al-Nabawi*, scale 1:200 (not numbered), copied from a signed original dated 19 May 1951 and 7 March 1953, with copious annotations

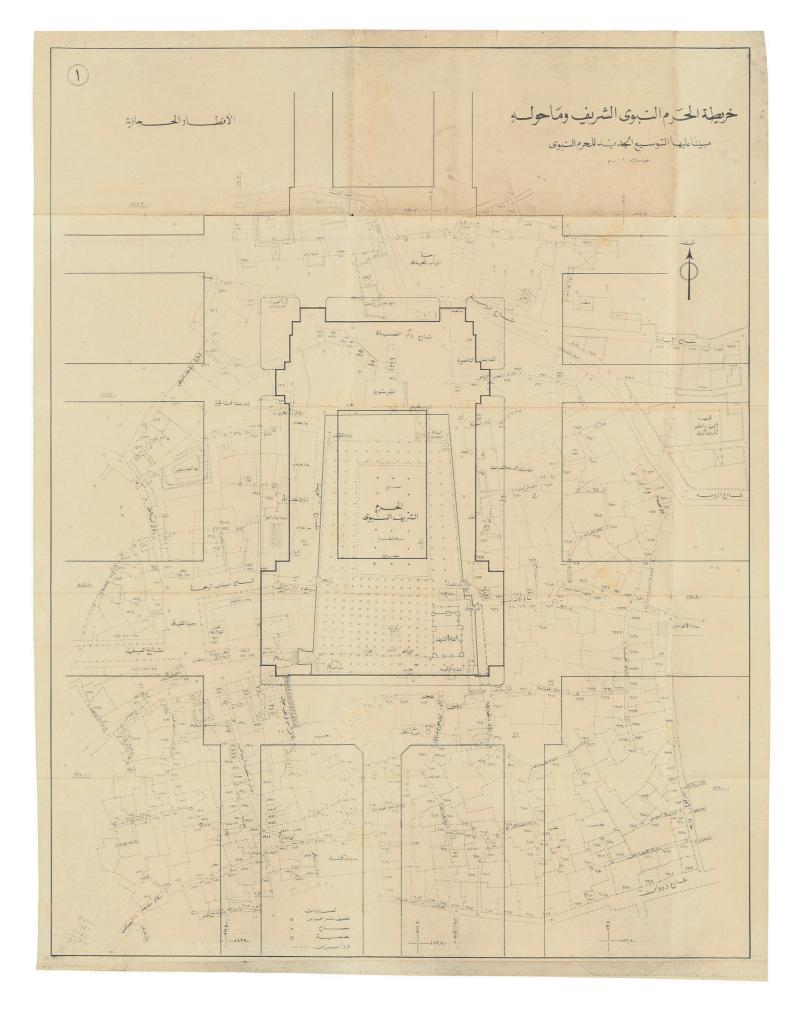
A copy of the tender for the project competition. Plans 6 and 9 are not included in the portfolio.

The Mosque of the Prophet or *al-Masjid al-Nabawi* in Medina is one the holiest places in Islam, together with *al-Masjid al-Haram* which encompasses the Ka'ba in Mecca and *al-Haram al-Sharif* which holds the Dome of the Rock and *Masjid al-Aqsa* in Jerusalem. Muhammad fled from Mecca to Medina in 622; this journey known as *al-Hijra* is the beginning of the Muslim calendar. The Prophet died in Medina in 632 and he is buried in *al-Haram al-Nabawi* which sits on the original place of his house and mosque.

In the seventh year AH, within the Prophet's lifetime, the mosque was rebuilt to welcome the growing population of Muslim converts. It then lived through a number of modifications and enlargements, starting with the early 8th century Umayyad enlargement of Walid I that included the tombs of the Caliphs Abu Bakr and 'Umar, so often depicted on prayer books such as Jazuli's Dala'il al-Khayrat (of which there are a number of examples in this sale). It is Caliph Al-Walid I who added the first four minarets. The celebrated Green Dome originally built over the Prophet's wife 'Aisha in 1279. Various works were executed under the Mamluks and the Ottomans and in 1909 it was the first building in Arabia to be provided with electrical lights.

The Saudi enlargement of al-Haram al-Nabawi was announced on 12 Shawwal AH 1368/9 June 1949 AD by King 'Abd al-'Aziz (r.1932-53). Two years later, the reconstruction project started with the demolition of the surrounding neighbourhoods. The ceremony of the first stone was held in June 1953 and the project completed on 22 October 1955, at a cost of 50 millions rivals. Most of the old mosque was removed with the main wall, tombs and Green Dome remaining as they are. Two of the old minarets were replaced with minarets in the Mamluk revival style whilst two new minarets, each 70-meters high, and a library were added to the compound. The surface of the new mosque passed from 6,033 m.sq to 16,326 m.sq (L'Expansion de al-Harameyn al-Sharifeyn, Dammam, undated). The Egyptian architect Fahmi Moemen Bey, to whom this portfolio once belonged, orchestrated the works. However, it is said that Pakistani architects were called in to the project as their recommendation of keeping the mosque's main wall intact found favour with the Crown Prince Faysal. This wall displays a monumental calligraphic inscription by the 19th century Ottoman calligrapher 'Abdullah Zuhdi.

This portfolio presents a rare opportunity to acquire a series of documents directly linked to the history of the second holiest site of Islam. It is a rare survival that tells us of the irreversible changes that affected the historical place during the 20th century. The *haram* is a place in constant evolution, with a mission to host hundreds of millions of visiting pilgrims; its current state already displays a very different face to that produced by King 'Abd al-'Aziz's restoration in the early 1950s. For a discussion on the enlargement of the Mosque, Fahmi Moemen Bey and a set of original drawings, see Sotheby's, London, 7 October 2015, lot 243.



### \* 265

### A METAL-THREAD APPLIQUÉ BLACK SILK *HIZAM* FROM THE HOLY KA'BA IN MECCA

TURKEY OR EGYPT, 20TH CENTURY

Of rectangular form, the black ground woven with a very strong fine *thuluth* inscription within a cartouche with rounded ends, the spandrels worked with metal-thread floral motifs, a band of meandering leafy silver vine above and below, very occasional wear

351/4 x 1351/2in. (89.4 x 344.6cm.)

£30,000-50,000

\$39,000-65,000 €34,000-56,000

### PROVENANCE:

Christie's, London, 8 April 2008, lot 154

#### INSCRIPTIONS:

Qur'an XXII, sura al-hajj, v.26

This hizam (belt) and that of the following lot are of the type that would have been placed at about two-thirds of the height of the exterior of the Ka'ba over the kiswa. They were typically divided into seven sections - the content of these on the more recent coverings is almost entirely Qur'anic, and examples of kiswa fragments that have previously appeared at auction testify to this. During the Ottoman period, however, the purpose of the inscription on the hizam, which was really the single most visible element of the kiswa, became also to glorify the Sultan, who as Caliph was accorded such an honour. A number of similar hizams are in public and private collections. One, attributed to 19th century Cairo, is in the Khalili Collection (Abu Dhabi, 2008, pp.338-339, no.402). Another is in the Topkapi Saray Museum (T.S.M.24/11; Bayhan, 2008, pp.182-189). Others have appeared on the art market. One, for example, sold at Christie's, London, 17 April 2007, lot 19.



## AN OTTOMAN HIZAM

TURKEY OR EGYPT, 20TH CENTURY

The rectangular panel heavily embroidered with silver and silver-gilt metal thread with a large inscription, minor border of scrolling vine around, with coloured silk spandrels  $215 \times 31\%$  in. ( $546 \times 80$ cm.)

£50,000-70,000

\$65,000-91,000 €56,000-78,000

### PROVENANCE:

Sotheby's, London, 24 October 2007, lot 44

### INSCRIPTIONS:

Qur'an II,  $sura\ al$ -baqara, parts of v.125



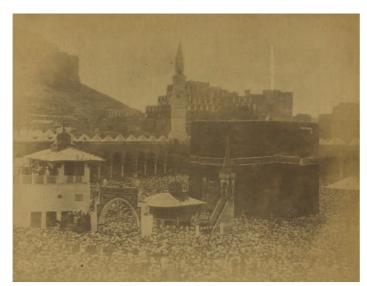
26



265A







266 (part lot)



266 (part lot)



266A (part lot)

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

### \* 266

### MECCA AND THE HOLY PLACES OF ISLAM

BY MUHAMMAD SADIO BEY (1832-1902), CIRCA 1880-81

Four original albumen prints, the four with description and dedication to  $\it Ziya \, Beik \, Efendi$  in Turkish on the mount's reverse, laid down on card, mounted

- 1. Mecca. View of the Ka'ba and the Sacred Enclosure (hijr) and its surroundings  $6\% \times 8\%$  in. (17.7 × 21.8cm.)
- 2. Mecca. View of the Ka'ba and the court of the Great Mosque during the prayer from  $Bab\ al$ -Salam 6% x 8% in. (16.8 x 21.7cm.)
- 3. Mecca. The station at Mount 'Arafat during the Pilgrimage 6% x 8%in. (17.2 x 22.4cm.)
- 4. Mecca. A hospital at Mina near Mecca 6¾ x 878in. (17.4 x 22.5cm.)

£25,000-35,000

\$33,000-46,000 €28,000-39,000

#### PROVENANCE:

Christie's, London, 13 April 2010, Lot 277

These four prints are unrecorded photographs from Sadiq Bey's famous series on Mecca and Medina, the earliest photographs of these holy places of Islam. Sadiq Bey's *Collection de Vues Photographiques de La Mecque et de Médine* won the photographer the gold medal at the International Geography Exhibition in Venice in 1881. The extraordinary images recorded the Hajj, showing, often for the first time, some of the Holy sites around Mecca and Medina.

Born in Cairo in 1832, Sadiq Bey trained as a military engineer after completing his studies in Cairo and at the École Polytechnique in Paris. It is not known when, or from whom, Sadiq Bey learned to take photographs but it was most probably through one of the resident photographers in Egypt. In 1880 he was appointed the treasurer of the *Mahmal*, the special litter on which the ornate cloth to cover the Ka'ba that was brought each year to Mecca. In his capacity as treasurer he accompanied the *Mahmal* to Medina and Mecca from September 1880 until January 1881. Again equipped with his camera, he succeeded in producing the series of photographs, from which those offered here come, and which are now considered to be some of the earliest known surviving photographs of the region, those of the Ka'ba taken under great secrecy.

Sadiq Bey published various accounts of his travels in Arabia in military journals and through the Emiry Grand Press in Cairo but the 1880/81 series of photographs appear to have been issued separately for a wider distribution through the Société Khédiviale de Géographie. The society's secretary, Dr Frederic Bonola, advertised sets of the photographs for sale. In January and April 1880 Sadiq Bey gave a talk and report to the society on his earlier 1861 expedition, and on 20 May 1881 he presented a report on his recent journey to Mecca; detailed accounts were published in the society's bulletins, numbers 9/10 and 12. A group of photographs of thirteen photographs of Mecca and Medina by Sadiq Bey sold at Christie's, London, 26 September 2001, lot 48. A further twelve sold 8 April 2008, lot 156 and a group of five sold 9 October 2014, lot 201.

## \* 266A

# THE JOURNEY OF THE MAHMAL TO MECCA AND ANOTHER PHOTOGRAPH

POSSIBLY MUHAMMAD SADIQ BEY (1832-1902 AD), CIRCA 1900-10 AD

One photograph of the procession of the *Mahmal*, identified in the negative in the upper left hand corner, the other of a single figure holding a gun and a spear, both mounted Largest  $7\% \times 9\%$  in. (19.3 × 24.2cm.)

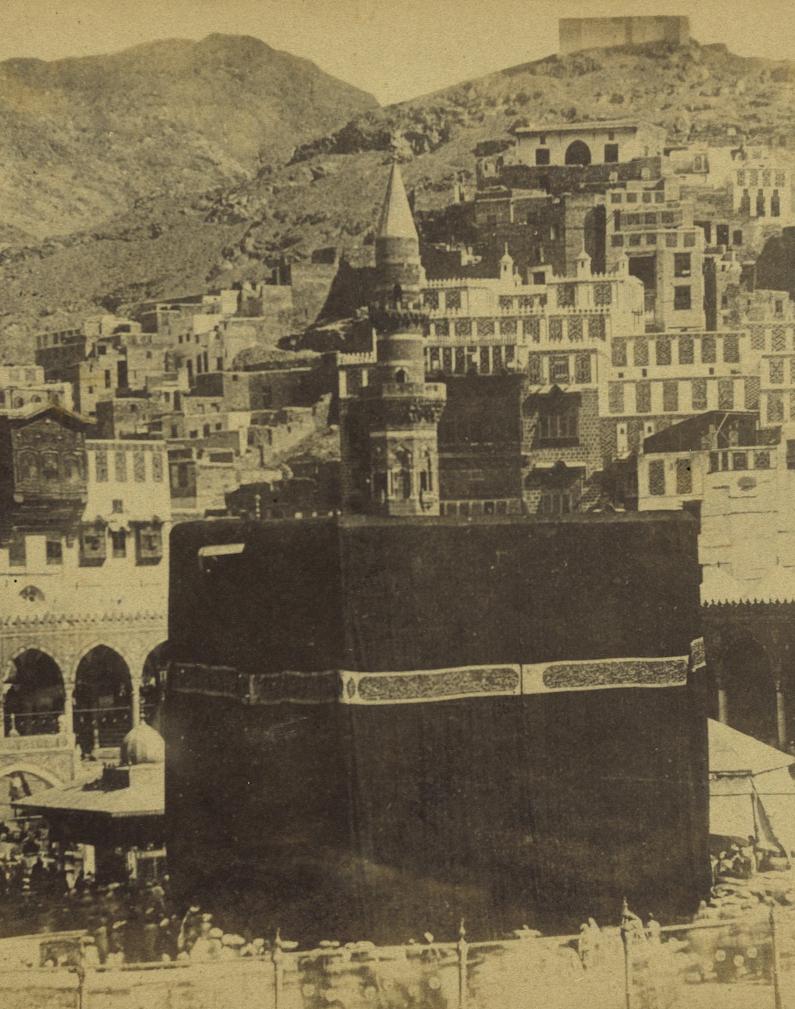
£6,000-8,000

\$7,800-10,000 €6,800-9,000

### PROVENANCE

Christie's, London, 13 April 2010, lot 274

264 **266** (part lot detail)





### \* 267

### AN OTTOMAN CALLIGRAPHIC PANEL (LEVHA)

SIGNED 'ABD AL-FATTAH (ABDULFETTAH) EFENDI, TURKEY, MID 19TH CENTURY

Oil on canvas, with a strong gold thuluth inscription on black ground, stylised signature of the calligrapher, thin gold border  $29 \times 21\%$  in. (73 x 55cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

### PROVENANCE:

Christie's, London, 2004, 12 October 2004, lot 6

### INSCRIPTIONS:

hadha min fadl rabbi, 'Gift from the beneficence of my Lord'

'Abd al-Fattah, one of the most able 19th century Ottoman calligraphers, was sent with Mehmed Sefik by Sultan 'Abd al-Majid to Bursa to repair the inscriptions on the Ulu Cami (congregational mosque). These consist of the 99 names of God in very large *kufic* and *diwani* script, often mirrored, around its twelve great pillars and walls. His work is also in the Suleymaniye Mosque in Istanbul, and several mosques in Edirne.

VARIOUS PROPERTIES

## 268

## A LARGE CALLIGRAPHIC PANEL (LEVHA)

SIGNED 'IZZET, OTTOMAN TURKEY, DATED AH 1278/1861-62 AD

Ottoman manuscript on black card, the quatrain written in gold ta'liq executed with a fine stencil (qalib), each line within a gold cartouche, signed and dated along the bottom, in later gilt frame  $17\frac{1}{2} \times 24\frac{1}{4}$  in. ( $44.5 \times 61.5$  cm.)

£5.000-7.000

\$6,500-9,100 €5,600-7,800

Mustafa 'Izzet Kadiasker Efendi is one of the most celebrated calligraphers of the 19th century. He was born in Tosya, a town in the Kastamonu Province in the Black Sea, in 1801, and following the death of his father, was sent to the Fatih religious school in Istanbul, where he studied music. There he impressed Sultan Mahmud II with his performance at the Hidâyet mosque in Bahçekap and was ordered to be sent to the Palace School. He went on to study there for three years. A highly skilled and accomplished musician, he also learned *thuluth* and *naskh* from Çömez Mustafa Vasif Efendi (d.1852-53), and *ta'liq* and *jali ta'liq* from Yesarizadeh Mustafa 'Izzet. For a panel by him, see the following lot.

Mustafa 'Izzet went on to become a favourite of the Sultan, but felt stifled by court ritual, eventually leaving the palace to become a member of the sufi Nagashbandi order. He went to Egypt for a number of years and it is said that on his return to Istanbul his voice was recognised by the Sultan who gave the order for punishment. Hüsrev Pasha intervened however and he was forgiven and remained a palace musician until the sultan's death. During the reign of Sultan 'Abd al-Majid (r. 1839-61), he received a number of important official positions, including Chief of the Descendants of the Prophet, as well as that of Kadiasker (The Judge of the Army), "appointed to preside over a court of canon law but possibly an honorary post" (Safwat, 2014, p.240). He was the creator of the 'Kadiasker School' where his students included Sefik (Shafiq) Bey. Mustafa 'Izzet died in AH 1293/1876 AD.

Examples of his work are published in Durman, 2009, pp.164-169, nos.38 and 38a-b, Derman, 1998, nos.36-7, pp.116-119 and Nabil Safwat published six works by him in the Cengiz Cetindogan Collection (Safwat, 2014, cat.45, cat.47, cat.101, cat.158, cat.160 and cat.168). A *qit'a* by him sold in Christie's, London, 6 October 2011, lot 262. A *muraqqa'* copied by Mustafa Izzet sold at Sotheby's, 19 October 2016, lot 145.



### A CALLIGRAPHIC PANEL (LEVHA)

SIGNED YASARI ZADAH (YESARIZADEH MUSTAFA IZZET), OTTOMAN TURKEY, DATED AH 1254/1838-39 AD

The name of Jalal al-Din Rumi in fine gold *ta'liq* on black paper, a turban topping the composition, within two-colour gold and silver floral borders, signed and dated along the bottom, in gilt frame 16 x 19in. (40.5 x 48.4cm.)

£6,000-8,000

\$7,800-10,000 €6,800-9,000

### INSCRIPTIONS:

Ya Hazrat Mawlana Muhammad Jalal al-Din Rumi;in small ta'liq at top of the composition qaddasa Allah sarrah al-'aziz,'O Majesty Our Master Muhammad Jalal al-Din Rumi, May Allah sanctify his soul'

Yesarizadeh Mustafa Izzet (d. 1849) is the son of Mehmet Es'ad Yesari Efendi (d. 1798) who was 'one of the first and greatest Ottoman masters of the *ta'liq* script' (Safwat, 2014, p.594). Yesarizadeh is known to have taken this accomplishment further and to have fully codified the rules of *jali ta'liq*. He was trained by his father from whom he received his *ijaza* in 1788. It is recorded that they went on pilgrimage to Mecca together in 1792. He held various official charges, including that of Head of the Government Printing Press. He is thought to have brought Turkish *ta'liq* to unequalled heights after 1834.

Yesarizadeh counted amongst his students Mustafa Izzet Kadiasker of whom a panel is offered in this sale, lot 268. A panel by Yesarizadeh sold at Christie's, South Kensington, 23 April 2012, lot 92.

A *levha* by Yesarizadeh, also produced from a fine *kalip* (stencil) is in the Centidogan collection, dated 1830-31 AD (Safwat, 2014, cat.41, pp.228-229). Another levha was sold at Christie's, South Kensington, 22 April 2016, lot 365. A manuscript of Mir 'Alishir Nava'i signed by Yesarizadeh was offered at Sotheby's, London, 7 October 2015, lot 231.



268



269



### A COMMEMORATIVE BROOCH CELEBRATING THE MARRIAGE OF MOHAMMED REZA PAHLAVI TO FAWZIA FUAD OF EGYPT

PARIS, DATED URDIBEHESHT SH 1318/APRIL 1939 AD

With picture of the couple beneath the Pahlavi crown, the date below, reverse with name of maker 'Arthur Bertrand, Paris', pin attachment 2in. (5cm.) at widest

£1,500-2,000

\$2,000-2,600 €1,700-2,200

This brooch probably the wedding of Reza Pahalavi to Princess Fawzia of Egypt in April of 1939. It was produced in France by Arthus Bertrand a renowned jeweller specialising in the production of military orders and insignias, civilian trophies and commemorative pieces.



### 271

# A GILT CLEAR GLASS BOWL WITH CREST OF KING FAROUK

EGYPT, 1936-1952

The bowl and tray both with the gilt crest of King Farouk

The bowl 8in. (20.2cm.) high, the tray 9½in. (24.2cm.) diam.

£4,000-6,000

\$5,200-7,800 €4,500-6,700

The crown seen on our gilt clear glass bowl is closely related to that seen on King Farouk's monogram. A set of cigarette holders bearing his full monogram sold at Christie's, London, 10 April 2014, lot 230.

### A LARGE IZNIK-STYLE POTTERY 'GRAPE' DISH

FRANCE, CIRCA 1860-80

Decorated with vines bearing grapes within a large scalloped roundel, the cavetto with floral sprays, the scalloped rim with 'wave-and-rock' pattern, the reverse with erased Samson maker's mark 16in. (40.6cm.)

£3,000-4,000

\$3,900-5,200 €3,400-4,500

This impressive and large dish is a copy of an Iznik dish donated to the Harvard Art museums in 1985 (accession number 1985.314).

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





### 273

### TWO KUTAHYA STYLE POTTERY BOWLS

SIGNED SAMSON, FRANCE, CIRCA 1890

Each on short foot, of flaring from, the polychrome decoration with yellow serrated medallions alternate with foliate branches 5¾in. (14.5cm.) diam. (2

£2,500-3,500

\$3,300-4,600 €2,800-3,900

The decoration on our bowls is similar to that on Samson Kutahaya-style coffee pots at the Victoria and Albert Museum, London (inv. C.174&A-1928).

## 274

## A LARGE DAMASCUS STYLE POTTERY DISH

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

Decorated with swaying large green and blue flowers, the wide rim with stylised floral sprays and white tulips, the base with maker's mark 15½in. (39.4cm.) diam.

£3,000-5,000

\$3,900-6,500 €3,400-5,600

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





## \* 275

# A METAL-THREAD EMBROIDERED VELVET KHAN'S ROBE

CENTRAL ASIA, CIRCA 1900

The purple coat embroidered with stylised boteh palmettes all over, with gold and silver embroidered collar, ikat lining, old inventory number stamp '11235', old repairs 55in, (140cm.) high

£3,000-5,000

\$3,900-6,500 €3,400-5,600

### PROVENANCE:

By repute, Madame Gaube-Bertin By repute, Félia Litvinne (1860-1936)-

#### LITERATURE:

Litvinne, Félia, Ma Vie et mon Art, Paris, 1933 L'Echo du Spectacle, 26 September 1915, no. 2 Album de souvenirs de guerre de Félia Litvinne, 1914-1918. Paris, Bibliothèque de l'Opéra Dossier iconographique de Félia Litvinne, Paris, Bibliothèque de l'Opéra

### EXHIBITED:

L'Orient d'un diplomate. Costumes de la collection d'Aumale, 1914-1918, Musée de l'Homme, Laboratoire d'ethnologie, Museum national d'histoire naturelle, Paris, November 1990-May 1991

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



## 275A

# A METAL-THREAD EMBROIDERED VELVET KHAN'S ROBE

CENTRAL ASIA, CIRCA 1900

The sleeves, back and trim heavily embroidered with pink, blue, green, red and gold-thread, the coat cut in a graduated yellow and burgundy velvet, old repairs, fragile 57in. (145cm.) high

£2,000-3,000

\$2,600-3,900 €2,300-3,400







## \* 276

## **A SUSANI**

PROBABLY BUKHARA, UZBEKISTAN, 19TH CENTURY

With large flower heads amidst serrated lattice 93¾ x 75¼in. (238.4 x 191.2cm.)

£5,000-7,000

\$6,500-9,100 €5,600-7,800

This susani marries the rigid serrated-leaf grid of Bukhara with the skilful exuberance and intense field of the Shakhrisabz region. The layout, with its profuse embroidery and 'four-and-one' design although typical of the Shakhrisabz area of southern Uzbekistan are also seen in examples attributed to Kermina such as susanis formerly in the Vok Collection which sold at Rippon Boswell, Wiesbaden, 11 April 2015, lot 7 and 12 March 2016, lot 138 and finally to another, attributed to the same region which sold at Christie's, South Kensington, 9 October 2015, lot 218. However, whilst the Bukharan couch stitch used across our piece would contradict a firm Sharkhrisabz or Kermina origin the use of light blue, yellow, aubergine in the large blossoms would encourage a Bukharan attribution.

## 277

### A SUSANI

SAMARKAND, UZBEKISTAN, 19TH CENTURY

Of rectangular form, the cream field embroidered with large floral medallions encircled with a leafy vine, the narrow borders with floral tendrils and flower blooms, backed, with ikat borders 108¾ x 74½in. (276.4 x 189.2cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600





### **A SUSANI**

NURATA REGION, UZBEKISTAN, EARLY 19TH CENTURY

The cream ground embroidered with floral sprays arranged around a central floral rosette, the borders with large flowers within large serrated leaves, with modern Russian cotton backing and thin printed *ikat* lining 88% in. x 70% in. (225.4 x 179cm)

£4,000-6,000 \$5,200-7,800 €4,500-6,700

The controlled floral decoration of this susani, which organised around an axis as well as the use of shrub patterns and the central eight-pointed star medallion are all typical features of those produced in the Nurata region of south central Uzbekistan. Between the diagonal floral sprays there is a single embroidered ewer. In Nurata this motif, sometimes flanked by birds, is believed to bring good fortune. A related example although denser in design, sold at Christie's, South Kensington, 28 April 217, lot 296. Comparable susanis are in the Marshall and Marilyn R. Wolf Collection (Grube, 2003, cat.14).

## 279

### **A SUSANI**

BUKHARA, UZBEKISTAN, 19TH CENTURY

Embroidered with swaying floral branches rising from a ewer, a cockerel perched on the uppermost flower  $98\% \times 67$  in. ( $250 \times 170$  cm.)

£5,000-7,000

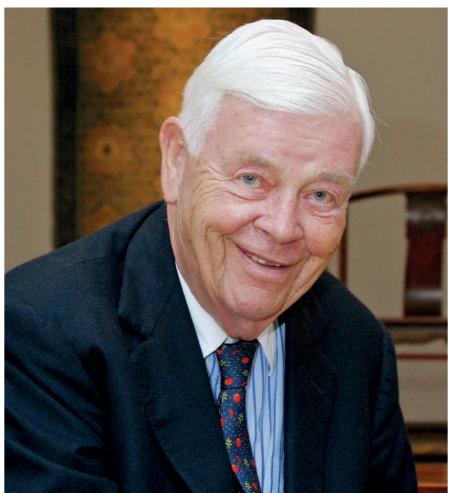
\$6,500-9,100 €5,600-7,800

The serrated leaves of this *susani*, which encircle every flower head of the fluid floral sprig that rises from the baluster vase and forms a lattice are all typical of Bukhara work.









Hans König



## THE HANS KÖNIG COLLECTION

## OF EAST TURKESTAN RUGS

Hans was for many decades a wonderful advocate for the world of oriental carpets, a subject on which he wrote a considerable number of articles, his earliest printed in 1969, his most recent in 2015. Greater than that however, was his interest in people, reflected in his wide acquaintance, and his deep enthusiasm for all things that gave him pleasure. One of the most important of these was carpets, a field for which he was a natural ambassador.

His son, Stefan's, earliest memories recall the labour-intensive exercise of rotating the carpets in the family home where he was, as the eldest child, expected to help. Gradually his initial reluctance was replaced with a greater appreciation and knowledge due to his father's naturally contagious enthusiasm. After his initial chance purchase at auction, Hans was introduced to the field by that great enthusiast dealer, Ulrich Schürmann. With time, his buying increased, as did his acquaintanceship in the field; he came to be close friends with Michael Franses and Jon Thompson in London, with H. McCoy Jones and Thomas Farnham in the US, among many others.

Hans was a man who did not just talk enthusiastically; he made things happen. Working with Michael Franses in 2005, he helped curate the ground-breaking exhibition of Chinese Rugs, *Glanz der Himmelssöhne*, at the Museum for East Asian Art in Cologne. Similarly, believing that the Berlin Museum of Islamic Art did not have a strong enough presence outside Germany, he set up a group of "ambassadors" whom he believed could bring their various skills and contacts into play to help the museum.

Hans' enthusiasm and personality made him an excellent choice as the European figurehead for the recently formed TEFAF fair in Maastricht in the 1990s, shortly after he had retired from business. While his interest in collecting initially lay in oriental rugs, his benignly formal manner concealed a mind that was interested in so many varied aspects of art. A work of art had principally to be aesthetic; it had to appeal to him personally. This led to a wonderfully eclectic interior. A 5th century B.C. Greek sculpture might be placed in apposition to an early 20th century work on a table top; a Gothic panel next door to a tapestry or a Khmer figure. With carpets, while his interest was greatly focused on the East Turkestan region, he would equally appreciate an exquisite Persian city rug or an elegant early Caucasian runner.

Each of the rugs from the following group are a personal reflection of Han's taste. While evidently some were chosen due to their rarity, others were more an aesthetic choice led by a particularly glorious colour scheme or a single iconic design motif. As a group, they continue the line of great German collections in this area, with one example purchased directly from the widow of the first advocate of this field: Hans Bidder. It thus gives me great pleasure, both professionally and personally, that we at Christie's have been asked to present this selection of Hans' rugs.

William Robinson







EAST TURKESTAN RUGS FROM THE COLLECTION OF THE LATE HANS KÖNIG (LOTS 280-296)

### **■**\*280

### A KHOTAN RUG

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Minor spots of wear, scattered repairs, selvages rebound, one end rewoven along far outer guard stripe 7ft.5in. x 3ft.8in. (227cm. x 112cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

## LITERATURE:

U. Schürmann, *Teppiche aus dem Orient*, Wiesbaden, 1979, pl.229 M. Volkmann, *Alte Orientteppiche*, Munich, 1985, pp.240-1, pl.105

The pomegranate lattice, with its small three pointed leaves laden with fruit, is most commonly depicted as emanating from a vase at either end of the field in both directions. Unusually, the present rug displays the pomegranates ascending in one direction, issuing from a single vase at one end. For a comparable yellow ground, single red stemmed Khotan rug, in a stylised fretwork border, see Hans Bidder, *Carpets from Eastern Turkestan*, Washington D.C., 1979, p.51, pl.III, and another paler yellow ground, single vase, Yarkand rug, illustrated by Davide Halevim, *Oasi, Memorie e Fascino del Turkestan Orientale*, pl.3.



### ■ \* 281

### A YARKAND SQUARE COVER

TARIM BASN, EAST TURKESTAN, EARLY 19TH CENTURY OR EARLIER

Overall very good condition 3ft.5in. x 3ft.6in. (105cm. x 108cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

#### I ITERATURE:

Sphuler, König, Volkmann, Alte Orientteppiche, Meisterstücke aus deutschen Privatsammlungen, Munich, 1978, pl.111, pp.246-7

Hans König, 'Happy Squares', Hali, Autumn 2014, pp.94-95, fig.12

Small square sitting mats from East Turkestan rarely appear on the market and have long been coveted collector's pieces. The present cover is one of a small group of individual square mats whose designs vary from most other East Turkestan rugs. In his article 'Happy Squares', Hans König attempts to set straight the various classifications for this group that were woven in the various towns within the Tarim Basin. Apart from a small number that he identifies as having been woven on an entirely silk structure, König classifies all Khotan, Kashgar and Yarkand mats as being woven on a cotton warp with three weft shoots.

Using the same palette as other weavings from the area, their designs are clearly derived from earlier Chinese Ming brocades and silk textiles but also echo Chinese porcelain decoration of the early Ch'ing period. On the present rug, the delicate Precious Image flowers that fill the field, appear in majestic scale on earlier Ming carpets, which also favoured depictions of the Lotus flower due to its association with Buddhist ideology. Here the drawing of interlaced stems appears much more fluid than the more frequently seen geometric designs. An almost identical designed square, set on a deep blue ground with pale yellow flowers, is in the Metropolitan Museum of Art, New York, No.17125, (M.S. Dimand and Jean Mailey, Oriental Rugs in the Metropolitan Museum of Art, New York, 1973, fig. 280.) Both that mat and the present lot, have an unusual piled panel woven on all four sides which is connected by a narrow strip of un-piled foundation which allows the panel to hang down on all four sides, much like a pelmet. In addition, each corner has a small square void which perhaps was left in order to better fit around or over a piece of furniture.





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### ■\* 282

### A KHOTAN SQUARE COVER

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Uneven wear, some corrosion to the brown, minor touches of repiling, 2ft.8in. x 2ft.4in. (82cm. x 70cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,300

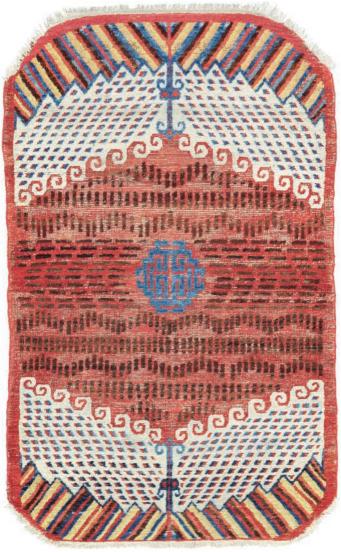
## LITERATURE:

Hans König, 'Border Guards, Cloud-Head Border Carpets From The Tarim Basin and Beyond', *Hali*, 174, Winter 2012, p.49, fig.13

The cloud-head border motif, known as Yün Tsai, T'ou in Chinese, and Uil-gen in Uighur, is discussed at greater length in respect to lot 284 in the same sale, and is the subject of Hans König's article in Hali, Issue 174. König discusses the various weaving centres within the Tarim Basin where this motif was employed and divides it into various subgroups, with the present lot falling under that of 'Unilateral cloud-heads'. The red 'cloud-heads' on this square cover stand in striking contrast with the yellow ground colour and the absence of decorative minor borders enhances them further, (H. König, 'Border Guards', Hali 174, p.49, fig.13).

The equally simplistic field design, comprising three columns of four stacked, coffered *guls* is known as a 'longevity' or 'cloud-lattice' pattern. The origin of the design remains mysterious, but due to its appearance in the carpets of East Turkestan, China, and India it seems likely to stem from the trading routes of the Silk Road and earlier silk textile designs (Edoardo Concaro and Alberto Levi, *Sovrani Tappeti*, Milan, 1999, p.174). An early Kangxi period (1662-1722) carpet, formerly in the Thyssen-Bornemisza Collection, which sold in Christie's London, 21 April 2015, lot 69, displays the same overall lattice but within each of the individual coffers is an auspicious Chinese symbol. The design is also found within Chinese architecture and furniture, particularly domestic pierced fret-work wooden screens.





### ■\*283

## AN 'RKO' FRET MEDALLION KHOTAN SADDLE COVER

TARIM BASIN, EAST TURKESTAN, FIRST HALF 19TH CENTURY

Localised corrosion in the red with associated touches of repiling, a couple of minor cobbled repairs, selvages rebound 5ft.8in. x 4ft.6in. (173cm. x 136cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

### LITERATURE:

Hans König, 'The RKO Family', Hali, May-June 2000, p.98, fig.3.

Charles Grant Ellis first coined the phrase 'RKO' in 1967, when discussing the design of a Chinese rug in the Textile Museum. His description of the dynamic 'stroke-and-dash' field design as being akin to the famous sonic waves of the RKO Picture Inc. logo was so apt that the term has stuck (see C.G.Ellis, 'Chinese Rugs', Textile Museum Journal, vol II/3, Washington DC., 1967, p.48).

In his seminal article on the group in *Hali*, Hans König concludes that the 'RKO' rugs are defined as an idiosyncratic group of rugs woven by weavers

in Ningxia, Kansu and Khotan. Whilst often differing dramatically in their appearance, the group share a number of design characteristics, such as the dynamic 'stroke-and-dash' field pattern, a small central medallion, a small format, similar tonal palette and most have bold end panels in the place of a conventional border. The present lot, one of three in the current sale from the same collection, is of a shaped-form where either end has a rounded corner and which most likely served as a saddle cover. The motifs within the central roundel vary, but are most commonly characterised by either having a pierced fret-work pattern, a floral rosette or a dragon-fret work centre.

According to König, all of the 'RKO' rugs woven in East Turkestan were produced in Khotan and display undyed, slightly depressed, cotton warps and woollen wefts, with almost all having rounded corners. Unlike conventional rugs, the 'RKO' group do not have a four-sided border surround, but instead feature bold end panels with various interpretations of the sea-mountain-sky pattern. Comparable patterns can be found on narrow, vertical pillar rugs and on some pile wall hangings, as well as on other Chinese carpets. The present rug has a particularly striking rolling sea-pattern with tightly-curled breaking waves. A closely related example that displays a similar pattern but with a less curled profile is in a private Italian collection, (König, *op.cit*. fig 9), see also lot 295 in the present sale (König, *op.cit*. fig.12).





### A 'CLOUD-HEAD' YARKAND CARPET

TARIM BASIN, EAST TURKESTAN, PROBABLY EARLY 18TH CENTURY

Localised areas of wear with some associated repiling, some faded reweaves in one side border, selvages original but frayed, ends original and complete with short kilims 12ft. x 6ft. (367cm. x 183cm.)

£25,000-35,000

\$33,000-45,000 €28,000-39,000

#### LITERATURE:

Sphuler, König and Volkmann, *Alte Orientteppiche*, Munich 1978, pl.103 Hans König, 'Border Guards', *Hali*, 174, pp.42-51, fig.3

The three medallion design on the present rug is frequently found on rugs woven in the Tarim Basin and comprises three indigo-blue roundels set against a brick-red field colour. According to Bidder, the design's origin stems from Ghandara-Buddhism and represents the three lotus flowers which mark the seats for Buddha flanked by two Bodhisattvas (disciples) in the Buddhist temples of Khotan, (H. Bidder, *Carpets from East Turkestan*, Tübingen, 1964, p.53). Another theory is that these were woven for wedding ceremonies, with the central roundel used by the celebrant, flanked on either side by the wedding couple. Amongst the flowering tendrils decorating each roundel is the Chinese symbol for luck which could support this theory. Hans König discusses the triple medallions in his article on the subject, 'Border Guards,' *Hali*, pp.42-51, and believes that those carpets woven in Yarkand are identifiable by the absence of additional minor motifs surrounding the medallions on the red ground, and by the near circular formation of each roundel, rather than the more rounded squares of those woven elsewhere in the Tarim Basin. König also identifies the Yarkand carpets as having natural cotton warps, with light blue cotton wefts which is very different to the cotton warps and wool wefts of Khotan weavings, two examples of which are illustrated in the same article, (König, *op.cit*. figs.5 and 6).

The striking 'cloud-head' border design of this lot is, undeniably, one of the most sought-after and archaic of all East Turkestan border patterns. According to Bidder (Bidder, op.cit., pp.64-65), the source of this design stems most probably from the Chinese single cloud design which has been manipulated into a reciprocal pattern. The cloud-head motif, known as Yün Tsai T'ou, which appears on a later square mat in the same sale, see lot 282, derives from an archetypal Asian symbol of which a similar border motif is found on a 5th-6th century BC felt carpet found at Pazyryk in Siberia, now in the Hermitage, St.Petersburg. Another theory is that it is an adaptation of the prehistoric twin-horn motif, and represents the earthy dark counter-cloud. This (kotchak) design is one that is frequently used in Turkman carpets and jewellery, also symbolising male virility, originally deriving from the horns of a ram. The reciprocal nature of the design means that these are not necessarily mutually exclusive; each one can represent each half of the form. In his classifications, König suggests that those carpets with a 'cloud-head' border in a red and green colour scheme were woven in Yarkand, while those of a red and yellow combination were typically woven in Khotan.

Perhaps the closest comparable to the present carpet, with a near identical green and red reciprocal colour scheme, formerly in the collections of Meyer Müller and Davide Halevim, is now with Moshe Tabibnia, Milan, (Davide Halevim, *Oasi. Memorie e Fascino del Turkestan Orientale*, Milan, 1999, no.6). Another closely related example to those, sold in Freeman's, Philadelphia, 22 April 2015, lot 342, and another, with an unusual red and light blue reciprocal border was with Sandra Whitman, (König, *op.cit.*, fig.4). An impressive yellow/red 'cloud-head' border appears on a carpet that includes a single partial row of small rosettes at one end of the field, and is illustrated by John J. Eskenazi, *Il Tappeto Orientale*, Milan, 1983, p.430, pl.293. According to Eskenazi, this carpet was woven in Yarkand however, the red/yellow colour scheme, the inclusion of small flowers in the field and the less successful corner resolution would suggest that this was more likely woven in Khotan. A similar coloured border scheme to that carpet, which included occasional minor half-blossoms set within the cloud collar, sold in *Davide Halevim*, *Magnificent Carpets and Tapestries*, Christie's, London, 14 February 2001, lot 99.

Following a thorough study of the group, Hans König was only able to locate around twenty East Turkestan triple medallion carpets that displayed the 'Cloud-Head' border, which would suggest that the present carpet is indeed one of a very small group of which few examples appear on the open auction market.









## A TRIPLE MEDALLION KHOTAN RUG

TARIM BASIN, EAST TURKESTAN, EARLY 19TH CENTURY

Localised wear and corrosion with some associated repiling, selvages rebound 9ft.6in.  $\times$  3ft.10in. (290cm.  $\times$  118cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700



286

## **■**\*286

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### A KHOTAN FRAGMENT

TARIM BASIN, EAST TURKESTAN, FIRST HALF 18TH CENTURY

Of 'Mughal lattice' design, uneven overall wear, occasional small repairs and minor spots of repiling, a new kilim applied at one end, selvages rebound 4ft.11in. x 3ft. (149cm. x 92cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600 A number of designs used within the Tarim Basin were introduced from foreign climes such as this Indian inspired quatre-lobed lattice filled with a variety of triple-stemmed flowering plants whose origins lie in earlier seventeenth century Mughal lattice court carpets. For a closely related Khotan rug, with a slightly more curvaceous lattice, see H. Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1964, p.81, pl.XIX.





A silver Tibetan tangka coin

### A KHOTAN CARPET

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Light overall wear, unevenly corroded red, scattered minor repiling, a small reweave at one end, selvages rebound

9ft.2in. x 5ft.2in. (280cm. x 157cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

### LITERATURE:

Martin Volkmann, *Old Eastern Carpets*, Munich, 1985, pl.108, p.246

The present lot is part of a small group of Khotan carpets woven by the Uyghur, which are identified by their formation of stacked compartments containing bold eight-pointed medallions. Likened visually, both by Volkmann and Schürmann, to the medallions used in the Kazak rugs of the Fachralo group, their form is also closely tied to ancient Sino-Tibetan geometric medallions, as seen in the silver Tibetan tangka coins which were first struck in the 17th century (illustrated above), (M. Volkmann, Alte Orientteppiche, Munich, 1985, pl.108, p.246; and Ulrich Schürmann, Central Asian Rugs, Frankfurt, 1969,). The two columned composition of the present rug, each of which contains three separate panels, is perhaps the largest in proportion of the group, with the majority of other comparable examples consisting of a single column with just two individual compartments, see Murray L.Eiland, Chinese and Exotic Rugs, London, 1979, pl.37. Two further examples include one with a 'Yun-Tsai-T'ou' cloud-band border that is in the Victoria and Albert Museum, London (Schürmann, op.cit, pl.87) and a slightly later, early 19th century example, that was exhibited by John Eskenazi at TEFAF 1994 ('Marketplace', Hali 74, p.150). A closely related example bearing both an octagonal and a square medallion within a fret-band border was offered at Christie's London, 21 April 2015, lot 105, and a carpet displaying two compartments each containing a square medallion was with John Eskenazi, London (Murray L. Eiland Jr., 'East Turkestan Rugs Revisited', Hali 85, p.99, fig.18).



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### A RARE KHOTAN 'GAMING' MAT

TARIM BASIN, EAST TURKESTAN, MID 18TH

Full pile throughout, some localised repair 2ft.10in. x 3ft.1in. (87cm. x 94cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

### LITERATURE:

Hans König, 'Happy Squares' Rugs from Xinjiang', Hali, Autumn 2014, p.91, fig.4, (front cover detail)

The yellow field with its striking mauve grid of squares displayed on the present mat, represents a gaming board upon which two players, each marked with an opposing 'x', would have played. Such examples are rare but the closest comparable appears on a very large 15th century silk carpet, that is now in the Museum of Islamic Art, Dohar, Qatar. Known as 'The Ashtapada' carpet, it is considered to have been woven in the Deccan in southern India and bears a large central square medallion, beneath which sits a separate, smaller square, that contains a red ground grid with a yellow border and a single 'X' motif at its centre. When exhibited at the Philadelphia ICOC, 1996, the similarity between the two pieces was noted by Hans König, reaffirming his theory on the close relationship between carpets from India and East Turkestan, (Michael Franses, 'Ashtapada', Hali 167, p.81, fig.1)



### **■**\*289

## A NINGXIA SEAT COVER

NORTH CHINA, 19TH CENTURY

Localised light wear and corrosion, minor loss at one end  $\,$ 

2ft.1in. x 2ft.3in. (63cm. x 68cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,300

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#### A SILK YARKAND COVER

TARIM BASIN, EAST TURKESTAN, SECOND HALF 18TH CENTURY

Even low pile, scattered repiling and a few small reweaves, overall fair condition 2ft.11in. x 3ft.1in. (90cm. x 94cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,300

#### LITERATURE:

Hans König, 'Happy Squares', *Hali*, Issue 181, p.94, fig.10



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#### **■**\*291

#### A KASHGAR SQUARE MAT

TARIM BASIN, EAST TURKESTAN, EARLY 19TH CENTURY

Minor wear to the outer guard stripe, selvages and ends frayed  $\,$ 

3ft.3in. x 3ft.4in. (98cm. x 101cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

#### LITERATURE:

Sphuler, König, Volkmann, *Alte Orientteppiche*, Munich, 1978, pp.246-7, pl.110 H. König, 'Happy Squares', *Hali*, Autumn, 2014, p.93, fig.9

The floral design of the central medallion, which is echoed in the spandrels, stems from earlier Chinese textiles but which has become more angular in its treatment, remaining in keeping with East Turkestan aesthetics.



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#### A YELLOW-GROUND 'POMEGRANATE' YARKAND CARPET

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Mostly full pile throughout, minor scattered repiling and occasional small spot repairs, overall good condition

13ft.11in. x 6ft.4in. (423cm. x 192cm.)

£40,000-60,000

\$52,000-77,000 €45,000-67,000

#### LITERATURE:

Hans Bidder, Carpets from East Turkestan, Tubingen, 1964, pl.II.

The stylised pomegranate tree design is well documented as symbolising fertility within East Turkestan carpets, and can be traced within this region as far back as 2000 years. This same design appears on a series of early (105 AD) wood carvings which were excavated from the ruins of Niya, once a major commercial centre on the Silk Road on the southern edge of the Tarim Basin, China. It also appears frequently in religious Christian works as well as Oriental textiles, (Hans Bidder, *Carpets from Eastern Turkestan*, Tubingen, 1979, pp.49-53).

Sometimes drawn with a single vase, (see lot 280 in this sale), the present carpet has a mirrored design along the central vertical axis displaying a vase at either end, each issuing an ascending tree hung with ripe pomegranates. A closely related Yarkand carpet set upon the same rare golden-yellow field, displaying a light green branched lattice hung with red pomegranates, rather than blue as in the present lot, enclosed within the same red border of individual polychrome rosettes, is part of the MATAM collection, published by Moshe Tabibnia, *Intrecci Cinesi: Antica Arte Tessile XV-XIX*, Milan, 2011, pp.220-21. pl.54. There are two further Yarkand carpets in the same collection, one with a sky-blue field with an entirely red trellis,(Tabibnia, *op.cit.* pp.222-3, pl.55), the other, formerly part of the Doris Duke collection, with an abrashed aqua-green field with a yellow trellis and red fruits, (*op.cit*, pl.53). The treatment of the vases on that carpet differs to ours however, in that they are more rounded and squat in form, and the stylised pomegranates on the branched trellis are less recognisable than in other examples. The border on that carpet features the same 'cloud-head' motif as found on lot 282 in the present sale.

The pomegranate design was used in other weaving centres within the Tarim Basin, as seen on a related Khotan carpet of more classic colouring, with a yellow trellis bearing red pomegranates set upon an inky-blue ground but with an additional pierced polychrome trellis border and greater length, offered as part of *The Bernheimer Collection*, Christie's, London, 14 February 1996, lot 68. A smaller rug, with a 'cloud head' border but only a single pomegranate-vase in the field was sold in these Rooms, 14 October 2004, lot 28.









#### A SILK KASHGAR CARPET

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Of 'Mughal lattice' design, woven on polychrome banded silk warps, minor spots of localised wear, localised corrosion, a few old repairs 13ft.10in. x 7ft.3in. (422cm. x 221cm.)

£40,000-60,000

\$52,000-77,000 €45,000-67,000

#### LITERATURE:

Ulrich Schurmann, Central Asian Rugs, Frankfurt, 1969, pl.72, p.148

At the time when this silk carpet was woven, the Silk Road settlement town of Kashgar was the capital and seat of the ruler's of the Tarim Basin (now in Xinjiang province, North China). It was an important trading post and centre of textile manufacture for centuries, and carpet fragments have been discovered there as far back as the 3rd century A.D. It is little wonder that with China to the west, Persia to the east and India to the south, Kasghar became a cultural melting pot of ideas where artistic production reflected influences from all three.

This carpet belongs to the most elegant group of East Turkestan weavings known to exist. Its design is directly influenced by the silk foundation Mughal Indian lattice carpets of the seventeenth century, such as the fragmentary example in the Textile Museum, Washington (Daniel Walker, "Classical Indian Rugs," *Hali*,, Vol. 4, no.3, 1982, p.256, fig. 7). In its earliest form, the ogival lattice on silk East Turkestan carpets closely followed the elegant curvature of the Mughal lattice, filled with distinct petalled flowers and leafy tendrils, and unlike later examples, was woven on a silk foundation with a higher knot density, (M. Volkmann, *Alte Orientteppiche*, Munich, pp.254-5, pl.112) Gradually this design transitioned into a more simplified, angular quatre-lobed lattice, as seen in the present carpet, where the treatment of the border also became less naturalistic and more geometric. The three silk Kashgar fragments that were sold in these Rooms as part of *The Bernheimer Family Collection of Carpets*, 14 February 1996, lot 95, 96 and 183, show this transition quite clearly, with the border treatment of lot 183, being the closest in appearance to ours.

The Mughal lobed lattice design was also used on wool carpets of the same period, as seen on a fragmentary lot from the same collection in the present sale, see lot 266, and continued to be used in East Turkestan up until the early 20th century. Sadly very few silk carpets woven in the 17th and 18th centuries from this part of the world survive, or if they do, are often fragmentary or heavily worn. The faded blush ground colour of the present carpet, once a deeper red tone, remains in remarkably full silk pile and where so many others have been reduced in size, the present lot retains its full court-scale proportions.









#### AN 'RKO' FRET DRAGON MEDALLION KANSU RUG

NORTH WEST CHINA, FIRST HALF 19TH CENTURY

 $Localised\ spots\ of\ wear\ and\ corrosion,\ minor\ associated\ repilling,\ over all\ good\ condition$ 

5ft.10in. x 3ft. (179cm. x 91cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

#### LITERATURE:

Hans König, 'The RKO' Family, Hali, Issue 110, p.97, fig.2

Typically the 'RKO' group measure no more than 5ft. by 2ft.6in., which would suggest that they were woven for a specific purpose. Contemporary writings record the use of similar rugs as alter covers, where the central panel would fit the top of the alter while the pelmet decoration at either end would hang down at the front and back, (Sandra Whitman, 'Articles of Faith', *Hali* 194 Winter, 2017, pp.67-69). A closely related example, with a fretdragon medallion but devoid of end panels, was with Sandra Whitman and is illustrated by König (*Hali* 110, p.105, fig.14). Please refer to lot 283, in the present sale, for a fuller discussion on the group.





#### AN 'RKO' KHOTAN SADDLE COVER

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Even, light overall wear, overall good condition 5ft.5in. x 3ft.4in. (164cm. x 102cm.)

£6,000-10,000

\$7,800-13,000 €6,700-11,000

#### LITERATURE:

Hans König, 'The RKO Family', Hali 110, May/June 2000, p. 104, fig. 12.

The drawing and colouring of all three 'RKO' sea-wave patterned end panels in the present sale, are quiet different from one another with the present

example being the most structured and architectural. The depiction of the sea was frequently used in the Imperial decoration of Chinese robes, particularly during the Qianlong reign (1736-1795), where strict sartorial rules had been outlined. *Jifu* robes were rich in symbolic meaning often representing the entire universe in their designs, most with the *lishui* wavepattern anchored by a central mountain, along the skirt line. An impressive 18th century Imperial yellow satin brocade *chuba* (robe), with a closely related *lishui* border to the present rug, sold in Christie's, New York, 17-18 March, 2016, lot 1382. The flattened, stepped forms of the waves on the present rug are most similar to those on a rug published in J. Eskenazi, *L'Arte del Tappetto Orientale*, Milan, 1983, pl. 308, p. 417, as well as an example that sold in the *Bergi Andonian and Joseph W. Fell Collection*, Sotheby's, New York, 19 May 2011, lot 132.





#### A KHOTAN RUG

TARIM BASIN, EAST TURKESTAN, EARLY 19TH CENTURY

Touches of light wear and minor spots of associated repiling, selvages partially rebound, minor loss at one end, overall good condition. 5ft.1in. x 3ft.6in. (155cm. x 106cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

#### LITERATURE:

M. Volkmann, Alte Orientteppiche, Munich, 1985, pp.248-9, pl.109

While some agree that the origin of the design of individual chrysanthemum flowers stems from early 7th-9th century Chinese silk textiles, Hans Bidder

was of the opinion that the design draws close parallels with the coffered-guls of the Turkman tribes who carried the design west where it was later used in the south western Caucasus by the Tatar Kazaks. (H.Bidder, Carpets from Eastern Turkestan, Tübingen, 1964, pp.61-64). At one end of the field the weaver of the present lot appears unsure of the design, as a minor secondary flower head has been introduced along a single row. A similar rug but with more elongated proportions, displaying the same field and border design was acquired in 1883 by the Victoria and Albert Musuem, London, (Ulrich Schürmann, Central Asian Rugs, Frankfurt, 1969, p.169, pl.95). A further closely related example, but with a stylised flowering meandering vine border, is published by Moshe Tabibnia, Intrecci Cinesi, Milan, 2011, pp.190-1, pl.40.



VARIOUS PROPERTIES

#### **297**

#### A KHOTAN RUG

TARIM BASIN, EAST TURKESTAN, FIRST HALF 19TH CENTURY Uneven areas of wear, localised light stain, selvages partially frayed, ends secure

7ft.9in. x 4ft.2in. (236cm. x 128cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700 Of particular note in this design, is the variation in size between the dominant central medallion and the two lesser roundels above and below. The diagonally orientated 'swastika' lattice ground, in combination with the medallions, is another unusual element to this carpet of which a very close comparable was published both by E. Herrman, *Seltene Orientteppiche X*, Munich, 1988, pp.238-9, pl.113 and John J. Eskenazi, *Il Tappetto Orientale*, Milan, 1983, p.437, pl.300. The Chinese *shou* symbol for 'longevity', found in the centre of the middle medallion, is discussed briefly in the following lot in the present sale.



#### A PEKING CARPET

NORTH CHINA, CIRCA 1910

A couple of light surface spot marks, selvaged on all four sides, overall very good condition

11ft.8in. x 9ft.2in. (355cm. x 280cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000 According to traditional Chinese thought, the three most important goals in life are the propitious blessings of happiness, prosperity, and longevity, of which the Chinese *shou* character for 'longevity' is depicted in both the central medallion and the border design of the present carpet. This same symbol also appears within the central medallion of lot 297, a triple medallion Khotan rug.



#### **299**

#### AN AGRA CARPET

NORTH INDIA, CIRCA 1890

A couple of small repairs, overall very good condition 17ft.9in. x 13ft.3in. (540cm. x 403cm.)

£25,000-35,000

\$33,000-45,000 €28,000-39,000 A larger carpet woven from the same cartoon, with a golden yellow ground, was sold from the estate of Samuel Messer Esq., sold in Christie's, London, 9 November 1992, lot 16 (front cover detail). Three further examples sold in Christie's, London, 25 April 2001, lot 50; 8 April 2002, lot 101 and more recently on, 19 April 2016, lot 79.



#### A KURDISH KELLEH

NORTH WEST PERSIA, CIRCA 1880

Full, thick pile throughout, minor localised repiling, a couple of repaired short crease lines, selvages rebound 12ft.9in. x 5ft.9in. (388cm. x 175cm.)

£7,000-10,000

\$9,100-13,000 €7,900-11,000

#### **■**301

#### A BIJAR CARPET

WEST PERSIA, CIRCA 1880

Of 'Garrus' design, minor spots of light localised wear and repair, selvages rebound in parts, ends secured, overall good condition 17ft.4in. x 11ft.6in. (529cm. x 351cm.)

£25,000-35,000

\$33,000-45,000 €28,000-39,000

The design of this wonderful Bijar carpet has a long ancestry. As is so often the case with carpet designs, it originates with the weavers of Kirman in the 17th century whose designs involved complex arrangements of interlocking arabesques enclosing floral sprays across the entire field. The lattice of split-palmettes on the present carpet began to be woven in north west Persia in the 18th century and by the 19th century it had become so well associated with the area 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 displaying the characteristic arabesque design lent themselves 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. Close comparables have sold at Christie's London over the years, including an example on 19 April 2016, lot 83 and another on 12 October 2012, lot 61.





PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

#### **■**\*302

#### THE CAMBALIOS ANIMAL AND BLOSSOM CARPET

AZERBAIJAN, LATE 18TH CENTURY

Areas of wear, large reweaves and scattered repairs throughout, corroded brown and black, sides mostly rewoven, ends rewoven with added fringes 16ft.9in. x 8ft.2in. (510cm. x 248cm.)

£16.000-20.000

\$21,000-26,000 €18,000-22,000

#### PROVENANCE:

English Private Collection Christie's, London, 25 October 2007, lot 32

#### LITERATURE:

Michael Franses and Robert Pinner, "Rugs in Private Collections", *Hali*, Vol 1, No 2, 1978, pp.200-201, (The Cambalios Carpet).

There are twelve examples of the group listed by Charles Grant Ellis, that include the characteristic 'x'-frame medallion, flanked above and below either with stylised 'dragons' or 'animal combat' groups (C.G.Ellis, *Early Caucasian Rugs*, Washington, D.C., 1976, p.80). Of the entire group there are only three carpets; the Chadbourne carpet in the Art Institute, Chicago (Ellis, *op.cit.* pl.25), a carpet in the Iparmiiveszeti Museum, Budapest (S. Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, fig. 176), and the Cambalios carpet that are woven on a blue ground with all the others having a red. Other published examples include two other fragments of a rug in the Textile Museum (Ellis, pl.26), a carpet found in the Ulu Cami in Divrigi (Yetkin, pl.43), an example published by Jacoby (pl.15; cf. also Yetkin, fig.178), the red-ground 'Dragon' Achdjian carpet in the Ethnographic Museum in Erivan, (*Hali*, Winter 1980, p.317, fig.3) and one belonging to U.Schürmann (see Yetkin, fig.179).

Although at first glance the present carpet appears to be a variant of the 'Dragon' carpet there are several key differences. The irregular and loose geometry in the design of the present carpet is uncharacteristic of the generally more precisely drawn Caucasian drawing, as seen in an early 18th century Karabagh example, (Dennis Dodds and Murray L. Eiland Jr., *Oriental Rugs From Atlantic Collections*, Philadelphia, 1996, pl.90). The white cotton-wefted structure of the present carpet, most commonly associated with North West Persian weaving, is much more flexible than the stiffer handling of a contemporaneous Caucasian carpet. Another noticeable variation of the design from that of the Caucasian 'Dragon' carpets is the inclusion of the Persian Safavid leopard with his prey rather than the lion and the *kylin*. The present lot incorporates a number of small animal motifs scattered in the field which one would not expect to find on Caucasian carpets until the much later, almost invariably much smaller examples. Despite these differences, this carpet is part of a group of carpets that act as an important bridge in terms of historical design migration between the Caucasus and the Azerbaijan and Kurdish weavers of north west Persia







VARIOUS PROPERTIES

#### **■**303

#### A 'DRAGON' CARPET

PROBABLY KARABAGH, SOUTH CAUCASUS, MID-18TH CENTURY Even overall wear, some loss and damage, heavily corroded brown, backed 8ft.6in. x 5ft.2in. (258cm. x 158cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

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 confronted 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 confronted 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. 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. With its alternate rows of four lozenges containing a dragon figure, the present lot belongs to the 'Four-Dragon' group

In his discussion on the subject, Charles Grant Ellis defines the various animals which inhabit this magnificent group (C.G. Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, p.14). Although highly stylised, the present lot contains some of the animals he describes: addorsed, paired dragons are arranged in alternate rows on the shaded terracotta field, while addorsed pheasants lie in the fawn and pale yellow primary lattice, while there is the faintest suggestion of a running deer within the lower mauve and dark green serrated leaves of the secondary lattice.

The border design of polychrome S-shapes arranged on both vertical and diagonal axses, with each alternate motif bearing a central bar containing a minor s-motif, appears on a carpet formerly in the Mosque of Süleyman Subasi at Unkapani, now in the Türk ve Islam Eserleri Museum, Istanbul, and which, as a design, relates to a number of sixteenth century north west Persian carpets, (Yetkin, *op.cit.* p.85)



#### A SOUMAC BLOSSOM AND PALMETTE CARPET

KUBA REGION, EAST CAUCASUS, CIRCA 1860

Extensive corrosion in some colours particularly the dark brown, overall light surface dirt, a small hole, a couple of minute cobbled repairs, selvages frayed 10ft.6in.  $\times$  7ft.6in. (320cm.  $\times$  229cm.)

£5,000-8,000

\$6,500-10,000 €5,600-8,900

The archaic design of ascending columns of blossoms and palmettes clearly derives from the 'Dragon and Palmette' group of classical Caucasian carpets woven in the 17th century which are discussed by Serare Yetkin,

Early Caucasian Carpets in Turkey, Vol.II, London, 1978, pls. 137-8 and 187. A comparable example in terms of age and design was sold at Christie's London, 16 April 2007, lot 15. Another related soumac was sold at Sotheby's, London, 12 October 2005, lot 11. The design is found in both flatwoven soumacs and pile carpets. A pile rug with this design is illustrated in E.Heinrich Kircheim et al., Orient Stars, a Carpet Collection, Stuttgart and London, 1933, no.60, p.125. A looser interpretation of both the field and border design can be found in a Dagestan soumac woven carpet illustrated by Ulrich Schurmann, Caucasian Rugs, Braunschweig, 1961, no.120, pp.310-11.



305

#### **305**

#### A LARGE USHAK CARPET

WEST ANATOLIA, EARLY 19TH CENTURY

Even light overall wear, some surface dirt, each end rewoven along outer guard stripe 22ft.2in. x 12ft.10in. (675cm. x 391cm.)

£12,000-18,000

\$16,000-23,000 €14,000-20,000

THE PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

#### **■**\*306

#### A 'STAR' USHAK CARPET

WEST ANATOLIA, LATE 16TH CENTURY

Light even wear, minor areas of repiling and occasional reweaves, partially lacking outer side guard stripes, lacking both end borders, backed 11ft.4in. x 7ft.4in. (345cm. x 223cm.)

£20,000-30,000

\$26,000-39,000 €23.000-33.000

#### PROVENANCE:

The Christopher Alexander Collection; Christie's, New York, 8 April 1999, lot 103.

#### LITERATURE:

Christopher Alexander, A Foreshadowing of 21st Century Art, the Color and Geometry of Very Early Turkish Carpets, New York and Oxford, 1993, pp. 71 (b/w detail) and 266-7.

One of the most iconic of all carpet designs, it is not hard to see why the 'star' design woven in Ushak has such enduring appeal. This is a particularly fine early example with wonderful clarity of drawing. The earliest Star Ushaks are in keeping with early Turkish design traditions (Tapis Present de L'Orient A L'Occident, Exhibition catalogue, Paris, 1989, p.94) with a strong allusion to an infinite repeat, and as such the design can be found in many differently proportioned versions. It is one of the earliest Ottoman carpets to have been depicted in a European context. The painter Paris Bordone depicted a 'Star' Ushak under the throne of a Venetian Doge in his 1534 painting, Fisherman Presenting a Ring to the Doge Gradenigo, (Gallerie dell'Accademia, Venice) and at least three paintings of the English King Henry VIII (r.1509-1547) by Hans Holbein and Hans Eworth show him standing on carpets of this design ('Portraits of King Henry VIII', Hali, Vol.3 no.3, pp.176-181).

The present example is one of the most desirable versions of the design with beautifully drawn eightlobed medallions and diamond lozenges. Despite lacking both end borders, the present carpet is very similar to the 'Star' Ushak in the Metropolitan Museum of Art, formerly in the McMullan Collection, (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.163, p.152).





VARIOUS PROPERTIES

#### **307**

#### A 'LOTTO' RUG

#### PROBABLY USHAK, WEST ANATOLIA, EARLY 17TH CENTURY

Even low overall wear, corroded brown, localised repairs, minor loss along all four outer guard stripes 5ft.10in. x 3ft.9in. (178cm. x 114cm.)

£50 000-70 000

\$65,000-90,000 €56,000-78,000

#### PROVENANCE:

Mary Griggs Burke

Minnesota Historical Society from the Mary Griggs Burke Collection

This rug comes from an easily recognisable and well documented group, which became known as 'Lotto' carpets in the middle part of the twentieth century, due to their depiction within the paintings of Venetian artist, Lorenzo Lotto (1480-1556). They could however, equally have been called after a number of other contemporaneous painters who depicted these same rugs in their paintings at that time. For a fuller discussion on this subject see J. Mills, "Lotto' Carpets in Western Paintings', *Hali*, vol.3, no.4, pp.278-289.

The field design of these rugs has been classified into three subgroups 'Anatolian', 'kilim' and 'ornamented' by Charles Grant Ellis ('The 'Lotto' Pattern as a Fashion in Carpets', in A.Ohm and H.Reber, (eds): Festschrift für Peter Wilhelm Meister, Hamburg, 1975 and C.G.Ellis, 'On 'Holbein' and 'Lotto' Rugs', Oriental Carpet & Textile Studies II, Carpets of the Mediterranean Countries 1400-1600, London 1986, pp.173-176, pls.13-15). The example offered here, together with lots 353 and 354 in this sale, are all from the 'kilim' field subgroup.

Whilst the field design varies in detail between rugs of the same period, variety in the border designs and the quality of their execution, have been the main basis for discussion on the origin of these pieces. The borders on two of the three rugs in this sale are of different designs, with the 'ragged palmette and key' design of the present lot being the rarest of the two, which was developed from earlier fifteenth century Anatolian rugs (E.H. Kirchheim, (ed.), *Orient Stars*, Stuttgart, 1993, pp.335, pl.213. for example). The classic dark blue or red border colour, found on the vast majority of the group, has here been replaced with a much rarer, light yellow contrasting ground and has the addition of a pale rose-pink key-motifs. The combination of a 'kilim'-style field alongside a 'ragged palmette and key' border is found on comparable examples in the Romanian collections of Transylvania, see Stefano lonescu, *Antique Ottoman Rugs in Transylvania*, 1995, cat.nos.27 (Brukenthal Museum, Sibiu), 28 and 242 (both St.Margaret's Church, Medias), however all of those cited display the more traditional indigo coloured border. A closely related 'Lotto' rug with the same yellow ground border but with pale blue cartouches, sold in Christie's, London, 17 October, 1996, lot 423.

This 'Lotto' rug was formerly part of the estate of the late Mary Griggs Burke (1916-2012), who was recognised as having the largest private collection of Japanese art outside of Japan, and who had an indelible impact on the emergence of Asian art in the United States. After her death in 2012, Burke's Japanese collection was divided between the Metropolitan Museum of Art, New York and the Minneapolis Institute of Arts, while the Burbank-Livingston-Griggs house and its contents, in which the present rug was housed, was bequeathed to the Minnesota Historical Society in 1968, for use as a museum. The Society operated the museum until 1996, after which the collection was de-accessioned.



## THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 308-322)



#### A LESGHI RUG

KUBA REGION, EAST CAUCASUS, CIRCA 1870

An unusually wide variety of colours, overall very good condition 6ft.4in. x 3ft.4in. (194cm. x 102cm.)

£3,500-5,500

\$4,600-7,100 €4,000-6,100

The exact origin of the 'Leshgi' star medallion is unclear although the links over the centuries between Caucasian and Anatolian weaving traditions are well-established, as evidenced by the number of seventeenth and eighteenth century Caucasian rugs which have survived in Turkey, and the sharing of certain design motifs. This same medallion appeared on earlier seventeenth and eighteenth century rugs in the Konya district, (E.Heinrich Kirchheim et al., Orient Stars, a Carpet Collection, London and Stuttgart, 1993, nos.141 and 142, p.216 for example) but remains little changed in a nineteenth century Kuba rug of similar design to the present rug, E. Herrmann, Seltene Orientteppiche, IV, Munich, 1982, pp.110-11, pl.27. The present rug displays a dense mass of varied symbols and motifs: amulets, animals, human figures, ram's horns, stars and rosettes in a widely varied palette.



#### A SEYCHOUR RUG

EAST CAUCASUS, CIRCA 1880

Full pile throughout, heavy corrosion in the dark brown, overall very good condition

4ft.8in. x 2ft.11in. (141cm. x 90cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

For a brief summary of the Georgian Cross design, see lot 365 in the current sale.



#### A KUBA RUG

EAST CAUCASUS, CIRCA 1880

Mostly full pile throughout, localised light corrosion, overall good condition  $4ft.5in. \times 3ft.7in. (135cm. \times 109cm.)$ 

£5,000-7,000

\$6,500-9,000 €5,600-7,800



309



310









312

#### A QASHQAIRUG

SOUTH PERSIA, CIRCA 1890

Of 'Mother-and-Child' *boteh* design, overall very good condition 5ft.5in. x 3ft.1in. (165cm. x 95cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

The 'Mother and Child' (Jegai) botehs are locally nicknamed Aftabeh'ie or 'ewer' botehs, (C.Parham, Masterpieces of Fars Rugs, Tehran, 1996,(pl.35). The arrangement on the present lot is particularly well spaced, with just three rows of four right-facing boteh, unlike some, where as many as ten rows of boteh have been squeezed in, as seen on a blue-ground carpet with ten rows of left-facing botehs which sold in Sotheby's, New York, 10 December 1992, lot 33. A closely related white-ground rug with four rows of right-facing botehs, attributed to the Qashqa'i but most probably Khamseh, sold at Lefevre in London on 25 April 1980, lot 36.

#### **■312**

#### A QASHQAI RUG

SOUTH PERSIA, CIRCA 1880

Of 'Herati' pattern, overall excellent condition 5ft.10in. x 3ft.2in. (178cm. x 97cm.)

£3,000-4,000

\$3,900-5,200 €3,400-4,500



313

#### ■313

#### A BERGAMA RUG

WEST ANATOLIA, LATE 19TH CENTURY

Touches of light wear and corrosion, scattered minor repiling, a couple of reweaves

6ft.9in. x 5ft.6in. (206cm. x 168cm.)

£3,000-5,000

AFA

**■**314

#### A FACHRALO KAZAK PRAYER RUG

SOUTH CAUCASUS, CIRCA 1900

Full pile throughout, a couple of minute corner repairs, overall very good condition

4ft.10in. x 3ft.10in. (147cm. x 117cm.)

\$3,900-6,500 £7,000-10,000 €3,400-5,600 \$9,100-13,000 €7,900-11,000



#### A SHAHSEVAN SOUMAC KHORJIN

AZERBAIJAN, CIRCA 1880

Woven in weft-faced soumac technique, original securing cords and kilim back, a couple of minute cobbled repairs, overall very good condition 4ft.2in. x 1ft.11in. (128cm. x 59cm.)

£1,500-2,000 \$2,000-2,600

€1,700-2,200

This Shahsevan *khorjin*, is one of many small but highly decorative weavings produced throughout the Near East and central Asia by the nomadic tribes' women which demonstrate a highly personal viewpoint of these largely anonymous weavers. Individually beautiful in their intricate designs and often quiet brilliant colour palettes, they were highly practical in transporting goods, of all sorts, tied on horseback during the migrating seasons. For a fuller discussion on this subject see, Herbert Exner, 'Hamamlu', *Hali*, Issue 195, pp.62-73. A closely related single bag face, formerly in the collection of Boston collectors, Rosalie and Mitchell Rudnick, sold at Grogan & Co, 20 November, 2016, lot 3.



#### **■**315

#### A YOMUT ASMALYK

WEST TURKMENISTAN, CIRCA 1880

Full pile throughout, overall excellent condition 2ft.7in. x 4ft.5in. (79cm. x 134cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

Predominantly woven by the Yomud and Tekke tribes, asmalyks were traditionally woven in pairs and would be used during Turkmen wedding ceremonies to decorate either side of the camel on which the bride would be carried. The pentagonal form is created through a combination of both plain and piled weaving techniques which requires greater skill on the part of the weaver. A closely related example is illustrated in E.Herrman, Seltene Orientteppiche, IV, Munich, 1982, pp.238-39, pl.88.



#### **317**

#### A YOMUT ASMALYK

WEST TURKMENISTAN, CIRCA 1870 Uneven light wear, overall good condition 2ft.6in. x 4ft.3in. (77cm. x 129cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600



#### A TEKKE CARPET

WEST TURKMENISTAN, FIRST HALF 19TH CENTURY

Five rows of Tekke guls, alternating with four rows of Chemche secondary guls, full pile throughout, good variety of colours, a couple of small patched repairs, overall very good condition 10ft.3in.x 6ft.10in. (312cm.x209cm.) including kilims

£8,000-12,000

\$11,000-15,000 €9,000-13,000

#### LITERATURE:

Eberhart Herrmann, Seltene Orientteppiche, IV, Munich, 1982, pp.240-41, pl.89



#### A BIDJAR RUG

WEST PERSIA, CIRCA 1890

Mostly good pile throughout, light localised corrosion, overall good condition 7ft.3in. x 4ft.9in. (220cm. x 145cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

#### 319

#### ■320

#### A KASHAN RUG

CENTRAL PERSIA, CIRCA 1900

Overall excellent condition 6ft.6in. x 4ft.5in. (198cm. x 134cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700



320



#### A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1920

Woven on ivory silk wefts, the wool and silk pile are full throughout, overall very good condition  $10ft.8in. \times 6ft.11in. (325cm. \times 211cm.)$ 

£10,000-15,000

\$13,000-19,000 €12,000-17,000

The knot count is approximately 9V x 9H per cm.sq.



#### A SILK TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition 11ft.10in. x 9ft.3in. (360cm. x 281cm.)

£40,000-60,000

\$52,000-77,000 €45,000-67,000

#### PROVENANCE:

Private Iranian Collection; Christie's, London, 24 April 1997, lot 554

The knot count is approximately 9V x 8H per cm.sq.





### SILK QAJAR WEAVINGS

# FROM A PRIVATE DUTCH COLLECTOR (LOTS 323-333)

The following group of eleven Persian silk rugs illustrate the exquisite quality of silk weaving produced in the second half of the nineteenth century, that proved so popular in the court of the Qajar ruler, Naser al-Din Shah (1848–1896). Not only confined to the Royal courts, silk rugs were considered as prized possessions of the Persian elite, highlighting the wealth and luxury that was available to certain families who would specially commission these fine pieces for prayer, decorative adornment, or as gifts.

The Persian cities of Tabriz, Heriz and Kashan, in particular, saw a renaissance in carpet production and came to be known, once more, as outstanding rug-weaving centres in respect to the quality of materials they used, the designs that they drew and the clarity of the colours that they dyed. In addition to Persian Royal and aristocratic patronage, renewed demand from Western markets saw a flourish of new workshops which saw the development of earlier 16th and 17th century designs, adapted to fit smaller formats, which were welcomed both by the emerging clientele in Europe as well as the wealthy elite of the East.

A number of examples in the collection were woven for prayer, and highlight a variety of interpretation of designs from the northern city of Tabriz to the southern city of Kirman. A characteristic of silk is its relative fragility and susceptibility to wear. What is remarkable about this particular group of silk weavings is that almost all remain in near perfect condition. The following collection exemplifies the efforts of the Qajar's to modernise and revive Persia, while managing to reconnect to the former heydays of weaving during the Golden age of the Safavid Empire.





#### A SILK HERIZ RUG

NORTH WEST PERSIA, CIRCA 1880

A few minor spots of light localised wear, overall very good condition 6ft.4in. x 4ft.4in. (192cm. x 131cm.)

£7,000-9,000

\$9,100-12,000 €7,900-10,000

The knot count is approximately 7V x 9H per cm. sq.





#### A SILK FEREGHAN PRAYER RUG

WEST PERSIA, CIRCA 1880

Full pile throughout, overall very good condition 4ft. x 3ft.6in. (122cm. x 107cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

The knot count is approximately 7V x 7H per cm. sq.





£7,000-9,000

#### AN UNUSUAL SILK PICTORIAL KIRMAN PRAYER RUG

SOUTH EAST PERSIA, LATE 19TH CENTURY

Areas of uneven wear, selvages and ends frayed but secured, fair condition  $6ft.6in. \ x\ 4ft.8in.\ (198cm.\ x\ 141cm.)$ 

\$9,100-12,000 €7,900-10,000

The knot count is approximately 10V x 7H per cm. sq.

This charming silk rug, is centred by a single cypress tree flanked by hoopoe birds, with heavily laden pomegranate trees to either side. The strikingly beautiful hoopoe bird is regarded by many as the ruler of the avian kingdom and was a symbol of purity for the early Persians, cast as the key character in one of the most famous Persian poems, *The Conference of the Birds*. The hoopoe represents a Sufi master who leads a group of thirty pupils on a pilgrimage to find God.

The overall arrangement of the design most likely stems from earlier 'Tree and Flower' Mughal carpets produced in Kashmir in the seventeenth century, such as a large pair of carpets, one in the Museu Calouste Gulbekian, Lisbon, the other in the Blau collection (Daniel Walker, *Flowers Underfoot*, New York, 1997, fig.98). India and Persia were closely linked in this period and an increasingly strong Indian stylistic influence can be seen in all the arts of Persia, so it is not surprising that local versions of Mughal carpets began to appear relatively quickly. A closely related silk Kirman rug with three, rather more angular Cypress trees, but with similar paired birds and fruiting decoration, formerly part of a private New Jersey collection, sold Christie's, New York, 20 May 2014, lot 187.





326



#### A SILK TABRIZ COLUMNED PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890

A few minute spots of light wear, selvages and ends frayed but secured, a few minute spots marks, overall good condition 4ft.11in. x 4ft. (150cm. x 121cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

The knot count is approximately 9V x 10H per cm. sq.

#### **■327**

#### A SILK TABRIZ RUG

NORTH WEST PERSIA, CIRCA 1890

A light surface dirt, overall very good condition 6ft.3in. x 4ft.6in. (190cm. x 138cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

The knot count is approximately 8V x 10H per cm. sq.

#### **■328**

#### A SILK BAKSHAISH RUG

WEST PERSIA, CIRCA 1890

Overall excellent condition 5ft.6in. x 4ft.1in. (169cm. x 126cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

The knot count is approximately 9.5V x 9H per cm. sq.









#### **329**

#### A SILK KASHAN PRAYER RUG

CENTRAL PERSIA, CIRCA 1900

Overall excellent condition 6ft.7in. x 4ft.4in. (200cm. x 132cm.)

£3,500-5,000

\$4,600-6,500 €4,000-5,600

The knot count is approximately 8V x 8H per cm. sq.

# ■330

# A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, LATE 19TH CENTURY

Overall excellent condition 5ft.6in. x 4ft.1in. (171cm. x 125cm.)

£3,500-5,000

\$4,600-6,500 €4,000-5,600

The knot count is approximately 9V x 9H per cm. sq.



330





# A SILK TABRIZ RUG

NORTH WEST PERSIA, LATE 19TH CENTURY

Overall excellent condition 5ft.8in. x 3ft.11in. (172cm. x 120cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700 While much of the inscription is difficult to decipher on the present rug, it is possible to make out the words eid (New Year) and atabak (Persian word for vizier) which was a Qajar title. Rugs were frequently given as a new year gift often inscribed  $mobarak\ bad\ saneh$ , (May the year ...be blessed), along side further verses from popular Persian poetry, in celebration of the occasion.

The knot count is approximately 10V x 8V per cm. sq.





#### A SILK KASHAN RUG

CENTRAL PERSIA, CIRCA 1900

Of Joshagan design, overall excellent condition 6ft.7in. x 4ft.4in. (200cm. x 132cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

The knot count is approximately 8V x 8H per cm. sq.

The design, which derives its name from the town of Joshaghan in north central Persia, was woven in a number of centres, but most frequently in Kashan in the late 19th and early 20th centuries. The complex, grid-like arrangement of lozenges, each containing a wide variety of intricate floral arrangements, stems from earlier Safavid Garden carpets. Each of the Weeping-Willow trees, set within the spandrels on the present lot, would have offered shade for contemplation and the watery-blue palette reflects the pools of water from which the flowers would have fed. A larger silk Kashan carpet of the same design, formerly part of the Maharaja of Patiala's collection, sold in these Rooms, 7 October 2010, lot 8.

332



#### ■333

#### A SILK KASHAN RUG

CENTRAL PERSIA, CIRCA 1910

Full pile throughout, overall excellent condition 6ft.6in. x 4ft.2in. (197cm. x 128cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700

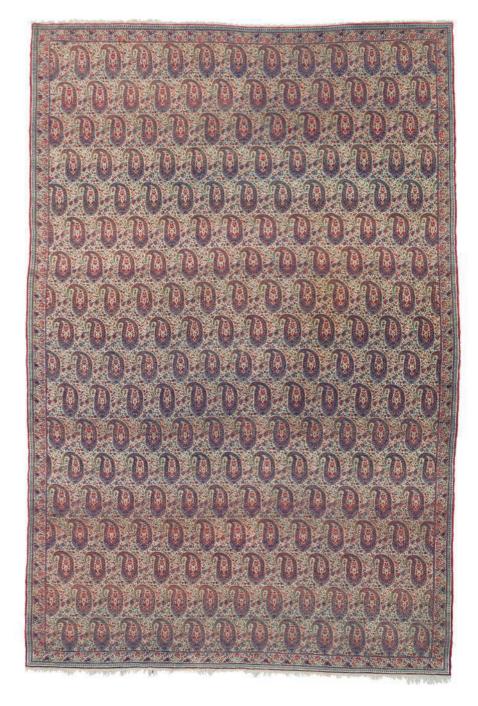
The knot count is approximately 9V x 9H per cm. sq.

The inscription cartouche bears the number, '438' and the word saneh.

333

326







# A FINELY WOVEN KIRMAN RUG

SOUTH EAST PERSIA, LATE 19TH CENTURY

A few minor localised repairs, overall very good condition 6ft.8in. x 4ft.4in. (204cm. x 132cm.)

£7,000-9,000

\$9,100-12,000 €7,900-10,000

# PROVENANCE:

The Eclectic Eye, Five Centuries of Carpets from the Galerie Yves Mikaeloff, Christie's, London, 16 October 1997, lot 86

The knot count is approximately  $11.5V \times 10.5H$  per cm. sq.

The transfer of the *boteh* motif from shawls to carpets began in the late 18th or early 19th century in Persia. Kirman, in the south east, was the most important shawl weaving centre in the country and it is likely that the design attracted the attention of Kirmani rug weavers first, although it rapidly spread through the country thereafter. The Qajar Shahs and their courtiers, were great admirers of *boteh* rugs and *boteh* shawls (*khal'at*). Indeed, such *khal'at* (robes of honour) were often given as imperial gifts and several versions of the *boteh* design (*boteh-e Zell-ol- Sultani*, *boteh-e Qubad Khan*) are named after Qajar princes, courtiers and khans.



VARIOUS PROPERTIES

#### **■335**

#### A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Overall excellent condition 9ft.10in. x 7ft.8in. (300cm. x 235cm.)

£6,000-8,000

# ■336

#### A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Minor localised wear, a few occasional surface spot marks, overall very good condition

18ft.4in. x 12ft. (558cm. x 367cm.)

\$7,800-10,000 €6,700-8,900 £20,000-30,000

\$26,000-39,000 €23,000-33,000





337

PROPERTY OF A GENTLEMAN

#### **■**337

#### A KHAMSEH KELLEH

SOUTH WEST PERSIA, DATED AH 1315/1897 AD

Full pile throughout, a couple of short crease lines, a few very light spot stains, overall very good condition 13ft. x 5ft.6in. (396cm. x 168cm.)

£10,000-15,000

\$13,000-19,000 €12,000-17,000

#### PROVENANCE:

Anon sale, Christie's, London, 2 October 2012, lot 27

The inscription reads Amir Agha Khan, sana (the year) 1315.

The inscription on this kelleh indicates that it was made for a tribal chief whose titles, Amir Aga Khan, have a similar ring to those of a number of the titles of nobility conferred by the Shah. Tribal leaders at the turn of the 19th/20th century had very considerable political power. The strength of the Bakhtiari, on whose land oil had been discovered, and who ended up being



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major political power brokers at the end of the Qajar period, is well known. Tribal leaders from a number of tribes as well as the Bakhtiari were held in high esteem at court. An indication is the fact that, earlier in the century, among Fath 'Ali Shah's wives were Afshar, Shahsevan and even Goklan Turkman ladies. Tribal leaders in return were attracted by the opulence of life at court and at times emulated it. Qashqai rugs with designs that derive from urban rugs are well known, from the *millefleurs* prayer rugs that imitate early 19th century Fereghan and ultimately seventeenth century Mughal originals, to the rugs which depict the carved stone reliefs from Persepolis (Peter Wilhelm Meister, Axel von Saldern and Siywosch Azadi, Persische Teppiche, exhibition catalogue, Museum für Kunst und Gewerbe, Frankfurt, 1971, no.91, pp.196-7). This extraordinary kelleh demonstrates a very similar fusion of urban and nomadic cultures. The design is clearly based on Malayir carpets such as one sold Sotheby's New York 13 December 2007, lot 220. The tribal interpretation is not just indicated by the braided warps and the tied knotted wool spaced along the banded selvages, it is in the choice of brilliant but never harsh colours, transforming the elegant Malayir original, (omitting the classic Malayir 'hot' red), into an intense riot of glorious brilliance, colours which today remain spectacularly undimmed.

**VARIOUS PROPERTIES** 

#### ■338

# AN AFSHAR LONG RUG

SOUTH PERSIA, CIRCA 1900

Full pile throughout, one small area of repair, otherwise good condition 11ft.10in. x 3ft.5in. (360cm. x 105cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700



(detail lot 339)

#### ■339

#### AN UNUSUALLY LONG SENNEH KURD RUNNER

WEST PERSIA, EARLY 19TH CENTURY

Light uneven overall wear, a reweave in one side border, some minor repairs to each end

21ft.1in. x 3ft.1in. (642cm. x 94cm.)

£12,000-16,000

\$16,000-21,000 €14,000-18,000

Designs of individual floral sprays or shrubs, more commonly set within a geometric lattice, can be traced back to the sixteenth and seventeenth century court carpets of the Safavid Persian and Mughal Indian empires. Freed here from the constraints of a lattice, the alternating rows of off-set, ascending red and blue flowers, set on an ivory ground are found in late 18th century Kurdish weavings, including a yellow ground rug of the same design and balanced scale of drawing, all set within a deep indigo border, (James. D. Burns, *Antique Rugs of Kurdistan*, UK, 2002, pp.114-5, pl.28). In the same work, Burns includes a further Senneh prayer rug with an identical border design and another mid-blue ground rug with the same border and a variant of the field design, woven on an all wool foundation, attributed to Garrus, eastern Kurdistan, (Burns, *op.cit.* pl.29 and pl.36).

The present border design of openly spaced floral meander was not used exclusively in the west of Persia, as a variant of the design can be found on a small group of finely woven, eighteenth century, south Persian rugs which include the McMullan Prayer Rug, now in the Metropolitan Museum of Art, New York, (J. V. McMullan, *Islamic Carpets*, pp.134-5, pl.30).

A closely related 18th century fragmentary example, attributed to Joshagan, was exhibited in Toronto, 'Oriental Rugs from Canadian Collections II', September. 1998, as part of the Andrew Vodstreil Collection, Montreal, (*Hali*, Issue 102, 1999, p.88, fig.1), and a pair of near identical runners to the present lot, were offered in Sotheby's, 5 April 2006, lot 46. An ivory ground Senneh prayer rug with the same ascending rows of flowers in the field, woven at the turn of the 19th century, is published by Eberhart Herrmann, *Von Uschak Bis Yarkand*, Munich, 1982,pl.56.



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# A SEYCHOUR RUNNER

EAST CAUCASUS, CIRCA 1890

Light surface dirt, corroded black, a repaired crease line, otherwise good condition  $% \left( 1\right) =\left( 1\right) \left( 1\right) \left($ 

10ft.1in. x 3ft.7in. (307cm. x 110cm.)

£3,000-4,000

\$3,900-5,200 €3,400-4,500

# ■341

# A CHICHI LONG RUG

EAST CAUCASUS, CIRCA 1880

Light even overall wear, corroded black, a couple of small repairs, selvages frayed  $\,$ 

10ft.4in. x 4ft.5in. (316cm. x 134cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600





# A KUBA RUNNER

EAST CAUCASUS, DATED AH 1305/1888 AD

Light localised wear, scattered areas of repiling, a repaired split along one inner guard stripe, some repairs at either end,  $12ft.5in.\ x\ 3ft.7in.\ (378cm.\ x\ 109cm.)$ 

£3,500-5,000

\$4,600-6,500 €4,000-5,600

# ■343

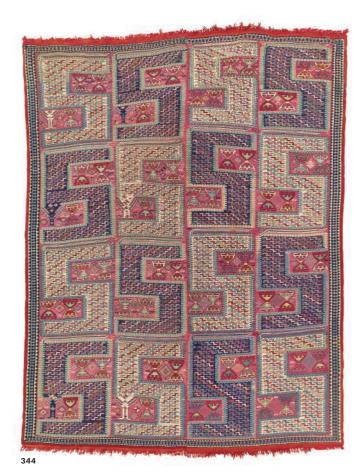
# A KAZAK LONG RUG

SOUTH CAUCASUS, CIRCA 1870

Good pile throughout, a few old repairs, otherwise good condition. 8ft.1lin. x 5ft.1in. (271cm. x 155cm.)

£4,000-6,000

\$5,200-7,700 €4,500-6,700



# A 'DRAGON' SILEH SOUMAC CARPET

SOUTH CAUCASUS, CIRCA 1860

Woven in two panels and joined along central axis, minor spots of wear and corrosion, occasional small repairs, overall good condition 9ft.1in. x 7ft. (277cm. x 213cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

This *sileh* carpet is woven using the weft-wrapping technique known as soumac, and is characterised by large alternating ivory and indigo S-shaped motifs that represent highly stylised dragons. Typically they are displayed with protruding, hooded eyes above and a long, thin tail beneath, with the main body filled with small Z-motifs which represent the scales of the dragon. Rather unusually, the dragons in the present carpet have been woven without eyes. Similar examples are illustrated by Alberto Boralevi, *Sumakh*, *Flat-woven carpets of the Caucasus*, Firenze, 1986, pl.6, p.42 and John Eskenazi, *Kilim*, Milan, 1980, pl.29, p.78



# **■**345

# AN ALEPPO KILIM

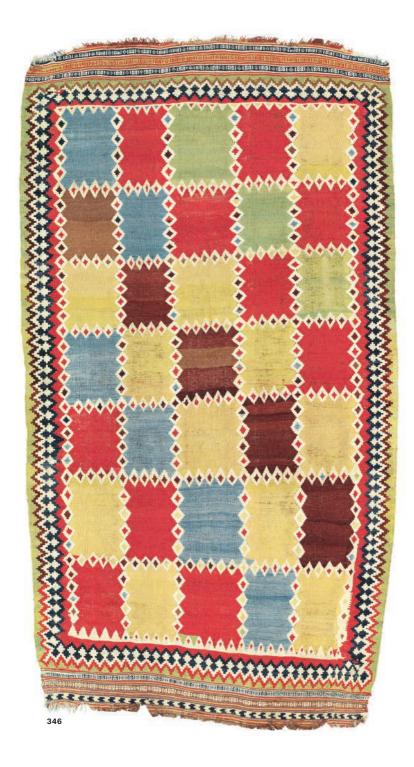
NORTH SYRIA, MID 19TH CENTURY

Woven in two panels, a light overall surface dirt, overall good condition  $11ft.7in. \times 4ft.7in. (353cm. \times 141cm.)$ 

£2,000-3,000

\$2,600-3,900 €2,300-3,300

This finely woven kilim was produced in the surroundings of Aleppo at a time when North Syria was still a province of the Ottoman Empire. Woven in two panels, it would have once served as a door or window curtain. The central panel displays a dense repeat of *elibelinde* motifs drawn in an exemplary style and aligned in offset rows to form a tight geometric lattice. The panels at either end are filled with rows of stepped lozenges with extending arms above and below, which is a characteristic motif of Aleppo kilims, (Yanni Petsopoulos, *Kilims*, Fribourg, 1979, pp.166-167, figs.198-201).



# A QASHQAI KILIM

SOUTH PERSIA, SECOND HALF 19TH CENTURY

A couple of small repairs, some loss to each corner, overall good condition 8ft.10in. x 4ft.10in. (270cm. x 147cm.)

£2,000-3,000

\$2,600-3,900 €2,300-3,300 Despite its age, the bold polychrome chequer-board composition of this kilim has a very modern appearance. The miniature ivory lozenges that divide the individual panels, each with a different-coloured centre, are precisely drawn, as is the black and white reciprocal arrow-head border. The brocaded horizontal bands at either end with embroidered domino-like panels, are characteristic of the weavings of the nomadic Luri tribes in the neighbouring Fars Province. For a similar chequerboard Qashqai kilim see, A. Hull and J Lucyc-Wyhowska, *Kilim, The Complete Guide*, London, 1993, p.217, fig.419; E.Herrmann, *Seltene Orientteppiche, VII*, Munich, 1985, pp.144-5, pl.65, and an example that sold in these Rooms, 5 April 2011, lot 5.





# AN EAST ANATOLIAN LONG RUG

POSSIBLY KAGIZMAN, MID 19TH CENTURY

A few minor spots of light wear, overall very good condition throughout 10ft.10in. x 4ft. (330cm. x 122cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

The archaic design of the present rug is dominated by three large squares, each centred by an oversized motif with four extending *Kochak* or Ram's Horns, all set within a strikingly simple border design filled with cruciform motifs with further decorative shield motifs within the lapets at either end. A related example of similar geometric composition, but which includes two



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further columns, all filled with the same stylised archaic 'Tree' motif as lot 351 in the present sale, is illustrated in *Antique Oriental Carpets from Austrian Collections*, Vienna, 1986, pp.152-3, pl.51. The border design on that rug has the same, but more clearly drawn, hooked medallions as lot 349 in the present sale.

#### **■348**

#### A CENTRAL ANATOLIAN LONG RUG

MID 19TH CENTURY

A few minor spots of old repiling, otherwise very good condition. 12ft.1in. x 4ft.5in. (368cm. x 134cm.) including kilims

£5,000-7,000

\$6,500-9,000 €5,600-7,800



#### A NORTH EAST ANATOLIAN RUG

KARS PROVINCE, MID 19TH CENTURY

A couple of minor spot repairs, overall very good condition  $6ft.1in \times 4ft.5in. (186cm. \times 134cm.)$ 

£10,000-15,000

\$13,000-19,000 €12,000-17,000

This rug was likely woven by the nomadic Kurds surrounding the town of Kagizman in the north east of Kars Province. The drawing of the three stepped Memling *guls* in the central field is very provincial, being distorted in shape and arranged in an ascending order.

William Eagleton provides useful structural information in *An Introduction to Kurdish Rugs and Other Weavings* (1988), as well as some general observations concerning the designs of northeast Anatolian rugs. His analysis suggests that these often have dark undyed wool or goat hair in the foundation. He suggests that the polychrome bands to the sides, like those on the present lot, would suggest a Kurdish origin. The long, shaggy wool pile softens the design further. Rugs of small proportions with a very long pile, such as this, would have served as effective insulation at night. A rug of similar size with a comparable geometric border of hooked motifs but with a polychrome zig-zag field, is found in *Antique Oriental Carpets from Austrian Collections*, Vienna, 1986, pp.160-1, pl.55.



# A KARADASHLI CARPET

WEST TURKMENISTAN, EARLY 19TH CENTURY

Finely woven, some small repairs and reweaves, overall very good condition 8ft.8in. x 5ft.5in. (263cm. x 166cm.)

£8,000-12,000

\$11,000-15,000 €9,000-13,000



# A CENTRAL ANATOLIAN PRAYER RUG

PROBABLY KONYA, EARLY 19TH CENTURY

Localised spots of wear and corrosion, a few minor cobbled repairs, overall good condition  $\,$ 

7ft.1in. x 4ft.1in. (215cm. x 124cm.)

£3,000-4,000

\$3,900-5,200 €3,400-4,500

The archaic forms of inverted triangles with six vertical projections linked by protruding arms within the field, are interpreted by Herrmann as early tree formations and the diagonally arranged hooks are seen to represent mutually

arranged animals, which together could be interpreted as a representation of the Garden of Eden. It is not immediately apparent that this rug was intended for prayer, as the stepped *mihrab* is simplistic in its drawing and uniform in colour with the field. The elongated forms of the medallions within the border appear rather archaic and primitive. A close comparable, with a pronounced green *mihrab*, dated to the 18th century, is illustrated by Eberhart Herrmann, *Seltene Orientteppiche, VIII*, Munich, 1986, pp.24-25, pl.4, and an east Anatolian rug, displaying three columns of archaic 'Tree' motifs within its field beneath the mihrab, is published by W.Brüggemann & H. Bohmer, *Teppiche der Bauern und Nomaden in Anatolien*, Hanover, 1980, pp.320-1, pl.106.



# A TEKKE CARPET

WEST TURKMENISTAN, EARLY 19TH CENTURY

Full pile throughout, some localised minor repairs, selvages rebound, original kilims at either end, overall good condition 9ft.3in. x 6ft.9in. (282cm. x 205cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

(opposite detail of lot 353)





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

#### ■ \* 353

# A PART-COTTON 'LOTTO' RUG

PROBABLY USHAK, WEST ANATOLIA, 17TH CENTURY

Mostly good pile throughout, naturally corroded black, white-cotton highlights within the border, minor old spot repairs, a striped original kilim at each end 5ft.4in. x 3ft.9in. (163cm. x 114cm.)

£35,000-45,000

\$46,000-58,000 €40,000-50,000

#### PROVENANCE:

European Noble collection Christie's, London, 17 October, 1996, lot 424

Most authorities believe that these rugs were made in the Ushak area of Turkey in the sixteenth and seventeenth centuries. This dating is established primarily through the evidence of paintings by European artists from that period. (For a fuller note on the group see lot 307 in the present sale). The appearance of 'Lotto' rugs specifically in Netherlandish paintings is discussed by O.Ydema, Carpets and their Datings in Netherlandish Painting

1540-1700, Zutphen, 1991, pp.27-32, diag. 1 and 3a. The dating is also helped by the import records of the time in Eastern European towns where a great number of these rugs have been found (M.Franses, and R.Pinner, 'The 'Classical' Carpets of the 15th to 17th Centuries', *Hali*, vol.6, no.4, p.358).

As a result of the discrepancies in design and structure between the rugs of this group it has been proposed that their production was not centralised but completed in a number of different workshops and ethnic groups within the Ushak region, using individual cartoons, possibly to meet the export demands at that time. These rugs were exported in great numbers to Europe from the start of the sixteenth to the mid-seventeenth century, when production appears to have ceased almost as suddenly as it commenced. The present lot is a particularly fine example, being well drawn and balanced with polychrome details. The inclusion of white cotton highlights within a couple of the side borders is a very unusual feature. This same early border design appears on an unusual yellow-ground 'Lotto' rug border in the present sale (see lot 307).



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

#### ■\*354

#### A 'LOTTO' RUG

PROBABLY USHAK, WEST ANATOLIA, FIRST HALF 17TH CENTURY

Minor spots of light wear and old repair, corroded black, light blue original kilim strip at either end

5ft.5in. x 3ft.11in. (165cm. x 119cm.)

£25,000-35,000

\$33,000-45,000 €28,000-39,000

#### PROVENANCE:

European Noble collection Christie's, London, 17 October 1996, lot 432

The 'Cloudband' border design in this rug can be seen in paintings as early as 1611; the majority being illustrated during the period 1660-70 (O.Ydema, *Carpets and their Datings in Netherlandish Painting 1540-1700*, Zutphen, 1991, pp.36, diag.8.) These indicate that this rug could date from as early as the first quarter of the 17th century.

The rugs, when illustrated in paintings from the period, were generally depicted as 'table' coverings, although, in some depictions, they are used on the floor. An unusual feature in this example is that each cloudband motif faces towards the field design. This would indicate that it was made to cover a surface with the border design which could be viewed from any side. 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. Further comparable examples sold in these Rooms, in The Aita Collection, 18 October, 2001, lot 228, and 27 April, 2017, lot 186.



# **PETAG**

# (PERSISCHE TEPPICHE AKTIEN GESELLSCHAFT)

The PETAG workshop (Persische Teppiche Aktien Gesellschaft), was a German initiative founded in Berlin in 1911. Guided by the scholar/dealer Heinrich Jacoby (1889-1964), author of Eine Sammlung Orientalischer Teppiche, Berlin, 1923, amongst other works, a large workshop was opened in the city of Tabriz, north west Persia. Its aim was to produce carpets of the highest quality in order to combat the decline in quality encountered due to the mass production of carpets in the late 19th century. PETAG carpets are identified by their use of particularly lustrous kurk wool, natural vegetal dyes and their distinctive 'signature' formed of three cintamani roundels arranged in a triangular formation, often located in the far corner of the field or border pattern. Originally a Tibetan Buddhist motif it symbolised a wish-fulfilling glowing pearl, as well as the triple spots of a leopard's pelt. The cintamani was later adopted by the Ottomans and used in textiles, ceramics, amongst other art forms. Heinrich Jacoby personally owned one such Iznik tile (see lot 213 in the present sale) that is particularly striking in its display of the cintamani motif and is thought to be the original source behind the company's design logo, featuring on the cover of Die Petag Im Dienste Ihrer Kunden, Frankfurt, 1961 (front cover).

At the end of the 19th century/beginning of the 20th century, there were a number of highly important publications on the history of Oriental carpets which included large-scale black and white, and more importantly, some colour illustrations, of magnificent Safavid and Ottoman carpets. Publications such as, A History of Oriental Carpets before 1800, by F.R. Martin, Stockholm, 1908; Friedrich Sarre's, Orientalische Teppiche, Vienna, 1892, and, Alt-Orientalische Teppiche, by F. Sarre and Herrman Trenkwald, Vienna, 1926, gave the workshop access, for the first time, to the great 16th and 17th century carpet designs. These were faithfully reproduced with minor alterations to the colour palette to suit more western tastes.

The following four examples in the sale, produced by this exemplary workshop, illustrate a cross-section of the designs drawn from Persia to the Caucasus, covering a period of over three hundred years.

# **■**355

### THE HEINRICH JACOBY PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of 16th century Safavid design, overall excellent condition 22ft.6in. x 14ft.1in. (690cm. x 430cm.)

£20,000-30,000

\$26,000-39,000 €23,000-33,000

#### PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

The design of the present lot is drawn from a 16th century Persian Safavid carpet in the Museé des Arts Decoratifs in Paris, a detail of which was first published in black and white, but noted as having a "yellow ground and red border" in F.R.Martin, 'A History of Oriental Carpets before 1800, Stockholm, 1908, fig.304, p.119. This PETAG carpet remained in the possession of the Jacoby family until very recently and is an impressive example of the workshops production overseen by the descendents ancestor.









#### A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Zil-i-Sultan design, bearing the PETAG cintamani signature in the top left hand corner of the field, overall excellent condition 12ft.6in.x 9ft.11in. (380cm.x 302cm.)

£10,000-15,000

\$13,000-19,000 €12,000-17,000

It is perhaps a little surprising that such a delicate design of repeating decorative flower vases, should derive its name from Zill al-Sultan, the

notorious Qajar prince who ruled Isfahan, Iran's former capital during the Safavid era, as governor from 1874 to 1907. He is remembered as a Qajar anti-hero, even a villain, to this day, based largely on his apparent exercise of absolute power and pursuit of intrigue to further his own political interests.

The addition of small birds flanking each of the repeating vases, seen here, was known as *gol-i-bolbol*, the 'rose and the nightingale' and was used in a number of different weaving centres. (P.R.Ford, *Oriental Carpet Design*, London, 1981, p.118-120, fig. 271). Unusually, the present carpet displays the same floral elements of the field design within the border surround, but on a larger scale, leaving little definition between the two in terms of colour or design.





# **■**Ω**357**

# A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of 18th century Caucasian design, a few light localised spots of wear, otherwise very good condition 12ft.4in. x 9ft.3in. (375cm. x 283cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900 The design of this carpet is a direct copy of a late Classical Caucasian carpet, formerly in the Hapsburg collection, now in the Museum für Angewandte Kunst in Vienna (Friedrich Sarre and Hermann Trenkwald, *Altorientalische Teppiche*, Österreichisches Museum für Angewandte Kunst, Vienna/Leipzig, 1926/28, vol.1, pl.42). Other PETAG carpets displaying the same design and of similar size, have sold at Christie's, London on 25 April 2002, lot 63 and 13 October, 2005, lot 79.





#### A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930

Of Safavid 'Vase' design, overall very good condition 18ft.3in. x 11ft.10in. (557cm. x 362cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000

The design of this large PETAG Tabriz is drawn from earlier 16th century Safavid, Kirman 'Vase' carpets. The term 'Vase' was first coined following an

exhibition organised by May Beattie in 1976, which highlighted a group of carpets whose designs featured stylised vases from which the palmettes and flowering tendrils spring and which all shared a similar weaving technique. In most examples this design was directional, the vases appearing in alternating positions and being almost overshadowed by the massive palmettes. While the present carpet retains three separate planes of palmettes and linked leafy tendrils, as the original, the vases are no longer present and the colour palette has been adapted to suit more Western tastes.

The PETAG  $\it cintamani$  signature appears in one far corner of the rose-pink field.





#### **359**

#### A HIGHLY UNUSUAL SILK AND METAL-THREAD KOUM KAPI RUG

ISTANBUL, WEST ANATOLIA, CIRCA 1920

Of Ottoman velvet design, full silk pile throughout, a couple of small faint surface stains and minute restorations, overall good condition 6ft.4in. x 4ft.4in. (192cm. x 133cm.)

£40,000-60,000

\$52,000-77,000 €45,000-67,000

The knot count is approximately 9V x 9H per cm. sq.

The 'Koum Kapi' group of silk rugs were woven in Istanbul by Armenian weavers who settled in the area within the city walls of the same name, which translates as 'Sand Gate'. 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, predominantly 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, (Pamela Bensoussan, 'The Master Weavers of Istanbul', *Hali* 26, 1985, p.34).

This impressive silk and metal-thread Koum Kapi rug combines elements originally imported from luxurious Italian textiles but with motifs that are recognizably from the Ottoman decorative repertoire of the 16th and 17th centuries. At the turn of the 17th century the very best velvets were woven in the court ateliers of Bursa or Istanbul with the most attractive of all Bursa velvets bearing large-scale designs, where a floral or vegetal form is enclosed within, or flanked by, two large serrated leaves, see Nuhran Atasoy, Walter B Denny, Louise W. Mackie and Hulya Tezcan, *Ipek, The Crescent and the Rose*, 2001, p.308, fig.319. The depiction of serrated palmettes decorated with smaller floral motifs was very popular amongst the Bursa velvet weavers, and has been adopted by the Koum Kapi weavers on the present lot. For two closely related 17th century examples, see Atasoy, *op.cit*, figs.336 & 337. The former Ottoman ogival lattice design has been adapted further, into a more complex arrangement of interlinked arabesques on the present lot, but which retain the delicate chains of miniature flowerheads. By simulating the Ottoman velvet design, the Koum Kapi weaver has been required to use substantially more metal-thread in its design than is normally found on rugs from this group, which would have required greater technical ability on the part of the weaver, and considerably more money on the part of the individual who commissioned such a piece.

It has not been possible to find a direct comparable for this unique Koum Kapi rug and although unsigned, it was without question, woven in one of the master atelier in Istanbul where the great textile traditions and expertise of the Ottoman Empire continued in the twentieth century.





# A LARGE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930

Of 'In-and-Out' palmette design, overall excellent condition 25ft.7in. x 19ft.8in. (780cm. x 600cm.)

£15,000-20,000

\$20,000-26,000 €17,000-22,000



# A TABRIZ CARPET

SIGNED QALI-BAFIYAN VA MAHMUD JABBARZADA, NORTH WEST PERSIA, CIRCA 1940

A few small occasional surface spot marks and light surface dirt, otherwise very good condition throughout 17ft.11in. x 11ft.2in. (545cm. x 340cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

The signature in the small stellar cartouche reads: sherkat-e qali-bafiyan va mahmud jabbarzada.

A near identical Tabriz carpet woven by the same weavers was sold in the Barratt Collection - Crowe Hall, Bath, Christie's, London, 16 December 2010, lot 243. A further carpet by the same workshop, displaying a design copied directly from the Portuguese Carpet in the Museum für Angewandte Kunst in Vienna, (see Friedrich Sarre and Hermann Trenkwald, Österreichisches Museum für Angewandte Kunst, Vienna/Leipzig, 1926/28, vol.l, pl.33), was sold at Christie's, London, 5 April 2011, lot 106.







# A MOGHAN RUNNER

SOUTH CAUCASUS, LATE 19TH CENTURY

Full pile throughout, a few small reweaves and minor associated repiling, overall very good condition

12ft.8in. x 3ft.8in. (385cm. x 111cm.)

£5,000-7,000 \$6,500-9,000

€5,600-7,800

#### **■**363

# A KURDISH RUNNER

363

NORTH WEST PERSIA, CIRCA 1880

Overall very good condition 16ft.5in. x 2ft.11in. (500cm. x 89cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600 A related example, attributed to the Shakak tribe in the area west of Lake Urmia, displays the same stepped, hooked cruciform motifs as the present rug, which Burns interprets as a representation of a pond turtle, (J.D. Burns, *Antique Rugs of Kurdistan. A Historical Legacy of Woven Art*, London 2002, no. 64).

# A SARAB RUNNER

WEST PERSIA, CIRCA 1890

Overall excellent condition 17ft.5in. x 3ft.4in. (530cm. x 101cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

# **■365**

#### A SEYCHOUR LONG RUG

NORTH EAST CAUCASUS, DATED AH 1289/1873 AD

Light localised wear, corroded black, minor spot repairs, overall very good condition 11ft.9in. x 4ft.6in. (358cm. x 138cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

The bold four-armed crosses within the field are sometimes referred to as the Georgian cross although there is nothing to suggest that these were woven in Georgia, (Ulrich Schurman, *Caucasian Rugs*, Munich, 1961, p.298-299, pl.115). The relatively wide 'running dog' guard stripes of this Seychour rug act as a visually striking frame to the full blooms of the alternating carnations and cabbage-roses of the border. A similar example with a single running dog outer stripe, sold for a record price Christie's, London, 24 April 2012, lot 79.





369



PROPERTY FROM A PRIVATE UK COLLECTION

#### **■366**

# A KAZAK RUG

SOUTH CAUCASUS, CIRCA 1870

Localised spots of wear and corrosion, a repaired crease line, two small holes, selvages frayed, an original but partly frayed kilim at either end 6ft.5in. x 5ft.7in. (196cm. x 170cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800

#### PROVENANCE:

Anon sale, Christie's, London, 7 October 2014, lot 57

#### **■367**

# A KAZAK RUG

SOUTH CAUCASUS, CIRCA 1890

Minor localised repairs, overall fair condition 6ft.11in. x 4ft.11in. (211cm. x 150cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

# 368 No lot

367



366

# **■**369

A KAZAK RUG SOUTH CAUCASUS, CIRCA 1900

Overall very good condition 8ft.4in. x 5ft.5in. (254cm. x 165cm.)

£5,000-7,000

\$6,500-9,000 €5,600-7,800



PROPERTY OF A PRIVATE AUSTRIAN COLLECTOR

# **■370**

# A 'PINWHEEL' KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

Minor localised light wear, corroded brown, a repaired crease line, a few minor cobbled repairs, overall good condition 8ft.1in. x 5ft.8in. (247cm. x 173cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

#### PROVENANCE:

Purchased from Adil Besim Gallery, Vienna, in the late 1990's.

The 'pinwheel' Kazak has for a long time been one of the most collectable of all Caucasian nineteenth century rugs. Typically, the present lot shows little variation from other examples in the group in the arrangement of the field design of off-set columns of ivory rosettes alternately enclosed within rotating indigo hooked panels all linked by green hooked panels containing

C-motifs. Indeed, there is only one published example of nineteenth century date which has any variation in the field design, and that bears a very provincial drawing style in a number of details (*Antique Oriental Carpets from Austrian Collections*, Society for Textile Art Research, Vienna 1986, no.41). The present border is found on all but a couple of examples which use a design characteristic of Borjalou weavings.

A brief discussion of this group can be found by Hans Otto Gsell ("Some thoughts on the swastika Kazak", *Hali*, vol.3, no.3, 1981, pp.292). The earliest dated example bears the figure AH 1222/1807-8 AD, but there is some doubt as to whether this is correct (Rippon Boswell, Wiesbaden, 10 November 1984); a date in the second half of the 19th century seems more probable for the majority of examples. Another related example of the group was published by Eberhart Herrmann, *Asiatische Teppiche und Tektilkunst 3*, Munich 1991, nr.17 and a further example sold at Christie's, London, 8 April 2014, lot 38.



VARIOUS PROPERTIES

# **■371**

# A KARATCHOPF KAZAK RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Overall very good condition 8ft.2in. x 4ft.9in. (249cm. x 145cm.)

£7,000-9,000

\$9,100-12,000 €7,900-10,000



### **■372**

# AN EXTREMELY LONG DOROSHK RUNNER

EAST PERSIA, DATED AH 1328/1910-1911 AD

Overall excellent condition 26ft.5in. x 4ft.6in. (805cm. x 137cm.)

£10,000-14,000

\$13,000-18,000 €12,000-16,000

The inscription reads: sefaresh-e fath 'ali khan, saneh 1328,'On the order of Fath 'Ali Khan, in the year AH 1328'

Given the date, this would suggest that this was commissioned by Fath 'Ali Khan Sardar A'zam, who was an Iranian politician born in AH 1265/1848-1849 AD.

# **■373**

# AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1930

Finely woven on a silk foundation, overall excellent condition 11ft.8in. x 8ft.7in. (355cm. x 262m.)

£25,000-35,000

\$33,000-45,000 €28,000-39,000

The knot count is approximately 10V x 12H per cm. sq.

372









375

# **■374**

# A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1940

Overall excellent condition 9ft.9in. x 7ft.8in. (297cm. x 234cm.)

£6,000-8,000

\$7,800-10,000 €6,700-8,900

# **■**375

# A KASHAN RUG

WOVEN IN THE WORKSHOP OF BAQIR, CENTRAL PERSIA, CIRCA 1900

Overall excellent condition 6ft.9in. x 4ft.5in. (206cm. x 134cm.)

£4,500-5,500

\$5,900-7,100 €5,100-6,100

The inscription cartouche reads: gar shavad nagshe soltan bar u soorat hadad sho, 'The carpet (and its significance) increase in the household/seat/land of the shah, once the sultan's features (or presence) reflect on it (the carpet), its design will be complete'.

Between the two cartouches it reads: Karkhaneh Bagir, 'The workshop of Baqir'.

# **■376**

# AN ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1930

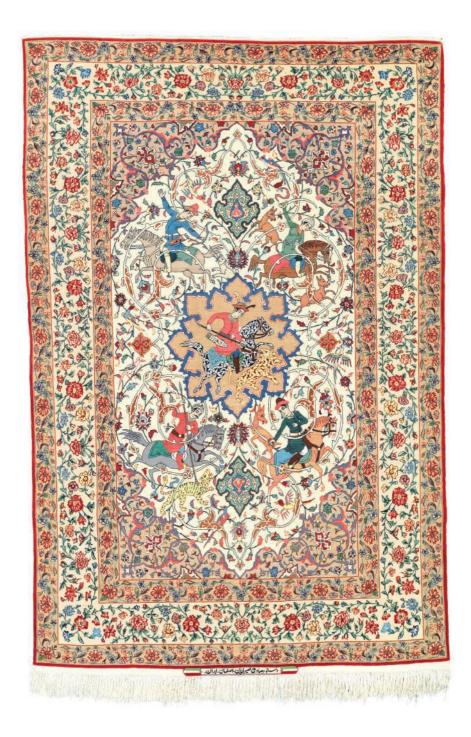
Finely woven, a light surface dirt, occasional spot marks, overall very good condition

7ft.6in. x 4ft.11in. (229cm. x 150cm.)

£3,000-5,000

\$3,900-6,500 €3,400-5,600

The knot count is  $10V \times 10H$  per cm. sq.



# A PART-SILK PICTORIAL ISFAHAN SEIRAFIAN RUG

SIGNED SADEGH SEIRAFIAN, CENTRAL PERSIA, CIRCA 1940

Woven on a silk foundation, soft  $\mathit{kurk}$  wool, silk highlights, overall excellent condition

7ft.6in. x 4ft.11in. (229cm. x 150cm.)

£10,000-15,000

\$13,000-19,000 €12,000-17,000

The inscription reads; dastur-e sadegh sayrafian esfahan iran, 'Order of Sadegh Seirafian of Isfahan, Iran'

For three generations the master weavers of the Seirafian family have produced rugs that are widely considered today as being of the very best quality. In 1939 the respected banker, investor and carpet collector Haj Agha Reza Seirafian (1881-1975) decided to enter the carpet industry after acquiring two unfinished rugs from a master weaver. By using the best materials, designers and weavers, the Seirafian workshop conformed to a new standard of quality, tripling the knot count from an average of 270 knots per square inch to approximately 500 or more. This level of excellence continued as Seirafian's seven sons followed in his footsteps, along with his first grandson Mojtaba Seirafian. Sadeq Seirafian's pictorial vignettes within the field of the present rug, illustrate the almost balletic prowess of the huntsmen, and continue the Classical thread of Persian traditions drawn from earlier Safavid miniatures and manuscript illuminations.





# **■378**

# A MALAYIR 'DRAGON' RUG

WEST PERSIA, CIRCA 1900

Of 'Dragon' design, a couple of spot repairs, overall good condition.  $6ft.4in. \times 4ft.4in. (192cm. \times 131cm.)$ 

£3,500-4,500

\$4,600-5,800 €4,000-5,000

What appear at first to be large blossoms above and below the central floral rosette, are actually imaginative fire-breathing dragon's with spotted, scaly heads.

### **■**379

# A FEREGHAN RUG

WEST PERSIA, CIRCA 1890

Overall excellent condition 4ft.9in. x 3ft.5in. (145cm. x 105cm.)

£3,500-5,000

\$4,600-6,500 €4,000-5,600

# ■380

# A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Occasional spots of light wear, a couple of very small surface spots, minor repairs at one end, otherwise very good condition 11ft.5in. x 9ft.6in. (348cm. x 290cm.)

£10,000-15,000

\$13,000-19,000 €12,000-17,000





# ■381

# A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

 $Light touches of uneven wear, corroded dark \, brown, a \, couple \, of \, minute \, repairs,$  $over all\,good\,condition$ 

13ft.3in. x 10ft.4in. (405cm. x 315cm.)

£12,000-16,000

# ■382

# A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Localised areas of wear, a single small hole, overall light surface dirt 17ft.5in. x 12ft.6in. (530cm. x 382cm.)

£8,000-12,000

\$11,000-15,000 €9,000-13,000

# **END OF SALE**

\$16,000-21,000

€14,000-18,000





# **CARPET INDEX**

Dimensions Inches	Dimensions Centimetres	Description	Circa	Lot
2ft.1in. x 2ft.3in.	63cm, x 68cm.	A Ningxia Seat cover	19th Century	289
2ft.6in. x 4ft.3in.	77cm. x 129cm.	A Yomut Asmalyk	Circa 1870	317
2ft.7in. x 4ft.5in.	79cm. x 134cm.	A Yomut Asmalyk	Circa 1870	315
2ft.8in. x 2ft.4in.	82cm. x 70cm.	A Khotan Square Cover	Late 18th century	282
2ft.10in. x 3ft.1in.	87cm. x 94cm.	A Rare Khotan 'Gaming' Mat	Mid 18th Century	288
2ft.11in. x 3ft.1in.	90cm. x 94cm.	A Silk Yarkand Cover	Second Half 18th Century	290
3ft.3in. x 3ft.4in.	98cm. x 101cm.	A Kashgar Square Mat	Eearly 19th Century	291
3ft.5in. x 3ft.6in.	105cm. x 108cm.	A Yarkand Square Cover	Early 19th Century or Earlier	281
4ft. x 3ft.6in.	122cm. x 107cm.	A Silk Fereghan Prayer Rug	Circa 1880	324
4ft.2in. x 1ft.11in.	128cm. x 59cm.	A Shahsevan Soumac Khorjin	Circa 1880	316
4ft.5in. x 3ft.7in.	135cm. x 109cm.	A Kuba Rug	Circa 1880	310
4ft.8in. x 2ft.11in.	141cm. x 90cm.	A Seychour Rug	Circa 1880	309
4ft.9in. x 3ft.5in.	145cm. x 105cm.	A Fereghan Rug	Circa 1890	379
4ft.10in. x 3ft.10in.	147cm. x 117cm.	A Fachralo Kazak Prayer Rug	Circa 1900	314
4ft.11in. x 3ft.	149cm. x 92cm.	A Khotan Fragment	First Half 18th Century	286
4ft.11in. x 4ft.	150cm. x 121cm.	A Silk Tabriz Columned Prayer Rug	Circa 1890	326
5ft.1in. x 3ft.6in.	155cm. x 106cm.	A Khotan Rug	Early 19th Century	296
5ft.4in. x 3ft.9in.	163cm. x 114cm.	A Part-Cotton 'Lotto' Rug	17th Century	353
5ft.5in. x 3ft.1in.	165cm. x 95cm.	A Qashqai Rug	Circa 1890	311
5ft.5in. x 3ft.4in.	164cm. x 102cm.	An 'RKO' Khotan Saddle Cover	Late 18th Century	295
5ft.5in. x 3ft.11in.	165cm. x 119cm.	A 'Lotto' Rug	First Half 17th Century	354
5ft.6in. x 4ft.1in.	169cm. x 126cm.	A Silk Bakshaish Rug	Circa 1890	328
5ft.7in. x 4ft.1in.	171cm. x 125cm.	A Silk Tabriz Prayer Rug	Late 19th Century	330
5ft.8in. x 3ft.11in.	172cm. x 120cm.	A Silk Tabriz Rug	Late 19th Century	331
5ft.8in. x 4ft.6in.	173cm. x 136cm.	An 'RKO' Khotan Saddle Cover	First Half 19th Century	283
5ft.10in. x 3ft.	179cm. x 91cm.	An 'RKO' Kansu Rug	First Half 19th Century	294
5ft.10in. x 3ft.2in.	178cm. x 97cm.	A Qashgai Rug	Circa 1880	312
5ft.10in. x 3ft.9in.	178cm. x 114cm.	A 'Lotto' Rug	Early 17th Century	307
6ft.1in. x 4ft.5in.	186cm. x 134cm.	An East Anatolian Rug	Mid 19th Century	349
6ft.3in. x 4ft.6in.	190cm. x 138cm.	A Silk Tabriz Rug	Circa 1890	327
6ft.4in. x 3ft.4in.	194cm. x 102cm.	A Lesghi Rug	Circa 1870	308
6ft.4in. x 4ft.2in.	194cm. x 126cm.	A Senneh Rug	Circa 1890	72
6ft.4in. x 4ft.4in.	192cm. x 131cm.	A Silk Heriz Rug	Circa 1880	323
6ft.4in. x 4ft.4in.	192cm. x 131cm.	A Malayir Rug	Circa 1900	378
6ft.4in. x 4ft.4in.	192cm. x 133cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1920	359
6ft.5in. x 5ft.7in.	196cm. x 170cm.	A Kazak Rug	Circa 1870	366
6ft.6in. x 4ft.2in.	197cm. x 128cm.	A Silk Kashan Rug	Circa 1910	333
6ft.6in. x 4ft.5in.	198cm. x 134cm.	A Kashan Rug	Circa 1900	320
6ft.6in. x 4ft.8in.	198cm. x 141cm.	A Kirman Silk Prayer Rug	Late 19th Century	325
6ft.7in. x 4ft.4in.	200cm. x 132cm	A Silk Kashan Rug	Circa 1900	332
6ft.7in. x 4ft.4in.	200cm. x 132cm.	A Silk Kashan Prayer Rug	Circa 1900	329
6ft.8in. x 4ft.4in.	204cm. x 132cm.	A Finely Woven Kirman Rug	Late 19th Century	334
6ft.9in. x 4ft.5in.	206cm. x 134cm.	A Kashan Rug	Circa 1900	375
6ft.9in. x 5ft.6in.	206cm. x 168cm.	A Bergama Rug	Late 19th Century	313
6ft.11in. x 4ft.11in.	211cm. x 150cm.	A Kazak Rug	Circa 1890	367
7ft.1in. x 4ft.1in.	215cm. x 124cm.	A Central Anatolian Rug	Early 19th Century	351
7ft.3in. x 4ft.9in.	220cm. x 145cm.	A Bidjar Rug	Circa 1880	319
7ft.5in. x 3ft.8in.	227cm. x 112cm.	A Khotan Rug	Late 18th Century	280
7ft.6in. x 4ft.11in.	229cm. x 150cm.	An Isfahan Rug	Circa 1930	376
7ft.6in. x 4ft.11in.	229cm. x 150cm.	A Part-Silk Pictorial Isfahan Seirafian Rug	Circa 1940	377
7ft.9in. x 4ft.2in.	236cm, x 128cm,	A Khotan Rug	First Half 19th Century	297
8ft.1in. x 5ft.8in.	247cm. x 173cm.	A 'Pinwheel' Kazak Rug	Circa 1880	370
8ft.2in. x 4ft.9in.	249cm. x 145cm.	A Karatchopf Kazak Rug	Late 19th Century	371
8ft.4in. x 5ft.5in.	254cm. x 165cm.	A Kazak Rug	Circa 1900	369
8ft.6in. x 5ft.2in.	258cm. x 158cm.	A 'Dragon' Carpet	Mid 18th Century	303
8ft.8in. x 5ft.5in.	263cm. x 166cm.	A Karadashli Carpet	Early 19th Century	350
8ft.10in. x 4ft.10in.	270cm. x 147cm.	A Qashgai Kilim	Second Half 19th Century	346
8ft.11in. x 5ft.1in.	271cm. x 155cm.	A Kazak Long Rug	Circa 1870	343
9ft.1in. x 6ft.12in.	277cm. x 213cm.	A Nazak Long Rug A 'Dragon' Sileh Soumac Carpet	Circa 1870 Circa 1860	343
9ft.2in. x 5ft.2in.	280cm. x 157cm.	A Khotan Carpet	Late 18th Century	344 287
	280cm. x 157cm. 282cm. x 205cm.			
9ft.3in. x 6ft.9in.		A Tekke Carpet	Early 19th Century	352
9ft.6in. x 3ft.10in.	290cm. x 118cm.	A Triple Medallion Khotan Rug	Early 19th Century	285
9ft.9in. x 7ft.8in.	297cm. x 234cm.	A Part-Silk Tehran Carpet	Circa 1940	374
9ft.10in. x 7ft.8in.	300cm. x 235cm.	A Greek and Division	Circa 1900	335
10ft.1in. x 3ft.7in.	307cm. x 110cm.	A Seychour Runner	Circa 1890	340



Dimensions Inches	Dimensions Centimetres	Description	Circa	Lot
		A.T.II. 0	F1 . 11 16 10 1 0	0.10
10ft.3in. x 6ft.10in.	312cm. x 209cm.	A Tekke Carpet	First Half 19th Century	318
10ft.4in. x 4ft.5in.	316cm. x 134cm.	A Chichi Long Rug	Circa 1880	341
10ft.6in. x 7ft.6in.	320cm. x 229cm.	A Soumac Blossom and Palmette Carpet	Circa 1860	304
10ft.8in. x 6ft.11in.	325cm. x 211cm.	A Part-Silk Tehran Carpet	Circa 1920	321
10ft.10in. x 4ft.	330cm. x 122cm.	An East Anatolian Long Rug	Mid 19th Century	347
11ft.4in. x 7ft.4in.	345cm. x 223cm.	A 'Star' Ushak Carpet	Late 16th Century	306
11ft.5in. x 9ft.6in.	348cm. x 290cm.	A Heriz Carpet	Circa 1890	380
11ft.7in. x 4ft.7in.	353cm. x 141cm.	An Aleppo Kilim	Mid 19th Century	345
11ft.8in. x 8ft.7in.	355cm. x 262m.	An Isfahan Carpet	Circa 1930	373
11ft.8in. x 9ft.2in.	355cm. x 280cm.	A Peking Carpet	Circa 1910	298
11ft.9in. x 4ft.6in.	358cm. x 138cm.	A Seychour Long Rug	Dated AH 1289/1873 AD	365
11ft.10in. x 3ft.5in.	360cm. x 105cm.	An Afshar Long Rug	Circa 1900	338
11ft.10in. x 9ft.3in.	360cm. x 281cm.	A Silk Tabriz Carpet	Circa 1890	322
12ft. x 6ft.	367cm. x 183cm.	A 'Cloud-Head' Yarkand Carpet	Probably Early 18th Century	284
12ft.1in. x 4ft.5in.	368cm. x 134cm.	A Central Anatolian Long Rug	Mid 19th Century	348
12ft.4in. x 9ft.3in.	375cm. x 283cm.	A PETAG Tabriz Carpet	Circa 1920	357
12ft.5in. x 3ft.7in.	378cm. x 109cm.	A Kuba Runner	Dated AH 1305/1888 AD	342
12ft.6in. x 9ft.11in.	380cm. x 302cm.	A PETAG Tabriz Carpet	Circa 1920	356
12ft.8in. x 3ft.8in.	385cm. x 111cm.	A Moghan Runner	Late 19th Century	362
12ft.9in. x 5ft.9in.	388cm. x 175cm.	A Kurdish Kelleh	Circa 1880	300
13ft. x 5ft.6in.	396cm. x 168cm.	A Khamseh Kelleh	Dated AH 1315/1897 AD	337
13ft.3in. x 10ft.4in.	405cm. x 315cm.	A Sultanabad Carpet	Circa 1890	381
13ft.6in. x 3ft.2in.	411cm. x 97cm.	A Pair of Fereghan Runners	Circa 1900	73
13ft.7in. x 3ft.4in.	415cm. x 102cm.			
13ft.10in. x 7ft.3in.	422cm. x 221cm.	A Silk Kashgar Carpet	Late 18th Century	293
13ft.11in. x 6ft.4in.	423cm. x 192cm.	A 'Pomegranate' Yarkand Carpet	Late 18th Century	292
16ft.5in. x 2ft.11in.	500cm. x 89cm.	A Kurdish Runner	Circa 1880	363
16ft.9in. x 8ft.2in.	510cm. x 248cm.	The 'Cambalios' Karabagh Carpet	Late 18th Century	302
17ft.4in. x 11ft.6in.	529cm. x 351cm.	A Bijar Carpet	Circa 1880	301
17ft.5in. x 3ft.4in.	530cm. x 101cm.	A Sarab Runner	Circa 1890	364
17ft.5in. x 12ft.6in.	530cm. x 382cm.	A Heriz Carpet	Circa 1890	382
17ft.9in. x 13ft.3in.	540cm. x 403cm.	An Agra Carpet	Circa 1890	299
17ft.11in. x 11ft.2in.	545cm. x 340cm.	A Tabriz Carpet	Circa 1940	361
18ft.3in. x 11ft.10in.	557cm. x 362cm.	A PETAG Tabriz Carpet	Circa 1930	358
18ft.4in. x 12ft.	558cm. x 367cm.	A Heriz Carpet	Circa 1890	336
21ft.1in. x 3ft.1in.	642cm. x 94cm.	An Unusually Long Senneh Kurd Runner	Early 19th Century	339
22ft.2in. x 12ft.10in.	675cm. x 391cm.	A Large Ushak Carpet	Early 19th Century	305
22ft.8in. x 14ft.1in.	690cm. x 430cm.	A PETAG Tabriz Carpet	Circa 1920	355
25ft.7in. x 19ft.8in.	780cm. x 600cm.	A Large Tabriz Carpet	Circa 1930	360
26ft.5in. x 4ft.6in.	805cm. x 137cm.	An Extremely Long Doroshk Runner	Dated AH 1328/1910-11	372

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(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-ALICTION

(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 WITHDRAWAI

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 IFWFI I FRY

(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 inter-national 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 alboratories, 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 to the gemstone. 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**

### 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 cur hank statement). your current address (for example, a current utility bill or

(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.

### **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, 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

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™

(o)internet bids on Christle's LIVE— For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-suide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christle's LIVE—Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.

### (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 doe not up 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.

### AT THE SALE

### 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;

(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) hidders 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

### 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

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 to a royalty known as artists resale right when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  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, you tor any reason for loss or 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 give notice to 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 claims notified within 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 LIPPERCASE 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, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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

(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.

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(i) you have conducted appropriate customer due diligence on the (I) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s**) in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes

### 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 buver'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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) 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.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

We accept cash subject to a maximum of £5.000 per buyer per year at our Cashier's Department Department only (subject to condition (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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 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

(iii) Cash

(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 th 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

(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 (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 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 them that soll to use. 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

### H TRANSPORT AND SHIPPING

### 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 bhandling, 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 o may prevent you selling a lot in the country you import it into. 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 any lot you purchase. (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 Christle'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 or including (regardless or interpretating) entertiagle entangered 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 responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of operty containing such protected or regulated material

### (c) US import ban on African elephant ivory

(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
crientific testing on a But prior to sale we will make this clear in the 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 recognized artist and/or that have a function, for example rot by a recognized artist and/or that have a function, for example, carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 at 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.

### (a) Watches

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  $\Psi$  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**.

### **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 any bother than as set out in the admended warrang 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

in these Conditions or sale; or (ii) We do not 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 exactlying the province of the provinc 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,

### OTHER TERMS

### 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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**

we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under

### 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 notice at **www.christies.com/about-us/** contact/privacy

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 reget 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 F2 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.

# DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

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# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† 0	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.  For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer</b> .  If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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 <b>α</b>	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.
	$\star$ and $\Omega$	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 $\alpha$	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.
	t	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	$\star$ and $\Omega$	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 <b>buyer's premium</b> .
	$\dagger$ and $lpha$	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.
	$\star$ and $\Omega$	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

- 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 1 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 7889 2886. Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*,  $\Omega$ ,  $\alpha$ , #, ‡

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**

### 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  $\Delta$  next to its **lot** number.

# **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol o next to the lot number.

### Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °♦

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 risksharing 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.

### **EXPLANATION OF** CATALOGUING PRACTICE

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings. ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty, Buyers are advised to inspect the property themselves. Written condition reports are usually

available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*"Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his

In Christie's qualified opinion a work of the period of the artist and showing his influence.

"Follower of ..

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription.

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

# STORAGE AND COLLECTION

### **COLLECTION LOCATION AND TERMS**

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

# **COLLECTION AND CONTACT DETAILS**

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

### 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.

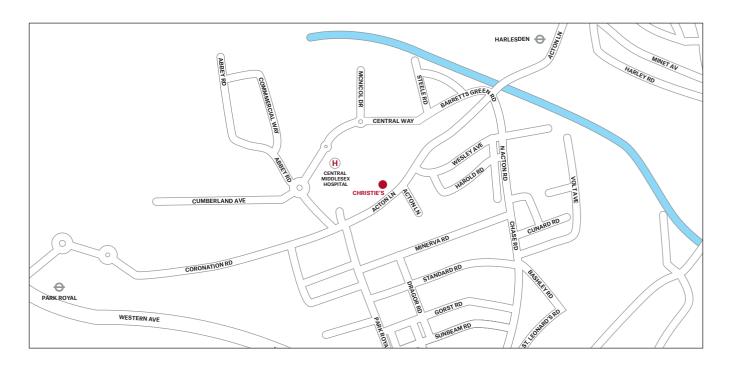
### CHRISTIE'S PARK ROYAL

Unit 7, Central Park Acton Lane London NW10 7FY

Vehicle access via Central Park only.

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



380 15/08/18



# **VILLA SALMANAZAR**SAINT-TROPEZ, FRANCE

A Provencal-style dream with chic Saint-Tropez flair, Villa Salmanazar rests amid privacy and seclusion in the hills of Ramatuelle, overlooking the famous bay of Pampelonne, Saint-Tropez, and the surrounding countryside.

Offered at €14,950,000

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INTERNATIONAL REAL ESTATE



JOHN WILLIAM WATERHOUSE (1849–1917) *Thisbe, 1909*signed and dated 'J.W. Waterhouse./1909.' (lower right)
oil on canvas

38 ¾ x 23 ¾ in. (98.5 x 60.3 cm.)
\$1,800,000-2,500,000

# **EUROPEAN ART PART I**

New York, 31 October 2018

# VIEWING

27 - 31 October 2018 20 Rockefeller Plaza New York, NY 10020

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