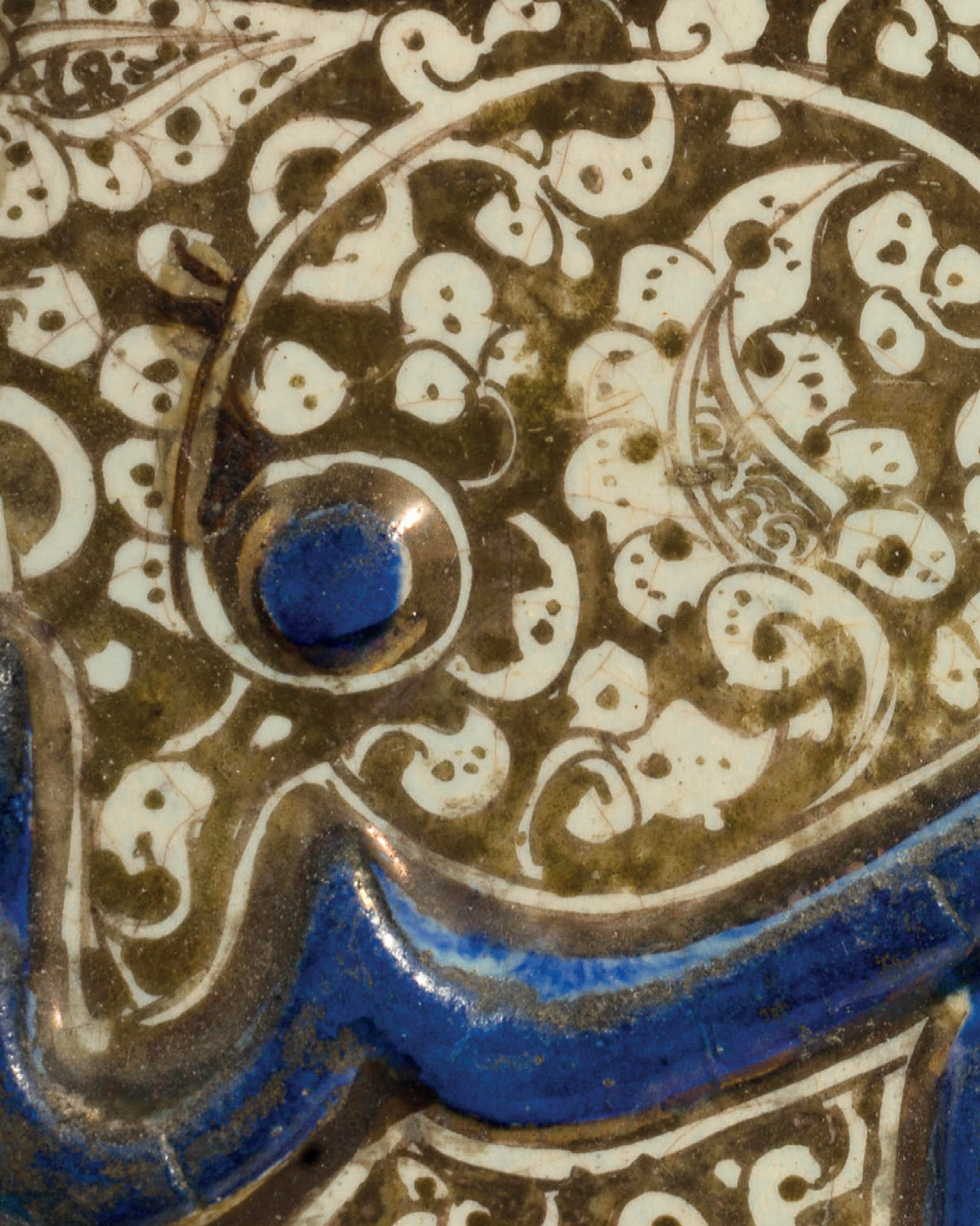




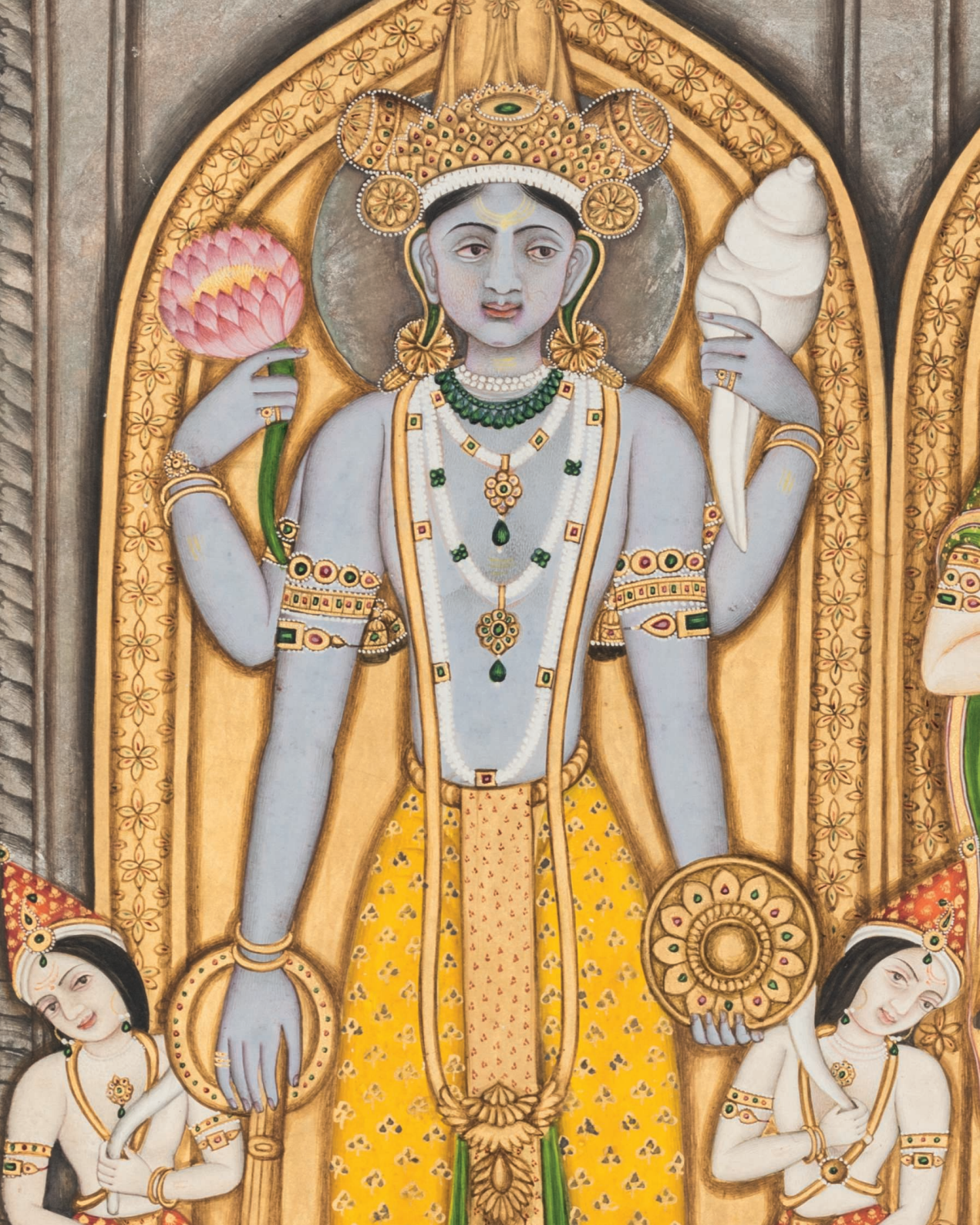
ARTS & TEXTILES OF THE
ISLAMIC & INDIAN WORLDS

South Kensington 28 April 2017

CHRISTIE'S







ART & TEXTILES OF THE ISLAMIC & INDIAN WORLDS

FRIDAY 28 APRIL 2017

PROPERTIES FROM

A Private American Collection
A Private Greek Collection of Iznik Ceramics
The Dharma Collection
The Property of a Lady
An Important Private Collection

AUCTION

Friday 28 April 2017
at 10.00 am (Lots 1-167)
and 2.00 pm (Lots 168-386)
85 Old Brompton Road
London SW7 3LD

VIEWING

Saturday	22 April	11.00 am - 5.00 pm
Sunday	23 April	11.00 am - 5.00 pm
Monday	24 April	9.00 am - 7.30 pm
Tuesday	25 April	9.00 am - 5.00 pm
Wednesday	26 April	9.00 am - 5.00 pm
Thursday	27 April	9.00 am - 5.00 pm

AUCTIONEERS

Romain Pingannaud and William Robinson

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred
to as **SUSANI-14345**

AUCTION RESULTS

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

CONDITIONS OF SALE

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

[20]

Cover: Lot 294
Inside front cover: Lot 3
Opposite: Lot 360
Inside back cover: Lot 91
Back cover: Lot 20



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

These auctions feature

CHRISTIE'S  **LIVE**

*Bid live in Christie's salerooms worldwide
register at christies.com*

CHRISTIE'S

View catalogues and leave bids online
at christies.com

WORLD ART GROUP



William Robinson
International Head of
Group Tel:
+44 (0)20 7389 2370



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



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



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



Daniel Gallen
Global Managing Director
Tel: +44 (0) 20 7389 2590

INTERNATIONAL DEPARTMENTS

AFRICAN AND OCEANIC ART

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

ANTIQUITIES

London
Laetitia Delaloye
Claudio Corsi
Chanel Clarke
Emma Saber (Consultant)
Tel: +44 (0)20 7752 3018

New York

Hannah Solomon
Alexandra Olsman
Tel: +1 212 636 2256

ISLAMIC ART

London
Sara Plumbly
Romain Pingannaud
Tel: +44 (0)207 389 2372
Xavier Fournier
Tel: +44 (0)207 389 3316

INDIAN AND SOUTH EAST ASIAN ART

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

SOUTH ASIAN MODERN + CONTEMPORARY ART

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

New York
Deepanjana Klein
Tel: +1 212 636 2189

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

BUSINESS MANAGERS

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

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

France
Marie Faiola
Tel: +33 (0)1 40 76 85 68

INTERNATIONAL SALES CALENDER

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

28 APRIL
**ARTS AND TEXTILES OF THE
ISLAMIC & INDIAN WORLDS**
LONDON, SOUTH
KENSINGTON

15 MAY
**ART AFRICAÏN ET
OCÉANÏEN**
NEW YORK

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

26 MAY
ARTS OF INDIA
LONDON, KING STREET

20 JUNE
ART D'ASIE
PARIS

5 JULY
ANTIQUITIES
LONDON, KING STREET

SPECIALISTS AND SERVICES FOR THIS AUCTION



Sara Plumbly
Head of Department
Tel: +44 (0)20 7389 2374



Romain Pingannaud
International Specialist
Tel: +44 (0)20 7752 3233



Xavier Fournier
Junior Specialist
Tel: +44 (0)20 7752 3172



Rukmani Kumari Rathore
Cataloguer Indian Art
Tel: +44 (0)20 7389 2700



Alicia Churchward
Sale Coordinator
Tel: +44 (0)20 3219 6045

SPECIALISTS

Sara Plumbly
Romain Pingannaud
Xavier Fournier
Tel: +44 (0)20 3219 6045

SALE COORDINATOR

Alicia Churchward
Tel: +44 (0)20 3219 6045

BUSINESS MANAGER

Julia Grant
Tel: +44 (0)20 7752 3112

E-MAIL

First initial followed by last name @christies.com (eg. Xavier Fournier = xfournier@christies.com). For general enquiries about this auction, emails should be addressed to the Sale coordinator.

SERVICES

ABSENTEE BIDS

Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7581 1403

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email : info@christies.com

POST-SALE SERVICES

PAYMENT, SHIPPING AND COLLECTION

Post-Sale Coordinator: Fleur Maijs
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

BUYING AT CHRISTIE'S

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

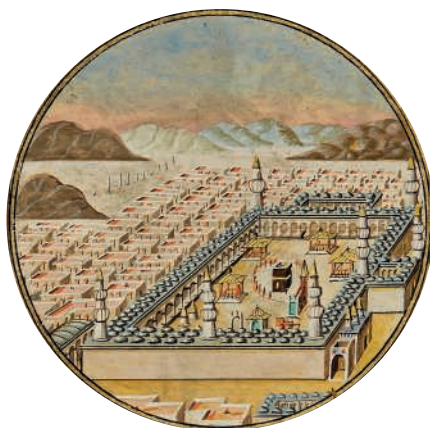
[20]

christies.com

LOTS OF IRANIAN ORIGIN

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

Please see the Important Notices on page 234 for further information.



COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017).

MORNING SESSION - 10.00 AM

ISLAMIC CERAMICS FROM A PRIVATE AMERICAN COLLECTION (LOTS 1-17)



*1

**A MOULDED LUSTRE AND COBALT-BLUE POTTERY
BORDER TILE**

KASHAN, CENTRAL IRAN, 13TH CENTURY

The main register with golden brown lustre ground with scrolling floral tendril around a strong and monumental moulded cobalt-blue *naskh* inscription, border above with a repeated design of foliated palmettes with cobalt highlights
10¾ x 10in. (27.5 x 25.5cm.)

£7,000-10,000

\$8,800-12,000

€8,100-12,000

Comparable large calligraphic lustre tiles can be found in the Victoria and Albert Museum, London (inv.1484A-1876) and the British Museum (inv.G.195 and OA+.1122). Those tiles would border large composition, especially prayer niches (*mihrabs*) and cenotaphs or highlight architectural devices such as spandrels (Victoria and Albert Museum, 466-1888).

A similar tile, though from the Shrine of 'Abd al-Samad in Natanz is offered at Christie's, King Street, 26 April 2017, lot 9.

PROVENANCE:

Acquired by the current owner prior to May 1980



*2

**A MOULDED TURQUOISE-BLUE GLAZED POTTERY
BORDER TILE**

KASHAN, CENTRAL IRAN, 13TH CENTURY

The ground moulded with a monumental *thuluth* inscription,
the wide upper register with moulded repeating palmettes and
trefoils, narrow border below
12 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in. (32 x 35cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

PROVENANCE:

Acquired by the current owner prior to May 1980



*3

A MOULDED LUSTRE AND COBALT-BLUE POTTERY TILE

KASHAN, CENTRAL IRAN, 13TH CENTURY

The golden brown lustre ground decorated with dense scrolling vine, a strong moulded cobalt-blue *naskh* inscription, borders below and above with geometric designs, framed

4 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (12.5 x 15.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Acquired by the current owner prior to May 1980



4

*4

A TIN-GLAZED POTTERY BOWL

NISHAPUR, NORTH EAST IRAN, 10TH CENTURY

Of rounded form on short straight foot, the white ground decoration with green splashes, black pseudo-*kufic* inscription 8 ¼in. (21cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Acquired by the current owner prior to May 1980

*5

A SAMANID POTTERY BOWL

CENTRAL ASIA OR NORTH EAST IRAN, 10TH CENTURY

Of conical form on short foot, the white interior with a loose black *kufic* inscription 10 ¼in. (26cm.) diam.

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Acquired by the current owner prior to May 1980



5

*6

A NISHAPUR POTTERY BOWL

NORTH EAST IRAN, 10TH CENTURY

Decorated in polychrome with a crested bird 9 ¾in. (24cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Acquired by the current owner prior to May 1980



6



7

***7
A SULTANABAD POTTERY BOWL**
NORTH IRAN, 14TH CENTURY

Decorated under the glaze with birds in dense floral ground, some iridescence 8½in. (21.5cm.) diam.

£3,000-5,000	\$3,800-6,200
	€3,500-5,800

PROVENANCE:
Acquired by the current owner at Mahboubian Gallery of Ancient Art, London, 3 December 1974

A similar Sultanabad bowl is offered at Christie's, King Street, 26 April 2017, lot 38



8

***8
A LUSTRE AND COBALT-BLUE POTTERY STAR TILE**
KASHAN, CENTRAL IRAN, 13TH CENTURY

The decoration consisting of a herd of camels against floral ground, calligraphic borders 8½in. (20.5cm.) across

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

PROVENANCE:
Acquired by the current owner prior to May 1980

Figural lustre star tiles are recurrent in 13th/14th century Kashan production. They are decorated with a variety of subjects from rulers and musicians to felines, gazelles and mythical animals such as the *simurgh*. Such tiles can be seen at the Victoria & Albert Museum (C.28-1946, 1493B-1876, 1529-1876, 2246-1899) and at the British Museum (G.221, 225 and 228, 1878, 1230.565)

*9

A LUSTRE POTTERY BOWL

KASHAN, CENTRAL IRAN,
13TH CENTURY

Painted in lustre with horsemen in roundels interspersed with dense scrolling vines
8 ½ in. (21.6cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Acquired by the current owner prior to May 1980



9

*10

TWO LUSTRE POTTERY CROSS TILES

KASHAN, CENTRAL IRAN, DATED
AH 691/1294-95 AD

With radiating palmettes around a central
quatrefoil, the border with calligraphic
inscriptions in *naskh*, one bearing the date.
8 ½ in. (22cm.) across (2)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

PROVENANCE:

Acquired by the current owner prior to May 1980

Comparable lustre cross tiles with similar decoration of a repeating palmettes pattern is in the British Museum (1896,0201.101). Another cross tile, albeit with simplified repeating palmette motifs, signed Ali ibn Muhammad ibn Abi Tahir and dated to circa 1262 is now in the Victoria and Albert Museum, London (G. 450).



10 (part lot)



11

***11**
A LUSTRE AND COBALT-BLUE MOULDED POTTERY BORDER TILE
 KASHAN, CENTRAL IRAN, 12TH/14TH CENTURY

With golden brown lustre ground decorated scrolling foliated tendrils around a strong moulded cobalt-blue *naskh* inscription
 13.½ x 5 in. (34.4 x 12.8cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Acquired by the current owner prior to May 1980



***12**
A CUERDA SECA POTTERY TILE
 SAFAVID IRAN, 17TH CENTURY

With white calligraphy reserved against dark blue ground

11¼ x 11 in. (28.5 x 28cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE:

Formerly in the collection of James R. Herbert Boone
 Acquired by the current owner at Royal Athena
 Galleries, New York, 31 July 1990

12

12



*13

A LARGE BLUE AND WHITE KUBACHI POTTERY DISH
 PROBABLY TABRIZ, NORTH IRAN, EARLY 17TH CENTURY

The white ground painting in cobalt-blue with a central roundel filled with lobed medallions arranged around a single central scrolling tendril, the borders with regular wave motif 14in. (35.5cm.) diam.

£6,000-8,000

\$7,500-10,000

€7,000-9,200

PROVENANCE:

Acquired by the current owner prior to May 1980

The Caucasian city of Kubachi gave its name to a large group of pottery, the type of which was found decorating houses there. They have since been reattributed to Tabriz where they

were produced in the 16th and early 17th century. The potteries at Tabriz were probably set up by craftsmen from Samarqand during the 15th century and lasted into the 16th century and only declined when the Safavid capital was moved to Qazvin and finally to Isfahan in 1598. In addition, the city was sacked by the Ottomans in 1514 and Tabriz continued to remain vulnerable to attacks, allowing other centres such as Kirman and Mashhad to establish pre-eminence.

Chinese porcelains were held in high esteem in the courts of the fifteenth century and the present piece belongs to a group that closely follows Chinese examples; the border on the rim is reminiscent of the Chinese rock and wave motifs. A relatively similar dish, with comparable iconography and shape, is in the Al Sabah Collection (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, cat.U.7, p.455.)



14

***14**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

Of typical form, the polychrome painted decoration comprising of a floral spray with swaying blue tulips, the gently sloping rim with blue and green chevrons

7½in. (18cm.) diam.

\$2,500-3,700
€2,400-3,500

***15**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, LATE 16TH/EARLY 17TH CENTURY

Of typical form, the polychrome painted decoration comprising a hanging vine amidst a spray of blue tulips and red carnations, the gently sloping rim with blue and green chevrons

7½in. (18cm.) diam.

£1,500-2,500

\$1,900-3,100
€1,800-2,900



15

***16**

AN IZNIK STYLE POTTERY DISH
EUROPE OR TURKEY, 19TH CENTURY

Of typical form, the painted polychrome decoration comprising of a central floral medallion flanked with arching saz leaves, the gently sloping rim with cusped arches

11¾in. (30cm.) diam.

£1,000-2,000

\$1,300-2,500

€1,200-2,300



16



***17**

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, LATE 16TH CENTURY

Of typical form, the polychrome painted decoration consisting of a central cypress amidst tulips, roses and a swaying blue saz leaf, the sloping rim with rock-and-rock pattern

11in. (28cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



18

VARIOUS PROPERTIES

18

A KUFIC QUR'AN BIFOLIO

PROBABLY Umayyad al-Andalus, 10th Century

Qur'an II (*sura al-baqara*), vv.159-165 and vv.178-184, Arabic manuscript on vellum, each folio with 10ll. of sepia *kufic* with idiosyncratic rounded letters, diacritics in sepia, vocalization in red, green and yellow, verse markers as roundels decorated with polychrome dots

Folio 7½ x 11½in. (18.9 x 29cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

Other folios from this Qur'an sold at Christie's, King Street, 6 October 2011, lot 21 and at Christie's, South Kensington, 23 April 2012, lot 107, 11 October 2013, lot 712 and 11 April 2014, lot 235.

19

A KUFIC QUR'AN BIFOLIO

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

Qur'an II (*sura al-baqara*), vv.80-87 and vv.140-145, Arabic manuscript on vellum, each folio with 11ll. of sepia and black *kufic*, vocalization in red, green and yellow, later added diacritics in black, two 'ashr markers in the form of a polychrome roundel, later added *hizb* marker to the margin, old restoration

Folio 6¾ x 9¾in. (17.3 x 24.5cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

Another bifolio from this Qur'an sold at Christie's South Kensington, 11 April 2014, lot 238 and 10 October 2014, lot 252



19

16

20

A STUDY GROUP OF KUFIC FOLIOS

NEAR EAST OR NORTH AFRICA, 9TH-12TH CENTURY

Comprising a *kufic* Qur'an folio on vellum with 5ll. of fine black script; another vellum folio with 6ll. of elongated *kufic*; a small vellum folio with 15ll. of sepia *kufic*; a vertical folio of 23ll. of eastern *kufic*, laid down on card; a Qajar copy of an early *kufic* folio, on paper, laid down; and a damaged small *kufic* folio of 14ll., mounted on card

The largest 6 x 9 in. (15.3 x 22.8cm.)

(6)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



21



20 (part lot)

21

A FOLIO FROM A LARGE QUR'AN IN 'EASTERN' KUFIC

IRAN, 12TH CENTURY

Qur'an II (*sura al-baqara*), vv.222-230, Arabic manuscript on paper, 14ll. of large black eastern *kufic* script, with gold rosette verse markers, reading marks in polychrome, one illuminated marginal medallion, catchwords, interlinear Persian translation in black *naskh*, mounted Folio 14½ x 9¾in. (37 x 24.5cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

22

A KUFIC QUR'AN BIFOLIO

NORTH AFRICA OR NEAR EAST,

9TH/10TH CENTURY

Qur'an XLIII (*sura al-zukhruf*), vv.22-32 and vv.52-64, Arabic manuscript on vellum, each folio with 9ll. of sepia *kufic* script, with red and green vocalization, diacritics marked with sepia diagonal strokes, one 'ashr (?) marker as a roundel with polychrome dots, later added marginal *hizb* mark

Folio 8 x 10½in. (20.3 x 26.6cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

Other folios from this Qur'an sold at Christie's, South Kensington, 5 October 2012, lot 547, 23 April 2012, lot 105



22



23

23
AN ILLUSTRATED FOLIO FROM A SCIENTIFIC
ENCYCLOPAEDIA, POSSIBLY A PERSIAN TRANSLATION
OF DIOSCORIDES' DE MATERIA MEDICA
 TIMURID IRAN, CIRCA 15TH CENTURY

From a Persian dictionary, arranged alphabetically, Persian manuscript on paper, 31ll. of small scholarly *naskh*, headings in larger script, entries in red script, with a large depiction of a flowering plant with its root, possibly soapwort
 Folio 14½ x 10½in. (36.5 x 26.7cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Dioscorides' *De Materia Medica* was one of the earliest scientific texts to be translated from Greek to Arabic. It is considered as the foundation of Islamic pharmacology and gives the therapeutic properties of natural substances. It contains numerous illustrations of plants derived from the Greek model. Although it is unsure whether the present folio is a Persian translation from *De Materia Medica*, it closely relates to it. Similar folios, although earlier and dated circa 1200, are in the Aga Khan Museum, Toronto (*Spirit & Life*, exhibition catalogue, Geneva, 2007, cat.100, pp.134-135). The species discussed on this page are *Qantaryun* (St John's wort), *Firfiun* (the euphorbium plant) and *Sabun* (soapwort).



24

24
ILLUSTRATIONS FROM THE 'AJA'IB AL-MAKHLUQAT
 TIMURID IRAN, CIRCA 15TH CENTURY

Illustrations taken from Qazwini's *The Wonders of Creation*, Persian text on paper, six watercolours of plants and animals, the reverse with 26ll. of black *naskh*, within gold and polychrome rules

Folio 11½ x 6¾in. (29.3 x 17.1cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

25

A SAFAVID FIGURAL TINNED-COPPER BOWL

IRAN, 17TH/EARLY 18TH CENTURY

On flat base, with slightly flaring rim, the finely engraved decoration with scenes of the epic Layla and Majnun, calligraphic cartouches in *nasta'liq* script above, including one bearing an ownership inscription 'Muhammad Husayn bin Sultan Ahmad Khorasani'

9¼in. (23.5cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



25



26

26

A SAFAVID POTTERY DISH

TABRIZ, NORTH WEST IRAN, 16TH CENTURY

With cusped rim on short foot, the exterior with a repeated design of leaves between paired cobalt-blue lines, some chips to glaze and rim

12½in. (32cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

27

A SAFAVID TINNED COPPER BOWL

IRAN, 17TH CENTURY

Of short squat form, the body engraved with floral strapwork, the neck with calligraphic cartouches in *nasta'liq*

7in. (17.8cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



27



28

28
TALKHAND DIES ON THE BACK OF HIS ELEPHANT
 POSSIBLY HERAT, TIMURID IRAN, CIRCA 16TH CENTURY

From the *Shahname* of Firdawsi, opaque pigments heightened with gold on paper, the crowned prince prostrated in the howdah of his white elephant, surrounded by knights and standard bearers in a rocky landscape, four columns of black *nasta'liq* script above, the reverse with four columns of black *nasta'liq* script, mounted
 11½ x 8 in. (29.4 x 20.4cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

The painting depicts a tragic scene of death and loss, so frequently portrayed in the stories of the *Shahname*. According to legend, the story around which this scene revolves also gave origin to the game of chess. The story is about an Indian king, Jamhur, who fathered a son, Gav. Jamhur however died when his son was still an infant. Gav's mother then married Jamhur's brother, Mai, and had another son with him, called Talkhand. Mai died when the two boys were still children, and their mother became queen. When Gav and Talkhand had become of age, a counsel met to choose the new king, but it could not reach a decision. The two brothers quarrelled as a result, and went to battle against each other.

20



29

Gav won the battle, but Talkhand refused to accept defeat, and prepared for another attack against his brother, a battle which took place by the sea. During this battle, Talkhand's heart failed, and he died on the back of his white elephant, leaving Gav as the victorious new king. It is said that Gav's mother did not believe his story of the events, and accused him of having a hand in Talkhand's death; as a result, Gav commanded his soldiers to set up a model of how Talkhand came to his death, showing him surrounded by Gav's army before his heart failed. This is, according to legend, how chess originated as a game. (See B.W. Robinson, *The Persian Book of Kings: An Epitome of the Shahname of Firdawsi*, London, 2002, p. 125)

29
A BATTLE IS PLANNED
 SAFAVID IRAN, 17TH CENTURY

Opaque pigments on paper, the painting with gold and red rules on wide light blue gold-speckled borders, mounted, framed and glazed
 12¼ x 8¼ in. (31 x 21cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



30

***30**
LAYLA AND MAJNUN AT A MADRASA
 SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, a line of white *nasta'liq* reserved against black scrolling vine and gold above, two panels of *nasta'liq* script above, the reverse with two columns of 12ll. of black *nasta'liq*, the margins with three cusped medallions on gold floral ground, detached from its older mount with old collector's label
 9¾ x 6½in. (24 x 15.5cm.)

£2,000-3,000

\$2,500-3,700
 €2,400-3,500



31

31
THE STRUGGLE BETWEEN AFRASIYAB AND MANUHIR
 TIMURID OR SAFAVID IRAN, CIRCA 16TH CENTURY

A folio from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* to the front and reverse
 12¾ x 8in. (32.4 x 20.4cm.)

£2,000-3,000

\$2,500-3,700
 €2,400-3,500

This miniature painting depicts a famous scene of struggle for power, a frequent theme in the stories of the *Shahnama*. Manuahir, the king of Iran, accepts the sword of Afrasiyab, the last king of Turan, who has conceded after a long struggle between the two lands. Afrasiyab is subsequently killed. Particularly striking is the stark contrast between the muted yellow and green colours and subtle movement of the autumn leaves of the large tree in the background, and the tumultuous scenes of struggle between Manuahir's and Afrasiyab's men in the palace, set in a vivid and colourful foreground.



32

AN AMOROUS EMBRACE

SAFAVID ISFAHAN, IRAN, CIRCA 1600

Ink heightened with gold on paper, the drawing with a single line of *nasta'liq* above and below, all laid down between various gold illuminated borders, mounted

Drawing 5 x 3 $\frac{3}{4}$ in. (12.6 x 9.7cm.); folio 10 $\frac{1}{8}$ x 6 $\frac{5}{8}$ in. (25.7 x 16.1cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100



33

***33**

A KNEELING TURBANED MAN

ISFAHAN, SAFAVID IRAN, 17TH CENTURY

Ink on paper, laid down within gold floral border reserved against dark blue ground on old wide margins with cusped medallions on scrolling floral tendrils, the reverse with old collection label

11 $\frac{1}{4}$ x 7in. (28.5 x 17.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



***34**

A PERI

SAFAVID IRAN, 16TH CENTURY

Ink on paper, the *peri* amidst floral tendrils within an elegant lobed medallion, palmettes above and below, the painting within blue and red rules on blue borders with gold floral decoartion mounted

12 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in. (31 x 19.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



35

***35**
A LADY AND MUSICIANS
 SAFAVID IRAN, 16TH CENTURY

From a Persian epic, opaque pigments heightened with gold on paper, two columns of black *nasta'liq* above and below, in gold margins, with blue and green rules, the wide borders decorated with intricate floral scrollwork
 9 3/4 x 6 3/8 in. (24.8 x 16.2 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



36

***36**
A MAN KNEADING DOUGH
 SAFAVID IRAN, 16TH CENTURY

From a Persian epic, opaque pigments heightened with gold on paper, a calligraphic heading in red *nasta'liq* script above two columns of black *nasat'liq* below, in thin green margins with blue and gold rules on wide floral borders
 Painting 5 1/2 x 2 7/8 in. (13 x 7.4 cm.); folio 9 3/4 x 6 1/2 in. (24.8 x 16.5 cm.)

£800-1,500

\$1,000-1,900
 €930-1,700



37

37
A BLUE AND WHITE POTTERY VASE
 SAFAVID IRAN, 17TH CENTURY

Decorated with cranes flying in a stylised landscape, the base with pseudo calligraphic maker's mark
 5in. (12.8cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,300



38

38
A POTTERY HUQQA BASE
 CHINA FOR THE ISLAMIC MARKET, KANGXI PERIOD,
 LATE 17TH/EARLY 18TH PERIOD

Of globular form, with foliated cruciform patterns within roundels, the rim with silver mounts
 6½in. (16.8cm.) high

£4,000-6,000

\$5,000-7,500

€4,700-6,900



39

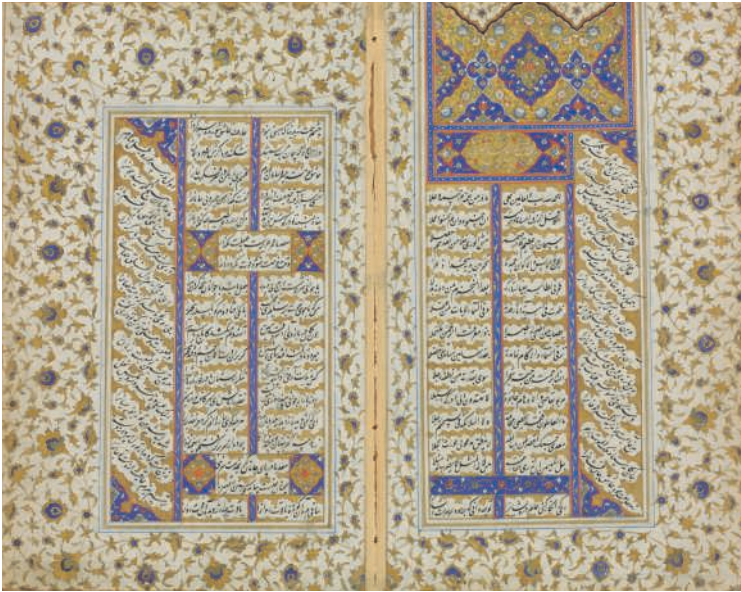
39
A GILT BLUE GLAZED EWER
 THE BODY CHINA, KANGXI PERIOD, 17TH CENTURY, THE
 MOUNTS OTTOMAN TURKEY, 19TH CENTURY

On splayed foot, the floral gilt lattice on the body rubbed, the silver mounts decorated with simplified engraved palmettes
 12in. (30.5cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500



***40**

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

From a *Kitab-i Badayi'* of Sa'di,
Persian manuscript on paper,
mounted

18 x 15in. (46 x 38cm.) on backing

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Two similarly illuminated folios were
offered at Christie's, King Street, 21
April 2016, lot 98.

40



41

A NASTA'LIQ QUATRAIN

SIGNED 'IMAD AL-HASANI, SAFAVID IRAN, DATED AH
1016/1607-08 AD

Persian manuscript on paper, 4ll. of black *nasta'liq* on marbled
paper in clouds reserved against gold ground, with illuminated
spandrel, on gold illuminated pink card, signed and dated in the
lower left corner, mounted, framed and glazed
Panel 10½ x 6½in. (26.7 x 16.5cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

42

A QUR'AN BIFOLIO

SAFAVID HERAT, 16TH CENTURY

Qur'an XV (*sura al-hijr*), vv.35-85 and Qur'an XVI (*sura al-nahl*),
vv.84-104, Arabic manuscript on paper, each folio with 3ll. of
strong gold *thuluth* alternated with panels each containing 6ll.
of neat black *naskh*, gold strapworm roundel verse markers, the
naskh panels framed with elegant gold and polychrome cusped
devices, margins with bold roundels marking *khams* and *'ashr*,
hizb marked in black *thuluth* in the margin, mounted
Text panel 8% x 5½in. (22.1 x 14.2cm.); folio 12½ x 9½in. (30.5 x
24cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

41

26



42

43

**A STUDY GROUP OF PERSIAN CALLIGRAPHY
SAFAVID AND QAJAR IRAN, 16TH-19TH CENTURY**

Comprising two lines of *thuluth* script laid down on card, signed Bulbul al-Isfahani; two bound panels in *naskh* script, with signature of Ahmad al-Nayrizi, dated AH 1236, on purple card; a fine panel in yellow and brown *thuluth* on gold floral ground on brown paper, signed 'Abd al-'Ali, dated AH 1234; a *nasta'liq* quatrain signed Muhammad Reza, laid down on pink illuminated card; another with signature of 'Imad al-Hasani, on marbled paper; five panels in various scripts, signed Vesal Shirazi,

laid down on pink card (concertina bound, one panel loose); a *nasta'liq* quatrain signed Fath'Ali, dated AH 1266, on pink card; a large panel in *shikaste* on yellow paper; a panel of *shikaste* in cloud bands on gold ground, laid down on card; another, signed; another dated AH 1152; 12 panels of various scripts, concertina bound; a bifolio of *nasta'liq* quatrains, signed Fath'Ali, on orange card, framed; a large panel in white and red *shikaste*, dated AH 1180, framed; four small panels of *shikaste*, on blue card, framed

The largest 13 x 8¹/₂in. (33.2 x 20.5cm.)

(16)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



43 (part lot)





44



45

28

44
TWO FOLIOS FROM 'ABD AL-RAHMAN AL-SUFI'S (D. 986 AD) KITAB SUWAR AL-KAWAKIB AL-THABITA: THE CONSTELLATIONS OF CYGNUS (AL-DAJAJA) AND AQUILA (AL-'UQAB)

LATE TIMURID OR SAFAVID IRAN, LATE 15TH/EARLY 16TH CENTURY

Two folios from an astronomical manuscript, each in polychrome pigments heightened with gold, the name in red *naskh* above, each with tables of names of stars and coordinates on reverse

Folio 8½ x 5⅞in. (21.5 x 14.8cm.) (2)

£5,000-8,000

\$6,300-10,000

€5,800-9,200

These folios are part of a now dispersed manuscript of Al-Sufi's *Book of Fixed Stars*, a 10th-century astronomical treatise that expanded and updated Ptolemy's *Almagest*, integrating it with the rich star lore and nomenclature of the *anwa'* the pre-Islamic tradition (Mary McWilliams (ed.), *In Harmony*, New Haven, 2013, cat.64, p.216).

The manual described 48 constellations, each with a star chart and two depictions; as seen on a celestial globe and as it appears in the heavens. The two present folios show the constellations as they appear in the sky.

Another folio depicting *Cassiopeia* is in the Norma Jean Calderwood Collection of Islamic Art, Cambridge, MA (2002.50.145); *Perseus* and *Gemini* are in the David Collection, Copenhagen (37/2006 and 4/2000 respectively); *Serpentarius* and *Ophiucus* (Harvard Museum (1919.131); *Andromeda* and *Pisces* in the Aga Khan Museum, Toronto (AKM00043) and *Sagittarius* in the Nelson-Atkins Gallery of Art, Kansas City (35-30/1).

These two folios are an important and previously unrecorded addition to these existing eight folios from the *Kitab suwar al-kawakib al-thabitah*.



45
TWO PORTRAITS OF PERSIAN YOUTHS
 QAJAR IRAN, 19TH CENTURY

Opaque and transparent pigments on paper, each dressed in the Safavid style, the woman carrying a jug of wine, the man with an elaborate turban dirking from a cup, each within narrow gold speckled blue margins, with wide calligraphic borders, laid on dulled red card, the reverse with some pencil inscriptions
 16 x 10½in. (40.7 x 26.8cm.) each (2)

£2,500-3,500 \$3,200-4,400
 €2,900-4,000

46
A SAFAVID CUERDA SECA POTTERY TILE
 IRAN, 17TH CENTURY

The yellow ground decorated in polychrome with two grazing deer near a floral spray.
 8¾ x 8¾in. (21.4 x 22.3cm.)

£1,200-1,800 \$1,500-2,200
 €1,400-2,100

PROVENANCE:
 Private UK Collection, since circa 1985

47
A SAFAVID BLUE AND WHITE POTTERY JAR
 IRAN, 17TH CENTURY

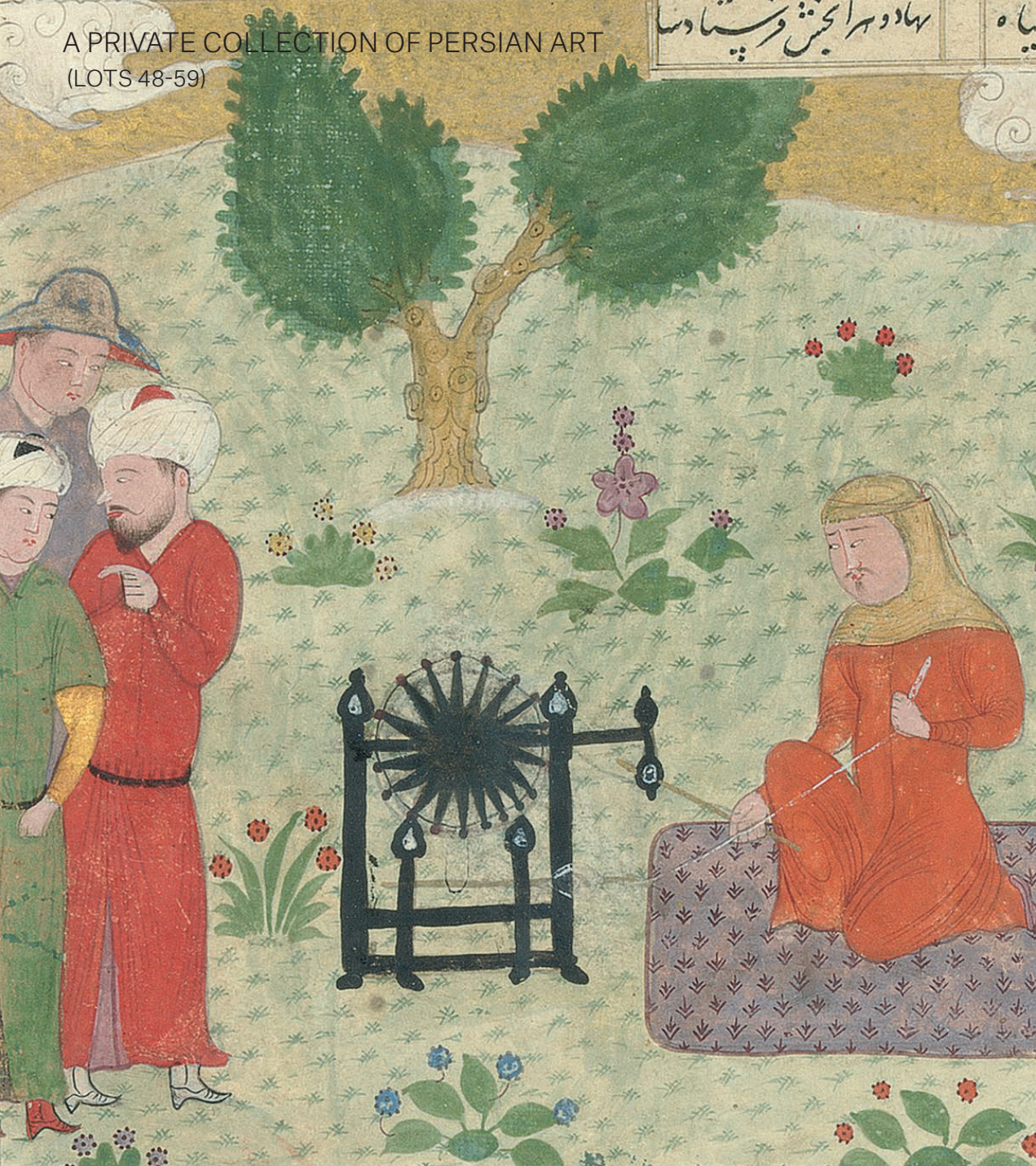
Decorated with cranes in a foliated landscape, repaired breaks
 9in. (22.9cm.) high

£2,000-3,000 \$2,500-3,700
 €2,400-3,500



جو پاداس ان ریح جاری بود
ز دادار نیکی دهنش یاد کرد
بپوشید بس جامه سرخ و ز
نهاد و هر آنچس و پستانده
م و ریح و سخن که من برده ام
که از من چنین پاک بگست مهر
ده ۱۱
سپهر
بیا ه

A PRIVATE COLLECTION OF PERSIAN ART
(LOTS 48-59)



48

BAHRAM CHUBINA AND THE SPINNING WHEEL GIFT
 TURKMAN, CIRCA 1480

From the *Shahnama* of Firdawsi, opaque pigments on paper, set within four columns of black *nasta'liq*, within gold margins and blue rule, mounted, framed and glazed
 Painting 5¼ x 6¼in. (14.6 x 15.9cm.); folio 10½ x 7¼in. (26.7 x 19.1cm.)

£1,800-2,200 \$2,300-2,700
 €2,100-2,500

PROVENANCE:

Hagop Kevorkian Fund, sold Sotheby's London, 21 April 1980, lot 41

Other leaves mostly from the Kevorkian Collection were sold at Sotheby's, London, 1 December 1969, lots 46-54; 7 December 1970, lots 27-32; 7 April 1975, lot 21; 12 April 1976, lot 13; 2 May 1977, lot 36; 3 April 1978, lot 23; 23 April 1979, lots 48-54 and 21 April 1980, lots 41-46.



48

49
THE ASCENT OF KAY KA'US
 TURKMAN, CIRCA 1480

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, four short columns of *nasta'liq* above, mounted, framed and glazed
 Painting 5½ x 6¼in. (14 x 15.9cm); folio 11 x 7¾in. (27.9 x 19.4cm.)

£1,200-1,800 \$1,500-2,200
 €1,400-2,100

PROVENANCE:

Hagop Kevorkian Fund, sold Sotheby's London, 21 April 1980, lot 43



49

50
GURDIYA KILLING GUSTAHAM
 TURKMAN, CIRCA 1480

An illustration from the *Shahnama* of Firdawsi, opaque pigments above four columns of black *nasta'liq*, with gold and blue rule, mounted, glazed and framed, slight stains
 Painting 5¾ x 6¼in. (13.6 x 15.9cm.); folio 10¾ x 7½in. (27.3 x 19cm.)

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

PROVENANCE:

Hagop Kevorkian Fund, sold Sotheby's London, 21 April 1980, lot 46



50



51

51
KHUSRAW SLAYING A DRAGON
 LATE TIMURID, 15TH CENTURY

An illustration from the *Shahnama* of Firdawsī, opaque pigments heightened with gold on paper, laid onto a page with four columns of black *nasta'liq* with gold margins and black rule, slightly rubbed, mounted, framed and glazed
 Painting 5 x 5½in. (12.7 x 14cm.); folio 10 x 6¼in. (25.4 x 15.9cm.)

£1,000-1,800

\$1,300-2,200

€1,200-2,100



52

52
A SUPPLICANT
 HERAT, CIRCA 1480

Opaque pigments heightened with gold on cream paper, four columns of black Persian *nasta'liq* with gold margin and blue rule, slightly rubbed and stained, possible slight retouching, framed and glazed
 Painting 4¼ x 4¼in. (10.8 x 10.8cm.); folio 7¾ x 5in. (20 x 12.8cm.)

£700-1,000

\$880-1,200

€810-1,200



53

53
ARDASHIR ENTHRONED IN A LANDSCAPE
 BUKHARA, 16TH CENTURY

An illustration from the *Shahnama* of Firdawsī, text above and beneath the miniature in four columns of *nasta'liq* with margins ruled in red, green, blue and gold, the outer border decorated in gold with floral motifs, slight retouching, mounted, framed and glazed

Painting 4¼ x 6in. (10.8 x 15.3cm.); folio 12¾ x 9in. (32.4 x 22.9cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Hagop Kevorkian Fund, sold Sotheby's London, 21 April 1980, lot 50.

This miniature is from a manuscript painted in Bukhara remaining very true to an earlier style. A number of leaves from this manuscript were in the Kevorkian Collection, with others being sold at Sotheby's London, 3 April 1978, lot 34, and 23 April 1979, lot 58.

54

WARRIOR KILLING A DRAGON

SAFAVID ISFAHAN, CIRCA 1650

Opaque pigments on paper, two text boxes with four columns of black *nasta'liq* within cloudbands, all within blue and gold margins with red and blue rule, mounted on ivory paper with bold gold floral vines, damages, framed and glazed

Painting 8½ x 5½in. (21.6 x 14cm.); folio 17 x 10in. (43.2 x 25.4cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



54

55

BAHRAM CHUBINA DISMOUNTED

ISFAHAN, CIRCA 1625

An illustration to the *Shahname* of Firdawsi, opaque pigments on paper with *nasta'liq* inscriptions above and below the miniature in cloud-bands on a gold illuminated, blue ground, laid down on an album page, the outer borders decorated with fantastic gold animals in a leafy landscape on blue ground, mounted, framed and glazed

Painting 4½ x 3½in. (11.5 x 8.9cm.); folio 13 x 8¼in. (33 x 20.9cm.)

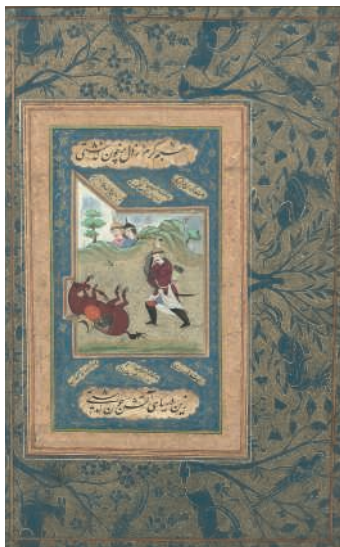
£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Hagop Kevorkian Fund, sold Sotheby's London, 21 April 1980, lot 84



55

56

PICNIC IN A ROCKY ENCLOSURE

SAFAVID SHIRAZ, 16TH CENTURY

Opaque pigments heightened with gold on paper, five lines of black *nasta'liq* in the top left hand side and two below the miniature, each line within cloud-bands against gold background, gold margins, the border, visible only on the bottom, of buff paper with gold birds and animals against leafy background, areas of flaking and damp damage, framed and glazed

Painting 11½ x 8¾in. (29.5 x 22.5cm.); folio 14¾ x 10in. (37.8 x 25.4cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



56



57 (part lot)

57
THREE ILLUSTRATIONS FROM THE
SHAHNAMA

PROVINCIAL MUGHAL, CIRCA 1600

Opaque pigments on paper, one depicting a battle scene, one with an enthroned ruler and one a group of cavalymen, some characters with identification inscriptions, and two with panels of black *nasta'liq*, laid down within two bold margins of varying colours and mounted on marbled paper leaf, occasional damages and flaking, mounted, framed and glazed
 Paintings 3½ x 7 (8.9 x 17.8cm.); folios 10½ x 6½in. (26.8 x 16.5cm.) each (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

58
A GROUP OF QAJAR DAMASCENED
ANIMALS

IRAN, 19TH CENTURY

Comprising two camels and a deer, each of naturalistic form, the bodies decorated with fine damascened scrolls, one of the deer's antlers repaired
 8¼in. (21cm.) high and
 13in. (33cm.) high (3)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

59
TWO QAJAR ENGRAVED AND
SILVER AND GOLD-DAMASCENED
STEEL MIRROR STANDS

IRAN, SECOND HALF 19TH CENTURY

Each of cusped circular form with hinged door and decorated with engraved designs and silver and gold-damascening
 23in. (58.5cm.) high and 22¼in. (56.5cm.) high (2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



58



59



59



60

VARIOUS PROPERTIES

60
A JADE-HILTED DAGGER
(PESH-KABZ)

CENTRAL ASIA, 19TH CENTURY

Of typical form with watered-steel blade, the ricasso with foliate tendrils, the hilt composed of two spinach-green jade panels, the spine with gold-damascened inscription

19½in. (49.5cm.) long

£1,500-2,000

\$1,900-2,500

€1,800-2,300



61

61
A GOLD-DAMASCENED STEEL
DAGGER (KARD)

QAJAR IRAN, 19TH CENTURY

Of typical form, with single-edged blade, the ricasso gold-damascened with dense floral sprays, the ridge with meandering tendril, the hollow hilt with a floral lattice

15¼in. (38.7cm.) long

£2,000-3,000

\$2,500-3,700

€2,400-3,500



62

62
A 'MAGIC' TINNED-COPPER DISH
 IRAN, CIRCA 18TH CENTURY

The rim with zodiac signs, Qur'anic inscriptions and other talismanic scripts, the reverse with 'magic' square and later owners' names

8½in. (20.6cm.) diam.

£1,500-2,000

\$1,900-2,500

€1,800-2,300

63
A GOLD-DAMASCENED STEEL HELMET (KHULA-KHUD)
 ZAND OR EARLY QAJAR IRAN, LATE 18TH/EARLY 19TH CENTURY

The damascened decoration comprising an elegant foliated lattice, with neck chain mail, the spike lacking

6¾in. (17.2cm.) high

£3,000-5,000

\$3,800-6,200

€3,500-5,800



63



64



64
TWO POTTERY QALYANBASES
 QAJAR IRAN, 19TH CENTURY

Each of typical form and painted with floral motifs, one with old inventory number to its base

11½in. (28.4cm.) high, 10¾in. (27.4cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500



65
AN ENAMELLED QALYAN BOWL
 POSSIBLY SHIRAZ, QAJAR IRAN, 19TH CENTURY

The polychrome decoration comprising portraits of Qajar youths in roundels interspersed with gilt palmettes

2¼in. (5.4cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

66

A MEERSCHAUM PIPE

ENGLAND, CIRCA 1891

The furnace carved in the form of the effigy of Nasir al-Din Shah Qajar, the stem with gold ring engraved W. C. K and stamped with maker's mark, proof and assay marks of London, Birmingham and gothic letter 'r' (1891) 7in. (18cm.) long

£1,200-1,800

\$1,500-2,200

€1,400-2,100

Our pipe, in the effigy of Nasir al-Din Shah, could well be an allusion to the tobacco revolt which ultimately saw the cancellation of the tobacco concession of Major G.F. Talbot in Iran. The concession gave Talbot full monopoly over the handling of tobacco from production to export.

Following struggles and losses against the Russian and British empires in the early 19th century, the Qajar government was in a delicate position and forced to grant many concessions to foreign entities, including the Reuter concession signed in 1872 and cancelled a few years later under internal and Czarist pressure. With such precedent, the tobacco concession met with strong opposition led by merchants and farmers actively supported by clerics and encouraged by the Russian empire which saw it as a violation of the commercial terms of the treaty of Turkmanchai.

After a widely observed boycott of tobacco use within the country after the religious edict of 1891 pronounced by Ayatollah Mirza Hassan Shirazi, the concession was cancelled in January 1892.



66

67

NINE HARDSTONE SEALS AND INTAGLIOS

IRAN, 19TH/20TH CENTURY

Comprising a circular medallion with mirrored calligraphy with the *bismallah* and *sura al-tawhid*; a carved portrait of Imam 'Ali; an oval medallion with the names of the Fourteen Innocents in *nasta'liq*; an oval medallion with the name of Allah; a green oval medallion with invocations to Allah; and four other medallions with religious inscriptions in *naskh* or *nasta'liq*; each in silver mount

£2,500-3,500

\$3,200-4,400

€2,900-4,000

(9)



67



68

A QAJAR MOULDED POTTERY TILE
 IRAN, 19TH CENTURY

Of rectangular form, the polychrome painted decoration depicting lovers meeting in a garden, watched by their companions, a register of floral scrolls above
 13 X 14 $\frac{3}{4}$ in. (33 x 37.5cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

68



69

A QAJAR MOULDED POTTERY TILE
 IRAN, 19TH CENTURY

Of rectangular form, the polychrome painted decoration depicting a scene of Shaykh Sanan and the Christian maiden, the borders with a scrolling vine
 16 x 12 $\frac{1}{2}$ in. (40.8 x 31.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

*70

**A SILVER AND SILVER-GILT
 TURQUOISE-INSET WRITING SET**
 QAJAR IRAN, 19TH CENTURY

On raised hexagonal base applied with a Qajar crown amidst profuse floral decoration, with two inkwells with domed hinged lids flanking an impressive peacock with ruby-inset eyes and turquoise studded crest
 9 $\frac{3}{4}$ x 12 x 10in. (24.8 x 30.5 x 25.4cm.)

£6,000-10,000

\$7,500-12,000

€7,000-12,000

Similar Qajar turquoise inset writing sets sold at Christie's, London, 26 April 2005, lot 7038 and at Christie's, New York, 7-8 February 2017, lot 229

69





71

71
A PORTRAIT OF A QAJAR OFFICIAL
 QAJAR IRAN, 19TH CENTURY

Transparent pigments on paper, the official wearing an ochre coat with blue *botehs*, a sash and a large medallion, in orange margins, laid on card within polychrome rules, with wide green borders

12¼ x 8½in. (31.2 x 20.7cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

72
A CONCERTINA ALBUM OF SHIKASTEH CALLIGRAPHY
 QAJAR IRAN, LATE 19TH CENTURY

Persian manuscript on paper, 57 panels of white or coloured *shikaste* on coloured paper, each laid down on coloured card, concertina bound, in stamped black morocco

Folio 9¾ x 6½in. (23.7 x 15.6cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

-73
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

7in. (18cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800



72

-74

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

16 x 9.5cm.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Formerly in the Collection of Manoutchehr
Borumand, Paris

LITERATURE:

Mohammed Nasseripour, *The Life and
Works of Iranian Miniature Painter Hossein
Behzad*, Tehran, 2005, p.79. Identified as
'*The beloved one is with us, why look for
more...*'

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 he 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. For further discussion on the artist and
a large illustrated folio by him see Christie's,
London, 27 April 2016, lot 134.



73



74



75



75



77

75
TWO BOTANICAL STUDIES
 QAJAR IRAN, 19TH CENTURY

Transparent pigments on paper, the first with a floral spray with three different flowers, the second with a small floral shrub with a nightingale and a butterfly, laid on card with wide dark blue borders

13¼ x 9in. (33.7 x 22.9cm.), 12½ x 9in. (31.7 x 22.9cm.) (2)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

76 No Lot

77
A FALCON
 ATTRIBUTABLE TO MUHAMMAD ZAMAN II, QAJAR IRAN,
 19TH CENTURY

Transparent pigments on paper, in gold scrolling floral margins

13¼ x 10½in. (33.8 x 27cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



78 (detail)

78
A LONG UIGHUR CALLIGRAPHIC SCROLL
 SIGNED HAJJI MUHAMMAD RAFIQ,
 EASTERN CHINA, DATED 1930 AD

Ink on paper, three panels laid down on silk, the first a *bismillah* in large black *sini*, the second Qur'an II, vv.255-257 (*ayat al-kursi*), the third their translation in Mandarin, each signed and stamped by the artist, dated on reverse 27 1/4 in. (690cm.) long

£3,000-4,000	\$3,800-5,000
	€3,500-4,600

A number of related calligraphic works by Muslim Uighur Chinese calligraphers sold at Christie's South Kensington, 9 October 2009, lot 441 (Uighur artist Niaz Kenin Sharqi), lot 427, lot 431 (by 'Abd al-Hakim Liu Jingyi) and lot 271 (Muhammad Hasan bin Yusuf Shi Jie Cheng).

79
AN IMPRESSIVE SINO-ISLAMIC CALLIGRAPHIC SCROLL
 SIGNED MUHAMMAD QASIM (SHE JUN YOU), CHINA, 20TH CENTURY

Ink on paper, with a large invocation to God, translation in Chinese characters to both sides, artist's stamp in red to lower left, laid on green silk, with roller
 Calligraphy 69 x 37 in. (175 x 94 in.)

£3,000-5,000	\$3,800-6,200
	€3,500-5,800

For a note on other Uighur and Sino-Islamic calligraphic works see the preceding lot.



79

التَّوَكُّلِ وَالْحَمْدِ لِلَّهِ الْعَلِيِّ الْعَظِيمِ
 التَّسْمِيْعِ الْعَلِيْمِ ۞ اِنَّمَا اِلٰهُنَّ اِلٰهٌ وَاحِدٌ
 الْعَكْوَفِ اَلْمُحْمَارِ اَلْحَمِيْمِ ۞ اَلْبَدِيْعُ الْفَتْحِ عَرَبِيَّاهُ
 فَذَرْتَهُ جَنَسًا لِعَالَمِ اِلٰهٍ نَسَانِيٍّ وَمُنَشِيْبِهِ فِي اَجْمَلِهِ
 صَفِيَّةً وَاَحْسَرَ تَقْوِيْمِ ۞ اَلنَّحْسِرُ الْعَجْمَلُ اَلْمُتَبَخَّرُ
 اَلْمُنْعَمُ اَلْمُقْتَرُّ عَلَيْهِ بِاَكْمَلِ الْمَعْرِفَةِ وَالنَّكَاءِ
 اَلْبُكْنَةِ وَكَهَارِ لِقَا الْقَلْبِ اَلسَّلِيْمِ ۞ **وَالصَّلَاةُ**
وَالسَّلَامَةُ عَلَى سَيِّدِنَا وَمَوْلَانَا **مُحَمَّدٍ** ذِي الْجَمَالِ
 اَلْمُصَوْنَةِ فِي حَيْبِ هُوِيَّةِ اَهْلِ الْوَجْدِ وَالنَّهْيَامِ
 اَلنَّبِيِّ اَلْكَمِيْمِ ۞ وَبَهْجَةِ اَلْكَمَالِ اَلْفُحُوخِ
 مَوَاكِبِ اَلانْبِيَاءِ وَالْمُسْتَبْرِعِيْنَ اَلْجَلَالِ وَالنَّعْجِيْمِ ۞
اُمَامِنَا جَاءَ لِقَاؤُهَا وَفَجَتْ كَلِمًا وَرَكِبَتْ شَرْفَ
جَمَالِ الزَّوْجِ الْخَمِيْمِ ۞ وَحُسْرُ الْاَعْطَاءِ
 اَلْكَلَامِ لِقَا اَلْمُنَوَّرَةِ اَلنَّفِيَّةِ ۞ مَعَ اَلْاَعْدَاءِ
 اَلصَّيْفَةِ اَلْمَرْوِيَّةِ ۞ وَالْاَقْرَابِ اَلْمَقْبُولَةِ اَلْمَرْضِيَّةِ
 وَمَا اَلْقَامِرِ اَلْعَاسِرِ اَلْجَمِيْلَةِ اَلْبَهِيَّةِ ۞ وَالْقَضَائِلِ
 وَالْفَوَاضِلِ اَلْجَمِيْلَةِ اَلسَّنِيَّةِ ۞ **سَمْعَتُ**
 رَاجِحَةٍ وَكَيْفِيَّةٍ بِاِخْرَاقِ سِنِّيَّتِهَا اَلْحَسِيَّةِ وَالْمَعْنَوِيَّةِ
 وَنَوَاقِصِهَا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوَدَّعَةَ
وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوَدَّعَةَ



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوَدَّعَةَ
وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوَدَّعَةَ



A COLLECTION OF NORTH AFRICAN AND SPANISH MANUSCRIPTS (LOTS 80-121)



(detail of frontispiece)

080

A SQUARE QUR'AN SECTION ON VELLUM

ALMOHAD OR MARINID NORTH AFRICA, 13TH/14TH CENTURY

From Qur'an I (*sura al-fatiha*) to Qur'an LXI (*sura al-saff*), v.2, Arabic manuscript on vellum, 241ff. as numbered, seven fly-leaves, 24ll. small black *maghribi* to the page, groups of 5 or 10 verses marked with gold medallions, either circular or in the shape of the letter *ha*, with polychrome vocalization, *sura* headings in elongated gold *kufic* issuing a fine palmette to the margin, with illuminated marginal medallion, opening folio with large gold and polychrome illuminated square panel, two similar panels on the final folio, the first two *suras* with illuminated title cartouches, modern restoration, in 13th or 14th century morocco with tooled decoration comprising a lattice of eight-pointed stars
Folio 7 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (18 x 17cm.)

£30,000-40,000

\$38,000-50,000

€35,000-46,000



(detail of binding)



This Qur'an belongs to a small group of similar Qur'ans most of which were copied in Southern Spain. They are all fairly small, this being one of the larger of the group, and are similar in layout and illumination. All are square, and written in a small neat script. By the 11th century, the scribes of the Western Islamic World had long divorced themselves from the Eastern developments of Arabic script and a trend began in the late 11th and 12th century for Qur'ans to be produced either in a style that was remarkably small in scale such as this manuscript or remarkably large (Bernard Quaritch, 'The Maghribi School. From Cordoba to Bornu', *The Qur'an and Calligraphy*, Catalogue 1213, p.21).

The small script has been described as the Valencian script. Nine of the group have colophons, of which six were copied in Valencia. They have an opening page or pages of illumination with sura headings in gold kufic with illuminated palmettes. The text is written on white parchment with tightly spaced lines of around 21-28 lines to the page. However this layout is also found on Almohad manuscripts from Morocco, see for instance a copy of Ibn Tumart's Mahadi al-muwatta in the Bibliothèque Nationale du Royaume du Maroc, Rabat, dated to the second half of the 12th century. Although of vertical format, it contains very similar gold kufic headings and illumination (Yannick Lintz, Claire Delery, Bulle Tuil Leonetti (dir.), *Le Maroc médiéval*, Paris, 2014, cat.155, pp.276-277). In her discussion of the style, Heather Ecker notes, the question of the Spanish attribution versus a north African one is further compounded by the fact that many scribes and scholar in the second half of the 13th century in the Maghrib were émigrés from al-Andalus (Heather Ecker, *Caliphs and Kings, The Art and Influence of Islamic Spain*, exhibition catalogue, Washington, 2004, p.148).

Another Qur'an with related 'carpet' page illumination is in Bibliothèque Nationale, Tunis (inv.13727) and bears a colophon stating that it was copied in Valence, Spain in 1169 AD (Lintz *et al*, *op.cit.*, cat.209, pp.354-355). More generally both Heather Ecker and Marianne Barrucand point to the conservatism of the style of illumination of these square Qur'ans throughout the 12th and 13th century, and to the inherent difficulty of dating them with precision. The style continues until the end of the Merinid and Nasrid dynasties (Marianne Barrucand, 'Observaciones sobre las iluminaciones de Coranes hispano-magrebies' in *Arte Islamic en Granada*, exhibition catalogue, Granada, 2003, pp.165-171). In Spain, this tradition had a strong influence on the Christian and Jewish manuscript production of the period.

Other examples with which this may be compared are a single volume Qur'an in the collection of Nasser D. Khalili dated AH 596/1199-1200 AD (James, D.: *The Master Scribes*, Oxford, 1992, no.20, pp. 92-5); one in Cairo (Dodds, J.D.(ed): *Al-Andalus*, New York, 1992, no. 76, p.306); and one in Rabat (Dodds, *op.cit* no. 78, p. 308); one in the Uppsala University Library (*Les Andalouses, de Damas à Cordoue*, exhibition catalogue, Paris, 2001, cat.180, p.158)

Spanish Qur'ans are few in number compared to North African Qur'ans as many were deliberately destroyed by the Christian conquerors of Spain. They are poignant reminders of Spain's glorious Islamic heritage.



81

081

'ABDULLAH BIN MUHAMMAD BIN 'ABDULLAH BIN 'ALI AL-SANHAJI, IBN AL-ASHIRI (D. 1165 AD): *KITAB RAF' AL-HIJAB 'AN KITAB IBN AL-HAJIB*

SIGNED YAHYA BIN MUSLIM BIN [.J] AL-JAZULI (?), ANDALUSIA, CIRCA 13TH CENTURY

A commentary on a manual on *fiqh* of Ibn al-Hajib, Vol. I, Arabic manuscript on paper, 33ll. of black *andalusi* to the page, titles and important words picked out in larger script, with red markers throughout, colophon of volume I signed, illegible date, probably misbound, in restored morocco with flap, the doublures with later comments and notes

£2,000-3,000

\$2,500-3,700

€2,400-3,500



82

082

ABU BAKR MUHAMMAD BIN 'ABDULLAH BIN YUSUF AL-SIQLLI (D. 1061): *KITAB AL-JAMI' LI-MASA'IL AL-MUDAWWANAWA WA AL-MUKHTALATA*

ANDALUSIA OR NORTH AFRICA, CIRCA 13TH CENTURY

On *fiqh*, a volume from this extensive work, Arabic manuscript on paper, 93ff. plus two modern fly-leaves, 24ll. of black *maghribi* to the page, titles and important words in larger script, with occasional marginal notes, incomplete, in 19th century gilt tooled binding

£1,500-2,000

\$1,900-2,500

€1,800-2,300

For another copy of this work see lots 84 and 86 in this sale.

083

A HISTORY OF THE PROPHET AND THE FIRST CALIPHS
PROBABLY ANDALUSIA, CIRCA 14TH CENTURY

An abridged history of the Prophet, the first four caliphs, the Umayyad and Abbasid caliphs and al-Andalus, possibly *Kitab al-Iktifa* by al-Balansi or Ibn al-Kardabus, Arabic manuscript on paper, 10ff. plus two modern fly-leaves, each folio with 23ll. of sepia *maghribi*, titles in larger script, with occasional marginal notes, catchwords, incomplete at end, in reddish brown morocco
Folio 11 x 7 1/4in. (28 x 18.4cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



83

084

ABU BAKR MUHAMMAD BIN 'ABDULLAH BIN YUSUF AL-SIQLLI (D. 1061 AD): KITAB AL-JAMI' LI-MASA'IL AL-MUDAWWANAWA WA AL-MUKHTALITA

PROBABLY ANDALUSIA OR NORTH AFRICA, 13TH/14TH CENTURY

A commentary on the seminal Maliki work on *fiqh*, *al-Mudawwana*, Arabic manuscript on paper, 107ff. plus two fly-leaves, 23ll. of black *maghribi* to the page, titles in larger script, occasional marginal notes, incomplete, occasional marginal notes, in North African 19th century gilt and tooled red morocco
Folio 10 5/8 x 7 1/4in. (27 x 18.5cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



84

For other copies of this work see lots 82 and 86



85

085
AN EARLY WORK ON HADITH
 ANDALUSIA OR NORTH AFRICA, 13TH/14TH CENTURY

Arabic manuscript on paper, 142ff., 21ll. or less of black *andalusi* to the page, titles in large script, occasional marginal notes, incomplete, in stamped morocco with flap
 Folio 9½ x 6¾in. (24.2 x 17.3cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

086
ABU BAKR MUHAMMAD BIN 'ABDULLAH BIN YUSUF
AL-SIQLILI (D. 1061 AD): KITAB AL-JAMI' LI-MASA'IL AL-
MUDAWWANAWA WA AL-MUKHTALATA
 ANDALUSIA OR NORTH AFRICA, 13TH/14TH CENTURY

Arabic manuscript on paper, 16ff., two modern fly-leaves, 24ll. of black *andalusi* to the page, titles and important words in red, some added words in the margins, later pagination, in north African 19th century morocco
 Folio 10¾ x 8in. (27.2 x 20.4cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

For two other copies of this work, see lot 82 and lot 84 in this sale.



52

86



86

088
 'ABD AL-'AZIZ BIN IBRAHIM BIN AHMAD AL-QARSHI
 AL-TAMIMI AL-TUNISI: *KITAB RAWDA AL-MUSTABIN FI
 SHARH KITAB AL-TALQIN*
 PROBABLY ANDALUSIA OR MOROCCO, NORTH AFRICA,
 14TH/15TH CENTURY

On *fiqh*, Arabic manuscript on paper, 77ff., two modern fly-
 leaves, 291l. of sepia *maghribi* to the page, titles and important
 words in larger script, either red or sepia, with catchwords,
 later marginal notes, modern repairs, incomplete at end, in gilt
 stamped morocco with flap
 Folio 9 3/4 x 6 3/4 in. (25 x 17.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

089
 ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI
 AL-JU'FI (D. AH 256/870-71 AD): *AL-JAMI' AL-SAHIH*
 PROBABLY MOROCCO, NORTH AFRICA, DATED END OF
 AH 871/1467 AD

Comprising the 4th volume of the great canonical collection of
 traditions, Arabic manuscript on paper, 92ff., 231l. of tight sepia
maghribi to the page, titles in larger script, important words
 picked out in red, 10ff. a later replacement, with occasional
 marginal comments, title page with fine inscription in large
 rounded script, colophon dated, in gilt stamped morocco with
 flap

Folio 9 1/2 x 6 3/4 in. (24.2 x 17 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

See C. Bockelmann, *Geschichte des Arabischen Litteratur*,
 Leiden, 1996, S N I. 660.



54

88



091

AL-DURRA AL-MUDIYA WA AL-'URUS AL-MURDIYA WA AL-SHAJARA AL-NABAWIYA

SIGNED MUHAMMAD BNI MUSA BIN HUSAYN BIN MUHAMMAD, NORTH AFRICA, DATED AH 966/1559-60 AD

On the genealogy of the Prophet, Arabic manuscript on paper, 34ff. plus two modern fly-leaves, the diagrams of various genealogical trees in polychrome *maghribi* script, profusely decorated with arabesques and geometric medallions, opening folio with text within geometric borders, the main treatise followed by a work in praise of the Prophet by Abu 'Abdullah Muhammad bin Ahmad bin Rashid al-Baghdadi, 23ll. of black *maghribi* to the page, important words and titles picked out in red, yellow and sepia, occasional marginal notes, colophon signed and dated, in modern tooled morocco Folio 10¼ x 7½in. (26 x 19cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

092

DA'UD BIN 'UMAR AL-ANTAKI (D. 1599 AD): TADHKIRA ULI AL-ALBAB WA AL-JAMI' LI AL-'AJAB AL-'UJAB
NORTH AFRICA, PROBABLY MOROCCO, 16TH/17TH CENTURY

Vol. IV of this medical encyclopaedia, 121ff. plus two modern fly-leaves, each folio with 27ll. of sepia *maghribi* script, important words and titles in larger black, blue and red script, text within red rules, opening folio with illuminated title cartouche in gold and polychrome, modern pagination, with catchwords, incomplete at end, p.87 (as numbered) giving the name of another work by al-Antaki, in gilt stamped morocco
Text panel 8% x 5 1/2 in. (21.2 x 13cm.); folio 11 1/8 x 8 in. (28.3 x 20.4cm.)

£2,000-3,000 \$2,500-3,700
€2,400-3,500



92

A later copy of this work dated 1838 AD is in the Islamic Art Museum, Doha (Add MS 12187).

093

A TREATISE ON GEOGRAPHY
NORTH AFRICA, 15TH/16TH CENTURY

Arabic manuscript on paper, 276ff., two modern fly-leaves, 16ll. of large *maghribi* to the page, titles in larger red, important words picked out in red, occasional comments in the marginal, with catchwords, first folio lacking, incomplete at end, in plain brown morocco
Folio 11 x 8 in. (27.8 x 20cm.)

£3,000-4,000 \$3,800-5,000
€3,500-4,600



92



94

094
 'ABD AL-JALIL BIN 'UZUM AL-MAGRIBI AL-QAYRAWANI:
 TANBIH AL-ANAM FI BAYAN 'ULU MAQAM MUHAMMAD
 MOROCCO, NORTH AFRICA, CIRCA 16TH CENTURY

In praise of the Prophet Muhammad. Arabic manuscript on paper, 150ff. plus two modern fly-leaves, 21ll. of sepia *maghribi* to the page, titles in large yellow or red script, the name of the Prophet and other important words picked out in red, green or yellow, with occasional marginal comments, catchwords (overpainted in white), opening folio with heavily illuminated title cartouche in gold and polychrome, similarly illuminated colophon, in stamped and tooled brown morocco with flap

Folio 11 x 7 7/8in. (28.1 x 19.3cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

095
 THABIT BIN 'AWS AL-SHANFARA AL-AZDI (FL. 6TH
 CENTURY): LAMIYAT AL-'ARAB
 PROBABLY MOROCCO, NORTH AFRICA, CIRCA 15TH
 CENTURY

A renowned *Qasida* attributed to the 6th century, probably together with other poems. Arabic manuscript on paper, 17ff., two modern fly-leaves, 20ll. of large rounded *maghribi* to the page, some verses in larger script, the main poem followed by another text, with catchwords, later added notes, in tooled brown morocco

Folio 10 1/2 x 7 1/8in. (26.7 x 19cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

The author of this *qasida* (poem) appears in this manuscript as Harith bin Harith al-Shanfara al-Azdi and the title of the work is *Lamiyat al-'Arab*. This celebrated poem has been attributed to Thabit bin 'Aws al-Shanfara al-Azdi, a 'brigand-poet' of the 6th century. According to the preface, this poem was recited in front of the Prophet who who ordered that it be memorised and taught to the children.

There are three copies of the poem, the earliest of which is dated AH 666/1268 AD, in the British Library, London. The name of the author of *Lamiyat al-'Arab* is given as Thabit ibn Aws al-Shanfara al-Azdi, see P. Stocks and C. Baker (editor), *Subject - Guide to the Arabic Manuscripts in the British Library*, London, 2001, p. 318, L.1. See C. Brockelmann, *Geschichte des Arabischen Litteratur*, Leiden, 1996 AL, I. 25, 248; suppl. I. 53.



58

95



96

096
A TREATISE ON THE 99 NAMES OF ALLAH (AL-ASMA' AL-HUSNA)

SIGNED MUHAMMAD BIN MUSA BIN HASAN BIN MUHAMMAD, PROBABLY MOROCCO, NORTH AFRICA, 16TH CENTURY

Arabic manuscript on paper, 34ff. two modern fly-leaves, 34-25ll. or less of black *maghribi*, followed by other short treatises, titles in larger yellow script outlined in sepia with red highlights, with illuminated marginal markers, copious marginal comments, the names of Allah in green rounded script within red roundels in the margin, final folio with signature, in modern red binding Folio 10% x 7 1/4 in. (26.4 x 18.4 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

097
MAKKI BIN ABI TALIB AL-QAYSI (D. 1045 AD): MUSHKIL I'RAB AL-QUR'AN

NORTH AFRICA, PROBABLY MOROCCO, 15TH/16TH CENTURY

On the grammatical difficulties in the Qur'an, 52ff. (as numbered) plus two modern fly-leaves, 22ll. of small black *maghribi* to the page, with red markers in the form of *ha* letters, titles of the *sura* discussed in large black script, catchwords, copious later marginal comments, in stamped reddish brown morocco, misbound, incomplete Folio 7 1/4 x 5 1/2 in. (18.5 x 14 cm.)

£800-1,200

\$1,000-1,500

€930-1,400



97

59



098

QUR'AN SECTION

PROBABLY MOROCCO, NORTH AFRICA, 16TH/17TH CENTURY

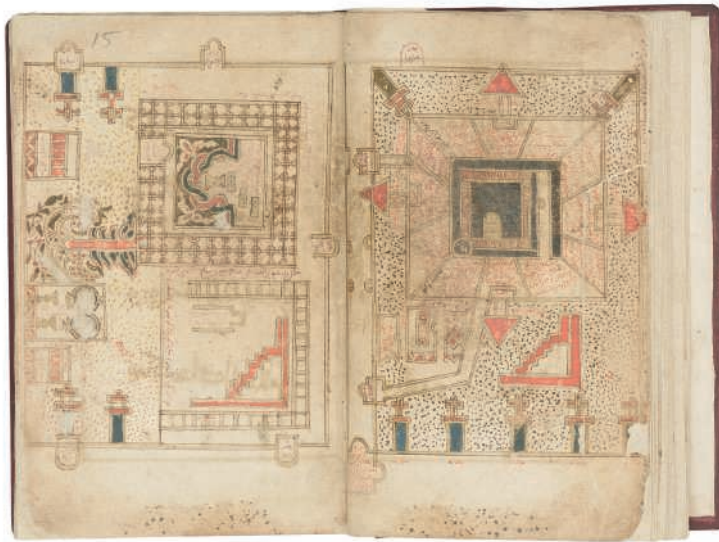
Qur'an I (*sura al-fatiha*) to Qur'an VI (*sura al-an'am*), Arabic manuscript on paper, 96ff., two modern fly-leaves, 21ll. of sepia *maghribi* to the page, groups of five verses marked by a yellow letter ha, *sura* headings in yellow *kufic* script, with polychrome illuminated marginal medallions, vocalization in polychrome, the first two *sura* with finely illuminated title cartouches issuing palmettes into the margin, preceded by double page of geometric compositions in polychrome, similar illumination on final folio, misbound, in 16th or 17th century tooled morocco

Folio 11½ x 7¾in. (29 x 19.7cm.)

£6,000-8,000

\$7,500-10,000

€7,000-9,200



099

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

SIGNED MUHAMMAD BIN AHMAD BIN 'ABD AL-RAHMAN AL-RIYAH, NORTH AFRICA, PROBABLY MOROCCO, DATED AH 1039/1629-30 AD

Prayers in praise of the Prophet, Arabic manuscript on paper, 127ff. plus two fly-leaves, 10ll. of large black *maghribi*, important words in gold outlined in black, other in red, blue, pink or green, text within gold and polychrome rules, including four original illustrations of the Ka'ba and the Mosque at Medina, final bifolio with double 'carpet-page' illumination, colophon signed and dated, first folio a later replacement, in gilt tooled morocco

Text panel 5¾ x 3¼in. (14.6 x 8.2cm.); folio 7⅞ x 4⅝in. (18 x 11.2cm.)

£5,000-8,000

\$6,300-10,000

€5,800-9,200



100

6100

ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI AL-JU'FI (D. AH 256/870-71 AD): AL-JAMI' AL-SAHIH
PROBABLY MOROCCO, NORTH AFRICA, CIRCA 17TH CENTURY

Comprising the 5th volume of the great canonical collection of traditions, opening with *Kitab al-adhan*, Arabic manuscript on paper, 182ff. (as numbered), two fly-leaves, 23ll. of neat sepia *maghribi* to the page, titles in larger script, important words picked out in green, red or blue, opening bifolio with large illuminated title cartouche in gold and polychrome issuing a palmette into the margin, occasional marginal comments, later added notes to front page, in probably original stamped tooled morocco with flap
Folio 11½ x 7½in. (28.3 x 19cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

6101

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

Comprising the 3rd volume of the great canonical collection of traditions, Arabic manuscript on paper, 173ff. (as numbered), plus two modern fly-leaves, 21ff. of small sepia *maghribi* to the page, titles in larger pink or blue script, important words picked out in blue or red, text within blue and red rules, opening folio with gold and polychrome illuminated cartouche, with catchwords, occasional marginal notes, illuminated colophon in tooled and gilt morocco with flap
Text panel 6¾ x 4¼in. (17 x 11.2cm.); folio 9¼ x 7in. (23.5 x 17.7cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



101

62



102

0102

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

NORTH AFRICA, PROBABLY MOROCCO, 18TH CENTURY

Prayers in praise of the Prophet, Arabic manuscript on paper, 150ff. plus three fly-leaves, 9ll. of bold black *maghribi* to page, titles and important words picked out in gold, silver and polychrome ink, text within double red rules, with catchwords, opening bifolio extensively illuminated, numerous illuminated folios, including double-page illuminated compositions, a diagram probably depicting the Mosque of the Prophet in Medina, in restored tooled morocco with flap

Text panel 2¼ x 2½in (7.1 x 6.7cm.); folio 4 x 3½in. (10 x 9.2cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

0103

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

MOROCCO, 18TH CENTURY

Prayers in praise of the Prophet, Arabic manuscript on paper, 122ff., 9ll. of large black *maghribi* to the page, important words picked out in orange, pink and blue, text within blue and red rules, opening folio with large illuminated cartouches and gold titles, the margin decorated with palmette, with two illustrations of the Mosque in Medina, further titles in gold *kufic* within illuminated cartouche, in gilt stamped morocco with flap
Text panel 6 x 3¾in. (15.3 x 9.5cm.); folio 8½ x 6in. (21.8 x 15.3cm.)

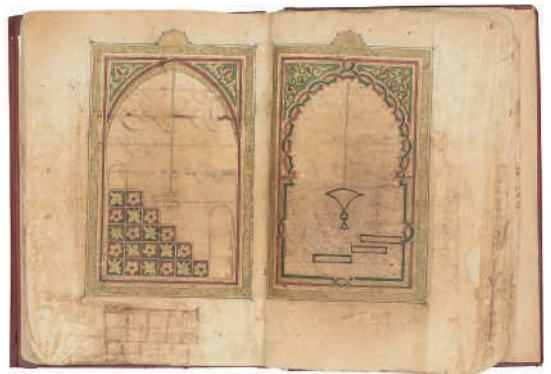
£3,000-5,000

\$3,800-6,200

€3,500-5,800



103



103



104

0104

QUR'AN

SIGNED MUHAMMAD BIN 'ABD AL-QADIR BIN IBRAHIM BIN AHMAD BIN [...] AL-HASANI, NORTH AFRICA, PROBABLY MOROCCO, DATED 26 DHU AL-QA'DA AH 1197/23 OCTOBER 1783 AD

Arabic manuscript on paper, 270ff. plus six fly-leaves, each folio with 19ll. of black *maghribi* script, with red and blue reading marks, red vocalization, *sura* headings in red within polychrome cartouche, text within double red rules, with marginal markers in *maghribi*, catchwords, opening bifolio with polychrome illuminated panels and title cartouches, colophon signed and dated, in stamped brown morocco

Text panel 5% x 3in. (13.8 x 7.6cm.); folio 8 x 5%in. (20.4 x 14.5cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



105

0105

QUR'AN SECTION

PROBABLY MOROCCO, NORTH AFRICA, CIRCA 17TH CENTURY

Qur'an XLIII (*sura al-zukhruf*) to Qur'an XLVIII (*sura Muhammad*) and Qur'an LIX (*sura al-hashr*) to Qur'an LXVI (*sura al-tahirim*), Arabic manuscript on paper, 17ff., two modern fly-leaves, 19ll. of black *maghribi* to the page, with polychrome vocalisation, *khams* markers as yellow knots, *sura* headings in yellow *kufic*, section markers in yellow *kufic* or marked by gold illuminated roundels, in modern stamped binding

Folio 11¼ x 8in. (28.6 x 20.3cm.)

£800-1,000

\$1,000-1,200

€930-1,200



106

0106

QUR'AN SECTION

MOROCCO, 18TH CENTURY

Qur'an XIV (*sura Ibrahim*) to Qur'an LVIII (*sura al-nahl*), v.77, Arabic manuscript on paper, 50ff. (as numbered) plus two modern fly-leaves, 10ll. of black *maghribi* to the page, verse markers as red pyramids, *sura* headings in large polychrome script, text within double red rules, with polychrome marginal medallions, including a *sajda* marker in the form of a long cypress tree, catchwords, in tooled stamped brown morocco with flap

Text panel 47% x 3%in. (11.4 x 8cm.); folio 7% x 5%in. (18.8 x 13.3cm.)

£600-800

\$750-1,000

€700-920

Other sections from this Qur'an sold at Christie's, South Kensington, 9 October 2015, lot 348 and 24 April 2015, lot 329.

64



108

0108
QUR'AN
 MOROCCO, 19TH CENTURY

Arabic manuscript on paper, 303ff., two fly-leaves, each folio with 12ll. of black *maghribi* script, vocalization in polychrome, some *sura* headings finely illuminated with gold cursive on polychrome ground within cartouche issuing a palmette into the margin, others in blue *maghribi*, text within red and blue rules, the name of the Prophet in gold, opening folio with finely illuminated cartouche with protective fly-leaf, in fine original tooled gilt morocco with flap

Text panel 5 3/4 x 4 in. (14.6 x 10.2cm.); 8 3/4 x 6 1/4 in. (22.3 x 16cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

0109
QUR'AN
 NORTH AFRICA, PROBABLY MOROCCO, LATE 18TH/
 EARLY 19TH CENTURY

Arabic manuscript on paper, 162ff. plus four fly-leaves, 13ll. of small black *maghribi* to the page, with yellow round text verse markers, *sura* headings in green, diacritics in red, text within double red rules, with polychrome illuminated marginal markers, opening bifolio with stylized polychrome illumination, the last two folios a later replacement, in contemporaneous tooled and stamped morocco with flap

Text panel 3 3/4 x 4 in. (9.6 x 10.2cm.); folio 5 1/2 x 5 1/4 in. (13 x 13.3cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



109



110

0110
QADI 'IYYAD BIN MUSA (D. 1149 AD): KITAB AL-SHIFA BI TA'RIF HUQUQ MUSTAFA

NORTH AFRICA, PROBABLY MOROCCO, 19TH CENTURY

A complete set in two volumes of this renowned and popular work on the virtues of the Prophet Muhammad, Arabic manuscript on paper, 14ll. of black *maghribi* to the page, titles in yellow *maghribi* within boldly illuminated cartouches, important words picked out in polychrome, text within yellow, black and blue rules, with catchwords, occasional marginal comments, in stamped brown morocco

Text panel 5% x 3¹/₂in. (14.3 x 8.9cm.); folio 9¹/₂ x 6¹/₄in. (23.3 x 17.1cm.) (2)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

0111
ABU MARIR BIN AHMAD BIN MUHAMMAD BIN 'ABD AL-QADIR AL-FASI: AL-HUKKAM FI AL-ADAB WA AL-SHI'R WA AL-NAWADIR

MOROCCO, DATED SUNDAY 23 RABI' I AH 1262/21 MARCH 1846 AD

On *hadith*, arranged alphabetically, Arabic manuscript on paper, 175ff., three fly-leaves, 21ll. of black *maghribi* to the page, titles in larger *maghribi*, either blue, black or red, important phrases and words picked out in polychrome, text within blue and red rules, with marginal markers and comments, opening folio with finely illuminated title cartouche, colophon dated, fly-leaves with later owners' notes, in stamped tooled morocco with flap

Text panel 5% x 3¹/₂in. (14.6 x 9.1cm.); folio 8¹/₂ x 6¹/₄in. (21.6 x 17cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



111

67



112

0112
**QADI 'IYYAD BIN MUSA (D. 1149 AD): KITAB AL-SHIFA BI
 TA'RIF HUQUQ MUSTAFA**

NORTH AFRICA, PROBABLY MOROCCO, 19TH CENTURY

A popular biography of the Prophet Muhammad, Arabic manuscript on paper, 86ff. plus eight fly-leaves, 15ll. of black *maghribi* to the page, titles in gold, important words picked out in red or blue, text within red and blue rules, opening bifolio with large mirrored geometric panels, first folio of text within gold text in illuminated cartouche, colophon with various names of readers, in original gilt tooled morocco with flap

Text panel 5 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. (15 x 10.4cm.); folio 8 $\frac{1}{8}$ x 6in. (22.7 x 15.3cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

The several names appearing on the final folio are those who read, compared or corrected this copy of *Kitab al-Shifa*. There are six copies of this work, the earliest of which is dated 5 Jumada II AH 767/17 February 1365 AD, in the Chester Beatty Library, Dublin, see A. Arberry, *A Handlist of the Arabic Manuscripts*, volume I, Dublin, 1955, p. 42, no. 3104. See C. Brockelmann, *Geschichte des Arabischen Litteratur*, Leiden, 1996, I. 369; suppl. I. 630..



113

0113
**PRAYER BOOK IN PRAISE OF THE PROPHET
 MUHAMMAD**

SIGNED MUSTAFA BIN AHMAD BIN MUHAMMAD, MOROCCO, DATED 16 RABI' II AH 1312/17 OCTOBER 1894 AD

Devotional poems, *Kitab al-Na'al al-Sharif*, Arabic manuscript on paper, 78ff. plus three fly-leaves, each folio with 16ll. of large *maghribi*, titles in polychrome ink, text sometimes arranged in two columns, within polychrome rules, including colourful diagrams, tables and stylised illustrations of the Prophet's footprint, with catchwords, colophon signed and dated, in original gilt stamped reddish morocco

Text panel 10 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in. (26.4 x 14.7cm.); folio 14 x 8 $\frac{1}{2}$ in. (35.5 x 21.6cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



114

0114
**MUHAMMAD AL-SHARQAWI: A BIOGRAPHY OF THE
 PROPHET MUHAMMAD**
 MOROCCO, DATED AH 1319/1901-02 AD

A biography of the Prophet, Arabic manuscript on paper, 79ff., two fly-leaves, 25ll. of black *maghribi* to the page, titles and important words and phrases picked out in polychrome ink, text within blue and red rules, opening folio with illuminated title cartouche, including a full page genealogical diagram, with catchwords, occasional marginal notes, colophon dated, in original stamped morocco with flap

Text panel 9¾ x 5½in. (24.7 x 14cm.); folio 12% x 8¼in. (32.7 x 20.9cm.)

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

0115
MUSLIM BIN AL-HAJJAJ (D. 875 AD): AL-SAHIH
 MOROCCO, LATE 19TH CENTURY

Sahih Muslim, a seminal work on *hadith*, Arabic manuscript on paper. 160ff. plus three fly-leaves, each folio with 16ll. or less of black *maghribi*, titles in large polychrome script, important words picked out in polychrome, text within double red rules, multiple folios at beginning and end with large polychrome geometric compositions, first page of text with large cartouche issuing a palmette in the margin, paginated, in 19th century tooled stamped morocco with flap

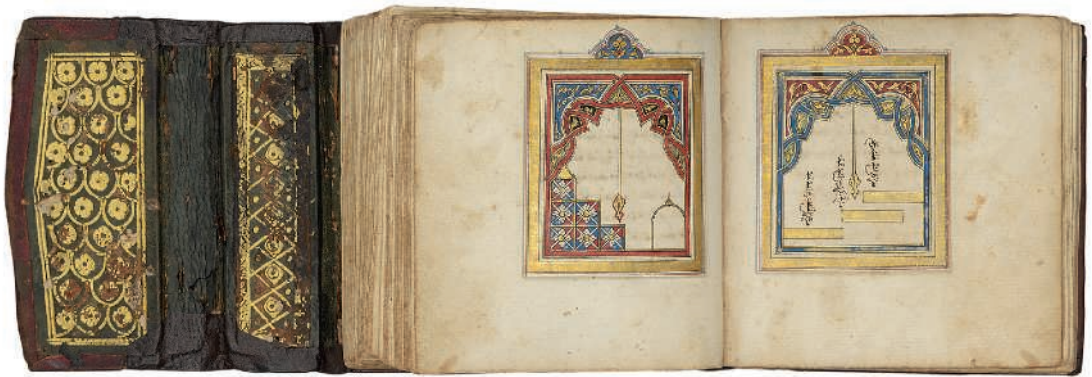
Text panel 9 x 5¾in. (22.8 x 14.6cm.); folio 13¾ x 9½in. (35.1 x 24.1cm.)

£5,000-7,000 \$6,300-8,700
 €5,800-8,100



115

69



116

0116
**MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD):
 DALA'IL AL-KHAYRAT**
 MOROCCO, EARLY 19TH CENTURY

A fine copy of this work in praise of the Prophet, Arabic manuscript on paper, 71ff. plus four fly-leaves, 10ll. of black *maghribi* to the page, important words picked out in gold or polychrome, title cartouches heavily illuminated and issuing a palmette in the margin, text within blue and black rules, opening folio with finely illuminated panel, with two original illustrations of Medina, in restored original tooled gilt morocco with flap
 Text panel 2½ x 2½in. (6.4 x 5.4cm.); folio 4½ x 3¾ni. (10.5 x 9.8cm.)

£3,000-4,000

\$3,800-5,000
 €3,500-4,600

0117
A PRAYER BOOK
 NORTH AFRICA, PROBABLY MOROCCO, DATED SHA'BAN
 AH 1337/MAY-JUNE 1919 AD

Arabic manuscript on paper, 174ff. plus 23 fly-leaves, 8ll. of black *maghribi* to the page within a circular text panel outlined in red, titles and important words picked out in red, with catchwords, opening of the manuscript with numerous illuminated medallions in gold and polychrome, colophon dated, in gilt and tooled morocco with flap
 Folio 4¼ x 4in. (10.8 x 10.2cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,300



117



0118

KITAB AL-DHAKHIRA

SIGNED AL-HUSAYN BIN 'ABD AL-MAWLA, MOROCCO, DATED 17 RABI' II AH 1322

Hadith, Arabic manuscript on paper, 188ff. plus one fly-leaf, each folio with 19ll. of large *maghribi* sometimes arranged in two columns, with polychrome verse markers in various forms, important words and titles in bold polychrome script, the text within red and blue rules, with catchwords, numerous finely illuminated title and colophon panels for the various chapters, including a double page with the stylized image of the Prophet's footprint, the opening folio and final bifolio with extensive geometric illumination, colophon signed and dated, in restored 19th century morocco with flap Text panel 10% x 5½in. (27 x 14cm.); folio 13¼ x 8½in. (35 x 21.5cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100



119

0119
ABU 'ABDULLAH MUHAMMAD BIN AL-HUSAYN AL-TATWANI AL-ANDALUSI
 (CA. 1800 AD): **KITAB AL-HA'IK FI AL-TARAB**

MOROCCO, LATE 19TH CENTURY

On *tarab* and the music of north Africa, Arabic manuscript on paper, 63ff. plus three fly-leaves, 18ll. of black *maghribi* to the page arranged in one or two columns within red and blue rules, with red and blue markers, important words and titles picked out in red or blue, in 19th century gilt and tooled morocco binding
 Text panel 6 x 4¼in. (15.2 x 10.8cm.); folio 8¾ x 6¾in. (22.2 x 17.2cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



120

0120
MUKHTASAR MAQAMAT AL-HARIRI
 MOROCCO, NORTH AFRICA, LATE 19TH CENTURY

An abridgment of Hariri's famous work in prose, 6ff. plus eight fly-leaves, 29ll. or less of black *maghribi* to the page, titles and important words picked out in red, pink or blue, text within blue and red rules, occasional marginal notes, paginated, opening folio with finely illuminated cartouche, old repairs, in fine modern gilt red morocco with flap
 Text panel 7½ x 4¾in. (19.1 x 11.8cm.); folio 9 x 7in. (22.7 x 17.8cm.)

£800-1,200

\$1,000-1,500

€930-1,400



121

0121
MUHAMMAD AL-BU'SAMI (D. 1721): A SHORT TREATISE ON MUSIC
 MOROCCO, LATE 19TH CENTURY

Arabic manuscript on paper, 8ff. plus two fly-leaves, each with 16ll. of black *maghribi* to the page, titles and important words in red, occasional words overlined in red, occasional marginal notes, including three drawings, in 19th century tooled gilt morocco
 Folio 7 x 4¼in. (17.8 x 10.8cm.)

£800-1,200

\$1,000-1,500

€930-1,400

Opposite: lot 122 (detail of frontispiece and binding flap)

وقف الساج



مقره بالبرقوفيه بالبحرا



VARIOUS PROPERTIES

0122

QUR'AN SECTION (JUZ') IN ITS ORIGINAL MAMLUK BINDING

MAMLUK EGYPT, 15TH CENTURY

Juz' XVII, Arabic manuscript on paper, 44ff., 5ll. of bold black *naskh* to the page, with gold rosette verse markers, *sura* headings in gold *thuluth*, marginal markers as gold and polychrome illuminated medallions, opening folio with gold and polychrome illuminated title panel, later added notes, in original Mamluk morocco with stamped and gilt decoration, the doublures with silhouette decoration
Folio 8% x 6in. (21.2 x 15.3cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

0123

A QUR'AN SECTION

MAMLUK EGYPT, 15TH CENTURY

Qur'an X (*sura yunis*), vv.44-70, Arabic manuscript on paper, 9ff. plus two fly-leaves, each folio with 4ll. of large black *rayhan* script, with large gold rosette verse markers with polychrome highlights, with illuminated marginal medallions in gold and polychrome, in modern brown binding
Folio 10% x 7 1/4 in. (26.4 x 18.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



123



124

0124

QUR'AN SECTION (JUZ')

MAMLUK EGYPT, 15TH CENTURY

Juz' XXIII, Arabic manuscript on paper, 21ff. plus three fly-leaves, 7ll. of strong *naskh* script, with large gold rosette verse markers heightened with polychrome, text within double red rules, sura headings in gold *thuluth* within red cartouches, marginal markers in gold *thuluth*, opening folio with illuminated title panel in gold and polychrome, pencil pagination, in 17th century stamped gilt brown morocco with flap
Text panel 6 3/4 x 4 7/8 in. (17.2 x 11.8 cm); folio 9 1/2 x 6 3/4 in. (24 x 17.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

0125

QUR'AN SECTION

MAMLUK EGYPT OR PROVINCES, 15TH CENTURY

Qur'an XXVIII (*sura al-qasas*), v. 27 to Qur'an XXIX (*sura al-ankabut*), v.45, Arabic manuscript on paper, 26ff. plus two modern fly-leaves, 5ll. of large black *rayhan* to the page, the verses marked with clusters of three gold commas outlined in black, sura heading in gold *kufic* followed by a line of blue *thuluth*, modern pencil pigmentation, in Ottoman gilt tooled brown morocco with flap

Folio 9 7/8 x 6 3/4 in. (25 x 17.2 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



125



126 (part lot)



127

126
FOUR FOLIOS FROM AN ABBASID QUR'AN
IRAN, CIRCA 12TH CENTURY

Comprising parts of Qur'an V (*sura al-ma'ida*), Qur'an XLVII (*sura Muhammad*) and Qur'an LXII (*sura al-jum'a*), Arabic manuscript on paper, 11ll. of black *muhaqqaq* to the page, with gold rosette verse markers, *sura* headings in gold *kufic* within blue cartouche on polychrome illuminated ground, each cartouches issuing a palmette in the margin, with floral illuminated marginal medallions, one medallion as a large six-pointed star Folio 14 x 11in. (35.5 x 28cm.)

(4)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

A SECTION FROM A LARGE ILKHANID QUR'AN
IRAN, 13TH/14TH CENTURY

Comprising parts of Qur'an LXX (*sura al-ma'arij*), Qur'an LXXI (*sura Nuh*), Qur'an LXXII (*sura al-jinn*) and Qur'an LXXIV (*sura al-muddaththir*), v.26, Arabic manuscript on paper, 8ff., each with 11ll. of large sepia *muhaqqaq* with Persian interlinear translation in red *naskh*, with gold rosette verse markers with polychrome highlights, *sura* headings in white *thuluth* on gold ground heavily illuminated in polychrome and gold, issuing a palmette in the margin, with marginal medallions Folio 19¼ x 13¼in. (48.8 x 33.9cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



127



128

128
A QUR'AN SECTION
 MAMLUK EGYPT OR PROVINCES,
 CIRCA 14TH CENTURY

Qur'an XXI (*sura al-anbiya'*) and Qur'an XXII (*sura al-haji*), followed by Juz' XXVII from another Qur'an, Arabic manuscript on paper, the first section with 7ll. to the page, the first, middle and last lines in large *muhaqqaq* framing two panels of two lines of black *naskh* in between, with gold and polychrome rosette verse markers, *sura* headings in white on gold ground within illuminated cartouches, opening bifolio with heavily illuminated cartouches framing a single line of script, the second section with 7ll. to the page of large *muhaqqaq*, *sura* headings in gold *thuluth*, in Ottoman brown stamped morocco

Folio 11¼ x 7⅞in. (29.7 x 20cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

129
ILLUMINATED PAGE FROM A
MAMLUK MANUSCRIPT
 MAMLUK EGYPT, 14TH CENTURY

Arabic manuscript on paper, 5ll. of gold *tawqi'* in cloudbands on red-hatched ground reserved with floral scrolls, a blue and gold title cartouche above inscribed '*...fi madh su'ad khayr al-'ibad*', framed with gold interlace, the reverse with 15ll. of *naskh*, old exhibition label on mount, 1985 King Faisal Foundation label 10¼ x 7in. (27.3 x 17.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

EXHIBITED:

The Unity of Islamic Art, The King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985, cat.21



129



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

0130
SULTAN WALAD BAHA AL-DIN MUHAMMAD-I WALAD (AH 623-712/1226-1312 AD): *IBTIDA-NAMA* (1 RABI' I AH 690/4 MARCH 1291 AD AND COMPLETED 4 JUMADA II AH 690/4 JUNE 1291 AD)

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

On the Mawlawiyya order, manuscript on buff paper, 230ff. plus 4 fly-leaves, each folio with 21ll. of neat sepa *nashk* arranged in two columns, headings and important phrases in red traversing the two columns, opening folio with text almost entirely in red, fly-leaf following the colophon with extensive later notes and date of composition of the text, occasional later catchwords, minor areas of staining, lacking binding Folio 9½ x 6¼in. (23 x 15.6cm.)

£7,000-10,000 \$8,800-12,000
 €8,100-12,000

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

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

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

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

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

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



131

0131

A MEDICAL TREATISE

IRAN OR EASTERN MEDITERRANEAN, 12TH/13TH CENTURY

Persian manuscript on paper, from chapter 1 (part) to chapter 76 (part), 130ff. plus one fly-leaf, 12ll. of bold black cursive to the page, titles and important words picked out in red, with eight marginal drawings including depictions of snakes, a man seated under a dais, seated men in conversation, incomplete at end and beginning, in Ottoman 17th century stamped morocco with flap (the back cover detached)

Folio 6½ x 5in. (16.5 x 12.7cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

132 No Lot

0133

ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-BUKHARI (D. 870 AD): AL-SAHIH

SIGNED MUHAMMAD BIN MUHAMMAD BIN 'AMR BIN AL-ARMLI (?), AL-HAMAWI, MAMLUK PROVINCES, DATED WEDNESDAY RABI' I AH 843/AUGUST 1439 AD

Vol. V starting with *Kitab fada'il al-Qur'an*, Arabic manuscript on paper, 182ff., 19ll. of black *naskh* to the page, chapter headings in large gold script outlined in black, titles and important words picked out in red, with marginal commentaries, catchwords, colophon signed and dated and indicated that this is the end of volume V, opening folio with Ottoman ownership inscription and seal impression, in Ottoman fine stamped brown morocco with flap

Folio 10¾ x 7¼in. (27.5 x 19cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



133



0134

JALAL AL-DIN ABU MUHAMMAD NIZAMI (D.1209 AD): *KHAMSA*

TIMURID IRAN, DATED JUMADA I AH 841 / OCTOBER-NOVEMBER 1437AD

Poetry, Persian manuscript on paper, 76ff. plus four fly-leaves, 25ll. of small black *nasta'liq* to the page arranged in four columns with double gold divisions, titles in gold or blue cursive within illuminated cartouche, text within blue and black-ruled gold frame, with catchwords, colophon in gold, with five finely illuminated chapter headings, with five original illustrations, catchwords, incomplete at beginning, in 18th or 19th century lacquered gilt morocco

Text panel 5¾ x 3½in. (14.6 x 8.9cm.); folio 8¼ x 5½in. (21 x 13cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100



0135

**JALAL AL-DIN ABU MUHAMMAD NIZAMI (D.1209 AD):
KHAMSA**

TIMURID IRAN, MID 15TH CENTURY

Poetry, Persian manuscript on paper, 276ff., two fly-leaves, 19ll. of black *nasta'liq* arranged in two columns between double divisions in gold, titles in gold *thuluth* within cartouche, text within blue and black-ruled gold frame, opening bifolio with finely illuminated *shamsa*, followed by bifolio with illuminated cartouches, chapter headings finely illuminated (one a later restoration), in associated Ottoman-style gilt morocco, with book plate inscribed *non lentus in armis*
Text panel 4½ x 3½in. (11.4 x 8.8cm.);
folio 6¾ x 5in. (17.5 x 12.7cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



(detail of frontispiece)



136

0136

ABU 'ALI MUHAMMAD BIN MUHAMMAD BIN 'ABDULLAH AL-BAL'AMI: *TARIKH AL-BAL'AMI*

IRAN, CIRCA 16TH/17TH CENTURY

An important translation of Al-Tabari's renowned History (*Tarikh al-rusul wa al-muluk*), Persian manuscript on paper, 645ff., 21ll. of black cursive to the page, titles picked out in red, text within blue and red rules, opening folios with numerous tables, incomplete at beginning, final folio a later replacement copying the original colophon, stating that the copy was completed on Friday Safar AH 808, in tooled reddish brown morocco with flap

Text panel 9 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (25 x 15.5cm.); folio 14 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. (36.7 x 23.5cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

The colophon indicates that the author Abu 'Ali Muhammad bin Muhammad bin 'Abdullah al-Bal'ami was vizier of Abu Salih Mansur bin Nuh bin Nasir bin Ahmad bin Isma'il (the Samanid ruler Mansur I who reigned between 961 and 976 AD).



137

0137

A DIWAN OF IBN FARID

MAMLUK EGYPT OR PROVINCES, DATED MORNING TUESDAY 14 SHA'BAN AH 798/13 MAY 1396 AD

A manuscript in verse, Arabic manuscript on paper, 78ff. plus seven fly-leaves, 17ll. of black *nashk* to the page sometimes arranged in two columns, with red comma-shaped markers, titles and important words picked out in red, with occasional marginal notes, catchwords, foliated in pencil, first folio lacking, colophon dated, in modern gilt and stamped morocco

Folio 6 $\frac{7}{8}$ x 5in. (17.6 x 12.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



0138

A LARGE QUR'AN SECTION

SAFAVID IRAN, 16TH CENTURY

Qur'an XLIV (*sura al-dukhan*), v.1 to Qur'an XLVII (*sura Muhammad*), v.19, Arabic manuscript on paper, seven folios plus two modern fly-leaves, each folio with 15ll. to the page, the first and last in large black *thuluth*, the eight in large gold *thuluth*, framing two panels of 6ll. of black *naskh*, with gold and polychrome roundel verse markers, *sura* headings in gold *thuluth* within illuminated cartouches, text within gold and polychrome rules, opening bifolio with gold and polychrome illuminated cartouches, the illuminated margins around the black border a modern addition, in re-used Safavid découpé morocco

Text panel 10¼ x 6¼in. (26 x 15.8cm.); folio 15¼ x 9½in. (38.7 x 24.2cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



139

0139

**THE FORTY SAYINGS OF THE
PROPHET**

SAFAVID IRAN, 16TH OR 17TH
CENTURY

Arabic and Persian manuscript on paper, eight folios, the first with 10ll. of elegant small black *nasta'liq* below a finely illuminated cartouche in gold and polychrome, the following folios with Arabic text in gold arranged between panels of Persian text in *nasta'liq*, within gold and polychrome frame, with marbled paper borders, in cloth covered binding
Text panel 5 7/8 x 2 1/4 in. (14.8 x 7.2 cm.); folio 10 3/4 x 6 1/4 in. (27.1 x 16.1 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



140

0140

QUR'AN

SIGNED MUHAMMAD BIN IBRAHIM
HUSAYN MIKAL AL-SABZAWADI (?),
SAFAVID IRAN, DATED WEDNESDAY
6 DHU AL-QA'DA AH 942/27 APRIL
1536 AD

Arabic manuscript on paper, 375ff. plus nine fly-leaves, 12ll. of black *naskh* to the page, titles in gold *thuluth* within cartouche, text within blue and black-ruled gold frame, with marginal markers in red, catchwords, opening bifolio with gold and polychrome illumination, colophon signed and dated, in later tooled brown morocco

Text panel 2 5/8 x 1 3/4 in. (6.8 x 4.5 cm.); folio 4 1/2 x 2 1/2 in. (11.6 x 6.4 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

0141

A COMMENTARY ON THE QUR'AN (TAFSIR)

SAFAVID IRAN, 17TH CENTURY

Starting with *sura Maryam*, Persian manuscript on paper, 359ff. plus two fly-leaves, each folio with 25ll. of black *naskh*, the Qur'anic verses in red script, text within red, black and gold rules, with catchwords, opening folio with finely illuminated headpiece in gold and polychrome, incomplete at end, in greenish morocco

£1,200-1,800

\$1,500-2,200

€1,400-2,100



141

0142

QUR'AN

SHIRAZ, SAFAVID IRAN, 16TH CENTURY

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

Text panel 8 1/4 x 5 in. (22.3 x 13cm.); folio 11 x 7 1/2 in. (28 x 18cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000



142



143

0143

A DIWAN

SIGNED IBN 'ABD AL-RAHMAN [BIN?] 'ABD AL-KARIM KHWARIZMI, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, 43ff., each with 3ll. of elegant black *nasta'liq* framing two smaller panels of two lines of *nasta'liq*, each within black-ruled gold divisions, two further vertical lines to the outer edge, text within gold and polychrome rules, with Qajar coloured paper borders, colophon signed, in plain brown morocco with flap
Text panel 4½ x 3½in. (11.5 x 8.8cm.); folio 8% x 6¼in. (22 x 17.3cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



144

0144

KHWAJA SHAMS AL-DIN HAFIZ SHIRAZI (D. 1390 AD): DIWAN

SIGNED IBN RAFI' AL-DIN FADLULLAH, CONSTANTINOPLE, OTTOMAN TURKEY, DATED BEGINNING OF SHA'BAN AH 923/ AUGUST 1517 AD

Persian manuscript on paper, 198ff. plus three fly-leaves, 15ll. of black *nasta'liq* to the page arranged in two columns within double gold divisions, with catchwords, opening folio with gold and polychrome headpiece, colophon signed and dated, giving the place of copy as Constantinople, with later ownership seal impressions, in gilt stamped black morocco

Text panel 6 x 3in. (15.3 x 7.6cm.); folio 8% x 47.7/9in. (22.3 x 12.3cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROVENANCE:

The Djafar Ghazi Library, Christie's South Kensington, 9 October 2009, lot 284



0145

MUSLIH AL-DIN SA'DI (D. 1292 AD): BUSTAN

SIGNED [...] SHAH AL-KATIB, SAFAVID IRAN, DATED JUMADA II AH [9]22/1516-17 AD

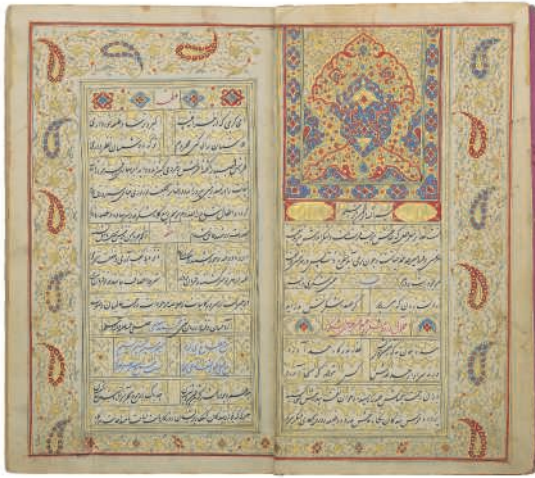
Poetry, Persian manuscript on paper, 21ff., two fly-leaves, 12ll. of elegant black nasta'liq to the page arranged in two columns with double divisions, text within thick gold and polychrome black frame, with illuminated gold and polychrome cartouches, opening folio with finely illuminated headpiece, with salmon pink borders, catchwords, signature partly defaced, later Ottoman ownership note dated AH 1048, in modern binding

Text panel 4% x 2%in. (12.3 x 6.2cm.); folio 8% x 5%in. (21.8 x

£5,000-7,000

\$6,300-8,700

€5,800-8,100



146
**SHAYKH MUSLIH AL-DIN SA'DI (D.1292 AD):
 GULISTAN**

QAJAR IRAN, MID-19TH CENTURY

The renowned anthology, Persian manuscript on paper, 99ff. plus two fly-leaves, each folio with 15ll. of elegant black *shikaste* arranged in one or two columns and within gold panels, important words in red and blue, numerous finely illuminated panels with floral decoration on each folio, opening bifolio heavily illuminated in gold and polychrome, with two Iranian export stamps, in floral lacquer papier-mache binding

Text panel 7% x 3½in. (18.5 x 8.8cm.); folio 10% x 5¼in. (25.7 x 14.5cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

146



147
A COMPILATION OF RELIGIOUS TREATISES

PROBABLY BUKHARA, CENTRAL ASIA, DATED AH 1243/1828-29 AD

Arabic manuscript on paper, 246ff. plus one fly-leaf, 11ll to 15ll. of black cursive to the page, in different hands, important words picked out in red, one treatise with polychrome illuminated margins and headpieces, the text copied on coloured speckled paper, one work dated AH 1243, in 19th century stamped papier-mache binding
 Folio 10% x 6½in. (15.6 x 26.4cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

147



148
**Mawlana Mirza 'Abd al-Qadir Bidil (D. 1720 AD):
 TAMHIDAT**

SIGNED MUHAMMAD 'ABID AL-KHADIR, CENTRAL ASIA, POSSIBLY BUKHARA, DATED 8 RAJAB AH 1233/14 MAY 1818 AD; THE BINDING SIGNED 'ABDULLAH SAHHAF

Poetry by this important author, Persian manuscript on paper, 81ff. plus nine fly-leaves, each folio with 15ll. of black *nasta'liq* arranged in two columns with gold and black divisions, titles in red, text within numerous gold and polychrome rules, with two illuminated headpieces, colophons dated and signed, in original binding stamped with maker's signature 'Abdullah Sahhaf'

Text panel 5% x 2%in. (14.6 x 6.1cm.); folio 9% x 5½in. (24.5 x 14cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

148



0149

ABU AL-QASIM FIRDAWSI (D. 1025-26 AD): SHAHNAME
SAFAVID IRAN, 16TH CENTURY

Firdawsi's Book of Kings, Persian manuscript on paper, 619ff., two fly-leaves, 22ll. of black *nasta'liq* to the page arranged in four columns between double gold divisions, titles in red *nasta'liq*, text within blue, black and gold rules, with catchwords, opening bifolio finely illuminated in gold and polychrome on blue ground, with book plate of Alfred M Kahn, in black morocco

Text panel 9 x 6¼in. (23 x 15.8cm.); folio 13½ x 9½in. (34.3 x 24cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



150

0150

LAL BAHARI BIN HAR RAI (FL.17TH CENTURY): A PERSIAN TRANSLATION OF A SANSKRIT MANUAL ON DHARMA

SIGNED MUHAMMAD NAJAN (?), QAJAR IRAN, DATED 13 DHU AL-QA'DA AH 1270/7 AUGUST 1854 AD

Possibly the *Yajnavalkya Smriti* a translation from an earlier Sanskrit original, Persian manuscript on paper, 188ff. plus two fly-leaves, 19ll. of black *nasta'liq* to the page, important words overlined in red, titles in red, text within polychrome rules, with catchwords, opening folio with polychrome and gold illuminated headpiece, colophon signed and dated, in original gilt brown morocco

Text panel 9 1/8 x 5 1/2 in. (23.2 x 14 cm.); folio 1 3/4 x 8 9/16 in. (33.2 x 21.4 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

This manuscript is called the *Jak Dalak Smriti* in the introduction. This could well be the *Yajnavalkya Smriti* - a Dharma-related text of Hinduism composed in Sanskrit between the 3rd to 5th-century CE. Lal Bahari, a native of Bhojpur, who was active in the reign of Emperor Aurangzeb, is known to have translated another popular Sanskrit legal digest, the *Mitakshar*, which he completed in 1657. See Nabil Hadi, *Dictionary of Indo-Persian Literature*, New Delhi, 1995, p. 320



151

0151

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 5 in. (25.5 x 12.5 cm.)

£2,500-4,000

\$3,200-5,000

€2,900-4,600

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>).

90



0152

A SAFAVID MANUSCRIPT IN VERSE

SAFAVID IRAN, MID 16TH CENTURY WITH QAJAR ILLUMINATION

Persian manuscript on paper, 7ff. plus two fly-leaves, 12ll. of elegant black *nasta'liq* to the page arranged in two columns with double divisions, each line in cloudband on gold ground, chapters separated with gold cartouches, text within broad gold and polychrome frame, opening folio with original illuminated headpiece, the margins with Qajar drawings of figures in landscape on pink paper, final folio with attribution to Sultan 'Ali, opening folio's recto with attribution to 'Imad and identification of the text as *Adab al-mashq*, in European style gilt and stamped green morocco
Text panel 5% x 2%in. (14.4 x 6.7cm.); folio 9¼ x 5½in. (23.4 x 14cm.)

£2,000-4,000

\$2,500-5,000

€2,400-4,600



0153

BAHA AL-DIN MUHAMMAD AL-'AMILI (D. 1621 AD): MIFTAH AL-FALAH

SAFAVID IRAN, DATED 9 JUMADA II AH 1090/18 JULY 1679 AD

Prayers, Arabic manuscript with Persian translation on paper, the translation probably by Jamal al-Din Muhammad bin Husayn Khwansari, 147ff. plus three fly-leaves, Arabic verses in large *naskh* script, Persian translation and commentary in red or black *nasta'liq*, text within blue and black-ruled gold frame, with catchwords, marginal comments, colophon dated, fly-leaves with later added notes, in fine Qajar floral lacquer binding
Text panel 5 x 2¼in. (12.8 x 5.8cm.); folio 7 x 3¼in. (17.8 x 9.5cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

153



0154

'ALI BIN AL-HUSAYN ZAYN AL-'ABIDIN (D. 712 AD): AL-SAHIFA AL-KAMILA AL-SAJJADIYYA

ZAND OR EARLY QAJAR IRAN, LATE 18TH CENTURY

Prayers attributed to the fourth Imam, Arabic manuscript on paper, 189ff plus two fly-leaves, 9ll. of bold black *thuluth* to the page in cloud bands on gold ground within cartouche, with Persian interlinear translation in red *nasta'liq*, text within gold and blue frame, with catchwords, opening folio with finely illuminated borders and headpieces, in original gilt floral lacquer binding
Text panel 5½ x 3in. (14 x 7.6cm.); folio 8 x 5½in. (20.5 x 13cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

154

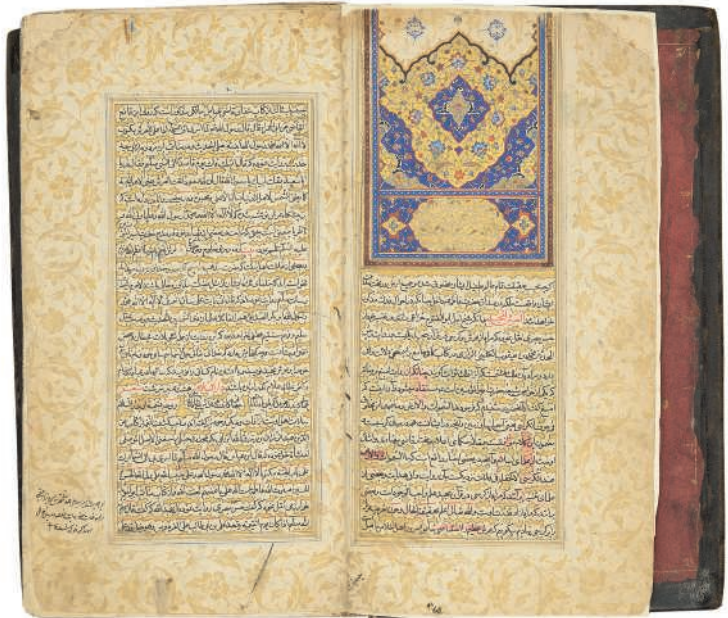
0155

A SAFAVID COMPILATION OF HADITH

SAFAVID IRAN, LATE 16TH/EARLY 17TH CENTURY

Starting with a text by Abu al-Futuh al-Khaza'i al-Razi, Persian manuscript on paper, 250ff. plus two fly-leaves, 25ll. of black *naskh* to the page, important phrases overlined in red, text within gold and blue rules, with five illuminated headpieces in gold and polychrome, each chapter opening with gold illuminated margins, with three Qajar miniatures, in stamped morocco

Text panel 8 x 3 3/4 in. (20.3 x 9.3 cm.); folio 11 1/4 x 6 in. (28.8 x 15.3 cm.)
£4,000-6,000 \$5,000-7,500
€4,700-6,900



155

0156

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

QAJAR IRAN, DATED AH 1239/1823-24 AD

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

Text panel 5 7/8 x 3 3/4 in. (14.8 x 8 cm.); folio 7 7/8 x 4 1/4 in. (19.8 x 12.2 cm.)
£3,000-5,000 \$3,800-6,200
€3,500-5,800



156

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ * وَالْحَمْدُ لِلَّهِ
مَالِكِ يَوْمِ الدِّينِ * إِنَّا كَتَبْنَا بِأَنَّكَ
سَتَعِينُ * أَهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ
صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ
الْمَغضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

فِي كِتَابِ التَّوْحِيدِ



0157

QUR'AN

QAJAR IRAN, 19TH CENTURY WITH LATER ILLUMINATION

Arabic manuscript on paper, 235ff. plus two modern fly-leaves, 15ll. of black *naskh* script to the page, each line between gold cloud band, with gold roundel verse markers, *sura* headings in red *thuluth* within cartouche, text within double red rules, with Persian marginal commentary in black and red *naskh*, catchwords, three opening bifolios with modern illumination including a double *shamsa* page, a double page of *sura* titles and *sura al-fatiha* and *al-baqara* with finely illuminated borders in gold and polychrome, in floral lacquer binding on black ground,

Text panel 8½ x 5½in. (21.9 x 12.9cm.); folio 11¼ x 7¾in. (29.9 x 18.6cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000



158

0158

QUR'AN

SIGNED HASHIM BIN MUHAMMAD AL-MUSAWI, QAJAR IRAN, DATED TUESDAY 7 DHU AL-HIJJAH AH 1239/3 AUGUST 1824 AD

Arabic manuscript on paper, 208ff., 20ll. of small black *naskh* to the page, with gold rosette verse markers, *sura* headings in pink *thuluth* on gold ground within illuminated cartouches, text within black-ruled gold frame, with catchwords, illuminated floral medallions to mark Qur'anic sections, opening bifolio heavily illuminated, last folio with prayers, colophon signed and dated, in original tooled black morocco

Text panel 5½ x 2½in. (13 x 6.8cm.); folio 6¾ x 4½in. (17.1 x 10.5cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



159

0159

QUR'AN

QAJAR IRAN, FIRST HALF 19TH CENTURY

Arabic manuscript on paper, 222ff. plus two modern fly-leaves, 17ll. of black *naskh* to the page, with gold and polychrome rosette verse markers, *sura* headings in pink *thuluth* on gold ground within illuminated cartouche, text within black-ruled gold frame, with gold and polychrome floral medallions in the margins, catchwords, opening bifolio heavily illuminated in gold and polychrome, Qajar ownership note to front, in Qajar floral lacquer binding

Text panel 5½ x 3½in. (14 x 7.7cm.); folio 7¾ x 4½in. (19.5 x 11.5cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



0160

QUR'AN

QAJAR IRAN, DATED 11 DHU AL-HIJJA AH 1250/10 APRIL 1835 AD

Arabic manuscript on paper, 185ff. plus three fly-leaves, 19ll. of black *naskh* to the page, *sura* headings in red *thuluth* on gold ground within illuminated cartouches, with gold roundel verse markers, text within gold and black rules, with floral illuminated marginal medallions, catchwords, opening bifolio heavily illuminated in gold and polychrome, colophon dated, in black morocco
Text panel 4% x 2¼in. (11 x 5.8cm.);

£3,000-5,000

\$3,800-6,200

€3,500-5,800



161



161



162

98

0161

A RARE TALISMANIC PRAYER BOOK

SIGNED IBN AL-HAJJ SHIRAZI MAHDI
MUHAMMAD AL-TABIB AL-ISFAHANI, QAJAR
IRAN, DATED AH 1244/1828-29

Arabic and Persian manuscript on paper, 48ff. plus four fly-leaves, each folio with lines of bold *naskh* and *thuluth* arranged horizontally or diagonally, lines within gold bands, some folios with Persian interlinear translation in *nasta'liq*, including numerous tables and diagrams, probably talismans, each folio with gold and polychrome frame, opening bifolio with illuminated margins and headpieces, colophon signed and dated, in Qajar floral lacquer binding
Text panel 3 3/8 x 2 in. (9.3 x 5.1cm.); folio 5 5/8 x 3 1/2 in. (14.4 x 9cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

0162

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

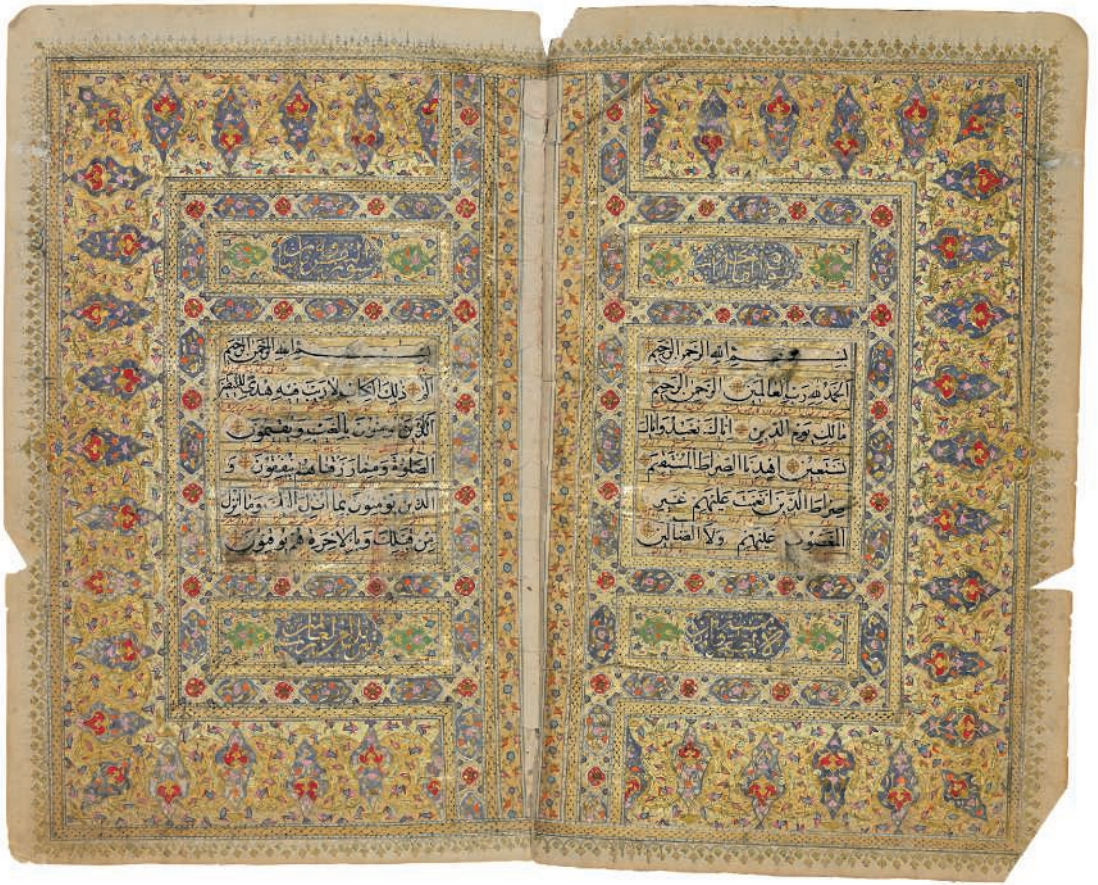
SIGNED IBN MUHAMMAD HUSAYN MUHAMMAD JA'FAR, QAJAR IRAN, EARLY 19TH CENTURY

A renowned Shi'a prayer book, Persian manuscript on paper, 235ff. plus four fly-leaves, 20ll. of black *naskh* to the page, important words and titles in red, text within double gold and black rules, opening bifolio with finely illuminated headpiece in gold and polychrome with fine floral margins, colophon signed and dated Thursday the 8th of Muharram, in original gilt and tooled black morocco
Text panel 4 3/8 x 2 3/8 in. (11 x 6cm.); folio 6 x 3 3/8 in. (15.2 x 9.8cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



0163

QUR'AN

QAJAR IRAN, DATED AH 1251/1835-36 AD

Arabic manuscript on paper, 309ff., one fly-leaf, each folio with 15ll. of strong black *naskh* alternated with smaller lines of Persian interlinear translation in red *nasta'liq*, text panels outlined in black and polychrome, catchwords, *sura* headings in white on illuminated panels, medallions in the margin with notes in *shikaste*, opening bifolio with gold and polychrome illumination framing 6ll. of text, colophon in star on illuminated ground followed by prayers, loose in contemporaneous lacquer binding with floral motifs, the doublures with calligraphic medallions also dated AH 1251 Text panel 7 $\frac{5}{8}$ x 4 $\frac{1}{8}$ in. (19.4 x 10.6cm.); folio 11 x 7in. (27.9 x 7.7cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100

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



0164

IBN SINA (D. 1037 AD): AL-QANUN FI AL-TIBB (THE CANON OF MEDICINE)
CENTRAL ASIA, DATED 11 SHAWWAL AH 960/20 SEPTEMBER 1553

Avicenna's major work on medicine, vol. III., Arabic manuscript on paper, 173ff. plus two fly leaves, 19ll. of black *naskh* to the page, titles and important words picked out in red, some phrases overlined in red, text within blue and red rules, with catchwords, occasional marginal notes, pen pagination, opening folio with finely illuminated headpiece, colophon dated, later added ownership notes, in marbled paper covered binding
Text panel 7½ x 4½in. (18 x 11.6cm.); folio 9% x 6in. (23.8 x 15.2cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100

164



0165

AN ASTRONOMICAL TREATISE
IRAN, 18TH CENTURY

Persian manuscript on paper, 41ff. plus one fly-leaf, 17ll. of black cursive to the page, titles in red, important words highlighted in red, with numerous diagrams, catchwords, followed by a short treatise by Taftazani, in stamped brown morocco
9% x 5%in. (25 x 14.6cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

165

100

0166

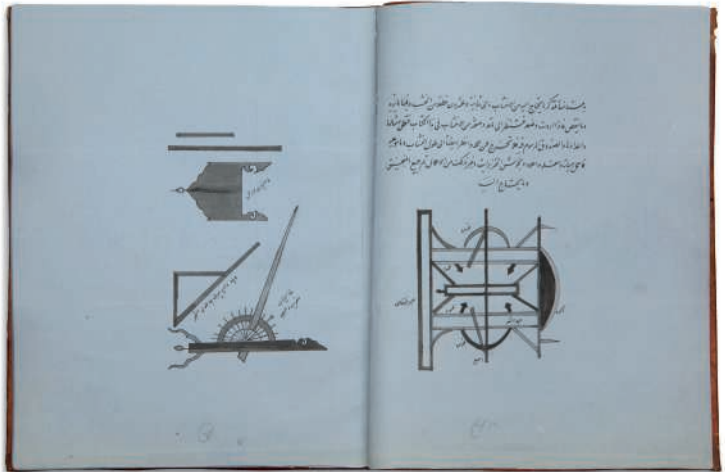
A TREATISE ON ARTILLERY
QAJAR IRAN, CIRCA 1900

On catapults and other war machines, Arabic manuscript on blue paper watermarked 'Shaik Ahmed Shaik Dawood 1886', 10ff. plus two fly-leaves, 16ll. or less of fine black nasta'liq to the page, with numerous diagrams and drawings in black, in plain soft morocco Folio 7½ x 6¼in. (19.2 x 15.6cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



166

0167

HUNAYN BIN ISHAQ (D. 873 AD):
THREE TREATISES (MAQALAT) ON
OPHTHALMOLOGY
QAJAR IRAN, FIRST HALF 19TH
CENTURY

Three *maqalats* by this important mediaeval scholar, Arabic manuscript on paper, 24ff. plus three fly-leaves, 15ll. of precise black nasta'liq to the page, with two black and red diagrams of the eye, catchwords, Russian seal impression, in gilt and stamped brown morocco Folio 6¾ x 4¼in. (17.3 x 10.5cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



167







0168

QUR'AN

SIGNED MUHAMMAD BIN HUSAYN, OTTOMAN OR SAFAVID PROVINCES,
POSSIBLY IRAQ, DATED SATURDAY 26 RAJAB AH 99½ AUGUST 1584 AD

Arabic manuscript on paper, 234ff., two fly-leaves, 16ll. of black *muhawraq* 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 by 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 11½ x 7½in. (28.9 x 19.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

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 (?).

0169

QUR'AN

PROBABLY SUDAN, LATE 19TH CENTURY

Arabic manuscript on *Tre Lune* watermarked paper, 417ff., 131l. of sepia *sudani* script to the page, verses marked with pyramidal clusters of yellow roundels outlined in red, *sura* headings in red, with illuminated marginal markers, catchwords, opening folio with polychrome illuminated, three folios with large or full page illumination, with two separate hard covers and original leather binding with tooled decoration, misbound or incomplete at end

Folio 9 1/2 x 6 1/2 in. (23 x 16.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



169

0170

QUR'AN

NORTH AFRICA, PROBABLY MOROCCO, DATED SHAWWAL AH 1149/FEBRUARY-MARCH 1737 AD

Arabic manuscript on paper, 172ff. (as numbered) plus four fly-leaves, each folio with 20ll. of sepia *maghribi* script, *sura* headings in red script, vocalization and reading marks in polychrome ink, *hizb* and *juz'* markers as polychrome medallions, colophon dated, in restored North African gilt and stamped morocco with flap

Folio 11 1/2 x 7 7/8 in. (28.9 x 20cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



170

0171

TWO SECTIONS FROM A NORTH AFRICAN QUR'AN

PROBABLY MOROCCO, NORTH AFRICA, 18TH CENTURY

Qur'an (*sura al-Mulk*), vv.4-30, Qur'an *sura al-Qalam* to Qur'an *sura al-Maarij*, v.43, Arabic manuscript on paper, 8ff. and 6ff., 111l. of bold sepia *maghribi* to the page, *sura* headings in large blue or red script, important words in red, with polychrome verse markers, text within double red rules, marginal markers, catchwords, restored margins

Text panel 10 1/2 x 6 1/2 in. (26.7 x 16.8cm.); folio 12 7/8 x 9 in. (32.8 x 22.9cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



171



172

0172
NAJM AL-DIN MUHAMMAD BIN 'ABDULLAH BIN QADI 'AJLUN AL-SHAFI' I (D.1471-72 AD): KITAB AL-TAJ MUKHTASAR TASHIH AL-MINHAJ
 MAMLUK EGYPT OR SYRIA, 15TH CENTURY

An abridgement of the corrections to the *Minhaj al-talibin*, the celebrated Shafi'i law manual by al-Nawawi, on *fiqh*, Arabic manuscript on paper, 49ff., 17ll. of black *naskh* to the page, titles in red, with red comma markers, two colophons each stating it was copied by Umm Salman bint Muhammad al-Tabariya in Mecca in Safar AH 880, numerous added notes to the opening folio, with catchwords, occasional marginal notes, in paper covered binding with flap
 Folio 7¼ x 5¼in. (18.5 x 13.5cm.)

£6,000-8,000 \$7,500-10,000
 €7,000-9,200

Another copy of this work, written in Damascus and dated 18 Dhu'l-Qada AH 876/27 April 1472 AD, is in the Chester Beatty Library, Dublin, see A. Arberry, *A Handlist of the Arabic Manuscripts*, Dublin, 1962, p.150, no.4460. According to A. Arberry no other copy appears to be recorded. This is therefore a rare copy.



173

0173
SHAYKH ABU AL-'ABBAS AHMAD BIN 'ALI BIN YUSUF AL-BUNI (D. 1225 AD): SHAMS AL-MA'ARIF
 DATED SATURDAY 19 SHA'BAN AH 1146/25 JANUARY 1734 AD

On the art of divination and the use of Islamic talismans, Arabic manuscript on paper, 477ff. (as numbered), three fly-leaves, 26ll. of black cursive to the page, titles and important words picked out in red or occasionally in blue, including numerous talismanic diagrams and tables, text occasionally within double red rules, with catchwords, pagination, old occasional repairs, marginal notes, colophon signed and dated, in possibly original brown morocco with flap, the last 16ff. in second hand, otherwise complete
 Text panel 9¼ x 4¾in. (23.4 x 12.5cm.); folio 12 x 8½in. (30.4 x 20.6cm.)

£4,000-6,000 \$5,000-7,500
 €4,700-6,900



174

There are two copies of this work, *Shams al-ma'arif wa lata'if al-awarif*, in the Chester Beatty Library (A. Arberry, *A Handlist of the Arabic Manuscripts*, vol.VI, Dublin, 1963, no.4942 (4), pp.149-50). There are also four copies, one of which is dated AH 843/1440 AD in the British Library (P. Stocks and C. Baker, *Subject-Guide to the Arabic Manuscripts in the British Library*, London, 2001, M.2, p.348). Al-Buni was the author of works on magic with a strong concentration on 'magic squares', grammatology (*'ilm al-huruf*) and onomancy (*'ilm al-asma*). These were much reproduced in later Islam, from the Maghrib to Central Asia. Another copy of the manuscript, written for the future Sultan of Morocco, Hasan I (r. 1873-95) in AH 1285/1868 AD, is in the Khalili Collection (J.M.Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, exhibition catalogue, Abu Dhabi, 2007, no.274, pp.238-40).

Another copy of this work sold at Christie's, London, 11 April 2000, lot 36.

0174
SHAYKH 'ABD AL-WAHHAB BIN AHMAD AL-SHA'RANI (D. 1565 AD): KITAB AL-MIZAN AL-SHA'RANIYA
 SIGNED FATIMA BINT AHMAD KNOWN AS WALIDI, COPIED AT THE MADRASA AL-SULAYMANIYA, HARAM AL-SHARIF, MECCA, DATED 19 SHAWAL AH 1123/30 NOVEMBER 1711 AD

An important work on the four Sunni schools of law, Arabic manuscript on European paper watermarked with crescent, star and fleur-de-lys, 430ff., 15ll. of black cursive to the page, important words and titles picked out in red, including seven folios with polychrome diagrams, with catchwords, colophon indicating the place of copy, signed and dated, in 18th century Ottoman brown stamped morocco
 Folio 8 7/8 x 6 1/2 in. (20.5 x 15.5cm.)

£10,000-15,000 \$13,000-19,000
 €12,000-17,000

The colophon states that this manuscript was copied from the copy of Imam al-Din bin Ahmad al-Murshidi and that it was copied in Mecca, at the Sulaymaniya madrasa near the Haram al-Sharif. The colophon also states that this manuscript was copied by a female calligrapher, Fatima bin Ahmad.



176



177

109



0178

TWENTY-SIX QUR'AN SECTIONS FROM A QUR'AN IN THIRTYJUZ'
CHINA, 19TH CENTURY

Arabic manuscript on paper, each folio with 5ll. of large black *sini*, reading markers in red, *sura* headings in red script within red cartouches, text within double red rules, with catchwords, opening and final bifolios with gold and polychrome illumination, each in green cloth covered binding

Text panel 6¼ x 47⁄8in. (17.1 x 12.4cm.); folio 10¾ x 71⁄8in. (26.3 x 19.2cm.) (26)

£8,000-12,000

\$10,000-15,000

€9,300-14,000





179

0179

A QUR'AN IN TWO VOLUMES

CHINA, 19TH CENTURY

Arabic manuscript on paper, 13ll. of black *sini* to the page, *sura* headings in red, some words with interlinear translation in black cursive, text within double red rules, with marginal commentary, each opening bifolio finely illuminated in gold and polychrome, with opening and closing illuminated *shamsa*, illuminated colophon stating that it was copied by 'Abdullah bin Fakhr al-Din al-Sini, dated 3 Rajab AH 1091, in restored original stamped morocco with flap

Text panel 8½ x 4⅞in. (21.6 x 12.4cm.); folio 11⅞ x 7½in. (31.4 x 19.1cm.) (2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

0180

QUR'AN SECTION (JUZ')

CHINA, 19TH AND 20TH CENTURY

Juz' XIII, Arabic manuscript on paper, 55ff., four fly-leaves, 5ll. of gold *sini* to the page, very probably copied in gold over existing text in black *sini* script, text panel with blue and gold rules on red ground, with gold rosette verse markers, opening and closing folios with illuminated cartouches, with cloth doublures, in restored original stamped morocco

Text panel 7⅞ x 4⅞in. (18 x 11.6cm.); folio 11⅞ x 7½in. (29.4 x 19cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



180

111



181

0181

**ABU AL-QASIM FIRDAWSI (D. 1025-26 AD):
SHAHNAMA (BOOK OF KINGS)**

MUGHAL INDIA, EARLY 17TH CENTURY

The renowned Persian epic, Persian manuscript on paper, 348ff plus 16 fly-leaves, 19ll. of elegant *nasta'liq* to the page arranged in four columns, with gold and black double intercolumnar division, titles in red within gold cartouches, with catchwords, the preface's opening bifolio with illuminated headpiece and gold floral margins, the text's opening bifolio with illuminated headpiece and finely decorated floral margins in gold and polychrome, in European 19th century gilt morocco with marbled paper doublures

Text panel 7 x 4 $\frac{3}{4}$ in. (17.8 x 11.1cm.); folio 10 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in. (27 x 17.1cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



182

0182

**QASIMI JUNABADI (D.1574 AD): SHAHNAMA-I
ISMA'IL**

SIGNED MIR KHALIL, BIJAPUR, DECCAN,
DATED AH 996/1587-88 AD

A very early copy of this history of Shah Isma'il imitating the style of the *Shahnama*, Persian manuscript on gold-speckled paper, 178ff., 2 fly-leaves, 12ll. of elegant black *nasta'liq* in two columns within gold rules, headings in red, text panel within gold and polychrome rules, catchwords, opening bifolio with illuminated headpiece, colophon signed and dated, the first and final folios with later illumination, areas of worm-holing and repair to the folios, in a later European gilded red morocco

Text panel 4 $\frac{1}{2}$ x 2 $\frac{3}{4}$ in. (11.5 x 7cm.); folio 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (19.5 x 13cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

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



183

0183

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 7 $\frac{1}{2}$ x 5 $\frac{1}{4}$ in. (19.5 x 14.6cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



0184

A RARE PERSIAN ILLUSTRATED COPY OF THE BHAGAVATA PURANA
KASHMIR, NORTH INDIA, DATED AH 1232/1816-17 AD

The story of Krishna, Persian manuscript on paper, 263ff. plus nine fly-leaves, 17ll. of black *nasta'liq* to the page, important words overlined in red, text within gold and polychrome rules, with catchwords, marginal notes, numerous original full-page illustrations including Krishna and the *gopis* bathing, Krishna quelling the Serpent Kaliya, Krishna lifting Mount Govardhan, Vishnu, Brahma and Shiva in the wilderness, two opening headpieces in gold and polychrome with illuminated floral margins, colophon dated, in black stamped morocco with flap

Text panel 8¾ x 4¼in. (22 x 11.8cm.); folio 11½ x 7¼in. (29.4 x 18.6cm.)

£6,000-8,000

\$7,500-10,000

€7,000-9,200





0185
MUHAMMAD BAQIR BIN MUHAMMAD TAQI MAJLISI (D. AH 1110/1698 AD): ZAD AL-MA'AD
 KASHMIR, NORTH INDIA, EARLY 19TH CENTURY

A renowned prayer book, Persian manuscript on paper, 242ff. plus one fly-leaf, 19ll. of black *naskh* to the page, each link in cloudband on gold ground, text within gold and blue gold frame, with marginal notes and catchwords, the opening bifolio with fine gold and blue illumination, followed by illuminated chapter headings, the colophon with defaced date, in probably original Kashmiri floral lacquer binding and red morocco slip case

Text panel 6½ x 3¾in. (16.5 x 8.6cm.); folio 9¼ x 5¾in. (23.4 x 13.6cm.)

£5,000-7,000 \$6,300-8,700
 €5,800-8,100

185



0186
KHWAJA SHAMS AL-DIN HAFIZ SHIRAZI (D. 1390 AD): DIWAN
 SIGNED NIZAM AL-DIN KASHMIRI, KASHMIR, NORTH INDIA, DATED 4 JUMADA I AH 1246/21 OCTOBER 1830 AD

Poetry, Persian manuscript on paper, 268ff. plus four fly-leaves, 12ll. of black *nasta'liq* on gold-speckled paper, arranged in two columns with floral illuminated divisions, text interspersed with floral illuminated cartouches, opening bifolio finely illuminated in gold and polychrome, including several original illustrations, with catchwords, pagination, signed and dated colophon, in Qajar floral lacquer binding, with Iranian export stamp and old owner's notes in Hebrew

Text panel 4¾ x 2½in. (10.3 x 5.4cm.); folio 5¾ x 3¾in. (14.7 x 8.5cm.)

£3,000-4,000 \$3,800-5,000
 €3,500-4,600

186

114



0187

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

SIGNED AHMAD, KASHMIR, NORTH INDIA, DATED [12]55/1839-40 AD

Rumi's famous didactic poem, Persian manuscript on paper, 370ff. plus four fly-leaves, 21ll. of black *nasta'liq* to the page arranged in two columns with double divisions, further text written diagonally around the main central panel, within gold and polychrome rules, titles in red, opening bifolio finely illuminated in gold and polychrome, each chapter with illuminated headpiece, colophons with various dates, in damaged original brown morocco

Text panel 8½ x 3¾in. (21.6 x 9.6cm.); folio 10¼ x 6in. (27.3 x 15.1cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



0188

QUR'AN

MUGHAL INDIA, 18TH CENTURY

Arabic manuscript on paper, 531ff. (as numbered), six fly-leaves, 11ll. of black *naskh* to the page, gold roundel verse markers with polychrome highlights, *sura* headings in black *thuluth* on gold within cartouches, with gold and blue marginal medallions, text within blue, black and gold rules, catchwords, opening and closing bifolios with illuminated borders, reverse of last folio with erroneous date of AH 810 and signature of Abu al-Fath, in stamped red morocco

Text panel 6% x 3%in. (16.8 x 9.2cm.); folio 10¼ x 6½in. (26 x 15.6cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

0189

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

KASHMIR, NORTH INDIA, EARLY
19TH CENTURY

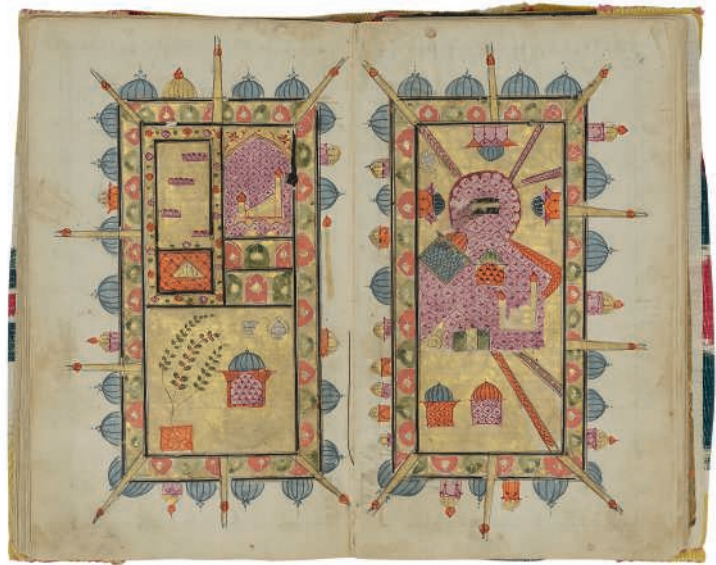
The renowned prayer book in praise of the Prophet Muhammad, Arabic manuscript on paper, 97ff., 13ll. of black *naskh* script on gold ground, each line within a cartouche, the text within floral illuminated borders, important words picked out in red, the opening bifolio and numerous chapter openings with heavily illuminated margins in gold and polychrome, with two original illustrations of Mecca and Medina, two double pages at beginning and end with gold and polychrome *shamsa* on floral ground, in probably original floral papier-mache binding

Text panel 4 $\frac{5}{8}$ x 2 $\frac{3}{8}$ in. (11.5 x 6cm.); folio
7 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. (19 x 11.5cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



189

0190

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

KASHMIR, NORTH INDIA, EARLY
19TH CENTURY

The renowned the prayer book in praise of the Prophet Muhammad, Arabic manuscript on paper, 99ff. plus five fly-leaves, 11ll. of bold black *naskh* to the page, important words picked out in red, each line within a cloudband on gold ground, text within thick gold and blue frame, with numerous illuminated headpieces in gold and polychrome, including two original diagrams of the Holy Sites of Mecca and Medina, opening bifolio with illuminated margins, in original floral papier-mache binding (damaged)

Text panel 3 $\frac{7}{8}$ x 2 $\frac{1}{8}$ in. (9.8 x 5.2cm.); folio
6 $\frac{1}{8}$ x 3 $\frac{7}{8}$ in. (15.5 x 9.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



190



(detail of the colophon)

0191

QUR'AN

SIGNED MUSTAFA KNOWN AS HAFIZ AL-QUR'AN,
OTTOMAN TURKEY, DATED AH 1196/1781-82 AD

Arabic manuscript on paper, ...ff., four fly-leaves, 15ll. of black *naskh* to the page, with gold and polychrome rounded verse markers, *sura* headings in white *thuluth* within illuminated cartouches, text in black and gold frame, with finely illuminated marginal medallions, catchwords, opening bifolio heavily illuminated, colophon page with extensive illumination, signed and dated, in restored 19th century gilt Morocco with flap
Text panel 4½ x 2¼in. (10.5 x 5.7cm.); folio 6¾ x 4¼in. (17.5 x 10.8cm.)

£7,000-10,000

\$8,800-12,000

£8,100-12,000



0192

MUHAMMAD BIN SULAYMAN AL-JAZULI (D.1465 AD): DALA'IL AL-KHAYRAT
 OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY

The renowned prayer book in praise of the Prophet Muhammad, Arabic manuscript on paper, 96ff., two fly-leaves, 11ll. of elegant *naskh* to the page, important words in red, with gold and polychrome verse markers, illuminated title cartouches, text in thick gold frame, with catchwords, four illuminated headpieces throughout, with two depictions of Mecca and Medina, preceded by a painting of a rose, some marginal comments, in original gilt and tooled binding with flap, front cover detached

Text panel 4.3/5 x 2¼in. (11.2 x 5½in.); folio 6% x 4¼in. (16.2 x 10.6cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900





0193

QUR'AN

OTTOMAN TURKEY, SECOND HALF 18TH CENTURY

Arabic manuscript on paper, 300ff. plus five fly-leaves, 15ll. of black *naskh* to the page, *sura* headings in white *thuluth* on gold ground within illuminated cartouches, with gold and polychrome roundel verse markers, text within gold and polychrome rules, marginal illuminated medallions, catchwords, opening bifolio heavily illuminated in gold and polychrome with later restoration, text ending with *sura al-fatiha*, in 19th century gilt morocco with flap

Text panel 4½ x 2¼in. (11.2 x 6cm.); folio 6¾ x 4in. (16.3 x 10.3cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

194

QUR'AN

OTTOMAN TURKEY, 18TH/19TH CENTURY

Arabic manuscript on paper, 491ff. plus six fly-leaves, 11ll. of black *naskh* to the page, with gold roundel verse markers, *sura* headings in gold *thuluth* in cartouche, text within gold and black frame, with catchwords, opening two folios a 19th century replacement with illuminated frontispiece, in gilt and tooled brown morocco with flap
Text panel 2 5/8 x 1 1/2 in. (6.7 x 3.8 cm.); folio 3 7/8 x 2 1/2 in. (10 x 6.4 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



194

195

A TREATISE ON JURISPRUDENCE (FIQH)

OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper, 449ff. as numbered plus four fly-leaves, each folio with 29ll. of black cursive, important words picked out in red, some phrases overlined in red, text within red rules, with catchwords and occasional marginal notes, margins with large cusped seal impression, paginated in red, opening folio with gold headpiece, preceded with tables, followed by short notes, in original gilt stamped morocco
Text panel 7 3/4 x 3 in. (19.8 x 7.6 cm.); folio 10 1/2 x 5 7/8 in. (26.5 x 14.7 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



195

196

PRAYER BOOK

SIGNED MUSTAFA AL-SAFI A STUDENT OF MUSTAFA AL-DHAHNI, OTTOMAN TURKEY, DATED AH 1178/1764-65 AD

Arabic manuscript on paper, 79ff. plus two fly-leaves, 9ll. of black *naskh* to the page, with gold and polychrome roundel verse markers, text within blue and black-ruled gold frame, with catchwords, opening bifolio with two illuminated headpieces, with tables for the names of God and the names of the Prophet Muhammad, two *hilyeh* compositions, two illustrations of Mecca and Medina, colophon signed and dated, in gilt tooled morocco with flap
Text panel 4 x 2 3/8 in. (10.2 x 6 cm.); folio 6 1/8 x 4 in. (15.7 x 10.2 cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000



196



197

0197
QUR'AN

SIGNED MUHAMMAD SHAWQI,
 OTTOMAN TURKEY, DATED AH
 1284/1868-69 AD

Arabic manuscript on paper, 295ff. plus four fly-leaves, each with 15ll. of black *naskh*, *sura* headings in white on gold ground within illuminated cartouches, with gold roundel verse markers, text within gold, black and red rules, with catchwords, illuminated marginal medallions, opening bifolio heavily illuminated, colophon dated, signed and giving the scribe's teacher name as Ahmad al-Hafzi, in original gilt morocco with flap, pink doublures
 Text panel 4½ x 2½in. (11.3 x 6.2cm.); folio 7¾ x 4¾in. (19 x 12cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



198

0198
PRAYER BOOK FOR THE DAYS OF THE WEEK

OTTOMAN TURKEY, SECOND HALF
 19TH CENTURY

Including *suras*, prayers and *shama' ilnama*, Arabic manuscript on paper, 42ff., 13ll., 9 fly-leaves, 13ll. of elegant *naskh* to the page, with gold roundel verse markers with polychrome highlights, important phrases picked out in red, titles in gold cartouches, opening bifolio with gold and polychrome headpieces, text within gold frame, with catchwords, in original gilt morocco with flap, green doublures
 Text panel 4¼ x 2¾in. (10.8 x 6cm.); folio 7¾ x 4¾in. (19.6 x 12.4cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



0199

A PRAYER BOOK

SIGNED MUGHNISI, OTTOMAN TURKEY, DATED AH 1224/1828-29 AD

Arabic manuscript on paper, 82ff. plus five fly-leaves, 11ll. of elegant black *naskh* to the page, with gold and polychrome rosette markers, text within thick gold frame with blue and black rules, including two heavily illuminated *hilyehs* with floral margins, the opening bifolio with illuminated headpiece, title cartouches in gold and polychrome, with catchwords, in original gilt morocco with flap, gilt pink doublures, and slip case
Text panel 4¼ x 2½in. (10.8 x 6.4cm.); folio 6% x 4½in. (17 x 11.5cm.)

£4,000-5,000

\$5,000-6,200

€4,700-5,800



200

0200
QUR'AN

OTTOMAN TURKEY OR THE
BALKANS, SECOND HALF 19TH
CENTURY

Arabic manuscript on paper, 302ff. plus three fly-leaves, 15ll. of small black *naskh* to the page, with gold roundel verse markers, each double page with mirrored words picked out in red, *sura* headings in white cursive on gold ground within cartouche, the text panels with gold floral sprays, text within red and black-ruled gold frame, with catchwords, opening bifolio with illuminated borders, illuminated marginal medallions throughout, in original tooled brown morocco with flap, with green doublures. Text panel 4½ x 2¾in. (11.4 x 6cm.); folio 6¾ x 4¾in. (17.2 x 11.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

A hand written note on the fly leaf reads 'To Clementine Alan Helen [and?] Enoch before leaving for Shanghai in very sincere friendship. On the Oxford boat the 16th of August 1939'.



201

0201
A MINIATURE QUR'AN ON GREEN PAPER
TURKEY OR SYRIA, 20TH CENTURY

Arabic manuscript on green paper, 133ff., two fly-leaves, 43ll. of silver cursive to the page, *sura* headings in black within silver cartouches, text within silver rules, with marginal medallions, catchwords, illuminated opening bifolio, colophon signed and dated by 'A'isha bint al-Ustadh Mustafa known as Wasif on 21 Muharram AH 1277, in gilt green morocco, with silver nielloed box

Folio 2 x 1¼in. (5.1 x 3.2cm.)
£4,000-6,000

\$5,000-7,500

€4,700-6,900



0202

PRAYER BOOK

SIGNED HAFIZ AL-QUR'AN SAYF ZADEH MUHAMMAD HILMI, A STUDENT OF 'ABD AL-RAHMAN AT-TAWFIQI, OTTOMAN TURKEY, DATED AH 1257/1841-42 AD

Arabic manuscript on paper, 56ff. plus two fly-leaves, 15ll. of black *naskh* to the page, with rosette or roundel gold verse markers, text within red and black-ruled gold frame, including tables with the names of God, with three finely illuminated headpieces, catchwords, colophon signed and dated, in original gilt Text panel 3 1/8 x 1 1/8 in. (8 x 4.7cm.); folio 5 1/4 x 3 3/8 in. (13.4 x 9.3cm.)

£3,000-4,000 \$3,800-5,000
€3,500-4,600

This prayer book opens with Ibn 'Arabi's *al-Dawr al-A'la* (The Exalted Cycle) with a commentary in Turkish. This is followed by the *Hizb al-Bahr* of Imam Shadhili, *al-Hizb al-A'zam* of 'Ali al-Qari (d. 1605-06) preceded by a commentary, Qur'an LXIII, *sura al-falaq*, Qur'an LXIV, *sura al-nas* and further prayers.



202

0203

QUR'AN

SIGNED MUSTAN AL'ASHQI, A STUDENT OF HAFIZ MUHAMMAD AMIN AL-SHUKRI, OTTOMAN TURKEY, DATED AH 1288/1871-72 AD

Arabic manuscript on paper, 302ff. (as numbered), three fly-leaves, 15ll. of black *naskh* to the page, with gold roundel verse markers, *sura* headings in red within red cartouches, text within double red rules, with catchwords, opening bifolio with gold and polychrome headpieces, later pagination, last folio signed and dated, in original two-colour gold decorated morocco

Text panel 5 1/4 x 3 in. (13.4 x 7.6cm.); folio 8 3/8 x 4 7/8 in. (20.6 x 12.4cm.)

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



203



204

0204
QUR'AN
 OTTOMAN TURKEY, 19TH CENTURY

Arabic manuscript on paper, 394ff. plus four fly-leaves, each folio with 13ll. of black *naskh* within panels outlined in gold, gold and polychrome verse roundels, catchwords, *sura* headings in white on gold cartouches framed with polychrome illumination, marginal medallions marking *hizb*, *sajda* and *juz'*, opening bifolio with gold and polychrome illumination framing 7ll. of *naskh* in clouds reserved against gold ground, in original brown morocco with flap decorated with tooled central medallion and spandrels Text panel 4 1/4 x 2 1/2 in. (10.3 x 5.5cm.); folio 6 3/4 x 4 3/4 in. (17 x 11cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

0205
A FINE OTTOMAN MANUAL OF ARABIC LANGUAGE
 SIGNED HASAN AL-SHUKRI, OTTOMAN TURKEY,
 BEGINNING OF RAJAB DATED 1184/OCTOBER 1770 AD

In verse, Ottoman manuscript on paper, 54ff. plus three fly-leaves, 9ll. of black *naskh* to the page, each within gold and polychrome illuminated cartouche, titles of the grammatical sections in red or gold, text within red and black-ruled gold frame, with catchwords, opening bifolio with illuminated headpiece and gold floral margins, colophon signed and dated also giving the name of Hasan [...] Uskudari, in original tooled two-colour gold brown morocco with flap Text panel 5 3/8 x 3 3/8 in. (13.7 x 8.5cm.); folio 8 x 5 1/4 in. (20 x 14.7cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

0206

HIKAYAT SHAH JURJAN: AN IMITATION OF NABI'S KHAYRABAD POEM

OTTOMAN TURKEY, SECOND HALF 19TH CENTURY

A summary and commentary in prose of this romantic poem, Ottoman manuscript on polished paper, 40ff. plus seven fly-leaves, 17ll. of black *naskh* to the page, with gold roundel verse markers, titles and important words picked out in red, text within black-ruled gold frame, with catchwords, opening bifolio with gold and polychrome illuminated headpiece, in Qajar floral lacquer binding ext panel 6 7/8 x 3 1/4 in. (17.4 x 8.1 cm.); folio 10 1/8 x 6 7/8 in. (25.6 x 17.3 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Hikayat Shah Jurjan is an imitation of the poet Nabi's *Khayrabad* poem. It was purportedly composed by Khurram, a king of Jurjan a hero of the *Ilahinama* of Farid al-Din 'Attar ('Khurram', in E.J. Brill, *Encyclopaedia of Islam*, 1993, vol.III, p.974). It is partly based on 'Attar's text.

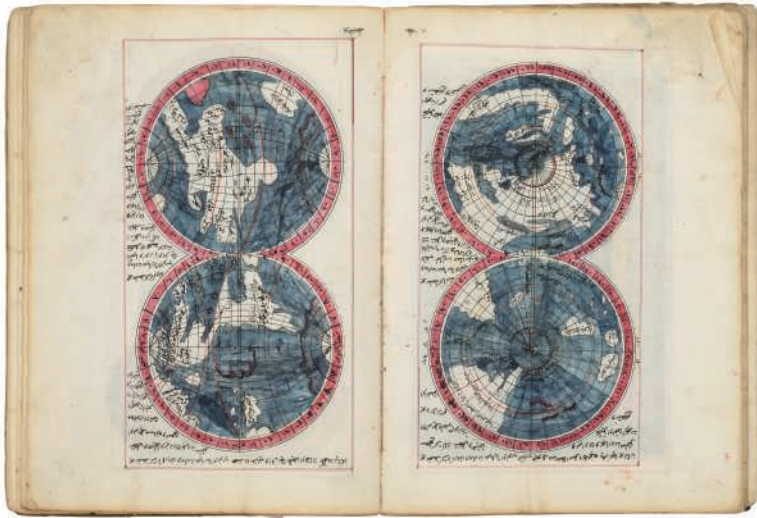
The Ottoman poet Nabi was a leading poet of the late 17th century, working in the entourage of the Great Vizier Mehmet Koprulu Fazil Mustafa Pasha. He is known for his strongly Persianised style. Although composed in Ottoman Turkish the *Khayrabad* poem, of which the present manuscript is an abridgment in prose, starts with fourteen couplets of Persianised Ottoman words, not including any Turkish word (Edward G. Browne (ed.), *History of Ottoman Poetry by the Late E.J.W. Gibb*, Vol III, 1904, p.330).



205



206



#207

**AN ILLUSTRATED ENCYCLOPAEDIA
WITH MAPS OF THE OLD AND NEW
WORLDS**

OTTOMAN TURKEY, LATE 19TH
CENTURY

Probably Ibrahim Hakki's *Ma'rifatnama* with related associated maps and diagrams, 101ff., 29ll. of black *naskh* to the page, titles and important words picked out in red, text within red rules, with numerous coloured diagrams and tables including a double page with maps of the globe, circular diagrams with the Zodiac, marginal notes, catchwords, in paper covered morocco with flap

Text panel 8¼ x 5⅝in. (21 x 13.6cm.); folio 9¼ x 7in. (24.8 x 17.8cm.)

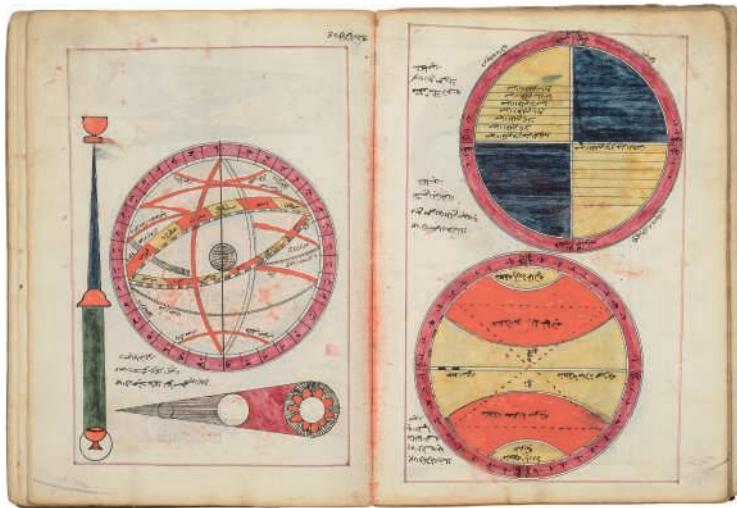
£7,000-10,000

\$8,800-12,000

€8,100-12,000

This is probably a copy of the *Ma'rifatnama* of the Ottoman author Ibrahim Hakki Erzerumi (d. 1780). It is a work concerned with eschatology and mysticism, but which also contains a commentary on philosophy, astronomy, mathematics and anatomy. It includes planispheric maps of the Old and New Worlds. These were based on the Atlas Major of the Dutch cartographer Joan Blaeu (1596-1673, influential in 18th century Turkey). The text opens with a discussion on writing and linguistics (in Turkish), whereas the last pages are in Arabic and concern all matter of affairs such as coffee, smoke, wives and people (*Insan*) (with the discussion for the latter two being taken from the Qur'an and *tafsir*).

The style of the maps bears a close resemblance to those in the copy dated 1235/1820 in the collection of Nasser D. Khalili. (Rogers, J.M.: *Empire of the Sultans*, London, 1995, no. 74, pp. 121-123) and to a copy sold at Christie's, London, 10 October 2000, lot 50 and 14 October 2003, lot 112. Another copy, dated 1770 is published in *Four Centuries of Ottoman Taste*, E. Grünberg & E. M. Torn, London, 1988, cat.88.



0208

A COLLECTION OF LEGAL ARTICLES CONCERNING THE AUSTRIAN TRADE IN THE OTTOMAN EMPIRE

PRINTED IN VIENNA, AUSTRIA, 1846 AD

Including the 14th article of the Treaty of Karlowitz signed in 1799, Ottoman text, 88pp. as paginated, titles and important phrases picked out in red, text within gold frame, opening folio with illuminated *shamsa* followed by index tables and by an illuminated headpiece, colophon indicating that it was printed by the Imperial Press in Vienna in 1846, in original gilt and tooled green morocco with flap, in modern Perspex slip case
Folio 9 x 5 7/16in. (22.8 x 15cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



208

0209

SHIHAB AL-DIN AHMAD BIN AL-MAJDI (D. 1447 AD): KITAB AL-DURAR FI HULL MUQAWWAMAT AL-SHAMS WA AL-QAMAR

OTTOMAN PROVINCES, 18TH CENTURY

A short astronomical treatise followed by tables, Arabic manuscript on paper, 38ff. plus one fly-leaf, 25ll. of black cursive to the page, each within red cartouche, important words picked out in red, titles in larger red or green script, followed by tables, numbered in red, later ownership inscription at beginning dated AH 1153, in Persian stamped brown morocco
Folio 11 1/8 x 6 1/2in. (29 x 16.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



209

0210

A MANUAL ON PHILOSOPHY

OTTOMAN TURKEY, SECOND HALF 19TH CENTURY

A philosophical-ethical work on the nature of society and the state, Ottoman manuscript on paper, 14ff. plus two fly-leaves, 29ll. of small black *naskh* to the page, with red roundel markers, important words picked out in red, text within black-ruled gold frame, with catchwords, ownership note dated Rajab AH (1)1317 on final folio, later added notes on fly-leaf with erroneous indication that this manuscript deals with horse diseases, in stamped brown morocco with flap
Text panel 5 3/4 x 2 1/2in. (14.6 x 6.3cm.); folio 7 1/2 x 4 1/4in. (19 x 10.8cm.)

£800-1,200

\$1,000-1,500

€930-1,400



210



211

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1580-90

The polychrome painted decoration consisting of a floral spray rising from a vase, flanked by swaying tulips, framed
7¼ x 8¾in. (18.5 x 22.3cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

PROVENANCE:

Acquired by the current owner on the German Art Market, 10 May 1998



212

212
A LARGE COPPER ALLOY CANDLESTICK
 OTTOMAN TURKEY, CIRCA 18TH CENTURY

Of typical shape, the thick ringed stem rising to a straight mouth with sloping socket
 13¼in. (33.76cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500

213
A BRASS CANDLESTICK
 OTTOMAN TURKEY, CIRCA 1500

Of typical form, the socket worked as a budding tulip
 12¾in. (31.5cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

An almost identical candlestick with an inscription dated AH 905/1499-1500 is in the Los Angeles County Museum of Art (M.2002.1.12; Linda Komaroff, *Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art*, Los Angeles, 2016).



213



214

***214**
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. (132.8 x 67.4cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



215

***215**
A SILK AND METAL-THREAD VELVET PANEL FRAGMENT
 OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

Of rectangular form trimmed on both sides, decorated with a cusped medallion containing a floral spray, set on a ground of scrolling vine issuing tulips bordered by a lattice containing lozenges, the lattice headed with a large *cintamani* medallion, backed on grey cotton with a velcro strip along the top edge, splits and areas of threading
 43 x 23¾ in. (109.3 x 60.3cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

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



216

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a spray of tulips and roses, the sloping rim with rock-and-wave pattern
12¼in. (31cm.) diam.

£4,000-6,000

\$5,000-7,500

€4,700-6,900



217

217
AN IZNIK POTTERY DISH
 OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a central swaying saz leaf amidst a spray of tulips and roses, the sloping rim with rock-and-wave pattern
 11½in. (28.5cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

218
AN IZNIK POTTERY DISH
 OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a central spray of bluebells amidst roses and tulips, the sloping rim with simplified floral patterns
 12½in. (30.7cm.) diam.

£2,500-3,500

\$3,200-4,400

€2,900-4,000



218

219

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a central swaying saz leaf amidst a floral spray highlighted in gilt, the sloping rim with rock-and-wave pattern
12½in. (31cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800



219



220

220

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a central swaying saz leaf amidst a floral spray of roses and bluebells, the sloping rim with rock-and-wave pattern
11⅞in. (30.4cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

221

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The painted decoration consisting of a central clasped floral spray, the sloping rim with rock-and-wave pattern
11⅞in. (30.4cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



221



222

222

A SILVER-REPOUSSÉ DISH

OTTOMAN PROVINCES, 19TH CENTURY

The decoration consisting of the figure of Christ surrounded by six apostles, on dense floral ground
7½in. (19cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



223

223

A SILVER-GILT THREAD EMBROIDERED CIRCULAR PANEL

OTTOMAN TURKEY, 19TH CENTURY

With central radiating floral designs surrounded by five inward facing stylised palmettes within swaying tendrils, with gilt fringes

36in. (91.5cm.) diam. without fringes

£1,500-2,000

\$1,900-2,500

€1,800-2,300



224

***224**

A SILVER FILIGREE EWER

OTTOMAN TURKEY, 19TH CENTURY

On circular foot, the filigree decoration consisting of profuse volutes and scrollworks, the stem ring, rim and spout with gilt filigree band

9in. (22.8cm.) high

£2,500-3,500

\$3,200-4,400

€2,900-4,000



225

225
A PAIR OF PARCEL-GILT SILVER SALTS
 OTTOMAN TURKEY, 19TH CENTURY

On circular base and conical foot, each salt tray worked as a conch shell supported by mythical beasts, the stem worked as a floral spray, with spherical knob coral beads and laurel wreath finial

8¼in. (21cm.) high

(2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

226
AN ARMENIAN SILVER-NIELLOED FOOTED CUP
 EASTERN ANATOLIA, LATE 19TH CENTURY

On open foot, the decoration with views of Van, Varak and Aghtamar in large oval medallions

6½in. (17cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,300



226



227 (detail)

227
AN OTTOMAN EMBROIDERED PANEL
 CRETE, LATE 18TH CENTURY

From a robe, of trapezoidal form, embroidered with a repeating vase design with floral decoration, the reverse with Ottoman Customs stamp, backed
 75 x 32.5 in. (190.5 x 82.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

This distinctive pattern of frieze of vases is attributed to Crete (James Trilling, *Aegean Crossroads, Greek Island Embroideries in the Textile Museum*, Washington, 1983, cat. 58, p.17 and pp.120-121).

228
AN EMBROIDERED PANEL
 SKYROS, OTTOMAN GREECE, 18TH CENTURY

From a bed cover, the decoration consisting of a repeating foliated ewer design

76 x 16 in. (193 x 40.6 cm.)

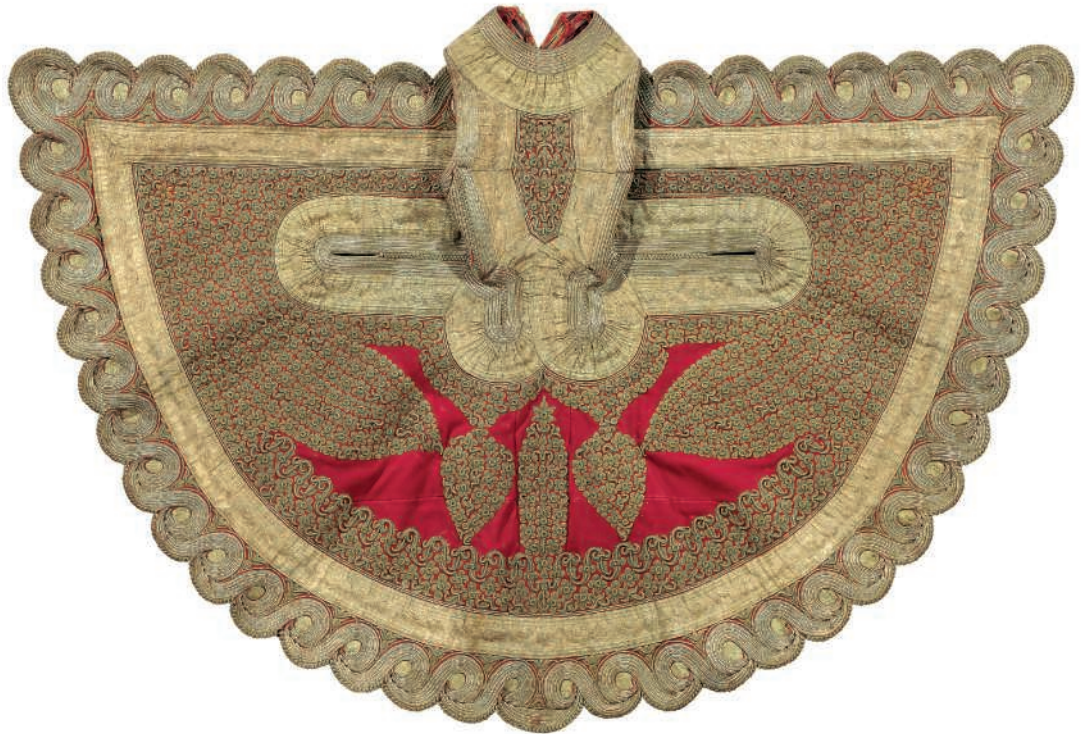
£2,000-3,000

\$2,500-3,700

€2,400-3,500



228 (detail)



229

A GOLD-THREAD EMBROIDERED ROBE

GREECE, 19TH CENTURY

Heavily embroidered all over with floral motifs and scrollwork forming palmettes, on red ground, lined
36in. (91.5cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Closely related heavily embroidered coats, either on red or blue ground, sold at Christie's South Kensington, 10 October 2014, lot 451; 24 April 2015, lot 423 and 9 October 2015, lot 423.



230

-230
AN OCTAGONAL INLAID TABLE AND
A HEXAGONAL INLAID AND VENEERED
TABLE

OTTOMAN TURKEY OR PROVINCES,
 19TH CENTURY

Each inlaid with mother-of-pearl intricate geometric patterns, the lower octagonal table with tilt top opening to reveal a quilted compartment, the higher hexagonal table finely decorated with repeating stellar patterns bordered with fine ivory rules

The hexagonal table 29in. (73.8cm.) high, the octagonal table 26in. (66cm.) high (2)

£1,000-2,000	\$1,300-2,500
	€1,200-2,300

-231
FOUR INLAID BLACK CORAL PRAYER
BEADS (TASBIHS)

OTTOMAN TURKEY AND PROVINCES,
 19TH CENTURY AND LATER

Comprising three rosaries strung with thirty-three beads, the fourth with twenty three beads; of which two are inlaid with geometric motifs, one with the ninety-nine names of God, the last plain

Longest 13½in. (34.4cm.) long (4)

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



231

The *tasbihas* with thirty-three beads are used to perform *dhikr* - the recitation of the 99 attributes of God-saving an elongated extra bead to recite the name of 'Allah.

The rosaries strung with twenty-three beads might be intended for a Christian clientele and may commemorate the execution of the members of the Holy Synod of the Orthodox Church of Constantinople in June 1821 on the order of the Ottoman Sultan Mahmud II.

A number of similar *tasbihs* sold at Christie's South Kensington, 11 April 2014, lot 411 and 11 October 2013, lot 902.



**232
TWELVE PORCELAIN CUPS AND THEIR SILVER GILT OPEN WORK HOLDERS
(ZARFS)**

OTTOMAN TURKEY, 19TH CENTURY

Composed of six gilt porcelain cups and six white porcelain cups ; eight in silver gilt holders with architectural decoration ; two in holders with open work *tughras* and trophies, one with trophies only, the last in silver gilt holder with *tughra* only ; eight zarfs with *sahh* and *tughra* of sultan Abd al'Hamid II, one with assay mark and *sahh*, two with *sahh* marks only ; in period presentation box
2 $\frac{1}{2}$ in. (6cm.) high

(12)

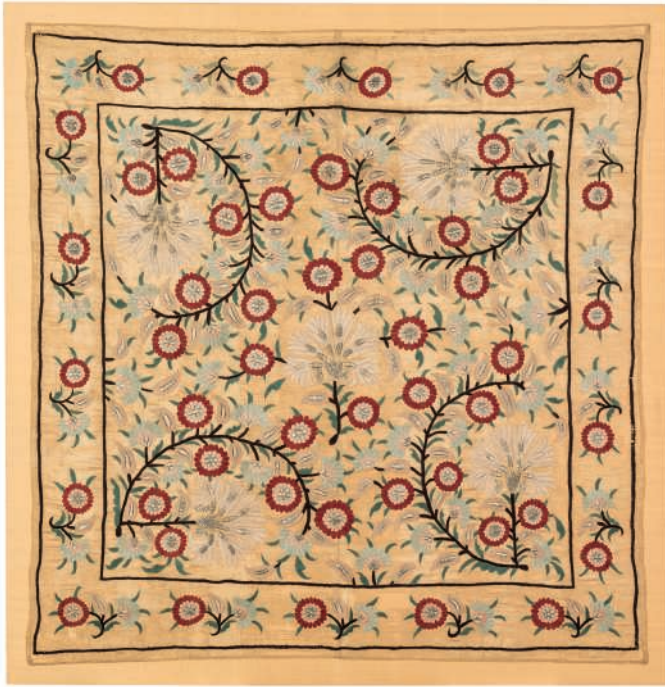
£2,500-3,000

\$3,200-3,700

€2,900-3,500

PROVENANCE:
By repute, Norris Castle

233 No Lot



234

234

AN EMBROIDERED TURBAN COVER
OTTOMAN TURKEY, 19TH CENTURY

Of near square form, embroidered with a swaying floral tendril at each corner, the border with repeating floral blooms, on yellow ground, stretched
The first 46 x 44¼in. (117 x 113.6cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



235

235

A FINELY EMBROIDERED TURBAN COVER
OTTOMAN TURKEY, 18TH CENTURY

Tamboured silk on coloured light blue silk ground, with a central floral cruciform pattern, the field with stylised tents
38 x 37.5cm. (96.5 x 95.3cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

For related turban covers embroidered with motifs of pavilions and tents see Pauline Johnstone, *Turkish Embroidery*, London, 1985, cat.25, p.70 and cat.28, p.72. See also lot 245 in this sale.



236 (part lot)



237



238

236
A GROUP OF EMBROIDERED TOWELS AND SASHES
 OTTOMAN TURKEY OR PROVINCES, 19TH CENTURY

Each with elegant floral decoration
 The largest 52 x 51in. (132 x 129.5cm.)

(13)

£2,500-3,000

\$3,200-3,700

€2,900-3,500

***237**
A NIELLOED SILVER BELT
 OTTOMAN TURKEY, 18TH/19TH CENTURY

Composed of rosette-shaped panels decorated with nielloed
 palmettes
 30 x 2½in. (76.2 x 6cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

238
SULAYMANIYE BELT BUCKLE
 OTTOMAN TURKEY, 19TH CENTURY

The two sections each slightly convex and set within a
 copper mount with hook, the pink surface decorated with
 floral sprays surrounded by gilt floral garlands
 6⅞in. (17.3cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

Our belt buckle presents all the characteristic of *Suleymaniye* work with its soft pastel colours and precise small floral motifs. Ottoman enamel workshops produced a number of dishes, belt buckles, snuff boxes and bowls decorated in colours with delicate floral sprays. The style became to be known as *Suleymaniye* after the location of the workshops which were concentrated around the eponymous mosque in Istanbul.



240



241

***239**

A GOLD-DAMASCENED SWORD (SHASHKA)

THE BLADE, OTTOMAN TURKEY OR CAUCASUS, 19TH CENTURY, THE HILT PROBABLY AUSTRIA-HUNGARY, EARLY 20TH CENTURY

One side of the hilt set with filigree panels with four garnets, the single-edged blade with long gold-inlaid inscription 38¾in. (98.4cm.) long

£2,000-3,000

\$2,500-3,700

€2,400-3,500

ENGRAVED:

Verses from a *qasida* by al-Mutanabbi from the eulogies composed for the Hamdanid Sayf al-Dawla, known as the *sayfiyyat*, [*Al-khayl*] wa'l-layl wa'l-bayda' ... wa'l-sayf wa'l-ramah wa'-qartas wa'l-qalam, 'The steed], the night and the desert [all know me] As do the sword, the spear, the paper and the pen' The rest of the inscription (undeciphered) are Arabic verses on the theme of the pen and the sword

240

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

£1,500-2,000

\$1,900-2,500

€1,800-2,300

241

A GOLD-DAMASCENED AND SILVER-HILTED DAGGER (JAMBIYYA)

OTTOMAN TURKEY, WITH TUGHRA OF SULTAN 'ABD AL-MAJID (R. 1839-61)

With gently curving blade, the hilt and sheath with profuse floral decoration 19¾in. (50.3cm.) long

£1,000-1,500

\$1,300-1,900

€1,200-1,700

242

**A FRAGMENTARY STEEL
CHAMFRON**

OTTOMAN TURKEY, 17TH CENTURY

Of typical form, the forehead struck with
the mark of the arsenal of Saint Irene
18¾in. (47.6cm.) long

£5,000-7,000

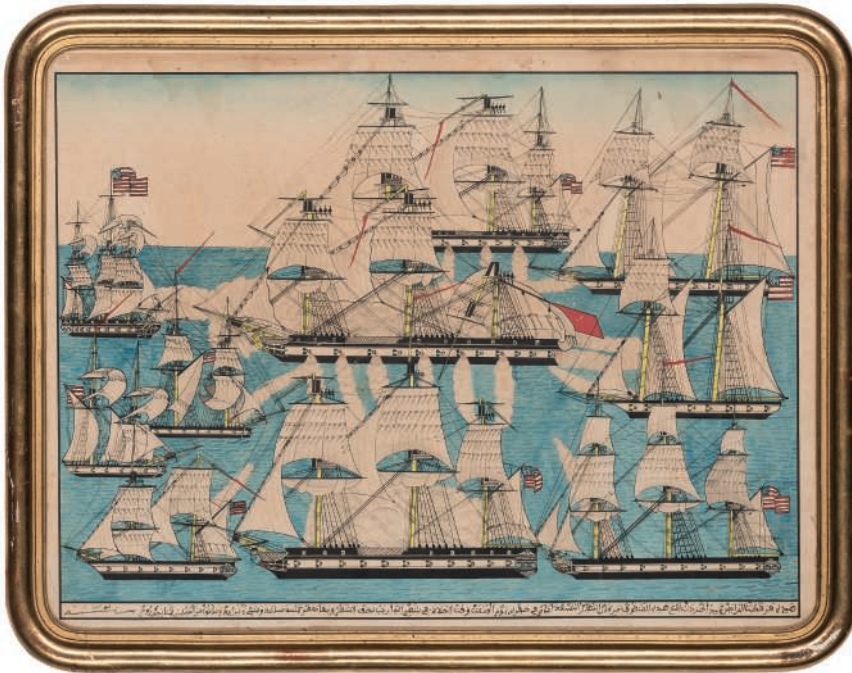
\$6,300-8,700

€5,800-8,100

The Saint Irene Arsenal, the mark of which we see on this chamfron, was originally a church built on orders of Constantine I and rebuilt by Justinian I after being burnt down during the Nika revolt. It was turned into a weapons repository after the conquest of Istanbul by Sultan Mehmed II (1432-1481) in 1453. By 1726, the building was refitted as a permanent and working arsenal by Sultan Ahmed III (1673-1736). On the deposition of Sultan Selim III (1789-1807) the armoury was looted by its armourers before it started losing its predominant role and importance following the dissolution of the Janissaries Corps. Saint Irene opened to the public as a museum in 1846 before seeing action as an arsenal again during the reign of Sultan Abdülaziz (1861-1876) after which it returned to its museum function (<http://www.ibb.gov.tr/sites/ks/en-US/1-Places-To-Go/museum/Pages/military-museum.aspx>).



Detail of St Irene Arsenal mark



243

243
THE AMERICAN FLEET BEFORE THE PORT OF
ALGIERS

PROBABLY ALGERIA, CIRCA 1900

Depicting an episode of the second Barbary Wars, showing American frigates all sails out and in tight formation, inscribed along the bottom edge, framed and glazed

19¼ x 19½in. (48.9 x 49.5cm.) visible

£1,500-2,000

\$1,900-2,500

€1,800-2,300

The event depicted here is the arrival of a US navy squadron before the city of Algiers during the second Barbary War. It is unclear if the ships we see here are led by Commodore Stephen Decatur or the whether they are the flotilla that accompanied US commissioner William Shaler on a second operation after the bombing of the city by Anglo-Dutch forces.

Taking full advantage of its position by the Straits of Gibraltar, the 'Barbary States' - Algiers, Tunis, Tripoli and the independent Kingdom of Morocco - were tolerant of piracy. France and Britain exerted tremendous influence by paying tribute to the North African polities to not only ensure safe passage but especially assist in their political and military agendas by attacking, seizing and ransoming enemy vessels.

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



244



245

**244
AN OTTOMAN TROPHY**

TURKEY, PERIOD OF SULTAN MEHMET V (R.1909-18)

The panel of oval form, with the Ottoman coat of arm replete with several medals embroidered on to a black velvet ground, set within a frame embroidered with leaves and rosettes issuing from vine

33¾in. (85.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**245
A FINELY EMBROIDERED COVER**

OTTOMAN TURKEY, 18TH CENTURY

Of square form, tamboured silk on coloured silk, the profuse decoration consisting of European ships, feluccas and barges

44½ x 45in, (113 x 114.5cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100

For a discussion of embroidered turban covers finely decorated with motifs of boats, tents and architectural pavilions, see Pauline Johnstone, *Turkish Embroidery*, 1985, pp.70-76. See also lot 235 in this sale.



246

246

A CALLIGRAPHIC PANEL (QIT'A)

SIGNED MUHAMMAD 'ATA'ULLAH, OTTOMAN TURKEY, DATED AH 1200/1785-86 AD

Black ink, a line of large *thuluth* above 6ll. of black *naskh* written diagonally, signed in the lower right, with gold and coloured borders, mounted, framed and glazed
4 7/8 x 8 3/4 in. (10.3 x 21.3cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



247

247

A CALLIGRAPHIC PANEL

SIGNED KAMIL, OTTOMAN TURKEY, 19TH CENTURY

Persian black *jali thuluth* on fine marbled paper, signed below the word *heech* ('nothing'), mounted, framed and glazed

Panel 6 1/8 x 4 1/2 in. (15.5 x 11.4cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Composed of three letters, the single word *heech* in Farsi means 'nothing'. It renders in a single word the view of pious Muslims, as well as the Iranian Sufi and its greatest exponent, Rumi, the mystical belief that recognizes that God is permanent, while everything else has no true substance, bound to vanish. The Persian artist Parviz Tanavoli (b.1937) has recently taken the word *heech* as the subject for a series of sculptures. For Tanavoli word is synonymous with creativity itself – the void filled by the artist's imagination. A number of *Heech* sculptures by Tanavoli have sold Christie's, Dubai. See for example 1 February 2007, lot 311.



0248

A CALLIGRAPHIC ALBUM (MUFRADAT)

SCHOOL OF HAFIZ 'UTHMAN, OTTOMAN TURKEY, 17TH/18TH CENTURY

A calligraphic exercise on the letters of the Arabic alphabet, 13 panels concertina bound (two detached and framed), each with two large lines of black *thuluth* above and below a line of *naskh*, with gold rosette markers with polychrome highlights, laid down on fine marbled paper between black-ruled gold frame

Each panel 6% x 10in. (17 x 25.5cm.)

(3)

£4,000-6,000

\$5,000-7,500

€4,700-6,900



249

249

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The polychrome painted decoration consisting of blue tulips and red carnations rising from a tuft of grass, the exterior with blue trefoils and green spirals
10½in. (26.8cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

250

THE CENTRAL SECTION OF AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

With short straight foot, the polychrome painted decoration consisting of a central saz leaf flanked by tulips and other flowers

8½in. (21.5cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



250

251

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

On short straight foot, the polychrome painted decoration consisting of a spray of tulips and roses, the sloping rim with rock-and-wave pattern

12¼in. (31cm.) diam.

\$3,800-5,000

€3,500-4,600



251



252

252

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

The polychrome painted decoration consisting of blue and red tulips between red carnations rising from a tuft of grass, the exterior with blue trefoils and green round patterns

10½in. (26.8cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



0253

A CALLIGRAPHIC ALBUM (MURAQQA')

WITH ATTRIBUTION TO AHMAD QARAHISARI, OTTOMAN TURKEY,
15TH/16TH CENTURY

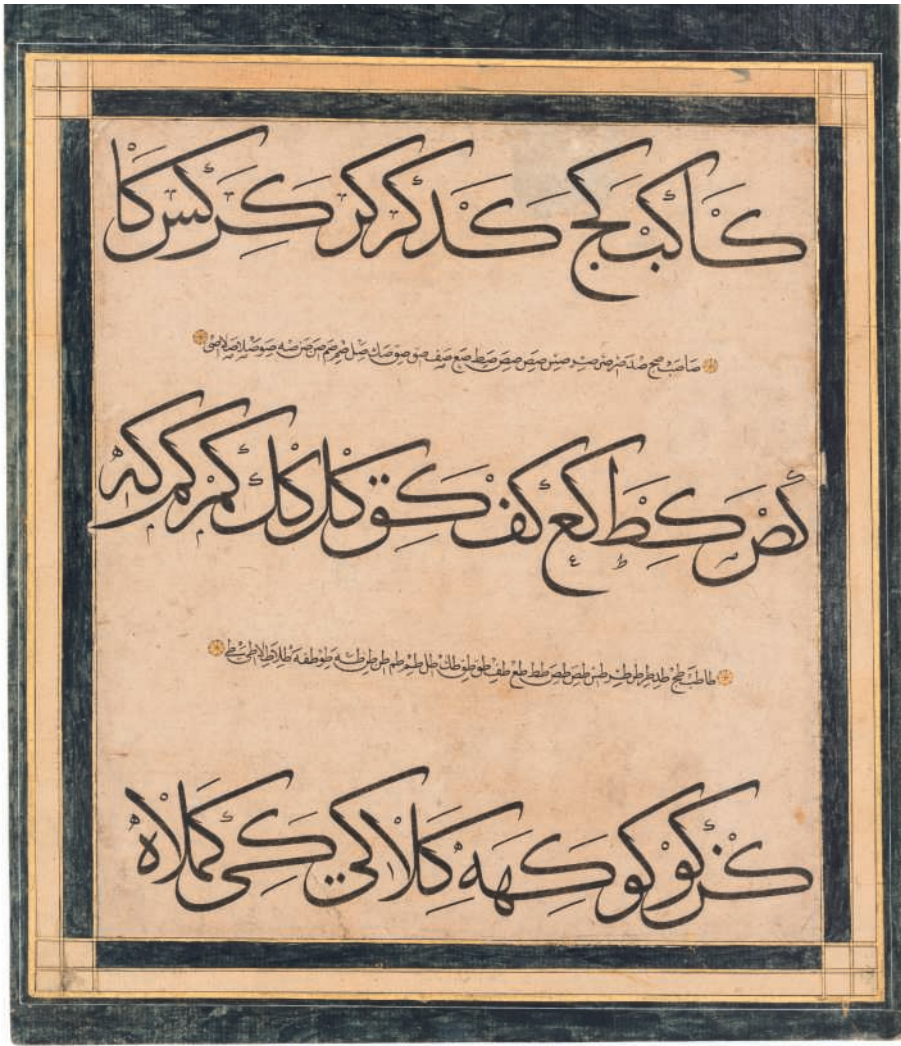
Composed of Qur'an folios, Arabic manuscript on speckled paper, six panels, each with two lines of strong black *muhaqqaq*, with gold rosette verse markers with polychrome highlights, laid down on coloured card with marbled paper borders, last folio with attribution to Qarahisari in black *thuluth*, in stamped morocco

Panel 6¼ x 3¾in. (15.7 x 9.5cm.); folio 10⅞ x 6½in. (25.6 x 16.6cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000



254

A PAGE FROM A CALLIGRAPHIC ALBUM (MUFRADAT)
 ATTRIBUTABLE TO AHMAD QARAHISARI, OTTOMAN
 TURKEY, 15TH CENTURY

Black ink on paper, a succession of combined letters illustrating various forms of the letter *kaf*, three lines of large black *thuluth* script arranged between two lines of smaller black *naskh* script, with four gold and black rosettes, laid down on blue and cream paper

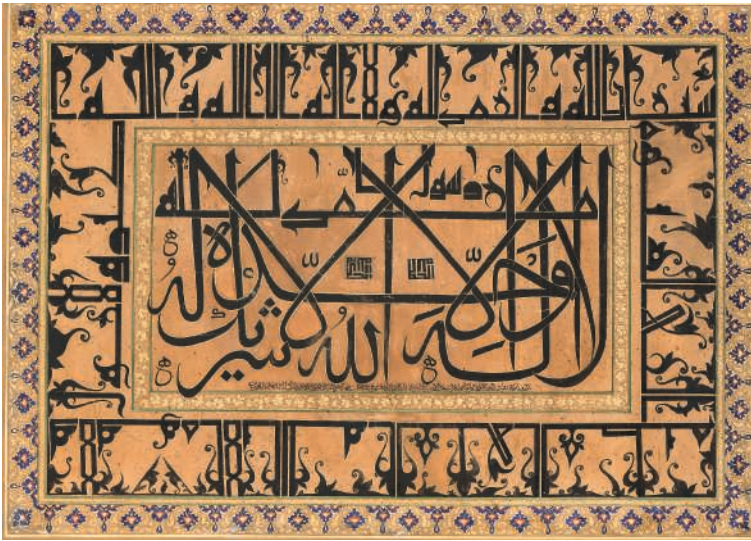
Calligraphy 9¼ x 8⅝in. (24.6 x 22cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

A leaf of identical composition, illustrating various forms of the letter *ha* is published in Annemarie Schimmel, *Calligraphy and Islamic Culture*, New York and London, 1984, p.76-77, Courtesy of the Fogg Art Museum). It very probably comes from an album signed by Ahmad Qarahisari (1469-1556 AD) of which a panel with the signed colophon is also in the Harvard University Museums (Gift of John Goelet, 1958.208, <http://www.harvardartmuseums.org/art/215386>). Another folio from the same album, an exercise on the letter *mim*, sold at Christie's South Kensington, 5 April 2012, lot 589.



255

255
A LARGE CALLIGRAPHIC COMPOSITION (LEVHA)
 SIGNED D[.]ULLAH, KABUL, AFGHANISTAN, DATED 14
 JUMADA II AH 1310/3 JANUARY 1893

Arabic manuscript on paper, the central panel with the Profession of Faith (*shahada*) in *jali thuluth* and geometric *kufic* within floral illuminated borders, the outer border with long invocation to Allah in foliated *kufic*, with gold and polychrome illuminated borders, signed and dated along the bottom, giving the name of Sardar Nasrullah Khan as patron, mounted, framed and glazed
 19½ x 26¾in. (49.5 x 68cm.)

£6,000-8,000

\$7,500-10,000

€7,000-9,200

256
**A CALLIGRAPHIC PANEL (LEVHA) WITH THE
 PROFESSION OF FAITH (SHAHADA)**
 SIGNED 'ABDUH SHAFIQ, OTTOMAN TURKEY, DATED AH
 [13]28/1910-11 AD

Ink on paper, the composition in large black *jali thuluth*, signed along the bottom, with floral illumination, illuminated borders, mounted, framed and glazed
 15 x 22in. (38.1 x 55.8cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



256



257

257

A CALLIGRAPHIC COMPOSITION (HILYEH)

SIGNED MUHAMMAD 'ALI, OTTOMAN TURKEY, DATED AH 1255/1839-40 AD

Arabic manuscript on paper, the text in fine black *naskh* and *muhaqqaq* arranged around the name of the Prophet Muhammad in a gold crescent in the centre, the names of the four Caliphs Rashidun around, inscribed with a *hadith* of Imam 'Ali describing the Prophet, topped with a *bismillah*, within heavily illuminated ground and frames, signed and dated in a medallion along the bottom, with red borders, framed and glazed

19 x 12¼in. (48.2 x 31cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



258

258

AN OTTOMAN FIRMAN OF SULTAN MUSTAFA III (R. 1757-74)

OTTOMAN TURKEY, DATED 7 RABI' II AH 1177/12 JULY 1763 AD

Ottoman Turkish manuscript on paper, the *firman* with the green *tughra* of Sultan Mustafa III, surmounting 8ll. of alternating green and red *diwani* script on gold-sprinkled ground, a further single line above the *tughra*, gold roundels interspersed within the text, a line of calligraphy contained in a roundel surrounded by a vegetal motif in the lower left hand corner, occasional later notes in the margins and on the reverse, fold marks

30¾ x 21 ½in. (78.2 x 53.7cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

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



259

259
AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580-90

On short straight foot, the polychrome painted decoration consisting of a central swaying saz leaf amidst a spray of tulips and roses, the sloping rim with rock-and-wave pattern
10¼in. (26cm.) diam.

£2,500-3,500

\$3,200-4,400

€2,900-4,000

260
AN UNUSUAL IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1640

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

£2,500-3,500

\$3,200-4,400

€2,900-4,000



260

261
AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580-1600

On short straight foot, the polychrome painted decoration consisting of a central pair of carnations flanked by saz leaves, the sloping rim with rock-and-wave pattern
12in. (30.5cm.) diam.

£2,500-3,500

\$3,200-4,400

€2,900-4,000



261



262

A NEAR PAIR OF IZNIK POTTERY JUGS

OTTOMAN TURKEY, EARLY 17TH CENTURY

Each of baluster form on short foot and with simple handle, both decorated with repeating design of floral sprays alternating with swaying tulips, one with restored handle, minor chips

9 $\frac{1}{2}$ in. (24.4cm.) high

£4,000-6,000

(2)

\$5,000-7,500

€4,700-6,900



263

263

A BLUE AND WHITE POTTERY PILGRIM'S FLASK

POSSIBLY JERUSALEM, PALESTINE, 19TH CENTURY

of circular form, on truncated foot, with a foliated pattern, a floral garland around, the mouth worked as a tulip bud, the foot with inventory label 'no 5628/1951, Jerusalem', old Sotheby's lot label '135'

7½in. (19.1cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,300

264

A KUTAHYA TILE PANEL IN THE 'DIYARBAKIR' STYLE

KUTAHYA, TURKEY, LATE 19TH CENTURY

Composed of three tiles, decorated with a continuing lattice joined with and encompassing palmettes surrounded by flowering vine, framed

20 x 7¾in. (51 x 19cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Kutahya tiles of the late 19th and early 20th century often took their inspiration from Iznik pottery. Other examples with motifs directly based on Iznik are in the Suna and Inan Kiraç Collection (Sebnem Akalin and Hülya Yılmaz Bilgi, *Delights of Kütahya. Kütahya Tiles and Pottery in the Suna and Inan Kiraç Collection*, Istanbul, 1997, p.126, nos.162 and 163). Originally the present design appears to come from a group of tiles used for the *mihrab* panel of the Piyale Pasha mosque, Istanbul (Raby, Raby, Julian: "Diyarbakir: A Rival to Iznik", *Deutsches Archäologisches Institut Abteilung, Istanbul, Istanbul Mitteilungen*, vol.27/28, Tübingen, 1977/78, pl.159.3). Most tiles of this design however appear to be from the South Eastern Anatolian city of Diyarbakir. Some are in the remains of the Armenian church of Surp Sargis in Diyarbakir (Raby, *op.cit.*, pl.159.2) and two others are noted in the Victoria and Albert Museum (Raby, *op.cit.*, p.457, item 6). Another panel dated 1600 sold at Christie's, London, 29 April 2003.



264



265

A LARGE RIMLESS KUTAHYA POTTERY DISH CELEBRATING THE 1908 REVOLUTION

OTTOMAN TURKEY, DATED 1908

On short conical foot, the polychrome painted decoration consisting of a wide floral spray, a large inscription in Armenian across 14in. (35.5cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

INSCRIPTIONS:

The inscription on this dish translates, 'Hooray Constitutionalism * Freedom, Fraternity, Equality, 10 July 1908'

A similar dish with the same inscription is published by Garo Kürkman, *Toprak, Ates, Sir*, Istanbul, 1997, p.251.



266

266
TWO SETS OF SILVER REPOUSSÉ PLAQUES FROM
TWO BOOK BINDINGS

OTTOMAN GREECE OR PROVINCES, 19TH CENTURY

Dissected with the Crucifixion and Resurrection, and the
 Apostles

The large R plaques 6¾in. (17cm.) high. (10)

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

267
AN ECCLESIASTICAL SILVER SALT

POSSIBLY JERUSALEM OR OTTOMAN GREECE,
 DATED 1788 AD

In form of a double-headed eagle holding a sword and an orb
 in its talons, the reverse with an inscription in Greek giving
 the name of Anthi[.] and date of 1788, with suspension ring
 8¾in. (22.3cm.) across

£2,000-3,000	\$2,500-3,700
	€2,400-3,500



267

268

AN ARMENIAN OPENWORK GILT-BRASS CHURCH LAMP

OTTOMAN PROVINCES, DATED AH 1240 AND 1825 AD

Of square section, with three rounded tiers, with hanging chain and loop, an Armenian inscription on the top suspension piece dated 1825 AD, another finer inscription around the base dated AH 1240

23in. (58.5cm.) high

£3,000-5,000

\$3,800-6,200

€3,500-5,800



268



269



269

THREE HEBREW SILVER LITURGICAL OBJECTS: A TORAH FINIAL, A YAD AND A PLATE

OTTOMAN TURKEY, WITH *TUGHRA* OF SULTAN ABDUL HAMID II (R.1876-1909), LATE 19TH CENTURY

Worked in repoussé, the plate with Hebrew religious inscriptions and *tughra*, the torah finial with *tughra*

The finial 15in. (38.2cm.) high, the yad 7½in. (19.4cm.) high, the plate 10½in. (25.6cm.) high (3)

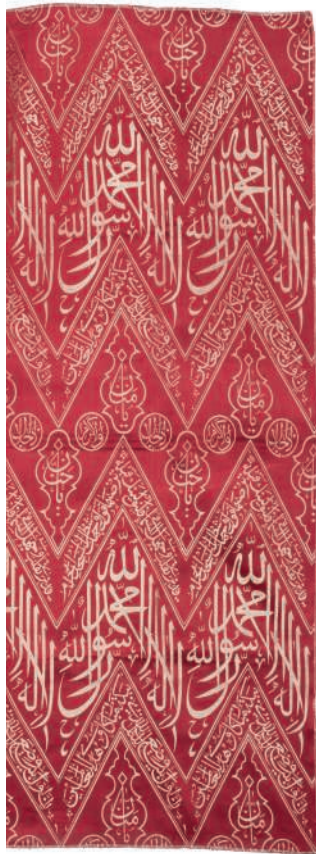
£2,000-3,000

\$2,500-3,700

€2,400-3,500



270



272 (detail)



271

270
A WOVEN SILK PANEL
 PROBABLY FES, MOROCCO, LATE
 18TH CENTURY

Rectangular in form, with repeating
 stylised geometric patterns
 90 x 28 in. (228 x 71 cm.)

£2,000-3,000 \$2,500-3,700
 €2,400-3,500

271
**A CALLIGRAPHIC RED SILK 'HOLY
 SHRINE' COVERLET,**
 OTTOMAN TURKEY, LATE 19TH
 CENTURY

Woven, the inscriptions within and
 between chevrons, on garnet ground
 46 x 36in. (117 x 91.5cm.)

£2,000-3,000 \$2,500-3,700
 €2,400-3,500

***272**
A WOVEN SILK DOUBLE PANEL
 PROBABLY FES, MOROCCO, 18TH
 CENTURY

Comprising two joined panels, each
 woven with a central column of a wide
 variety of horizontal panels of different
 geometric motifs, flanked on each side
 by broad plain red and green strips, the
 panels cropped on both sides, repaired
 splits and patches, added selvage along
 the lower edge
 88½ x 41¼in. (224.8 x 106cm.)

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

A slightly earlier but very similar 17th
 century double panel geometric Saadian
 textile was sold in these Rooms, 7 April
 2011, lot 121.

273

A LARGE FIGURAL TEXTILE PANEL (KALAMKARI)

QAJAR IRAN, LATE 19TH/EARLY 20TH CENTURY

With a ruler enthroned and his courtiers entertained and waited upon
121 x 61in. (322.6 x 154.9cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

274

A RARE EMBROIDERED FIGURAL PANEL

SAFAVID IRAN, SECOND HALF 16TH CENTURY

With a repeated composition of standing figures and birds in landscape,
backed

19½ x 29in. (49.5 x 73.8cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100

Safavid embroideries of this type are extremely rare. Only a few examples appear to have survived, most now in museum collections. Some have decoration contained within medallions, but others – like ours – include repeating figural compositions on a large scale. The large size of our panel, and most of the others recorded, seem to indicate that these were textiles intended for display, whether as part of a costume or otherwise. All are rather sketchily drawn, suggesting perhaps that the motifs were not drawn directly from existing cartoons, but rather that they were inspired from contemporary designs in other media – paintings for instance. Many of the features of our textile can be paralleled in contemporaneous published examples. The small birds that alternate with the figures on our textile can be found on a related example which sold in at Christie's, King Street, 5 October 2010, lot 229. They are also found as part of the denser decoration on an impressive coat in the Museum of Arts and Industry in Vienna, attributed to Kashan, circa 1600 (F. Sarre and F.R. Martin, *Meisterwerke Muhammedanischer Kunst*, London, 1987, 1987, pl.208).



273



274



275

275
FOUR ENAMELLED AND DIAMOND-SET GOLD ZARFS
 SWITZERLAND FOR THE OTTOMAN MARKET,
 LATE 19TH/EARLY 20TH CENTURY

Each with floral openwork decoration inset with old cut and rose cut diamonds, red guilloché enamel, in later fitted box
 2¼in. (5.8cm.) high each

£4,000-6,000

\$5,000-7,500

€4,700-6,900



276

276
A NIELLOED PARCEL-GILT SILVER GILT EWER AND TWO ZARFS

PROBABLY CAUCASUS, OTTOMAN PROVINCES,
 LATE 19TH CENTURY

Engraved and nielloed with elegant rising and hanging half
 foliated medallions

The ewer 8½in. (21.5cm.) high; the zarfs 3¼in. (8.3cm.) high (3)

£3,000-5,000

\$3,800-6,200

€3,500-5,800





277

**A PAIR OF PORCELAIN DISHES MADE FOR KING FAROUK OF EGYPT
ONE MARKED PILLIVUYT, FRANCE AND EGYPT, MID 20TH CENTURY**

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

9¼in. (23.4cm.) diam.

(2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



278

278

A LARGE IZNIK-STYLE POTTERY JUG
 ULISSE CANTAGALLI, FLORENCE, ITALY,
 SECOND HALF 19TH CENTURY

The polychrome painted decoration consisting of lobed medallions interspersed with hanging and rising floral palmettes, the base with maker's mark
 11in. (28cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

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. Whilst 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).



279

279

TWO IZNIK-STYLE POTTERY PERFUME BOTTLES

ULISSE CANTAGALLI, FLORENCE, ITALY,
 SECOND HALF 19TH CENTURY

Each on plain base, painted with floral sprays and swaying blue saz leaves, one with waisted neck, the other with rounded rim, each with maker's mark

Each 5½in. (14.4cm.) high

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

For a short discussion on Ulisse Cantagalli, see the previous lot.

280

AN IZNIK-STYLE POTTERY VASE

MARKED SAMSON, FRANCE, LATE 19TH CENTURY

In the form of a mosque lamp, with swaying blue saz leaves and tulips, the base with maker's mark

12½in. (31.8cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500



280

281

AN IZNIK-STYLE POTTERY PILGRIM FLASK

THEODORE DECK, PARIS, MID TO LATE 19TH CENTURY

The polychrome painted decoration consisting of a large floral spray of tulips, carnations, roses on either side, with suspension loop near the mouth, the spout ground down, with maker's label 'TH. DECK, PARIS', numbered '191'

10¾in. (27.4cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800



281 (front)



281 (back)



282

282
A PORCELAIN DE PARIS FIGURE OF A SULTANA
 FRANCE, 19TH CENTURY

Realistically modelled standing, in Orientalist costume, holding her hair, the base with two manufacture numbers 1 and 60 15½in. (39.4cm.) high

£2,000-3,000

\$2,500-3,700

€2,400-3,500



283

283
FOUR PORCELAIN DE PARIS FIGURES OF TURKS
 FRANCE, 19TH CENTURY

Each realistically modelled, two leaning against a flaring vase, one leaning against a waisted column, the last armed with a *kilic* and holding a vessel

The taller 9¼in. (23cm.) high

(4)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



284

284
A PORCELAIN DE PARIS FIGURE OF A SULTAN
 FRANCE, 19TH CENTURY

Modelled realistically, seated on a bolster, 11in. (28cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



285

A LARGE PORCELAIN DE PARIS MANTLE CLOCK AND GARNITURE

POSSIBLY JACOB PETIT, PARIS, FRANCE, 19TH CENTURY

The mounted sultan brandishing a *kilic* attacked by a feline, the clock below, the two cornucopia vases at either side

The central piece 23 $\frac{3}{4}$ in. (60cm.) high

£6,000-8,000

\$7,500-10,000

€7,000-9,200



286

286
A LARGE GILT BLUE AND WHITE BOTTLE VASE

SAMSON, PARIS, FRANCE, CIRCA 1880

With drop-shaped body rising to the tubular neck, decorated with four blue almond-shaped panels, each filled with cold-gilt interlaced floral designs and arabesques, similar panels around the mouth and foot, the base drilled
 18¾in. (47.5cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Other bottle vases by Samson from this series sold at Christie's South Kensington, 26 April 2013, lot 865; 11 April 2014, lot 447; 24 April 2015, lot 429 and 22 April 2016, lot 429.



287

287
AN ENAMELLED AND GILT CLEAR GLASS BEAKER
 BROCARD, FRANCE, SECOND HALF 19TH CENTURY

The repeating chevrons filled with tendrils interspersed with hanging and rising palmettes, signed on the base
 4½in. (11.5cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,100

Philippe-Joseph Brocard began his professional life as a restorer of glass, which gave him the capability of understanding in minute detail the techniques used. He specialised in the production of imitations of Medieval and Islamic glass, gaining critical acclaim when first exhibited in 1867 at the Paris Exposition, and subsequently at the 1873 Vienna World Fair and the 1878 Paris exposition. In 1886 he was presented with a gold medal at the Exposition de l'Union Centrale, and five years later was awarded a patent for 'a new procedure for the application of enamels to glass and metal foil'.

He was the first to revive the technique of large glass vessels with enamelled surface decoration copying Mamluk originals. Its popularity meant that the was copied in Paris by others including Giboin, Imberton, and subsequently, Gallé and Daum, who developed the style into something completely different. An impressive Brocard Mamluk-style mosque lamp sold at Christie's, London, 10 October 2006, lot 164.



288

-288

AN IVORY AND BONE-INLAID WALNUT CASSET IN MUDEJAR STYLE

SOUTHERN SPAIN, 19TH CENTURY OR EARLIER

Of rectangular form, inlaid with stellar motifs around a chequered pattern, the sides with repeating infinite knot motifs, with iron handles, the key now lacking
13 x 30¼ x 18½ in. (33 x 76.8 x 47cm.)

£5,000-7,000

\$6,300-8,700

€5,800-8,100

PROVENANCE:

Possibly the one sold from the 6th Earl of Rosebery, Sotheby's Mentmore sale, Buckinghamshire, 18th-20th May 1977, lot 901.

Sotheby's, Bernheimer Burg Marquartstein Day Sale, London, 25 November 2015, lot 345 (where catalogued as 16th/17th century)

0289

JULES BOURGOIN: LES ARTS ARABES

PARIS, FRANCE, 1873

Title printed in red and black, 92 plates comprising 51 chromolithographed and 41 engraved and uncoloured, numerous diagrams in the text, (foxing and spotting throughout), contemporary dark red half morocco (worn, split along gutter)
43.8 x 28.5cm.

£1,500-2,500

\$1,900-3,100

€1,800-2,900

Bourgoin travelled in the Levant and was interested in the geometry of Arab art as can be seen from the text and diagrams. The plates show buildings in Alexandria, Cairo and Jerusalem.



289

JUDAICA FROM DAMASCUS
A GROUP OF HEBREW-INSCRIBED CAIROWARE (LOTS 290-293)



290

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Ω290

A FINE SILVER AND COPPER-OVERLAID VASE

DAMASCUS, SYRIA, DATED 1928

Of baluster form, the decoration consisting of large calligraphic cartouches in *thuluth* interspersed with lobed medallions with Hebrew inscriptions between registers of interlocked strap work, the flaring mouth with rising and hanging palmettes
17¼in. (43.8cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

The Arabic inscriptions read *Al-Salama* ('Peace') and *Al-Tamma* ('Plenitude'). The Hebrew inscription gives the place of manufacture: Damascus.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Ω291

A LARGE SILVER AND COPPER-OVERLAID TRAY

DAMASCUS, SYRIA, FIRST QUARTER 20TH CENTURY

Of circular form, with three Hebrew calligraphic cartouches interspersed with ewers on dense scrolling ground, the centre with a Star of David inscribed 'Zion'
26¾in. (67.5cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



291

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Ω292

**A LARGE SILVER AND COPPER-
OVERLAID TRAY**

DAMASCUS, SYRIA, FIRST QUARTER
20TH CENTURY

Of circular form, a Hebrew calligraphic band
around the centre on dense foliated scrolling
ground, the centre inscribed 'Mitzva' in
Hebrew

28½in. (71.2cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



292



293

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Ω293

**A LARGE SILVER AND COPPER
OVERLAID TRAY**

DAMASCUS, SYRIA, FIRST QUARTER
20TH CENTURY

Of circular form with four calligraphic
medallions amidst elegant interlocked
scrolling tendrils, the centre with an eight
pointed star, suspension loop to the reverse
38¼in. (97cm.) diam.

£2,000-4,000

\$2,500-5,000

€2,400-4,600

IMPORTANT SUSANIS FROM THE DHARMA COLLECTION (LOTS 294-301)







THE DHARMA COLLECTION

***294**

A SUSANI

SHAKHRISABZ AREA, UZBEKISTAN, MID-19TH CENTURY

Of rectangular form, the central field with repeating garnet and blue floral sprays, the border with a dense floral frieze with large flower heads between two registers of scrolling floral tendrils, with original backing, the *ikat* borders with diagonal stripes

100 x 74in. (254 x 188cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

The present susani displays an elegant lattice of controlled floral sprays in vibrant colours. This unusual Shakhrisabz example is not embroidered with the well-known 'four-to-one' medallions but shows in its central field a motif more commonly associated with the Nurata region. However the flamboyant and intense floral patterns that typify production from the Shakhrisabz region are easily seen in the elegant borders of this impressive panel. See for instance the borders to a Shakhrisabz susani formerly in the Vok Collection which sold at Rippon Boswell, 12 March 2016, lot 152. Another example with similar borders is published Franz Bausback, *Susani, Stickereien aus Mittelasien*, exhibition catalogue, 3-13 April 1981, Mannheim, pp.42-43.

Previous page: lot 296 (detail)



THE DHARMA COLLECTION

*295

A LARGE AND FINE SUSANI

SHAKHRISABZ AREA, UZBEKISTAN, FIRST HALF 19TH CENTURY

Of rectangular form, the field embroidered with large floral medallions with radiating floral palmettes amidst scrolling leaves, the reverse backed, re-backed with original *ikat* borders, modern fringes

108 x 79in. (274.5 x 200.6cm.)

£30,000-50,000

\$38,000-62,000

€35,000-58,000

PROVENANCE:

Acquired by the current owner in Israel, 1971

This profusely embroidered susani with 'four-and-one' design is typical of the Shakhrisabz area, southern Uzbekistan. The overall design was laid out by an extremely adept draughtsman and flawlessly executed by embroiderers. It shows very little if any discrepancies in the many patterns' linkage and its wide palette results in a masterful and exuberant arrangement. Furthermore, its monumental size may suggest an elaborate workshop production rather than a domestic one.

The skilful organization of the fourteen medallions and scrolling vine reveals a near symmetry which closely relate to a susani formerly in the Vok Collection and which sold at Rippon Boswell, 12 March 2016, lot 138. According to the discussion about the Vok piece, they belong to a rare sub-group of susanis which include only a few examples. Another susani from the same group was sold at Rippon Boswell, 30 November 2013, lot 159 and another is published in Yigal, Y. *Suzani. Central Asian Embroideries*, Haaretz Museum exhibition catalogue, Tel Aviv, 1986 fig. 14.





THE DHARMA COLLECTION

***296**

A SUSANI

NURATA DISTRICT, UZBEKISTAN, EARLY 19TH CENTURY

Of rectangular form, the beige ground embroidered with a large and elegant central floral star motif, a ewer flanked with birds above and below, the borders with large floral blooms interspersed with floral quaterfoils within a diamond leaf lattice, modern backed

80¾ x 58¾in. (205.2 x 149.2cm.)

£7,000-10,000

\$8,800-12,000

€8,100-12,000

PROVENANCE:

Acquired by the current owner at the International Conference on Oriental Carpets, London, 1983

LITERATURE:

Yigal, Y, *Suzani. Central Asian Embroideries*, Haaretz Museum exhibition catalogue, Tel Aviv, 1986 fig. 17

The controlled floral decoration organised around an axis, the use of shrub patterns and the central eight-pointed star medallion of the present susani are typical of pieces produced in the Nurata region, in south central Uzbekistan. Between the diagonal floral sprays one can identify an embroidered ewer flanked by birds, each believed in that region to bring good fortune. A related example is in the Marshall and Marilyn R. Wolf Collection (Ernst J. Grube, *Keshte, Central Asian Embroideries*, Station, 2003, cat.14).



297

THE DHARMA COLLECTION

***297**

A MILLEFLEURS SUSANI

URA-TUBE, UZBEKISTAN, 19TH CENTURY

Of rectangular form, the field heavily embroidered with repeating simplified floral motifs, guard stripe now lacking to a side now lacking to aside, backed 92¾ x 56¾in. (235.6 x 144.2cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Acquired by the current owner in Paris, Hotel Drouot, 1990s

THE DHARMA COLLECTION

***298**

A COMPOSITE SUSANI

UZBEKISTAN, LATE 19TH/EARLY 20TH CENTURY

Of near square form, made of three or possibly four smaller panels, with nine roundels on purple ground 80¼ x 77¼in. (203.6 x 96.2cm.)

£700-1,000

\$880-1,200

€810-1,200

THE DHARMA COLLECTION

***299**

A SMALL GILT-THREAD EMBROIDERED 'PRAYER' ARCH PANEL

NORTH INDIA, POSSIBLY LUCKNOW, LATE 19TH CENTURY

The purple ground with green borders, mounted, framed and glazed 37 x 20½in. (94 x 52cm.) framed

£1,500-2,500

\$1,900-3,100

€1,800-2,900



298



299



300

THE DHARMA COLLECTION

***300**

A LARGE SUSANI

PUSHKENT AREA, UZBEKISTAN, LATE 19TH CENTURY

Of rectangular form, the near square central field with a large garnet medallion within an eight-pointed star surrounded by similar garnet medallions within foliate tendrils and interspersed with swaying leaves, the border with a frieze of crosses and leaves
114½ x 78¼in. (290.8 x 198.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

THE DHARMA COLLECTION

***301**

A SUSANI

TASHKENT AREA, UZBEKISTAN, 19TH CENTURY

Of rectangular form, the field with four large garnet serrated medallions within yellow haloes, the borders with smaller similar motifs
87 x 70in. (221 x 177.8)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



301



VARIOUS PROPERTIES

302

A SUSANI

SHAKHRISABZ AREA, UZBEKISTAN, FIRST HALF 19TH CENTURY

Embroidered with a central star and a lattice of large flower heads, each corner with inwards facing flower shrubs, the reverse with original *ikat* borders, later lining
98.5 x 72cm. (252 x 183cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000



303

AN IKAT PANEL

CENTRAL ASIA, FIRST HALF 19TH CENTURY

Panel of silk and cotton with bands of repeating aubergine leaf motifs and blue serrated bell-like patterns, backed
69 x 57in. (175.4 x 144.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Christie's South Kensington, 21st April 1999, lot 227

303



304

A PRAYER ARCH (MIHRAB) SUSANI

BUKHARA, UZBEKISTAN, MID 19TH CENTURY

The spandrels and borders tamboured with large and profuse scrolling floral decoration
92.5 x 64in. (235 x 162.6cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

305

A PRAYER NICHE (MIHRAB) SUSANI

BUKHARA, UZBEKISTAN, 19TH CENTURY

Tamboured borders and spandrels with floral design, predominantly in oranges and pinks, with plain field
66½ x 104½ in. (168.9 x 265.4 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-6,900

304





306

***306**
AN ILLUSTRATION TO A RAGAMALA SERIES: *BILAWAL RAGINI*

ORCHHA, MALWA, CENTRAL INDIA, CIRCA 1645
 Opaque pigments on paper, in a courtyard, an attendant holds a mirror for a lady, another servant behind her holding implements, one line of black *devanagari* script to the reverse 'vilaval ragini malkos ki 3' (Bilawal Ragini of Malkos Raga (number) 3), mounted
 9 x 6 $\frac{3}{4}$ in. (22.8 x 17.3cm.)

£2,500-3,500

\$3,200-4,400
 €2,900-4,000

307
A PAGE FROM THE *UTRADHAYAN SUTRA*
 POSSIBLY GUJARAT, PROVINCIAL MUGHAL, CIRCA 1630

Opaque pigments on paper, the central panel with a falcon and ducks amidst floral spray flanked by two *gopis* on a river bank, a wide register of elegant scrolling floral tendril above and below, mounted
 8 x 12 $\frac{3}{4}$ in. (20.4 x 32.4cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:
 Purchased December 1967 from Nowlakra, Calcutta



307

Rich in pattern and vibrant of colour, this album leaf demonstrates an interesting meeting of Mughal and Rajput styles. Its assured thin outline and delicate rendering of detail betray a Mughal influence, yet its bold use of opaque watercolour with its flat colours, with red, green and yellow dominant, and two-dimensionality of composition has a certain folk feel that is characteristic of the paintings of Rajasthan or Gujarat during that time.

The upper and lower horizontal borders are decorated with a flowering vine against a buff background. In the centre a hawk attacks a bird while two other birds fly off in the distance. Below this scene two ladies are gathering water from a lotus pond filled with geese. This must be a composite folio of leaves from the same album, as the continuity in style if not composition demonstrates. Originally it would have consisted of the central green panel surrounded by the finely rendered floral border. At some stage it seems that the section with women over a yellow background in a silver river was added and the panel extended.

From the same series: Christie's, April 24, 1980, lot 51 (*Bhagavata Purana*, sub-imperial Mughal, probably Gujarat, c. 1650); P.Pal, *Elephants and Ivories*, Los Angeles, 1981, p. 44, no.28; A. Poster, *Realms of Heroes*, New York, 1994, no. 180.

308
TWO COMPOSITE ILLUSTRATED FOLIOS
 SULTANATE INDIA, EARLY 16TH CENTURY

Opaque and transparent pigments and black ink on paper, depicting scenes of daily life, cut and laid down on folio with Persian text

Larger folio 12¾ x 9½in. (31.4 x 24.2cm.)

(2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



308 (part lot)

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



309

309
STANDING PORTRAIT OF SHAH JAHAN
 AFTER BICHTIR, MUGHAL INDIA, EARLY 18TH CENTURY

Opaque pigments on paper, from a cropped album folio, the haloed ruler depicted facing right, wearing an orange *jama* and holding a spear, rubbed black ink inscription in loose *nasta'liq* script above, the reverse with an elegant floral spray
 8 x 5in. (20.4 x 12.8cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

The present portrait appears to be modelled after a famous portrait of the Emperor at the Chester Beatty Library, where the Emperor wears similar garments and holds a long *tulwar* instead of a spear.

Another portrait of Shah Jahan by the artist Bichitr in the Victoria and Albert Museum, London is very close to the present work as well, although in mirrored composition (IM-17.1925)



310

310
A BLACK GIANT
 FROM THE *RAZMNAMA*, MUGHAL INDIA, 1616-17

Opaque pigments on paper, wearing a short light blue loincloth and a diaphanous white sash across his torso, a nightingale on a branch in the foreground
 5¼ X 2½in. (14.8 X 6.5cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Hagop Kevorkian, sold Sotheby's, London 7 December 1970, lot 110

LITERATURE:

Seyller, J. "Razmnama", *Archives of Asian Art*, vol. XXXVIII, 1985, no. 9, p. 64.

This is unusual miniature is from the copy of the *Razmnama* prepared in 1616-17 for the great bibliophile 'Abd al-Rahim, Khan-e Khanan, commander-in-chief of the Mughal armies to which he was appointed in 1584. This *Razmnama* was one of the three major illustrated copies of this period, the others being a dispersed copy from 1598 and one from 1605. In many ways the 1616-17 manuscript surpassed the earlier two: it was larger and its miniatures demonstrate a move away from mere imitation of the imperial Akbar style, incorporating new elements such as a brilliance of colour and a boldness of execution that must derive from Hindu painting.

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



311

311
THE RAJA OF BANDRALTA AND HIS FALCON
 BANDRALTA, CIRCA 1750

Opaque pigments on paper, possibly Indra Dev, his falcon perched on his right arm, smoking a *huqqa*, his fly whisk bearer behind, with thin red borders
 9.1 x 13.2 in. (23 x 33.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

Indra Dev, who ruled circa 1730 to circa 1760, is perhaps the most frequently portrayed of the rulers of the small state of Bandralta, just north of Mankot. See W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. I pp. 8-12; vol. II, pp. 12-13, nos. 1,2,4 and 5. No. 4 appears to feature the same distinctively-featured attendant. For a portrait of similar composition depicting an earlier ruler of Bandralta, Kallashpat Dev, circa 1730, see Sam Fogg, *Indian Paintings and Manuscripts*, Catalogue 21, London 1999, p. 83, no. 52.

-312
A PORTRAIT OF A EUROPEAN
 NORTH INDIA, LATE 19TH CENTURY

Opaque pigments heightened with gold on ivory, a simple gold border around
 8¾ x 3¾ in. (21.2 x 9.8 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

This painting is copied from the famous portrait of a European visitor to the Mughal court, dated circa 1590-1610, which is at the Victoria and Albert Museum, London (IM.386-1914).



312



313
A GOLD-DAMASCENED SWORD (TULWAR) WITH
LONG CARVED QUR'ANIC INSCRIPTIONS
 INDIA, LATE 19TH CENTURY

The curved blade deeply engraved with gold-damascened inscription, the forte with floral tendrils, the hilt with further calligraphic inscriptions, with sheath
 38in. (96.5cm.) long

£4,000-6,000

\$5,000-7,500
 €4,700-6,900

314 No Lot

***315**
PORTRAIT OF A MUGHAL COURTIER
 THE BORDERS BIJAPUR OR GOLCONDA, DECCAN,
 CIRCA 1600

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

Painting 4 $\frac{1}{8}$ x 2 $\frac{3}{8}$ in. (10.6 x 6.1cm.); folio 8 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in. (21.9 x 15.8cm.)

£2,500-3,500

\$3,200-4,400
 €2,900-4,000

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



316

A BRONZE EWER

DECCAN, CENTRAL INDIA, FIRST HALF 18TH CENTURY

Of typical form, the body with a raised drop-shaped medallion engraved with an elegant floral spray

14½in. (36.8cm.) high

£2,500-3,500

\$3,200-4,400

€2,900-4,000

A closely related bronze ewer with similar drop-shaped body and almond-shaped medallion engraved with floral motifs is in the Victoria and Albert Museum, London (2728-1883.I.S.) and attributed to Deccan, dated to the early 18th century (Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, cat.231, p.163).



317

A COPPER ALLOY STANDARD ('ALAM)

CENTRAL INDIA, 19TH CENTURY

The openwork calligraphic inscription bordered with similar decoration on cross-hatched ground, with six finials worked as mythical beast heads, on wooden stand
18½in. (47cm.) high without stand

£6,000-8,000

\$7,500-10,000

€7,000-9,200

318

A CALLIGRAPHIC TINNED-COPPER BOWL

DECCAN, CENTRAL INDIA, CIRCA 17TH CENTURY

Engraved with Qur'an I, *sura al-fatiha* in three calligraphic registers around a central roundel with praises to God and Muhammad, with later added external engraved decoration
6½in. (16.8cm.) diam.

£1,500-2,000

\$1,900-2,500

€1,800-2,300

For similar vessels with calligraphic inscriptions, mostly made of bronze or tinned brass and attributed to the Deccan, Golconda or Aurangabad, 16th and 17th century, see Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, pp.338-343 and in particular cat.560, 561 and 562, p.343.



318



317



319

A LARGE WOOD-BLOCK PRINTED FLOOR SPREAD

AHMEDABAD REGION, GUJARAT, NORTH WEST INDIA, LATE 19TH CENTURY

Decorated with hunting scenes
146½ x 249¾in. (372 x 634cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

This large floor spread and the two long tent panels (lot 320 and lot 321 in this sale) appear to be part of a set of which the Calico Museum, Ahmedabad, has the matching canopy (No.2039). The set was made for the Swami Narayan Temple in Ahmedabad (Peter Alford Andrew, *Tentage at the Calico Museum and its patterns*, Sarabhai Foundation, Ahmedabad, 2015, pp.206-210).



320

320
A LARGE WOOD-BLOCK PRINTED TENT WALL
 AHMEDABAD REGION, GUJARAT, NORTH WEST INDIA,
 LATE 19TH CENTURY

Decorated with a repeating pattern of hunting scenes
 47¼ x 148¾ in. (120 x 378cm.)

£2,000-3,000

\$2,500-3,700
 €2,400-3,500

321
A LARGE WOOD-BLOCK PRINTED TENT WALL
 AHMEDABAD REGION, GUJARAT, NORTH WEST INDIA,
 LATE 19TH/EARLY 20TH CENTURY

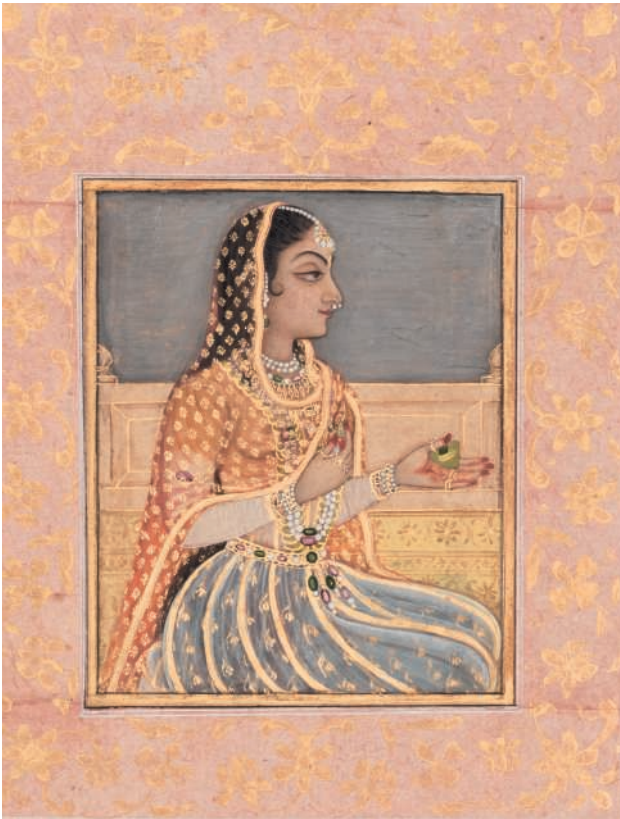
Decorated with a repeating pattern of hunting scenes
 47¼ x 148¾ in. (120 x 378cm.)

£2,000-3,000

\$2,500-3,700
 €2,400-3,500



321



***322**

A COURTESAN OFFERING PAN

KISHANGARH, NORTH INDIA, CIRCA 1730

Opaque pigments on paper heightened with gold, kneeling, facing right, *pan* in her left hand, in floral margins, with wide light green borders with floral lattice
12½ x 9½in. (31.8 x 24.2cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

323

A GROUP OF MICA PAINTINGS OF CASTES

INDIA, SECOND HALF 19TH CENTURY

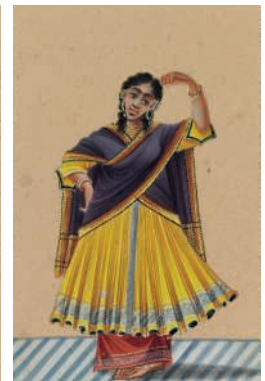
Opaque pigments on mica leaf, each depicting a tradesman, an occupation or a study for an Indian costume, overall in very good condition, each mounted, nine framed
The largest 4¾ x 3½in. (12.4 x 8.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

322



323 (part lot)

324

A STANDING PORTRAIT OF A PRINCESS

NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, the gold margins with repeating large flowers, the reverse with 2ll. of *nasta'liq*, with wide gold-speckled green borders
11½ x 7¾in. (29.4 x 19.8cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



324

325

A STANDING PORTRAIT OF A PRINCESS IN CAUCASIAN DRESS

POSSIBLY LUCKNOW, NORTH INDIA, LATE 18TH/
EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, laid down on card within floral margins, in red and orange rules, with wide gold-speckled border
15¾ x 11½in. (40 x 29.5cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

The princess depicted wearing a flaring robe, fur hat and heeled boots, is emulating earlier portraits of fashionable Caucasian youths which were being painted at the end of the 17th century in Isfahan. It is generally accepted that the subjects of this rare style of 17th century Persian portraiture were wealthy Armenians or Georgians, a community living in New Julfa outside Isfahan. The fur-lined cap was primarily worn by male Caucasian courtiers in the service of the Safavid shahs, although women are also known to have worn similar caps (Layla Diba and Maryam Ekhtiar, *Royal Persian Paintings: The Qajar Epoch*, New York, 1998, no.17, pp.130-131). A Persian oil painting depicting a similarly dressed youth, carrying a gold cup and wine flask like our example, sold at Christie's, King Street, 27 April 2004, lot 85.



325



326

326
AN ILLUSTRATION TO A RAGAMALA SERIES:
BILAVAL RAGINI

BUNDI, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, a lady feeds four pigeons in front of her, a maidservant stands behind her, with red borders, mounted
 12½ x 9¼in. (31.8 x 23.5cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

***327**
AN ILLUSTRATION TO A RAGAMALA SERIES:
GORMALAR RAGINI

POSSIBLY MACHILIPATNAM, COROMANDEL COAST, SOUTH INDIA, CIRCA 1780

Opaque pigments on paper heightened with gold, a lady playing the *tambur* amongst peacocks and deer, with wide red borders
 11 x 7¾in. (28 x 19.8cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Several features in our folio including its narrow gold rules and wide red borders; the jagged corners of the ground surface; a high horizon with a thin strip of blue sky; the rendering of the tree and shrub forms; the gazelles in the foreground; all find comparison with two folios, possibly from the same *ragamala* set, in the Victoria and Albert Museum which have attributed to the port town of Machilipatnam in eastern Deccan (IS.204-1953, IS.206-1953).



327

328
AN ILLUSTRATION TO A RAGAMALA SERIES: GUJARA RAGINI

KULU, NORTH INDIA, CIRCA 1760-90

Opaque pigments heightened with gold on paper, a lady carrying a *veena* amongst wild animals, with narrow red borders, an inscription in black *takri* above, the reverse with identification inscriptions in *devanagari* or *takri*, mounted
 11 x 7¾in. (28 x 18.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

A solitary girl with a *veena* across her shoulder stands in a forest landscape. She is surrounded by wild animals, including a black buck and three roe deer, two rabbits and two tigers, which she has charmed with her music.

An inscription in *takri* on the upper border reads: *Ragini Gujari of Dipak.*



328

A *ragamala* is a collection of *ragas* or 'melody modes' which Indians regard as the essential basis of music. A *raga* is a selection of notes – in Northern India, from the scale of twenty-two – combined in certain characteristic progressions. The *ragas* or groups of notes are personified as six handsome men, each of whom has five 'wives' or *raginis*. *Raginis* are closely related musically to their own *raga*, but certain notes are omitted and the progressions and emphasis differ. *Ragas* and *raginis* are also associated with specific moods, times of day and seasons. A full *ragamala* series like this in the Rajasthani Tradition would have consisted of thirty-six illustrations.

When depicting a musical melody in a painting, artists gradually evolved three main systems or iconographies which evoked the different musical modes. The present *ragamala* illustration conforms with the so-called Kshemakarna's System, a system used in the Punjab Hills in Pahari Ragamalas. According to this text, which was written around AD 1570, the musical mode *Gujara Ragini* is a 'beautiful women with gazelles' (v.58).

The painting can be assigned to Kulu and dated between 1760 to 1790. Distinctive stylistic features of this phase of painting at Kulu in the second half of the 18th century are the facial treatment with thin, plucked arched eyebrows, small patterning on dress fabrics and curved horizons with white cloud lines.



329



330

***329**

**A STANDING PORTRAIT OF THE MAHARAJA OF JAIPUR
SAWAI MADHO SINGH I (R.1750-68)**

RAJASTHAN, NORTH INDIA, CIRCA 1770

Opaque pigments on paper, within black rules and wide red borders
13¾ x 8½in. (34 x 22cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

***330**

**MAHARAO RAM SINGH II OF KOTA WITH MAHARANA
JAWAN SINGH OF UDAIPUR**

KOTA, RAJASTHAN, MID 19TH CENTURY

Opaque pigments heightened with gold on paper, each ruler, leaning against his shield, fly whisk bearers and attendants standing behind them, identification inscriptions in *devanagari* above, with thin borders, the reverse with floral garland of sketches
12¾ x 9¼in. (32.2 x 23.5cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

331

THE MAHARAJA OF UDAIPUR AND HIS COURTIERS

RAJASTHAN, NORTH INDIA, 19TH CENTURY

Opaque pigment on paper, the haloed ruler reclining on a red bolster surrounded by his courtiers, 31l. of black *devanagari* above, mounted, framed and glazed
12¼ x 9in. (31 x 22.9cm.)

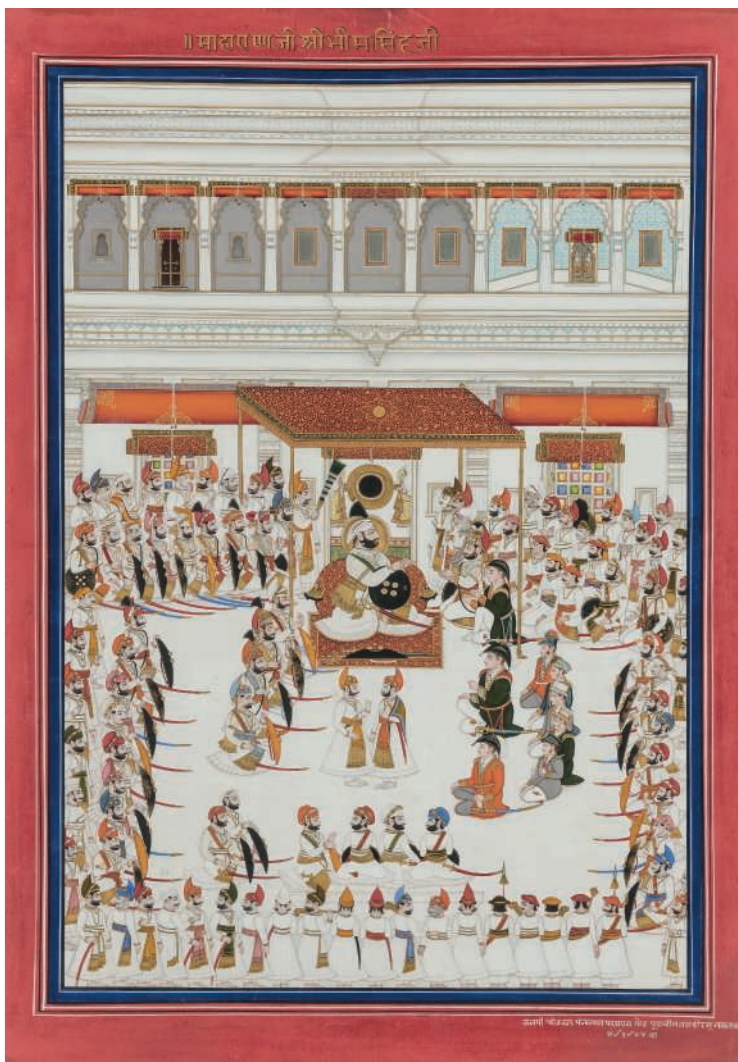
£2,000-3,000

\$2,500-3,700

€2,400-3,500



331



332

MAHARANA BHIM SINGH (R. 1818-28) IN DURBAR

SIGNED PANNALAL PARASRAM GAUR, UDAIPUR, RAJASTHAN, CIRCA 1927-28

Opaque pigments on paper, the ruler reclining on a bolster under a canopy, his courtiers and visitors seated in a palace courtyard, identification inscription in gold *devanagari* script above, 'Maharana Ji Shri Bhim Singh Ji', in white *devanagari* to lower right corner, 'kalmi chitrakar pannalal parasram gaur puracheen tasbir su nakal kari/ san 1984 ka' (by the artist Pannalal Parasram Gaur copying an older painting/ samvat 1984 (c.1927-28 AD)), mounted, framed and glazed
25½ x 18in. (64.8 x 45.8cm.) visible

£4,000-6,000

\$5,000-7,500

€4,700-6,900

The signature along the bottom edge is that of Pannalal Parasram Gaur (1860-1935). Pannalal was the head of the royal painting workshop at Udaipur, working under Maharana Fateh Singh (1849-1929) and later under his adopted son, Maharana Bhupal Singh (1884-1955). Andrew Topsfield states, "the final phase of traditional Udaipur painting, c.1910-45, is dominated by Pannalal and his son Chaganlal". (A. Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pg. 295). Much of the production at this time comprised of large darbar and processional scenes, tiger-hunts and life-size royal portraits.

For other paintings by Pannalal, see Topsfield, *op.cit.*, pp. 294-301. A processional scene depicting Maharana Bhupal Singh by Pannalal sold recently at Christie's, London, 10 June 2015, lot 89.



333



334



333

A GOLD-DAMASCENED PUSH-DAGGER (KATAR) WITH THE AVATARS OF VISHNU

MUGHAL INDIA, 18TH/19TH CENTURY

Of typical form, the hilt and cross bars gold-damascened with depictions of the incarnations of Vishnu, the straight blade's forte with a wide palmette, the sheath with later silver mounts
16¼in. (41.2cm.) long

£1,500-2,000

\$1,900-2,500

€1,800-2,300

334

A GOLD-DAMASCENED STEEL DAGGER

NORTH INDIA, 19TH CENTURY

With straight blade, the hilt gold-damascened with floral spray, the ricasso and forte with floral tendril, with embroidered green sheath, worn
14¾in. (37.5cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



335

AN IMPRESSIVE RITUAL SWORD (TEGHA)

INDIA, 19TH CENTURY

The curved blade engraved with deities, animals and floral patterns, the hilt with further floral motifs, remains of gold overlay
46in. (117cm.) long

£4,000-6,000

\$5,000-7,500

€4,700-6,900

This form of sword was originally developed in the Deccan during the late 16th and 17th century from earlier *Sosun Patah* swords. They were mostly associated to a Muslim context due to the Islamic inscriptions on a number of them. The word *tegha* comes from Sanskrit *tig*, from which also derives the Farsi *tegh*, which was used to describe a variety of swords. The Deccan type was described by the French traveller Thevenot in 1644: 'Their swords are four fingers broad, very thick; they are crooked a little, and cut only on the convex side [...] The swords made by the Indians are very brittle; but the English furnish them with good ones brought from England'. Traditionally these swords were used to sacrifice buffaloes during the festival of Dussehra. For a discussion on *Tegha* swords, see Navina Najat Haidar and Marika Sardar (ed.) *Sultans of the South Arts of India's Deccan Courts, 1323-1687*, New York, 2011.

For comparable examples see *Treasure from India, The Clive collection at Powis Castle*, Herbert Press, London 1987, p. 48, ill. 38 and E. Jaiwant Paul, *Arms and Armour traditional Weapons of India*, 2005, p.58.



336



337

***336**
AN EVENING ENCOUNTER
 GARHWAL OR GULER,
 NORTH INDIA, CIRCA 1820

Opaque pigments on paper heightened with gold, a blue-skinned lover leans over his naked beloved under a blanket, with floral spandrels reserved on yellow ground, with blue and red borders 10¼ x 8in. (28 x 20.3cm.)

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

***337**
A LADY ON A TERRACE
 GULER, NORTH INDIA,
 CIRCA 1760-80

Opaque pigments on paper heightened with gold, with pink borders 10 x 7½in. (25.4 x 18.8cm.)

£2,500-3,500 \$3,200-4,400
 €2,900-4,000

***338**
A PRINCE AND HIS LOVER MEET
 GULER OR CHAMBA,
 NORTH INDIA, CIRCA 1810

Opaque pigments on paper heightened with gold, in thin floral margins with pink borders reserved on light grey ground, mounted, framed and glazed 8 x 5½in. (20.4 x 14.4cm.)

£5,000-7,000 \$6,300-8,700
 €5,800-8,100





339

**-339
AN INTRICATELY CARVED DARKWOOD
TRAVELLING WORK BOX**

GALLE DISTRICT, SRI LANKA, 19TH
CENTURY

Of rectangular form with flat top, the deeply carved decoration consisting of elegant floral scrollwork, the interior's ivory-inlaid decoration with swaying leaves arranged around an elephant on a lotiform base, with twenty-three compartments on two stacked and removable trays

14 $\frac{1}{4}$ x 5 $\frac{3}{8}$ x 10in. (37.5 x 13.6 x 25.4cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**340
A SANDALWOOD CASKET**

MYSORE, SOUTH INDIA, CIRCA 1870-80

On four feet, tightly and deeply engraved with elegant floral ground and sprays, the raised lid with parakeets

5 $\frac{1}{8}$ x 12 $\frac{1}{2}$ x 6 $\frac{3}{8}$ in. (13 x 31.5 x 16.4cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

A casket, catalogued as a jewel box, engraved with similar tight technique and iconographic lay out, attributed to Mysore and dated as 'before 1879' is published in Jaffer, A., *Furniture from British India and Ceylon: A Catalogue of the Collections in the Victoria and Albert Museum and the Peabody Essex Museum*, London, 2001, p. 158, pl. 22.



340

**-341
A FINELY CARVED RECTANGULAR
IVORY BOX**

PROBABLY BRAHMAPUR, EASTERN
INDIA, MID 19TH CENTURY

With profuse floral decoration, the lid opening to reveal a compartmented interior 10 x 2 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in. (25.5 x 6.5 x 9.5cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



341

An ivory box dated circa 1867 and attributed to Brahmapur is in the Victoria and Albert Museum (inv.02471(IS)). It includes in its decoration a floral frieze with leaves very closely comparable to those found on our example. This suggests a common centre of production.



342
A LARGE ENGRAVED SILVER SPRINKLER
 DELHI, NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

On circular foot, the decoration consisting of repeating floral scalloped medallions below a register of peacocks
 12¾in. (32.4cm.) high

£1,500-2,500 \$1,900-3,100
 €1,800-2,900



343
A SILVER-GILT TUREEN
 CALCUTTA, INDIA, SECOND HALF 19TH CENTURY

On three lion paws, the body and lid with a continuous vine tendrill bearing grapes, the handles worked as coiled snakes
 8½in. (21.6cm.) high

£1,500-2,500 \$1,900-3,100
 €1,800-2,900



343A
A SILVER REPOUSSÉ BOWL, A FLASK, A MUSTARD POT AND TWO CIGARETTE CASES

THE BOWL MARKED 'D.H.BHUJ', THE FLASK MARKED 'M.R.BHUJ', KUTCH, NORTH-EAST INDIA, 19TH CENTURY

Each with profuse foliated decoration, a cigarette box with hinged lid, the other of oval form, the mustard pot with cobra-shaped handle, its lid with squirrel final, the flask with plain escutcheon
 The bowl 3⅞in. (9.8cm.) diam.; the flask 4⅜in. (12cm.) high

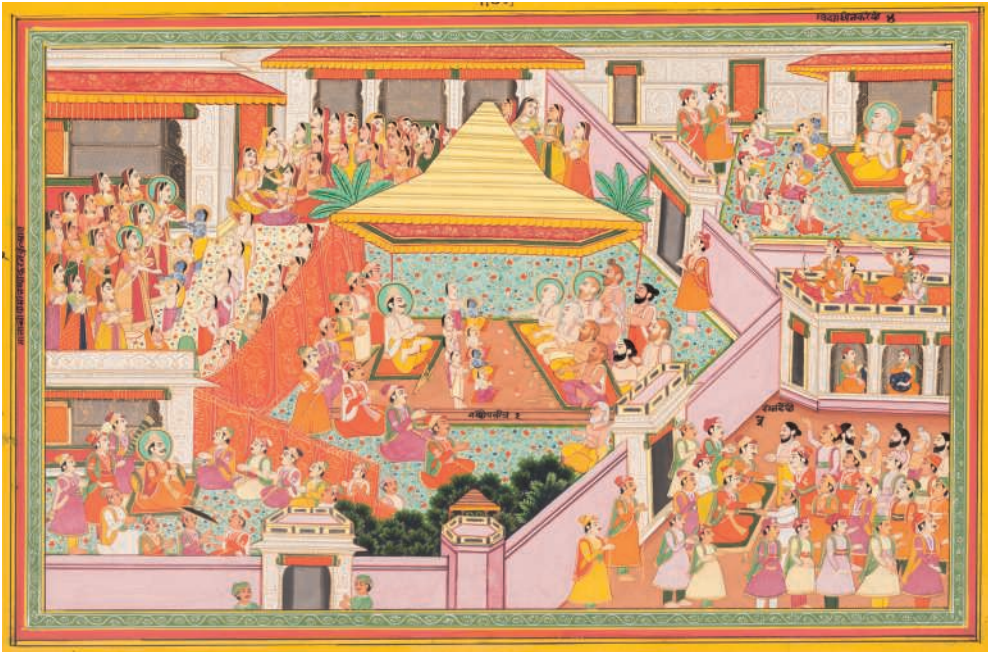
£2,000-3,000 \$2,500-3,700
 €2,400-3,500



***344**
A SILVER BOWL
 MARKED 'GRISH. C. DUTT', CALCUTTA, INDIA, SECOND HALF 19TH CENTURY

On circular foot, the body with a grove of reeds, the foot with profuse leaves amidst grass blades
 7½in. (19cm.) diam.

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



345

***345**

AN ILLUSTRATION FROM THE BALAKANDA (BOOK OF CHILDHOOD) FROM A RAMAYANA SERIES

JAIPUR, RAJASTHAN, CIRCA 1825

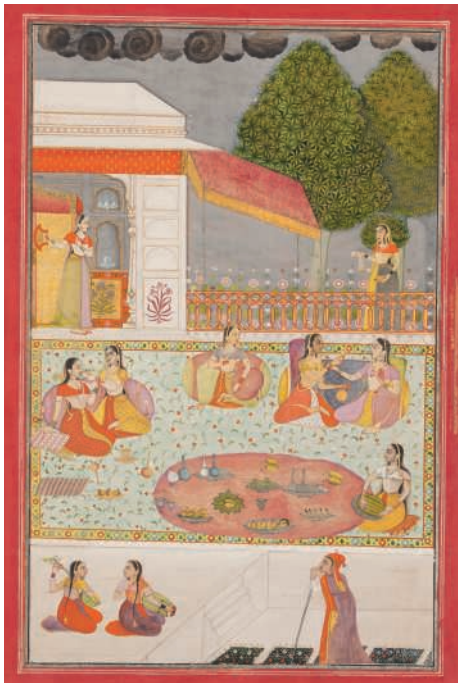
Opaque pigments heightened with gold on paper, depicting various scenes from the childhood of Rama, Lakshmana, Bharata and Shatrughana including the young princes meeting their mothers, Brahmins performing rites in front of King Dasharatha, the princes learning the scriptures with guru Vashishta, with wide yellow borders, 3ll. of black *devanagari* script above describing the scenes, the reverse with 2ll. of *devanagari* identifying the book of childhood 13 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (35.4 x 19.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

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



346

***346**

THE LADIES OF THE ZENANA ENTERTAINED

BIKANER, RAJASTHAN, NORTH INDIA, CIRCA 1750

Opaque pigments on paper heightened with gold, in wide red borders

13 x 9in. (33 x 22.8cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

***347**

A SHY BRIDE

KANGRA, NORTH INDIA, EARLY TO MID 19TH CENTURY

Opaque pigments on paper heightened with gold, the bride draping herself in her veil, a chaperone behind, with floral spandrels against yellow ground, in narrow dark blue borders and red rules

10¼ x 7½in. (26 x 19.4cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



347



348

348

**AN ILLUSTRATION FROM A RASIKAPRIYA SERIES:
VASAKASAJJA NAYIKA**

GARHWAL, NORTH INDIA, CIRCA 1770-1800

Opaque pigments on paper, the heroine awaiting her lover on a terrace, holding her veil sitting on a bed laid near a white pavilion, in red rules, with dark blue borders, an inscription in white *devanagari* above, mounted

11 x 8½in. (28 x 20.6cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

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

***349**

AN ILLUSTRATION TO A RAGAMALA SERIES: TODI RAGINI

KOTA, RAJASTHAN, NORTH INDIA, CIRCA 1850

Opaque pigments on paper heightened with gold, a lady holding a *veena* and sitting on a rock near a pond is approached by a gazelle, with wide red borders

10¾ x 6½in. (27.7 x 16.5cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



349



350

350

A VIEW OF A EUROPEAN CITY

JAIPUR, RAJASTHAN, NORTH INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, the cargo of a ship on fire at anchor is salvaged by its crew and smaller vessels, in narrow black margins, mounted 9½ x 14¼ in. (23 x 37.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

This rather whimsical view of Venice was probably based on a European engraving. European prints of cities and other subjects had become a considerable source of inspiration for Indian artists since Mughal times. The figures in this scene, however, equally seem to show influences from the sort of figures portrayed on Chinese Coromandel screens. We see gondoliers polling along the canals, a burning gondola, as well as a view of the Ponte Rialto. This picture is similar in spirit to two imaginary architectural scenes from late 18th century Jaipur, illustrated in L. Leach, *Mughal and Other Indian Paintings*, London, 1995, pp. 754-755, nos. 7.87 and 7.88.

351

A PORTRAIT OF A DUTCH GENTLEMAN

MEWAR, RAJASTHAN, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments on paper, wearing a black hat, holding a blue and white cup, a river in the background, mounted, framed and glazed 15½ x 12 in. (39.4 x 30.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



351



352

-352
FOUR MEDALLION PORTRAITS OF JAHANGIR AND NUR JAHAN AND SHAH JAHAN AND MUMTAZ MAHAL
 DELHI, NORTH INDIA, MID 19TH CENTURY

Each on ivory, mounted, framed and glazed, the reverse with identification in black ink

Shah Jahan and Mumtaz Mahal 4 $\frac{1}{2}$ in. (11.7cm.) high, Jahangir and Nur Jahan 4in. (10.1cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,300

PROVENANCE:

Acquired in India by the present owner's family before 1947.



353

353
A PORTRAIT OF A MUGHAL EMPEROR: AKBAR II
 LUCKNOW, NORTH INDIA, CIRCA 1830-40

Opaque pigments heightened with gold on paper, in full regalia within an ornate roundel topped with a single tiered umbrella, the reverse with two lines of near illegible Roman script in light pencil, mounted

6 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (16.2 x 13cm.)

£2,500-3,500

\$3,200-4,400

€2,900-4,000

PROVENANCE:

Sotheby's, London, 28 April 1981, lot 66

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



354

354
FOUR EQUESTRIAN PORTRAITS
 MEWAR, RAJASTHAN, SECOND
 HALF 18TH CENTURY

Opaque pigments on paper heightened with gold, one riding a black steed, with identification inscription in black *devanagari* above 'ghodo num deepsaav' (the steed Deepsaav), two riding a dapple grey, one with inscription 'ghodo airavat' (the steed Airavat), the last mounted on a chestnut, with inscription 'ghodo ghuman gajan' (the steed Ghuman Gajan), within red borders, mounted, framed and glazed Larger 10 x 9in. ((25.4 x 22.9cm.) visible)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

355
A STANDING PORTRAIT OF A
RULER: MAHARAJA BHIM CHAND
OF BILASPUR

BILASPUR, NORTH INDIA, 19TH
 CENTURY

Opaque pigments on paper heightened with gold, wearing an orange striped turban and a white tunic, holding a *tulwar* over his right shoulder, within black rules and narrow orange borders, an inscription in black *takri* below 8¼ x 4¾in. (21 x 12cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Raja Bhim Chand of the Kahlurea clan of Bilaspur (1667-1712) stands against a green background holding a *tulwar* in his right hand. For another portrait of Bhim Chand in a similar pose see R.Skelton, *Indian miniatures from the XVth to XIXth Centuries*, Venice, 1961, pl.38.



355



356

***356**
A SKETCH OF AN ELEPHANT WITH MAHOUT AND ATTENDANTS

GULER, NORTH INDIA, LATE 18TH/ EARLY 19TH CENTURY

Black and transparent pigments on paper, the bedecked elephant being prepared for a parade, the reverse with loose *takri* script in black ink
 12½ x 8½in. (31.8 x 20.6cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

For a drawing with a comparable elephant and *mahout* and similar facial types of attendants, attributed to the artist Ranjha and dated circa 1790, see J. Seyller, J. Mittal, *Pahari Drawings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2013, no.32, pp. 94-95.

***357**
A COMPOSITE ELEPHANT

BIKANER, RAJASTHAN, NORTH INDIA, 1760-80

Opaque pigments on paper heightened with gold, with wide red borders
 10% x 8in. (27 x 20.4cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



357



358

***358**
THE HOLY FAMILY OF SHIVA
 KANGRA, NORTH INDIA, CIRCA 1820-30

Opaque pigments on paper heightened with gold, the deities reclining on the bull Nandi, their respective *vahanas* asleep near them, in thin floral margins
 9¼ x 6¼in. (23.5 x 15.9cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,300



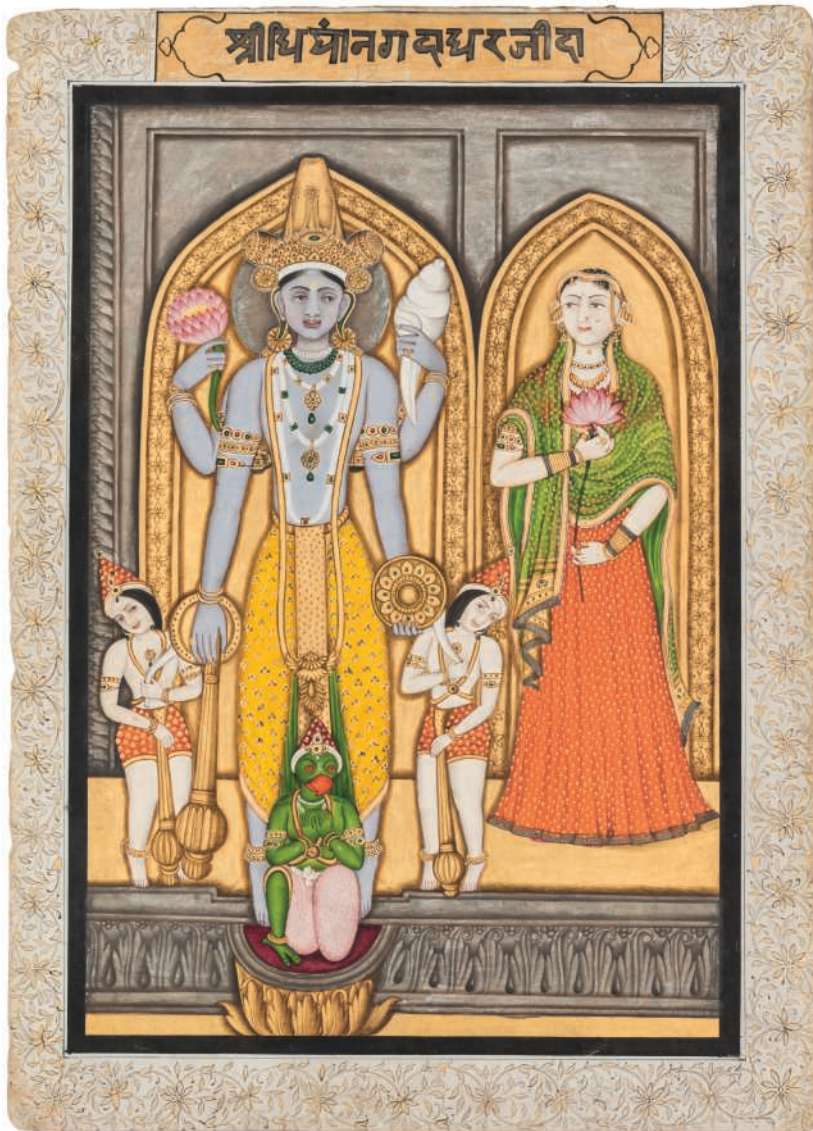
359

***359**
GAJALAKSHMI
 KANGRA, NORTH INDIA, MID-19TH CENTURY

Opaque pigments heightened with gold on paper, the four-armed deity depicted seated on a lotus flower rising from a pond, two white elephants pouring water from *lotas* balanced on their forehead in the background, the spandrels with floral scrollwork on yellow ground, in black margins
 9¼ x 6¼in. (24.8 x 17.2cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



360

VISHNU AND LAKSHMI

CHAMBA, NORTH INDIA, CIRCA 1830-40

Opaque pigments heightened with gold on paper, the deities depicted standing against arched alcoves, Garuda at Vishnu's feet, inscription in black *devanagari* above, in thin floral borders, the reverse with defaced inscriptions in black ink

11½ x 8¼in. (29.3 x 21cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

This miniature shows Vishnu and Lakshmi standing before arched alcoves, Vishnu with four arms holding the mace, lotus, conch shell and wheel, flanked by his personal attributes Gadadhari and Chakrapurusha. Garuda is kneeling before him wearing a pink *dhoti*, elaborate jewellery and distinctive crown. Lakshmi is holding a large lotus flower.

Inscribed on the top of the painting in Hindi is *Shri Dhayan Gadha-dhar ji Dha* ('Image of Vishnu, the holder of the mace').



361

361
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

£2,000-3,000

\$2,500-3,700

€2,400-3,500

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.



362

362
A LACQUERED WOOD TABLE

PROBABLY SRINAGAR, KASHMIR, NORTH INDIA, LATE
 19TH CENTURY

On three short feet, the tilt top painted with polychrome
 decoration consisting of a dense floral ground inhabited by
 birds framed with two registers of niches and elegant scrolling
 foliated tendrils

Tilted 39¼in. (99.8cm.), flat 27¼in. (70.5cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

363

**A SILVER-REPOUSSÉ SILVER DISH
DECORATED WITH THE HOLY
FAMILY OF SHIVA**

DELHI OR CALCUTTA, INDIA, LATE
19TH CENTURY

The family enthroned, Nandi at their feet,
the rim with wild bulls on foliate ground
12¾in. (32.5cm.) diam.

£1,500-2,000

\$1,900-2,500

€1,800-2,300



363



364

364

**A FIGURAL GILT AND ENAMELLED
SILVER TRAY**

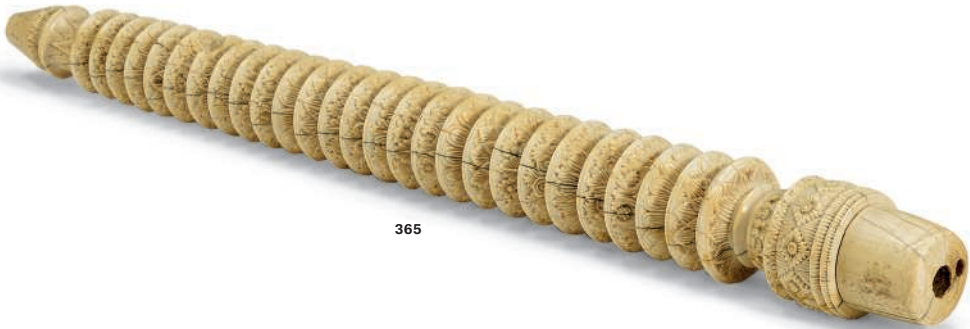
PROBABLY JAIPUR, RAJASTHAN,
NORTH INDIA, 19TH CENTURY

The enamelled decoration consisting of
elephant, deer and felines amidst profuse
floral ground, the slightly curved rim with
repeating split palmettes, the reverse
with label inscribed 'Jeypore enamel'
6in. (15.2cm.) diam.

£3,000-5,000

\$3,800-6,200

€3,500-5,800



365

-365
A FINELY CARVED IVORY HUQQA STEM
 INDIA, 19TH CENTURY

Each tier carved and engraved with palmettes and floral patterns
 17½in. (44.4cm.) high

£2,000-3,000

\$2,500-3,700
 €2,400-3,500



366

366
A SILVER-INLAID BIDRI EWER
 BIDAR, DECCAN, CENTRAL INDIA, 18TH CENTURY

On slightly splayed circular foot, the globular body rising to a flanged neck and domed lid with lotus flower knob, with serpentine handle and straight faceted spout, the inlaid decoration consisting of an elegant floral lattice, a wide register with floral scrollwork between two thin bands of stylised leaves above and below, the spout and handle with foliated tendrils, the lid associated
 11½in. (29.3cm.) high

£2,000-3,000

\$2,500-3,700
 €2,400-3,500



THE PROPERTY OF A LADY

***367**

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, break across the branch
2½in. (7cm.) long

£1,200-1,800

\$1,500-2,200
€1,400-2,100



VARIOUS PROPERTIES

368

A BRONZE FIGURE OF A CAVALRYMAN
INDIA, LATE 18TH/EARLY 19TH CENTURY

On rectangular pedestal, wearing a flat turban with floral *sarpech*, brandishing a spear or sword (now lacking)
5½in. (15cm.) high

£1,200-1,800

\$1,500-2,200
€1,400-2,100



Models of infantry, artillery or cavalry men were originally found in the imperial and royal courts of continental Europe. The young kings of France are all recorded to have had such armies, sometimes made of precious metal. Louis XIII was given an army of 300 silver soldiers by his mother Marie de Medicis, while Louis XIV and his son also had model armies. The Ashmolean Museum, Oxford, is in possession of a small collection of brass soldiers, mostly depicted mounted, including a war elephant engraved '1795' on its forehead and 'Vizagapatam' on its rump.

Our example differs slightly for its realistic proportions and the attitude which does not have the pretence found on the soldiers found in Oxford. However, the steed of our cavalryman seems to be also well fed and as content as its Ashmolean counterparts. This lack of satire could well suggest a later date of manufacture when the uniforms, mounts and attitude of the resident foreign troops and local auxiliaries were a more common sight.

For a related piece, see the horseman carrying a *tulwar* kept at the Ashmolean Museum, Oxford (EA1969.44.f) dated 1790-1795 and attributed to Vizagapatam. See Digby, S., and J. C. Harle, *Toy Soldiers and Ceremonial in Post-Mughal India*, Ashmolean Museum, Oxford, 1982.

368



369

A PAIR OF ENAMELLED GOLD EARRINGS

NORTH INDIA, EARLY 20TH CENTURY

Each composed of a hemispherical pendant set with table-cut diamonds below a flower head inset with similar stones, hanging ruby beads
2¼in. (5.7cm.) high (2)

£2,500-3,500

\$3,200-4,400

€2,900-4,000



370

A COMPOSITE GREEN HARDSTONE NECKLACE WITH A DIAMOND-INSET ENAMELLED GOLD PENDANT

INDIA, 20TH CENTURY

The drop-shaped pendant inset with table-cut diamonds, the reverse enameled with a simple floral spray, the necklace strung with emeralds, the pendant modern
18½in. (47cm.) long (2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

Ω371

A LARGE CITRINE AND SPINEL BEAD NECKLACE WITH HARDSTONE INSET PENDANT

INDIA, 20TH CENTURY

The pendant inset with a central foiled ruby and table-cut diamond floral motif amidst foiled gem-stones, the necklace consisting of eighteen strands, 22ct gold, not assayed

£4,500-6,000

\$5,700-7,500

€5,200-6,900



372 (back)

372
**A EMERALD-INSET GOLD AND ENAMELLED
PENDANT**

NORTH INDIA, 19TH CENTURY

The central floral medallion raised amidst heart-shaped green foiled gems, the centre with a rose cut diamond, the reverse with enameled floral designs, an added emerald below, the suspension device a later modification

3½in. (9cm.) across

£2,500-3,500

\$3,200-4,400

€2,900-4,000



372 (front)



373
A GOLD NECKLACE
SOUTH INDIA, LATE 19TH/EARLY 20TH CENTURY

With aniseed pods on braided gold threads

21in. (53.4cm.) long

£4,000-6,000

\$5,000-7,500

€4,700-6,900



374

374
A RARE FIGURAL EMBROIDERED SHAWL
 KASHMIR, NORTH INDIA, 19TH CENTURY

The decoration consisting of a profuse and repeating figures of birds, felines, entwined snakes and elongated *botehs* on a loose lattice
 110 x 43in. (279.5 x 109.2cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,300



375

375
A SHAWL
 KASHMIR, NORTH INDIA, 19TH CENTURY

The decoration consisting of a radiating central black star, two elongated palmettes above and below
 128 x 53½in. (325.1 x 136cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,300



■376

A FINE AND LARGE METAL-THREAD EMBROIDERED PANEL

DECCAN, CENTRAL INDIA, CIRCA 1800

Of rectangular form, the ground finely embroidered with multi-coloured silk and silver-thread forming a dense blue and green foliate lattice strewn with garnet flower heads framed with two registers of elegant scrolling floriated tendrils, each lined with bands of droplet patterns, the borders with repeating blooming lotus buds within arched niches, backed

123 x 96in. (302.5 x 244 cm.)

£6,000-9,000

\$7,500-11,000

€7,000-10,000

An embroidered panel of the same type as ours in the Virginia Museum of Fine Arts was attributed by Joseph M. Dye III to 18th or 19th century Goa or the Deccan (Joseph M. Dye III, *The Arts of India: Virginia Museum of Fine Arts*, 2001, no.232, pp.479-481).

Dye mentions that previous examples from this group have been variously attributed to Gujarat and Northern India. He discounts these theories on the grounds that the provenance of many of this group, which were found in Portugal and Spain, indicate a connection with the Portuguese colonial presence in India. Dye does however confirm that there is no known production of embroidery centred in Goa but suggests that it originated from the nearby Deccan which has a history of producing embroidered textiles.

For a further embroidered panel of the same type attributed to 18th century Deccan which entered the collection of the Cleveland Museum of Art in 1916 see Rahul Jain, *Rapture: the Art of Indian Textiles*, Delhi, 2011, no. 55, pp. 160-61. Another related example sold at Christie's, London, 9 October 2014, lot 154.



377 (part lot)



377
FIVE COMPANY SCHOOL PAINTINGS OF CASTES AND TRADES

TANJORE SCHOOL, SOUTH INDIA, CIRCA 1810

Opaque pigments on paper, of a horse breaker or *chawbukswaar*, a potter, an ironsmith, a washerman and a barber, each identified in pencil on reverse, mounted

Each 15 x 10¼in. (38 x 27.4cm.)

(5)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

A similar set of watercolours depicting tradesmen sold at Christie's, London, 7 October 2009, lot 140 and at Christie's South Kensington, 10 June 2013, lot 40.

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

378
METAL SMITHS AT WORK

PUNJAB, INDIA, CIRCA 1840

Opaque pigments on paper, depicting the smith working sheets of metal, the furnace in the background, with wide brown borders, a line of black *gurmukhi* script above, mounted

10¾ x 8½in. (27.4 x 20.7cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Inscribed above in a *gurmukhi* script is the word *thedhi-thap*, a dialect version of *thathera*, 'a maker of hardware or metal pots and pans, a brazier, a tinker'. The painting would have come from a fine album of trades and occupations executed in Lahore around 1840. The elegant stylisations of the figural drawing show the strong influence of Pahari painting among those artists who were drawn in increasing numbers to the Sikh court there. In this regard, the painting can be compared to a Pahari-style picture undoubtedly executed in Lahore in the James Ivory collection (Losty, J.P., *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010, no. 63).

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



378

379

A LIVELY BANQUET SCENE

COMPANY SCHOOL, DELHI REGION,
NORTH INDIA, MID 19TH CENTURY

Transparent pigments on paper, with 3ll. in pencil to the upper left corner 'Grand Mussulmans feast; all sitting on grass for want of so/ many beds. A worthy man working on(?) / as a Butler according to the custom.', framed and glazed
8 x 8¾in. (20.2 x 22.3cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

This interesting watercolour is reminiscent of works from the celebrated series of group portraits painted for the two brothers William and James Baillie circa 1815-19 in Delhi. This group of over ninety drawings by Indian artists, discovered amongst the Fraser Papers in 1979, is arguably one of the finest groups of Company School pictures yet known.



379

380

**A SKETCH OF A GROUP OF
WANDERERS OR PEDLARS**

NORTH INDIA, LATE 19TH/EARLY
20TH CENTURY

Black ink on paper, depicted in a hilly and forested landscape, mounted, framed and glazed
8¼ x 12½in. (21 x 31.8cm.) visible

£1,200-1,800

\$1,500-2,200

€1,400-2,100



380



381

381
TWO STUDIES OF SNAKES

COROMANDEL COAST, SOUTH INDIA, 19TH CENTURY

Detached folios numbered 99 and 103 from an album on fauna, the first with a scorpion and a snake, the second of a snake alone, each with two lines in black ink on their description and venomousness and a reference in pencil, mounted

16¾ x 11in. (42.5 x 28cm.) each (2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

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

***382**
AN ALBUM PAGE: TWO RAMS FIGHTING
MUGHAL INDIA, 18TH CENTURY

Opaque pigments and pencil heightened with gold on paper, drawn in grisaille, interlocking their horns in a sparse plain, high blue sky above, in floral margins with gold and black rules, the borders with gold floral swaying tendrils, mounted

10¾ x 14¼in. (26.4 x 37.5cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



382

226

383

A RARE PAINTED AND BLOCK-PRINTED NARRATIVE PANEL

SOUTH INDIA, 18TH CENTURY

Depicting a scene from an epic, with Hindu deities and devotees, stretched and framed
23 $\frac{3}{8}$ x 33in. (60 x 83.8cm.)

£1,000-1,500 \$1,300-1,900
€1,200-1,700

This fragment was part of a narrative scroll used during performances recounting the tales of Bhavana, the mythical primogenitor of the Padmasalis, a sub-caste of weavers.

Another fragment of this scroll sold at Christie's South Kensington, 22 April 2016, lot 604.

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



383

384

A PAINTED AND BLOCK-PRINTED NARRATIVE TEXTILE PANEL WITH DEITIES

SOUTH INDIA, 18TH CENTURY

Opaque pigments on cloth, depicting Hindu gods including Vishnu reclining on the serpent Shesha, Ganesh and Mahisashura Mardini

61 $\frac{1}{4}$ x 33in. (155.5 x 83.8cm.)

£3,000-5,000 \$3,800-6,200
€3,500-5,800

For a similar narrative panel and a brief discussion on caste specific cloth narrative panels, see lot 383.



384



385 (part)

***385**
TWELVE KALIGHAT PAINTINGS
 BENGAL, EAST INDIA, LATE 19TH/EARLY 20TH CENTURY

Opaque pigments on paper, of various deities and mythical beings including avatars of Vishnu, Shiva and Skanda
 10½ x 9in. (26.8 x 22.9cm.)

£3,000-5,000

(12)

\$3,800-6,200
 3,500-5,800

386
AN ICON OF SHIVA NATARAJA
 TANJORE, SOUTH INDIA, LATE 19TH CENTURY

Opaque pigments, gold leaf and *sukka* (limestone paste) on cloth stretched over wood, the multi-armed god trampling the dwarf under a gold *mandap*, surrounded by devotees and ascetics, framed and glazed
 29¾ x 24in. (75.6 x 61cm.) visible

£3,000-5,000

\$3,800-6,200
 €3,500-5,800



386

Shiva Nataraja, Shiva as Lord of the Dance, is considered as the creator of the universe and dances the world into existence. At the same time, he is also its destroyer. Much symbolism is attached to this specific form of Shiva. His drum stands for the creation of the world. His open palm protects human beings while his downward stretched hand symbolises the solace of the world. His other hand holds the fire standing for the dissolution of the world. The dwarf on whom he tramples represents ignorance and the large flaming aureole the cosmos. The skull visible in the hair of Shiva emphasizes his role as embodiment of Time and Death. The goddess Ganga represented in his hair fell from heaven to earth through his hair.

For a discussion on devotee's icons from Tanjore, see Barbara Rossi, *From the Ocean of Painting, India's Popular Paintings, 1589 to the Present*, Oxford, 1998, pp.82-89.

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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called 'Symbols Used in our 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** is our opinion and may be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our clients and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a **lot** if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm any improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last year you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and 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.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax and wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com; fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol **X** next to the **lot** number. If the 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 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.

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 amount of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(i) 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 any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and in any advance confirming that the **lot** is **not authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, sketches, stamps 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 saleroom from 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**. This **authenticity warranty** does not apply to these categories, the reason being that the nature of the work 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** using:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- 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 we have accepted payment, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account Number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTUY. IBAN (international bank account number) will be: GB81 0000 1727 0000 1727 10.
- Credit Card

(i) We accept 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(ii) 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 6GT.

(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 **lot** and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- 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; 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;

(v) we can, at our option, reveal your identity and contact details to the seller;

(vi) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(vii) 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

(k) we can take any other action we see necessary or appropriate.

(l) 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 set 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 G(d) and (i). In such circumstances paragraph G(d)(v) shall apply.

5 KEEPING YOUR PROPERTY

If you use 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 see appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

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 7839 9060.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option remove 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 that 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.

7 TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must complete all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay the 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, walrusbone, 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 country 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 protected material that you are confused with or confused with (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 the material is not African elephant ivory, 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 African elephant ivory.**

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be

responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

1 OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than that set out in the **authenticity warranty**, and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) 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

(i) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will

be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

We may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authentic:** a genuine example, rather than a copy or forger 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.

lots an item to be offered at auction (for two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

? , * , Ω , α , # , †
See VAT Symbols and Explanation.

■
See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

LOTS OF IRANIAN ORIGIN

Some countries prohibit or restrict the purchase and import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example, carpets, bowls, ewers, tiles, ornamental boxes).

For example, the USA prohibits the import of this type of property as well as its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances.

As a courtesy to bidders, Christie's indicates under the **lot** title if a **lot** originates from Iran (Persia). If you require further detail about when a particular **lot** left Iran, please contact our specialists.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to and the proceeds from a resale of the property.

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: csollectionsuk@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 will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£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.		

CHRISTIE'S WAREHOUSE

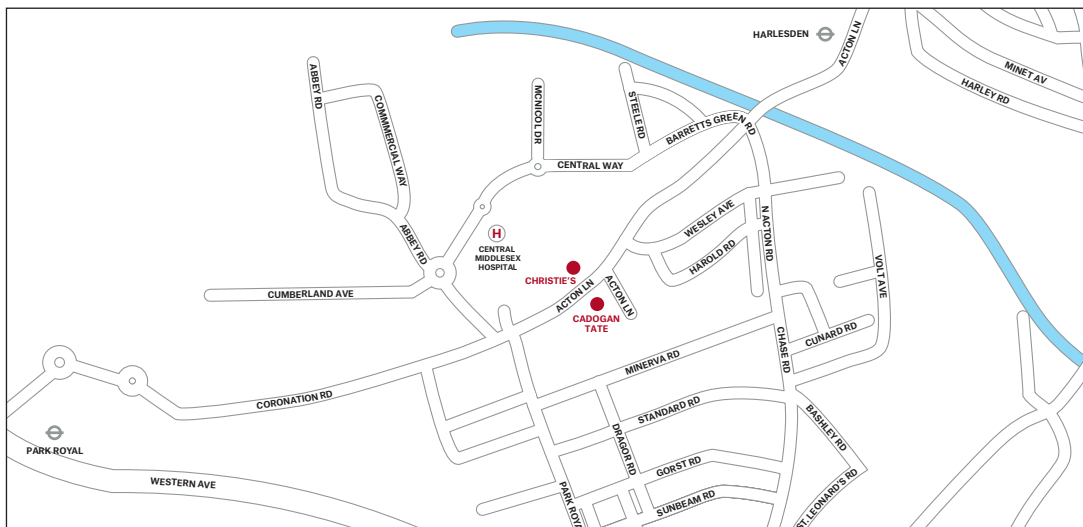
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

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.





ANTONIO MARIA FABRÉS Y COSTA (SPANISH, 1855-1938)
Un Ladrón

54 x 28.7/8 in. (137.2 x 73.3 cm.)

signed, dated and inscribed 'AFabrés/Roma 11Xbre 83' (lower left)

watercolour, bodycolour and gum Arabic on paper

£50,000-70,000

19TH CENTURY EUROPEAN & ORIENTALIST ART

SALE SUBTITLE

London, King Street • 13 July 2017

VIEWING

10-13 July 2017

19TH CENTURY EUROPEAN & ORIENTALIST ART

Peter Brown

pbrown@christies.com

+44 (0) 20 7389 2435

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 53 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
WIENNA
+43 (0)1 533 881214
Angela Bailou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA
BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL
RIO DE JANEIRO
+55 21 2235 6553
Candida Sodre

SÃO PAULO
+55 11 3061 2576
Nathalie Lenci

CANADA
TORONTO
+1 416 960 2063
Brett Sherlock

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratnoff
de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingsø
(Consultant)
+ 45 2612 0092
Rikke Juul Brandt
(Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
**BRITANNY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémits
(Consultant)

PARIS
+33 (0)1 40 76 85 85

**POITOU-CHARENTE
AQUITAINE**
+33 (0)5 56 81 65 47
Marie-Cécile Mouxex

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)211491 59 352
Arno Verkade

FRANKFURT
+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Grafin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

DELHI
+91 (011) 6609 1170
Sanjay Sharma

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
MILAN
+39 02 303 2831

ROME
+39 06 686 3333
Marina Cocogna

NORTH ITALY
+39 348 3131 021
Paola Gradi
(Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veniati (Consultant)

GENOVA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Bianta

MALAYSIA
KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO
MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO
+37 97 97 11 00
Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
+31 (0)20 57 55 255

NORWAY
OSLO
+47 975 800 78
Katinka Traaseth
(Consultant)

**PEOPLES REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766

HONG KONG
+852 2760 1766

SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 337 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE
SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Hye-Kyung Bae

SPAIN
MADRID
+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyllén (Consultant)

SWITZERLAND
-GENEVA
+41 (0)22 319 1766
Eveline de Proyart

-ZÜRICH
+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Yaovane Niranadara
Punchalee Phenjati

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
-DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
-LONDON,
KING STREET
+44 (0)20 7389 9060

-LONDON,
SOUTH KENSINGTON
+44 (0)20 7930 6074

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
David Bowes-Lyon
(Consultant)

ISLE OF MAN
+44 (0)120 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)187 638 0996
Christine Ryall (Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Lisa Cavanaugh

DALLAS
+1 214 599 0735
Cepera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600

MIAMI
+1 305 445 1487
Jessica Katz

NEWPORT
+1 401 849 9222
Betsy D. Ray

-NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcorneett@christies.com

**PRIVATE COLLECTIONS AND
COUNTRY HOUSE SALES**
+90 (532) 558 7514
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2370
Email: lindsay@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: murrey@christies.com

OTHER SERVICES
**CHRISTIE'S EDUCATION
LONDON**
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART
STORAGE SERVICES**
NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

**CHRISTIE'S INTERNATIONAL
REAL ESTATE**
NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
Email: info@christiesrealestate.com

HOUSTON
Tel: +852 2978 6788
Fax: +852 2973 0799
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES – Call the Saleroom or Office
For a complete salerooms & offices listing go to christies.com

EMAIL – info@christies.com

09/12/16

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
Loïc Brivezac, Gilles Erlulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA

PRESIDENT

Prof. Dr. Dirk Boll

CHAIRMAN'S OFFICE UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS

Simon Andrews, Mariolina Bassetti, Jeremy Bentley,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart,
Leila de Vos, Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hidderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson, Nic McElhatton
(Chairman, South Kensington), Jeremy Morrison,
Nicholas Orchard, Francis Outred, Henry Pettifer,
Steve Phipps, Will Porter, Paul Raison,
Christiane Rantzauf, Tara Rastrick, Amjad Rauf,
François de Ricqlès, William Robinson,
Andreas Rumber, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,
Andrew Ward, David Warren, Andrew Waters,
Harry Williams-Bulkeley, Martin Wilson,
André Zlattinger

DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby, Peter Horwood,
Kate Hunt, Simon James, Sabine Kegel,
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,
Joanna Langston, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Laura Lindsay,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Roger Massey,
Joy McCall, Neil McCutcheon, Michelle McMullan,
Daniel McPherson, Neil Millen, Jeremy Morgan,
Leonie Moschner, Giles Mountain, Chris Munro,
Liberte Nuti, Beatriz Ordoñas, Rosalind Patient,
Anthea Peers, Keith Penton, Romain Pingaunaud,
Sara Plumbly, Anne Qaimmaqami, Marcus Radecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Tom Rooth, Alice de Roquemauvel,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorhouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel, Kay Sutton,
Rakhi Talwar, Timothy Triptree, Thomas Venning,
Edwin Vos, Amelia Walker, Rosanna Widen,
Ben Wiggins, Sophie Wiles, Bernard Williams,
Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhntina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney, Milo Dickinson,
Freddie De Rougemont, Grant Deudney,
Howard Dixon, Virginie Dulucq, David Ellis,
Antonia Essex, Kate Flitcroft, Eva French,
Pat Galligan, Elisa Galuppi, Julia Grant,
Pippa Green, Angus Granlund, Christine Haines,
Coral Hall, Adeline Han, Charlotte Hart,
Daniel Hawkins, Anke Held, Valerie Hess,
Carolyn Holmes, Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacob, Goady Kelly,
Hala Khayat, Alexandra Kindermann, Julia Kiss,
Polly Knewstubb, Mark Henry Lampé, Aoife Leach,
Rob Leatham, Antoine Leboutteiller, Peter Mansell,
Stephanie Manstein, Amparo Martinez Russocto,
Astrid Mascher, Georgie Mawby, David McLachlan,
Lynda McLeod, Kateryna Merkalenko, Toby Monk,
Rosie O'Connor, Christopher Petre, Louise Phelps,
Eugene Pooley, Sarah Rancans, Alexandra Reid,
Sarah Reynolds, Meghan Russell, Pat Savage,
Julie Schutz, Hannah Schweiger, Angus Scott,
Ben Slinger, James Smith, Graham Smithson,
Mark Stephen, Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiweg, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Shanthi Veigas, Julie Vial,
Assunta Graf von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walsh, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingilloglu,
Genevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio, Usha Mittal,
Çiğdem Simavi, The Earl of Snowdon





عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ

واما الحسين فهو له سنة اربع وفيها سنة ثلاث وعلقت فاكه
 به بعد اخبية اقتصت خمس ليلة وفيها له بعد اخصس
 وعسقت سنة اشهر وفيها خمس بيض في صفة اشهر من
 التاريخ وعو عنه **صلوات الله عليه** في كل عام
 وكان الحسين يفتنه الفلمر في كل يوم **صلوات الله عليه**
 وكان من صوره التي جعله وفتل يوم الجمعة يوم الثلاثاء
 على مقبرة لعنه خلقوا من الحجر سنة احدى وستين
 بموضع يقال له كثر بلا من ارض العراق بنا حية
 الكوفة ويعرف الموضع ايضا بالكو فله
 سنار من ارض النخس وهو جد شريح
 الفاظي وحزرا سنة لعنه الله عليه
اللهم القهرا فله ومغضه ومع
 من الله عند

واما زينب
 مؤذنة له
 التي زينب
صلوات الله عليه
 عليا
 في سنة ١٠٠٠ هـ

عليه السلام
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ
 في سنة ١٠٠٠ هـ



CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD