

اعوذ بالله من الشيطان

**ARTS & TEXTILES OF THE ISLAMIC
& INDIAN WORLDS**

South Kensington • 21 October 2016

بانت بدين الله و

فما...

CHRISTIE'S







ARTS & TEXTILES OF THE ISLAMIC & INDIAN WORLDS

FRIDAY 21 OCTOBER 2016

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AUCTION

Friday 21 October 2016
at 10.00 am (Lots 1-219)
and 2.00 pm (Lots 220-401)
85 Old Brompton Road
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AUCTION CODE AND NUMBER

In sending absentee bids or making
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Saturday	15 October	11.00 am – 5.00 pm
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Monday	17 October	9.00 am – 7.30 pm
Tuesday	18 October	9.00 am – 5.00 pm
Wednesday	19 October	9.00 am – 5.00 pm
Thursday	20 October	9.00 am – 5.00 pm

AUCTIONEERS

Romain Pingannaud, William Robinson

Cover: Lot 164
Opposite: Lot 226 (detail)
Page 300: Lot 293 (detail)
Inside front cover: Lot 391
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Please see the Export and Import note on page 311 for further information.

يَشْتَرُونَ بِآيَاتِ اللَّهِ ثَمَنًا قَلِيلًا أُولَئِكَ لَهُمْ أَجْرُهُمْ عِنْدَ رَبِّهِمْ
إِنَّ اللَّهَ سَرِيعُ الْحِسَابِ ﴿١٠٠﴾ يَا أَيُّهَا الَّذِينَ آمَنُوا اصْبِرُوا وَصَابِرُوا
وَرَابِطُوا وَاتَّقُوا اللَّهَ لَعَلَّكُمْ تُفْلِحُونَ ﴿١٠١﴾



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ﴿١٠٢﴾
يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ
وَخَلَقَ مِنْهَا زَوْجَهَا وَبَثَّ مِنْهُمَا رِجَالًا كَثِيرًا وَنِسَاءً وَاتَّقُوا اللَّهَ
الَّذِي تَسَاءَلُونَ بِهِ وَالْأَرْحَامَ إِنَّ اللَّهَ كَانَ عَلَيْكُمْ قَرِيبًا
﴿١٠٣﴾ وَأَتُوا الْيَتَامَىٰ مَوَالِهِمْ وَلَا تَبَدَّلُوا الْوِثْيَانَ لَطِيبٌ لَّا تَأْكُلُوا
أَمْوَالَهُمُ إِلَىٰ أَمْوَالِهِمْ إِنَّهُ كَانَ حُوبًا كَثِيرًا ﴿١٠٤﴾ وَأَنْ خِفْتُمْ



1

*1

A QUR'AN SECTION

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

Qur'an L (*qaf*), vv.16-27, vv.33-42, Qur'an LI (*al-dhariyat*), vv.1-11, Arabic manuscript on vellum, 5ff., 71l. of strong sepia *kufic* to the page, with gold roundel verse markers, illuminated section markers inscribed in gold *kufic* within the text or in the margin, with polychrome reading marks, later added diacritics
Folio 5½ x 8½in. (14 x 21.5cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

2

A QUR'AN SECTION

IRAN, 14TH CENTURY

Qur'an III (*al imran*) v.152 to Qur'an IV (*al-nisa*), v.18, Arabic manuscript on paper, 111l. of elegant black *rayhan* to the page, gold and polychrome rosette verse markers, with illuminated marginal medallions, one *sura* heading in white *thuluth* on gold ground within illuminated cartouche, pencil pagination
12¾ x 9½in. (31.4 x 24cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



2



3

3
A KUFIC QUR'AN FOLIO
 ABBASID NEAR EAST OR NORTH
 AFRICA, 9TH/10TH CENTURY

Qur'an LXXII (*al-jinn*), v.27 to Qur'an LXXIII (*al-muzammil*), v.20, Arabic manuscript on vellum, 17ll. of sepia *kufic* to the page, clusters of gold roundels as verse markers, red reading marks, *sura* heading a long polychrome cartouche with floral decoration issuing a gold palmette, gold marginal marker in *kufic* 7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (20 x 26cm.)

£1,000-1,200 \$1,600-1,800
 €1,400-1,700



4

4
A QUR'AN SECTION
 SELJUK IRAN, CIRCA 12TH CENTURY

Qur'an LXXVIII (*al-naba'*), v.18 to Qur'an XC (*al-balad*), v.12, and Qur'an XCII (*al-layl*), v.92 to Qur'an XCVI (*al-alaq*), v.9, Arabic manuscript on paper, 9ff., 15ll. of black eastern *kufic* to the page, with Persian interlinear translation in black cursive, gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* outlined in black with polychrome, some issuing a marginal palmette, with illuminated marginal medallions, catchwords, copious notes in red and black, old repairs

Folio 12 $\frac{1}{4}$ x 8in. (31.2 x 20.4cm.)
 £3,000-5,000 \$4,600-7,500
 €4,200-6,900

05

A QUR'AN SECTION

WITH LATER ATTRIBUTION TO YA'QUT AL-MUSTA'SIMI, IRAN OR IRAQ, LATE 13TH/14TH CENTURY

Qur'an XXV (*al-furqan*), v.23 to Qur'an XXVI (*al-shu'ara'*), v.7, Qur'an XXVII (*al-naml*), v.14-19 and vv.47-54, rabic manuscript on paper, 8ff., six fly-leaves, 7ll. of black *muhaggaq* to the page, red Persian interlinear translation, gold and polychrome rosette verse markers, one *sura* heading in white *thuluth* on gold illuminated ground within rectangular cartouche issuing a palmette in the margin, gold and polychrome illuminated marginal medallions, text within blue, black and gold rules, catchwords, attribution to Ya'qut Ibn 'Abdallah al-Musta'simi in gold in the margin of f. 7, in modern stamped and tooled brown morocco

Text panel 6 x 3 3/4 in. (15.3 x 9.2cm.); folio 9 x 6 in. (22.6 x 15cm.)

£5,000-8,000

\$7,600-12,000

€7,000-11,000



5

06

A LARGE QUR'AN

MAMLUK EGYPT, 14TH CENTURY

Arabic manuscript on paper, two fly-leaves, 151l. of black *naskh* to the page, gold rosette verse markers outlined in black with polychrome highlights, *sura* headings in gold *thuluth*, catchwords, small number of 19th century replaced folios including opening and final folios, in worn brown morocco

Folio 14 1/2 x 10 in. (37 x 25.5cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



6



67
ABU AL-’ABBAS AHMAD BIN YAHYA FADLULLAH SHIHAB AL-DIN AL-’UMARI AL-’ADAWI AL-QURSHI AL-KIRMANI AL-ANSARI (D. 1348-49 AD): KITAB MASALIK AL-ABSAR FI MAMALIK AL-AM SAR

SIGNED ‘UMAR BIN AHMAD BIN ‘UMAR AL-SAFADI AL-TAMIMI AL-DARI (?), MAMLUK EGYPT OR PROVINCES, DATED THURSDAY 19 DHU AL-QA’DA AH 793/18 OCTOBER 1391 AD

Eye-Tracks in the Dominions of Great Cities, an early copy of this important encyclopaedic work on cosmography, geography, history and biography, Vol. I and II of at least 20, Arabic manuscript on good Egyptian paper, 238ff., three fly-leaves, 17ll. of black *naskh*, titles and important words in red, colophon signed and dated, with catchwords, occasional marginal notes, in later green morocco Folio 10½ x 7¼in. (26.5 x 18.5cm.)

£3,000-5,000 \$4,600-7,500
 €4,200-6,900

7

The author was born in Damascus on 3 Shawwal AH 700/12 June 1301 AD, and studied in Cairo, Alexandria and the Hijaz. According to Mingana "the author based his work on the *Jami'* of Abu Muhammad ‘Abdallah bin Ahmad bin Baitar al-Maliki al-’Ashshab (died AH 646/1248-49 AD).

Another copy, written in Egyptian *naskh* and dated circa 1420, is in the John Rylands Library, Manchester, see A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester, 1934, pp. 352 – 355, no. 344 [16] and C. Brockelmann, *GAL*, II. 141, S. I. 218, II. 175.



68
A QUR’AN SECTION (JUZ’)
 FATIMID OR AYYUBID EGYPT,
 12TH/13TH CENTURY

Juz’ XVI, Arabic manuscript on paper, 41ff., 5ll. of bold black *naskh* to the page, titles in larger script, opening folio with *waqf* inscription giving the name of a lady, Sitt Al-Baha bint Salih bint Nasir ‘Ali and Shaykh Jamal al-Din Abi ‘Abdullah Muhammad bin Abi al-Fadl bin Zayd al-Dawla’i, with added signature and date, in 12th/13th century tooled morocco with flap Folio 7¼ x 5¼in. (18 x 14.8cm.)

£2,500-3,500 \$3,800-5,300
 €3,500-4,800

8

رَوَاهُ الْحَافِظُ أَبُو نَعِيمٍ فِي فَضَائِلِهِ قُلْ هُوَ
 • اللَّهُ أَحَدٌ •
 الْحَدِيثُ الْخَالِصُ وَالْعِشْرُونَ
 عَنْ نَاسٍ رَضِيَ اللَّهُ عَنْهُمْ • قَالَ قَالَ
 رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ • مَنْ قَرَأَ
 قُلْ هُوَ اللَّهُ أَحَدٌ عَلَى طَهَارَةٍ مِائَةَ مَرَّةٍ
 كَطَهَّرَهُ الْقَلْبَةَ بِنَدَا بِنَاغَةِ الْكِتَابِ

فِي مَجْمَعِهِ الصَّغِيرِ وَالْبَعْوِيِّ •
 الْحَدِيثُ الْعِشْرُونَ
 عَنْ عَبْدِ اللَّهِ بْنِ عُمَرَ رَضِيَ اللَّهُ عَنْهُمَا •
 قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
 مَنْ قَرَأَ يَوْمَ الْجُمُعَةِ مِائَةَ مَرَّةٍ • قُلْ هُوَ
 اللَّهُ أَحَدٌ فَقَدْ آدَى مِنْ حَقِّ الْجُمُعَةِ
 مَا آدَتْ حَمَلَةُ الْمَرْشِ مِنْ حَقِّ الْمَرْشِ

09

KITAB ARBA'UN HADITH: A COLLECTION OF 40 HADITHS

SIGNED AL-MAMLUK AQBARDI MIN AQBAY AL-MALIKI AL-ASHRAFI OF THE
 [...] BARRACKS (TABAQQA), MAMLUK EGYPT, LATE 15TH/EARLY 16TH CENTURY

Possibly a very early copy of a work by Abu al-Fadl Jalal al-Din 'Abd al-Rahman al-Suyuti (d. 1505 AD) whose name appears in the preface of this work, on *hadith*, Arabic manuscript on paper, .31 ff., two fly-leaves, 7ll. of large black *nashk* to the page, with gold and polychrome rosette verse markers, titles in large red, green, blue or red *thuluth*, text within double red rules, with catchwords, colophon signed, in white *thuluth* within an illuminated gold roundel, later Ottoman Turkish notes, first and penultimate folios missing, in paper-covered binding

Text panel 7 x 4³/₄in. (17.8 x 11.8cm.); folio 10 x 6³/₄in. (25.3 x 17.3cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,500

وَأَخْلَفَ فِي نَارِ رِيحِهِ وَتَوَلَّى سَوِيءَ الْأَقْصَابِ
 وَخَلَّفَ آخِرَهُمَا نَارِيَّةً بِهَا أَوْصُوهُ وَالْجَمْعُ عَمْرٌ وَسَرَا
 دَاوُدُ تَوْبَهُ مَسْئُولا وَرَبِي قُلُوبِي وَسَوُوا فِي الْمَوْلَاةِ أَيْسِدُوا
 التَّامِرُ وَالرَّبْوَا بِالْوَاوِ مَعَ الْيَاءِ وَالتَّيْرُ خَلْفَ رِيَابِي فِي الرَّوْمِ مَخْتَفَا
بَابُ حُرُوفِ الْعَمْرِ وَقَعَتْ فِي الرَّسْمِ عَلَيَّ عِبْرَةُ الْقِيَامَةِ
 وَالْعَمْرُ الْأَوَّلُ فِي الرَّسْمِ قَالَهُ سُبُوهُ الَّذِي يَجِيءُ إِذَا أَوْصَلَ تَدْنِيهَا
 فَهَوَّالُ بِوَاوٍ يَبِينُومُ بِهِ وَيَبِينُومُ فَصِيْلُهُ كَسَلَهُ سَطَطَا
 أَيْسَخَصَةُ نَا قَارِبُ الْعَضَكِيَّوْتِ وَفِي الْأَنْعَامِ مَعَ فَصْلِكَ وَأَنْتَلُ قَدْ دَعَلُ
 وَخَصْرُ فِي الْبَيْتَانَا إِذَا وَصَفَتْ وَقُلُوبَنَا مَخْتَفَا فِي الشُّعْرَا
 وَفَوْرُ صَادٍ أَيْ نَانِيَا زَعْمُوا وَرَدَّ إِلَيْهِ الَّذِي فِي الْقَمْرِ لِيُجْعَلَا
 أَيْمَةً وَأَبْنُ ذَكْرَانُومُ وَأَيْسَخَا بِالْعَزَابِ وَلَا تُسَرُّ بِمُجْعَلَا
 وَبُوسَيْلُ وَيَلِيْلُ حَيْبِيْدُ وَلَا نِ وَلَا مَ لَعِبَ لَعِبَتْ بَدَا الْأَنْعَامُ سَسْرَا
 فِي السَّبَا وَأَوْ وَخَلَّفَ فِي الرَّوْمِ وَرَبْوَا وَرَدْنَا كَسَلُ الْعَشْوَا

بَابُ أَنَّ مَا وَلِيَ مَا وَدَيْسَ مَا
 وَأَقَطَعَ مَعَا مِمَّا تَوَعَّدَتْ عِنْدَ مَرُورِ الْوَسِيلِ أَيْمَةً فِي الْأَنْعَامِ مَخْتَفَا
 وَأَيْمَةً عِنْدَ حُرُوفِ الْعَمْرِ جَا كَذَا لَيْسَ مَا وَقَطَعَهُ فِيمَا حَسَى الْكَبْرَا
 قُلُوبِي سَسْمَا خَلَا فِي مَرُورِ الْوَسِيلِ مَعَ خَلْفَتِي وَمِنْ قَوْلِ الشُّعْرَا وَنَشْرَا
بَابُ كُلِّ مَا
 وَقُلُوبَنَا كَرَمًا مِنْ كُلِّ مَا قَطَعُوا وَالْحَالِفُ فِي كَسَلَا وَرَدْنَا سَخْرَا
 وَقُلُوبَنَا الْيَاءِ أَيْسَخَا كَسَلَتْ وَقَطَعُوا عَمْرٌ خَلْفَ بِلَى وَقَطَعَا
بَابُ قَطْعِ حَيْثُ مَا وَرَضَلْنَا
 وَحَيْثُ مَا قَطَعُوا قَطَعُوا فَايْنَمَا فَصَلُوا وَسَقَطَ إِلَيْهَا فِي الْعَمْرِ مَسْتَهْمَا
 وَالْحَالِفُ فِي مَشْوَرَةِ الْأَخْرَابِ وَالشُّعْرَا وَفِي النَّسْبِ قِيلَ الْوَسِيلُ مَعْتَمَرَا
بَابُ إِسْحَا
 فِي خِيَالِ عَوْرَاتِ وَالْأَخْرَابِ نَانِيَا وَالْحَجَّ وَصَلَا الْبَيْتَا وَالْبَيْتَا يَدْخُلَا
بَابُ بُوْهُمُ وَوَرِكَاتُ

010
**AL-MUQRI ABU AL-QASIM BIN FIRRUH AL-SHATIBI (D. 1194 AD): TREATISE
 ON THE READINGS OF THE QUR'AN**
 MAMLUK EGYPT OR PROVINCES, DATED AH 809/1406-07 AD
 Arabic manuscript on paper, 14ff., two fly-leaves, 13ll. of black *naskh* to the page, titles in
 larger script, colophon dated, with later added notes, in modern binding
 7 x 5 1/2 in. (17.6 x 13cm.)
 £1,200-1,500 \$1,900-2,300
€1,700-2,100

AN IMPORTANT COPY OF THE *DIWAN* OF JAMI SIGNED BY JAMI'S COMPANION, THE POET BASIRI

012

'ABD AL-RAHMAN JAMI (D. 1492 AD): *DIWAN*

SIGNED MUHAMMAD BIN AHMAD BIN ABI AL-MA'ALI KNOWN AS BASIRI,
CONSTANTINOPLE, OTTOMAN TURKEY, DATED 15 DHU AL-HIJJAH AH 905/12
JULY 1500 AD

Persian manuscript on fine cream paper, 120ff., one fly-leaf, 17ll. of elegant black *ta'liq* to the page arranged in two columns, occasional titles in red, colophon signed and dated, followed by later added notes, later ownership notes and seal impressions, in 15th/16th century tooled dark brown morocco with flap
Folio 9 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (25 x 17.2cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

The colophon is signed by Muhammad bin Ahmad bin Abi al-Ma'ali known as Basiri on the 15th Dhu al-Hijja AH 910 in Constantinople.



Detail of the 15th century Ottoman binding

که کرد خیار و هیچ در میان دست
باشد منت هر چه هست در آن فنا
یا بی کسب به نشان آن غبار را
آیا غبار یا به شکر بر تو آید

اگر برده بر نیزه از روی کلاه
ز چینی این برده جز در شب
برانی در ظاهر شکر بر ویست
که هم بر راه او برود هم زودار
بهرش بندگی جوهره از آن
بهرین در مانده بر آوار
درون مال زین مستطاب
که شاید بیایید درین برده
بر برده درون نیست الا
ز چه برده بر دست خیزد ز غبار
که از برده و عدت آید بر
ز باران جان من بر آید آن
پسندار جای که در عدت
بدان عدت ز کثرت غبار

نه می فرزند زنده نفس نام
کمال عدت ذات تو نام
تویی اول تویی اول کمال
ز اولی شکر است بهر آن
تویی کمال من در مقابل فرام
فرام سگال کند نمی فرام
ز جام عشق یکم جوهر فرام
و کن لای علی ای علی
ز تو طلب چرا با شکر چه
بجان خود ترا جا به جا
تویی از همه عشاق نام
تویی از همه عشاق نام
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تویی از همه عشاق نام

طریقت با می از صاحب دل
که باشد در ملک عشق نام

نزد در مجلسی بود که آن عالی فرد
تویی تریبا تا خست و دشور
شیرین ذات تو که در صحرای
نیشب ذات در بطح درین کعبه
شده از مجلسی اول حقایق عیان
که در مطایر طفت جا در آن
شده ای علی تا شسته مطهر کمران
که است ساخت ابر از هم بر
مرای این مظهر که کرده در هر کجست
جبال انهم انهم پس برین صحرای
جهان عدت صبح دیده از آن
که خورشید که باشد ز کثرت نور
فروغ عدت او طفت او می کند
سیان شاه و مشهور و ناموس
کوش جانی در ملک کران بر کجست
ازین لاله سنا در آن شرا
کجیک و جام ازین شکر از عدت
نظام عیب و عدت جا در هم

کار من آمد جان از بار دور
بیتستان دون جانان که در
ای که کوی خولی از غم جوهر
مقربان شهادت از اول از
که تامل و در کیم بود کجست
شوق طالب سر صدها در
خاصه بر باست سواد علم
نکوحا باشد از بار دور
که در آن از آن بر کجست
عج ما شوق باشد از بار دور
که در آن خضار کیم کجست
بوسه چشم بر اثر از
عقل عالی بر کمال بر کجست
نیشب امک با در صیار

Basiri was a poet who wrote in both Persian and Turkish. Of Central Asian Turkish origin, he was born in 1466 AD probably in Khurasan. He found service at the courts of the sons of the Aqqoyunlu ruler Uzun Hasan, Muhammad and Ya'qub, for whom he wrote panegyrics. He is recorded as having visited Herat where he is said to have associated with 'Ali Shir Nava'i, Jami and their literary circles. He found further service at the court of another Aqqoyunlu ruler, Göde Ahmad Bey, for whom he acted as an emissary to the court of Bayazid II in Istanbul in 1496-7 AD. He married in Istanbul, and staying there, he entered the circles of leading statesmen such as Tacizade Cafer Çelebi and Defterdar Iskender Çelebi. He wrote a famous panegyric to Sultan Selim complaining of his downtrodden state and asking for assistance. Basiri died in Istanbul in 1534-35.

This was presumably the poet's own copy of the *Diwan* of Jami, whom he personally knew (for his biography see art. "Basiri" in *TDV Islam Ansklopedisi*, vol. 5, 1992, pp. 105-6).

Following the colophon are further poems by Jami as well as by Qasim al-Anwar, 'Unsuri, Shams-i Tabas and other poets.

The owners' inscriptions on folio 1 include those of Muhammad Hamid, formerly the Qadi of Edirne, in AH 1171 and Hasan bin al-Shaykh Ibrahim, the Türbedar (keeper of the shrine) of Hızir Baba in Dobnice, dated 7 Jumada I AH 1272/15th January 1856 AD.



613

QASIM ANWAR (D. AH 837/1433-34 AD): *DIWAN*

PROBABLY SHIRAZ, TIMURID IRAN, DATED 2 RAMADAN AH 897/28 JUNE 1492 AD

Poetry, Persian manuscript on paper, 266ff., four fly-leaves, 14ll. of fine black *nasta'liq* in two gold outlined columns to the page, titles in gold within illuminated cartouches, opening illuminated bifolio, preceded by illuminated *shamsa*, f.230a with illuminated heading and title of *anis al-'arifin*, f.253b with colophon dated 22 Sha'ban 897, f.254a with illuminated heading and title of *anis al-'ashiqin*, f.266a with final colophon dated 2 Ramadan 879, with catchwords, occasional staining, in Safavid stamped brown morocco with gilt decoupé doublures

Text panel 5¾ x 2⅞in. (14.7 x 7.1cm.); folio 8½ x 4½in. (21.4 x 11.6cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

There are two colophons in this manuscript, the first one 18 years later than that recorded on the final folio. Neither colophon shows any sign of having been tampered with. It seems likely that the scribe has mixed up the seven and the nine in the final colophon. This would make the date of completion of the manuscript as 2 Ramadan 897 (28 June 1492), a few days after the first colophon was written.

This is a very early copy of the text.

014

**A POETRY ANTHOLOGY OF SA'DI
TIMURID IRAN, 15TH CENTURY**

Persian manuscript on paper, 93ff., one fly-leaf, 25ll. of tight black *naskh* to the page, important phrases in red, chapter titles in gold and polychrome illuminated cartouches, text arranged in two columns with red divisions, with catchwords, one folio loose, in 18th century stamped burgundy morocco

Text panel 6¼ x 4in. (16 x 9.9cm.); folio 9 x 6¼in. (22.6 x 15.6cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

PROVENANCE:

The Djafar Ghazi Library



14

015

**RUKN AL-DIN AWHADI KNOWN AS
AWHAD AL-DIN ISFAHANI (D. 1338
AD): DIWAN**

TIMURID IRAN, 15TH CENTURY

Poetry, Persian manuscript on paper, two fly-leaves, 15ll. of black *ta'liq* to the page arranged in two columns within double gold rules, titles in gold in cartouches across two columns, text within gold, black and blue rules, opening bifolio with illuminated borders, with catchwords, various seal impressions, in Ottoman gilt tooled brown morocco with flap

Text panel 4¾ x 2¾in. (11.8 x 7cm.); folio 6½ x 4¾in. (16.6 x 11cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



15



616

MUHAMMAD BIN 'ABDULLAH AL-NISHABURI AL-TARSHIZI KNOWN AS KATIBI (D. 1434-35 AD): KULLIYAT CONTAINING *DIWAN* AND *MAJMA' AL-BAHRAYN*

TIMURID IRAN, DATED AH 890/1485-86 AD

Poetry, Persian manuscript on paper, 101ff., 17ll. of black *nasta'liq* in two columns within gold and polychrome rules, diagonal text around the main text panel, with two illuminated headpieces, with illuminated titles and cartouches, colophon dated, paginated, in stamped brown morocco, with seal impressions and ownership notes

Text panel 5½ x 3¼in. (14 x 8.4cm.);

folio 8½ x 4½in. (20.7 x 11.4cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

Shams al-Din Muhammad bin 'Abdallah al-Nishapuri, known as Katibi Turshizi, was born in a village near the cities of Turshiz and Nishapur, for which reason he is known both as Nishaburi and Turshizi. He learnt the art of penmanship under the celebrated poet and calligrapher Simi in Nishapur. Katibi went to Herat where he entered the service of Baysunghur Mirza and composed poems in praise of Timur, Shahrukh and Baysunghur. After travelling to Astrabad, Gilan, Shirvan and Isfahan where he was initiated in Sufism, Katibi finally settled in Astrabad where he died of the plague while writing a *khamsa* in imitation of Nizami circa 1434-35 AD. In Isfahan he attached himself to the scholar Sa'in al-Din 'Ali Turkah al-Isfahani, in praise of whom a *qasida* is also found in the *diwan*

The first half is a selection of panegyrics, beginning with devotional poems in praise of God, the Prophet Muhammad, 'Ali bin Abi Talib, and Imam Husayn, followed by *qasidas* in praise of contemporary and recent figures such as Baysunghur Mirza, Timur, Shah Rukh, Sultan Ibrahim, Sultan Khalil, Fasih al-Din Khafi, Sayin al-Din Abu Muslim, Manuchihr Shah of Shirvan, Amir Chaqmaq, and Amir Vali Beg. The second half, beginning with an illuminated *sarlawh* is the mystical *mathnavi Majma' al-Bahrayn* ("Confluence of the Two Seas") about the pair of lovers Nazir and Manzur ("Regarder" and "Regarded").

At the back are various notes of Mirza Muhammad Mustawfi-ye Nizam, dated AH 1297/1880-81 AD and AH 1298/1882-83 AD. This is probably to be identified as Mirza Muhammad, later known as *Iqbal al-Mulk*. He was appointed ambassador to London in 1872 and in 1880-81 he entered the service of Mas'ud Mirza Zill al-Sultan. He was appointed Governor of Bushehr a year later and then Kurdistan and was recommended by the Prince to be titled *Iqbal al-Mulk* 1882-83. He held different posts until 1889-90 when he was reappointed Governor of Yazd and a year later Kurdistan. (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, Vol. III, Tehran, 1966, pp.216 & 217).

A copy of the *Kulliyat*, dated AH 857/1453 AD, is in the British Library, see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, Oxford, photolithographic reprint 1966, pp. 637 - 639, no. Add. 7768.



017

MUGHNI MIN AL-USUL

SIGNED JALAL AL-DIN BIN AHMAD, ANATOLIA OR IRAN, DATED AH 821/1418-19 AD

A collection of traditions, Arabic manuscript on paper, 138ff. as numbered, three fly-leaves, 12ll. of black *naskh* to the page, titles in larger red or black *thuluth*, important words in red, with copious marginal commentaries and later added notes, colophon dated, in tooled brown morocco 11 x 7¼in. (28 x 17.8cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



018
'IZZ AL-DIN 'ABD AL-LATIF BIN 'ABD AL-'AZIZ KNOWN AS IBN AL-MALAK (D. 1395 AD): SHARH MAJMA' AL-BAHRAIN

SIGNED MUSA BIN MURAD, ANATOLIA OR IRAN, DATED END OF SAFAR AH 868/NOVEMBER 1463 AD

An early copy of this commentary on *Majma' al-bahrain wa-multaqa al-nayyirayn* by Ibn al-Sa'ati (d. 1296 AD), a treatise on Hanafi jurisprudence, Arabic manuscript on paper, 258ff., two fly-leaves, 29ll. of black cursive to the page, important phrases and words in red, with catchwords, paginated, occasional marginal notes, colophon signed and dated, later added notes, in marbled paper-covered binding
 Folio 10½ x 7¼in. (26.8 x 18cm.)

£1,500-2,000 \$2,300-3,000
 €2,100-2,800

18

Two copies, dated AH 839/1435 AD and AH 844/1440 AD, are in the Chester Beatty Library, Dublin, see A. Arberry, *A Handlist of the Arabic Manuscript*, Dublin, 1962 & 1964, vols. V & VII, pp. 103 – 104 and p. 61 respectively. Four other copies, dated AH 842/1438 AD; AH 852/1448 AD; AH 861/1457 AD and AH 917/1511 AD, are in the British Library, see C. Baker (editor), *Subject – Guide to the Arabic Manuscripts in the British Library*, London, 2001, D. 2a, p. 111. See C. Brockelmann, *GAL*, I. 383, S. I. 658, II, 315.



019
IN PRAISE OF THE 99 NAMES OF ALLAH (AL-ASMA' AL-HUSNA)
 ATTRIBUTED TO SHAYKH KAMAL (MIR 'ALI TABRIZI), SAFAVID IRAN, 16TH CENTURY

Arabic manuscript on paper, 8ff., four fly-leaves, 6ll. of elegant black *nashk* script to the page, with gold and polychrome roundel markers, text within blue, black and gold rules, large title cartouche with fine gold *thuluth* inscription within blue arabesques, colophon signed Shaykh Kamal, in Safavid gilt stamped binding with flap, paper decoupé doublures
 Text panel 5½ x 3¼in. (14 x 8.3cm.); folio 9½ x 6¼in. (23.2 x 16.7cm.)

£2,000-3,000 \$3,100-4,500
 €2,800-4,200

19



020

QUR'AN

SIGNED MUHAMMAD BIN HUSAYN, OTTOMAN OR SAFAVID PROVINCES, POSSIBLY IRAQ, DATED SATURDAY 26 RAJAB AH 998 AUGUST 1584 AD

Arabic manuscript on paper, 234ff., two fly-leaves, 16ll. of black *muhaqqaq* to the page, with red and black verse markers, *sura* headings in large red *thuluth*, marginal section markers in large red *thuluth*, with numerous marginal notes, opening folio with polychrome illumination, preceded with short text and tables on the seven readings of the Qur'an and old *waqf* inscription, with catchwords, colophon signed and dated, in tooled red morocco with flap

Folio 11 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ni. (28.9 x 19.8cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

A note of the first folio indicates that this copy of the Qur'an was endowed by Rajab bin 'Ali al-Shu'ayri and his wife Khadija bint 'ali Hamza (?).



021

AHMAD BIN 'ARABSHAH (D. 1450 AD): 'AJA'IB AL-MAQDUR FI AKHBAR TIMUR

SIGNED BY THE AUTHOR, IRAN OR MAMLUK PROVINCES, DATED BEGINNING OF RAJAB AH 840/JANUARY 1437 AD

An important history of Tamerlan in the hand of its author, Arabic manuscript on paper, 134ff., two fly-leaves, 211l. of black cursive to the page, titles and important words in red, with red comma-shaped markers, catchwords, occasional marginal notes, colophon signed and dated, later ownership notes, seal impression, in Mamluk style morocco Folio 8½ x 5½in. (21.6 x 14.8cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

This copy appears to be in the hand of its author, Ahmad bin 'Arabshah. Another copy of this work dated AH 839, also in his hand is in the Adilnor Collection. Both colophons show a closely related cursive hand.

Ahmad bin 'Arabshah was born in Damascus in 1392. Taken captive by Timur, he grew up and studied in Samarqand. He travelled through Central Asia and Anatolia before settling in Cairo where he produced this well-known account of Timur's life in 1435 (Reuven Amitai-Preiss & David O Morgan, ed., *The Mongol Empire & its Legacy*, Leiden, 1999, p.5).

Another copy, dated 1589 AD, sold at Christie's South Kensington, 8 April 2011, lot 13.



622

A COMMENTARY BY AL-SHARAF 'ALI BIN MUHAMMAD AL-JURJANI (D. 1413 AD) ON QUTB AL-DIN MUHAMMAD BIN MUHAMMAD AL-RAZI' AL-TAHTANI'S (D. 1364-65 AD) LAWAMI' AL-ASRAR 'ALA SHARH MATALI' AL-ANWAR
SIGNED YUSUF BIN IDRIS, COPIED IN BURSA, OTTOMAN TURKEY, DATED THURSDAY BEGINNING OF JUMADA II AH 861/MAY 1456 AD

An early copy of this treatise on logic, written within 43 years of al-Jurjani's death, Arabic manuscript on paper, 120ff., one fly-leaf, 21ll. of black *naskh* to the page, phrases overlined in red, copious marginal notes, catchwords, colophon signed and dated, later ownership notes, in modern morocco
Folio 7¼ x 5¼in. (18.5 x 13.2cm.)

£1,200-1,500

\$1,900-2,300

€1,700-2,100

Two copies, datable to the 16th century (Or. 3822 and Or. 4319), are in the British Library, see C. Rieu, *Supplement to the Catalogue of the Arabic Manuscripts in the British Museum*, Hildesheim, 2013, reprint of the 1894 London catalogue, pp. 500 – 501, nos. 733 & 734. See Brockelmann, *GAL*, S. III, p. 598 (Index).



023

A QUR'AN SECTION (JUZ')
SIGNED 'ALI AL-QARTASH,
OTTOMAN PROVINCES, 16TH OR
EARLY 17TH CENTURY

Juz' XII, Arabic manuscript on paper, 27ff., three fly-leaves, 9ll. of black script to the page, the first, intermediate and last lines in *rayhan* framing two panels of three lines of *naskh*, within red rules, with red roundel verse markers, *sura* headings in red *thuluth*, with catchwords, fly-leaf with attribution to the scribe 'Ali al-Qartash, later added notes, in restored Ottoman stamped morocco with flap
Text panel 6 7/8 x 3 3/4 in. (17.6 x 9.5 cm.); folio 10 1/4 x 6 5/8 in. (26 x 16.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

23



024

FAYZ AL-KASHANI (D. 1680 AD):
MAFATIH AL-SHARA'

SIGNED MUHAMMAD SADIQ BIN
MUHAMMAD HUSAYN AL-QARI
AL-HAMADANI, SAFAVID IRAN, 17TH
CENTURY

A work on Islamic law composed in AH 1042, probably copied during the author's lifetime or shortly after, Persian manuscript on paper, 289ff., two fly-leaves, 23ll. of black *naskh* to the pages, titles and important words in red, text within gold and polychrome rules, with marginal commentary, catchwords, opening folio with illuminated headpiece, preceded with index tables, colophon signed, in brown lacquer binding
Text panel 6 1/2 x 3 in. (16.3 x 7.7 cm.); folio 9 1/2 x 5 7/8 in. (24.1 x 14.8 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

24

025

A PRAYER BOOK

IRAN, 18TH/19TH CENTURY

Based on Qur'an verses, Arabic and Persian manuscript on paper, 66 ff., ten fly-leaves, 12ll. of elegant black *naskh* to the page, titles and important words in red, with gold roundel verse markers, text within black and gold rules, with occasional marginal notes, catchwords, opening folio with seal impression of the ambassador (*safir*) 'Abbas Quli Khan dated AH 1271 and ownership inscription, added illuminated headpiece, in soft stamped morocco

Text panel 5½ x 2¾in. (13 x 6.6cm.);
 folio 6¾ x 4¼in. (17.4 x 10.9cm.)
 £1,200-1,800 \$1,900-2,700
 €1,700-2,500



25

026

'ALI IBN AL-HUSAYN ZAYN AL-ABIDIN: AL-SAHIFA AL-KAMILA AL-SAJJADIYYA

SIGNED MUHAMMAD AL-RIDAWI AL-TAQQAR (?), SAFAVID IRAN, DATED THURSDAY BEGINNING JUMADA I AH 1089/JUNE 1678 AD

Prayers attributed to the fourth Imam, Arabic manuscript on paper, 265 ff., two fly-leaves, 7ll. of elegant black *naskh* to the page, with Persian interlinear translation in red *nasta'liq*, titles in red, text within gold and black rules, opening bifolio with illuminated headpiece and gold ground, catchwords, occasional marginal notes, colophon signed and dated, in 18th century stamped brown morocco

Text panel 4 x 1¼in. (10 x 4.5cm.);
 folio 6¾ x 3½in. (16.1 x 9cm.)
 £1,500-2,000 \$2,300-3,000
 €2,100-2,800



26



027

A DIWAN

SAFAVID IRAN, 16TH CENTURY

Poetry, Persian manuscript on paper, 9ff., three fly-leaves, 6ll. of elegant black *nasta'liq* written diagonally on gold-speckled ground, a further line of text written to the left, each panel within blue, black and gold rules and illuminated medallions, opening bifolio with illuminated headpiece, preceded with two pages of text, with seal impressions, later added notes, in later gilt black morocco

Text panel 3½ x 1½in. (9 x 4.7cm.); folio 6¾ x 4in. (17.3 x 10.2cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

27



028

MUHAMMAD 'ASSAR TABRIZI (D. AH

779/1377 AD): MIHR O MUSHTARI

SAFAVID IRAN, POSSIBLY SHIRAZ, LATE 16TH CENTURY

A love story in verse based on the concept of platonic love, Persian manuscript on gold sprinkled paper, 179ff., five fly-leaves, 10ll. of black *nasta'liq* to the page arranged in two columns between double orange and gold divisions, text arranged diagonally in the margins, within thick gold and polychrome frame, headings in white *thuluth* within illuminated cartouches, angles with illuminated panels, with catchwords, opening bifolio heavily illuminated, old repairs, in European or Indian gilt green morocco

Text panel 6¾ x 3¾in. (17 x 9.5cm.); folio 8¾ x 5¾in. (22.6 x 13.7cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

28



029

ADIWAN

ATTRIBUTED TO SHAH MAHMUD NISHAPURI, HERAT, AFGHANISTAN, 16TH CENTURY

Poetry, Persian manuscript on coloured paper, 43 ff., four fly-leaves, 12ll. of elegant black *ta'liq* to the page arranged in two columns with gold divisions, title cartouches in gold and polychrome, text within gold and polychrome rules, with marbled paper margins, opening with illuminated headpieces, preceded by illuminated *shamsa*, colophon with signature of or attribution to Shah Mahmud, later added miniature painting in grisaille on final folio, in 18th century stamped black morocco

Text panel 5¼ x 27/16in. (13.4 x 7.2cm.); folio 9½ x 6in. (23.9 x 15.3cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



030

THE POETRY OF NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. 1492 AD)

SAFAVID IRAN, DATED AH 912/1506-07 AD

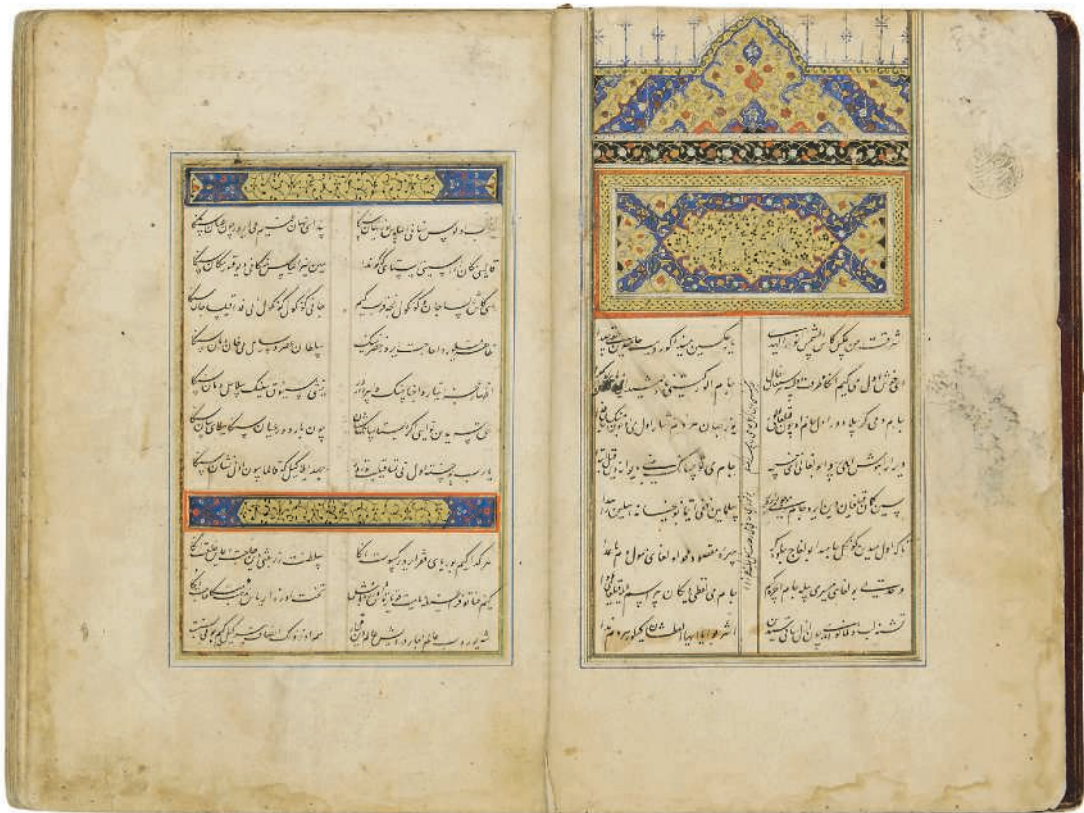
Poetry, Persian manuscript on gold-speckled paper, 227ff., two fly-leaves, 16ll. of black *nasta'liq* to the page arranged in one or two columns between illuminated panels and gold and black rules, text within gold and polychrome frame, with two illuminated headpieces, catchwords, later pagination, two Qajar double-page illustrations, colophon of Chapter I dated, Chapter II incomplete at end, in fine Safavid gilt stamped binding

Text panel 6 $\frac{7}{8}$ x 33 $\frac{1}{4}$ in. (17.4 x 9.6cm.); folio 12 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (30.5 x 18cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700



031

MIR 'ALISHIR NAVA' (D. 1500 AD): DIWAN

SAFAVID AFGHANISTAN, DATED AH 9[7]0/1563-64 AD

Persian manuscript on paper, 121ff., 12ll. of elegant black *nasta'liq* to the page arranged in two columns, with title cartouches, gold and polychrome rules, illuminated opening, later ownership notes, catchwords, in period gilt stamped morocco
Text panel 5¼ x 3¾in. (14.5 x 9.2cm.); folio 9½ x 6½in. (23.9 x 16.4cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

PROVENANCE:

The Djafar Ghazi Library, Christie's South Kensington, 23 April 2012, lot 39

The notes and seals of subsequent owners include detail of the manuscript's purchase in Mahan near Kirman for three *tuman* in AH 1245 (1829-30 AD).



032

THE POEM (QASIDA) OF IMAM 'ALI REZA

SIGNED RUZBIHAN, SHIRAZ, SAFAVID IRAN, FIRST HALF 16TH CENTURY

Persian manuscript on paper, 6ff., two fly-leaves, 7ll. of elegant *thuluth* to the page, each line within cloudband on gold illuminated ground, text within gold and polychrome rules, with cream borders illuminated with gold foliage, illuminated headpiece, colophon signed, later ownership note dated AH 1230, in Ottoman gilt stamped morocco with flap 4 $\frac{1}{8}$ x 3in. (11.6 x 7.5cm.); folio 8 x 5 $\frac{1}{4}$ in. (20.2 x 13.5cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

The manuscript is signed by Ruzbihan Muhammad al-Tab'i al-Shirazi, a Shirazi calligrapher and illuminator of the first half of the 16th century. His masterpiece is an undated Qur'an in the Chester Beatty Library, which he copied as well as illuminated (Inv. MS. 1588; David James, *Qur'ans and Bindings from the Chester Beatty Library*, London, 1980, No.58, pp.77-79). For other manuscripts including two Qur'ans by this very accomplished artist in the Khalili collection, see David James, *After Timur*, London, 1991, pp.144-160.

A large fine Qur'an attributable to Ruzbihan Muhammad sold at Sotheby's, London, 5 October 2010, lot 26.



033

NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. 1492 AD): YUSUF WA ZULAYKHA

SAFAVID IRAN, EARLY 16TH CENTURY

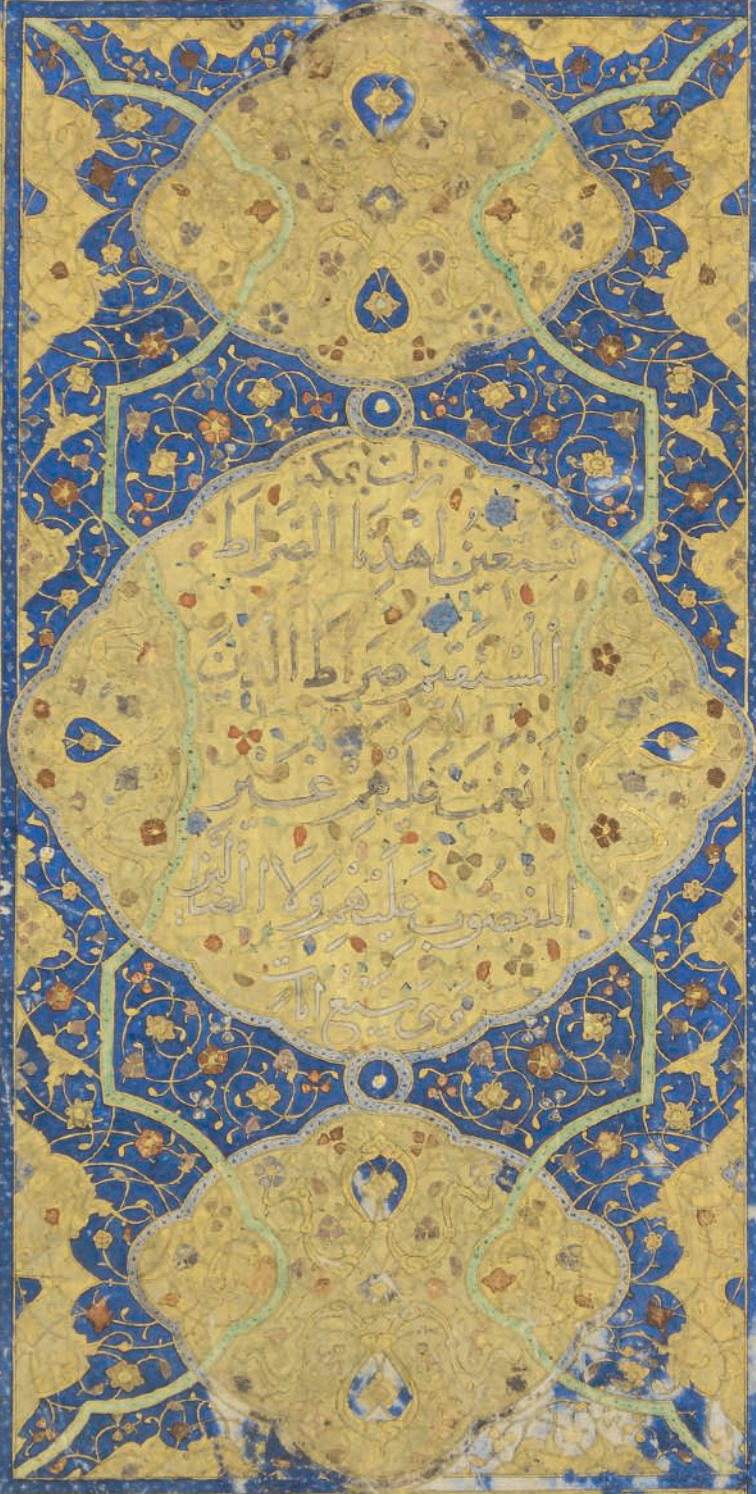
Poetry, Persian manuscript on paper, 174ff., two fly-leaves, 12ll. of elegant black *nasta'liq* to the page arranged in two columns between double gold and black rules, titles in red within rectangular cartouches, text within gold and polychrome rules, in plain cream borders with polychrome rules, with original illuminated headpiece, catchwords, later ownership notes with attribution to Shah Mahmud Nishapuri, some in English hand, in Qajar lacquer binding

Text panel 5½ x 27⁄16in. (13.8 x 7.3cm.); folio 9¼ x 6½in. (23.8 x 15.5cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
سَمِعْنَا بِأَمْرِكَ
الْمُسْتَقِيمِ صِرَاطَ الَّذِينَ
أَنْعَمْتَ عَلَيْهِمْ غَيْرِ
الْمَغضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ
وَيَسِّرْ لَنَا



34

QUR'AN

SAFAVID IRAN, 16TH CENTURY

Arabic manuscript, 359 ff., five fly-leaves, 13ll. to the page, the first and last in elegant blue *muhaqqaq*, the intermediate in fine gold *muhaqqaq*, each framing two panels of 5ll. of tight black *naskh*, between gold and polychrome rules, with gold and polychrome roundel verse markers, *sura* headings in white *thuluth* on gold within illuminated cartouches, with marginal illuminated markers, opening bifolio with carpet-page illumination, first bifolio of text with illuminated headpiece and text in cloudbands on gold ground, last *sura* followed by prayers on illuminated ground, in black morocco, the flap with original stamped and decoupe decoration, remains of this decoration to the back inside cover

Text panel 6¾ x 3¾in. (17 x 9.8cm.); folio 11¼ x 6¼in. (29.8 x 17.8cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000





035

QUR'AN

SAFAVID IRAN, SECOND HALF 17TH CENTURY

Arabic manuscript on paper, 472 ff., three fly-leaves, each folio with 14ll. of neat black *naskh*, *sura* headings in white on gold panels, marginal medallions marking various points in the text, opening bifolio with gold and polychrome illumination framing 6ll. of text, preceding folio with a single *shamsa*, central bifolio of the manuscript with elegant illumination in the margins, final folio followed by *falnama*, in Qajar lacquer binding with repaired spine, later slipcase
Text panel 4¼ x 1⅞in. (10.5 x 4.8cm.); folio 5⅞ x 3⅞in. (14.8 x 7.8cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

35



036

QUR'AN

SIGNED IBN NIZAM AL-DIN MUHAMMAD AMIN AL-NA'INI, SAFAVID IRAN, DATED BEGINNING JUMADA II AH 1082/OCTOBER 1671 AD

Arabic manuscript on paper, 398ff., two modern fly-leaves, 10ll. of strong black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* script within cartouches, text within gold and polychrome rules, catchwords, marginal markers in gold *thuluth*, opening bifolio with illuminated borders and cartouches, colophon signed and dated, extensive repairs, in plain brown morocco
Text panel 6¾ x 3⅞in. (17 x 9.2cm.); folio 9⅞ x 5¼in. (23 x 14.8cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

36



037

QUR'AN

SIGNED IBN MUHAMMAD TAQI [...] MUHAMMAD SHARIF, AFSHARID IRAN,
DATED AH 1203/1788-89 AD

Arabic manuscript on paper, 289ff., one fly-leaf, 14ll. of black *naskh* to the page, with gold roundel verse markers, *sura* headings in gold *thuluth* within cartouche, text within gold and black rules, with catchwords, marginal markers, opening bifolio illuminated in gold and polychrome, colophon signed and dated, followed by prayers, trimmed, in Qajar reddish brown morocco

Text panel 6¼ x 3¼in. (15.8 x 8.3cm.); folio 7½ x 4½in. (19.3 x 11.5cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

638

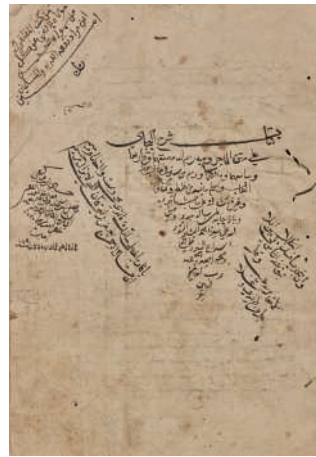
A COMMENTARY ON MATN AL-AJARUMIYA
OTTOMAN PROVINCES, DATED JUMADA I AH 1072/
DECEMBER 1661 AD

A renowned treatise on Grammar, Arabic manuscript on paper, ..ff., one fly-leaf, 23ll of black cursive to the page, with catchwords, colophon dated, opening folio with ownership notes

£1,500-2,000

\$2,300-3,000

€2,100-2,800



38

639

YA'QUB BIN SAYYID 'ALI BURSAWI: KITAB AL-FAWA'ID AL-SHAHIYA WA AL-KUNUZ AL-MUKHFIYA AL-KASHIFA 'AN AL-DU' WA AL-ASBAH
OTTOMAN PROVINCES, POSSIBLY ARABIA,
17TH/18TH CENTURY

A linguistic commentary, Arabic manuscript on cream and coloured paper, 40ff., two fly-leaves, 27ll. of black cursive to the page, some phrases overlined in red, with copious marginal notes, colophon probably added stating that it was copied in al-Ihsa', in soft black morocco Folio 7% x 4%in. (19.4 x 12.3cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



39

640

SHAMS AL-DIN AHMAD BIN SULAYMAN KAMAL PASHA ZADEH (D. 1534 AD): HAQA'IQ AL-DAQA'IQ
OTTOMAN TURKEY, 16TH CENTURY

An early copy of this Persian-Turkish dictionary written by the well known Ottoman *erudit* and *shaykh al-islam*, Turkish manuscript on Italian paper, 86ff. plus two fly-leaves, each folio with 21ll. of black *naskh*, words picked out in red, catchwords, marginal notes, a later seal impression, in modern binding 8½ x 5½in. (21.5 x 14cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



40

توجه الإجماع الضرف لغيرها ومقتضى عبرت المرء المهرم
 ذلت فكله فكيف لصاحب سمرها وقد جعلنا بسبب
 بعض المباشرين في الأوقاف لئلا يستفاد مع ظهور
 تدريسهم بمصر الحرسه غاية الظلم والابحاف إلى
 العدم المحض مع ان اد الحثوق فرض **سفر**
 ذاما القول وقد ما كنت اغنيه وقد رجعت وكما عنت
 يسكن من يريه في مجال المستحقين ماله **والمس**
 يكفه من تحويل الدنيا ماله **والمس** ذلك ليكون مصداق
 سا كان يشي في الكتاب **والمس** ان
 الدراب **والمس** ان
 بديع الإشتا والصفاة **والمس**
 وجعلته يشتم على ارباب **والمس**
الأول في معرفة طريقتة **والمس**
 علمون السلف المتقدمين كانوا يفترون في كلامهم
 لتجميع الألفاظ ولا يتخلفها كاهل ذلك الزمان ولا نوا
 يكونون السلام بلا تشجيع ثم يقولون **والمس**
 المكيه الله الذي الله الامور واصلى **والمس**
 والله وصحبه وان **والمس**
 فعلى العولية تروى الألفاظ وتخصها **والمس**

ق



بسم الله الرحمن الرحيم وبه نستعين
 المهدية الذي كرم الانسان وحلاه عليه النطق
 والبيان وجعل للسان ترجمان الجنان والقتاله
 والستاره على من حل من الفصاحة والبلاغه
 اعلى مكان وعلى آله وصحبه اصحاب المزيان
 والتبيين **والمس** فيقول الفقير مرسى بن يوسف
 اكتبني عنى عنه مولاه العلى هذه اشاده
 بسيره وعبارات قصيره وضعها في المكاتبات
 وهدتها في المراسلات يحتاج اليها ارباب القضاة
 من ائمة وكبراء الراسل اؤدهم للملك والحكام لاسيما
 ارباب الأتلامر وضعها وضع من في اوتن تبه
 محصورا متصفا بصفاة الحبر والقصور بسبب

توجه

041

IBN 'ABDULLAH MAR'I BIN YUSUF BIN ABI BAKR AL-KARMI AL-MAQDISI AL-HANBALI (D. 1022 AH): KITAB BADI' AL-INSHA WA AL-SIFAT FIAL-MUKATABAT WA AL-MURASALAT

SIGNED MUHAMMAD BIN YA'QUB AL-HANBALI, OTTOMAN PROVINCES, PROBABLY CAIRO, DATED WEDNESDAY 14 JUMADA I AH 1122% JUNE 1713 AD

On language, Arabic manuscript on paper, 64ff., three fly-leaves, 20ll. of black naskh to the page, words in red, with catchwords, illuminated opening headpiece, colophon signed and dated, later added notes, in blue paper-covered binding 7¼ x 4¼in. (19.8 x 12.3cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

Ibn 'Abdallah Mar'i bin Yusuf bin Abi Bakr al-Karmi al-Maqdisi al-Hanbali was born in Tul al-Karm near Nablus, Palestine and studied *Fiqh* in Jerusalem and al-Azhar Mosque. He died in Cairo in January 1624. The colophon of this manuscript states that the author completed this treatise at the al-Azhar Mosque in Cairo in AH 1029 /1619-20 AD.

Two other copies, the first is dated AH 1250/1834 AD (Or. 1179) and the second datable to the 18th century (Or. 1180), are in the British Library. The work has been printed at the Bulaq Press in AH 1242/1826-27 AD, see C. Rieu, *Supplement to the Catalogue of the Arabic Manuscripts in the British Museum*, Hildesheim, 2013, reprint of the 1894 London catalogue, p. 64, nos. 1022 and 1023.

See Brockelmann, GAL, II. 369; S. II. 496.



042

ALF LAYLA WA LAYLA (THE THOUSAND AND ONE NIGHTS)

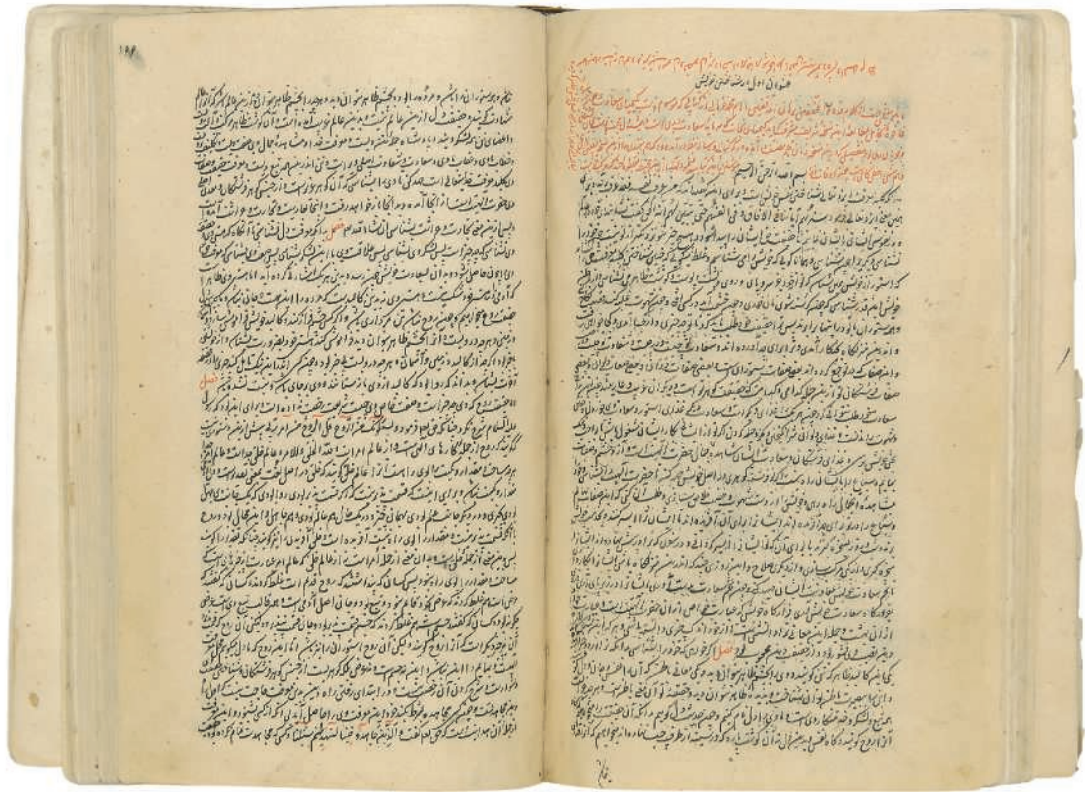
OTTOMAN PROVINCES, 18TH CENTURY

Arabic manuscript on paper, in four volumes, each folio with 21ll. of black cursive to the page, with catchwords, in brown stamped morocco, each with marbled paper covered fitted case (4)

£2,000-4,000

\$3,100-6,000

€2,800-5,500



043

AN ANTHOLOGY OF POETRY AND PHILOSOPHICAL WORKS

NUMEROUS SIGNATURES, COMPILED IN SAFAVID IRAN, AFGHANISTAN OR MUGHAL INDIA, DATED BETWEEN AH 1071/1661 AD AND AH 1101/1690 AD

Persian manuscript on paper, in various hands, 448ff., two fly-leaves, 30ll. of black nasta'liq to the page, some pages with diagonal text arranged in columns, important words and titles in red, numerous colophons with various dates and places of copy, preface in fine *shikasteh* dated AH 1151, in Safavid brown morocco with decoupé leather medallions with dragons in foliage, doublures with decoupé paper decoration, opening fly-leaf with H. Kevoorkian label and hand written note

£2,000-3,000

\$3,100-4,500

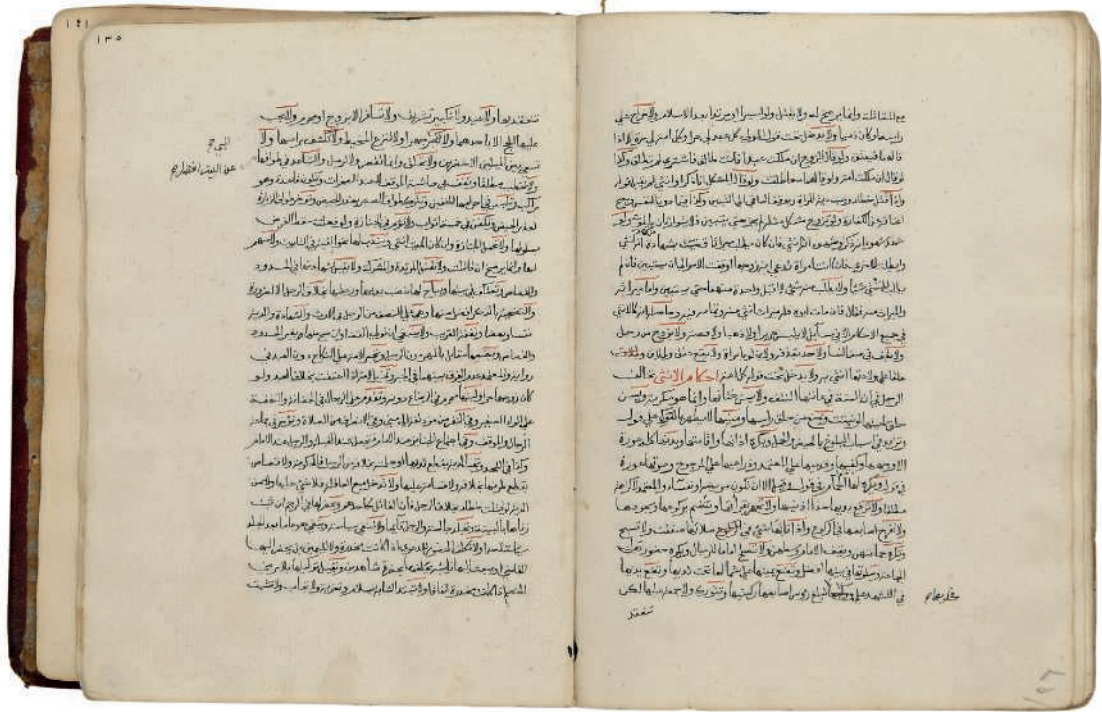
€2,800-4,200

PROVENANCE:

The Hagop Kevoorkian Collection (535/1169)

This is a collection of related works from various poets and philosophers, including some autograph sections. The manuscript was compiled for a learned dignitary who has himself copied some of the sections (*risala*) at various dates and various places such as Isfahan, Kabul, Benares, Agra, Akbar Abad, etc. He signs as Hajj Muhammad Sadiq Isfahani. Other scribes signed other sections, with dates varying from AH 1071 to AH 1098. The preface was copied by Abu al-Hasan al-Husayni in AH 1101/1689 AD.

There are sections by the poet Salik Qazwini, in his own hand (f. 89 and after) and Salik Yazdi (d. 1680 AD). Both were important competing poets of the Mughal court, employed by Zafar Khan in Delhi (Nabi Hadi, *Dictionary of Indo-Persian Literature*, New Delhi, 1995, p.539-540).



044

IBN NUJAYM AL-MISRI (D. 1563 AD): *KITAB AL-ISHBAH WA AL-NAZA'IR*

OTTOMAN TURKEY OR PROVINCES, DATED 27 JUMADA II AH 966/6 APRIL 1559 AD

An early copy of this treatise on Hanafi law written during the lifetime of the author, Arabic manuscript on watermarked paper, 193ff., one fly-leaf, 231l. of tight black *naskh* to the page, titles and important words in red, with catchwords, paginated, index table, later ownership notes, text in various hands, colophon dated, in paper-covered morocco Folio 8¼ x 6in. (20.7 x 15cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



046

KITAB MAWLUD MUHAMMAD
SIGNED MUHAMMAD RIDA,
OTTOMAN TURKEY OR PROVINCES,
18TH CENTURY

Poetry in praises of the Prophet Muhammad, Ottoman Turkish manuscript on paper, 42ff., one fly-leaf. 11ll. of black *naskh* to the page arranged in two columns between red rules, titles in red, with catchwords, colophon with later added illustrations of the Prophet kneeling before the Ka'ba, opening folio with blue and gold illuminated headpiece, in cloth covered binding
Text panel 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (16 x 11.4cm.); folio 8 $\frac{1}{4}$ x 6in. (20.8 x 15.3cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

46



047

ABU AL-HASAN AL-SHADHLI
(D. 1258 AD): **HIZB AL-BAHR**
OTTOMAN TURKEY, DATED AH
1292/1875-76 AD

The Litany of the Sea, a mystical prayer, followed by another short prayer, Arabic manuscript on paper, 9ff., four fly-leaves, 15ll. of black *naskh* to the page, important words in red, with catchwords, in black morocco

Folio 7 $\frac{1}{4}$ x 5in. (18.4 x 12.5cm.)

£800-1,000

\$1,300-1,500

€1,200-1,400

47

MITHAQ WALI AL-ZAMAN
MOUNT LEBANON, LATE 17TH/
EARLY 18TH CENTURY

Vol. I of this seminal Druze work attributed to Hamza bin 'Ali al-Hakimi al-Druzi, Arabic manuscript on paper, 113 ff., five fly-leaves, 15ll. of black cursive to the page, important words in red, titles in large yellow or red script, including one polychrome illuminated cartouche, later ownership note dated AH 1223 and naming the village of Ba'zaran, annotated with the French name 'Ch. Gaillardot', in black morocco

Folio 6 3/4 x 4 1/4 in. (16.1 x 10.7 cm.)
£1,500-2,000 \$2,300-3,000
€2,100-2,800

There are two copies of this work in the British Library which are listed under "Anonymous", although in the title and the preface of this manuscript the work is attributed to al-Imam Hamza bin 'Ali al-Hakimi al-Durzi. Since it is a very secretive religion it is almost impossible to know or reveal who the author is and this is probably the reason why the British Library and the Chester Beatty Library have opted for "Anonymous". Two copies of this work, the first dated 1896 (Or. 11142) and the second datable to the 17th century (Or. 6852) are in the British Library, see C. Baker (editor), *Subject - Guide to the Arabic Manuscripts in the British Library*, London, 2001, O. p. 399. Two copies are in the Chester Beatty Library, Dublin, see A. Arberry, *A Handlist of the Arabic Manuscripts*, Dublin, 1956 & 1958, vols. II & III, nos. 3373 & 3675, pp. 52 - 55 and 74 -75 respectively. See C. Brockelmann, *GAL*, S. I. 716 - 18.

This *Mithaq* contains a number of pledges of allegiance to the Druze faith and to the sixth Fatimid Caliph al-Hakim bi-Amr Allah. Other works attributed to Hamza bin 'Ali sold at Christie's South Kensington, 23 April 2012, lot 11, 10 October 2014, lot 267 and 9 October 2015, lot 350. An ownership inscription states that this manuscript was acquired by Bashir bin Qasim bin 'Ali Janbulud from the village of Ba'zaran in Lebanon on 9 Safar 1223 / 1808 -1809.



48

049
QADRI 'IYYAD BIN MUSA (D. 1149 AD):
KITAB AL-SHIFA BI TA'RIF HUQUQ
MUSTAFA

SIGNED MUSTAFA RASIKH A FOLLOWER OF IBRAHIM AL-SHAWQI, TURKEY OR OTTOMAN BALKANS, 18TH CENTURY

A renowned and popular work on the virtues of the Prophet Muhammad, Arabic manuscript on paper, 239ff., four fly-leaves, 21ll. of black *nashk* to the page, occasional words in red, text within double red rules, with catchwords, pagination, illuminated opening headpiece, index table, in Ottoman 18th century gilt stamped binding
Text panel 6 1/2 x 2 7/8 in. (16.5 x 7.3 cm.); folio 9 3/4 x 5 3/8 in. (23.6 x 13.6 cm.)

£2,500-3,500 \$3,800-5,300
€3,500-4,800



49

A SECTION FROM AN ABBASID MEDICAL SYNOPSIS ON HYGIENE AND DIETETICS: IBN BUTLAN'S *TAQWIM AL-SIHHA*



#50
AL-MUKHTAR BIN AL-HASAN BIN 'ABDUN BIN SA'DUN IBN BUTLAN (D. 1066 AD): TAQWIM AL-ABDAN FI MANAFI' WA KHAWAS A'DA AL-HAYAWAN WA AL-FAWAKIH WA AL-BUQUL WA AL-ALBAN
 ABBASID NEAR EAST OR MESOPOTAMIA, 12TH OR EARLY 13TH CENTURY

Comprising eight chapters from this renowned work on hygiene and dietetics, Arabic manuscript on paper, 8ff. plus two fly-leaves, each folio tabulated, text in sepia *nashk*, headings in large red *kufic*, with red and black ink illumination, modern restoration, in marbled paper covered binding, probably later added marginal note on f1r indicating that the manuscript was read to his author on 7 Rabi' I AH 449 in the Bimaristan al-'Adudi in Baghdad
 Folio 8¾ x 6½in. (22.3 x 16.5cm.)
 £10,000-15,000
 \$16,000-23,000
 €14,000-21,000

PROVENANCE:
 Christie's South Kensington, 8 April 2011, lot 10



Although the title of the work and the name of the author do not appear on this manuscript, the identification of the text is possible by comparing it to a later copy of the *Taqwim al-Sihha* dated 1216 AD and now in the British Library (OR 1347). The index of that copy, published in *L'Age d'or des sciences arabes* (exhibition catalogue, Paris, 2005, p.152), allows us to identify the titles of the chapters of our section. Most are identical and follow in the same order. They seem to be numbered according to the *abjad* system. The text can also be compared with the recent edition of the *Taqwim* by Hosam Elkhadem (*op. cit.*).

- f1v. *Al-anbidha wa al-khumur wa...* (on wines) - Chapter *Qaf-Sad*
- f2v. *Al-matbukh wa alwanih* (on cooked food and its colours) - Chapter *Qaf Lam (Dal?)*
- f3v. *Al-matbukh wa anwa'ih* (on cooked food and its kinds) - Chapter *Qaf Lam Dal*
- f4v. *Al-matbukh 'ala ikhtilafih* (on the differences of cooked food) - probably a subdivision of the previous chapter
- f5v. *Al-bazmaward wa al-qulaba' wa al-kabab* (on meat pastries?)
- f6v. *Al-mashwi wa...*(on roasted food) - Chapter *Qaf Sin Ba*
- f7v. *Al-halu* (On sweets) - Chapter *Qaf Sin Ta*
- f8v. *Al-khalal wa al-'usul* (on vinegars and honeys) - Chapter *Qaf 'Ayn Wa*

The layout of our manuscript is another element of identification which is idiosyncratic to the *Taqwim al-Sihha*. It is identical to that of the British Library copy and the 16 surviving manuscript copies of the *Taqwim* all present the text in columns. Several of those manuscripts are enhanced with geometric patterns in a similar fashion to our copy.

In his commentary and translation of the *Taqwim*, Hosam Alkhadem establish the list of the 16 recorded copies. The earliest is in the British Library (Or. 2793) and was copied in Baghdad in AH 527/1136 AD. The second earliest copy is in the Bibliothèque Nationale in Paris (No 2947) and is dated AH 547/1152 AD. The paper used for this manuscript can be dated to the 12th or 13th century. This manuscript is therefore contemporaneous with the earliest copies of the work.

The Author

Abu al-Hasan Al-Mukhtar bin al-Hasan bin 'Abdun bin Sa'dun Ibn Butlan was a prominent physician and theologian of Baghdad. He was taught by the Christian priest, philosopher and physician Ibn al-Tayyib and was certainly himself a Nestorian cleric and probably a priest (J. Schacht, *The Encyclopaedia of Islam*, Leiden, 1986, vol.III, p.740-2). Ibn Butlan taught medicine and philosophy in Baghdad until 1047 AD (or 1049) when he left for Syria and then Cairo. He was known for the remarkable controversy with Ibn Ridwan, a Cairene philosopher and doctor, later recorded by Ibn Abi Usaybi'a in his *'Uyun al-Anba' fi Tabaqat al-Atibba*, a biography of illustrious physicians. He probably stayed in Cairo for 3 or 4 years after which he set off to Constantinople where he arrived during the summer of 1054. He composed for the Patriarch of Constantinople a treatise of the doctrine of the Eucharist in the midst of the Great Schism and was also the only physician outside China to relate the famous supernova that happened that year. Ibn Butlan left Byzantium and put himself at the service of the ruler of Mayyafariqin, Abu al-Mutawwaj (d. 1059). Although he supervised the building of an hospital in Antioch in 1063, little is known about his exact movements. He became a monk and retired to a monastery in Antioch where he died in 1066.

The Work

The *Taqwim al-Sihha bi al-Asbab al-Sitta* is Ibn Butlan's most famous work but it is unclear however as to where and when it was composed. Its primary emphasis is healthy living in a broad sense. It includes 40 tables which discuss 280 health-related substances and activities divided in the six Galenic 'non-naturals' of which health depends: air, rest, motion, food and drink, retentions and evacuation, passions and errors of the soul. Contrary to the seven 'naturals', they do not depend on our nature but they profoundly affect the body. It summarizes the different medical qualities and uses of foods of all kinds and also encompasses other elements of hygiene, as well as the seasons, the four ages of life, geographical locations and the weather.



51

051

A MANUAL ON ASTRONOMY

OTTOMAN PROVINCES, DATED 28 MUHARRAM AH 1078/20 JULY 1667 AD

Arabic and Turkish manuscript on paper, 22ff., two fly-leaves, 23ll. of black cursive to the page, important words and titles in red, with catchwords, numerous diagrams in red and black, the first 12ff. with tables in red and black, colophon dated, in paper-covered binding Folio 7 3/4 x 5 1/2in. (19.9 x 14cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



52

052

YAHYA BIN MUHAMMAD BIN MUHAMMAD BIN 'ABD AL-RAHMAN AL-HATTAN AL-RU'AYNI AL-MAKKI (D. 1586-87 AD): KITAB 'UMDAT AL-AHBBAB LI-MA'RIFAT MA YAHTAJ ILAYHI MIN 'ILM AL-FALAK 'ALA TARIQ AL-HISAB

SIGNED BY THE AUTHOR, MECCA, HIJAZ, DATED 18 RABI' I AH 968/7 DECEMBER 1560 AD

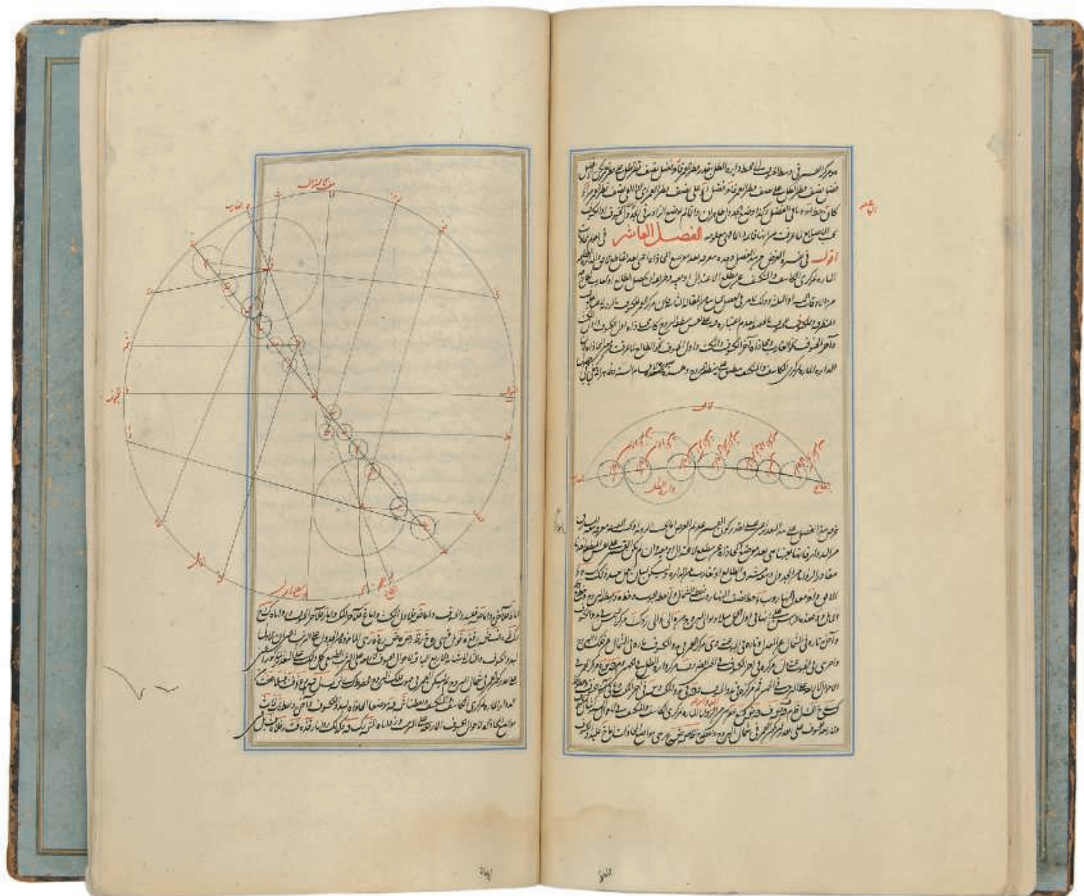
On astronomy, Arabic manuscript on paper, 9ff., two fly-leaves, 27ll. of tight black *nashk* to the page, titles and some words in red, green and yellow, one table, catchwords, opening bifolio with possibly original large *bismillah* in red *thuluth*, some marginal notes, opening folio with title in coloured inks, colophon with date and signature, in paper covered binding, trimmed, areas of waterstaining to the upper border, otherwise relatively clean Folio 8 x 5 3/4in. (20.1 x 14.5cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

The author is recorded in Zirikli's *Al-A'lam*, vol. VIII, p. 169. He was born in Mecca where he lived all his life as a Maliki *faqih* (jurist). Al-Hattan wrote other works on astronomy such as *Wasila al-tullab fi 'ilm al-falak bi tariq al-hisab*. He died in Mecca in 1567 AD.



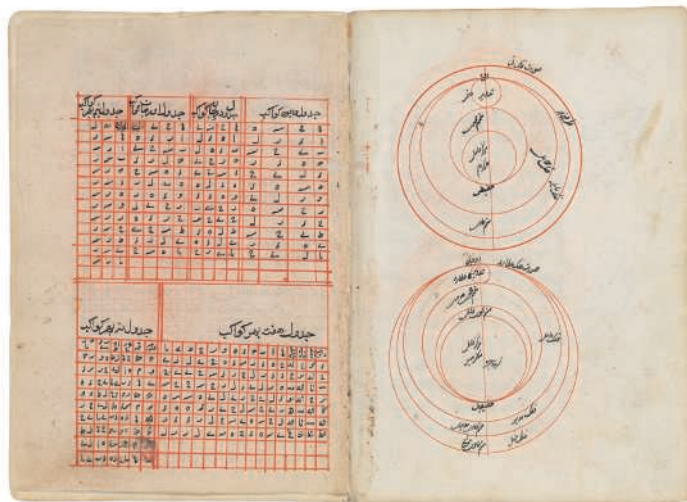
053
NASIR AL-DIN MUHAMMAD BIN MUHAMMAD BIN AL-HASAN AL-TUSI (D. 1274-75 AD): KITAB TAHRIR AL-MAJISTI
 SIGNED SAFI AL-HASAN AL-HUSAYN, ISFAHAN, SAFAVID IRAN, DATED MORNING OF SUNDAY 20 RABI' I AH 1016/15 JULY 1607 AD

Commentary on Ptolemaeus's *Almageste*, containing *maqalas* VI to X, Arabic manuscript on paper, 56ff., two fly-leaves, 26ll. of elegant black *riq'a diwani* to the page with key words in red, titles in gold set within gold rules, text panels within blue and gold rules, with three large diagrams and several smaller ones in red and black ink, colophons signed and dated and indicating the place of copy as Isfahan, in associated stamped and gilded green morocco binding with gold-sprinkled blue paper doublures

£5,000-8,000

\$7,600-12,000

€7,000-11,000



54

054

A MANUAL ON ASTRONOMY

SIGNED IBN MUHAMMAD MIHR BIN MUHAMMAD TARAH, COPIED IN ISFAHAN, QAJAR IRAN, MONDAY 12 RAMADAN AH 1218/29 DECEMBER 1803 AD

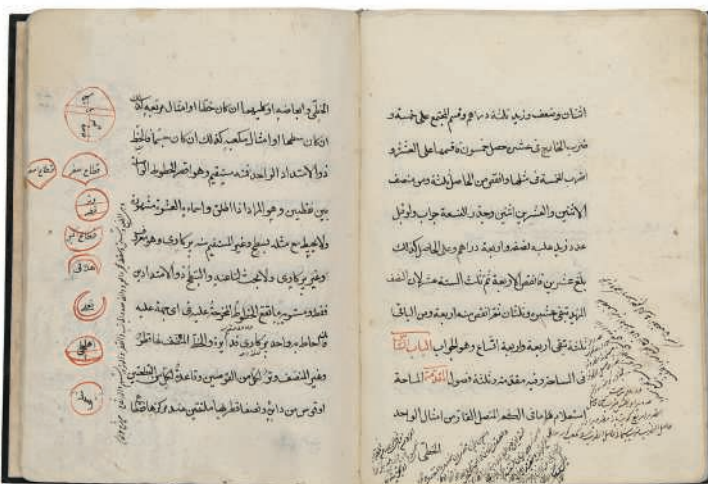
Persian manuscript on paper, 131ff., four fly-leaves, 16ll. of black cursive to the page, important words and titles in red, some phrases overlined in red, with numerous tables and diagrams, catchwords, marginal commentary, colophon signed and dated and indicating that this was copied in a *madrassa* in Isfahan, in soft reddish brown morocco

Folio 8¼ x 5¼in. (21.1 x 14.4cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



55

055

**BAHA AL-DIN AL-'AMILI (D.1622 AD):
KHLUSAT AL-HISAB**

SIGNED 'ABBAS, OTTOMAN TURKEY OR PROVINCES, DATED RABI' I AH 1124/APRIL-MAY 1712 AD

On mathematics, Arabic manuscript on paper, 47 ff., two fly-leaves, 10ll. of black *naskh* to the page, titles and occasional words in red, with diagrams, catchwords, colophon dated, occasional marginal notes, followed by an added short treatise, in black morocco

Folio 8½ x 5¼in. (20.5 x 14.5cm.)

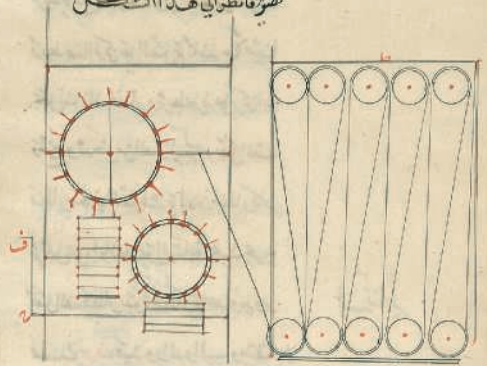
£1,500-2,000

\$2,300-3,000

€2,100-2,800

الفصل الثاني في تركيب المحور مع البيرم ان شئت
 ان ترفع ثقل عشرة الاف قطار بنوة
 حكة قطار على عمل بيرما بنجل ثقل عشرة
 الاف قطار مثل بيرمر **اب** واجعل طرفه
 تحت الثقل المطلوب بحمله وفتح تحت البيرما
 جواصلها مثل جرمر **هـ** واجعل قسم **ا هـ** من
 البيرم عشرة امثال من قسم **ب هـ** منه ثم
 تربط طرف الحبل الذي بنجل ثقل الف
 قطار مثل حبل **ص** في براس من البيرمر

على المحور ويرتفع الثقل وان امكنه عليك
 نصرة وانظروا الى هذا الشكل



056

A SCIENTIFIC TREATISE ON MECHANICS

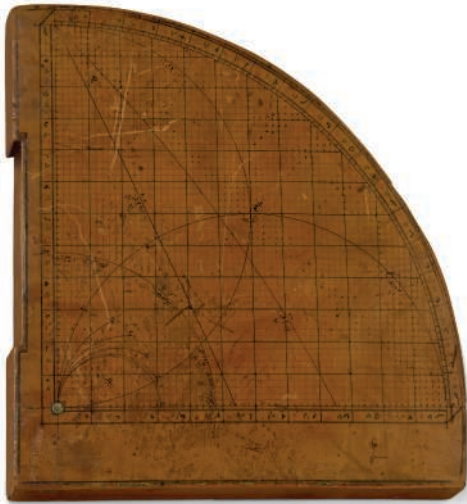
OTTOMAN PROVINCES, 19TH CENTURY

On weights and pulleys, Arabic manuscript on paper, 27ff., two fly-leaves, 9ll. of black *naskh* to the page, important words in red, with numerous original diagrams, catchwords, in paper covered morocco
 Folio 8% x 6 1/2 in. (21.1 x 14.4 cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



57

57
A WOODEN QUADRANT

SIGNED MUDDARIS ZADEH, OTTOMAN TURKEY OR PROVINCES, DATED AH 1290/1873-4 AD

With grid and graduation
7¼in. (18.5cm.) across

£1,500-2,000

\$2,300-3,000

€2,100-2,800



58

***58**
A COPPER-ALLOY SUNDIAL

SIGNED MAKBAN LA'L, NORTH INDIA, DATED AH 1293/1876 AD

The hemispherical barrel-shaped dial fitted with cross-hair standing above a compass

5½in. (15cm.) high

£3,000-5,000

\$4,600-7,500

€4,200-6,900

The engraved Urdu inscription reads *sani-e' in compass mangrin shagerd-e rashid lala makban la'l sana 1293 hijri* and translates as 'Maker of this Mangrin/Mongrin (?) compass is a pupil of Rashid Lala, Makban La'l, year 1293 Hijri (1876-77 AD)'. Another instrument of this type by the same maker was sold at Sotheby's, London, 6 October 2010, lot 148; another by an unrecorded maker sold at Christie's, London, 31 March 2009, lot 227.



659

NASIR AL-DIN TUSI'S COMMENTARY ON EUCLID'S ELEMENTS

PRINTED IN FES, ALAWI MOROCCO, DATED 13 SHAWWAL AH 1293/1 NOVEMBER 1876 AD

In two volumes, lithograph on thick paper, 227ff. and 229ff, each with two fly-leaves, each with 19ll. of *maghribi* script, within double rules, catchwords, numerous diagrams, printed in al-'Amira press, colophon with name of Sultan Moulay Hassan, in original brown and red morocco binding

Folio 8% x 6%in. (21.2 x 16.7cm.)

£2,000-3,000

(2)

\$3,100-4,500

€2,800-4,200

The first lithographic press of Morocco was created in Meknes and was then transferred to Fes, apparently that same year. The press was very active and published more than 400 works in 50 years, mostly on religion, language, law or literature (*L'art du livre arabe*, exhibition catalogue, Paris, 2001, p.172-74). This Commentary on Euclid's *Elements* dated 1876 is therefore a rare and early example of the Fasi production of printed books. Unlike typography with movable types, lithography allowed *maghribi* script to be used in North Africa and to retain its specific character against the more widely used typography in *naskh* script. Two other copies of this book sold in Christie's South Kensington, 7 October 2011, lot 103 and 23 April 2012, lot 143.



60

AN ASTROLABE

SIGNED HAMZA BIN IYYAZ AL-SANANDAJI, PROBABLY KURDISTAN,
OTTOMAN OR QAJAR PROVINCES, DATED AH 1268/1852 AD

The finely engraved *kursi* signed and dated, with associated plates, *rete* and horse
3 $\frac{3}{4}$ in. (9.3cm.) diam.

£4,000-6,000

\$6,100-9,000

€5,600-8,300

According to his name, Hamza bin Iyyaz al-Sanandaji, the maker of this astrolabe was originally from the city of Sanandaj in Kurdistan (present-day Iran).



61

AN INTACT APOTHECARY'S ALBARELLO

RAQQA, AYYUBID SYRIA, FIRST HALF 13TH CENTURY

Decorated in black under transparent turquoise glaze, heavy iridescence

5½in. (14cm.) high

£2,500-3,500

\$3,800-5,300

€3,500-4,800

PROVENANCE:

The John Philip Kassebaum Collection

A French collection

LITERATURE:

The John Philip Kassebaum Collection, Volume 1, Lowel Press, 1981, cat.6, p.6



62
A SCIENTIFIC COMPENDIUM ON ASTRONOMY
 IRAQ OR IRAN, CIRCA 18TH CENTURY

After al-Qazwini's 'Aja'ib al-makhlūqat wa ghara'ib al-mawjudat and another work by Abu Rayhan al-Khwarizmi, Arabic manuscript on paper, 40ff. plus one modern fly-leaf, each folio with 29ll. (maximum) of loose black *naskh* script, titles in red, with numerous coloured diagrams and illustrations of the Constellations, some illustrations pasted up from another manuscript, with catchwords, colophon with date of AH 743, paginated in pencil, opening folio with title page and later added ownership notes, in cloth covered binding Folio 21.6 x 16cm.

£3,000-4,000

\$4,600-6,000
 €4,200-5,500



63

ZAKARIYA BIN MUHAMMAD BIN MAHMUD AL-QAZWINI (D.1283 AD): AJA'IB AL-MAKHLUQAT WA GHARA'IB AL-MAWJUDAT

OTTOMAN PROVINCES, DATED THURSDAY MIDDLE JUMADA I AH 972/DECEMBER 1564 AD

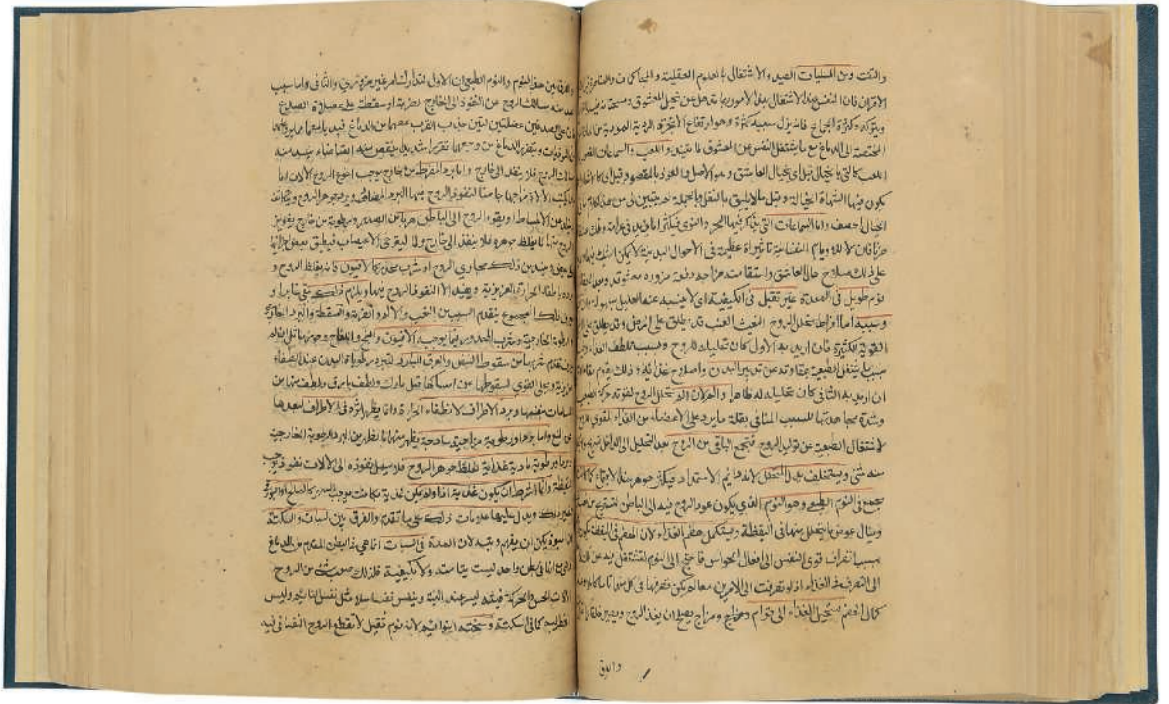
The wonders of creation, Arabic manuscript on paper, 162ff., two modern fly-leaves, 251l. of black *naskh* to the page, important words in red, with catchwords, occasional marginal notes, one table in red and black, two added astronomical diagrams, colophon dated, opening folio with later ownership marks, in modern stamped binding
Folio 12½ x 8½in. (30.6 x 20.8cm.)

£4,000-6,000

\$6,100-9,000
£5,600-8,300

Zakariya bin Muhammad bin Mahmud al-Qazwini was born in Qazwin and spent some years in Damascus before settling in Iraq, where he became the *Qadi* of Wasit and Hilla. His two compilations, a *Cosmology* and a *Geography*, were translated several times from Arabic into Persian and Turkish. The *Cosmology* *Aja'ib al-Makhlukat wa Ghara'ib al-Mawjudat*, describes all of creation: the superlunary sphere, the planets and stars, together with the angels and the method of determining time by observation of heavenly cycles; the description of the sublunary sphere follows this, and includes sections on the four elements, minerals, plants, beasts, and man.

The material was collected from written sources including somewhat distorted travellers' tales with echoes of ancient mythology, found alongside much genuinely factual information, giving this work its curious character. Sections on the strangely formed race of humans with no head and faces on their chest, or with various numbers of limbs recall similar descriptions in Western medieval literature. For further reading, see Esin Atil, *Art of the Arab World*, Washington 1975, p. 115.



664
IBN AL-NAFIS, 'ALA AL-DIN 'ALI BIN ABI AL-KHURRAM AL-QARSHI AL-MUTATABBI (D. 1288 AD): A MEDICAL ENCYCLOPAEDIA
IRAN OR CENTRAL ASIA, 18TH CENTURY

Arabic manuscript on paper, 449 ff., 6 fly-leaves, 221l. of black cursive to the page, titles in red, occasional phrases overlined in red, with catchwords, extensive modern repairs, in modern morocco and fitted case
Folio 12 x 894in. (30.4 x 22cm.)

£2,500-4,000

\$3,800-6,000
€3,500-5,500

The Syrian physician Ibn al-Nafis, better known in the Arabic literature by his *nisbah* al-Qarshi, was an authority on religious law, logic, and theology, as well as a prolific writer of medical tracts. Originally from Damascus, he spent much of his life in Cairo, where he became "Chief of Physicians". See Emily Savage-Smith, Ibn al-Nafis (<https://www.nlm.nih.gov/hmd/arabic/biol.html>).

His most important work, the Commentary on Anatomy in Avicenna's *Canon* included his ground-breaking views on the pulmonary circulation and heart. He also worked on an enormous textbook, *The Comprehensive Book of Medicine*. This was never completed but was the largest medical encyclopaedia to be attempted at the time and is still consulted by scholars (<http://www.ncbi.nlm.nih.gov/pubmed/18845773>).

For another work by this author see lot 72



065

A COSMOLOGY

QAJAR IRAN, EARLY 19TH CENTURY

Persian manuscript on paper, 202ff., two fly-leaves, 12ll. of black *nasta'liq* to the page, titles and important words in red, important phrases overlined in red, with 43 original illustrations, and a number of diagrams, with catchwords, in modern red binding
Folio 7¼ x 5¼in. (19.5 x 14.5cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700



66

666
ABU AL-'ABBAS AHMAD BIN 'ALI BIN YUSUF AL-QURAYSHI AL-BUNI (D. 1225 AD): KITAB LATA'IF AL-ISHARAT FI SHARH AL-HURUF AL-'ULUWIYYAT
 OTTOMAN PROVINCES, CIRCA 17TH/18TH CENTURY

A treatise on magic and the esoteric values of letters, Arabic manuscript on paper, 66ff., three fly-leaves, 21ll. of black cursive to the page, important words and titles in red, text within double red rules, with catchwords, numerous diagrams and tables, in marbled paper binding with flap

Text panel 6 x 3⁵/₁₆in. (15.1 x 9.1cm.); folio 8 x 5¹/₁₆in. (20.3 x 14cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500

67

AHMAD BIN 'ALI BIN AHMAD AL-MASRI (D. 1572 AD): KITAB KASHF AL-'ANASIR LI AL-ADIB AL-BASIR
 SIGNED MUHAMMAD BIN 'ALI BIN SALLUM AL-TAYMIMI AL-GHAZZI, AL-AHSA, ARABIA, DATED AH 1191/1777-78 AD

On divination and astrology, 67ff., one fly-leaf, 22ll. of tight black cursive to the page, titles and important words in red, with occasional diagrams, catchwords, marginal notes, colophon signed and dated, ownership inscription dated AH 1246, in paper-covered morocco

Folio 8³/₁₆ x 6in. (22.2 x 15.2cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



67



068

A SCIENTIFIC MANUAL

MOROCCO, DATED AH 1212/1797-98 AD

Comprising *Kashf al-asrar fi 'ilm al-hisab wa al-ghibar*, on divination, by Abu al-Hasan 'Ali bin Muhammad al-Qalasi (d. 891 AH) and *Hull al-rumuz wa mafatih al-kunuz fi 'ilm al-awfaq al-falakiya*, on astronomy, by 'Abd al-Salam bin Ahmad bin Qasim al-Muqaddasi (d. 678 AH), 50 ff., two modern fly-leaves, 25l. of black *maghribi* to the page, titles and occasional words in red, with catchwords, copious marginal notes, in 19th century stamped morocco

8½ x 5½in. (20.8 x 14.8cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



THE PICATRIX, AN IMPORTANT MEDIAEVAL MANUAL ON MAGIC

669

KITAB GHAYAT AL-HAKIM WA AHAQ AL-NATIJATAIN BI AL-TAQDIM, ATTRIBUTED TO MASLAMA BIN AHMAD BIN QASIM AL-MAJRITI AL-ANDALUSI (D. 1004 AD?)

SIGNED MAHMUD BIN 'ALI AL-BUKHARI, JEDDA, OTTOMAN ARABIA, DATED SHAWAL AH 973/APRIL-MAY 1566 AD

The Aim of the Sage, also known in Mediaeval Europe as the *Picatrix*, a comprehensive treatise on magic and talismans, Arabic manuscript on paper, 145ff., 17ll. of loose black ta'liq to the page, titles and important words in red, with catchwords, occasional marginal comments, colophon signed and dated, later pagination, seal impressions, in marbled paper-cover binding Folio 8¼ x 6in. (21 x 15.3cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

According to Rosenfeld and Ihsanoglu, al-Majriti was from Madrid and worked under the Caliphs al-Hakim II and Hisham II. He was considered the chief of the Andalusian mathematicians of his time and was also the teacher of many astronomers. He revised Ibn Qurra's *Figure of Secants* and Khwarizmi's *Zij* and wrote two works on the construction of the astrolabe (Rosenfeld and Ihsanoglu, *Mathematicians, Astronomers and Other Scholars of Islamic Civilisation and their Works (7-19th Century)*, Istanbul, 2003, p.106, no. 281).

As early as 1252 AD, the *Ghayat al-Hakim* had been translated into Latin at the order of King Alfonso, and was given the title *Picatrix*. It was translated into Hebrew in the 15th century and printed in Latin and Arabic in Rotterdam in 1702 (Babel magazine, 1952, p. 49).

Another copy of the work, dated 1255 AD was sold at Christie's, London, 26 April 2012, lot 123 and another dated to the 14th century, is in the Chester Beatty Library, Dublin (A.J. Arberry, *A Handlist of the Arabic Manuscripts*, Vol. II, Dublin, 1956, p.30, no. 3133).



670

'IZZ AL-DIN 'ALI BIN MUHAMMAD BIN AYDAMIR AL-JALDAKI (D. 1341 AD): AL-MISBAH FI 'ILM AL-MIFTAH SIGNED 'ABD AL-RAHMAN BIN ABI AL-HUSAYNI AL-MAKKI, COPIED IN JABAL AJYAD, UMM AL-QURRA, MECCA, OTTOMAN HIJAZ, DATED 8 RAJAB AH 1023/14 AUGUST 1614

A treatise on alchemy, Chapter I of Vol. I, 50ff., 6 fly-leaves, 29ll. of black naskh to the page, important words in red, with catchwords, marginal commentaries, opening folio with index, in modern morocco with marbled paper doublures Folio 8½ x 6in. (21.6 x 15.4cm.)

£3,000-4,000

\$4,600-6,000
€4,200-5,500

'Ali bin Muhammad bin Aydamir al-Jaldaki was born in Jaldak in Khorassan, near Mashhad. He travelled through the Middle East and is known to have composed works in Damascus and in Cairo where he died in 1341-42 AD. His name appears to vary according to the sources but he appears as Aydamir bin 'Abd Allah in the present work. See Al-Zereky, *Al-A'lam, Biographical Dictionary*, Beirut, 2007, vol. V, p.5, where both this author and this work are listed.

The following section of this work (chapter 2 of Volume I) sold at Christie's South Kensington, 23 April 2016, lot 170.



671

ABU BAKR MUHAMMAD BIN ZAKARIYA AL-RAZI (D. 925 AD): A MEDICAL MANUAL
SIGNED SAYYID 'ALI AL-HUSAYNI, SAFAVID IRAN, DATED AH 996/1587-88 AD

On compound drugs, Arabic manuscript on paper, 33ff., four fly-leaves, 20ll. of black *naskh* script to the page, titles in red, with catchwords, occasional marginal notes, colophon signed and dated, in reddish brown morocco
Folio 7¼ x 3¾in. (18.4 x 9.6cm.)

£3,500-4,500

\$5,300-6,800

€4,900-6,200

Abu Bakr Muhammad bin Zakariya al-Razi (854-925 AD) was known in Europe as Rhazes. He made important contributions to medicine and wrote numerous works including *Kitab al-Hawi*, a seminal encyclopaedia. He spent a number of years in the Abbasid capital Baghdad before returning to his native city of Rey where he died in 925 AD.



672

IBN AL-NAFIS, 'ALA AL-DIN 'ALI BIN ABI AL-KHURRAM AL-QARSHI AL-MUTATABBIB (D. 1288 AD): A MEDICAL MANUAL

SAFAVID IRAN, 17TH CENTURY

Possibly *al-Shamil fi al-tibb*, chapters III and IV on bone diseases, Arabic manuscript on paper, 182 ff., 29ll. of black *ta'liq* to the page, important words in red, phrases overlined in red, with marginal notes and commentary, catchwords, waterstaining throughout, in brown morocco

Folio 10 x 5in. (25.5 x 12.5cm.)

£2,500-4,000

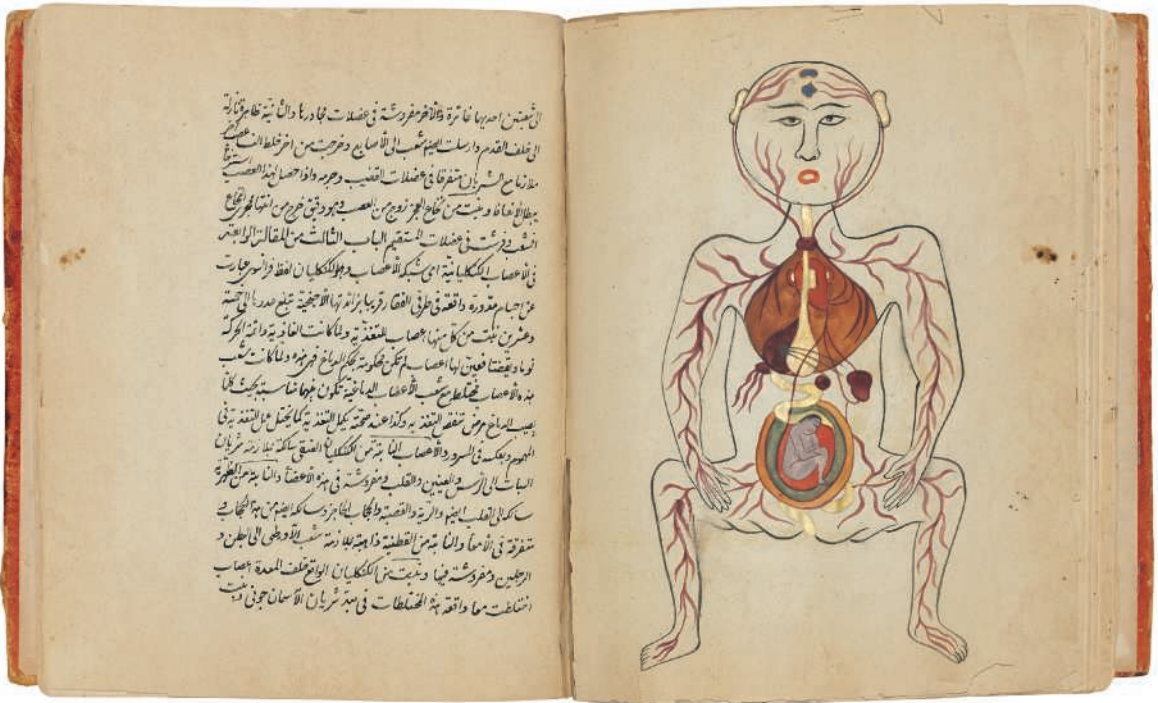
\$3,800-6,000

€3,500-5,500

The Syrian physician Ibn al-Nafis, better known in the Arabic literature by his *nisbah* al-Qarshi, was an authority on religious law, logic, and theology, as well as a prolific writer of medical tracts. Originally from Damascus, he spent much of his life in Cairo, where he became "Chief of Physicians". See Emily Savage-Smith, Ibn al-Nafis (<https://www.nlm.nih.gov/hmd/arabic/biol.html>).

His most important work, the Commentary on Anatomy in Avicenna's *Canon* included his ground-breaking views on the pulmonary circulation and heart. He also worked on an enormous textbook, *The Comprehensive Book of Medicine (al-Shamil fi al-tibb)*. This was never completed but was the largest medical encyclopedia to be attempted at the time and is still consulted by scholars (<http://www.ncbi.nlm.nih.gov/pubmed/18845773>).

For another lot by this author, see lot 64



673

AN ILLUSTRATED MEDICAL TREATISE

QAJAR IRAN, 19TH CENTURY

Possibly a version of the *Tashrih-i Mansuri* or a version of Avicenna's *Qanun*, Persian manuscript on paper, 73ff., 17ll. of black *nasta'liq* to the page, with seven illustrations depicting the human body (six full-page), one folio loose in binding, later ownership notes, in stamped reddish morocco

8¾ x 6½in. (21.4 x 16.5cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



674

TUZUK-ITIMUR

SIGNED LUTF'ULLAH AL-HUSAYNI LARIJANI, QAJAR IRAN, FIRST HALF 19TH CENTURY

Timur's purported autobiography, Persian manuscript on cream paper, 70ff., two fly-leaves, 14ll. of neat black *nasta'liq* to the page within panels outlined in blue, black and gold, gold outer rule, important words and phrases in red, catchwords, opening folio with illuminated headpiece, the text on the first bifolio in clouds reserved against gold ground, final folio with calligraphy in *shikaste*, in gilt and tooled brown morocco, tan morocco doublures, with ex-libris sticker 'J.A. Dortmond'

Text panel 5¾ x 3in. (46.7 x 7.6cm.); folio 8¼ x 5¼in. (20.9 x 13.3cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

The scribe of our manuscript is recorded by Bayani as being active in the era of Fath 'Ali Shah. Bayani mentions other works copied by him, including a copy of Sa'di's *Gulistan*, dated AH 1237/1821-22 AD, in the *Majlis al-Shura-ye Melli* Library, a collection of Sa'di's quatrains and *ghazals* dated AH 1238/1822-23 AD and a copy of the *Diwan* of Hafiz dated AH 1237/1821-22 AD (Mehdi Bayani, *Ahval va athar-e khosh-nevisan*, Tehran, 1348 sh., p.596, no.817).



75

075

**MAJNUN RAFIQI (CIRCA 1533-34):
RISALA ADAB AL-MASHQ**

SIGNED RIDA QULI SHIRAZI, QAJAR
IRAN, DATED AH 1302/1885-86 AD

A chapter on the calligrapher Mir 'Ali
Tabrizi from a larger work on calligraphy,
The Good Manners of Practice, 10ff.,
two fly-leaves, 6ll. of black *nasta'liq*
to the page, important words in red,
text within polychrome and gold rules,
with catchwords, opening illuminated
headpiece, colophon signed and dated, in
original soft morocco

Text panel 4 $\frac{1}{8}$ x 2 $\frac{3}{8}$ in. (10.5 x 6.2cm.);
folio 7 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (17.5 x 10.5cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



76

076

A LARGE CALLIGRAPHIC ALBUM

SIGNED MUHAMMAD HUSAYN 'IMAD
AL-KUTTAB, QAJAR IRAN, DATED
SHAWAL AH 1320/1902-03 AD

Persian manuscript on paper, 8ff., each
with a panel in *nasta'liq*, *shikasteh*, *thuluth*
or *naskh*, within gold and polychrome
illumination, signed and dated in
numerous places, on coloured card
borders, in pink velvet binding
Folio 12 $\frac{3}{4}$ x 9 $\frac{5}{8}$ in. (32.2 x 24.4cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500



077

A CALLIGRAPHIC ALBUM IN CONCERTINA BINDING

QAJAR IRAN, SIGNED MIRZA SALIH ISFAHANI

Persian manuscript on paper, 10ff., each with 4ll. of black *nasta'liq*, within illuminated cartouches, within coloured paper margins and polychrome rules, colophon signed, in gilt stamped morocco

Folio 10¾ x 7in. (27.5 x 17.8cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



078

QUR'AN

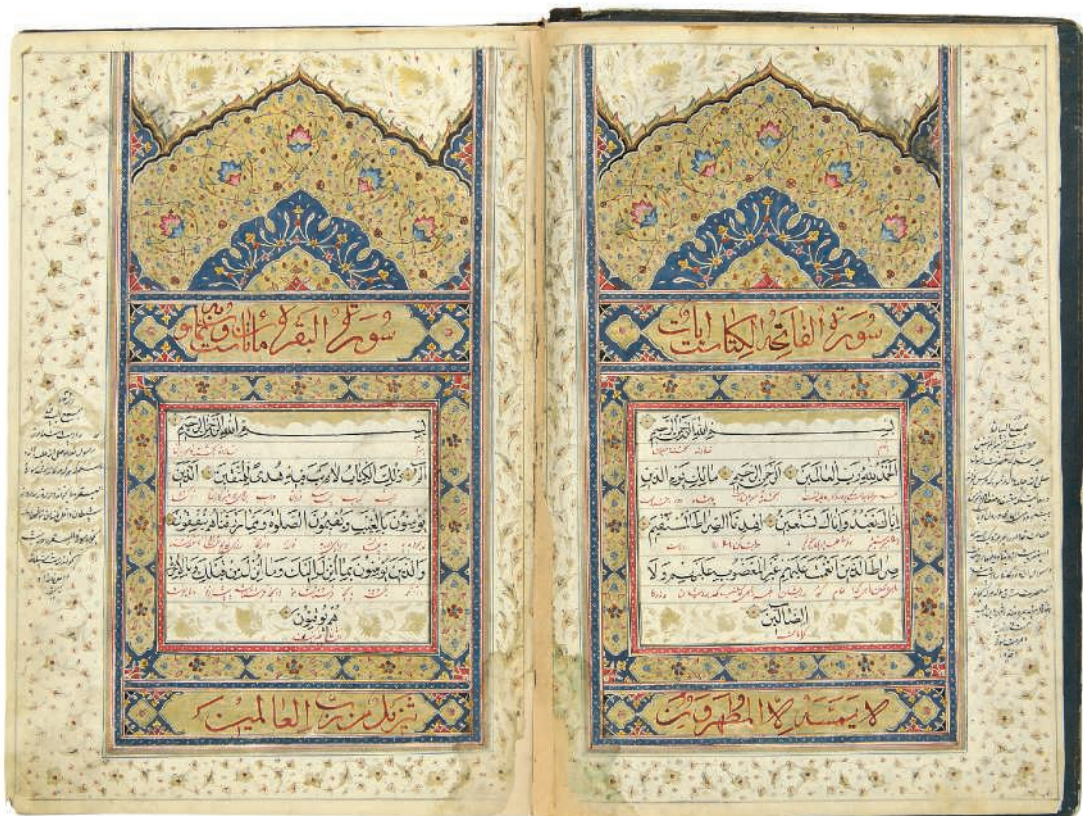
QAJAR IRAN, 19TH CENTURY

Arabic manuscript on paper, 242 ff., four fly-leaves, each folio with 16ll. of neat black *naskh* occasionally in clouds reserved against gold ground, illuminated panels left blank for *sura* headings, marginal medallions marking various points in the text, occasional marginal notes in small *nasta'liq*, opening folio with gold and polychrome illumination framing 6ll. of text, in contemporaneous lacquer binding with arabesque design
Text panel 5¼ x 2½in. (13.4 x 6.7cm.); folio 7¾ x 4⅞in. (18.6 x 12.3cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



679

QUR'AN

QAJAR IRAN, EARLY 19TH CENTURY

Arabic manuscript on paper, 355 ff, three fly-leaves, 12ll. of black *naskh* to the page, with Persian interlinear translation in red *nasta'liq*, within double black rules, gold roundel verse markers, *sura* headings in red *thuluth*, text within silver and polychrome rules, marginal markers, illuminated opening bifolio preceded by index page and double *shamsa* page, in lacquer binding, ownership note dated AH 1251
Text panel 8½ x 5¼in. (21.3 x 13.4cm.); folio 11½ x 8in. (29.5 x 20cm.)

£5,000-8,000

\$7,600-12,000

€7,000-11,000



080

AHMAD BIN MUHAMMAD AL-HUSAYNI: A GUIDE TO THE VISIT OF THE HOLY SHI'Ī SHRINES

COMMISSIONED BY THE QAJAR PRINCE MUHAMMAD WALI MIRZA, SIGNED JA'FAR AL-YAZDI, QAJAR IRAN, DATED SHAWWAL AH 1238/JUNE 1823 AD

Persian manuscript on paper, 223ff., one fly-leaf, 14ll. of black *naskh* to the page, some words in gold, in gold and black rules, with catchwords, illuminated headpiece, colophon signed and dated, with index, in original black morocco

Text panel 6¾ x 3¼in. (16.2 x 8.3cm.); folio 9¼ x 5¾in. (23.6 x 14.9cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



81

081

A PRAYER BOOK

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

Arabic and Persian manuscript on paper, 146ff., 11ll. of black *naskh* to the page, each line within black rules, titles and important words in red, text within gold and black rules, opening bifolio with finely illuminated headpiece and gold floral margins, preceded with illuminated pages with the 99 names of Allah, and pages with the months of the year, the 14 innocents, *sura al-tawhid*, in soft reddish morocco

4¼ x 2in. (10.9 x 5cm.); folio 6 x 3⅜in. (15.1 x 8cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



82

082

QUR'AN

SIGNED MUHAMMAD BIN ISMA'IL BIN HASAN AL-KHAWANSARI, QAJAR IRAN, DATED AH 1281/1864-65 AD

Arabic manuscript on paper, 209 ff., one fly-leaf, 20ll. of black *naskh* to the page, *sura* headings in pink *thuluth* within gold illuminated cartouches, gold and polychrome verse markers, text within gold and polychrome rules, opening illuminated bifolio, preceded with illuminated tree-shaped medallions, with marginal medallions, catchwords, colophon signed and dated, in later burgundy morocco

Text panel 3¾ x 1¾in. (9.2 x 4.4cm.); folio 5 x 3in. (12.7 x 7.6cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



083

SHAHZADEH MUHAMMAD QULI MIRZA KHUSRAVI (B. 1789 AD): *DIWAN*
 SIGNED KHALIL AL-SARAWI, QAJAR IRAN, DATED THURSDAY END OF RABI' II
 AH 1240/NOVEMBER 1824 AD

Poetry, Persian manuscript on paper, 143ff., two fly-leaves, 17ll. of black *nasta'liq* to the page arranged in three columns, one column with diagonal text, within gold frame and illuminated cartouches, numerous illuminated headings and full-page illuminated panels, two colophons dated, one signed, in Qajar lacquer binding
 Text panel 8½ x 4½in. (21.7 x 11.5cm.); folio 11¼ x 6⅞in. (27.3 x 17.4cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

Prince Muhammad Quli Mirza was a son of Fath 'Ali Shah.



084

QUR'AN

COMMISSIONED FOR THE GOVERNOR OF KHURASAN PRINCE HAMZA MIRZA, SIGNED MUHAMMAD 'ALI, QAJAR IRAN, DATED AH 1288/1872-73 AD

Arabic manuscript on paper, 325ff., three fly-leaves, 15ll. of black *naskh* to the page, *sura* headings in red *thuluth* within illuminated gold cartouche, text within gold and polychrome rules, with catchwords, marginal medallions, opening illuminated bifolio, colophon signed, dated, with dedication to Hamza Mirza, in floral lacquer binding
Text panel 6 x 3¼in. (15.3 x 8.2cm.); folio 8½ x 5½in. (21.7 x 13.6cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



085
A MANUAL OF TRADITIONS
 NORTH AFRICA, CIRCA 14TH-15TH CENTURY

Mostly based on Bukhari's *Sahih, tafsir*, Arabic manuscript on European watermarked paper, 181ff., two fly-leaves, 31ll. of sepia *maghribi* to the page, titles in larger script, either black, green or red, some important words in red, others highlighted in red, with catchwords, occasional marginal notes, the second half of the manuscript a later replacement (17th or 18th century), incomplete at end and beginning, in black morocco

£4,000-6,000 \$6,100-9,000
€5,600-8,300

PROVENANCE:
 Sotheby's, London, (?), 18 April 1983, lot 6.



86

86

'ABDULLAH MUHAMMAD BIN AHMAD BIN ABI AL-FADL BIN SA'ID BIN SA'D AL-ANSARI: *KITAB MAFAKHIR AL-ISLAM FI FADL AL-SALA 'ALA AL-NABI*

SIGNED AHMAD BIN MUHAMMAD BIN 'ALI AL-[.] AL-ANDALUSI AL-FASI, MOROCCO, CIRCA 17TH CENTURY

A treatise on the Prophet Muhammad, Arabic manuscript on paper, 95ff., 21ll. of sepia *maghribi* to the page, important words in red throughout, colophon signed, extensive commentaries in outer margins, repaired throughout, later red morocco gilt with flap

Folio 9 x 6 3/16in. (22.6 x 16.2cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,500

PROVENANCE:

Bonham's, London, 1st May 2003, lot 31.

87

GHAYAT AL-AHKAM FI SHARH TUHFAT AL-HUKKAM PROBABLY MOROCCO, NORTH AFRICA, 18TH CENTURY

A commentary on a work by Muhammad bin Muhammad bin 'Asim al-Maliki al-Qaysi al-Gharnati (d. 1427), on Islamic law, Arabic manuscript on paper, 298ff., two fly-leaves, 35ll. of black *maghribi* to the page, in two hands, original work in red, commentary in black, titles in larger black, red and blue, with marginal markers and notes, index table at beginning, in stamped red morocco

Folio 11 1/8 x 8in. (28.3 x 20cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



87



88

88
QUR'AN SECTION
 MOROCCO, 18TH CENTURY

Juz' XI, XII and XIII (until Qur'an XIII, al-ra'd, v. 18), Arabic manuscript on paper, 56 ff., one fly-leaf, 9ll. of black maghribi to the page, with polychrome reading marks and diacritics, sura headings in large blue script, text within blue and red rules, with marginal markers, opening folio with isti'dha in blue script in gold cartouche, in Ottoman stamped morocco Text panel 6% x 4 1/4 in. (16.8 x 10.4cm.); folio 9 1/4 x 6 5/8 in. (23.7 x 16.7cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100

89
A RELIGIOUS MANUAL ON HAJJ
 SIGNED MUBARAK BIN MUHAMMAD BIN AHMAD AL-D[.] AL-HILALI, MOROCCO, DATED 13 SHAWAL AH 1278/13 APRIL 1862 AD

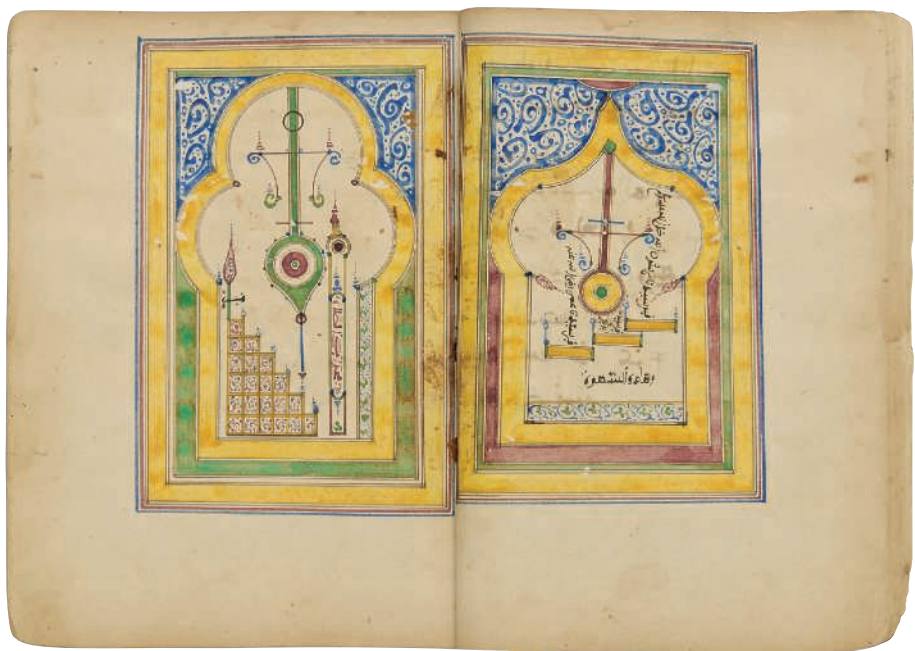
Arabic manuscript on paper, 274 ff., ten fly-leaves, 12ll. of small black maghribi to the page, titles in pink or yellow, with one diagram of the Judgment Day Scale (*mizan al-rahma*), catchwords, colophon signed and dated, in original brown morocco with flap Folio 4 1/4 x 4 1/8 in. (11 x 10.5cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



89



090

MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1472 AD): DALA'IL AL-KHAYRAT
 SIGNED AHMAD BIN AL-HASAN BIN 'ABDULLAH, COPIED IN TAMANRAT (?),
 ALGERIA OR POSSIBLY MOROCCO, 19TH CENTURY

Prayers in praise of the Prophet, Arabic manuscript on paper, 129ff., 11ll. of bold black *maghribi* to the page, important words in red, yellow, blue and green, text within double red rules, titles in illuminated cartouches, with two illustrations of the *minbar* of the Prophet and the Tombs of the first Caliphs in Medina, opening folio with illuminated cartouche, colophon signed, in original stamped morocco with flap
 Text panel 6¾ x 4½in. (17 x 11.3cm.); folio 9¾ x 6½in. (23 x 16.3cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



091

QUR'AN

SIGNED MUSTAFA BIN HASAN A STUDENT OF MUHAMMAD RASIM EDENDI,
OTTOMAN TURKEY, DATED AH 1170/1756-57 AD

Arabic manuscript on paper, 339 ff., two fly-leaves, 15ll. of tight black *naskh* to the page, with gold and polychrome roundel verse markers, *sura* headings in white *thuluth* script on gold ground within illuminated cartouche, text within polychrome and gold frame, with illuminated marginal medallions, catchwords, opening folio heavily illuminated, colophon signed and dated within an illuminated panel, followed by prayers, in 18th/19th century tooled morocco with flap

Text panel 4¾ x 2¾in. (11.3 x 5.8cm.); folio 6¾ x 4¼in. (17 x 11cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

The colophon of this Qur'an states that this is the 29th Qur'an copied by Mustafa bin Hasan.



092

QUR'AN

SIGNED MUSTAFA KNOWN AS APLIKJI ZADEH, A STUDENT OF HUSAYN EFENDI KNOWN AS KHAFFAF ZADEH, OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on paper, 343ff., four fly-leaves, 13ll. of black *naskh* to the page, with gold roundel verse markers, *sura* headings in red *naskh* in cartouche, text in black and gold rules, with catchwords, marginal markers, opening illuminated bifolio, colophon signed, in Ottoman stamped gilt morocco with flap

Text panel 6¼ x 3¾in. (15.7 x 9.2cm.); folio 8¼ x 5¼in. (21 x 14.6cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

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

SIGNED HAFIZ IBRAHIM KNOWN AS AL-QARAHISARI
A STUDENT OF MAHMUD JALAL AL-DIN, OTTOMAN
TURKEY, DATED SAFAR AH 1228/FEBRUARY-MARCH
1813 AD

The renowned prayer book in praises of the Prophet Muhammad, Arabic manuscript on paper, 69ff., four fly-leaves, 13ll. of fine black *naskh* to the page, with gold and polychrome rosette verse markers, text panel within gold polychrome frame, with pink margins, catchwords, opening bifolio with finely illuminated margins and headpiece, other folio with fine headpiece, with two original illustrations of Mecca and Medina, one colophon signed and dated, occasional later added notes, in original gilt morocco with flap, with marbled paper doublures

Text panel 4 x 2½in. (10.2 x 5.3cm.); folio 6¾ x 4½in. (17.5 x 11cm.)

£7,000-10,000

\$11,000-15,000

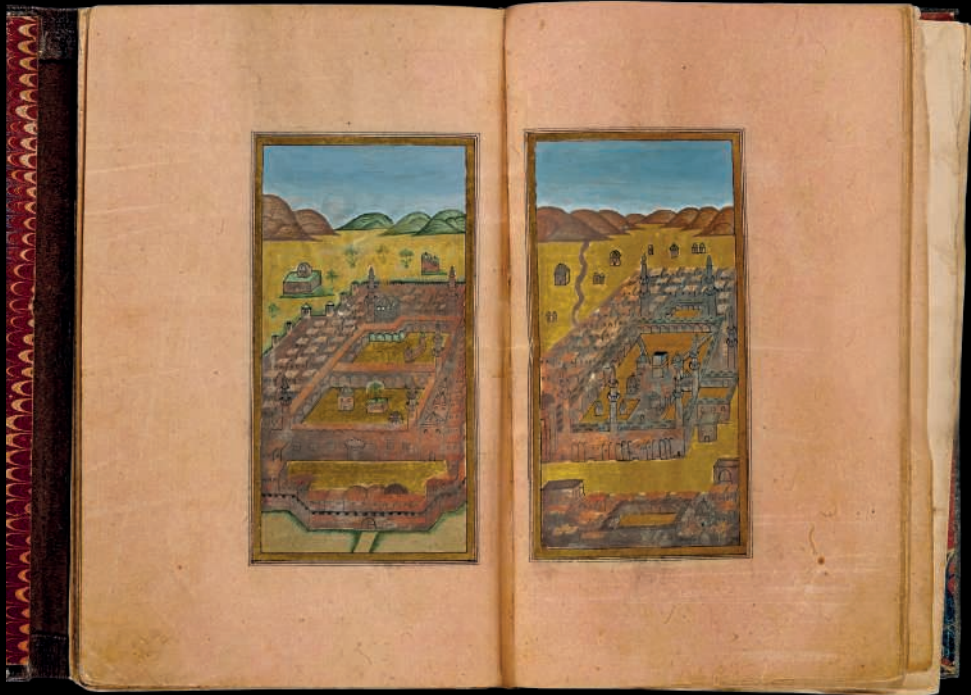
€9,700-14,000

Although Hafiz Ibrahim *known* as Qarahisari does not appear to be recorded in the main sources on Ottoman calligraphers, his master Mahmud Jalal al-Din (Mahmud Celaledin Efendi, d.1829) was a celebrated Ottoman calligrapher of the late 18th

and early 19th century. He wrote an important Qur'an that was owned by Sultan 'Abd al-'Aziz's eldest daughter, Nazime Sultan, which sold at Christie's, King Street, 8 October 2015, lot 123.

Mahmud Jalal al-Din is said to have taught himself calligraphy by studying the work of various masters. He developed a distinctive style, referred to by Derman as a 'hard and static' and relating more closely to the calligraphic mode of Ahmad Qarahisari or Yaqut al-Musta'simi than to the cursive *naskh* of Shaykh Hamdullah that was favoured by his contemporaries (M. Ugur Derman, *Letters in Gold*, exhibition catalogue, New York, 1998, p.108). Several *levhas* by Mahmud Celâleddin are in the Museum for Turkish and Islamic Art. Another, dated AH 1204/1789-90 AD, is in Konya (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Tehran, 1363/1984, p.1210). Another of Jalal al-Din's students, Muhammad Tahir Efendi (Mehmed Tahir Efendi, d. 1848) taught calligraphy to Sultan 'Abd al-Majid (r. 1839-61).

Another Qur'an signed Hafiz Ibrahim sold at Christie's South Kensington, 5 October 2012, lot 613. Although that scribe appears to have been a pupil of Muhammad al-Wasfi.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ
 وَسَلَّمَ **○** الْحَمْدُ لِلَّهِ الَّذِي هَدَىَٰنَا لِيَسِّرَ الْإِيمَانَ
 وَالْإِسْلَامَ **○** وَالصَّلَاةَ عَلَى مُحَمَّدٍ بِنَبِيِّهِ الَّذِي
 اسْتَقْبَدْنَا بِهِ مِنْ عِبَادَةِ الْأَوْتَانِ وَالْأَضْلَامِ
○ وَعَلَىٰ آلِهِ النَّبِيَاءِ الْبُرُوقِ الْكَرَامِ **○**
○ وَمِنْ عَدَاةٍ فَالْعَرْضُ فِي هَذَا الْكِتَابِ ذِكْرُ
 الصَّلَاةِ عَلَىٰ أَبِي صَالِيٍّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
 وَفَصَالِحِيهَا تَذَكُّرُهَا مَحْذُوفَةٌ الْأَسْبَابُ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 الْحَمْدُ لِلَّهِ الَّذِي هَدَىَٰنَا لِيَسِّرَ الْإِيمَانَ
 وَالْإِسْلَامَ **○** وَالصَّلَاةَ عَلَىٰ مُحَمَّدٍ بِنَبِيِّهِ الَّذِي
 اسْتَقْبَدْنَا بِهِ مِنْ عِبَادَةِ الْأَوْتَانِ وَالْأَضْلَامِ
○ وَعَلَىٰ آلِهِ النَّبِيَاءِ الْبُرُوقِ الْكَرَامِ **○**
○ وَمِنْ عَدَاةٍ فَالْعَرْضُ فِي هَذَا الْكِتَابِ ذِكْرُ
 الصَّلَاةِ عَلَىٰ أَبِي صَالِيٍّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
 وَفَصَالِحِيهَا تَذَكُّرُهَا مَحْذُوفَةٌ الْأَسْبَابُ

094

A PRAYER BOOK: AN'AM SHARIF

SIGNED AL-SAYYID 'UTHMAN EFENDI A STUDENT OF HUSAYN EFENDI,
OTTOMAN TURKEY, DATED AH 1227/1812 AD

Prayers, Arabic manuscript on paper, 83ff., four fly-leaves, 9ll. of black *naskh* script to the page, with gold and polychrome rosette markers, text within gold and polychrome frame, with catchwords, opening bifolio with finely illuminated headpiece in gold and polychrome, decorated with a number of *hilyehs*, diagrams and illustrations of Mecca and Medina, including a diagram of the Prophet's footprint, paginated, colophon signed and dated, in probably original gilt and stamped morocco binding with flap

Text panel 3¼ x 1¼in. (8.4 x 4.4cm.); folio 5¼ x 3¾in. (14.6 x 9.5cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



واحسان من عند ربهم يمشون
 وهو الله في السموات وفي الارض
 هل ينزلهم وهم وهم وما تكلمون
 وما تاتهم من اية من ايات
 ربهم الا كما نوا عنها معرضين
 فقد كذبوا بالحق لما كانوا مسلمين
 يا ايها الذين آمنوا ما كان ايمانكم
 الا بقرآن اذ اهلكنا من قبلك
 من امة قد انزلنا من قبلك



بسم الله الرحمن الرحيم
 الحمد لله الذي خلق السموات والارض
 وجعل الظلمات والنور قال الذين
 كفروا لربهم بعدلون هو الذي
 خلقكم من طين وقد جعل آيات

وغيرها



96

95 No Lot

096

BURHAN AL-DIN MUHAMMAD BIN IBRAHIM AL-HALABI (D. 1549 AD): *MULTAQA AL-ABHAR (THE CONFLUENCE OF THE SEAS)*

SIGNED HASAN BIN AL-HAJJ 'UMAR AL-ISTANBULI, OTTOMAN TURKEY, DATED END OF DHU AL-QA'DA AH 1061/OCTOBER 1651 AD

A celebrated text on Hanafi jurisprudence, Arabic manuscript on paper, 224ff., plus seven fly-leaves, 17l. of black cursive to the page, some words in red, with black and gold rules, catchwords, illuminated opening headpiece, index page, later ownership notes, in fine Ottoman stamped morocco, missing flap
5¾ x 2¼in. (14.4 x 5.3cm.); folio 9¾ x 5¼in. (23.1 x 13.4cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

There is an inscription and seal impression of Muhammad Hashim, dated AH 1231/AD 1815-16.

There are three copies dated 1705, 1643 and 1645 AD in the John Rylands Library, Manchester. See A. Mingana, *Catalogue of the Arabic Manuscripts*, Manchester 1934, pp. 280-83, nos. 176 [604], 177 [715] and 178 [654] respectively. See also Brockelmann, GAL, G II, 432; S II, 642.

097

A PRAYER BOOK

SIGNED MUHAMMAD AL-'AFIF, OTTOMAN TURKEY, DATED AH 1209/1794-95 AD

Including prayers based on the Names of Allah, Arabic manuscript on paper, 19ff., two fly-leaves, 15ll. of black *naskh* to the page, with gold and black roundel markers, important words in red, titles in illuminated cartouches, text within gold and polychrome rules, with catchwords, two illuminated headpieces, colophon signed and dated, in silvered brown morocco

Text panel 4½ x 2¾in. (11.3 x 6.3cm.); folio 7¾ x 3¾in. (18 x 8.9cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



97



098

A COMPLETE QUR'AN IN 30 VOLUMES

SIGNED HAFIZ MUHAMMAD NURI KNOWN AS IMAM ZADEH [...] A STUDENT OF HASAN FAHMI, OTTOMAN BALKANS OR TURKEY, DATED SHA'BAN AH 1316/DECEMBER 1898-JANUARY 1899 AD

Arabic manuscript on paper, each with 15ll. of black *naskh* to the page, with gold and polychrome roundel verse markers, *sura* headings in red *thuluth* within cartouches, text within gold and polychrome rules, with catchwords, *juz'* I with illuminated opening bifolio in gold and polychrome, *juz'* XXX with prayers and colophon signed and dated, in cloth covered binding

Text panel 8 $\frac{1}{8}$ x 4 $\frac{1}{2}$ in. (20.5 x 11.3cm.); folio 11 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in. (29.5 x 18.8cm.) (30)

£3,000-4,000

\$4,600-6,000

€4,200-5,500



99 (detail)

099

A CALENDAR FOR THE ISLAMIC YEAR 1250

SIGNED MUHAMMAD RASIM, OTTOMAN TURKEY, DATED DHU AL-QA'DA AH 1250/1835-36 AD

Gold and coloured ink on paper, listing Imperial events, prayer times and other astronomical events, with floral illumination at top and leather headpiece, signed at bottom
80in. (205cm.) long

£1,500-2,000

\$2,300-3,000

€2,100-2,800

0100

A LONG TALISMANIC SCROLL

OTTOMAN PROVINCES, LATE 19TH CENTURY

Gold and coloured ink on paper, with invocations to Prophets, including Muhammad, the Righteous Caliphs, Hassan and Husayn, including 'magic' squares and diagrams, a depiction of the sword *dhu al-fiqar*, the top with a depiction of the Dome of the Rock and a larger domed building, some old smudging

165in. (419cm.) long

£1,500-2,000

\$2,300-3,000

€2,100-2,800



100 (detail)



0101

AN OTTOMAN SCROLL WITH ITS CASE

TURKEY, 19TH CENTURY

Ottoman Turkish manuscript on paper, text in black and red *riq'a*, headpiece illuminated in gold and polychrome, backed with leather and green silk ribbons, the case with two-colour gold decoration, one seal impression marked Ahmad 'Abduh
40in. (102cm.) long

(2)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

A FAMILY COLLECTION OF
SCHOLARLY WORKS
(LOTS 102-110)



كالصبر على يقضون عنها تقنيته واصلون الى
مرادها يستخرجون عن علم البهنة ويستخرجون
الافس من كان الوجنه من سر وادون فيها تحيرا
وتقريب اياه العا العيون الذي لا يركب الا لخاص
الصدوق التي من كلام الانبياء والمردوه في يوم
المعرفة والرهيد والتقوى وما ايضا بها
استبدالها مشايخي وما سمعته منهم وما استخرجتها
من مصاوي

بها طابوا الحقيقة ويريدوا الشريعة في ستمين
وتبصرة اليوم الشاد والحضضا عن الاشتغال
ما يصاد اصولها ونسكا بانسوة ايمه الى
ونقويها على سوا من

قال بعض الخبير صلى الله عليه وعلى اله وسلم
وهو محمد بن الحسن المعروف بالشريف الرضي
عليه السلام يا ستاد اعلم اني روي عن
ولادة الكلام قال لما ذكرت لذي القعدة
من سائر الطرق المعروفة والوجه والوجه
على مستغيبين في هداية ثم كلفها وسلكها
فوجدتها في كانه في صولها على الرضي
فواظروا على ما عرفت من اصولها على الرضي
من ولا لها واهاين كالرهن واليهين

٢٩
٢٠

Ace.

كلا



0102

KITAB MISBAH AL-SHARI'A WA MUFTAH AL-HAQIQA LI-JA'FAR AL-SADIQ

SIGNED MUHAMMAD BIN AHMAD BIN YAHYA BIN AL-MUFADDAL BIN IBRAHIM BIN 'ALI BIN AL-IMAM YAHYA SHARAF AL-DIN, YEMEN, DATED SATURDAY 26 RAJAB AH 1090/2 SEPTEMBER 1679 AD

A prayer book attributed to the sixth Imam Ja'far al-Sa'diq (d. 766 AD), Arabic manuscript on paper, 68ff., one fly-leaf, 15ll. of black rounded cursive to the page, titles in large blue or red *thuluth*, with red roundel markers, text within blue and red rules, with catchwords, occasional marginal notes, opening folio with gold and blue illuminated headpiece and text with gold and polychrome rosette markers, opening folio's reverse with large polychrome title page and defaced gold *shamsa*, colophon signed and dated, later ownership notes, in gilt green and red morocco with ex libris of Yusuf Sahaf 'Ali

Text panel 5% x 2 1/2 in. (14.3 x 7.3 cm.); folio 7 x 4 1/2 in. (17.7 x 11.6 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Another copy, datable to the 16th century (Or. 3958), is in the British Library, see C. Rieu, *Supplement to the Catalogue of the Arabic Manuscripts in the British Museum*, Hildesheim, 2013, reprint of the 1894 London catalogue, p. 147, no. 226. There are two copies of this work, one of which is an extract, in the Biblioteca Ambrosiana, Milan, see O. Lofgren and R. Traini, *Catalogue of the Arabic Manuscripts in the Bibliotheca Ambrosiana*, vol. II, Vicenza, 1981, pp. 219 - 221, no. 442 / XXV and pp. 403 - 403, no. 797 / IV. See C. Brockelmann, *GAL*, S. I. 104.



6103

SHARAF AL-DIN MUHAMMAD BIN SA'ID AL-DALASI AL-BUSIRI (D. 1295 AD): AL-KAWAKIB AL-DURRIYA FI MADH KHAYR AL-BURRIYA - QASIDAT AL-BURDA
MUGHAL INDIA OR DECCAN, 18TH CENTURY

The Poem of the Mantle, a renowned religious poem, 19ff., six fly-leaves, 9ll. of black *naskh* to the page, each line within a cartouche between gold floral illuminated panels, text within blue, black and gold rules, opening folio with illuminated headpiece and panels, in gilt green and red morocco binding, with ex libris of Yusuf Sahaf 'Ali
Text panel 6¼ x 2½in. (13.2 x 6.5cm.); folio 7¼ x 4½in. (19.8 x 11.9cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

An ownership note on the last folio gives the name of Nawab Sharaf al-Umara

0104

**ABU AL-LAYTH SAMARQANDI
(D. 983 AD): BUSTAN AL-'ARIFIN**
MUGHAL INDIA, 17TH CENTURY

A work on Hanafi jurisprudence, Arabic manuscript on paper, 157ff., two fly-leaves, 20ll. of black *naskh* to the page, some words in red, text within gold and polychrome rules, with illuminated headpiece, catchwords, index table, marginal notes, in fine gilt pink cloth covered morocco, with ex libris of Yusuf Sahaf 'Ali

Text panel 4¼ x 1¼in. (10.8 x 4.4cm.); folio 6¼ x 3¾in. (16 x 8.5cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



104

0105

**ZAYN AL-DIN 'ALI BIN AHMAD
AL-SHAMI AL-'AMILI (D. 1558-59
AD): AL-TANBIHAT AL-'ULIYA 'ALA
WAZA'IF AL-SALWA**

MUGHAL INDIA, DATED 25 SHA'BAN
AH 1111/15 FEBRUARY 1700 AD

A religious manual, Arabic manuscript on paper, 77ff., one fly-leaf, 12ll. of fine black *naskh* to the page, important words and phrases in red or overlined in red, text within blue, black and gold rules, opening bifolio with gold illuminated headpiece and floral margins, with catchwords, occasional marginal notes, colophon dated, in fine gilt blue and red morocco with ex libris of Yusuf Sahaf 'Ali

Text panel 4¾ x 2½in. (11.1 x 5.3cm.); folio 6¾ x 3¾in. (17 x 9.8cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



105



0106
IBRAHIM BIN 'ALI AL-'AMILI AL-KAF'AMI (D. 1500-01 AD): AL-MISBAH
 MUGHAL INDIA, LATE 17TH CENTURY

Prayers, Arabic manuscript on paper, 381ff., two fly-leaves, 19ll. of black *naskh* to the page, most of the volume in good tight hand, important words in red, some phrases overlined in red, text within black and gold rules, with catchwords, pagination, opening folio with illuminated headpiece, folios remargined and repaired towards the end, with later ownership note, in gilt blue and red morocco, with ex libris of Yusuf Sahaf 'Ali Text panel 6½ x 3¼in. (16.8 x 7.8cm.); folio 9% x 5¼in. (23.8 x 14.8cm.)

£800-1,200 \$1,300-1,800
 €1,200-1,700

An ownership note on the opening fly-leaf gives the name of Muhammad Sadiq, the son of the scribe who copied this manuscript, Muhammad Ma'sum bin Mawlana Zayn al-'Abidin al-Mazandarani, in AH 1108/1697-98 AD.



0107
A COMMENTARY ON THE QUR'AN (KASHF AL-AYAT)
 MUGHAL INDIA, DATED WEDNESDAY 15 RABI' I AH 1145/5 SEPTEMBER 1732 AD

Arabic manuscript on paper, 97ff., two fly-leaves, 14ll. of elegant small black *naskh* to the page, important words in red or overlined in red, with catchwords, opening with double-page index, the colophon dated, paginated, in fine 19th century gilt blue and red binding Folio 6¼ x 3¼in. (16.2 x 10cm.)

£800-1,200 \$1,300-1,800
 €1,200-1,700

0108

SHIHAB AL-DIN AHMAD KNOWN AS IBN HAJAR (D. 1449 AD): KITAB AL-MUNABBIHAT

SIGNED FATH MUHAMMAD, MUGHAL INDIA, DATED JUMADA II AH [11]42/DECEMBER 1729-JANUARY 1730 AD

On *hadith*, Arabic manuscript on paper, 48 ff., one fly-leaf, 13ll. of black rounded *naskh* to the page, important words in red, headings in larger red *thuluth*, text within gold and polychrome rules, opening folio with large red *bismillah* in *thuluth*, with catchwords, seal impression, dated and signed colophon, in gilt blue and red morocco

Text panel 6 x 2½in. (15.1 x 6.7cm.); folio 7¼ x 4¼in. (19.8 x 11cm.)

£600-800

\$910-1,200

£840-1,100



108

0109

KITAB SHARA' AL-ISLAM

SIGNED MULLA MUHAMMAD SHARIF BIN SHAYKH 'ABD AL-GHANI BIN SHAYKH KHIDR AL-HISARI, MUGHAL INDIA, DATED BEGINNING RABI' II AH 1085/JULY 1674 AD

A renowned religious manual, Arabic manuscript on paper, 443ff., two fly-leaves, 19ll. of black *naskh* script to the page, titles important words in red, text within red, black and gold rules, with marginal commentaries, catchwords, opening folio with gold ruling, preceded by Index table, text followed by long dedication note dated middle of Rajab AH 1109, in gilt brown and red morocco, with ex libris of Yusuf Sahaf 'Ali

Text panel 8 x 3¼in. (20.4 x 8.5cm.); folio 12¾ x 6½in. ((32.1 x 16.6cm.)

£1,000-1,500

\$1,600-2,300

£1,400-2,100



109



0110

I' TIQADAT IBN BABAWAYH

MUGHAL INDIA OR DECCAN, 18TH CENTURY

Followed by *I'tiqadat Baha al-Din al-Amili*, two philosophical *shi'i* treatises, Arabic manuscript on paper, 64ff., three fly-leaves, 14ll. of black *naskh* script to the page, important words and titles in red, text within black and gold rules, with marginal notes and commentaries, catchwords, opening folio with title in fine green *thuluth* on gold illuminated ground, colophon dated Safar, later ownership note, in fine gilt purple morocco binding with ex libris of Yusuf Sahaf 'ali Folio 6¼ x 3½in. (15.8 x 8.6cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

VARIOUS PROPERTIES

0111

QUR'AN

MUGHAL INDIA, LATE 18TH CENTURY

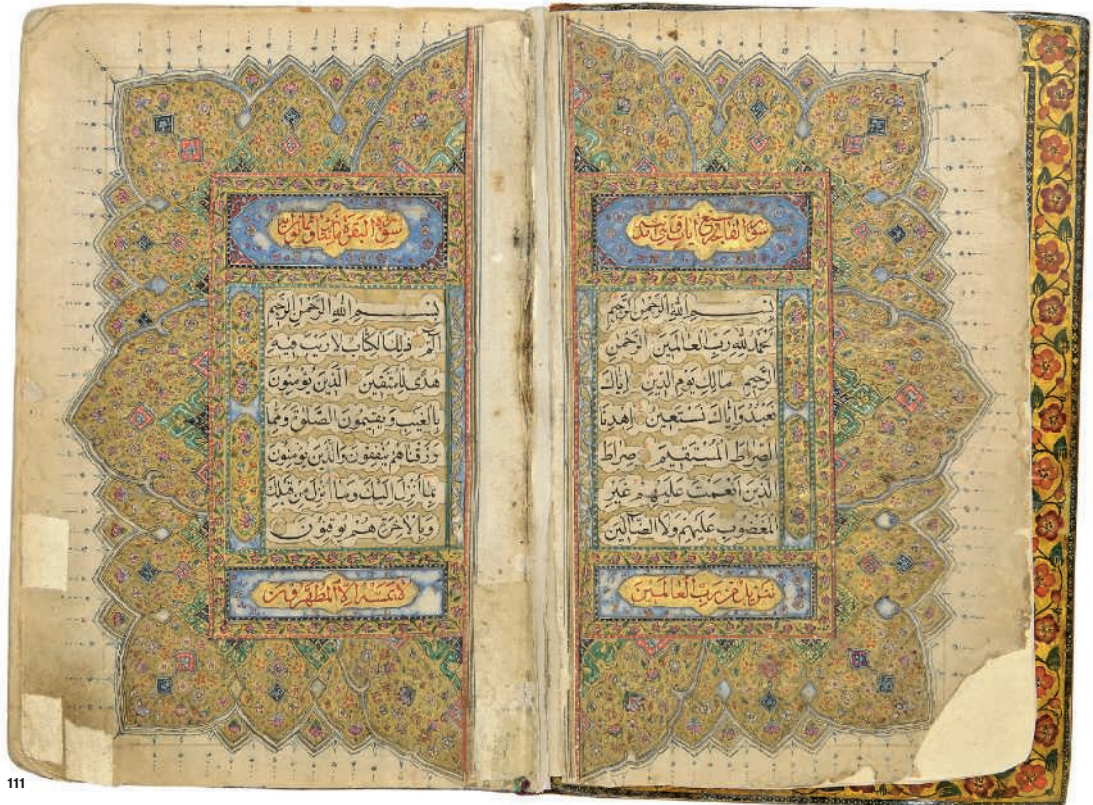
Arabic manuscript on paper, ...ff., two fly-leaves, 15ll. of black *naskh* script to the page, with gold roundel verse markers outlined in black, *sura* headings in red *thuluth* on gold within illuminated cartouches, text within gold and polychrome rules, with illuminated marginal markers, catchwords, opening and final bifolios with gold and polychrome illuminated margins, text followed by prayers, in restored Kashmiri lacquer binding Text panel 5⅞ x 3¼in. (15 x 8.3cm.); folio 8¼ x 5¼in. (21 x 13cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

110



111

0112

A LARGE QUR'AN

NORTH INDIA, 19TH CENTURY

Arabic manuscript on paper, 284ff., six fly-leaves, 15ll. of black *bihari* script, *sura* headings in red *nasta'liq* within red cartouches, including the number of verses, words and letters in each *sura* heading, with polychrome rosette verse markers, text within black and red rules, with catchwords, opening bifolio with polychrome marginal illumination, old repairs, in red stamped morocco

Text panel 10% x 6¾in. (26.8 x 17cm.); folio 14¾ x 11in. (37.6 x 28cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



112

0113

A LARGE QUR'AN

MUGHAL INDIA, LATE 18TH CENTURY

Arabic manuscript on paper, 475ff., four fly-leaves, 11ll. of large black *naskh* to the page, with gold roundel verse makers outlined in black, *sura* headings in red *thuluth* within yellow and black cartouches, text within gold and black frame, catchwords, opening bifolio with illuminated margins and cartouches and text in cloudbands on gold ground, following folio with illuminated headpiece, later pagination, in brown morocco

Text panel 10% x 5½in. (26.2 x 13.9cm.); folio 14½ x 9¾in. (36 x 23.8cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



113



0114
QUR'AN

KASHMIR, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on paper, 283 ff., four fly-leaves, 15ll. of black *naskh* on gold ground to the page, each line within a cartouche, *sura* headings in blue *thuluth* on gold, text within blue and gold rules, with marginal Persian commentaries, marginal illuminated medallions, catchwords, three bifolios illuminated, in original lacquer binding
 Text panel 5½ x 1¼in. (13.9 x 7cm.); folio 8½ x 5in. (20.7 x 12.8cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



0115

QUR'AN

MUGHAL INDIA, LATE 18TH CENTURY

Arabic manuscript on paper, 606ff., five fly-leaves, 9ll. of bold black *naskh* to the page, each between red rules with Persian interlinear translation in red *nasta'liq*, *sura* headings in large red *thuluth*, text within black and red rules, with catchwords, marginal markers, opening bifolio with illuminated headpieces, colophon with owner's name Muhammad bin 'Abd al-Rahim, marginal commentary, in 19th century silver-tooled red morocco with flap

Text panel 9½ x 5¾in. (24 x 13.6cm.); folio 12 x 7¼in. (30.4 x 19.3cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



0116

MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD): *DALA'IL AL-KHAYRAT*
KASHMIR, NORTH INDIA, 19TH CENTURY

In praise of the Prophet, Arabic manuscript on paper, 119ff., four fly-leaves, 9ll. of black *naskh* script to the page, each line on gold-speckled ground within gold-ruled cartouche, with Persian red *nasta'liq* interlinear translation, important words in red, text within gold and polychrome rules, with numerous polychrome and gold illuminated bifolios, two illustrations of Mecca and Medina, the borders with polychrome illumination, main text followed by *du'a hizb al-bahr*, *suras* from the Qur'an, *Qasida al-burda*, index table at beginning, in fine floral lacquer binding

Text panel 5 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in. (14.8 x 8.2cm.);

folio 8 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in. (22.5 x 13.5cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

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اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ عَبْدِكَ
صداق درود بر محمد که خداوند است

وَرَسُولِكَ النَّبِيِّ الْأَخْيَرِ وَعَلَى
و رسالت و نبوت که بهترین است و خداوند است

إِلَى مُحَمَّدٍ أَلَمُ صَلِّ عَلَى مُحَمَّدٍ
اولاد محمد خداوند درود بر محمد

وَعَلَى آلِ مُحَمَّدٍ صَلَوةٌ تَكُونُ
بر اولاد محمد درود که باشد

لَكَ رِضَاءٌ وَلَهُ جَزَاءٌ وَ
رضای خستونی و پاداش جزا و

حَقِّهِ آدَاءٌ وَأَعْطِهِ الْوَسِيلَةَ
حق او را داد و آن درجه او را برساند

وَالْفَضِيلَةَ وَالْمَقَامَ الْحَمِيدَ
و او را در مرتبه و مقام است و در مقام

الَّذِي وَعَدْتَهُ وَأَجْرَهُ عَنَّا
آنکه وعده داد و او را اجر او داد

مَا هُوَ أَهْلُهُ وَأَجْرَهُ أَفْضَلَ
چیز را که او است او را در مقام و اجر او را

مَا جَازَيْتَ نَبِيًّا عَن قَوْمِهِ
جزا دادی نبی را از قوم او



0117

**ABU AL-QASIM FIRDAWSI (D. 1025 AD): SHAHNAMEH
(BOOK OF KINGS)**

NORTH INDIA OR KASHMIR, DATED AH 1222/1807-08 AD

Persian manuscript on paper, 330ff., six fly-leaves, 26ll. of black *ta'liq* to the page, arranged in four columns, with red titles, gold divisions, illuminated headpieces, profusely illustrated, colophon of preface with added note dated AH 1222, in 19th century stamped morocco

Text panel 10 x 5½in. (25.5 x 13cm.); folio 14¾ x 8½in. (37 x 21.7cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



سورة النجم مكية اثنان وستون آية

SURA LIII. STELLA. MECCANA: COMMATUM SEXAGINTA DUORUM.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

1 وَالنَّجْمِ إِذَا هَوَىٰ ۝ 2 مَا نَلَّحَ الْجُحُومَ وَمَا هَوَىٰ ۝ 3 وَمَا يُنطِقُ عَنِ الْهَوَىٰ ۝
 4 هُوَ إِلَّا وَحْيٌ يُوحَىٰ ۝ 5 عَلَيْهِ يُشَدِّدُ الْعَزَىٰ ۝ 6 ثُمَّ يُنزِّلُ الْقَسْرَىٰ ۝ 7 وَهُوَ بِالْأُفُقِ
 8 نَسْمُ نَدَا فَمَنَدَلِي ۝ 9 فَكُنَّ قَابَ قَوْسَيْنِ أَوْ أَدْنَىٰ ۝ 10 فَأَرْجَىٰ إِلَىٰ عُنْدِهِ مَا
 11 مَا كُتِبَ الْقُرْآنُ مَا رَأَىٰ ۝ 12 أَتَجَارَهَ عَلَيَّ مَا بَدَىٰ ۝ 13 وَلَقَدْ رَآهُ نَزْلَةً
 14 عِنْدَ سِدْرَةِ الْمُنْتَهَىٰ ۝ 15 عِنْدَهَا جَنَّةُ الْمَأْوَىٰ ۝ 16 إِنَّ فِيهَا لَمِنَ السِّدْرَةِ
 17 مَا زَاجَ الْبَصَرُ وَمَا طَغَىٰ ۝ 18 لَقَدْ رَأَىٰ مِنْ آيَاتِ رَبِّهِ الْكُبْرَىٰ ۝ 19 أَمْ
 20 وَالْعِزَّىٰ ۝ 21 وَمِنَ الثَّالِثَةِ الْآخِرَىٰ ۝ 22 الْكُفَّ الْمُنْكَرَ وَلَهُ الْأَنْبَىٰ ۝ 23
 24 قَسَمَ صِدْقِي ۝ 25 إِنَّ فِي الْأَسْمَاءِ ۝ 26 سَبِيحَتِهَا أَنْتُمْ وَاللَّوْحُكُ مَا أَنْزَلَ اللَّهُ
 27 سُلْطَانًا إِنْ يَتَّبِعُونَ إِلَّا الظَّنَّ وَمَا تَهْوَىٰ ۝ 28 الْأَنْفُسُ وَلَقَدْ جَاءَتْهُمْ مِنْ رَبِّهِمْ
 29 سُلْطَانٌ لَمْ يَلْبَسُوا مَا تَهْوَىٰ ۝ 30 فَلَمَّا الْآخِرَةَ وَالْأُولَىٰ ۝ 31 وَمَنْ مِنْكُمْ مِنْ مَلَكَ
 32 فَتَنَىٰ شَقَاتِهِمْ شَيْئًا إِلَّا مِنْ بَعْدِ أَنْ يَأْتِيَ اللَّهُ لِمَنْ يَشَاءُ وَرِضَىٰ ۝ 33 إِنَّ الْأَنْبِيَاءَ
 34 بِالْآخِرَةِ لَيُسَبِّحُونَ الْمَلَائِكَةَ تَسْبِيحَ الْأَنْبِيَاءِ ۝ 35 وَمَا لَكُمْ بِهِ مِنْ عِلْمٍ إِنْ فَتَنُوهُمْ
 36 الظَّنَّ لَا يَقْنِي مِنَ الْحَقِّ شَيْئًا فَاعْرِضْ عَنْ مَنْ تَوَلَّىٰ عَنْ ذِكْرِنَا وَلَمْ يُبِرِّ إِلَّا الْحَيْرَةَ
 37 الْعِلْمُ إِنْ رِبَكُ هُوَ أَعْلَمُ مِنْ ضَلِّ عَنْ سَبِيلِهِ وَهُوَ أَعْلَمُ بِمَنْ أَعْتَدِي
 38 عِزِّي الَّذِينَ أَسْلَمُوا بِمَا جَعَلُوا وَجْهِي الَّذِينَ أَحْسَبُوا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 إِنَّ ذَلِكَ لَكِتَابٌ كَرِيمٌ فَهُوَ
 لِلَّذِينَ هُمْ عَنْ آلِهَتِهِمْ كَاهِنُونَ
 وَاللَّذِينَ هُمْ عَنْ آلِهَتِهِمْ كَاهِنُونَ
 وَالَّذِينَ هُمْ عَنْ آلِهَتِهِمْ كَاهِنُونَ
 وَالَّذِينَ هُمْ عَنْ آلِهَتِهِمْ كَاهِنُونَ
 وَالَّذِينَ هُمْ عَنْ آلِهَتِهِمْ كَاهِنُونَ



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 إِنَّ ذَلِكَ لَكِتَابٌ كَرِيمٌ فَهُوَ هُدًى لِّلْمُتَّقِينَ
 الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ وَيُقِيمُونَ الصَّلَاةَ
 وَمِمَّا رَزَقْنَاهُمْ يُنْفِقُونَ



118

0118

QUR'AN: ALCORANI TEXTUS UNIVERSUS

EDITED BY LUIGI MARRACCI, SEMINARY PRESS, PADUA, 1698

Third edition, in Arabic and Latin, 425ff., four fly-leaves, with the two final errata leaves in Arabic, a few repairs in title, in stamped cream morocco with gilt title Folio 13¼ x 8⅞in. (34.9 x 22.5cm.)

£4,000-6,000 \$6,100-9,000
 €5,600-8,300

The first edition, printed circa 1530, was ordered to be destroyed and survives in one copy; while the second edition was printed at Hamburg in 1694. Marracci's was the second major translation into Latin, following that of Robert Kettenensis in 1143; both were the basis of numerous subsequent editions and translations into modern languages. In his *Manuel du Libraire* (vol. III, 1307), Brunet indicates that this is a sought-after edition, examples of which are very uncommon.



119

0119

QUR'AN: L'ALCORAN DE MAHOMET, TRADUIT DE L'ARABE PAR ANDRE DURYER, SIEUR DE LA GARDE MALEZAIR

AMSTERDAM, 1734

Nouvelle edition revue & corrigée, chez Pierre Mortier, in two volumes, title in red and black, each with an engraving depicting a Mullah (possibly the Prophet) teaching, each in cream morocco with gilt titles

6⅞ x 4in. (17.5 x 10cm.) (2)

£2,000-2,500 \$3,100-3,800
 €2,800-3,500

0120

QUR'AN: THE KORAN, COMMONLY CALLED THE ALCORAN OF MOHAMMED

TRANSLATED BY GEORGE SALE, LONDON, PRINTED FOR THOMAS TEGG, 1834

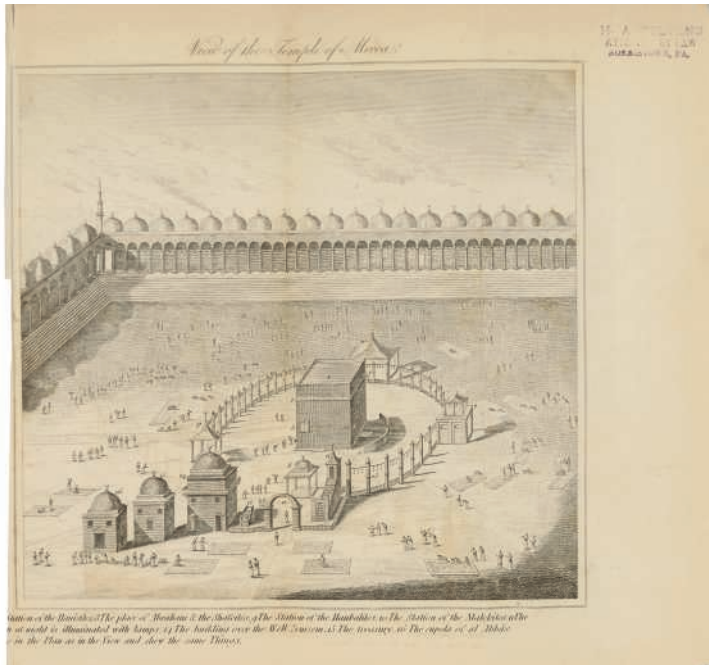
A new edition with a memoir of the translator, title page in black, title-page printed in red and black, 5 plates, 4 of which are folding, including a *Genealogical Table of the Tribes of the genuine Arabs*, a *map of Arabia* and a view of the Temple of Mecca, in 19th century stamped binding with Islamic style decoration

8¾ x 5½in. (22.2 x 13.7cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



120

0121

QUR'AN: THE KORAN, COMMONLY CALLED THE ALCORAN OF MOHAMED, TRANSLATED FROM THE ORIGINAL ARABIC

WITH A PRELIMINARY DISCOURSE BY GEORGE SALE, LONDON, PRINTED BY T. MAIDEN, 1801

New Edition, two volumes, titles in black, with five plates including a Map of Arabia, two genealogical tables, the tribe of Koreish, a view and a plan of Mecca, in brown morocco with gilt titles Folio 8¾ x 5in. (20.7 x 12.8cm.) (2)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



121



122
QUR'AN

BY HASAN RIDA, A STUDENT OF MIR MUHAMMAD SHAFIQ A STUDENT OF 'IZZET MUSTAFA, OTTOMAN TURKEY, DATED END OF RAMADAN AH 1296/ SEPTEMBER 1879 AD

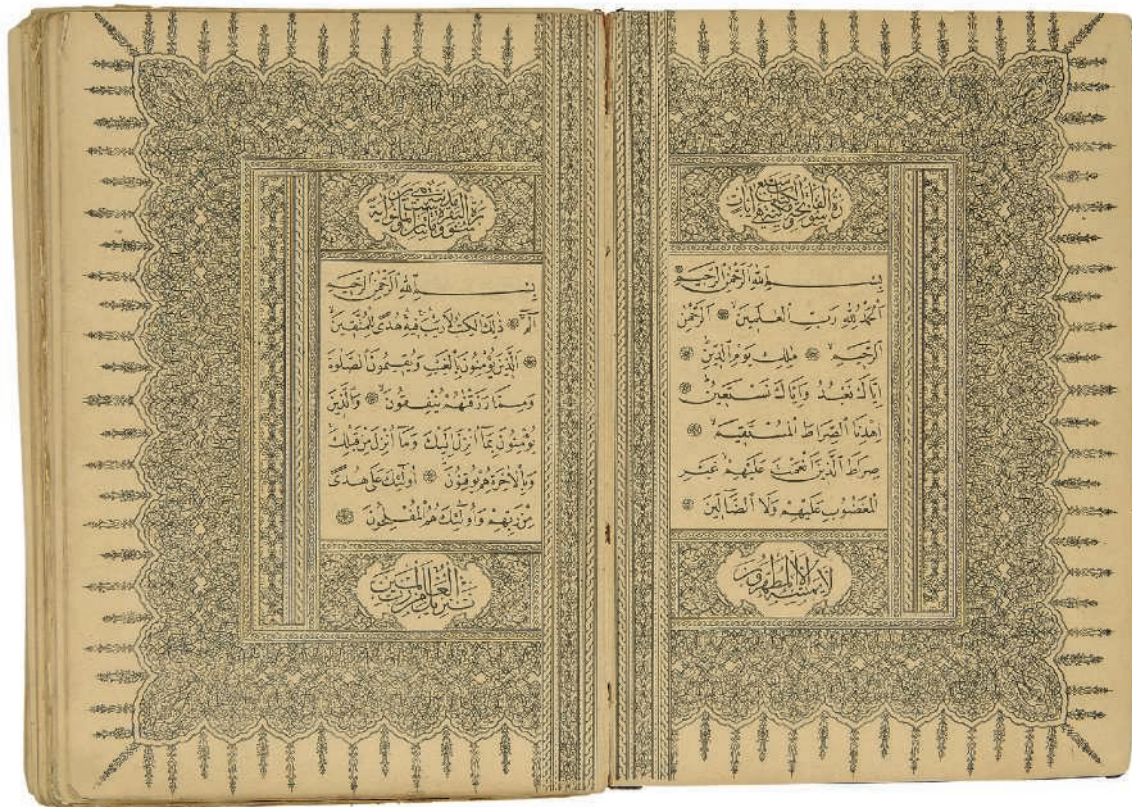
Lithographic copy of an Arabic manuscript, 387ff., two fly-leaves, 15ll. of tight black *naskh* to the page, with gold rounder verse markers, *sura* headings in black *thuluth* within illuminated cartouche, text within gold rules, *tafsir* in tight cursive written diagonally within marginal panels, opening bifolio with hand-painted illumination, marginal medallions throughout, catchwords, colophon signed and dated, in original gilt red morocco

Text panel 4 x 2¼in. (10.3 x 5.7cm.); folio 8½ x 5in. (20.6 x 12.8cm.)

£1,200-1,600

\$1,900-2,400

€1,700-2,200



123

QUR'AN

BY HAFIZ 'UTHMAN KNOWN AS QAYESH ZADEH EXECUTED IN 1299/1881-82 AD, ISTANBUL, OTTOMAN TURKEY, DATED AH 1312/1894-95 AD

Lithographic copy of an Arabic manuscript, 308ff., two fly-leaves, 15ll. of black *naskh* to the page, with rosette verse markers, *sura* headings in black *thuluth* within illuminated cartouche, colophon giving the name of the scribe, date of copy and date of impression, text within black rules. with catchwords, pagination, opening bifolio illuminated, in repaired but probably original stamped morocco

Text panel 8% x 4½in. (21.9 x 11.6cm.); folio 11% x 8½in. (30 x 20.5cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



0124

QUR'AN

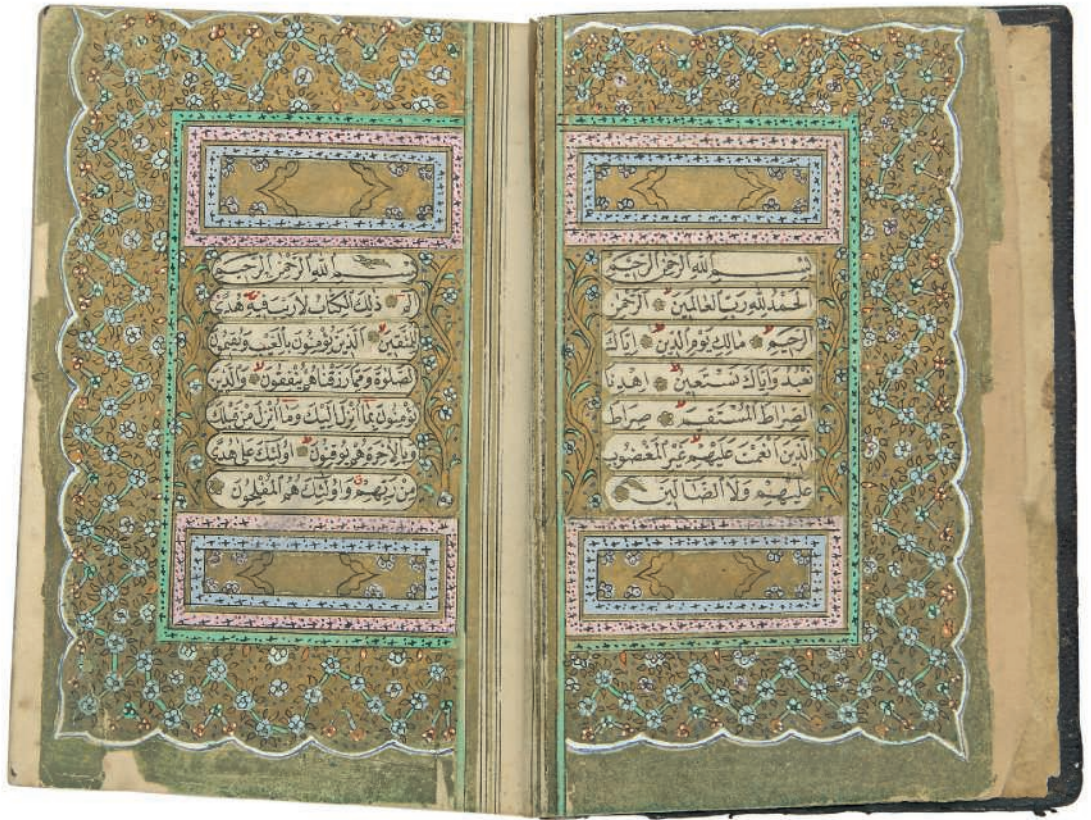
BY MIRZA MUHAMMAD 'ALI, OTTOMAN TURKEY, DATED AH 1285/1868-69 AD

Lithographic copy of an Arabic manuscript, 280ff., one fly-leaf, 15ll. of black *nashk* to the page, with gold roundel verse markers, *sura* headings within gold cartouches, text within gold frame, with catchwords, marginal markers, opening bifolio with hand-painted illuminated, colophon with signature and date, in later black morocco with flap
Text panel 4 $\frac{7}{8}$ x 2 $\frac{1}{2}$ in. (12.4 x 6.4cm.); folio 7 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in. (19.1 x 10.8cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



0125

QUR'AN

BY AL-'ABD AL-DA'I A STUDENT OF AHMAD AL-HA'I, OTTOMAN TURKEY,
DATED AH 1296/1878-79 AD

Lithographic copy of an Arabic manuscript, 307ff., one fly-leaf, 15ll. of black *naskh* to the page, with gold and polychrome roundel verse markers, *sura* headings hand-written in white on gold ground within illuminated cartouches, text within gold and polychrome rules, opening bifolio with hand-painted illuminated, colophon signed and dated and illuminated, followed by a diagram with a rose and index table, in tooled and stamped morocco with flap

Text panel 3 $\frac{3}{8}$ x 2in. (9.3 x 5in.); folio 5 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in. (13 x 9cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



6126

MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD): *DALA'IL AL-KHAYRAT*
 BY KHALIL SHUKRI, ISTANBUL, OTTOMAN TURKEY, DATED AH 1260/1844-45
 AD

Lithographic copy of an Arabic manuscript, 71ff, three fly-leaves, 13ll. of black *naskh* to the page, with gold and polychrome roundel verse markers, text within gold and black frame, with two hand-painted illuminated headpieces, two hand-coloured depictions of Mecca and Medina, colophon giving the name of Sultan 'Abd al-Majid, in possibly original restored gilt brown morocco

Text panel 4½ x 2¾in. (10.5 x 6.2cm.); folio 7 x 4¾in. (17.8 x 12cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



o127

QUR'AN

BY MUSTAFA NAZIF EFENDI, OTTOMAN TURKEY, PERIOD OF SULTAN 'ABD AL-HAMID II (1876-1909)

Lithographic copy of an Arabic manuscript, 300ff., two fly-leaves, 15ll. of black *naskh* to the page, with gold roundel verse markers, *sura* headings within gold cartouches, text within gold illuminated frame, with catchwords, marginal markers, opening bifolio with blue and gold illumination, colophon with name of Sultan 'Abd al-Hamid II, in later green binding

Text panel 4¼ x 2¾in. (12.2 x 7cm.); folio 7 x 4½in. (17.9 x 11.2cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700



0128

MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD): DALA'IL AL-KHAYRAT
 OTTOMAN TURKEY, DATED AH 1314/1896-97 AD AND 1927 AD

Two lithographic copies on paper of the same original manuscript, Arabic, each 94ff., four fly-leaves, 11ll. of black *naskh* to the page, with gold and polychrome verse markers, within large gold and polychrome frame, two illuminated pieces, two illustrations of Mecca and Medina, with pagination, the latest with colophon stating that this copy was written by Muhammad 'Ali al-Wasfi in one in modern binding with flap, the earliest with colophon giving the name of 'Uthman Qayesh Zadeh and dated AH 1305, in original stamped cloth-covered binding

Text panel 4¾ x 2¾in. (12.1 x 7cm.); folio 7¼ x 4⅞in. (18.5 x 12.4cm.)

(2)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



0129

QUR'AN

BY QADIR 'ARABI, OTTOMAN TURKEY, DATED BEGINNING RAJAB AH 1293/
JULY 1876 AD

Lithographic copy of an Arabic manuscript, 287ff., four fly-leaves, 15ll. of black *nashk* to the page, with gold verse markers, *sura* headings in floriated cartouches, text within gold and black rules, with catchwords, opening bifolio with hand-painted gold illuminated, in original gilt brown morocco with flap

Text panel 4% x 2%in. (12 x 7.1cm.); folio 6% x 4%in. (16.8 x 10.7cm.)

£1,200-1,600

\$1,900-2,400

€1,700-2,200



130
QUR'AN

KAZAN, TATARISTAN, RUSSIA, DATED 1845 AD

Type printed, Arabic text on blue paper, 240ff., two fly-leaves, 171l. of black naskh to the page, text within black rules, with catchwords, marginal commentary, pagination, opening folio dated and stating the place of copy as Kazan, in cloth-covered binding Text number 9th x 4th in. (23.6 x 12.1cm.); folio 12% x 7% in. (32 x 19.5cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



0131

QUR'AN

KAZAN, TATARISTAN, RUSSIA, CIRCA 1845 AD

Type printed, Arabic text on paper, 239ff., two fly-leaves, 17ll. of black naskh to the page, text within double black rules, with marginal commentary, catchwords, opening bifolio with floral headpieces and borders, Qur'anic text followed by prayers, trimmed, in later green morocco

Text panel 9% x 4 1/2 in. (25 x 11.6 cm.); folio 11% x 7 1/8 in. (29.5 x 18 cm.)

£700-1,000

\$1,100-1,500

€970-1,400



0132
QUR'AN

ST PETERSBURG (PETROGRAD), RUSSIA, DATED OCTOBER 1898 AD

Edition reviewed by Ismail Gasprinski, Arabic, 266ff., three fly-leaves, 15ll. of black naskh to the page, text within double black rules, opening bifolio with illuminated margins, pagination, in original gilt stamped green morocco with flap

Text panel 3¼ x 2in. (8 x 5.3cm.); folio 4 x 2½in. (10.2 x 6.5cm.)

£1,200-1,500

\$1,900-2,300

€1,700-2,100

Ismail Gasprinski (1851-1914) was a Crimean Tatar and advocate of pan-Islamist unity whose writings significantly contributed to the growth of cultural identity within the Turkic community of Russia. He emigrated to Istanbul from Russia (Feroz Ahmad, Turkey: *The Quest for Identity*, London, 2003 and 2014 (ebook)). He is known to have published through the newspaper *Turciman*, which published the present copy of the Qur'an.



0133

QUR'AN

SAMARQAND, DATED AH 1323/1905-06 AD

Lithographic copy of an Arabic manuscript, 437ff., one fly-leaf, 131l. of bold black *naskh* to the page, *sura* headings in red cursive, text within red and black rules, opening bifolio with gold and red borders, preceded by various prayers within illuminated panels and borders and an illustration of the mosque of the Prophet in Medina, colophon with names of various religious personalities, in cloth covered binding
Text panel 7 x 3¹/₂in. (17.5 x 9cm.); folio 8⁷/₈ x 5⁵/₈in. (22.5 x 14.3cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

مَسْجِدَ مُحَمَّدٍ عَلَيْكَ وَكَانَ مِنَ السَّاجِدِينَ
وَاعْبُدْ رَبَّكَ حَتَّىٰ يَأْتِيَكَ الْيَقِينُ

سورة النحل آية ١٠١ و ١٠٢

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَفَىٰ أَمْ أَنَا لَمْ أَكُنْ مِنْ سَابِقِينَ وَعَالِي
عَمَّا يَشْكُرُونَ نَزَلَ الْمَلَائِكَةُ
بِأَرْوَاحٍ مِنْ أَمْرِ عَلَىٰ مَنْ يَشَاءُ مِنْ عِبَادِهِ أَنْ
أُنذِرُوا أَنَّهُ لَا إِلَهَ إِلَّا أَنَا فَاتَّقُونِ ۚ خَلَقَ
السَّمَوَاتِ وَالْأَرْضَ بِالْحَقِّ تَلَىٰ عَمَّا يُشْرِكُونَ
خَلَقَ الْإِنْسَانَ مِنْ نُطْفَةٍ فَإِذَا هُوَ حَصِيمٌ

بِسْمِ

مُسِينٌ ۚ وَالْأَنفَامَ خَلَقَهَا لَكُمْ فِيهَا دَفٌّ
وَمَنَافِعُ وَمِنْهَا تَأْكُلُونَ ۚ وَلَكُمْ
فِيهَا جَمَالٌ ۖ خَيْرٌ لِّمَنْ يُؤْمِنُ وَجَزَاءُ لِمَنْ
وَجَّهَلٍ نَقَالَ لَكَ إِلَىٰ بَلَدٍ لَمْ تَكُن مَأْتِيًا لِيُبَيِّنَ
لِيَسْئَلِ الْأَنْفُسَ أَنْ يَكْفُرَ أَوْ لِيُؤْمِنَ ۚ
وَالْحَبْلَ وَإِعْقَالَ الْحَمِيمِ لِيَكْزِبَهَا
وَزِينَةً وَيَخْلُقَ مَا لَا يَعْلَمُونَ ۚ وَعَلَىٰ لِلَّهِ
السَّبِيلِ وَمِنْهَا جَائِرٌ وَلَوْ شَاءَ لَمُهَّدَكُمْ بِالنَّجْمِينَ
هُوَ الَّذِي أَنْزَلَ مِنَ السَّمَاءِ مَاءً لَكُمْ مِنْهُ
شَرَابٌ وَمِنْهُ نَجْمٌ يَهْدِي السَّبِيلَ ۚ نَبَتْ
لَكُمْ مِنْهُ الزَّيْعُ وَالزَّبْعُ وَالنَّجِيلُ وَالْأَعْنَابُ

0134

QUR'AN

BY SHAYKH HAMDULLAH, FROM A COPY DATED AH 897/1491-92 AD,
OTTOMAN TURKEY, BEFORE AH 1300/1882-83 AD

Lithographic copy of an Arabic manuscript, 587ff, three fly-leaves, 11ll. of black *nashk* to the page, with gold roundel verse markers, *sura* headings in black *thuluth* within gold cartouches, text within gold and polychrome rules, with catchwords, marginal markers, hand-painted gold illuminated opening bifolio, colophon with name of Shaykh Hamdullah, two imperial seal impressions with names of the sultan and another with *tughra* and printing press mark, in original tooled brown morocco with flap
Text panel 3 $\frac{7}{8}$ x 2 $\frac{1}{2}$ in. (9.8 x 5.5cm.); folio 5 $\frac{1}{4}$ x 3 $\frac{3}{4}$ in. (14.5 x 9.3cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

The seal impressions on the first and final folios are that of Sultan 'Abd al-Hamid II's administration of religious endowments and are dated AH 1300/1882-83 AD



135

QUR'AN

BY MUSTAFA NAZIF BIN AHMAD NAJIB BIN MUSTAFA A STUDENT OF HUSAYN EFENDI, OTTOMAN TURKEY, DATED AH 1299/1882-83 AD

Lithographic copy of an Arabic manuscript, 299ff., three fly-leaves, 15ll. of black *naskh* to the page, with gold roundel verse markers, text within black and gold rules, opening bifolio with hand painted illumination, colophon with name of Sultan 'Abd al-Hamid II and mentioning the Nuruosmaniye Mosque, in original stamped burgundy morocco with flap

Text panel 4 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in. (12.4 x 7.4cm.); folio 7 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. (18 x 11.2cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700



0136

QUR'AN

BY MUSTAFA NAZIF, WITH NAME OF SULTAN 'ABD AL-HAMID II, ISTANBUL, OTTOMAN TURKEY, CIRCA 1900 AD

Fine lithographic copy of an Arabic manuscript, Arabic, 306ff., two fly-leaves, 15ill. of black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in black *thuluth* within illuminated cartouches, text within gold and polychrome rules, with marginal markers, catchwords, pagination, opening bifolio illuminated, colophon with name of Mustafa Nazif and Sultan 'Abd al-Hamid II, in original gilt tooled brown morocco with original slip case

Text panel 4¾ x 2¾in. (12 x 6.8cm.); folio 7¾ x 5in. (18.7 x 12.6cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



0137

QUR'AN

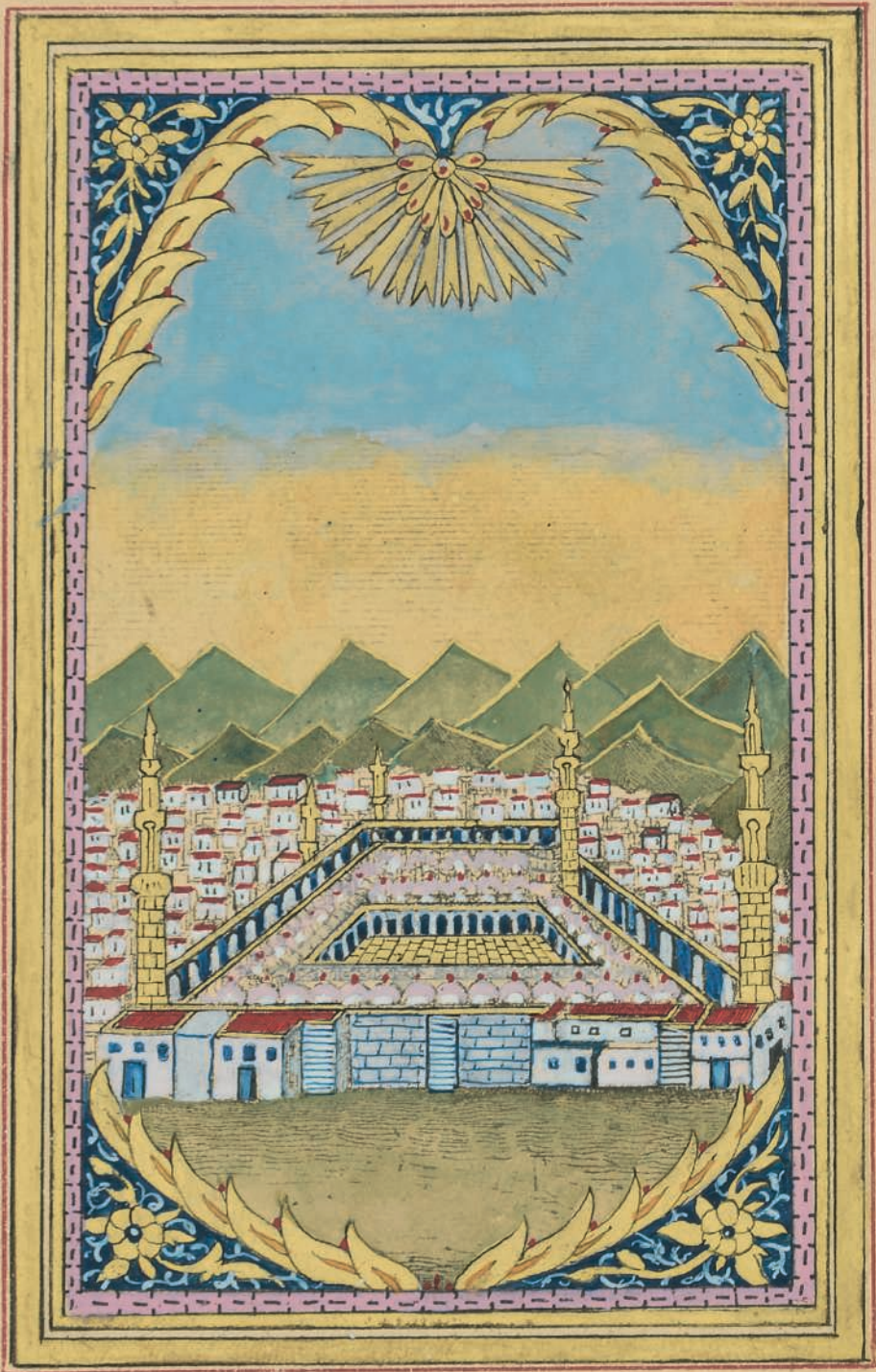
SOUTH EAST ASIA OR CHINA, 19TH CENTURY

Type printed, Arabic text on paper, 175ff., two fly-leaves, 22ll. of black naskh to the page, sura headings within red cartouches, text within red frame, with catchwords, pagination, in stamped morocco with rococo decoration
9¼ x 7½in. (24.9 x 18.8cm.)

£1,800-2,500

\$2,800-3,800

€2,500-3,500





138

0138

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

BY HAFIZ 'UTHMAN QAYESH ZADEH, OTTOMAN
TURKEY, DATED AH 1305/1887-88 AD

Lithographic copy of an Arabic manuscript, 94ff., two fly-leaves, 11ll. of black *naskh* to the page, text within gold frame, with gold markers, with illuminated cartouches, illuminated opening, two hand-coloured illustrations of Mecca and Medina, colophon dated and with name of scribe, paginated, in original gilt red binding

Text panel 4¾ x 2¾in. (11.9 x 6.8cm.); folio 7½ x 4¾in. (18.2 x 12.2cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

0139

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

BY MUSTAFA RAQIM, OTTOMAN TURKEY, DATED AH
1276/1860-61 AD

A renowned prayer book on the Prophet Muhammad followed by other prayers, lithographic copy of an Arabic manuscript, 196ff., three fly-leaves, 11ll. of black *naskh* to the page, further text around written diagonally, with three hand-painted illuminated headpieces, two illustrations of Mecca and Medina, light foxing and minor damage, in original gilt morocco with flap

Text panel 4 x 2½in. (10.2 x 5.6cm.); folio 7½ x 4¾in. (19.1 x 11.9cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



opposite: 138 (detail)

139



140

0140
THREE OTTOMAN QUR'ANS

AFTER HAFIZ 'UTHMAN, TURKEY, DATED AH 1297/1880 AD, AH 1341/1923 AD AND 1927 AD

Each a lithographic copy, the first with 11ll. of black *naskh* to the page, dated AH 1297, executed after a copy by Hafiz 'Uthman dated AH 1097, in original gilt brown morocco with flap, the second with 15ll. of black *naskh* to the page, dated AH 1927, in original stamped red cloth binding, the third with 15ll. of black *naskh* to the page, dated AH 1341, in original gilt grey cloth binding

The largest 9 x 5½in. (22.8 x 14.4cm.) (3)

£800-1,000 \$1,300-1,500
 €1,200-1,400



141

0141
THREE OTTOMAN QUR'ANS

TURKEY, DATED AH 1320/1902-03 AD AND AH 1325/1907-08 AD

Each a lithographic copy on paper, Arabic, the first in two small volumes, with 15ll. of *naskh* to the page, dated AH 1325, in gilt red morocco with flap, the second with 15ll. of *naskh* to the page, bordered with a commentary written diagonally, dated AH 1320, in gilt stamped reddish brown binding, the third with 15ll. of *naskh* to the page, in original green morocco

The largest 8½ x 5½in. (21.6 x 13.8cm.) (3)

£800-1,000 \$1,300-1,500
 €1,200-1,400



142

0142
THREE OTTOMAN QUR'ANS

ONE BY HAFIZ 'UTHMAN, TURKEY, DATED AH 1330/1912 AD, AH 1345/1927-28 AD, AH 1366/1947-48 AD

Each a lithographic copy, the first with 15ll. of *naskh* to the page, after a copy by 'Uthman known as Qayesh Zadeh, printed in Istanbul in AH 1366, in silvered cloth covered binding, the second with 15ll. of *naskh* to the page, dated AH 1345, in fine gilt stamped morocco with flap, the third with 15ll. of *naskh* to the page, dated AH 1330, with illuminated opening, in modern stamped morocco

The largest 8 x 5¼in. (20 x 13.4cm.) (3)

£800-1,000 \$1,300-1,500
 €1,200-1,400

0143

A COMPLETE QUR'AN IN 30 VOLUMES

BY HAFIZ 'UTHMAN, FROM A COPY DATED AH 1097/1685-86 AD, OTTOMAN TURKEY, DATED AH 1301/1883-84 AD

Lithographic copy of an Arabic manuscript, each *juz'* with 11ll. of black *naskh* to the page, rosette verse markers, illuminated headpieces, text within black rules, with catchwords, *juz'* XXX with colophon signed Hafiz 'Uthman and Printing Press date of AH 1301 Folio 10¼ x 7in. (26 x 17.5cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



143

0144

THREE OTTOMAN QUR'ANS

TURKEY, DATED 7 RABI' II AH 1327/28 APRIL 1909 AD, AH 1329/1911 AD AND AH 1330/1912 AD

Each a lithographic copy of an Arabic manuscript, the first with 15ll. of *naskh* to the page, dated AH 1327, with name of Sultan Mehmet V, in original gilt red stamped morocco with flap, the second with 15ll. of *naskh* to the page, dated AH 1329, in modern red morocco and the third with 15ll. of *naskh* to the page, dated 13 Ramadan AH 1330, in modern red morocco

The largest 8 x 5 in. (20.1 x 12.5cm.)

(3)

£800-1,000

\$1,300-1,500

€1,200-1,400



144

0145

THREE QUR'ANS

TUNISIA, IRAN AND TATARISTAN, DATED DHU AL-QA'DA AH 1310/MAY 1893 AD, AH 1321/1904-05 AD AND AH 1299/1882-83 AD

Each a lithographic copy of an Arabic manuscript, the first from Tunisia with 15ll. of black *maghribi* to the page, colophon dated Dhu al-Qa'da AH 1310, in red cloth covered binding, the second from Iran with 17ll. of black *naskh* to the page, colophon dated AH 1321, in red cloth covered binding, the third from Kazan with 15ll. of bold black *naskh* to the page, colophon dated AH 1299, in tooled brown morocco

The largest 9½ x 6 in. (24.3 x 15.3cm.)

(3)

£800-1,000

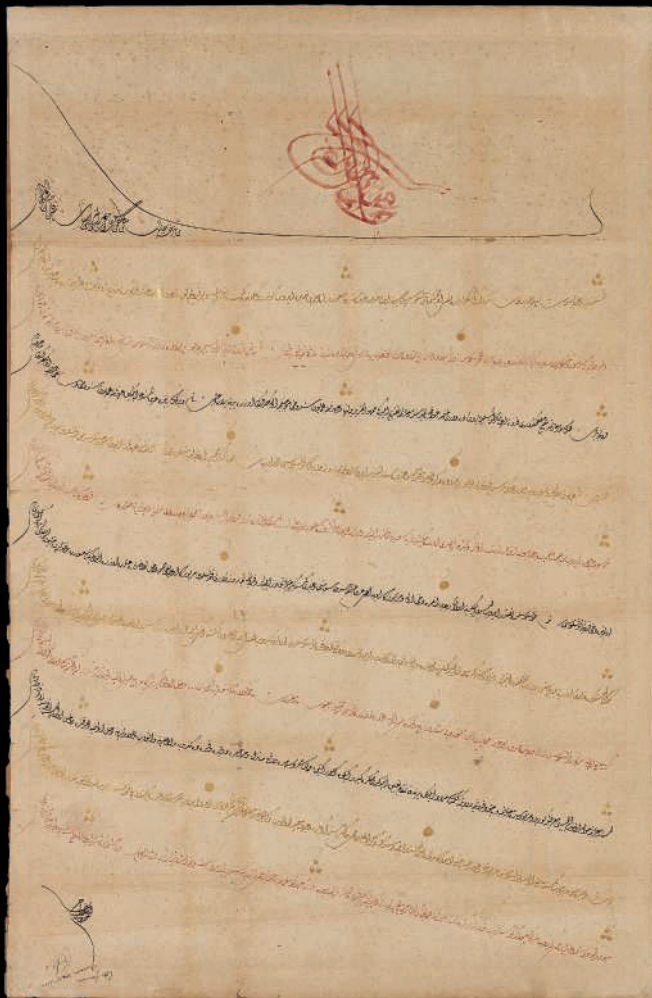
\$1,300-1,500

€1,200-1,400



145

ART OF THE OTTOMAN WORLD
(LOTS 146-219)



VARIOUS PROPERTIES

146

A LARGE IMPERIAL FIRMAN OF SULTAN MAHMUD II (R. 1808-39 AD)
OTTOMAN TURKEY, CONSTANTINOPLE, DATED 16 SHA'BAN AH 1247/20
JANUARY 1832 AD

Ottoman Turkish manuscript on paper, with 12ll. of elegant gold, black and red *diwani*, dated in the last line, copied in Constantinople, the sultan's *tughra* at top
119 x 79.5 cm.

£5,000-7,000

\$7,600-11,000

€7,000-9,700



147

147

A HANDSOME YOUTH

OTTOMAN TURKEY, 17TH CENTURY

Opaque pigments heightened with gold on paper, laid down between gold and polychrome rules on wide gold-sprinkled borders, mounted on card

Painting 5½ x 2in. (13.9 x 5.2cm.); folio 9¾ x 5½in. (25 x 14.8cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



148

148

A STANDING PORTRAIT OF AN OTTOMAN DIGNITARY

EUROPE, 17TH CENTURY

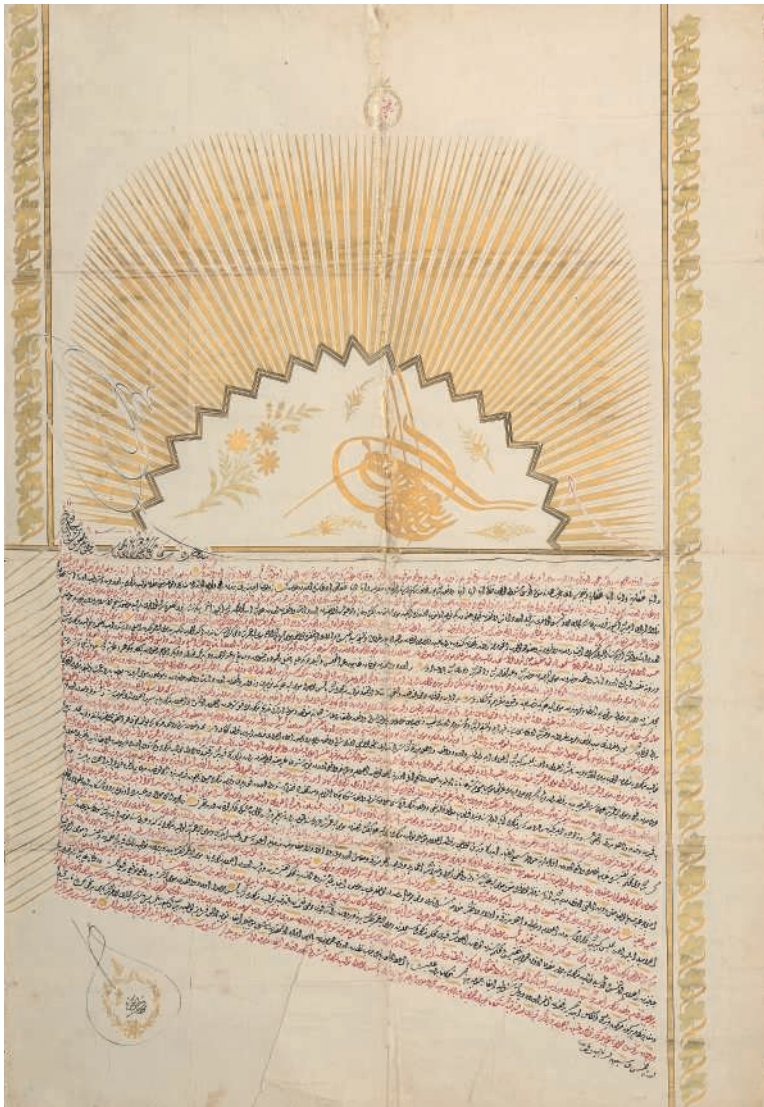
Oil on canvas, holding a letter with Arabic script, ascribed 'Rambant, 1641'

15¾ x 11½in. (40 x 29.3cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



149

AN ILLUMINATED FIRMAN OF SULTAN 'ABD AL-MAJID (R. 1839-61 AD)
 CONSTANTINOPLE, OTTOMAN TURKEY, DATED 7 JUMADA II AH 1275/12
 JANUARY 1859 AD

Ottoman Turkish manuscript on paper, with alternating lines of red and black *diwani*,
 the *tughra* at top, dated along the bottom line, back with green silk
 31½ x 21¼in. (80 x 55cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500



150

A FIRMAN OF SULTAN 'ABD AL-HAMID II (R. 1876-1909 AD)

CONSTANTINOPLE, OTTOMAN TURKEY, DATED 28 (?) DHU AL-QA'DA AH
1323/24 JANUARY 1906 AD

On the opening of the British consulate in Saida, Lebanon, the pink *tughra* above lines
of gold, pink and black *diwani*, dated along the bottom line
31½ x 22in. (80.5 x 56cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



PROPERTY OF A NOBLEMAN

151

AN OTTOMAN CARVED MARBLE TURBAN

TURKEY, EARLY 19TH CENTURY

Carved in the round with short cylindrical base covered with the fine folds of the turban and surmounted by a large bulbous knob with elegant facets, on black steel mount
17 $\frac{3}{4}$ in. (45cm.) high

£4,000-6,000

\$6,100-9,000

€5,600-8,300

PROVENANCE:

Anon sale, Christie's, Paris, 7 March 2007, lot 136

The placing of a turban on top of the grave of the deceased is a practice which is best known from the Ottoman period. Many of the interior cenotaphs have a cloth turban placed on the highpoint, while exterior Ottoman cemeteries have carved turbans surmounting a number of the gravestones. The cemetery at Bursa, for example, contains numerous examples, the earliest of which date back to the early fifteenth century (Ahmet Ertug et al., *Reflections of Paradise, Silks and Tiles from Ottoman Bursa*, Istanbul, 1995, pp.174-75 and 178-80). The ornamentation of the headstones was mostly based on social standing - they would be coiled differently depending on the function or title of the wearer.

This *kafesi* type of turban dates to the early 19th century. The wearers were often leading officers of the Ottoman Financial Administration, among them the *nisancı* (the head of the chancery), the *reisülküttâb* (the chief of scribes), the *defter emîni* (the commissioner of the register) as well as the chief officers of the scribal departments.

We would like to thank Dr. Selen Etingu for her assistance in cataloguing this lot and the following.



152

AN OTTOMAN CARVED MARBLE TURBAN

TURKEY, LATE 18TH/EARLY 19TH CENTURY

Carved in the round, the ogival form carved with diagonal lines representing the folds of the turban cloth, on blacksteel mount
14½in. (36cm.) high

£3,000-5,000

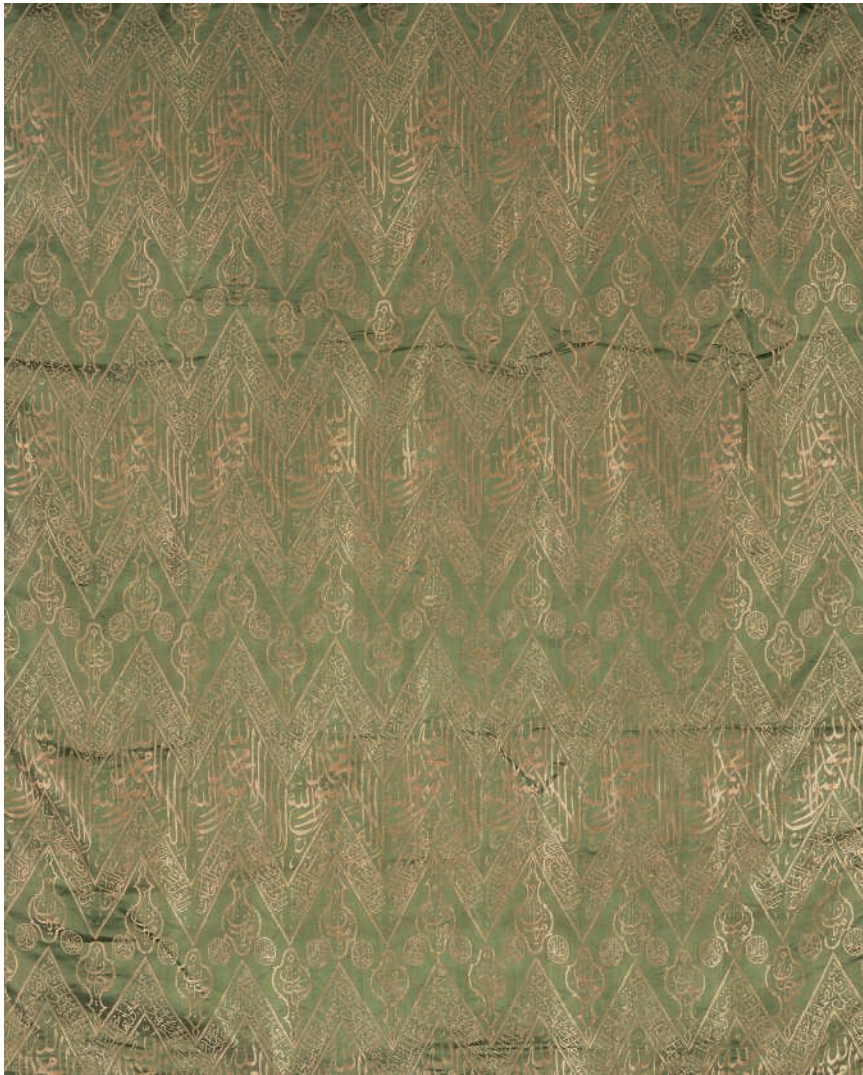
\$4,600-7,500

€4,200-6,900

PROVENANCE:

Anon sale, Christie's, Paris, 7 March 2007, lot 133

Turbans of this *örff* type were worn by members of the religious elite, such as the *seyh-ül islâm*.



VARIOUS PROPERTIES

153

A GREEN SILK CALLIGRAPHIC 'HOLY SHRINE' COVERLET

OTTOMAN TURKEY, 19TH CENTURY

Woven, the calligraphic decoration with verses from the Qur'an laid out in broken-line patterns

39¾ x 32¾in. (101 x 83.2cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

154

**TWO METAL-THREAD EMBROIDERED CALLIGRAPHIC
PANELS**

OTTOMAN TURKEY, 19TH CENTURY

Decorated with the profession of faith (*shahada*), remounted as
a stole

39%in. (100cm.) long

£1,200-1,800

\$1,900-2,700

€1,700-2,500





155

A TALISMANIC SHIRT

OTTOMAN TURKEY, 19TH CENTURY

With Qur'anic verses in elongated cartouches

31¼in. (79.4cm.) across

£2,500-4,000

\$3,800-6,000

€3,500-5,500



*156

A LARGE SUFI CALLIGRAPHIC COMPOSITION (LEVHA)

SIGNED 'UMAR LUTFI, OTTOMAN TURKEY, DATED AH 1304/1886-87 AD

Of the *naqashbandi* order (*tariqa*), ink, transparent pigments and gold on card, signed and dated below the Sufi hat, framed 27 x 19in. (69 x 48cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

The inscription within the hat is the name of the Sufi master Baha al-Din Muhammad Naqashband Bukhari. The Arabic inscription above and below the hat is from a *hadith* of the Prophet and translates as *Renounce the world and Allah will love you, and renounce what the people possess and the people will love you*. The inscription around the hat is in praises of the Prophet.



***157**

A CALLIGRAPHIC COMPOSITION (LEVHA)

SIGNED AL-SHAYKH 'AZIZ AL-RIFA'I, OTTOMAN TURKEY, DATED AH
1325/1907-08 AD

Opaque pigments heightened with gold on wood panel, Arabic and Ottoman Turkish in
thuluth and *jali thuluth*, signed and dated
21in. (53cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200



*158

A LARGE SUFI HILYEH

SIGNED MUHAMMAD HAFIZ AL-QUR'AN, OTTOMAN TURKEY, DATED AH 1278/1861-62 AD

Ink, opaque and transparent pigments and gold on black card, signed and dated in the lower right corner, framed
23¼ x 15¾in. (59 x 39cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

The Arabic inscriptions include the *shahada* (profession of faith), the names of the four Righteous Caliphs, the inscription within the Sufi turban *ya hadrat mawlana* (referring to Jalal al-Din Rumi) and the phrase *I seek refuge in Allah from the evils of Satan the accursed*. The two large lines in gold *jali thuluth* are in Ottoman Turkish.



*159

**A LARGE CALLIGRAPHIC PANEL
(LEVHA)**

SIGNED RIDWAN, OTTOMAN
TURKEY, DATED AH 1340/1921-22 AD

Ink, opaque pigments and gold on black
card, signed and dated in the bottom left
corner, framed

26½ x 16in. (67 x 41cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

The inscriptions are the *shahada*
(profession of faith), the *bismillah*, the
names of Allah and Muhammad and
the popular saying *man sabara zafar*
(patience is victory).

*160

**A LARGE HILYEH WITH A DEPICTION
OF THE KA'BA IN MECCA**

SIGNED RIDWAN BURSAWI,
OTTOMAN TURKEY, LATE 19TH/
EARLY 20TH CENTURY

Arabic manuscript on paper, in black
muhaqqaq, *thuluth* and *naskh* on
illuminated ground, framed and glazed
26¼ x 12¾in. (67 x 31.3cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300





161
A COLLECTION OF EIGHT CALLIGRAPHIC PANELS AND A MARBLED PAPER
PANEL

TURKEY AND IRAN, 16TH-19TH CENTURY

Comprising a *nasta'liq* quatrain signed Ahmad al-Tabrizi, dated AH 1286; a *nasta'liq* quatrain signed Ahmad and dated AH 1285; a *nasta'liq* panel with illuminated borders; a *qit'a* with lines of black *thuluth* and *naskh*; a panel with two lines of *shikasteh ta'liq*; a *qit'a* with four lines of *naskh* below a *thuluth* line; a panel with two lines of *naskh*; a large panel with two lines of *diwani*; and a marbled paper folio with bird's nest motif, each individually framed

The largest 5% x 10%in. (14.4 x 26.7cm.)

(9)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



162 (part)



162 (part)



162 (part)



163



163

162

FOUR CALLIGRAPHIC PANELS

OTTOMAN TURKEY AND BALKANS, 16TH-19TH CENTURY

Arabic manuscript on paper, comprising a panel with 5ll. of *thuluth*; a *qit'a* signed 'Abdullah with 3ll. of *naskh* below a line of *thuluth*; a small folio with 6ll. of *naskh* attributed to Mustafa Farhad Pasha and dated AH 991; and a panel of *naskh* signed 'Ahmad bin 'Ali al-Kutahi, copied in Belgrade and dated Rabi' II AH 1098, each framed and glazed

The largest panel 7 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (18.8 x 25.7cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

163

TWO LARGE CALLIGRAPHIC PANELS

OTTOMAN TURKEY, 19TH CENTURY

Arabic manuscript on paper, each with alternating line *thuluth* and *naskh*, one with cartouches outlined in gold and black with stylised floral illumination, each mounted

20 x 7 $\frac{1}{2}$ in. (51 x 20cm.) and 16 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in. (42 x 26cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



164

A CALLIGRAPHIC PANEL (QIT'A)

OTTOMAN TURKEY, CIRCA 17TH CENTURY

Arabic manuscript on paper, with three lines of strong black *thuluth*, laid down on marbled paper

7¼ x 9¾in. (18.2 x 24cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



165

A CALLIGRAPHIC PANEL (LEVHA)

SIGNED HAMID AYTAC (D. 1982), TURKEY, DATED AH 1358/1939-40 AD

Ink on paper, signed and dated, with marbled paper borders, framed and glazed

Calligraphy 4¼ x 10⅝in. (10.7 x 27cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

ENGRAVED:

husn al-khalq ghanima (good manners are a treasure)

Another panel by this renowned modern calligrapher sold at Christie's South Kensington, 11 October 2013, lot 773.



166

A CALLIGRAPHIC PANEL (QIT'A)

WITH ATTRIBUTION TO SHAYKH HAMDULLAH,
OTTOMAN TURKEY, 18TH/19TH CENTURY

Arabic manuscript on silver-speckled paper, one line of black *thuluth* above three lines of *naskh*, the attribution to Hamdullah known as Ibn al-Shaykh and dated AH 960 in gold *tawqi'* to the side panels, with plain reverse
5½ x 9 in. (14 x 22.9cm.)

£1,500-2,500

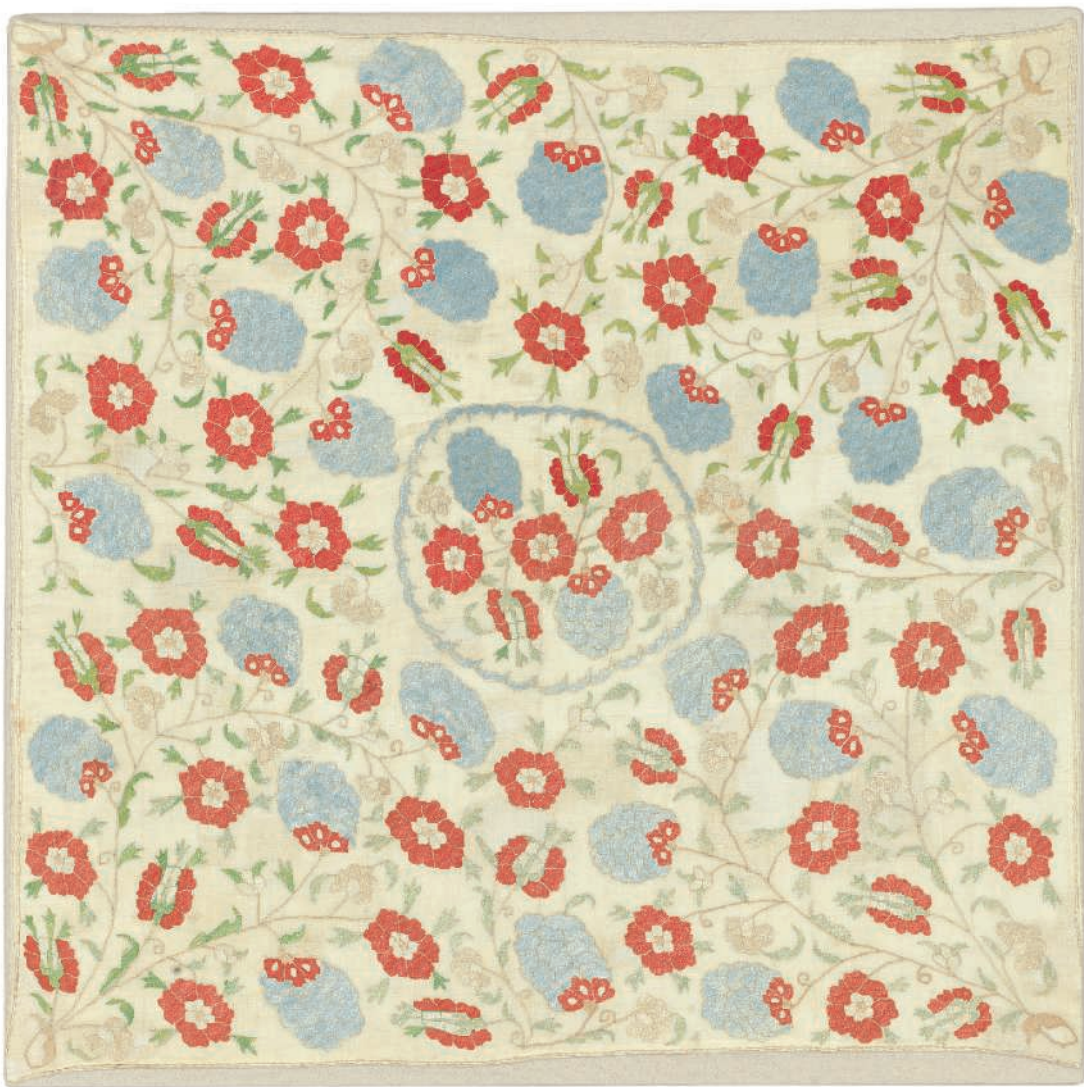
\$2,300-3,800

€2,100-3,500

PROVENANCE:

Christie's, London, 6 October 2009, lot 100.

Shaykh Hamdullah is considered the first great calligrapher of the post-conquest Ottoman period. He is credited with being the first Ottoman calligrapher to develop and standardise *naskh* as the most legible script for use in Qur'an manuscripts. He was born in Amasya in the North of Central Anatolia in AH 833/1429 AD or AH 840/1456 AD, the son of a shaykh of the Suhrawardi order from Bukhara. It is for this reason that he often signs himself al-Shaykh. He learnt the six scripts from Hayreddin Mar'ashi a follower of Yaqut al-Musta'simi and a pupil of 'Abdullah Sayrafi. When Bayazid II was governor of Amasya, he studied calligraphy with Shaykh Hamdullah, and on Bayazid's accession as Sultan in AH 886/1481 AD, the calligrapher became master scribe at the palace in Istanbul.



■167

AN EMBROIDERED *BOCHE*

OTTOMAN TURKEY, 18TH CENTURY

Two joined panels of blue silk with swaying floral tendrils around a central lobed medallion, on stretcher
41½in. (105.5cm.) square

£3,000-5,000

\$4,600-7,500

€4,200-6,900



168

168

A SASH

POLAND, EARLY 19TH CENTURY

Silk woven, the field with scale pattern, each end with floral sprays in loose medallions, old Customs seal
124 x 15in. (315 x 38.1cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Sashes as ours find their origin in the imported Persian scarves transiting through the Ottoman Empire en route to Poland. The rise of the Afghan Hotaki dynasty and the resulting conflicts forced the production to a halt in Persia, its relocation in Constantinople and ultimately in Poland. Benefiting from Polish noble patronage the workshops operated under Armenian control. The sashes replaced the former imported Persian scarves and formed an integral part of the male nobility's formal dress inspired by oriental designs (http://www.fashioningtheearlymodern.ac.uk/wordpress/wp-content/uploads/2013/06/A-Polish-Sash-L.Long_.pdf, accessed 06/09/2016). A similar sash is at the Victoria and Albert Museum, London (inv. T.98-1968).

Others sold at Christie's South Kensington, 11 October 2013, lot 863 and 9 October 2015, lot 222



169

***169**

A FINE-METAL THREAD TAMBOURED SILK COVER

OTTOMAN TURKEY, LATE 18TH CENTURY

On blue silk ground, embroidered with pavilions within floral wreaths, later braid
52¼ x 26½ in.

£4,000-6,000

\$6,100-9,000

€5,600-8,300

An Ottoman silk towel with very similar embroidered decoration of pavilions sold at Christie's South Kensington, 11 October 2013, lot 862. Stylised pavilions and kiosks appear to have been popular embroidery patterns. They can be seen on towels, napkins and scarves as illustrated in J.M. Rogers (ed.), *Embroideries and other Textiles, The Topkapi Saray Museum*, London and Boston, 1986, Part 2, pp-159-210, figs.118-119 and in D. Black, C. Loveless, *İşlemeler: Ottoman Domestic Embroideries*, London, 1978, pl.14.



170

170
A LARGE SILVER-REPOUSSÉ MIRROR
 OTTOMAN TURKEY, PERIOD OF SULTAN
 'ABDULHAMID II (R.1876-1909 AD)

The decoration consisting of floral motifs within scalloped medallions, struck with *tughra* and *sahh* 14in. (35.7cm.) across

£2,000-3,000

\$3,100-4,500

€2,800-4,200



171

171
**A SET OF SIX OTTOMAN SILVER ZARFS WITH
 PORCELAIN CUPS**

THE ZARFS, OTTOMAN TURKEY, THE CUPS, M. S KUZNETSOV PORCELAIN FACTORY, DULEVO, RUSSIA, 19TH CENTURY

Each on circular foot, the rounded body engraved with floral motifs, a stylised *tughra* and a trophy, stamped with *tughra* and *sahh* marks, the porcelain cups with gilt, each with manufacture marks in Russian and Persian scripts

Each 2½in. (6.5cm.) high

(6)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



172

172
FOUR BEYKOZ GILT CLEAR GLASS SAUCERS
 OTTOMAN TURKEY, 19TH CENTURY

Each with lobed rim decorated with stellar and simplified floral decoration

6¾in. (16.4cm.) diam.

(4)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

173

**A GILT-COPPER (TOMBAK) LIDDED
DISH (SAHAN)**

OTTOMAN TURKEY, EARLY 19TH
CENTURY

Engraved with floral motifs within
elongated medallions
3 $\frac{3}{4}$ in. (9.4cm.) high, 5 $\frac{1}{4}$ in. (13.4cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



173



174

174

**A GILT-COPPER (TOMBAK) LIDDED
BOWL**

OTTOMAN TURKEY, EARLY 19TH
CENTURY

Engraved with a continuous floral
garland, the foot a later replacement
5 $\frac{1}{4}$ in. (13.5cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100



175

175
A SILVER-REPOUSSÉ YATAGAN
ALGERIA, NORTH AFRICA, FIRST
HALF 19TH CENTURY

The hilt and sheath in repoussé with
dense floral scrolling motifs, the blade
heavily pitted
30in. (76.2cm.) long

£2,500-3,500

\$3,800-5,300

€3,500-4,800



176

***176**
A LARGE SILVER-REPOUSSÉ
JAMBIYYA
OTTOMAN TURKEY, 19TH CENTURY

With double-edge blade, the repoussé
hilt and sheath with architectural and
scrolling floral motifs
20½in. (51cm.) long

£2,000-3,000

\$3,100-4,500

€2,800-4,200

-177

**A MOTHER-OF-PEARL INLAID
MODEL OF THE GROTTO OF THE
NATIVITY IN BETHLEHEM**

OTTOMAN PALESTINE, 19TH
CENTURY

Opening to reveal its interior,
the decoration consisting of floral blooms
and of a Christogram within roundels
2¼ x 4 x 1¾in. (5.8 x 10.4 x 3.5cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



177

178

A FINE SILVER-GILT LEATHER BELT

OTTOMAN BALKANS OR GREECE,
19TH CENTURY

With dense scrolling foliated decoration
9½in. (24cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



178

-179

**A SILVER-GILT CORAL-INSET BELT
BUCKLE**

SAFRANBOLU, OTTOMAN TURKEY,
19TH CENTURY

Applied with gilt openwork panels,
central boss and coral beads
12½in. (31.7cm.) across

£2,000-3,000

\$3,100-4,500

€2,800-4,200



179

Two mirrors with similar gilt decoration
set with coral beads sold at Christie's
South Kensington 05 October 2012,
lot 852 and 11 April 2014, lot 404. They
are usually attributed to the town of
Safranbolu, a city in the Black Sea
region of Turkey.



180 (part)

180

A FIGURAL SKYROS EMBROIDERED PANEL

SPORADES ISLANDS, GREECE, 18TH CENTURY

With vase, floral motifs and grotesque beasts, mounted; together with another 19th century Greek islands panel with stylised floral and geometric patterns

16½ x 13in. (42 x 33cm.) and 16½ x 15½in. (42 x 39.7cm.)

(2)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Three other textiles panels showing harpy-like grotesques beasts attributed to Skyros and dated to the 18th century are published in Krody, S. B., *Embroideries of the Greek Islands, Harpies, Mermaids and Tulips*, London, 2006, cat. 4.1, 4.3 and 4.8, pp. 84, 86 and 89.



181

TWO EMBROIDERED BED CURTAIN PANELS

SKYROS, GREECE, 18TH CENTURY

Embroidered with repeating and rising ochre palmettes, joined together
170in. (432cm.) long

£1,500-2,500

\$2,300-3,800

€2,100-3,500

Bed curtains with similar repeating patterns although attributed to Patmos and dated 17th century are illustrated in Krody, S. B., *Embroideries of the Greek Islands, Harpies, Mermaids and Tulips*, London, 2006, cat. 2.14, p. 53.



183

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

The polychrome painted decoration consisting of a floral spray flanking a hanging bole-red floral medallion, the reverse with old inventory label
12½in. (32cm.) diam.

£3,000-5,000

\$4,600-7,500

€4,200-6,900



182
A GOLD-THREAD EMBROIDERED ROBE
GREECE, 19TH CENTURY

Heavily embroidered all over with foliate motifs and scrollwork, on red ground, lined
37in. (94cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Similar examples sold at Christie's South Kensington, 13 October 2006, lot 142 ; 10
October 2014, lot 451, 24 April 2015, lot 423 and 9 October 2015, lot 423.



*184

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, 17TH CENTURY

The polychrome painted decoration with a hanging saz leaf across a tulip and carnation spray, the rim with rock-and-wave pattern
11½in. (29.4cm.) diam.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

185

AN IZNIK-STYLE POTTERY DISH
ULISSE CANTAGALLI, FLORENCE,
ITALY, LATE 19TH CENTURY

The polychrome painted decoration with a rising blue and green saz leaf amidst a carnation spray, the rim with rock-and-wave pattern
10½in. (26.8cm.) diam.

£1,200-1,800

\$1,900-2,700
€1,700-2,500



185



186

*186

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, 17TH CENTURY

The polychrome painted decoration with central stellar motif and radiating palmettes, restored
11¼in. (29.8cm.) diam.

£1,500-2,000

\$2,300-3,000

€2,100-2,800



***187**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The polychrome painted decoration with blue tulips and bole-red carnation spray, the rim with stylised bole-red tulips interspersed with stylised flower heads
11 $\frac{3}{4}$ in. (29.8cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



188

ANIZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The polychrome painted decoration consisting of carnations and blue tulips, the rim with rock-and-wave pattern
12¼in. (31cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



189

A LARGE DECORATIVE EMBROIDERED PANEL

OTTOMAN TURKEY, 19TH CENTURY

Embroidered with large central floral medallion bordered with a calligraphic inscription, backed

105¾ x 72in. (268.8 x 183cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



190

AN EMBROIDERED PRAYER NICHE (*MIHRAB*) PORTIERE IN THE MOORISH STYLE

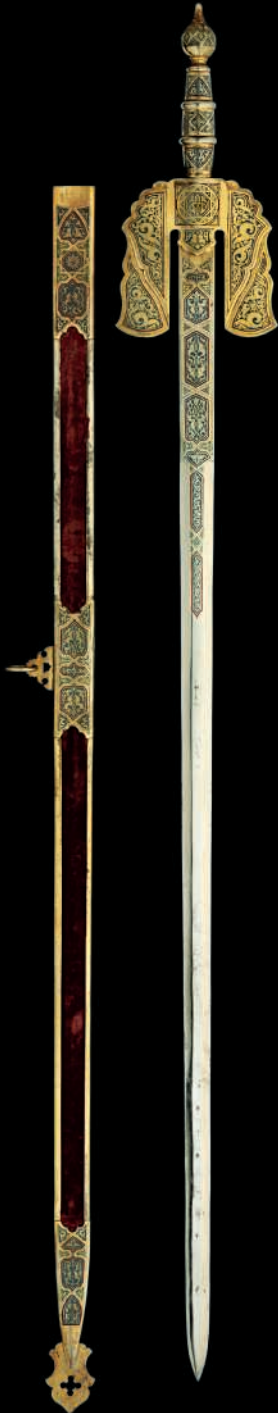
OTTOMAN TURKEY OR EUROPE, CIRCA 1900

The embroidery consisting of elegant palmettes, strap work and tendrils, backed
123 x 44in. (312.4 x 111.7cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



191

A TOLEDO SWORD

SPAIN, SECOND HALF 19TH CENTURY

With double-edged blade, the hilt with elongated cross-guard and bulbous pommel, the velvet-covered sheath with cusped openwork terminal and mounts engraved and decorated in gilt, the base of the forte inscribed *Toledo*, areas of rubbing 42½in. (108cm.) long

£1,500-2,000

\$2,300-3,000

€2,100-2,800

Another sword of this type, dated 1868, was sold in Christie's, London, 10 October 2013, lot 68.



192

***192**
FIVE KUTAHYA POTTERY SAUCERS
 OTTOMAN TURKEY, 19TH CENTURY

Each with painted floral decoration, the bases with inventory label

The largest 7 $\frac{3}{4}$ in. (19.8cm.) diam; the smallest 6 $\frac{7}{8}$ in. (17.5cm.) (5)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



193

193
A FIGURAL KUTAHYA POTTERY LIDDED BOTTLE
 OTTOMAN TURKEY, 19TH CENTURY

The polychrome painted decoration consisting of interlocked floral tendrils inhabited by birds and a snake
 11 $\frac{3}{8}$ in. (29cm.) high.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



194

194
TWO 'PORCELAIN DE PARIS' TISANIERES
 FRANCE, 19TH CENTURY

Realistically modeled as a standing sultan and sultana
 Each 13in. (33cm.) high (2)
 £4,000-6,000 \$6,100-9,000
 €5,600-8,300

195
A CUT CLEAR GLASS LIDDED CUP
 BOHEMIA, FOR THE TURKISH MARKET, CENTRAL
 EUROPE, 19TH CENTURY

The lid with gilt knob worked as a pumpkin
 6½in. (16.5cm.) high
 £1,000-1,500 \$1,600-2,300
 €1,400-2,100



195



196

196
TWO 'PORCELAIN DE PARIS' TISANIERES
 FRANCE, 19TH CENTURY

On stand, realistically modelled as a standing sultan and sultana
 The sultan 20¼in. (51.5cm.) high; the sultana 19¼in. (49cm.)
 high (2)
 £4,000-6,000 \$6,100-9,000
 €5,600-8,300

197

A FINE PORCELAIN *HUQQA* BASE

POSSIBLY SULAYMANIYEH, OR MEISSEN FOR THE OTTOMAN MARKET, 19TH CENTURY

The polychrome painted decoration consisting of spiralling floral bands

11 $\frac{1}{2}$ in. (29.5cm.) high

£3,000-4,000

\$4,600-6,000

€4,200-5,500



197



198

198

A 'PORCELAIN DE PARIS' *TISANIÈRE*

FRANCE, 19TH CENTURY

Modelled as a seated sultan

12 $\frac{3}{4}$ in. (32.5cm.) high

£3,000-4,000

\$4,600-6,000

€4,200-5,500

199

A LARGE 'BOULE DE NEIGE' PORCELAIN BOTTLE IN THE OTTOMAN STYLE

JACOB PETIT, PARIS, CIRCA 1845

With ribbed body and spiralling neck, with applied garlands of small flowers, marked under the base

19 $\frac{1}{4}$ in. (49cm.) high

£3,000-4,000

\$4,600-6,000

€4,200-5,500

The Manufacture of Jacob Petit was one of the most renowned in Paris between the 1830s and 1860s. Petit's productions were greatly appreciated by King Louis XVIII and Charles X and his pieces were exhibited at Industrial Exhibition of 1834 and subsequently at the Great Exhibitions. One of the manufacture's most successful designs of the 1840s was the *Boule de Neige* or 'snowball' where vessels are meticulously covered with tiny porcelain flowers all over, as visible in this piece. Jacob Petit was influenced by his travels through Europe and produced pieces in a variety of styles, including this large bottle in the Ottoman style. He died in 1868.



199



200

A LARGE IZNIK-STYLE POTTERY 'GRAPE' DISH

MARKED SAMSON, FRANCE, CIRCA 1860-80

The polychrome painted decoration consisting of vines bearing grapes within a large scalloped roundel, the reverse with maker's mark

16in. (40.8cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Samson ceramics are amongst the most prestigious made in France during the second half of the 19th century. Edme 'Mardoché' Samson (1810-1891) is the first of his family to open a workshop in Paris in 1845. His first pieces are executed in the Romantic style. The production rises throughout the third quarter of the 19th century, following the high demand for luxury objects encouraged by the court of Napoleon III. The workshop starts creating pieces for the export. Edme brings his eldest son Emile to the business and it is under

the name *Samson E. Père et Fils Aîné* that they participate to the Paris International Exhibition of 1867. In 1879 under Emile's supervision, the workshop is moved to a new site located in Montreuil, just outside Paris, and employs about 125 craftsmen. The production is considered luxurious – the Sevres Museum buy pigments from the Samsons in 1878-79 and the Victoria and Albert Museum acquires a few pieces after the Paris Great Exhibition of 1889. The workshop reproduces published pieces from important public and private collections and occasionally buys antiques that they sell after copying them. A very large dish in the Persian style sold at Christie's South Kensington, 9 October 2015, lot 443 is a copy of a vessel in the Victoria and Albert Museum (inv.890-1876).

Emile and his son Léon worked together under the name *Samson et Fils* until the beginning of the 20th century and a large vase, sold at Christie's South Kensington, 22 April 2016, lot 414. For a copy of the well-known peacock Iznik dish in the Wallace Collection, see the following lot.



201
AN IMPRESSIVELY LARGE IZNIK-STYLE POTTERY
CHARGER

MARKED SAMSON, FRANCE, CIRCA 1860-80

The polychrome painted decoration with a peacock amidst swaying floral garlands on green background, the rim with stylised lotus heads within a lattice of red cusped medallions, the base with maker's mark
 21 $\frac{1}{2}$ in. (55cm.) diam.

£3,000-4,000

\$4,600-6,000

€4,200-5,500

This impressive dish is directly inspired from the largest Iznik dish on record, dated circa 1585-90, now part of the Wallace Collection, London (see Nurhan Atasoy and Julian Raby, edited by Yanni Petsopoulos, *Iznik*, London, 1994, fig.532, pp.254-255). With a diameter of 55cm.. the present dish is even larger than the original piece (47.4cm.). A poorer copy by the Belgium maker Boch Freres Keramis sold at Christie's South Kensington, 22 April 2016, lot 423.

The publication of *Recueil de dessins pour l'Art et l'Industrie*, engraved by Adalbert de Beaumont in 1859 after his travels in the Middle East gives Samson an interest for oriental pieces as well as providing ceramicists with a vast repertoire of motifs. Other ceramicists such as Theodore Deck, Edmond Lachenal et Leon Parvillee also start producing pieces in the Islamic style. Copies of Ottoman ceramics are produced in larger numbers by Samson and other makers such as Cantagalli after the purchase by Cluny Museum between 1865 and 1878 of the Salzmann Collection, comprising over 500 Ottoman ceramics. Prices and interest for Ottoman ceramics continue to rise after the exhibitions in London and Munich in 1885, 1907 and 1910.

For further discussion on Samson, see the previous lot.

A FRENCH PASSION
A PRIVATE COLLECTION OF 19TH CENTURY
CERAMICS IN THE OTTOMAN STYLE
(LOTS 202-211)





202

202

AN IZNIK STYLE POTTERY TANKARD
 MARKED SAMSON, FRANCE, CIRCA 1880

The polychrome painted decoration consisting of a fish scale pattern, the base with maker's mark
 7½in. (19cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.43, p.44

For a discussion on Samson ceramics, see lots 200 and 201 in this sale.



203

203

AN IZNIK STYLE POTTERY TANKARD
 MARKED SAMSON, FRANCE, CIRCA 1880

The polychrome painted decoration consisting of a repeating pattern of fellucas, the base with maker's mark
 7½in. (19cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

LITERATURE:

Florence Slitine, *Samson, Génie de l'Imitation*, Paris, Charles Massin, 2002, p.76 and cover.

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.44, p.44



204

AN IZNIK STYLE POTTERY DISH

FRANCE OR BELGIUM, CIRCA 1880

The polychrome painted decoration consisting of a large central lobed medallion with white floral garland

10¼ in. (26 cm.) diam.

£800-1,200

\$1,300-1,800

€1,200-1,700

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat. 45, p.44



205

ANIZNIK STYLE GLOBULAR POTTERY VASE

MARKED BOCH FRERES KERAMIS. BELGIUM, EARLY 20TH CENTURY

The polychrome painted decoration consisting of large composite flowers and saaz leaves, the base with maker's mark 'D69, KERAMIS, MADE IN BELGIUM'

8¼in. (21cm.) high

£800-1,200

\$1,300-1,800

€1,200-1,700

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.46, p.44



206

AN IZNIK STYLE POTTERY DISH

MARKED LACHENAL, FRANCE, CIRCA 1880

The polychrome painted decoration consisting of a central swaying saz leaf on a field of carnations

9¼in. (23.5cm.) diam.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.41, p.44



207

A RARE DATED IZNIK STYLE POTTERY JUG

MARKED THEODORE DECK, FRANCE, DATED 1870

The painted decoration consisting of repeating blue pomegranates with simplified white flowers, the base with maker's mark and date

9 $\frac{1}{2}$ in. (25cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.48, p.44

Theodore Deck (1823-1891) was director of the Musée de la Céramique, Sèvres, as well as a famous ceramicist. One of his well-known pieces is a reproduction of the Vase with Gazelles of the Alhambra which he presents it at the Great Exhibition in London in 1862; the piece is bought by the Victoria and Albert Museum in 1865. Deck's passion for Iznik ceramic was motivated by his interest in discovering the technique behind the bright Iznik red. A large dish by Deck, copying a piece from the British Museum sold at Christie's South Kensington, 24 April 2015, lot 435; a fine jug with saz leaves and fishscale motifs sold at Christie's South Kensington, 22 April 2016, lot 417. See also lots 210 and 217 in this sale.

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



208
A LARGE IZNIK STYLE DISH

MARKED ULISSE CANTAGALLI, FLORENCE, ITALY, CIRCA 1880

The painted decoration consisting of swaying carnations, the rim with blue flower heads, the base with maker's mark
 10%in. (27cm.) diam.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.47, p.44

Ulisse Cantagalli (1839-1901) founded the Manifattura Cantagalli in Florence in 1878 with his brother Giuseppe. The Cantagalli 'Iznik-style' ceramics can be identified by their signature cockerel marker on the base of the vessels. Cantagalli produced designs directly inspired by Ottoman art and ceramics, the form of their vessels were not Ottoman but their own creations (Walter B. Denny, *Iznik: the Artistry of the Ottoman Ceramics*, London, 2004, p.222). The present dish appears to be closer to Ottoman originals however and seems almost directly inspired by late 16th century Iznik originals. During his time in Florence in 1892, William de Morgan used Cantagalli decorators as well as the factory's kilns to produce some of his pieces.

A number of fine Cantagalli pieces sold at Christie's South Kensington, 24 April 2015, lot 435; 22 April 2016, lots 415, 416 and 417. See also lot 185 and 212 in this sale.



209

AN IZNIK STYLE POTTERY BOTTLE

MARKED SAMSON, FRANCE, CIRCA 1875

The polychrome painted decoration consisting of swaying saz leaves around large flowers, the base with maker's mark

14 $\frac{1}{2}$ in. (36.5cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.42, p.44



210

A LARGE IZNIK STYLE POTTERY BOTTLE

MARKED THEODORE DECK, FRANCE, CIRCA 1875

The polychrome decoration consisting of large turquoise blue swaying saz leaves
14¼in. (36cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.40, p.44



211

AN IZNIK STYLE POTTERY VASE

MARKED SAMSON, FRANCE, CIRCA 1875

The polychrome decoration consisting of swaying saz leaves around a large flower, the base with maker's mark

10in. (25.5cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Autour de l'Art Turc, exhibition catalogue, Paris, 2011, cat.39, p.44



212

VARIOUS PROPERTIES

212

AN IZNIK STYLE POTTERY VASE
ULISSE CANTAGALLI, FLORENCE,
ITALY, LATE 19TH CENTURY

The base with maker's mark
9¼in. (23.5cm.) diam.

£1,800-2,200

\$2,800-3,300

€2,500-3,000

Ulisse Cantagalli (1839-1901) founded the Manifattura Cantagalli in Florence in 1878 with his brother Giuseppe. The Cantagalli 'Iznik-style' ceramics can be identified by their signature cockerel marker on the base of the vessels. This particular signature and the atypical size and form of many Cantagalli vessels reveal that the Italian producers did not seek simply to create Iznik reproductions (Walter B. Denny, *Iznik: the Artistry of the Ottoman Ceramics*, London, 2004, p.222). Two bottles with the same iconography of paired tulips on blue ground sold at Christie's South Kensington, 9 October 2015, lot 448 and 22 April 2016, lot 419.

213

AN IZNIK-STYLE POTTERY COFFEE POT
ULISSE CANTAGALLI, FLORENCE,
ITALY, LATE 19TH CENTURY

The polychrome painted decoration red tulips and blue irises below Charles Maurice de Talleyrand's popular maxim on coffee, the flat lid with geometric forms
7½in. (18cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100

Talleyrand's maxim on coffee reads as follows: *Noir comme le diable, chaud comme l'enfer, pur comme un ange, doux comme l'amour* (Dark as the devil, hot as Hell, pure as an angel and sweet as love). A coffee pot bearing the same verse and attributed to Florence, Italy and dated circa 1880, albeit of slightly different form is illustrated in S. Vernoit, *The Nasser D Khalili Collection of Islamic Art, Occidentalism*, London, 1997, vol. 23, cat. 166, p. 213-13.



213

214

A KUTAHYA STYLE POTTERY BOWL

MARKED SAMSON, FRANCE, CIRCA 1860-80

The polychrome painted decoration consisting of rising and hanging foliated medallions, the reverse with maker's mark 4½in. (11.5cm.) high; 5¾in. (14.5cm.) diam.

£1,000-1,500

\$1,600-2,300

€1,400-2,100



214

215

A PAIR OF IZNIK STYLE PORCELAIN MOSQUE LAMPS

PROBABLY BORDEAUX, FRANCE, LATE 19TH/EARLY 20TH CENTURY

Of typical form, inscribed with the Nasrid motto *la ghalib illa Allah*, the moulded and painted decoration consisting of three large floral sprays contained within yellow medallions on a floral lattice ground, the flaring mouth with further floral sprays on plain turquoise-blue ground, the foot with floral garland

(2)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



215



216

A LARGE OTTOMAN STYLE POTTERY EWER AND ITS BASIN

POSSIBLY GIEN, FRANCE, LATE 19TH CENTURY

The basin with squat round body rising from a short straight foot to wide flat rims, the ewer on circular foot, with drop-shaped body with serpentine spout and handle, decorated with large floral blooms on a ground of elaborate floral scrollwork

The basin 16½in. (42cm.) diam.; the ewer 19¼in. (49cm.)

(2)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



217

A LARGE IZNIK STYLE POTTERY DISH

MARKED THEODORE DECK, FRANCE, CIRCA 1865

The polychrome painted decoration consisting of a rising floral medallion within a double wreath, the reverse marked *T. DECK*
16 $\frac{1}{2}$ in. (41.5cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200



218

**218
AN IMPRESSIVE IZNIK-STYLE POTTERY 'ARTICHOKE'
DISH**

RHODES, GREECE, EARLY 20TH CENTURY

The polychrome painted decoration consisting of a large tree, the reverse marked 'hand painted in Rhodes-Greece by Ikaros, A. A. 2'

20¼in. (51.5cm.) diam.

£1,000-1,500

\$1,600-2,300

€1,400-2,100



219

**219
A PAIR OF LARGE IZNIK STYLE CHARGERS**

MARKED BOCH KERAMIS FRERES, BELGIUM, CIRCA 1900

Each with sloping rim, on circular foot, marked *B.F.K. 6/12 AB* and *B.F.K. 6/40 AB*

Each 17¾in. (44.2cm.) diam.

£1,500-2,500

\$2,300-3,800

€2,100-3,500



219

BFK is the mark of "Boch Frères Keramis" founded by Eugene and Victor Boch and their brother-in-law in 1841 and located in La Louvière in eastern Belgium. Another BFK Iznik-style dish sold at Christie's South Kensington, 7 October 2011, lot 588. A large dish from this series sold at Christie's South Kensington, 24 April 2015, lot 434. A pair of fine dishes with saz leaves sold at Christie's South Kensington, 9 October 2015, lot 447.



219A

A MALUK-STYLE ENAMELLED CLEAR GLASS MOSQUE LAMP
POSSIBLY BROCARD, FRANCE, SECOND HALF 19TH CENTURY

With calligraphic and scrolling foliated decoration
8 $\frac{1}{2}$ in. (22.2cm.) high

£10,000-15,000

\$16,000-23,000

€14,000-21,000

END OF MORNING SESSION

AFTERNOON SESSION 2.00 PM (LOTS 220-401)

A PRIVATE COLLECTION OF CALLIGRAPHY (LOTS 220-220J)



220



220A



220B

220

A CALLIGRAPHIC PANEL

SIGNED 'ABD AL-BAQI AL-TABRIZI, SAFAVID IRAN, DATED AH 1013/1604-05 AD

Ink and gold on paper, with lines of black *thuluth*, *naskh* and *tawqi'*, signed and dated along the bottom edge, laid down on gold-speckled card cream

Calligraphy 6¼ x 9½in. (15.8 x 23.1cm.); panel 12¼ x 15¼in. (32.4 x 38.9cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

220A

A CALLIGRAPHIC PANEL (QIT'A)

SIGNED 'ALA AL-DIN AL-TABRIZI, SAFAVID IRAN, DATED AH 980/1572-73 AD

Black ink on paper, a line of *thuluth* above a panel of three lines of *naskh*, a panel of diagonal lines of *naskh* below, signed in the lower right corner, laid down on illuminated card

Calligraphy 4¾ x 8½in. (12.3 x 22.7cm.); panel 11½ x 16½in. (29.2 x 43cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,500

220B

A CALLIGRAPHIC PANEL

SIGNED 'ABDULLAH AL-HARAWI, TIMURID IRAN, DATED AH 845/1441 AD

Black ink and gold on paper, signed and dated in the lower left corner, laid down on illuminated card

Calligraphy 6 x 8½in. (15.2 x 21.5cm.); folio 12 x 15½in. (30.4 x 39.4cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700



220C

THREE CALLIGRAPHIC PANELS

ONE SIGNED MUHAMMAD SALIH DARDIMANDI (?), IRAN, 17TH-19TH CENTURY, ONE DATED AH 974/1566-67 AD

Ink and gold on paper, comprising a *nasta'liq* quatrain with lines in cloud bands on gold ground, signed Muhammad Salih and dated AH 974; a *nasta'liq* quatrain on floral illuminated ground; a *mashq* panel, each line in cloud bands on gold illuminated ground; each laid down on illuminated card

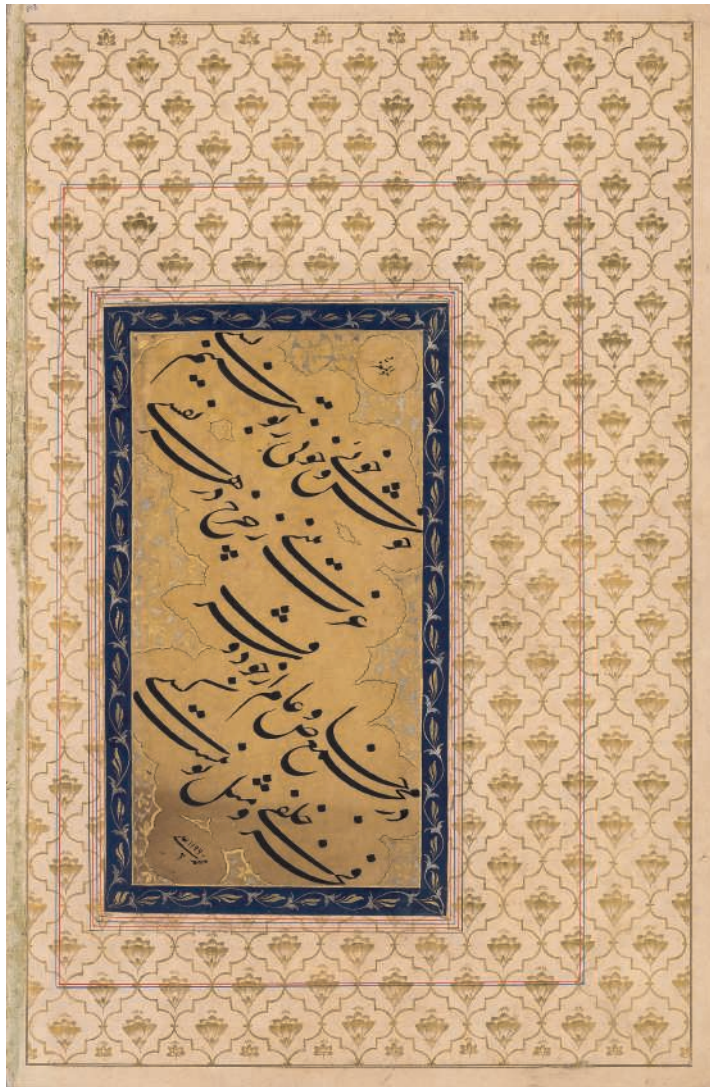
The largest 11 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (30.3 x 23.6cm.)

(3)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



220D

A CALLIGRAPHIC PANEL

SIGNED MUHAMMAD 'ALI, IRAN OR INDIA, DATED AH 1199/1784-85 AD

Ink on yellow paper, with six lines of elongated black *nasta'liq*, signed and dated in the lower left corner, on illuminated card

Calligraphy 5¼ x 4½in. (22 x 11.5cm.); panel 17¼ x 11¼in. (44 x 28.8cm.)

£2,500-3,000

\$3,800-4,500

€3,500-4,200



220E

A LARGE CALLIGRAPHIC PANEL

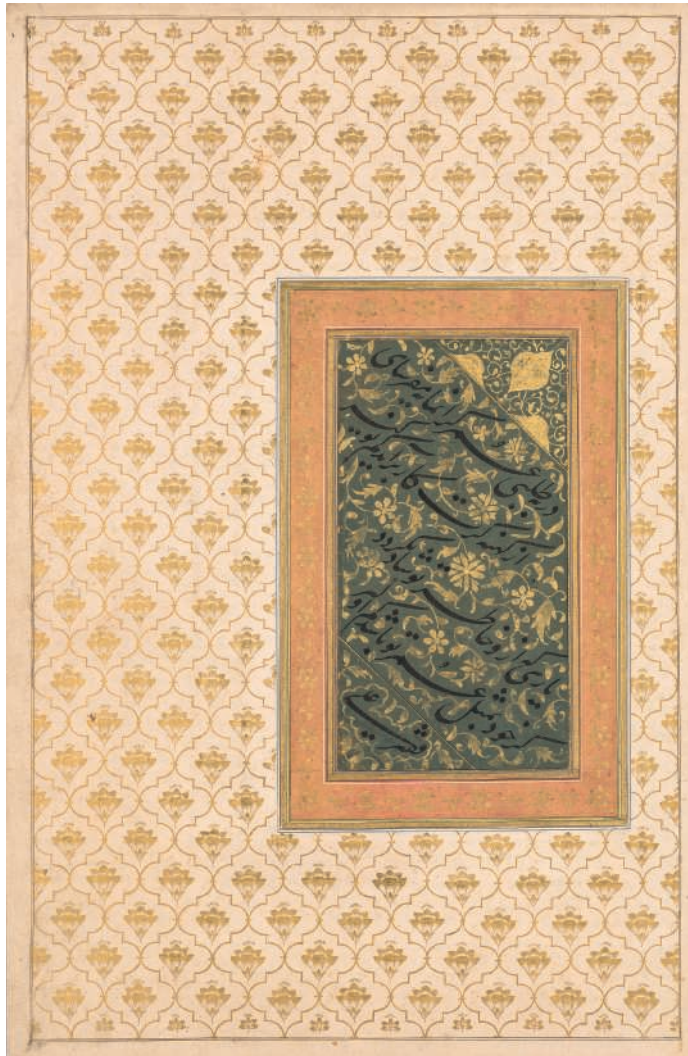
SIGNED RAHIMULLAH, IRAN OR INDIA, DATED AH 1293/1876-77 AD

Ink and gold on paper, six lines of elongated *nasta'liq*, in cloud bands on gold ground, signed in the lower left corner, dated along the right edge, laid down on marbled card
Calligraphy 10¾ x 6½in. (27.2 x 16.8cm.); panel 20¼ x 14¼in. (51.4 x 37.3cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



220F

A NASTA'LIQ QUATRAIN

SIGNED (MIR) 'ALI, SAFAVID IRAN, FIRST HALF 16TH CENTURY

Ink and gold on blue paper, signed in the lower left corner *al-faqir 'Ali*, laid down on illuminated cream card

Calligraphy 7 x 3 $\frac{3}{4}$ in. (17.7 x 9.5cm.); panel 17 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in. (43.6 x 28.6cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

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



220G

220G

A LARGE MASHQ PANEL

SIGNED FATH'ALI, QAJAR IRAN, 19TH CENTURY

Ink and gold on marbled paper, signed in the lower left corner, laid down on marbled card
Calligraphy 13½ x 8in. (33.3 x 20.3cm.); panel 22½ x 16in. (57 x 40.6cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



220H

220H

A MASHQ PANEL

SIGNED GHULAM REZA, QAJAR IRAN, DATED AH 1289/1872-73 AD

Black ink and gold on paper, signed and dated along the bottom, laid down on marbled card
Calligraphy 7½ x 9¾in. (18.8 x 24.7cm.); panel 15¼ x 18½in. (38.7 x 47cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



220I

220I

A LARGE CALLIGRAPHIC PANEL

SIGNED MUHAMMAD REZA AL-HUSAYNI, MASHHAD, QAJAR IRAN, 19TH CENTURY

Ink and gold on pink paper, inscribed in *nasta'liq* with Qur'an LXI (*al-saff*), v.13 (*nasr min Allah wa fath qarib wa bashshir al-mu'minin*), signed in the left corner, laid down on marbled card Calligraphy 5¼ x 13¾in. (13.6 x 34.6cm.); panel 14½ x 21½in. (36.8 x 54.8cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

220J

THREE NASTA'LIQ PANELS

TWO PANELS SIGNED HIDAYATULLAH ZARIN QALAM AND FADWA KHADIM 'ALI, IRAN AND INDIA, 17TH CENTURY; ONE DATED AH 1097/1685-86 AD

Ink heightened with gold on paper, comprising a *nasta'liq* quatrain on illuminated ground; another signed Fadwa Khadim, verses in cloud bands on gold ground; and a panel of six lines of *nasta'liq*, signed Hidayatullah and dated AH 1097, each on illuminated coloured card

The largest 16¼ x 11¾in. (41.5 x 29.8cm.)

(3)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



220J



220J



220J



221



VARIOUS PROPERTIES

***221**

TWO BLUE AND WHITE POTTERY VASES

SAFAVID IRAN, LATE 17TH/EARLY 18TH CENTURY

Each painted with dense floral decoration
4½in. (11.4cm.) and 4¼in. (10.8cm.) high(2)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

***222**

A LARGE SAFAVID TINNED-COPPER BASIN

IRAN, DATED AH 1102/1690-91 AD

The engraved decoration with repeating cusped medallion, a calligraphic register above in *nasta'liq* with poetic verses referring to the basin and its content, with two names of owners as Ibn 'Ata'ullah Hamadani and Shah Nazar (?)
11½in. (28.2cm.) diam.

£1,500-2,500

\$2,300-3,800

€2,100-3,500



222



223



***223**

TWO LUSTRE-GLAZED POTTERY BOTTLES

SAFAVID IRAN, 17TH CENTURY

The larger with flower blooms on blue ground, the other with scrolling tendrils on white ground

8¼in. (21cm.); 7½in. (19cm.) high (2)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



***224**

A FINE SAFAVID COPPER-ALLOY DISH

IRAN, LATE 17TH/EARLY 18TH CENTURY

With radiating calligraphic and figural decoration

11½in. (29.6cm.) diam.

£2,000-3,000

\$3,100-4,500

€2,800-4,200

The centre of the dish is inscribed with the name Muhammad Reza 'Abduh. The calligraphic medallions on the sides give the name of Ustadh Khusraw (perhaps the Poet Amir Khusraw?). Around the rim are praises to the Twelve Imams.



225 (part)

225

A GROUP OF FINE BINDING COVERS

TIMURID AND SAFAVID IRAN AND OTTOMAN TURKEY, 15TH-18TH CENTURY

Comprising a Timurid cover and flap with finely stamped and tooled decoration; a complete Safavid gilt binding stamped with figural decoration, with decoupe doublures; a Safavid 16th century lacquer cover with birds in foliage; a complete 16th century Ottoman gilt and tooled binding and flap; a detached 16th/17th century Safavid lacquer flap with a prophet being visited by an angel; and a fragment from a lacquer cover with foliage

The largest cover from a complete binding 8¼ x 5¾in. (22.3 x 14.6cm.)

(7)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



226 (part)

226

A COLLECTION OF PAPIER-MÂCHÉ LACQUERED BINDINGS AND COVERS SAFAVID, ZAND AND QAJAR IRAN, 16TH-19TH CENTURY

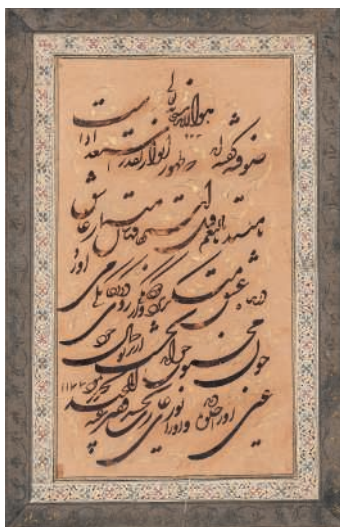
Comprising a large Safavid cover and flap with fine gilt decoration and tooled gilt doublures; a fine Zand or Qajar lacquer cover with *gul-o bulbul*; a Qajar lacquer binding with dragons and simurghs on black ground; a large Qajar lacquer binding with simurghs, qilins and lions with Safavid doublures (separate); a Qajar lacquer binding with rose bushes and gilt foliage (separate); a another with *gul-o bulbul* (separate); a Zand lacquer binding signed Mustafa Adirni (?) and dated AH 1171 (separate); a large Qajar lacquer in Safavid style with birds in foliage and deer (separate); and a large Indian cover

£5,000-8,000

(15)

\$7,600-12,000

€7,000-11,000



227



228

227

A CALLIGRAPHIC PANEL

SIGNED 'ABD AL-MAJID TALIQANI, ZAND IRAN, DATED AH 1177/1763-64 AD

Persian manuscript on paper, with 5ll. of sepia *shikasteh*, dated and signed in the bottom left corner, mounted on gilt borders, framed and glazed
Calligraphy 6¼ x 3¼in. (15.6 x 8.8cm.); folio 12½ x 8½in. (32 x 11.7cm.)

£1,500-2,000	\$2,300-3,000
	€2,100-2,800

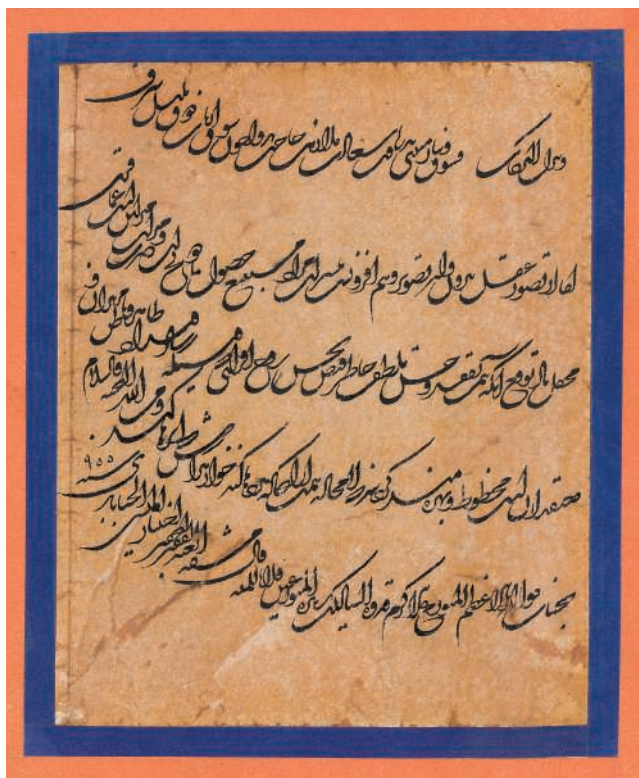
228

THE NADA 'ALI QUATRAIN

SIGNED MUHAMMAD TAQI, IRAN OR POSSIBLY INDIA, 18TH CENTURY

Arabic manuscript on paper, in fine elongated black *nasta'liq*, signed in the lower left, on pink card
10% x 7¼in. (26.8 x 18.5cm.)

£1,500-2,000	\$2,300-3,000
	€2,100-2,800



229

229

TWO CALLIGRAPHIC PANELS IN SHIKASTEH TA'LIQ

EACH SIGNED IKHTIYAR AL-MUNSHI, SAFAVID IRAN, DATED AH 955/1548-49 AD AND AH 974/1567 AD

Black ink on paper, each on modern coloured card
Calligraphy 6% x 4¼in (16.8 x 10.6cm.) and 5¼ x 4¼in. (13.5 x 10.8cm.) (2)

£1,500-2,000	\$2,300-3,000
	€2,100-2,800

Khawaja Ikhtiyar al-Munshi (d. AH 974/1566-67 AD) is the most famous calligrapher of the style known as *shikasteh ta'liq*, which is recognized not only by the softness of its form, but also its diagonal lean. Khawaja was active in the second half of the 16th century and signed his works 'Al-Munshi' which means secretary in Persian, this title was well chosen as for 30 years he composed the correspondences of Sultan Khudabanda, son of Shah Tahmasp, who was the Governor of Khorasan, (A. Soheyli-Khwansari (ed.), *Qazi Mir Ahmad Munshi Qomi, Golestan-e honor*, Tehran 1352, p. 49 and V. Minorsky, *Calligraphers and Painters, A Treatise by Qadi Ahmed son of Mir-Munshi*, Washington 1959, p. 91). For a calligraphic panel copied by the same scribe see the following lot.



230

A HERO SLAYS A LION

ATTRIBUTED TO MUHAMMAD ZAMAN, SAFAVID IRAN, LATE 17TH CENTURY

Transparent pigments heightened with gold on paper, with red *nasta'liq* signature, laid down on pink card with gold figural and floral borders

Painting 6 x 4¼in. (15.2 x 10.8cm.); folio 11½ x 7¼in. (29.4 x 19.9cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



231



231

***231**
TWO FOLIOS FROM THE MAJALIS AL-USHSHAQ:
SHAYKH SAYF AL-DIN BAKHARZI ON HORSEBACK;
AND MAHMUD OF GHAZNA AND AYAZ
 SHIRAZ, SAFAVID IRAN, MID 16TH CENTURY

Opaque pigments heightened with gold on paper, the first with an enthroned ruler giving an audience, the second with two noblemen, one mounted, the other on foot, in a landscape, the reverse with text in black *nasta'liq* script
 Folio 10½ x 6¼in. (26.8 x 15.9cm.); paintings 4¾ x 3½in. (10.5 x 9cm.) and 4¾ x 3¾in. (11 x 9.3cm.) (2)

£2,500-3,500 \$3,800-5,300
 €3,500-4,800

232
A TETHERED CAMEL
 ASCRIBED TO MUHAMMAD KASIM, LATE SAFAVID IRAN,
 DATED RABI' II AH 1148/SEPTEMBER 1735 AD

Transparent pigment on paper, facing left, signed and dated in loose *nasta'liq* script above, within wide cropped floral margins, laid on orange card
 12¼ x 8¼in. (31 x 20.9cm.)

£3,000-4,000 \$4,600-6,000
 €4,200-5,500



232

Paintings of camels by iconic artists such as Behzad in the 16th century and Reza 'Abbasi in the 17th century are amongst the most well-known paintings produced in Iran. The present work follows this long-established tradition with a work painted during the last year of the Safavid dynasty.



233

233

A SPARROW

SAFAVID IRAN, THE DRAWING
EARLY 18TH CENTURY; THE
ILLUMINATION 16TH CENTURY

Transparent and opaque pigments on
paper, laid down on card
9 5/8 x 6 1/8 in. (24.5 x 15.7cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



234

234

A SAFAVID-STYLE BROCADE

PROBABLY LYONS, FRANCE, EARLY
20TH CENTURY

With repeating pattern of a horseman
dragging a prisoner beneath a tree
inhabited by a *simurgh*, on garnet ground
38 1/4 x 24 in. (97.2 x 61cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

***235**

**A METAL-THREAD WOVEN SILK
PANEL**

SAFAVID OR ZAND IRAN, 18TH
CENTURY

With repeating floral patterns, with
original ends, old French collection label
91 x 25 in. (231.1 x 63.5cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

235 (detail)





236

236
AN ILLUSTRATED FOLIO FROM THE SHAHNAME: QULUN
FATALLY ATTACKS BAHRAM CHUBINA
 SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, four columns of *nasta'liq* script above and to the reverse, in gold margins and blue rules
 10% x 6¼in. (27 x 16.4cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



237

237
AN ILLUSTRATED FOLIO FROM THE SHAHNAME:
KHUSRAW LOOKS INTO THE WORLD-REVEALING CUP
 SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, four columns of *nasta'liq* script above and to the reverse, in gold margins and blue rules
 10% x 6¼in. (27 x 16.4cm.)

£1,200-1,800

\$1,900-2,700
 €1,700-2,500



238

238
AN ILLUSTRATED FOLIO FROM THE SHAHNAME: AYIN GUSHASP'S ASSASSIN IS EXECUTED BY BAHRAM CHUBINA
 SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, four columns of *nasta'liq* script above and to the reverse, in gold margins and blue rules
 10% x 6%in. (27 x 16.4cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



239

239
AN ILLUSTRATED FOLIO FROM THE SHAHNAME: THE EXECUTION OF AFRASIYAB
 SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, four columns of *nasta'liq* script above and to the reverse, in gold margins and blue rules
 10% x 6%in. (27 x 16.4cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



240
AN ASCETIC SEATED UNDER A TREE

ISFAHAN, IRAN, SECOND HALF 17TH CENTURY

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

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

£4,000-6,000

\$6,100-9,000

€5,600-8,300

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

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



241
A GRIEVING MAIDEN

THE PAINTING, TIMURID IRAN, 15TH CENTURY, THE HEADINGS SAFAVID IRAN, 17TH CENTURY

Opaque pigments heightened with gold on paper, by a grave in a mausoleum laid on paper between headings giving the titles of Nizami's epics *Leyla and Majnun*, and *Khorsrow and Shirin*, the reverse with four columns of text in *nasta'liq* script, cropped

Folio 9 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (24.8 x 15.9cm.); painting 7 $\frac{7}{8}$ x 4in. (20 x 10.3cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



242
AN ILLUSTRATED FOLIO FROM A PERSIAN EPIC : MAJNUN IN THE WILDERNESS

SAFAVID IRAN, 17TH CENTURY

Opaque pigments and black ink on paper, four columns of *nasta'liq* script above and to the reverse

11¼ x 7¾in. (30 x 19.8cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



243

A METAL-THREAD WOVEN ROBE

BUKHARA, UZBEKISTAN, CIRCA 1900

The elaborate medallions with stellar green and mauve flower bunches
64in. (162.5cm.) across; 48in. (122cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100



244

A PRAYER ARCH (*MIHRAB*) SUSANI

CENTRAL ASIA, UZBEKISTAN, MID-19TH CENTURY

The embroidered border with repeating large yellow and blue flowers
100½ x 69½in. (254 X 176.5cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



***245**

TWO LARGE GESSOED GILT WOOD PANELS

QAJAR IRAN, 19TH CENTURY

The polychrome painted decoration consisting of floral sprays and scroll work inhabited by birds

17½ x 42½in. (43.5 x 107cm.) and 17 x 41½in. (43.2 x 105.4cm.)

(2)

£3,000-4,000

\$4,600-6,000

€4,200-5,500





246



246

***246**
**TWO PAIRS OF POLYCHROME LACQUER PAPIER-
 MÂCHÉ MANUSCRIPT COVERS**
 QAJAR IRAN, 19TH CENTURY

The first painted with large *gul-o-bubul*, the second with floral
 cusped medallions
 14¾ x 9½in. (37.5 x 23.2cm.) and 12 x 7/5.8in. (30.5 x 19.4cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500

***247**
**A POLYCHROME LACQUER PAPIER-MÂCHÉ DOUBLE
 SIDED-MIRROR CASE**
 QAJAR IRAN, 19TH CENTURY

With sliding covers, the painted decoration consisting of
 intricate cusped medallions, both reverse with talismanic tables,
 one with an inserted painting of Imam 'Ali bearing *dhu al-figar*
 and flanked by angels
 9¼ x 5¾in. (23.5 x 14.5cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



247



248

PROPERTY FROM A GERMAN FAMILY COLLECTION

248

A GOLD-DAMASCENED STEEL DAGGER (KARD) WITH CONCEALED KNIFE
QAJAR IRAN, 19TH CENTURY

Of typical form, with single-edged blade, the ricasso gold-damascened with dense foliate sprays, the hinged flat pommel opening to reveal a smaller dagger, the sheath embroidered

The kard 13½in. (34.4cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

VARIOUS PROPERTIES

249

A TURQUOISE-SET AND GOLD-DAMASCENED ARM GUARD (BAZUBAND)
QAJAR IRAN, 19TH CENTURY

The engraved figural decoration within repeating cusped medallions interspersed with turquoise insets, the borders with floral tendrils, with hand chain mail, padded 20¾in. (52.8cm.) long

£2,000-3,000

\$3,100-4,500

€2,800-4,200



249

***250**

A POLYCHROME LACQUER PAPIER-MÂCHÉ CASKET

IN THE STYLE OF ABU TALIB
AL-MUDARRIS, QAJAR IRAN, 19TH
CENTURY

The painted decoration consisting of leaf
shaped marbled designs
4¾ x 8½ x 2¾in. (12 x 21.5 x 7cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Abu Talib was a maker and painter of
pen boxes with a particular style known
as *abr-o-bad*, clouds and wind, which
he is credited to have invented (see
Khalili, Robinson and Stanley, *Lacquer
of the Islamic World, The Nasser D.
Khalili Collection of Islamic Art*, Part
One, 1996, pp. 75-6, cat. nos. 178-183).
A similar casket sold at Christie's South
Kensington, 29 April 2005, lot 473
and a *qalamdan* signed by him sold at
Christie's South Kensington, 7 October
2013, lot 166.



250



251

■251

A LARGE BRASS-MOUNTED WOOD CHEST

SHIRAZ, SOUTH IRAN, 19TH CENTURY

Of rectangular form, decorated with brass studs and plates cut
out and engraved with floral motifs, with three drawers
25 x 47 x 23in. (64 x 120 x 58cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



252

252
A CALLIGRAPHIC PANEL

SIGNED MUHAMMAD SHAFI' TABRIZI, QAJAR IRAN, DATED AH 1237/1821-22 AD

Arabic manuscript on paper, with 8ll. of strong black *naskh* in cloud bands on gold ground, signed and dated in the bottom line, on Safavid illuminated blue borders, framed and glazed
Calligraphy 5¼ x 2¾in. (14.8 x 7.2cm.); folio 10¼ x 7¾in. (27.7 x 18.7cm.)

£1,500-2,000



253 (part)



253 (part)

***253**
THREE FINE CALLIGRAPHIC PANELS

SAFAVID AND QAJAR IRAN, ISFAHAN, ONE DATED AH 1180/1766-67 AD

Each in fine *shikaste* script, black ink on paper, each line within cloudbands on gold ground, one panel with floral illumination, dated and signed in the lower left corner, each laid down on card and individually mounted, framed and glazed
The dated panel 11 x 6¾in. (28 x 17cm.) (3)

£1,000-1,500

\$1,600-2,300

€2,100-2,800

€1,400-2,100



254

254
A CALLIGRAPHIC GULZAR PANEL

SIGNED MUHAMMAD TAQI AL-HAMADANI, IRAN, DATED AH 1371/1951-52 AD

Ink heightened with gold and polychrome on paper, two lines of *nasta'liq* filled in with gold floral sprays, on gold floral illuminated ground, signed and dated in the centre, laid down on gold-speckled blue card

Calligraphy 7 x 10in. (17.9 x 25.5cm.); folio 11 x 14½in. (28 x 36.5cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



255 (part)

***255**

FIVE DÉCOUPÉ PANELS

QAJAR IRAN, 19TH CENTURY

Including three of cockerels, one of a plant and one of a composite mask

13 x 8½ in. (33 x 20.5 cm.)

£2,000-3,000

(5)

\$3,100-4,500

€2,800-4,200

A closely related découpé panel to the polychrome floral example in this lot was mounted into an album made for the Nasir al-Din Shah Album in 1888, offered at Christie's, London, 21 April 2016, lot 130. This confirms a similar attribution for these panels.



256

256
A LARGE FIGURAL POTTERY VASE
 QAJAR IRAN, 19TH CENTURY

The polychrome painted decoration consisting of a wedding and rural scene

14½in. (36.8cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200

257
A FIGURAL MOULDED POTTERY TILE : SHAYKH SAN'AN AND THE CHRISTIAN MAIDEN
 QAJAR IRAN, 19TH CENTURY

17¾ x 14¼in. (45.2 x 36.4cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



257

***258**
A POLYCHROME ENAMELLED JUG
 QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of portraits within large roundels

7½in. (18cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100



258



259

***259
TWO LARGE AND FINE LIDDED
POTTERY VASES**

QAJAR IRAN, CIRCA 1880

With figural and floral painted decoration
Each 13¼in. (33.7cm.) high (2)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

**260
TWO POTTERY HUQQA QALYAN
BASES**

QAJAR IRAN, CIRCA 1880

With floral painted decoration
11¾in. (30cm.) high

£4,000-6,000

\$6,100-9,000

€5,600-8,300



260



0261

A CONCERTINA ALBUM OF PAINTINGS AND CALLIGRAPHY

ONE PANEL ASCRIBED TO YA'QUT AL-MUSTA'SIMI, IRAN AND INDIA, WITH DATE OF 1552-53 AD AND LATER

Opaque pigments heightened with gold on paper and black ink, 15 folios, comprising a *qit'a* with 3 lines of black *tawqi'* and *thuluth*, the ascription to *Ya'qut al-Musta'simi* to the sides and dated AH 960/1552-53 AD; a *nasta'liq* quatrain by Mir 'Ali on blue paper within illuminated ground; a seated portrait of Husayn in Deccani style; various medallion portraits including Shah Tahmasp on ivory panel, Sultan Muhammad son of Tahmasp, Nur Jahan and emperor Humayun; and 8 folios with religious text in black *naskh*, on gold, gold-speckled or plain cream ground; each laid down on cream or coloured card, with numerous seal impressions, worm damage throughout, the binding damaged and missing a cover
Folio 7 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (20 x 11.3cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

The inscription on the sides of the opening *qit'a* translates as *It is in the hand of Yaqut Al-Mustasimi which was received by His Highness the great ruler and was entered into his treasury in the month of Muharram 960 (1552-53).*

Yaqut al-Musta'simi is without doubt the most celebrated calligrapher in the history of Islamic art. 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, as indicated by the inscription in this album.

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 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. Yaqut is celebrated for his mastery of the 'Six Pens' but his hand is notoriously difficult to judge. His reputation means that many calligraphic specimens carry his signature - authentic and otherwise.

Even between manuscripts generally accepted as being genuine 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 (Martin Lings, *The Qur'anic Art of Calligraphy and Illumination*, London, 1976, pl.27 and *Splendeur et Majesté*, Paris, 1987, no.29, pp.62-62). The inscription attributing the present panel to Ya'qut shows how important his reputation was, even in the Muslim courts of India where this album was compiled.

The repeated seal impressions on the reverse of the album are those of princes of the houses of Muhammad Shah 'Ali (seal dated AH 1140/1727-28 AD) and Muhammad Farukh Siyar (dated 3rd regnal year, 1713 AD).

The portrait of a seated youth in this album identified as Imam Husayn, is directly inspired by Persian works such as the portraits executed by the Safavid artist Reza 'Abbasi in the early 17th century. These figures were highly popular in Deccan India throughout the 17th century as the Deccani kingdoms had strong links with Iran and Central Asia. See for instance the Golconda portrait of a youth in Persian costume, dated circa 1630 published in Francesca Galloway, *Court Paintings from Persia and India, 1600-1900*, 2016, cat.11, pp.28-29.



***262**

A SEATED YOUTH IN A GARDEN

QAJAR IRAN, LATE 19TH CENTURY

Opaque pigments on paper, in Safavid style, with wide floral borders inhabited by birds, framed and glazed

15½ x 12½in. (39.4 x 31.8cm.) without frame

£1,200-1,800

\$1,900-2,700

€1,700-2,500



263

LADIES BATHING

SIGNED IMAMI, QAJAR IRAN, 19TH CENTURY

Opaque pigments on paper, with wide illuminated borders with figures at leisure, wolves and a *simurgh*, mounted
17 x 12½ in. (43.2 x 31.7 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



264

A MOTHER AND CHILD

SIGNED KUSHADAD, ZAND IRAN, SECOND HALF 18TH CENTURY

Opaque pigments on paper, laid down on card with profuse gilt foliated motifs
Painting 2 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (6 x 11.5cm.); page 5 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in. (13.5 x 21.2cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



265

*266

A GOLD AND ENAMEL AND LEATHER QALYAN BASE
QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of portraits within intricate floral sprays
9in. (22.8cm.) high

£1,500-2,000

\$2,300-3,000
€2,100-2,800

265

A FALCON

ATTRIBUTABLE TO MUHAMMAD ZAMAN II, QAJAR IRAN,
19TH CENTURY

Transparent pigments on paper, in gold scrolling floral margins

£1,500-2,000

\$2,300-3,000

€2,100-2,800



266

*267

FOUR STUDIES OF BIRDS AND FLOWERS

QAJAR IRAN, LATE 18TH/EARLY 19TH CENTURY

Each mounted, framed and glazed
The larger 10¾ x 6½in. (27.4 x 16.3cm.)

£2,500-3,500

(4)

\$3,800-5,300

€3,500-4,800



267 (part)



268

***268**
A FINE GOLD-ENAMELLED QALYAN BOWL
 QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of medallions with a mother and child, a naked European lady and other portraits and scenes
 6¾in. (17.4cm.) high

£5,000-8,000

\$7,600-12,000

€7,000-11,000



269

***269**
A SILVER-ENAMELLED QALYAN BOWL
 QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of portraits of Qajar youths interspersed with floral sprays
 6½in. (16.5cm.) high

£4,000-6,000

\$6,100-9,000

€5,600-8,300



270

270
SIX HARDSTONE INTAGLIOS AND PENDANTS (TA'VIZ)
 INDIA AND IRAN, 18TH/19TH CENTURY

Each with Qur'an inscriptions, comprising two fine agate intaglios with fine *nasta'liq* calligraphy, two jade pendants, a large rectangular agate panel and a smaller agate pendant in turquoise-set silver mount

The largest 2½ x 2in. (6.8 x 5.1cm.)

(6)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



271

-271
A PAIR OF ENAMELLED GOLD EARRINGS
 QAJAR IRAN, 19TH CENTURY

Each composed of three juxtaposed elements decorated with hanging pearls and floral enamel, hanging loops at top

Each 4 ¼in. (10.8cm) high.

(2)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



**272
FIFTEEN HARDSTONE SEALS AND INTAGLIOS**

IRAN, 19TH CENTURY AND EARLIER

Comprising a carnelian seal with *nasta'liq* inscription in silver mount, a stone carving with a portrait of a dervish, a large green stone talismanic pendant, an undecorated agate *ta'viz*, a rock crystal seal with a deer and *kufic* (?) inscription, a small rock crystal seal with *kufic* inscription, a small fragmentary black seal with *kufic* inscription, six Qajar seals in Persian mounts and two gold rings

The largest 2¾in. (7cm.) across

(15)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



273

**ELEVEN HARDSTONE SEALS, INTAGLIOS AND TALISMANIC PENDANTS
IRAN, 19TH CENTURY AND EARLIER**

Comprising a large Safavid jade pendant, a large square carnelian intaglio, a rock crystal intaglio, three circular jade intaglios, two smaller octagonal intaglios and three carnelian seals

The largest 2½in. (5.4cm.) high

(11)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



274

AN OCTAGONAL HARDSTONE INTAGLIO

SIGNED 'ALI [...] SALIH, QAJAR IRAN, 19TH/EARLY 20TH CENTURY

Carved with a fine *nasta'liq* inscription in Arabic 'God's blessing on Muhammad and his family', in modern silver mount

2 $\frac{1}{2}$ in. (6.5cm.) high with mount

£1,500-2,500

\$2,300-3,800

€2,100-3,500



275 (part)



275 (part)

***275**
FIVE QAJAR PAINTINGS
 QAJAR IRAN, 19TH CENTURY

Opaque pigments on paper, comprising Shaykh San'an and the Christian maiden; a seated maiden, signed Bahram and dated AH 1288/1872 AD; a standing maiden holding a cup of wine; a kneeling nobleman, signed Abu al. Hasan Naqqash Isfahani and dated AH 1260/1845 AD; and two horsemen sparring
 The largest 16 x 10¼in. (40.6 x 26cm.)

£1,500-2,500 (5)
 \$2,300-3,800
 €2,100-3,500

***276**
THREE DRAWINGS
 STYLE OF HOSSEIN BEHZAD, QAJAR IRAN, CIRCA 1920-30

Two of musicians, the third of two learned men distracted by a maiden in a garden, each mounted, framed and glazed
 8½ x 6¾in. (22 x 17cm.); 8¾ x 6¾in. (22.2 x 17.4cm.) and 8¾ x 6¾in. (22.2 x 17.4cm.)

£2,500-3,500 (3)
 \$3,800-5,300
 €3,500-4,800



276



276



276

*277

A WATERCOLOUR PORTRAIT OF ABBAS MIRZA

QAJAR IRAN, 19TH CENTURY

After Robert Ker, together with three watercolours of mounted hunters, each framed and glazed

The portrait 14 x 11¼in. (35.6 x 28.6cm.); the larger hunting scene 15¼ x 13¾in. (38.7 x 34.9cm.)

(4)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



*278

FATH 'ALI SHAH AND HIS RETAINERS AND YUSUF AND HIS SUITE

QAJAR IRAN, 19TH CENTURY

Opaque pigments heightened with gold on paper, each with calligraphic borders, mounted, framed and glazed

8¼ x 11in. (21 x 28cm.) and 10½ x 8in. (26.7 x 20.4cm.)

(2)

£1,500-2,500

\$2,300-3,800

€2,100-3,500

277 (part)



278



278



279

***279**

A POLYCHROME LACQUER PAPIER-MÂCHÉ PENCASE (QALAMDAN)

SIGNED YA SHAH NAJAF, QAJAR IRAN, DATED AH 1269/1854 AD

The painted decoration consisting of a large depiction of the Holy Family, the sides with European ladies and Qajar youths within roundels reserved against *gul-o-bubul* 9in. (22.8cm.) long

£1,500-2,500

\$2,300-3,800

€2,100-3,500

Works by Najaf 'Ali are often signed ya Shah-i Najaf ('Oh King of Najaf'), in reference to the burial site of Imam 'Ali. Mostly active during the mid-19th century and later followed by his sons and other members of his family, he is recorded as being particularly fond of painting images of European women and Christian religious scenes, for example see Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands*, vol.II, London, 1997, pl.267-268, pp.75-76.

For a mirror case signed by the artist, see lot 285.



280

***280**
**A POLYCHROME LACQUER PAPIER-
MÂCHÉ PENCASE (QALAMDAN)**
QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of the
Holy Family and European ladies within
foliated medallions
8½in. (21.8cm.) long

£1,500-2,500

\$2,300-3,800

€2,100-3,500



281

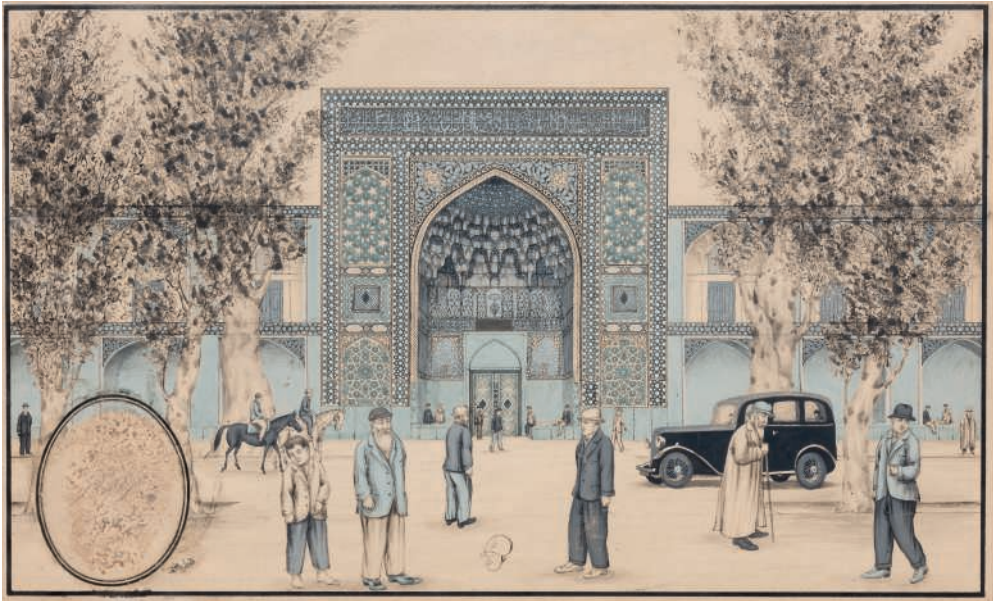
***281**
**A POLYCHROME LACQUER PAPIER-
MÂCHÉ PENCASE (QALAMDAN)**
MADE FOR MU'TAMID AL-DAWLA
FARMAN-FARMAI, SIGNED FATH
ALLAH SHIRAZI, QAJAR IRAN,
DATED AH 1295/1877 AD

The painted decoration consisting of
gul-o-bubul
8½in. (21cm.) long

£1,500-2,500

\$2,300-3,800

€2,100-3,500



282

***282**
A STREET VIEW OF THE CHAHAR BAGH MADRASA IN ISFAHAN

SIGNED MUSAVVIR HAJJ AL-MAMALEK, QAJAR IRAN, EARLY 20TH CENTURY

Mounted, framed and glazed
 8¾ x 14½in. (22.2 x 36.8cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



283

***283**
A PORTRAIT OF ABOL FAISAL MIRZA AZOD OS SULTAN QAJAR IRAN, 19TH CENTURY

Opaque pigments on wood, the prince leaning on a balustrade, smoking, an unidentified older figure standing behind, mounted
 23½ x 19¼in. (58.8 x 48.9cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

-284

**A PERSIAN BEAUTY OFFERS A CUP
TO A SHAYKH**

SIGNED HOSSEIN BEHZAD (1894-
1964), IRAN, CIRCA 1920-30

Transparent pigments on ivory or ivorine
panel, signed in the lower left, framed
and glazed

£5,000-7,000

\$7,600-11,000

€7,000-9,700

Hossein Behzad was the great innovator of Iranian art in the middle of the twentieth century. His early work such as the present painting was in the style of the old masters of Persian painting of the sixteenth and seventeenth centuries, such as Kamal al-din Behzad and Reza Abbasi. In 1934 he left Tehran for Paris and stayed for thirteen months, during which time he studied various Eastern and Western painting styles at the Louvre, Guimet museum and Versailles. During this trip developed a completely new style of miniature painting, which fused aspects of traditional Persian painting with contemporary trends from the West. Through this new style he hoped to save miniature painting from oblivion.

To celebrate the millennium of Avicenna, in 1953 he held an exhibition at the Iran Bastan Museum. This caused a sensation and was seen by many international visitors. Soon after, and to much critical acclaim, he held an exhibition at the Museum of Modern Art in Paris (sponsored by the French government) and several exhibitions in the Library of Congress in the United States.

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





285



286

***285**
A POLYCHROME LACQUER PAPIER-MÂCHÉ MIRROR CASE

SIGNED YA SHAH NAJAF, QAJAR IRAN, DATED AH 1287/1869 AD

The painted decoration consisting of three scenes of masters and pupils, the cover with a figure kneeling near a tamed lion, with gold scrolling floral borders
 9¼ x 6in. (23.5 x 15.2cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

For a discussion on Shah Najaf, see lot 279.

***286**
A LARGE POLYCHROME LACQUER PAPIER-MÂCHÉ MIRROR CASE

QAJAR IRAN, 19TH CENTURY

The painted decoration consisting of three scenes inspired by mother-and-child themes within scrolling floral borders
 11½ x 7in. (28.2 x 17.8cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



-287

THE HOLY FAMILY WITH ST ANNE AND ST JOHN THE BAPTIST

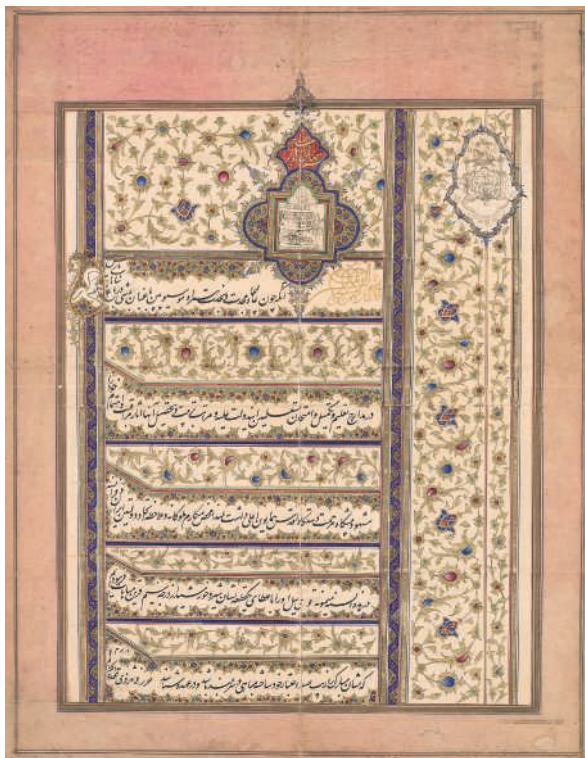
SIGNED 'ABBAS SHIRAZI, QAJAR IRAN, DATED AH 1256/1840-41 AD

Transparent pigments on ivory panel, signed and dated in the lower left

£5,000-7,000

\$7,600-11,000

€7,000-9,700



288

288
A FIRMAN OF NASIR AL-DIN SHAH QAJAR
 IRAN, DATED DHU AL-QA'DA AH 1288/JANUARY 1872 AD

Black ink, gold and polychrome illumination on cream paper, with 5ll. of *ta'liq*, Shah's seal impression and signature, dated in the bottom line

21½ x 17in. (55 x 43cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



289 (part)

289
A COLLECTION OF EIGHT CALLIGRAPHIC PANELS
 IRAN AND INDIA, 16TH-19TH CENTURY

Arabic and Persian manuscript on paper, comprising a *nasta'liq* quatrain, signed Muhammad bin Muhammad al-Tayyarigh (?), dated AH 1329; three folios in *shikasteh*, one dated Shawal AH 1185; a *nasta'liq* panel in cloud bands on gold ground, signed Ad'af al-Baqa al-Musawi; a large *nasta'liq* panel, signed *al-'abd al-dalil*; a large folio from a Safavid Qur'an; a bifolio and a folio from two Mughal manuscripts, each individually mounted

The largest folio 11¼ x 6¼in. (28.7 x 17.2cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



290 (part)

290

A LARGE COLLECTION OF CALLIGRAPHIC PANELS

SOME SIGNED, IRAN AND INDIA, 18TH/19TH CENTURY AND EARLIER

Persian and Arabic manuscript on paper, comprising 10 panels in *shikaste*, one in *shikaste ta'liq*, 24 panels in *naskh*, one panel of nail-cutting and nine panels of *nasta'liq*

Largest 10½ x 6½in. (25.7 x 16.5cm.); smallest 5½ x 3½in. (13.5 x 8.5cm.) (45)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

The signatures on these panels are those of Husayn Shamlu, Muhammad al-Husayni (dated AH 1239), Fathullah al-Nuri (dated AH 1243), Husayn al-Dhahab, Muhammad [...] al-Isfahani (dated AH 1127), Muhammad Hadi al-Isfahani (dated AH 1247), 'Abd al-'ali (?) (dated AH 1229), Muhammad al-Nabi (?) (dated AH 1115), Mirza Muhammad Salih Isfahani, 'Ali (al-Husayni?) and Muhammad Ja'far (dated AH 1204).



290 (part)



291
AN IMPERIAL FIRMAN OF EMPEROR
AURANGZEB (R.1658-1707)
 MUGHAL INDIA, DATED 1 JUNE 1705

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

£4,000-6,000

\$6,100-9,000

€5,600-8,300

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

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

292

A FIRMAN

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

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

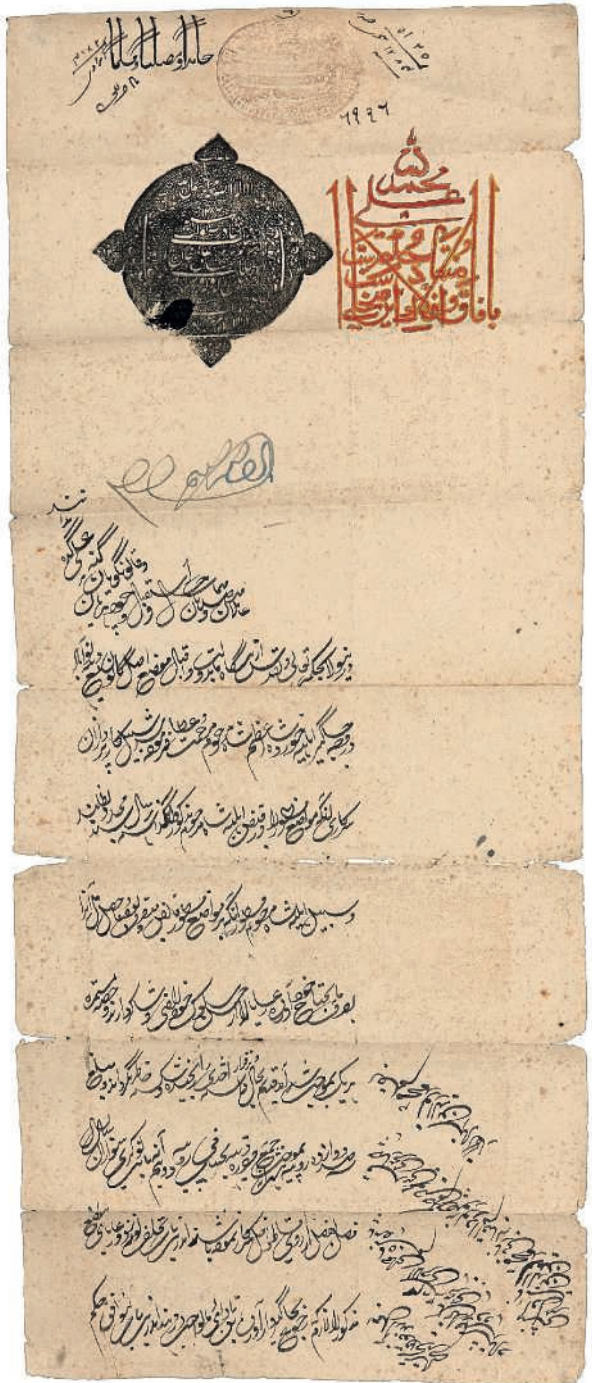
£2,000-3,000

\$3,100-4,500

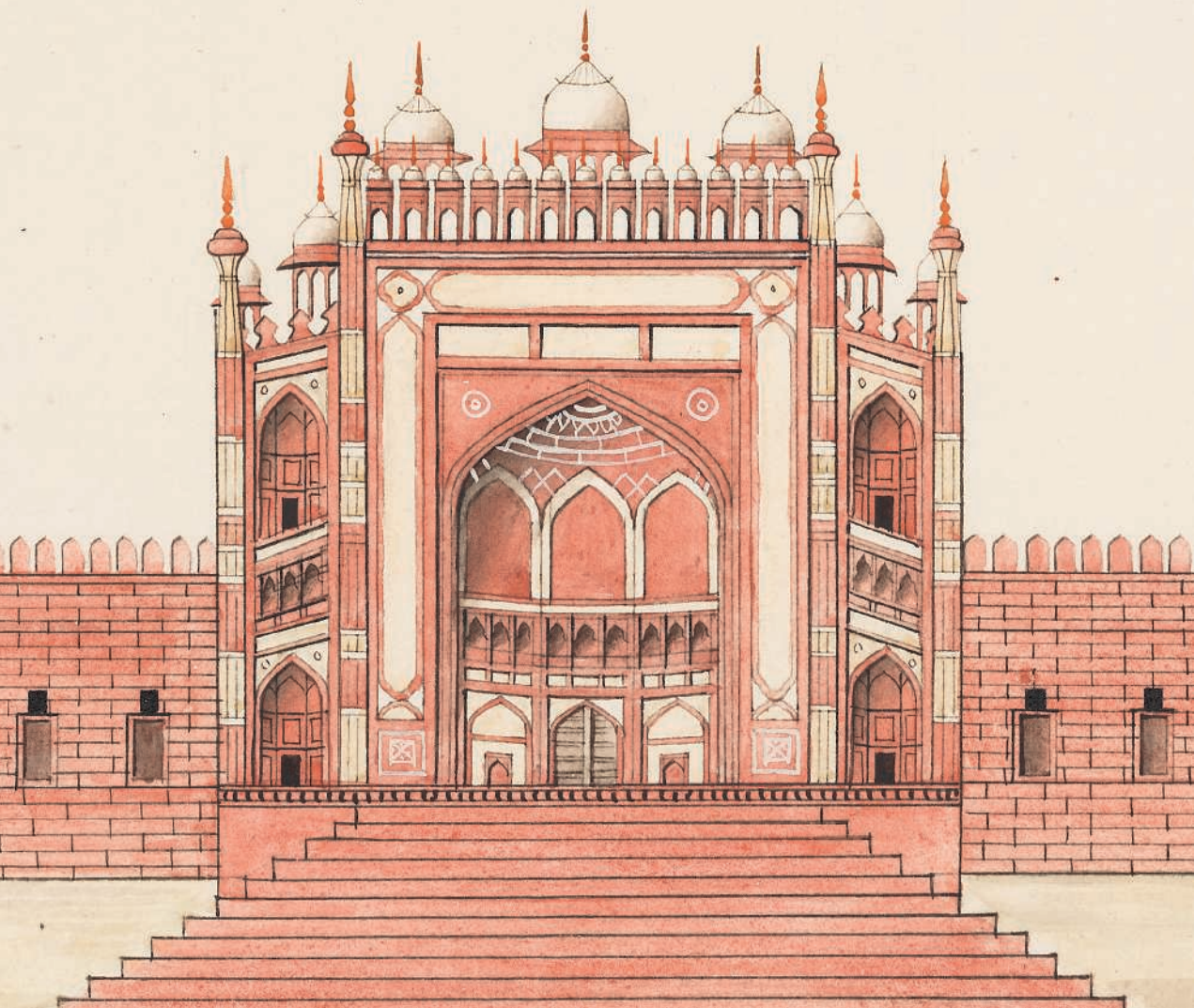
€2,800-4,200

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

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



A FRENCH PRIVATE COLLECTION OF INDIAN PAINTINGS
(LOTS 293-307)





293
A MUGHAL COURTESAN AT A JHAROKHA WINDOW
NORTH INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, holding a cup of wine and a bottle worked in the shape of a bird, mounted, framed and glazed
7¼ x 4¾in. (18.4 x 12cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

There are two portraits in the India Office Library that offer very close comparable examples to the present painting: A lady at a *jharokha* window, by the artist Muhammad Afzal, dated circa 1740; and a seated princess, also painted circa 1740 (Toby Falk, Mildred Archer, *Indian Miniatures in the India Office library*, London, 1981, cat.179 and 180, p.423).



294
**A PORTRAIT OF THE DECCANI SULTAN HASAN QUTB
SHAH**

DELHI, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, with wide
gold scrolling floral margins, mounted, framed and glazed
8¼ x 5½in. (21 x 14.3cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

PROVENANCE:

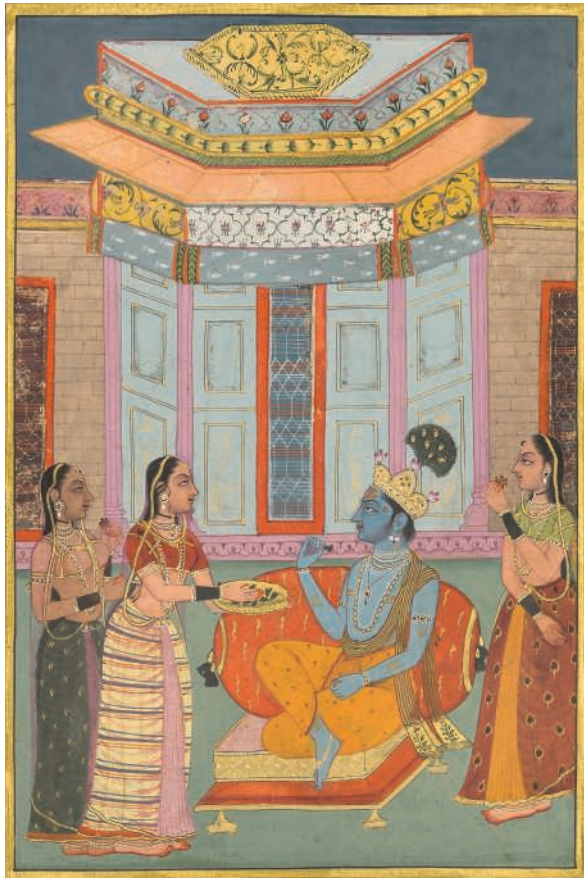
Kunsthandel Klefisch GMBH, Koln, Germany, June 1982

EXHIBITED:

Indische Miniaturen, Koln, 28 May-19 June 1982, exhibition
brochure (on the cover)

This portrait followed the tradition established in the
neighbouring court of Bijapur in the 17th century. A number of
medallion portraits of Muhammad 'Adil Shah (r. 1627-56) by
the artist Muhammad Khan, dated circa 1640-50 shows how
17th century painting influenced these later portraits (Toby
Falk and Mildred Archer, *Indian Miniatures in the India Office
Library*, London, cat. 406 and 407, p.502).

Abu al-Hasan Qutb Shah was the last sultan to rule over
Golconda between 1672 and 1687 before the Mughal conquest.
His fame survived him and reached most parts of India where
he became a popular subject of portrait painting in the late
18th and 19th century. See for instance a Sikh portrait of him
standing, dated 1840, and a Deccani portrait, possibly from
Massulipatnam, dated 1780, both in the Victoria & Albert
Museum, London (IS.135-1953 and IS.199-1953).



295

KRISHNA ENTERTAINED BY LADIES

MEWAR, RAJASTHAN, NORTH INDIA, CIRCA 1760-80

Opaque pigments heightened with gold on paper, with polychrome rules and cream borders, mounted, framed and glazed

Painting 8 $\frac{5}{8}$ x 5 $\frac{1}{2}$ in. (21.8 x 14.3cm.); 10 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (26.7 x 17.5cm.) with frame

£2,000-3,000

\$3,100-4,500

€2,800-4,200



296

HANUMAN CARRYING THE MOUNTAIN

RAJASTHAN, NORTH INDIA, CIRCA 1850

Opaque pigments heightened with gold on paper, mounted, framed and glazed
6 x 4¼in. (15.2 x 10.8cm.)

£700-1,000

\$1,100-1,500

€970-1,400



297

AN ILLUSTRATION TO A POETIC SERIES: A LOVELORN LADY

KANGRA, NORTH INDIA, LATE 18TH CENTURY

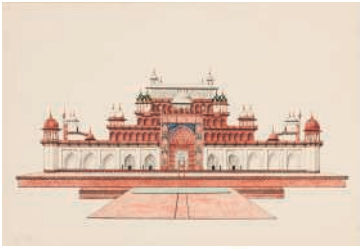
Opaque pigments heightened with gold on paper, the reverse with French pencil inscription, mounted, framed and glazed

Painting 9½ x 7¼in. (23 x 18.3cm.); 11½ x 10in. (29.2 x 25.6cm.) with borders

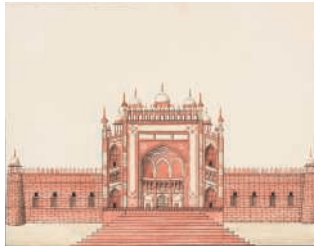
£3,000-4,000

\$4,600-6,000

€4,200-5,500



298



298

298

**TWO ARCHITECTURAL STUDIES:
THE MAUSOLEUM OF AKBAR AT
SIKANDRA AND THE *BULAND
DARWAZA* AT FATEHPUR SIKRI**
PROBABLY DELHI, NORTH INDIA,
CIRCA 1830

Transparent pigments on paper, each
with black borders, mounted, framed and
glazed

4¾ x 6¾in. (11.9 x 17.5cm.); 5¾ x 7¾in.

(14.8 x 19cm.)

(2)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



299

-299

**FIVE PORTRAITS OF MUGHAL
EMPERORS**

COMPANY SCHOOL, DELHI, NORTH
INDIA, CIRCA 1860-80

Each on oval ivory medallions, mounted,
framed and glazed

3¾in. (9.4cm.) across

£1,500-2,000

\$2,300-3,000

€2,100-2,800

PROVENANCE:

De Ricqlès, Drouot, Paris, April 1997, lot
595

These fine portraits depict the emperors
Muhammad Shah, Ahmad Shah,
'Alamgir II, Akbar Shah II and the last
Mughal emperor Bahadur Shah II.



300

-300

**FOUR VIEWS OF MONUMENTS OF
INDIA**

COMPANY SCHOOL, DELHI, NORTH
INDIA, MID-19TH CENTURY

Opaque pigments on ivory, comprising
the Qut'b minar, the Taj Mahal and the
Jamma Masjid, mounted, framed and
glazed

Each medallion 2½in. (6.5cm.) across

£800-1,200

\$1,300-1,800

€1,200-1,700



301

MUHAMMAD SHAH ENTHRONED

MURSHIDABAD, INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, mounted,
framed and glazed
11% x 7%in. (29.5 x 19.4cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800

Numerous portraits of the Mughal Emperor Muhammad Shah (r. 1719-48) are known. An intimate drawing attributed to Kalyan Das in the British Museum depicts him at the age of twenty, with a pronounced moustache and light stubble, in a similar fashion to the present painting (1936-1-11-011, William Dalrymple and Yuthika Sharma, *Princes and Painters in Mughal Delhi, 1707-1857*, New York, 2012, fig.1, p.18). However the present portrait shows Muhammad Shah wearing imperial jewellery, his name framed by a golden halo and seated under a royal parasol. This iconography of the emperor enthroned is that used on many of his portraits, such as one in the Royal Collection (Dalrymple, *op.cit.*, fig.2a, p.19) and another from early 19th century Delhi, sold at Christie's, London, 10 June 2015, lot 44. For a portrait of Muhammad Shah meeting Nadir Shah, see lot 311 in this sale.



302



303

302
A SEATED PORTRAIT OF THE MAHARAJA OF UDAIPUR
FATEH SINGH (1849-1929); AND A STANDING PORTRAIT
OF THE MAHARAJA OF JODHPUR

RAJASTHAN, NORTH INDIA, CIRCA 1900

Opaque pigments heightened with gold on paper, each
 mounted, framed and glazed
 18¼ x 13in. (46.4 x 33cm.)

(2)

£2,500-3,500

\$3,800-5,300

€3,500-4,800

EXHIBITED:

Portrait of Maharaja Fateh Singh: *XVeme Biennale des*
Antiquaires, Paris, September 1990

303
A STANDING PORTRAIT OF RAJA KARAN SINGH
 UDAIPUR, MEWAR, RAJASTHAN, NORTH INDIA, MID-
 18TH CENTURY

Opaque pigments heightened with gold on paper, facing
 right, haloed, holding a sword, identified in *nagari* script above,
 mounted, framed and glazed
 11¼ x 8½in. (29.9 x 21.5cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

EXHIBITED:

Les Miniatures Orientales de l'Inde, Paris, 19-23 May 1983

LITERATURE:

Marie-Christine David and Jean Soustiel, *Miniatures Orientales*
de l'Inde, Paris, 1983, cat.94



303



304

304

A PORTRAIT OF RAJA AMAR SINGH II (1698-1710)

MEWAR, RAJASTHAN, INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, mounted, framed and glazed

7¾ x 6 in. (18.7 x 15.2cm.) visible

£1,200-1,800

\$1,900-2,700

€1,700-2,500

EXHIBITED:

Miniatures Orientales de l'Inde, Paris, 19-23 May 1983

LITERATURE:

Marie-Christine David and Jean Soustiel, *Miniatures Orientales de l'Inde*, Paris, 1983, cat.95

305

AN EQUESTRIAN PORTRAIT OF MAHARAJA JAVAN SINGH

JODHPUR, MARWAR, RAJASTHAN, INDIA, CIRCA 1840

Opaque pigments heightened with gold on paper, identified in *nagari* script on reverse, mounted, framed and glazed

10¾ x 8¾ in. (26.4 x 22.4cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

EXHIBITED:

Miniatures Orientales de l'Inde, Paris, 14-25 May 1973, cat.97

LITERATURE:

Joseph Soustiel, *Miniatures Orientales de l'Inde*, Paris, 1973, cat.97, p.86



305



306

A SEATED PORTRAIT OF A SIKH RAJA

PUNJAB, NORTH-WESTERN INDIA, CIRCA 1840

Possibly Ranjit Singh's son Kharak Singh (1802-40), opaque pigments heightened with gold on paper, possibly Maharaja Kharak Singh (r. 1802-1840), mounted, framed and glazed
8 x 5½in. (20.2 x 14.2cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

EXHIBITED:

Miniatures Orientales de l'Inde, Paris, 19-23 May 1983

LITERATURE:

Marie-Christine David and Jean Soustiel, *Miniatures Orientales de l'Inde*, Paris, 1983, cat.95 p.112



307

A PORTRAIT OF MAHARANI JODH BHAI
MUGHAL INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, a line of black *nasta'liq* script above, mounted, framed and glazed
18 $\frac{1}{8}$ x 13 $\frac{1}{2}$ in. (47.3 x 34.3cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

EXHIBITED:

Miniatures Orientales de l'Inde, Paris, 19-23 mai 1983

LITERATURE:

Marie-Christine David and Jean Soustiel, *Miniatures Orientales de l'Inde*, Paris, 1983, cat. 120



VARIOUS PROPERTIES

308

THE INHABITANTS OF THE ISLAND OF AL-RAMINI AND THE ENTHRONEMENT OF QUEEN WAQWAQ

BIJAPUR, DECCAN, CENTRAL INDIA, CIRCA 1570

An illustration from an *Aja'ib al-Makhlūqat*, gouache heightened with gold on paper with lines of black *naskh*, one side depicting the Queen Waqwaq enthroned with attendants, the other with two registers of gallivanting figures from the Island of al-Ramini. Folio 11 x 8¼in. (28 x 21.6cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

This folio comes from a manuscript of *Aja'ib al-Makhlūqat wa-Gharaib al-Mawjudat* (The Wonders of Creation and Oddities of Existence), written by Zakariya b. Muhammad b. Mahmud Abu Yahya (1203-83) who later became known as al-Qazwini. The book is divided into two parts which discuss celestial and terrestrial phenomena (Pratapaditya Pal, *Indian Painting*, Vol. 1, Los Angeles, 1993, p. 317). One side of this folio depicts the Queen of Waqwaq, shown here in a gold crown, who was

reputed to have 4000 ladies in waiting. The other shows the inhabitants of the Island of al-Ramini, said to speak with the voices of cockroaches.

A folio from the same manuscript is found in the Los Angeles County Museum of Art (see Pal, *op.cit.*, cat. 95C,D, p. 319). The folio is catalogued as being from Karnatka, Bijapur, ca. 1570, and it is suggested that the original manuscript may have been owned by Ali I, the ruler of Bijapur (r.1557-79). However on the basis of the illustrations it is conceded that it is difficult to conclude as to whether the artist responsible was Indian or Iranian.

Another 215 folios from a related 14th century copy of the same text are in the Institute of Oriental Studies in St Petersburg, illustrated in Fondation ARCH, *De Baghdad a Ispahan*, Lugano, 1994, no.24, pp.136-143. It is probable that a similar manuscript was the prototype for the present piece.

A folio from this same manuscript formerly in the collection of Stuart Cary Welch sold at Sotheby's, London, 6 October 2011, lot 86.



309

AN ALBUM PAGE : TWO HOLY MEN

MUGHAL INDIA, 17TH CENTURY

Opaque pigments heightened with gold on paper, with wide polychrome floral margins
13 x 8¼in. (33 x 21cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



***310**

MUHAMMAD SHAH AND NADIR SHAH IN DISCUSSION

PROVINCIAL MUGHAL SCHOOL, INDIA, CIRCA 1740

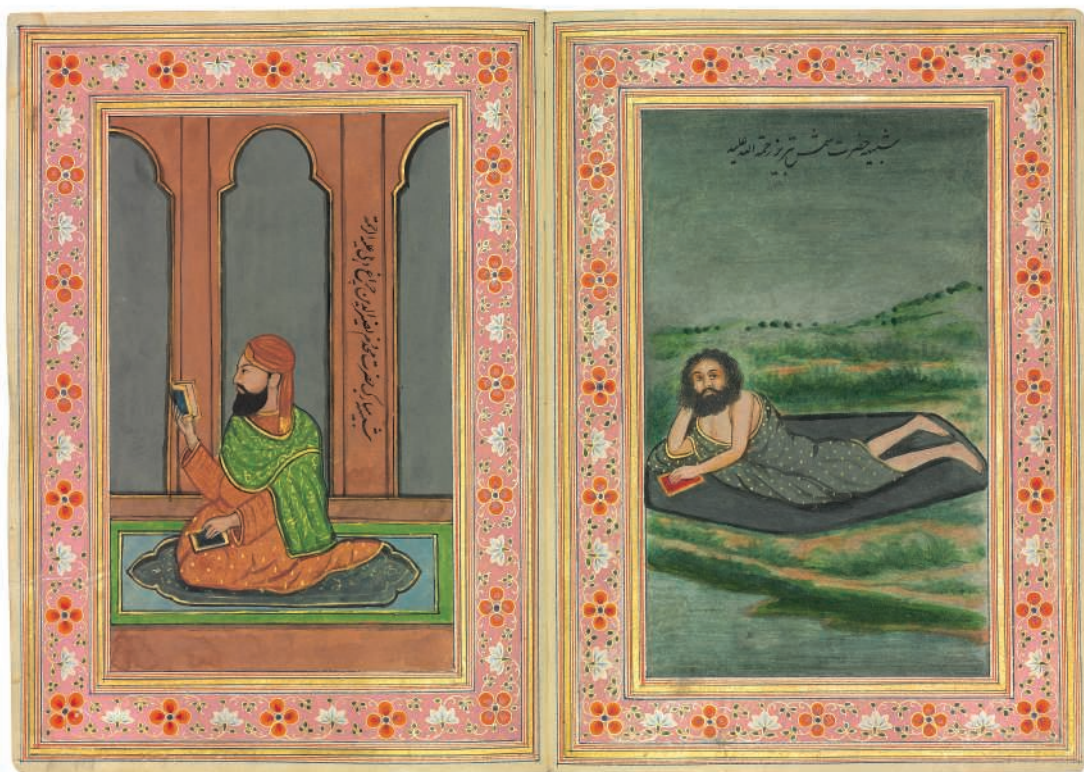
Opaque pigments heightened with gold on paper, each richly attired and wearing intricate turbans, reclining on bolsters, their arms to their sides, with *pan*, fruits and drinks between them, a servant fanning in the background, mounted, framed and glazed

Painting 8¾ x 9¼in. (22.4 x 23.5cm.)

£2,000-2,500

\$3,100-3,800

€2,800-3,500



0311

AN ALBUM OF PORTRAITS OF HOLY MEN, MYSTICS, POETS AND PHILOSOPHERS

NORTH INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, twenty portraits on ten folios, each within floral borders and identified in *nasta'liq*, in modern brown morocco
Folio 11 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (28.1 x 19.7cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

The paintings depict 1. Shaykh 'Abd al-Qadir Jilani, 2. Fayz, 3. Plato, 4. 'Abd al-Rahman Jami, 5. Nizam al-Din Awliya, 6. Imam 'Ali with Hasan and Husayn, 7. 'Abbas, 8. Luqman, 9. Tafrat (?), 10. Qutb al-Din Bakhtiyar Kaki, 11. Hafiz Shirazi, 12. Bu 'Ali Shah Qalandar, 13. Baba Farid Ganj Chakar, 14. Amir Khusraw Dehlawi, 15. Mu'in al-Din Chisti, 16. Shams Tabrizi, 17. Nasir al-Din [...] Dehli, 18. Shaykh Kalimullah Jahanabadi, 19. Muslih al-Din Sa'di, 20. 'Abd al-Rahman Jami



312

312
THREE JADE HUQQA MOUTHPIECES
 MUGHAL INDIA, 18TH CENTURY

Two of green jade, the other of white jade
 5½in. (14cm.); 4½in. (11.5cm.) and 4¼in. (10.8cm.) (3)
 £4,000-6,000 \$6,100-9,000
 €5,600-8,300

313
A CALLIGRAPHIC COPPER-ALLOY BOTTLE
 MUGHAL, INDIA, 17TH CENTURY WITH LATER
 DECORATION

The engraved decoration consisting of calligraphic medallions
 and registers, rising palmettes above
 9¾in. (25cm.) high
 £1,500-2,000 \$2,300-3,000
 €2,100-2,800



313



314

314
TWO CLEAR GLASS AND A GILT CLEAR
GLASS HUQQA BASES
 INDIA AND EUROPE, LATE 18TH/19TH
 CENTURY

Each bell shaped, with geometric decoration
 The gilt glass *huqqa* base, 7¾in. (19.5cm.); the
 others 6½in. (16.5cm.) each (3)
 £3,000-5,000 \$4,600-7,500
 €4,200-6,900



-315

A MUGHAL IVORY-INLAID CABINET PANEL
POSSIBLY AGRA, MUGHAL INDIA, CIRCA 1640

The reverse plain

8¾ x 10½in. (22.4 x 26.8cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



316

Ψ316
A GOLD-INLAID AND GEM-SET ROCK CRYSTAL LID
 MUGHAL INDIA, 19TH CENTURY

With bulbous knob, decorated with floral sprays
 2½in. (5.4cm.) diam.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

***317**
A SMALL HARDSTONE-INSET GOLD ENAMELLED
OCTAGONAL BOX

JAIPUR, NORTH INDIA, 19TH CENTURY

The side and reverse with red and green enamel
 1½in. (4cm.) across

£3,000-5,000

\$4,600-7,500

€4,200-6,900



317



318

Ψ318
A GOLD-INLAID AND GEM-SET JADE PENDANT
 MUGHAL INDIA, 19TH CENTURY

With an elegant floral spray inhabited by two birds
 2¼in. (5.8cm.) across

£1,500-2,000

\$2,300-3,000

€2,100-2,800

Ψ319

**A PEARL AND GEM-SET GOLD
ENAMELLED ARMLET (BAZUBAND)**
MUGHAL INDIA, 19TH CENTURY

The central flowerhead surrounded by ten other gemstones in the manner of a *navratna*, the reverse enamelled
2½in. (6.5cm.) across

£5,000-7,000

\$7,600-11,000

€7,000-9,700



319



320

320
**A SMALL SPINACH GREEN JADE
DISH**

MUGHAL INDIA, LATE 18TH
CENTURY

With scalloped body
4in. (10.2cm.) across

£2,500-3,500

\$3,800-5,300

€3,500-4,800

THE PROPERTY OF A LADY

*321

TWO GOLD AND ENAMELLED BIRDS
JAIPUR, NORTH INDIA, 19TH
CENTURY

Perched on a branch, facing each other,
with blue enamelled body and tail, green
and red enamelled wings inset with
diamonds, the branch broken
2½in. (7cm.) long

£2,500-3,500

\$3,800-5,300

€3,500-4,800



321



322



323

VARIOUS PROPERTIES

322
A PORTRAIT OF SHUJA AD-DAWLA, NAWAB OF OUDH
 LUCKNOW, INDIA, FIRST HALF 19TH CENTURY

After Robert home, transparent pigments on paper
 9½ x 6¼in. (24.2 x 17.2cm.)

£1,200-1,800

\$1,900-2,700
 €1,700-2,500

-323
A FINE PORTRAIT OF AN ARAB NOBLEMAN
 NORTH INDIA, LATE 19TH CENTURY

Opaque pigments on ivory panel, mounted, framed and glazed
 8 x 5in. (20.4 x 12.7cm.)

£3,000-4,000

\$4,600-6,000
 €4,200-5,500



324 (part)



324 (part)

PROPERTY FROM A GERMAN FAMILY COLLECTION

-324
EIGHT PORTRAITS OF MUGHAL
EMPERORS

COMPANY SCHOOL, DELHI, NORTH
 INDIA, CIRCA 1860-1880

Opaque pigments heightened with
 gold on ivory, including Humayun,
 Jahangir, Aurangzeb, Bahadur Shah
 and Farrukhsiyar, each in gilt medallion,
 mounted, framed and glazed
 Each 3½in. (8.2cm.) high

£2,500-3,500

\$3,800-5,300
 €3,500-4,800



325

VARIOUS PROPERTIES

325

A LARGE HALF-LENGTH PORTRAIT OF A MUGHAL NOBLE

NORTH INDIA, POSSIBLY RAJASTHAN, MID-18TH CENTURY

Opaque pigments on paper, with gold-speckled dark grey borders

17 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (44.9 x 32cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

A comparable portrait of a young Mughal prince is in the Bibliothèque Nationale, Paris (Roselyne Hurel, *Miniatures & Peintures Indiennes*, Paris, 2010, cat.85, pp.90-91.) Although earlier and dated to the late 17th century, it is a good example of this type of noble portraits derived from those of Emperors appearing at *jharokha* windows.



326

326

NAWAB SIKANDAR JAH, NIZAM OF HYDERABAD, IN AUDIENCE

HYDERABAD, CENTRAL INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, depicted facing left, holding a flower, facing three courtiers, three attendants at his back, mounted framed and glazed

12 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (32 x 21.5cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

Another painting of nawab sikandar Jah in audience, part of the same series dated circa 1810 is published in John Guy, Deborah Swallow (Eds.), *Arts of India: 1550 - 1900*, London, 1990, cat. 102, p.120.



327

THREE GOLD-DAMASCENED STEEL-HILTED SWORDS (*TULWARS*)

RAJASTHAN, NORTH INDIA, 19TH CENTURY

Each hilt damascened with floral motifs, two with watered-steel blade, one with scabbard with open-work copper-alloy mounts

38¼in. (97.4cm.); 36¼in. (92cm.) and 36in. (91.5cm.) long

(3)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



Y328

A GOLD AND GEM-SET JADE-HILTED DAGGER

MUGHAL INDIA, 18TH CENTURY

With single fullered curved blade, the hilt with leaf patterns, inlaid with simplified flower heads

15in. (38cm.) long

£7,000-10,000

\$11,000-15,000

€9,700-14,000



338

329
A GOLD-DAMASCENED PUSH-DAGGER (KATAR)
 NORTH INDIA, DATED AH 1234/1819 AD

With double fuller blade, the hilt bars with scrolling floral decoration, inscribed with invocations to 'Ali and other religious inscriptions, with date of 1234 and name of Fath (?) Singh, the black velvet sheath with gold piping
 20%in. (5.2.5cm.) long

£3,000-4,000

\$4,600-6,000

€4,200-5,500



339

PROPERTY FROM A GERMAN FAMILY COLLECTION

ψ-330
A LION-HEADED IVORY-HILTED WATERED-STEEL
DAGGER
 NORTH INDIA, 19TH CENTURY

The straight blade with slight drop-point tip, the ridge engraved at the forte, the ivory handle ringed with three dark wooden and copper inserts, the pommel worked as a lion head with delicately engraved mane, his eyes inset with foiled cabochon rubies
 12½in. (32.5cm.) long

£1,500-2,000

\$2,300-3,000

€2,100-2,800



340



341

VARIOUS PROPERTIES

-331

A WALRUS IVORY-HILTED AND WATERED-STEEL DAGGER (KARD)

IRAN OR INDIA, 18TH CENTURY

The forte and ricasso with dense floral motifs, the silver sheath with lattice of trefoils
13¾in. (35cm.) long

£3,000-4,000

\$4,600-6,000

€4,200-5,500

332

A GOLD-DAMASCENED STEEL PUSH-DAGGER (KATAR)

DECCAN, INDIA, 18TH/EARLY 19TH CENTURY

Single-fullered blade, the hilt with the profession of faith (*shahada*) and Qur'an LXI (*al-saff*), v.13, the names of the Four Righteous Caliphs, incantations to 'Ali, Hasan and Husayn and to Mir Muhyi al-din (Chisti?) in fine *nasta'liq*
16in. (40.7cm.) long

£3,000-4,000

\$4,600-6,000

€4,200-5,500



333

333
A TURQUOISE ENAMELLED SILVER-HILTED AND GOLD-DAMASCENED WATERED-STEEL KARD
 NORTH INDIA, 19TH CENTURY

The forte damascened with foliated scrollworks, the hilt with dense floral lattice, the green velvet sheath mounts with similar enamelled decoration
 13 $\frac{3}{4}$ in. (34cm.) long

£2,000-3,000

\$3,100-4,500

€2,800-4,200



334 (detail)

334

-334
AN IVORY-HILTED WATERED-STEEL PESH-KABZ
 IRAN OR INDIA, LATE 18TH/EARLY 19TH CENTURY

The blade with reinforced tip, the ridge with palmette, the forte engraved with floral scrollwork
 16 $\frac{1}{4}$ in. (41.4cm.) long

£2,000-3,000

\$3,100-4,500

€2,800-4,200

335

FOUR SIKH CHAKRAMS

NORTH INDIA, 19TH CENTURY

One of watered steel

The larger 9¼in. (23.5cm.) diam; the smaller 6¾in. (17.2cm.) diam.

(4)

£2,000-2,500

\$3,100-3,800

€2,800-3,500

A throwing quoit (*chakram*) is kept at the Royal Armouries Leeds and is illustrated in Richardson, T. and Bennett, N., *Indian Arms and Armour*, Leeds, 2015, cat. XXVIM. 52, p. 54.



335



336

0336

A SIKH JANAMSAKHI MANUSCRIPT

SIGNED PARBHATA SINGH, PUNJAB, NORTH INDIA, DATED VS 1889/1832 AD

The complete work on the biography of Guru Nanak, founder of the Sikh religion, *Gurmukhi* script on paper, 11ll. to the page, red and black rules at either side, in stamped soft morocco

Folio 6½ x 9½in. (16.5 x 24cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



337

A FINELY CARVED FOUR-FOLD WOODEN SCREEN

KASHMIR, INDIA, LATE 19TH/EARLY 20TH CENTURY

With elegant interlocked floral and geometric motifs, restored in places

Each panel 70¾ x 24in. (179.7 x 61cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

338

AN OPENWORK AND DEEPLY CARVED WOODEN QUR'AN STAND (KURSI)

NORTH INDIA, LATE 19TH CENTURY

Of typical form, the openwork upper register with an elegant floral spray rising and spreading out of a ewer, the feet worked as elaborate lobed pointed arches with hanging palmettes, the spandrels deeply carved with tulips, vine, carnations and bunch of grapes

25in. (6.5cm.) long, folded

£1,000-1,500

\$1,600-2,300

€1,400-2,100



338

PROPERTY FROM A GERMAN FAMILY COLLECTION

339

A CARVED WOODEN QUR'AN STAND (KURSI)

TURKEY OR SYRIA, PROBABLY 19TH CENTURY

Of typical shape, with calligraphic lobed roundels and cartouches, with gilt paste, the folding legs with pointed lobed arch, with floral decoration

27½in. (70cm.) high

£800-1,200

\$1,300-1,800

€1,200-1,700



339

VARIOUS PROPERTIES

340

FOUR COMPANIONS OF THE PROPHET

DELHI, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, identified in gold *nasta'liq* script above as Wahbat bin Kalbi, Husayn (?) bin Muslim, .. bin Malik and Brir bin Khizr, framed and glazed

£1,500-2,000

\$2,300-3,000

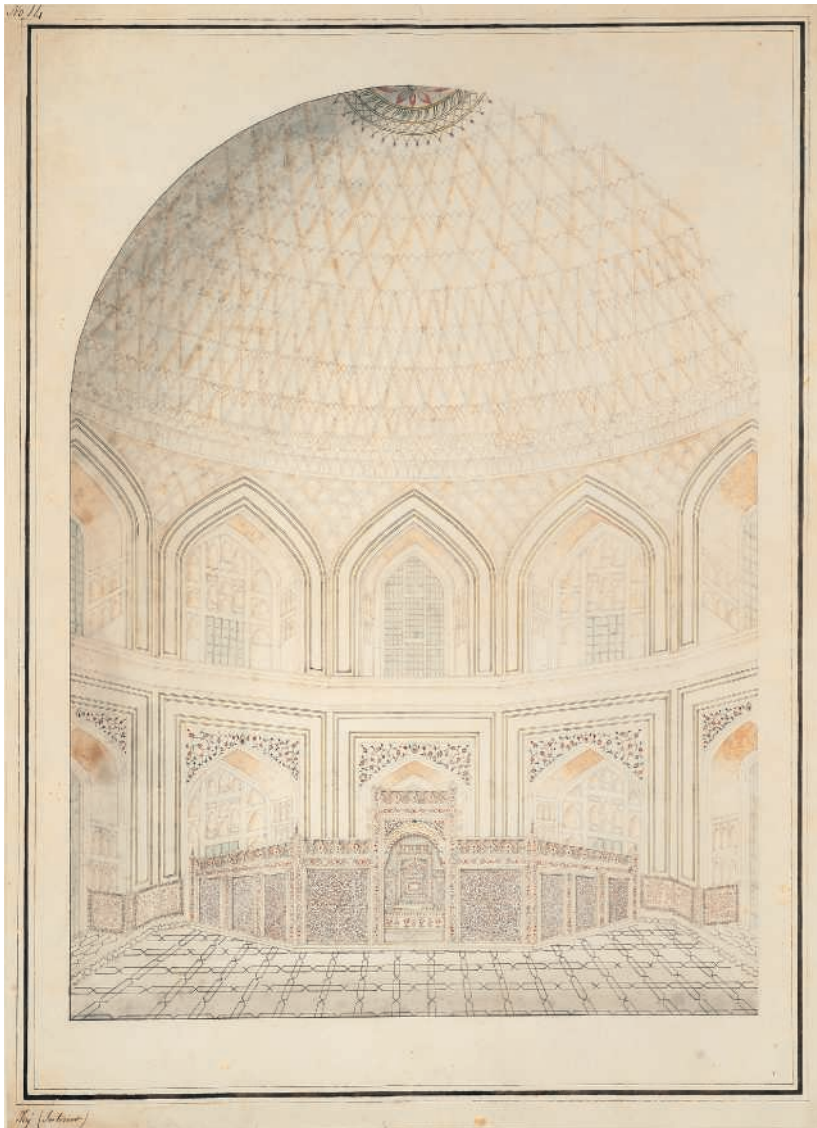
€2,100-2,800



340







***341**

**A LARGE ARCHITECTURAL STUDY OF THE INTERIOR OF THE TAJ MAHAL
COMPANY SCHOOL, AGRA OR DELHI, NORTH INDIA, 19TH CENTURY**

Transparent pigments and black ink on paper, numbered '14', identified 'Taj (Interiors)',
mounted, framed and glazed
28 $\frac{3}{8}$ x 20 $\frac{3}{16}$ in. (71.3 x 51.8cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



342

342
A STUDY OF A BUAH DUKU (*LANSIUM PARASITICUM*)
 INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
 18TH/EARLY 19TH CENTURY

Opaque pigments and watercolour on 'J. Whatman 1794'
 watermarked paper, identified in black ink "Badoocoo"
 17¼ x 26in. (43.8 x 66cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

343
A STUDY OF A TROPICAL FRUIT
 INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
 18TH/EARLY 19TH CENTURY

Opaque pigments and water colour on paper, identified in black
 ink "Salangan", possibly salacca, laid on supple card
 18¾ x 22in. (47.6 x 56cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



343



344

344
A STUDY OF A RAMBUTAN

INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
18TH/EARLY 19TH CENTURY

Opaque pigments and water colour on 'J. Whatman 1794'
watermarked paper, identified in black ink "Rambootan"
18½ x 25½in. (47.4 x 64.8cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

345
A STUDY OF A TROPICAL TREE AND ITS FRUIT

INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
18TH/EARLY 19TH CENTURY

Opaque pigments and water colour on 'J. Whatman 1794'
watermarked paper, identified in black ink "Lanchsah"
18¼ x 257¼in. (46.2 x 65.7cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



345



346

346
A STUDY OF A PULASAN (*NEPHILIMUM MUTABILE BLUME*)
 INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
 18TH/EARLY 19TH CENTURY

Opaque pigments and water colour on 'J. Whatman 1794'
 watermarked paper, identified in black ink "Poolasan"
 19¼ x 24½in. (49 x 63.5cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

347
A STUDY OF A TROPICAL FRUIT
 INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE
 18TH/EARLY 19TH CENTURY

Opaque pigments and watercolour on G. R watermarked paper,
 identified in black ink "Bunjay"
 16½ x 21in. (42 x 53.4cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



347



348



348



348

348

THREE WATERCOLOURS OF INDIAN BIRDS

COMPANY SCHOOL, EAST OR NORTH INDIA, 19TH CENTURY

Transparent pigments on paper, each identified, mounted, framed and glazed

Each 9 x 6½in. (22.8 x 16.5cm.)

(3)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



349

349

A BRONZE BOX IN THE FORM OF A DUCK

DECCAN, INDIA, 17TH CENTURY

Realistically cast in two parts, the plumage finely engraved, remains of red paste on the feet, surface corroded 6in. (15.5cm.) long

£1,500-2,500

\$2,300-3,800

€2,100-3,500



-350

A SILVER TEA POT IN THE FORM OF A FRANCOLIN
 BY OOMERSI MAWJI, KUTCH, NORTH-WEST INDIA,
 CIRCA 1880

The top of the head opening to reveal spout, small ivory joints to handle

9in. (22cm.) high

£5,000-7,000

\$7,600-11,000

€7,000-9,700

Oomersi Mawji was the court silversmith of the ruler of Kutch, Maharao Shri Mirza Raja Sawai Khengarji Bahadurno. Kutch was a major centre for the production of silverware in the 19th century, much of which was exported to Europe. Little of the vast output of Kutch pieces however remotely approached the quality of the work of Oomersi Mawji and his sons.

Animals in motion, either fighting, hunting or in flight amidst dense silver repoussé scrolling foliage background were favourite patterns for the Kutch silversmiths and especially to Oomersi Mawji, as can be seen in the recovered and published sketches from the Oomersi workshops now in a private collection (Vidya Dehejia, *Delight in Design, Indian Silver for the Raj*, New Delhi 2008, pp. 38-47). This tea pot would have belonged to a realistically rendered set comprising other figures in various poses. Such tea sets also appear to have been produced by Oomersee Mawjee Jr. in Baroda.

For another tea set shaped as quails, see Vidya Dehejia, op. cit., p.93, ill. 23.

Three similar sets in the shape of birds by Oomersi Mawji sold at Bonham's London, 24 April 2012, lot 220, Bonham's New York, 18 March 2013, lot 61 and at Christie's South Kensington, 12 June 2014, lot 234.



351
A LARGE FIGURAL ENAMELLED TIN-GLAZED POTTERY
VASE

BOMBAY SCHOOL OF ART, INDIA, CIRCA 1870-90

The painted polychrome decoration with large floral sprays and Hindu deities and ascetics

29 $\frac{7}{8}$ in. (76cm.) high

£6,000-8,000

\$9,100-12,000

€8,400-11,000

This type of pottery was produced at the Bombay School of Art and was led by a company trading under the name of Wonderland Art Pottery under the artistic direction of George Wilkins Terry. The production flourished from the 1870s to the 1890s. An example is kept at the Victoria and Albert Museum (IM.41-1917) and another sold at Christie's King Street, 26 May 2016, lot 102



352

352

A SILVER REPOUSSÉ CLARET JUG

KASHMIR, NORTH INDIA, LATE 19TH CENTURY

The dense decoration with intertwined branches of *chinar* bearing leaves and fruit, the handle worked as a cobra
12½in. (31.8cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800



353

353

A SILVER-REPOUSSÉ CLARET JUG

MARKED O.M BHUJ [FOR OOMERSI MAWJI], KUTCH, NORTHWEST INDIA, CIRCA 1880

The body's dense foliage inhabited with wild beasts fighting, the neck with birds in foliage, marked on the foot
13¼in. (33.8cm.) high

£4,000-6,000

\$6,100-9,000

€5,600-8,300

For another lot by Oomersi Mawji, see lot 350 in this sale.



354

354

**A WOODEN MODEL OF
KAMADHENU (SURABHI)**
SOUTH INDIA, LATE 19TH/EARLY
20TH CENTURY

28½in. (72.5cm.) high, 24in. (61cm.)
across

£2,000-3,000

\$3,100-4,500

€2,800-4,200

Kamadhenu, with a hybrid body composed of a head of a woman, the body of a cow with the wings of an eagle and the tail of a peacock, is a Hindu divinity believed to fulfill all its owner's wishes.

A comparable example attributed to Tamil Nadu and dated early 20th century is now in the collection of the Victoria and Albert Museum, London (inv. IS.138-2007).

Another sold at Christie's South Kensington, 10 June 2013, lot 174.



355

355

**A BUDDHIST ORDINATION PRAYER
MANUSCRIPT (KAMMAVACA)**
POSSIBLY KONBAUNG DYNASTY,
BURMA, 19TH CENTURY

Composed of 16 red-lacquered and gilded palm-leaf folios, each with 6ll. in Burmese tamarind seed script, in horizontal format, with two covers with figurative and foliate decorative motifs 5¾ x 23¼in. (14.5 X 59cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

Another *kammavaca* sold at Christie's South Kensington, 27 April 2012, lot 515.

Ψ-356

A GEM-SET SILVER KRISS HANDLE
INDONESIA, 19TH CENTURY

Worked in the form of a female demon, on
associated ivory stand
5in. (12.7cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200



356

o357

THE STORY OF VISHNU

KASHMIR OR NORTH INDIA, 19TH
CENTURY

Persian manuscript on paper, 88ff.,
seven fly-leaves, 12ll. of black *nasta'liq*
to the page, titles in red, with 11 original
illustrations, added illuminated *shamsa*
dated 1905 AD, catchwords, in red
morocco

Folio 7¾ x 5¼in. (19.5 x 14.6cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



357



358

358
A PALAMPORE
 FOR THE SRI LANKAN MARKET, SOUTH INDIA, 19TH CENTURY

With central stellar rosette, the floral field with peacocks, backed
 128 x 68½in. (325 x 174cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800



359

359
A LACE PICCHVAI
 GERMANY FOR THE INDIAN MARKET,
 LATE 19TH/EARLY 20TH CENTURY

With fluting Krishna surrounded by *gopis* and their
 cattle

56½ x 40⅞in. (143 x 104cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

Lace *picchvais* became very popular during a short-period of time in the late 19th and early 20th century after the introduction of lace making machines during the second half of the 19th century. They were manufactured in Europe. Nottingham, Scotland or even Germany have been suggested as production centres (Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, Chicago, 2015, cat.41, p.101)

Two lace *picchvais* sold at Christie's South Kensington, 22 April 2016, lot 569.

360

A ZOROASTRIAN EMBROIDERED WEDDING SHAWL
WEST INDIA, 19TH CENTURY

Embroidered with a central radiating roundel surrounded by birds and *botehs*, on green ground
113¾ x 34¾in. (289 x 88.4cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

A similar wedding shawl sold at Christie's South Kensington, 05 October 2012, lot 925.





361

THREE WOOD-BLOCK PRINTED TENT PANELS (QANATS)

INDIA, LATE 19TH/EARLY 20TH CENTURY

Each with hunting scenes

148 $\frac{3}{4}$ in. x 47 $\frac{1}{4}$ in. (378 x 120cm.), 146 $\frac{1}{2}$ x 249 $\frac{3}{8}$ in. (372 x 634cm.) and 47 $\frac{1}{4}$ x 148 $\frac{3}{8}$ in. (120 x 378cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900





362

362

A FIGURAL KANTHA

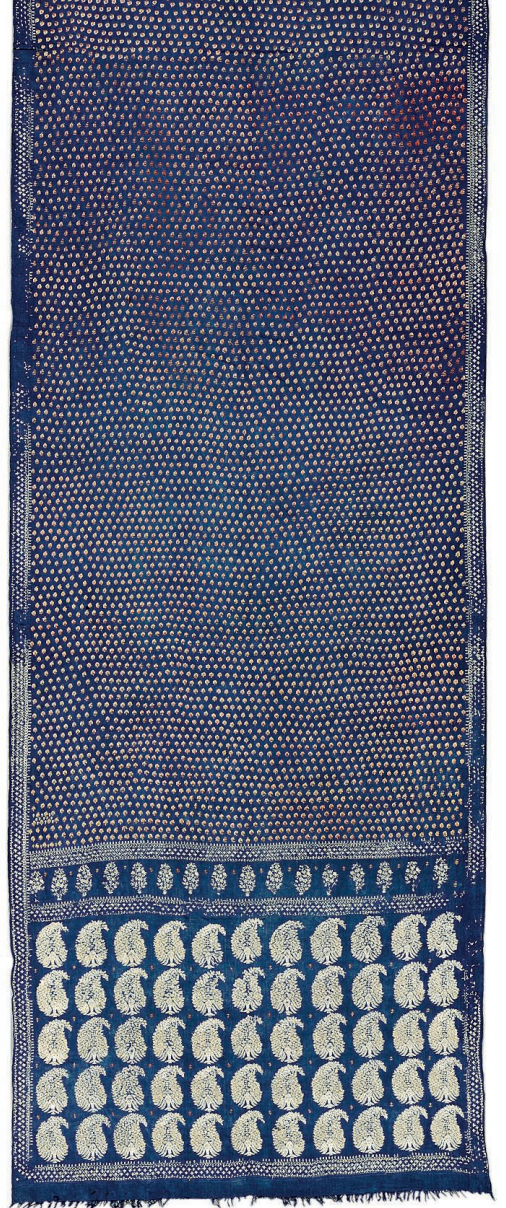
BENGAL, EAST INDIA, 20TH CENTURY

Embroidered with radiating pattern on cream field, quilted
62½ x 55½in. (158 x 141cm.)

£700-1,000

\$1,100-1,500

€970-1,400



362

363

A LONG SHAWL

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

With floss silk embroidered floral pattern and large marginal
botehs on dark blue ground
225 x 46½in. (570 x 118cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

WORKS FROM THE JOURDAN-BARRY COLLECTION OF INDIAN ART (LOTS 364-388)

364

A SET OF SIX FINE MUGHAL GILT GLASS BOTTLES

PROBABLY GUJARAT, WEST INDIA, 18TH CENTURY

With alternating gilded decoration of floral bouquets emerging from a vase, with birds above, some with pavilions in leafy landscapes

Each 5½in. (13.7cm.) high

(6)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

PROVENANCE:

Christie's, London, 7 October 2008, lot 230

This set of six bottles are from a known group sometimes called case bottles or gin bottles - their shape recalling that of taller German and Dutch bottles that were held within a fitted box. It had previously been suggested that the bottles were probably intended to be in sets of six or eight, and it is likely the painted scenes within such a set related to each other (Carboni, *Glass from Islamic Lands: The Al-Sabah Collection, Kuwait National Museum*, London, 2001, p.389). The appearance of this group confirms this theory.

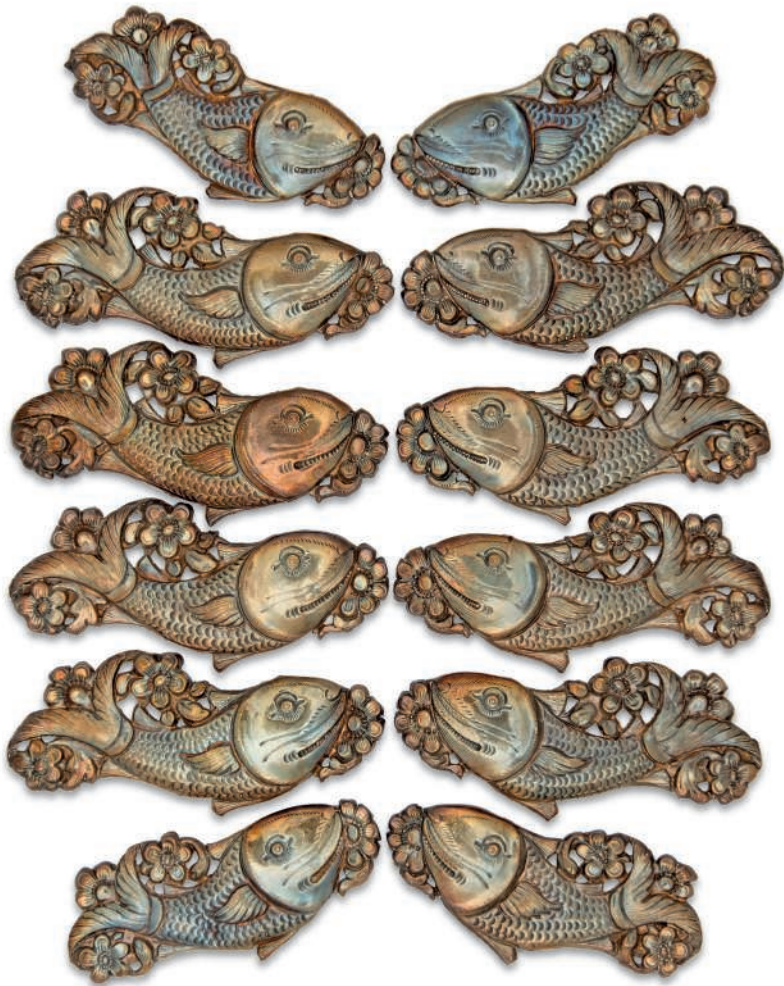
In his discussion of a group of three of these bottles in the Al-Sabah Collection in Kuwait, Stefano Carboni remarks on a close Dutch connection with this type of bottle. Dutch influence remained strong in Gujarat well into the 18th century, and several other examples are capped by a Dutch coin that was minted to identify produce imported from abroad (Stefano Carboni, *op. cit.*, pp.388-90, cat. 106a-c). One such bottle in the Victoria & Albert Museum, catalogued by Susan Stronge, is published in *The Indian Heritage: Court Life and Arts under Mughal Rule*, London 1982, no. 396, p.126. Stronge says that three other examples in the Victoria and Albert Museum, all acquired in 1867 from the same collection, are also capped by the same Dutch coin.

Carboni recounts that a Gujarati craftsman named Ram Singh Malam had learnt his glassmaking skills during three separate trips to Europe, the first being to the Netherlands, and was encouraged by Maharao Lakha, the ruler of Kutch (r.1741-60), to open a glassmaking factory in the town of Bhuj on his return (Carboni, 2001, p. 389).

These bottles are made in two-part moulds, that is to say, two parts of triangular cross-section, the seams being in opposite corners which were then painted over to conceal them. (Marilyn Jenkins, *Islamic Glass: A Brief History*, The Metropolitan Museum of Art Bulletin, Fall 1986, no.51, Carboni *op cit* 2001, p.389). With the other two corners likewise painted and a cusped arch linking each with its neighbour, the four sides become separate panels for decoration within a continuous arcade, with the standard pattern for decoration being that figural scenes alternate with panels of floral decoration. It is unclear whether the glass was imported from Europe, but it is accepted that the painting is purely of Indian origin. This combination of European glass technique, Chinese design in the landscape scenes, and Indian execution of the painting is an indication of the important role India played in world sea trade at this period.







365

TWELVE SILVER-REPOUSSÉ ORNAMENTS IN THE FORM OF FISH

NORTH INDIA, LUCKNOW, 19TH CENTURY

Each realistically rendered with floral motifs above and below, on perspex stand

The larger fish 5½in. (14cm.) across

£2,000-3,000

\$3,100-4,500

€2,800-4,200



366

366
A STEEL CURVED-BLADE DAGGER
(CHILANUM)

DECCAN, INDIA, 17TH CENTURY

The forte lightly engraved with two
makara heads
15¼in. (38.8cm.) long

£3,000-4,000

\$4,600-6,000

€4,200-5,500



367

367
A GOLD-DAMASCENED (KOPTGARI)
HILTED WATERED-STEEL PESH-
KABZ

NORTHWEST INDIA, EARLY 19TH
CENTURY

With single-edge blade, the hilt inlaid
with dense foliated scrollworks
12¼in. (31cm.) long

£2,000-3,000

\$3,100-4,500

€2,800-4,200

A *pesh-kabz* displaying a similar *koftgari*
decoration on its hilt dated early 19th
century, was purchased at the Great
exhibition of 1851. It is in the Royal
Armoury Collection and is illustrated
in T. Richardson and N. Bennett, *Indian
Arms and Armour*, Leeds, 2015, inv.
XXVID. 79.



368
A LARGE FIGURAL STEEL PUSH-DAGGER (KATAR)
INDIA, 19TH CENTURY

The single fuller deeply carved with animal fights and hunting scenes
22in. (56cm.) long

£3,000-4,000

\$4,600-6,000

€4,200-5,500

Push-daggers (*katars*) with similar animal decoration sold at Christie's South Kensington,
22 April 2013, lot 282 and 7 October 2013, lot 262





369



369
THREE GOLD-DAMASCENED (KOF TGARI) PARADE SHIELDS

NORTH INDIA, 19TH CENTURY

Each with central bosses, dense foliate decoration, the two smaller ones with hand padding and holding straps
The larger 13½in. (34.5cm.) diam.

£2,500-3,500

\$3,800-5,300

€3,500-4,800



370

370
A COPPER-ALLOY LIDDED JAR

SOUTH INDIA, POSSIBLY TANJORE, MID 19TH CENTURY

The engraved and silvered decoration composed of figural medallions and quatrefoils between bands of palmettes and floral roundels

3½in. (9cm.) high

£800-1,200

\$1,300-1,800

€1,200-1,700

LITERATURE:

C. Terlinden (ed.), *Mughal Silver Magnificence*, exhibition catalogue, Brussels, 1987, cat. 15



371

371
A SILVER AND BRASS-INLAID (*BIDRI*) TRAY
 BIDAR, DECCAN, INDIA, 18TH CENTURY

The decoration with concentric rows of repeating clover-like motifs arranged around a central medallion with stellar pattern
 11.3/5in. (29cm.) diam.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

372
A SIKH PARCEL-GILT SILVER SADDLE AXE (*TABARZIN*)
 PROBABLY LAHORE, PUNJAB, LATE 18TH CENTURY

Engraved with floral decoration
 22in. (56cm.) long

£1,500-2,000

\$2,300-3,000

€2,100-2,800

A similar saddle axe is now kept in the Royal Armouries, Leeds, and is illustrated in Richardson, T. and Bennett, N., *Indian Arms and Armour*, Leeds, 2015, inv. XXVIC.33, p. 34. It is attributed to late 18th century Lahore.



372



373

373
A SILVER-INLAID (BIDRI) LIDDED 'MAGIC' BOWL
 BIDAR, DECCAN, INDIA, 18TH CENTURY

The silver decoration with repeating flowers, the interior's calligraphic decoration with three registers around a central roundel giving the Throne Verse (*ayat al-kursi*, Qur'an II, v.255)
 3½in. (9.4cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

374
A BRASS SPICE BOX (PANDAN)

RAJASTHAN, NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY

Hammered with trefoils within a loose lattice between two bands of droplet motifs
 8½in. (20.6cm.) diam.

£800-1,200

\$1,300-1,800

€1,200-1,700



374

375
A BRASS-INLAID (BIDRI) JAR

BIDAR, DECCAN, INDIA, 19TH CENTURY

The decoration consisting of repeating stylised flowerheads between simplified palmettes, the rim with floral scrolls interspersed with horses
 3¾in. (8.5cm.) high

£600-800

\$910-1,200

€840-1,100



375



376

A FINE LACQUERED PAPIER-MÂCHÉ FAN

KASHMIR, 19TH CENTURY

The polychrome painted decoration consisting of a large floral spray on dense floral ground
20 $\frac{7}{8}$ in. (53cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800

A closely related lacquered fan with dense polychrome floral decoration outlined in gold and attributed to Kashmir, 19th century, is now kept in the Khalili collection (Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands*, vol.1, London, 1997, cat. 216, p. 259-261).



377

377
A SILVER-INLAID (BIDRI) LIDDED SPICE TRAY (PANDAN)
 BIDAR, DECCAN, INDIA, CIRCA 1800

The tray with central floral motif, the bulbous cover inlaid with a lattice of *chinar* leaves below a thin band of scrolling flowers, the knop worked as a closed lotus bud
 5¼in. (13.4cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800



378

378
AN ENGRAVED COPPER-ALLOY SPICE DISH (PANDAN)
 INDIA, 18TH CENTURY

The overall decoration consisting of spaced bands of double scrolls, the knop worked as an inverted flower, the lid possibly associated

4½in. (11.5cm.) high, 4in. (10.2cm.) in.

£600-800

\$910-1,200

€840-1,100



379

379
AN OPENWORK SILVER-GILT SPICE TRAY (PANDAN)
 NORTH INDIA, 18TH/19TH CENTURY

The tray's engraved decoration consisting of radiating leaf motifs between gilt registers, the bulbous openwork lid with floral motifs within medallions interspersed with floral sprays, the finial worked as an inverted flower head with a baluster knop

5½in. (14cm.) high

£1,000-1,500

\$1,600-2,300

€1,400-2,100

Our *pandan* box, with its inverted floral motif decorating the lid, is closely related to a spicebox from Lucknow dated to the 19th century now kept at the Victoria and Albert Museum (inventory number IS.1866-1883).



380

¥380

A SILVER-GILT ROSEWATER SPRINKLER

LUCKNOW, NORTH INDIA, LATE 19TH CENTURY

Realistically modelled as a stork with red hard-stone inset eyes holding a blooming lotus flower in its beak as the spout
11¼in. (28.5cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200



381

381

AN IRON-INLAID BRASS VASE

PROBABLY LAHORE OR RAJASTHAN, 18TH CENTURY

The decoration consisting of repeating large floral sprays beneath cusped arches
11¼in. (28.9cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200

A comparable example now kept in the Vincent Laloux collection is illustrated in Terlinden C. (ed.), *Mughal Silver Magnificence*, exhibition catalogue, Brussels, 1987, cat. 24.



382

382
**A SILVER-INLAID (*BIDRI*) LIDDED
 BEAKER AND ITS TRAY**

POSSIBLY HYDERABAD, DECCAN,
 INDIA, FIRST HALF 19TH CENTURY

Inlaid with dense and intertwined vines
 bearing grapes between registers of
 scrolling floral garlands
 The tray 8in. (20.4cm.) diam.; the tumbler
 7in. (17.9cm.) high with lid

£2,000-3,000

\$3,100-4,500

€2,800-4,200

383
**AN OCTAGONAL GILT-BRASS
 PANDAN**

MUGHAL INDIA, 18TH CENTURY

The openwork decoration consisting
 of quatrefoils within a tight lattice,
 the raised lid with central flower head
 surrounded by lotuses
 5½in. (14.3cm.) across

£1,500-2,000

\$2,300-3,000

€2,100-2,800



383

384

A SILVER HUQQA BASE

NORTH INDIA, DATED AH 1215/1801
AD

Deeply engraved with birds in floral
bushes within foliated medallions, the
shoulder with inscription and date in
Arabic script

6½in. (17cm.) high

£2,000-3,000

\$3,100-4,500

€2,800-4,200



384



385

385

A SILVER-INLAID (BIDRI) SPITTOON

BIDAR, DECCAN, INDIA, 17TH
CENTURY

The inlaid decoration consisting of
repeating lilies

3in. (7.8cm.) high

£800-1,200

\$1,300-1,800

€1,200-1,700



386

386
A GOLD AND GEM-SET CARVED GREEN JADE HILT
 NORTH INDIA, 19TH CENTURY

With simplified floral motifs, the pommel inlaid with a larger swaying flower head
 4¾in. (12cm.) high

£2,000-3,000

\$3,100-4,500
 €2,800-4,200



387

387
A SILVER HANDLE IN THE FORM OF A YALI
 SOUTH INDIA, 19TH CENTURY

The mythical beasts's head realistically cast and engraved, with red hard stones inlaid eyes
 6½in. (16cm.) high

£2,000-3,000

\$3,100-4,500
 €2,800-4,200



388

388
AN ENAMELLED SILVER-GILT LIDDED CUP AND AN OCTAGONAL BOX
 LUCKNOW, INDIA, 19TH CENTURY

The cup with blue enamel floral designs, the box with blue and aubergine birds amidst foliage
 The cup 2¾in. (6.5cm.) high; the box 1¾in. (4.5cm.) across (2)

£1,200-1,800

\$1,900-2,700
 €1,700-2,500



VARIOUS PROPERTIES

389

A GOLD CIRCULAR TRAY

PROBABLY JAVA, INDONESIA, 19TH CENTURY

Worked in repoussé with floral and geometric motifs

9 $\frac{1}{2}$ in. (24.5cm.) diam.

14 oz t

£10,000-15,000

\$16,000-23,000

€14,000-21,000





■390

A FINELY WOVEN 'MILLEFLEURS' KANI/PRAYER HANGING OR MAT

KASHMIR, NORTH INDIA, EARLY TO MID-18TH CENTURY

With calligraphic roundels, dense floral decoration, mounted, framed and glazed, the inscription reading "Mubarak abad (?)", the other illegible
43¾ x 31in. (111.4 x 78.8cm.)

£5,000-10,000

\$7,600-16,000

€7,000-14,000

A similar *kani* prayer hanging or mat sold at Christie's South Kensington, 9 October 2015, lot 139.

THE W. STUART COLLECTION OF TEXTILES
(LOTS 391-397)





391

A PALAMPORE

COROMANDEL COAST, SOUTHERN INDIA, FIRST HALF 18TH CENTURY

With central flowering tree, the landscape populated with peacocks, lions and human figures

104 x 88in. (264 x 224cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

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



392 (part)



392 (part)

392
FOUR RUMALS

CHAMBA, NORTH INDIA, 18TH/19TH CENTURY

Embroidered with floral and figural decoration consisting of Krishna, Radha and the gopis
 33½in. (85cm.) square; 29 x 28½in. (74 x 72cm.); 26½ x 25½in. (67 x 65cm.); 26½in. (66cm.) square (4)
 £2,500-3,500 \$3,800-5,300 €3,500-4,800

393
TWO KATHIAWAR BEADWORKS

INDIA, 20TH CENTURY

One with floral motifs, the other with birds, laid down on patchwork
 13 x 14in. (33 x 37cm.); panel 31in. (79) square (2)
 £1,000-2,000 \$1,600-3,000 €1,400-2,800

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



393



393



394 (part)



394 (part)



394 (part)

394
A GROUP OF SIX INDIAN SHAWLS
 NORTH INDIA, 19TH CENTURY

Comprising an embroidered pashmina shawl, a red Sindh wedding shawl, a turnover embroidered *amli* shawl, a red *amli* shawl, a purple *amli* shawl, and an embroidered *odni* and shawl
 Largest 102 x 47in. (260 x 120cm.) (6)

£2,000-4,000

\$3,100-6,000
 €2,800-5,500

395
A JAMAWAR SHAWL
 KASHMIR, NORTH INDIA, 19TH CENTURY

60in. (152.5cm.) square

£1,500-2,000

\$2,300-3,000

€2,100-2,800

395





396

396
A FINE SILVER AND METAL-THREAD WOVEN RED SILK
STOLE

BENARES, INDIA, 19TH CENTURY

Assembled from two vertical panels, woven with silver and gilt threads, floral roundel on red ground, added border
 76 x 40in. (196 x 103cm.)

£1,000-2,000

\$1,600-3,000

€1,400-2,800

397
A DOUBLE IKAT PATOLA

GUJARAT, NORTH WEST INDIA, 19TH CENTURY

With radiating spade patterns interspersed with white stellar motifs, signed
 175 x 44½in. (444.5 x 113cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900



397



398

VARIOUS PROPERTIES

398

A 'MOON' SHAWL

KASHMIR, NORTH INDIA, FIRST HALF
19TH CENTURY

The central and corner patterns with dense
floral motifs, filed with large *botehs*
66¼ x 65¾in. (168.4 x 167cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



399

***399**

A SHAWL

KASHMIR, NORTH INDIA, MID-19TH
CENTURY

The central red field with four inward facing
botehs
72¾ x 74¾in. (185 x 190cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



400

***400**
A SHAWL

KASHMIR, NORTH INDIA, MID-19TH CENTURY

The central black field with four inwards facing *botehs*, with pseudo signature
137¾ x 55½in. (350 x 140cm.)

£1,500-2,500

\$2,300-3,800
€2,100-3,500

401
A 'MOON' SHAWL

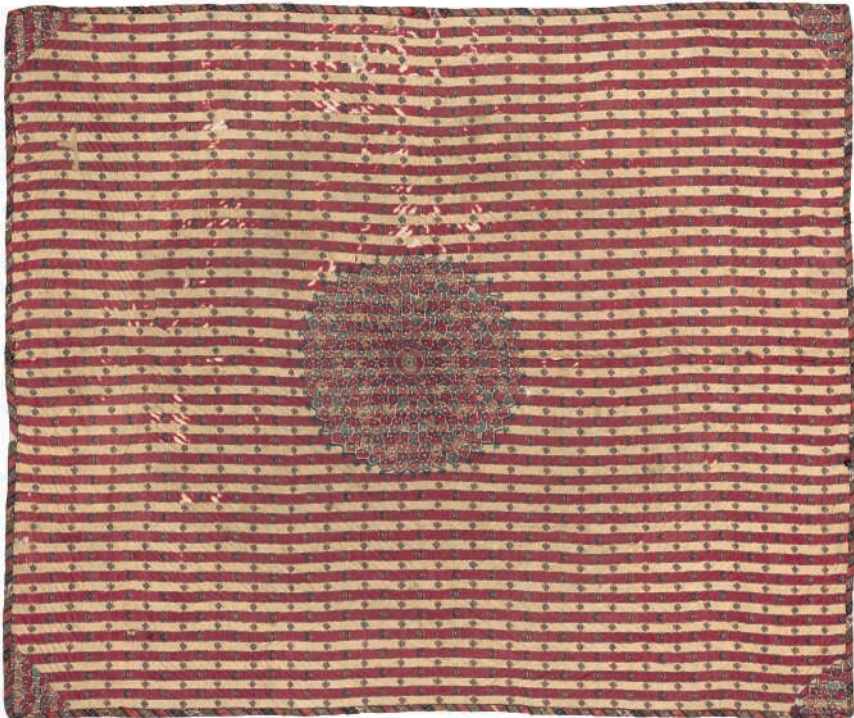
KASHMIR, NORTH INDIA, LATE 18TH CENTURY

With large central floral rosette, reduced, backed, quilted
49 x 41in. (124.5 x 104.2cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



401

END OF SALE



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 can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in 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 the **warranty** **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 with heat, surface treatments and other 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 gem. 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 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 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 check the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before the auction to give us time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent documents) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

(v) the bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to bid, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol * next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards to 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 view 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 on all lots 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 'R' next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue In Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, leaf titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with 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 want to export the lot outside the UK.

(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

(ii) You must make payments to:

Christie's Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account Number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22CTCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 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 6ET.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we may reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(v) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any amount in excess of the amount we have received from the sale and the amount you owe us.

6 COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7389 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

- (iv) the storage terms which can be found at [christies.com/storage](#) shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](#) or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations, which apply to exporting or importing a lot prior to bidding or if you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](#) or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms that the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ▼ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which will not 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 you **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, **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, you are found to be liable to us 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 this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](#).

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](#). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](#).

K GLOSSARY

authenticity: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer; if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practices'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on [www.christies.com](#), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer's premium but will not be shown separately on the invoice. These lots 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 hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer's premium 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 hammer price and Vat will be payable at 20% on the customs duty. These lots 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"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only, if you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium 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 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
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 Guarantee**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am 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

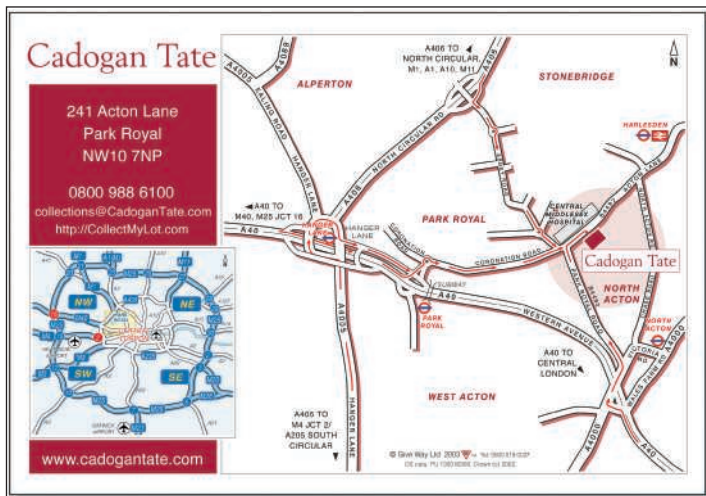
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£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
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Park Royal,
London NW10 7NP

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 For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com

14/06/16



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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
Asian and Islamic Art						
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

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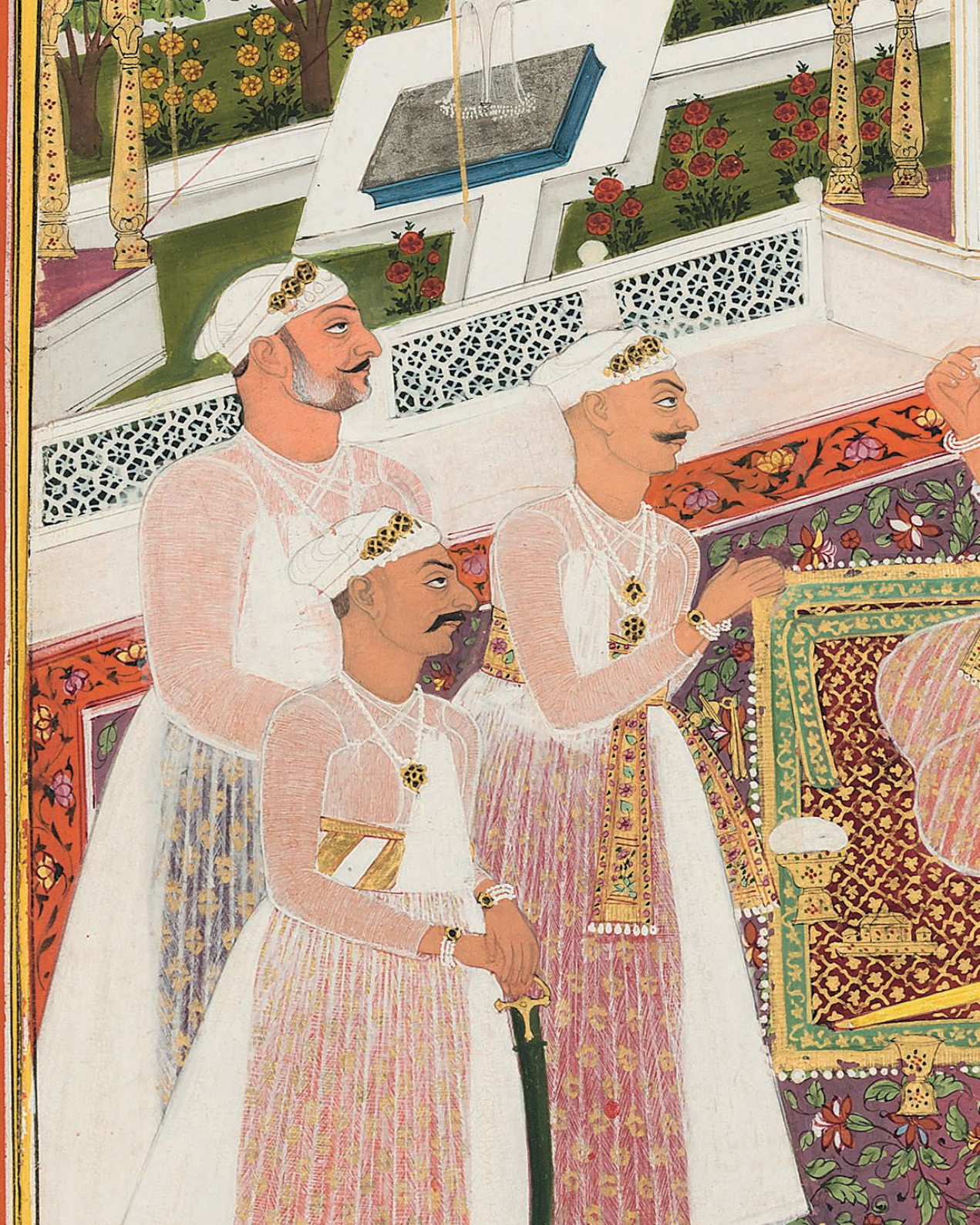
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