



**ART OF THE ISLAMIC AND INDIAN WORLDS**

*King Street • 20 October 2016*

**CHRISTIE'S**

الله الله الله مع محمد

حَمِيدٌ وَكَامِلٌ  
مَجِيدٌ

تَغْفِرُ كُنْ





## ART OF THE ISLAMIC AND INDIAN WORLDS

THURSDAY 20 OCTOBER 2016

### PROPERTIES FROM

Property from the Estate of Emily A. Wingert  
A Middle Eastern Collection of Qajar  
Manuscripts  
Property of an Italian Nobleman  
Property of a Lady  
Property of a Gentleman

### AUCTION

Thursday 20 October 2016  
at 10.30 am Lots 1-184  
8 King Street, St. James's  
London SW1Y 6QT

### AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **HAMZA-12241**

### VIEWING

Friday	14 October	9.00 am – 4.30 pm
Saturday	15 October	12 noon – 5.00 pm
Sunday	16 October	1.00 pm – 5.00 pm
Monday	17 October	9.00 am – 4.30 pm
Tuesday	18 October	9.00 am – 4.30 pm
Wednesday	19 October	9.00 am – 4.30 pm

### AUCTIONEERS

Romain Pingannaud and William Robinson



Browse this auction and view  
real-time results on your iPhone,  
iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  LIVE

*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

### COPYRIGHT NOTICE

No part of this catalogue may be reproduced,  
stored in a retrieval system or transmitted by any  
form or by any means, electronic, mechanical,  
photocopying, recording or otherwise, without  
the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON &  
WOODS LTD. (2016)

View catalogues and leave bids online  
at [christies.com](http://christies.com)

# CHRISTIE'S

# WORLD ART GROUP



**William Robinson**  
International Head of Group  
Tel: +44 (0)207 389 2370



**G. Max Bernheimer**  
International Head of  
Antiquities Department  
Tel: +1 212 636 2247



**Susan Kloman**  
International Head of African  
& Oceanic Art Department  
Tel: +1 212 484 4898



**Deepanjana Klein**  
International Head of  
Indian and Southeast Asian  
Antiquities, Modern +  
Contemporary South Asian  
Art Department  
Tel: +1 212 636 2189



**Daniel Gallen**  
Global Managing Director  
Tel: +44 (0) 207 389 2590

## INTERNATIONAL DEPARTMENTS & SALES CALENDAR

### AFRICAN AND OCEANIC ART

**Paris**  
Bruno Claessens  
Pierre Amrouche (Consultant)  
Tel: +33 1 40 76 84 48

### ANTIQUITIES

**London**  
Laetitia Delaloye  
Francesca Hickin  
Tel: +44 (0)20 7752 3195

**New York**  
Hannah Solomon  
Alexandra Olsman  
Tel: +1 212 636 2256

### ISLAMIC ART

**London - King Street**  
Sara Plumbly  
Tel: +44 (0)207 389 2372

**London - South Kensington**  
Romain Pingannaud  
Xavier Fournier  
Tel: +44 (0)207 389 3316

### INDIAN AND SOUTH EAST ASIAN ART

**New York**  
Sandhya Jain-Patel  
Leiko Coyle  
Isabel McWilliams  
Tel: +1 212 636 2190

### SOUTH ASIAN MODERN + CONTEMPORARY ART

**London - King Street**  
Damian Vesey  
Tel: +44 (0)207 389 2700

**New York**  
Sheila Parekh-Blum  
Tel: +1 212 974 4483

**Mumbai**  
Sonal Singh  
Nishad Avari  
Tel: +91 22 2280 7905

### BUSINESS MANAGERS

**Regional Managing Director  
New York**  
Ross Elgie  
Tel: +1 212 636 2641

**London**  
Julia Grant  
Tel: +44 (0)207 752 3113

**France**  
Marie Faiola  
Tel: +33 (0)1 40 76 86 10

**13 SEPTEMBER  
INDIAN, HIMALAYAN, AND  
SOUTHEAST ASIAN WORKS  
OF ART  
NEW YORK**

**14 SEPTEMBER  
SOUTH ASIAN MODERN +  
CONTEMPORARY ART  
NEW YORK**

**5 OCTOBER  
ANTIQUITIES  
NEW YORK**

**14-25 OCTOBER  
INDIAN ART ONLINE  
LONDON, KING STREET**

**21 OCTOBER  
ART & TEXTILES OF THE  
ISLAMIC & INDIAN WORLDS  
LONDON, SOUTH  
KENSINGTON**

**1 DECEMBER  
ART D'AFRIQUE, D'OcéANIE  
ET D'AMÉRIQUE DU NORD  
PARIS**

**7 DECEMBER  
ANTIQUITIES  
LONDON, KING STREET**

**29 NOVEMBER-  
9 DECEMBER  
ANCIENT JEWELRY  
ONLINE**

**18 DECEMBER  
THE INDIA SALE  
MUMBAI**

# SPECIALISTS AND SERVICES FOR THIS AUCTION



**Sara Plumbly**  
Head of Department



**Romain Pingaudeau**  
International Specialist



**Xavier Fournier**  
Junior Specialist



**Rui da Silva**  
Sale Coordinator  
King Street



**Chanel Clarke**  
Sale Coordinator  
South Kensington

## SPECIALISTS

Sara Plumbly  
Romain Pingaudeau  
Xavier Fournier  
Tel: +44 (0)20 7752 3316  
Fax: +44 (0)20 7389 2326

## SALE COORDINATOR

Rui da Silva  
Tel: +44 (0)20 7752 3316

## BUSINESS MANAGER

Julia Grant  
Tel: +44 (0)20 7752 3113

## EMAIL

First initial followed by last name@christies.com (e.g. Sara Plumbly = splumbly@christies.com). For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)

## SERVICES

### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
Internet: www.christies.com

### AUCTION RESULTS

UK: +44 (0)20 7839 9060  
Internet: www.christies.com

### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

### POST-SALE SERVICES

Weronika Gertig  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

### CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

### BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[30]

**christies.com**

## LOTS OF IRANIAN ORIGIN

Bidders are advised that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" [including carpets]. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

Please see the Export and Import note on page 252 for further information.

# THE ART OF PERSIA





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

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

**\*1**  
**THE ACCESSION OF BOGHRA KHAN IN KASHGAR**  
TIMURID HERAT, AFGHANISTAN, CIRCA 1425

From the *Majma' al-Tawarikh* of Hafiz-i Abru, opaque pigments on paper, the verso with 33ll. of neat black *naskh*, important words and phrases in red

Painting 6½ x 8¾in. (16.5 x 22.5cm.); folio 16¾ x 11¾in. (41.6 x 29.8cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

The text below this painting relates the story of how Boghra Khan was married to an extremely intelligent woman called Bayra Khatun, to whom he was devoted. After her sudden death, Boghra Khan was inconsolable and the magnates of the empire decided to raise his middle son Quri Tekin to the throne. The text of the *Majma' al-Tawarikh* is lifted straight out of Rashid al-Din's history of the Oghuz in the *Jami' al-Tawarikh* (for a translation see Eddie Austerlitz, *History of the Oghuz*, 1994, pp.89-90).

**\*2**  
**THE BATTLE OF BADR**  
TIMURID HERAT, AFGHANISTAN, CIRCA 1425

From the *Majma' al-Tawarikh* of Hafiz-i Abru, opaque pigments on paper, the verso with 33ll. of neat black *naskh*

Painting 6½ x 8¾in. (16.4 x 22.3cm.); folio 16 x 11½in. (40.6 x 29.5cm.)

£7,000-10,000

\$9,400-13,000

€8,400-12,000

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



1



2



3

VARIOUS PROPERTIES

03

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

SIGNED SHEIKH 'ALI BIN 'ABD AL-LATIF AL-HAMADANI, TIMURID IRAN, DATED 18 RAJAB AH 89½0 JULY 1486 AD

Poetry, Persian manuscript on paper, 373ff. plus five fly-leaves, each folio with 15ll. of black *nasta'liq* arranged in two columns with double gold intercolumnar rule, a third column with similar text on the diagonal, important words and phrases picked out in gold, red and blue, small floral highlights in the corners, with five 20th century illustrations, opening bifolio with gold and polychrome illumination framing 7ll. of text, preceding bifolio with two *shamsas*, thirteen illuminated headpieces within the text, colophon signed and dated, later owner's notes including one purported to be by the Emperor Akbar on the opening and closing folios, in brown morocco with flap decorated with stamped central medallion and spandrels, plain maroon doublures

Text panel 5½ x 3¾in. (14.4 x 9.5cm.); folio 9½ x 5½in. (23.1 x 14.3cm.)

£4,000-6,000 \$5,400-8,000  
€4,800-7,100



4

0\*4

**THE CARPET PAGE FROM A TIMURID QUR'AN**

IRAN, 15TH CENTURY

Arabic manuscript on paper, the bifolio with elegant illumination framing 7ll. of strong black *naskh*, following folio with 13ll. of similar text, gold verse roundels, first folio with extensive 16th century *waqf* inscription, restoration to edges, loose in modern red morocco

Text panel 9¾ x 5½in. (23.8 x 13.9cm.); folio 12¼ x 8in. (31 x 20.4cm.)

£4,000-6,000 \$5,400-8,000  
€4,800-7,100

5

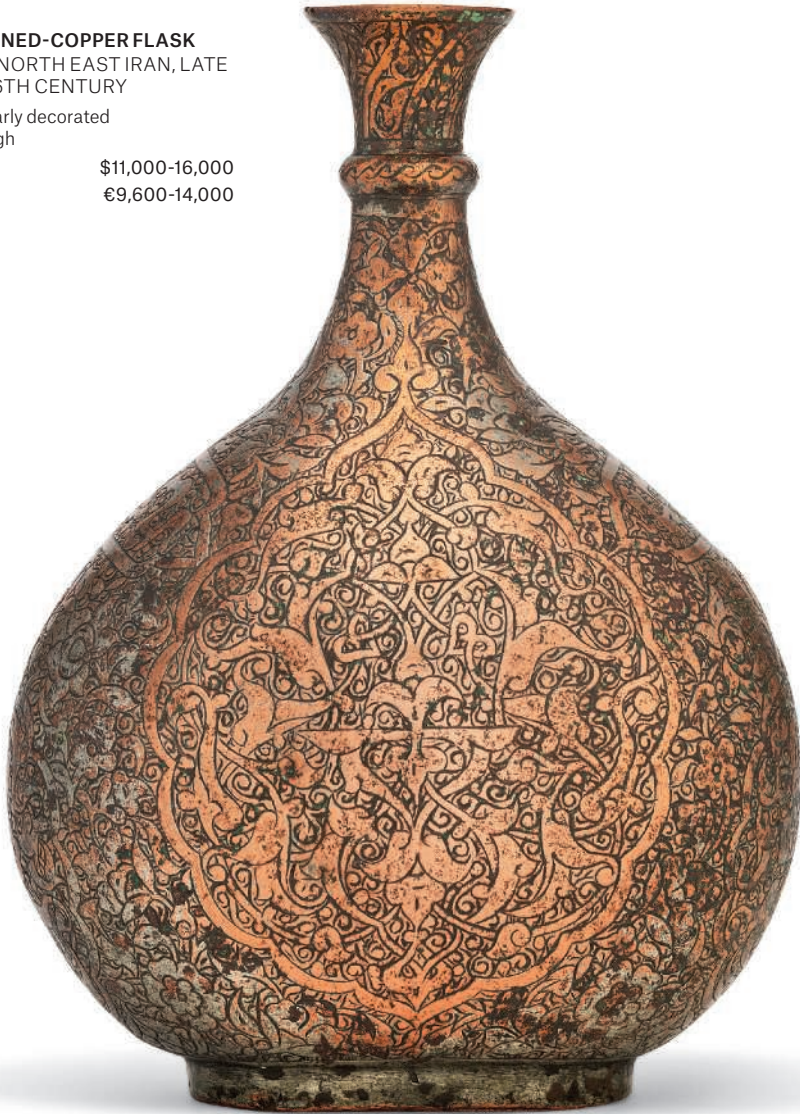
**A TIMURID TINNED-COPPER FLASK**  
KHORASSAN, NORTH EAST IRAN, LATE  
15TH/EARLY 16TH CENTURY

Both sides similarly decorated  
9¼in. (23cm.) high

£8,000-12,000

\$11,000-16,000

€9,600-14,000



Although the shape is rare, in its decoration this elegant bottle relates to a small group of metal objects dated by Melikian to the last years of the 15th century. Typical are the large cloud bands, the cusped medallion with trefoil palmette terminals and the dense floral interlace (Melikian-Chirvani, 1982). These features can be found on a dish, dated AH 902/1496-97 AD and attributed to Khorassan, now in the Hermitage Museum and a on bowl in the Bern Historisches Museum – catalogued as Khorassan, late 15th/early 16th century (M.K.49, Komaroff, 1992, no.18 and 28, pp.192-94 and 213-15).

Though unusual, the shape of our bottle can be paralleled in contemporaneous painting. A frontispiece from a manuscript of Sa'di's *Bustan*, copied in Herat in 1488, depicts Sultan Husyan Bayqara hosting entertainment for several inebriated figures. It includes in its composition a golden table set with three bottles, two porcelain and one metal – similar in shape to that offered here (Golombek, 1992, fig.9, p.11).

## 6

### A TIMURID SILVER-INLAID BRASS JUG (*MASHRABE*)

HERAT, AFGHANISTAN, EARLY 16TH CENTURY

The exterior heavily decorated and inlaid in silver with registers of floral interlace and chevrons around a roundel with four rosettes, with added gilt handle, and modern Timurid-style lid

5¼in. (13.2cm.) high (without lid)

£70,000-100,000

\$94,000-130,000

€84,000-120,000

#### INSCRIPTIONS:

Around the neck: *al-'izza l'illah | al-qudra l'illah | al-f[a]tiha (?) lillah | al-nusra lillah | al-quwwa lillah | al-hikma lillah*, 'Glory belongs to God | Power belongs to God | The beginning (?) belongs to God | Victory belongs to God | Strength belongs to God | Wisdom belongs to God'

Around the body: verses from a *ghazal* of Hafiz, *saharam hatef-e maykhaneh be-dawlat khahi goft baz ay keh dirineh-ye in dargahi | hamchu jur'eh-ye mey kesh keh sar ... partov-e jam-e jahan bin dehadet agahi | agaret saltanat-e faqr bebakhshand ey del kamtarin molk-e to az mah bovad ta mahi | qat'-e in marhaleh bi-hamrahi-ye khezr makon zulmat ast betars az khatar-e gomrahi | hafez-e kham tam' [sharmi-ye] in qesseh bedar 'amalet chist keh ferdous ... (rubbed)*, 'In the morning, a voice from the wine tavern, wishing me good fortune, proclaimed "Return! You are a devotee of this court" | Like Jamshid, drink a gulp of wine ... Look at the ray of the world revealing cup that it may give you news | O heart, if they grant you the kingdom of poverty, Then your humblest possession will reach from the moon to the fish (that supports the earth) | Without Khizr do not travel this road, It is the road of shadows – beware getting lost! | O Hafiz whose greed is crude, you should be ashamed of this tale, What is your work, [that for it you should desire] Paradise?'



The bulbous jug with vertical mouth and dragon handle is a Timurid archetype. The earliest Timurid example of the form is the white jade jug made for Ulugh Beg (1420-1449), now in the Calouste Gulbenkian Foundation, Lisbon (Lentz and Lowry, 1989, fig.46, p.144). From the middle of the fifteenth century onwards brass examples of the same form were produced, covered with intricate silver and gold overlay. There are around 30 published examples in museums around the world, and a small number of others that have appeared on the market. They have been studied in some detail, notably by Linda Komaroff in her work on Timurid Metalwork (Komaroff, 1992). As a group they are particularly interesting in that a considerable number of them are signed and/or dated. The dates range from AH 861/1456-57 AD (an example in the Museum für islamische Kunst, Berlin; Komaroff no.3, pp.153-155) through into the Safavid period as is shown by the black jade example made for Shah Isma'il Safavi (Lentz and Lowry, 1989, fig. 102, p.310 amongst many other publications). The latest dated brass example is in the David Collection, Copenhagen, dating from Jumada II AH 819/August-September 1512 AD (<https://www.davidmus.dk/en/collections/islamic/dynasties/timurids-and-turkmen/art/34-1986>).

Their usual attribution to Herat is on the basis of the form being known to have been popular with the Timurid rulers, to the fact that the *nisbahs* of the makers are almost invariably from that area and on two brass jugs inscribed with verses praising Sultan Husayn [Baiqara] (r.1469-1506). One is in the British Museum (1962.7-18.1; Komaroff, 1992, no.12, pp.178-80; Lentz and Lowry, 1989, no.151, pp.273 and 360), the other sold at Sotheby's (11 October 1989, lot 99, pp.42-3).

Many are inscribed, as here, with one or two bands of verses around the belly and neck. Many of these verses are repeated. Most are poetical, as here, appropriate to the drinking of wine from the jug, with the favourite poets being Qasim Anwar and Hafiz. Verses from Daqiqi and even Firdowsi are also found (Melikian-Chirvani, 1982, no.123, pp.287-8).

Each jug is slightly different in decorative layout, the designers playing with similar motifs to create different effects. While one can group the earliest ones as a subgroup with their large continuous inscriptions around the neck, it is less easy to divide those dating from 1480-1512 in terms of style. The drawing of some has a distinctly spiky feel, such as that in the Nuhad es-Said Collection, now in the Museum of Islamic Art, Doha (Allan, 1982, no.25, pp.110-113), as does the latest dated example of the series, that in the David Collection noted above. Others, including the present jug, have a fuller drawing with subsidiary engraving on the individual inlaid small pieces of silver. Dated examples with similar execution are that in the Berlin Museum of Islamic Art, dated AH 910/1505 AD (I.6052; Komaroff, *op.cit.*, no.13), and that in the British Museum, London, dated AH 917/1511 AD or possibly AH 919/1513 AD which would actually make it later than the David Collection example (78 12.30.732; Canby and Thompson (eds), 2003, no.8.6, pp.210-211). Others are those in the Bargello (Spallanzano, 1981, no.3, pp.13-16 and cover illustration), and another in the British Museum (78 12.30.731; Komaroff, 1992, no.11, pp.176-178). Of all of these the present example is probably closest to the dated British Museum example, indicating that it was probably made towards the end of the sequence in the early 16th century.





7

**A CALLIGRAPHIC PANEL**

SIGNED 'ABDULLAH AL-HARAWI, TIMURID HERAT, 15TH CENTURY

Ink and opaque pigments heightened with gold on gold-speckled card, mounted  
Text panel 4¾ x 7½in. (12 x 19.1cm.); folio 8¾ x 13½in. (21.1 x 34.3cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

**PROVENANCE:**

A Private Collection Donated to Benefit The University of Oxford, sold Christie's, London, 25 April 2013, lot 3

**INSCRIPTIONS:**

A saying of Abu Mihjan, a companion of the Prophet, about the Jews of the Hijaz

This panel bears the name of 'Abdullah al-Harawi - a scribe known as 'Tabbakh' - who was one of the most famous scribes of 15th century Herat. He wrote in all calligraphic styles and designed inscriptions for buildings in Herat and Mashhad. His signed pieces are written in Herat and Samarqand between AH 833/1429-30 AD and AH 867/1462-63 AD.





08

**A ROYAL QUR'AN**

POSSIBLY ATTRIBUTABLE TO IBRAHIM SULTAN SON OF SHAHRUKH, TIMURID IRAN, 15TH CENTURY

Arabic manuscript on paper, 316ff. plus four fly-leaves, each folio with 15ll. of *naskh* in text panels laid down between green, gold and blue rules on paper with gold floral illumination, gold and polychrome rosette verse markers, *sura* headings in gold on a red-hatched ground with blue illumination, bifolio pages with marginal medallions of drop form, opening bifolio with gold and polychrome illumination framing the text, preceding bifolio with gold and polychrome *shamsas*, one repaired in the middle, inscription at the beginning of the Qur'an attributing it to Ibrahim Sultan son of Shahrugh bin Timur, later seal impression of Muhammad Mohsen bin Sultan Husayn Bayqara, marginal repairs, in brown morocco with flap decorated with central stamped medallions

Text panel 5¼ x 3¾in. (14.5 x 9.5cm.); folio 8% x 6in. (22 x 15cm.)  
 £8,000-12,000 \$11,000-16,000  
 €9,600-14,000

**PROVENANCE:**

Gaston Migeon (1861-1930), Curator at the Louvre and the author of many books on Islamic Art, Paris, as indicated by a sticker on the binding

An inscription at the beginning of this Qur'an attributes it to Ibrahim Sultan son of Shahrugh bin Timur (1394-1435 AD). Shahrugh ruled as an Islamic Sultan and after taking power, quickly moved to establish the ideological foundations of his rule. A number of individual exercises in piety were thus undertaken by members of his family. Baysunghur for instance, designed a monumental dedicatory inscription for the *ivan* of the mosque at Mashhad built by his mother. Ulugh-Beg designed an enormous Qur'an stand and memorized the Qur'an with seven variant readings. Ibrahim executed pious inscriptions (on two *madrasas* that he founded in Shiraz, the *Dar al-Safa* and the *Dar al-Aytam*) and copied at least five Qur'ans (as well as being reported to have copied a sixth giant Qur'an, given as a *wafq* to the cemetery of Baba Lutfullah Imaduddin in Shiraz).

One such Qur'an is in the Metropolitan Museum (13.228.1; Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, exhibition catalogue, Washington DC, 1989, no.22, p.84). That example is dated 4 Ramadan AH 830/29 June 1427 AD. Both the strong *naskh* in which the Qur'an is written and the delicate floral marginal illumination bear strong resemblance to the present example, making the attribution on the opening folio of our Qur'an a credible one. The seal impressions of the Timurid Prince Muhammad Mohsen son of Sultan Husayn Bayqara (r. AH 873-875/1469-70 AD and AH 875-911/1470-1506 AD), which are found both at the beginning and end of the manuscript, serve to strengthen the Royal Timurid association.



69  
**QUR'AN**

IRAN, 15TH CENTURY WITH 19TH CENTURY QAJAR RESTORATIONS

Arabic manuscript on paper, 302ff., two fly-leaves, each folio with 15ll. of black *naskh*, verse markers as red dots, *sura* headings in gold *thuluth* within gold cartouches, text within black and gold rules, the opening bifolio a Qajar addition finely illuminated in gold and polychrome, final four folios a Qajar restoration, with Qajar margins throughout, catchwords and marginal markers, in restored floral lacquer binding

Text panel 7¼ x 4¾in. (19.8 x 11cm.); folio 12¼ x 7½in. (31 x 19.5cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500



**QUR'AN**

TIMURID IRAN, 15TH CENTURY

Arabic manuscript on paper, 572ff. in two volumes, each folio with 3ll. of black *thuluth* alternating with panels of 4ll. of strong black *naskh* between gold and polychrome medallions, *sura* headings in pink or gold *thuluth* in illuminated panels, opening bifolio with fine gold and polychrome illumination framing the text, eight similarly illuminated bifolios within the text, remargined throughout, bound in two volumes, each in refurbished brown morocco with flap decorated with stamped medallions and spandrels, paper covered doublures

Text panel 6% x 4 1/4 in. (16.6 x 10.5cm.); folio 9 3/4 x 6 1/4 in. (24.9 x 15.8cm.)

£40,000-60,000

\$54,000-80,000

€48,000-71,000

The illumination of this fine Qur'an shows characteristics of the style developed in Shiraz in the first half of the 15th century. The illuminated bifolio of the beginning of *sura sad* is comparable to the illumination of a Qur'an dated 1430-40 in the Islamic Art Museum in Istanbul (Istanbul, 2012, cat.67, pp.277-279), and to another dated 1424 in the Mashhad Shrine Library (Lings, 1976, cat.81, pp.172-174). A third Qur'an in the Nasir D. Khalili Collection combines a similar Shirazi style illumination with 15th century Ottoman illumination, indicating that this style was widely used across Iran and Turkey throughout the 15th century (James, 1992, cat.18, pp.70-71). The style of script combining flowing *thuluth* and *naskh* is typical of the tradition set by the master calligrapher Yaqut al-Musta'simi in the late 13th century which became so popular under the Timurids.



مَكِّيٌّ

مَزْدُونَهُ أَوْلِيَاءَ فَلْيَلَا مَا نَذَرُونَ  
وَكَمْ مَزَقْنَا مِنْ أَهْلِ كَاهِلِهَا

بِأَسْمَائِنَا أَوْ هُرْقَائِيُونَ فَمَا

كَانَ دَعْوَاهُمْ إِذْ جَاءَهُمْ بِأَسْمَا  
إِلَّا أَنْ قَالُوا إِنَّا كُنَّا ظَالِمِينَ

مَكِّيٌّ

سورة الاحقاف

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
المصنوب انزل اليك فلا يكن

في صدرك حرج من تنديبه

وذكرى للمؤمنين اتبعوا  
ما انزل اليكم من ربكم ولا تتبعوا

سورة الاحقاف



سند ابن جرير الجهم وسبته

قَالَ بِهَتَامُ بْنُ الْكَلْبِيِّ كَانَتْ

الْأَادَنُ تَزَارِعُ تَنْزِلُ سِنْدَادَ وَسِنْدَادُ نَهْرُ فِيمَا بَيْنَ

بَيْنَ الْخَيْمَةِ إِلَى الْأَبْلَةِ وَكَانَ عَلَيْهِ قَصْرٌ يَخْرُجُ الْعَرَبُ

إِلَيْهِ وَهُوَ الْقَصْرُ الَّذِي ذَكَرَ الْأَسْوَدُ بْنُ يَعْفَرَ

فِي قَوْلِهِ وَالْقَصْرُ ذِي الشَّرَفَاتِ مِنْ سِنْدَادِ

وَكَانَتْ أَيَادِي كَثْرَتِ تَزَارِعِدَا وَأَجْسَهُمْ وَجْهًا

وَأَمَّهُمْ جَنَانًا وَأَشَدَّهُمْ امْتِنَاعًا وَكَانُوا لَأَفْجَاءَ

يُعْطُونَ الْأَمَاقَ أَجْدًا مِنَ اللَّوْثِ وَكَانُوا لَأَفْجَاءَ

وَاللَّفَجَّاحُ الدِّينَ لَا يُعْطُونَ أَخْرَاجَ وَكَانَ مِنْ

قَوَائِمِهِمْ أَنْ يَهْضُبُوا عَلَى امْرَأَةٍ كَسْرِيٍّ وَشَرَّوَانِ

فَأَخَذُواهَا وَمَوَالِيَ كَثِيرَةً فَجَسَّهَا لِيَهْضُبُوا

e11

## A COMPILATION OF ARAB LITERARY TEXTS EXECUTED IN MASTERFUL CALLIGRAPHY

THE CALLIGRAPHY WITH NAME OF YAQUT AL-MUSTA'SIMI, BAGHDAD SCHOOL, LATE 13TH OR EARLY 14TH CENTURY, THE ILLUMINATION SAFAVID IRAN OR MUGHAL INDIA, LATE 16TH CENTURY

Comprising extracts from Arabic literature (*adab*), Arabic manuscript on ivory paper, 13ff. mounted on cream card, each folio with lines of black *naskh* within later gold and polychrome floral or arabesque panels and clouds, red and black borders, final folio with 3ll. colophon with the name of Yaqut al-Musta'simi and the date of Jumada I AH 677, some smudging, in later black morocco with gold and maroon stamped floral medallion, pendants and spandrels, red morocco doublures with gold and polychrome *découpé* decoration, some wear and repair to binding, in cream presentation box  
Largest text panel 9 x 5½in. (23 x 14.5cm.); folio 14½ x 9½in. (37 x 24cm.)

£50,000-70,000

\$68,000-94,000

\$60,000-83,000

### INSCRIPTIONS:

This manuscript bears the following signature *katabahu Yaqut al-musta'simi fi jumada al-ula sana sab'a wa sab'in wa sittami'a hamidan lillah 'ala na'mihi wa musalliyin 'ala nabiiyyih Muhammad wa 'ala alih al-tayyibin al-zahirin wa musalliman* 'Yaqut al-Musta'simi wrote it in Jumada I of the year 677 (1278 AD), praising God on account of His Blessings, and calling for peace and blessings on His prophet Muhammad and his pure and holy family.

Pages 1 to 4 and 12 to 13 of this manuscript, including the attribution to Yaqut, would appear to come from the same manuscript, which comprises pre-Islamic poetry and contains a *qasida* of Laqit bin Zurarah. The other pages come from different manuscripts of Arabic *adab*, which have been interpolated. The extracts include traditions concerning the pre-Islamic Arabs of al-Hira, parts of pre-Islamic poems of Laqit and Ka'b bin Zuhayr, a tradition about Anushirvan, sayings of al-Hajjaj and Ibn al-Muqaffa' on drinking wine, a poem of Abu Tamam, an extract from al-Irbili's *Risalat al-tayf*.

This manuscript is an extremely fine and rare survival of late 13th century calligraphy. Together with lot 12 in this sale, it exemplifies the Baghdad school of calligraphy which flourished under the pen of the master scribe Yaqut al-Musta'simi.

Yaqut al-Musta'simi is without doubt the most celebrated calligrapher in the history of Islamic art and one of its founding figures. In the 700 years since his lifetime his works have been highly coveted and prized by the collectors who owned them. As Yaqut's reputation developed, manuscripts in his hand became collectors' items - rich and often famous patrons added lavish illumination to manuscripts attributed to him - Shah Tahmasp reworked the illumination of a Qur'an manuscript endowed to the dynastic shrine at Ardabil and Sultan Suleyman and his vizier Rustam Pasha commissioned the refurbishment of a number of Yaqut manuscripts including one in the Topkapi (Lings and Safadi, 1976, no.47, p.247, and Atil, 1987, no.13, p.54).

Yaqut is celebrated for his mastery of the 'Six Pens' - the 16th century biographer Qadi Ahmad writes that Yaqut was a master calligrapher, able to use different scripts for text and display. Amongst the manuscripts that are attributed to Yaqut there are examples in *naskh*, *muhawraq* and *rayhan*. He is also famed for developing a new style of *naskh* by trimming his nib in a particular manner and for reforming and enhancing the *thuluth* script. Both of these are used in the manuscript offered here. Qadi Ahmad describes Yaqut's reforms as follows, "In the art of writing he followed the tradition of Ibn Bawwab but in the trimming of the *qalam* and in the clipping of its nib he altered the manner of the earlier masters: 'Cut the *qalam* so that its point be long, and leave it thick; cut the end of the *qalam* at an angle' Thus he altered both the rule and the writing. For this reason his writing is preferred to that of Ibn Bawwab for its fineness and elegance in these styles of writing Yaqut showed solidity, beauty and clarity - none better than he has ever been found. He wrote in these six styles of writing with extreme elegance and beauty" (Minorsky, 1959, pp.57-58).

Yaqut's hand is notoriously difficult to judge. The first problem is the contemporaneous or near-contemporaneous textual descriptions are both brief and filled with florid metaphors. Blair cites an example given in an album preface prepared in AH 951/1544 AD, where Dust Muhammad credits Yaqut with perfecting *naskh* developed by Ibn Muqla (Blair, 2007, p.242). In his words Yaqut 'laid down the rules for the script and brought down the cryptic regulations of this science from heaven to earth. Without the least hint of extravagance, it may be said that he caused his musk-scented pen to skim through the current of scripts in such a way that the pen's tongue and the two-tonged pen are incapable of describing it' (Thackston, 2001, p.7).

It is equally difficult to judge by the script itself. His reputation means that many calligraphic specimens carry his signature - authentic and otherwise. Even between manuscripts generally accepted as being genuine - which are mostly Qur'ans - there are stylistic differences; see for instance two Qur'ans in *naskh* - one in the Topkapi, dated AH 693/1294 AD and the other in Paris, dated AH 688/1289 AD (Lings, 1976, pl.27 and *Splendeur et Majesté*, Paris, 1987, no.29, pp.62-62). In his work, *The Master Scribes*, James lists the accepted and attributed Qur'ans by Yaqut (James, 1992, p.59). These include examples in: 1.Istanbul, Topkapi Palace Library, dated 1271 (MS.EH76); 2.Tehran, Museum of Ancient Iran, dated 1286 (MS.4277); 3.Mashhad, *Astan-i Quds* Library, dated 1287 (MS.120); 4.Paris, Bibliothèque Nationale, dated 1289 (MS.arab.6716); 5.Istanbul, Topkapi Palace Library, dated 1294 (MS.EH74)

Manuscripts accepted to be by Yaqut are extremely few and far between. Only one Qur'an, cautiously attributed, has recently been sold at auction - Sotheby's, London, 24 October 2007, lot 19. It is tempting to think that this compilation was produced by one of his outstanding pupils under his supervision. It is noted that Yaqut was an *adib*, a poet and great connoisseur of Arabic and such manuscript would certainly have appealed to the master calligrapher (Ben-Azzouna, 2007, p. 115).

For a short biography of Yaqut al-Musta'simi, see lot 12.



قوله دمت لجنيك قبل الليل ضطجما يقول

تفسيلا لامر قبل وقوعه

فساورة فالفوه اخلك في الحرب تحبدا

اخاعلا في الحرب اي لقي الحرب

من بعد اخرى تحب لصيد الزئبال الاسد

عبدالذراع ايا اذا فرابت في الحرب لا عاجرا

زكسا ولا ورعا

مستند انجدي النابير كالهز فقارع

قول هوذ وجك انجدي يارزود دعوقال

فلان تحت اي في العلم وغيره قارع من المقارعة

النابير هو النابير



VARIOUS PROPERTIES

o12

**THE ARABIC ALPHABET EXECUTED IN MASTERFUL CALLIGRAPHY (MUFRADAT)**

THE CALLIGRAPHY WITH NAME OF YAQUT AL-MUSTA'SIMI, BAGHDAD SCHOOL, LATE 13TH CENTURY OR EARLY 14TH CENTURY; THE ILLUMINATION IRAN, 16TH CENTURY

Arabic manuscript on paper, 15ff. plus 5 fly-leaves, each folio with 2ll. of strong black *thuluth* framing a single line of extremely fine *naskh*, all in clouds reserved against a gold ground with polychrome floral illumination, each of the panels within blue outlines, the line of *naskh* with white panels to either side probably left blank for illumination, text panels within blue and gold rules on gold-speckled margins with gold outer rules, penultimate page with the signature of Yaqut al-Musta'simi, in Safavid brown morocco with gold stamped central panel and within a border of stamped floral cartouches, doublures with gold *découpé* central medallion, spandrels and border cartouches

Text panel 4½ x 7¾in. (11 x 19.5cm.); folio 7¼ x 11½in. (18.5 x 29.1cm.)

£40,000-60,000

\$54,000-80,000

€48,000-71,000

**PROVENANCE:**

Anon sale in these Rooms, 4 December 1975, lot 94A

**INSCRIPTIONS:**

This manuscript bears the following signature: *ikhtarahu katibuhu yaqut al-musta'simi hamidan lillah ta'ala 'ala ni'amihi, wa musalliyan wa musalliman 'ala nabih muhammad wa alihi wa suhubihi al-akramin*, 'Its author, Yaqut al-Musta'simi, chose it, praising God Most High on account of His Blessings, and calling for peace and blessings on His prophet and his family and most generous Companions'.



Abu al-Majd Jamal al-Din Yaqut bin 'Abdullah is thought to have been born in the first or second decade of the 13th century, probably in the then Byzantine city of Amasya in Anatolia. He was probably a convert to Islam, and sometimes signed his work 'Yaqut bin 'Abdullah' [literally son of God's servant]. His name Yaqut, which translates 'ruby' was common for slaves and he is thought to have been bought to Baghdad as a young boy where he became eunuch and slave to the last of the Abbasid caliphs, al-Musta'sim billah (r.1242-58), therein earning his epithet al-Musta'simi. Like his predecessor Ibn Muqla, he became the official secretary and chancery scribe, *katib al-diwan*, and was in Baghdad during the siege and sack of the city by the Mongols in 1258. He survived those momentous events and flourished under Mongol patronage.

Yaqut studied calligraphy in Baghdad with one of the masters of the day, Safi al-Din 'Abd al-Mu'min al-Urmawi (d.1294), who worked first for Al-Musta'sim and then for his conqueror, Hülegü and Ata-Malik Juwayni - the Persian historian and governor of the city. He became the librarian (under the direction of the historian Ibn al-Fuwati, d.1318) of the Mustansiriyyah *madrassa* in Baghdad - a richly endowed foundation which was established by the Abbasid caliph in the early 13th century. He was also protégé to Juwayni - and taught calligraphy to his sons and brother, Shams al-Din, the head of the chancery (*sahib diwan*). He died in Baghdad around AH 697/1298 AD and was buried near the famous jurist Ahmad bin Hanabal.

In his discussion of the present manuscript (report available upon request), David James likens the script of this manuscript to those in the Topkapi (EH76), the *Astan-i Quds*, and the Bibliothèque Nationale. All three of these manuscripts have *sura* headings copied in varieties of *thuluth* that relate to the calligraphy of our manuscript. Aside from the script, another similar feature is the way on folio 1v. and 2r. (for example), Yaqut omitted words in his copying and then added them in - in this case on the diagonal - when checking the text is something found on a number of other manuscripts by him (see for example the Tehran manuscript - illustrated in Blair, 2007, fig.7.1, p.244). Blair writes that later calligraphers avoided this by piling up the last letters above the word in order to maintain justified margins.

Yaqut is famed for being the teacher of six pupils who went on to become well-known calligraphers in their own right. The identity of these six, or the *sitta*, as they are known, is debated but it is widely agreed that they included Arghun al-Kamili, 'Abdullah al-Sayrafi, Mubarak Shah bin Qutb and Ahmad al-Suhrawardi. Known to be a strict tutor who demanded constant practice, Yaqut is said to have kept himself in practice by copying two sections of the Qur'an every day. During the sacking of Baghdad, he is said to have secluded himself in a minaret whilst doing so. A miniature from the treatise on calligraphy by Qadi Ahmad depicts this curious activity (illustrated in Safadi, 1978, p.18).

This *muraqqa* is a *mufradat*, or a manuscript listing the letters of the Arabic alphabet, written singly or in combination and produced for the purpose of teaching the principles of good calligraphy. It is one of only two known *mufradat* bearing Yaqut's signature. The other, which is mentioned by David James in his report on the present manuscript, is described as being a small undecorated example in a private collection. It is tempting to imagine Yaqut using one of these *mufradats* to teach the principles of good calligraphy to his students - six men who went on to become master calligraphers themselves.

For further discussion on Yaqut al-Musta'simi, see lot 11.





013

**QUR'AN**

SHIRAZ, SAFAVID IRAN, 16TH CENTURY

Arabic manuscript on paper, 305ff., each folio with 12ll. of strong black *naskh*, fine gold roundel verse markers inscribed with six-pointed stars and with polychrome highlights, *sura* headings in white *thuluth* on gold ground within large illuminated cartouches, opening bifolio with the remains of very fine original illuminated shamas on gold and blue ground, final bifolio with repaired *fahama*, extensive damages and repair throughout with later margins, in worn black morocco

Text panel 8¾ x 5in. (22.3 x 13cm.); folio 11 x 7½in. (28 x 18cm.)

£7,000-10,000

\$9,400-13,000

€8,400-12,000



PROPERTY FROM A PRIVATE COLLECTION

014

**QUR'AN**

SAFAVID SHIRAZ, IRAN, SECOND HALF 16TH CENTURY

Arabic manuscript on paper, 361ff. as numbered plus four fly-leaves, 12ll. of strong black *naskh*, rosette verse markers, marginal gold and polychrome circular medallions, *nisf*, *hizb* and *juz'* marginal markers in gold *naskh*, text within gold and polychrome rules, *sura* headings in white *naskh* on gold ground within gold and polychrome illuminated cartouches, the opening bifolio with two large illuminated *shamsas* one laid down on new folio, the following bifolio with carpet illumination, the first 2ff. of *sura al-baqara* with illuminated headpiece and text in clouds on gold ground, *sura al-umran* with one silver-sprinkled paper bifolio, the last folios with prayers in Arabic and Persian, occasional smudging and waterstaining, clean repairs, in stamped brown morocco with flap

Text panel 9 $\frac{3}{8}$  x 5 $\frac{3}{8}$ in. (23.5 x 14.2cm.); folio 13 $\frac{1}{8}$  x 9in. (33.3 x 22.8cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

VARIOUS PROPERTIES

15

**A SAFAVID CUT-STEEL  
PROCESSIONAL STANDARD  
(‘ALAM)**

SAFAVID IRAN, MID-17TH CENTURY

20<sup>7</sup>/<sub>16</sub>in. (53cm.) high

£10,000-15,000

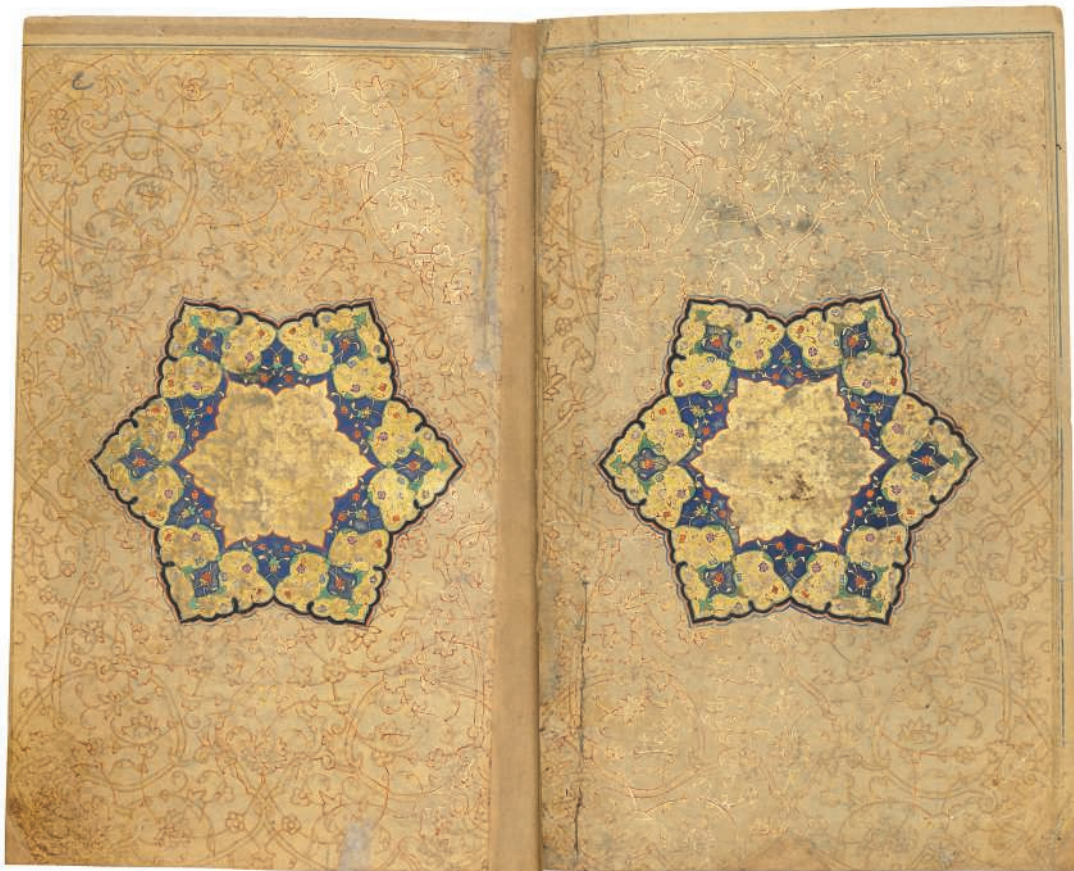
\$14,000-20,000

€12,000-18,000

**INSCRIPTIONS:**

The main panel: *‘Allah, Muhammad, ‘Ali*





016

## QUR'AN

IRAN OR CENTRAL ASIA, 16TH CENTURY

Arabic manuscript on paper, 144ff., two fly-leaves, 15ll. of black *naskh* to the page, with gold and polychrome roundel verse markers, *sura* headings in white *thuluth* on gold within illuminated cartouches, text within gold and polychrome rules, with finely illuminated marginal medallions, opening bifolio with gold and polychrome illuminated cartouches and borders, preceding bifolio with two *shamsas* on gold illuminated ground, final bifolio with illuminated borders, in restored North African gilt tooled morocco

Text panel  $5\frac{7}{8} \times 3\frac{3}{4}$ in. (14.8 x 8.6cm.); folio  $9 \times 5\frac{1}{4}$ in. (22.9 x 14.8cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
سُبْحَانَ اللَّهِ رَبِّ الْعَالَمِينَ الرَّحْمَنِ الرَّحِيمِ مَا يَكُ  
فِي يَدَيْهِ إِتْنَاكَ تُعَذِّبُ وَإِنَّا لَآتُونَكَ الْهُدَى  
بِصَلَاتِ الْمُسْلِمِينَ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ  
مِنَ الْعُضُوبِ عَالِمِهِمْ وَلَا تَجِدُ لِكُلِّ شَيْءٍ



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِّلْقَائِمِينَ  
الَّذِينَ أُوْتُواهُ بِالْغَيْبِ وَيَتَّبِعُونَ صِلَاتَهُمْ إِذْ قَامُوا  
فِيهَا وَالَّذِينَ يُؤْتُونَ مِمَّا أُنزِلَ إِلَيْكَ وَمِمَّا  
أُنزِلَ مِنْ قَبْلِكَ وَبِالْآخِرَةِ هُمْ يُوقِنُونَ



017

**QUR'AN**

SAFAVID IRAN, SECOND HALF 16TH CENTURY

Arabic manuscript on paper, 390ff., three fly-leaves, each folio with 12ll. of black *naskh*, gold and polychrome verse roundels, *sura* headings in gold *muhaqqaq* on illuminated ground, text panels outlined with gold and polychrome, margins with cusped gold *khams* and '*ashr*' medallions, opening bifolio with large gold and polychrome illuminated *shamsas* containing floral sprays, the following folio with gold and polychrome illuminated borders, colophon with the spurious signature of 'Abd al-Baqi al-Tabrizi in *muhaqqaq* on gold arabesque ground surrounded by gold and polychrome floral scrolling vine borders, later owner's seal impressions at beginning and end, in associated Ottoman tooled and gilded maroon morocco with marbled paper doublures Text panel 5 $\frac{1}{2}$  x 3 $\frac{3}{8}$ in. (13.7 x 8.7cm.); folio 7 $\frac{3}{4}$  x 5 $\frac{1}{2}$ in. (19.6 x 13cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

17

18

**A SAFAVID POTTERY DISH**

TABRIZ, NORTH WEST IRAN, 16TH CENTURY

With cusped rim on short foot, the exterior with a repeated design of leaves between paired cobalt-blue lines, some chips to glaze and rim 12 $\frac{1}{2}$ in. (32cm.) diam.

£6,000-8,000

\$8,100-11,000

€7,200-9,500



18

19

**A SAFAVID SOFT-PASTE  
PORCELAIN BOTTLE**

KIRMAN, SOUTH EAST IRAN, 17TH  
CENTURY

Both sides similarly decorated, each with  
central omphalos and raised band down  
the sides, the foot with one large chip,  
base with old owner's label with the name  
"Ziegler"

12½in. (30.8cm.) high

£7,000-10,000      \$9,400-13,000

€8,400-12,000

A similar bottle is in the Ariana  
Collection in Geneva, dated to the  
third quarter of the 17th century (*Terres  
d'Islam. Les Collections de Céramique  
Moyen-Orientale du Musée Ariana à  
Genève*, Geneva, 2014, fig.145, pp.162-  
163).



**20**

**AN EARLY ISLAMIC POTTERY WINE FLASK**

IRAN, 12TH CENTURY

Both sides with the same moulded decoration under a clear glaze, a central band of crosses between them, repaired breaks

7in. (17.8cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-24,000

**PROVENANCE:**

Purchased in London, 1998

**INSCRIPTIONS:**

Around the body (repeated): 'izz wa iqbal wa al-sur[ur] wa al-salama wa al-sa'ada wa al-nasr, 'Glory and prosperity and felicity and well-being and happiness and victory'



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







0\*21

## QUR'AN

SAFAVID SHIRAZ, IRAN, CIRCA 1580 WITH ADDITIONS DONE IN OTTOMAN TURKEY, 17TH/18TH CENTURY

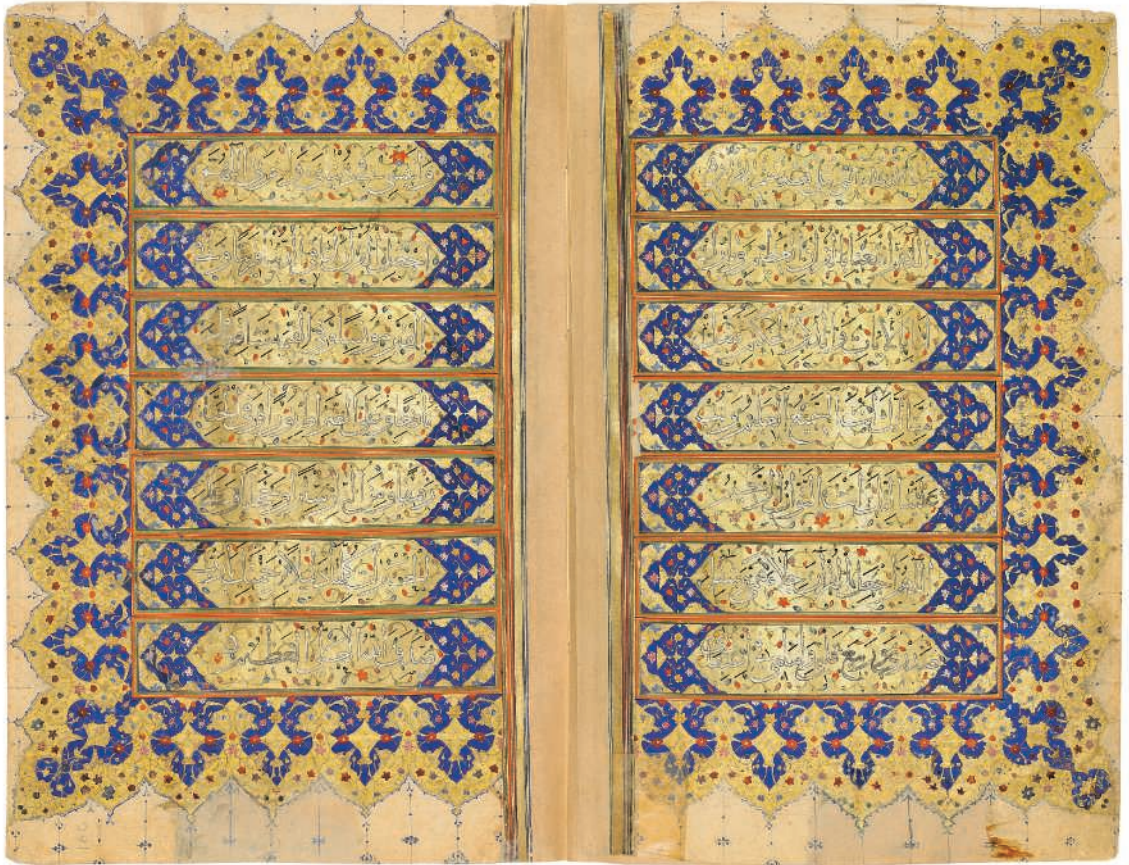
Arabic manuscript on gold-sprinkled paper, 292ff. as numbered, three fly-leaves, folios with 13ll. of text comprising large lines of blue and gold *thuluth* alternated with blocks of 5ll. of smaller *naskh* framed by panels of floral illumination, *sura* headings in white on gold and polychrome illuminated panels, marginal roundels marking various points in the text, occasional later added Ottoman marginal devices, opening bifolium with elegant illumination framing medallions with gold text on light blue ground, previous bifolium with two similarly illuminated *shamsas*, final folio of the Qur'an followed by two fully illuminated bifolium of prayers and a *fahnama*, one folio replaced, folios slightly trimmed, in Ottoman binding and modern brown morocco box  
Text panel 9 x 6in. (22.8 x 15.2cm.); folio 13¼ x 8½in. (33.5 x 21.8cm.)

£100,000-150,000

\$140,000-200,000

€120,000-180,000





This fine and lavishly illuminated Qur'an was very probably executed in Shiraz in the 1570s or 1580s. Three Qur'ans in the Turkish and Islamic Art Museum in Istanbul offer very close comparables. All have high quality and exuberant illumination indicating princely commissions. All of these Qur'ans are attributed to Shiraz between 1570 and 1580, the opening carpet-page with its unusual lavender-blue medallions, the layout of the pages and style of scripts as well as the final *falnama* prayers are echoed in cat.82 (dated 1580-81), cat.81 (dated 1576-77) and cat.85 (dated circa 1580) (respectively, 1400. *Yilinda Kur'an-ı Kerim*, Istanbul, 2012, cat.82, pp.324-327, cat.81, pp.322-323, cat.85, pp.332-333). The added marginal markers on our manuscript are Ottoman Turkish and can be dated to the 18th century – an illustration that this important manuscript was highly prized by its owner and embellished more than a century after its production in southern Iran.





022

**QUR'AN**

SAFAVID SHIRAZ, IRAN, 16TH CENTURY

Arabic manuscript on paper, 359ff., two fly-leaves, each folio with 3ll. of large *thuluth* in alternating blue and gold, interspersed with panels of 5ll. of small black *naskh* flanked by panels of floral illumination, gold and polychrome marginal medallions, *hizb*, *nisf* and *juz'* written in blue and gold *thuluth* in the margin, *sura* headings in white on elegantly illuminated panels, opening bifolio with delicate gold and polychrome illumination framing medallions with 5ll. of gold *naskh*, following folio with illuminated headpiece, the Qur'an followed by a *falnama*, in original brown morocco with gilt stamped central panel and borders, the doublures with découpé medallions and spandrels  
Text panel 6 $\frac{7}{8}$  x 3 $\frac{3}{4}$ in. (17.4 x 9.9cm.); folio 11 $\frac{1}{8}$  x 7 $\frac{1}{2}$ in. (30 x 19.4cm.)

£40,000-60,000

\$54,000-80,000

€48,000-71,000





23

**23**

**A SAFAVID TINNED BRASS EWER (AFTABE)**

IRAN, LATE 16TH/EARLY 17TH CENTURY

The drop-shaped body engraved with bands of palmettes, repairs to base of spout  
14¼in. (36.2cm.) high

£6,000-8,000

\$8,100-11,000

€7,200-9,500

A ewer with similar shape and engraving is in the Victoria and Albert Museum (Melikian-Chirvani, 1982, no.142, pp.316-317). Melikian-Chirvani there writes that the ewer is typical of the Shah Abbas period (r.1588-1629). A similar ewer sold Sotheby's, 6 April 2011, lot 330.

**24**

**BILQIS ENTHRONED**

SAFAVID SHIRAZ, IRAN, CIRCA 1550

From a frontispiece of the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, the reverse richly illuminated with the beginning of the Baysunghuri preface, areas of wear, mounted

Folio 13¾ x 7¾in. (34.8 x 19.6cm.)

£7,000-10,000

\$9,400-13,000

€8,400-12,000



025

**A CALLIGRAPHIC MANUSCRIPT**

WITH NAME OF MIR 'ALI, SAFAVID IRAN, MID-16TH CENTURY

Poetry, Persian manuscript on paper, 8ff. plus one fly-leaf concertina bound, each folio with 5ll. of *nasta'liq* in clouds reserved against gold ground decorated with polychrome flowers, between polychrome rules and minor floral borders on wide pink card decorated with gold landscapes, the first bifolio with margins decorated with polychrome landscape on gold ground, colophon with added signature of Mir 'Ali, in repaired floral lacquer binding, boards loose

Text panel 3¾ x 1¼in. (9.4 x 4.2cm.); folio 6¾ x 4in. (17.1 x 10.1cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

This album opens with two identical pages containing *sura al-fatiha*. The rest of the album are *ghazals* and a *mukhammas* (pentastich) of Hafiz.

26

**THE MEETING OF THE ARMIES OF GUSHTASP AND ARJASP AT BALKH**

SAFAVID SHIRAZ, CIRCA 1580

An illustration to the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, the reverse with 30ll. of black *nasta'liq* in four columns with double intercolumnar rules, one heading in larger white *thuluth*, laid down between gold and polychrome rules, red and black outer rules

Painting 7¾ x 5½in. (19.7 x 14cm.); text panel 10¼ x 5½in. (26.2 x 14.1cm.); folio 13¾ x 8¾in. (35.2 x 22.3cm.)

(2)

£5,000-7,000

\$6,800-9,400

€6,000-8,300



25





e28

**NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD): DIWAN**  
SAFAVID IRAN, EARLY 16TH CENTURY

The renowned love lyrics, Persian manuscript on paper, 219ff. plus four fly-leaves, each folio with 13ll. of black *nasta'liq* written in two columns, further text written diagonally in the margin, gold and green margins between black rules, blue and orange flowering vine border, similar interlinear divisions and sections of margin, ff.1-12 with interlinear divisions and sections of margin in gold and polychrome with phrases in red or blue, slight damages to folio edges at beginning and end, occasional repairs at start, misbound, final folio incomplete, opening folio with finely painted illuminated heading, in associated brown morocco with stamped decoration, doublures with stamped and gilt central medallion and spandrels

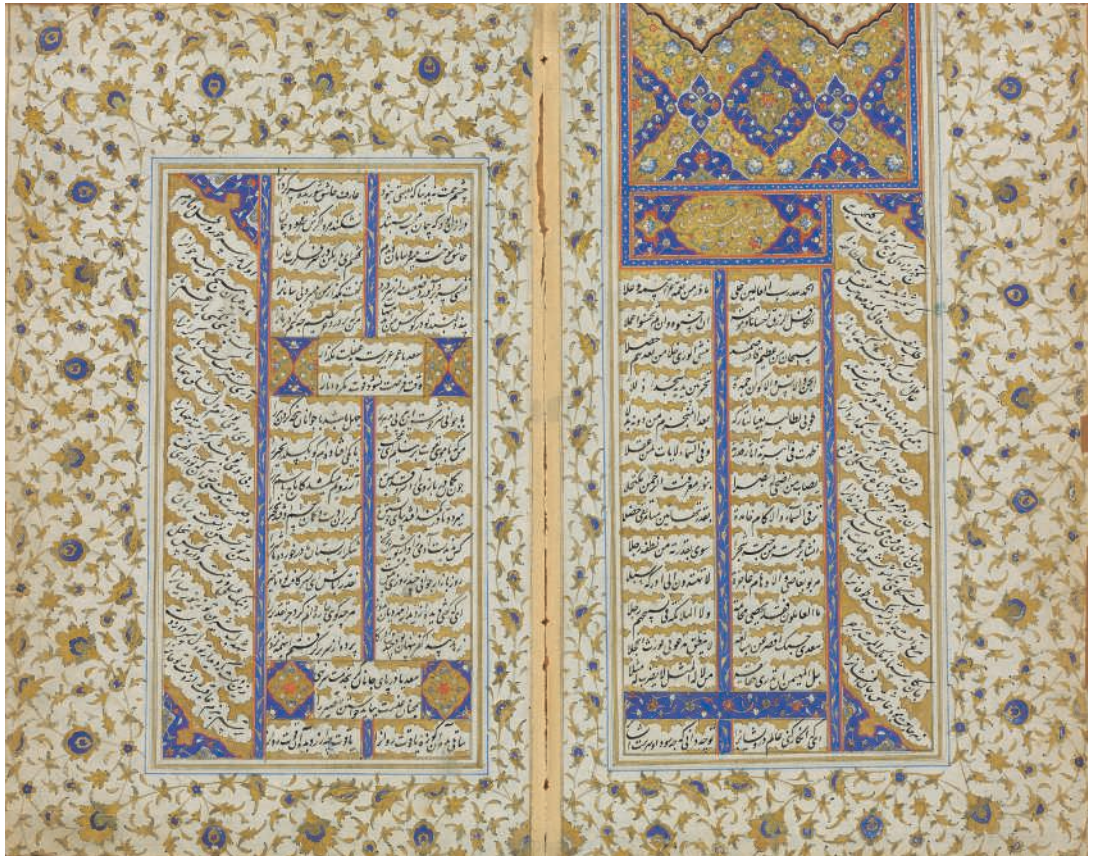
Text panel 6¼ x 3½in. (15.9 x 9.3cm.); folio 10½ x 6½in. (26.6 x 16cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500





**\*29**

**TWO ILLUMINATED FOLIOS FROM A SAFAVID MANUSCRIPT**  
SHIRAZ, IRAN, 16TH CENTURY

From a *Kitab-i Badayi'* of Sa'di, Persian manuscript on paper, mounted  
18 x 15in. (46 x 38cm.) on backing

£4,000-6,000

\$5,400-8,000

€4,800-7,100

Two similarly illuminated folios were offered in these Rooms, 21 April 2016, lot 98.



630

**DIWAN OF HASSAN IBN HUSAYN SHAMLU**

POSSIBLY IN THE HAND OF HASSAN SHAMLU, SAFAVID IRAN, 16TH CENTURY

Poetry, Persian manuscript on gold-sprinkled paper, 26ff. each with two columns of 10ll. of elegant black *nasta'liq* written on the diagonal, double gold intercolumnar rule with leafy vine between and catchword at the bottom, panels of floral illumination on gold ground in the corners of the columns and between verses, the text panels laid down between gold and polychrome rules on blue or cream margins decorated with polychrome scrolling vine issuing palmettes and flowerheads with human faces often surrounded by fantastic birds, the opening folio with gold and polychrome illuminated headpiece surmounting 7ll. of text in clouds reserved against gold ground, two *simurghs* and a crane above, later owner's notes on first folio, some folios loose in binding, some lacking, in later brown morocco with stamped central medallion, spandrels and borders, the decoration now quite worn, blue paper doublures  
Text panel 4 $\frac{7}{8}$  x 2 $\frac{1}{4}$ in. (12.2 x 5.5cm.); folio 8 $\frac{1}{8}$  x 5in. (20.6 x 12.5cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000



This manuscript is the *Diwan* of Hassan ibn Husayn Shamlu (d. AH 1052/1542-43 AD), governor of Khorassan during the reigns of Shah 'Abbas I and Shah Sulayman. As well as being a military man, Shamlu was also a poet, a calligrapher and an outstanding patron of the arts.

It is possible that this *Diwan* was copied by Shamlu himself. Although lacking its colophon, the manuscript bears a note attributing it to Mir 'Imad al-Hassani. In his calligraphy, Shamlu was said to have followed the style of Mir 'Imad and confusion between the two is therefore possible (Bayani, 1358sh, pp.142-44). Other examples of his calligraphy include a *nasta'liq* quatrain in the Walters Art Museum (accession number W.687.B) and another which sold in these Rooms, 3 April 2009, lot 44. The very bright and distinctive colours of the margins of our manuscript are very close to those of the illumination that surrounds both the aforementioned calligraphic panels. This supports an attribution to Shamlu, and perhaps indicates that he used the same illuminator for much of his work.

At least two albums copied for Husayn Shamlu are known. One is an album, folios of which were exhibited in the Exhibition of Persian Art at the Iranian Institute in New York in 1940 (further folios sold in these Rooms, 8 April 2008, lots 182-184). The other is the Read Album, mostly now in the Pierpont Morgan Library, New York (Schmitz, 1997, no.50, p.111), which was at least in part made also for Husayn's son Hassan.

This manuscript was formerly in the possession of Prince Sultan Muhammad 'Adud al-Dawla, grandson of Fath 'Ali Shah (d. AH 1339/1920-21 AD). He left a note in the manuscript stating that it was copied by Mir 'Imad and contained 28 misbound folios. A later note gives the number of folios as 26 (the number of folios now present). Another folio from this manuscript was in the Hagop Kevorkian Fund, sold Sotheby's, 23 April 1979, lot 27.

## AN IMPORTANT MANUSCRIPT FROM THE MUGHAL ROYAL LIBRARY



631

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

SIGNED SULTAN 'ALI MASHHADI, SAFAVID HERAT,  
DATED AH 910/1504-05 AD

Poetry, Persian manuscript on paper, 156ff. plus four fly-leaves, each folio with 10ll. of elegant black *nasta'liq* in panels outlined in gold and black, important words and phrases picked out in blue and red, the wide margins either of varying colours or elegantly marbled, and decorated with cusped cartouches filled with stencilled floral motifs, numerous owner's stamps and notes at beginning and end, in contemporaneous binding with flap decorated with gold stamped panels, the doublures with découpe medallions

Text panel 4¾ x 2¼in. (12 x 7cm.); folio 9¾ x 6¼in. (23.7 x 17.1cm.)

£20,000-30,000

\$27,000-40,000

€24,000-36,000

**PROVENANCE:**

Library seals at the beginning and end of this manuscript indicate that it was in the Mughal Royal Library. It entered the library under the reign of Akbar in 1593, was inspected several times under Jahangir. Transfers were then made during Shah Jahan's reign and it was inspected again during 'Alamgir's.



Library seals at the beginning and end of this manuscript indicate that it was in the Mughal Royal Library. It entered the library under the reign of Akbar in 1593, was inspected several times under Jahangir. Transfers were then made during Shah Jahan's reign and it was inspected again during 'Alamgir's. The manuscript was gifted to Akbar's Royal Library in his 39th regnal year/October-November 1593, by a certain Reza Divaneh. There is a seal impression of a librarian called 'Inayat al-Din and a note that it was inspected in *tir* [regnal] year 40 (June-July 1594) with the seal reading *li-'ibadat lutufullh*. During Jahangir's reign, it was inspected several times and it bears two seal impressions of the librarians Maqsud 'Ali ibn Husayn 'Ali and Fathullah ibn Abu'l-Fath, both dated AH 1006/1597-98 AD.

Under Shah Jahan it was classified as 'first class' and was inspected a few times. There is the seal impression of an official of Shah Jahan dated AH 1042/1632-33 AD, another of 'Inayat Khan Shah Jahani dated [regnal] year 28 (1654-55) and another of Ahmad Shahid. It was put to the custody of Tayyib. A note on its condition of being damaged and worn was entered before transferring it from the custody of Tayyib to that of Muhammad Murad on 31 Rajab [regnal] year 24 (20 July 1651).

There is a transfer from an 'Ala' al-Din to a Mu'in al-Din, probably from the period of 'Alamgir. There is an inspection note by an 'Abdullah Chalabi dated 9 Jumada I [regnal] year 36 (either 20 December 1662 if this was under Shah Jahan 16 January 1693 if it is 'Alamgir's). There are also seal impressions of Sayyid 'Ali al-Husayni and 'Abdullah from the 'Alamgir period.

Akbar's fascination for calligraphy and painting is well attested. He honoured master calligraphers with prestigious titles such as *Zarrin Qalam* and *Shirin Qalam* and collected manuscripts himself - for instance a *Divan* of Hafiz now in the Collection of the Raza Library in Rampur or a copy of the *Gulistan*, copied in Bukhara and now in the Royal Asiatic Society, London. Both bear Akbar's name and titles (Calza (ed.), 2012, pp.36-37). Akbar employed a number of foreign calligraphers in his atelier, such as the Bukhara scribe Mir Husayn al-Katib who worked on the great *Hamzanama*. Works of Persian calligraphers were particularly prized at the Mughal court, such as those of Mir 'Ali al-Katib (d. 1556), and many of these works found their way to royal albums. Some of Mir 'Ali's works were probably brought to the Mughal court by way of his son Muhammad Baqir who emigrated to India and was mentioned by Abu'l Fazl's Chronicle of Akbar's reign, the *Ain-i Akbari* (Geneva, 1998, no.54, pp.170-71).

This manuscript was copied in 1504-05 by Sultan 'Ali Mashhadi during the last years of Sultan Husayn Bayqara's reign in Herat. Born around 1437-38, Sultan 'Ali was considered the first among equals by calligraphers of the period. In his famous treatise, Qadi Ahmad describes his writings as the sun among other planets. He spent most of his life at Sultan Bayqara's court in Herat but returned to Mashhad where he died 10 Rabi' I AH 926/2 March 1520 AD after the invasion of Herat by the Uzbeks (Minorsky, 1959, pp.101-103).

A celebrated copy of Jami's *Khamsa* in the Chester Beatty Library, from which a detached folio sold at Christie's, London, 4 October 2012, lot 25, shares a parallel and fascinating history with the present manuscript. Signed by Sultan 'Ali Mashhadi in August 1520. It was copied for Badi' al-Zaman Mirza, Sultan Husayn's son. It entered Shah Isma'il Safavi's library as a gift from one of Sultan Husayn's amirs' sons, Mirza 'Ali Beg Amir Muhammad Baranduq Barlas, who appears in the Chronicles of Babur, alongside our scribe. The manuscript found its way to the library of 'Abd al-Rahim Khan Khanan (1556-1627 AD), one of the most powerful Mughal nobles of his time, who was educated at Akbar's court and was then gifted to Jahangir who recorded its provenance in his own hand. It is very tempting to think that our manuscript found its way to India either through Bukhara and the Uzbek link or following the path of a learned amirs from Akbar's entourage.

The exquisite marbled borders decorating this manuscript are executed in the 16th century fashion and are of the highest quality. Originating in Iran in the 15th century, the taste for beautiful coloured 'clouded' papers reached India in the last quarter of the 16th century (Haidar and Sardar, 2015, p.157). It is tempting to suggest that the manuscript was re-margined in India, as it was the case for the *Khamsa* discussed above. The palette of bright orange and green are reminiscent of Indian manuscript illumination. However, Indian attempts at marbled paper in the 1580s appear to be too rudimentary to achieve such fine result. See for instance a copy of the *Divan-i Anvari* executed for Akbar in Lahore in 1588 which is copied on marbled paper (Harvard Art Museum, No.1960.117). The earliest attempt to produce marbled paper in India is recorded in Bijapur in 1580. It is possible that the manuscript was re-margined after its entry to the Royal Library in 1593.



32

**32**

**A SEATED SHAYKH**

SAFAVID IRAN, LATE 17TH CENTURY

Ink and gold wash on paper, laid down on burgundy card, two lines of elegant *nasta'liq* above and below  
 Drawing 4½ x 2½in. (11.4 x 7.4cm.); folio 15½ x 9¾in. (39 x 24.7cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100



33

**33**

**AN AMOROUS EMBRACE**

SAFAVID ISFAHAN, IRAN, CIRCA 1600

Ink heightened with gold on paper, the drawing with a single line of *nasta'liq* above and below, all laid down between various gold illuminated borders, mounted  
 Drawing 5 x 3¾in. (12.6 x 9.7cm.); folio 10½ x 6¾in. (25.7 x 16.1cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000



**34**

**A SAFAVID CUT-STEEL PANEL**

IRAN, AH 972/1564-65 AD

The cartouche of convex cusped form  
9½in. (24cm.) across

£10,000-15,000

\$14,000-20,000

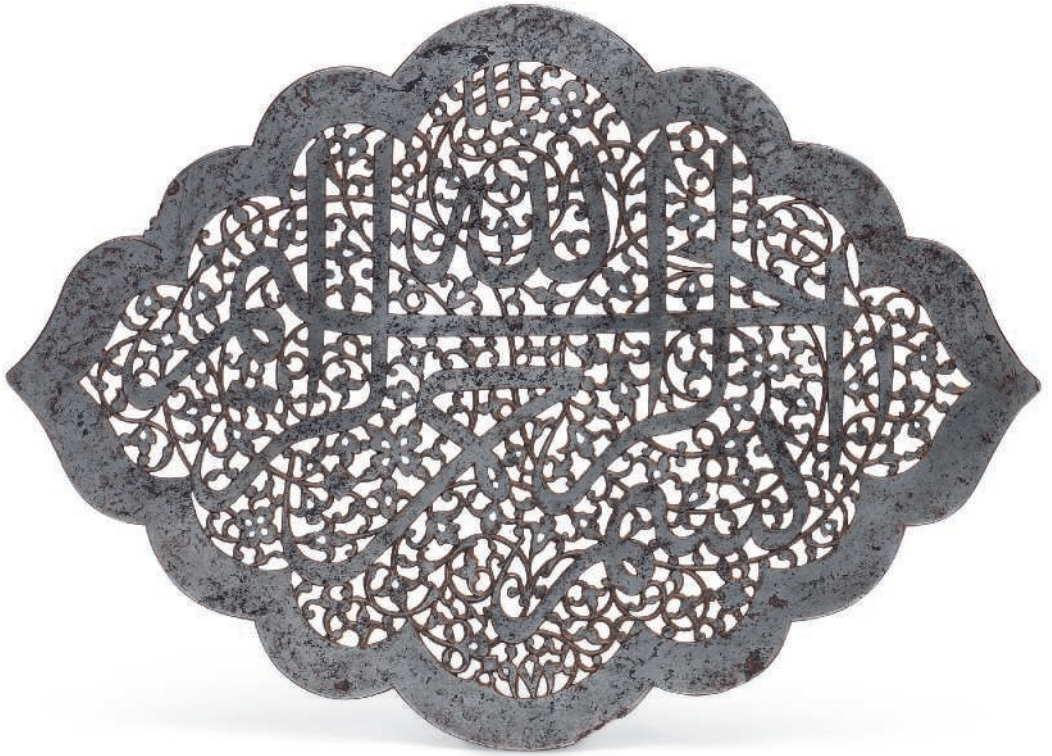
€12,000-18,000

**INSCRIPTIONS:**

*Sadaqa Allah al-azim, 'the most Great God told the truth'*

Elegant steel panels, of this type were used to adorn important monuments of the Safavid period. A group are reputed to have come from the tomb of Shah Tahmasp (r.1524-76) in Kashan - although no such structure survives and there is no reliable record of the Shah's burial site (one, sold Sotheby's, 12 October 1982, lot 71, bore a label suggesting this provenance). This panel, and that of the following lot, come from an original group of six panels, some of which were exhibited in at the Louvre in 2007 (Melikian-Chirvani, 2007, nos.61-62, pp.250-61). One of those was dated AH 972/1564-65 AD, which corresponds to the reign of Shah Tahmasp. Both the date and the high quality of the work suggest that they were originally part of another similarly prestigious commission.





**35**

**A SAFAVID CUT-STEEL PANEL**

IRAN, AH 972/1564-65 AD

The cartouche flat  
9¼in. (23.6cm.) across

£10,000-15,000

\$14,000-20,000

€12,000-18,000

**INSCRIPTIONS:**

The *bismillah*

Technically steel panels of this type required great skill to make. First a master-scribe would have copied the inscription on paper and transferred it to the steel by means of a stencil or pounce. The metalworker would then need to capture the elegance of the calligraphy with what were a cumbersome set of tools - something he clearly performed with the utmost skill. Steel being primarily used for weapons, it is likely that the maker was a sword-smith trained in the discipline of cutting and forging pattern-welded steel. Esin Atil, when writing about a similar panel exhibited in 'The Unity of Islamic Art' writes that "steel reached a peak of decorative perfection under the Safavids in the 16th and 17th centuries" (Atil, 1985, no. 96, pp.120-21). A similar panel to those offered here is in the British Museum (London, 1976, no.235, p.200). Another sold in these Rooms, 13 April 2010, lot 110. That example had its original gilt copper backing plate, giving an idea of how these magnificent panels would have looked when still attached to their original structures.

e36

**QUR'AN**

SIGNED MUHAMMAD 'ALI ISFAHANI, COPIED IN ISFAHAN, SAFAVID IRAN, DATED AH 1035/1626-27 AD

Arabic manuscript on paper, 252ff. each with 15ll. of strong black *naskh* gold and polychrome roundel verse markers, *sura* headings in white *thuluth* on gold ground within illuminated cartouches, text within gold and polychrome frame, numerous illuminated marginal medallions, some markers in red *thuluth*, opening bifolio with prayers in two almond-shaped medallions within heavily illuminated borders, followed by an illuminated headpiece, colophon nearly defaced, final folio with illuminated *fahnama*, later added notes, in Safavid tooled binding with blue decoupé decoration on gold ground  
Text panel 8 x 4 $\frac{7}{8}$ in. (20.5 x 12.5cm.); folio 13 $\frac{1}{4}$  x 8 $\frac{7}{8}$ in. (33.8 x 22cm.)

£25,000-35,000

\$34,000-47,000

€30,000-42,000





وَرَدَفَلِحْمَدِي

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
وَالْحَمْدُ لِلَّهِ الَّذِي  
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ  
وَالَّذِي جَعَلَ الْمَوْتَ  
وَالْحَيَاةَ  
وَالَّذِي جَعَلَ  
الْحَيَاةَ  
وَالْمَوْتَ

رَسْمِي



**37**

**TWO YOUTHS AND A SHAYKH**

PROBABLY KHORASSAN, IRAN, CIRCA 1600

Opaque pigments heightened with gold on paper, between minor borders on wide turquoise margins with elegant gold floral illumination, the reverse with later owner's notes in pencil

Painting 6 $\frac{1}{8}$  x 3 $\frac{3}{8}$ in. (15.5 x 8.4cm.); folio 13 $\frac{1}{4}$  x 8 $\frac{1}{2}$ in. (33.6 x 21.7cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000



**-38**  
**A SAFAVID TORTOISESHELL PLAYING CARD**  
 IRAN, EARLY 18TH CENTURY

The reverse with a plain gold line around the perimeter, with associated later frame decorated in green and blue enamels and surmounted by a stylised head  
 2 $\frac{3}{8}$  x 1 $\frac{5}{16}$ in. (5.9 x 4.1cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500

Painted tortoiseshell playing cards are familiar from the Indian subcontinent. Whilst hitherto unknown in the Iranian world there is early evidence that the game was played there. In fact it was probably in Tabriz in 1514-15 that the poet Ahli Shirazi wrote the *Rubaiyat-i Ganjifa* (a composition of 96 quatrains – one for each of the cards in an eight-suited *ganjifa* set) for his patron Shah Isma'il (1501-1524). It has been suggested that a group of eight lacquer paintings in the Manuscripts Department of the National Library in Vienna are playing cards painted in Tabriz in 1525-30 (Von Leyden, 1982, p.8). Like most rectangular Indian *ganjifa* cards, the design is enclosed beneath a cusped arch with gold floral illuminated spandrels, very much like that found on our card. Von Leyden writes that if the Vienna panels are not playing cards, they must have been painted "in the knowledge and in the image of playing cards" (Von Leyden, 1982, p.9). Though later than the Vienna cards, the same principle must apply to our painting which stylistically must date to the late Safavid period.



639

### A POETRY COMPILATION

COPIED BY MUHAMMAD RAFI' AL-WA'IZ, SAFAVID IRAN, DATED AH RABI II 1080/1669-70 AD AND LATER

Persian manuscript on gold-sprinkled paper, 50ff. plus two fly-leaves, each folio with varying lines of *shikaste* written on the diagonal in two columns, the margins with gold floral illumination, a contemporaneous drawing in ink of a figure in a landscape at the end, in Safavid lacquer binding decorated with landscapes, brown morocco slip case

Text panel 4¾ x 1½in. (11.1 x 3cm.); folio 6 x 2in. (15.3 x 5.5cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

This manuscript has belonged to several poets and admirers of poetry who filled its pages over the course of the centuries. A small signature in the earliest part of the manuscripts indicates that it was probably originally that of the poet Muhammad Rafi' Wa'iz Qazvini, who died in AH 1089/1678-79 AD. As well as being a poet, he was a preacher in the Congregational Mosque in Qazvin and the author of an acclaimed work on ethics, the *Abwab al-Jinan*. A short biography and some examples of his poetry are given by Reza-Quli Khan Hidayat (d. 1871) in his *Riyad al-'Arifin* (Tehran, 1305, p.237). It is likely that he both composed the early part of this manuscript and copied it. Other poems in the manuscript include those by Mir Sayyid 'Ali, penname Mushtaq (d. 1169-70). There are also some Turkish poems, an extract from the *Mathnavi Mi'raj al-Khayal* of Mirza 'Ali Riza "Tajalli", poems of Sa'ib Tabrizi, Mirza 'Abd al-Wahhab Nishat (d.1828-9), Khaqani, and poems composed by the (unidentified) scribe (li-*muharrihi*). Different parts of the manuscript are dated to AH 1090/1679-80 AD, AH 1105/1693-94 AD, AH 1177/1763-64 AD, and Sha'ban AH 1208/March-April 1794 AD. The fine lacquer binding which covers the manuscript is likely to slightly pre-date the text. A similar binding is in the V&A is attributed to late 16th or early 17th century Herat (Haldane, 1983, no.94).

40

**A LADY WRAPPED IN AN ELEGANT COAT**

ATTRIBUTED TO MUHAMMAD QASIM, SAFAVID ISFAHAN, DATED AH 1004/1596-97 AD

Opaque pigments heightened with gold on paper, laid down between gold-speckled pink borders on wide margins with gold floral lattice design, signed and dated

Painting 6 $\frac{1}{4}$  x 3 $\frac{3}{4}$ in. (16 x 8.6cm.); folio 13 $\frac{1}{4}$  x 8 $\frac{1}{2}$ in. (33.7 x 21.8cm.)

£10,000-15,000      \$14,000-20,000  
€12,000-18,000

Stylistically this portrait does bear resemblance to single figure paintings by Muhammad Qasim – an artist believed to be a slightly younger contemporary of Reza 'Abbasi. A similar single figure portrait by him in the Art and History Trust Collection depicts a drunken youth who shares the same rounded face and delicate features (Soudavar, 1992, fig.121, p.293). Our painting is however dated AH 1004/1595-96 AD - ten years earlier than a painting of the 'Chastisement of a Pupil' which has thus far been considered Muhammad Qasim's earliest dated work (dated AH 1014/1605-06 AD in the Metropolitan Museum of Art, Ekhtiar, Soucek, Canby and Haidar (eds.), 2011, no.153, pp.226-227). It is generally accepted that Muhammad Qasim died in 1659. Adel Adamova, in discussion over two works by the artist attributed to circa 1601-02, suggests that he must therefore have been born no later than 1575 and had a long life (Adel Adamova, 'On the Attribution of Persian Paintings and Drawings of the Time of Shah 'Abbas I', Hillenbrand (ed.), 2000, p.23). The date and attribution of our painting whilst early is thus by no means impossible.





641  
**JAMAL AL-DIN ABU MUHAMMAD NIZAMI (AH 535-598/1140-1202 AD): KHAMSA**

SIGNED BIN 'ALI MUHAMMAD HUSAYN, SAFAVID ISFAHAN, IRAN, DATED THE MIDDLE OF RAJAB AH 1071/ MARCH-APRIL 1661 AD

Poetry, Persian manuscript on paper, 297ff., one fly-leaf, each folio with 25ll. of black *nasta'liq* arranged in four columns, double gold intercolumnar rules, text panel outlined in gold, blue and black, catchwords, headings in similar red *nasta'liq*, with 24 contemporaneous paintings in opaque pigments heightened with gold, opening folio with a gold and polychrome illuminated headpiece surmounting 12ll. of text, one similarly illuminated headpiece within the text, three unfinished spaces left for further illumination, one chapter with colophon dated the middle Jumada I AH 1071, final colophon dated middle of Rajab AH 1071 and with scribe's signature, first folio with later owners' notes, minor areas of water and spot staining and occasional marginal repairs, in black shagreen with gold and polychrome stamped decoration, red morocco doublures with gilt and stamped central medallions

Text panel 10½ x 5½in. (26.3 x 13.9cm.); folio 15½ x 9½in. (38.3 x 24.3cm.)

£20,000-30,000

\$27,000-40,000

€24,000-36,000

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





The paintings in this manuscript include:

From the *Makhzan al-Asrar*:

1. The unjust king and the truthful wise man

From *Khusraw wa Shirin*:

2. Shirin inspects Khusraw's portrait
3. Khusraw and Shirin meet out hunting
4. Khusraw and his companions discuss the fate of Farhad
5. Khusraw before Shirin's palace
6. Shirin falls at Khusraw's feet
7. Khusraw and Shirin's nuptials

From *Layla wa Majnun*:

8. Majnun and his father at the Ka'aba
9. Layla and Companions in the Palm tree grove
10. Majnun in the desert with the wild animals
11. The old man revives Majnun

From the *Haft Paykar*:

12. Bahram Gur fights a dragon
13. Bahram Gur wrestles the crown from between two lions

14. Bahram Gur hunting with Fitna

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

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

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

18. Mahan encounters Khizr

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

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

From the *Sharafnama*:

21. Iskandar and the dying Dara

22. Iskandar and the Chinese slave-girl

From the *Iqbalnama*:

23. Iskandar hears a voice from God

24. Iskandar in the enchanted garden



**42**  
**AZAR BARZIN KILLING A DRAGON**  
 SAFAVID QAZVIN, IRAN, CIRCA 1560

Folios from the *Bahmanname*, presumably interpolated into a *Shahname* manuscript, comprising one illustration in opaque pigments and 3 further folios of text, each with 25ll. of strong black *nasta'liq*, headings in white on panels of gold illumination, occasional text on the diagonal between panels of floral illumination, mounted, framed and glazed  
 Painting 9 x 7<sup>1</sup>/<sub>2</sub>in. (22.8 x 20cm.) at largest; text panel 9<sup>1</sup>/<sub>2</sub> x 5<sup>1</sup>/<sub>2</sub>in. (24.1 x 14.3cm.); folio 13<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>4</sub>in. (34.7 x 23.5cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

Karin Rührdanz has noted in the article 'About a Group of Truncated *Shahnames*: A Case Study in the Commercial Production of Illustrated Manuscripts in the Second Part of the Sixteenth Century' (*Muqarnas* 14, 1997, p.124) that this section of the *Bahmanname* is not normally illustrated, making this a highly unusual painting.

**43**

**A SPINACH-JADE HILT**

IRAN, 15TH/16TH CENTURY

With scrolling vine motif, small rosette engraved to the top,  
minor chips to top and bottom, on perspex stand

5½in. (13.4cm.) long

£6,000-8,000

\$8,100-11,000

€7,200-9,500





044

**MUHAMMAD 'ASSAR TABRIZI (D. AH 779/1377 AD): MIHR O MUSHTARI**  
 SIGNED HASSAN SHARIF AL-KATIB,  
 SAFAVID SHIRAZ, DATED THE END  
 OF RABI' II AH 959/APRIL 1552 AD

A love story in verse based on the concept of platonic love, Persian manuscript on gold-sprinkled paper, 217ff. as numbered, each with 12ll. of black *nasta'liq* arranged in two columns with double gold and green intercolumnar rules, occasional lines written on the diagonal between triangular panels of gold and polychrome illumination, text panels within gold and polychrome rule lines, catchwords, headings in blue *nasta'liq* on gold and polychrome illuminated panels, the text with six contemporaneous paintings in opaque pigments heightened with gold, occasional smudging of the faces, opening folio with possibly later illuminated headpiece, colophon signed and dated and written in a triangular panel between two panels of elegant flowering vine, occasional marginal repairs, some later owner's stamps throughout, in contemporaneous stamped and lacquered binding, plain brown morocco doublures  
 Text panel 6 $\frac{1}{2}$  x 3 $\frac{1}{2}$ in. (16.8 x 8cm.); folio 11 x 6 $\frac{1}{2}$ in. (27.9 x 17.4cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000

**PROVENANCE:**

Formerly the property of the Hagop Kevorkian Fund, sold Sotheby's, 3 April 1978, lot 149  
 Anon sale, Sotheby's, 22 October 1993, lot 157

The miniatures are as follows:

1. Mihr and Mushtari visit a hermit in a cave
2. Mihr and Mushtari about to be executed before King Shapur
3. Mihr killing the lion
4. Mihr asleep with his head on the lap of Princess Nahid
5. Two Princes receive instruction
6. A king riding in procession across a hillside

The story of the platonic love between Mihr (*the Sun*), the son of legendary ruler Shahpur, and the court vizier's son Mushtari (*Jupiter*) is a well-known poem with strong pre-Islamic themes. The illustrations in this manuscript though produced at Shiraz show Tabrizi influences, particularly clear in the scene depicting the near execution of Mihr and Mushtari in the presence of Shahpur. In this scene Shahpur sits together with Mihr and Mushtari on a raised throne typical of Tabrizi illustrations, before a wall decorated with confronted blue hares on white ground, also a Tabriz feature. Lale Uluç traces these influences back to the migration of artists from Tabriz to Shiraz in the 1530s. By the mid-16th century many of these Tabriz style features had become incorporated into Shirazi manuscripts. For a discussion on Tabriz influences in Shiraz painting from the 1530s onwards see Uluç, 2006, no.89-90, pp.138-142.





045

**DIWAN OF SA'DI AND HAFIZ**

SIGNED IBN ABU AL-MAKARIM 'ABD AL-WAHHAB AL-HIJAZI, SAFAVID IRAN, DATED 1 RAJAB AH 995/7 JUNE 1587 AD

Poetry, Persian manuscript on paper, 421ff., five fly-leaves, each folio with 14ll. of black *nasta'liq* sometimes arranged in two columns, important words and phrases picked out in red, blue and gold, text panels outlined in gold, blue and black, black outer rules, catchwords, opening folio with illuminated headpiece and heading, with 11 contemporaneous illustrations in opaque pigments heightened with gold, some repairs, in brown morocco with central stamped figural medallions and floral spandrels, the doublures plain  
Text panel 6½ x 3¼in. (16.4 x 8cm.); folio 9¾ x 5¾in. (24 x 15cm.)

£20,000-30,000

\$27,000-40,000

€24,000-36,000

که کرمی کللی بر وجودت زغم  
دو پیش بر سید و در بر گرفت  
ملک در میان دو باروی مرد  
بگفت ای تاجه داری منبر  
نزدیک مردان ز مردم زغم  
وز انجا طریقی بین بر گرفت  
بدانست عالی که کاری کرد  
چرا بر زیستی بقدر که سپر

This text comprises the *Kulliyat* of Sa'di interspersed with the *Diwan* of Hafiz. The manuscript starts with a *ghazal* of Hafiz before switching to the *Bustan*. Thereafter the *Bustan* and the *Gulistan* and the rest of Sa'di's work are interspersed with poems from the *Diwan* of Hafiz. Recorded works copied by the same scribe include a *Khamsa* of Mir 'Ali Shir Nava'i dated the middle of Rajab AH 987/August-September 1579 AD in the Gulistan Palace Library, and a copy of the *Khamsa* of Nizami dated Dhu'l-Qa'da AH 992/November-December 1584 AD (Bayan, 1346 sh., p.418)

The paintings in this manuscript include:

1. The messenger of the King of Yemen falls at the feet of Hatim (*Bustan*)
2. The dervish of Faryab crosses the river on his prayer mat (*Bustan*)
3. Entertainment in a garden (*Diwan* of Hafiz)
4. A hunting scene (*Diwan* of Hafiz)
5. The poorly-clad doctor of the law (*faqih*) in the court of the proud judge (*qadi*) (*Bustan*)
6. The devotee of Tabriz who helped the thief onto the roof of his own house (*Bustan*)
7. The story of a generous youth and a sultan and the dervish who saves him from execution (*Bustan*)
8. The infatuated beggar's son watches the sultan play polo (*Bustan*)
9. The dervish of Damascus who was favoured by a king (*Gulistan*)
10. A polo match (*Diwan* of Hafiz)



# THE ART OF SCIENCE







Lot 46

46

**A FINE SAFAVID BRASS ASTROLABE**

SIGNED MUHAMMAD MEHDI AL-YAZDI, IRAN, CIRCA 1660

The brass mater with throne decorated with calligraphic cartouche, suspension shackle above, the reverse with possibly added compass, the rim graduated 0-360° by 1° with larger markings every 5°, with six plates elegantly engraved on both sides each bearing stereographic projections except for one marked with hours for prayer and another with markings for the zodiac, all with inscriptions in elegant *naskh* and *nasta'liq* occasionally on ground of elegant scrolling vine, altitude circles every six degrees, azimuth arcs every ten degrees, the rete with 31 named star pointers, the reverse of the mater with shadow square and projection for unequal hours and a quadrant with further projections, the probably original graduated alidade with two holed sighting vanes, the edge with further elegantly engraved *naskh* inscription, with brown rope cord attached 4¼in. (12.1cm.) high (excluding shackle); 3½in. (9.3cm.) diam.

£70,000-100,000

\$94,000-130,000

€84,000-120,000

**INSCRIPTIONS:**

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

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

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

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

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

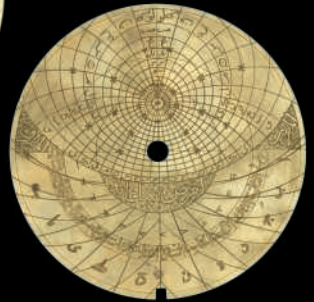
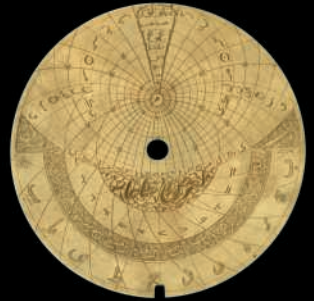


The six plates are engraved with stereographic projections for latitudes 24°, 30°, 37°, 29°, 35°, 42°, 33°, 32°, 22° and 36°, where 32° would be for Isfahan and 22° for Mecca.

This finely engraved astrolabe very closely resembles another signed by the same maker, dated to circa 1660, now in the Museum of the History of Science in Oxford (inv.46886; <http://www.mhs.ox.ac.uk/collections/imu-search-page/record-details/?TitleInventoryNo=46886&field=on=1665>). The position and the wording of the signature are identical on both astrolabes. The retes with their elegant cusped arabesque pointers and the calligraphy on the plates are remarkably similar. J.A.Billmeir, a renowned collector of scientific instruments, wrote of another astrolabe signed by Muhammad Mehdi 'in spite of the most elaborate ornamentation the mathematical accuracy of the engraving is unimpaired' (London, 1954, no.5, p.11). The same could imply to this instrument, and to that offered as lot 53 in this sale - another example of the work of this illustrious maker.

The Oxford astrolabe has a very similar compass inserted into the throne which again looks to have been made by the same hand as the one found on our astrolabe. Whilst the compass on our astrolabe is set with an engraved border suggesting that it was part of the original design of the throne, the Oxford one looks to be less in harmony with its decorative surroundings.

During the 17th century however there was a fashion in Iran for incorporating foreign instruments into astrolabes. It is therefore possible that the compass in our astrolabe was in fact inserted in Iran at the time of manufacture. Another distinct similarity between our astrolabe and that in Oxford is that both have identical brown ropes attached. It is possible that the ropes were added in the workshop where both astrolabes were produced. It is also possible that the rope was added later when the astrolabes had arrived in Europe, and thus that they were sold to the same original owner after their production. The Oxford astrolabe is recorded as having come from the collection of M. Chadenat, who added it to his collection of scientific instruments sometime before the middle of the 20th century. It then passed into the Billmeir Collection, from whence it was donated to the Museum in Oxford. It is possible that our astrolabe at one stage passed through the hands of one or both of these collectors. Another astrolabe signed by Muhammad Mehdi al-Yazdi which is dated AH 1070/1659-60 AD and also has a compass inserted into the throne, is in the collection of the Royal Museums Greenwich (inv.AST0594, <http://collections.rmg.co.uk/collections/objects/10756.html>). A further astrolabe signed by the same maker but with a later associated rete was sold at Sotheby's London, 6 October 2010, lot 150.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
 الحمد لله رب العالمين الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله  
 والحمد لله رب العالمين والصلوة والسلام على سيدنا محمد وآله الطيبين الطاهرين  
 وسلامهم وبعد فهذه رسالة الكافية في علم الحساب ترتيبها على عشرة فصول الفصل  
 الأول معرفة الأسماء والمراتب أمّا الأول فترتبة العدول  
 الأعداد وهي من واحد إلى تسعة وثانيتها العشرات وهي من عشرة  
 إلى تسعين وزيادة عشرة عشرة وثالثتها المئات وهي من مائة  
 إلى تسعمائة وزيادة مائة مائة ورابعها الألوف وهي من ألف  
 إلى تسعة آلاف وزيادة ألف ألف وخامسها عشرات الألوف  
 وهي من عشرة آلاف إلى تسعين ألفًا وستة الألوف زيادة عشرة  
 آلاف وتسعة الألوف زيادة مائة آلاف ثم الألوف ثم الألوف  
 ثم عشرات الألوف ثم مائة الألوف ثم الألوف ثم الألوف  
 أمّا الألوف وهما التي غير النهاية وأما الكسور فكل  
 على نوعين أحدهم وهو الذي لا يمكن أن ينقل به إلا بالجزئية  
 كجزء من واحد عشر وجزء من تسعة وعشرون ومثلها وهو  
 على أربعة أقسام مفردة وذلك من نصف إلى العشر وهي الكسور  
 التسعة ومقسومة ثلاثة أسباع وثمانية أسباع و

مركب وموالدي يذكر الواو المعاطفة كصفت ولث وكربع  
 وتسع ومضاف كصفت عشرونك سبع وعشرونك تسع  
 مركب من المنطق والاعم كصفت جز من احد عشر النص  
 الثاني الضرب ومعبارة عن ضرب ما في ما يكون نسبة احد  
 المضروبين الى كسبة الواو الى المضروب الآخر وهذا يسمى  
 المصاح والكسور وقد انفصل بقال ما ضربت العدول في  
 العدول ومعبارة عن ضعف احد العدول باحد الآخر  
 بالاجاد في ضرب ضربتها كالاجاد من ضرب المضروب فيه  
 فترتيب الاجاد في الاجاد اعداد في العشرات وعشرات  
 المئات ميات وفي الالف لوف وعلى هذا الباس وضرب  
 العشرات في العشرات ميات وفي المئات الالف وفي  
 الالف عشرات الالف وضرب المئات في المئات عشرات  
 الالف وفي الالف مائة الالف وضرب الالف الالف  
 الالف الالف ومعنى ذلك ان ضرب عدل عدل المضروب  
 في عدل عدل المضروب في واحد واحد واحد واحد واحد  
 المربعة التي تسمى المربعة من الضرب وبما نقص من  
 الواحد فنسبته منه فاذا اردت ضرب العشرات في المئات

في الحساب

وهو الذي لا يمكن ان ينقل به الا بالجزئية

047  
**RISALA KAFIYYA FI 'ILM AL-HISAB**  
 PROBABLY ILKHANDID IRAN, DATED 26 RAMADAN AH  
 700/4 JUNE 1301 AD  
 The Sufficient Treatise on the Science of Arithmetic, Arabic  
 manuscript on paper, 29ff., two modern fly-leaves, 17ll. of neat  
 sepia cursive to the page, titles in larger *tawqi'*, opening bifolio  
 with important words overlined in red, occasional marginal  
 notes, colophon dated, first folio with index table, in restored  
 brown morocco  
 Folio 6% x 4¼in. (16.6 x 11.8cm.)  
 £6,000-8,000 \$8,100-11,000  
 €7,200-9,500

Although there is no mention of an author's name, Rosenfeld  
 and Ihsanoglu list the following treatises which could be the  
 same work as this manuscript:  
 1. *Al-Risalah al-Kafiyya fi 'il hisab* (the title omits the word 'ilm),  
 Sufficient Treatise on Arithmetic by 'Izz al-Din ('Izz al-Batul)  
 Abu'l Fada'il 'Abd al-Wahhab ibn Ibrahim bin 'Abd al-Wahhab  
 ibn Abi'l-Ma'ali al-Khazraji al-Zanjani (13th century). Al-Zanjani

worked in Baghdad and was a grammarian, mathematician  
 and astronomer (Rosenfeld and Ihsanoglu, 2003, p. 207, no.  
 589. Also see C. Brockelmann, *GAL*, I. 336-337, S.I.497-498,  
 II. 1021).  
 2. *Al-Kafi fi 'ilm al-hisab*, Sufficient [Book] on the Science of  
 Arithmetic by Muhammad al-Karaji or al-Karkhi. Born in Karaj,  
 Persia, he worked in Ray and Isfahan as vizier at the court of  
 Buyid Sultans Baha' al-Dawla (998-1012 AD) and Sultan al-  
 Dawla (1012-1021 AD). This treatise might be an abridgement  
 of the above mentioned book (Rosenfeld and Ihsanoglu, 2003,  
 pp.119-20, no.309 and C. Brockelmann, *GAL*, I. 247, S. I. 389  
 - 390).  
 3. *Risalah Kafiyya fi 'ilm al-hisab*. This is listed in the index of  
 Rosenfeld and Ihsanoglu's book (*op.cit.*, p.789). While an author  
 is not listed, the text has precisely the same title as ours and it  
 is described as having 10 chapters - again like ours. The copy  
 they mention is in the University of St. Joseph, Beirut (Cheikho,  
 1914 - 1921, 267 - 290). It seems perhaps most likely that this  
 is the same manuscript as ours.

48

**THE MATER AND PLATES FROM A ZAND ASTROLABE**  
IRAN, DATED AH 1195/1780-81 AD

The brass mater with throne decorated with arabesque and calligraphic cartouches, a suspension shackle above, the rim is graduated 0-360° by 1°, the five plates engraved on both sides each bearing stereographic projections, the reverse of the mater with shadow square, projection for unequal hours, the lower half engraved with a calendar, the alidade and three of the plates a later replacement

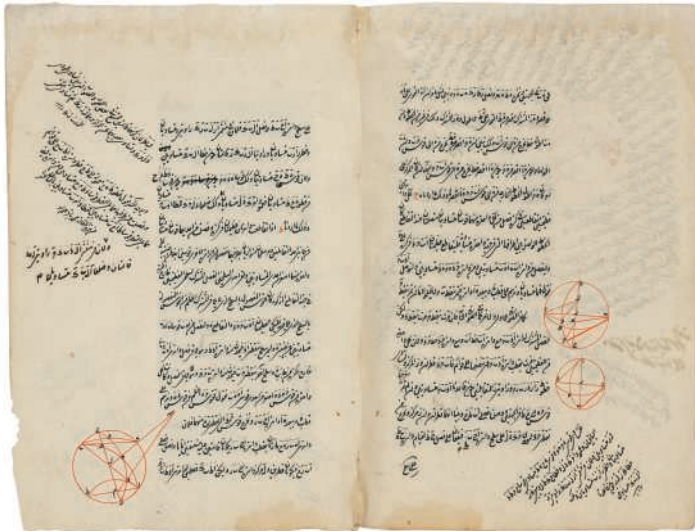
3 7/8 in. (9.9cm.) diam.; 5 1/4 in. (14.6cm.) high (excluding shackle)  
£8,000-12,000 \$11,000-16,000  
€9,600-14,000

**INSCRIPTIONS:**

Around the edge: Qur'an VI, *sura al-an'am*, v.59



48



49

049

**NASIR AL-DIN ABU JA'FAR MUHAMMAD BIN MUHAMMAD AL-TUSI (1201-74 AD): TAHRIR KITAB AL-UKAR LI THAWDUSYUS**

SIGNED MUHAMMAD TAQI BIN AQA JALAL AL-KAYLANI, IRAN, DATED SHA'BAN AH 1000/MAY-JUNE 1592 AD

Tusi's corrected version of Qusta bin Luqa's translation of the *Book of Spherics* of Theodosius for the Caliph al-Mu'tasim bi Allah, Arabic manuscript on paper, 26ff., five fly-leaves, 15ll. of black *ta'liq* to the page, important words and titles in red, with copious marginal commentary, catchwords, original diagrams in red, colophon signed and dated followed by a Persian treatise on geometry, in 17th/18th century maroon morocco Folio 7 1/8 x 4 9/16 in. (18.1 x 11.7cm.)

£4,000-6,000

(2)  
\$5,400-8,000  
€4,800-7,100

**PROVENANCE:**

Seal impression of 'Ali Maqsud, AH 1183/1769-70 AD

The translation of the 'Book of Spherics' of Theodosius was done by Qusta bin Luqa' al-Ba'lbaki (d. 912 AD). A Lebanese Christian he was a mathematician, astronomer, physician and philosopher. He worked in Baghdad and Armenia in the service of Patriarch Abu al-Ghitrif and translated the works of Aristotle, Autolycus, Hypsicles, Theodosius, Hero and Diophantus from Greek into Arabic (Rosenfeld and Ihsanoglu, 2003, pp.59-60, no.118). A 18th century copy of the *Kitab al-ukar li thawdusyus*, translated by Qusta bin Luqa is in the British Library (Del Ar 1926; Baker (ed.), 2001, M.4, p.372). Nasir al-Din Tusi took Qusta bin Luqa's translation and rewrote, corrected and updated the text.

This *kitab* is also found in Tusi's larger work *Al-Majmu'at al-mutawassitat*, which comprises rare Arabic translations of Ancient Greek texts together with those of later Persian works. See copies that sold at Christie's, London, 31 March 2009, lot 11 and Christie's South Kensington, 18 April 2016, lot 165.



50

**A SAFAVID BRASS ASTROLABE**

IRAN, SECOND HALF 17TH CENTURY

The brass mater with throne and suspension shackle above, the rim graduated degree scale, with three plates engraved on both sides each bearing stereographic projections except for one marked with hours for prayer, all with *naskh* inscriptions, altitude circles every six degrees, azimuth arcs every ten degrees, the rete with 25 named star pointers, the reverse of the mater with an empty top left quadrant, a quadrant with ten projections, calendrical scales to lower half, gazetteer to the back plate of the mater, the original graduated alidade with two holed sighting vanes, the edge with further *naskh* inscription

3¼in. (8.3cm.) diam.; 4¾in. (10.6cm.) high (excluding shackle)

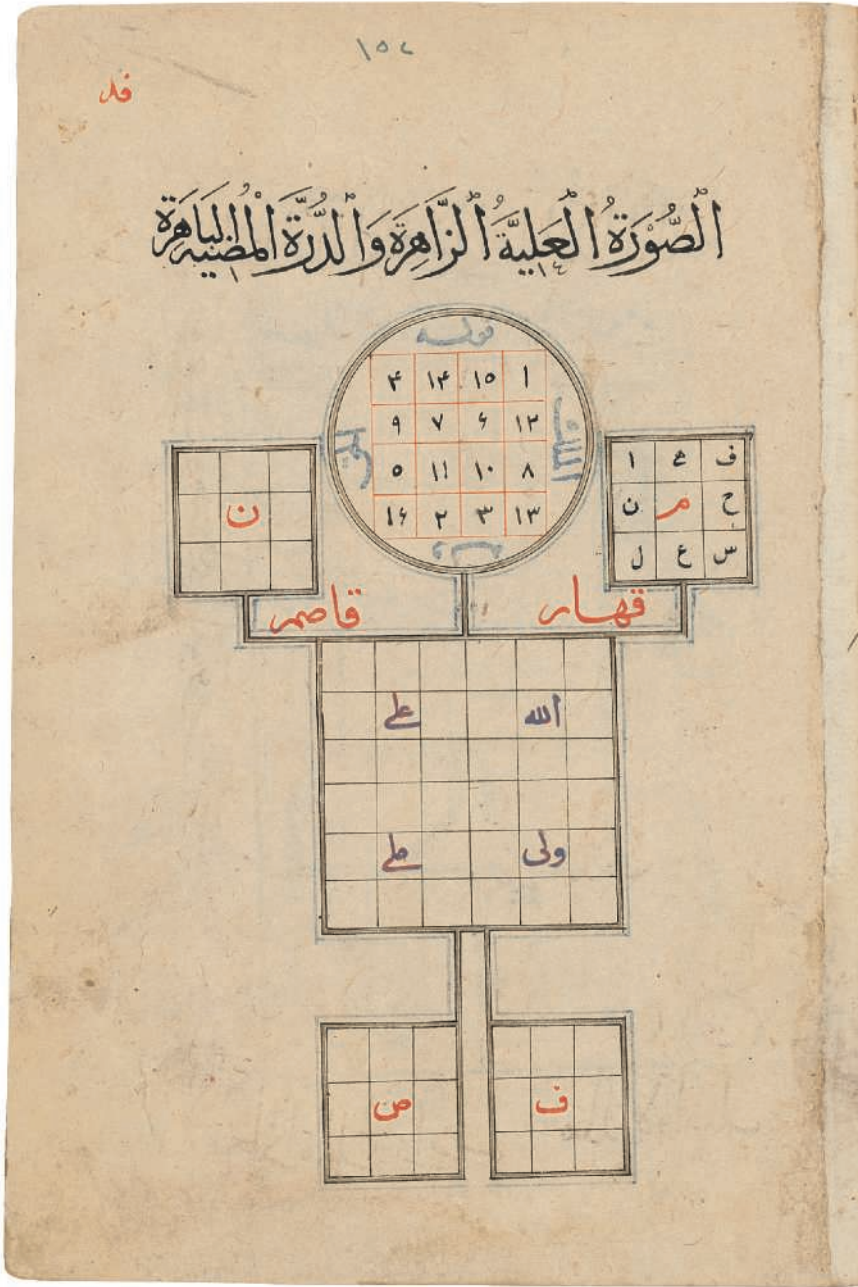
£30,000-40,000

\$41,000-54,000

€36,000-48,000

The three plates are engraved with stereographic projections for latitudes 36°, 30°, 26°, 28° and 32°.







قُطِبَ فَلِلَّ النَّصْرِ وَمَرْكَزُ مَدَارِ الْفَخْرِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

نصير الله في  
الدين والدار  
الآخرة  
بسم الله الرحمن الرحيم

١١	١٨	٢٤	٢	٩
١٠	١٢	١٩	٢١	٣
٤	٦	١٣	٢٠	٢٢
٢٣	٥	٧	١٤	١٦
١٧	٢٤	١	٨	١٥



الله

بِسْمِ اللَّهِ



خَابَ الْأَمَلُ

إِذَا سَادَ السَّفْكُ

صورة



051

KAMAL AL-DIN ABU SALIM MUHAMMAD IBN TALHAH AL-NASIBI AL-'ADAWI  
(D. AH 652/1254 AD):

*MIFTAH AL-JAFR AL-JAMI'*

OTTOMAN ANATOLIA, LATE 15TH CENTURY

The Key to Comprehensive Prognostication, an early copy of this work on occult sciences, Arabic manuscript on paper, 88ff., three fly-leaves, 19ll. of fine black *nashk*, important words picked out in red, titles in fine larger red and black *muhawraq*, text sometimes arranged in two columns, within gold and polychrome rules, with 28 original diagrams, mostly full-page, in gold and polychrome, some panels left blank, folios with text written in all directions in gold, black, blue and red, catchwords, opening folio with Ottoman illuminated headpiece in gold and polychrome, later pagination, final folio with note dated AH 957, second folio lacking, in red morocco  
Text panel 7¼ x 4¼in. (18.5 x 10.8cm.); folio 9¾ x 6½in. (24.6 x 16.5cm.)

£25,000-35,000

\$34,000-47,000

€30,000-42,000



This work is an early copy of a fascinating treatise on occult sciences and foretelling the future. The author of the present commentary is 'Abd al-Rahman bin Muhammad bin 'Ali bin Ahmad al-Bistami al-Hanafi al-Hurufi (d.1454 AD). He was born in Mamluk Antioch and studied in Cairo where he was drawn to the study of Islamic mysticism. He established himself in Ottoman Bursa in around 1420 and there spent the rest of his life as protégé of Sultan Murad II. In his discussion of the author, Norman Housley states that 'it is there that he completed his major work - *Miftah al-jafra al-jami'*, a compendium of apocalyptic traditions then current in the [region...]. He predicted the imminent fall of Constantinople [...]. This work soon earned him the reputation of the pre-eminent divinatory master in the Ottoman realm (Housley (ed.), 2017, p.25). He wrote several treatises on magical letters (*huruf*) and one on Qur'anic medicine.

Two copies of *Miftah al-jafra al-jami' wa-misbah al-nur al-lami'* are in the Chester Beatty Library, Dublin dated 1566 (vol.V, 4232) and 1595 (vol.V, 4212/1). The present work is certainly contemporaneous with the two Dublin copies, if not earlier

and can be considered early copy of the work, written within 100 years of the author's death (see Arberry, 1962 and C. Brockelmann, *GAL*, II, 232, S. II, 32). According to Charles Rieu 'the work is largely made up of extracts from the treatise entitled *al-Jafra al-jami' wa'l-nur al-sati'* also called *al-Durr al-munazzam fi'l-sirr al-a'zam* by Ibn Talha al-Nasibi (Rieu, 2013, reprint of the 1894 London catalogue, No.828, pp.563-564). An early copy of *Al-jafra al-jami'*, dated 1254 AD is in Leyden (Or 2832) and another is in the Cambridge University Library (Or 529). Ibn Talha was originally from Nusaybin in Syria. He was a learned jurist who settled in Damascus and died in Aleppo in 1254 AD. He turned to occult sciences towards the end of his life. *Al-jafra al-jami'* is recorded amongst others of his works in Al-Zereky, *Al-A'lam, Biographical Dictionary*, vol. 6, p.175.

A copy of *Al-jafra al-jami'* sold as part of the Mohamed Makiya Collection, Christie's South Kensington, 18 April 2016, lot 84 whilst another copy of *Miftah al-Jafra al-Jami' (Kitab durra al-munazzam fi sirr al-a'zam)* sold at Christie's, London, 13 April 2010, lot 63.

**A RARE COMPENDIUM OF TREATISES EDITED BY NASIR AL-DIN  
MUHAMMAD IBN MUHAMMAD IBN AL-HASAN AL-TUSI (D. AH 672/1274-75  
AD)**

TIMURID IRAN, 15TH CENTURY

Comprising a number of scientific texts by Greek authors, translated and edited by later Arab scholars and compiled by Nasir al-Din Tusi, Arabic manuscript on paper, 262ff. plus one fly-leaf, each folio with 17ll. of black cursive script verging on *nasta'liq*, catchwords, with numerous diagrams in black and red, occasional marginal notes, in contemporaneous brown morocco with stamped central medallion and spandrels Folio 10½ x 6½in. (26.6 x 16.5cm.)

£12,000-18,000

\$17,000-24,000

€15,000-21,000

The texts included in this volume are listed on the title-page as below. Some of the books have been abridged or amalgamated, whilst other books by Tusi, such as *Kitab taksir al-da'ira li Arshimidis*, The Book "On Measuring Circle" of Archimedes, might have been added.

1. *Kitab al-mu'tayat li Uqlidis*, The Book on 'Data' of Euclid.
2. *Kitab al-kura wa al-ustuwana li Uqlidis*, The Book on the Sphere and Cylinder of Euclid
3. *Kitab al-manazir li Uqlidis*, The Book of Optics of Euclid
4. *Kitab al-masakin li Thawdhusyus*, The Book of Settlements of Theodosius
5. *Kitab al-tulu' wa'l ghorub li Utuluqus*, The Book of Risings and Settings of Autolycus
6. *Kitab al-zahirat [al-falak] li Uqlidis*, The Book of Celestial Phenomena of Euclid
7. *Kitab al-layl wa'l nahar li Thawdhusyus*, The Book of Night and Day of Theodosius
8. *Kitab fi jirmay al-nayyirayn [wa'l-bu'd baynahuma] li Aristarkhus*, The Book on the Sizes of the Sun and the Moon and the distance between them of Aristarchus
9. *Kitab al-matali' li Ibsiqlaus*, The Book of Ascensions of Hypsiclus
10. *Kitab al-ma' khudhat li Arshimidis*, The Book of Lemmas of Archimedes
11. *Kitab al-mafrudat li Thabit ibn Qurra*, The Book of Assumptions of Thabit ibn Qurra
12. *Kitab al-ashkal al-kurriyyah li Ma-nalawus*, The Book of Spherics of Menelaus
13. *Kitab al-shakl al-qatta*, The Book on Secants

The majority of these books are included in Tusi's famed compendium *Majmu'at al-Mutawwasita* described by Tusi as "intermediate", lying between Euclid's *Elements* and Ptolemy's *Almagest* ('Nasir al-Din Tusi', *Encyclopedia of Islam*, pp.929-932). It contains a group of treatises on mathematics and astronomy of which, in most cases, he had written commentaries or new editions himself. Nasir al-Din Abu Ja'far Muhammad bin Muhammad al-Tusi was born in Tus in 1201 AD. He was the most eminent scholar of the medieval world in trigonometry and wrote on a wide range of topics within the areas of mathematics and astronomy as well as on logic and theology. He is well-known as the founder of the observatory at Maragha in 1259 AD for the Ilkhanid ruler Hülegü. He died in 1274 AD.

Another copy of the *Majmu'at al-Mutawassitat*, copied in Shiraz from a copy that was in the possession of Tusi, was sold at Christie's, London, 31 March 2009, lot 11 and another was offered on 26 April 2012, lot 106. A further fragmentary copy sold at Christie's South Kensington, 18 April 2016, lot 165. A 17th century copy is in the John Rylands Library (Mingana, 1934, no.348, p.538). For more information, see Rosenfeld and Ihsanoglu, 2003, pp.211-19, no.606 or Brockelmann, 1996, I. 670 – 676; S. I. 924 – 933.



53

**A FINE SAFAVID BRASS ASTROLABE**

SIGNED MUHAMMAD MEHDI AL-YAZDI, IRAN, CIRCA 1660

The brass mater with throne decorated with calligraphic cartouche, suspension shackle above, the rim graduated 0-360° by 1° with larger markings every 5°, with five plates elegantly engraved on both sides each bearing stereographic projections except for one marked with hours for prayer, all with inscriptions in elegant *naskh* on ground of scrolling vine, altitude circles every six degrees, azimuth arcs every ten degrees, the rete with 44 named star pointers, the reverse of the mater with shadow square and projection for trigonometrical calculations, gazetteer to the back plate of the mater, the edge with further *naskh* inscription

3½in. (9cm.) diam.; 4½in. (11.6cm.) high (excluding shackle)

£60,000-80,000

\$81,000-110,000

€72,000-95,000

**INSCRIPTIONS:**

On the *kursi* on the front: Qur'an II, *sura al-baraka*, v.255 (*Ayat al-Kursi*)

Around the edge: a call on God to bless the 14 innocents

On the *kursi* on the back: Qur'an VI, *sura al-an'am*, v.59 (partly erased)

In the lobed cartouche on the back: *namaqahu muhammad mahdi al-yazdi al-khadim*, 'Muhammad Mehdi al-Yazdi al-Khadim decorated it'

In the long cartouche on the back: a hemistich from the introduction to the *Gulistan*, '*arz-e naqshist kaz ma baz manad*, 'The intention of the design is that it should endure'

The five plates are engraved with stereographic projections for latitudes 20°, 23°, 32°, 34°, 26°, 30°, 29° and 42°. For another astrolabe by the same celebrated maker and a short discussion on his work, see lot 46.





# A RARE ARABIC COPY OF DIOSCORIDES' *DE MATERIA MEDICA*



054

## **KITAB AL-HASHA'ISH**

INDIA, PROBABLY DECCAN, FIRST HALF 17TH CENTURY

The herbal of Dioscorides, Arabic manuscript on paper, 209ff., three fly-leaves, each folio with 25ll. neat black *naskh*, catchwords important words and phrases and chapter headings picked out in red, with 405 contemporaneous illustrations in opaque pigments mostly of plants but also with a section on animals, later foliation in the upper margin, occasional owner's notes including a few in Syriac, opening folio with later grisaille headpiece, final folio added and with later date of AH 804, possibly copied from another copy, in refurbished brown morocco, paper covered doublures  
Folio 11¼ x 8½in. (29.8 x 21.6cm.)

£70,000-100,000

\$94,000-130,000

€84,000-120,000

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. twelfth 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 (1588-1629) and though the original imperial copy is now lost, a version dated AH 1054/1645 AD is now 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).

Different copies of the Arabic translation of Dioscorides' text vary in their faithfulness to the 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). Our text, however, appears to remain faithful to the original translation. Whilst the plant illustrations in many ways still closely follow the Arab traditions, an Indian hand can be detected at times more clearly than others - for instance in the depiction of the striding elephant (illustrated here) which the artist executes with a familiarity that could be akin with one of the Mughal masters.

A copy of the '*Aja'ib al-Makhlūqat*' from the library of Bari Sahib, daughter of the Deccani Sultan Muhammad Qutb Shah (r.1612-26), is in the National Museum in Delhi (58.48). Copied in Golconda or Bijapur in around 1625, it shares a number of similar features with our manuscript. The painting style, described by Navina Haidar as "vigorous and cheerful", somewhat removed from the refined courtly idiom", relates closely to ours (Haidar and Sardar, 2015, p.228). See for example the depiction of a tree illustrated in the Deccan catalogue which like ours is both simplified yet playful and with a level of identifiable detail (Haidar, 2015, fig.c, p.228). The script too resembles that of our manuscript with its strong, rounded letters and headings picked out in a bright red. A similar attribution for the two manuscripts seems likely. A Deccani version of the Persian translation of the *De Materia Medica* was exhibited by Terence McInerney in 1982 (McInerney, 1982, no.17, pp.47-48). Dated AH 1004/1595 AD it was attributed to the Sultanate of Bijapur by Simon Digby largely on the basis of the pictorial style, which again finds close similarities to ours. The existence of the McInerney manuscript indicates that Dioscorides' important text was known and valued at the Deccani court and further supports the attribution of our copy to this artistic centre.









The chapters of our manuscript include:

1. *al-Maqalah al-ula min kitab al-hasha'ish*. Divided into: Aromatics, Gums of Trees and Fruits of Trees. Copied by Hunayn bin Ishaq and corrected by al-Husayn bin Ibrahim al-Tabari.
2. *al-Maqalah al-thaniyah min kitab diyusquridis fi al-hasha'ish*. Divided into: Living Creatures, Cereals, Pot Herbs and Herbs with a Sharp Quality. Copied by Hunayn bin Ishaq and corrected by al-Husayn bin Ibrahim al-Tabari.
3. *al-Maqalah al-thalithah min kitab al-hasha'ish li- diyusquridis*. On roots.
4. *al-Maqalah al-rabi'a min kitab al-hasha'ish li-diyusquridis*. On herbs and roots. Copied by Hunayn bin Ishaq and corrected by al-Husayn bin Ibrahim bin al-Husayn al-Tabari.
5. *al-Maqalah al-khamisah min kitab al-hasha'ish li-diyusquridis*. Corrected by al-Husayn bin Ibrahim ibn al-Husayn ibn Rashid al-Tabari al-Na'ili, and dated AH 804/1401-02 AD (on later replacement folio)

For other copies and folios of works by Dioscorides on botany in both Arabic and Persian see:

1. *Fi hayula al-tibb (De materia medica)* by Pedanios Dioscorides of Anazarb, translated from the Syriac translation of Hunayn ibn Ishaq al-'Ibadi (ca. AH 193-259/809-873 AD) by Mihran ibn Mansur ibn Mihran (fl. sixth/twelfth century), copied and illustrated AH 1307/1889-1890 AD, probably in Teheran or Mashhad by Mirza Baqir for Nasir al-Din Shah Qajar (r.1848-1896) is in the New York Public Library, see Schmitz, 1992, pp.13-42, Spencer, Pers. Ms. 39.
2. A copy of *Kitab al-hasha'ish*, commissioned by Shah Abbas I (r.1588-1629), translated by Ghiyas al-Din Muhammad Rizavi, was lost, but a copy of the text with Shah Abbas' preface survives in the Chester Beatty Library, Dublin, dated AH 1054/1645 AD (Pers. ms. 273), see Arberry, 1962, vol. III, pp. 44-45.
3. A twelfth-century copy of the *Kitab fi hayula al-tibb* is preserved in the library of the Shrine of Imam Riza in Mashhad, it is believed to have been made for Najm al-Din Alpi during his rule of the city of Mayyafariqin, AH 547-572/1152-1176 AD. According to Barbara Schmitz, the New York Public Library manuscript is a faithful copy with the same number of illustrations of plants (677) and animals (284), and



both have the same kind of textual layout, script and number of pages. For three illustrated folios from the Mashhad manuscripts see E. Grube, "Materialien zum Dioskurides Arabicus," I in Ettinghausen (ed.), 1959, pp.187-188, figs.12-14. The Mashhad manuscript was exhibited in London in 1931, see Binyon, Wilkinson and Gray, 1933, reprint New York, 1972, p.25, 2 figs. and in New York in 1949, see F.E. Day, "Mesopotamian Manuscripts of Dioscorides", New York, 1950, pp.274-280.

4. A fragmentary copy of *Kitab al-hasha'ish* dated AH 1054/1645 AD is in a private collection, London.

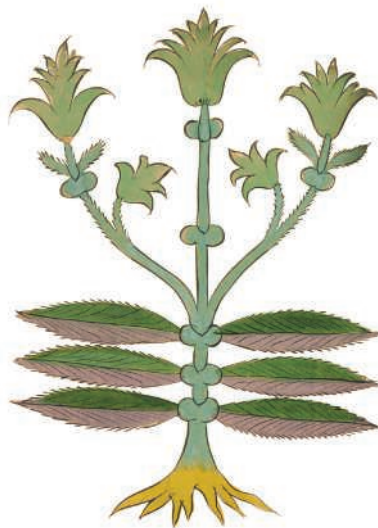
5. Another copy is in the Topkapi Palace Library, Istanbul (A.2147), published by Terence McInerney as Sultanate and dated AH 1004/1595 AD. David James, however, who has studied the fragmentary manuscript in some detail, suggests that the dates should rather read as AH 1054/1645 AD, see Karatay, 1961, pp.102-103, no.270, McInerney, 1982, pp.47-48.

6. Two folios from a manuscript of *Kitab al-hasha'ish* copied by 'Abdallah ibn al-Fadl, Baghdad, 1244 AD (18/1988 & 19/1988) are in the David Collection, Copenhagen, see von Folsach, 1990, p.42.

7. A copy of Dioscorides', *Kitab khawas al-ashjar* (*De Materia Medica*), dated AH 621/1224 AD, Baghdad or North Jazira, Suleymaniye Library, MS.3703, Istanbul. Thirty leaves from this manuscript have found their way to collections in the West, including Copenhagen and Cambridge, Massachusetts.

8. A detached folio with an illustration of a purple betony, from a manuscript of Dioscorides, *Kitab khawass al-ashjar*, dated AH 621/1224 AD, Baghdad or North Jazira, is in Harvard University Art Museums, Cambridge, Massachusetts (1960.193)

9. A manuscript of Dioscorides' *Kitab al-hasha'ish*, The Book of Herbs, Persian translation by Ghiyath al-Din Muhammad Razvi from the Arabic translation by Ishaq ibn Hunayn of the Greek text of Dioscorides' *De Materia Medica*, from the Syriac translation. Copied by an unknown scribe on Jumada II AH 1068/March 1658 AD, illustrated with 490 coloured drawings, probably in Isfahan, now in the Russian Academy of Sciences, St. Petersburg (D-143), see Petrosyan *et al.*, 1995, pp. 256-265.



سفل الفصول ومن الصغار  
التي يوصي اربعمائة من الفصول  
والهم منه من الثمار والفاكهة



الذي يوصي اربعمائة من الفصول  
والهم منه من الثمار والفاكهة

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

نقد  
الذي يوصي اربعمائة من الفصول  
والهم منه من الثمار والفاكهة

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على



التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على



التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

بستان

سفل

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على



التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

نقد

سفل

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على



التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

التي تاقول  
منها وهو اخرج  
هو ما من مورق على  
خمس على خمسة من  
وتنثر فيله في  
التي يصل الى كثر  
مستوية الخافض  
اذا البركة كثر  
منها في الاور  
رسمها على  
بطنها رسمها على

بستان

سفل

قائمة بسم الله كبريا من ارضه في ارضه وهو الذي يارب الارض التي بها الدوار والى تقاضى والى يومه من الله من الممدق وسوق العاريج اذا كان ساريا اسكل حاسة سمورا ابران اسكتيه ومن التهاب الهدهد

البيضا اذ كانت اضربت فخران عن من العيق والصب ا حكت عن من العيش و صنف العيش المسوق اذا خلط مع زعفران وهما القومع من اعدا من العيون وما خالطها في العيش من اعدا من العيون ابران اذا خلطها ابران المعصية يحسن ذلك انا فيها واما عالج وقت ويوم العيون في العين



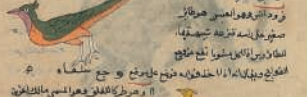
الزبد وهو الهلابة اذا وضع في ماء بارد يفسد في وقت قليل من الشمس في وقت قليل من الشمس اذا خلط مع ماء بارد يفسد في وقت قليل من الشمس اذا خلط مع ماء بارد يفسد في وقت قليل من الشمس

الزبد

الزبد

الزبد

من زبد العيون التي تترك من تحتها خيل من لسعة العيون والى تقاضى العيون لا ينفس من تحتها لسعة



البيضا اذ كانت اضربت فخران عن من العيق والصب ا حكت عن من العيش و صنف العيش المسوق اذا خلط مع زعفران وهما القومع من اعدا من العيون وما خالطها في العيش من اعدا من العيون ابران اذا خلطها ابران المعصية يحسن ذلك انا فيها واما عالج وقت ويوم العيون في العين



الزبد وهو الهلابة اذا وضع في ماء بارد يفسد في وقت قليل من الشمس في وقت قليل من الشمس اذا خلط مع ماء بارد يفسد في وقت قليل من الشمس اذا خلط مع ماء بارد يفسد في وقت قليل من الشمس

الزبد

الزبد

الزبد



هذا هو من اصاب الشوكه وورقها من قولق الشوكه وورقها يجمع بالساقي يشبه بوق العنق على كاشق من الساقي وورقها الورق مستطيل مشوكه ايضا في وسطه خلا وخاربا يشبه عذبات انا من ساقيها ايضا وعلوي اسلاف من الورق ذوقه وجمعه واما من الخمر والظلم والملك سمي ذوقه وجمعه واما من ديب قوس و نظير العظا وحق كل شجرة طوبى الساقي ساقه يشبه الشفاقي العري الى العظا واهم مشوكه اذا خلت كان ارضه الجبج واما ساقه وحق في وسطه وورقها صغار واهم هو اسات اذا طبع بالشرى وحق في الجبج

الزبد

الزبد

الزبد



هذا هو من اصاب الشوكه وورقها من قولق الشوكه وورقها يجمع بالساقي يشبه بوق العنق على كاشق من الساقي وورقها الورق مستطيل مشوكه ايضا في وسطه خلا وخاربا يشبه عذبات انا من ساقيها ايضا وعلوي اسلاف من الورق ذوقه وجمعه واما من الخمر والظلم والملك سمي ذوقه وجمعه واما من ديب قوس و نظير العظا وحق كل شجرة طوبى الساقي ساقه يشبه الشفاقي العري الى العظا واهم مشوكه اذا خلت كان ارضه الجبج واما ساقه وحق في وسطه وورقها صغار واهم هو اسات اذا طبع بالشرى وحق في الجبج

الزبد

الزبد

الزبد

55

**AN OTTOMAN WOODEN ASTROLABIC QUADRANT**

SIGNED OSMAN NURI, TURKEY, DATED 11 SAFAR AH  
1281/16 JULY 1864 AD

With markings in red and black, gilt decoration, red painted  
edges, two cartouches to the front, the reverse with further  
cartouche and sexagesimal trigonometric grid, in fitted case  
7 $\frac{1}{2}$ in. (18.8cm.) across at widest

£5,000-7,000

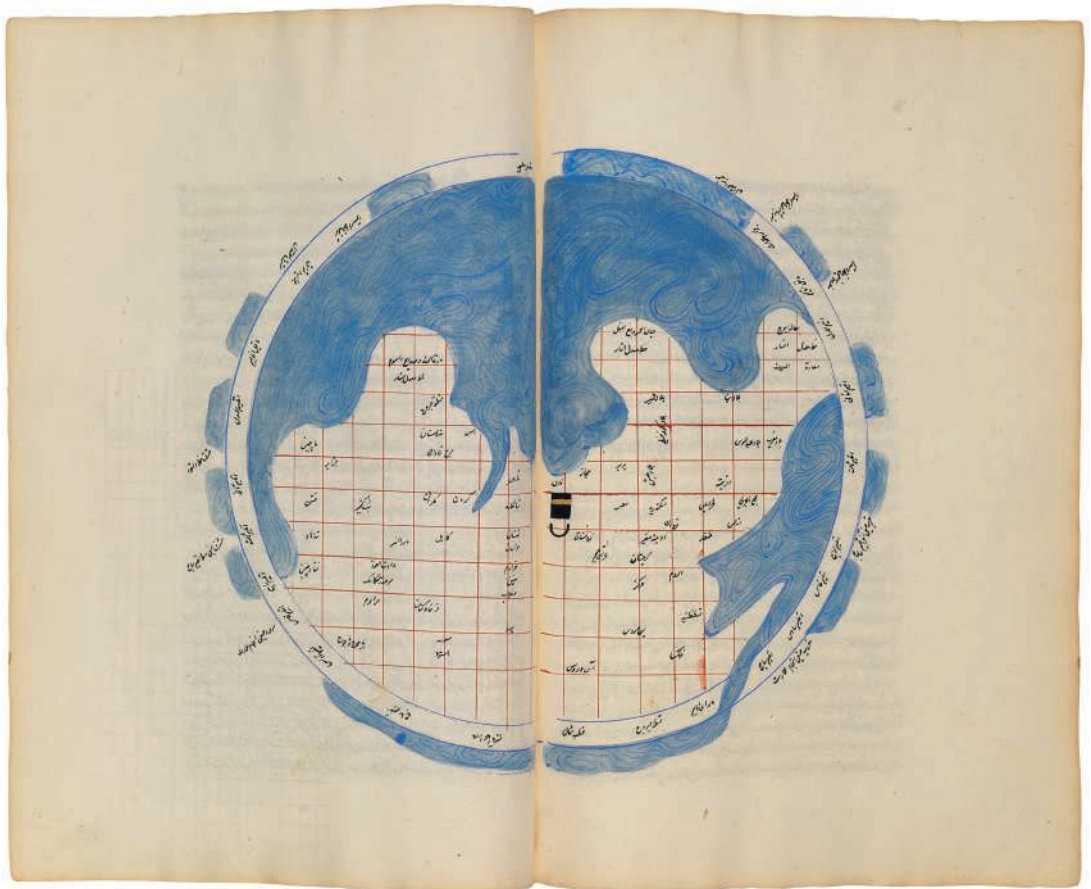
\$6,800-9,400

€6,000-8,300

**INSCRIPTIONS:**

In the long cartouches on either side: instructions in Ottoman  
Turkish





056

**IBN ABI BAKR BIN AHMAD BIN HAMID AL-MUSTAWFI (D. 1239 AD): NUZHAT AL-QULUB**

IRAN, 18TH CENTURY

A cosmographical work with special emphasis on the geography of Persia, Persian manuscript on paper, 114ff., 28ll. of black *ta'liq* to the page, titles and important words in red, some phrases overlined in red, catchwords, with coloured map of Asia and north Africa centred on the Ka'aba in Mecca, occasional tables, later added note following the colophon dated AH 1258, in plain black morocco

Folio 11 $\frac{1}{8}$  x 7 $\frac{7}{16}$ in. (30.3 x 19.9cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

**LITERATURE:**

A note records the birth of Maryam Begum on 7 Shawwal AH 1257/22 November 1841

This is a cosmological work concerning the geography of Persia and adjacent countries. The author lived during the late 13th and early 14th centuries.



57

**A RARE AFSHARID PTOLEMAIC PLANETARY MODEL  
MADE FOR MIRZA MEHDI KHAN ASTARABADI, SIGNED  
MUHAMMAD HUSAYN MUNAJJIM, IRAN, DATED AH  
1155/1743-44 AD**

Papier-mâché, comprising six nesting globes of graduating size, each formed of two hemispheres and inscribed in black and red, each carrying circles and epicycles to mark the motions of their planetary body through the sky, globes for the movements of Mars, the Sun, Venus, Mercury, the Moon and Earth, the largest (Mars) with a cusped medallion with details of the maker, patron and date

Largest globe 7 $\frac{1}{2}$ in. (20cm.) diam.

£80,000-120,000

\$110,000-160,000

€96,000-140,000

**INSCRIPTIONS:**

In the red medallion on the largest globe: *bi-rasm-i kitabkhane-yi navvab-i mustatab mirza mehdi khan astarabadi adama allah ayyamahu 'amal-i mulla muhammad husayn munajjim 1155, 'On the order of the library of the His Gracious Highness, Mirza Mehdi Khan Astarabadi, may God prolong his days. Work of Mulla Muhammad Husayn Munajjim 1155 [1742-43 AD]'*

The person who commissioned this rare planetary model was Mirza Mehdi Khan Astarabadi - the court secretary and historiographer to Nadir Shah Afshar (r.1736-47). Though little is known of his early life, it seems he lived in Isfahan where he was appointed to a sinecure in the royal household. He served under Nadir Shah from the time the Shah conquered the capital until his death. His first post was as head of the secretariat and he then served as official biographer and historiographer during which time he was responsible for composing victory dispatches, preambles to treaties and other state documents (Yarshater (ed.), 2000, pp.844-45). It is during this period that this planetary model was made. Although little is known of the life of Mehdi Khan Astarabadi after the death of Nadir Shah, it is thought he may have gone on pilgrimage to Mecca before returning to Mashhad, Mazandaran or Tabriz where completed the historical and philological works he was compiling during his service with Nadir. Amongst his most famous books are a Persian guide to the Turkish language and two histories of Nadir Shah, the *Dareh-i Nadereh* and *Tarikh-i Jahangoshay-i Naderi*, a copy of which recently sold Christie's, London, 10 October 2013, lot 35.

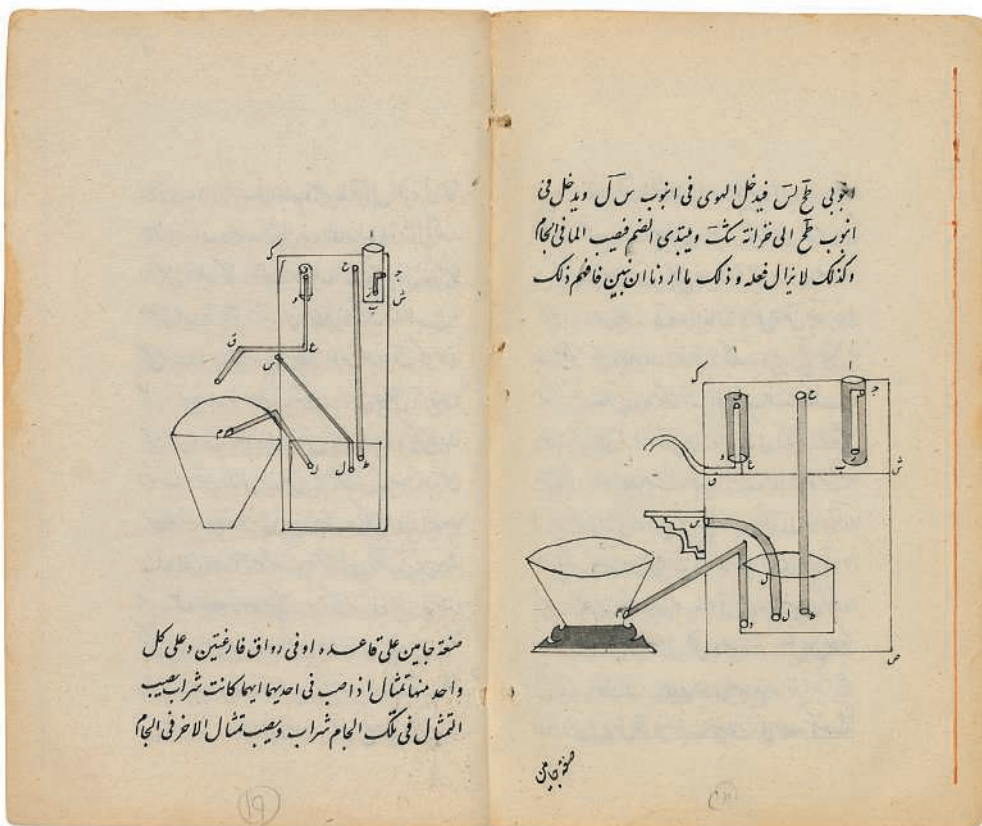
The Ptolemaic model of planetary motion, which placed the Earth at the centre of the universe, was the alternative world view to Nicolaus Copernicus's Sun-centred theory of 1543. To account for the non-uniform motion of the planets in the night sky, epicycles (circular orbits on circles) were required. This rare planetary model follows this Ptolemaic system with the Earth at the centre, followed (in order) by the Moon, Mercury, Venus, the Sun and Mars.











059

**BANU MUSA IBN SHAKIR (MUHAMMAD D. AH 259/873 AD): KITAB AL-HIYAL**

TEHRAN, QAJAR IRAN, 19TH CENTURY

On chemistry, Persian manuscript on ivory paper, 48ff., each folio with 14ll. of black *nasta'liq*, catchwords, occasional outer rules in red, text with numerous technical drawings in ink, colophon stating that it was copied in the *Dar al-Khalifa* in Tehran, in later green morocco, paper covered doublures Folio 7 x 4¾in. (17.8 x 11cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

The Banu Musa ibn Shakir were three brothers who were among the most important figures in the intellectual history of Baghdad in the 9th century AD. Their names were Muhammad, Ahmad and Hasan. Their father was a noted astronomer and close companion of the Caliph al-Ma'mun. On the father's death, the three sons were educated in Baghdad and became skilled in astronomy, geometry, mathematics and mechanics.

Under Ma'mun's successors the brothers became wealthy and successful and devoted themselves to seeking out the

work of their predecessors, bringing manuscripts in Greek and Syriac back to Baghdad. They sponsored the translation of these works into Arabic, many of which were carried out by Hunayn ibn Ishaq. The Banu Musa therefore played a key role in the translation of many Greek works into Arabic and in the foundation of the important contribution of the Islamic world to the sciences.

The *Kitab al-hiyal* is the most important of the brothers' works. It contains descriptions of 100 small machines. About 80 of them are trick vessels that demonstrate astonishing mastery of automatic controls. The inspiration is to be found in machine treatises of the Hellenistic writers. The *Kitab al-hiyal* goes well beyond its Greek predecessors, however, especially in the use of components of automatic controls. Many of their ideas, techniques and components were of considerable importance in the development of machine technology. The work was popular throughout the Middle Ages in the Islamic world, including in Andalusia and some of their ideas may have entered Northern Europe via Spain (Hill, D.R. in *Encyclopaedia of Islam*, Vol. vii, pp. 640-1). See also, Hill, 1979. The present copy shows that the text remained popular long after the Middle Ages and until the 19th century.

دو دنیا از زینت است و در وقت راضی کند بر آن همه که در دنیا و دین بر سر کند جز در دو عالم دیگران  
 خود بر چه که چون نهد و در دنیا در دنیا با حق خود در بر کشت نهد و در دین بر حقش نهد  
 سوم هیچ خود در چشم نهد و بر دوست و قصد در وقت کرد ایسین به صورت آن شیخ پیش آمد  
 و کشت که میروی کشت میروم تا در وقت را از یاد ام ایسین کشت توانی عابد او را کوفت تا نیندازد  
 ایسین عابد را چون چنگلی برین زد و بر سینه از کشت و کشت اگر او را کجا که کشتن بود را کشت کس کس  
 عابد کشت هر آن کس که او را در آن کجا که او را کجا که کشتن بود را کشت کس کس  
 اول قصد تو از برای خدا بود و او را مقرر از برای دنیا نیست از این کس که بر تو خطیب کرد و **و سخنان**  
 ما از کردی دعوی نبوت کرد در عهد انوشیروان عادل و کشت با هر که اموال را مطلق  
 در میان خلق شریک بود کسی را آنچه از اقصای بنده میروی نه در آن مردم چه شکرند که از تو  
 بنده بود او را بخیل ملک کرد و قوم او در بلاد متوقف شده این غیبت از این قوم حتی با نه  
 از هر این اعتقاد و آن را نه چنان در از نه چنان که از ایشان نه میروند و کس سلطان بر صورت  
 آن کس باند و گوید از برای و در او ام نه شکر از آن کس که شکر است **فصلی در کس**  
**موضوع المشیطه و قتها الفصل** حکما گویند که هر کس عیوانی شاد است بکم بخلیت او  
 توان کردن در دنیا با نه است و شکر که از شکر شکر است و در دین با نه است و شکر که از شکر شکر است  
 یعنی از خلوت برسان بر صورت او می و او را از راه به است که او را از کس که در دین شاد است  
 نه از کس که در دین شاد است **فصلی در کس** شاد است شاد است شاد است شاد است شاد است  
 یعنی در کس که در دین شاد است از کس که در دین شاد است و در کس که در دین شاد است  
 یعنی در کس که در دین شاد است از کس که در دین شاد است و در کس که در دین شاد است

عابدی

حکما گویند که هیچ از دنیا به در کس که در دنیا و دین بر سر کند جز در دو عالم دیگران  
 خود بر چه که چون نهد و در دنیا در دنیا با حق خود در بر کشت نهد و در دین بر حقش نهد  
 سوم هیچ خود در چشم نهد و بر دوست و قصد در وقت کرد ایسین به صورت آن شیخ پیش آمد  
 و کشت که میروی کشت میروم تا در وقت را از یاد ام ایسین کشت توانی عابد او را کوفت تا نیندازد  
 ایسین عابد را چون چنگلی برین زد و بر سینه از کشت و کشت اگر او را کجا که کشتن بود را کشت کس کس  
 عابد کشت هر آن کس که او را در آن کجا که او را کجا که کشتن بود را کشت کس کس  
 اول قصد تو از برای خدا بود و او را مقرر از برای دنیا نیست از این کس که بر تو خطیب کرد و **و سخنان**  
 ما از کردی دعوی نبوت کرد در عهد انوشیروان عادل و کشت با هر که اموال را مطلق  
 در میان خلق شریک بود کسی را آنچه از اقصای بنده میروی نه در آن مردم چه شکرند که از تو  
 بنده بود او را بخیل ملک کرد و قوم او در بلاد متوقف شده این غیبت از این قوم حتی با نه  
 از هر این اعتقاد و آن را نه چنان در از نه چنان که از ایشان نه میروند و کس سلطان بر صورت  
 آن کس باند و گوید از برای و در او ام نه شکر از آن کس که شکر است **فصلی در کس**  
**موضوع المشیطه و قتها الفصل** حکما گویند که هر کس عیوانی شاد است بکم بخلیت او  
 توان کردن در دنیا با نه است و شکر که از شکر شکر است و در دین با نه است و شکر که از شکر شکر است  
 یعنی از خلوت برسان بر صورت او می و او را از راه به است که او را از کس که در دین شاد است  
 نه از کس که در دین شاد است **فصلی در کس** شاد است شاد است شاد است شاد است شاد است  
 یعنی در کس که در دین شاد است از کس که در دین شاد است و در کس که در دین شاد است  
 یعنی در کس که در دین شاد است از کس که در دین شاد است و در کس که در دین شاد است



60  
 ZAKARIYA BIN MUHAMMAD BIN MAHMUD AL-QAZWINI (AH 600-682/1203-1283 AD): AJA'IB AL-MAKHLUQAT  
 SIGNED SHAYKH 'ALI LAKRI, QAJAR IRAN, DATED AH 1246/1830-31 AD

The wonders of creation, Persian manuscript on paper, 246ff. each with 171l. of black *nasta'liq* in panels outlined in gold, red and blue, occasional words and phrases picked out in red or black *naskh*, with approximately 300 contemporaneous illustrations of varying sizes in opaque pigments, first folio with gold and polychrome illuminated headpiece, in worn plain brown morocco, paper covered doublures  
 Text panel 8 3/8 x 4 3/4 in. (21.4 x 12.2 cm.); folio 11 x 7 3/4 in. (29.4 x 19.7 cm.)

£10,000-15,000 \$14,000-20,000  
 €12,000-18,000









62

**62**  
**A POLYCHROME LACQUER PAPIER-MÂCHÉ MIRROR CASE**

ATTRIBUTABLE TO MULLA 'ALI MUHAMMAD, QAJAR IRAN, DATED AH 1231/1816-17 AD

Each side decorated with a stellar lattice containing animals, the inside with floral blooms within a large cusped medallion 9½ x 6½ in. (24.2 x 16.8 cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

A *qalamdan* in the Khalili Collection dated AH 1231/1816-17 AD closely relates to our mirror case (Khalili, Robinson and Stanley, 1997, cat.141, p.194). Not only is the background of the same yellow colour, but it is also decorated with dynamic grisaille animals, often involved in combat. The Khalili *qalamdan* is attributed to Mulla 'Ali Muhammad. Another *qalamdan* in the same collection, unsigned but attributed to the same artist, has a border of the same grisaille animals contained with a stellar lattice as seen on our mirror case. A similar attribution thus seems likely here.



63

**63**  
**A ZAND LACQUER MIRROR CASE**

SIGNED MUHAMMAD 'ALI ASHRAF, IRAN, MID-18TH CENTURY

Each side with dense *gul-o-bulbul* design, the interior of the cover with a figural medallion surrounded by gold decoration on red ground 6¼ in. (16 cm.) high

£5,000-7,000

\$6,800-9,400

€6,000-8,300

'Ali Ashraf was one of the foremost artists of his generation, particularly celebrated for his *gul-o-bulbul* designs. A similar octagonal mirror case signed by 'Ali Ashraf and dated AH 1165/1751-52 AD is in the Brooklyn Museum (Maryam Ekhtiar, 'Muhammad Isma'il Isfahani: Master Lacquer painter', Blair (ed.), 1990, pl.1, pp.190-191). 'Ali Ashraf's floruit has been much debated but his artistic activity is well-attested only from the 1730s onwards. It is his bindings that cover both the Windsor Castle *Shahnama* and the St. Petersburg *Muraqqa'*. For a fuller discussion of this artist, together with a number of his works, please see Khalili, Robinson and Stanley, 1996, pp.72-97.





64

64

**A ZAND LACQUER MIRROR CASE**

SIGNED MUHAMMAD BIN KHODADAD, IRAN,  
DATED AH 1197/1782-83 AD

Each side with *gul-o-bulbul* design, the inside of  
the cover with a couple in amorous embrace, small  
areas of restoration to edges  
6½in. (16.2cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-18,000

Muhammad bin Khodadad was the brother  
of Hassan Khodadad. Two paintings by him  
in a *muraqqa'* are known - one of a prince on  
horseback, the other of a cow. These are dated  
AH 1200/1785-86 AD and AH 1199/1784-85 AD  
(Tabrizi, 1985, pp.621-622).



64 (inside cover)



عزیزان را در آغوش  
مهر و محبت در آغوش

مهر و محبت در آغوش  
عزیزان را در آغوش



مهر و محبت در آغوش  
عزیزان را در آغوش

عزیزان را در آغوش  
مهر و محبت در آغوش



عزیزان را در آغوش  
مهر و محبت در آغوش

مهر و محبت در آغوش  
عزیزان را در آغوش



**A PAIR OF FINE QAJAR LACQUER  
BOOK COVERS DEPICTING A  
WEDDING OF NASIR AL-DIN SHAH  
SIGNED MIRZA MUHAMMAD TAQI  
MUZAHHIB ISFAHANI, TEHRAN,  
IRAN, DATED AH 1263/1846-47 AD**

Of rectangular form, with the name and titles of Nasir al-Din Shah in the borders, each of the boards now split and the reverse of each with erotic scenes and couples in amorous embraces within medallions, each pair in frame with old French label

Each board 17 $\frac{3}{4}$  x 12 $\frac{3}{4}$ in. (44 x 32.2cm.)

(2)

£12,000-18,000

\$17,000-24,000

€15,000-21,000

**INSCRIPTIONS:**

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

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

The many other inscriptions on the boards identify the scenes and include Persian verses on the theme of couples and marriage.



65 (reverse)

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

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



65 (reverse)



66 (actual size)

**66**  
**A QAJAR GEM-SET AND ENAMELLED GOLD FALCON PENDANT**  
IRAN, 19TH CENTURY

The reverse with a variety of floral sprays on a gold ground surrounding a bust portrait, the upper element with the pin and a chain linking the two sections, in fitted case from Hamilton and Co of Calcutta, Delhi and Simla  
4½in. (11.2cm.) long

£5,000-7,000

\$6,800-9,400

€6,000-8,300

A similar eagle pendant is in the Khalili Collection (Vernoit, 1997, no.146, p.193). The catalogue note to that entry details further examples. The present one is unusual in having its original suspension link band.



**67**  
**A QAJAR TALISMANIC BAZUBAND**  
 IRAN, 19TH CENTURY

Comprising five panels of carnelian each engraved with small lines of *naskh* and set in gold filigree mounts with suspended pearls  
 7¾in. (20cm.) long overall

£6,000-8,000

\$8,100-11,000

€7,200-9,500

**INSCRIPTIONS:**

From right to left:

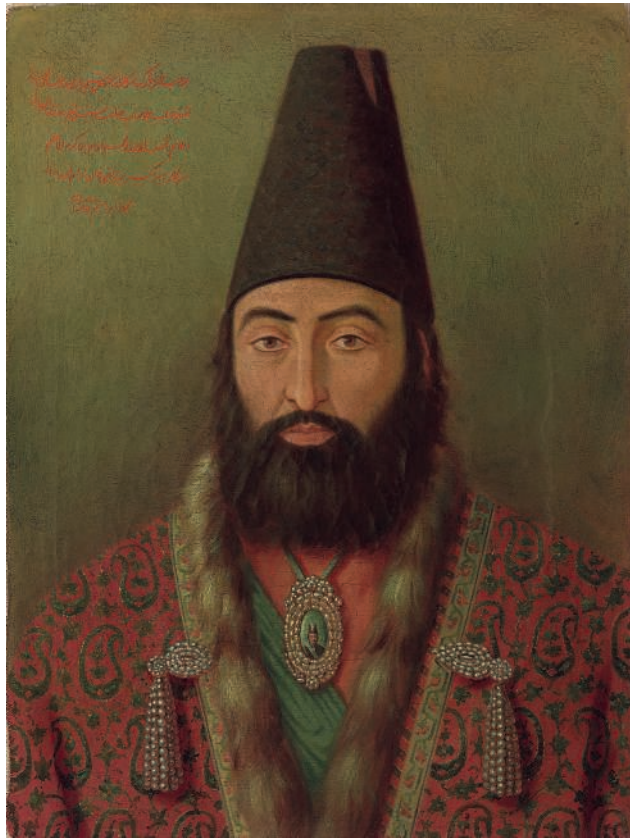
Qur'an CXII, *sura al-ikhlas*

The *nada 'ali* quatrain around, Qur'an XXI, *sura al-anbiya*, part of v.87

Qur'an I, *sura al-fatiha* around Qur'an CXII, *sura al-ikhlas* and Qur'an XXI, *sura al-anbiya*, part of v.87

Qur'an CXII, *sura al-ikhlas* around *ya allah*, 'O God!'

Qur'an CXII, *sura al-ikhlas*



68

**A PORTRAIT OF AMIR KABIR, MIRZA TAQI KHAN**

SIGNED MUHAMMAD IBRAHIM NAQQASHBASHI, QAJAR  
IRAN, CIRCA 1850

Oil on canvas, an inscription in red *nasta'liq* in the upper left  
hand corner

23½ x 17¼in. (59.7 x 44.8cm.)

£7,000-10,000

\$9,400-13,000

€8,400-12,000

**INSCRIPTIONS:**

*Bar hasb-e amr-e mobarak-e sarkar-e aqdas-e shahriyari ruhuna lahu al-fada' tasvir-e janab-e jalatma'ab-e sahib al-sayf wa'l-qalam muqtadi al-rijal wa'l-umam asaf al-amjad al-afkham al-ajall al-akram al-a'zham sarkar amir kabir mirza taqi khan adama allah [i]qbalahu muhammad ibrahim naqqash-bashi, 'On the blessed order of His Excellency, the heroic, may our souls be a sacrifice to him. Portrait of His Excellency, the magnificent, the master of the sword and the pen, the one held as an example by men and nations, the Asaf, the most glorious, the most splendid, the the most magnificent, the most noble, the greatest, His Excellency Amir Kabir Mirza Taqi Khan, may God perpetuate his fortune. Muhammad Ibrahim Naqqash-bashi'*

Mirza Taghi Khan, also known as Amir Kabir (1807-1852) was the chief minister to Nasir al-Din Shah Qajar for the first three years of his reign and one of the most capable and innovative figures of the Qajar period. Widely considered Iran's first reformer he was murdered in 1852 on the order of the Shah. He was responsible for establishing the *Majma' al-Dar al-Sanayi*, an arts-and-crafts centre (Diba (ed.), 1998, p.248). It is said that Nasir al-Din Shah, regretting the assassination, was bereft that no portrait existed of Amir Kabir and drew himself a simple sketch which he handed over to Abu'l Hassan Khan *Naqqashbashi* to complete (Zoka, 2003, p.30). It seems that this must be folklore, as there is in fact a portrait of the famous figure in the Gulistan Palace painted by the same artist as ours, Muhammad Ibrahim *Naqqashbasi* (a reproduction published on Amir Kabir's Wikipedia page). That painting is dated AH 1265/1848-49 AD. So close are the two portraits, but for in colour where that in the Gulistan Palace is much brighter, that it seems likely that one was copied from the other.





**\*69**

**A LADY PLAYING A STRINGED INSTRUMENT**

QAJAR IRAN, EARLY 19TH CENTURY

Oil on canvas, some restoration

50¼ x 40½in. (127.5 x 102cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

With their small pursed lips, long noses and elaborate costumes the figures in this painting bear some resemblance to the work of Muhammad Hassan, an accomplished portraitist active during the reign of Fath 'Ali Shah Qajar (1798-1834). A painting by Muhammad Hassan sold at Sotheby's, London, 27 April 1994, lot 107. Two other works by the artist, depicting princes, are in the Amery Collection, now in the Negaristan Museum, Tehran (Falk, 1972, nos.26 and 27).



**70**

**A MAIDEN HOLDING A ROSE**

QAJAR IRAN, FIRST QUARTER 19TH  
CENTURY

Oil on canvas, framed

61¼ in. (155.6 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-24,000

71

**AN ELEGANT MAIDEN**

QAJAR IRAN, FIRST QUARTER 19TH CENTURY

Oil on canvas, framed  
61¼in. (155.6cm.) high

£12,000-18,000

\$17,000-24,000

€15,000-21,000

With her fair hair and pale eyes, it is possible that the subject of this painting is of European, Georgian or Caucasian origin.





672  
**THE HUNDRED SAYINGS OF THE IMAM 'ALI AND THE  
 FORTY SAYINGS OF THE PROPHET**

QAJAR IRAN, LATE 19TH CENTURY

Arabic and Persian manuscript on paper, 26ff., each text panel with three lines of large gold *nasta'liq* in cartouches, two framed panels of four lines of diagonal black *nasta'liq*, panels of two columns of black *nasta'liq* above and below, within gold and polychrome rules, each of the two sections opening with finely illuminated headpiece and gold floral illumination, in soft tooled green-brown morocco

Text panel 7¾ x 3¾in. (19.7 x 10cm.);

folio 10¼ x 6¼in. (26.1 x 16cm.)

(2)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

The manuscript begins with the hundred sayings of Imam 'Ali (the *Mi'ah Kalima* in Arabic or the *Sad Kalima* in Persian), with the Persian versification by Rashid al-Din Muhammad bin Muhammad 'Abd al-Jalil al-'Umari, known as Rashid-i Vatvat or "swallow" on account of his small size (d. AH 578/1182 AD). Rashid-i Vatvat held the post of chief secretary under the two Khwarizmshahi rulers - Atsiz (AH 535-51/1140-56 AD) and his son Arslan (AH 551-68/1156-72 AD). He paraphrased in Persian quatrains the hundred maxims of the Imam 'Ali bin Abu Talib (Rieu, 1966, pp.553-54, no. Add.16,791)

The manuscript ends with the poet Jami's Persian versification of the *Arba'in*, the Forty Sayings of the Prophet Muhammad which was completed by him in AH 886/1480 AD.



A MIDDLE EASTERN COLLECTION OF QAJAR MANUSCRIPTS

073

**MUHAMMAD BAQIR BIN MUHAMMAD TAQI MAJLISI (D. AH 1110/1698 AD):  
ZAD AL-MA'AD**

QAJAR IRAN, DATED AH 1239/1823-24 AD

A book of prayers in the Shi'ite tradition, Arabic and Persian manuscript on cream paper, 216ff., two fly-leaves, each folio with 21ll. of black *naskh*, text panels outlined in gold and polychrome, red outer rules, catchwords, opening folio with gold and polychrome illuminated headpiece and margins filled with similar decoration, colophon followed by various prayers, in contemporaneous lacquer binding decorated with floral motifs, the doublures with irises

Text panel 5% x 3%in. (14.8 x 8cm.); folio 7% x 4%in. (19.8 x 12.2cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

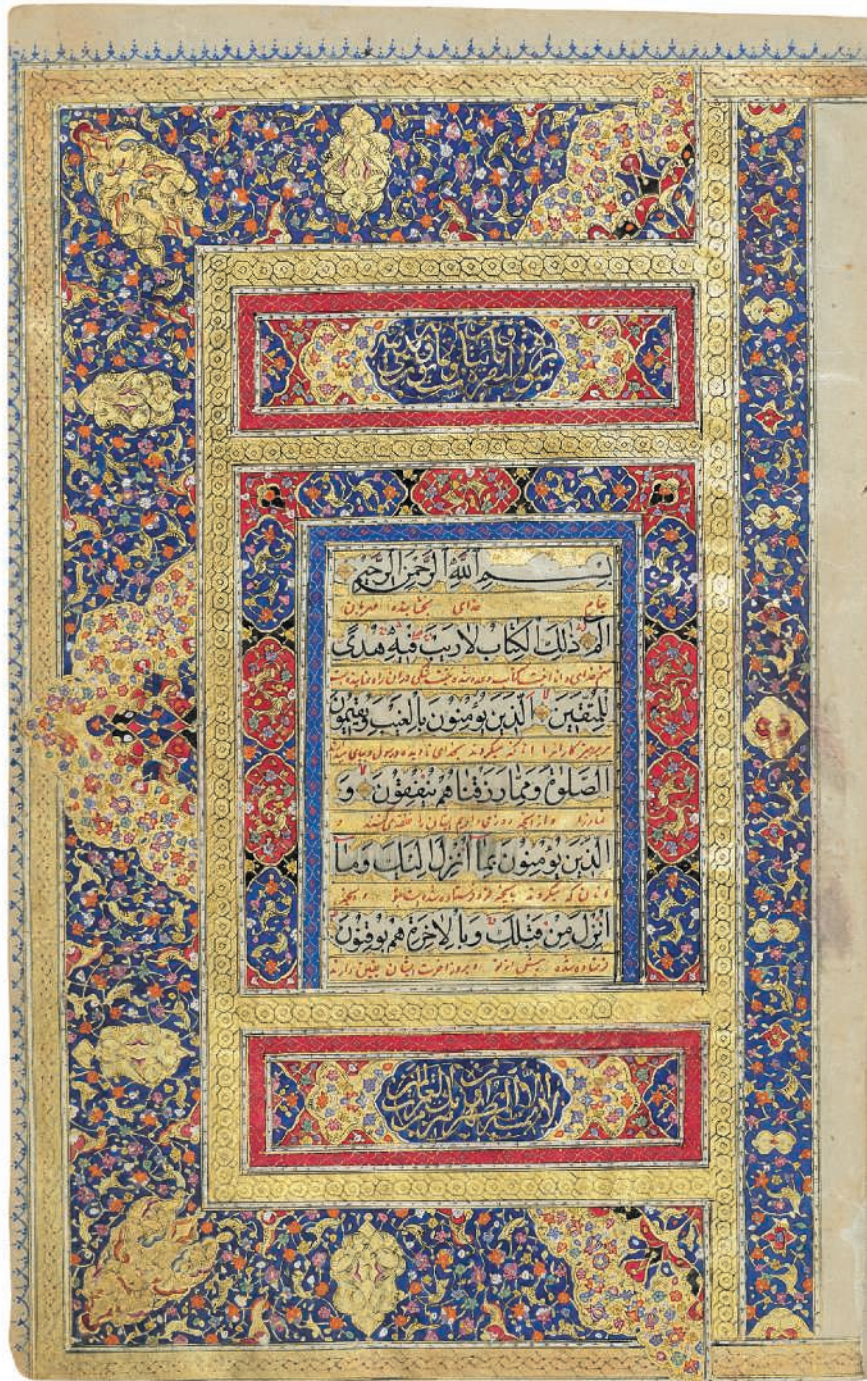
## QUR'AN

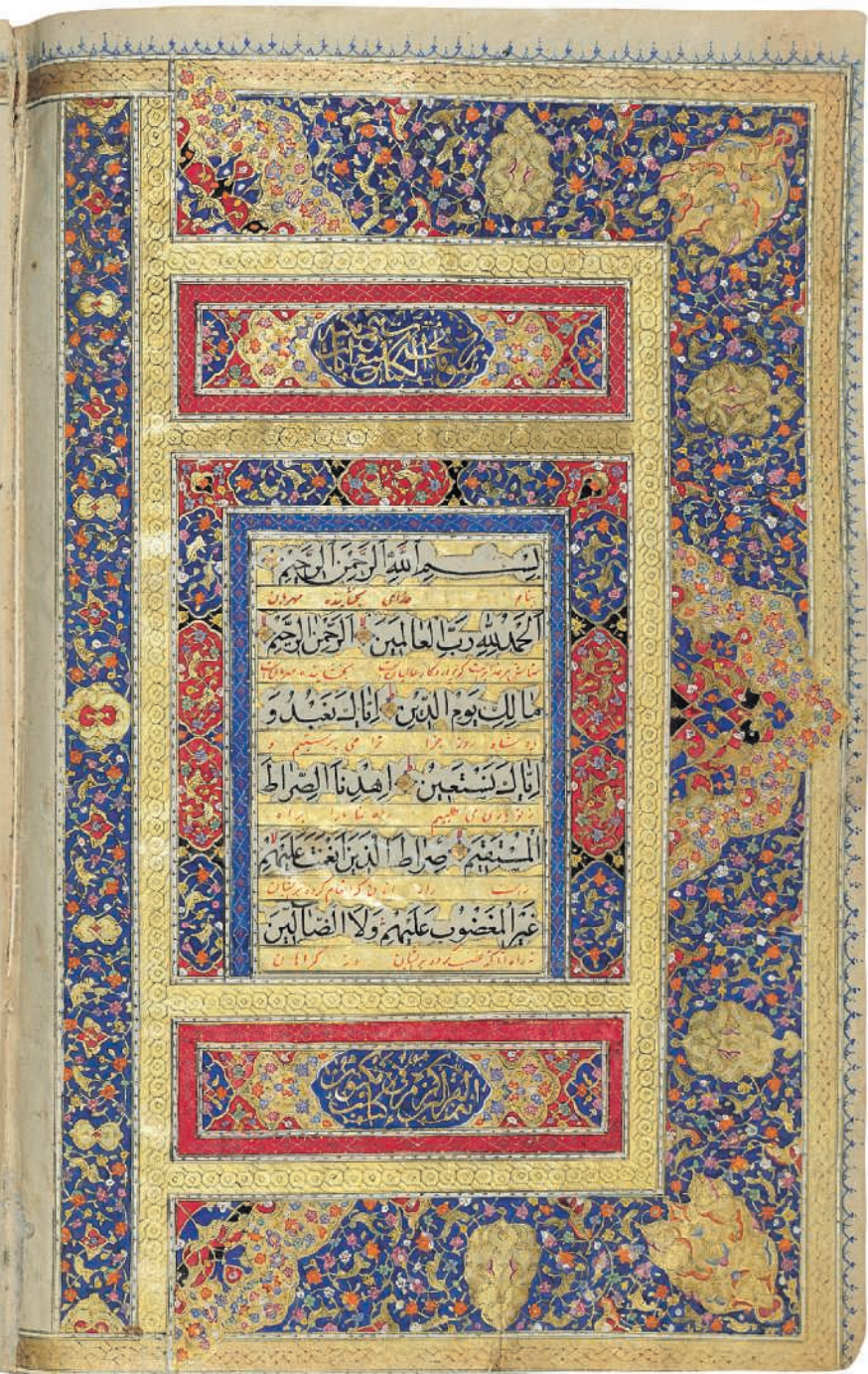
SIGNED MUHAMMAD 'ALI  
BIN MUHAMMAD SADIQ  
AL-ISFAHANI, QAJAR IRAN,  
DATED 20 RABI' II AH 1233/17  
FEBRUARY 1818 AD

Arabic manuscript on paper,  
269ff., two fly-leaves, each folio  
with 14ll. of strong black *naskh*,  
interlinear red *nasta'liq* Persian  
translation, text panels within gold  
and polychrome rule, catchwords,  
marginal medallions marking  
*hizb*, *nisf* and *juz'*, *khams* and *'ashr*  
marked in small red *naskh*, opening  
bifolio with elegant gold and  
polychrome illumination framing 6ll.  
of text in clouds reserved against  
gold ground, preceding bifolio with  
illumination framing medallions  
full of gold calligraphy, final bifolio  
similar, first fly-leaf with copious  
later owner's notes, in Qajar lacquer  
binding with floral motif surrounded  
by calligraphic cartouches, the  
doubleures with irises

Text panel 6% x 3½in. (16.3 x 9cm.);  
folio 8¼ x 5½in. (22.3 x 13.8cm.)

£12,000-18,000 \$17,000-24,000  
€15,000-21,000

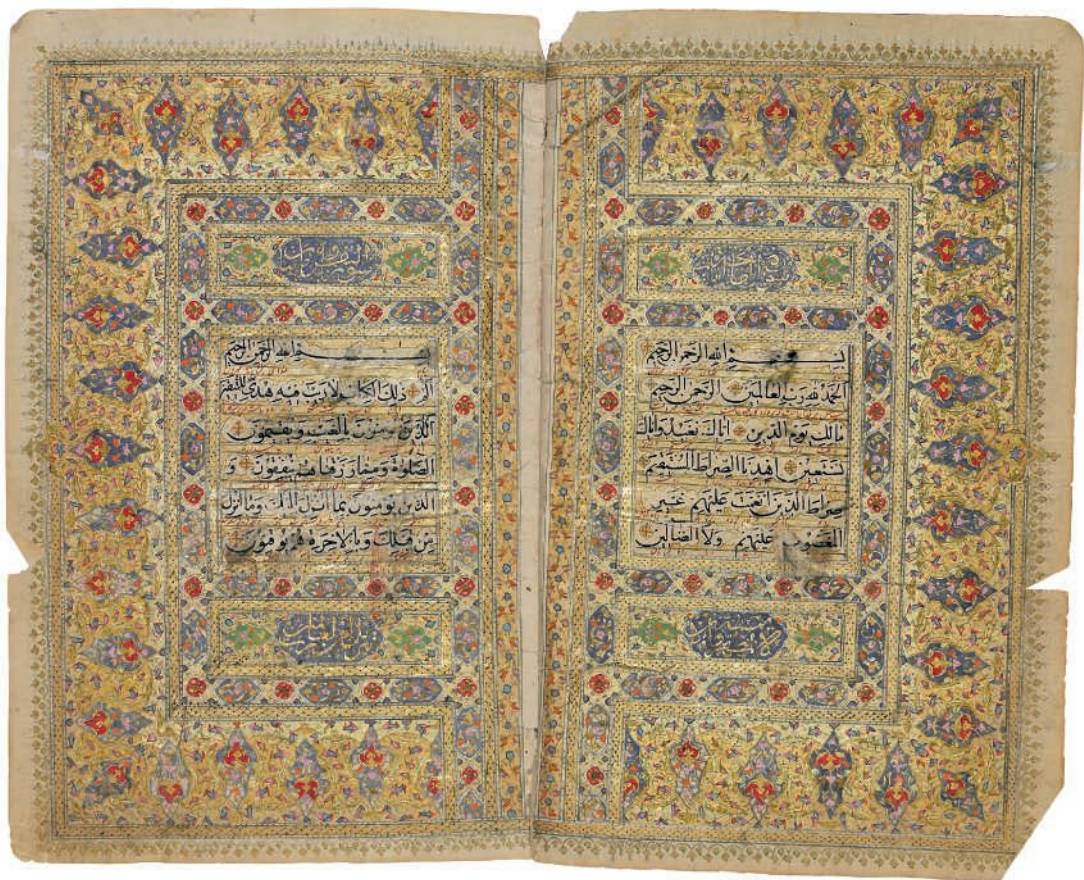




**INSCRIPTIONS:**

A note on the flyleaf records the birth of Zaynab Khanum in Rajab 1275/February-March 1859 AD

The colophon of this manuscript states that it is the 130th copy that the scribe wrote. Two others by him, dated AH 1192/1778-79 AD and AH 1216/1801-02 AD, are in the Gulistan Palace Library. His 114th Qur'an dated AH 1215/1800-01 AD is recorded as being in the collection of Khanom Azar Mahdavi (Bayani, 1346 sh., pp.1187-1188).



075

## QUR'AN

QAJAR IRAN, DATED AH 1251/1835-36 AD

Arabic manuscript on paper, 309ff., one fly-leaf, each folio with 15ll. of strong black *naskh* alternated with smaller lines of Persian interlinear translation in red *nasta'liq*, text panels outlined in black and polychrome, catchwords, *sura* headings in white on illuminated panels, medallions in the margin with notes in *shikasteh*, opening bifolio with gold and polychrome illumination framing 6ll. of text, colophon in star on illuminated ground followed by prayers, loose in contemporaneous lacquer binding with floral motifs, the doublures with calligraphic medallions also dated AH 1251 Text panel 7 $\frac{1}{2}$  x 4 $\frac{1}{2}$ in. (19.4 x 10.6cm.); folio 11 x 7in. (27.9 x 7.7cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

In the medallion on the final page it is written that Ibn Muhammad 'Ali Muhammad Taqi presented the Qur'an to the library of a certain unnamed statesman (*na'ib-i vala*) in the year AH 1253/1837-38 AD. A Muhammad Taqi ibn Muhammad 'Ali is known to have presented a Qur'an to Nasir al-Din Shah in Rajab AH 1268/1851-52 AD (Bayani, 1346 sh., p.1154). This Muhammad Taqi may well be the same person who gifted our manuscript.





676

**QUR'AN**

SIGNED IBN MUHAMMAD JA'FAR MUHAMMAD HASAN AL-ISFAHANI, QAJAR  
IRAN, DATED AH 1270/1853-54 AD

Arabic manuscript on cream paper, 231ff., four fly-leaves, 19ll. of fine black *naskh* within text panels outlined in gold and black, each folio with the name of the *sura* in a medallion in the upper outer corners, *sura* headings in gold on blue ground within illuminated panels, *hizb*, *nisf*, *sajda* and *juz'* marked in marginal medallions, catchwords, opening bifolio with illumination framing 6ll. of text, preceding bifolio with two medallions surrounded by floral scrolls, colophon signed and dated and followed by a similarly illuminated bifolio, in original lacquer binding  
Text panel 5¼ x 3¾in. (13.4 x 7.3cm.); folio 7¾ x 4¾in. (19.5 x 12.5cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500

A Qur'an by the scribe Muhammad Hasan ibn Muhammad Ja'far al-Isfahani dated AH 1260/1844 AD is in the Gulistan Palace Library (Bayani, 1346 sh., p.1158).



VARIOUS PROPERTIES

677

**QUR'AN**

COPIED FOR MUHAMMAD ZAKI KHANI-I NURI, SIGNED IBN ABU AL-QASIM 'ABD AL-JAWAD AL-NAYRIZI, QAJAR IRAN, DATED SAFAR AH 1227/FEBRUARY-MARCH 1812 AD

Arabic manuscript on paper, 203ff., six fly-leaves, 19ll. of black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* on blue within illuminated cartouches, text within blue, black and gold rules, with almond-shaped illuminated marginal medallions, sometimes formed as cypress trees, catchwords, opening bifolio heavily illuminated in gold and polychrome, preceded by two finely illuminated bifolios with a *fihris*t and prayers to be recited before and after reading the Qur'an, colophon signed and dated, in 19th century silvered-tooled red morocco

Text panel 5¼ x 3¼in. (14.6 x 8.2cm.); folio 8 x 4¾in. (20.4 x 12.2cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500

Mirza Muhammad Zaki Khan-i Nuri, for whom this Qur'an was written, was the son of Mirza Aqa Baba, the *lashkar-navis* or 'army registrar' under Fath 'Ali Shah. He rose to the position of Vizier of Fars between 1827-28, and then of Kirman in 1829. He was married to a daughter of Fath 'Ali Shah.

Bayani records another Qur'an in this scribe's hand dated Rabi' I AH 1291/April-May 1874 AD, as well as a collection of prayers and Qur'anic *suras* dated Shawwal AH 1237 in his own collection (Bayani, 1346 sh, p.1097).



078

**A LARGE QUR'AN**

SIGNED MUHAMMAD RAFI' BIN MUHAMMAD 'ALI, QAJAR IRAN, MID-19TH CENTURY

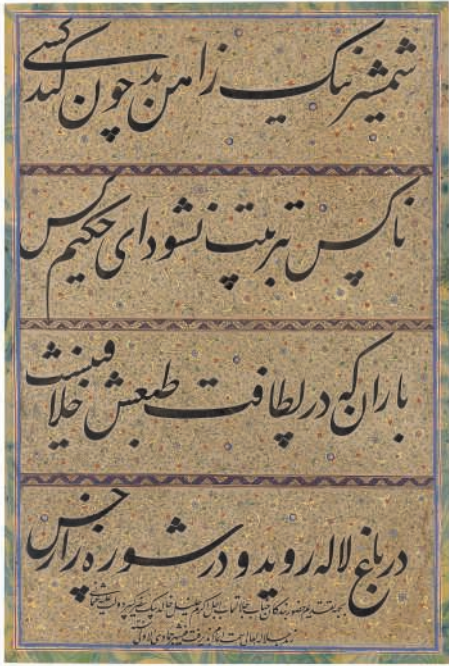
Arabic manuscript on paper, 276ff., three fly-leaves, 14ll. of black *naskh* within black rules with Persian interlinear translation in red *nasta'liq*, each folio with gold and polychrome rosette verse markers, *sura* headings in gold *thuluth*, text within double black rules, with gold marginal markers, catchwords, opening bifolio heavily illuminated in gold and polychrome (one corner with old restoration), colophon signed, in modern stamped and gilt morocco

Text panel 10½ x 6½in. (26.8 x 15.5cm.); folio 15½ x 9½in. (39.2 x 24.2cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300



79

**A LARGE CALLIGRAPHIC PANEL PRESENTED TO AN OTTOMAN AMBASSADOR TO IRAN**

QAJAR IRAN, DATED JUMADA I AH 1305/JANUARY-FEBRUARY 1888 AD

Persian manuscript on paper, 4ll. of flowing *nasta'liq* on an illuminated ground, bands of gold and polychrome illumination between each line, laid down between blue, white and red margins on marbled card, mounted, framed and glazed  
25% x 16¼in. (65 x 41.4cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

This Persian quatrain in *nasta'liq* was written for Khalil Khalid Bayg, the Ottoman Ambassador to Persia.

79



80

080

**AN ALBUM OF CALLIGRAPHY AND PAINTINGS**

IRAN AND INDIA, 16TH CENTURY AND LATER

Arabic and Persian manuscript on gold-sprinkled cream card, 66ff. each with calligraphy or a drawing mostly mounted in similar facing pairs, most with blue or maroon borders within gold and coloured margins, occasional small damages and repairs, minor areas of smudging, originally concertina bound, now bound together in black morocco with gold stamped decoration, tan morocco doublures, light wear

Folio 16¼ x 11in. (41.4 x 28cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

Anon sale in these Rooms, 17 October 1995, lot 84

The contents of this album include:

Qajar watercolours with calligraphic borders attributed to 'Imad al-Hassani

Various 18th and 19th century *shikasteh* panels in gold clouds

A monochrome watercolour of a flag iris

A panel of *naskh* signed by Ahmad al-Nayrzi, dated AH 1137/1724-25 AD and another signed by him at the *Dar al-Sultaneh*, Isfahan, dated AH 1114/1702-03 AD

Similar panels signed by Muhammad Husayn, dated AH 1240/1824-33 AD, Muhammad al-Isfahani, dated AH 1189/1775-76 AD, and 'Abd al-'Ali dated AH 1223/1808-09 AD and AH 1234/1818-19 AD

An 18th century Indian oval miniature of a lion attacking an elephant

A copy of a portrait of Jahangir

Panels of *nasta'liq* calligraphy signed by 'Imad al-Hassani, one dated AH 1004/1595-96 AD

Further panels of *naskh* signed by 'Ali Hassani, and Ahmed 'Ali Muhammad Shafi' al-Tabrizi, dated AH 1213/1798-99 AD and AH 1239/1832-33 AD

081

**A LARGE ENAMELLED GILT-COPPER DAGGER**

**(JAMBIYYA)**

QAJAR IRAN OR POSSIBLY OTTOMAN SYRIA, 19TH CENTURY

A small ruby set into the top of the hilt, the back with attachment loop

16¾in. (41.3cm.) long

£15,000-20,000

\$21,000-27,000

€18,000-24,000

Similar daggers to that offered here have been sold at auction, usually catalogued as Qajar Persian. However enamelled daggers of this type seem to have been produced across the Near East. Two seemingly related daggers in the Nasser D. Khalili Collection are catalogued as Ottoman, 19th century (Alexander, 1992, nos.87-88, pp.146-47). This attribution is made on the basis of their similarity to an example in the Metropolitan Museum which is signed by a master who either worked in or came from Damascus (inv.no.32.75.263, Alexander, 1992, p.146). A similar dagger sold in these Rooms, 25 April 2013, lot 137.



81



A MANUSCRIPT COPIED BY UMM SALAMA, DAUGHTER OF FATH 'ALI SHAH, FOR HER BROTHER MUHAMMAD VALI MIRZA

682

**BOOK OF ZIYARAT**

SIGNED UMM SALAMA, DAUGHTER OF FATH 'ALI SHAH, QAJAR IRAN, 19TH CENTURY

Prayers to be recited for the various Shi'a imams on certain days of the week, Arabic manuscript on orange paper, 60ff., four fly-leaves, each folio with 7ll. of strong black *naskh* in gold outlined clouds, text panels with gold and white rules and laid down on wide blue margins with gold floral illumination, red outer rules, opening folio with medallions of strong white, gold and blue *thuluth* surmounting the text, later owner's notes on first folio, in cloth covered binding with paper doublures

Text panel 5¼ x 3¼in (13.2 x 8.2cm.); folio 8 x 5½in. (20.5 x 14.2cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000

Umm Salama was the daughter of Fath'Ali Shah and the Georgian Ziba Chihir Khanum. She was married to her cousin, Zayn al-'Abidin Khan, who was the son of the Shah's brother Husayn Quli Khan. She copied this manuscript for her brother Muhammad Vali Mirza, the Shah's third son. Recorded works copied by Umm Salama include various album pages dated between AH 1240/1824-25 AD and AH 1295/1878-79 AD, an undated Qur'an in the Gulistan Palace Library, another copy of *Ta'qibat* dated Ramadan AH 1245/1829-30 AD in the Gulistan Palace Library, prayers for the morning dated Sha'ban AH 1238/April-May 1823 AD also in Gulistan Palace Library, and a copy of the *Du'a-ye Kamil* dated Ramadan AH 1205/May-June 1791 AD (Bayani, 1346 sh.,pp. 1049-50). Another manuscript copied by her sold at Sotheby's, London, 9 April 2014, lot 62.

83

**TWO DERBY BOWLS FROM THE SERVICE MADE FOR FATH 'ALI SHAH**

ROBERT BLOOR & CO, ENGLAND, DATED AH 1234/1818-19 AD

Marked 'BLOOR DERBY' on the underside, both intact  
Each 7 $\frac{5}{16}$ in. (19.3cm.) diam.

(2)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

**INSCRIPTIONS:**

Inside both bowls: *al-Sultan Fath 'Ali Shah, 1234, 'Sultan Fath 'Ali Shah Qajar, 1234 [1818-19 AD]*

A pair of bowls from this service is in the Khalili Collection (Vernoit, 1997, no.86, p.151). Another set recently sold at auction, Christie's, South Kensington, 9 October 2015, lot 450.



**\*84**

**A GOLD AND ENAMELLED PRESENTATION POCKET WATCH WITH A  
PORTRAIT OF NASIR AL-DIN SHAH QAJAR**

SWITZERLAND, CIRCA 1890

With 18 ligne nickel lever movement, bi-metallic compensation balance, wolf's-tooth winding, gold cuvette, white enamel dial, Roman numerals, subsidiary seconds, the reverse enamelled with the Qajar Lion and Sun emblem surrounded by floral sprays 1 $\frac{7}{8}$ in. (4.8cm.) diam.

£30,000-50,000

\$41,000-67,000

€36,000-60,000

European watches were highly valued in Iran from as early as the Safavid period. Pocket watches are depicted as part of the royal regalia in early Qajar paintings, see for instance a painting of Fath 'Ali Shah by Mirza Baba from an important copy of the *Diwan-i Khaqan*, now in the Royal Collection (Raby, 1999, no.111, pp.40-43). The fashion for watches seems to have developed from then. The Austrian physician Jakob Polak wrote that in Iran watches were carried in a pouch in a man's sash and consulted especially during Ramadan to ascertain the times of fasting and prayer' (J.E. Polak, *Persien, das Land und seine Bewohner*, I, Leipzig, 1865, p.156, quoted in Vernoit, 1997, p.124, no.69).

This pocket watch is illustrated with the portrait of Nasir al-Din Shah Qajar (1846-1898), the first Qajar Shah to visit Europe. It may well be that this watch was commissioned as a diplomatic gift on one of his visits. A watch bearing the name of the Nasir al-Din Shah recently sold Christie's, London, 8 October 2015, lot 70. Two others, both with depiction of the Shah sold Sotheby's, New York, *Important Watches and Clocks*, 6 December 2011, lot 144 and 10 June 2014, lot 92.





# THE ART OF INDIA

نه چاه پس و باوصاف ذات آيين  
که قاصد هست پناه بر غمش از کفنا  
مستور گشته ترايش کنی ز منرا  
شاد و کار و مرد و دل تو حاصل از دست  
مزار سال بيگانه که صفات و گويم  
کسی که قدر تو دانم نمونست چاه کن



چه از دست که خود را کنی زین آيين  
در اين چاه پناه بر غمش از کفنا  
چاه تو نظر لطيف کنی که صفات  
کایه و کار و مرد و دل تو حاصل از دست  
مشرمان چاه سال بيگانه که صفات  
کسی که قدر تو دانم نمونست چاه کن

عالم نادر

85

**A FOLIO FROM THE  
WANTAGE ALBUM: SALIM  
CHISTI ENJOYING MUSIC  
AND POETRY**

THE PAINTING, DELHI,  
CIRCA 1800; THE  
CALLIGRAPHY IRAN AND  
INDIA, 16TH CENTURY AND  
LATER

Verso with painting of a Sufi  
gathering spuriously attributed  
to Govardhan in the lower  
margin, recto with panel  
of black *nasta'liq* in clouds  
reserved against gold and  
polychrome illuminated ground,  
floral margins

Painting 6% x 5%in. (16.7 x  
14.9cm.); calligraphy 9% x 5%in.  
(24 x 12.6cm.); folio 15% x 10%in.  
(39 x 26.5cm.)

£30,000-40,000     \$41,000-  
54,000

€36,000-48,000

**INSCRIPTIONS:**

Near the head of the figure on  
the right: *shabih-i mubarak-i*  
*hazrat salim chishti*, 'Blessed  
portrait of his Highness Salim  
Chishti'

On the back: lines from a *ghazal*  
of Hafiz



85 (verso)



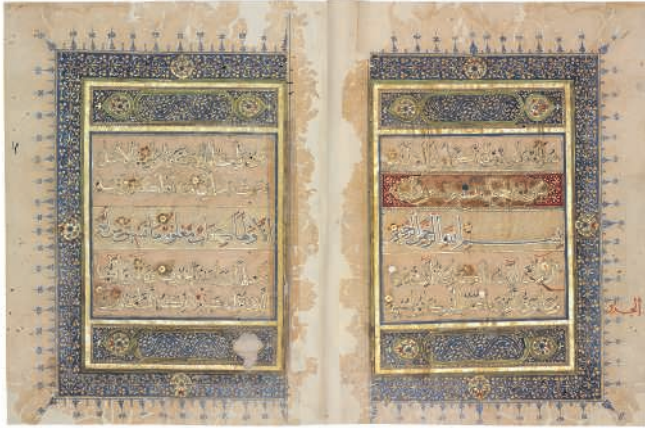
85 (recto)

Salim Chisti was a sufi saint who lived between 1478 and 1572. Akbar, aged 28 and without a male heir, famously travelled to meet him as he was seeking his benediction. Shortly after, Akbar's son was born whom he named Salim (the future Jahangir) in honour of the saint. Salim Chisti's mausoleum was built in the imperial city of Fatehpur Sikri in 1580.

The Wantage Album of the Victoria and Albert Museum comprises thirty-three folios. They were bought in London in 1867-68 by Baron Overstone, who presented them to his daughter, the Hon. Harriet Lindsay, later Lady Wantage, on the occasion of her 31st birthday. She bequeathed them to the V&A in 1921. Moti Chandra, in 1949, concluded that only fourteen folios were 17th century Mughal miniatures. So fine were these fourteen folios that it was suggested that they were drawn from the same large pool of folios from which the Minto and Kevorkian folios came. A study produced by the Metropolitan Museum of Art on the Kevorkian Album in 1987 and a similar undertaking at the Chester Beatty agreed that a larger number of albums had provided the folios for the later Minto, Kevorkian and Wantage assemblages (Wright, 2008, p.472). The remaining nineteen folios were thought to be copies of 17th century works, probably produced in India circa 1800 (Wright, 2008, p.85).

Three other versions of this painting are in public collections: two close copies are in the Metropolitan Museum, New York bearing an attribution to Manohar Das (13.228.42) and in the Victoria and Albert Museum (290-871), both dated circa 1800. A later 19th century copy, less refined and using a reverse setting with Salim Chisti sitting on the left, is in the British Museum (1920, 0917, 0.245). They appear to be copied from a 17th century Mughal original, as many paintings in the Wantage album. Another painting from the Wantage album, depicting Jahangir enjoying the festival of Holi, painted circa 1800 was sold at Christie's, London, 10 April 2014, lot 30.

The present work is ascribed to Govardhan. This artist was active between 1596 and about 1645. The son of Bhawani Das, he worked for Prince Salim in Allahabad before his accession to the throne and then in Agra. Ascetics and dervishes were one of Govardhan's favourite subjects. A painting from the Late Shah Jahan Album of a dervish, musician and soldier, ascribed to Govardhan and dated circa 1625-30 shows a related scene where the three characters (here four) are seated under a tree. The musician also carries a *tambur* and the scene is set in a similar fashion (Okada, 1992, cat.242, p.204). It is a subject he chooses again in one of his most accomplished paintings, a 'rustic concert' from 1620-25, part of the Minto Album (Okada, 1992, cat.236, p.200).



86

086

**QUR'AN SECTION (JUZ')**

SULTANATE INDIA, 15TH/EARLY 16TH CENTURY

*Juz'* XIV, Arabic manuscript on paper, 8ff., four fly-leaves, 9ll. of text to the page, the first, middle and last in large blue *muhaqqaq* outlined in gold within clouds on red-hatched ground, framing two panels of 3ll. of gold *thuluth* outlined in black, with gold and polychrome verse markers, *sura* headings within illuminated cartouches, text within gold and blue rules, gold and polychrome illuminated marginal markers, opening bifolio with illuminated margins, folio with vv.122-128 now missing, old damage and repair, in modern binding

Text panel 8¼ x 5¾in. (20.8 x 14.5cm.); folio 10% x 7¾in. (27 x 19.8cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

Another section from this Qur'an sold at Christie's, London, 21 April 2016, lot 5.



87

087

**QUR'AN**

NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on gold-sprinkled paper, 547ff. plus eight fly-leaves, each folio with 11ll. of strong black *naskh* in gold, blue and black outlined text panels, catchwords, gold and polychrome verse roundels, red outer rules, *sura* headings in red, occasional marginal notes, *juz'* marked in large marginal floral medallions, opening bifolio with gold and polychrome illumination framing 5ll. of text in clouds reserved against red-hatched ground, final folio with similar illumination and followed by prayers, seven further bifolios with marginal illumination throughout the text, one opening fly-leaf and the final folio with dated owner's seal impression, in brown morocco stamped with arabesque and calligraphic cartouches and bearing the date AH 1241

Text panel 5¾ x 3¾in. (14.2 x 7.8cm.); folio 8½ x 4¾in. (21.5 x 12.2cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

**INSCRIPTIONS:**

On the binding: *darad umid-i shifa'at zi muhammad nasir 1241*, '[Muhammad] Nasir hopes for intercession from Muhammad 1241 (1825-6)'

On the fly-leaf and final folio are the seal impressions of Sayyid Mir Sadiq ibn Sayyid Amir Muzaffar AH 1216/1802-03 AD

131

088

## QUR'AN

MUGHAL INDIA,  
SECOND HALF 17TH  
CENTURY

Arabic manuscript on buff paper, 347ff. as numbered, five fly-leaves, 12ll. of elegant black *naskh* in clouds reserved against gold ground, punctuation in red, gold verse roundels, text panels outlined in gold and black, blue outer rule, the divisions of text marked in the margins in red, *sura* headings in white *thuluth* in gold illuminated panels, opening bifolio with fine gold and polychrome illumination surrounding *sura al-fatihah*, following folio with similarly illuminated heading, f.19r with illuminated border, colophon on final folio with the name of Yaqut al-Musta'simi, minor areas of smudging and staining, in black morocco with stamped gold central panel and cartouche border, brown morocco doublures with gold and blue medallions and spandrels and gold and black pendants, slight damages to binding

Text panel 5½ x 3½in. (14.2 x 8.6cm.); folio 8¾ x 5¾in. (21 x 14.8cm.)

£15,000-25,000

\$21,000-34,000

€18,000-30,000





The illuminated carpet page of this Qur'an with its exuberant detail is similar to that of a Qur'an in the Khalili Collection which is attributed to Golconda pre 1710 (Manijeh Bayani, Anna Contandi and Tim Stanley, *The Decorated Word*, London, 1999, no.68, folios 4b-5a, p.214). The Sultans Muhammad and 'Abdullah Qutbshah (r.1612-26 and 1626-72), were recorded as having an Iranian émigré calligrapher, Mulla Muhammad 'Arab Shirazi in their service. Our manuscript has a Herat influenced illuminated heading with predominantly black and blue pigments which also suggests perhaps an émigré illuminator worked on it. The illuminated carpet page on our Qur'an is, if anything, slightly finer than the Khalili Collection manuscript and in many ways is more closely related to a Mughal Qur'an in the Ghassan I. Shaker Collection which is dated AH 1070/1659-60 AD (Safwat, 2000, p.79, no.13). The Shaker collection manuscript was signed by Muhammad Sadiq bin Haji Muhammad al-Mashhadi which again like the Khalili manuscript suggests a strong Iranian connection permeates this group of manuscripts produced in India.

# THE *RUKH'S* FLIGHT - A PREVIOUSLY UNRECORDED FOLIO FROM THE GREAT MUGHAL *HAMZANAMA*

89

## THE *RUKH* CARRIES AMIR HAMZA TO HIS HOME

ATTRIBUTED HERE TO DASWANT (DASAVANTA) IN COLLABORATION WITH SHRAVAN (SHRAVANA), MUGHAL INDIA, CIRCA 1564

Opaque pigments on canvas, the painting with remains of minor borders in red, blue and gold, 3ll. of elegant *nasta'liq* on gold-speckled paper laid down beneath the painting, the reverse with remains of paper stuck to the surface and old canvas repairs  
Painting 25½ x 21in. (63.5 x 53.1cm.); folio 27¼ x 20¾in. (70.7 x 53cm.)

£200,000-300,000

\$270,000-400,000

€240,000-360,000

## The Rukh Carries Amir Hamza to his Home

By Dr. John Seyller

Even in a manuscript celebrated for its fantastic adventure stories and dramatic pictorial qualities, this spectacular illustration from the *Hamzanama* easily ranks among the most boldly conceived paintings to have survived from the original 1,400 monumental paintings in the most important of all Mughal manuscripts. The subject lends itself well to this kind of visual flair. Finding himself in an alien land far from home, the kingdom ruled by Tulu Gao-Pa, Amir Hamza devises a plan to avail himself of a supernatural means of transport back home. He hides in the nest of a *rukḥ*, a gigantic phoenix-like bird that is the enemy of Hamza's new ally, and clings to the creature's legs as it crosses the great sea. The *rukḥ* tries to shake off its unwanted human cargo, pecking relentlessly at Hamza's hands until he can no longer hold on. As he plummets towards the sea, Hamza is miraculously rescued. In the Urdu version of the story, it is Khizr and Ilyas, two spiritual luminaries in Islamic lore, who deliver Hamza to safety, but they are not mentioned in the three lines of Persian text below the illustration. A brief title, "The Rukh Carries the Amir to His Home," is written informally in a different hand above the second line of text.

The specter of an enormous bird carrying off a vulnerable man appears twice in Mughal painting of the 1590s, once as an illustration of the story of the Princess of the Black Pavilion in the *Haft Paykar* section of the 1595 *Khamsa* of Nizami, and again as an independent painting created by Basawan<sup>1</sup>. Both pull back from the key passage of the avian predator and its dangling victim to show them high above a panoramic landscape replete with tiny buildings and trees, while the latter adds a broad swath of ocean teeming with assorted sea creatures. By contrast, the artist here dramatizes Hamza's predicament by different means. He emphasizes the impressive size of the *rukḥ* by devoting fully half the composition to it, manipulates its position so that the crucial action of the creature biting Hamza's hand occurs at the very center of the painting, and depicts Hamza actively flailing between a pair of menacing talons. Even as the artist establishes the setting with only a narrow strip of water inhabited by a few fish, he energizes the atmospheric sky itself, filling it with colorful but sensitively shaded Chinese-inspired clouds whose electrifying coiling forms echo the *rukḥ's* plumage and streamers.

The creative force behind this dazzling scene is surely Daswant (or Dasavanta), an artist described as the son of a palanquin bearer and recorded by ascriptions as active from the mid-1560s until 1584, when he committed suicide, a fate unique in the annals of Mughal painting. Acknowledged posthumously by the chronicler Abu'l Fazl as one of the greatest Mughal masters, Daswant designed many of the most compelling paintings in the *Hamzanama*<sup>2</sup>. He has an unmistakable affinity for images of supernatural encounters, and a keen ability to render humans pushed to the limits of physical exertion, a quality seen here in Hamza's straining neck and arms, as well as in his legs kicking out as he hurtles through the air. Above all, Daswant understands the power of oversized forms and dramatic shifts in scale, and regularly astounds viewers with the looming forms of hulking giants, gargantuan elephants, sinister dragons, and brooding, eruptive outcrops.







Many smaller details confirm this attribution to Daswant. Although the figure of Hamza has shed nearly all of its painted surface, the underdrawing of the face closely resembles that of an *ayyar* (spy) dressed in yellow in another *Hamzanama* illustration and the fully painted features of a spy outfitted in a blue *jama* in another.<sup>3</sup> The fluttering points of Hamza's sheer *chakdar* (four-pointed *jama*) are rendered in exactly the same fashion in another scene of extreme physical struggle by the protagonist.<sup>4</sup> The fantastic *rukh* has no counterpart elsewhere in the *Hamzanama*, but shares with Daswant's dragon, the most flamboyant in all Mughal painting, the remarkably forceful claws and hairy streamers.<sup>5</sup> Another painting previously attributed to Daswant enlists the same very distinctive clouds, which tellingly are used in combination with a figure suspended precariously in the sky.<sup>6</sup>

Few if any *Hamzanama* illustrations were made by one artist working alone, and this one is no exception. There is a noticeable difference in the rendering of feathers, which changes from the freely painted areas around the *rukh*'s head and neck to more regular shapes with somewhat drier articulation. The handover from Daswant to his collaborator can be pinpointed quite specifically to the feathers on the back, where formulaic brown shapes suddenly yield to the more dynamically conceived and more richly painted undulating feathers along the edge. Likewise, the tiger-stripe pattern within those brown scalloped forms contrasts with the bolder, more irregular stripes of an actual tiger skin in two of Daswant's other *Hamzanama* paintings.<sup>7</sup> Together, these differences indicate the hand of Shraavan (or Shravana), a gifted artist who frequently collaborated with Daswant on his *Hamzanama* paintings. Shraavan's characteristic handiwork is visible, too, in the water, which churns less violently than Daswant's own, and uses solid white lines to define serpentine crests around concentric thumbprint patterns on the water's surface.<sup>8</sup>

One anomaly of this folio is the absence of text on the reverse, which instead has only a thin sheet of rough paper and a patchwork of rudimentary paper repairs. This strongly suggests that the folio, which once had the laminate structure of paper and cloth described in the catalogue of the *Hamzanama* exhibition, has been split at some point in its history, though it is difficult to imagine the motivation behind such a potentially risky action unless it were to separate another painting on the reverse or to remove the folio from a support on which it had been laid down. It is remotely conceivable that this painting was the first or last folio in a 100-folio volume, which would leave the other side altogether plain. Yet the two known examples of that phenomenon have

the usual polished paper used for text, and written on it are formal inventory notes.<sup>9</sup> This folio, however, has no indication of a volume or painting number, which customarily appears above the penultimate line of text or near the bottom of the painting field and has been useful in the reconstruction of the manuscript.

The chronology of the *Hamzanama* continues to be a matter of scholarly debate. The most definitive analysis uses historical accounts of the *Hamzanama* and unique codicological information on actual surviving paintings to assign the project to the earliest years of the reign of the young Emperor Akbar, that is, 1557/58 - 1572/73.<sup>10</sup> Other proposed chronologies disregard that codicological information and date the *Hamzanama* as much as a decade later, with some scholars persisting in the belief that the mammoth 15-year project commenced in 1562 or 1564 and thus ended in 1577 or 1579.<sup>11</sup> Whatever the absolute chronology, the presence of text on the painted side of the folio is a feature found only in the early volumes (that is, 1-5) of the 14-volume project; this traditional format was later abandoned in favor of one that had a full-scale painting on one side and a full page of text governing the following illustration on the other.<sup>12</sup> Given our current understanding of the internal sequence and absolute chronology of the *Hamzanama*, the three lines of text affixed to the painted side of the folio thus suggest a date of about 1564 for this painting, a chronology anchored by the appearance of the date A.H. 972 (1564-65 C.E.) on a painting 74 from volume 6 of the project.

<sup>1</sup> For these paintings, see Losty and Roy, 2012, fig. 17, and Goswamy and Fischer, 1987, no. 21.

<sup>2</sup> See Seyller et al., 2002, cat. 25, 31, 36, 42, 44, 45, 47, 53, 54, 58, 59, 63, 64, 69, 71, 73, 79, 83, and 86.

<sup>3</sup> Seyller et al. 2002, cat. 64 and 63.

<sup>4</sup> Seyller et al. 2002, cat. 42.

<sup>5</sup> Seyller et al. 2002, cat. 86.

<sup>6</sup> Seyller et al. 2002, cat. 69.

<sup>7</sup> Seyller et al. 2002, cat. 53 and 64.

<sup>8</sup> Compare the treatment of the water in Seyller et al. 2002, cat. 42 and 43.

<sup>9</sup> Seyller et al. 2002, figs. 11-12.

<sup>10</sup> Seyller et al. 2002, pp. 32-41.

<sup>11</sup> A recent formulation of this later chronology, which includes restoring the Cleveland *Tutinama* to a date as early as 1560-65, a position accepted by few scholars, is given in Quintanilla, 2016, pp. 166-176.

<sup>12</sup> For folios assigned to volumes 1-5, many with text above or below the painting, see Seyller et al. 2002, pp. 256-261.



**AN ALBUM PAGE WITH A PORTRAIT OF MUHAMMAD ADIL SHAH OF BIJAPUR SMOKING**

BIJAPUR, DECCAN, INDIA, CIRCA 1650-60; THE CALLIGRAPHIC PANEL SIGNED MIR 'ALI, IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, the medallion portrait erroneously identified as Jamshid Qutb Shah, with profusely illuminated floral borders, reverse with *nasta'liq* quatrain on gold illuminated ground, signed Mir 'Ali  
Medallion portrait 3¼ x 2½in. (8.4 x 6.3cm.); folio 15⅞ x 11in. (40.5 x 28cm.)

£6,000-8,000

\$8,100-11,000

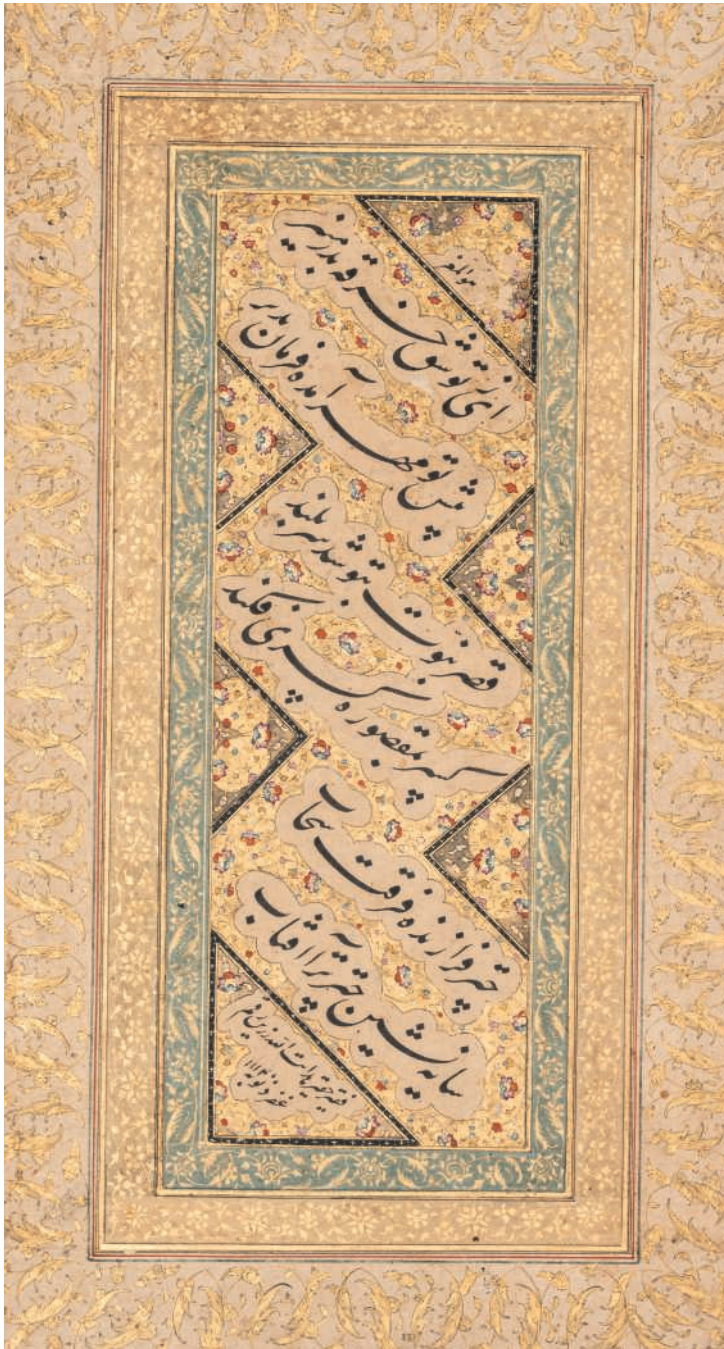
€7,200-9,500

Two other half-length portraits of Muhammad 'Adil Shah in the India Office Library (405) and in the British Museum (1937.4-1004), both attributed to Muhammad Khan offer close comparable examples to the present painting (Zebrowski, 1983, cat. 98 and 99, pp.130-131). One depicts him holding a flower and the other smoking, as in the present work. They show the full profile of the sultan's face, wearing elaborate turban and jewellery with extremely detailed attention given to the beard and hair. The treatment of the facial features is similar on all three works, suggesting that our portrait might also be in the hand of Muhammad Khan. However the present work shows a more elaborate rendition of the sultan's garments – a Mughal-style robe and his striped turban.

The sultan wears a splendid gold *jama*, woven in gold and green on a pink ground with repeating motifs of peacock feathers, each of which rises from a gold crescent. This is an illustration of the Mughal influence in fashion reaching the Deccan at that time. A portrait of Sultan 'Ali 'Adil Shah II in the Barber Institute, Birmingham, attributed to the Bombay painter of Bijapur, circa 1660, depicts the sultan wearing a similar fabric. The same fabric is seen again on a bolster behind 'Ali Adil Shah II in *durbar*, also by the Bombay painter, in the Dr Moti Chandra Collection, Bombay (Zebrowski, 1983, cat.108 and 107, pp. 140-141). The Bombay painter proved himself to be a close recorder of court textiles, as seen in the Chandra Collection painting (Haidar and Sardar, 2015, cat.67, p.148-149). In her discussion of the artist's style, Navina Najat Haidar notes his 'blunt features, including well-articulated, reddened lips and a prominent eye with a sweeping eye-brow, [which are] marked qualities of his portraits'.

Muhammad Adil Shah reigned between 1627 and 1656, followed on the Bijapur throne by 'Ali Adil Shah II (r. 1656-72). It is very probable that this portrait was executed during the 1650s, where both artists were active and both Shahs ruled. This exquisite royal portrait is particularly evocative of the luxury and refinement of the Bijapur court of the mid-17th century – few paintings of this quality have survived in private hands.





(recto)

91

**AN ALBUM PAGE: DARÀ SHIKOH IN YOUNG AGE**

WITH LATER ATTRIBUTION TO LA'L CHAND, MUGHAL INDIA, LAST QUARTER 17TH CENTURY, THE CALLIGRAPHY SIGNED HIDAYATULLAH ZAKIM QALAM, DATED AH 1114/1703-04 AD

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

£10,000-15,000 \$14,000-20,000  
€12,000-18,000

Prince Dara Shikoh (1615-59) was the elder son of Emperor Shah Jahan and brother of 'Alamgir. He was defeated and killed by his brother who rose to the throne as Emperor Aurangzeb. A number of portraits depicting him in young age are known, including two standing portraits from the Dara Shikoh album in the British Library: the first attributed to Chitarman, painted circa 1631-32 (Add.Or.3129, f.19v) and the second attributed to Murar, dated to the same year (f.59v., Losty and Roy, 2012, fig.78 and 80, pp.129-131). The present work shows a close likeness to the Murar portrait which depicts the prince aged 16 or 17.

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

This portrait is executed in a relatively relaxed manner, avoiding harsh contours. A close comparable is offered by a portrait of young Aurangzeb by La'1 Chand also in the Chester Beatty Library. In her discussion, Leach describes 'La'1 Chand's informal, personal interpretation of the young prince [..]. The artist has used colour virtually only to highlight the jewellery [..]. This is therefore in no sense a sketch but is a carefully, deliberately prepared drawing with a delicate detail' (Leach, 1995, cat.3.80, pp.470-471). These qualities are certainly found in the present work. However the less precise attention given to the treatment of the garment, and the prince's very composed face seem to point towards another hand, and a later date. See for instance, a portrait of a young prince with a ruby, dated *circa* 1670-80 and a drawing of a noble reclining in a zenana, dated between 1670 and the late 17th century (Leach, 1995, cat.4.14, p.494 and cat.4.18, p.496).

Another Mughal calligraphic panel signed Hidayatullah, probably the same scribe who copied the present panel, dated 1691-92, was on the reverse of a Mughal drawing which sold at Christie's, London, 23 October 2007, lot 342.



(verso)



92



92

Ψ92

**A GEM-SET AND ENAMELLED ARCHER'S RING**  
MUGHAL INDIA, 17TH/18TH CENTURY

The exterior elegantly set with diamonds and rubies on blue ground, the interior with delicate white floral spray on green ground  
1 $\frac{1}{2}$ in. (3.7cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500

An archer's ring with related design though different colour scheme is in the Furusiyya Collection attributed there Mughal India or the Deccan, 17th century (Mohamed, 2007, no.380, p.396).



93

Ψ93

**A MUGHAL GEM-SET AND ENAMELLED GOLD BOX**  
NORTH INDIA, 19TH CENTURY

The lid set with an emerald engraved as a leaf and surrounded by diamonds, the sides and underside of the lid and base with elegant floral sprays, set with small rubies on the sides  
1 $\frac{1}{2}$ in. (3.4cm.) long

£5,000-7,000

\$6,800-9,400

€6,000-8,300





94

۴۹۴

**A GEM-SET AND ENAMELLED GOLD MANGO-SHAPED PERFUME FLASK**

MUGHAL INDIA OR DECCAN, 18TH CENTURY

Set with rubies and diamonds, with screw-top stopper in the form of the stalk, minor losses to the enamel

2½in. (5.2cm.) long

£10,000-15,000

\$14,000-20,000

€12,000-18,000

The Mughal taste for naturalism is clearly demonstrated in the chosen form for this elegant bottle. A closely related mango-shaped bottle sold Christie's, London, 27 September 2001, lot 117. That example was not gem-set like ours but had enamelled floral decoration on a red ground. It was dated to the early 17th century on the basis of similar enamelling on a pendant in the *Dar al-Athar* in Kuwait (LNS 956 J). A *huqqa* mouthpiece and flywhisk handle also in the *Dar al-Athar* feature a similar combination of rubies and diamonds set on emerald green ground and are both attributed to Hyderabad, 18th century providing evidence for a more likely dating for ours (LNS 171 J and LNS 1805 J; Keane, 2001, fig.6.49 and 6.50, pp.82-83).

The mango form was obviously a desirable one for bottles of this type. A Deccani perfume bottle of similar form, but fashioned out of silver was formerly in the collection of Stuart Cary Welch, sold Sotheby's, London, 6 April 2011, lot 121. That was attributed to the first half of the 17th century. Two 17th century rock-crystal examples are known, one in the Metropolitan Museum of Art (1993.18; Ekhtiar, Soucek, Canby and Haidar (eds.), 2011, no.257, pp.367-68) and the other in the David Collection (35/1980), which also has in its collection a small bidri bottle of similar form (1/1993) (von Folsach, 2011, nos.370 and 537, pp.238 and 332).

Ψ\*95

**A PAIR OF ENAMELLED AND GEM-SET GOLD BRACELETS**

JAIPUR, NORTH INDIA, 19TH CENTURY

Each set with rubies and emeralds, the interior enamelled with floral and avian designs  
Each 3¼in. (8cm.) diam.

£12,000-18,000

\$17,000-24,000

€15,000-21,000

Bracelets of similar triangular section and with similar attachment mechanism, are in the Khalili Collection, attributed there to Jaipur, 1860-70 (Carvalho, 2010, no.149, p.257). A similar pair of bracelets sold Christie's, London, 21 April 2016, lot 38.

Ψ\*96

**AN ENAMELLED AND DIAMOND-SET GOLD NECKLACE AND EARRING SUITE**

JAIPUR, NORTH INDIA, 19TH/EARLY 20TH CENTURY

Each with enamelled backs and suspended rubies  
The necklace 6¾in. (7.2cm.) long; the earrings 3½in. (7.9cm.) long excluding attachment

£22,000-28,000

\$30,000-38,000

€27,000-33,000



95



**97**

**A DOUBLE PORTRAIT OF MUGHAL NOBLES**

MUGHAL SCHOOL AT KISHANGHAR, NORTH INDIA, EARLY 18TH CENTURY

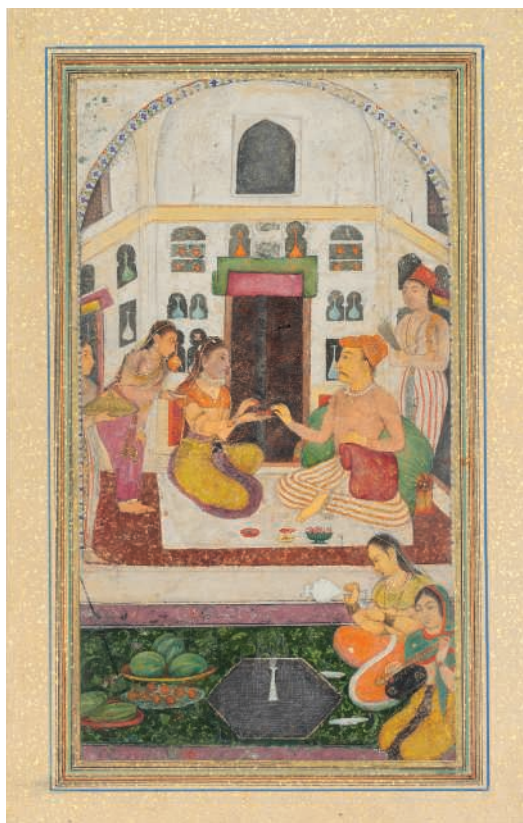
Opaque pigments heightened with gold on paper, depicted facing each other in summer and winter dress, in yellow margins with thin black and white rules  
9<sup>5</sup>/<sub>16</sub> x 7<sup>1</sup>/<sub>2</sub> in. (24.5 x 19cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300





98

### A NOBLE ENTERTAINED IN HIS HAREM

PROVINCIAL MUGHAL SCHOOL, POSSIBLY AMBER,  
RAJASTHAN, INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, laid down on gold-speckled margins, mounted, framed and glazed  
Painting 7¼ x 4¾in. (19.7 x 10.8cm.); folio 10¼ x 7in. (27.4 x 17.8cm.)

£5,000-7,000

\$6,800-9,400  
€6,000-8,300

#### PROVENANCE:

Sotheby's, London, 15 July 1970, lot 24

#### LITERATURE:

J. Bautze, *Indian Miniature Paintings*, exhibition catalogue, Amsterdam, 1987, no. 5, p. 5

Genre scenes such as this painting of a noble entertained by women became popular during the reign of Jahangir (1605-27). The theme is sometimes associated with *ragamala* painting and depictions of *Bhairav Raga* which was found in Mughal popular painting of the early decades of the 17th century (Bautze, 1987, p. 20). The *Anwar-i Suhayli* in the British Library (Add.18579, f. 320) is illustrated with a work attributed to Bishn

Das and dated 1604-05, showing the Sultan of Baghdad infatuated with a Chinese slave girl. The painting offers a very comparable scene to the present work - a lord entertained by women in a closed interior (Losty and Roy, 2012, fig. 47, pp. 91). The *Raj Kunwar* manuscript of 1603-04 in the Chester Beatty Library has many depictions of walled interiors which are prototypes to the present painting (Leach, 1995, cat. 2.48 and 2.49, pp. 202-203).

A page from the St Petersburg *Muraqqa'* depicting Jahangir entertaining Shah 'Abbas, dated circa 1620, shows trays and bowls laid out in the foreground full with a variety of fruits - the highly naturalistic rendition of the fruits is very close to that of the watermelons displayed here (by Bishn Das, in the Freer Gallery of Art, Washington, F1942.16a). The European ewer appearing on the St Petersburg *Muraqqa'* work and the elongated blue and white bottle here in the hand of one of the courtesans both show the same delicate and attentive quality of painting which suggests that the two paintings are contemporaneous. A painting by Daulat, dated circa 1610 also shows a finely executed interior with vessels in niches depicted with great attention to their three-dimensional quality (Losty and Roy, 2012, fig. 52, pp. 99-100).



99

**A NOBLE FEASTING ON A TERRACE**

BIKANER, RAJASTHAN, CIRCA 1680

Opaque pigments on paper, laid down on card, mounted, framed and glazed  
Painting 7 $\frac{3}{4}$  x 4 $\frac{1}{4}$ in. (19 x 11.4cm.); folio 8 $\frac{1}{2}$  x 5 $\frac{1}{4}$ in. (21.3 x 13.5cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

**LITERATURE:**

J.Bautze, *Indian Miniature Paintings*, exhibition catalogue, Amsterdam, 1987, no.7, p.7

A painting in the Victoria and Albert Museum (IS.224-1955) of very similar style is attributed to Bikaner circa 1680 (<http://collections.vam.ac.uk/item/O433219/painting-unknown/>).







## A COLLECTION OF INDIAN GUNS



100

**100**

### **A SINDH GOLD-OVERLAID FLINTLOCK LONG GUN**

THE MATCHLOCK MARKED J. PROBIN. LONDON, ENGLAND, 1826-1851, THE BARREL AND STOCK, NORTHWEST INDIA, 19TH CENTURY

The barrel of elegantly watered steel, with gold hanging-palmettes, the muzzle worked as the head of a mythical beast, its eyes and ears inlaid with red and green hardstones 61½in. (156.5cm.) long

£12,000-18,000

\$17,000-24,000

€15,000-21,000

A similar flintlock gun with British marked lock plates and attributed to Sindh, second quarter of the 19th century is in the Metropolitan Museum of Art in New York, (acc. 36.25.2152).



101

**A GOLD-DAMASCENED WATERED-STEEL LONG GUN MADE FOR MIR FATH 'ALI KHAN TALPUR**

SIGNED HAJJ MIR KHAN, INDIA, 18TH CENTURY

The bridge and muzzle gold-damascened with intricate floral tendrils, the barrel inlaid with the name of the patron and maker

66¼in. (168.4cm.) long

£12,000-18,000

\$17,000-24,000

€15,000-21,000

**INSCRIPTIONS:**

In the square on the rifle is a Shi'a legend which has been reduced around the sides, [*ya*] *amir al-mu'minin haydar madad*, 'Help [us], O Haydar, Commander of the Faithful!'

The Talpur family belong to the Baluchi tribes and are mentioned as officers and ministers of the Kalhora kings of Sind who they eventually overthrew. The first king, Fath 'Ali Khan (d. AH 1217/1802 AD), for whom this gun was made, was one of four brothers. After his death, Ghulam 'Ali (d. AH 1227/1811 AD), Karam 'Ali Khan (d. AH 1244/1828 AD) and Murad 'Ali (d. AH 1249/1833 AD) became the rulers. They were all renowned for their appreciation of art, notable manuscripts and weapons, many of which have appeared on the market and are in public and private collections.



102



103



104



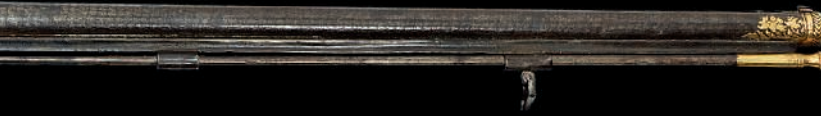
105



**102**  
**A MATCHLOCK STEEL LONG GUN**  
INDIA, 19TH CENTURY

The barrel deeply carved with a repeating motif of a bird of prey alternated with fish flanked by peacocks, the muzzle worked as a mythical beast's head  
72½in. (184.5cm.) long

£10,000-15,000      \$14,000-20,000  
€12,000-18,000



**103**  
**A GOLD-DAMASCENED**  
**PERCUSSION SPORTING RIFLE**  
INDIA, 19TH CENTURY

The barrel, breech and lock-plate gold-damascened with palmettes and foliate tendrils, the stock possibly later  
48¾in. (124cm.) long

£4,000-6,000      \$5,400-8,000  
€4,800-7,100



**-104**  
**A WATERED-STEEL AND IVORY-**  
**INLAID LONG GUN**  
INDIA, LATE 18TH/EARLY 19TH  
CENTURY

With gadrooned breech and muzzle, the stock with simplified floral and figural ivory-inlaid decoration  
67in. (170.2cm.) high

£5,000-7,000      \$6,800-9,400  
€6,000-8,300



**105**  
**A GOLD-DAMASCENED**  
**PERCUSSION SPORTING GUN**  
INDIA, 19TH CENTURY

The barrel of matchlock form with gold-damascened floral sprays and simplified tendrils, the stock possibly later  
64¼in. (163.9cm.) high

£4,000-6,000      \$5,400-8,000  
€4,800-7,100



106



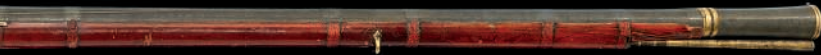
107



108



109



**106**  
**A FINE INDIAN SWORD (TULWAR)**  
NORTH INDIA, 19TH CENTURY

The hilt overlaid with silver floral sprays, the blade of watered steel, the sheath covered in green velvet  
35¼in. (89.5cm.) long

£8,000-12,000      \$11,000-16,000  
€9,600-14,000

The elegant silver floral design of our hilt recalls the fittings on the sheath of a sword in the Jaipur Royal Collection which Robert Elgood dates to the third quarter of the 19th century (Elgood, 2015, no.97, pp.142-143). The Jaipur sword has a *trishul* monogram of Maharaja Sawai Ram Singh II of Jaipur (r.1835-80).



**107**  
**A GOLD-DAMASCENED LONG GUN**  
INDIA, LATE 18TH/EARLY 19TH CENTURY

The barrel and lock plates with geometric patterns, the barrel with a calligraphic inscription in *devanagari* script  
66¼in. (169cm.) high

£6,000-8,000      \$8,100-11,000  
€7,200-9,500



**108**  
**A FLINTLOCK CARBINE**  
INDIA, 19TH CENTURY

The barrel deeply chiselled with a lattice composed of hanging floral medallions, the muzzle worked as a lotus flower, with East India Company musket lock  
43¼in. (110cm.) long

£5,000-8,000      \$6,800-11,000  
€6,000-9,500

**109**  
**A STEEL LONG GUN**  
INDIA, 19TH CENTURY

The barrel deeply carved with a dense floral lattice  
64¾in. (164.5cm.)

£6,000-8,000      \$8,100-11,000  
€7,200-9,500



110

**110**  
**A STEEL DAGGER**

TANJORE, SOUTH INDIA, LATE 17TH CENTURY

With double-edged blade with double fuller, the pommel worked as a *makara* head, the chappe formed as a palmette  
11¼in. (28.7cm.) long

£10,000-15,000

\$14,000-20,000

€12,000-18,000

A closely related hilt, fixed onto a straight European sword blade is in the Metropolitan Museum, New York (No.36.25.1315, Elgood, 2004, cat.8.67, p.100). The downturned quillons are said to be the result of Deccani influence but this type of hilt is typical of Tanjore and of Hindu arms. Another related dagger, with a grip and pommel modelled as a *yali* attributed to 17th century Tanjore is published in Hales, 2013, cat.162, p.76. In the present dagger however, the knuckle-guard ends in a *yali*'s head whilst the published example has a lotus bud as a finial. See also another hilt in the Raja of Tanjore's private collection, dated to the 17th or 18th century (Elgood, 2004, cat.8.64, p.99).

**111**

**A PARROT-HEADED BRASS-HILTED DAGGER**

MYSORE, SOUTH INDIA, LATE 18TH CENTURY

The pommel worked as a bird's head with red hard stone inset eyes, the blade possibly earlier, with later associated sheath  
16¼in. (42cm.) long

£5,000-7,000

\$6,800-9,400

€6,000-8,300

For another parrot-headed dagger, attributed to 17th century Deccan see Hales, 2013, cat.126, p.60. However this form is mostly found in south India and bright yellow brass hilts are usually an indication of south-western Indian origin. See three brass-hilted daggers attributed to Mysore in the Mysore Palace Collection (Elgood, 2004, cat.20.1, p.197).



111



112

**A ROCK-CRYSTAL HORSE-HEADED DAGGER**

MUGHAL INDIA, 19TH CENTURY

The steel blade a later addition, in associated green silk-covered sheath with gold mounts worked with floral motifs  
15¾in. (40cm.) long overall

£5,000-8,000

\$6,800-11,000

€6,000-9,500



**113**  
**TWO STEEL DAGGERS**

INDIA, 18TH CENTURY  
Each with Bikaner arsenal marks  
14 $\frac{1}{2}$ in. (37.3cm.) long

£4,000-6,000

(2)

\$5,400-8,000

€4,800-7,100

**-114**  
**TWO IVORY-HILTED DAGGERS**

SOUTH INDIA, 19TH CENTURY  
One with gold-damascened inscription and silver-mounted  
sheath with added lanyard  
12 $\frac{1}{4}$ in. (31cm.) and 13in. (33cm.) long

£6,000-8,000

(2)

\$8,100-11,000

€7,200-9,500



113

113



114



114



114A

**TWO IMPRESSIVE 'TIPU SULTAN' BRONZE MORTARS**

BY LLOYD LE BLANC, ENGLAND, 20TH CENTURY

Each cast in the form of roaring lions with the rear and tail forming the cascabel, closed vent on the back, the wide opened mouth revealing fangs, ribbed concave muzzle  
29½ in. (75cm.) high., 36in. (91.5cm.) long

£8,000-12,000

\$11,000-16,000

€9,600-14,000

**PROVENANCE:**

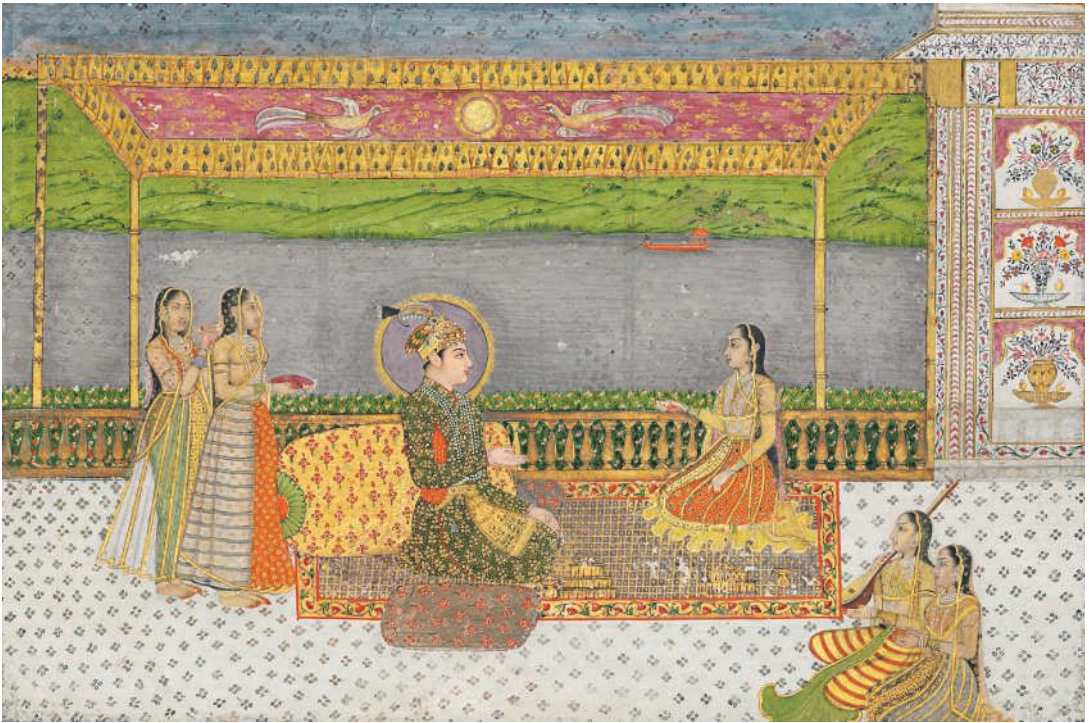
Christie's South Kensington, 25 May 1993, lot 219

This pair of impressive cannons are copied from a mortar found concealed in a fort at Kurnaul, south east India, and now in the Royal Armoury Collection (XIX.119). The piece was found in 1838 together with another mortar now in the Rotunda Museum, Woolwich (No. II, 218). They are cast in the form of a sitting tiger with stylized stripes but were left unfinished, with an undrilled vent.

Tipu Sultan, born in 1753, was the son of Haidar Ali, Sultan of Mysore. He commanded a corps of cavalry in the Carnatic War of 1767 and later distinguished himself in the Maratha War of 1775-79. In December 1782 he succeeded his father, and following his defeat of the British (1st Mysore War, 1780-84) made peace in 1784. The British declared war on him in 1790 culminating in Tipu's defeat near Seringapatam and the ceding of half of his territories in March 1799. On the renewal of hostilities he was killed during the storming of Seringapatam on May 4th of that year. At the fall of Seringapatam 927 cannons were captured. Of these approximately 400 were bronze and over half of this group were cast in Tipu's own foundries, one at Bangalore and two in Seringapatam.

The tiger and tiger-stripe (*bubri*) reflect Tipu Sultan's obsession with the animal which is found on his weapons, his furniture and even his wardrobe.





\*115

**AN ALBUM PAGE**

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

Opaque pigments heightened with gold on paper, the reverse with four *nasta'liq* couplets contained in a central panel, dated in the lower left hand corner, the border with further couplets, gold and polychrome illumination, within blue gold-speckled borders  
 Painting 8¼ x 12in. (21 x 30.5cm.); calligraphy 8¾ x 6in. (22.2 x 15.2cm.); folio 15½ x 10½in. (38.8 x 27cm.)

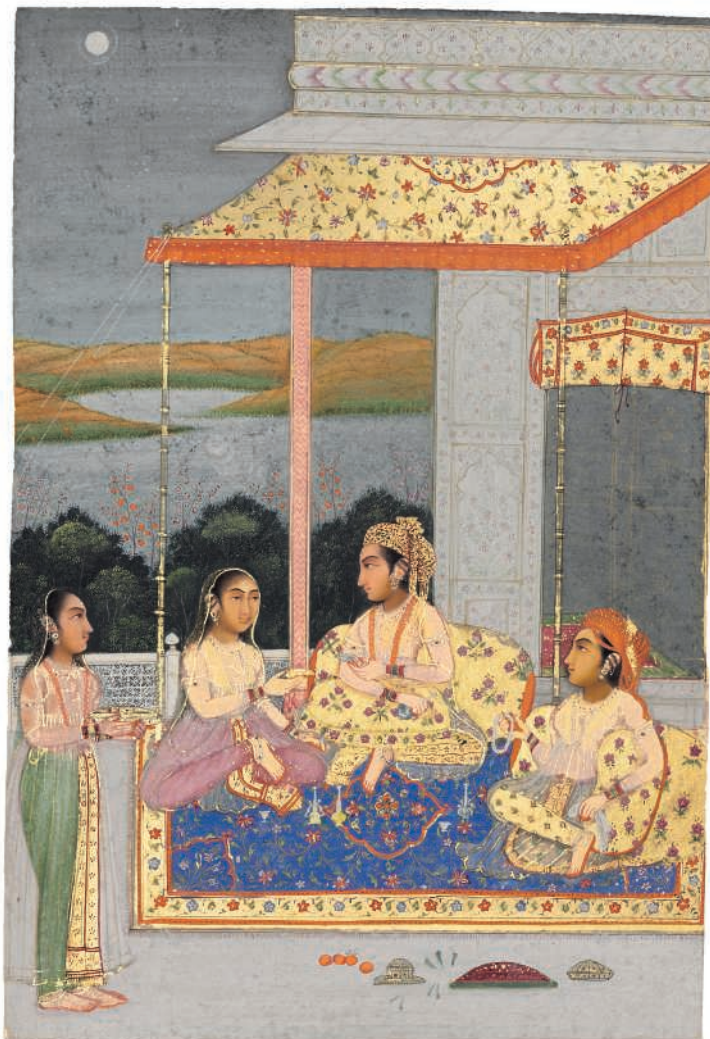
£10,000-15,000

\$14,000-20,000

€12,000-18,000

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





**116**  
**LADIES ON A MOONLIT TERRACE**  
DELHI, CIRCA 1790-1810

Opaque pigments heightened with gold on paper, mounted, framed and glazed  
Painting 6¾ x 4¾in. (17.2 x 11.8cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300



0117

**SHAYKH MUSLĪH AL-DĪN SA'DĪ (D. 1292 AD): GULISTĀN**

SIGNED MUHAMMAD MUZAFFAR AL-DĪN A STUDENT OF MIR KHAYRĀT 'ALĪ KHĀN BAHĀDUR, NORTH INDIA OR DECCAN, DATED 25 DHU AL-HIJĀ 1272/27 AUGUST 1856 AD

Excerpts from Sa'di's renowned work, Persian manuscript on paper, 24ff., four fly-leaves, each page with 11ll. of elegant black *nasta'liq*, important words in red or blue, text within gold and polychrome rules, the borders finely illuminated with gold floral motifs, five bifolios with gold and polychrome floral borders, opening folio with gold and polychrome headpiece, colophon signed and dated, in later black morocco  
Text panel 7 x 3½in. (17.8 x 8.8cm.); folio 10 x 7½in. (25.3 x 18.2cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

-118

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

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

The chest of rectangular form with four rows of three drawers, the stand with four large drawers, the square section legs deeply carved with European ecclesiastical figures with bulging eyes and marked traits amidst volutes and scrolls, the surfaces and drawer fronts all covered with stellar motifs within roundels forming a latticed design, with openwork copper-alloy mounts 58 x 43¼ x 23¾in. (147.3 x 109.8 x 59.4cm.)

£15,000-25,000

\$21,000-34,000

€18,000-30,000

The pattern of intersecting circles that covers the surfaces is closely comparable to a similar cabinet in the Victoria and Albert Museum (Jaffer, 2002, no. 22, pp. 58-9, inv.777-1865). It is a commonly reproduced motif and can also be found on a small cabinet in Lisbon (Flores and Silva (eds.), 2004, p.111, cat.117). Jaffer writes of the pattern that it is also found on articles commissioned by the Portuguese in other parts of Asia - for instance on the *namban* lacquer of Japan (Jaffer, 2002, p. 58). A closely related cabinet sold at Sotheby's London, 6 April 2011, lot 364, another sold at Christie's, London, 10 June 2015, lot 19.



119

**AN OPENWORK BRASS BOX**

POSSIBLY HYDERABAD, DECCAN, CENTRAL INDIA, DATED AH 1170/1756-57 AD

The surface decorated with openwork arabesques, a band of *nasta'liq* around the top of the base and at the centre of the top, overall good condition  
8 $\frac{3}{8}$ in. (21.2cm.) diam. at base

£20,000-30,000

\$27,000-40,000

€24,000-36,000

**INSCRIPTIONS:**

On the top: a hemistich from *Salaman wa Absal* from Jami's *Haft Awrang, did majnun ra yekei sahra-navard 1170*, 'a traveller passing through the desert saw Majnun, 1170 [1756-57 AD]'  
Around the shoulder: a call on God to bless Muhammad, his family and the twelve Imams

Boxes of this form were made in the second half of the seventeenth and first half of the eighteenth century using a variety of metalworking techniques. The circular form with bulbous lid can be traced back to mediaeval Iranian domed caskets but concave walls such as those of this box are typically Indian. Mark Zebrowski published a number of these boxes in his seminal work on Indian metalwork, *Gold, Silver & Bronze from Mughal India* (London, 1997. cat.11, p.40, cat.19, p.44, cat.452, p.266). They are identified as *pandan*, and were used to keep *pan*, a mixture of slices of the nut of the areca palm and lime paste wrapped in betel leaf which was a recreational delicacy.

The closest comparable example to this box, of identical shape and similar openwork decoration is a gilt-copper box in a private collection, published in Zebrowski, *op.cit.*, cat.455, p.267. Although catalogued as 17th century it is more likely to be mid-18th century as our box is dated AH 1170/1756-57 AD. In his discussion of the box, Zebrowski states that 'the minutely pierced, subtly interlocking arabesque is, along with the use of Arabic script, absolutely typical of the Persianate taste of the Deccan where the naturalistic floral ornament of Mughal India is notably absent'. Both boxes are inscribed with Shi'i invocations, also supporting the Deccani attribution.







120  
**QUR'AN**

NORTH INDIA, 19TH CENTURY

Arabic manuscript on paper, 389ff. plus five fly-leaves, each folio with 15ll. of strong black *naskh* in clouds reserved against gold ground, gold roundel verse markers, catchwords, marginal notes, *sura* headings in white on illuminated panels, the text preceded by the *Matn al-Jazariyyah* of Ibn al-Jawzi and followed by a key to Qur'anic recitation according to famous authorities, the names of the ten main scholars associated with these readings in gold roundels, eight illuminated bifolios throughout including the opening, final folio with text in gold roundels and surrounded by illumination, followed by prayers, in contemporaneous lacquer binding decorated with *gul-o-bulbul* motif, the doublures with single gold irises

Text panel 4 $\frac{7}{8}$  x 2 $\frac{5}{16}$ in. (12.4 x 6.6cm.); folio 7 x 4 $\frac{1}{16}$ in. (17.8 x 10.8cm.)

£6,000-8,000

\$8,100-11,000

€7,200-9,500

The text that precedes this Qur'an is a poem by the scholar al-Jazari on the science of *Tajwid* - the correct pronunciation during recitation of the Qur'an. The text is followed by a key to Qur'anic recitation according to the various authorities, such as Imam Nafi' and Ibn al-Kathir, each name given in a gold roundel.

0121

**QUR'AN**

KASHMIR, NORTH INDIA, 19TH CENTURY

Arabic manuscript on paper, 269ff. each with 17ll. of strong black *naskh* in clouds reserved against gold ground, text panels within floral borders and gold and polychrome rules, *sura* headings in white on gold and polychrome illuminated panels, opening bifolio with dense gold and polychrome illumination framing 7ll. of similar *naskh*, eight similar illuminated bifolios within the text, in original floral lacquer binding, one board loose  
Text panel 5¼ x 2⅞in. (13.2 x 7.2cm.); folio 7⅝ x 5in. (20 x 12.3cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300



121

0122

**QUR'AN**

QING CHINA, 17TH/18TH CENTURY

Arabic manuscript on paper, 226ff., 15ll. of black *muhaqqaq* to the page, red verse markers, *sura* headings in red cursive, text within double red rules, marginal section markers in gold and polychrome, opening bifolio with stylised geometric and floral decoration within gold and polychrome cartouches and borders, catchwords, occasional marginal notes, in modern Chinese brown morocco

Text panel 8 x 5⅝in. (20.4 x 14cm.) folio 10⅝ x 7⅞in. (26.8 x 19.7cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300



122



0123

**A COMPLETE QUR'AN IN 30 VOLUMES**

SIGNED MAHMUD BIN SABIR, YUNNAN, CHINA, DATED END OF SAFAR AH 1103/OCTOBER-NOVEMBER 1691 AD

Arabic manuscript on paper, each folio with 5ll. of large black *sini*, gold and polychrome rosette verse markers, *sura* headings in gold cursive on illuminated ground within cartouches, text within double red rules, occasional marginal notes and ownership inscriptions, each opening and closing bifolio with panels of three lines of text bordered by illuminated cartouches, first *juz'* with illuminated *shamsa*, in original stamped morocco with flap

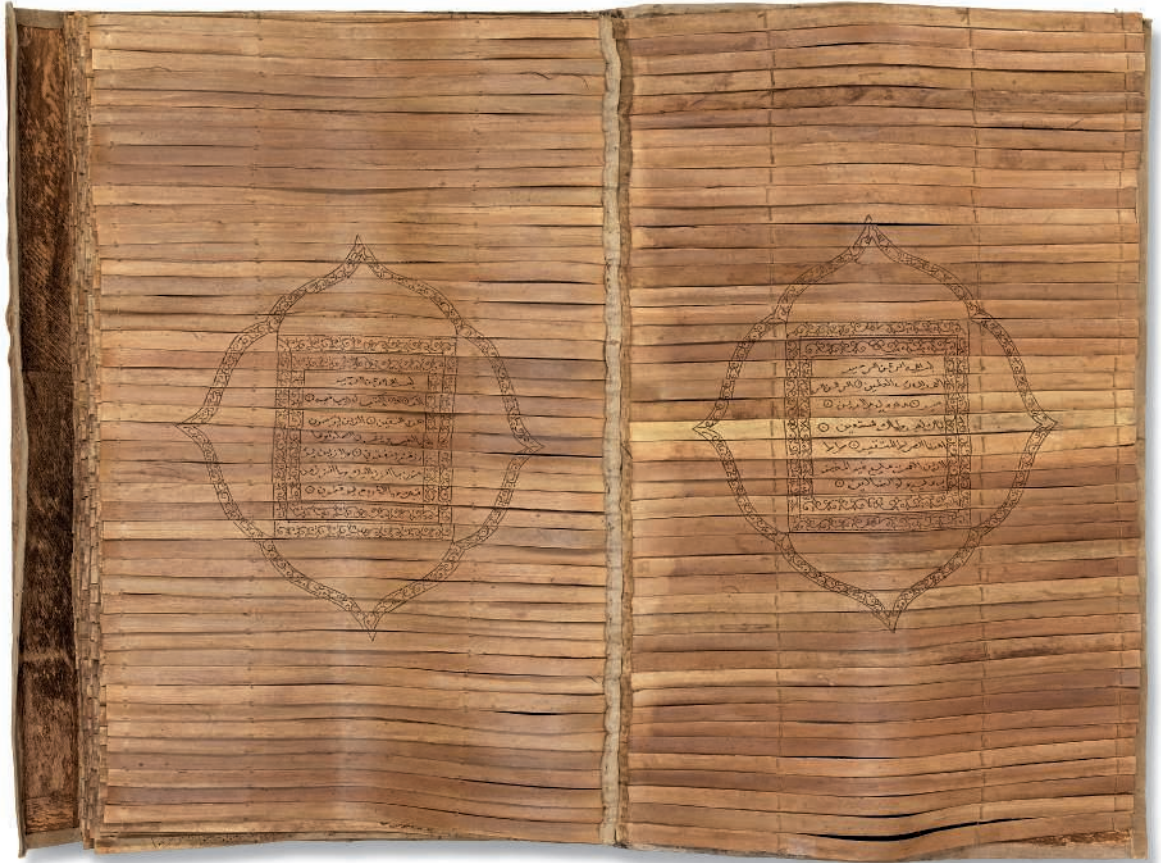
Text panel 6¾ x 4½in. (16 x 11.3cm.); folio 10¾ x 7¾in. (27.1 x 19.8cm.)

£12,000-18,000

\$17,000-24,000

€15,000-21,000

Other Chinese Qur'ans in thirty volumes have sold at Christie's, King Street. See for instance 23 April 2015, lot 36.



0124

**A MONUMENTAL MALAY QUR'AN ON PALM LEAF**

SOUTH EAST ASIA, PROBABLY MALAYSIA OR INDONESIA, DATED AH 1337/1918-19 AD

Arabic manuscript on palm leaf, 35ff., 44ll. to the page, each in black cursive on a separate rectangular palm leaf, all bound together to form large folios, verse markers as dotted roundels, opening and final bifolios with text in cusped medallions, colophon signed and dated, in palm bark binding  
38 x 23in. (97 x 59cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

This impressive Qur'an manuscript is a rare survival of the manuscript production of South East Asia. The nature of the material on which it is copied - its fragility - means that few survived in such good condition. A similar Qur'an dated 1912-13 AD with text also incised on strips of palm leaf sold at Bonham's, London, 21 April 2015, lot 3. For further discussion on South East Asian manuscripts, see Annabel Gallop, in Bennet (ed.), 2005, pp. 159-189; Blair, 2007, pp.559-566; de Guise (ed.), 2005, p.45; and Waley (ed.), 2014, vol. II, pp.314-315.



THE ART OF THE  
MEDITERRANEAN



**\*125**

**A RAQQA TURQUOISE GLAZED POTTERY STAND**

SYRIA, 13TH CENTURY

Standing on six legs, each side similarly decorated with scrolls surrounding a double openwork arcade, the top with a design based around a roundel composed of four palmettes, areas of restoration

15in. (38.2cm.) high; 12¼in. (31.1cm.) across

£20,000-30,000

\$27,000-40,000

€24,000-36,000

**PROVENANCE:**

Reputedly at Parke Bernet 1967-1970  
 Reputedly with Ezair Gallery, New York, before 1970  
 Jay Gluck (1927-2000), Ashiya, Japan  
 From whose estate purchased by the present owner

**LITERATURE:**

Arthur Lane, *Early Islamic Pottery*, London, 1953, fig.45B  
 Jay Gluck, *7000-nen no rekishi to asobu: Perushia toki no sekai (Enjoying 7000 years of history: The World of Persian Pottery)*, Gluck Collection, Otsu, 1980, no. 282.

Stands or tables were a regular product of the Syrian potteries in the 13th century, though those known are more commonly rectangular than they are hexagonal (Watson, 2004, p.298). Other hexagonal examples, like ours, are in the David Collection and the L.A.Mayer Collection, dated to the 13th century (von Folsach, 2001, no.201, p.163 and Hasson, 2000). The elegant scrolling motifs which are executed in deep relief of our table find parallels in a tile in the Aga Khan Collection also dated to the 13th century (Berlin, 2010, no.62, p.111).

## TWO FATIMID MARBLE *KILGAS*



Photo showing the *kilga* *in situ*, circa 1950

**126**

### **A FATIMID MARBLE *KILGA***

EGYPT, 11TH CENTURY

Of typical form with octagonal superstructure carved on each side with niches, the front with two animal head bosses, the sides of the tray with a band of stylised *kufic*  
18 $\frac{3}{4}$ in. (47.5cm.) long; 10in. (25.5cm.) high

£20,000-30,000

\$27,000-40,000

€24,000-36,000

#### **PROVENANCE:**

French private collection by 1950

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





127

**A FATIMID MARBLE *KILGA***

EGYPT, 11TH CENTURY

Of typical form, with octagonal superstructure, the tray with stylised lion's head boss

20¾in. (53cm.) long; 10in. (25.5cm.) high

£6,000-8,000

\$8,100-11,000

€7,200-9,500

**PROVENANCE:**

French private collection by 1950

The tray of this *kilga* is decorated with a single carved lion's head. Lions with similar sharply drawn heads with small pointed ears are found decorating a Fatimid marble panel in the Islamic Museum in Cairo, which was probably originally used to decorate one of the halls or courts of the Fatimid palace in Cairo (Shalem, 1998, fig.3, p.361).



Photo showing the *kilga* in situ, circa 1950



# THE EARLIEST KNOWN COPY OF SULTAN WALAD'S *IBTIDA-NAMA*, PROBABLY IN THE HAND OF SULTAN WALAD'S SCRIBE MUHAMMAD AL-KONAWI

0128

**SULTAN WALAD BAHA AL-DIN MUHAMMAD-I WALAD (AH 623-712/1226-1312 AD):  
*IBTIDA-NAMA* (1 RABI' I AH 690/4 MARCH 1291 AD AND COMPLETED 4 JUMADA II AH  
690/4 JUNE 1291 AD)**

ATTRIBUTABLE TO MUHAMMAD BIN 'ABDULLAH AL-KONAWI AL-WALADI, ANATOLIA,  
LATE 13TH CENTURY

On the Mawlawiyya order, manuscript on buff paper, 230ff. plus 4 fly-leaves, each folio with 21ll. of neat sepia *naskh* arranged in two columns, headings and important phrases in red traversing the two columns, opening folio with text almost entirely in red, fly-leaf following the colophon with extensive later notes and date of composition of the text, occasional later catchwords, minor areas of staining, lacking binding

Folio 9½ x 6¼in. (23 x 15.6cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000

Baha al-Din Muhammad-i Walad (1226-1312 AD) - known as Sultan Walad - was the son of Jalal al-Din Rumi and one of the founders of the Mawlawiyya order. Born in Laranda (present day Karman), he was sent by his father to study religious sciences in Damascus and Aleppo. In 1284 AD, he took up the succession which he had previously declined in favour of Çelebi Husam al-Din on his father's death. Sultan Walad organised the order and established branches outside Konya. With his succession really begins the history of the Mawlawiyya order.

The Mawlawiyya order is a Sufi order founded in 1273 AD by Jalal al-Din Rumi, the well-known 13th century Persian poet, jurist and theologian of Konya. They became a well-established Sufi order in the Ottoman Empire through realising a blood relationship with the Ottoman Sultans when Devlet Hatun, a descendant of Sultan Walad, married the Sultan Bayezid I. Their son, Mehmet I Çelebi, became the next Sultan and he as his descendants subsequently endowed the order with many gifts.

The *Ibtida-nama* (*The Book of the Beginning*) or *Walad-nama* is the first of Sultan Walad's three major works (the *Rabab-nama* and the *Intiha-nama* being the other two). Written in the style of a *Mathnavi* in approximately ten thousand couplets, it constitutes an important source for the biographers of Baha al-Din (Rumi's father) and Mawlana (Rumi) as well as for the early history of the order.

The *Ibtida-nama* was composed between 1st Rabi' I and 4 Jumada II AH 690 (4 March-4 June 1291 AD) as stated on the final folio, seven years after Sultan Walad assumed the direction of the order. The paper of the present manuscript is typical of the highest quality of the 13th century, and the hand also is convincing as such, indicating that our manuscript is contemporaneous with Sultan Walad's lifetime and was copied shortly after he composed this *mathnavi*. There is a strong possibility that the present copy was in fact copied by Muhammad bin Abdullah al-Konawi al-Waladi.

An extremely close hand is found in the copy of Mawlana's famous *Mathnavi* in Konya Mawlana Museum. The colophon of that manuscript states that the manuscript was finished in 1278 AD and indicates that it was written 'by Muhammad, the son of Konawi 'Abdullah who is a *Waladi*' (a person devoted to Sultan Walad). Furthermore the colophon mentions that al-Konawi copied the version from the 'original copy' written in the presence of Çelebi Husam al-Din, Mawlana's *khalifa* and his son Sultan Walad and that during the process of the copying, various sessions were read to Mawlana for proofs, during which Mawlana amended and corrected the text. That manuscript is the only version of the *Mathnavi* that was copied from the drafts recited by *Mawlana* (Golpinarli, 1993).

Given the closeness of style and hand it is very possible that the present manuscript was also copied by al-Konawi. On this basis it has therefore been suggested that al-Konawi, as the household scribe of Sultan Walad, inscribed many or all of the major works of the early Mawlawi saints, and that this is amongst them.

همه را پرورش کند موزون  
زادگی و درخت و باغ و زمین  
و آبکی پرورش همانند بسین  
نا درست آنکس ایندیش سازد  
نتوان چکم کرد بر نادر  
چکم بر غالبست در عالم  
تو ازین چکم و قناعه مکار  
ناده از کرم بخود راحت  
نادر اگر که کسی بیا بد کنج  
کار می کن ز کتب خود می خور  
گردهد با تو نیز کنج خدا  
همه کوه ز کتب و کارمان  
ورنه و بن نیز تا نمانی تو  
طاعت و بندگی نجاست آرد  
تا زهر طاعت ثواب رسد  
که مرمانه سزاواری  
برده بی گمان در آخر کار  
و روز حشر و ندامت ای مؤمن

خویش پرورد هست اله و دین  
پرورش هر چه پایت است خیرین  
چون شیفست و جواروی تلین  
کسار او را تمام بسردارد  
کس چه چو هست بر همه قادر  
ناز نمان که بدید شد آید  
مکش از امر و حکم بزبان سپرد  
کس چه ز اختر کی کند راحت  
تو مهمل کتب خود مرم از رخ  
تا نگر دی اسپر جوی و حضور  
کسب مانع نمی شود آن را  
کس بود شیمت رسد ممان  
چهره کس در تا توانی تو  
همه باب امر با فرو مکار  
تا نرا از رخ خطاب رسد  
نشود ضایع آنچه می گاری  
پر کنی خویش ز خسته صدایان  
همه توان زدند و تقابین

در بیان آنکه عملها همچون نماز است روز قیامت از دانه هر تخمی صورتی  
که بدانه نماید آنجا کس درین عالم از آب می آید می شود که هیچ نمی نماید  
و از نادرترین مرغ مرغ میشود که بیاد نمی ماند و از دانه شفتالو درختی می شود

و باغی با ناله محنین مرد و فادار و پادشاه ملک و مال و طاعت و استیغاث  
بر اینها بلایه و فاجعی ما نند و دزد را بر داری می کنند دانه دزدی  
همه را از تخمی با نظر بر این بسیار است و بی شمار اکنون چون می بینم در عالم  
تا از آنها صورتهای نادر که بدانشانی می ندیدند بر علم غیب انعام و اقبال  
باز داد و طاعات که دانه های آن عالم در صورتها بشوند که بدانشانانند  
شاهچهره و حضور آنها را و اشجار و انواع شمار و از آنها که در صفا شست  
مادر گریست همه صورتها را محبوب نیز و اوصاف جزاها و عقابهای  
کس و زرخ و طبقات و حرکات از دانه های اعمال مجرمان و مشرکان  
بود پس لازم نیست که جای افعال مثل باشد

دانه های عمل جو پرورینند  
بر عمل شکر دیت که ای بابا  
خسیر مانی در آن صورتانم  
پس بگویم که ای خدای و قدود  
کوباد در جواب ای نادان  
که که هر نطفه در جهان از تو  
تا که از نادر شهرت مرغان  
تا رنگ دانه و وزیر زمین  
پس از آب دو چشم و باد نفس  
شکر بر آید هر چه از جو و حضور  
نفس و قول تو بنیست و بدایینجا

همچو خورشیدان تو از جان جو بنید  
از تو زادیم ما همه آنجا  
شاد گردی و وادعی از غم  
چون شدی از زمین همه موجود  
نیست نادر درین زمان حیران  
نچه شد چو همه روان از تو  
می شود صد هزار مرغ بران  
رسته شد با زور درخت کزین  
که ذوق اندران هوا و هوس  
نیست نادر مدارا بر لب دوی  
همچو خست و نطفه ای جدا ما



129

6129

**NINE MAMLUK QUR'AN SECTIONS**

EGYPT, 15TH CENTURY

Arabic manuscript on paper, each folio with 5ll. of large black *rayhani*, large gold and polychrome rosette verse markers, reading marks in blue and red, vocalization in black, *sura* headings in gold *thuluth* outlined in black, marginal medallions in white or gold *thuluth*, some within illuminated medallions, each in modern binding

Folio 10¼ x 7¼in. (25.9 x 18.3cm.)

(9)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

Other sections from this Qur'an sold at Christie's South Kensington, 7 April 2011, lot 105, 7 October 2011, lot 5 and 11 April 2014, lot 143.

130

**A VERY LARGE QUR'AN BIFOLIO**

PROBABLY OTTOMAN CAIRO, AH 969/1561-62 AD

Qur'an XXXIV, *sura saba'*, beginning of v.42 to Qur'an XXXV, *sura fatir*, middle of v.13, each side of each folio with 11ll. of powerful black *muhaqqaq*, *sura* heading in white on gold illuminated panels, mounted, framed and glazed

Text panel 14¼ x 9½in. (37.8 x 23cm.); folio 21½ x 15½in. (54.7 x 38.4cm.)

£7,000-10,000

\$9,400-13,000

€8,400-12,000

A bifolio from the same Qur'an is in the Nasser D. Khalili Collection. In his discussion of the Qur'an, David James indicates that it was broken up after it was exhibited in the Habib Anavian Gallery in New York in 1979 (David James, *After Timur*, Oxford, 1992, pp.238-39, cat.59). The gallery guide states that the Qur'an was made in Egypt, probably Cairo in 1561-62 AD. This Qur'an is supposedly copied by Abu al-Hassan al-'Usayli al-Hanafi.

The large size of the manuscript as well as the strong *muhaqqaq* script undoubtedly draw of from the best examples of Mamluk Qur'ans that were produced in 14th Egypt. James comes to the conclusion that if this manuscript is indeed dated 1561-62, it is 'one of the most outstanding provincial Ottoman Qur'ans of the period' (David James, *op.cit.*, p.238). Another bifolio from the same manuscript sold in these Rooms, 5 October 2010, lot 136.



130

0131  
**ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI AL-JU'FI (D. AH 256/870-71 AD): AL-JAMI' AL-SAHIH**  
 MAMLUK EGYPT, 14TH/15TH CENTURY

Comprising the 9th volume of the great canonical collection of traditions, Arabic manuscript on paper, 64ff., three fly-leaves, each folio with 15ll. of sepia *naskh*, important words and phrases picked out in red, catchwords, occasional marginal notes, in contemporaneous brown morocco with flap decorated with stamped central roundel and doublures  
 Folio 7 1/2 x 5 1/4 in. (18.1 x 13.3cm.)

£4,000-6,000                      \$5,400-8,000  
 £4,800-7,100

For another section of the *Jami' al-Sahih* in this sale and a short note on this text listing other published copies, please see lot 178.



131

## AN IMPORTANT MAMLUK BASIN MADE FOR THE SULTAN AL-NASIR MUHAMMAD IBN QALAWUN



PROPERTY OF AN ITALIAN NOBLEMAN

132

### A GOLD AND SILVER-INLAID BRASS BASIN MADE FOR THE MAMLUK SULTAN AL-NASIR MUHAMMAD IBN QALAWUN

EGYPT, FIRST HALF 14TH CENTURY

The exterior elegantly engraved with strong *thuluth* inscription punctuated by three roundels with hunting scenes, the interior similar, remains of gold and silver inlay, the base a 17th century Italian replacement

18½in. (45.7cm.) diam. at rim

£60,000-80,000

\$81,000-110,000

€72,000-95,000

#### PROVENANCE:

By family tradition inherited through marriage with the Annoni family of Milan, circa 1800

#### INSCRIPTIONS:

Around the inside: *bi-rasm al-maqrar al-karim al-'ali al-mawlawi | al-amiri al-kabiri al-'al[imi] al-mujahidi | [a]l-murabiti al-muthaghiri al-ghiyathi al-nasiri*, 'On the order of the noble authority, the exalted, the lordly, the great amir, the learned, the holy warrior, the defender, the protector [of frontiers], the succour, the al-Nasir'

Around the body: '*izz li-mawlana al-sultan al-malik | al-nasir al-mujahid al-murabit al-mu' | ayyad al-mansur nasir al-dunya wa'l-din muhammad bin qalawun*, 'Glory to our master, the sultan, al-Malik al-Nasir, the holy warrior, the defender, the one supported [by God], the victorious, Nasir al-Dunya wa'l-Din Muhammad bin Qalawun'

In the small roundels around the base: *al-Malik al-Nasir*

"Among the largest and most impressive objects produced by the Ayyubid and Mamluk metalworkers is a group of basins that are almost identical with slightly flaring sides and flaring rims" (Atil, 1981, p.69). Two of the most renowned of all pieces of Islamic metalwork, the Baptistère de St. Louis in the Louvre (Atil, 1981, no.21, pp.76-79), and the d'Arenberg basin in the Freer Gallery (Atil, Chase and Jett, 1985, no.18, pp.137-147) are of this form. The present basin was made at a time when the full Mamluk style was maturing into its best-known variant, the script becoming completely dominant. As Rachel Ward notes, "During the fourteenth century the egocentric tendencies of the Mamluk amirs became even more explicit on the metalwork they commissioned. The titular inscriptions are larger and bolder, inlaid with wide areas of sheet silver so that their message cannot be missed" (Ward, 1993, p.113). This basin is however a rare combination of the fully formed massive *thuluth* script and the figural roundels that were such a prominent feature of earlier vessels.

The form itself, with very little variation, goes back to the beginning of the 13th century, for example a basin in the Museum of Islamic Art in Cairo made for al-Malik al-Amjad Bahram Shah (r.1182-1231) (Harari Collection no.15, now in the Museum of Islamic Art, Cairo; Wiet, 1984 reprint, p.65) and one in the Museum für Islamische Kunst in Berlin made for Abu'l Qasim Mahmud bin Sanjarshah bin Ghazi (r.1208-1251) (Sarre, 1906, no.19, pp.12-13 and pl.VI). Examples from the 13th century are known, some thought to have been made in Mosul. Others were made in Ayyubid Syria, frequently by craftsmen from Mosul such as the basin in the Louvre Museum, Paris, made for the Ayyubid Sultan al-Adil made by Ahmad b. 'Umar al-Dhaki (Makariou (ed.), 2012, no.118, pp.175-7).

It is through the Mosul influence that the roundels with their mounted figures appear in Mamluk metalwork. Julian Raby, in a recent study, discusses metalwork associated with Mosul and its influences (Raby, 2012, pp.11-85). This article shows very clearly the strong link between the design of metalwork figural designs and contemporaneous manuscript illustration. That Mosul craftsmen worked for Ayyubid patrons is attested by many vessels, for example the Louvre basin already noted, and a ewer in the same museum made for Sultan Salah-al-Din Ayyub that is signed by Husayn b. Muhammad al-Mawsili (Makariou, 2012, no.96, pp.146-7). The continuing direct influence of Mosul through into Mamluk period metalwork is demonstrated by a tray now in the Metropolitan Museum of Art, New York commissioned at the beginning of the 14th century for Daud, the Rasulid Sultan of the Yemen, made by Ahmad b. Husayn al-Mawsili, working in Cairo (Atil, 1981, no.22, pp.80-1).

The use of mounted figural roundels to divide script on the inner side of a flaring basin rim is found on an example attributed to "Jazira or Syria" dating from 1240-1300 in the Museum of Islamic Art, Doha (Canby, Beyazit, Rugiardi and Peacock, 2016, no.125, p.209). All three process in the same direction; one is a falconer; the others are more difficult to determine. The same combination on the interior is found on a "Syro-Mesopotamian" basin dated to circa 1275 in the National Museum of Iran, Tehran (Baer, 1985, pl.213, p.263). A contemporaneous basin in Palermo dating from the second half of the 13th century has a very similar decorative band of

a falconer dividing strong script around the flaring interior (Gabrieli and Scerrato, 1979, pls.206-208, pp.182-3). The same series of mounted figures, although not dividing script in this instance, is also found on a ewer in Bologna, made for the Amir Turuntay al-Tabakhi, vizir at the court of Sultan Qala'un circa 1280 (Gabrieli and Scerrato, 1979, pls.564-569; Curatola, 1993, no.173, pp.302-304). The tray made for Sultan Daud already noted above, as in our basin, divides the bold fully developed Mamluk script into three panels by cusped roundels each containing a horseman, an archer, a lancer and a huntsman. The archer on our basin is very close to that in a roundel on the exterior of the Baptistère de Saint Louis, although there it is a lion rather than the deer seen here that is killed (Rice, 1953, pl.VII). A similar depiction, marginally closer, is on one of the bands of the interior of the Baptistère de Saint Louis (Rice, 1953, pl.XXXV). The mounted falconer appears on a considerable number of vessels. The warrior battling a lion that appears twice here is the most distinctive depiction. It is found in the same Baptistère de Saint Louis panel as the archer (Rice, 1953, pl.XXV). Its 13th century Syrian or Jaziran antecedent is also found on the penbox formerly in the Jasim Homaizi Collection and now in the Museum of Islamic Art, Doha (Allan, 2002, no.4, pp.26-29).

The turban depicted on the falconer in the later 13th century Palermo basin is particularly well-drawn and very similar to those on our horsemen. The same turban is found on a mounted polo player on the Baptistère de Saint Louis (Rice, 1953, pl.VII) as well as on a number of the standing and mounted figures (pls.XIV, XXXI, XXXII and XXXVI). Even more similar in their turbans are the figures worked by the same craftsman, Muhammad Ibn al-Zayn, in his small bowl with figures donated by Mme Marquet de Vasselot to the Louvre Museum, dating from the late 13th or early 14th century. (Atil, 1981, no.20, pp.74-75). The turbans there, their design and their construction, each fashioned from a series of different silver inlaid panels bound by a diagonal strap, are identical. This would indicate a similar date for our basin, relatively early in the reign of Sultan an-Nasir Muhammad, probably somewhere between 1300 and 1320, contemporaneous with the tray made for the Rasulid Sultan Daud.

It was during the reign of this, the most long-lived and magnificent of the Mamluk sultans, that inscriptions came to dominate the decoration on metalwork, and figural designs became less and less prominent. A clear indication of the change in taste is shown by a basin in the British Museum which in many ways is very similar indeed to ours (Atil, 1981, no.26, pp.88-89). Made for the same sultan, with very similar broad inscription, banded above and below by almost identical foliage interrupted by gold-inlaid '*izz li-mawlana al-sultan*' roundels, the large roundels in the main bands both inside and out are filled with the sultan's blazon ringed by foliage rather than the horsemen seen here. A further basin with different more curvaceous outline, probably made for the same sultan although lacking his given name, is in the Museum of Islamic Art, Doha (Allan, 2002, no.18, pp.64-67). Again, with the exception of a band of animals, the decoration is restricted to inscriptions and foliage. The present remarkable basin, made as a royal commission in the earlier part of the rule of the longest reigning Mamluk sultan, perfectly shows the mature powerful Mamluk style as it emerges.









133

**AN IMPRESSIVE MAMLUK-STYLE BASIN ON ITS STAND**

COLLINOT & CIE, BOULOGNE, FRANCE, CIRCA 1860-80

Carved with figural and calligraphic decoration, the base with maker's mark and stamp 'CNR 272', 'Toujours', '06', on original gilt wooden stand

19¼in. (50.3cm.) diam.; 56¼in. (143cm.) high with stand

£10,000-15,000

\$14,000-20,000

€12,000-18,000

**INSCRIPTIONS:**

*al-maḡarr al-'alī amawlaw | i al-'alīmī al-'amīlī a | l-mawlawī al-amīrī al-kabīr[i] a | al-malīkī al-nasīrī*, 'The high authority, the lordly, the learned, the diligent, the lordly, the commander-in-chief, the [officer] of al-Malik al-Nasir'

This exceptional basin is inspired by the iconic Mamluk basin known as the Baptistère de saint Louis at the Louvre. Not a direct copy of the piece, it shows a very inventive use of the coloured enamels so particular to the artworks of Eugène-Victor Collinot (1824-89). Supported by its large gilt wooden stand, it is a fine illustration of the taste and fascination for the newly discovered Arab art.

Eugène-Victor Collinot and Adalbert de Beaumont published between 1880 and 1883 a number of designs inspired by Islamic art in *Ornements arabes*, as part of *Recueil de dessins pour l'art et l'industrie*. They aimed at emphasizing the importance of Oriental designs in the 'Industrial arts' – ceramic and glass in particular – *C'est toujours en Orient qu'il faut choisir nos modèles pour l'art décoratif* (Labrusse, 2011, p.119). Beaumont recorded Islamic works of art available at the time which were published in *Recueil*, such as the Mamluk 'Schefer' glass cup now in the Metropolitan Museum, New York. It conferred these pieces an immediate notoriety and allowed them to be largely copied. The Mamluk glass bottle from the Gustave de Rothschild Collection, also in the Metropolitan Museum, New York served as a source for works by Collinot, Deck, Brocard and a Bohemian manufacturer (Labrusse, 2011, pp. 270-271).

Collinot started producing ceramic pieces from 1863 at 9, rue Royale, Paris. He was famous for the precise technique of his enamelling and exhibited successfully in the Great Exhibitions of 1867 and 1878. A copy of the 'Schefer' cup by Collinot, dated circa 1870, is in the Musée des Arts Décoratifs, Paris (Labrusse, 2011, cat.162, p.273) and offers a close comparable to the present basin in its technique and choice of enamels. For a short discussion on Collinot, see *Purs Décors*, exhibition catalogue, Paris, 2007, p.312.

A related basin in the Mamluk style made by Vieillard & cie, a ceramicist active in Bordeaux in the late 19th century, sold at Sotheby's, Paris, 30 March 2011, lot 128. More recently, another related basin this time by Theodore Deck sold at Christie's South Kensington, 22 April 2016, lot 436.

134

**A LOBMEYR ENAMELLED AND GILT GLASS VASE**

VIENNA, AUSTRIA, CIRCA 1878

The surface decorated with polychrome enamels, the base with maker's mark

18¾in. (47.5cm.) high

£6,000-8,000

\$8,100-11,000

€7,200-9,500

**INSCRIPTIONS:**

Repeated around the body: *ya warid al-ma' al-zulal al-safi | ishrab haniyyan sihhatan wa 'awafi*, 'O receiver of limpid, pure water | Drink wholesomely, in health and in well-being'

Repeated around the base: *al-mulk l'illah [al]-wahid al-qahhar*, 'Dominion belongs to God, the Unique, the Subduer'

J. & L. Lobmeyr was founded in 1822 in Vienna in 1822 by Josef Lobmeyr (1792-1855), after the name of his two sons Josef and Ludwig. Lobmeyr was amongst the glassmakers who showed a strong interest in Islamic glass. It was under Ludwig's direction that the company turned its attention to Islamic art and ornamentation. Each of the series were designed by popular architects with whom they collaborated: Johann Machytka designed the 'Arabian' series in 1878 (of which this vase is an example), Moriz Knab designed the 'Alhambra' series in 1888 under the directorship of Schmoranz and Georg Rehländer designed a 'Persian' series (see Neuwirth, 1999, p. 31). The Arabian series was first exhibited by Lobmeyr at the Paris World's Fair of 1878.

Ordinarily the Arabic inscriptions on such vessels are accurately rendered, as on this vase. The vessels are frequently inscribed with a German translation of the Arabic saying, see for instance two large dishes that sold at Christie's, London, 31 March 2009, lots 231 and 232. Another large dish is in the Corning Museum of Glass (2009.3.11).





**135**  
**MUHAMMAD 'ALI PASHA**  
**WITH A PLAN OF THE RAILWAY**  
**FROM CAIRO TO SUEZ**  
SIGNED A. LECCHI, ITALIAN  
SCHOOL, 19TH CENTURY

Oil on canvas, in heavy gilt frame  
Painting 75¼ x 49¼ in. (191 x  
125.2cm.); with frame 85¾ x 60in.  
(218 x 152cm.)

£8,000-12,000    \$11,000-16,000  
€9,600-14,000

This painting illustrates Muhammad 'Ali Pasha's (r. 1805-48) important project of building Egypt's first railway between Suez and Cairo. The event was probably popular as printed versions of this painting exist (see Rosebery's, London, 19 March 2013, lot 636). This railway would have been the Ottoman Empire's, Africa's and the Middle East's first railway. However the project was abandoned as the project of the Suez canal went ahead, probably under French pressure. The first Egyptian railway was built under Muhammad 'Ali's successor, the Khedive Isma'il and opened 1854 between Alexandria and Kafr al-Zayyat.

**\*136**

**THE ORDER OF ISMA'IL**

EGYPT, 1938

Gold and silver, the badge and star both decorated in polychrome enamels, Egyptian hall marks, with suspension ribbon, in fitted box, with certificate

The badge 2½in. (6cm.), the star 3in. (7.7cm.) across

(2)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

The Order of Isma'il was established in 1915 by Sultan Hussein Kamel (r. 1914-17). It was named after Isma'il Pasha to reward Egyptian and Foreign nationals. It was awarded in four classes, Grand Cordon, Grand Officer, Commander and Officer.

This Order of Isma'il, second class, was awarded to Bay Shukri (Şükrü) Sökmen Süer, who was the Head of Public Safety in the Republic of Turkey. It was awarded by King Farouk, on 11 Safar AH 1357/12 April 1938 AD.



136

**137**

**A PAIR OF PORCELAIN DISHES MADE FOR KING FAROUK OF EGYPT**

ONE MARKED PILLIVUYT, FRANCE AND EGYPT, MID 20TH CENTURY

Each with cusped rim and short foot, the base of each with maker's marks, one with repaired breaks

9¼in. (23.4cm.) diam.

(2)

£4,000-6,000

\$5,400-8,000

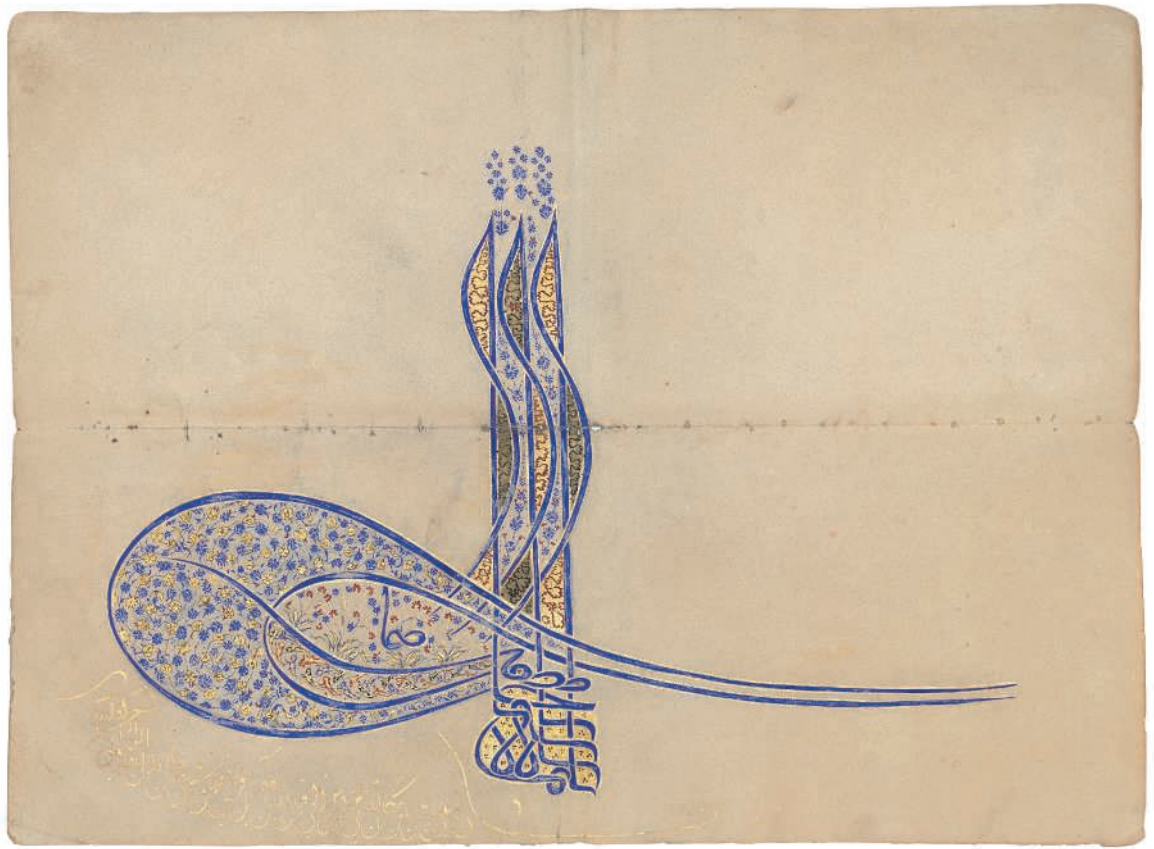
€4,800-7,100



137

# THE ART OF THE OTTOMANS





138

**A TUGHRA OF SULTAN SELIM II (R.1566-74)**

OTTOMAN TURKEY, THIRD QUARTER 16TH CENTURY

Opaque pigments heightened with gold on paper watermarked with three crescents, one line of gold *diwani* beneath the *tughra*, mounted, framed and glazed

Folio 12½ x 16⅞in. (31.8 x 42.9cm.)

£15,000-20,000

\$21,000-27,000

€18,000-24,000

The *tughras* of Selim II (1566-1574), like his predecessor Süleyman the Magnificent (1520-1566) and successor Murad III (1574-1595) are decorated with a splendour and finesse that characterises the work of the Ottoman *naqqashkane* in the 16th century. As Atil writes, there existed a considerable amount of standardization in the selection and placement of decorative themes within these *tughras* (Atil, 1987, p.40). Another *tughra* of Selim II which surmounts a *firman* dated 1569, in the Museum of Turkish and Islamic Art in Istanbul, uses precisely the same arrangement of designs (4125; published in Atil, 1987, fig.5, p.42). Another *tughra* with a similar arrangement of motifs is in the David Collection ([https://www.davidmus.dk/files/c/b/323/15\\_5-51-2002-Firman-Selim-2-f.jpg](https://www.davidmus.dk/files/c/b/323/15_5-51-2002-Firman-Selim-2-f.jpg)). The “tre lune” paper used here, watermarked with three crescents, was used as early as 1520 and was made primarily for Levant export trade (Walz, 2010, p.82).

139

**A FINE EARLY IZNIK TAZZA**

OTTOMAN TURKEY, CIRCA 1560-80

With cusped sloping rim on tall foot, the exterior decorated with two bands of floral sprays similar to those on the cavetto, a plain cobalt cusped line around the rim, repaired breaks

11¼in. (30cm.) diam.; 3½in. (8.9cm.) high

£50,000-70,000

\$68,000-94,000

€60,000-83,000

The decoration of this fine *tazza* is associated with 'the wheatsheaf style' which found its inspiration in late 15th and early 16th century Chinese export wares. The style demonstrates the fascination that the potters and patrons of Iznik had with the Chinese ceramics that were bought in to the empire. A closely related Iznik *tazza* is in the Hetjens Museum, Düsseldorf, catalogued by Atasoy and Raby as circa 1560-80 (inv.12092; Atasoy and Raby, 1989, fig.201). Both *tazzas* use a grey-blue which seems to have been particularly favoured for vessels of this form. It is worth noting that the execution of our *tazza* is notably finer than most of the published examples of the same group.









6140  
**AN OTTOMAN PRAYER BOOK**

SIGNED AL-SAYYID HASAN AL-SHAWQI, OTTOMAN  
 TURKEY, 19TH CENTURY

Arabic and Ottoman Turkish manuscript on paper, 69ff. plus four fly-leaves, each folio with 13ll. of neat black *naskh* in panels within gold, black and red rules, catchwords, floral verse markers, gold and foliate panels left for headings, opening bifolium with gold and polychrome illumination framing 5ll. of text in roundels, following folio with gold and polychrome illuminated headpiece, various tables within the text, one full page *hilyeh*, colophon page framed by illumination, in original brown morocco with flap decorated with gilt-stamped medallion and spandrels, the doublures with simple medallion  
 Text panel 4% x 2%in. (11.8 x 6cm.); folio 7% x 4%in. (19.5 x 11.5cm.)

£5,000-7,000

\$6,700-9,200

€5,900-8,200

This text opens with a selection of Qur'anic *suras*, followed by prayers in Arabic with a Turkish explanation. It then contains the *Asma al-husna*, the attributes of the Prophet Muhammad, further prayers with explanations in Turkish (including the Prayer of the Prophets), a prayer for the guarding off of illness (*veba*), a healing prayer, the Prayer of the Prophet Adam, the Prayers of Ibrahim Efendi, prayers recommended by Shihab al-Din Suhrwardi, the prayer of Jabir bin 'Abdullah, a prayer asking for guidance (*istikhara*), an extract from the *Du'aname* of Ebussuud Efendi, the *ramal* of Imam 'Ali and the *Berhetiye* Prayer. These are followed by the *hilyeh* of the Prophet, and finally the *Qasida al-Burda* of al-Busiri.

The scribe, al-Sayyid Hasan al-Shawqi (Seyyid Hasan Şevki) Tahmişçi-zade(?) is recorded as a pupil of Hafiz 'Ali al-Zuhdi (Zühdü).



0141

**QUR'AN**

SIGNED MUSTAFA RAQIM A STUDENT OF 'ABDULLAH, OTTOMAN TURKEY,  
DATED MONDAY MUHARRAM AH 1154/APRIL-MAY 1741 AD

Arabic manuscript on paper, 322ff. seven fly-leaves, 15ll. of small elegant black *naskh*, gold and polychrome roundel verse markers, *sura* headings of white *thuluth* within illuminated cartouches, text within gold and black frame, catchwords, finely illuminated marginal medallions, opening bifolio heavily illuminated, colophon signed and dated and stating that this is Mustafa Raqim's 74th copy of the Qur'an, in Qajar lacquer binding

Text panel 3¼ x 2in. (9.3 x 5.2cm.); folio 5% x 3½in. (14.3 x 8.8cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

Another Qur'an by Mustafa Raqim, dated AH 1143/1730-31 AD sold at Christie's South Kensington, 7 April 2006, lot 443. It appears that this scribe is not the well-known Ottoman scribe Mustafa Raqim who was born in 1757 AD but one of his predecessors.



0142  
**A COLLECTION OF MAWLAWI CHANTS (AYIN) BY NAYI  
 OSMAN DEDE (D. 1729)**

SIGNED SAYYID AHMAD KNOWN AS HIMMATI  
 MAWLAWI, OTTOMAN TURKEY, 21 DHU'L HIJJA AH  
 1250/20 APRIL 1835 AD

Ottoman Turkish manuscript on paper, 24ff. plus two fly-leaves, each folio with lines of neat black *naskh* written on the diagonal in two columns with double gold intercolumnar and interlinear rules, catchwords, important words and phrases picked out in pink, panels of gold vine above and below, occasional marginal medallions, opening folio with gold and polychrome illuminated headpiece, colophon surrounded by similar illumination, in contemporaneous green silk-covered binding with gilt stamped decoration including the Ottoman insignia  
 Text panel 5 $\frac{1}{8}$  x 3 $\frac{1}{8}$ in. (14.9 x 8.5cm.); folio 8 $\frac{3}{4}$  x 5 $\frac{1}{2}$ in. (22.2 x 14cm.)

£3,000-5,000

\$4,100-6,700

€3,600-6,000

Osman Dede, by whom these chants were composed, was born in the Vefa district of Istanbul and received an education in Sufism, music, literature and calligraphy in the dervish lodge of the Mevlevi order, the *Mevlevihane* in Galata. He married the daughter of the Shaykh, Gavsı Ahmed Dede. After the latter's death, Osman Dede took over the leadership of the *Mevlevihane*. This was during the so-called Tulip period, and the lodge flourished under his leadership - partly due to the support of Sultan Ahmed III and Damad Ibrahim Pasha. Osman Dede was a highly talented musician, who was apparently able to notate music, having only heard it once. He was the composer of both courtly music and Sufi *ayins* (music for Sufi ceremonies). For his biography see "Osman Dede, Nayi", *TDV İslam Ansiklopedisi*, vol.33, 2007, pp.461-462.

The scribe of our manuscript states that he is a resident of the *Mevlevihane* of Beshiktash. He was the son of Mehmet Ruhi Dede, Shaykh of the Galata *Mevlevihane* and died in AH 1290/1873 in the *Mevlevihane* in Üsküdar.



143

**A LARGE IZNIK STYLE POTTERY DISH**

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

The painted decoration with a green double cypress rising amidst large white and blue flower heads, the wide rim with stylised floral motifs in lobed medallions interspersed with simplified white tulips, the base with maker's mark  
15¾in. (40cm.) diam.

£6,000-8,000

\$8,100-11,000

€7,200-9,500



0144

**A RARE OTTOMAN QUR'AN COPIED IN TA'LIQ**

SIGNED MEHMED 'ARIF BIN 'ATA'ULLAH BIN 'ABD AL-RAHMAN KNOWN AS 'ARABZADE (ARAPZADE), OTTOMAN TURKEY, DATED AH 1232/1817-18 AD

Arabic manuscript on paper, 207ff., two fly-leaves, each folio with 19ll. of small black *kurda taliq* in text panels outlined in gold, small red verse roundels, catchwords, the *bismillah* of each *sura* contained in a gold and polychrome illuminated panel, marginal medallions and text in red *taliq* marking various points in text, opening folio with illuminated headpiece surmounting text, colophon signed and dated, in original brown morocco with flap decorated with red and gilt medallion and spandrels, red paper doublures

Text panel 4¾ x 2½in. (11.6 x 5.4cm.); folio 7⅞ x 4¼in. (18 x 11cm.)

£50,000-80,000

\$68,000-110,000

€60,000-95,000





**145**

**A CHINESE INCENSE BURNER FOR THE OTTOMAN MARKET**

THE INCENSE BURNER CHINA, 18TH CENTURY, THE MOUNTS OTTOMAN  
TURKEY, 19TH CENTURY

The Chinese porcelain with Ottoman silver and silver-gilt mounts, the interior with  
silver tray, the underside of the base with maker's mark and later owner's label  
8¾in. (22.3cm.) high

£4,000-6,000

\$5,400-8,000

€4,800-7,100





**\*146**

**A BLUE AND WHITE POTTERY BOTTLE**

PROVINCIAL OTTOMAN, LATE 16TH OR EARLY 17TH CENTURY

Small area of restoration to body and rim, otherwise intact  
12 $\frac{7}{8}$ in. (32.8cm.) high

£6,000-8,000

\$8,100-11,000

€7,200-9,500

This unusual bottle was probably produced in a provincial Ottoman centre in the late 16th or 17th century. The shape of the bottle, with the knob in the neck and slightly flaring mouth is immediately reminiscent of Iznik *sūrahi*, or water bottles. The swaying bands that decorate the upper section of the neck are similarly Iznik in style although somewhat looser than the norm (although with Iznik pottery, the stripes are often confined to

the lower section of the neck below the knob (see for example a bottle illustrated in Atasoy and Raby, 1989, fig.416, p.232). The design around the body and neck with the wavy scrolls and palmettes relates to blue and white Iznik pottery of the 1570s and 80s, such as a bottle in the Türk ve İslam Eserleri Müzesi in İstanbul (inv.no.809; Atasoy and Raby, 1989, pl.451, p.241). Two blue-and-white jars in the Victoria and Albert Museum have much more developed decoration, but a similar glaze and conceit (inv.nos.262-1905 and 627-1902; Atasoy and Uluç, 2012, figs.97-98, pp.147-38). Both jars are described as having an uneven glaze uncharacteristic of Iznik, yet similar to our bottle, suggesting the existence of a secondary centre of production such as Thessaloniki (Atasoy and Uluç, 2012, p.137). It is possible that this bottle was produced in such a centre.

**147**  
**AN OTTOMAN GILT-COPPER**  
**(TOMBAK) ZAM-ZAM EWER**  
TURKEY, 18TH CENTURY

Both sides similarly decorated,  
strong remains of gilding  
12½in. (32.4cm.) high

£4,000-6,000    \$5,400-8,000  
                              €4,800-7,100

A pair of *tombak* ewers exhibited in the Kyburg Gallery, London, in 1988 are of exactly the same shape as ours and are decorated with very similar decoration composed of acanthus leaves and floral sprays. Both of those ewers retained their chains linking the screwed stoppers and lids to the bodies. This type of ewer was supposedly made to bring back holy water from the well of *zam zam* after a pilgrimage to Mecca (Grünberg and Torn, 1988, cat.40). Another comparable ewer is in the Aron Collection (Allan, 2001, pp.114-115, cat.24). With another ewer of related form sold in these Rooms, 23rd April 2015, lot 190, they are all very good examples of the Ottoman baroque style which starts developing during the reign of Ahmed III (r.1703-1730).



-148

**A TORTOISESHELL AND MOTHER-OF-PEARL INLAID  
SCRIBE'S CASKET**

OTTOMAN TURKEY, 18TH CENTURY

Of rectangular form with slide top, the surface completely inlaid  
in tortoiseshell, mother-of-pearl and ivory  
9½ x 18 x 9¾in. (24 x 45.8 x 24.8cm.)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

With the bands of linked roundels and borders of short and  
long hexagons, this elegant box finds a close comparable with  
a scribe's table which is dated 17th-18th century (Petsopoulos  
(ed.), 1982, fig.168, p.180).



PROPERTY OF A LADY

**149**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1570

With cusped rim on short foot, the reverse with alternating cobalt-blue paired tulips and cobalt-blue and green rosettes, a plain blue line around the cusped edge, foot and rim drilled, intact

11<sup>7</sup>/<sub>16</sub>in. (30.8cm.) diam.

£20,000-30,000

\$27,000-40,000

€24,000-36,000

The gentle swaying or 'blowing in the wind' movement of the flowers on this dish, indicate the influence of naturalistic designs favoured by Kara Memi, the chief painter at the Ottoman court in the later part of the 16th century. A remarkably similar dish sold in these Rooms, 26 April 2012, lot 249. Not only are small details of the design very similar, but they also both use a striking rich dark-green which was phased out in favour of the lighter emerald green from the 1570s onwards.





150

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1565

With cusped sloping rim on short foot, the reverse with alternating paired tulips and flowerheads, both in cobalt blue and black, foot and rim drilled, hair crack, otherwise intact  
11¾in. (29.8cm.) diam.

£20,000-30,000

\$27,000-40,000

€24,000-36,000



**151**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1580

With sloping rim on short foot, the reverse with alternating green and cobalt-blue motifs, foot drilled, areas of restoration

11 $\frac{1}{4}$ in. (29.6cm.) diam.

£5,000-7,000

\$6,800-9,400

€6,000-8,300

A dish which has similarly elegant swaying foliage framing a central cusped medallion, though on blue ground, is in the Ömer M. Koç collection and dated circa 1575-80 (Bigli, 2009, no.106, p.208).



152

**A LARGE IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1590-1600

With sloping rim on short foot, the reverse with alternating cobalt-blue trefoil and roundel motifs, foot chipped, remains of old collection labels to base  
13½in. (34cm.) diam.

£7,000-10,000

\$9,400-13,000

€8,400-12,000





153

**ANIZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1580

With cusped rim on short foot, the reverse with alternating paired cobalt-blue tulips and green flowerheads, foot and rim drilled, some chips to glaze  
11¼in. (30cm.) diam.

£15,000-25,000

\$21,000-34,000

€18,000-30,000



154

**154**  
**AN IZNIK POTTERY DISH**  
 OTTOMAN TURKEY, CIRCA 1610

With sloping rim on short foot, remains of gilding, the reverse with alternating blue spirals and green floral motifs, foot pierced, later owner's seal and stickers to base, intact 11 $\frac{7}{8}$ in. (30cm.) diam.

£1,000-2,000

\$1,400-2,700  
 €1,200-2,400

**155**  
**AN IZNIK POTTERY DISH**  
 OTTOMAN TURKEY, CIRCA 1640

With sloping rim on short foot, the reverse with alternating trefoil and circular motifs in green and black, foot drilled and chipped, repaired break to rim 12 $\frac{1}{4}$ in. (31cm.) diam.

£3,000-5,000

\$4,100-6,700  
 €3,600-6,000



155

**156**  
**A LARGE IZNIK POTTERY DISH**  
 OTTOMAN TURKEY, CIRCA 1610

With sloping sides on short foot, the reverse with alternating cobalt-blue floral sprays and green rosettes bordered by bands of simple black lines, later owner's stickers on the base, foot drilled, intact 13 $\frac{1}{2}$ in. (34.3cm.) diam.

£3,000-5,000

\$4,100-6,700  
 €3,600-6,000



156



**157**

**ANIZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1570

With sloping rim on short foot, the reverse with alternating paired tulips and flowerheads in cobalt-blue and green, foot drilled, later owner's stickers to base, repaired breaks

11¼in. (28.6cm.) diam.

£15,000-20,000

\$21,000-27,000

€18,000-24,000

**PROVENANCE:**

Joseph Soustiel, *Art Musulman*, 146 Boul. Haussmann, Paris

**158**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the reverse with alternating floral sprays and rosettes in cobalt-blue and green between plain black bands, foot and rim drilled, old catalogue description and photograph on reverse, foot chipped otherwise intact  
12¾in. (32.2cm.) diam.

£20,000-30,000

\$27,000-40,000

€24,000-36,000

**EXHIBITED:**

Paris *Biennale*, 1986





PROPERTY OF A GENTLEMAN

**159**

**THE PROCESSION OF SULTAN AHMED III (R. 1703-30)**

WORKSHOP OF JEAN-BAPTISTE VANMOUR, OTTOMAN TURKEY, EARLY 18TH CENTURY

Oil on canvas, in heavy gilt frame  
18½ x 48in. (47 x 122cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

Rudolph Edmund Aloysius, Viscount Feilding (12 October 1885 - January 1937),  
Newnham Paddox, Rugby,  
His sale, Christie's, London, 1 July 1938, lot 24 to Elwes Ltd,  
By descent to Countess Coreth,  
Thence by descent

Jean-Baptiste Vanmour (1671-1737) arrived in Istanbul in 1699 as part of the entourage of the French Ambassador, The Marquis de Ferriol. His paintings of Ottoman ceremonies and receptions, and the daily life and costumes of 18th century Turkey provide an illuminating record of Istanbul in this period. In her book *A Journey into the world of the Ottomans; The Art of Jean-Baptiste Vanmour (1671-1737)*, Olga Nefedova notes that a few works by Vanmour were dedicated to one of the most impressive events of everyday life in Ottoman society - the ceremony of the Sultan's procession to the Imperial Mosque on Fridays when the sermon was preached (Nefedova, 2009).



Lady Mary Wortley Montagu (1689-1762), wife of the British Ambassador to the Ottoman court, and a client of Vanmour's, was an eyewitness to the procession, describing it in detail in her letters from Istanbul – "I went yesterday with the French Ambassadors to see the Grand Signor in his passage to the mosque. He was preceded by a numerous guard of Janissaries with vast white feathers on their heads, as also by the *sepahis* and *bostcis* [the foot and horse guards] and the royal gardeners, which are a very considerable body of men, dressed in different habits of fine lively colours so that, at a distance, they appeared like a parterre of tulips. After them the Aga of the Janissaries in a robe of purple velvet lined with silver tissue, his horse led by two slaves richly dressed. Next to him the Kilar Aga ...in a deep yellow cloth ... lined with saffron and last his sblimity himself, in green lined with the fur of a black Moscovite fox ... mounted on a fine horse with furniture embroidered with jewels. Six more horses richly furnished were led after him and two of his principal courtiers bore one his gold and the other his silver coffee pot, on a staff. Another carried a silver stool on his head for him to sit on ... The Sultan appeared to us a handsome man of about forty, with a very graceful air but with something severe in his countenance, his eyes very full and black" (*The Turkish Embassy Letters*, London, 2006, p. 67).

Vanmour executed at least five paintings of grand courtly Ottoman processions. Of these three are headed by the Sultan Ahmed III, and two by his Grand Vizier. A close comparable to the present painting, by Vanmour, in which the Imperial Mosque is seen on the horizon, is illustrated in Nefedosa, 2009, fig.144, p.142. A similar progression, but of the Grand Vizir and his retinue, is also illustrated there (fig.145, p.142).



160

**161**  
**AN OTTOMAN SILVER BOWL WITH DEPICTIONS OF THE**  
**TWELVE APOSTLES**  
 TURKEY OR OTTOMAN PROVINCES, 18TH CENTURY

The central omphalos with a heraldic double headed eagle worked in repoussé, the exterior with the twelve apostles each contained within an individual arch  
 5in. (12.6cm.) diam.

£4,000-6,000

\$5,400-8,000  
 €4,800-7,100

A silver bowl decorated with the twelve apostles is in the Kalfayan Collection (*Switzerland-Armenia. The Kalfayan Collection. On the Path of Memory*, exhibition catalogue, Geneva, 2015, no.21, pp.104-05). Another sold Christie's, South Kensington, 11 October 2013, lot 880.

VARIOUS PROPERTIES

**160**  
**AN ARMENIAN ENAMELLED SILVER BOWL**  
 OTTOMAN TURKEY, EARLY 18TH CENTURY

With central omphalos and slightly everted rim  
 5½in. (13.2cm.) diam.

£5,000-7,000

\$6,800-9,400  
 €6,000-8,300

A bowl with very similar design but without the polychrome enamels of ours is in the Sadberk Hanım Museum, attributed to the early 18th century (inv.no.15699-M.1253; Pitarakis and Merantzias, 2006, no.62, pp.62-63). So close are the two that they must have been produced in the same workshop. In the catalogue the authors write that the bowl represents a rich combination of artistic elements deriving from Islamic, Byzantine and Western baroque traditions and that it was probably produced in a multicultural artistic centre (Pitarakis and Merantzias, 2006, p.153).



161



162

**162**  
**AN UNUSUAL IZNIK POTTERY DISH**  
 OTTOMAN TURKEY, CIRCA 1640

Of shallow form, the exterior with alternating cobalt-blue and green motifs, small area of restoration to rim, foot drilled  
 9¼in. (24.7cm.) diam.

£5,000-7,000

\$6,800-9,400  
 €6,000-8,300



**163**

**A SILK EMBROIDERED PANEL**  
EPIRUS, GREECE, 18TH CENTURY

The linen field embroidered in polychrome with dense foliate motifs

76¼ x 42½ in. (194 x 108 cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

A comparable textile with a serrated leaf motif is in the Victoria and Albert Museum, attributed to Greece, circa 1700 (inv. 176-1896). Another example though with darker tones uses similar leaf motifs. That is attributed to 17th-18th century is now in Textile Museum, Washington DC (inv. 81.96; *Embroideries of the Greek islands and Epirus Region*, exhibition catalogue, cat 5.12, p.109).



163

**\*164**

**A METAL-THREAD EMBROIDERED SILK PANEL**  
OTTOMAN TURKEY OR PROVINCES, 17TH CENTURY

The red silk ground embroidered in metal-thread with a repeating design of tulips and pomegranates

38 x 33½ in. (96.5 x 85.1 cm.)

£3,000-5,000

\$4,100-6,700

€3,600-6,000

The pattern of swaying, flowering tendrils found here is familiar in the 17th century. A similar motif appears on a child's *kaftan* and on a *kehma* dated respectively to the end of 16th/early 17th century and the mid-17th century (Nebner Gursu, *The Art of Turkish Weaving, Designs through the Ages*, Istanbul 1988, cat.88 and 145 p.100 and 128).



164



165



\*165

**A NIELLOED SILVER BELT**

OTTOMAN TURKEY, 18TH/19TH CENTURY

Composed of rosette-shaped panels, decorated with nielloed palmettes

30 x 2<sup>3</sup>/<sub>4</sub>in. (76.2 x 6cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

ψ\*166

**AN OTTOMAN SWORD (SHAMSHIR)**

OTTOMAN PROVINCES, 18TH CENTURY AND LATER

One side of the hilt set with filigree panels with small rubies, the single-edged blade with long gold-inlaid inscription

38<sup>3</sup>/<sub>4</sub>in. (98.4cm.) long

£4,000-6,000

\$5,400-8,000

€4,800-7,100

**INSCRIPTIONS:**

Verses from a *qasida* by al-Mutanabbi from the eulogies composed for the Hamdanid Sayf al-Dawla, known as the *sayfiyyat*, [Al-khayl] wa'l-layl wa'l-bayda' ... wa'l-sayf wa'l-ramah wa'-qartas wa'l-qalam, 'The steed, the night and the desert [all know me]

As do the sword, the spear, the paper and the pen'

The rest of the inscription (undeciphered) are Arabic verses on the theme of the pen and the sword

166



**167**  
**AN OTTOMAN SILVER EWER AND BASIN**  
TURKEY, 18TH CENTURY

The openwork tray separate but worked with similar rococo floral motifs  
Ewer and basin 16 $\frac{3}{4}$ in. (42.6cm.) high overall; basin 14 $\frac{1}{2}$ in. (36cm.) diam.

£15,000-20,000

\$21,000-27,000

€18,000-24,000



**168**

**A PAIR OF YILDIZ DISHES**

OTTOMAN ISTANBUL, DATED AH 1312/1894-95 AD

Each with a stylised depiction of the Hagia Sophia, the reverse of each dated and stamped with the star and crescent mark of the Yildiz factory  
10½in. (25.5cm.) diam.

(2)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

Under the reign of Sultan Abdülhamid II (r. 1876-1909) a porcelain factory was established in the grounds of the Yildiz palace. Production started in 1892, though two years later the factory was damaged by an earthquake. The workshops employed a number of French craftsmen who produced high quality wares for use in the palace or as diplomatic gifts (Vernot, 1997, p.83). The workshop continued in operation until the eve of the First World War.



169

**AN OTTOMAN SILVER TRAY**

PERIOD OF ABDÜLHAMID II, TURKEY, 1876-1909

Marked with a *tughra* and a *sah* mark

24 $\frac{7}{8}$ in. (63.2cm.) across

£3,000-5,000

\$4,100-6,700

€3,600-6,000

170

**A GROUP OF OTTOMAN SILVER AND GILT FILIGREE  
VESSELS**

PERIOD OF SULTAN ABDÜLMECID, TURKEY, 1839-1861

Comprising two beakers, two cups with wide mouths and two covered bowls, two of the vessels stamped with *tughras*  
Largest 5½in. (13.9cm.) high

(5)

£4,000-6,000

\$5,400-8,000

€4,800-7,100

171

**A METAL-THREAD EMBROIDERED SILK PANEL**

OTTOMAN TURKEY, CIRCA 1860

With central swaying tree amidst large flower heads  
103½ x 35in. (263 x 89cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100





# THE ART OF ANDALUCIA







0172

**QUR'AN**

ALMORAVID OR ALMOHAD SPAIN OR MOROCCO, LATE 11TH TO 13TH CENTURY

Arabic manuscript on vellum, 136ff., five fly-leaves, each folio with 30ll. of minute sepia *andalusi*, sura headings in larger gold Eastern *kufic* verging on *maghribi* issuing gold and polychrome palmettes into the margins, marginal devices marking various points in the text, damages to final folio, occasional old replacement folios, in later European morocco with flap, decorated with gilt stamped motifs, paper covered doublures  
Folio 3¼ x 3½in. (8.2 x 8.8cm.)

£30,000-50,000

\$41,000-67,000

€36,000-60,000

By the 11th century, the scribes of the Maghrib and Islamic Spain had long divorced themselves from the Eastern developments of Arabic script. A trend began in the 12th century for Qur'ans to be produced either in a style that was remarkably small in scale or remarkably large (Quaritch, Catalogue 1213, p.21). The present Qur'an would appear to be an early example of the former. Text could thus be arranged with as many lines as 30 to the page. This smaller script has become known as *andalusi* as opposed to the larger *maghribi*. Eleven Qur'ans written in smaller script have survived with their colophon, often giving the place of copy, giving dates between 1143 and 1234 (Ecker, 2004, cat.57, p.148).

At least five of these manuscripts are from Valencia, but others were copied in Ceuta, Marrakesh, Seville and Cordoba, as the Qur'an copied by Husayn Ibn Ishaq and dated April 1078 AD which sold at Christie's, 7 October 2008, lot 97. That Qur'an would bring the total of dated copies in small *Andalusi* script to twelve. As Ecker notes however, the question of the Spanish attribution versus a north African one is further compounded by the fact that many scribes and scholar in the second half of the 13th century in the Maghrib were émigrés from al-Andalus (*op.cit.*, p.148). Another Qur'an, kept in Cairo and dated 1162 is a close copy to ours, with similar page layout, numerous lines of small script, titles with marginal palmettes and of relatively small square format (Dodds (ed.), 1992, cat.76, p.121 and p.306) and another dated 1177-78 is in Rabat (Paris, 1999, cat.164, p.121).

The fine illumination of this Qur'an, with its double 'carpet' page shows an extensive use of gold as well as intricate geometric compositions, exemplifying the art of Qur'anic illumination in the western Islamic world. It is very similar to the illumination of the Cordoba Qur'an of 1078 mentioned above and to that of a Qur'an which sold at Christie's South Kensington, 10 October 2014, lot 268. It is also related to the illumination on a Qur'an section in the Freer Gallery of Art, attributed to Spain or North Africa and dated to the 13th century (Ecker, 2004, cat.57, pp. 66-69). Another Qur'an with similar double 'carpet' page illumination is in the Istanbul University Library and attributed to Valencia (A 6754, Barrucand, 2003, Lam.3, p.168). More generally both Heather Ecker and Marianne Barrucand point to the conservatism of the style of illumination of these square Qur'ans throughout the 12th and 13th century, and to the inherent difficulty of dating them with precision. The style continues until the end of the Merinid and Nasrid dynasties (Barrucand, 2003, '*Observaciones sobre las iluminaciones de Coranes hispano-magrebies*', pp.165-171). In Spain, this tradition had a strong influence on the Christian and Jewish manuscript production of the period.





-173

**A NASRID OR POST-NASRID IVORY INLAID MOSAIC CONTADOR**

SPAIN, CIRCA 15TH CENTURY

All the of the surfaces of the box similarly decorated with geometric motifs, the sides with iron handles, the back plain, minor losses, the stand a later addition  
Cabinet 19 $\frac{1}{8}$  x 28 $\frac{3}{4}$  x 13in. (48.4 x 73.1 x 33cm.); cabinet with stand 49 $\frac{1}{2}$  x 33 $\frac{1}{4}$  x 16 $\frac{1}{8}$ in. (125.4 x 84.5 x 41cm.)

£60,000-80,000

\$81,000-110,000

€72,000-95,000

This contador is a fine example of a type of luxurious furniture in fashion in 15th and 16th century Spain. It is decorated with a particularly intricate type of micromosaic inlay called *taracea*. The stellar motifs that decorate the four central drawers are strongly reminiscent of those found on a group of three folding chairs variously dated between the 14th and 16th centuries. One is in the Metropolitan Museum of Art, catalogued as 16th century (Kurz, 1972, no. 10, pp.304-05). Another, catalogued as 14th-15th century, is the Museo de la Alhambra in Granada (*Arte Islamico en Granada*, exhibition catalogue, 1996, no.188, pp.436-37). The third was sold at Christie's, London, 7 April 2011, lot 119, and was carbon dated with a 95% probability that it dates from 1470-1670. The Christie's example 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 and that this fashion had reached outside the Spanish borders. Given the similarity in the style of the inlay, a similar dating seems likely for our contador.

This technique of *taracea* was used in Spain and North Africa - appearing as early as the 10th century, on the *minbar* of the Great Mosque of Cordoba dating to its enlargement under al-Hakim II (961-976 AD). 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). To achieve this effect of micro-marquetry the artisan would produce thin rods of various material and work them in either square or triangle before plunging them in baths of colouring agents. The rods would then be bound together in order to form patterns and debited in thin slices before being inlaid ([http://mba.dijon.fr/sites/default/files/odm\\_decembre\\_4.pdf](http://mba.dijon.fr/sites/default/files/odm_decembre_4.pdf), accessed 20/08/2014).

A small box, decorated in a very similar style, sold at Christie's, South Kensington, 10 October 2014, lot 229.



174

**THREE IMPRESSIVE CARVED WOOD PANELS IN THE ALHAMBRA STYLE**

SPAIN, 19TH CENTURY

Each deeply carved with geometric lattice encompassing palmettes, pseudo-calligraphic decoration to the sides, set in wooden frame

Panels with cusped top 96 x 48½in. (243 x 123cm.) with frame;  
rectangular panel 92½ x 47in. (235 x 120cm.) with frame

£12,000-18,000

\$17,000-24,000

€15,000-21,000



Spain and the Maghrib have a very long tradition of architectural wood carving. From the well-known *minbar* of the Mosque of the Andalusian in Fez, dated 980 AD, to large ceiling panels from 14th and 15th century Granada, Muslim craftsmen excelled in carving geometric, floral and calligraphic decoration, few examples of which survived until today. Adopted by Christian Mudejars during the Islamic period, a strong tradition of architectural wood carving and panelling continues in post-Nasrid Catholic Spain through the Mozarab tradition. The 15th century door of the sacristy the Church of San Salvador in Zaragoza is a good example of how Islamic patterns permeated the Christian mediaeval repertoire (Leopoldo Torres Balbas, 1955, fig.438, p.381). The decoration of the present panels follows a scheme developed under the Merinids of Fez. A 14th century Merinid frieze in Musée des Arts et Traditions, Fez, shows how the decoration is arranged around and within architectural niches and geometric lines, filled in with palmettes and calligraphy in a similar fashion to what is seen here, with a great depth of carving (Paris, 2014, cat.282, pp.478-479). The artistic influence of the Merinids over the Nasrids of Spain was strong – it was also reciprocated – and similar wood decoration would have been found in Andalusia.

Designs from the Nasrid palace of the Alhambra were popularised by Owen Jones and his *Grammar of Ornament*, published in 1856 which he prepared by spending three years *in situ* between 1834 and 1837. Jones built a copy of the Alhambra's Court of The Lions during the 1854 exhibition at Crystal Palace. Other motifs from the Alhambra circulated through elaborate decorative wallpaper designs, such as those created by Isidore Leroy (1867), Jules Desfossé (1857) and Mathevon et Bouvard (1856-65) (Paris, 2007, cat.256, 257, 260, pp.346). The French carpenter workshop Rémond is recorded to have offered to build 'a smoking room, a billiard room and an entrance hall in the Oriental Style' (Paris, 2007, p.230) – these panels may well have been part of such decorative set. The fashion for Nasrid art is well illustrated 'Toledo' works in steel and gold or those of the Zuloaga workshop which were popular with the aristocracy in Spain as well as throughout Europe (see the following two lots in this sale for other Spanish damascened works).

The re-discovery of Islamic Spain, particularly Andalusia and the Alhambra in the early 19th century cannot be underestimated as a driving force of European Orientalism. As well as being extremely decorative, these impressive panels are the illustration of the fascination for this decorative repertoire so evocative of the 'Orient'.





**175**

**A 'TOLEDO' SILVER AND GOLD-DAMASCENED STEEL DISH**

SPAIN, SECOND HALF 19TH CENTURY

The surface elegantly decorated with silver and gold damascening, on three rounded  
knop feet

10¼in. (26cm.) diam.

£5,000-7,000

\$6,800-9,400

€6,000-8,300



-176

**A PRESENTATION IVORY-HILTED AND GOLD-DAMASCENED DAGGER**

ARTILLERIA FABRICA DE TOLEDO, SPAIN, DATED 1883 AD

The blade heavily engraved with scrolling foliate motifs within architectural forms, the quillons and pommel with radiating motifs and scrolls, the sheath with similar mounts  
14 $\frac{1}{2}$ in. (37.2cm.) long

£8,000-12,000

\$11,000-16,000

€9,600-14,000

This very fine dagger and the silver and gold-damascened dish (see previous lot) illustrate the renewed interest in the second half of the 19th century in the metalworking technique, damascene, as purveyed by Spanish craftsmen. Damascene – the inlay of metals into engraved iron – enjoyed great popularity in Spain during the Renaissance, and its revival at the end of the 19th century was brought about largely due to the work of the Zuloaga family in Eibar in the Basque country, who created elaborate furniture, boxes, mirrors and other *objets d'art* that intertwined both the European and Islamic, mostly Nasrid artistic influences of the Iberian peninsula. These were very much appreciated by the Spanish monarchy, with commands made by Queen Isabel II and were particularly popular throughout Europe, notably in England. This dagger was made in Toledo, a city famous for its production of fine blades and where the Royal Sword Factory (Artillería Fabricá de Toledo) was located.



177

**AN IMPRESSIVE CARVED WOODEN CEILING**

FEZ OR MEKNES, MOROCCO, 20TH CENTURY

Deeply carved with interlocking strap work forming a large central rosette, the field with scrolling tendrils

99½ x 98in. ( 252.8 x 248.9cm.)

£10,000-20,000

\$14,000-27,000

€12,000-24,000

The Merinid style of architectural decoration remained very popular in Morocco throughout the Saadi (1554-1659) and Alaoui periods (1664-present day) – stylised scrolls and calligraphy arranged within geometrical compositions. Religious and secular buildings such as the Medersa al-Charratin (*circa* 1670) and the Funduq Nejjarin in Fes (18th century) show ambitious carved wood decoration –the carving relatively flat however, often arranged on one level as opposed to the intricate interwoven motifs of the earlier medieval decoration. Throughout the 19th century, surface painting slowly replaces carved motifs, particularly for secular houses such as the Dar Batha in Fes, Dar Jamai in Meknes or the Bahia palace in Marrakesh (Paris, 1999, p.150). A large 18th century door panel and a 20th century wooden window both attributed to Meknes are particularly relevant to the present panel, with large radial decoration arranged around stellar motifs, showing that the same style was in use with few changes until the beginning of the 20th century (Paris, 1999, cat.221 and 222, p.151).





0178

ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI AL-JU'FI (D. AH 256/870-71 AD): *AL-JAMI' AL-SAHIH*  
MOROCCO, LATE 18TH CENTURY

Comprising the first volume of the great canonical collection of traditions, Arabic manuscript on paper, 173ff. plus two fly-leaves, each folio with 26ll. of sepia *maghribi*, important headings, words and phrases picked out in larger text sometimes in blue or red, catchwords, occasional marginal notes, opening folio with gold and polychrome illuminated headpiece, in brown morocco with flap stamped with central medallion and spandrels, darker brown doublures  
Text panel 7% x 4%in. (18.6 x 12.4cm.); folio 10% x 4%in. (27.2 x 19.6cm.)

£5,000-7,000

\$6,800-9,400

€6,000-8,300

INSCRIPTIONS:

An ownership inscription on f.1r is dated AH 1155/1742-43 AD

There are 17 copies of this work in the Chester Beatty Library (see Arberry, 1955, p.31, no.3080) and 28 copies in the British Library of which the earliest copy is dated AH 581/1185 AD (OR 7755; Baker (ed.), 2001, B, pp.30-31). Two further copies of the work are in the John Rylands Library (Mingana, 1934, pp. 205-209, nos. 125-126). For more information see Brockelmann, *GAL*, I.158-59, S. I. 261.



o179

**MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1472 AD): DALA'IL AL-KHAYRAT**  
MOROCCO, CIRCA 1700

Arabic manuscript on paper, 91ff., two fly-leaves, each folio with 13ll. of elegant *sepia maghribi* in text panels outlined in red and blue, important words and phrases picked out in red or blue, headings in gold often on illuminated panels issuing palmettes into the margin, first folio with polychrome illumination, preceding folio with numerous later owner's notes, two full page depictions of the grave of the Prophet and the *minbar* of Medina, in brown morocco with flap decorated with stamped central medallion and borders, marbled paper doublures

Text panel 4¼ x 3¼in. (12.4 x 8.3cm.); folio 6¼ x 5⅝in. (16 x 12.8cm.)

£4,000-6,000

\$5,400-8,000

€4,800-7,100



# THE ART OF THE HAJJ





180

In style these paintings relate to others of Mecca done by Indian artists. One of these was sold in these Rooms, 10 April 2014, lot 239. Another, signed Mahmud, was sold at Sotheby's, 6 April 2011, lot 229. Mahmud signed another, similar, painting, now in the Khalili Collection (Rogers, 2007, no.298, pp.260-61). The depiction of the buildings in our paintings, particularly along the bottom of that on vertical format, recall that found on Pahari paintings, see for instance a painting entitled 'Krishna Espies Radha and the Gopis' done in the Guler style in circa 1790-1800 (Seyller and Mittal, 2014, fig.20, p.247).

When he visited Mecca in 1853, Richard Burton wrote that a number of Indian artists there supported themselves by 'drawing pictures of the holy shrines in pen and ink' (Burton, 1893, p.341 quoted in Vernoi, 1997, p.33). These miniatures are probably of the type of work done by these artists.

**180**  
**A VIEW OF MECCA**  
 INDIA, 19TH CENTURY

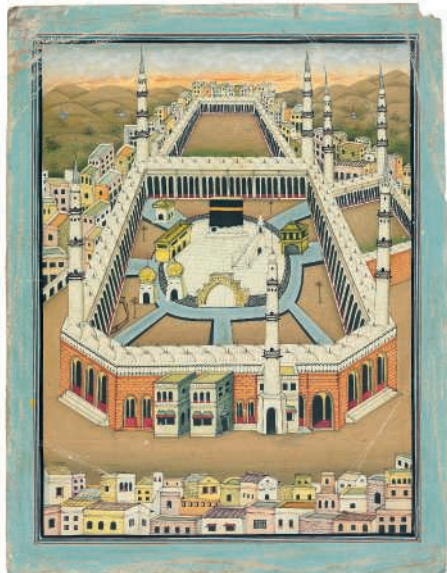
Opaque pigments on heavy paper, between polychrome rules and minor borders  
 Painting 13½ x 19½in. (33.3 x 49.5cm.); folio 16 x 22½in. (40.6 x 57.2cm.)

£5,000-7,000 \$6,800-9,400  
 €6,000-8,300

**181**  
**A VIEW OF MECCA**  
 INDIA, 19TH CENTURY

Opaque pigments on heavy paper, with wide light blue margins  
 Painting 12¾ x 9¾in. (32.8 x 24.6cm.); folio 15 x 11¾in. (38.1 x 29.6cm.)

£4,000-6,000 \$5,400-8,000  
 €4,800-7,100



181



182

**182**  
**A BRASS QIBLA INDICATOR**

SIGNED 'ABD AL-'IMA, IRAN, 18TH CENTURY

The top and base of the box heavily inscribed in minute *naskh*, the signature at the centre of the top, the sides of the lid with later inscription and some denting  
 1¾in. (4.5cm.) diam.

£5,000-7,000

\$6,800-9,400

€6,000-8,300

**183**  
**AN OTTOMAN QIBLA INDICATOR**

TURKEY, 18TH/EARLY 19TH CENTURY

The interior of the base with the Ka'ba at the centre surrounded by the *maqams* of the four Sunni schools of law, around these in small *naskh* are the names of various cities, the exterior painted maroon and decorated with gilt lattice around a central crescent, three clasps to the edges  
 7¾in. (19.7cm.) diam.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

A slightly earlier but related Qibla indicator, dated AH 1151/1738 AD, is in the Museum of Islamic Art, Cairo (MIA3348; illustrated Porter (ed.), 2012, fig.36, pp.66-67). Another is in the British Museum, dated AH 990/1582 AD (Porter, 2012, fig.35, p.66). Like ours, on the British Museum example there are the names of cities and regions across the Islamic world skirting the edge, but only Constantinople is picked out in red (on ours it is in fact Edirne, Constantinople and Bursa that are highlighted). This indicates that this was the latitude for which the instruments were created.







0184

**A LARGE AND EXTENSIVELY ILLUSTRATED OTTOMAN PRAYER BOOK**  
 SIGNED MUSTAFA AL-HILMI, EYUP, OTTOMAN ISTANBUL, DATED 13  
 MUHARRAM AH 1285/6 MAY 1868 AD

Arabic manuscript on paper, 330ff., three fly-leaves, each folio with 11ll. of strong black *naskh* in panels outlined in gold, blue and black, gold and polychrome verse roundels, catchwords, occasional marginal notes in black or red *naskh* sometimes contained within gold medallions, numerous paintings, including those of Mecca and Medina, 15 *hilyehs*, and occasional headings and tables within the text, opening bifolio with gold and polychrome illumination framing 5ll. of text in large roundels, three further similarly illuminated headpieces colophon signed and dated, numerous folios in original green morocco with flap decorated with gilt sunburst design, green paper doublures  
 Text panel 7¾ x 4¾in. (19.6 x 11.1cm.); folio 10¾ x 7½in. (27.4 x 18cm.)

£50,000-80,000

\$68,000-110,000

€60,000-95,000

**بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**  
 بِرَأْفَتِهِ رَزَقَنَا رَبُّنَا لِقَاءَ حَضْرَتِكَ بِرَأْفَتِهِ  
 فَكَرِهْنَا مَهْرَةً بِرَأْفَتِهِ كَمَا رَزَقَنَا سُبْحَانَكَ  
 أَوْلَىٰ كُنْتُمْ بِرَأْفَتِهِ فَزَيَّرْنَا جَنَّتَ الْبَيْتِجِيَّةِ وَبِكَ  
 بِرَأْفَتِهِ أَمَّا زَيْنُ الْعَبْدِ مُحَمَّدٍ وَبِكَ أَمَّا خَلْقُ رَسُوْلِهِ  
 وَبِكَ بِيْلُ رُوحِ طُوبَىٰ نَسِجَتِهِ وَبِكَ سَرَا  
 اِنْتِجَتِهِ وَبِكَ بِلُحْفَاتِ قَرْيَتِهِ وَبِكَ  
 اِنْتِجَتِهِ وَبِكَ خَسْتَهُ بِرَأْفَتِهِ وَبِكَ  
 وَبِكَ جَنَّتَهُ تَمْرِي فَلَسِجَتِهِ وَبِكَ قَوْلُ  
 اِنْتِجَتِهِ وَبِكَ نَوَابِهَا وَبِكَ اَللَّهُ بِكَ وَبِكَ  
 حَضْرَتِكَ بِرَأْفَتِهِ تَمْرِي تَمْرِي

**بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**  
 بِرَأْفَتِهِ رَزَقَنَا رَبُّنَا لِقَاءَ حَضْرَتِكَ بِرَأْفَتِهِ  
 فَكَرِهْنَا مَهْرَةً بِرَأْفَتِهِ كَمَا رَزَقَنَا سُبْحَانَكَ  
 أَوْلَىٰ كُنْتُمْ بِرَأْفَتِهِ فَزَيَّرْنَا جَنَّتَ الْبَيْتِجِيَّةِ وَبِكَ  
 بِرَأْفَتِهِ أَمَّا زَيْنُ الْعَبْدِ مُحَمَّدٍ وَبِكَ أَمَّا خَلْقُ رَسُوْلِهِ  
 وَبِكَ بِيْلُ رُوحِ طُوبَىٰ نَسِجَتِهِ وَبِكَ سَرَا  
 اِنْتِجَتِهِ وَبِكَ بِلُحْفَاتِ قَرْيَتِهِ وَبِكَ  
 اِنْتِجَتِهِ وَبِكَ خَسْتَهُ بِرَأْفَتِهِ وَبِكَ  
 وَبِكَ جَنَّتَهُ تَمْرِي فَلَسِجَتِهِ وَبِكَ قَوْلُ  
 اِنْتِجَتِهِ وَبِكَ نَوَابِهَا وَبِكَ اَللَّهُ بِكَ وَبِكَ  
 حَضْرَتِكَ بِرَأْفَتِهِ تَمْرِي تَمْرِي

**بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ**  
 كَتَبْنَا بِرَأْفَتِهِ رَزَقَنَا رَبُّنَا لِقَاءَ حَضْرَتِكَ بِرَأْفَتِهِ  
 فَكَرِهْنَا مَهْرَةً بِرَأْفَتِهِ كَمَا رَزَقَنَا سُبْحَانَكَ  
 أَوْلَىٰ كُنْتُمْ بِرَأْفَتِهِ فَزَيَّرْنَا جَنَّتَ الْبَيْتِجِيَّةِ وَبِكَ  
 بِرَأْفَتِهِ أَمَّا زَيْنُ الْعَبْدِ مُحَمَّدٍ وَبِكَ أَمَّا خَلْقُ رَسُوْلِهِ  
 وَبِكَ بِيْلُ رُوحِ طُوبَىٰ نَسِجَتِهِ وَبِكَ سَرَا  
 اِنْتِجَتِهِ وَبِكَ بِلُحْفَاتِ قَرْيَتِهِ وَبِكَ  
 اِنْتِجَتِهِ وَبِكَ خَسْتَهُ بِرَأْفَتِهِ وَبِكَ  
 وَبِكَ جَنَّتَهُ تَمْرِي فَلَسِجَتِهِ وَبِكَ قَوْلُ  
 اِنْتِجَتِهِ وَبِكَ نَوَابِهَا وَبِكَ اَللَّهُ بِكَ وَبِكَ  
 حَضْرَتِكَ بِرَأْفَتِهِ تَمْرِي تَمْرِي

**اَوْفَتْهُ خَالِصًا مَخْطُومًا سَيِّدًا رَضِيًّا شَرِيفًا**  
**اِبْحُونِ** وَسَنَ بِنْدَن رَاضِيًّا وَهُوَ سَنَ يَا رَبِّ  
 وَرَسُوْلًا كَرَّمَ وَصَلَّىٰ اللهُ تَعَالَىٰ عَلَيْهِ وَسَلَّمَ  
 حَضْرَتِكَ بِرَأْفَتِهِ رُوحِ شَرِيفِيَّةِ هَدِيَّةِ اِبْدَانِيَّةِ  
 دِيْلِيَّةِ قُرْآنِ عَظِيْمِ النَّشَانِ بِكَ سَمِعَ قَلْبِي  
 يَا رَبِّ وَجَمِيْعَ مُؤْمِنِي بِنْدَن رَاضِيَّةِ سَنَ  
 يَا رَبِّ دُخِي دُنْيَا وَخَرِيَّتَ بِلَا كَرِيْمِي اَمِيْن  
 قَلْبِي سَنَ يَا رَبِّ قُرْآنِ عَظِيْمِ النَّشَانِ حَرَمِيَّةِ  
 اَمِيْن يَا رَبِّ الْعَالَمِيْنَ بِحَرَمِيَّةِ النَّشَانِ  
**قُرْآنِ عَظِيْمِ النَّشَانِ دَعَا رُوْدُوْر**  
 يَا رَبِّ اَوْفُوْ دَبِيْعِي قُرْآنِ عَظِيْمِ النَّشَانِ عَزِيْزِي

دَعْوَا

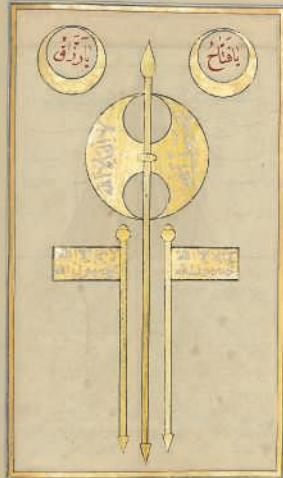
This text opens with Qur'anic verses, followed by a prayer for the increase of intelligence. There then follow diagrams of the names of the Prophets, the Seal of Prophecy (*mühr-ü nübüvvet*), the *hilyehs* of the Prophet, the Four Rightly Guided Caliphs, Hassan, Husayn and Adam, diagrams of the seal of Adam, the Seal of the Prophet Muhammad, the Glorious Name (*ism-i celal*), the Name of the Prophet, the Banner (*liva*) of the Prophet, the Footprint of the Prophet, Dhu al-Fiqar (*Zülfikar*), the Names of the Select Companions, the Names of the Companions of the Cave (*ashab-i kahf*), the form of the letter 'ayn, the standards of the Prophet, the Rashidun, Hamza and various Companions, the forms of various letters, further prayers including ones for the increase of intelligence, for the making wholesome (*tehlil*) of meat, prayers to accompany the daily ritual and superogatory prayers, Prayer of the Great Imam (*imam-i 'azem*), prayer of gratitude for blessings, the Prayer of Ebusuud Efendi, prayer for *Laylat al-Qadr*. This is followed by a diagram of the names of the Companions of the Battle of Badr, the *Hizb al-Azam* of 'Ali ibn al-Sultan Muhammad al-Qari and a double-page *hilyeh* of the Prophet. There is then the *Dala'il al-Khayrat*, prayers in Turkish and the Prayer of the Compact (*uhudname*). After the colophon there are further prayers including a prayer for the start of the recitation of the Qur'an, Prayer of the Blessed Light, Prayer of the Blessed Cup (*kadeh*), the Ya-Sin Prayer, a diagram of the Great Seal (*mühr-ü kebir*) and of the Seal of Imam Ja'far al-Sadiq.

This manuscript is copied by Mustafa Al-Hilmi who was a pupil of Muhammad Vasfi and Muhammad Rashid Ayyubi. He also received different *ijzas* and studied the calligraphy of celebrated calligraphers including Mustafa Sakir Effendi and Mehmed Amin Rushdi. The colophon states that this manuscript was copied in the graveyard of the famous companion Abi Ayyub Al-Ansari in Istanbul.

END OF SALE



مقدم شریف



مقدم شریف

## BIBLIOGRAPHY

- Alexander, 1992 David Alexander, *The Arts of War*, London, 1992
- Allan, 1982 James Allan, *Islamic Metalwork, the Nuhad es Said Collection*, London, 1982
- Allan, 2001 James W. Allan, *Metalwork of the Islamic World: The Aron Collection*, London, 2001
- Allan, 2002 James Allan, *Metalwork Treasures from the Islamic Courts*, Doha and London, 2002
- Arberry, 1955 A. Arberry, *A Handlist of the Arabic Manuscripts*, Dublin, 1955
- Arberry, 1962 A. Arberry, *A Handlist of the Arabic Manuscripts*, Dublin, 1962
- Arberry, 1962 A. Arberry, *Chester Beatty Library – A Catalogue of the Persian Manuscripts and Miniatures*, Dublin, 1962
- Atasoy and Raby, 1989 Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989
- Atasoy and Uluç, 2012 Nurhan Atasoy and Lâle Uluç, *Impressions of Ottoman Culture in Europe: 1453-1699*, Istanbul, 2012
- Atil, 1981 Esin Atil, *Renaissance of Islam, Art of the Mamluks*, exhibition catalogue, Washington D.C., 1981
- Atil, 1985 Esin Atil, *The Unity of Islamic Art*, exhibition catalogue, Riyadh, 1985
- Atil, 1987 Esin Atil, *The Age of Sultan Süleyman the Magnificent*, Washington D.C., 1987
- Atil, 1987 Esin Atil, *The Age of Sultan Süleyman the Magnificent*, exhibition catalogue, Washington D.C., 1987
- Atil, Chase and Jett, 1985 Esin Atil, W. T. Chase and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, Washington D.C., 1985
- Baer, 1985 Eva Baer, *Metalwork in Mediaeval Islamic Art*, New York, 1985
- Bahnassi, 1995 Afif Bahnassi, *Majm' al-khatt Al-khat al-'arabi wa al-khattatin*, Beirut, 1995
- Baker (ed.), 2001 C. Baker (ed.), *Subject Guide to the Arabic Manuscripts in the British Library*, London, 2001
- Balbas, 1955 Leopoldo Torres Balbas, *Ars Hispaniae*, Vol.IV, 1955, fig.438, p.381
- Barrucand, 2003 Marianne Barrucand, *Arte Islamic en Granada*, exhibition catalogue, Granada, 2003
- Bautze, 1987 J. Bautze, *Indian Miniature Paintings*, Amsterdam, 1987
- Bayani, 1346 sh. Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Tehran 1346 sh.
- Bayani, Contadini and Stanley, 1999 Manijeh Bayani, Anna Contadini and Tim Stanley, *The Decorated Word, Qur'ans of the 17th-19th Centuries*, Part 1, London, 1999
- Beach, 1981 Milo Cleveland Beach, *The Imperial Image. Paintings for the Mughal Court*, exhibition catalogue, Washington D.C., 1981
- Beach and Koch, 1997 Milo Cleveland Beach and Ebba Koch, *King of the World*, exhibition catalogue, London, 1997
- Ben-Azzouna, 2007 Nourane Ben-Azzouna, *Manuscripts attributed to Yaqt al-Musta'simi (d. 698/1298) in Ottoman Collections*, in *The 13th International Congress on Turkish Art*, 2007
- Bennet (ed.), 2005 James Bennet (ed.), *Crescent Moon: Islamic Art & Civilisation in Southeast Asia*, Adelaide, 2005
- Berlin, 2010 *Schätze des Aga Khan Museum. Meisterwerke der islamischen Kunst*, exhibition catalogue, Berlin, 2010

- Bigli, 2009 Hülya Bigli, *Dance of Fire. Iznik Tiles and Ceramics in the Sadberk Hanım Museum and Ömer M. Koç Collections*, exhibition catalogue, Istanbul, 2009
- Binyon, Wilkinson and Gray, 1933 Binyon, Wilkinson and Gray, *Persian Miniature Painting Including a Critical and Descriptive Catalogue of Miniatures Exhibited at Burlington House January-March 1931*, London, 1933
- Blair (ed.), 1990 Sheila Blair (ed.), *Persian Masters, Five Centuries of Painting*, Bombay, 1990
- Blair, 2007 Sheila Blair, *Islamic Calligraphy*, Edinburgh, 2007
- Brockelmann, 1996 C. Brockelmann, *Geschichte der Arabischen Litteratur*, Leiden, 1996
- Burton, 1893 Richard Burton, *Personal Narrative of a pilgrimage to Al-Madinah & Meccah*, London, 1893
- Calza (ed.), 2012 Gian Carlo Calza (ed.), *Akbar, The Great Emperor of India*, exhibition catalogue, Milan, 2012
- Canby, Beyazit, Rugiardi and Peacock, 2016 Sheila Canby, Deniz Beyazit, Martina Rugiardi and A.C.S. Peacock, *Court and Cosmos. The Great Age of the Seljuqs*, exhibition catalogue, New York, 2016
- Canby and Thompson (eds), 2003 Sheila Canby and Jon Thompson (eds), *The Hunt for Paradise, Arts of Iran 1501-1575*, Milan and New York, 2003
- Carvalho, 2010 Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, The Nasser D. Khalili Collection of Islamic Art, vol.XVIII, London, 2010
- Cheikho, 1914-1921 Louis Cheikho (1889-1927), see *Catalogue Raisonné des Manuscrits Arabes de la Bibliothèque de la Université de St. Joseph - Melanges de la Faculté Orientale de Beyrouth*, 7, 1914 – 1921
- Curatola, 1993 Giovanni Curatola, *Eredità dell'Islam*, exhibition catalogue, Venice, 1993
- Dergman, 1998 M. Ugur Dergman, *Letters in Gold, Ottoman Calligraphy from the Sakip Sabanci Collection*, Istanbul, New York, 1998
- Diba (ed.), 1998 Layla S. Diba (ed.), *Royal Persian Painting. The Qajar Epoch 1785-1925*, exhibition catalogue, 1998
- Dodds, 1992 Jerrilyn D. Dodds, *Al-Andalus, The Art of Islamic Spain*, New York, 1992
- Dodds (ed.), 1992 *Al-Andalus, The Art of Islamic Spain*, Jerrilynn D. Dodds (ed.), exhibition catalogue, New York, 1992
- Ecker, 2004 Heather Ecker, *Caliphs and Kings, The Art and Influence of Islamic Spain*, exhibition catalogue, Washington, 2004
- Ekhtiar, Soucek, Canby and Haidar, 2011 Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011
- Elgood, 2004 Robert Elgood, *Hindu Arms and Rituals*, Chicago, 2004
- Elgood, 2015 Robert Elgood, *Arms & Armour at the Royal Jaipur Court: The Royal Collection*, Delhi, 2015
- Ettinghausen (ed.), 1959 R. Ettinghausen (ed.), *Aus der Welt der Islamischen Kunst: Festschrift für Ernst Kuhnel*, Berlin, 1959
- Falk, 1972 S. J. Falk, *Qajar Paintings*, London, 1972
- Flores and Silva (eds.), 2004 Jorge Flores da Nuno Vassallo e Silva (eds.), *Goa and the Great Mughal* (exhibition catalogue), Lisbon, 2004
- von Folsach, 1990 K. von Folsach, *Islamic Collection-The David Collection*, Copenhagen, 1990
- von Folsach, 2001 Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001

- von Folsach, 2011  
Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2011
- Gabrieli and Scerrato, 1979  
Geneva, 1998  
Geneva, 2014  
Francesco Gabrieli and Umberto Scerrato, *Gli Arabi in Italia*, Milan, 1979  
*Islamic Calligraphy*, exhibition catalogue, Geneva, 1998  
*Terres d'Islam, Les Collections de Céramique Moyen-Orientale du Musée Ariana à Genève*, exhibition catalogue, Geneva, 2014
- Golombek, 1992  
Lisa Golombek, 'Discourses of an Imaginary Arts Council in Fifteenth Century Iran', in *Timurid Art and Culture. Iran and Central Asia in the Fifteenth Century*, Leiden, 1992, fig.9, p.11).
- Golpinarli, 1993  
Abdulkaki Golpinarli, *Preface to the facsimile of the Konya Mathnavi*, Ankara, 1993
- Goswamy and Fischer, 1987  
B.N. Goswamy and E. Fischer, *Wonders of a Golden Age*, Zurich, 1987
- Granada, 1996  
Arte Islamico en Granada, exhibition catalogue, Granada, 1996
- Grünberg and Torn, 1988  
E. Grünberg and E. M. Torn, *Four Centuries of Ottoman Taste*, London, 1988
- de Guise (ed.), 2005  
Lucien de Guise (ed.), *The Message & the Monsoon, Islamic Art of Southeast Asia from the Collection of the Islamic Arts Museum, Malaysia*, 2005
- Haidar and Sardar, 2015  
Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700. Opulence and Fantasy*, exhibition catalogue, New York, 2015
- Haldane, 1983  
Duncan Haldane, *Islamic Bookbindings*, London, 1983
- Hales, 2013  
Robert Hales, *Islamic and Oriental Arms and Armour, a Lifetime's Passion*, London, 2013
- Hasson, 2000  
R. Hasson, *Masterworks from the Collections of the L.A. Mayer Museum for Islamic Art*, Jerusalem, 2000
- Hill, 1979  
D.R. Hill, *The Book of Ingenious Devices*, an annotated translation of the Banu Musa's *Kitab al-hiyal*, Dordrecht, 1979
- Hillenbrand (ed.), 2000  
Robert Hillenbrand (ed.), *Persian Painting from the Mongols to the Qajars*, London, 2000
- Housley (ed.), 2017  
Istanbul, 2012  
Norman Housley (ed.), *The Crusade in the Fifteenth Century*, New York, 2017  
*1400. Yilinda Kur'an-I Kerim*, exhibition catalogue, Istanbul, 2012
- Jaffer, 2002  
Amin Jaffer, *Luxury Goods from India*, London, 2002
- James, 1992  
David James, *After Timur*, Oxford, 1992
- James, 1992  
David James, *The Master Scribes*, London, 1992
- Karatay, 1961  
F.E. Karatay, *Topkapi Sarayi Muzesi Kutuphanesi Farsca Yazmalar Katalogu*, Istanbul, 1961
- Keane, 2001  
Manuel Keane, *Treasury of the World*, exhibition catalogue, London, 2001
- Khalili, Robinson and Stanley, 1996  
Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands, Part 1*, London, 1996
- Khalili, Robinson and Stanley, 1997  
Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands, Part 2*, London, 1997
- Knauer, 1979  
Elfriede R. Knauer, 'Marble Jar-Stands from Egypt', *Metropolitan Museum Journal*, vol.14, New York, 1979
- Komaroff, 1992  
Linda Komaroff, *The Golden disk of Heaven: Metalwork of Timurid Iran*, New York, 1992



- Kurz, 1972 Otto Kurz, 'Folding Chairs and Koran Stands' in Richard Ettinghausen (ed.), *Islamic Art in the Metropolitan Museum of Art New York*, 1972
- Labrusse, 2011 Rémi Labrusse, *Islamophilies, l'Europe moderne et les arts de l'Islam*, exhibition catalogue, 2011
- Leach, 1995 Linda York Leach, *Mughal and Other Indian Paintings*, London, 1995
- Lentz and Lowry, 1989 Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, exhibition catalogue, Los Angeles and Washington D.C., 1989
- Von Leyden, 1982 Rudolf Von Leyden, *Ganjifa. The Playing Cards of India*, exhibition catalogue, London, 1982
- Lings, 1976 Martin Lings, *The Qur'anic Art of Calligraphy and Illumination*, London, 1976
- Lings and Safadi, 1976 Martin Lings and Yasin Safadi, *The Qur'an*, exhibition catalogue, London, 1976
- London, 1954 *Scientific Instruments (13th-19th Century): The Collection of J. A. Billmeir Esq.*, Frank Partridge & Sons, London, 1954
- London, 1976 *The Arts of Islam*, exhibition catalogue, London, 1976
- Losty and Roy, 2012 J.P. Losty and M. Roy, *Mughal India: Art, Culture and Empire*, London, 2012
- Makariou (ed.), 2012 Sophie Makariou (ed.), *Islamic Art at the Musée du Louvre*, Paris, 2012
- Massachusetts, 1997 *Muqarnas* 14, 1997
- McInerney, 1982 Terence McInerney, *Indian Painting 1525-1825*, exhibition catalogue, 1982
- Melikian-Chirvani, 1982 A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian world. 8-18th Centuries*, London, 1982
- Melikian-Chirvani, 2007 A.S. Melikian-Chirvani, *Le Chant du monde, L'Art de l'Iran safavide 1501-1736*, Paris, 2007
- Mingana, 1934 A. Mingana, D.D., *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester, 1934
- Minorsky, 1959 V. Minorsky (trans.), *Calligraphers and Painters. A treatise by Qadi Ahmad*, Washington, 1959
- Mohamed, 2007 Bashir Mohamed, *The Arts of the Muslim Knight. The Furusiyya Art Foundation Collection*, Milan, 2007
- Nasr, 1976 Seyyed Hossein Nasr, *Islamic Science. An Illustrated Study*, London, 1976
- Nasr, 1976 H. Nasr, *Islamic Science -An illustrated Study*, World of Islam Festival, 1976
- Nefedova, 2009 Olga Nefedova, *A Journey into the world of the Ottomans; The Art of Jean-Baptiste Vanmour (1671-1737)*, Milan, 2009
- Neuwirth, 1999 Dr. Waltraud Neuwirth, *Ludwig Lobmeyr*, Vienna, 1999
- New York, 1950 F.E. Day, "Mesopotamian Manuscripts of Dioscorides", *Metropolitan Museum of Art Bulletin*, n.s., New York, 8 May 1950
- Okada, 1992 Amina Okada, *Imperial Mughal Painters*, Paris, 1992
- Paris, 1987 *Splendeur et Majesté*, Paris, 1987
- Paris, 1999 *Maroc, les trésors du royaume*, exhibition catalogue, Paris, 1999
- Paris, 2007 *Purs Décors*, exhibition catalogue, Paris, 2007
- Paris, 2014 *Maroc Médiéval, Un empire de l'Afrique à l'Espagne*, exhibition catalogue, Paris, 2014
- Petrosyan et al., 1995 Y. Petrosyan et al., *Pages of Perfection - Islamic Paintings and Calligraphy from the Russian Academy of Sciences*, Lugano, 1995

- Petsopoulos (ed.), 1982 Yanni Petsopoulos (ed.), *Tulips, Arabesques and Turbans. Decorative Arts from the Ottoman Empire*, London, 1982
- Pitarakis and Merantzas, 2006 Brigitte Pitarakis and Christos Merantzas, *A Treasured Memory. Ecclesiastical Silver from the Late Ottoman Istanbul in the Sevgi Gönül Collection*, Istanbul, 2006
- Porter (ed.), 2012 Venetia Porter (ed.), *Hajj. Journey to the Heart of Islam*, exhibition catalogue, London, 2012
- Quaritch Bernard Quaritch, *'The Maghribi School. From Cordoba to Bornu', The Qur'an and Calligraphy*
- Quintanilla, 2016 S. Quintanilla, *Mughal Paintings: Art and Stories*, Cleveland, 2016
- Raby, 1999 Julian Raby, *Qajar Portraits*, exhibition catalogue, London, 1999
- Raby, 2012 Julian Raby, "The Principle of Parsimony and the problem of the 'Mosul School of Metalwork'", in Venetia Porter and Mariam Rosser-Owen (eds.), *Metalwork and Material Culture in the Islamic World, Art, Craft and Text*, London, 2012
- Rice, 1953 D.S.Rice, *The Baptistère de Saint Louis*, London, 1953
- Rieu, 1966 Charles Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol.II, London, 1966
- Rieu, 2013 C. Rieu, *Supplement to the Manuscripts in the British Museum*, Hildesheim, 2013
- Rogers, 2007 J.M. Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Abu Dhabi, 2007
- Rosenfeld and Ihsanoglu, 2003 B.A. Rosenfeld and E. Ihsanoglu, *Mathematicians, Astronomers, and Other Scholars of Islamic Civilization and their Works (7th – 19th C.)*, Istanbul, 2003
- Safadi, 1978 Y.H.Safadi, *Islamic Calligraphy*, London, 1978
- Safwat, 2000 Nabil F. Safwat, *Qur'ans and other manuscripts from the collection of Ghassan I. Shaker*, Oxford, 2000
- Safwat, 2014 Nabil F. Safwat, *Understanding Calligraphy, The Ottoman Contribution, From the Collection of Cengiz Cetindogan*, London, 2014
- Sarre, 1906 Friedrich Sarre, *Sammlung F. Sarre, Erzeugnisse Islamischer Kunst, Teil.I, Metall*, Berlin, 1906
- Schmitz, 1992 Barbara Schmitz, *Islamic Manuscripts in the New York Public Library*, New York and Oxford, 1992
- Schmitz, 1997 Barbara Schmitz, *Islamic and Indian Manuscripts and Paintings in the Pierpoint Morgan Library*, New York, 1997

- Seyller and Mittal, 2014 John Seyller and Jagdish Mittal, *Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2014
- Seyller et al., 2002 John Seyller et al., *The Adventures of Hamza*, Washington, D.C., 2002
- Shalem, 1998 Avinoam Shalem, 'The Rock-Crystal Lionhead in the Badisches Landesmuseum in Karlsruhe', in Marianne Barrucand (ed.), *L'Égypte Fatimide son art et son histoire*, Paris, 1998
- Soudavar, 1992 Abolala Soudavar, *Art of the Persian Courts*, New York, 1992
- Spallanzano, 1981 Marco Spallanzano, *Islamic Metalwork from the Grand Ducal Collection*, Florence, 1981
- Tabrizi, 1985 M.A.Karimzadeh Tabrizi, *The Lives Art of Old Painters of Iran*, vol 2, London, 1985
- Thackston, 2001 Wheeler M. Thackston, *Album Prefaces and Other Documents on the History of Calligraphers and Painters*, Supplement to Muqarnas, Vol. X, Leiden, 2001
- Tokatlian, 2013 Armen Tokatlian, *Persian Treasures in Erevan: A Selection of Manuscripts from the Matenadaran Collection*, Belgium, 2013
- Uluç, 2006 Lale Uluç, *Turkman governors Shriaz artisans and Ottoman collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul, 2006
- Vernoit, 1997 Stephen Vernoit, *Occidentalism, The Nasser D. Khalili Collection of Islamic Art*, London, 1997
- Waley (ed.), 2014 Dr Muhammad Isa Waley (ed.), *Al-Qur'an, The Sacred Art of Revelation*, Islamic Arts Museum, 2014
- Walz, 2010 Terence Walz, *The Trans-Saharan Book Trade*, London, 2010
- Ward, 1993 Rachel Ward, *Islamic Metalwork*, London, 1993
- Watson, 2004 Oliver Watson, *Ceramics from Islamic Lands*, London, 2004
- Wiet, 1984 reprint M. Gaston Wiet, *Catalogue générale du musée de Caire, objets en cuivre*, Cairo, 1984 reprint
- Wright, 2008 Elaine Wright, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library*, Virginia, 2008
- Yarshater (ed.), 2000 Ehsan Yarshater (ed.), *Encyclopaedia Iranica*, New York, 2000
- Zebrowski, 1983 Mark Zebrowski, *Deccani Painting*, London, 1983
- Zoka, 2003 Yahya Zoka, *Life and Works of Sani' Ol-Molk 1814-1866*, Tehran, 2003

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot (A symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You may find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any lot in the catalogue, any condition report and any other statement, made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold 'as is', in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look. These methods include such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before the 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, postal address (current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

(v) you do not 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

## (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

## (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol next to the lot number. The reserve cannot be more than the lot's low estimate.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol **A** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000
3% between 50,000.01 and 200,000
2% 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:

- 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
- 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 F(ii) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is **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:

- It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is, in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(i) 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

(ii) 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.

(j) 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.

**Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collection any **warranty** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proved 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you wish to export the **lot** and 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: LOYDGB2CLTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards (subject to certain conditions). To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6LR.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% per year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe 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 G(d) and (i). In such circumstances paragraph G(dv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a (b) infamy, you must pay us any amount in excess of the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lots** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an agent or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(w) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.  
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other hauliers, 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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

**A** 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 arrival of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing a lot prior to bidding. We do not issue 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 for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing any wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated species.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that 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 testing is inconclusive, you will be responsible for any scientific test on the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) **Lots containing material that originates from Burma (Myanmar)**  
**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ▽ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (whereas in other countries, such as Canada, we 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 import a lot in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and

may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or  
(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model mediation Procedure. We will use a mediator affiliated with CEDR who you 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](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or  
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.

**date due:** 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

## VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <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.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	An amount in lieu of the import tax is applied to the <b>hammer price</b> and is at the reduced rate of 5%. Vat is charged at 20% on the <b>buyer's premium</b> but will not be shown separately on the invoice. These <b>lots</b> have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the <b>hammer price</b> and is at the standard rate of 20%. Vat is also charged at 20% on the <b>buyer's premium</b> but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the <b>hammer price</b> and Vat will be payable at 20% on the customs duty. These <b>lots</b> have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <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.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> 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> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	An amount in lieu of the Import VAT will be refunded on the <b>hammer</b> and an amount in lieu of the VAT in the <b>premium</b> will be refunded. Customs Duty when applicable is also reclaimable.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

? \*, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

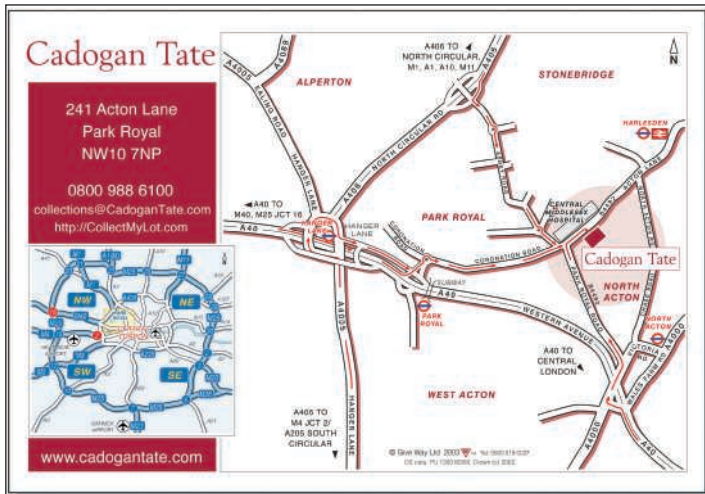
### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

### ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.  
Size to be determined at Christie's discretion.



### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA**  
**TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant) + 45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND**  
**THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE**  
**BRITTANY AND**  
**THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER**  
**EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**-PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE**  
**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE-**  
**ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)40 27 94 073  
Christiane Grafen  
zu Rantzau

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Grafen  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Grafen Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA**  
**-MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (01) 6609 1170  
Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**-MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 313 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venetti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

**CENTRAL &**  
**SOUTHERN ITALY**  
+39 348 520 2374  
Alessandra Allaria  
(Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+37 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS**  
**-AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC**  
**OF CHINA**  
**BEIJING**  
+86 (0)10 8572 7900  
Jinqing Cai

**-HONG KONG**  
+852 2760 1766

**-SHANGHAI**  
+86 (0)21 6355 1766  
Gwenn Delamaire

**PORTUGAL**  
**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**  
**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
+65 6735 1766  
Wen Li Tang

**SOUTH AFRICA**  
**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &**  
**JOHANNESBURG**  
+27 (31) 201 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**  
+34 (0)91 532 6626  
Juan Vareza  
Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dylhén (Consultant)

**SWITZERLAND**  
**-GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**-ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND**  
**BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandata  
Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
+90 (0)532 558 7514  
Eda Kehale Argun  
(Consultant)

**UNITED ARAB EMIRATES**  
**-DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM**  
**-LONDON,**  
**KING STREET**  
+44 (0)20 7839 9060

**-LONDON,**  
**SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST**  
**AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES**  
**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Caspera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**-NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 962 0982  
Ellanor Notides

**AUCTION SERVICES**  
**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 492 5485  
Fax: +1 212 636 4930  
www.christies.com

**CORPORATE COLLECTIONS**  
Tel: +1 212 636 2901  
Fax: +1 212 636 4929  
Email: celkies@christies.com

**ESTATES AND APPRAISALS**  
Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

**MUSEUM SERVICES**  
Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhting@christies.com

**PRIVATE SALES**  
US: +1 212 636 2557  
Fax: +1 212 636 2035

**OTHER SERVICES**  
**CHRISTIE'S EDUCATION**  
**New York**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: christieseducation@christies.edu

**Hong Kong**  
Tel: +852 2578 6747  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

**London**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: education@christies.com

**Paris**  
Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: ChristiesEducationParis@christies.com

**CHRISTIE'S INTERNATIONAL**  
**REAL ESTATE**  
**New York**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

**London**  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

**Hong Kong**  
Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART**  
**STORAGE SERVICES**  
**New York**  
+1 212 974 4579  
newyork@cfass.com

**Singapore**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S REDSTONE**  
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office  
For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com



## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## ASIAN AND ISLAMIC ART

Classical, modern and contemporary Chinese works of art. Japanese, Korean, Indian, Himalayan, Tibetan and Southeast Asian paintings, prints, ceramics, bronzes, furniture and other works of art. Islamic and Indian Works of Art sales include carpets, ceramics, manuscripts and metalwork.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Asian and Islamic Art</b>						
H105	Asian 20th Century Art Day Sale	Hong Kong	2	68	110	104
H151	Asian 20th Century & Contemporary Art Evening Sale	Hong Kong	2	70	114	106
H108	Asian Contemporary Art Day Sale	Hong Kong	2	68	110	104
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H154	Chinese Contemporary Ink Paintings	Hong Kong	2	51	86	78
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
H153	First Open	Hong Kong	2	30	50	46
H31	The Pavilion Sale	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Arts of the Islamic World	King Street	2	57	95	87
L48	Arts of India	King Street	1	30	50	46
I48	South Asian Art	Mumbai	1	30	50	46
N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
N93	Chinese Export Ceramics	New York	1	26	43	39
N48	Indian and Southeast Asian Art	New York	2	59	95	89
N32	Japanese and Korean Art	New York	2	59	95	89
P33	Asian Ceramics and Works of Art	Paris	2	38	61	57
S2	Asian & Western 20th Century and Contemporary Art	Shanghai	2	70	114	106
K30	Chinese Works of Art and Textiles	South Kensington	2	38	61	57
K47	Islamic and Indian Works of Art	South Kensington	2	38	61	57
K32	Japanese Works of Art	South Kensington	2	38	61	57
W481	South Asian Modern and Contemporary Art	Worldwide	2	57	95	87

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyart, Roni Gilat-Baharaff,  
Francis Outred, Christiane Rantzaü,  
Andreas Rumbler, François de Ricqlès,  
Jop Ubbens, Juan Varez

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi



## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Simon Andrews, Daniel Baade, Jeremy Bentley,  
Ellen Berkeley, Jill Berry, Peter Brown,  
James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Edmond Francey,  
Daniel Gallen, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermanns, Paul Hewitt,  
Rachel Hilderley, Mark Hinton, Nick Hough,  
Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick,  
Amjad Rauf, William Robinson, Tim Schmelcher,  
John Stainton, Alexis de Tiesenhausen,  
Lynne Turner, Jay Vinze, Andrew Ward,  
David Warren, Andrew Waters, Harry Williams-  
Bulkeley, Martin Wilson, André Zlattinger

### DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,  
Maddie Amos, Katharine Arnold, Alexis Ashot,  
Alexandra Baker, Helen Baker, Karl Barry,  
Rachel Beattie, Sven Becker, Jane Blood,  
Piers Boothman, David Bowes-Lyon,  
Lucy Brown, Robert Brown, Lucy Campbell,  
Jason Carey, Sarah Charles, Romilly Collins,  
Ruth Cornett, Nicky Crosbie, Armelle de Laubier-  
Rhally, Eugenio Donadoni, Sophie DuCret,  
Christopher O'Neil-Dunne, Anna Evans,  
Arne Everwijn, Adele Falconer, Nick Finch,  
Emily Fisher, Peter Flory, Elizabeth Floyd,  
Nina Foote, Christopher Forrest, Giles Forster,  
Zita Gibson, Alexandra Gill, Keith Gill,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston,  
Tina Law, Darren Leak, Adriana Leese,  
Tom Leigh, Brandon Lindberg, Laura Lindsay,  
David Llewellyn, Murray Macaulay,  
Graeme Maddison, Sarah Mansfield,  
Nicolas Martineau, Roger Massey, Joy McCall,  
Neil McCutcheon, Michelle McMullan,

Daniel McPherson, Neil Millen, Jeremy Morgan,  
Leonie Moschner, Giles Mountain, Chris Munro,  
Liberte Nuti, Beatriz Ordovás, Rosalind Patient,  
Anthea Peers, Keith Penton, Romain Pinganaud,  
Sara Plumbly, Anne Qaimmaqami,  
Marcus Rådecke, Pedram Rasti, Lisa Redpath,  
Sumiko Roberts, Sandra Romito, Tom Rooth,  
Alice de Roquemarell, François Rothlisberger,  
Patrick Saich, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Thomas Venning, Edwin Vos,  
Amelia Walker, Ben Wiggins, Sophie Wiles,  
Bernard Williams, Georgina Wilsenach,  
Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Jennie Amos,  
Ksenia Apukhtina, Fiona Baker, Carin Baur,  
Sarah Boswell, Mark Bowis, Phill Brakefield,  
Clare Bramwell, Jenny Brown, David Cassidy,  
Marie-Louise Chaldecott, John Crook,  
Helen Culver Smith, Laetitia Delaloye,  
Charlotte Delaney, Milo Dickinson,  
Freddie De Rougemont, Grant Deudney,  
Howard Dixon, Virginie Dulucq, David Ellis,  
Antonia Essex, Kate Flitcroft, Eva French,  
Pat Galligan, Elisa Galuppi, Leonie Grainger,  
Julia Grant, Pippa Green, Angus Granlund,  
Christine Haines, Coral Hall, Charlotte Hart,  
Daniel Hawkins, Evelyn Heathcoat Amory,  
Anke Held, Valerie Hess, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer,  
James Hyslop, Helena Ingham, Pippa Jacomb,  
Marlous Jens, Guady Kelly, Hala Khayat,  
Alexandra Kindermann, Julia Kiss,  
Polly Knewstubb, Mark Henry Lampé,  
Aoife Leach, Rob Leatham,  
Antoine Leboutteiller, Timothy Lloyd,  
Peter Mansell, Stephanie Manstein,  
Amparo Martinez Rusotto, Astrid Mascher,  
Georgie Mawby, David McLachlan,  
Lynda McLeod, Kateryna Merkalkenko,  
Toby Monk, Rosie O'Connor, Samuel Pedder-  
Smith, Suzanne Pennings, Christopher Petre,  
Louise Phelps, Eugene Pooley, Sarah Rancans,  
David Rees, Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Pat Savage, Julie Schutz,  
Hannah Schweiger, Angus Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Mark Stephen, Annelies Stevens,  
Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Keith Tabley, Iain Tarling, Sarah Tennant,  
Timothy Triptree, Lucia Tro Santafe,  
Flora Turnbull, Paul van den Biesen,  
Mieke Van Embden, Ben Van Rensburg,  
Lisa Varsani, Shanthi Veigas, Julie Vial,  
Assunta Grafina von Moy, Anastasia von Seibold,  
Zelie Walker, Tony Walshe, Gillian Ward,  
Chris White, Rosanna Widen, Annette Wilson,  
Julian Wilson, Miriam Winson-Alio, Elissa Wood,  
Charlotte Young







CHRISTIE'S