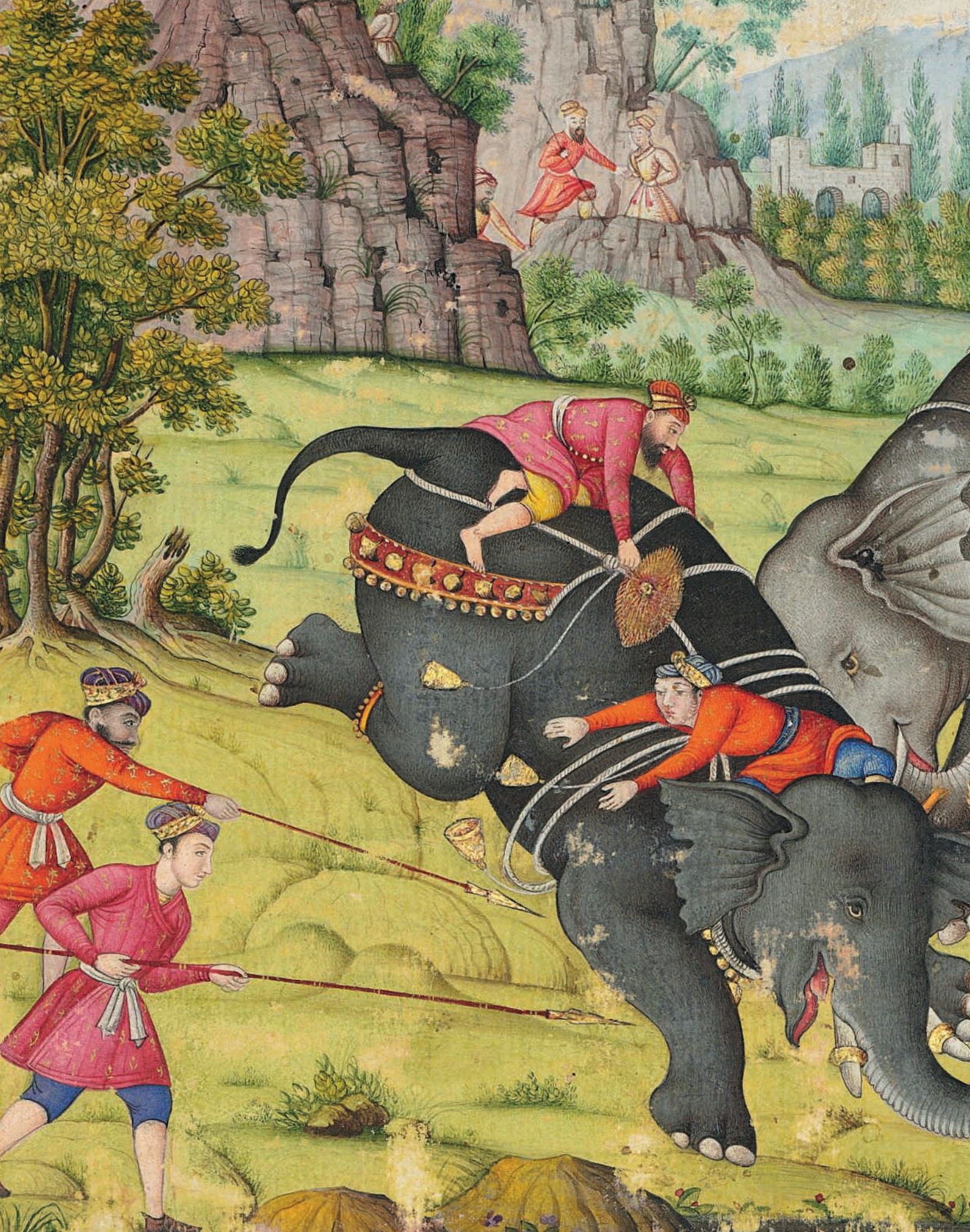




ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS AND CARPETS

King Street, 26 October 2017

CHRISTIE'S









حَضْرَتِ يُوْسُفَ
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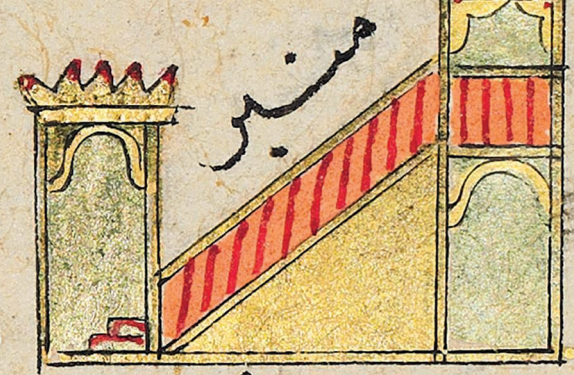
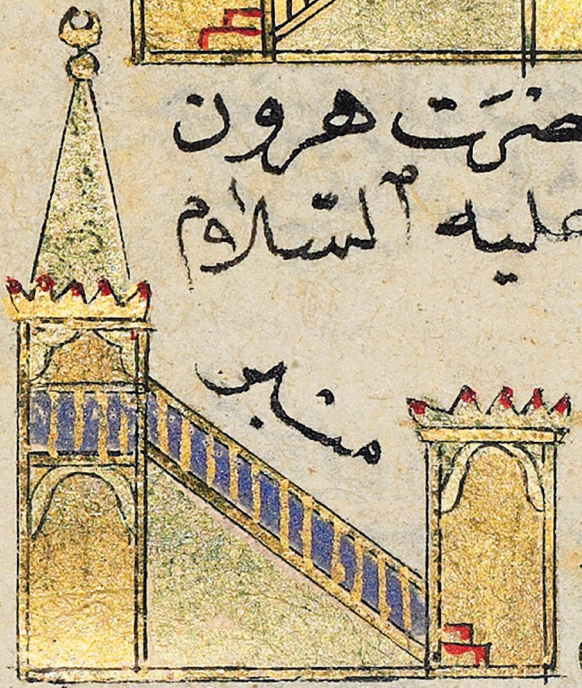
مَقَامِ جَنَّةِ

حَضْرَتِ اسْحٰقَ
عَلَيْهِ السَّلَامُ



حَضْرَتِ هٰرُونَ
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حَضْرَتِ مُوسَى
عَلَيْهِ السَّلَامُ



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صَاخِرٍ

حَضْرَتِ شُعَيْبٍ
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حَضْرَتِ دَاوُدَ

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ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 26 OCTOBER 2017

PROPERTIES FROM

An Important Private Collector

The New York Apartment of
David Easton and
James Steinmeyer

An Important European
Collection

The Collection of Dr. Jerome
and Mrs. Evelyn Oremland

The Dharma Collection

The Collection of Professor
Rudolph Gelpke

The Estate of
William Kelly Simpson

A Private French Collector

A Private Connecticut
Collection

A Private Italian Collection

An English Gentleman

The Late Barbara Piasceka
Johnson

A Private Collection in the
Channel Islands

AUCTION

Thursday 26 October 2017

Morning session at 10.30 am (Lots 1-168)

Afternoon session at 2.00 pm (Lots 180-327)

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

VIEWING

Saturday 21 October 12.00 noon - 5.00 pm

Sunday 22 October 12.00 noon - 5.00 pm

Monday 23 October 9.00 am - 4.30 pm

Tuesday 24 October 9.00 am - 8.00 pm

Wednesday 25 October 9.00 am - 4.00 pm

AUCTIONEERS

Romain Pingannaud and William Robinson

AUCTION CODE AND NUMBER

In sending absentee bids or making
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to as **ALBUM - 14218**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
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[30]

Front cover: Lot 106
Inside front cover: Lot 30
Pages 2-3: Lot 250
Opposite: Lot 226
Inside back cover: Lot 281
Back cover: Lot 180



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INTERNATIONAL SALES CALENDAR

25 OCT
ANTIQUITIES
NEW YORK

26 OCT
**ART OF THE ISLAMIC &
INDIAN WORLDS**
LONDON, KING STREET

21-22 NOV
**ART AFRICAIN ET
OCÉANIE**
PARIS

7 DEC
ANTIQUITIES
LONDON, KING STREET

13 DEC
ART D'ASIE
PARIS

17 DEC
SOUTH EAST ASIAN ART
MUMBAI

17 DEC
**CONTEMPORARY INDIAN
ART**
MUMBAI

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LOTS OF IRANIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments and textiles). These restrictions do not apply to carpets and "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.
2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

A SCHOLAR'S TREASURY

THE COLLECTION OF PROFESSOR RUDOLF GELPKE

(LOTS 1-50)



The following fifty lots come from the collection of Professor Rudolf Gelpke (1928-1972), a Swiss scholar and lover of Persian literature. It was a visit to Tunisia in 1952 that first sparked his interest in the Islamic world. He visited the Great Mosque of Kairouan and later described being completely mesmerised by the serene atmosphere he found there. The visit set the course that was to govern the rest of his life. On his return he took a degree in Oriental Studies at the University of Basel, swiftly becoming one of the university's youngest professors. His PHD dissertation focused on the life of the Ghaznavid Sultan Mas'ud (*Sulān Masūd I. von Gazna: die drei ersten Jahre seiner Herrschaft*, Munich, 1957) could have tickled him to see a marble from Mas'ud III's palace in the same sale as his collection (lot 52).

However it was the rapidly expanding Iran which swiftly became Gelpke's big love. He first visited in 1958, then returned regularly, and lived there permanently from 1963 despite stints teaching at both UCLA in California and the University of Berne in Switzerland, where he completed his postdoctoral thesis on Persian prose literature. During his time there he also worked for various literary and scientific magazines and participated in radio programs on art and literature.

From his first novel, *Holger und Mirjam*, which was published in 1951 when Gelpke was still in his 20s, he went to publish widely. Gelpke's works include numerous essays on Persian culture together with German translations of classical and modern Persian literature, notably:

Nizami, *Haft Paykar (Die sieben Geschichten der sieben Prinzessinnen)*, Zurich, 1959

Persische Meistererzähler der Gegenwart, Zurich, 1961

Layli o Majnūn (Leila und Madschnun), Zurich, 1963

Naqīb-al-Mamālek, *Amir Arsalān (Liebe und Abenteuer des Amir Arsalan)*, Zurich, 1965

Sa'di, *Golestān (Hundertundeine Geschichte aus dem Rosengarten)*, Zurich, 1967

Neue Liebesgeschichten aus Tausendundeine Nacht, Zurich, 1969

Gelpke's collection is that of a true scholar. He was obviously interested in manuscripts on a wide variety of subjects. From a rare Jalayrid illustrated historical manuscript, to a handsomely illuminated Qajar Qur'an or a copies of works by Ibn Sina, the collection touches on all subjects. Each individual manuscript seems to have intrigued him. Gelpke was a scholar through and through, and the opening fly-leaves of each of his manuscripts have copious notes – some typewritten and pasted in, others furiously scribbled in pencil – all going into a meticulous level of detail on the book in question. From suggested dates and attributions, to lists of interesting page numbers, a transcription of seals or little sums where he converted dates from the Hijri calendar, working through them, one really feels the love and the keen scholarly interest that Gelpke had in each and every one of his manuscripts.

At the heart of the collection are folios from the 'Gelpke Album'. Probably mounted in the late 18th century, the album contains calligraphic specimens and Indian and Persian paintings of the highest quality. Although on the whole unrelated in content, there is a high concentration of later Safavid paintings all bound together in a spectacular binding painted by Muhammad Zaman.

Further manuscripts from this scholarly collection will be included in the Islamic and Indian art auction at Rosebery's, London SE27 OJD which will take place on 23 October 2017.

795 (Se...)

Moskowsk hißisches Magazin (Magazinreich) vom Bâbot 930-37 (=1525-30 in (180 x 60))

Sohn Homâyun im Exil in Persien bei Shâh Tahmâsp (1524-1576), dann Kabul + 1555 Rikhschah v. Delhi "brachte Mir Seyyed Cali + 163 as-Sa nach Indien (Befehl des Shâh) aber fâgliche!"

- 548
- 547
- 546
- 545
- 463
- 462
- 453
- 433
- 432
- 429
- 428

(190 x 60) → (180 x 60) → (180 x 60)

(Jüngling, Varbri + Vajellandschaft)

(alter Bauer, post (105 x 90))

(Gefährte) (125 x 90)

(Kamerader von Grab) (255 x 80)

(Adler o. + Silbge u.) (170 x 60)

(Adler + Schlange) (125 x 60)

(Vorsicht + Bienen - Abendrot)

(3 Ritter in Gewir) (175 x 60 mm)

Shirin u. 2 Beyler

Shirin + ihr Hofstaat (Sig. im Baal)

"Elâhi-nâmeh" v. CAHAR

(185 x 65)

nächtl. Zeitlager

425 (Vöy) (190 x 65)

Diagan (Pflanzl. wâh)

S. Omar-elheigân

746-759 (Omar-Viergels, Gold + Blau) 383, 486 (250 x 90), 694 (175 x 70), 761 (180 x 90)

393, 394, 395 (Ferkel + Shirin Tiger) (beschädigt)

420 (Zagdscene mit 2 Rittern) (185 x 65)

421 (Landkarte mit Tieren) (180 x 90)

422 (Diagan (?) v. Solche) (1580-1622) (Nr. 12)

424 (u. l. Sig. (?) = 10)

Malerei: 180, 186, 204

Miniaturen: 391 (u. Bootsfahrt)

401 (Boenverrous), 424 (Landkarte mit Tieren)

422 (u. l. Sig. (?) = 10)

424 (u. l. Sig. (?) = 10)

424 (u. l. Sig. (?) = 10)

424 (u. l. Sig. (?) = 10)

424 (u. l. Sig. (?) = 10)

401 (Pensel)

422 (Ebrâhim Adel-shâh) (17. Jh.)

424 (Abbâs II. 1052 H. (1642) - 1077 H. (1666))

424 (Abbâs II. 1052 H. (1642) - 1077 H. (1666))

424 (Abbâs II. 1052 H. (1642) - 1077 H. (1666))

20: (Ende) Brief des Shâh Djahân

30: (Anfang) Brief des Shâh Akbar-shâh (größer indischer Mogul-Herrscher) im Dar as-Saltane v. Isfahan

31: Brief von Akbar-shâh (vgl. "Akbar-nâmeh", 55. B. v. 2. Vazir Abu'l-Fazl)

44: Brief von Shâh Abbâs an Brief 83 ff.

63: Brief von Shâh Abbâs an Brief 83 ff.

85: dat. 1001 H. (= 1592)

100: (Ende) Brief v. Shâh Tahmâsp an Sultan Salim (Prinz v. Rum)

101: Brief v. Sultan Salim (Prinz v. Rum)

101: Brief v. Sultan Salim (Prinz v. Rum)

101: Brief v. Sultan Salim (Prinz v. Rum)

105 H. = 1596

113 ff.: Verse

1172 H.

478: Partie v. Hakim Shefâ: Briefe der Fürsten S. 30 - 113

486: Beginn mit Dekan

486: Beginn mit Dekan

694: Beginn mit Dekan

55853132

1675

180: 2. Beginn mit Dekan

204: 3. Beginn mit Dekan

1172 H.

1172 H.

1172 H.

مجانر ونصير طيه سابعشر او ثمانا ونصير الراس واللحم من المبرج ونحوه ويرث
 اللذان ذكرا ورواق الجوز او روق السابون كما كان من الخضر عسبا اما الكركون يوشن
 بالزهر **صفحة** حطاب السحوب ونوشن خطوا العيون بها خنار باليد فيه
 دونه طيطان في سحرها في الطعان حتى تنزلهاون مرات ثلثة في روق البجدان في
 ما كان من حجر حجر من حطاب من المبرج او كما كان من الخضر عسل مجانر والبرق فيه
 الكاس فانه يخرج اسود في المبرج هـ **صفحة** حطاب ابر وصره حاسوس
 في كادويه الرثية او طرد الحور ماله في سحره وهو اعدا فانه في حسيه من روق
 معه مقل المهور وبعده **صفحة** اخرى ونوشن حطاب من ملاقوه
 ما كان من الرصاص بالسود ويطبخ في حجر حتى يوطى به شرب هـ **صفحة** اخرى
 ونوشن زهر حتى يرد حطاب في المبرج في سحره اخرى منه ابر باليد
 ويجعل في حجر من حطاب اسود **صفحة** اخرى ونوشن سعالق
 النيجار وورق المايل ويدر جانما في حجر او رصاص ونصير طيه في سحره مقار
 ما كان من روق في السحوب ونوشن حطاب في حجر او رصاص في سحره مقار
 بعليه ذلك من المبرج ورواق ونوشن في وقت الحاجة فانه سودا لسر اسون ما
 حيداه **صفحة** اخرى ونوشن في سحره في روق الجوز الرطب عن روقها بلوح
 هندي والظفار الرطب من كل واحد عشرة درهم جبال المان ووزن كل واحد
 خمسة درهم حصة واحدة من كل واحد في المان من كل واحد **صفحة**
 روق يطبخ في ماء المان في وقت الحاجة ونوشن في وقت الحاجة
صفحة اخرى في المان في وقت الحاجة ونوشن في وقت الحاجة
 اللذان ذكرا ورواق الجوز او روق السابون كما كان من الخضر عسبا اما الكركون يوشن
 اللذان ذكرا ورواق الجوز او روق السابون كما كان من الخضر عسبا اما الكركون يوشن
 اللذان ذكرا ورواق الجوز او روق السابون كما كان من الخضر عسبا اما الكركون يوشن

دين السعلاق ونوشن في وقت الحاجة ونوشن في وقت الحاجة
 منه اوجه او مار ونوشن في وقت الحاجة ونوشن في وقت الحاجة
صفحة حطاب السعلاق ونوشن في وقت الحاجة ونوشن في وقت الحاجة
 ويطر وعصف من كل واحد وزن اربعة اوجع ما كان من المبرج ويطبخ به الشجر ويطبخ
 خمسة اوجع حصة حطاب الغزل في سحره ونوشن في وقت الحاجة ونوشن في وقت الحاجة
 ايلم ملانها من كل واحد نصف اوجع ما كان من المبرج ويطبخ به الشجر ويطبخ
 لسقط الشجر في سحره ويطبخ به الشجر ويطبخ به الشجر ويطبخ به الشجر
 حطاب السعلاق ونوشن في وقت الحاجة ونوشن في وقت الحاجة
 ووزن الرثية اربعة اوجع ما كان من المبرج ويطبخ به الشجر ويطبخ به الشجر
 اربعة حيل بالظفار ويطبخ به الشجر ويطبخ به الشجر ويطبخ به الشجر
 ذلك ان عمل من حطاب روق الجوز ويطبخ به الشجر ويطبخ به الشجر
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 من كل واحد اوجع حصة حطاب روق الجوز ويطبخ به الشجر ويطبخ به الشجر
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 ونوشن حطاب من حطاب روق الجوز ويطبخ به الشجر ويطبخ به الشجر
 حركتها في سحره ويطبخ به الشجر ويطبخ به الشجر
 الوجة ووزن حطاب من حطاب روق الجوز ويطبخ به الشجر ويطبخ به الشجر

لوسو

السوية

71

AN EARLY COPY OF IBN AL-MAJUSI'S KITAB KAMIL AL-SANA'AH AL-TIBBIYYAH

01
'ALI IBN AL-'ABBAS AL-MAJUSI (D. CIRCA AH 384/994-95 AD):
KITAB KAMIL AL-SANA'AH AL-TIBBIYYAH

SIGNED ABU SA'ID 'ABD AL-RAHMAN BIN ABI'L-FAWARIS BIN
GHANIM BIN MUHAMMAD AL-KAZARUNI, IRAN, DATED SAFAR AH
590/JANUARY-FEBRUARY 1194 AD

Complete Book of the Medical Art, Arabic manuscript on buff paper, 194ff.
each with 25-26ll. of flowing black naskh, important words and phrases
highlighted in red, catchwords, occasional early marginal notes, first folio
lacking, colophon signed and dated, final folio with later owners' notes, in
worn brown morocco, paper covered doublures, the first covered with notes in
Hebrew

Folio 9 7/8 x 6 1/2 in. (25.1 x 16.5cm.)

£12,000-18,000 \$16,000-24,000

€14,000-20,000

Al-Majusi's *Kitab Kamil al-Sana'ah al-Tibbiya* is a comprehensive medical
encyclopaedia which is also sometimes known as *al-Kitab al-Malaki*, 'The
Royal Book'. It was dedicated to the Buyid ruler, 'Adud al-Dawlah Fana-
Khosraw (r. AH 338-72/949-83 AD). Al-Majusi was of Persian extraction,
and it is possible that his activities were restricted to Shiraz, never actually
leaving Iran. His forebearers are recorded as being Zoroastrian although he
himself appears to have been a Muslim. The Bodleian Library in Oxford has
seven copies of the work, the earliest one dated AH 556/1160-61 AD, less
than fifty years earlier than ours (Savage-Smith, 2011, pp.193-206, no.50).

This manuscript comprises the first five discourses (*maqalah*) of the second
part of the work. The first chapter and the beginning of the second chapter
are missing here. The complete work consists of two parts - the first ten
discourses are on medical theory, while the final ten are on its practical
application. This volume consists of the first five discourses of the second
half.



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

SIGNED HAFIZ ZUHUR ALLAH, INDIA, DATED AH 1204/1789-90 AD
Comprising the first, second and fifth books of Avicenna's famous medical encyclopaedia, Arabic manuscript on paper, 317ff. as numbered plus three fly-leaves, each folio with 27ll. of neat black *naskh*, important words and phrases picked out in red, catchwords, text within blue and gold borders with blue outer rules, opening bifolio with illuminated headpiece and gold floral illuminated margins, preceded by a general index for all five books and a detailed index for the first book, one further illuminated headpiece within the text and one title without illumination, colophon at the end of the first and fifth book signed and dated AH 1204/1789-90 AD, in brown morocco with stamped medallions, maroon morocco doublures, final board loose
Text panel 8% x 4½in. (21.8 x 11.3cm.); folio 10% x 6¼in. (27.7 x 17cm.)

£1,500-2,000

\$2,000-2,600
€1,700-2,200

According to Emilie Savage-Smith the *Qanun fi al-Tibb* is massive general medical compendium comprising five books. The first book (*kitab*), also called *kulliyat*, concerns general medical principles. The second book is on simple drugs and *materia medica* in alphabetical order. The third is on therapy, arranged in order of the site of the ailment from head to toe, in 22 *funun*. The fourth book is on those diseases not restricted to a single part of the body, such as fevers. The final book presents recipes for compound remedies. Our copy includes the first, second and fifth books. The Bodleian Library has thirteen copies of the work, all incomplete, as well as Judaeo-Arabic copies. Although numerous copies are preserved throughout the worlds libraries, very few are complete (Savage-Smith, 2011, pp.220-242).

The colophon of the second book here states that the manuscript was copied from a manuscript in the hand of al-Imam al-Sayyid Isma' il ibn al-Husayn al-Husayni, at the end of which is stated that it was copied from the comments (*ta'liq*) of Ibn Sina himself.



03

ABU 'ALI AL-HUSAYN IBN 'ABDULLAH IBN SINA (D. AH 428/1037 AD): KITAB AL-SHIFA'

SIGNED 'ABD AL-SALAM BIN MUHAMMAD BIN AHMAD KNOWN AS 'AMIN ALLAH AL-MUTATABIB AL-SADIQI AL-MURSHIDI, TIMURID IRAN, DATED FRIDAY 24 JUMADA I AH 898/13 MARCH 1493 AD

Ibn Sina's encyclopaedic work on philosophy and science, Arabic manuscript on cream paper, 757ff., as numbered, plus two fly-leaves, each folio with 331l. of small black *naskh*, important words and phrases picked out in red, text panels outlined in blue, black and gold, catchwords, occasional diagrams within the text, opening bifolio with elegant gold and polychrome illumination framing 15ll. of text, occasional marginal notes, fly-leaves with copious owners' notes and papers stuck in with further details including an old catalogue entry, first bifolio now loose, some staining and damages to margins, in cloth covered card binding

Text panel 6% x 3 1/2 in. (16.8 x 9cm.); folio 10% x 6 in. (26.4 x 15.2cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

The *Kitab al-Shifa* is an encyclopaedia of philosophy and science comprising three sections subdivided into *fanns*. The first section is on logic, in nine *fanns*, the second on physics, in eight *fanns*, and the third on metaphysics. This celebrated work also includes such subjects as geometry, astronomy, arithmetic and music. There are eight copies of this work, the earliest of which is dated AH 485/1092-93 AD (Or. 11190), in the British Library (see Stocks & Baker (eds.), 2001, p.196, G). There are also two copies in the John Rylands Library, Manchester (Mingana, 1934, pp.615-619, nos.378-379). For more information see Brockelmann, 1943, I. p.454, Suppl. I. p.815).

04

JALALI ARDISTANI (D. CIRCA AD 880/1475-76 AD): KITAB MIZAN AL-HAQA'IQ

TIMURID IRAN, 15TH CENTURY

The Balance of Truths, Persian manuscript on paper, 14ff. plus four fly-leaves, each folio with 12ll. of small black *nasta'liq* in two columns with double gold intercolumnar and interlinear rule, text panels similarly outlined, catchwords, opening bifolio with elegant *shamsas* containing 6ll. of black-outlined gold *thuluth*, the following folio with similarly illuminated headpiece, fly-leaves with later owners' notes, some inserted on separate pieces of paper, in worn red morocco with stamped medallion and spandrels, paper covered doublures
Text panel 4 1/8 x 2in. (10.3 x 5cm.); folio 6 3/8 x 3 3/8in. (16 x 9.7cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

INSCRIPTIONS:

The *shamsas* on f.1v and f.2r include Qur'an XXXVI, *sura ya-sin*, vv.1-2, a Prophetic *hadith* and a short text giving the title of the work and author

The *Mizan al-Haqa'iq* is a collection of Persian quatrains (*ruba'iyyat*) of the poet Jalali Ardistani, who is also known as Jamal al-Din and 'Ashiq Isfahani. The year of his death is given variously as AH 879/1474-75 AD and AH 886/1481-82 AD.



4

05

JAMAL AL-DIN MUHAMMAD ARDISTANI (D. AH 879/1474-5 AD): KANZ AL-DAQA'IQ

TIMURID IRAN, DATED THE LAST DAY OF JUMADA II AH 875/24 DECEMBER 1470 AD

Persian manuscript on paper, 60ff. plus two fly-leaves, each folio with 17ll. of neat black *nasta'liq* arranged in two columns with double gold intercolumnar rule, text panels similarly outlined, headings and important phrases in red, opening bifolio with two *shamsas* each with 6ll. of elegant black-outlined gold *thuluth*, the following bifolio with elegant gold and polychrome illumination framing 7ll. of *nasta'liq* in clouds reserved against pink hatched ground, colophon dated and with gold floral flourishes to each side, opening fly-leaves with copious later owners' notes, some stuck in, in later brown morocco with flap, paper covered doublures
Text panel 4 x 2 1/2in. (10.2 x 5.4cm.); folio 6 3/8 x 3 3/8in. (16.1 x 10cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

Jamal al-Din Muhammad Ardistani is little-known author of spiritual verse. He was a wandering Sufi who founded his own order. This manuscript was written within his lifetime.

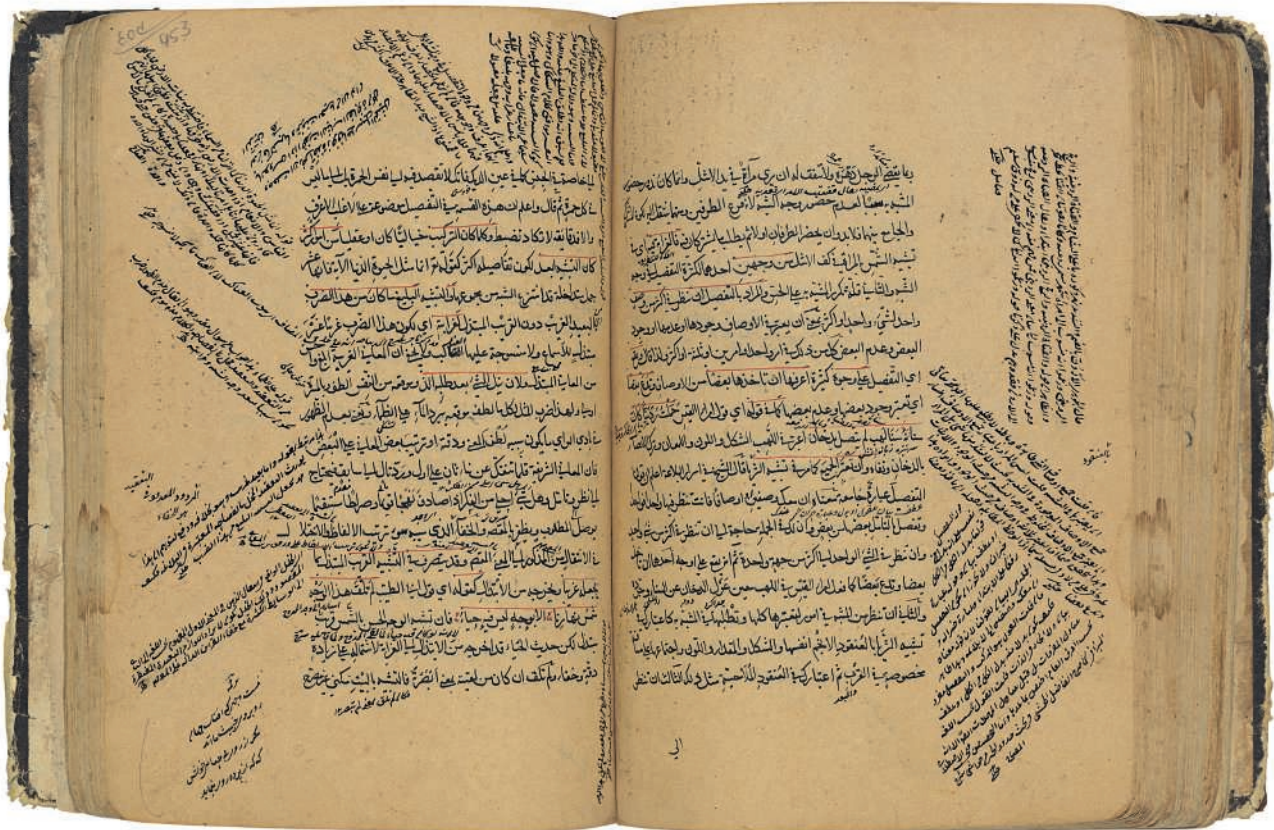


5 (detail from opening bifolio)



5

A RARE EARLY COPY, POSSIBLY THE FIRST, OF AL-TAFTAZANI'S TREATISE ON RHETORIC



06

SA'D AL-DIN MAS'UD BIN 'UMAR AL-TAFTAZANI (D. AH 791/1389-1390 AD): KITAB AL-MUTAWWAL FI'ILM AL-MA'ANI WA'L-BAYAN

HERAT, DATED WEDNESDAY 11 SAFAR AH 748/23 MAY 1347 AD

An important commentary on Qazwini's *Talkhis* regarding rhetoric, Arabic manuscript on paper, 319ff. plus three fly-leaves, each folio with 18ll. of neat black *naskh*, important words and phrases highlighted in red, catchwords, copious marginal commentary, first three folios a later replacement, colophon with a date for the completion of the original text between AH 742-748/1342-1347 AD in Urgench, Uzbekistan, first fly-leaf and double with copious later owners' notes, in worn brown morocco covered binding
Folio 9 1/2 x 6 1/4 in. (23.1 x 16cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

INSCRIPTIONS:

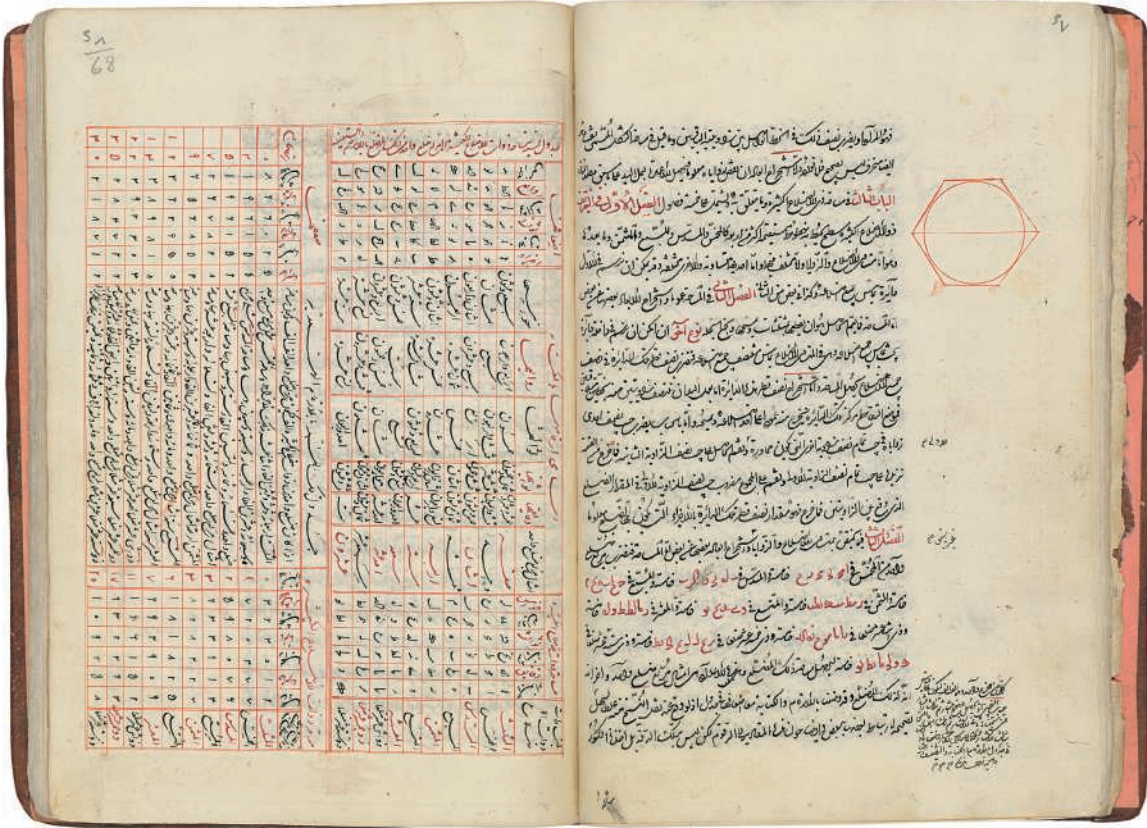
On F.1r, there is a seal impression dated AH 1230/1814-15 AD belonging to Ibn Muhammad Sharif. There is also another damaged seal impression dated to the 1220s

The author of this text is Sa'd al-Din Mas'ud bin 'Umar al-Taftazani. Born in Taftazan in Herat in AH 722/1322 AD. During his lifetime he is known to have lived in Khawarizm and he died in Samarqand in AH 791/1388-90 AD. He wrote works on grammar, rhetoric, theology, logic and law. He also wrote a commentary on the Qur'an in Persian entitled *Kashf al-asrar*. Taftazani joined the court of Timur in Samarqand after the Timurid ruler noticed him as a promising scholar.

This treatise, *Kitab al-Mutawwal*, is a full commentary on a treatise entitled *Talkhis al-Miftah* by Jalal al-Din Muhammad bin 'Abd al-Rahman bin 'Umar al-Qazwini (d. AH 739/1338-39 AD). The work is said to be have been composed in AH 747/1346-47 AD.

The colophon of our copy states that this first copy (*bayaz*) of the work was completed on Wednesday 11 Safar AH 748/23 May 1347 AD in Herat. It also states that the composition of the work began on 2 Ramadan AH 742 in Gurgania-Khawarizm, where al-Taftazani is known to have lived. It is therefore extremely important - certainly copied in the lifetime of the author, and probably from the author's original copy - either by al-Taftazani himself or a close follower of his.

There are 22 copies of this commentary known, the earliest of which is dated AH 830/1426 AD, about a hundred years after ours. That is in the British Library (Stocks & Baker (eds.), 2001, p.298, K3 and Rieu, 2013, p.621, no.983). See also Brockelmann, 1943, I, p.290, Suppl. I, p.508.



07

TWO TREATISES BY GHIYATH AL-DIN JAMSHID BIN MAS'UD AL-KASHI (D.1436 AD)

IRAN, DATED RABI' I AH 1207/OCTOBER-NOVEMBER 1792 AD

On arithmetic and the use of the astrolabe, Arabic manuscript on ivory paper, 91ff. with 20ll. of flowing black *nasta'liq* verging on *shikasteh*, occasional words and diagrams in red, some marginal notes, colophon dated, opening folio and fly-leaf with copious later owners' notes in pencil, overall good condition, in brown morocco binding

Folio 8¼ x 5½in. (20.7 x 14cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

Ghiyath al-Din Jamshid bin Mas'ud al-Kashi (al-Kashani) was a mathematician and astronomer. In 1413-1414 he dedicated his *al-Khaqan Zij* to Shahruh, son of Timur, and in 1416 he dedicated his treatise on astronomical instruments to Sultan Iskandar. In 1417 Ulugh Beg, son of Shahruh, invited Jamshid to Samarqand to establish an astronomical observatory where he became one of the leaders of the scientific school. He died in Samarqand in 1436.

This volume contains two works by this respected scholar:

1. *Miftah al-hisab*, Key of Arithmetic, also known *Miftah al-hussab fi 'ilm al-hisab*, Key of Reckoners on the Science of Arithmetic
2. A treatise on the astrolabe, possibly an Arabic translation of "*Risala dar sakh-t-i astrulab*", Treatise on the Construction of the Astrolabe by Jamshid.

For more information on the author and the text see Rosenfeld and Ihsanoglu, 2003, pp.269-231, no.802. There are three copies of the first work, the earliest of which is dated AH 997/1589 AD, in the British Library (Stocks & Baker (eds.), 2001, p.371, M.5). Also see Brockelmann, 1943, II, p.273, Suppl. II, p.295).

A RARE JALAYRID ILLUSTRATED MANUSCRIPT



The paintings in this manuscript include:

- The slave girl appears before the secretary of the 'Abbasid caliph
- The Caliph al-Ma'mun, dressed in black, and the daughter of Fazl
- The Samanid ruler Nasr ibn Ahmad departs for Bukhara after hearing Rudaki's verses
- 'Unsuri recites a quatrain for Sultan Mahmud of Ghazna
- The author recites two couplets for Sultan Sanjar bin Malikshah
- Azraqi recites a quatrain for Tughan Shah bin Alp Arslan, who is playing backgammon (*nard*)

The *shamsa* at the beginning of this manuscript has the title *Majma' al-Nawadir*, 'The Compilation of Rarities' which is the original title of the *Chahar Maqalah*. For a translation of the work see Browne, 1921.

Written in the middle of the 12th century for a member of the Ghurid family of Bamiyan, the *Chahar Maqalah*, 'the Four Discourses', discusses the four professions essential for the Prince's court - those of secretary, poet, astrologer and physician. After describing the natural qualities and training required for each, Nizami 'Arudi relates anecdotes, mostly exemplifying the vicissitudes of life in the profession and the conditions that lead to success. Our manuscript is extremely rare in that it appears to be a unique illustrated copy of the work. The complete paintings are all in the first two sections - those describing the secretary and the poet - and are illustrated with figures including the Samanid ruler Nasir bin Ahmad, Sultan Mahmud of Ghazni and Tughan Shah bin Alp Arslan, presumably setting a context for these tales.

With their courts in Tabriz and Baghdad, the Jalayrids were important patrons of the arts of the illustrated book and behind some of the most impressive manuscripts to survive from the later part of the fourteenth century. Our manuscript, which is dated to 1383 AD, was produced at the very beginning of the reign of Sultan Ahmad (r.1382-1410) when the capital was in Tabriz. His reign saw lavish patronage of the arts and literature, setting high aesthetic standards for the Jalayrid's successors, the Timurids (Soudavar, 1992, p.50). Survivals of Jalayrid painting are extremely rare, but often have a distinct Byzantine flavour akin to that of late 13th to early 14th century Mamluk painting, but more robust.

One can closely compare the painting of the Caliph al-Ma'mun in our manuscript (illustrated right) with a painting of 'An attempted murder frustrated' from a *Khalila wa Dimna* attributed to Tabriz, 1360-74 - the pages of which are now preserved in a large album which was formerly in the Ottoman Imperial Palace of Yildiz and is now in the University Library, Istanbul (F.1422, f.11v; Gray, 1977, p.38). Gray refers to the pages from this manuscript as among the most remarkable work of the whole century. The hexagonal blue tiles that line the walls in both our painting and that of the *Khalila wa Dimna* are absolutely identical, and indeed of a type that one might expect of 14th century Tabriz. In both paintings these tiles are lined

08

AHMAD BIN 'UMAR BIN 'ALI KNOWN AS NIZAMI ARUZI SAMARQANDI (FL.1110-1161 AD): CHAHAR MAQALAH
SIGNED 'AWAD BIN MUHAMMAD BIN ARDASHIR, PROBABLY JALAYRID TABRIZ, DATED BEGINNING OF SHA'BAN AH 785/ SEPTEMBER-OCTOBER 1383 AD

The Four Discourses, Persian manuscript on paper, 49ff. plus three fly-leaves, each folio with 19ll. of flowing black *nasta'liq*, important words and phrases picked out in blue, gold and red, text panels outlined in blue, gold and black, catchwords, first folio with illuminated *shamsa* with the title in white *kufic*, following folio with elegant similarly illuminated headpiece, the text with three contemporaneous paintings in opaque pigments heightened with gold, three unfinished paintings and nine spaces left blank for further paintings, fly-leaves and first folio with later owners' notes and stamps, in later brown morocco with paper covered doublures

Text panel 6½ x 4¼in. (15.4 x 10.4cm.); folio 9¼ x 6¼in. (24.7 x 16cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

with a band of gold dots on black ground followed by a larger border with red palmettes on gold ground. The floral design that surmounts the door behind the attempted murder is again very closely related to that which is painted on a silver or grey ground at the point where the curtains come together above our caliph. The use of contrasting blocks of design next to each other is also a feature shared by the two paintings. These similarities are such that it is clear that the two paintings were a product of the same school, possibly the same workshop.

The script of our manuscript differs to the Topkapi one, in that it is copied in a neat pseudo-*nasta'liq* whereas the Topkapi manuscript is copied in a straight *nashk*. A Jalayrid painting in the Kier Collection, attributed only to the late 14th century, shares this feature (Ill.28; Robinson *et al*, 1976, p.143, pl.17). It depicts two figures on a terrace which is again set with tiles similar to those found in our manuscript. A similar style of calligraphy is also found on the reverse of a painting of the Archangel Gabriel painted in Jalayrid Baghdad in the late 14th century and sold in these Rooms, 21 April 2016.

The illumination at the beginning of our manuscript - in both the title page and the *shamsa* on the folio that precedes it - is executed with a distinct elegance and precision. It bears close resemblance to that found on a *sura* heading from a Qur'an section copied in Jalayrid Baghdad in around 1370 (Soudavar, *op.cit.*, pp.50-51, no.19).

Our manuscript appears to be unfinished. Like a manuscript commissioned for Sultan Muhammad bin Baysunghur, sold in these Rooms, 10 April 2014, lot 5, it has some paintings which are fully worked, some which are half painted, and spaces left for yet more. The unfinished nature of the manuscript tells us a considerable amount about the assembly of such works. The text is completely written within the panels ruled in gold and blue and the colophon signed and dated. The first three paintings are completely finished to a high standard. The following three have been painted, with much of the background block colour and sketched details such as the faces - indicating that the artist first painted the background and then turned to the more critical parts with the faces left to the very end. It may have been that there were a succession of artists who worked on a painting with the most junior working on the background, and the most senior inserting the faces. There are then nine further spaces left for more paintings at the end of the manuscript, indicating that the artists worked methodically from the beginning to the end.







09

PRAYER BOOK

TIMURID IRAN, 15TH CENTURY

Arabic manuscript on ivory paper, 97ff. as numbered plus three fly-leaves, each folio with 11ll. of elegant black *naskh* in panels outlined in gold, black and blue, gold and blue rosette verse markers, headings in gold *thuluth* occasionally in polychrome illuminated panels, occasional marginal notes, first folio with elegant gold and polychrome illuminated headpiece surmounting text, one further similar headpiece, opening fly-leaves with copious later owners' notes including an attribution to Ya'qut al-Musta'simi, in European brown morocco with gilt stamped design, marbled paper covered doublures
Text panel 6¾ x 3¾in. (17 x 9.3cm.); folio 10¼ x 6¾in. (25.9 x 17.1cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700



AN IMPORTANT HOLOGRAPH COPY OF AL-MAJLISI'S ZAD AL-MA'AD



010

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

WRITTEN IN THE HAND OF THE AUTHOR, SAFAVID ISFAHAN, IRAN, DATED RAMADAN AH 1107/APRIL-MAY 1696 AD

A book of prayers in the Shi'ite tradition, Arabic and Persian manuscript on paper, 400ff. plus three fly-leaves, each folio with 20ll. of small black *naskh* in text panels outlined in gold and black, the margins with similar outer rules, catchwords, occasional words and headings picked out in gold, opening bifolio with gold and polychrome illuminated headpiece and similar decoration in the margins, surrounding text in clouds reserved against gold ground, colophon signed and dated and saying it was copied in Isfahan, opening fly-leaf with later owners' notes copied in pencil, overall good condition, in worn Qajar lacquer binding
Text panel 5½ x 2¾in. (13.1 x 6.9cm.); folio 6¾ x 4¾in. (17.6 x 11.2cm.)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

This is a rare copy of the celebrated work *Zad al-Ma'ad* written in the hand of the celebrated author, al-Majlisi, only two years before his death.

Muhammad Baqir ibn Muhammad Taqi ibn Maqsud 'Ali al-Majlisi al-Isfahani (AH 1037-1110/1627-98 AD) was one of the foremost religious thinkers of his time and among the most prolific authors in Twelver Shi'ism. He was extremely influential during his lifetime - holding the office of *Shaykh al-Islam* under the Safavid Shah Sulayman (d. AH 1106/1694 AD) and *Mulla Bashi* under Shah Sultan Husayn (d. AH 1125/1713 AD). He wrote several important works, the most famous being *Bihar al-Anwar* (Seas of Lights), an Arabic compilation of Shi'a traditions and *Zad al-Ma'ad* (Provisions for the Resurrection), a text in Arabic containing prayers for each day of the year, with titles and explanatory introductions given in Persian (*Encyclopaedia of Islam*, 1986, pp.1086-88).



011

QUR'AN

SAFAVID SHIRAZ, IRAN, FIRST HALF 16TH CENTURY

Arabic manuscript on paper, 379ff. plus two fly-leaves, each folio with 12ll. of black *naskh*, vocalisation in red, gold rosette verse markers, gold and blue marginal medallions marking *kham*s and *'ashr*, *sura* headings in white on gold and polychrome illuminated panels, opening bifolio with gold and polychrome illumination, final *sura* followed by a prayer to be read after completion of the recitation of the Qur'an, light smudging and staining, first fly-leaf with later attribution to 'Ala al-Din al-Tabrizi, in later Qajar floral lacquer boards with similar doublures

Text panel 6½ x 3¾in. (16.4 x 8.5cm.); folio 9½ x 5¾in. (23.4 x 14.2cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



The masterful illumination of this Safavid Qur'an bears close resemblance to an example signed by Ruzbihan which recently sold in these Rooms, 27 April 2017, lot 96. The arrangement of a central gold cusped medallion overlaid by a light blue vertical cartouche is identical, as are the small double cloud-bands that fill each of the interstices formed by that overlay. Ruzbihan was a calligrapher and an illuminator and it is unclear whether his signature on the Qur'an sold in April indicated that he both copied and illuminated the Qur'an or whether he only copied it. If he were the illuminator, there would be a strong argument for attributing the illumination here to him. Another Qur'an signed by Ruzbihan and dated AH 952/1545-46 AD, is in the Nasser D. Khalili Collection (James, 1992, pp.146-147 and 150-151, no.39). That again has a very similar arrangement of illumination. In his discussion on that Qur'an, David James attributes the illumination to the artist on the basis of the cloud scrolls and the type of blossoms at the end of the arabesque scrolls. Both of these are features shared by our Qur'an again supporting a possible attribution to the master.



12

012

KHULASAT AL-ZIYARAT

COPIED FOR AGA MASHADI 'ALI TAJIR-I TABRIZI USKU'I, SIGNED BIN MUHAMMAD 'ALI ZAYN AL-'ABDIDIN AL-MAHALLATI, QAJAR IRAN, DATED AH 1211/1796-97 AD

The Epitomy of Pilgrimages, Arabic and Persian manuscript on paper, 205ff. plus four fly-leaves, each folio with 9ll. of strong black *naskh*, text panels outlined in gold and blue, the margins with black and gold outer rules, catchwords, headings in red, first folio with gold and polychrome illuminated headpiece, colophon signed and dated, opening fly-leaves with later owners' notes, overall good condition, in elegant lacquer binding with grisaille floral motif surrounded by calligraphic borders, the doublures covered in red paper, in associated brown morocco slipcase
Text panel 5½ x 2½in. (14 x 6.8cm.); folio 7¾ x 5½in. (19.8 x 13cm.)

£4,000–6,000 \$5,300–7,900
€4,500–6,600

INSCRIPTIONS:

On the front binding, around the border, Qur'an II, *sura al-baqara*, v.255 (*ayat al-kursi*)
On the front binding in the cartouches above and below the flowers, the first half of an Arabic poem in praise of the Prophet and his family
On the back binding, around the border, Qur'an II, *sura al-baqara*, parts of v.256 to parts of v.257
On the back binding, in the cartouches above and below the flowers, the second half of the Arabic poem in praise of the Prophet and his family

This text is a Shi'a pilgrimage guide, which outlines the correct etiquette and prayers to be recited on visiting the major Shi'a shrines. On f.1r, there is a seal impression of 'Ali bin 'Abd al-Razzaq which is dated AH 1322/1904-05 AD. The dated notes on the flyleaves are by him - at the bottom of the first flyleaf are records of the births of his children between AH 1323-28/1905-10 AD. The notes on the following fly leaf record key moments in the Persian Constitutional Revolution of 1905-11, for instance the encampment in the British Embassy in 1906, and the bombardment of the Parliament in 1908.

013

LARGE QUR'AN

INDIA, EARLY 18TH CENTURY

Arabic manuscript on paper, 509ff. plus three fly-leaves, each folio with 9ll. of large black *naskh* with red interlinear translation in *nasta'liq*, text panels outlined in gold, black and blue, gold roundel verse markers, margins with copious commentary between gold outer rules, catchwords, marginal roundels marking various points in the text, first and final bifolio marking the beginning of *sura al-isra'* with double page gold and polychrome illumination framing 5ll. of text in clouds reserved against gold ground, final *sura* followed by a *falnama*, first fly-leaf with later owner's notes, in contemporaneous brown morocco with stamped and gilt floral lattice design, the doublures with découpé medallion and spandrels
Text panel 8¾ x 4¾in. (22.2 x 11.8cm.); folio 14 x 8½in. (35.5 x 21.6cm.)

£6,000–8,000 \$8,000–11,000
€6,700–8,800



13

014

ZAYN AL-DIN ABU'L-HASAN 'ALI BIN MUHAMMAD AL-SAYYID AL-SHARIF AL-JURJANI (D. AH 816/1413-14 AD): HAWASHI 'ALA AL-SHARH AL-MASHURI-TALKHIS AL-MIFTAH
SAFAVID IRAN, 17TH CENTURY

Gloss on the Famous Commentary of the Summary of *al-Miftah*, Persian manuscript on paper, 99ff. plus four fly-leaves, each folio with 21ll. of heavy black *nasta'liq*, important words and phrases picked out in red, text panels outlined in gold, black and blue, catchwords, most folios with some marginal notes, first folio with gold and polychrome illuminated headpiece surmounting text, opening fly-leaves with copious later owners' text, and notes, minor waterstaining to margins, in brown morocco with blue paper doublures
Text panel 5¼ x 3¼in. (14.7 x 7.8cm.); folio 9½ x 6½in. (24.2 x 16.8cm.)

£2,000–3,000 \$2,700–4,000
€2,300–3,300



14

The author of this manuscript, al-Sayyid al-Sharif al-Jurjani, was born in Jurjan (Gorgan) in Northern Iran and studied in Herat, Kirman and in Egypt. Timur brought him to Samarkand from Shiraz where he met al-Taftazani. As well as being an astronomer and mathematician, he was a philosopher, theologian and grammarian. On Timur's death he returned to Shiraz, where he died in the year AD 816/1413-14 AD. This manuscript is a commentary on al-Taftazani's commentary, known as *al-Mutawwal* which in turn is on al-Qazwini's (d.1338) commentary on the *Miftah al-'Ulum* of al-Sakkaki (d.1229), a key work on rhetoric.

On f.1r there is a note of purchase dated AH 1108/1696-97 AD and two seal impressions belonging to a Qazi 'Ibadallah bin 'Inayat Khwajah Sadiqi and his son, 'Abdullah bin 'Ibadallah Khwajah Sadiqi. The seals, which are also repeated on the final folio are probably Afghan or Central Asian.

015

QUR'AN
QAJAR IRAN, CIRCA 1800

Arabic manuscript on paper, 287ff. plus four fly-leaves, each folio with 14ll. of neat black *naskh*, gold verse roundels, text panels outlined in gold and black, margins with gold outer rule, catchwords, '*ashr*, *khams*, *hizb* and *juz*' marked in red in the margins, *sura* headings in red, opening bifolio with gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, margins with gold illumination, final folio with later added date of AH 1201/1786-87 AD, some water-staining to margins, in Qajar lacquer binding with floral motifs, doublures with blossoming roses within floral borders, opening fly-leaf with later owners' notes
Text panel 6¼ x 3¼in. (17.1 x 8.2cm.); folio 9½ x 5¼in. (23.2 x 14.5cm.)

£2,000–3,000 \$2,700–4,000
€2,300–3,300



15



16



17

016

A BOOK OF PRAYERS IN SAFINA FORMAT
SIGNED IBN 'ALI RIZA ABU'L QASIM AL-SHIRAZI, QAJAR IRAN, DATED AH 1243/1827-28 AD

Arabic manuscript on paper, 86ff. plus eight fly-leaves, each folio with 8ll. of strong black *naskh* in clouds reserved against gold ground, headings in red, spaces left for interlinear translation, catchwords, text panels outlined in gold and polychrome, margins with gold outer rules, opening bifolio with chequerboard drawn for index left blank, following bifolio with cusped cartouches containing elegant gold inscriptions on blue ground surrounded by gold and polychrome illumination, the third bifolio with illuminated headpiece and similarly illuminated margins, the end of the manuscript with a series of tables and diagrams and a small panel of *shikasteh*, colophon signed and dated, in soft black and brown morocco

Text panel 5¼ x 2¼in. (13.2 x 5.6cm.); folio 7¾ x 4¼in. (19.7 x 10.2cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,500

The manuscript opens with a selection of various prayers - post-prayer supererogatory devotions (*ta'qibat*) to be performed after the morning and evening prayers, and after every prayer, the prayer (*du'a*) of Kamil bin Ziyad Nakha'i, the *Simat* Prayer to be recited on Friday, further supererogatory devotions for Monday and Thursday, for after the afternoon prayer, for after the evening prayer and for after the evening and night prayers.

These are followed by various diagrams, including the Seal of Prophecy (*Muhr-i Nubuvvat*), the *bazuband* of Ja'far al-Sadiq, and other talismanic diagrams. It ends with a prayer to be recited after the observation of the moon.

017

A SHI'A PILGRIMAGE GUIDE IN SAFINA FORMAT

QAJAR IRAN, 19TH CENTURY

Arabic manuscript on paper, 194ff. plus one fly-leaf, each folio with 12ll. of neat black *naskh*, important words and phrases picked out in red, headings in red within gold and polychrome illuminated cartouches, text panels outlined in gold and polychrome, gold outer rules, opening bifolio with gold and polychrome illuminated headpiece and illuminated borders, fly-leaf with copious owners' notes, in soft brown morocco with stamped central medallion and borders, maroon morocco doublures

Text panel 4½ x 2in. (11.8 x 5.2cm.); folio 6½ x 3¼in. (16.7 x 8.6cm.)

£1,200–1,600

\$1,600–2,100
€1,400–1,800

For a full list of the contents of the manuscript, please contact the department.



018

QUR'AN

QAJAR IRAN, DATED AH 1305/1887-88 AD

Arabic manuscript on paper, 287ff. plus four fly-leaves, each folio with 19ll. of neat black *naskh*, gold roundel verse markers, text in panels outlined in gold and black, margins with gold outer rules, catchwords, each folio with small gold and polychrome medallions in the outer margins indicating the *sura*, similar marginal medallions marking *nisf*, *sajda*, *hizb* and *juz'*, *sura* headings in gold on illuminated panels, opening bifolio with illuminated cusped cartouches continuing 7ll. of gold *thuluth*, following bifolio with dense gold and polychrome illumination framing 6ll. of text in clouds reserved against floral gold ground, colophon with date in an *abjad* chronogram, the final bifolio also with two illuminated cusped cartouches, overall good condition, opening fly-leaf and doublure with copious later owners' notes, in original Qajar lacquer binding decorated with floral and arabesque design, the doublures red with gold borders
Text panel 5½ x 3in. (15 x 7.7cm.); folio 8¼ x 5½in. (21.1 x 13cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The colophon of this manuscript bears a dedication to the vizier Mirza Mahmud al-Gurgani. He is recorded by Bamdad as Mirza Mahmud Mustawfi Gurgani, who served variously as secretary to Mirza Yusuf Ashtiyani Mustawfi al-Mamalik, governor of Saveh, and then assistant (*pishkar*) to Sultan Murad Mirza Husam al-Saltanah in Khorassan in AH 1288/1871-72 AD. After 2 years there, he returned to Tehran and was appointed a minister (*vizier*) there in AH 1291/1874-75 AD. He kept his post for 7 years, but was eventually removed for over-spending. He was later given an appointment in Fars province in AH 1300/1882-83 AD and died in AH 1311/1893-94 AD (Bamdad, 1966, pp.42-43).



019

TRAVELOGUE OF A JOURNEY IN FARS

SIGNED 'ALI AKBAR, TEHRAN, QAJAR IRAN, DATED SHA'BAN AH 1254/OCTOBER-NOVEMBER 1838 AD

Persian manuscript on cream paper, 85ff. plus six fly-leaves, folios with lines of black *nasta'liq*, important words and phrases picked out in red, with 32 grisaille drawings, mostly fold-outs, of the sites of Persepolis, opening fly-leaves with copious later owners' notes, in worn blue cloth covered binding with flap, marbled paper doublures

Folio 14 x 8 1/2 in. (35.6 x 21.2cm.)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

This travelogue was written by an unnamed French woman, with the assistance of a scribe, who made a journey from Tehran to Shiraz and back, touring the cities on the way and the sites in the Fars province, particularly the ancient sites of Persepolis, Bishapur and Pasargadae. The author explains how she gained service as a French teacher in the Harem of 'Abbas Mirza in Tabriz and later came to Tehran as part of the royal entourage under Sultan Muhammad Shah.

Her journey begins in AH 1251/1835-86 AD, and she gives a detailed account of the voyage, the people encountered, and the numerous adventures that befell her. The route to Shiraz took her through Qum, Kashan, Qahrud, Isfahan and Persepolis. The architecture, history and people of which places she describes in detail. She comments also occasionally on political affairs and local customs of the cities she visited. Particularly amusing are the stories concerning the activities of the painters Ahmad (*naqqash*) whose services she employed, and Haji 'Abbas whom she stayed with while in Shiraz.

During her journeys, she drew the ancient monuments they encountered; the drawings in this volume of the reliefs at Persepolis and Bishapur are presumably based on her drawings and the ones made by the artist Ahmad. The manuscript was completed in Tehran in Sha'ban AH 1254/October-November 1838 AD. Please see lot 107 in this catalogue for a work in the style of Ahmad.





020

ABU'L-QASIM FIRDAWSI (D. AH 416/1024 AD): SHAHNAME
SAFAVID IRAN, 17TH CENTURY AND LATER

Poetry, Persian manuscript on paper, 386ff. plus two fly-leaves, each folio with 30ll. of black *nasta'liq* arranged in four columns, catchwords, headings in red, gold or blue *nasta'liq*, opening bifolio of the preface with gold and polychrome illuminated headpiece and similarly illuminated borders, the first bifolio of the main text similarly illuminated, with three 19th or early 20th century illustrations, spaces left for further paintings, later owners' stamps throughout and a page of notes stuck to the opening doublure, in Qajar shagreen boards with gold stamped floral medallions with pendants, red morocco doublures Folio 12¼ x 7%in. (31.1 x 18.8cm.)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

The late Qajar illustrations in this manuscript include:
The Battle of Siyamak and the Demon
Rustam lassoes Rakhsh
Kayqubad and Rustam





021

DIWAN

PROBABLY KASHMIR, NORTH INDIA, DATED RAMADAN AH 1057/ OCTOBER 1647 AND LATER

Poetry, Persian manuscript on gold-sprinkled paper, 402ff. plus six fly-leaves, each folio with lines of black *nasta'liq* and occasional *naskh* in a number of different hands written horizontally or on the diagonal, the text often in columns, text panels outlined in gold and polychrome and with double gold intercolumnar rule, catchwords, 28 illustrations within in the text in opaque pigments heightened with gold, some in 17th century Isfahan style, opening bifolio with gold and polychrome illuminated headpiece surmounting the text and text in clouds reserved against gold ground, fly-leaves with copious later owners' notes, in stamped red morocco with flap and gold paper covered doublures

Text panel 9⁷/₈ x 4⁷/₈ in. (24.8 x 12.2 cm.); folio 11³/₄ x 6⁵/₈ in. (30 x 17.6 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

Seventeenth century Kashmir served as a centre for the exchange of artistic influences from the Mughal and Safavid courts and beyond. Officially under Mughal rule, the Kashmir valley served as an occasional pleasure resort for

the early Emperors. The lack of a permanent Mughal imperial base in the valley in the 17th century may account for the fact that there appears not to be a definitive and easily identifiable native Kashmiri school of painting from this period. The itinerant nature of the Imperial court suggests that artists working in or originating from Kashmir were constantly on the move with the court. Our manuscript provides a rare window into a hybrid style of painting associated with the Kashmir valley during the second half of the 17th century.

Striking features found throughout the illustrations include the vibrant rock formations, landscapes painted in lively and rich colours, particularly greens, blues, purple and pink and architectural elements in the backgrounds.

The atelier which produced the paintings for this manuscript was clearly influenced by both Mughal and Safavid courts as evident in the range of facial features, garments and headgears of the figures presented in different scenes. This manuscript is a wonderful example of a melting pot of different styles which form a link between itinerant group of artists responsible for the completion of the illustrations.

For a manuscript sold in these Rooms with similar illustrations, produced in North India in the first half of the 16th century see Christie's, 9 October 2014, lot 140

This manuscript is an Indian compilation of literary works including



numerous examples of official (insha'), extracts from Persian works of poetry including the introductions to the *Gulzar-i Ibrahimi* of Ibrahim 'Adil Shah and the *Diwan* of Zuhuri, various poems in rhyming couplets (*mathnavi*) such as the *Ilahi-namah* of Farid al-Din 'Attar, *Qaza wa Qadr* of Mirza Muhammad Quli Salim Tarshati Tihrani "Mayli", the *Farhad wa Shirin* and *Khuld-i Barin* of Vahshi Bafqi, an untitled *mathnavi* of Muhammad Jan Qudsi Mashhadi, the *Saqi-namah* of Mirza Ibrahim Adham, collections of quatrains and other types of poems by 'Umar Khayyam, Mirza Quli Mayli, Mahvi, Mirza Ibrahim Adham, ethical works such as *Akhlaq-i Nasiri* of Nasir al-Din Tusi and wise sayings (*hikmat*) attributed to Plato.

Various parts of the manuscript are dated:

(f. 675) Verses of an anonymous poet in the author's own hand, dated Thursday 25th Sha'ban 1086 (14th November 1675)

(f. 677) The *Ikhtiyarat* (prognostications) of Nasir al-Din Tusi have a colophon which records that they were written in Lahore for Javad 'Ali Khan Sahib at the end of Rajab 1145 (January 1733), corresponding to the 15th regnal year of Muhammad Shah, by Muhammad Tahir ibn Ibrahim Khan.

(f. 769) A section from a manuscript (pp. 761-769), called the *Risalah-yi Sihhat va Maraz* (Treatise on Health and Sickness), completed by Muhammad Baqir,

the secretary (Nishan Navis) of Sultan Murad Bakhsh, in Peshawar on the 11th Ramadan 1057 (10th October 1647) in Peshawar. This was just after Murad Bakhsh had been appointed governor of Kashmir.

The manuscript ends with a collection of sayings in Turkish. On the verso of the final folio is a record of various births including of a Fulad Bayg on 28th Rabi' al-Thani 1055 (23rd June 1645);

The illustrations include:

Two from the *Qaza' va Qadr* of Mirza Muhammad Quli Tihrani Tarashti "Mayli"

Two from the *Ilahi-namah* of Farid al-Din 'Attar

The Hindu bride commits *sati* (self-immolation) from the *Suz va Gudaz* of Nav'i Khabushani

Seven from from Vahshi Bafqi's *Farhad va Shirin*

A bird carries a snake off in its beak from an unidentified *Mathnavi*

The snake around the shoulders of a man, from the same as the above

A man, possibly Majnun, praying at a grave, from an unidentified *Mathnavi*

Poetry (*tarkib-band*) of the poet Mirza Quli Mayli (d. 1575) - the illustration showing the poet kneeling before a seated aristocratic youth

The poet standing before the same figure as above

The poet kneeling before a well-dressed youth

The poet beneath the balcony of the same well-dressed youth

THE GELPKE ALBUM

The following 28 folios are from an album assembled in the late 18th century. Made for members of royal families or ruling elites, albums were created to preserve and display works of art and were conceptualised in different ways. The folios from the Gelpke album are an illustration of the type of portable art collection assembled by the Safavid, Mughal and Ottoman Courts. The now disassembled 'Gelpke album' included works from the sixteenth to the eighteenth centuries, all mounted in gold-illuminated margins in pink, cream and blue and bound with a composite binding including one magnificent board painted by a follower of Muhammad Zaman. The folios from the album showcase a range of calligraphic specimens by masters such as Malik Daylami, Mir 'Ali and Ikhtiyar al-Munshi, and single figure portraits and paintings which demonstrate the artistic output of Iran, India and Turkey. Some of the folios share similar inner margins, perhaps suggesting that together they previously formed part of another album, later disassembled to make that which Gelpke collected.



* 22

A RARE SAFAVID LACQUER BOOK COVER

SCHOOL OF MUHAMMAD ZAMAN, IRAN, LATE 17TH/ EARLY 18TH CENTURY

The rectangular board with depiction of a fierce dragon being slain by a figure on horseback, bordered on three sides by a meandering gold vine on black ground, some chips along the lower edge, the doublure black with simple gold border

6 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (17.5 x 29.5cm.)

£50,000-70,000

\$66,000-92,000

€56,000-77,000

The subject of a horseman encountering a ferocious dragon was a popular one with Persian draughtsmen. One of the most outstanding versions of this subject is by Muhammad Zaman ibn Yusuf (fl.1673-1713) now in the British Library *Khamsa* (inv.no.Or. 2265, f.213r; Langer (ed.), 2013, p.225).

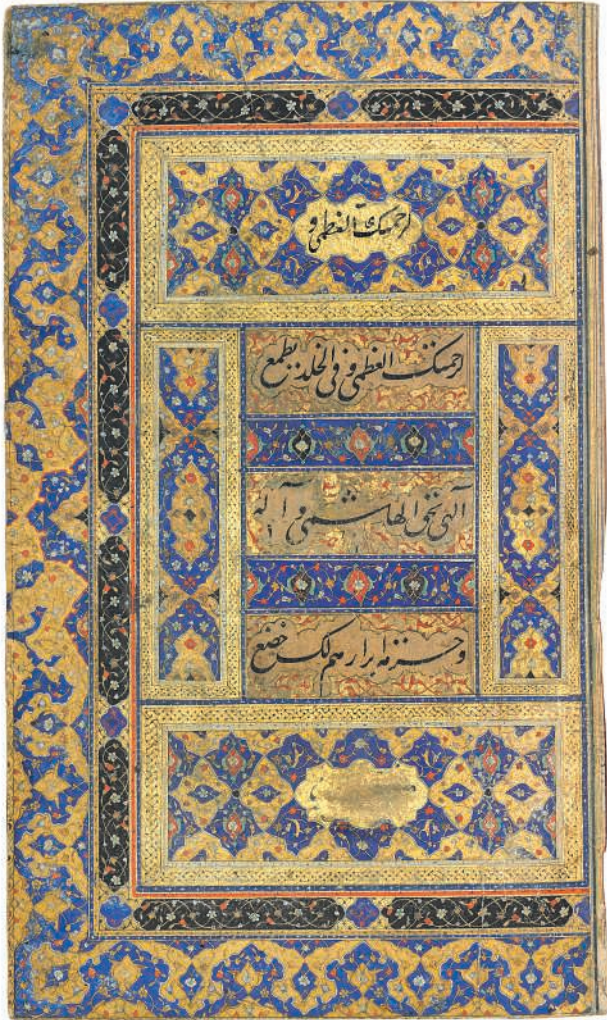
Our binding, which is attributable to the school of Muhammad Zaman depicts the same scene, with slight variations. In our example the hunter is facing the dragon, about to release his arrow while the dragon is looking back with its head in the perfect spot for the shoot. The British Library hunter is somewhat less dramatic since the scene depicts the battle after the arrow has been shot into the eye of the dragon, with the rider's horse facing the opposite direction and the hunter depicted turned gracefully towards the direction of the beast.

The large size of the figures on our binding in comparison to the overall size of the board demonstrate the simple background on which the action takes place. This composition bears similar features to the paintings attributed to Muhammad Zaman and members of his family and school in a *Shahnama* in a private collection. In this manuscript, there is a scene which features a ruler and his attendant depicted in the foreground of the page, set against simplified tree lined path which leads to a palace. The facial features of the attendant, the fur lined hat and the minute details of his robe are all extremely close to the hunter depicted on our binding. The treatment of the eyes, the light-coloured pupils and the shadowing of the attendant's nose are also similar to those of our figure. The folio from the *Shahnama* referenced here was signed by the Safavid artist Muhammad Hassan Razavi, who Karimzadeh has described as a close follower of Muhammad Zaman and Ali Quli Jabadar (Tabrizi, 1991, pp.699). He is recorded as having worked in both lacquer and watercolour, and was respected for his ability to depict works in Muhammad Zaman's style. The features of the horse depicted on our binding also share close resemblance to horses depicted in the hunting scenes in the same manuscript which are also attributed to Muhammad Zaman and his school. Another manuscript, but with paintings attributed to Muhammad Zaman is published by Langer (ed.), 2013, p.222-227; and Schmitz, 1997, pp. 244-45).

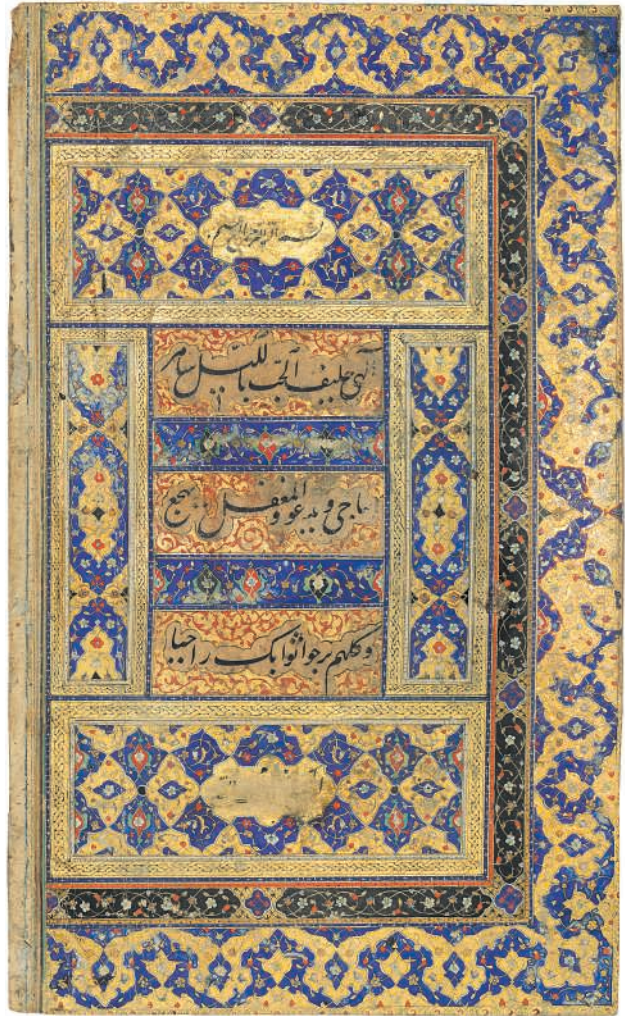
Upon close inspection, it is visible that the binding has been created by pasting an album page, a watercolour, on to card which has then been lacquered over giving the illusion of a lacquered binding. The black and gold borders which surround the edges of this painting are identical to those on lots 49, 33 and 30, another painting of the Muhammad Zaman school. This suggests that these works were all part of the same initial collection - quite possibly mounted into an earlier album before they were incorporated into the Gelpke Album.







(recto)



(verso)



(verso)

*** 23**

TWO ALBUM LEAVES

THE SEAL MUGHAL INDIA, EARLY 17TH CENTURY; THE BIFOLIO AND NASTA'LIQ CALLIGRAPHY SAFAVID IRAN, 16TH CENTURY

Recto of the first folio with the elegant large seal of the Emperor Jahangir (r.1605-27) contained within a gold and polychrome illuminated *shamsa*, on cream ground with gold floral vine, within polychrome paper borders highlighted with gold illumination, verso with the first folio of an illuminated Safavid bifolio in gold and polychrome framing 3ll. of *nasta'liq* in clouds reserved against illuminated gold ground, the text the *Munajat* of 'Ali, recto of the second folio the same, verso ink on paper with three *nasta'liq* couplets on gold-sprinkled paper, signed Aga Mir in the lower left corner, the pink margins decorated with gold and silver flora and fauna

Folio 11 $\frac{1}{8}$ x 6 $\frac{7}{16}$ in. (29 x 17.6cm.) (2)

£4,000–6,000

\$5,300–7,900

€4,500–6,600



(recto)



* 24

FOUR CALLIGRAPHIC ALBUM LEAVES

TIMURID AND SAFAVID IRAN, 15TH CENTURY AND LATER

Comprising four folios, the first recto with 18ll. of black horizontal *naskh* signed 'Abdullah, two sections written on the diagonal in slight variations of the script, verso from a small Timurid manuscript with small neat lines of black *nasta'liq* written on the diagonal between larger lines in gold and blue; recto of the second similar, the verso with a Timurid calligraphy with two large lines of *thuluth* framing two smaller lines of *naskh* all in clouds reserved against gold ground; recto of the third a manuscript page in black *nasta'liq* with 12ll. arranged in one or two columns, large lines of similar *nasta'liq* above and below, in pink margins with gold floral illumination, verso with a folio from a different manuscript with 12ll. of black and red *nasta'liq*, small panels of illumination dividing two columns, within gold-illuminated pink and blue borders on cream margins with gold illumination; recto of the fourth folio with a single line of *thuluth* above a line of *naskh*, in pink, blue and blue margins, the verso on blue paper with two strong lines of black *thuluth* flanking two smaller lines of *naskh*, 6ll. of flowing *naskh* below signed Muhammad al-Bukhari and dated Jumada I AH 955/June-July 1548 AD, the text an abstract of the wisdom (*hikmat*) of Plato and Alexander, laid down between pink margins with gold floral lattice

Folios 11 $\frac{1}{2}$ x 6 $\frac{7}{16}$ in. (29 x 17.6cm.)

(4)

£3,000-5,000

\$4,000-6,600

€3,400-5,500





* 25

A YOUTH WITH A PANPIPE AND NASTA'LIQ CALLIGRAPHY
 THE PAINTING SAFAVID ISFAHAN, 17TH CENTURY; THE
 CALLIGRAPHY SAFAVID IRAN, 17TH CENTURY

Recto with opaque pigments heightened with gold depicting a youth wearing a tall hat and purple coat playing a harp, around him gold flowers and clouds, laid down between blue borders with panels of black *nasta'liq* on pink margins with gold floral illumination, verso with a panel of *nasta'liq* calligraphy comprising three couplets on the diagonal and horizontal, within a pink border with smaller panels of *nasta'liq* on blue margins with gold floral decoration
 Painting 6 x 3½in. (16.1 x 7.9cm.); calligraphy 6 x 3in. (15 x 7.6cm.); folio 11½ x 6½in. (29 x 17.6cm.)

£6,000–8,000

\$8,000–11,000
 €6,700–8,800

Drawings of Safavid youths with musical instruments were a popular subject. However, depictions of the panpipes are not as common in Safavid paintings. Our young musician has unique facial features, topped with a pointed fur hat which was a common attire for young men depicted in single page portraits. A drawing by Muhammad Mu'min illustrating a youth playing a panpipe, catalogued as circa. 1580-90 is in the Museum of Fine Art Boston (Robinson, 1965, p.77)



* 26

NASTA'LIQ CALLIGRAPHY AND A YOUTH WITH A CUP
 THE CALLIGRAPHY SAFAVID IRAN, 16TH/17TH CENTURY; THE
 PAINTING SAFAVID ISFAHAN, 17TH CENTURY

Recto with 6ll. of elegant stepped black *nasta'liq*, smaller panels of *nasta'liq* written along the edges, laid down between gold-illuminated pink borders on blue margins with gold floral scroll, verso with opaque pigments heightened with gold depicting a standing youth in green coat, *nasta'liq* panels above and below on blue borders, wide cream margins with gold floral illumination
 Painting 6½ x 3½in. (16.5 x 8.8cm.); calligraphy 7 x 3½in. (17.8 x 9cm.); folio 11½ x 6½in. (29 x 17.6cm.)

£4,000–6,000

\$5,300–7,900
 €4,500–6,600



(recto)



(verso)

*** 27**

NASTA'LIQ CALLIGRAPHY AND A SAFAVID PRINCE SMELLING A FLOWER

THE CALLIGRAPHY SIGNED SHAH MAHMUD NISHAPURI, SAFAVID IRAN, 16TH CENTURY; THE PAINTING SAFAVID IRAN, LATE 16TH/ EARLY 17TH CENTURY

Recto with three couplets in elegant black *nasta'liq* on gold-speckled ground, illuminated triangles in two corners, one with the signature of Shah Mahmud Nishapuri, within borders with small *nasta'liq* panels on gold illuminated ground with gold and polychrome corners, on wide margins with gold floral illumination, verso with a painting of a standing youth in opaque pigments heightened with gold, the youth holds a sprig of flowers to his nose and a pomegranate in his other hand, within similar calligraphic and gold-highlighted borders, some scuffing of paint

Painting 6 $\frac{5}{8}$ x 2 $\frac{1}{2}$ in. (16.8 x 6.5cm.); calligraphy 6 $\frac{3}{4}$ x 2 $\frac{1}{2}$ in. (17.2 x 7.2cm.); folio 11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29 x 17.6cm.)

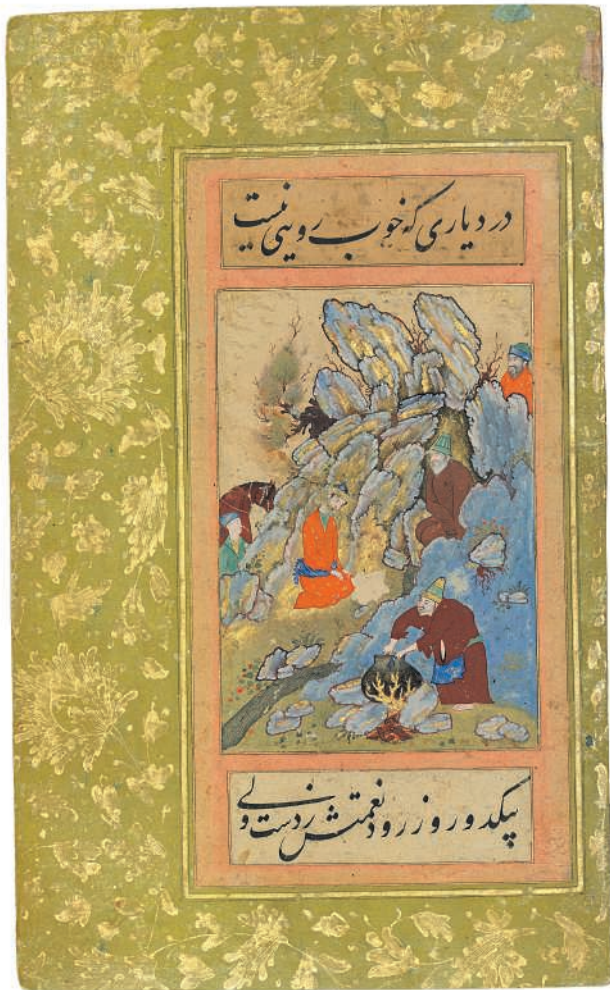
\$12,000-18,000

\$16,000-24,000
€14,000-20,000

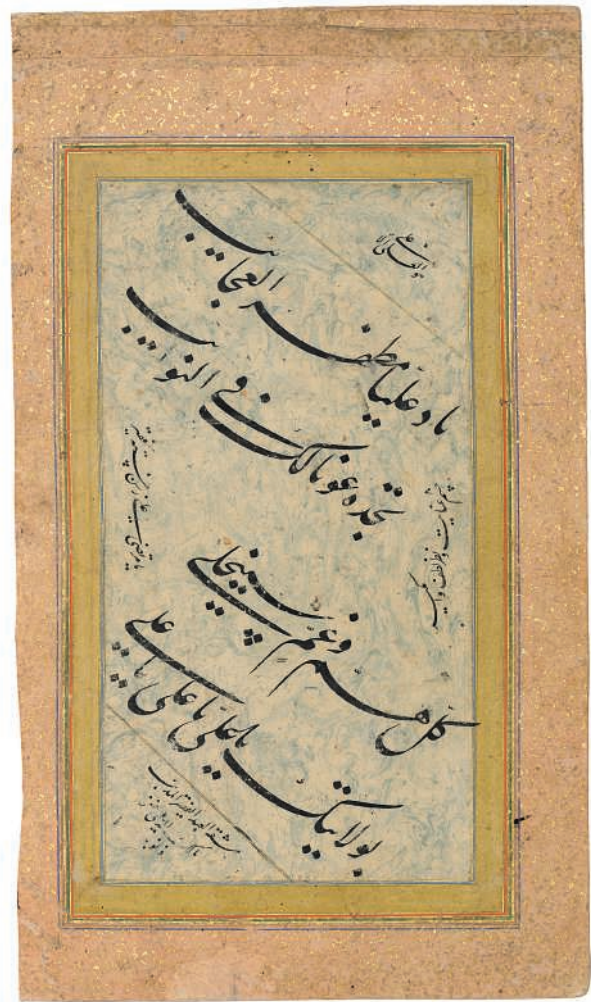
Single-page portraits of the type on the verso of our album page were very much in vogue in Isfahan in the late 16th century. As the city became more prosperous towards the end of the century, so a new class of subjects emerged, young dandies – elegantly clad, like ours, and often seemingly idle. These beautiful young men and women were typical subjects for the artists

that quickly became most associated with the genre, such as Sadiqi Beg (1533-ca.1612) and Reza 'Abbasi (ca.1560s-1635). Our figure is typical of Reza's style and seems likely to be that of a student or close contemporary such as Habbibullah, who depicted swaying single figures drawn with the use of a fine line, closed contours and a palette of rich primary colours. For a painting of youth by Reza in which the youth is holding an apple holding an apple in a very similar pose to our painting see Canby, 1996, p.26. Two paintings attributed to Habbibullah of seated youths similarly dressed in turbans drawn in numerous lines and a narrow waist also bear close resemblance to our painting sold in these Rooms, 17 April 2007, lot 150 and 1 May 2001, lot 95).

The calligraphy on the recto of this album page is by Shah Mahmud al-Nishapuri, also known as *Zarin Qalam* ('Golden Pen'), who lived and worked in Tabriz for most of his life. He was a royal calligrapher to Shah Tahmasp (d.1574) and was without doubt one of the greatest calligraphers of his time, renowned for his perfect *nasta'liq*. When the Shah lost interest in the arts, Shah Mahmud moved to Mashhad and worked there under the patronage of Ibrahim Mirza (d.1577) until he died (Tittley, 1983, pp.84,103,105, fig.81 and Arberry (ed.), 1960, Vol. II, no. 179). For further information please also see Bayani, 1345 sh, pp.295-304, Vol.II, 1346 sh, pp. 305-307 and Minorsky, V., 1959, pp. 134-137. His recorded work is dated between AH 923-982/1517-75 AD.



(verso)



(recto)

*** 28**

A PRINCE VISITING A DERVISH AND A NASTA'LIQ QUATRAIN

THE PAINTING ISFAHAN, 17TH CENTURY; THE CALLIGRAPHY SIGNED MAILK DAYLAMI, SAFAVID IRAN, 16TH CENTURY

Recto with opaque pigments heightened with gold depicting a young prince kneeling before a dervish who sits in a cave, before them a large cauldron is heated, *nasta'liq* panels above and below, on wide green margins decorated with gold vine, verso with a *nasta'liq* quatrain in black on a blue marbled ground, the text the Nada 'Ali prayer, signature of Malik al-Daylami in the lower left hand corner, within minor coloured borders on gold-speckled pink margins

Painting 5% x 3½in. (13.6 x 9.2cm.); calligraphy 8% x 4¼in. (20.5 x 10.8cm.); folio 11% x 6⅞in. (29 x 17.6cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

The painting depicted on this folio is in the style of Reza 'Abbasi. In particular, the facial features of the bearded men bear close resemblance to Reza's numerous dervish drawings. For further examples see Sheila Canby, *The Rebellious Reformer*, 1987, pp.74-83.

Malik Daylami (AH 924-969/1518-1562 AD) was a famous *nasta'liq* scribe who originally worked at the library of Sultan Ibrahim Mirza in Mashhad, but was called by Shah Tahmasp to Qazvin to write the inscriptions of the Chehel Sutun. He then remained at his court until his death. The famous Shah Tahmasp album in the Topkapi was produced under his supervision (Bayani, 1348 sh., pp. 598-609).

* 29

A CALLIGRAPHIC PANEL AND A YOUTH WITH A POMEGRANATE

THE CALLIGRAPHY SIGNED FAQIR MALIK, IRAN, 17TH CENTURY;
THE PAINTING SAFAVID ISFAHAN, 17TH CENTURY

Recto with a calligraphic panel with 2ll. of strong black *nasta'liq* on a ground of gold-highlighted floral scrolls inhabited by animals, signed in the lower left hand corner, between polychrome rules and yellow border on wide pink margin decorated with gold floral lattice, verso with a painting in opaque pigments heightened with gold depicting a seated youth holding a pomegranate, laid down between polychrome rules and pink and blue borders on pink margin with gold floral scroll

Painting 6½ x 4⅞in. (16.3 x 11.2cm.); calligraphy 3⅞ x 8⅞in. (9.8 x 20.6cm.); folio 11⅞ x 6⅞in. (29 x 17.6cm.)

£6,000–8,000

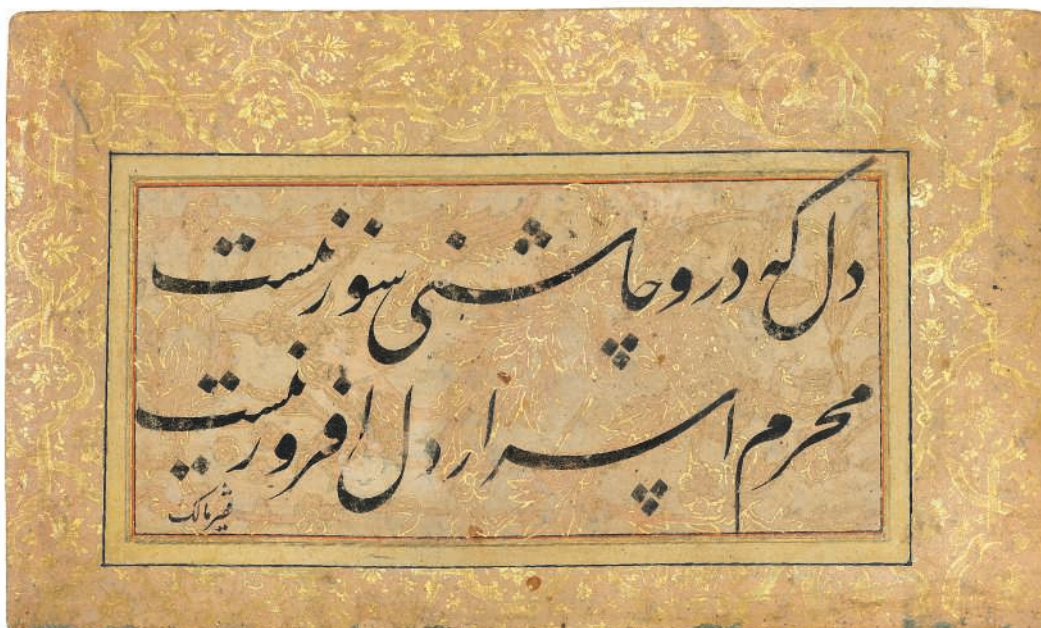
\$8,000–11,000

€6,700–8,800

For a note on the same style see lot 27



(verso)



(recto)



(recto)

*** 30**

RAMPAGING ELEPHANTS AND SHIKASTEH CALLIGRAPHY
 THE PAINTING INSCRIBED MUHAMMAD ZAMAN, IRAN, LATE 17TH/
 EARLY 18TH CENTURY; THE CALLIGRAPHY IRAN, 18TH CENTURY

Recto with a painting in opaque pigments heightened with gold on paper depicting two rampaging elephants held back by their mahouts, the smudged name of Muhammad Zaman in the sky above, some smudging, laid down within navy border with gold vine on pink margins, verso with lines of black *shikaste* on buff ground, laid down within blue and gold borders with gold floral illumination on pink margins

Painting 6½ x 7½in. (15.4 x 20.2cm.); calligraphy 6½ x 3¼in. (15.4 x 8.3cm.); folio 11½ x 6½in. (29 x 17.6cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

Scenes of elephant in combat accompanied by mahouts were popular in the Mughal and Jaipur schools of painting. This subject was especially prevalent in the early 17th century as elephant fights were among the most popular form of royal entertainment (*Visions of Mughal India*, 2012, cat. 11, pp.44-45).

Our painting is a unique example of this popular scene produced by the school of Muhammad Zaman in the late 17th or early 18th century. Although the work has been attributed to Muhammad Zaman in a small black inscription above the elephants, it is more likely that the work was produced by an artist working closely in his style. The lively, almost theatrical depiction of the elephants is executed in an extremely fine and masterly way which brings the scene to life. The use of shading in order to create a sense of depth and dimension along with the careful placement of the figures in colourful Mughal dress adds to the artist's intention of drawing the viewers closer into this exciting event.

From the close attention to the details which characterise paintings done by Zaman, such as the background with the inclusion of the broken tree trunk, the attempt to re-create the tree types, the vivid and lively use of colours and some common facial features in the figures it is evident that the work was done by an experienced painter and a close follower of Zaman, with a strong possibility of Zaman himself being involved in the execution.

The colours of the garments and the faces of the mahouts and spectators involved in the scene can be compared to a painting by Zaman, which was later added to a copy of the *Khamsa* in the British Library (Or. 2265, f.213r). Another manuscript in the Morgan Library also includes paintings attributed to Muhammad Zaman and his school which bear similarities to our painting in the way the landscapes are treated. The similarity between our painting and the illustrative manuscripts mentioned above suggests that Muhammad Zaman may have been involved in some of the execution and supervision of our work.

It was not uncommon to depict scenes of Indian nature during this period, especially with the increase in the mobility of artists and works of art. A pen box in a private collection published by Diba which was commissioned by Shah Sulayman features a prince attired in a turban wound in an Indian style, supporting our argument that both Muhammad Zaman and his followers were drawing on both royal Mughal and Persian artistic traditions with inspirations from European sources (Diba (ed.), 1998, p. 116-117). For an example of a Mughal elephant combat sold in these Rooms see 9 October 2015, lot 26.





31

*** 31**

FIVE CALLIGRAPHIC ALBUM LEAVES

SAFAVID IRAN AND OTTOMAN TURKEY, 16TH CENTURY AND LATER

Comprising five folios, recto of the first with 2ll. of black *thuluth* surrounded by smaller lines of *naskh*, all in clouds reserved against gold ground, signed Muhammad bin Muhammad Amin al-Hassani and dated AH 1159/1746-47 AD, verso with a single line of overlapping *thuluth* on marbled paper; the second folio recto with 2ll. of black *thuluth*, verso with 8ll. of neat black *naskh* signed Muhammad Jafar bin Hajji Muhammad al-Isfahani and dated AH 1089/1678-79 AD; the third recto with 3ll. of large black *thuluth* alternating with 2ll. of smaller black *naskh* flanked by diagonal lines in red, signed 'Abd al-Rahim and dated AH 1114/1702-03 AD, verso with an exercise on the letter *kaf* written in 7ll. of black *naskh* on the diagonal; fourth folio with an Ottoman *décapé* cypress tree, verso with 5ll. of black *naskh* in clouds reserved against gold ground, one additional line below with the date Muharram AH 1127/January-February 1715 AD; the fifth folio with 11ll. of black *nasta'liq* on blue paper, an illuminated panel with the name of the scribe Mir 'Ali and the date of AH 913/1507-08 AD beneath, verso with a later line of black *thuluth* and *shikasteh* possibly added in the 20th century, all within polychrome margins with gold illumination

Folios 11% x 6%in. (29 x 17.6cm.)

(5)

£3,000-5,000

\$4,000-6,600

€3,400-5,500

*** 32**

AN ADORING COUPLE AND A CALLIGRAPHIC PANEL

THE PAINTING SIGNED 'ALI QULI JABBADAR, SAFAVID IRAN, DATED AH 1066/1655-56 AD; THE CALLIGRAPHY SAFAVID IRAN, 17TH CENTURY

Recto with opaque pigments heightened with gold on paper, the couple sit on a terrace beneath a white canopy attended by servants, signature in small *nasta'liq* towards the centre of the painting, laid down between minor pink and blue borders and polychrome rules on wide pink margins, verso with a calligraphic panel with 12ll. of neat black *nasta'liq* arranged in two columns with double gold intercolumnar rule, larger lines of strong black *nasta'liq* above and below, laid down between pink borders on wide green margin
Painting 5 7/8 x 5 in. (14.9 x 12.8cm.); calligraphy 6 1/2 x 3 1/2 in. (16.5 x 8.9cm.); folio 11% x 6%in. (29 x 17.6cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

'Ali Quli Jabbadar was one of the leading artists in Iran in the late 17th century. Very little is known of his life. We can be sure that he was the official court painter to Shah Suleyman (r.1666-1694) from the paintings he produced of the ruler that are in the *St Petersburg Muraqqa'* (von Habsburg, Petrosyan, Welch, Ivanov and Akamushkin, 1996, f.98, pl.173 and f.99, pl.191). When discussing this artist in relation to his work in the *St. Petersburg Muraqqa'*, Ivanov notes that he can be identified with the 'Ali Quli Beg *Farangi* whom the 18th century author Lutf 'Ali Beg Isfahani wrote as having been born a Christian who had then taken up Islam (Petrosyan *et al*, 1996, p.36). He is also known to have signed with the epithet *Arna'ut*, the Ottoman name for Albania, indicating his probable origin (Soudavar, 1992, p.369). His signature can also include the epithet *Gholam-zade-ye qadimi* (son of a long-term slave of the king) indicating that it was his father's service at the Safavid court which had brought him to Iran (Soudavar, 1992, p.369).

In the painting offered here, he signs slightly differently - *Gholam-zade Shah 'Abbas thani*. This signature is found on two other works of his and is translated by Stuart Cary Welch as 'He! The very humble 'Ali Quli, destined to be the slave of Shah 'Abbas' (Petrosyan *et al*, 1996, p.64). Given that 'Ali Quli is known to have worked into the eighteenth century, the works with the signature that refer to Shah 'Abbas II (r.1642-66), must be his earliest.

One of the other works signed in this manner is a painting in the *St. Petersburg Muraqqa'* of a gathering of Mughal warriors at night listening to a sage (f.64r, pl.44). The other is a painting of three children of Charles I of England, which he copied from a European oil by Van Dyke (Tabrizi, 1985, p.390). Karimzadeh writes that neither of the other two examples of this signature are dated. Ours is therefore extremely significant - it gives an indication of a date by which he must have entered the court of Shah 'Abbas II (1655-56) and also by which he took the name 'Ali Quli, presumably at the point when he converted to Islam.

A similar painting to that offered here sold in these Rooms, 18 October 1994, lot 12. 'Ali Quli was heavily influenced by classical Mughal painting, and both the painting offered here and that sold in 1994 illustrate this. 'Ali Quli is known to have copied several Indian miniatures in very different styles - for instance two versions of a scene attributable to Payag in the *St. Petersburg Muraqqa'* (Petrosyan *et al*, 1992, f.52, pl.41). In apparent contrast he also painted a poor Indian water-carrier which has almost the clarity of a late Company School painting (sold Laurin, Guilloux, Buffetaud and Tailleur, *Art Islamique*, Hotel Drouot, Paris, 23 June 1982, lot 12).





(verso)

* 33

NASTA'LIQ CALLIGRAPHY AND A COUPLE ON A TERRACE

THE CALLIGRAPHY SIGNED MUHAMMAD AMIN, SAFAVID IRAN, 16TH CENTURY; THE PAINTING BY BAHRAM SOFREKESH, SAFAVID IRAN, CIRCA 1640

Recto with ink on paper with 22ll. of neat black *nasta'liq* with gold interlinear rule, final line signed Muhammad Amin, laid down between minor gold illuminated grey borders on wide pink margins, verso with opaque pigments heightened with gold on paper, the couple finely drawn, lines of *shikasteh* above and below, laid down between minor blue margins with gold floral vine and polychrome rules on wide pink card margins

Painting 4⁷/₈ x 4¹/₂in. (12.4 x 10.4cm.); calligraphy 7 x 3¹/₄in. (17.9 x 8.1cm.); folio 11¹/₈ x 6¹/₂in. (29 x 17.6cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

This painting is attributed here to the artist Bahram Sofrekesh. Little is known about this innovative artist. His epithet Sofrekesh may mean 'he who spreads out the tablecloth' - referring to the family profession or the official sinecure that he held (Welch and Welch, 1982, p.227). Although Shaykh 'Abbasi is the artist most associated with blending Indian and Persian painting in the second half of the 17th century, it is probably Bahram Sofrekesh who was in fact the actual initiator. The two works signed by him are dated AH 1050/1640 AD, some seven years before the earliest of Shaykh 'Abbasi's paintings.

One of these paintings was formerly in the Art & History Trust and depicts two lovers kissing (Soudavar, 1992, p.366, no.145). Soudavar describes Sofrekesh as having a subtle understanding of weight and balance which one certainly feels in the composition of our painting. The artist also is known to have made a distinct attempt to increase the sense of realism by adding pointillism to add modelling to his subjects - again a feature found here (Soudavar, 1992, p.366). One distinctive feature of this painting is the ground of the terrace, where you can almost feel the texture of the marble. Although grass rather than stone the texture of the ground of the Art & History Trust painting is similarly realistically rendered. The folds in the bottom of the two men's robes are also closely related in the two paintings.

The other dated painting was in the Collection of Prince Sadruddin Aga Khan now in the Aga Khan Museum in Toronto (published Welch and Welch, 1982, pp.227-228). That depicts a lady standing in a landscape clutching a cup and a bottle, similar to that held by our lady. Like our lady she has long ringlets and hooded eyes. Another related painting was formerly in the Rothschild Collection (exhibited and published Colnaghi, 1976, no.59). That painting was of two Indian ladies, one with her arms around the other, dancing in a landscape. The lady at the front of the embrace in the Colnaghi painting is in similar distinctive garb to our lady - her neckline plunging daringly low and exposing the shape of her chest. The Colnaghi painting was attributed to either 'Ali Quli Jabbadar or Bahram Sofrekesh. Our painting adds another to the small corpus of work by this relatively unknown but very talented artist.



(recto)

* 34

A PAIR OF LOVERS AND A CALLIGRAPHIC PANEL

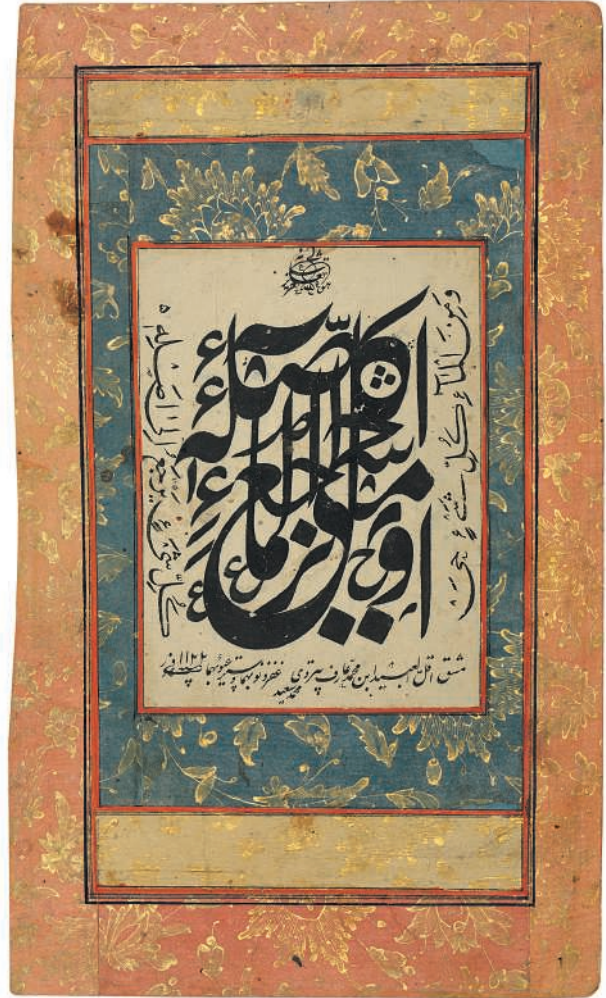
THE PAINTING SIGNED MUHAMMAD REZA HINDI, AFSHARID IRAN, DATED AH 1162/1748-49 AD; THE CALLIGRAPHY SIGNED MUHAMMAD SA'ID BIN MUHAMMAD 'ARIF, INDIA, DATED AH 1122/1710-11 AD

Recto in opaque pigments heightened with gold depicting a pair of lovers in opulent dress on a terrace, a small panel with the signature and date in small *nasta'liq* in the sky, verso with a bold calligraphic panel with dense lines of stylised black *nasta'liq*, further smaller lines to each side, signed and dated along the lower edge, laid down within gold illuminated blue and cream borders on pink margins with gold floral illumination
 Painting 10½ x 6⅞in. (26.5 x 17.6cm.); calligraphy 5¼ x 3¾in. (13.4 x 9.6cm.); folio 11⅞ x 6⅞in. (29 x 17.6cm.)

£20,000–30,000

\$27,000–40,000
 €23,000–33,000

Muhammad Reza Hindi was an artist active in Iran in the mid eighteenth century. He painted a well-known portrait of the Afsharid ruler, Nadir Shah, circa 1740, which is now in the Victoria and Albert Museum (IM20-1919); published in Dalrymple and Sharma (ed.), 2013, no. 17, p. 88, ill. p.89). An Indian aesthetic can be detected in much of his work. It has been suggested that he may have been a Persian artist who migrated to India, or an Indian artist working at the court of Muhammad Shah who was taken by Nadir Shah to Iran after the sack of Delhi in 1739. Our painting, with the lovers in Persian dress and the male figure wearing a Nadir Shah style pointed turban, appears to have been done during the artist's time in Iran.



(verso)

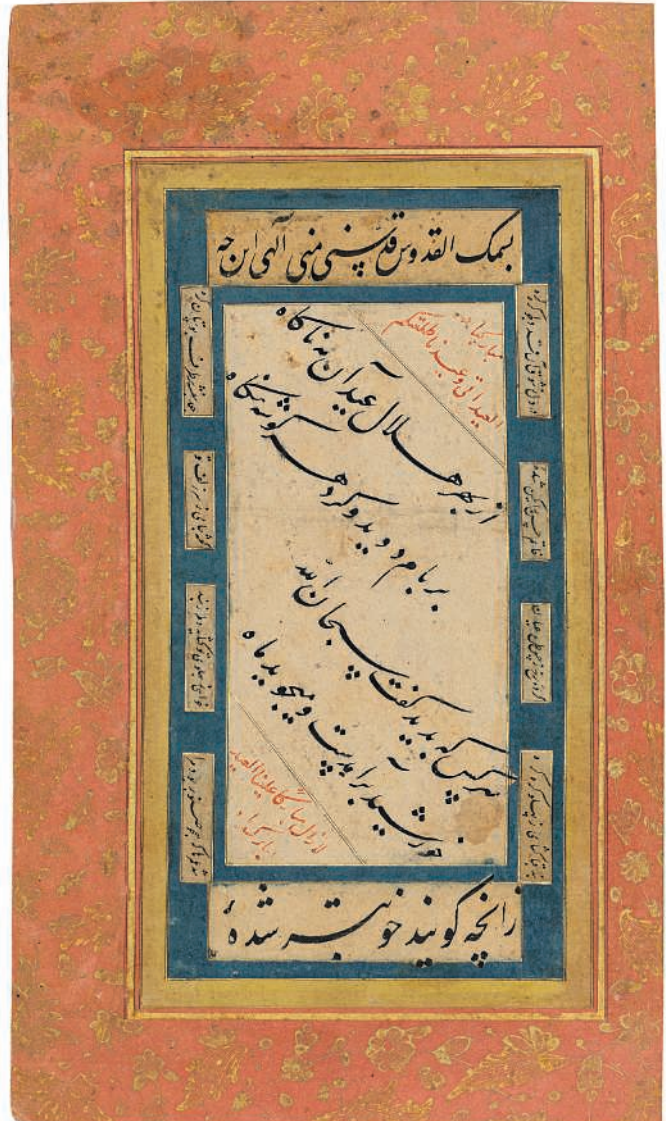
Muhammad Reza Hindi is mainly known for his portraits and terrace scenes. A portrait of a scribe seated on a terrace and signed by the artist sold at Sotheby's London, 25 April 2002, lot 43 and is now in the David Collection, Copenhagen (inv.no. 15/2002). The scribe is depicted as a young man with a hint of a beard and a sparse moustache who looks like a younger version of our male figure. Both figures are seated in similar postures. The comparable striped turbans and depiction of flowers behind the railing of the terrace are also noteworthy. The David Collection painting is dated 1755, shortly after ours. It exhibits both Persian and Indian influences and could have been done in India or Iran.

There is a group of paintings, previously in the collection of Sir Charles Forbes, an East Indian Company official in Bengal from 1765 to 1779, which also bear the artist's signature (Falk and Archer, 1981, p. 121). One of the paintings from the group, dated circa 1763, depicts a *nawab* of Bengal seated on a terrace with attendants. Falk and Archer suggest that the *nawab* was possibly the artist's patron in the early 1760s. (Falk and Archer, 1981, no.211, p.126, ill.429). Another painting from this group, depicting the same *nawab* on horseback, sold at auction (Sotheby's London, Art of Imperial India, 8 October 2014, lot 218). The use of acidic greens, bright orange and gold colours against a grey ground in the equestrian portrait is reminiscent of the palette employed by the artist in our painting.

Other known works by the artist include a posthumous portrait of Emperor Muhammad Shah dated 1764 now in the Cleveland Museum of Art (inv. no.2013.347.a) and two floral studies in the St Petersburg Album (von Habsburg et al., 1996, pl.138 and 169, f.79 and 78).



(verso)



(recto)

*** 35**

**A NASTA'LIQ QUATRAIN AND A LEOPARD CHASING A BEAR
SAFAVID ISFAHAN, IRAN, LATE 16TH/EARLY 17TH CENTURY**

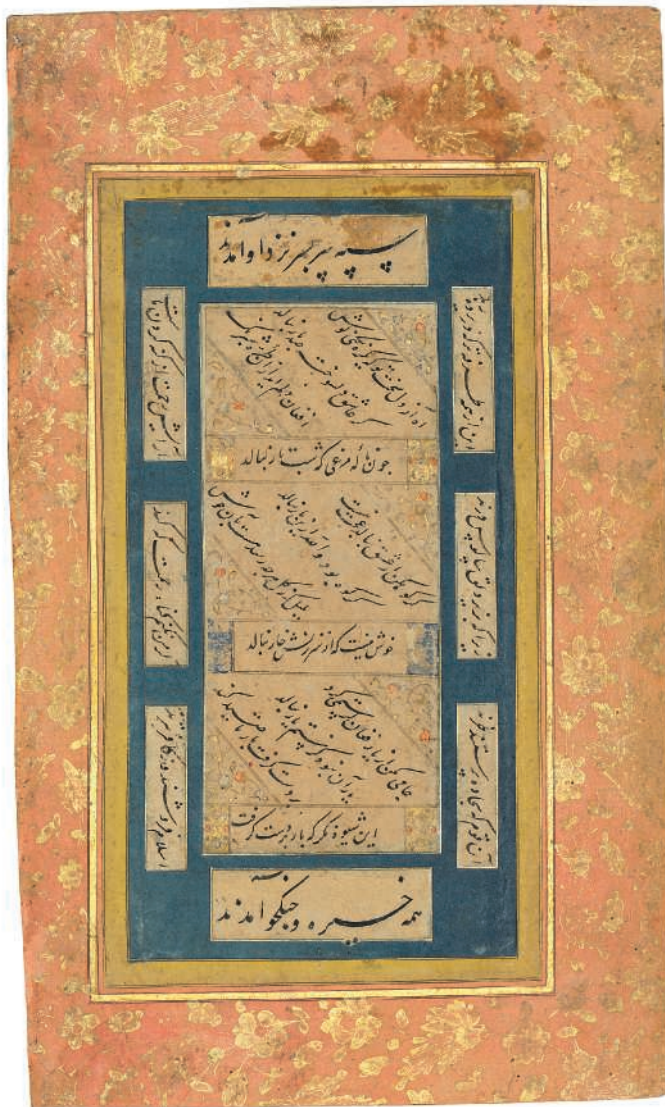
Recto with a *nasta'liq* quatrain in black, panels of smaller red *nasta'liq* in two corners, in a blue border with further *nasta'liq* panels on pink margins with gold floral illumination, verso with a pen and ink drawing of a leopard looking up at a bear in a tree, a tiny attribution in the lower left hand corner, laid down between pink borders with panels of *nastaliq* on blue margins with gold floral illumination

Drawing 6½ x 5in. (15.6 x 12.6cm.); calligraphy 5¼ x 2½in. (14.5 x 7.4cm.); folio 11½ x 6½in. (29 x 17.6cm.)

£5,000–7,000

\$6,600–9,200
€5,600–7,700

This charming scene shows incredible draughtsmanship. The artist uses two different types of brush – a thicker one for the heavy trunk of the tree and a finer one for the animals and the leaves. These features can both be paralleled in a drawing of a monkey-trainer on horseback, attributed to Reza 'Abbasi and dated to circa 1605-10. That was formerly in the collection of Stuart Cary Welch, and sold at Sotheby's, London, 6 April 2011, lot 81. A drawing of a man being attacked by a bear, in which the bear is drawn in a manner similar to ours is published in Canby, 1996, p.49, cat.17. That is dated there to circa 1592. A similar depiction of a feline, described as a cheetah rather than a leopard, appears in another scene attributed to Reza 'Abbasi and dated to circa 1590 (Welch & Masteller, 2004, pp.65-66, no.12).



(verso)



(recto)

*** 36**

A YOUTH WITH A MONKEY AND A NASTA'LIQ CALLIGRAPHIC PANEL

THE DRAWING, SAFAVID IRAN, CIRCA 1590; THE CALLIGRAPHY SAFAVID IRAN, 16TH CENTURY

Recto with a tinted drawing of an elegant youth playing with a monkey, lines of bold *nasta'liq* above and below, some creasing and scuffing, laid down between pink borders on blue margins with gold floral illumination, verso with a panel of *nasta'liq* calligraphy with lines arranged on the horizontal and diagonal, small panels of illumination flanking them, between blue and yellow borders with further *nasta'liq* cartouches on wide pink margins with gold floral illumination

Painting 6¼ x 3¼in. (15.8 x 8.4cm.); calligraphy 6¼ x 2½in. (14.5 x 6.2cm.); folio 11¾ x 6⅞in. (29 x 17.6cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000



*** 37**

A NASTA'LIQ QUATRAIN AND HAMMAM SCENE

THE CALLIGRAPHY SIGNED MUHAMMAD MOHSIN AL-KATIB AL-HARAWI, IRAN, 16TH CENTURY; THE PAINTING IN THE STYLE OF MUHAMMADI, SAFAVID HERAT, CIRCA 1590

Recto with a *nasta'liq* quatrain with 4ll. of black *nasta'liq* on gold sprinkled paper, two further lines along each edge, one with the signature, two triangles of gold and polychrome illumination in the corners, laid down between cream and blue borders on pink margins, verso with a tinted drawing of ladies bathing in a pool before a pavilion in a landscape, on wide navy margins with gold floral illumination

Painting 8¼ x 5⅝in. (21.2 x 13.6cm.); calligraphy 5¼ x 2⅝in. (13.2 x 6.7cm.); folio 11⅞ x 6⅞in. (29 x 17.6cm.)

£12,000-18,000

\$16,000-24,000
€14,000-20,000

The *hammam* scene is an unusual depiction in Persian painting although it is more frequent in the Indian world, see for example lot 46 in this sale. A similar vignette of ladies in a bath, their long dark hair falling around their shoulders, is found in the foreground of a Herati painting attributed to circa 1420 (Grube, 1968, no.19, p.187). That is from a manuscript of the *Haft Paykar* of Nizami and is now in the Metropolitan Museum of Art (acc.no. 13.228.13.6). A much later Qajar version of the scene is found on a lacquer mirror case painted by 'Abd al-Razzaq, which exhibited and published in Colnaghi, 1976, no.79.

The *nim qalam* nature of our drawing, which is executed with a very thin black brush and with minimal polychrome highlights, is most frequently associated by the artist Muhammadi (active circa 1560-91) who Abolala Soudavar refers to as 'undoubtedly the most talented painter of the last quarter of the sixteenth century' (Soudavar, 1992, p.237). Certain features from our painting bear close resemblance to his work – including the round smiling faces and the distinctive maple tree inhabited by magpies that grows behind the pavilion. When working in this *nim qalam* style however, Muhammadi would typically paint only the faces of his subjects. There is not enough to attribute this work to the artist himself, but it seems likely that our work was the product of the same school.

*** 38**

**A TURKOMAN PRISONER AND NASTA'LIQ
CALLIGRAPHY**

SAFAVID IRAN, SECOND HALF 16TH
CENTURY

Recto with a tinted drawing of a heavily armed Turkoman prisoner, his arm fettered to his neck, a bowl in his free hand, some staining, laid down between gold and polychrome rules on pink margins with gold floral illumination, verso with a folio from a manuscript on gold-sprinkled paper, with 15ll. of neat black *nasta'liq* in two columns, floral gold intercolumnar rule laid down between blue border with gilt highlights on similar pink margins

Painting 9 x 5 $\frac{1}{2}$ in. (23 x 14.5cm.); calligraphy 6 $\frac{3}{4}$ x 3 $\frac{1}{4}$ in. (17.1 x 8.2cm.); folio 11 $\frac{3}{8}$ x 6 $\frac{1}{2}$ in. (29 x 17.6cm.)

£20,000-30,000

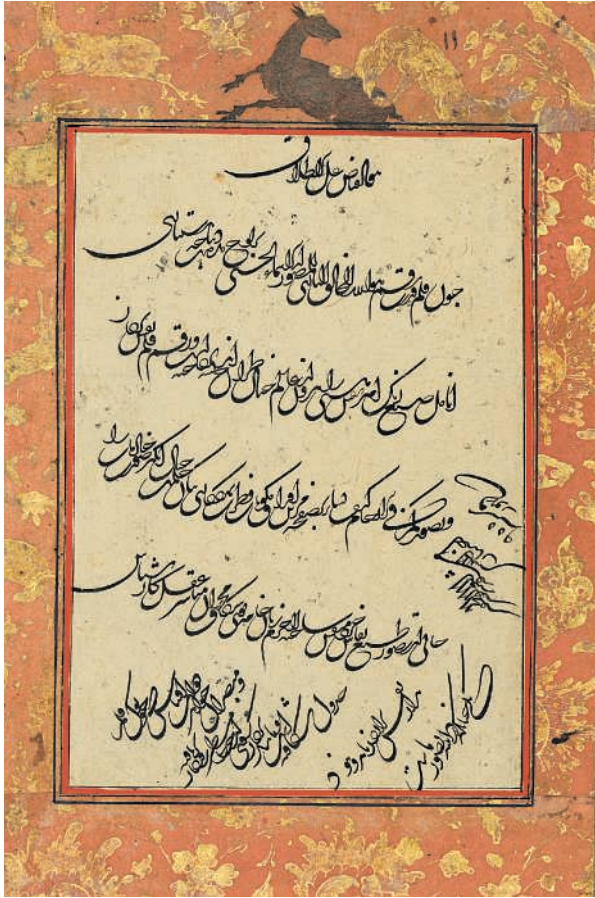
\$27,000-40,000

€23,000-33,000

The Turkoman prisoner was a popular subject in Persian painting from the mid-16th century. In her discussion on a version in the Louvre, attributed to Shaykh Muhammad, Sophie Markariou writes that more than twenty pages illustrating the figure are known (Markariou (ed.), 2012, p.443). The Uzbek amir or warlord, depicted as heavily armed as the prisoner but without his arm fettered to his neck, was another take on the subject, an example of which sold in these Rooms, 5 October 2010, lot 207. Three others are attributed to Shaykh Muhammad and are dated between 1557 and 1564. Shaykh Muhammad encountered Uzbek princes on several occasions whilst in the retinue of Ibrahim Mirza and it is therefore perhaps unsurprising that he chose them as subjects in his work (Soudavar, 1992, p.236, no.91).

Two versions of Turkoman prisoners, each wearing the traditional yoke restraint, are published in Sarre and Martin, 1985, Tafel 25. Both are dated circa 1500. A third is published in Borshchevskii (ed.), 1968, no.69. Another is in the Bodleian (Robinson, 1958, p.143, no.1036, pl.XXI). Until half-way through this century, this group of paintings were dated to the late 15th century and in a number of cases attributed to Bihzad. Robinson and Stchoukine did much to correct this, and Robinson dates the Bodleian example circa 1575. A similar date seems likely for our prisoner. Perhaps the closest to ours is a painting exhibited in the Reza Abbasi Cultural and Arts Centre (*Catalogue of the Reza Abbasi Cultural and Arts Centre*, exhibition catalogue, Iran, 1977). Attributed to 16th century Khorassan, that prisoner shares with ours the similar stocky physique and defined rounded cheeks.





39 (verso)

* 39

A CALLIGRAPHIC ALBUM LEAF

RECTO SIGNED HAJJI AL-KHAYR BIN HAJJ MUHAMMAD SA'ID AL-HARAWI, SAFAVID IRAN, 16TH CENTURY; VERSO SIGNED KHAJE EKHTIAIR MONSHI GONABADI, SAFAVID IRAN, DATED AH 955/1548-49 AD

Recto with 4ll. of strong black *thuluth* on marbled paper, further lines in *nasta'liq* and *diwani* around the edges, one containing the signature, laid down between red border on maroon margin with stamped gold decoration, verso with 9ll. of elegant black *diwani* script, signed and dated to one side, laid down between pink borders on pink and blue margins decorated with gold flora and fauna

Recto calligraphy 5% x 9in. (14.5 x 22.2cm.); verso calligraphy 6% x 4%in. (17 x 11.7cm.); folio 11% x 6%in. (29 x 17.6cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600

The panel on the verso of this album page is an extract in the hand of Khaje Ekhtiair Monshi Gonabadi, who was a native of the capital Herat where he was employed with the correspondence of the Shah Sultan Muhammad of Khorassan. He is mentioned in Minorsky, 1959, p. 91

* 40

AN IRIS AND NASTA'LIQ CALLIGRAPHY

THE PAINTING, IRAN, 19TH CENTURY; THE CALLIGRAPHY, IRAN, 17TH CENTURY

Recto with opaque pigments heightened with gold depicting a large purple iris, between gold illuminated pink borders on green margins with gold floral illumination, verso with a calligraphic panel with 11ll. of strong black *nasta'liq*, rectangles of gold and polychrome illumination to each side, laid down within gold illuminated borders on blue margins with gold illumination
Painting 7% x 4%in. (19.6 x 10.8cm.); calligraphy 8% x 4%in. (20.9 x 10.8cm.); folio 11% x 6%in. (29 x 17.6cm.)

£3,500–5,000

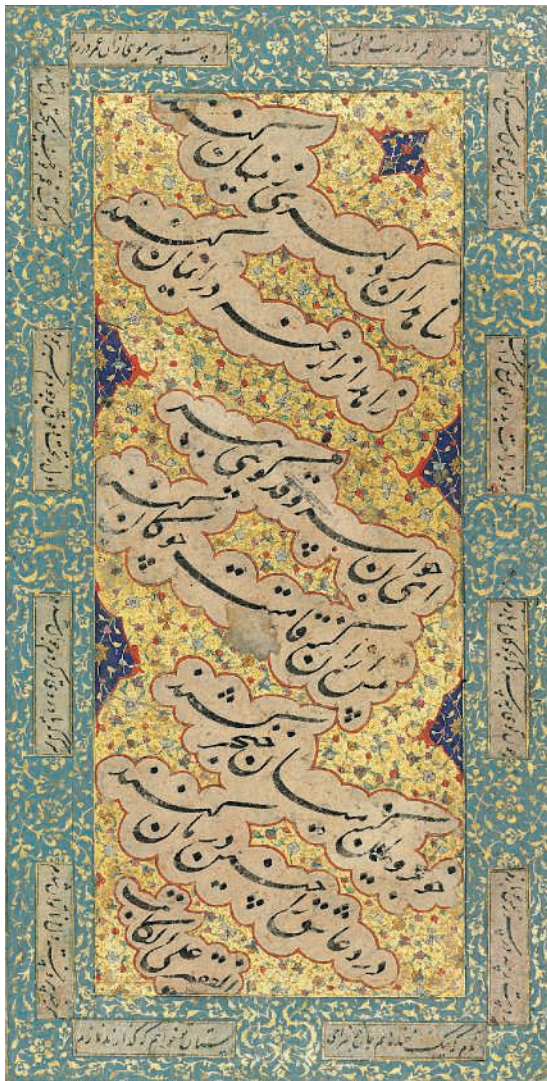
\$4,700–6,600
€3,900–5,500



40 (recto)



40 (verso)



(recto)



(verso)

* 41

NASTA'LIQ CALLIGRAPHY AND AN ELEGANT LADY

THE CALLIGRAPHY SIGNED (MIR) 'ALI AL-KATIB, SAFAVID IRAN, 16TH CENTURY; THE PAINTING SAFAVID ISFAHAN, LATE 16TH CENTURY/ EARLY 17TH CENTURY

Recto with a calligraphic panel comprising three couplets in elegant black *nasta'liq*, signed 'Ali al-Katib in the bottom line, the calligraphy in clouds reserved against illuminated gold ground, the text a *ghazal* of Hafiz, in blue and cream borders with further lines of *nasta'liq* and gold illumination on pink margins with gold flora and fauna, verso with painting in opaque pigments heightened with gold on marbled paper, an elegant lady wearing a red coat stands with her arm and leg wrapped around her, in one hand a bouquet of flowers, laid down between minor blue borders with gold floral meander on wide cream card with gold floral illumination
 Painting 7¾ x 3½in. (19.5 x 9.1cm.); calligraphy 2¾ x 2¼in. (7.1 x 7cm.); folio 11¾ x 6⅞in. (29 x 17.6cm.)

£25,000–35,000

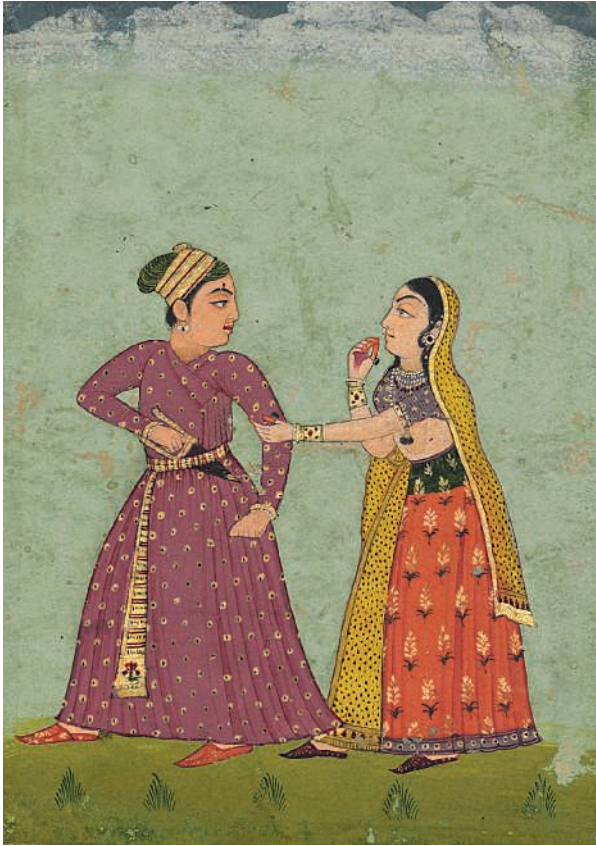
\$33,000–46,000
 €28,000–39,000

Persian artists have produced a wide range of richly decorative papers for making manuscripts since the fifteenth century. One particularly captivating type is called *kaghaz-i abri* or simply *abri*, meaning clouded paper or marbled paper in English. This is the medium upon which our painting is executed (Haidar (ed.), 2015, p.157). Single page drawings on marbled paper from the

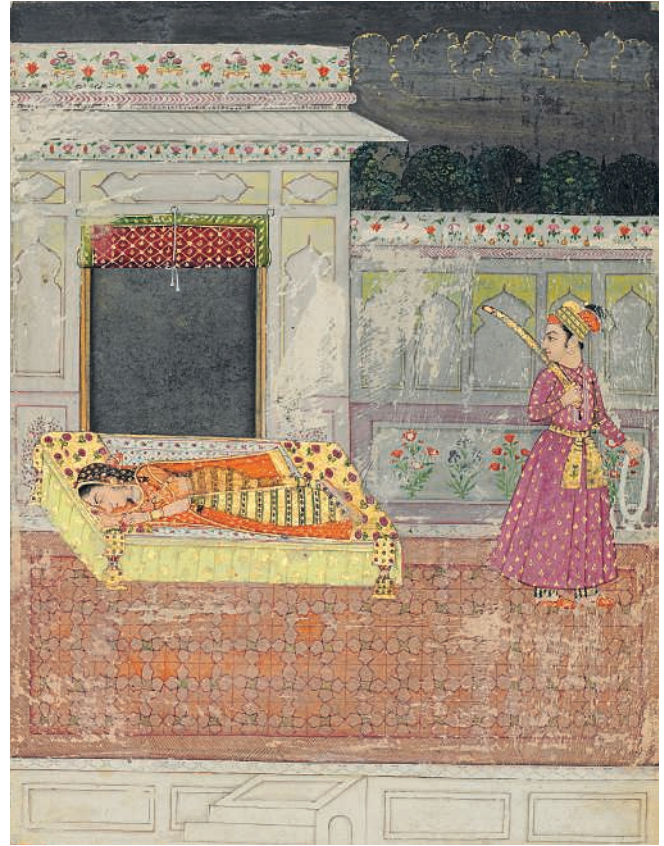
Safavid period are extremely rare. Contemporaneous examples produced in the Deccan and it may be that the movement of Persian artists and material between the regions would have inspired this design.

Painted on a taupe and grey marbled paper with specs of black, our elegant lady is depicted in a shy and loving gesture holding a hand over her face and offering flowers with another. Her left leg is crossed over her right, revealing colourful striped leggings, and a shoe that has apparently dropped off. She wears a gold cap with a pointed band to which a white shawl is attached with a string of pearls. A long chain with jewelled gold pendants is suspended across her chest. Some details of her pose recall works by Muhammad Yousef and Reza 'Abbasi, but the treatment of the drapery indicate that the work is by a follower of one of these Safavid masters, working in the first or second decade of the seventeenth century. A painting sold in these Rooms, 14 October 2003, lot 132, which was attributed to Reza or his school bears very similar features to this painting. Both paintings have elongated narrow faces with long torsos and attired in comparable gowns illuminated in similar colours.

The calligraphy panel on the recto of our album page is by Mir 'Ali al-Katib (d.1544) who is often mentioned by Safavid sources as amongst the most important *nasta'liq* calligraphers of all time. For a detailed note on Mir 'Ali see lot 180.



42 (recto)



42 (verso)



43 (verso)

*** 42**

TWO ALBUM LEAVES

THE PAINTINGS, RAJASTHAN, EARLY 18TH CENTURY; THE CALLIGRAPHY, IRAN, 17TH CENTURY

Comprising two folios, recto of the first with ink on paper with 4ll. of diagonal black *nasta'liq* framed by further small *nasta'liq* panels, within a border of small similar panels on blue ground on wide blue margins, verso in opaque pigments heightened with gold depicting a prince leaving his mistress asleep on a terrace (*Lalita Ragini*), on wide green margins, some scuffing and flaking of paint, recto of the second with opaque pigments heightened with gold on paper depicting an Indian couple in a landscape, laid down between margins of pink and blue, verso with a *nasta'liq* quatrain on gold-speckled paper, signed Muhammad 'Arif Qadari, laid down within blue borders on yellow margins (2)

£1,500–2,000

\$2,000–2,600

€1,700–2,200

*** 43**

A CALLIGRAPHIC PANEL AND A FOLIO FROM A RAGAMALA SERIES - DESAKHYA RAGINI

THE CALLIGRAPHY, SAFAVID IRAN, DATED AH 1118/1706-07 AD; THE PAINTING, MUGHAL INDIA, 18TH CENTURY

Recto with ink on paper with one large line of *thuluth* surrounded by smaller lines in *naskh* and *shikasteh* written on the horizontal and diagonal, dated in the lower right hand corner, narrow gold illuminated blue border above and below, verso with opaque pigments heightened with gold, the wrestlers and acrobats in a landscape with a river in the foreground, within red borders on cream margins with gold floral illumination

Painting 8 x 6in. (20.1 x 15.2cm.); calligraphy 6¾ x 10½in. (17.2 x 26.8cm.); folio 11¾ x 6¾in. (29 x 17.6cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



44 (recto)



44 (verso)

*** 44**

TWO ALBUM LEAVES WITH ILLUSTRATIONS FROM A NAYIKA-BHEDA SERIES

THE PAINTINGS, HYDERABAD, CENTRAL INDIA, EARLY 18TH CENTURY; THE CALLIGRAPHY, IRAN, 16TH CENTURY AND LATER

The two paintings in opaque pigments heightened with gold on paper, the first depicting a lady drawing her lover whilst attended by her maidservant (*Chitrini Nayika*), the second depicting a prince and his mistress on a terrace estranged by a quarrel (*Abhisandhita* or *Kalahantarita Nayika*), each on wide pink card margins, recto of the first painting with a calligraphic panel with 2ll. of *thuluth* framing 2ll. of smaller *naskh*, verso of the second with a panel with 11ll. of neat black *shikasteh* signed Mir Afzal al-Husayni, within gold-illuminated blue borders and pink margins

Folios 11 $\frac{3}{8}$ x 6 $\frac{7}{16}$ in. (29 x 17.6cm.)

(2)

£2,500–3,500

\$3,300–4,600

€2,800–3,900

*** 45**

A PAINTING FROM A RAGAMALA SERIES - ASAVARI RAGINI AND A CALLIGRAPHIC PANEL

THE PAINTING PROVINCIAL MUGHAL, 18TH CENTURY; THE CALLIGRAPHY SIGNED 'ABDULLAH 'ABD AL-QADIR AL-HASSANI, TIMURID IRAN, 15TH CENTURY

Recto with opaque pigments heightened with gold depicting a woman sitting on a rocky outcrop surrounded by snakes, laid down on navy margins with gold floral decoration, verso with a calligraphic panel on gold illuminated paper with 2ll. of large elegant gold *thuluth* flanking 6ll. of smaller black *naskh* flanked by triangles of gold and polychrome illumination, the final line with the signature, small areas of staining, laid down within gold and polychrome rules on marbled margins

Painting 7 $\frac{7}{8}$ x 6in. (19.9 x 15.4cm.); calligraphy 5 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (14.7 x 24.4cm.); folio 11 $\frac{1}{8}$ x 6 $\frac{7}{16}$ in. (29 x 17.6cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800



45 (recto)



46 (recto)

* 46

WOMEN BATHING IN A LOTUS FILLED LAKE AND A TIMURID MANUSCRIPT FOLIO

THE PAINTING DECCAN INDIA, 18TH CENTURY; THE CALLIGRAPHY TIMURID IRAN, 15TH CENTURY

Recto opaque pigments heightened with gold on paper depicting women bathing in a lake, a verse relating to the scene in black *nasta'liq* above, within minor gold illuminated pink borders and polychrome rules on buff margin, verso with calligraphic folio from a Timurid manuscript with small neat lines of black *nasta'liq* written on the diagonal between larger lines in gold and blue, gold floral meander between the lines and in the border, laid down on wide pink and blue margins with gold floral illumination

Painting 8 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (20.7 x 13.4cm.); calligraphy 5 x 2 $\frac{3}{4}$ in. (12.6 x 6.7cm.); folio 11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29 x 17.6cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,700

Depictions of groups of women in the *zenana* or engaged in leisurely activities outdoors was a common theme in eighteenth century Deccani painting. The composition of our painting, including the posture of the women and the rendition of the foliage above, is very similar to an early eighteenth painting in the Chester Beatty Library depicting a party of women seated around and bathing in a lotus-filled lake at night. (Leach, 1995, no. 9.653, pp. 924-925).

* 47

THE NATIVITY OF CHRIST AND A TIMURID MANUSCRIPT FOLIO

THE PAINTING MUGHAL INDIA, EARLY 17TH CENTURY; THE CALLIGRAPHY TIMURID IRAN, 15TH CENTURY

Recto with grisaille drawing heightened with gold on paper depicting the birth of Jesus, lines of *nasta'liq* above and below, laid down within minor pink borders and polychrome rules on buff margins, verso with calligraphic folio from a Timurid manuscript with small neat lines of black *nasta'liq* written on the diagonal between larger lines in gold and blue, gold floral meander between the lines and in the border, laid down on wide pink and blue margins with gold floral illumination
Drawing 8 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (20.6 x 13.7cm.); calligraphy 5 x 2 $\frac{3}{4}$ in. (12.6 x 6.7cm.); folio 11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29 x 17.6cm.)

£15,000-25,000

\$20,000-33,000
€17,000-28,000

This drawing is a depiction of a European subject in a Mughal style typical of the late 16th and early 17th centuries. The emergent trend in Mughal courts from the early days of Akbar's reign to emulate European artistic modes bought with it a new host of subjects, mainly religious. European art arrived at Akbar's court with the Jesuit missions from 1580 onwards. Akbar was presented with the Polyglot Bible by the First Jesuit Mission. Published

in Antwerp between 1567 and 1572, the Bible was illustrated with engravings by several Flemish artists including Philips Galle, Geeraert van Kampen and Jan Wierix. The Third Jesuit Mission of 1595 brought with it a considerable number of European printed books, some illustrated, and many of them were presented by the Fathers of the Mission to Akbar and his library. European prints by Flemish artists became accessible to the imperial artists working in Lahore and Agra. (Stronge, 2002, pp. 102-103).

Jahangir, like his father, was very curious about Christian religious imagery and equally intrigued by the European paintings and prints brought to the Mughal court by the Jesuits. It is sometimes difficult to ascertain which works were being done for Akbar and which ones for Jahangir in the late 16th and early 17th centuries as competition between father and son for European works was intense. When he became emperor, Jahangir continued to add paintings with Christian subjects to his collection. Western artistic elements and Christian iconography were incorporated into Mughal painting by either copying images exactly or creating works inspired by European models.

A very similar Mughal drawing to our example, also depicting the birth of Jesus, dated c.1605-1610, is in the Victoria and Albert Museum (inv. D.402-1885). The Victoria and Albert Museum composition is copied from an engraving by the sixteenth century Netherlandish artist Hieronymus Wierix, based on the 'The Nativity of Christ', a painting by Martin de Vos (1532-1603). The print was compiled into Geronimo Nadal's book *Evangelicae historicae imagines*, published in Antwerp in 1593, and is known to have been taken to the Mughal court in the late 16th century. (Stronge, 2002, plates 78, 79, pp. 112,113) The artists of both drawings must have been looking at the same original European print. Although similar in composition including details like the figures of angels in the sky, our drawing appears to have borrowed certain aspects from other European prints.

The arrangement of the central figures of the Virgin, the baby Jesus and the standing angels, particularly the dress and postures of Mary and the angels, are strikingly similar to a painting by the artists Muhabbat and Tara, dated c.1595-1600, in the Bodleian Library at Oxford (inv.no. MS. Douce Or. A.1, f.42a, Topsfield, 2008. No. 18, pp.44-45). The Bodleian painting depicts a kneeling Virgin Mary as she adores the baby Jesus, with an attendant angel in seemingly Roman dress.

The figure of Mary can also be compared to a grisaille drawing by Manohar depicting Madonna and Child, circa 1600, now in the Custodia Foundation, Institut Neerlandais, Paris, which A. Okada notes closely resembles Madonnas seen in other works by Hieronymus Wierix (Okada, 1992, fig. 160, pg. 141).



47 (verso)



48 (verso)

* 48

A NASTA'LIQ QUATRAIN AND A LADY WITH A RAM

THE CALLIGRAPHY SIGNED BY ABU TURAB, IRAN, 18TH CENTURY; THE PAINTING MUGHAL INDIA, 18TH CENTURY

Recto with a *nasta'liq* quatrain on cream paper with gold flourishes, with a dedication to Muhammad Quli Khan Qajar, with 4ll. of strong *nasta'liq*, one smaller line at the middle and two small lines in the corners in clouds reserved against gold illuminated ground, one giving the name of the scribe, laid down within polychrome rules on pink margins with gold floral illumination, verso with a painting in opaque pigments heightened in gold depicting a lady holding on to a ram on a leash, an inscription in black *nasta'liq* above, laid down between polychrome rules on wide navy margins

Painting 5¼ x 3⅞in. (13.4 x 9.7cm.); calligraphy 7 x 3½in. (17.7 x 8.6cm.); folio 11⅞ x 6⅞in. (29 x 17.6cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,300



48 (recto)

* 49

**SHIKASTEH CALLIGRAPHY AND A
PORTRAIT OF ASAF KHAN**

THE CALLIGRAPHY, IRAN, 17TH CENTURY;
THE PAINTING MUGHAL INDIA, EARLY 17TH
CENTURY

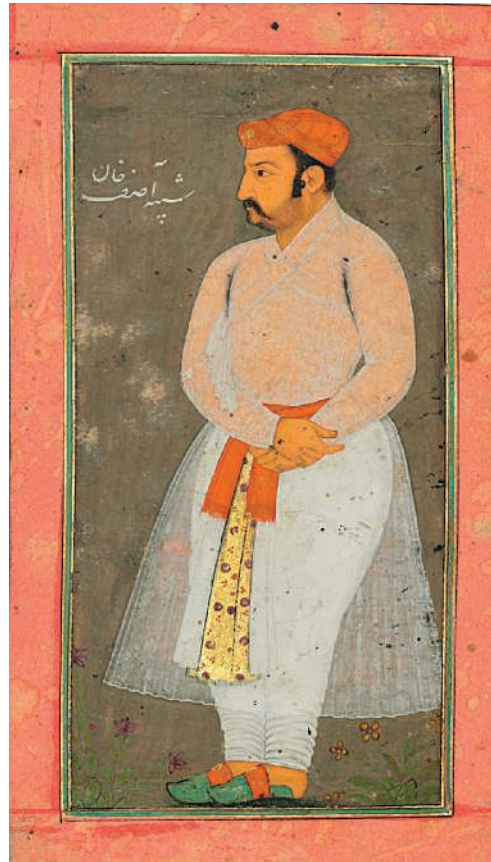
Recto with 8ll. of neat black *shikaste* on gold-
sprinkled paper, laid down on coloured borders
with gold floral decoration on pink margins,
verso in opaque pigments heightened with gold
on paper, with identification inscription in white
nasta'liq, laid down between coloured borders and
rules on wide pink card margins
Painting 4 $\frac{7}{8}$ x 2 $\frac{3}{4}$ in. (12.4 x 6.1cm.);
calligraphy 4 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (11.1 x 6.1cm.);
folio 11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29 x 17.6cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Abu'l Hassan Asaf Khan, the son of Itimad
al-Dawla (Ghiyath Beg), the Head of Jahangir's
Treasury, was the brother of Jahangir's favourite
wife Nur Jahan. He was also the father of Mumtaz
Mahal, Shah Jahan's much loved spouse. Abu'l
Hassan was awarded the title of Asaf Khan in
1614, and in 1621 became *wazir* under Jahangir.
He is often mentioned in the *Jahangirnama* and
the *Padshahnama*. Since he was a significant
Mughal figure under the Emperors Jahangir and
Shah Jahan, there are several known depictions
of Asaf Khan painted by imperial artists; four
individual portraits are known. These are a page
from the St. Petersburg *Muraqqa* signed by the
artist Abu'l Hassan and dated to circa 1627 (von
Habsburg *et al.*, 1996, pl.25, p.57); a folio from the
Wantage Album signed by Balchand and dated
to circa 1620 which is in the Victoria and Albert
Museum (I.M.120-1921; *Paintings from the Muslim
Courts of India*, 1976, no.128, p.73); an ink drawing
dated to circa 1615 in the Chester Beatty Library
(Wright, *Muraqqa*, 2008, no.83, pp.436-37); and a
painting in the Musée Guimet, similarly dated (inv.
no.7178; *A la Cour du grand Moghol*, 1986, no.11).



49 (verso)

* 50

A MUGHAL LACQUER BOOK COVER
INDIA, 17TH CENTURY

The rectangular board decorated in polychrome
with a fine floral vine within arabesque spandrels
and similar borders, some chips, particularly along
the edges, the doublures black with simple gold
border
11 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (29.5 x 17.5cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500



50



51

VARIOUS PROPERTIES

51

A LARGE KUFIC QUR'AN BIFOLIO

NEAR EAST OR NORTHERN AFRICA, 2ND HALF 9TH/EARLY 10TH CENTURY

Qur'an XXXIII (*sura al-ahzab*), vv. 25-49 (part), Arabic manuscript on vellum, each folio with 15ll. of black *kufic*, with red, green and yellow vocalisation, later black dot and line diacritics, with polychrome rosette markers, minor staining and rubbing, two corners lacking, otherwise in very good condition
Each folio 11 x 15½in. (28 x 39.3cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

PROVENANCE:

Collection of Dr. Mohamed Said Farsi sold Christie's, London, 5 October 2010, Lot 52

A RARE GHAZNAVID MARBLE PANEL FROM THE PALACE OF MAS'UD III AT GHAZNI

* 52

A MARBLE PANEL

AFGHANISTAN, CIRCA AH 505/1112 AD

Of rectangular form, the face carved in shallow relief with a central register of tri-lobed arches containing bold interlaced arabesques, the spandrels similarly filled with strong arabesques, a band of *thuluth* above, minor chipping losses to edges
19 x 23in. (48.5 x 59cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Acquired at Rudolf Mangisch Galerie und Auktionshaus, Switzerland, Zurich in June 1992 by the present owner and thence part of his private collection

INSCRIPTIONS:

[al-]rahmah wa al-rahah, 'Mercy and repose'

This striking panel belongs to a group associated with the Palace of Mas'ud III in Ghazni (r. AH 492-508/1099-1115 AD). Thanks to excavations done by the Italian Archaeological Mission in Afghanistan between 1947 and 1970, the palace is known to have been heavily decorated in marble in a way that finds little parallel in other contemporaneous buildings in Afghanistan.

Amongst the palace finds of the IAM was a small arch containing the titles of Mas'ud III, which provides firm evidence to link the palace to the sovereign (Bombaci, 1966, pl.XXXVII, fig.131). The arch has a band of strong, dense

A bifolio from this Qur'an is in the Nasser D. Khalili Collection containing Qur'an XXXIII, *sura al-ahzab*, vv.4-14 and 54-70. Although not directly consecutive, the present bifolio containing Qur'an XXXIII, *sura al-ahzab* vv. 25-49 was originally part of the same quire and inserted within the bifolio in the Khalili Collection. According to Déroche's classification, this Qur'an is written in style C.III. It is characterised by the independent *alif* which has a flattened tail, the crescent-shaped final *nun* and the almost triangular final *mim* (Déroche, 1992, p.64, cat.16). The writing of the name of God is idiosyncratic with its elegant and condensed upstrokes contained within a triangular space.

thuluth with a scrolling vine running through it sparsely issuing leaves.

Beneath this is a band of loose *naskh* surmounting two trilobed palmettes in the spandrels. The scrolling vine, loose *naskh* and trilobed palmettes all find immediate parallels in our panel. Ours also shares with the arch and other panels from Mas'ud III's palace a decoration that seems to be executed on two planes crossing over or under each other – in a way typical of Ghaznavid decoration. Another panel found at the site gave the name of the architect, Muhammad bin Husayn bin Mubarak, and the date of the completion of the building 1 Ramadan AH 505/3 March 1112 AD (Bombaci, pl.XXXVIII, fig.133).

The inner court of the palace was covered with similar dado panels to ours but with *kufic* inscription rather than one in flowing *naskh*. At the time of the publication of Bombaci's study, 44 such panels were known, all with a Persian inscription which Bombaci studied at length. Others were found around the palace and during surveys done in the Ghazni area. Ours was probably designed to decorate a different section of the palace – perhaps the southern area where little was found in its original setting. Martina Rugiadi publishes a similar dado panel, but with a simpler tri-lobed palmette found *in situ* on a long corridor leading to the inner court (Rugiadi, 2007, fig.3, p.303).

Rugiadi writes that the marble is likely to have originally been richly coloured in red, blue and gold creating the effect of a 'a brocaded surface' (Rugiadi, 2011, p.9). Marble obviously played a major role in the decoration of the palace, although as the building went through different occupational phases panels were often removed from their original locations. Some were later used as gravestones and a number are now in museums and private collections. The Linden Museum in Stuttgart, for example, has a long panel of repeating trefoil similarly filled with vegetal arabesques (Kalter, 1987, p.62).





53

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

53

A KUFIC QUR'AN FOLIO
NEAR EAST OR NORTH AFRICA, 10TH
CENTURY

Qur'an X, *sura yunus*, vv.106 to 107, Arabic
manuscript on vellum, 3ll. of elegant vertical *kufic*,
diacritics in red and green, triangle of gold dots
marking end of verse, small holes, slight water
staining and fading

Folio 9 1/2 x 12 5/8 in. (23.2 x 32.2cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Anon sale in these Rooms, 8 April 2008, lot 19

Other leaves from this elegant three-line Qur'an
are in the al-Sabah collection (Jenkins (ed.),
1983, p.19) and in the Nasser D. Khalili collection
(Déroche, 1992, p.111). Déroche notes that the
manuscript from which the folio comes is among
the very few early Qur'ans written with three lines
to the page, and that these were evidently sought
after and very expensive since considerably
more parchment and time was needed for their
manufacture (Déroche, p.109). Further folios
and sections from this manuscript have sold in
these Rooms, for example 17 April 2007, lot 10,
15 October 2002, lot 7 and 13 October 1998, lot
8 and 9.



54

VARIOUS PROPERTIES

54

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

Qur'an XC, *sura al-balad*, middle of v.10 to middle
of v.19, 7ll. of bold black *kufic*, vocalisation in red,
verses marked with gold rosettes, mounted,
framed and glazed

£5,000–7,000

\$6,600–9,200

€5,600–7,700

For another folio from the same Qur'an, see lot 56
in this sale.

55

A KUFIC QUR'AN FOLIO

NORTH AFRICA OR ANDALUSIA, 9TH/10TH CENTURY

Qur'an XXI, *sura al-anbiya'*, middle of v.94 to middle of v.108, Arabic manuscript on vellum, 14ll. of elegant *kufic* with frequent *mashq*, diacritics in red, pyramids of gold roundels as verse markers, gold *khamis* marker
Folio 9 7/8 x 13 3/4 in. (25 x 34cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Folios from this elegant Qur'an have been variously attributed to Damascus and more generally to the Eastern Islamic world. However, the presence of *abjad* markers which on some folios use the letter *sad* for the numerical value of 60 instead of the letter *sin* suggests that this manuscript was rather produced in the western Islamic world (Fraser and Kwiatkowski, 2006, p.44).

The elegant use of *mashq* or *keshide* with the extension of the horizontal letters to great aesthetic effect is beautifully executed on this folio. The frequent use of *mashq* indicates the luxurious nature of this manuscript where the letters of the text are free to occupy space regardless of the material cost in terms of gold and vellum. It is likely that a wealthy imperial patron was responsible for commissioning such a luxurious copy of the Qur'an. Being the wealthiest courts of the western Islamic lands at this period, the Fatimids or the Spanish Umayyads are the most likely patrons of this costly manuscript. Other luxurious Qur'an manuscripts such as the famous Blue Qur'an have been attributed at various points to Fatimid Qairouan and to other parts of the Western Islamic world (Fraser and Kwiatkowski, 2006, p.46). A bifolio from this Qur'an was sold in these Rooms, 26 April 2012, lot 55.



55

56

A KUFIC QUR'AN FOLIO

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

Qur'an XCII, *sura al-layl*, v.18 to Qur'an XCIII, *sura al-dhuha*, part of v.4, 7ll. of bold black *kufic*, vocalisation in red, verses marked with gold rosettes, one *sura* heading in gold issuing a palmette into the margin, mounted, framed and glazed
Folio 8 1/2 x 12 in. (20.6 x 30.5cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

This *kufic* Qur'an folio is remarkable for the finely drawn gold and polychrome illuminated palmette which extends into the margin. The bold foliage contained within this palmette is closely related to that found on an illuminated folio in the Khalili Collection which François Déroche dates to the 9th Century (Déroche, 1992, cat.67, pp. 123-24). For another leaf from the same Qur'an see lot 54 in this sale.



56



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

*** 57**

A LARGE FOLIO FROM THE 'FIVE SURAS' MANUSCRIPT

IRAN OR MESOPOTAMIA, CIRCA 1350-1420

Qur'an VI, *sura al-an'am*, vv.112-113, Arabic manuscript on paper, 5ll. of elegant black *muhaqqaq*, vocalisation in gold and black, verse marked with gold roundels with geometric patterns, in plain margins with red, blue and gold rules

Folio 16⁷/₈ x 13³/₄in. (43 x 35cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

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



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

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

THE ART OF THE MEDITERRANEAN



VARIOUS PROPERTIES

*** 58**

A RARE TURQUOISE-GLAZED POTTERY JUG DAMASCUS, SYRIA, 14TH CENTURY

On slightly splayed foot, pyriform body with tapering neck, rope-twist handle, the body painted underglaze with a wide band of black scrolling and floral tendrils above paired vertical lines, a band of pseudo inscriptions on the shoulder, crazing and old chips on the body with old repairs on the foot 15½in. (40cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

PROVENANCE:

P.J. Higgs, New York, donated in 1928 to Cranbrook Academy of Art
Anon sale, sold Sotheby's Parke Bernet, 2-5 May 1972, lot 286

Pottery vessels decorated in black and then covered in a plain turquoise glaze were produced in many centres throughout the Islamic lands during the mediaeval period. Kashan in Iran and Raqqa in Syria each produced very finely potted wares, Raqqa perfecting the most wonderful clear vibrant turquoise glaze with which to cover the design. It is not surprising that the fragments from the centres of such bowls were prized in the west and used in *bacini*, being inserted into Italian architectural compositions to contrast with the earth and stone tones that were used for the majority of the surfaces (Jenkins, 2006, pp.178-185).

The fourteenth century, with its heavier potting, continued to see examples of these black decorated turquoise glazed wares produced in various centres including Sultanabad in Iran and Damascus in Syria. Of all these wares later mediaeval Damascus pottery is the one that has attracted least attention and its products are frequently catalogued either as Raqqa or as Sultanabad. It shares many features with both, but the drawing is much freer than in Raqqa pottery, the calligraphy tends to be stylised, and there are features such as the zigzag infill seen on the large leaves here which are not found on Sultanabad wares. A dish sold in these Rooms 20 April 1999, lot 502, incorrectly attributed to Raqqa (sic) had a border that is almost identical to many vessels clearly attributed to Damascus such as a vase in the Victoria and Albert Museum (Lane, 1959, pl.16A; also Millner, 2015, fig.1.4, p.25). Further examples of this group were in the Los Angeles County Museum of Art (sold Christie's 15 October 2002, lot 64) and in the Wadsworth Atheneum Museum, (sold Christie's South Kensington 7 October 2011, lot 184). The present ewer, also at one stage in an American institution, is of great size, apparently unique shape and is very well preserved indeed with original glaze surface and completely intact body.





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ABU NASR ISMA'IL BIN HAMAD AL-JAWHARI (D. AH 393/1002 AD): KITAB AL-SAHAH FI'L-LUGHA

MAMLUK EGYPT, 14TH CENTURY

The second volume of the well-known lexicon, beginning with the letter *sad*, Arabic manuscript on paper, 180ff. plus two fly-leaves, each folio with 21ll., of black *naskh* verging on *maghribi*, each entry repeated in the margins in red, occasional words and phrases in red, marginal notes, incomplete at end, light staining and smudging, repairs, in modern light brown binding, cream paper doublures
Folio 9% x 6%in. (24.5 x 17cm.)

£8,000-12,000 \$11,000-16,000
€8,900-13,000

INSCRIPTIONS:

An ownership inscription states that Muhammad 'Ali bin Muhammad Baqir bought this manuscript in Isfahan in AH [1]118/1706-07 AD

Abu Nasr Isma'il bin Hamad al-Jauhari who wrote this text was given the extra names al-Nishpuri and al-Farabi. He was related to Abu Ishaq al-Farabi, the author of *Diwan al-Adab*.

For more information on the work see Brockelmann, 1943, p.128, Suppl. I, p.196. For other copies of the work see Rieu, 2013 (reprint of the 1894 British Museum edition), p.577, nos.845 & 846, Lyons, 1966, p.33, Mingana, 1934, pp.1001-1002, no.753 [642] and Stocks & Baker (eds.), 2001, pp.285-286, K. 2.

060

NUR AL-DIN ABU'L-HASAN 'ALI BIN 'ABDULLAH BIN AHMAD AL-HASANI AL-SHAFI'I, KNOWN AS AL-SAMHUDI (D. 1506 AD): KITAB KHULASAT AL-WAFA BI-AKHBAR AL-MUSTAFA

MAMLUK EGYPT, 15TH CENTURY

A history of the holy city of Medina, abridged by al-Samhudi from his larger work *Wafa' al-wafa*, Arabic manuscript on paper, 128ff. each folio with 25ll. of black *naskh* script, titles and important words in red, catchwords, occasional marginal notes, two diagrams of the Tombs of the Prophet and Masjid al-Nabawi, colophon signed, copious later notes to the fly-leaves, in stamped brown morocco binding
Folio 8% x 6in. (21.3 x 15cm.)

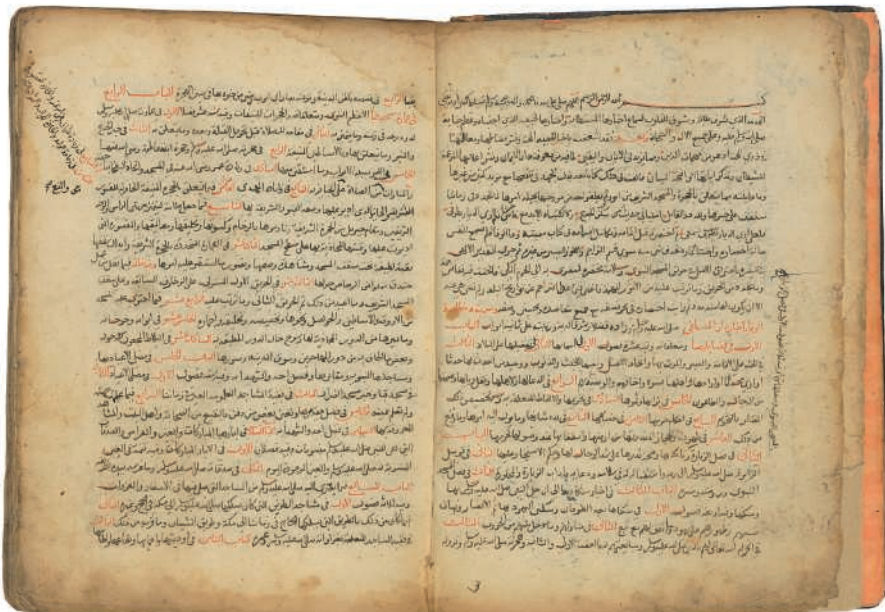
£7,000-10,000 \$9,300-13,000
€7,800-11,000

INSCRIPTIONS:

An ownership inscription on the title page is dated AH 1078/1667-68 AD

Al-Samhudi was born in Samhud in Upper Egypt in AH 844/1440-1441 AD. He lived in Medina where he died in AH 911/1505-1506 AD.

The colophon of this manuscript states that the author completed the composition of this work on 5 Shawwal AH 893/1487-88 AD. A copy written in Medina and dated AH 1203/1788-89 AD is in the British Library (Or.4632; Rieu, 2013 (reprint of the 1894 British Museum edition), pp.827-828, no.1284). For more information see Brockelmann, 1943, II., p.174, Suppl. I., 631; II., 223).



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Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

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A CARVED WHITE MARBLE COLUMN

MAMLUK EGYPT, FIRST HALF 15TH CENTURY

In three sections, the stepped and waisted plinth with a ring below the tapering octagonal upper section, one side carved with a vertical recess for inserting a stone railing, the shaft in two sections divided by a band of entwined meandering flowering vine between cartouche stripes, the lower band with an interlaced arcade of stronger and weaker columns, the upper section with strong chevron designs, the raised parts overlaid with angular cartouches, the capital of waisted octagonal form with flat square top, three lower carved bands of meandering floral motifs, angular panels and trefoils, modern brass fittings for assembly 99%in. (253cm.) high

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

Anon sale, Christie's, London, 17 October 1995, lot 271

Dr. Mohamed Said Farsi Collection sold Christie's, London, 5 October 2010, lot 26

The column may originally have belonged to a *sabil* (public water fountain) and has many features which can be found in religious buildings of the Burji Mamluks (1396-1517 AD) in Cairo. The octagonal column is common in minarets and mihrabs of the period and some of these are carved with variegated patterns.

The chevron pattern of the upper register in our column is a reminder of the zigzag decoration of stone domes between 1396 and 1415 (Kessler, 1976, p.18 and pls.17-22) and was also used in the octagonal storeys of minarets (cf. the Mosque of Mu'ayyad, 1415-20, in Hautcoeur and Wiet, 1976, pl.176). It is also found as the decoration on the four supporting columns of the canopy in the mausoleum of Barquq (1400-20 AD) (Hautcoeur and Wiet, 1976, pl.157).

The beautiful floral scroll running around the middle of the column can be seen on the borders of the stairway of the minbar as well as on the border of the lower arch impostes in the mausoleum of Barquq where the stalk or stem has the same indented form (Hautcoeur and Wiet, 1976, pl.157). Similar relief-carved vegetal decoration is found on some of the domes of Cairo (Kessler, 1976, pls.33, 34 and 38).

Finally the motif of the tall slender arches on the lower half of our column can be seen in the mosque of al-Mu'ayyad where it is rendered in inlaid marble and forms a dado in the semi-circular apse of the *mihrab* (Hautcoeur and Wiet, 1976, pl.172).

A MANUSCRIPT COMMISSIONED FOR THE LIBRARY OF THE MAMLUK SULTAN QANSUH AL-GHURI (R. 1501-16)



062

SHARAF AL-DIN MUHAMMAD BIN SA'ID AL-DALASI AL-BUSIRI (D. 1295 AD): AL-KAWAKIB AL-DURRIYA FI MADH KHAYR AL-BURRIYA (QASIDAT AL-BURDA)
SIGNED ABU AL-FADL AL-A'RAJ (THE CRIPPLE), COMMISSIONED FOR SULTAN AL-ASHRAF QANSUH AL-GHURI, MAMLUK EGYPT, EARLY 16TH CENTURY

The Celestial Lights in Praise of the Best of Creation, a renowned ode to the Prophet Muhammad, Arabic manuscript on paper, 54ff. plus two fly-leaves, each folio with 3ll. of large black *thuluth* alternating with 3ll. of red *naskh*, each folio with 3ll. of brown *thuluth* in the left margin, polychrome rosette verse markers, opening folio heavily illuminated in gold and polychrome with 6ll. of white *thuluth* on gold ground, last folio with illuminated gold roundel including the name of the author in white *thuluth* against gold ground, colophon, in original tooled and gilt brown morocco binding
Folio 14 x 10³/₄in. (36.2 x 27cm.)

£30,000–50,000

\$40,000–66,000
£34,000–55,000

INSCRIPTIONS:

In the *shamsa* at the beginning, *bi-rasm khazanah al-maqam al-sharif mawlana al-sultan al-malik al-malik al-ashraf qansuh al-ghuri*, 'On the order of the treasure of the noble office of Our Lord, the Sultan, the Possessor, the King, al-Malik al-Ashraf Qansuh al-Ghuri'
In the roundel at the end, *khidmat al-mamluk yunus ibn al-marhum barsbay al-yusufi min tabaqat al-qa'ah al-malik al-ashrafi*, 'Service of the Mamluk Yunus, son of the deceased Barsbay al-Yusufi of the Al-Qa'ah barracks, [officer] of al-Malik al-Ashraf'

Al-Ashraf Qansuh al-Ghuri (r. 1501-16) was the penultimate Mamluk sultan and his reign marks the culmination of Mamluk pious and artistic patronage. He commissioned a great number of buildings and built a commercial and residential quarter in Cairo. Works of art and works on paper from his reign are more limited however, and this manuscript is therefore a rare survival.

The illumination of the present frontispiece draws on an earlier tradition. A copy of the same manuscript with a dedication to Sultan Qaitbay, attributable to circa 1470, is in the Chester Beatty Library (MS.4168; Atil, *Renaissance of Islam*, 1981, pp.46-47, no.9). Like ours, that is arranged around a central cusped calligraphic medallion with small roundels at the four cardinal points. The interstices are filled with a similar dense flowering scroll on red ground. In our manuscript the floral motifs have become somewhat simplified but the overall conception is very much the same.

One example of a manuscript produced for the library of Qansuh al-Ghuri is an album of calligraphic specimens compiled by Muhammad bin Hassan al-Tayybi and dated AH 908/1503 AD (Blair, 2008, figs.8.4 and 8.12, pp.327 and 344). Both of the two folios that Blair illustrates in her text show the manuscript with lines of strong black calligraphy alternating with smaller lines, in that case of *rayhan* or *ghubar*. Although the scripts are slightly different to those employed on our manuscript, the overall composition is very similar. This was a format often used for *Qasidat al-Burda* manuscripts, where the verses of the *al-Kawakib al-Durriyya* are copied in the larger script and four additional, *takhmis*, lines which are a metrical amplification of the verses, are copied in smaller script. A copy of the *Qasidat al-Burda* with precisely the same arrangement of text in closely related colours was in the collection of Ghassan I. Shaker (Safwat, 2000, fig.7). That example is catalogued as 15th century.

The roundel at the end of our manuscript bears the name of the Mamluk Yunus, son of the late Barsbay al-Yusufi of the Al-Qa'ah barracks. It is possible that he gifted this manuscript to Sultan Qansuh al-Ghuri.

A similar copy of the *Qasidat al-Burda* sold at Christie's, South Kensington, 7 October 2011, lot 20.



Decorative border at the top of the page featuring a series of blue and gold geometric motifs, including stylized floral and star-like shapes.



Decorative border at the bottom of the page featuring a series of blue and gold geometric motifs, including stylized floral and star-like shapes.



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A MAMLUK GOLD WASHED BRASS BOWL

PERIOD OF QAITBAY OR QANSUH AL-GHURI, EGYPT,
LAST QUARTER 15TH CENTURY

The exterior engraved with reversed niches containing dense *muhaqqaq* interspersed with strapwork on floral ground, the interior with a large roundel with similar strapwork surrounded with interlaced foliate tendrils, the base with an intricate lattice
10¼in. (26cm.) diam.

£7,000–10,000

\$9,300–13,000
€7,800–11,000

PROVENANCE:

European private collection since 1980s
Thence by descent to present owner

INSCRIPTIONS:

In the cartouches around the body, *al-maqarr al-ashraf* | *al-karim al-'ali* | *al-mawlawi al-amiri* | *al-kabiri al-sayyidi* | *al-sanadi al-dhukhri* | *al-humami al-nidami* [sic] | *al-a'azzi al-ajalli* | *al-afdali*, 'The most noble authority, the honourable, the high, the lordly, the great amir, the lord, the master, the support, the treasure [house of excellence], the valiant, the orderly, the most glorious, the most splendid, the most virtuous'

The form of this bowl is one that had been popular throughout the Mamluk period, but it is clearly one of the rare examples dating from the last few decades before the Ottoman invasion in 1517. The most spectacular surviving example from this period is a bowl made for Sultan Qaitbay, now in the Turk ve Islam Museum in Istanbul which retains almost all the original silver and gold overlay (inv.no.TIEM 2959; Ertug and Grabar, 1993, pp.107-9; also Blair and Bloom, 1994, no.142, p.111). Another fine example made for the same patron is in the Victoria and Albert Museum (inv.1325-1856; Stanley with Rosser-Owen and Vernoit, 2004, p.56, p.98, p.134 and plate 112), while a third, more rubbed, is in the Metropolitan Museum of Art (inv.91.1.565; Atil, 1981, no. 35, pp.102-3). Similar bowls made for lesser patrons but sharing the

same decorative elements are in the Musée des arts décoratifs (no.20254, *L'Islam dans les collections nationales*, 1977, no.100, p.81), and one sold in these Rooms 23 April 2015, lot 25.

With its vertical panels terminating with lower rounded elements our bowl copies the same format as these others, but using engraving rather than repoussé work. This also has the effect of breaking the entire decoration up into small panels. This is a feature, albeit in less rectilinear fashion, that is found on a basin made for Sultan Qansuh al-Ghuri sold in these Rooms 26 April 2012, lot 131.

The technique used here is extremely unusual in a Mamluk bowl. At first glance the bowl appears to be a brass bowl that was originally intended to be overlaid, and the overlay has now, as is frequently the case, disappeared. However, in this late Mamluk period it seems that various different approaches were taken to the surface inlay or overlay. The Metropolitan Museum bowl noted above, similarly engraved, is only overlaid with silver dots. On our bowl there are extensive remains of gilding remaining in all areas that are not raised. That the Mamluks occasionally gilded bowls is demonstrated by a large gilt copper bowl sold in these Rooms 17 April 2007, lot 25. It seems probable that the gilding here covered the entire bowl and that the black composition was then applied to enhance the very finely engraved design and make it stand out. The original impact must have been very comparable to that of the Qaitbay bowl in Istanbul noted at the beginning of this essay.

Another remarkable feature of this bowl is the decoration on the underside. This raises a question about the use of such bowls, and whether it changed over time. Another very finely decorated underside was on a bowl from the Edward Falkener Collection sold in these Rooms 25 April 1997, lot 172; the base of the Istanbul Qaitbay bowl is clearly as spectacular as the sides. Did the function of such vessels subtly change in the later 15th century so that the underside became more frequently exposed and therefore was thought to need more decoration?





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A MAMLUK SILVER-INLAID BRASS BASIN

EGYPT, SYRIA OR POSSIBLY SANA', 14TH OR EARLY 15TH CENTURY

The exterior decorated with a band of honorific *thuluth* on a scrolling ground interrupted by medallions with dense arabesques interlace, a similar *thuluth* band around the mouth on the interior interrupted by roundels containing knotted arabesque, remains of silver inlay, slightly rubbed, old repair to rim and base

17½ in. (44.2cm.) diam; 7¾ in. (18.9cm.) high

£8,000-12,000

\$11,000-16,000

€8,900-13,000

PROVENANCE:

European private collection since 1980s
Thence by descent to present owner

INSCRIPTIONS:

In the cartouches around the body, *al-'izz al-iqbal da | ma wa al-baqa laka ayuha | al-mawla al-kabir | al-majd wa'l-sa'd al-mujaddad khalidan | [al]-'ala ... al-jud | wa al-ihsan ...*, 'Glory and Prosperity in perpetuity and long-life for you, O Great Lord! Power and renewed felicity eternally, elevation ... generosity and munificence'

Around the inside, *al-'izz wa al-iqbal | dama [sic] wa al-baqa laka | ayyuha al-mawla al-kabir | al-sha'n wa al-majd al-mujaddad | khalidan [al]-'ala ... | ... al-fadl wa al-ihsan*, 'Glory and prosperity in perpetuity and long-life for you, O Great Lord! Rank and renewed power, eternally, elevation ... virtue and beneficence'

The inscription on both the interior and exterior of this basin is, in contrast to that of the larger basin in this sale benedictory rather than honorific. The technique also is such that the silver sits proud of the brass surface rather than being fully inlaid as in the larger basin. This feature is usually taken to indicate a later date of production, but it could also indicate a secondary workshop, not necessarily in the capital. Similar work, seen on a covered oval box also dating to the 14th century in the Museum of Islamic Art, Cairo, is shown by the inscription to have been made in Sana' (Wiet, 1984 reprint, no.3259, pp.78-80, pl.LXIV).



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65 (detail of lid)



66 (recto)



66 (verso)

65

A 'VENETO-SARACENIC' BRASS BOWL AND COVER
PROBABLY MAMLUK SYRIA, FIRST HALF 16TH CENTURY

Of hemispherical form with separate flat cover, the surfaces finely worked with intricate interlaced geometric and arabesque designs, arabesque roundel on underside of cover, small remains of silver inlay, very slightly rubbed, otherwise good condition
5 $\frac{1}{2}$ in. (14.3cm.) diam.

£3,000–5,000

\$4,000–6,600
€3,400–5,500

PROVENANCE:

Collection of William Tyssen-Amherst, 1st Baron Amherst of Hackney

Two very similar covered bowls, the design identically executed, each formerly in the collection of John Henderson, are now in the British Museum (inv. nos. 1878, 1230.693 and 1878, 1230.695). Each is reported to have been acquired in Palestine. In all three cases the design is very crisply preserved, further enhanced by the retained black composition, but the silver and possible gold are entirely absent. All also base many designs around a lozenge shape formed of four addorsed split palmettes. The same motif, which retains a little silver, serves to decorate the underside of the cover of the present bowl. These bowls are typical of Sylvia Auld's "Group A", "typically late Mamluk" (Auld, 2004, p.8).

William Tyssen-Amherst, 1st Baron Amherst of Hackney (1835-1909), was a prolific collector of books and works of art which he assembled in Didlington Hall. The Ancient Egyptian collection at Didlington was also an inspiration for Howard Carter, the discoverer of Tutankhamun, who worked closely with Mary Cecil, Lord Amherst's eldest daughter, at archaeological sites in Aswan, Egypt.

66

A PINK QUR'AN FOLIO
SPAIN, 13TH CENTURY

Qur'an XXVIII, *sura al-qisas*, parts of v.50 to parts of v.53, Arabic manuscript on pink paper, with 5ll. of bold black *maghribi*, gold diacritics outlined in black, *shadda* and *sukun* marked in blue, yellow and green, two large gold and polychrome illuminated roundel verse counts according to various traditions. The upper borders with punched inventory inscription
12 x 9 $\frac{1}{4}$ in. (30.5 x 23.5cm.)

£6,000–8,000

\$8,000–11,000
€6,700–8,800

This folio has a number of very impressive marginal markers, which denote various verse divisions. On the recto the square marker with white *kufic* letters represents the first quarter of the fourth fifth and the half of the seventh tenth of the text. Below it is a round *hizb* marker. The verso has two lobed medallions containing verse counts according to various traditions. The upper one gives the verse count as 3,600 according to the second Medinan tradition. The second gives it as 3,300 according to a different tradition.

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

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

* 67

A TOLEDO WARE GOLD-DAMASCENED BOX

SPAIN, LATE 19TH/EARLY 20TH CENTURY

The surface decorated with a stellar lattice, each geometric motif containing simplified rosettes and palmettes, the borders with hexagonal cartouches interspersed with eight-pointed stars, the sides with similar decoration, the front and back with a calligraphic cartouche containing the Nasrid motto
4 x 5¼ x 1in. (10.2 x 13.4 x 2.6cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,700

The inlaid decoration of this flat box finds its inspiration in geometric pattern found on architectural element of the Alhambra palace in Grenada, such as the tile panels of the Mexuar hall. Spanish metalworkers such as the Zuloagas became masters at replicating and damascening the Moorish motifs onto their dark stoned metalwork. Not only did the smiths adopt the intricate motifs but they also copied the Nasrid motto in Arabic script "La ghalib illa Allah" (there is no victor but God) which also appears on our example. Eusebio Zuloaga participated in various International exhibitions such as the Paris 1855 Exhibition, and in the London 1862 Exhibition and became one of the greatest masters of the art of damascening. Although not marked, our box shows the elegance, care, control and accuracy in damascening of an extremely skilled artisan.



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■ 68

A LARGE INLAID WOOD VARGUENO

SPAIN, PROBABLY 19TH CENTURY

With fall-front, three sides of the exterior decorated with a band of geometric inlay with stellar motifs in the corners, the face with two large stars at the centre, the three sides also with iron fittings, the top slightly protruding and with a band of similar stellar motifs alternated with rectangles of carved scalloped motifs, the back plain, the interior with a series of drawers decorated with similar but smaller inlaid stellar motifs, the top with a stylised calligraphic band with repetitions of the inscription, *la ghalib ila allah*, a horseshoe arch at the centre with carved arabesque spandrels and an architectural interior decorated with different geometric registers, two drawers of similar form below, on a separate, possibly associated, stand with an arcade of arches between the legs alternated with inlaid stellar motifs, the legs carved with shells and geometric motifs, areas of restoration
64½in. (163cm.) high; 50¾in. (129.1cm.) wide; 17½in. (44.4cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000



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INSCRIPTIONS:

La ghalib ila allah, 'There is no victory but god'

This cabinet is an extremely fine revival of a type of luxurious furniture that was in fashion in 15th and 16th century Spain. It is decorated with a particularly intricate inlay work called *taracea* of which the drawers and exterior of the fall front panel are a fine example.

This technique of micromosaic inlay (*taracea*) was used in Spain and North Africa and it makes its appearance as early as the 10th century on the *minbar* of the Great Mosque of Cordoba, dating to its enlargement under al-Hakim II (961-976 AD). Caliphal marquetry workshops continued to execute court commissions under the Almoravids and the Almohads and contributed to the splendour of the *minbars* in the Qarawiyyin mosque in Fez and those of Kutubiyya and the Qasba mosques in Marrakech (Dodds, 1992, p.373). To achieve this effect of micro-marquetry the artisan would produce thin rods of various material and work them in either square or triangle before plunging them in baths of coloring agents. The rods would then be bound together in order to form patterns and debited in thin slices before being inlaid (http://mba.dijon.fr/sites/default/files/odm_decembre_4.pdf, accessed 14/09/2017).

The stellar motifs, and especially those of the central drawers articulated within interlocked squares themselves set within polygons, precisely remind the decoration of a Nasrid cabinet, albeit of a much smaller size, now kept in the Musée des Beaux-Arts of Dijon. That cabinet appears to be a very early Nasrid example of inlaid furniture and is attributed to the 14th century. A number of other pieces are known, including three chairs: one is in the Metropolitan Museum of Art, catalogued as 16th century (Otto Kurz, 'Folding Chairs and Koran Stands' in Ettinghausen (ed.), 1972, no. 10, pp.304-05). Another, catalogued as 14th-15th century, is in the Museo de la Alhambra in Granada (*Arte Islamico en Granada*, exhibition catalogue, Granada, 1996, no.188, pp.436-37) and the last one was sold at Christie's King Street, 7 April 2011, lot 119 which was carbon dated with a 95% probability that it dates from 1470-1670.

Another chest exhibited in Berlin at the Kunstgewerbemuseum shares the same attributes as our 19th century revival example, notably the construction of the drawers as well as the locking system. Both are inlaid with micromosaics composed of stellar motifs within interlocked squares fitted in polygons. The iron lock plates share the same escutcheon-like form with the locking bar running through the plates all the way to the side of the keyhole. The cabinet is dated to circa 1500 (see Rust, 1989, pp. 29-38).





THE ARTS OF IRAN





69



69



70

*** 69**

**TWO LUSTRE PAINTED CRUCIFORM
TILES**

VERAMIN, NORTH IRAN, ONE 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 $\frac{5}{8}$ in. (22cm.) across (2)

£3,000–5,000 \$4,000–6,600
€3,400–5,500

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

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



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*** 70**

A KASHAN LUSTRE POTTERY BOWL
CENTRAL IRAN, 13TH CENTURY

Painted in lustre with horsemen in roundels
interspersed with dense scrolling vine
8 $\frac{1}{2}$ in. (21.6cm.) diam.

£2,000–4,000 \$2,700–5,300
€2,300–4,400

*** 71**

A TIN-GLAZED POTTERY BOWL
NORTH EAST IRAN, 10TH CENTURY

Of rounded form on short straight foot, the white
ground decorated with green splashes, black
pseudo-*kufic* inscription
8 $\frac{1}{4}$ in. (21cm.) diam.

£1,800–2,200 \$2,400–2,900
€2,000–2,400

*** 72**

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

KASHAN, CENTRAL IRAN, 13TH CENTURY

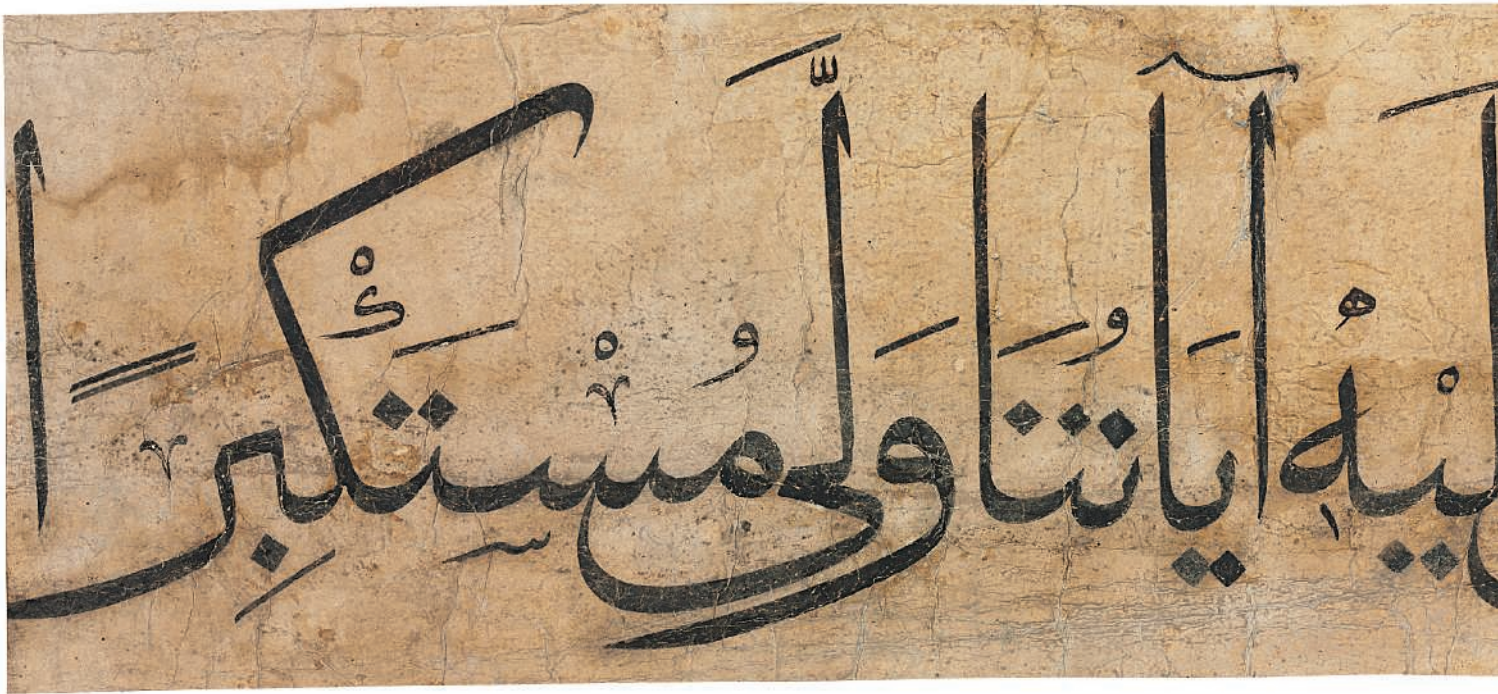
The ground moulded with a monumental *thuluth*
inscription, the wide upper register with moulded
repeating palmettes and trefoils, narrow border
below

12 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (32 x 35cm.)

£3,000–5,000 \$4,000–6,600
€3,400–5,500



72



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

*** 73**

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

Qur'an XXXI, *sura luqman*, part of v.6 to part of v.7, Arabic manuscript on buff paper, a line of bold flowing black *muhaqqaq* with black vowelling and diacritics, punctuation in red
11 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in. (30 x 100cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

There is a tendency to attribute leaves from this magnificent Qur'an to Baysunghur (1397-1434 AD), grandson of Timur and son of Shah Rukh. This is based on the associative contemporary evidence of his having written

the monumental inscriptions on the Gowharshad Mosque. A Qur'an of such immense size obviously necessitated enormous resources, particularly in terms of paper; each complete folio measured approximately 177 x 101cm. and the complete Qur'an would have required a total of 800 bifolios. While this would have only been available with royal patronage, it seems unlikely that Baysunghur would have had the time to have undertaken a task of this magnitude.

It is perhaps more likely that it was written under the patronage of Timur by 'Umar Aqta, a famous calligrapher of the time. Qadi Ahmad's sixteenth century treatise on calligraphers mentions a huge Qur'an - each line a cubit long - that was made in Samarqand in the time of Timur by this calligrapher. 'Umar Aqta had tried to astonish Timur by writing a Qur'an so small that it could fit under a signet ring. Finding Timur unmoved 'Umar Aqta went away



and wrote a Qur'an of such enormous proportions that it had to be brought to Timur on a cart. This achievement is all the more remarkable as 'Umar Aqta had only one hand (James, 1992, no.2, pp. 20-21). Qadi Ahmed even mentions that a folio of this copy was 'in possession of Mawlana Malik' [Malik al-Daylami] indicating that already in the 16th century the manuscript had been, at least partially, split up (Soudavar, 1992, p. 59).

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

Other lines from the Baysunghur Qur'an are in the Nasser D. Khalili Collection, the Reza 'Abbasi Museum, Astan-i Quds Library, Mashhad; the

Gulistan Library, the Malik Library, the Museum of Ancient Iran, and the National Library of Iran, Tehran, the Metropolitan Museum, New York, The Art and History Trust Collection, Washington DC, the David Collection, Copenhagen and in a number of private collections. A single line recently sold in these Rooms, 27 April 2017, lot 33. A double line was sold at Sotheby's, 6 April 2011, lot 185. A complete page sold in these Rooms, 27 April 2004, lot 22. Other complete pages are in the Museum of Islamic Art in Qatar and the Gulistan Palace in Tehran.

74

A LAJVARDINA POTTERY BOTTLE

CENTRAL IRAN, LATE 13TH/EARLY 14TH CENTURY

On tall conical foot, the squat globular body rising to a tapering neck and flaring mouth, some under glaze black decoration visible, iridescent 10¼in. (26cm.) high

£5,000–7,000

\$6,600–9,200
€5,600–7,700

PROVENANCE:

Acquired in Japan by the present owner in December 1989 and thence part of his private collection



74

075

QUR'AN

TIMURID SHIRAZ, IRAN, 15TH CENTURY

Arabic manuscript on paper, 532ff. plus three fly-leaves, text panels within gold and polychrome rules, the first, last and intermediate lines in large strong gold and black *muhaqqaq*, each within cartouche framing two panels of 3ll. in black *naskh*, catchwords, margins with finely drawn and illuminated medallions indicating *hizb*, *nisf juz'* and *juz'* in red *naskh*, *sura* headings in gold *thuluth* outlined in black within illuminated cartouches, opening bifolio with elegant gold and blue illumination outlined in black framing 5ll. of text in clouds reserved against gold ground, repairs throughout, in later red morocco gilt stamped Indian binding, painted blue paper doublures Folio 7% x 5%in (19.5 x 14cm.), text 4% x 3%in (11.9 x 8.7cm.)

£20,000–30,000

\$27,000–40,000
€23,000–33,000

The artists and calligraphers of the Timurid period began to show a greater versatility with regards to scale and script than their Mamluk and Ilkhanid predecessors. The present Qur'an demonstrates this in the large lines of *muhaqqaq* that border the six smaller lines of *naskh* on each folio. The combination of multiple scripts on the same page was something that became widespread under the Timurids. Whilst this might have given undue emphasis to the lines of larger script, David James suggests that this would not have troubled people at the time whilst simultaneously allowing the calligrapher to show off his mastery of different hands (James, 1980, p.68).

The illumination of this fine Qur'an shows characteristics of the style developed in Shiraz in the first half of the 15th century. The illuminated opening bifolio is closely comparable to the illumination of a Qur'an in the Khaili collection, which is dated 1420 AD and signed by the calligrapher Khwajah Jalal al-Din Mahmud, pupil of Ja'far Baysunghuri (James, 1992, cat.4, pp.26-27). It also related to an example sold in these Rooms, 27 April 2017, lot 36.



'OF BLACK AND MAGIC'



*76

A DANCING DEMON

ATTRIBUTED TO MUHAMMAD SIYAH QALAM ('THE BLACK PEN'),
CENTRAL ASIA, 14TH CENTURY

Ink and pigment on paper, a panel of fine *nast'aliq* calligraphy in the upper right hand corner, laid down on gold speckled paper and card, minor areas of staining, slight loss to corner

Painting 6½ x 4¾in. (16.6 x 12cm.); folio 8¼ x 9¾in. (25.2 x 20.7cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

This enthralling drawing belongs to one of the most fascinating groups of works in the history of Islamic painting. These works, commonly gathered under the label *Siyah Qalam* ('Black Pen') drawings, have in common a striking aspect, a strong individual quality, a mysterious iconography and a much debated origin. Most of them are contained in four albums in the Library of the Topkapi Palace Museum (Hazine 2152, 2153, 2154 and 2160) and only a very small number of works are in public and private collections outside Turkey.

In his foreword to the 1981 seminal publication on the subject, Ernst Grube writes that '[these] paintings and drawings have few, if any, parallels anywhere in the world'. (Grube, 1981, xi). Grube discusses in 'The Problem of the Istanbul Album Paintings' their peculiar stylistic qualities, their often strange and unusual subject matter, the fact that they do not correspond to anything known from the well-established ateliers of the 14th and 15th centuries and the fact that many [such as ours] are inscribed with the name of an artist – Ustad Muhammad Siyah Qalam'. For these reasons, 'they have fascinated scholars' (Grube, 1981, p.1).

Grube identifies three distinct groups within the Istanbul albums: The 'Siyah Qalam' Paintings (Group I), The 'Chinese Style' Paintings (Group II) and 'Paintings of Mixed Conventions' (Group III). All paintings have been created as independent, single works and do not illustrate a text. Although many are cut up and pasted onto different album pages, they seem to form scroll-like compositions clearly influenced by Chinese scroll painting and by story-telling traditions. Our Demon clearly belongs to Group I which mostly depicts figures of 'Nomads', 'Darvishes', 'Shamans' and 'Monsters' and are very probably the earliest of all and from which the others develop. They are 'painted in heavily applied, sombre colours [...], with occasional red, black, and gold. The curious manner in which the folds of garments, and the heavy lines of the highly expressive faces are rendered; the fact that [there is mostly no] indication of locale, no landscape or background detail, the figures being set against the plain greyish colour of the coarse, unpolished paper on which they are painted; [...] make them recognizable as the work, if not of a single painter, certainly of a painter and his close collaborators in an atelier. These paintings are [...] frequently inscribed with the name, Muhammad Siyah Qalam' (Grube, 1981, p.2). Whilst our Demon belongs to the smaller paintings of the group, it displays all these characteristics as seen on six other pages from Album H. 2153 (Grube, 1981, fig.244-249). These demons have powerful and oversized hands and feet, frightful faces emerging from concentric fleshy folds from which shine gold fangs and bulging eyes, topped with curving horns, their body covered in thick hair, only wearing voluminous draped skirts gathered at the waist and gold bangles. The piece of cloth that he holds is a recurring motif in the drawings, see for instance the two dancing monsters, each holding two cloths on H.2153, f. 34v (Grube, 1981, fig.304 and Rogers, 1986, figs.84, 86 and 87).

The simple, coarse-grained paper used for these drawings, the independence from written text, the absence of courtly scenes suggest that they were executed outside the Islamic manuscript tradition. The excessive wear and tear of the paper may also indicate that they were associated to story-telling and the recital of folk legends (*Turks*, 2005, p.155). It is on this type of paper that 'we find the most interesting pictures [of the Istanbul Albums] (Tanindi, 'Some Problems of Two Istanbul Albums, H.2153 and 2160', in Grube, 1981, p.37) and they 'must be the earliest surviving examples in the Turkic world of pictures made for display during the recitals of stories' (*Turks*, 2005, p.155). A surface examination of the paper shows that it was produced with 'floating mould' method, a technique particular to Tibet and Nepal. The plant used in the Siyah Qalam paper originates in Northern and Western China and although this 'does not mean that the paintings were also made there, it does throw some light on the origins of the paintings; in Transoxiana, Khurasan and Iran paper was imported from points further east' (*Turks*, 2005, p.151). Some drawings show a preliminary sketch executed in red.

The origin of these paintings have been much discussed and opinions have widely differed. In the early 20th century, the Siyah Qalam drawings were suggested to have come from the Golden Horde Territory. Later, it was suggested that they originated in a Mongol atelier active in Central Asia or that some of them came from Yuan or Ming China. Grube quotes more recent studies suggesting Timurid ateliers in Herat and Samarqand, whilst Turkish scholars suggested in the 1950s that they originated at the court of the Ottoman Sultan Mehmed the Conqueror. An Eastern Anatolian origin was suggested in the 1970s but later linked to Western Iran and the influence of Jalayrid painting. Another attribution, supported by Stchoukine in 1935, was that these were the work of Turkestan artists active in the mid-16th century and it is this suggestion that retains Grube's favour (Grube, 2005, p.11). The 2005 *Turks* exhibition at the Royal Academy, London suggests an attribution

to Central Asia and date Group I of the drawings to the 14th century. This is the attribution we retain in this discussion.

Whilst we chose to call the present figure a 'demon', its exact identification is complex. These figures have been called 'Shamans', 'Darvishes', 'Bakhshis', 'Divs' and 'Monsters'. According to Esin ('Muhammad Siyah Qalam and the Inner Asian Turkish Tradition' in *Islamic Art*, 1981, p.97), they are closest to the Uighur *yeks*, a 'glutton', with human body, animal head and princely ornaments, often with bovine or cervine horns. Here, the demon appears to dance, his left leg highly raised above the ground, his two arms raised, his body distorted. It strongly recalls 'The Dance of the Black Shamans' where two figures adopt a similar stance (Grube, 2005, fig.304). Esin suggests that the drawings could be illustrations of sacrifices made to the 'glutton yek' but that they denote a 'heterogeneous culture' which includes Islamic demonology. Whilst many figures in the group can be paralleled with Chinese originals and are under Central Asian influence, our drawing, as others in the groups, shows the influence of Persian painting. By the 14th and 15th century, demons are relatively common figures in the Islamic imagery, playing a part in epics such as the *Shahnama* or in works dealing with Wonders of the Creation, astrology, etc. A late 14th century Jalayrid manuscript of the *Kitab al-Bulhan* in the Bodleian Library, Oxford, and an Egyptian copy of the *Kitab al-Mawalid*, dated 1300 and attributed to Cairo, in the Bibliothèque Nationale, Paris (Arabe 2583) both display large figures of demons with grotesque, yet human features and with bovine or caprine horns either as a single figure or in assembly. Fol.30r of the Bodleian manuscript depicts a three-headed demon, whilst f.3r of the BNF manuscript depicts a four-headed demon, both offering precedents for our figure which, although unclearly, appears to be two-headed (Grube, 1981, fig.241).

Although the attribution to Muhammad Siyah Qalam appears on over sixty of these drawings, alongside others to various artists including Shaykhi, the variety of style and levels of quality suggests that it is not the work of a single artist – however this is debated by B.W. Robinson in 'Siyah Qalam', Grube, 1981, p.62. Unfortunately little is known about him but Robinson tentatively suggests that he might be Darwish Muhammad, a painter at the court of the Aq Qoyunlu Turkman ruler, Yaqub Bey (r. 1478-90); a supposition Ivanov stresses 'is very interesting but remains to be demonstrated' (A.A. Ivanov, Some Observations on the Miniatures of Muhammad Siyah Qalam', in Grube, 1981, p.67). Darwish Muhammad worked on Yaqub Bey's masterpiece, a copy of the *Khamsa* of Nizami achieved in Tabriz in 1481 (Istanbul, TKS, H762.) However Robinson acknowledges that the artist has also been associated with the reign of Timur. The sixty or so written attributions to the artist (written with no regard for the orientation of the pictures) have been linked to the hand of Sultan Ahmed I, as seen on the two albums H.2153 and 2160 as the Sultan 'looked at the album from time to time' (Tanindi, 1981, p.38). Grube identifies two distinct styles within Group I: the first group executed by a master and the second 'executed in the same manner, but the figures represented are generally smaller in scale and there are more of them in each composition' (Grube, 1981, p.5). Our drawing clearly belongs to the smaller group and may well have been cut out from a larger composition. The fact that the attribution to Muhammad Siyah Qalam in the top left corner is trimmed suggests exactly this.

The present drawing may have been acquired in Istanbul in the late 18th century. The compilation of the Diez Albums, now in Berlin, which contain similar material shows how paintings from the imperial collection were sold to collectors at the time. Heinrich Friedrich Diez, the Prussian Charge d'Affaires to Istanbul in the late 1780s, bought there numerous works on paper which were to form the basis for his albums. In his work *Denkwürdigkeiten von Asien (1813-15)*, he recalls how he was granted access to the material given by the sultan over to the harem and had the opportunity to choose from it and buy the works dispersed as a successor came to the throne (Roxburgh, 'Heinrich Friedrich von Diez and His Eponymous Albums: Mss. Diez a. Fols. 70-74', in *Muqarnas*, 1995, pp.112-136).

Three other paintings in the Metropolitan Museum, New York, probably belonged to the Topkapi albums (57.51.24; 68.175; 68.48). Others are in the Freer Gallery of Art (37.25 and 38.14), the Boston Museum of Fine Arts (14.545 and 14.542), the Los Angeles Museum County Museum of Art (M.73.5.587), Kansas City (43-6/2), the Louvre, Paris (Or. 7093), the Marquis de Ganay private collection, and two were formerly in the Anet and Vigner Collections.



77

*** 77**

A CALLIGRAPHIC PANEL

IRAN, 15TH CENTURY AND LATER

Arabic and Persian manuscript on paper, calligraphic composition made of nine separate fragments in a range of scripts including *naskh*, *muhaqqaq*, *shikasteh*, *thuluth* and *nasta'liq*, some texts framed in gold and polychrome floral illumination, within gold and black ruled margins

Text panel 14¾ x 11in. (37 x 28cm.)

£6,000–8,000

\$8,000–11,000

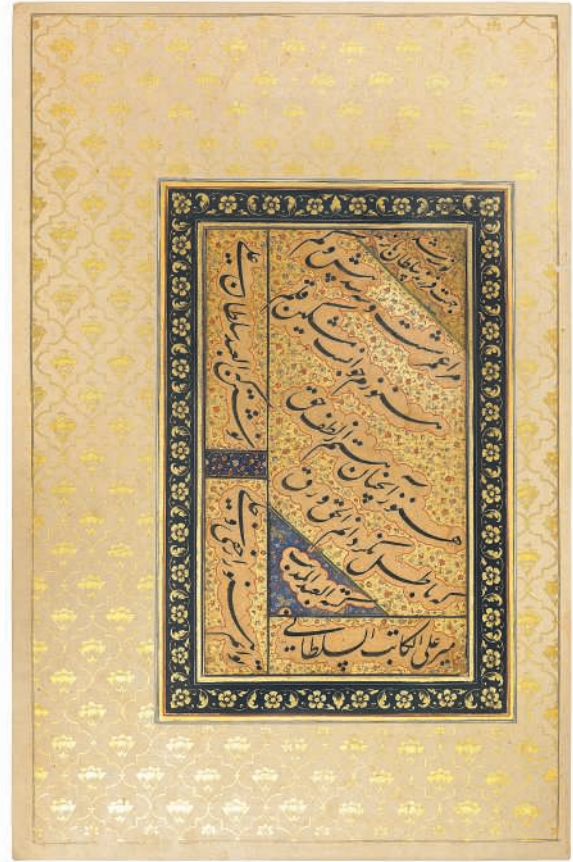
€6,700–8,800

INSCRIPTIONS:

Across the top and bottom, in large *muhaqqaq*, Qur'an XXXIX, *sura al-zumar*, v.71

Below the upper line, on the right-hand side, in small *naskh* in clouds, Qur'an CXI, *sura al-masad*

On the left hand side, in large *thuluth* and small *muhaqqaq*, Arabic prayers
Above and below this in small *naskh*, verses from an Arabic *qasida* in praise of the 14 innocents



78

78

A NASTA'LIQ QUATRAIN

SIGNED BY MIR 'ALI, SAFAVID IRAN, EARLY 16TH CENTURY, BORDERS 19TH CENTURY

Persian manuscript on buff paper, with 4ll. of black *nasta'liq* flanked by triangular panels with gold and polychrome floral illumination, one stating the patron of the work as the son of Sultan Beyezid II, to the left and below three panels of *nasta'liq*, two containing the signature of the scribe Mir 'Ali al-Katib al-Sultani, in cloudbands reserved on later illuminated ground, the panels with gold, blue and red rules, within minor dark blue margins illuminated in floral scrolls, laid down on buff card with gold illuminated cream margins, minor scuffing

Text panel 8⅞ x 5¼in. (22.4 x 13.3cm.); folio 17¼ x 11⅞in. (43.8 x 28.3cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

For another calligraphy by Mir 'Ali, see lot 79



79

79
A NASTA'LIQ QUATRAIN

SIGNED BY MIR 'ALI, SAFAVID IRAN, CIRCA 1528 AD

Persian manuscript on paper, with 4ll. of black *nasta'liq* written on the diagonal in clouds reserved against light green ground with red floral scrolls, bordered with a *ghazal* of Hafiz, within polychrome ruled margins, on wide polychrome illuminated borders, laid down on card
 Calligraphy 8½ x 4½in. (21.7 x 10.8cm.); folio 14 x 8¾in. (35.4 x 22.2cm.)

£3,000–5,000

\$4,000–6,600
 €3,400–5,500

INSCRIPTIONS:

The *nasta'liq* quatrain here are verses attributed to Jami
 In the border, verses from a *ghazal* of Hafiz

This panel was written by Mir 'Ali for one of the eight sons of the Ottoman Sultan, Beyazid II. Mir 'Ali was born in 1465 AD and lived until 1544 AD. He states in the quatrain that he wrote this panel at the age of 63, which would date the work to 1528 AD. Please refer to lot 180 for a note on Mir 'Ali.



80 (part)

80
TWO PANELS OF NASTA'LIQ CALLIGRAPHY

IRAN, ONE SIGNED MALIK DAYLAMI, CIRCA 16TH CENTURY, THE OTHER SIGNED MUHAMMAD DARVISH SAMARQANDI, DATED AH 1051/1798-9 AD

Persian manuscript, comprising two folios, each with lines of black *nasta'liq* written diagonally, the first with 4ll. of black *nasta'liq* flanked by triangular panels with gold and polychrome floral illumination, to the left and below three further panels one containing the signature of the scribe Malik Daylami, in later borders mounted on an album page; the second with 5ll. of diagonal and 2ll. of horizontal black *nasta'liq* including a signature and date, laid down between margins with further *nasta'liq* cartouches, in later borders, mounted on an album page
 Folio 17¼ x 12in. (43.5 x 30.5cm.) (2)

£1,000–2,000

\$1,400–2,600
 €1,200–2,200

For a note on Malik Daylami see lot 28 in this catalogue.

81

A TIMURID SILVER-OVERLAID JUG (MASHRABE)

HERAT, AFGHANISTAN, EARLY 16TH CENTURY

The exterior heavily decorated with floral and cruciform decoration on cross-hatched ground, with original lid with knob finial and handle with dragon head terminals, remains of inlay
6½in. (16.5cm.) high

£20,000–30,000

\$27,000–40,000
€23,000–33,000



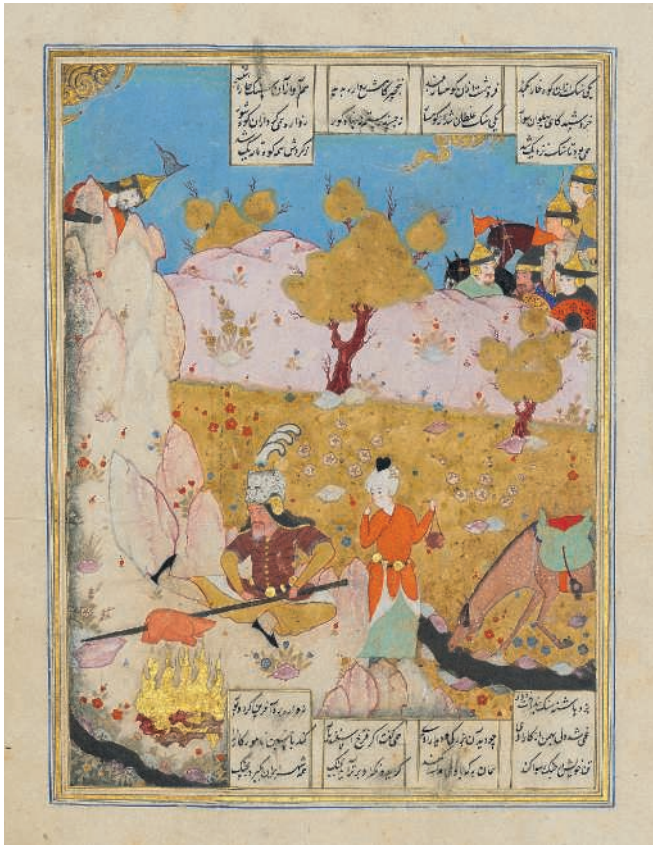
The bulbous jug with vertical mouth and dragon handle is a Timurid archetype. It is however extremely rare to find one which retains both its original cover and the handle. This is the first such to appear on the London auction market since the spectacular early Safavid example signed by 'Ali bin Muhammad 'Ali Shahab al-Ghuri and dated 1 Jumada II AH 918/14 August 1512 AD that was sold at Sotheby's 15th October 1986, lot 176 and which is now in the David Collection. (<https://www.davidmus.dk/en/collections/islamic/dynasties/timurids-and-turkmen/art/34-1986>).

The earliest Timurid example of the form is the white jade jug made for Ulugh Beg (1420-1449), now in the Calouste Gulbenkian Foundation, Lisbon (Lentz and Lowry, *Timur and the Princely Vision*, 1989, fig.46, p.144). From the middle of the fifteenth century onwards brass examples of the same shape were produced, covered with intricate silver and gold overlay. There are around 30 published examples in museums around the world, and a small number of others that have appeared on the market. They have been studied in some detail, notably by Linda Komaroff in her work on Timurid Metalwork (Komaroff, 1992). As a group they are particularly interesting in that a considerable number of them are signed and/or dated. The dates range from AH 861/1456-57 AD (an example in the Museum für islamische Kunst, Berlin; Komaroff no.3, pp.153-155) through into the Safavid period as is shown by the black jade example made for Shah Isma'il Safavi (Lentz and Lowry, 1989, fig. 102, p.310 amongst many other publications). The latest dated brass example is the Sotheby's/David Collection example noted above.

Each jug is slightly different in decorative layout, the designers playing with similar motifs to create multiple variations on the theme. While one can group the earliest ones as a subgroup with their large continuous inscriptions around the neck, it is less easy to divide those dating from 1480-1512 in terms of style. The minor engraved bands on our jug are identical to those on the David Collection example, indicating that it is probably a product of the same workshop. Another similar jug was sold in these Rooms 20 October 2016, lot 6, which again related closely. The note to that lot lists further comparable examples.



(actual size)



THE PROPERTY OF A LADY

*** 82**

TEN PAINTINGS FROM A MANUSCRIPT OF THE SHAHNAME

SAFAVID SHIRAZ, FIRST HALF OF 16TH CENTURY

Comprising ten folios, each with opaque colours heightened with gold and silver on paper, lines of *nasta'liq* in four columns above and/or below, polychrome ruled margins, separately mounted, framed and glazed
Folio 12½ x 8in. (31.7 x 20.3) (10)

£60,000–80,000

\$80,000–110,000

€67,000–88,000

چو کردند با وی نعیان شما بجنگ اوران گفت چون خرم کوی بشد تر شکر بفرمان کوی	سپه بود شمشیرش شمر براید بهنگام بانگ خروپس سه ترک اسپه فرما زمان پیش	رضا قایان آن سپه ترنگ شمار خورشید و اندر خنبد بدان شکر شهر بار آمدند	که بودند بر پان ارغنده کر سر از خون بر سپهر خرمید خف میشته و گنیزه دار آمدند
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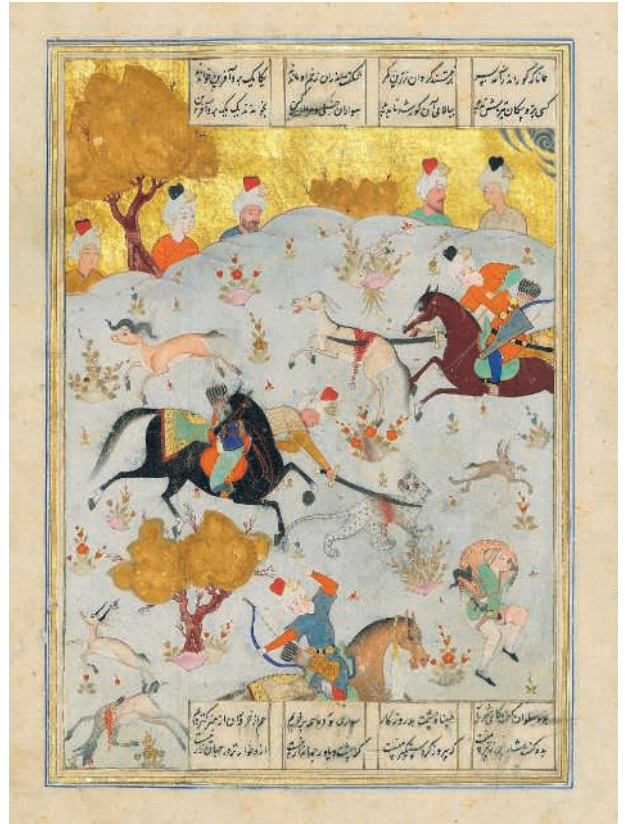
هروش که از زکوی پال و بالا میبود خیس و بدر چشده من تیره شب یابدید	و از مرغی مین گشت و از کرک دو دیده پاز خون و فرخ آلود نمر ز ملک شمر و خشنه دید	کمی گفت سر کس خسرو کجاست چسپان شان سپه ز کوه کبر و گشت آن گفت یاری کین	که امر وزیر و زوی روزما برآه شده از خرم شکر ستوه برین دشمنان کا حکاری
---	--	--	---



This group of paintings belonged to a richly illustrated *Shahnama* which was produced in Safavid Shiraz. After the Safavids established their capital at Tabriz, Shiraz was reduced from a major court to a minor provincial capital in which many magnificent illustrated manuscripts were being produced by local artists in the unique Shirazi school style. This style is in fact a hybrid, making much use of local tradition, but also assimilating elements of many other Persian schools. It is characterised by a tendency to divide the illumination into geometrically defined sections, through the use of complex architectural forms painted in bright colours. In the scenes depicted in our folios, there is a strong element of narrative, one might almost say of genre; there is an enormous proliferation of pictorial details, some of them not even mentioned in the text; miniatures were now used not simply to illustrate a story, but to tell one. It is evident that these illustrations were executed by a group of highly talented court artists active in the Safavid court.

A *Khamsa* of Nizami signed by the calligrapher Murshid al-Shirazi, and dated AH 955/1548 AD bears extremely close resemblance to our manuscript folios in terms of the style of the figures, colour palettes, costumes, the layout of the scenes and patterns used in the interior and exterior architecture (inv. no. F1908.269; <http://www.asia.si.edu/collections/edan/object.php?q=4381>). Another folio from the *Khamsa* in the Gulistan Palace Library also bears figures with extremely close features to our folios (see *Masterpieces of Persian Painting*, exhibition catalogue, Tehran, 2005, p.160).

The subjects of the paintings are as follows:
 Garsivaz slanders Siyavush before Afrasiyab
 Rustam kills the White Div
 Bizhan kills Human
 Afrasiyab's army is ferried across the Jihun (Oxus) river
 Rustam kicks aside the rock pushed by Bahman
 The dying Rustam shoots Shaghad
 Bahram Gur hunting
 Bahram Gur slays the lion-ape
 Bahram Chubina's night attack on the camp of Khosraw Parviz
 Kay Khosraw escorting Farangis across the River Oxus





083

ABU'L-QASIM FIRDAWSI (D. 1025 AD): SHAHNAME
ISFAHAN, IRAN, 17TH CENTURY

Poetry, Persian manuscript on paper, 196ff. plus four fly-leaves, each folio with 25ll. of black nasta'liq arranged in four columns with gold and red intercolumnar rules, text panels outlined in gold and polychrome, headings in red nasta'liq, with 12 contemporaneous illustrations in opaque pigments heightened with gold, some staining to margins, incomplete at beginning and end, in modern red morocco with paper covered doublures

Text panel 8 7/8 x 5 in. (22.8 x 13.6cm.); folio 1 3/8 x 8 in. (33.5 x 20.3cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The colours used in the paintings in this manuscript, and the features of the figures and the layout of the scenes echo the style of painting used by the celebrated Safavid artist Mu'in Musavir and his school. Mu'in was a follower (of Reza 'Abbasi, and was active from circa. 1635 to 1697). The illustrations in this manuscript were probably painted by a student or follower of Mu'in. Another copy of the *Shahnama* attributed to Mu'in and his school is in the Metropolitan Museum (inv.no.1975.192.26, <http://www.metmuseum.org/art/collection/search/452767?sortBy=Relevance&ft=muin&offset=0&rpp=20&pos=7>). Another example with similar illustrations was sold at Sotheby's, London, 18 April 2007, lot 19.



084

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

SAFAVID IRAN, DATED AH 966/1558-9 AD

Persian manuscript on buff paper, 342ff. as numbered with 21ll. of neat black *nasta'liq* arranged in four gold-outlined columns, titles in red, blue and gold, illuminated title pages, with twenty-three contemporaneous miniatures in opaque pigments heightened with gold, final folio with colophon signed Khwaja Mir ibn Shams al-Din Muhammad Munshi Astarabadi and dated 966, opening folios lacking, some flaking of paint and light staining, in black morocco binding with stamped decoration
 Text panel 6¾ x 3¾in. (16.3 x 9.8cm.); folio 9¼ x 6¼in. (23.2 x 15.8cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Anon sale in these Rooms, 13 October 1998, lot 74
 Anon sale in these Rooms, 17 April 2007, lot 144

This very interesting and unusual manuscript was written in Astarabad, near the Caspian Sea.

The miniatures are as follows:

1. Anushirvan and the owls
2. Battle between Khusraw and Bahram Chubin
3. Farhad brought before Khusraw
4. Khusraw arriving at Shirin's castle
5. Khusraw and Shirin together
6. Majnun brought in chains to Layla's tent
7. Majnun in the wilderness with the animals
8. Majnun kneeling by Layla's tent
9. Battle scene
10. Bahram Gur with the Moorish Princess in the Yellow Pavilion
11. Bahram Gur with the Tartar Princess in the Green Pavilion
12. Bahram Gur with the Russian Princess in the Red Pavilion
13. Unidentified
14. Bahram Gur with the Greek Princess in the White Pavilion
15. The Prophet Muhammad on Buraq
16. Iskandar with the Khaqan of Chin
17. Iskandar fighting the Zangis
18. Iskandar comforting the dying Dara
19. Iskandar with Nushabeh
20. Unidentified
21. Battle scene
22. Unidentified
23. Court scene



085

**NUR AL-DIN 'ABD AL-RAHMAN JAMI (AH 793-871/1414-1492 AD):
TUHFAT AL-AHRAR**

SIGNED BY MIR 'ALI KATIB, SHAYBANID BUKHARA, DATED RABI' II
AH 942/ SEPTEMBER-OCTOBER 1535 AD

Persian manuscript on gold-speckled coloured paper, 82f. plus nine fly-leaves, each folio with 12ll. of black *nasta'liq* divided in two columns separated by double gold intercolumnar rules, headings in white *nasta'liq* against gilt ground with polychrome scrolling tendrils, text panels ruled in gold and polychrome, catchwords, opening bifolio with gold and polychrome illumination framing 6ll., colophon signed and dated and stating it was copied in the *dar al-fakhirah Bukhara*, final bifolio with two contemporaneous full page illustrations, in original stamped, painted and gilt brown morocco, *découpé* doublures
Text panel 5½ x 2¾in. (14 x 7cm.); folio 9½ x 6¼in. (24.2 x 16cm.)

£30,000–40,000

\$40,000–53,000

€34,000–44,000

INSCRIPTIONS:

According to notes on f.1r, of this manuscript, it entered the Royal Bijapur library on 2 Dhu'l-Qa'da AH 1029/29 September 1620 AD. The oval seals below, now not legible, are probably the seals of the librarians of the Bijapur library. The manuscript then entered the Mughal Royal Library where it was taken after the conquest of Bijapur, according to a note on the final folio. The seal impressions of 'Alamgir's library superintendents, Qabil Khan and Rashid Khan are on the recto of the final folio along with various Mughal library inspection notes. The seal impressions of the administrators of the Mughal library under Shah 'Alam are on the verso of the final folio along with inspection notes.



This magnificent manuscript is a testament to the production of 16th century Bukhara. Copied by Mir 'Ali only a few years after he was taken to Bukhara by 'Ubaydullah Khan in AH 935/1528-29 AD, it has illumination of the finest quality, a wonderfully intricate binding and two paintings at the end which demonstrate the style that was developed there by artists such as Mahmud Muzahhib and 'Abdullah.

The manuscript opens with a bifolio of fine illumination which bears remarkably close comparison in both overall design and minute detail to that of two manuscripts which sold in these Rooms, 4 October 2012, lots 14 and 15. Lot 14 was an unsigned *Bustan* of Sa'di dated 1561-63 AD. Lot 15 was an unsigned and undated copy of Jami's *Yusuf wa Zulaykha* attributed to the 16th century. Both were copied in Bukhara and were illustrated with paintings by the celebrated painter Mahmud Muzahhib. It was suggested in those catalogue entries that the opening bifolios of each of the manuscripts were attributed to the same artist. It is for the skill of illumination that Mahmud Muzahhib acquired his name; no illumination is signed by him but for those which are incorporated into his painterly compositions. He is known

to have worked on a sumptuous double page for Sultan Husyan Bayqara in Herat at the end of the Timurid period (Sakisian, 'Mahmud Mudhahib, miniaturiste, enlumineur et calligraphe person, *Ars Islamica*, IV, 1937, p.338). It seems very possible that our manuscript was thus also illuminated by the same master illuminator, or by someone in the same workshop.

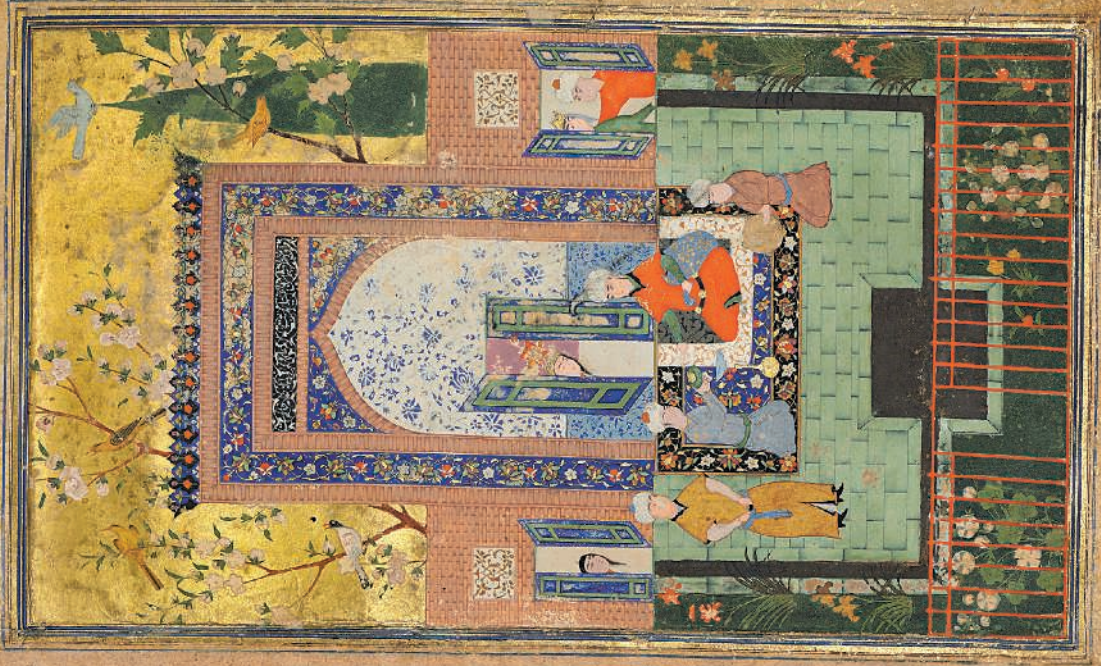
The colophon of the manuscript is followed by two full page illustrations, illustrated here on the next page. There is a small vignette in the painting on the left-hand side of the bifolio, in which a beautiful lady stands with her back arched, the bottom of her cloak clutched by a persistent lover. The same little scene, though mirrored, is found in a painting by Shaykhzade painted in Bukhara in around 1530 (Soudavar, 1992, p.197, no.75). The practice of using stencils and 'stock' figural groups is one of the features of Bukhara paintings. The Soudavar painting and ours even share small details, such as the gold-embroidered, fur-lined coat worn by the lady. A painting by 'Abdullah, also Bukhara, mid 16th century and published by Binyon, Wilkinson and Gray, depicts another very similar figure, wearing an identical cloak and gold crown (Binyon, Wilkinson and Gray, 1971 reprint, PL.LXXVII-A.114).



(detail of binding)

The embossed and gilt leather binding of this manuscript hosts a myriad of mythical and exotic creatures arranged in a kaleidoscopic manner on both front and back. The design is associated with the legend of the talking tree, the *waq waq*, in Firdawsi's *Shahnama*, which rebuked Alexander the Great for his lust of conquest and foresaw his forthcoming demise (*Istanbul, Isfahan, Delhi. 3 Capitals of Islamic Art*, Istanbul, 2008, p.196). The motif is found on four fragments of a carpet in the Louvre attributed to the late 15th or early 16th century (inv.5212; *Istanbul, op.cit.*, pp.196-197, no.78). In her discussion on that carpet, Susan Day writes that the motif is reminiscent of manuscript illumination of the Herat school. It is possible that the design travelled with craftsmen taken by 'Ubaydullah Khan from Herat to Bukhara in the early 16th century. The level of detail and the finesse of the execution of our binding indicates a commission of the highest standard. A binding in the Museum Calouste Gulbenkian has a similar decorative arrangement (LA 169; Thompson and Canby, 2003, p.170, cat.6.13a-b). The Gulbenkian binding is attributed to Iran, mid-sixteenth century although the manuscript that it protects is from Bukhara and dated 1547 AD, about ten years after ours. Given that both the Gulbenkian binding and ours protect Bukhara manuscripts of similar period, it is tempting to suggest that there was a workshop in Bukhara producing bindings of this type in the second quarter of the 16th century.

For a note on the illustrious scribe see the note to lot 180 in this sale.





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A LADY AND A FALCON

SAFAVID IRAN, SECOND HALF 17TH CENTURY

Ink and gold on paper, laid down between minor Qajar peach and cream gold illuminated borders, on wide purple margins, backed on card, later gold attribution to Sultan Muhammad and date of AH 1(0)35 bottom left, areas of light staining

Painting 5 x 2 $\frac{1}{2}$ in. (12.7 x 6cm.); folio 11 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (29.5 x 19.6cm.)

£7,000–10,000

\$9,300–13,000

€7,800–11,000

87

AN EQUESTRIAN PORTRAIT OF A PRINCE

POSSIBLY ISFAHAN, SAFAVID IRAN, 17TH CENTURY

Pen and ink on paper, depicted facing left, wearing an elaborate turban and a cape, a bow in his quiver and a *shamshir* to his side, in a rocky landscape, one line of script in black ink above, in red and green rules, the wide margins with a feline stalking a deer in a forested and floral landscape, in red and gold rules, with narrow blue borders, mounted

Painting 16 x 11 $\frac{1}{2}$ in. (41.7 x 29.1 cm.); folio 6 $\frac{1}{2}$ x 4in. (17.5 x 10.2cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

This finely executed study of horse and rider can be compared to a drawing signed by Reza 'Abbasi that was part of an album page sold at Sotheby's, London, 8 July 1980, lot 212 and is now in the Victoria and Albert Museum, London (published in Sheila Canby, *The Rebellious Reformer*, London, 1996, p.52, Cat.16). The treatment of the horse's head, knotted tail, as well as the rocky landscape are closely comparable in both drawings that we can suggest the possibility that one of his close pupils is the artist of our drawing.



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A LADY ENTERTAINED

SAFAVID IRAN, SECOND HALF 17TH CENTURY

Opaque pigments and ink on paper, a lady kneels near a stream under a tree, a mausoleum in the background, in polychromes rules and borders, with gilt floral margins in thin red and gold rules

12 $\frac{3}{4}$ x 8in. (32.4 x 20.4cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

This painting follows the school of Muhammad Qasim, who was a slightly younger contemporary of Reza 'Abbasi. Amongst the most characteristic features of Muhammad Qasim's style are the presence of the large plane trees or variant species framing elements of the composition which reappear time and again in his paintings. Since the head scarf and the attire of the seated lady are heavily Indian in style, it is possible that our painting was executed by Persian artist and follower of Muhammad Qasim's school who was inspired by contemporaneous Indian illustrations. For a work by Muhammad Qasim and a detailed note on his career see lot 93 in this catalogue.

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A YOUNG LADY PLAYING THE TAMBOURINE

THE PAINTING IN THE STYLE OF SADEQI BEG AFSHAR, QAZVIN, IRAN, CIRCA 1580-90; THE BORDERS SIGNED HASSAN 'ALI, SAFAVID IRAN, CIRCA 1575

Ink on paper, with two 2ll. of black *nasta'liq* arranged in two columns below the seated figure set within gold and polychrome margins, the border of cream card decorated with cusped medallions, two with finely painted figures represented half length each on a light blue ground, two half medallions on green ground along the inner edge, calligraphic cartouches with yellow *nasta'liq* between, one with the name Hassan 'Ali, the cartouches and medallions on a ground of elegant gold silhouette floral scrolls

Painting 3½ x 2¼in. (8.9 x 5.8cm.); folio 10¼ x 6½in. (26.2 x 16.5cm.)

£7,000–10,000

\$9,300–13,000

€7,800–11,000

This elegantly decorated folio relates closely to eight from two manuscripts of Jami in the Chester Beatty Library. The more finely decorated are five leaves from a copy of Jami's *Salman wa Absal*. The scrolls are decorated with various *waq-waq* motifs including numerous human faces. Three leaves from Jami's *Subhat al-Ahrar* are similarly illuminated but the scrolls, like ours, are more simply decorated. The figures within the marginal medallions show musicians, half-length figures and other seated figures depicted frontally in a similar manner to those visible in our page. They are all painted in the simplified form of the metropolitan Qazvin style practiced circa 1565-85 (M. Minovi, B.W. Robinson *et al*, *The Chester Beatty Library, A Catalogue of the Persian Manuscripts and Miniatures*, Dublin, 1960, cat. 209 and 210). A closely related bifolio sold in these Rooms, 5 October 2010, lot 227. Like ours, one of those folios also bore the name of the same scribe, or artist, Hassan 'Ali. Another single folio sold in these Rooms, 10 April 2014, lot 84.

The painting is in the style of Sadeqi Beg Afshar, one of the most noteworthy painters of the late 16th century (1533-circa 1612). He used the name Sadeqi as a literary pseudonym and was active between 1570 and the early 17th century. Similar ladies painted by Sadeqi Beg, and dated to circa 1578 and 1575 are published in a long study on the artist by Anthony Welch (*Artists for the Shah. Late Sixteenth Century Painting at the Imperial Court of Iran*, Massachusetts, 1976, pp.87-88, fig.18 and 19).



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A FEAST IS PREPARED IN A LANDSCAPE

SHAYBANID BUKHARA, 16TH CENTURY

Opaque pigments heightened with gold on paper, the double page miniature within minor floral borders on margins decorated with gold flora and fauna, pasted down on backing with later Ottoman library mark and note that the painting is from a *Diwan* of Hafiz

Painting 9½ x 12 in. (24.2 x 30.3cm.); bifolio 12½ x 14¾ in. (30.9 x 37.4cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

INSCRIPTIONS:

A library mark on the reverse, in Turkish, states that the painting was bought by Muzaffar Khan

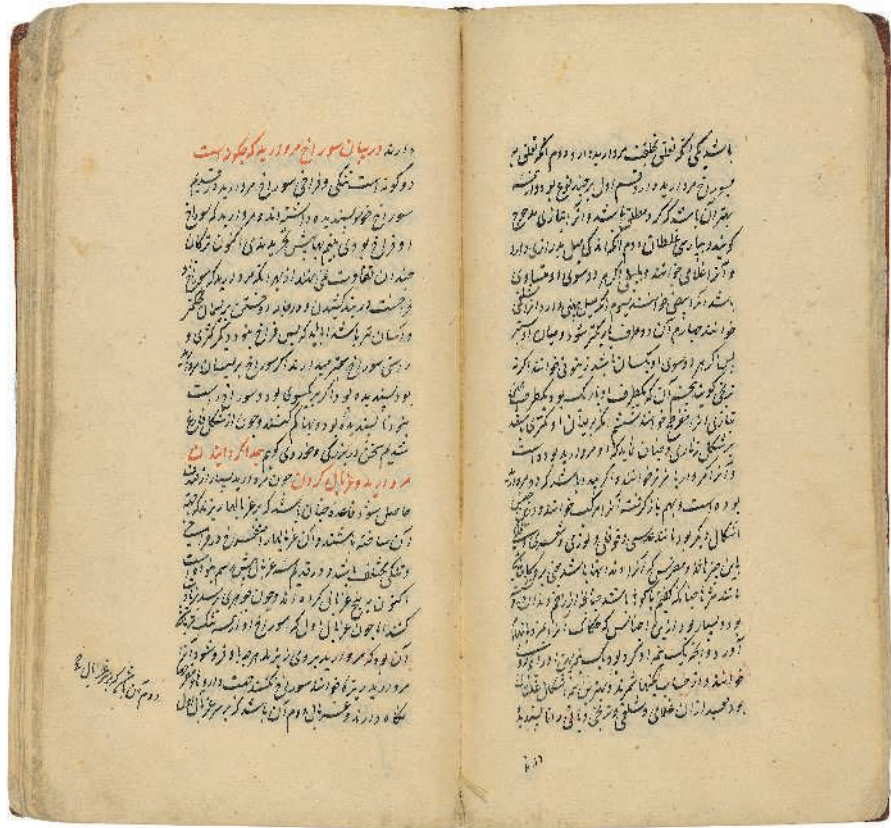
Our folio finds comparable with a painting of dancing dervishes attributed to early 16th century Bukhara and now in the Metropolitan Museum of Art in New York (acc.no.17.81.4; Ernst Grube, *The Classical Style in Islamic Painting*, Germany, 1968, p.192, no.41). Like ours the ground is a distinctive dark green colour with a silver stream running through it. Another painting which shares this feature is also in the Metropolitan Museum (acc.no.13.228.5.2; <http://www.metmuseum.org/art/collection/search/455021?sortBy=Relevance&f=t=Bukhara%2c+painting&offset=0&rpp=20&pos=19>). That painting depicts 'Yusuf Arriving in Egypt and leaving the ship in the Nile' from a manuscript of Jami's *Yusuf wa Zulaykha*, copied in Bukhara and dated AH 930/1523–24 AD. Again the ground is the same deep green colour peppered with accurately rendered colourful flowers. The figures too are comparable – with a high concentration of cobalt and orange robes – each with elegant gold embroidery.







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091

NASIR AL-DIN MUHAMMAD BIN MUHAMMAD BIN AL-HASAN AL-TUSI (D. AH 672/1274 AD): JAWAHIR-NAMA
SAFAVID IRAN, DATED AH 1055/1645-55 AD

On precious stones, gems, minerals, and metals, Persian manuscript on paper, 69ff. plus three fly-leaves, each folio with 20ll. of black *nasta'liq*, marginal notes in black *shikasteh*, copious added text and notes to the fly-leaves, very light staining, in brown morocco binding
9% x 4%in. (23.7 x 12cm)

£7,000-10,000

\$9,300-13,000
€7,800-11,000

This text by Nasir al-Din Tusi is referred to by different scholars respectively as the *Jawahirnama*, *Kitab al-Jawahir*, *Risala al-Jawahir* or *Nama Ilkhani*. It focuses on the different properties of gemstones and minerals and was written on the order of Hulugu Khan (circa 1218-1265). For more information see *Mathematicians, Astronomers and Other Scholars of Islamic Civilisation 9th-19th C*, Istanbul, 2003, pp.211-219, no.606, Mit.

92

A LAPIS LAZULI-HILTED AND GOLD-DAMASCENED WATERED-STEEL DAGGER (KARD)
SIGNED KABIR IBN HUSAYN, ZAND IRAN, LATE 18TH CENTURY

Of typical form, the blade with reinforced tip, gold-damascened with calligraphic inscriptions within rising palmette, the doubled fuller spine engraved with an elegant floral spray below a damascened roundel, the hilt with lapis-lazuli grip
14%in. (37.4cm.) long

£3,000-5,000

\$4,000-6,600
€3,400-5,500

INSCRIPTIONS:

On one side of the blade, part of Qur'an LXI, *sura al-saff*, v.13, 'Help from God and a speedy victory. Proclaim the good tidings to the faithful' and the maker's name
On the other side, Qur'an XII, *sura yusuf*, v.64, 'But God is the best of guardians, and of all those that show mercy. He is the most merciful'

The watering of the blade and its engraving with a gold damascened lobed medallion echoes the work found on a *kard* made by Ghulam 'Abbas Shah, swordsmith to the Afsharid ruler Nadir Shah Afshar (r. 1736-47 AD), which sold at Christie's South Kensington, 10 April 2014, lot 94. Both daggers share an intricate floral spray rising from a baluster vase within a lobed pointed niche engraved on the blade spine by the ricasso. The skilful forging and carving, the harmony and the shared floral detail on the ridge of the present blade, indicates its production the same court.

THE BRIDE PREPARES HERSELF FOR THE WEDDING

BY MUHAMMAD QASIM, SAFAVID IRAN,
FIRST HALF 17TH CENTURY

From the *Suz-u Gudaz* of Nau'i Khabushani, ink and wash heightened with gold on paper, set with three columns of elegant *nasta'liq* above and below and a continuation of the sky above, mounted between minor floral borders on gold-flecked card, mounted, framed and glazed

Painting 4½ x 4½ in. (11.5 x 11.5cm.); folio 13⅞ x 8⅞ in. (35.2 x 22.5cm.)

£10,000–12,000

\$14,000–16,000

€12,000–13,000

INSCRIPTIONS:

In the cartouche around the border, verses from Nizami's *Layla wa Majnun*

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

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

For a painting of the same scene in a manuscript in the Walters Art Museum commissioned for and painted by Muhammad 'Ali, see Massumeh Farhad, "Searching for the New", Later Safavid Painting and the *Suzu Gawdaz* ("Burning and Melting") by Nau'i Khabushani", the *Journal of the Walters Art Museum*, 59 (2001), fig. 4.

A similarly tinted drawing, probably from the same original manuscript, signed by Muhammad Qasim, sold in these Rooms, 6 October 2009, lot 119. Another sold in these Rooms, 23 April 2015, lot 63.





94

A RARE SAFAVID BLUE-GLAZED POTTERY COVERED BOWL (TAS)

IRAN, 17TH CENTURY

The cobalt-blue surface with moulded turquoise-glazed decoration, minor areas of chipping, otherwise intact
9 $\frac{3}{4}$ in. (25cm.) high; 12 $\frac{1}{2}$ in. (32cm.) diam.

£40,000–60,000

\$53,000–79,000

€45,000–66,000

This covered bowl is amongst the most impressive examples of a small, distinctive group of Safavid pottery. Although they were designed to imitate the Chinese *Fahua* techniques and glazes of the late 15th and early 16th centuries, the known examples are all of forms that follow typically Persian models. The group is characterised by moulded decorations which serve to keep apart rich opaque coloured glazes. As on our bowl, 'thin smears of 'golden syrup' glaze [are] commonly applied under the foot, whatever the colour of the rest of the vessel' (Lane, 1957, p.108).

The form of our *tas*, whilst difficult to parallel elsewhere in pottery, can be closely compared to Safavid metalwork, notably tinned-copper, of the 17th century. A tinned-copper *tas* of the same form is published by Melikian-Chirvani (Melikian-Chirvani, 1982, no.155, pp.336-37). That is dated to 1678-79, but is said by Melikian-Chirvani to be a version of a bowl commissioned by Husayn Chalabi in the 16th century. Our *tas* is remarkable for the fact that it retains its original lid, particularly notable given the fragility of the medium.

A painting of Musicians in a Garden from the *Tuhfat al-Ahrrar*, attributed to Bukhara and dated 1558, shows an attendant holding forth a covered *tas* of similar form to ours (Binyon, Wilkinson and Gray, 1971 reprint, pl.LXXVIII-A, no.112). Whilst it is difficult to tell the medium with certainty, the lower section is a much lighter colour than the upper section, indicating that it may be pottery, perhaps glazed in different colours as our bowl.

Although completely different in form, a dish in the Royal Ontario Museum, attributed to the second half of the 17th century, has a very similar glaze to ours (Golombek, Mason, Proctor and Reilly, 2014, pp.414-15, cat.no.62). The interior of the Ontario dish is covered with an opaque blue, closely comparable to the body of our bowl, while the exterior is painted in turquoise, similar to that of our moulded decorative elements. The attribution of the Ontario dish to the later 17th century is largely down to the practice of painting the interior and exterior of a dish in completely different colours, which is found on a number of Safavid wares from that period (see for example a Kirman dish in the Sarikhani Collection, *The Sarikhani Collection. An Introduction*, London, 2012, pp.106-08).

Only a small number of similar vessels from this distinctive group are published. One is a ewer in the British Museum (OA 78.12-30.627, published in Canby, 1999, cat.no.11). Another is a vase in the Victoria and Albert Museum (inv.no.LNS 1095C; Watson, 1994, p.477, cat.U.33). Other examples in the Victoria and Albert Museum were published by Arthur Lane (Lane, 1957, figs.92-93). A related vase was recently sold at Bonham's, 7 October 2014, lot 104. All are dated to the 17th century.





95 (beginning of scroll)



95 (end of scroll)

95

A PRAYER SCROLL

SIGNED AHMAD AL-NAYRIZI AL-SULTANI, SAFAVID IRAN, DATED AH 1122/1710-11 AD

Arabic and Persian manuscript on cotton, *Ziyarat Fatima* in black *naskh* organised on the diagonal separated with green rules, Persian instructions in red *thuluth* on gold ground, text between gold and polychrome rules, illuminated headpiece, backed with leather at the top, colophon signed and dated

116 x 4in. (295 x 10.5cm.)

£7,000-10,000

\$9,200-13,000
€7,700-11,000

Ahmad al-Nayrizi (fl.1682-1722) was born in the town of Nayriz in Fars. His primary master in *naskh* was Muhammad Ibrahim bin Muhammad Nasir Qumi, known as Aqa Ibrahim Qumi (fl.1659-1707). In the late 17th century he settled in Isfahan and came to the attention of Shah Sultan Husayn (r.1694-1722) who became an important patron and by whom Nayrizi was given the honorific sobriquet al-Sultani, which he uses in the colophon to this manuscript (Bayani, Contadini and Stanley, 1999, p.127). He appears later to have dropped this title.

This scroll clearly demonstrates the confident hand of Nayrizi characterised by exceptionally well-formed letters and vowel signs with the same weight as constants. The content is a prayer dedicated to Fatima bint Muhammad, the youngest daughter of Prophet Muhammad and Khadijah. She was a wife of 'Ali and mother of Hasan and Husayn and a member of the *panjtan*. The colophon of this scroll states that the work was completed in the royal library of Isfahan, demonstrating the strong *shi'a* devotion to Fatima during the Safavid period in Iran.

Further examples of Nayrizi's works are housed in major international institutions and collections such as the Metropolitan Museum of Art (<http://www.metmuseum.org/search-results#!/search?q=ahmad%20nayrizi>). Other works by Nayrizi sold at Christie's include 6 October 2009, lot 134 and 10 April 2014, lot 97.

096

QURAN

SAFAVID SHIRAZ, IRAN, 16TH CENTURY

Arabic manuscript on paper, 171ff. and one fly-leaf, each folio with the first, last and intermediate lines in large strong gold and blue *muhaqqaq*, each within cartouches framing two panels of 7ll. of *naskh* above and below, these panels bordered with vertical cartouches filled with floral scrolls, *sura* headings in white *thuluth* on gold ground within illuminated cartouches, the margins with finely drawn and illuminated medallions, parts of *juz*' one and all of *juz*' thirty lacking, in original gilt stamped binding, polychrome and gilt *découpé* doublures, old repairs throughout

Text panel 8½ x 5in. (21 x 12.8cm.); folio 15 x 10¼in. (38 x 26.2cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000



96



96 (binding)



96 (doublure)



97

TWO FIGURAL KUBACHI POTTERY DISHES

NORTH IRAN, EARLY 17TH CENTURY

Each on straight foot, with gently sloping rim, painted with a turbaned youth amidst floral motifs, old collector's labels to the reverse

The largest 8¼in. (21cm.) diam. (2)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

The elegant youths decorating the well of these dishes wear turbans in fashion under the reign of Shah 'Abbas I (r. 1588-1629). Although the style in which they are depicted seems indebted to the Iranian manuscript painting tradition, their subject is represented in a bold and innovative manner. Differently from earlier Persian portraits, which depicted their subjects in full, these dishes portray the youths from the bust up. This peculiar decorative choice suggests a European influence (*Istanbul, Isfahan, Delhi. 3 Capitals of Islamic Art*, 2008, pp.216-17). These dishes belong to a distinct group of ceramics known as Kubachi wares, named after a remote Daghestani village where many examples were found. Such wares were used to decorate villagers' houses towards the end of the nineteenth century. A comparable Kubachi dish sold in these Rooms, 7 April 2011, lot 140.





*** 98**

A SAFAVID BALUSTER POTTERY VASE
KIRMAN, SOUTH EAST IRAN, 17TH CENTURY

The white body painted in blue and red with a series of reciprocal medallions filled with scrolling foliated tendrils, mouth with repaired break and slight restoration, slight restoration to foot, base drilled, otherwise intact

11½in. (29.3cm.) high

£8,000–12,000

\$11,000–16,000
€8,900–13,000

PROVENANCE:

Anon sale in these Rooms, 11 October 2005, lot 106



99



100

99

ISFANDIYAR LIFTS KOHROM FROM HIS HORSE
SAFAVID IRAN, 16TH CENTURY

From the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, Isfandiyar and Kohrom, son of Arjasp, engage in battle, four columns of *nasta'liq* above and below within double gold interlinear rules, the reverse with further lines of *nasta'liq*, folio trimmed, small area of worm-holing, flaking, between green margins with floral lattice design, mounted, framed and glazed
Painting 4% x 6%in. (11.2 x 17.5cm.); folio 5¼ x 6%in. (13.1 x 17.5cm.)

£7,000–10,000

\$9,300–13,000
€7,800–11,000

PROVENANCE:

Private collection, 2001, from whom acquired by the present owner

100

AN ENGRAVED COPPER ALLOY MAGIC BOWL
POSSIBLY SHIRAZ, SAFAVID IRAN, MID 17TH CENTURY

On short straight foot, of shallow rounded form with raised central boss, the exterior engraved with the twelve zodiac signs within stellar strap works between two registers of calligraphy in *naskh* script, the interior with talismanic inscriptions in *naskh* script within a lattice of lobed medallion 8¾in. (22.3cm.) diam.

£3,000–5,000

\$4,000–6,600
€3,400–5,500

INSCRIPTIONS:

On the inside, around the centre, Qur'an LXI, *sura al-saff*, parts of v.13, the Nada 'Ali quatrain and calls on Muhammad and 'Ali

On the outside, around the shoulder the call on God to bless Muhammad and the 12 Imams

Below this, in the half polygons at the top and bottom of the central band, Qur'an III, *sura al-'imran*, vv.26-27

Around the base, above the foot, is Qur'an CX, *sura al-nasr*, an appellation to God *ya mufattih al-abwabd*, 'O Opener of Doors!'

On the rest of the body and foot, in small letters, are Qur'anic quotations and prayers

A comparable example dated AH1066/1655-6 and attributed to Shiraz is kept at the Ashmolean Museum (EA1992.51)

THE ART OF SCIENCE

حمی یوم از کرکس آفتاب مانند آن

مزاج کرکس

در سن جوانی

تاریکی

در شکرهای بویب

ترس نزارد

کرکس بدن روح ارکس و بنفش صفیر

منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

حمی یوم از بستیگی ماسها

مزاج سرد خشک

در سن جوانی

پایب

در شکرهای شامی

ترس نزارد

بیرون رفتن بچسار بدن و سبب بستیگی ماسها

منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

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مزاج کرکس

در سن جوانی

پایب

در شکرهای کرکس

ترس نزارد

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منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

حمی یوم از سبب نقیب

مزاج خشک

در سن جوانی

پایب

در شکرهای کرکس

ترس نزارد

کرکس سبب نقیب

منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

حمی یوم از ششم و ششم

مزاج کرکس

در سن جوانی

تاریکی

در شکرهای آن

ترس نزارد

کرکس خون در روح تبوی

منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

حمی یوم از عذوه

مزاج سرد خشک

در سن جوانی

پایب

در شکرهای بدن

ترس نزارد

سپیل نمودن خون در روح باطن

منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور

حمی یوم از بویب

مزاج سرد و خشک

در سن جوانی

پایب

در شکرهای آن

ترس نزارد

کرکس سبب نقیب

منفست

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مزاج کرکس

در سن جوانی

پایب

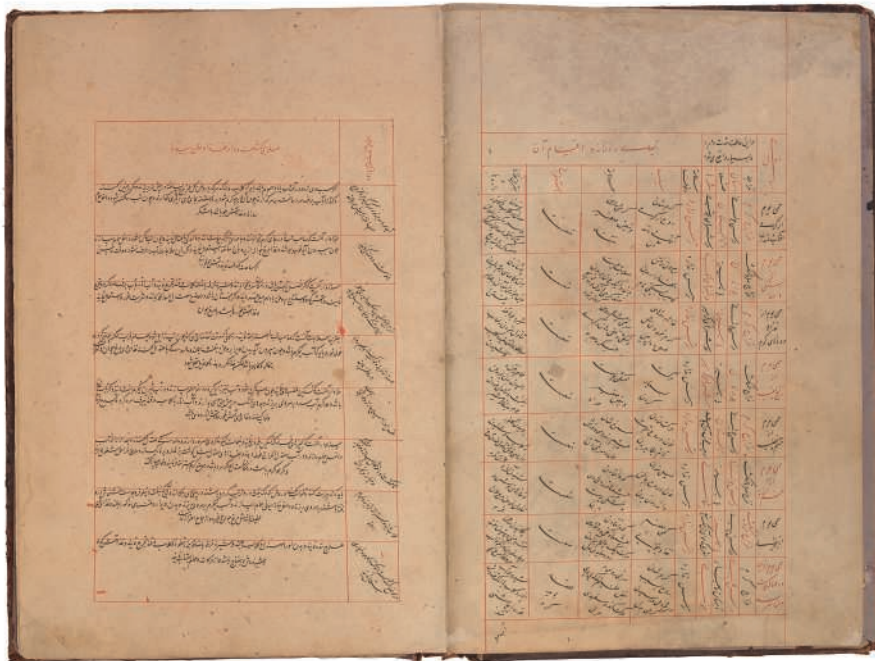
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منفست

بوییدن کاغذ صدف و کلاب کافور و سرکه و کلاب کافور و سرکه و کلاب کافور



101

0101

A LARGE COMPENDIUM OF MEDICAL TABLES

IRAN, 15TH/16TH CENTURY

A Persian pharmacopeia, manuscript on paper, 26ff., each with lines of elegant black *nasta'liq* arranged in tables, headings in red, some staining and smudging, loose in European black morocco with gilt stamped design, paper covered doublures 15½ x 10½in. (38.2 x 25.7cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

On each folio the first column on the right-hand page bears the names of various illnesses. The second column lists the circumstances in which these illness arise. The third column is the degree of seriousness of the illness, the fourth lists the causes, the fifth lists the symptoms, the sixth lists whether vomiting is to be induced and the last advises as to the appropriate food and medicines to be consumed. In the first column of each left-hand page are simple remedies. The second column contains treatments with food and medicine. An Arabic volume of the same work recently sold in these Rooms, 27 April 2017, lot 121.

0102

QUTB AL-DIN MAHMUD BIN MAS'UD BIN MUSLIH AL-SHIRAZI (D. AH 710/1310-11 AD): AL-TUHFAT AL-SHAHIYYA [FI'L-HAY'AH]

SIGNED MUHAMMAD 'ALI BIN MAHMUD AL-TABRIZI, NEAR EAST, DATED AH 991/1583-84 AD

An early copy of The Gift to the Shah on Astronomy, on astronomy and planetary motions, Arabic manuscript on paper, 314ff., each folio with 19ll. of black *naskh*, important words and titles picked out in red, text panels ruled in gold and blue, with numerous finely drawn diagrams, catchwords, first folio with illuminated headpiece surmounting text, later owners' notes on doublure, final folio with signed and dated colophon possibly on a replacement page, waterstaining, in later stamped light brown morocco binding Text panel 3¼ x 1¼in. (9.5 x 4.4cm); folio 7 x 4in. (18 x 10.3cm)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

This work, *al-Tuhfat al-Shahiyya* was written in Sivas in 1285 AD and dedicated to Taj al-Din Mu'tazz bin Tahir, vizier of Amir Shah Muhammad bin al-Sadr al-Said. The author was born in Shiraz. He studied medicine and law with his father Mas'ud al-Qadharuni and then mathematics, astronomy and philosophy with Tusi in Maragha where he also worked in the observatory. Al-Shirazi was considered the best pupil of Tusi who later saw him as a rival and expelled him from the observatory. He then worked as a judge in Turkey and Iran, and finally moved to the court of the Ilkhanid rulers Ghazan Khan (1295-1304) and Uljaytu (1304-1317) in Tabriz, where he founded a new observatory and scientific school.



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Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

VARIOUS PROPERTIES

104

A BRASS QIBLA INDICATOR

IRAN, LATE 17TH CENTURY

Of flat cylindrical form with hinged lid, the top engraved with a central rosette surrounded by concentric bands of large *naskh* giving the names of cities in Iran and Iraq on a dotted ground, these bands alternated with simpler letters, the sides with cartouches with the names of cities in Syria, Egypt and Anatolia, hook and pin attachment for closing, the interior with a series of dials and indicators

2 $\frac{7}{8}$ in. (6.6cm.) diam.

£6,000–8,000

\$8,000–11,000

€6,700–8,800

The sites on the top of this *qibla* indicator are mostly in Iran, including amongst others Qum, Damghan, Sari, Saveh, Rayy as well as in Iraq. The sides include cities from across the eastern Islamic world, from Agra to Sana'a. A *qibla* indicator was recently sold at Sotheby's London, 9 April 2008, lot 209.



105

AN OTTOMAN BRASS ASTROLABE

SIGNED MUSTAFA AYYUBI, TURKEY, DATED AH 1110/1698-99 AD

The brass mater with throne, suspension shackle above, the rim graduated 0-360° by 1° with larger markings every 5°, with six plates engraved on both sides each bearing stereographic projections except for one marked with hours for prayer, all with inscriptions in *naskh*, the rete with 30 named star pointers, the reverse of the mater with shadow square and projection for trigonometrical calculations, diagram of unequal hours, edge with *naskh* cartouches with floral flourishes, the plates and the womb of the mater with later tinning, rete, plates, alidade, horse and pin later associated

£6,000–9,000

\$8,000–12,000

€6,700–9,900

INSCRIPTIONS:

Around the edges, Turkish verses about time-keeping and the astrolabe



AN IMPRESSIVE PAINTING BY MIRZA BABA

THE PROPERTY OF A LADY

*** 106**

A SEATED BEAUTY

SIGNED BY MIRZA BABA, PROBABLY ASTARABAD, EARLY QAJAR IRAN, DATED AH 1208/1793-94 AD

Oil on canvas, arched format, signed lower left *raqam kamtarin Mirza Baba*, lined, framed
32¼ x 30¾in. (82 x 78cm.)

£150,000–250,000

\$200,000–330,000
€170,000–280,000

This seated beauty is signed by Mirza Baba (active 1789-1810), the foremost artist of the early Qajar period. S.J. Falk suggests that he was in the employ of the Zand Court before transferring to the Qajars. He is known to have been in the service of the Qajar family at Astarabad at least a decade before they came to power in AH 1212/1797 AD, and it is during this period that he painted this compelling work.

Mirza Baba continued work under Fath 'Ali Shah when he took power. Sir William Ouseley, who was in Iran in 1809 in the entourage of his brother Sir Gore Ouseley, one of the English envoys sent to the court of the emperor, described Mirza Baba as having the title *naqqash bashi*, or chief painter to the court (Falk, 1972, p.25). Although he never signs his work as such, there can be no doubt that Mirza Baba held this post due to numerous important royal commissions. He is responsible for illustrating and illuminating a copy of Fath 'Ali Shah's poems given to the Prince Regent in 1812 and now in the Royal Library in Windsor (Raby, 1999, p.40, no.111) and he painted one of the finest and most sensitive early portraits of Fath 'Ali Shah which was formerly in the possession of the Commonwealth Relations Office in London and now in the oriental and India Office Collections at the British Library (Falk, 1972, p.32-33, fig.12). He was also commissioned by Fath 'Ali Shah to design the marble throne of the capital's audience in Tehran.

It is widely thought that Mirza Baba was trained under the Zand master Muhammad Sadiq (active in Shiraz between 1740-90), who was the leading painter of his generation. Certainly the style of our painting owes much to this master. Many similarities can be drawn between our painting and the sensuous portraits of women and lovers depicted by Muhammad Sadiq. A pair of embracing lovers attributed to Muhammad Sadiq and dated to circa 1770-80 shares much with our work (Diba, 1999, pp.156-157, no.27). The carefully considered detailing of the fabrics, as well as the modelling of the cut-glass wine glass and bottle and the porcelain fruit bowl heavily filled with cherries and green fruit all present an idealised image of the luxury and refinement of a court lifestyle, and are depicted in a very similar manner in the two paintings. The ladies of both paintings also have identical round henna tattoos surrounding their navels and are painted with coy half-smiles which create a sense of intimacy and immediacy. The striped hat with the veil drape over the beauty's shoulder is a Zand fashion that can be found in other examples of Mirza Baba's work. A painting bought back from Iran by Sir Gore Ouseley and now in the collection of the Royal Asiatic Society in London (01.002; Diba, 1999, pp.206-207, no.57) shows two harem girls dressed in a fashion similar to that of our lady. Like our work they are also painted in warm hues of brown and yellow that contribute to the sensual ambiance of the painting.

Mirza Baba is known to have been a versatile artist who worked in different scales and with different media including lacquer, enamel and gouache (for a lacquer box signed by him see lot 115 in the present sale). However, it is for his large scale paintings in oil that he is most famous. He painted a wide variety of subjects including royal portraits – in parallel with Mihr 'Ali, he was responsible for creating the definitive image of Fath 'Ali Shah – as well as dancing girls, musicians and lovers. He was also a proponent of the genre of still life in Qajar painting. The bowl of fruit that sits upon the windowsill in our painting demonstrates his aptitude this. A still life painted by Mirza Baba in the same year as our painting was formerly in the Amery Collection (Falk, 1972, no.3). Falk describes how Mirza Baba, unlike many of his contemporaries managed to achieve a texture in the fruit, true to the original (Falk, 1972, p.30).

Wine in Persian culture is a metaphor for earthly and divine love, whilst the fruits may be apples, which represent love and fruitfulness. In discussion on a similar portrait of seductive lady by the artist, Layla Diba suggests that images such as this would have had a strong erotic and aesthetic impact 'designed to fan the flames of male viewer's ardour' (Diba, 1999, p.159). The painting described there by Diba, also signed Mirza Baba and dated AH 1215/1800-01 AD, was formerly in the same collection as ours, and sold at Sotheby's, 6 October 2010, lot 94.





■ 107

**PHARAOH APPOINTING JOSEPH AS
MANAGER OF THE GRANARIES OF THE
REALM**

QAJAR IRAN, EARLY 19TH CENTURY

An episode from Jami's *Yusuf wa Zuleykha*, oil on canvas, the seated pharaoh appoints Yusuf, attendants carrying sacks of grains in the background, stretched 56¼in. (143cm.) high

£12,000–18,000

\$16,000–24,000
€14,000–20,000

The subject of Joseph's life appears in the Old Testament (Genesis: 37-50) in the Qur'an (*Sura Yusuf*: vv.1-104) and was the theme of Jami's ever-popular poem *Yusuf wa Zuleykha*. Our painting depicts Joseph as a young man who is awarded with the role of manager of the granaries of the realm, after interpreting the King of Egypt's dream. A complete set of eight paintings which sold at Bonhams 6 April 2006, lot 77 bear very close stylistic similarities to our painting and are similar in size. These paintings are signed by Muhammad Hasan Khan and Ahmad. It is therefore possible that our painting was also created in the school of the court painters Muhammad Hasan Khan and Ahmad. Please refer to lot 19 for a reference to the artist Ahmad.

■ 108

A PORTRAIT OF A STANDING NOBLE WOMAN

SIGNED MUHAMMAD ZAMAN, ZAND IRAN, DATED AH 1190/1776-77 AD

Of arched format, oil on canvas, a three-quarter length portrait of a richly dressed European lady standing by a balustrade with a curtain draped above her head, inscribed *kamtarin Muhammad Zaman* and dated 1190, mounted within a rectangular frame
52½ x 29½in. (133.2 x 75cm.)

£30,000–40,000

\$40,000–53,000
€34,000–44,000

This oil painting is the work of the celebrated painter Muhammad Zaman 'the third', who has been cited in the Zand history *Rustam al-Tavarikh*. Primarily a lacquer painter, he was a talented portraitist as well as a painter of poetic romances, birds and flowers and worked as a court painter for both Karim Khan Zand (r.1751-79) and Fath 'Ali Shah (r.1797-1834) (Khalili, Robinson and Stanley, 1996, p.105).

This painting encompasses the main characteristics of Zand painting with the use of heavier silhouette, increased stylisation of Perso-European background conventions and livelier composition. It demonstrates Muhammad Zaman's master ability to capture the intensity and mood of his sitter, and to render the minute details of her costume, such as the luxuriant floral neckline, the lace engageante and fur rimmed red vest. The model is depicted posed and dressed in a typical 18th century European style, which Muhammad Zaman would have been exposed to through the paintings available at the royal courts. During the Zand period, although the modelling and dark palette of the Perso-European mode were retained, European features were discarded in favour of a return to the canons of Persian beauty as seen in the features of our painting (Diba (ed.), 1998, p.147).

An oil painting by Muhammad Zaman, of Bahram Gur on horseback, was sold at Sotheby's 23 April 1997, lot 161. Another of Yusuf and Zulaykha, also sold at Sotheby's 16 October 1996, lot 75. A third painting by the artist depicts Khusraw and Shirin and was sold at Drouot, Paris, 12 December 1975. A portrait of a 'Nobleman Wearing a Zand Turban' by Zaman III is published by Diba (Diba, 1998, p.194, pl.44). A close inspection of all these paintings reveals strong similarities with the present lady, including the treatment of the facial features, details of costume and the textile patterns.





109

*** 109**

TWO PORTRAITS OF QAJAR YOUTHS

SIGNED MIRZA JANI TABRIZI, QAJAR IRAN, DATED DHU'L HIJJA AH 1267/SEPTEMBER-OCTOBER 1851 AD

Each in European attire, cities depicted behind them, signed and dated, cut out in the form of a trilobed palmette
9¼in. (23.5cm.) high

£5,000–7,000

\$6,600–9,200
€5,600–7,700



*** 110**

A QAJAR POLYCHROME LACQUER PAPIER-MÂCHÉ PEN CASE (QALAMDAN)

SIGNED NAJAF 'ALI, QAJAR IRAN, DATED RABI' II AH 1279/ SEPTEMBER-OCTOBER 1862 AD

With rounded ends and sliding tray, the top and sides decorated with central cusped cartouche containing scenes from the story of Sheikh Sana'an, the top with the inscription, *ya shah-i najaf*, and the date AH 1279 in black *nasta'liq*, underside and sides of tray decorated with gold floral meander on red ground, good overall condition
9¼in. (23.7cm.) long

£4,000–6,000

\$5,300–7,900
€4,500–6,600



110

This highly detailed penbox reflects a shift in taste that took place in the mid-nineteenth century, when monumental painting was eclipsed by historical and lyrical paintings in small scale format (Diba (ed.), 1998, p.235). The rare ability to paint scenes with countless figures on small lacquer objects such as this penbox was a talent only the most outstanding lacquer painters possessed.

The cartouche on the upper section of our penbox bears the invocation *Ya Shah-i Najaf*, a reference to Imam 'Ali who was buried at Najaf, Iraq, and commonly accepted as the signature for the painter Najaf 'Ali. He was most

active during the mid-19th century. Najaf 'Ali is recorded as being particularly fond of painting images of European women and Christian religious scenes. For another example see Khalili, Robinson and Stanley, 1996, cat.257 pp.68-69. His works are dated between AH 1227/1812-13 AD and AH 1277/1860-61 AD (Khalili *et.al.*, 1996, pp.22, 31, 36 and 39 and Tabrizi, 1991, pp.1368-81).

The date inscribed on the lower cartouche (AH1279/1862 AD) indicates that this penbox was one of or perhaps the last work created by Najaf 'Ali at the age of 67, three years before his death in 1865 (Khalili *et.al.*, 1996, p.22).



* 111

A QAJAR ENAMELLED GOLD BOX

SIGNED MUHAMMAD HASSAN AFSHAR, IRAN, POSSIBLY SHIRAZ,
DATED AH 1262/1845-46 AD

Of rectangular shape, the lid with glazed wedding scene painted on paper, framed within engraved and enamelled cross motifs alternating with flowers in pink and blue, floral pattern and chevron bands with foliate motifs on the sides 3⁷/₈ x 2³/₄in. (9.8 x 7cm.)

£20,000-30,000

\$27,000-40,000
€23,000-33,000

Two artists with the name of Muhammad Afshar were active at the Qajar court. The artist responsible for the painting on the lid of this enamel box is the first and more celebrated Muhammad Afshar Urumi, who in addition to being well-known as a painter of large formal court portraits, was also a gifted calligrapher, illuminator, caricaturist and lacquer painter (Diba *et al.*, 1999, pp.225-227). Muhammad Afshar is described by I'timad ul -Saltaneh as a mute (*lal*), presumably meaning that he had not learned to speak due to his deafness. The French traveller Xavier Hommaire de Hell also discusses meeting the artist in Tabriz in November 1847, 'Today we received a visit from the most famous Persian painter, a deaf mute about 40-year-old, who brought us a pen box covered with paintings of heaven and hell'. The pen box referred to by Xavier was sold Sotheby's, London, 9 October 1978, lot 187. Muhammad Afshar commonly used the title *naqqash-bashi* (painter laureate) on works he produced from AH 1261 (AD 1845-6), although he has not used this title on our box.

The scene depicted on the box demonstrates the artist's sense of the art of caricature. The painting is extremely accomplished, vividly representing the

variety of emotions excited by the discovery, heightening the psychological content of the painting. The scene of interrupted lovers appears to have been a popular subject during the Qajar period, and was repeated by several artists. Another painting of the same scene by Muhammad Afshar painted seven years later is housed in the Khalili collection, see Khalili, Robinson and Stanley, 1996, pp.149-50, fig.362. A further painting, a large-scale oil on canvas, attributable to Abu'l Hasan Khan Ghaffari, sold in these Rooms, 17 April 2007, lot 284.

The gold enamelled box upon which the painting is mounted is of superior quality. An enamelled box with similar designs was sold at Sotheby's, London, 22 April 2015, lot 203.





† 112

A LACQUER PAPIER-MÂCHÉ MIRROR CASE

BY MUHAMMAD ZAMAN, IRAN, LATE 17TH/ EARLY 18TH CENTURY

Of rectangular form, the front decorated with an embracing couple, the back with a *gul-o-bulbul* motif, the interior with a seated couple and an attendant, surrounded by an Arabic inscription asking for blessing on the user, the face with attribution to Muhammad Zaman and date, AH 1110/1698-99 AD, some loss to the edges of the outer case

8 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (20.8 x 13.8cm.)

\$50,000–80,000

\$66,000–110,000

€56,000–88,000

PROVENANCE:

Part of the collection of Augustus Raymond Margary (1846 - 1875) thence to his direct descendants

Anon sale, Bonhams, 16 November 2016, lot 66, from where acquired by the present owner

This exceptional mirror case is an extremely rare survival of Safavid lacquer produced by the celebrated artist, Muhammad Zaman ibn Yusuf (fl.1673-1713). Although the signature is a later attribution, the work can be firmly attributed to Muhammad Zaman himself.

The decline in the reduction of lacquer bookbindings in the later 17th century resulted in the increase in other types of painted and varnished Papier-mâché objects, most notably pen boxes and mirror cases (Khalili, Robinson and Stanley, 1996, p.55-57). Available evidence suggests that there was a definite change in taste which originated from the court of Shah Sulayman (r.1666-

1694) and that it was associated with the Shah's patronage of Muhammad Zaman and his atelier. From the 1670s, Muhammad Zaman began to produce paintings bearing figural depictions in a new Europeanising style, which became the backbone of Iranian lacquer production until the 20th century. At the same time, he is known to have reformulated the tradition of *gul-o-bulbul* drawings current in the early and mid-17th century. His style became a consistent feature of this genre of lacquer drawings produced until the 20th century (Khalili *et. al*, 1996, p.56).

Our mirror case is an excellent example of lacquer which exhibits not only this new type of figural decoration, but also the style of flower and bird painting developed by Muhammad Zaman. A pen box in the Khalili collection created under the reign of Shah Sultan Husayn (r.1694-1722) which has almost identical episodes to ours is signed by Hajji Muhammad, whom Chahryar Adle has recognised as Muhammad Zaman's brother in a detailed study of the piece (Khalili *et. al*, 1996, p.59; Adle, 1980). The three scenes depicted on the top of the Khalili box, two of which are also found on our mirror case are described by Adle as an allegory of the defeat of carnality and the triumph of mystic love.

The outer surface of the shutter of our mirror case depicts a handsome couple standing in an amorous embrace, holding hands. While the man is kissing his lover's cheek and looking at her, she is looking towards the viewer in an inviting gaze. The scene inside the shutter follows with a further painting of a couple seated in an embrace. The woman is illustrated with one hand on the man's knee while resting her head on his shoulder and looking down. The man looking at his lover has one hand on her shoulder



in a comforting manner and the other gesturing towards her. They are accompanied by a female attendant who is offering wine. This scene bears close resemblance to a pencase published by Diba (Diba (ed.), 1998, p.112) which is also the work of Muhammad Zaman and is dated AH 1109/1697 AD. It depicts the same scene with slight variation in the placement of the couple's hands, the addition of musicians and another male attendant. The back of our case is adorned with a further allegorical love scene in the form of a *gol-o-bulbul*, executed in the new style introduced by Muhammad Zaman.

Characteristically, the scenes feature trees with systematically modelled and distinctive trunks, low branches, and prominent roots. They also have clouds illustrated in an extremely realistic manner with strong use of shading that creates depth, and carefully situated architecture in the background. The placement of the figures in an elliptical format also enhances the impression of three-dimensional space. Such background scenes suggest a strong European influence as mastered by Muhammad Zaman. Another distinctive feature of Zaman's works also found on our mirror case is his treatment of the eyes and distinctive and prominent nose of both female and male figures. These include the thick treatment of the upper and lower eyelids with the use of an extremely fine double line below the eyes which is often highlighted with large pupils.

The lavishly dressed and ornamented couple and their attendant share close facial and decorative similarities with other works created by Muhammad Zaman. For further comparable pieces see the Muhammad Zaman penbox of 1697 (Adle, 1980), the later copy of this work by Muhammad Ali, son of Muhammad Zaman (Sotheby's, London, 12th October 2000, lot 85).





113

113

A PANEL OF FOLIATED CALLIGRAPHY

SIGNED MALIK MUHAMMAD QAZVINI, QAJAR IRAN, DATED AH 125(0)/1834-35 AD

Arabic manuscript on varnished paper, with a single line of elegant foliated calligraphy, signed and dated below, laid down on card, mounted, framed and glazed

Calligraphy 4 7/8 x 8 7/8 in. (11.2 x 23.3cm.); folio 7 x 10 5/8 in. (17.9 x 27.5cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

INSCRIPTIONS:

The text invokes the blessings on the Prophet Muhammad

Malik Muhammad Qazvini (1800-1899) is known to have written a number of panels of calligraphy in a modern script which adapted medieval floriated *kufic*. He is considered one of the fathers of this graphic form of calligraphy in Iran. Another example of a calligraphy by him is in the Metropolitan Museum of Art, dated AH 1285 (acc.no.1998.268;<http://www.metmuseum.org/toah/works-of-art/1998.268/>) and in the Harvard Museum of Art (acc.no.1958.235, <http://www.harvardartmuseums.org/collections/object/201366?position=276>). Others, also dated to AH 1250 as ours, are in the Mir 'Imad Museum in the Sadabad Palace complex in Tehran (<http://sadmu.ir/detail/5186>) and the Nasser D. Khalili Collection (Safwat, 1996, pp.176-177, no.114).

114

A QAJAR TALISMANIC BAZUBAND

IRAN, 19TH CENTURY

Comprising three panels of carnelian, each inscribed with bold *nasta'liq* surrounded by flowering vine, set into a later hinged silver mount, the middle section of the reverse similarly inscribed 5 3/4 in. (15cm.) long

£4,000–6,000

\$5,300–7,900

€4,500–6,600

INSCRIPTIONS:

On the central carnelian, Qur'an XXXIII, *sura al-ahzab*, v.56

On the smaller carnelians, *muhammad rasul allah | 'ali wali allah*, 'Muhammad is the Messenger of God | 'Ali is the Trustee of God'

On the silver reverse, the call on God to bless Muhammad and his Family



114



* 115

A LARGE QAJAR LACQUERED PAPIER-MÂCHÉ CASKET

SIGNED MIRZA BABA, QAJAR IRAN, DATED AH 1209/1795-96 AD

Of typical rectangular form with hinged covered cover, with *gul-o-bubul* decoration on all sides, inside of the lid with a scene of the story of *Yusuf wa Zulayka*, the base with an intricate gilt floral quatrefoil medallion on a profuse scrolling floral ground, the feet possibly a later addition
12 x 17 x 8 1/4 in. (30.5 x 43.2 x 21 cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,700

A lacquered penbox in the Khalili collection which is signed by Mirza Baba and dated to the same year as this box has figures that are extremely close to those under the lid in our example (see Nasser. Khalili, Robinson and Stanley, 1996, p.30, fig.93). The delicately drawn pouting lips, round moon shaped faces, beauty spots and smoky eye on the lower lids are amongst some of the features which Mirza Baba used in the depiction of his figures, and are found here. For an oil painting by the artist and a detailed note on Mirza Baba refer to lot 106 in this catalogue.





116

0116

QUR'AN

QAJAR IRAN, DATED ON BINDING AH 1239 /1823-24 AD

Arabic manuscript on paper, 283ff. plus one fly-leaf, each folio with 15ll. of strong black *naskh*, text panels within gold, red and blue rules, catchwords, marginal *hizb*, and *juz'* markers in illuminated cartouches of various forms, copious marginal notes in *shikaste* within illuminated cartouches, *sura* headings in gold *thuluth* on red or blue ground and within gold and polychrome illuminated panels, opening bifolio with elegant gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, text on the following bifolio within gold cloudbands, in contemporaneous lacquer binding with central medallion and polychrome floral motifs, the border with cartouches containing prayers in elegant *naskh*, the doubleures with gold floral arabesque on red ground

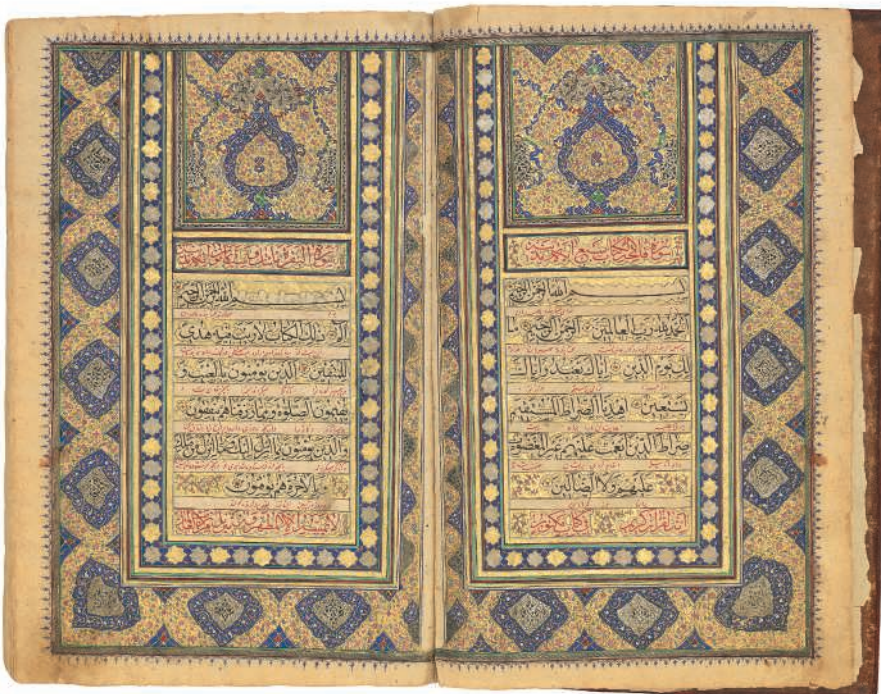
Text panel 4 1/8 x 2 1/8 in. (10.6 x 5.6cm.); folio 5 3/8 x 3 3/8 in. (13.7 x 8.6cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

A Qajar Qur'an which sold in these Rooms, 8 October 2008, lot 74 was bound in a lacquer binding which was decorated in an extremely similar style to that offered here. So close are the two that it is possible that they were created in the same workshop, in the first half of the 19th century.



117

0117

QUR'AN

SIGNED MUHAMMAD IBN MULLAH YUSUF, QAJAR IRAN, DATED AH 1290/1873-74 AD

Arabic manuscript on paper, 344ff. plus four fly-leaves, each folio with 12ll. of *naskh* with interlinear Persian translation in red *nasta'liq*, rosette verse markers, text panels within gold and polychrome rules, *sura* headings in blue *thuluth*, marginal *hizb*, *nisf juz'*, *juz'* and *sajda* in red *naskh*, further marginal notes in red *shikaste*, catchwords, opening bifolio with gold and polychrome illumination framing 8ll. of text in clouds reserved against gold ground, final folio with signed and dated colophon, copious added text and notes to the fly-leaves, in tooled red morocco binding, brown leather doubleures

Text panel 9 1/4 x 5 in. (23.5 x 12.8cm.); folio 13 1/2 x 8 1/2 (34.3 x 22cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

The colophon of this manuscript records that it was written for a certain Aga Khudavirdi Beg.



0118

QUR'AN

QAJAR IRAN, 19TH CENTURY

Arabic manuscript on paper, 382ff. plus five fly-leaves, each folio with 12ll. of strong black *naskh* in clouds reserved against gold ground, red Persian interlinear translation in *nasta'liq* on the first four folios, text panels within gold, black and blue rules, catchwords, marginal *hizb*, *nisf juz'* and *juz'* markers in illuminated cartouches of various forms, *sura* headings in gold *naskh* on red, blue or green ground and within gold and polychrome illuminated panels, opening bifolio with elegant gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, in contemporaneous loose lacquer binding with polychrome floral motifs within minor floral borders, the doublures with painted floral designs in gold on red ground Text panel 7¼ x 4in. (18.5 x 10.2cm.); folio 10⅝ x 6¾in. (27 x 17.2cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000



119



120

0119

JAMAL AL-DIN ABU MUHAMMAD NIZAMI (D.1209 AD): KHAMSA
 THE QAJAR SECTION SIGNED HASSAN BIN 'ALI, WITH QAJAR
 ILLUSTRATIONS SIGNED MIRZA BOZORG, SAFAVID AND QAJAR
 IRAN, DATED 15 DHU'L-QA'DAH AH 1022/27 DECEMBER 1613 AD AND
 AH 1236/1820-21 AD

Persian manuscript on paper, 598ff. plus four fly-leaves, each folio with 23ll. of black *nasta'liq* in two hands divided into four columns separated with double gold intercolumnar rule, headings in red *nasta'liq*, text panels ruled in gold and polychrome, catchwords, first folio with illuminated Qajar headpiece surmounting text, heading of second chapter also in Qajar style, four further illuminated headings within text in Safavid style, colophon of first section bearing the date and signature of Hassan bin 'Ali, AH 1236/1820-21 AD, further date on colophon of chapter two, 15th Dhu'l-Qa'dah AH 1022/27th December 1613 AD, eight Qajar ink and wash illustrations within the text, first and fourth illustrations signed by Mirza Bozorg, note on the last folio mentioning that it was copied for Abu'l Qasim Sahaf, in later gilt stamped European green morocco binding, cream paper doublures
 Text panel 8½ x 4½in. (21.5 x 11.4cm.); folio 11¼ x 6½in. (28.5 x 17cm.)

£7,000-10,000

\$9,300-13,000
 €7,800-11,000

Two paintings in the later Qajar section of this manuscript are signed by an artist with the name Mirza Bozorg. There are two Qajar artists known with this name. The first is Mirza Bozorg Ghaffari (d.1886-87 AD), who was talented in both portraiture and landscape paintings and was the brother of Abu'l Hasan Ghaffari (who was appointed painter laureate in 1850) (Diba (ed.), 1999, p.240). Like the rest of the Ghaffari family, he was trained in the *Dar al Funun* and worked in the *Dar al-Taba'* (print house) during the reign of Nasir al Din Shah, where he produced lithograph books which were recently introduced to Iran and in high demand. The second artist with the same name was known as Mirza Bozorg Shirazi (f.1840-60s), who painted in several media, but unfortunately very little is known about him. The two signed paintings in our manuscript could be by either of these painters since the Qajar date of this manuscript correlates with the period during which both artists were active in Iran. For an example of a painting attributed to the latter Mirza Bozorg see Diba (Diba, 1999, p.196, fig.48)

0120

**AN ANTHOLOGY OF POETRY MADE FOR AND PARTLY
 COMPOSED BY MUHAMMAD QULI MIRZA 'KHOSRAWI', SON OF
 FATH 'ALI SHAH**
 SOME SECTIONS SIGNED KHALIL AL-SARAWY, QAJAR IRAN, DATED
 AH 1240/1824-25 AD

Poetry, Persian manuscript on paper, 153ff. plus four fly-leaves, each folio with 17ll. of black *nasta'liq*, text arranged in three columns of two horizontal and one diagonal, occasional double width panels with horizontal *nasta'liq*, within black-ruled gold and polychrome divisions, important words and titles in red, chapter titles in blue on gold ground, text within black and blue-ruled gold frame, with five illuminated headpieces, five further smaller illuminated panels containing headings, four full page illuminations in gold and polychrome, two colophons signed and dated AH 1240/1824-25 AD, in contemporaneous lacquer binding with polychrome floral motifs within minor floral borders, red lacquer doublures

Text panel 8½ x 4½in. (21.3 x 11.8cm.); folio 10⅞ x 6¼in. (27.3 x 17.4cm.)

£4,000-6,000

\$5,300-7,900
 €4,500-6,600

The manuscript is divided into eight sections as follows:

1. A *mathnavi* on the story of Shaykh San'an. Signed by Khalil al-Sarawi in the month of Rabi' II AH 1240/November-December 1824 AD, year of the Monkey.
2. *Ghazals*
3. *Ghazals* signed by Khalil al-Sarawi and and again dated AH1240/1824-25 AD
4. Pieces (*muqata'at*), including pieces on contemporary events and public figures
5. Quatrains
6. Single line poems (*mufradat*)
7. A *mathnavi* about a hunting expedition in Farajabad
8. Poems on the five People of the Cloak (*Al-i 'Aba*) (ie. Muhammad, 'Ali, Fatima, Hassan, Husayn)

Muhammad Quli Mirza Qavam al-Mulk (d.1845), for whom this manuscript was copied was the son of Fath 'Ali Shah and governor of Mazandaran, Gilan and Tabaristan. His *nom de plume* was Khosrawi and a large number of the poems in the manuscript are in praise of Fath 'Ali Shah. Presumably this collection of his poetry, made during his lifetime, was his own copy.



0121

ABU'L-QASIM FIRDAWSI (D. AH 416/1025 AD): SHAHNAMA
QAJAR IRAN, 19TH CENTURY

Persian manuscript, 411ff., plus three fly-leaves, each folio with 23ll. of elegant black *nasta'liq* arranged in four columns with red double-ruled intercolumnar divisions, text panels within silver, black and blue rules, catchwords, headings in red *nasta'liq*, opening folio with gold and polychrome illuminated headpiece, 83 finely painted miniatures in gouache heightened with gold often exceeding the margins of the text, repairs to most margins and localised water staining towards the end of the text, in gilt and stamped brown morocco, red leather doublures

10% x 6 1/2 in. (27.3 x 15.5cm.); folio 13 3/4 x 8 3/4 in. (34.5 x 22.2cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

The manuscript only goes up to the end of the Great War between Iran and Turan and contains two versions of the *Borzu-nama*. After the story of Rostam and Suhrab the short version of the *Borzu-nama* is interpolated. The narrative then resumes until the end of the Great War between Iran and Turan. After this is the so-called "long version" of the *Borzu-nama*. For the two versions of the *Borzu-nama*, see Van Sutphen, 2014, pp.201-207.





*** 122**

STILL LIFE WITH FRUIT

QAJAR IRAN, EARLY 19TH CENTURY

Oil on canvas, a central vase filled with flowers including peonies, lilies and tulips, between a bowl and a plate piled with apricots and peaches, flanking these on a stepped ledge an orange and a pear, all against pale blue ground, framed

24 x 30¼in. (60.9 x 76.8cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Still life as a genre became a feature of Persian painting in the late 18th century when the artist Mirza Baba began to fill the foreground of architectural paintings with arrangements of oversized fruit to counter the lavish man-made wealth of the palatial architecture beyond (see Falk, 1972, pl. 3). Still life paintings were seen as appropriate decoration for reception rooms and garden pavilions (Diba (ed.), 1999, p.214).

Replete with the kind of imagery and insinuations expected of their European models, these paintings accentuated the richness and succulence of the fruit through exotic touches such as the porcelain bowls seen here. However the immediacy of the Western model contrasts with the formality of the typically Persian arrangement.



0123

VOLTAIRE: TARIKH-I PITR-I KABIR AND TARIKH-I SHARL-I DAVAZDAHUM

QAJAR IRAN, 10 DHU'L QA'DA AH 1290/30 DECEMBER 1873 AD

A History of Peter the Great, translated from Voltaire's *Histoire de l'empire de Russie sous Pierre-le-Grand* and *Histoire de Charles XII, roi du Suede*, on ivory paper, 141ff. with 11ll. of black nasta'liq, the opening folio of each work with blue and gold illuminated heading, f. 153 with colophon, final folio also dated, margined with fine coloured watered paper, excellent condition, in plain black morocco binding folio 12 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (32.3 x 21.5cm.); text panel 7 x 4in. (17.7 x 10.2cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Voltaire's *Histoire de l'empire de Russie sous Pierre le Grand* by Musa Jibra'il was published in Tehran in 1847. Underneath the date in the colophon of our manuscript are two seal impressions belonging to a Nusrat'ullah Khan.



124

■ 124

TWO LARGE GRISAILLE MOULDED POTTERY TILES

QAJAR IRAN, 19TH CENTURY

Each of rectangular form, with a portrait of the Sasanian kings Nushirvan (r. 531-578 AD) and Bahram III (r.293 AD), each with identification in *nasta'liq*, within a central stellar frame, repaired breaks

Each 31 x 21in. (78.8 x 53.4cm.)

(2)

£4,000–6,000

\$5,300–7,900

€4,500–6,600



* 125

A DIAMOND-SET GOLD POCKET WATCH WITH ENAMELLED PORTRAIT OF MUZAFFAR AL-DIN SHAH QAJAR

H.N.J. BLUMENTHAL FRÈRES, SWITZERLAND, LATE 19TH/EARLY 20TH CENTURY

Unsigned movement, with enamelled white dial, Roman numerals for the hours and Arabic for the minutes, subsidiary seconds, cover with official portrait in polychrome enamel of Muzaffar al-Din Shah Qajar, within a rose-cut diamond border, the back cover in plain gold, engraved on the inner lid '14K - 365', the case with number 130365

1¼in. (3.3cm.) diam.

£6,000–8,000

\$8,000–11,000

€6,700–8,800

European watches were highly valued in Iran from as early as the Safavid period. Pocket watches are depicted as part of the royal regalia in early Qajar paintings, see for instance a painting of Fath 'Ali Shah by Mirza Baba from an important copy of the *Diwan-i Khaqan*, now in the Royal Collection (Raby, 1999, no.111, pp.40-43). The fashion for watches seems to have developed from then. The Austrian physician Jakob Polak wrote that in Iran watches were carried in a pouch in a man's sash and consulted especially during Ramadan to ascertain the times of fasting and prayer' (Polak, 1865, p.156, quoted in Vernoit, 1997, p.124, no.69). It is thought that the fashion for watches decorated with a portrait of the monarch came from Ottoman Turkey, where they first appeared under Sultan Abdülmeçid I (r.1839-1861). Indeed our watch bears the word Constantinople on the back of the movement, after the name of the maker. It is possible that it travelled from Switzerland to Constantinople to be decorated before making its way to Iran.

A pocket watch also decorated with an enamelled portrait of Muzaffar al-Din Shah is in the Khalili Collection (Vernoit, 1997, p.124, no.69). Others have sold at Sotheby's, 8 October 2014, lot 176 and 7 October 2015, lot 399.



125

*** 126**

A PORTRAIT OF NASIR AL-DIN SHAH QAJAR

QAJAR IRAN, CIRCA 1870

Oil on canvas mounted on card, against an olive ground, the ruler wearing a tunic woven with *boteh*, edged with yellow piping, a tie with pearl-studded pin and an astrakhan hat with white egret feather, later inscription in *nasta'liq* script to the reverse 'Work of Naqash Bashi Kamal al-Mulk, portrait of Nasir al-Din Shah'

20½ x 14¼ in. (52 x 36.2cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

The reign of Nasir al-Din Shah (1848-96) was one of change and modernisation in Tehran. Nasir al-Din supported a local school of portraiture which abandoned the style of Fath 'Ali Shah in favour of a European-influenced academic style, ranging from state oil portraits to watercolours of unprecedented naturalism (Raby, 1999, p.56).

The new sense of realism, a product of this developing style, is apparent in this bust portrait of Nasir al-Din. It is highly likely that our painting was based on a photograph, which was at the time a new and influential art form beloved of the shah.



126



■ 127

A LARGE QAJAR POTTERY TILE PANEL

IRAN, DATED AH 13(4)7/1928-29 AD

Formed of two panels comprising 12 and 14 tiles, the polychrome painted decoration arranged in cartouches with flowers, birds and palmettes issuing from a flaring vase, the borders with a continuous floral motifs, one roundel on each panel with *Shi'a* inscriptions, cracks, small areas of later restoration 113 x 20in. (287 x 51cm.)

£6,000–10,000

\$8,000–13,000

€6,700–11,000

PROVENANCE:

Acquired by the present owner in the London Art Market, late 1980s

The design and colours used on these tile panels closely resemble those used in the Nasir al-Mulk mosque in Shiraz, which was completed in 1888. For further examples of similar tiles see Gerard Degeorge and Yves Porter, *The Art of the Islamic Tile*, Italy, 2002, pp. 164-173

■ 128

A PAIR OF QAJAR STAINED GLASS AND KHATAMKARI DOORS

IRAN, 19TH CENTURY

Comprising two doors, each with three rectangles of geometrically arranged stained glass within a floral border, the glass panels surrounded by borders of fine *khatamkari* work, the backs plain, some restoration to the *khatamkari* borders

Each door 70¼ x 19in. (178.4 x 48.3cm.)

(2)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

These elegant Qajar doors are a remarkable early example of the *khatamkari* renaissance, a period of revived interest in the Safavid marquetry technique during the late 19th and early 20th century (Golmohaddi, 2001, p. 213). Although the *khatamkari* technique is primarily used for smaller objects such as pen cases, backgammon boards and picture frames, a wealthy patron could commission larger, more impressive items such as the present lot, which evokes the monumental Safavid *khatamkari* doors currently on display in the Museum für Islamische Kunst in Berlin (I. 1383). A *khatamkari* chair from the Qajar period was sold in these Rooms, 27 April, 2017, lot 132.

127





129

* 129

TWO SHEIKHS IN THE MADINA

PAUL MAK, TEHRAN, IRAN, 1956

Opaque pigments on paper, with two men riding donkeys in the foreground, deep in conversation, a camel led by its rider behind, framed and glazed
9¼ x 6⅝in. (23 x 15.5cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600

PROVENANCE:

Christie's, London, 14 October 1997, lot 154

Pavel Petrovich Ivanov, who worked under the pseudonym Paul Mak (1891-1967), studied at K. Luon's studio in Moscow and illustrated for Moscow and St. Petersburg journals including *Satirikon* before enrolling at the Kiev Military Academy following the outbreak of World War I. He was wounded during action but by the end of the war had been promoted to the rank of Captain and served in the 89th Belomorskii Infantry Regiment. Imprisoned by the Bolsheviks in Butyrskii following the October Revolution, Mak was swiftly rehabilitated and by 1920 was working as an artist for the Theatre of Revolutionary Satire in Moscow. In 1922 Mak emigrated, heralding the most exciting and creative period in his *oeuvre*. Crossing Turkestan and Afghanistan, Mak settled in Persia, modern-day Iran, initially working as a racehorse trainer before an introduction to Reza Shah Pahlavi led to his appointment as official court artist. During this period, Mak was devoted to the study of the Persian miniature. He sought inspiration from the exoticism of Eastern tales and history and lent his stylised line to figures such as Salome, Chingis Khan and Tamerlane. A painting by Mak recently sold in these Rooms, 21 October 2016, lot 215.

■ 130

MUSLIM BIN AQIL IN BATTLE WITH IBN ZIYAD'S ARMY

QAJAR IRAN, LATE 19TH CENTURY

Oil on canvas, with three identification inscriptions in white *nasta'liq*, some splits to the canvas and minor restorations, in painted wood frame
60¾ x 100½in. (154.3 x 255.2cm.)

£20,000–30,000

\$27,000–40,000
€23,000–33,000

Muhammad Bin Aqil was the son of Aqil bin Abi Talib, a companion and first cousin of the Prophet. Our painting depicts the melee of the battle of Kerbala that pitted the forces of Yazid I, the Umayyad Caliph against the supporters of Husayn bin 'Ali. Muhammad Bin Aqil was killed during the encounter which played a key role in Islam and shaped the identity of the Shi'a sect.

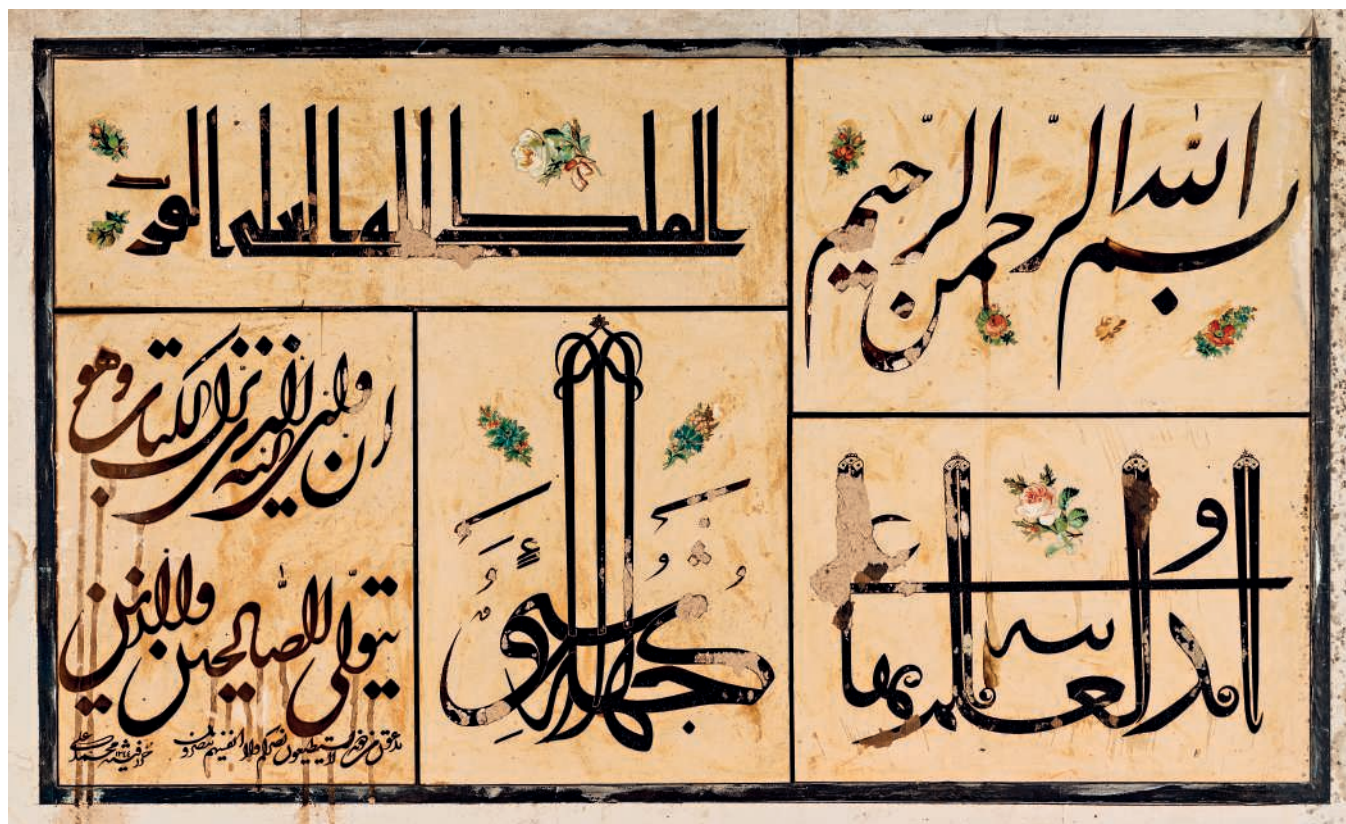
By the late 19th century, Qajar versions of historical Safavid paintings were being created demonstrating the continuing influence of Iranian history as a creative source. Lively *qahvehkhaneh* (coffeehouse) paintings, such as the present example demonstrate this influence and illustrate the appropriation of heroic and epic themes for popular audiences (Diba *et al*, 1998, p.269).



'THE MUSK-SCENTED PEN'

A PRIVATE COLLECTION OF IMPORTANT CALLIGRAPHY BY MISHKIN QALAM AND MUHAMMAD ALI

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



■ * 131

A LARGE CALLIGRAPHIC EXERCISE

SIGNED MUHAMMAD 'ALI, ACRE, OTTOMAN PALESTINE, DATED AH 1344/1925-26 AD

Ink on paper, with five panels laid down on card, each containing different styles of calligraphy, small polychrome floral flourishes around, some flaking and staining, signed in the lower left hand corner
Calligraphy 18¾ x 32⅞in. (47.8 x 83.2cm.); folio 24¾ x 38⅞in. (62 x 98cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

INSCRIPTIONS:

The *bismallah*

Al-mulk lillah al-'ali al-qadir (?), 'Dominion belongs to God, The Exalted, The All-Powerful'

A saying attributed to the Prophet, 'I am the city of knowledge and 'Ali is its gate'

An undeciphered calligraphic composition

Qur'an VII, *sura al-'araf*, vv.196-197

For a note on Muhammad 'Ali see the following lot.



■ *132

A LARGE CALLIGRAPHIC COMPOSITION IN THE FORM OF A BIRD

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

Ink, opaque pigments and paper collage laid down on card, the bird decorated with polychrome foliage, his claws resting on an open book inscribed in *shikasteh*, signed in a medallion along in the lower left hand corner, within blue margins with gold floral headpiece

Calligraphy 20 x 14½in. (51 x 36.8cm.); folio 33½ x 23½in. (85.1 x 59.6cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

INSCRIPTIONS:

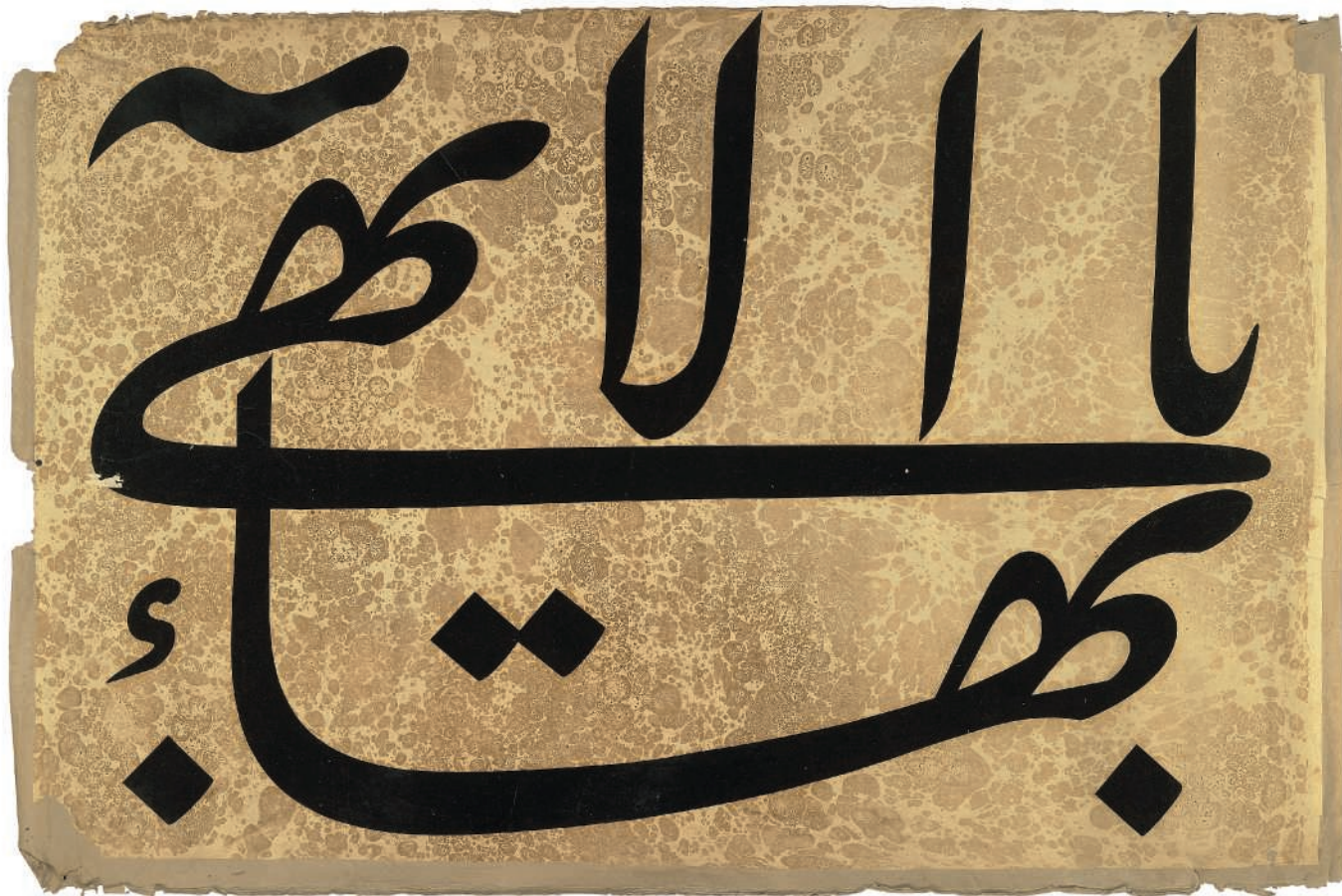
The text is an extract from the *Ayat-i Illahi*, 'Verses of God' of Baha' Allah

Mirza Husayn Isfahani (1826-1912 AD) was titled *Mishkin Qalam* ('The Musk-scented Pen') by Nasir al-Din Shah. He was a follower of the Baha'i faith and spent most of his adult life in the Ottoman territories following the Baha'is and their spiritual leader Baha'ullah, for whom he eventually became scribe. Although stemming from the 19th century Babism movement and the

main Shi'a branch of Islam, Baha'i Faith has gained a wide recognition as an independent religion advocating the oneness of humanity under a single god, guided by the teachings of Baha'ullah ('Glory of God').

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

Mishkin Qalam wrote in many styles but is known for his large decorative calligraphic panels, particularly those in the form of birds, such as the one offered here and as lot 137. Apart from these numerous calligraphic panels, he also copied Baha'ullah's writings, which he completed in 1892. (Schimmel, 1992 and Bayani, 1348 sh., pp. 677-8).



■ * 133

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

Black ink on marbled paper, the calligraphy in strong black *diwani*
 56 x 82¾in. (142.2 x 210.1cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

INSCRIPTIONS:

Ya baha al-abha, 'O Glory of The Most Glorious'

Muhammad 'Ali (1853-1937) was Baha'ullah's son and the second leader of the Baha'i faith. His calligraphy follows the style created by the leading Baha'i calligrapher Mirza Husayn Isfahani *Mishkin Qalam* (1826-1912). Both calligraphers were the subject of an exhibition at the British Museum in 2013, *Line and spirituality; modern calligraphy by Mishkin Qalam and Muhammad 'Ali*.

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

Another calligraphic composition by Muhammad 'Ali sold at Christie's, London, 8 October 2015, lot 69. A panel with identical composition signed by him and dated AH 1313 is in the British Museum (2010,6015.20). An identical composition to this, though signed by Mishkin Qalam, sold in these Rooms, 27 April 2017, lot 135.



■ * 134

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

Ink, opaque pigments and paper collage laid down on card, with two cockerels formed of mirrored calligraphic compositions, a cypress tree between them, each of the birds holding a manuscript open with a text in *shikasteh*, filled with and surrounded by polychrome floral flourishes, signed and dated in the corners, laid down on card
 Calligraphy 22 x 32½in. (56 x 83.5cm.); folio 22¼ x 33in. (56.2 x 84 cm.)

£25,000–35,000

\$33,000–46,000
 €28,000–39,000

INSCRIPTIONS:

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

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

According to Blair, 'it served as something of an emblem (*tughra*) or letter head, as the text in *shikasta* could be changed to suit the occasion. It thus represents the finest of calligraphy in service to religious promulgation' (Blair, 2008, p.451.) In the present composition as on the panel in the Fogg Art Museum, the birds hold a long Arabic prayer by Baha'ullah, copied in typical Persian *shikasteh* script and addressed to a suffering adherent. Two other compositions with confronted cockerels sold in these Rooms, 8 April 2008, lot 244. For a note on Mishkin Qalam, see lot 131 in this sale.







■ 135

TWO FRAGMENTS FROM A SANDSTONE FRIEZE

SULTANATE NORTH INDIA, PROBABLY DELHI, 13TH CENTURY

Composed of two sandstone blocks, each deeply carved, on metal stand
17¼ x 10¼in. (43.8 x 26cm.)

(2)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

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

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

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

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

The tradition of carved calligraphy seems to have died out quite shortly after the reign of 'Ala al-Din Khalji, as stucco replaced stone as the main form of architectural decoration. The fall in the use of carved stone calligraphy was also accompanied by a general decline in the quality of architectural epigraphy (see Desai, 1982, pp. 115-123).

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

Two further sandstone panels from the same band of inscription recently sold in these Rooms, 27 April 2017, lot 54.

■ 136

A MUGHAL CARVED WHITE MARBLE CENOTAPH TOP
NORTH INDIA, SECOND HALF 16TH CENTURY

Of rectangular form with three recessed panels, the large lower panel with cusped arched top and medial ridge carved in low relief with palmette vine meander through a lower cusped ogival medallion, the upper recurved cusped spandrels filled with arabesque interlace, a small panel above with the *thuluth* profession of faith, the upper square panel with floral spandrels around a cusped octafoil medallion containing interlaced calligraphy, in a border of meandering arabesques interlaced with flowering vine, the sides with two tiers of *muqarnas* style decoration, old damages, mounted on steel base 65 x 15½in. (165 x 39.5cm.)

£15,000–20,000

\$20,000–26,000
€17,000–22,000

PROVENANCE:

Anon sale, Christie's, 14 October 1997, lot 365
Dr. Mohamed Said Farsi Collection sold Christie's, London, 5 October 2010, lot 33

INSCRIPTIONS:

In the arch: Qur'an LV, *sura al-rahman*, vv. 26–27, 'Everyone that is thereon will pass away | There remains but the countenance of thy Lord of Glory and Goodness'

Below: The *shahada*

The form of this cenotaph is clearly close to that of Timurid grey schist examples of the 15th century, and the floral designs carved to fill the spaces are very similar indeed. Identical layouts to our example, with the same cusped octofoil upper panel, are seen in a number of the secondary cenotaphs belonging to members of the Mughal royal family inside Humayun's tomb in Delhi. Exactly the same inscription in very similar script fills the upper cusped octofoil element. The use of this form by the Mughals and their conscious inspiration from their own Timurid antecedents may well have been a conscious reference to the same long central Asian lineage that they promoted in paintings.

The central raised ridge on the present stone alludes to an earlier original fully ridged form, well attested in mediaeval Afghanistan. Here it has been reduced to a symbolic element incorporated into the rectangular design. The form indicates that it is a male who is being commemorated; the female form is a flatter panel.

A complete white marble cenotaph with similar top and comparable dimensions was sold in these Rooms 11 April 2000, and is now in the Museum of Islamic Art, Qatar.





VARIOUS PROPERTIES

137

A NASTA'LIQ QUATRAIN

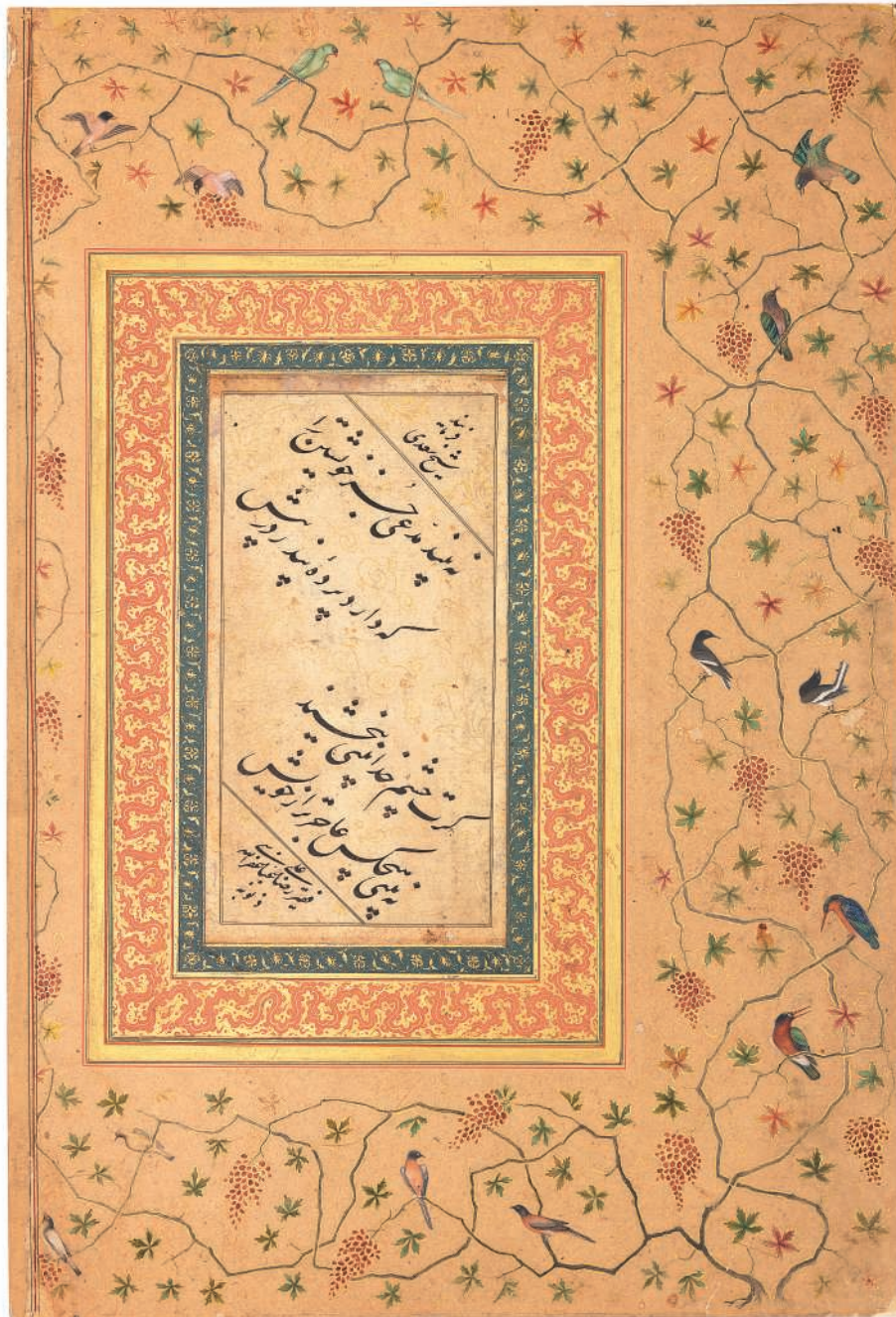
SIGNED MUHAMMAD MU'MIN, SAFAVID IRAN, DATED AH 1051/1641-42 AD, THE BORDERS MUGHAL INDIA, MID 17TH CENTURY

Persian manuscript on paper, with 4ll. of black *nasta'liq* in red-outlined clouds reserved against marbled ground, on gold ground with elegant polychrome floral illumination, two further smaller lines below signed and dated, laid down between polychrome rules and minor borders filled with floral palmette scrolls, on wide buff margins with elegant gold-highlighted polychrome floral sprays, laid down on card
Calligraphy 8 x 4½in. (20.8 x 11cm.); folio 15¼ x 10in. (39 x 25.3cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



138

AN ALBUM PAGE: A NASTA'LIQ QUATRAIN

INDIA, 17TH CENTURY AND LATER

Ink on paper, the elegant inscription arranged against a ground illuminated with gilt flowers and clouds, signed in the lower left hand corner, laid down between gold and polychrome rules and gold borders with intricate floral scrollwork and continuous cloudband, the brown borders finely illuminated with a lattice of branches inhabited by exotic birds, in good condition
15 x 10¼in. (38.2 x 26cm.)

£6,000–8,000

\$8,000–11,000
€6,700–8,800

For a discussion on the late Shah Jahan album see lot 180.



139

139
A MUGHAL JADE-HILTED DAGGER (*KHANJAR*)
INDIA, 18TH CENTURY

With curved watered-steel blade, the spine with a ridge terminating in a palmette, the pale green jade pistol-grip hilt engraved with floral sprays, each side of the pommel with large gilt flowerheads, the blade and hilt associated 15in. (38cm.) long

£8,000–12,000

\$11,000–16,000

€8,900–13,000

140
A ROCK-CRYSTAL HILTED DAGGER
MUGHAL INDIA, 19TH CENTURY

The single-edged straight blade damascened with a foliated half palmette to its forte, with pistol-grip hilt, the blade and hilt associated 12¼in. (31cm.) long

£2,000–3,000

\$2,700–4,000

€2,300–3,300



140

141

A BATTLE SCENE

MUGHAL INDIA, EARLY 17TH CENTURY

Opaque pigments heightened with gold on paper, two armies clash in a rocky landscape, *nasta'liq* inscription in top right-hand corner, mounted on an album page, the reverse with a *nasta'liq* quatrain with verses from the *Gulistan*, each set of 2 lines in a rectangular panel divided with a gold scrolling tendril, the field with elegant polychrome floral sprays, with four seal impressions of the royal library at Lucknow on outer border, bearing old typed gallery label to lower border, mounted, framed and glazed
Painting 10½ x 6¼in. (27 x 16cm.);
calligraphy 11 x 7¼in. (28 x 18cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Royal Collection of the Nawabs of Lucknow (1776 - 1847)

Collection of the late Professor Donald Robertson, Persian Department, Cambridge University Bonhams, 8 October 2009, lot 243
Artcurial Auction, 25th March 2014, lot 182, from where acquired by the present owner

This energetic battle scene with two armies clashing in a Persianate rocky landscape dates from the period of Akbar's reign. Illustrations of battles featured frequently in Akbari painting as he vigorously expanded the Mughal Empire. The composition and rendering of the animated soldiers on horseback finds comparison with the c.1600 Akbarnama battle scene with *farhang-i jahangiri* borders also in the current sale, see lot 183.

The seal impressions on the reverse of the painting include the seals of four Nawabs of Lucknow - Muhammad Yahya Mirza Amani (Asaf al Dawla) dated AH 1190 (1776-7 AD); Sulayman Jah (Nasir al-din Haidar) dated AH 1244 (1828-9 AD); Amjad 'Ali Shah, dated AH 1261 (1845 AD) and Wajid 'Ali Shah dated AH 1263 (1846-7 AD).



(verso)



(verso)

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

142

THE EMPEROR TIMUR ENTHRONED
MUGHAL INDIA, CIRCA 1600

Opaque pigments heightened with gold on paper, the bearded Timur sits upon a *khatamkhar* throne on a raised dais, around him a number of turbaned figures, laid down on plain deep blue and yellow card margins, the reverse with a *nasta'liq* quatrain in clouds reserved against gold and contained within gold and red outlined panels, signature in the lower left hand corner, dense floral illumination surrounding the panels, laid down between blue borders with gold illumination on wide red margins, small inscription in *nasta'liq* in the upper margin identifying the subject of the miniature
Painting 12¾ x 7¼in. (32.1 x 19.4cm.); folio 14½ x 9¼in. (35.9 x 23.2cm.)

£70,000-100,000

\$93,000-130,000

€78,000-110,000

PROVENANCE:

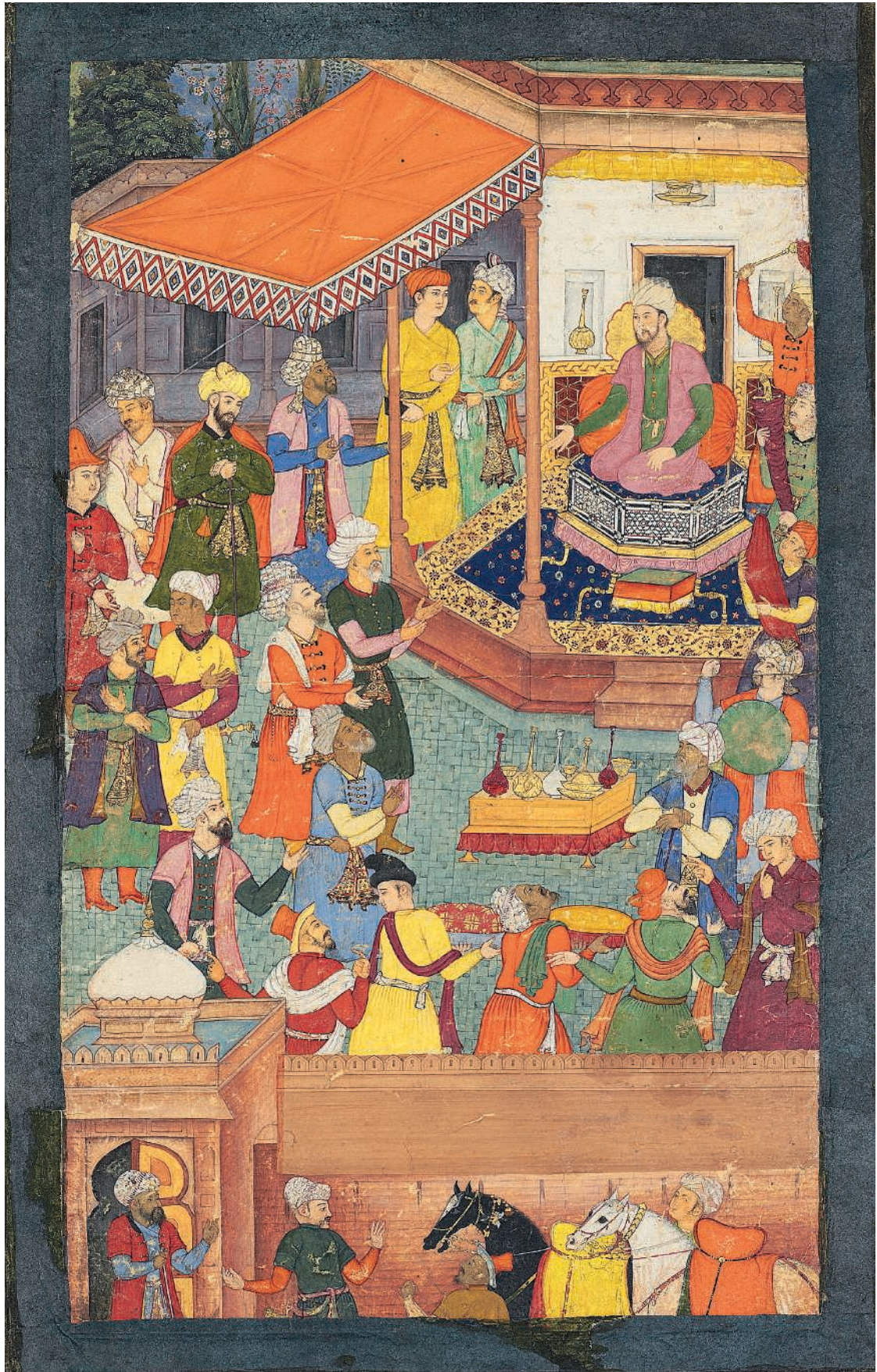
Christie's London, 26 April 2012, lot 9

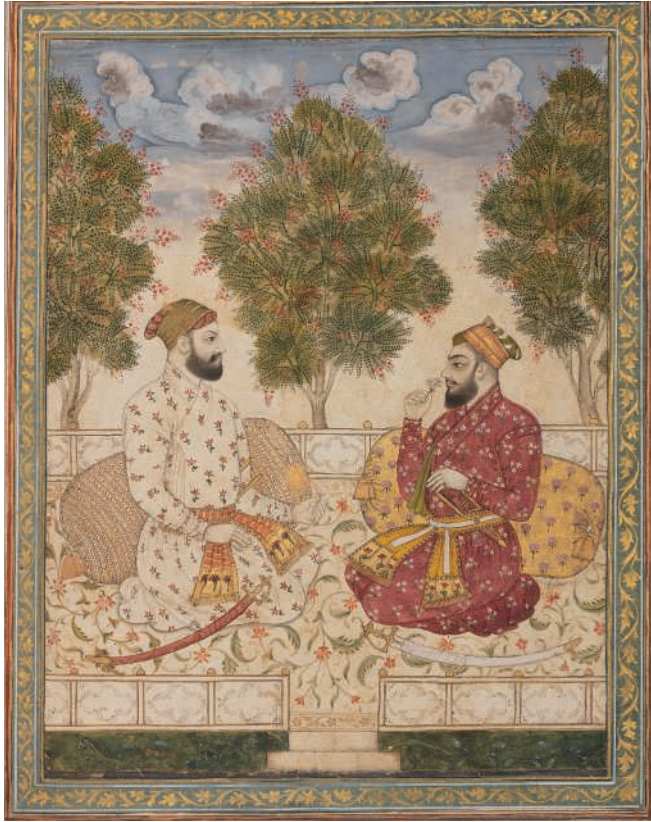
INSCRIPTIONS:

In *nasta'liq* on the reverse, *shabih-e amir timur va nujum-e darbar*, 'Portrait of Amir Timur and the luminaries of the court'.

Timur is depicted resplendent seated on a raised dais with a bearer to his left holding the sword of the ruler wrapped in red velvet. This miniature depicts a thronging crowd of richly dressed international dignitaries who can be differentiated by their varied headgear and have come to pay homage to the great leader Timur. A man standing next to the left-hand margin in a red coat with a fluted conical shaped hat or *kalpak*, can be identified as a Turk from Central Asia. Other members of the crowd wear large polychrome rounded turbans typical of the Marwar region of Rajasthan contrasting with a man wearing a yellow robe standing on the right of Timur with a smaller flattened red turban typical of the Mewar region of Rajasthan. In the foreground of the miniature two figures conversing are shown in European style hats, one with a rounded top hat with a wide yellow rim, and the other with a curved black hat. By emphasising the international origins of the crowd paying homage to Timur, the artist successfully elevates the Emperor's status to that of a world leader.

The theme of paying homage to the leader is paralleled extensively in Mughal painting. There is a miniature in the Khalili Collection from an *Akbarnama*, (mss.872), depicting Bayram Khan doing obeisance before the Mughal Emperor Humayun dated to circa 1595-1600 (Leach, 1998, no.10, p.52). The composition of both scenes and the detail of the scrolling floral textiles surrounding the thrones on both miniatures is very similar. In addition, the composition of the raised dais in each with its curved legs and geometric patterned side-panels are both very comparable. This near replication of scene expresses continuity between the courts of Timur and that of Humayun, and thus emphasises their common lineage and right to kingship.





143

VARIOUS PROPERTIES

143

A DECCANI RULER, PROBABLY SULTAN ALI ADIL SHAH II OF BIJAPUR (R.1656-1672), SEATED WITH A MUGHAL NOBLEMAN PROBABLY BIJAPUR, DECCAN, LAST QUARTER 17TH CENTURY/18TH CENTURY

Opaque pigments heightened with gold on paper, the rulers depicted kneeling, facing each other and reclining against bolsters, mounted 15¼ x 10in. (38.8 x 25.4cm.)

£6,000–8,000

\$8,000–11,000
€6,700–8,800

INSCRIPTIONS:

In *nasta'liq* on the reverse, *tar pani (?) tasvire barate padeshahan ast, '(?)* painting depicting the procession of kings'

The inscription on the reverse may refer to the image on the next page in the original album. The nobleman on the left was probably a Mughal officer serving in Aurangzeb's armies in the Deccan. For comparable portraits of Ali Adil Shah II of Bijapur, see Zebrowski, 1983, ill. nos. 107-110, pp. 140-142. The distinctive foliage and floral carpet with scrolling tendrils are also reminiscent of Deccani painting from this period.



144

144

A JHAROKHA PORTRAIT OF THE EMPEROR FARRUKH SIYAR PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1730-50

Opaque pigments heightened with gold on paper, the nimbate ruler depicted standing at a window, wearing an intricate bejewelled turban and an orange *jama*, holding a fly whisk in his right hand and a *sarpech* in his left, in gold, black and red thin rules, the border with an identification inscription in black *nasta'liq* script above, in gold rules, mounted Painting 5½ x 3¾in. (12.8 x 9.5cm.); folio 13¼ x 11in. (33.6 x 28cm.)

£5,000–7,000

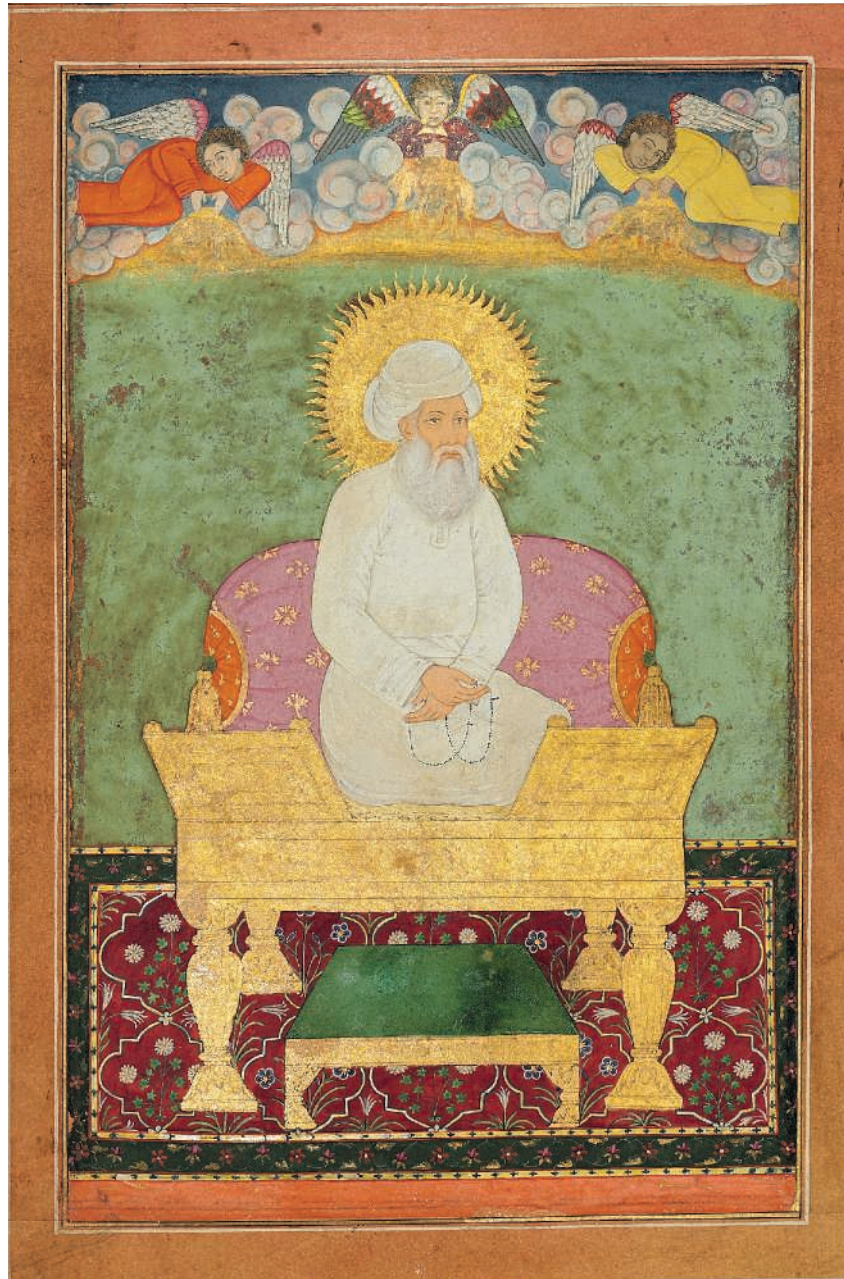
\$6,600–9,200
€5,600–7,700

INSCRIPTIONS:

In black *nasta'liq*, *padshah-i bahr-u barr muhammad farrukh siyar 'alam-gir-i thani tala allah zill ra'fatihi 'ala ru'us al-muslimin*, 'The Emperor of the Sea and Land, Muhammad Farrukh Siyar, the Second 'Alamgir, may God spread the shadow of his mercy on the heads of Muslims'

Farrukh Siyar was the grandson of Bahadur Shah I and was emperor from 1713 to 1719. The emperor's daily appearance at the viewing window (*jharokha*), located on the exterior wall of the palace for public audience (*darshan*), was a customary Mughal tradition. This official audience began to be used as a convention in Mughal portraiture from the seventeenth century. (Losty & Roy, 2012, pp. 165-166)

Dressed in an orange brocade *jama* with multiple strands of pearls around his turban, neck and wrists, this depiction of Farrukh Siyar is very similar to a painting of the ruler receiving the *vizier* Husain 'Ali Khan, part of the Johnson Album now in the India Office Library (Losty and Roy, 2012, fig.103, p.161). Artists usually painted Farrukh Siyar in a consistent manner – in profile, as a portly figure, with arched eyebrows and three distinct curls to his visible sideburn. For two other portraits of Farrukh Siyar in the British Library, see Falk and Archer, 1981, no. 155, 157).



145

SHAYKH 'ABD AL-QADIR JALANI
MUGHAL INDIA, CIRCA 1680

Opaque pigments heightened with gold on paper, the nimbate shaykh depicted seated on a large throne on an elegant floral carpet, cherubs look on from the sky above, the reverse with identification inscription, mounted Painting 8 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (19.9 x 13.2cm.); folio 11 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (29.5 x 19cm.)

£15,000–20,000

\$20,000–26,000
€17,000–22,000

PROVENANCE:

Sotheby's, London, 26 April 1995, lot 139

Shaykh 'Abd Al-Qadir Jilani (1077-1166 AD) was born in the province of Gilan, south of Baghdad, in Iraq. His father is thought to be a descendant of Hasan, and his mother, a descendant of Husayn, making him both a Hasani and Hussayni Sayyid. At the age of eighteen he went to Baghdad to study. After

completing his education, he spent twenty-five years as a recluse wandering the desert regions of Iraq. He is known to have founded the prestigious *Qadriyyah* Sufi order. The order is the most widespread of the Sufi Orders and by the end of the fifteenth century it had spread to most of the Islamic world, including India.

Depictions of Sufi saints were common in 17th century Mughal painting. Akbar was widely admired for his interest and tolerance of other faiths. After Akbar, Jahangir continued his father's policy of religious tolerance. Shah Jahan's elder son, Prince Dara Shikoh had a keen interest in Sufism and mystical aspects of religion and is known to have often frequented gatherings of holy men. He commissioned Mughal artists to paint portraits of ascetics and dervishes and is often himself the subject, seated amidst Sufis. There is a 17th century example, painted by the Mughal artist, depicting Dara Shikoh visiting the Sufi saints Mian Mir of Lahore and Mullah Shah of Badakshan, now in the Victoria and Albert Museum (inv.no. IM.250-1921).



* 146

A NASTA'LIQ QUATRAIN

SIGNED BY QUTB SHAHI KHAN, GOLCONDA, INDIA, 17TH CENTURY

Persian manuscript on paper, with 4ll. of black *nasta'liq* in black-outlined clouds reserved against elegant gold floral palmette scrolls, one further smaller line below with signature, set within polychrome illumination, laid down on card

Calligraphy 8 x 4½in. (20.8 x 11cm.); folio 15¼ x 10in. (39 x 25.3cm.); folio 8¾ x 5⅞in. (21.2 x 15.1cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

This album page comprises a calligraphic composition created from two separate sheets. The diagonal quatrain at the top of the page is in the sophisticated hand of a master *nasta'liq* scribe working in a style practised in India. The horizontal line at the bottom on blue ground contains the signature of 'Abd al-Da'i Qutb Shahi Khan. This probably refers to the seventh Qutb Shahi ruler who was called 'Abdullah Qutb Shahi and a keen calligrapher (r.1626-1672 AD).

147

A BRASS MOUNTED MOTHER-OF-PEARL BOTTLE

PROBABLY GUJARAT, INDIA, LATE 16TH/EARLY 17TH CENTURY

On splayed foot, the bulbous body tapering to waisted neck and flared mouth, the mother-of-pearl surface with several horizontal brass rings engraved with floral and circular motifs

7¾in. (19.5cm.)

£7,000–10,000

\$9,300–13,000

€7,800–11,000

The form of the bottle with its pear-shaped bottle and short flaring neck echoes the form of sixteenth-century Mughal bronze flasks and ewers (Zebrowski, 1997, nos. 195-197, p. 150). Mother-of-pearl was a favoured material in 16th and 17th century Mughal India. Luxury articles decorated with or fashioned from mother-of-pearl were made by artisans in Gujarat for consumption within India as well as for export to Middle Eastern and European markets. The shape of our bottle suggests that it was probably made for use within India. For other examples with Gujarati workmanship of articles overlaid with mother-of-pearl, which are currently in the collection of the Victoria and Albert Museum, see Jaffer, 2002, nos. 10-14, pp. 36-43.

A mother-of-pearl flask previously in the Paul F. Walter Collection with brass mounts and of comparable form, sold at auction, Christie's New York, 21 March, 2007, lot 378. Another flask with very similar cursory designs on the brass mounts is with Alexis Renard, Paris and was exhibited during Asia Week, New York, March 2017.



147



148

PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTION

*** 148**

A SILVER-GILT ENAMELLED VASE

LUCKNOW, INDIA, LATE 18TH/EARLY 19TH CENTURY

Of low globular form on domed circular foot with raised ring rising to an elongated flaring neck and everted rim, densely decorated in blue, green and red enamels, the body and neck decorated with quatrefoil and floral motifs in vertical panels within narrow blue borders comprising cross-shaped motifs, the foot and underside of rim decorated with scrolling floral vines, some losses to enamel

6½in. (16.5 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,300



A RARE ILLUSTRATED COPY OF THE *KULLIYAT* OF SA'DI EXECUTED FOR THE NAWAB OF KADAPA

0149

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

SIGNED MIR MUHAMMAD GHAFUR AHMADNAGARI, KADAPA ANDHRA PRADESH, CIRCA 1732-40

Poetry, Persian manuscript on paper, 182ff., each folio with 10ll. of black *nasta'liq*, text within black and gold rules, important words picked out in red, profusely illustrated with 174 paintings by two different artists, with catchwords, colophon signed and dated 20th Shawwal, with dedication to 'Abd al-Majid Khan son of 'Abd al-Nabi Khan Bahadur, opening folio with finely illuminated gold margins with floral scrolls and polychrome and gold headpiece, in 20th century morocco

Text panel 8 1/8 x 4 3/4 in. (20.6 x 12.2cm.); folio 10 5/8 x 6 1/4 in. (27 x 16.8cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

The colophon to the *Gulistan*, the last chapter of this *Kulliyat* states that it was copied by Mir Muhammad Ghafur Ahmadnagari on the 20th of Shawwal. The year is not mentioned. It also indicates that the copy was commissioned by 'Abd al-Majid Khan, son of Nawab 'Abd al-Nabi Khan Bahadur. These two names appear in a paragraph dedicated to the Nawabs of Cuddapah (modern day Kadapa) in Brackenbury, 2000, p.41. According to the Gazetteer the first nawab to assert his control over the region, located about a third of the distance north of Madras to Hyderabad, was 'Abd al-Nabi Khan in 1714. His son's name 'Abd al-Majid Khan ('Mahazid Khan') appears as that of the ruling nawab in 1732. The nawabs of Cuddapah were defeated by the Marathas in May 1740.

Two artists worked on the illustrations of this *Kulliyat* of Sa'di. The artist responsible for most paintings in this manuscript worked in a Mughal style typical of the reign of Muhammad Shah (r. 1719-48). All figures are dressed in the Mughal fashion with little shading applied to the faces, and landscapes are standardised. The second artist, more inventive and and more skilled, is responsible for the paintings in the Deccani style. The figure of the King receiving a foreign dignitary (illustrated here) is very close to a painting in the Custodia Foundation, Paris tentatively attributed to Bidar and dated to the first quarter of the 18th century (Zebrowski, 1983, cat.197, p.225).

گین بجی است که در مشت آن خنجر نک توان دست
 سخنان بآرزو خوانند مقبل از اول لغت و جاه که مندر بود و چون
 خنجر آفتاب را چه کند در است خنجر از چشم چنان که گوییم
 نه آفتاب سیاه



حکایتی از ملوک که حکایت کند که در نظر اول نال عیش از راه

بود و او را دست آواز نمانده تا بجای که خلق از کجا بیفتند سخن آمدند
 و جهان بختند و از کت جورش او غنبت گرفته چون عیبت کند
 در قاصد و لایت نقصان پذیرفت و نیز نه تخی ماند و شمان از چشم
 او دور و در غنظ هر که نفس بیاورد روز مصیبت خواهد بود ایام
 دولت بجان مردی کوش بندد معلقه بچشمش از نوازی برو و لطف
 کن لطف که چنان شود حسرت کوش باری در مجلس او کنا شده نام
 مسیح اندر دوزخ و ال ملک است محکم و عهد دولت فریدون رسیده بود
 ملک بر رسید که فریدون سنج و ملک چشم داشت و ملک بر
 بگونه مقرر شد ملک گفت چنانکه شنیدی صفتی بجنب بود کرد
 آمدند و تقویت کردند پادشاهی یافت وزیر کت چون کرد آمدن
 خلق پادشاهی است پس تو مقرر کن ترا چه ارادت کن مسکن

حکایت ملک زاود که فرمود آن از ایرات دریافت دوست که
 دو او سخاوت بداد و نوبت پدید بر سپاه و عیبت بخت
 حمله نیاساید شام از طبله جودا بر الشق که چون عیبت بود بزرگی
 بایدت بختند کی کن که تا و ان نوبت نوبت یکی از مجلسی بی تدبیر
 نصیحتش غایز کرد که ملوک پیشین این لغت را بسعی انداخته اند و چون
 ساد و دست ازین حرکت که تکن که او تمامی در پیش است و عیبت
 در کین نباید که در وقت حاجت فرودمانی اگر کنی کنی بر عیبتان
 رسد هر که دانی را بر کنی آنچه استانی از هر یک بوی سیم که
 آید ترا هر روز کنی ملک او روی ازین سخن در کشید و گفت که
 خدای تعالی ملک این ملک کرد ایند است تا بخوبی بچشم بیاید
 که نگاه و در کت فاعون ملک خندید و خنجر در دستش فرو کرد نام
 خنجر



حکایت آواز دند که برای نوشتن و ان اول در شکار کای حیدر
 الباب یک در ملک بنوعی را بر دستتانی فرستاده اند که



0150

MUHYI AL-DIN LARI (D. 1526-7 AD): KITAB FUTUH AL-HARAMAYN
 SIGNED MUHAMMAD ZARIF, SOJAT, NORTH INDIA, DATED 28
 RAMADAN AH 1114/15 FEBRUARY 1703 AD

A renowned guide to the historic, geographic and religious places in and around Mecca and Medina, Persian manuscript on paper, 30ff. plus two fly-leaves, each folio with 13ll. black *nasta'liq* script, in two columns, some folios with silver-speckled ground, gold and polychrome ruled borders, headings in red and white *nasta'liq* across two columns, illuminated illustration of the *Masjid al-Haram* at Mecca, 10 further similar illustrations of holy places at Mecca and Medina, full signed and dated colophon on final page, first section of the book missing, some worming and mould, loose folios throughout, in later textile binding, now loose, cream paper doublures
 Text 5½ x 2¾in. (14 x 7cm.); folio 9 x 5½in. (23 x 14.5cm.)

£4,000–6,000

\$5,300–7,900
 €4,500–6,600

The illustration in this manuscript include:

- The Prophet's Mosque in Medina
- The *Haram* with the Ka'ba
- The al-Safa and al-Marwah hills
- The Hill of Abu Qubays
- Jabal 'Umar
- Jabal Nur
- Jabal Thawr
- Jabal Mafrah
- The Dome of Khadijah and the Mosque of Hidayat

The Four Mosques - the Mosque of Fatimah and the Mosque of Salman of Fars, Jabal Ahad and the Dome of Amir Hamza

Muhyi al-Din wrote the *Futuh al-Haramayn* in AH 911/1506 AD and dedicated it to Muzaffar bin Mahmud, Shah of Gujarat. The text was long attributed to the poet Jami, perhaps on account of the quotations from his work that were included. The text also includes prayers for the different stages of the journey as well as advice for visiting Mecca and Medina.

The colophon of our copy records that it was completed on Wednesday, 28th Ramadan in the 47th regnal year of 'Aurangzib-i 'Alamgiri, which corresponds to AH 1114/1702-03 AD. It also states that it was written by Muhammad Zarif, son of Muhammad Hayat, and read over by his brother Muhammad 'Abd al-Rafi', in the village of Sojat. A similar copy of the *Futuh al-Haramayn*, dated to Rajab AH 1123/August 1711 AD, was sold in these Rooms, 17 April 2007, lot 163. Like ours that was attributed to North India.



151

AN OPENWORK OCTAGONAL BRASS BOX

POSSIBLY HYDERABAD, DECCAN, CENTRAL INDIA, 18TH CENTURY

On four cylindrical feet, the slightly tapering body rising to an hinged raised lid, the openwork decoration consisting of repeating floral sprays within reciprocal pointed arches, the lid with calligraphic inscriptions to its border and raised central cartouche

7 $\frac{1}{2}$ in. (20cm.) across

£6,000–8,000

\$8,000–11,000

€6,700–8,800

INSCRIPTIONS:

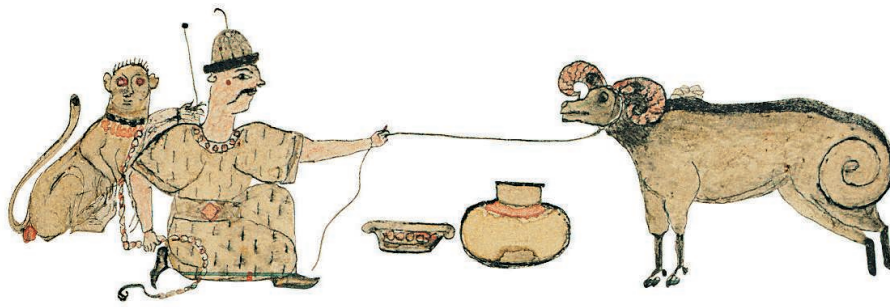
Around the lid, Qur'an II, *sura al-baqara*, v.255

On the top of the lid, Qur'an LXI, *sura al-saff*, parts of v.13, 'Help from God and a speedy victory'

For a silver casket of similar design and with comparable pierced decoration see Zebrowski, 1997, p.42, fig.15. That example is attributed to Rajasthan or Gujarat, 18th century. Another brass openwork casket sold in these Rooms, 20 October 2016, lot 119. That was catalogued as being from Hyderabad in the Deccan suggesting a similar provenance for ours.

AN UNUSUAL COPY OF THE KHAMSA OF NIZAMI





0152

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

SIGNED LUTF'ALLAH BIN MUHAMMAD SHAFI' KHUTLANI, POSSIBLY
BALKH, AFGHANISTAN, DATED AH 12(0)4/1789-90 AD

Persian manuscript on paper, 278ff. plus two fly-leaves, each folio with 21ll. of black *nasta'liq* divided into four columns with red intercolumnar rule, headings in red *nasta'liq* on plain ground, text panels within gold and green rules, catchwords, the opening illuminated headpiece with architectural illuminations in gold and polychrome flanked by marginal cusped cartouches, 10 further similarly illuminated headpieces with gold and floral designs, 16 further folios of text within illustrated borders, 8 full page illustrations, 59 illustrations within the text, the last folio with a colophon signed and dated AH 1204, occasional marginal notes, areas of old restoration, flaking and some smudges to text areas and illuminations, in original lacquer binding with central floral medallion and dense floral scrolls in gold against blue, red and green ground, paper doublures

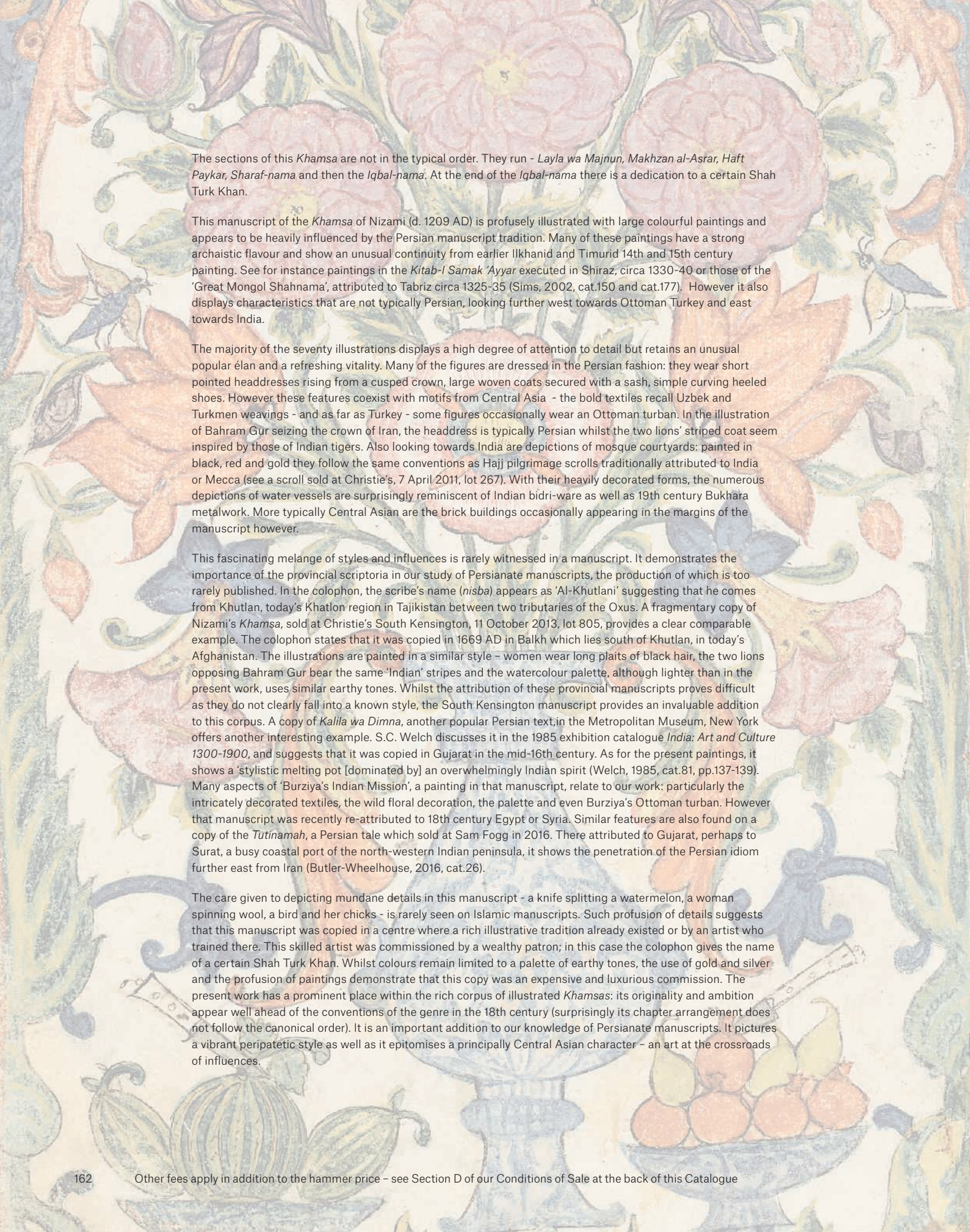
Text panel 8¾ x 4¾in. (22.2 x 12cm.); folio 13¼ x 8½in. (33.5 x 21cm.)

£50,000-70,000

\$66,000-92,000

€56,000-77,000





The sections of this *Khamsa* are not in the typical order. They run - *Layla wa Majnun*, *Makhzan al-Asrar*, *Haft Paykar*, *Sharaf-nama* and then the *iqbal-nama*. At the end of the *iqbal-nama* there is a dedication to a certain Shah Turk Khan.

This manuscript of the *Khamsa* of Nizami (d. 1209 AD) is profusely illustrated with large colourful paintings and appears to be heavily influenced by the Persian manuscript tradition. Many of these paintings have a strong archaistic flavour and show an unusual continuity from earlier Ilkhanid and Timurid 14th and 15th century painting. See for instance paintings in the *Kitab-I Samak* 'Ayyar executed in Shiraz, circa 1330-40 or those of the 'Great Mongol Shahnama', attributed to Tabriz circa 1325-35 (Sims, 2002, cat.150 and cat.177). However it also displays characteristics that are not typically Persian, looking further west towards Ottoman Turkey and east towards India.

The majority of the seventy illustrations displays a high degree of attention to detail but retains an unusual popular élan and a refreshing vitality. Many of the figures are dressed in the Persian fashion: they wear short pointed headdresses rising from a cusped crown, large woven coats secured with a sash, simple curving heeled shoes. However these features coexist with motifs from Central Asia - the bold textiles recall Uzbek and Turkmen weavings - and as far as Turkey - some figures occasionally wear an Ottoman turban. In the illustration of Bahram Gur seizing the crown of Iran, the headdress is typically Persian whilst the two lions' striped coat seem inspired by those of Indian tigers. Also looking towards India are depictions of mosque courtyards: painted in black, red and gold they follow the same conventions as Hajj pilgrimage scrolls traditionally attributed to India or Mecca (see a scroll sold at Christie's, 7 April 2011, lot 267). With their heavily decorated forms, the numerous depictions of water vessels are surprisingly reminiscent of Indian bidri-ware as well as 19th century Bukhara metalwork. More typically Central Asian are the brick buildings occasionally appearing in the margins of the manuscript however.

This fascinating melange of styles and influences is rarely witnessed in a manuscript. It demonstrates the importance of the provincial scriptoria in our study of Persianate manuscripts, the production of which is too rarely published. In the colophon, the scribe's name (*nisba*) appears as 'Al-Khutlani' suggesting that he comes from Khutlan, today's Khatlon region in Tajikistan between two tributaries of the Oxus. A fragmentary copy of Nizami's *Khamsa*, sold at Christie's South Kensington, 11 October 2013, lot 805, provides a clear comparable example. The colophon states that it was copied in 1669 AD in Balkh which lies south of Khutlan, in today's Afghanistan. The illustrations are painted in a similar style - women wear long plaits of black hair, the two lions opposing Bahram Gur bear the same 'Indian' stripes and the watercolour palette, although lighter than in the present work, uses similar earthy tones. Whilst the attribution of these provincial manuscripts proves difficult as they do not clearly fall into a known style, the South Kensington manuscript provides an invaluable addition to this corpus. A copy of *Kalila wa Dimna*, another popular Persian text, in the Metropolitan Museum, New York offers another interesting example. S.C. Welch discusses it in the 1985 exhibition catalogue *India: Art and Culture 1300-1900*, and suggests that it was copied in Gujarat in the mid-16th century. As for the present paintings, it shows a 'stylistic melting pot [dominated by] an overwhelmingly Indian spirit (Welch, 1985, cat.81, pp.137-139). Many aspects of 'Burziya's Indian Mission', a painting in that manuscript, relate to our work: particularly the intricately decorated textiles, the wild floral decoration, the palette and even Burziya's Ottoman turban. However that manuscript was recently re-attributed to 18th century Egypt or Syria. Similar features are also found on a copy of the *Tutinamah*, a Persian tale which sold at Sam Fogg in 2016. There attributed to Gujarat, perhaps to Surat, a busy coastal port of the north-western Indian peninsula, it shows the penetration of the Persian idiom further east from Iran (Butler-Wheelhouse, 2016, cat.26).

The care given to depicting mundane details in this manuscript - a knife splitting a watermelon, a woman spinning wool, a bird and her chicks - is rarely seen on Islamic manuscripts. Such profusion of details suggests that this manuscript was copied in a centre where a rich illustrative tradition already existed or by an artist who trained there. This skilled artist was commissioned by a wealthy patron; in this case the colophon gives the name of a certain Shah Turk Khan. Whilst colours remain limited to a palette of earthy tones, the use of gold and silver and the profusion of paintings demonstrate that this copy was an expensive and luxurious commission. The present work has a prominent place within the rich corpus of illustrated *Khamsas*: its originality and ambition appear well ahead of the conventions of the genre in the 18th century (surprisingly its chapter arrangement does not follow the canonical order). It is an important addition to our knowledge of Persianate manuscripts. It pictures a vibrant peripatetic style as well as it epitomises a principally Central Asian character - an art at the crossroads of influences.

بهر برادرش که در کعبه
در میان شکر و شکر
کشت و شکر و شکر
کشت و شکر و شکر

بهر برادرش که در کعبه
در میان شکر و شکر
کشت و شکر و شکر
کشت و شکر و شکر

بهر برادرش که در کعبه در میان شکر و شکر کشت و شکر و شکر کشت و شکر و شکر	بهر برادرش که در کعبه در میان شکر و شکر کشت و شکر و شکر کشت و شکر و شکر	بهر برادرش که در کعبه در میان شکر و شکر کشت و شکر و شکر کشت و شکر و شکر	بهر برادرش که در کعبه در میان شکر و شکر کشت و شکر و شکر کشت و شکر و شکر
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153

0153

QUR'AN

NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on gold-sprinkled paper, 547ff. plus eight fly-leaves, each folio with 11ll. of strong black *naskh* in gold, blue and black outlined text panels, catchwords, gold and polychrome verse roundels, red outer rules, *sura* headings in red, occasional marginal notes, *juz'* marked in large marginal floral medallions, opening bifolio with gold and polychrome illumination framing 5ll. of text in clouds reserved against red-hatched ground, final folio with similar illumination and followed by prayers, seven further bifolios with marginal illumination throughout the text, one opening fly-leaf and the final folio with dated owner's seal impression, in brown morocco stamped with arabesque and calligraphic cartouches and bearing the date AH 1241
Text panel 5¾ x 3¼in. (14.2 x 7.8cm.); folio 8½ x 4¾in. (21.5 x 12.2cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,700

INSCRIPTIONS:

On the binding: *darad umid-i shifa'at zi muhammad nasir 1241*, '[Muhammad] Nasir hopes for intercession from Muhammad 1241 (1825-6)'
On the fly-leaf and final folio are the seal impressions of Sayyid Mir Sadiq ibn Sayyid Amir Muzaffar AH 1216/1802-03 AD



154

0154

MUHAMMAD BIN 'ABDULLAH KHATIB AL-TABRIZI: MISHKAT AL-MASABIH

SIGNED MUHAMMAD SHARAF AL-DIN, NORTH INDIA, DATED 1 RAJAB AH 1201/19 APRIL 1787 AD

Arabic and Persian manuscript on paper, 641ff., one fly-leaf, each folio with 13ll. of black *naskh*, Persian interlinear translation in smaller red *nasta'liq*, text within gold, black and blue frame, catchwords, the phrase *aliyhi al-salam* in illuminated medallions on margins when Prophet Muhammad's name has been mentioned, marginal notes, opening bifolio with gold and polychrome illuminated headpiece and illuminated borders framing text in clouds reserved against gold ground, two further bifolios with illuminated borders, chapter headings in white on gold ground, final folio with signed and dated colophon, in plain red textile binding with brown leather edges, paper doublures
Text panel 8 x 4¼in. (20.5 x 10.5cm.); folio 11½ x 7½in. (28.8 x 18.5cm.)

£5,000-7,000

\$6,600-9,200
€5,600-7,700

The colophon of this manuscript records that it was made for Hafiz Muhammad Ghulam Baha' al-Din, known as Hafiz al-Mulk, Rukn al-Dawlah Nusrat Jang Nawwab Hafiz Muhammad Bahwalkhan Bahadur 'Abbasi in the city of Ahmadpur. This probably refers to Bahawal II of Bahawalpur.



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0155

QUR'AN SECTION

NORTH INDIA, 19TH CENTURY

Comprising *juz'* I to *juz'* XIV, Arabic manuscript on paper, 221ff. plus two fly-leaves, each folio with 11ll. of strong black *naskh* in clouds reserved against gold ground, Persian interlinear translation in smaller red *nasta'liq*, gilt roundel verse markers, text panels outlined in black and polychrome, *ashr* and *juz'* numbers in decorative *naskh* within illuminated marginal medallions, elaborate decorative foliate marginal medallions in various forms on all borders, *sura* headings in white *thuluth* on blue ground, catchwords, fully illuminated opening bifolio in gold and polychrome framing 7ll. of text, in contemporaneous stamped, gilt and painted binding with floral motifs, the doublures with gold painted floral designs on hatched ground
Text panel 12 x 7in. (30 x 17.6cm.); folio 16.5 x 10.5in. (41.5 x 27cm.)

£4,000-6,000

\$5,300-7,900
€4,500-6,600



156

AN ENGRAVED MUGHAL WINE BOWL

NORTH INDIA, 17TH CENTURY

Engraved with animals and hunting scenes on dense foliate ground, one architectural building, probably a shrine, a register of repeating palmettes below, a wide register with calligraphic cartouches above
11¾in. (30cm.) diam.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

INSCRIPTIONS:

Around the rim, Qur'an II, *sura al-baqara*, v.255 (*ayat al-kursi*)

In the large cartouches around the body, a call on God to bless Muhammad and the 12 Imams

In the smaller cartouches around the body and around the base, verses from the *Pand-nama* of Sa'di

This bowl is a fine example of a particular group of Mughal wine bowls (*jam* or *piyala*) produced in North India in the 17th century. The mix of Arabic prayers in *naskh* with Persian poetry in *nasta'liq*, the large cartouches around the body which include *shia* prayers and the lively hunting scenes around the body are some of the main features of this group. Our bowl was probably made in the same workshop as two very similar vessels published by Mark Zebrowski. One is in the Prince of Wales Museum and the other, which shares an almost identical figural frieze with ours in the Michael Dunn collection in New York (Zebrowski, 1997, pp.353-359, cat.581 and 582.)



0157

QUR'AN

SIGNED IBN MIRZA BAYG MUHAMMAD NUR AL-DIN AL-RAZI, NORTH INDIA, DATED JUMADA I AH 1100/FEBRUARY-MARCH 1689 AD

Arabic manuscript on gold-speckled paper, 298ff. plus three fly-leaves, each folio with 15ll. of black fine *naskh*, within gold and polychrome rules, gold roundel verse markers, catchwords, *sura* headings in white *thuluth* outlined in black on gold and polychrome illuminated panels, fully illuminated opening bifolio in gold and polychrome, following bifolio with gold illuminated borders, final folio with signature and date, in gold and polychrome illuminated lacquered leather binding, lacquered decoupé leather doublures
Text panel 7 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in. (18.2 x 8.8cm.); folio 10 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (26.5 x 15cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



0158

QUR'AN

SIGNED AHMAD BIN MULLA 'UTHMAN, NORTH INDIA, DATED AH 1145/1732-33 AD

Arabic manuscript on paper, 445ff. plus 11 fly-leaves, each folio with 13ll. of strong black *naskh*, text panels within gold, black and blue rules, margins with further minor gold floral borders including the name of each *ayah* on the top left hand corner, marginal *hizb*, *rub*, *nisf juz*, *juz* and *sajda* markers in illuminated cartouches of various forms, marginal notes in red *naskh*, *sura* headings in white *thuluth* within an illuminated cartouche on gold ground, opening bifolio with elegant gold and polychrome illumination framing 7ll. of text in clouds reserved against gold ground, text on following bifolio within cloudbands on gold ground with illuminated borders, six further illuminated bifolios, final folio with colophon, in later green morocco with gilt and stamped designs, pink paper doublures
Text panel 5¼ x 3in. (14.7 x 7.7cm.); folio 8¾ x 5in. (21.5 x 12.5cm)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

The calligraphy and illumination of this Qur'an is extremely elegant. The calligraphy and floral lattice of the borders relate closely to a Mughal Qur'an sold in these Rooms, 18 April 2016, lot 23. Such is the quality that it suggests a royal commission.

159

A GOLD-INLAID PUSH DAGGER (KATAR)

NORTH INDIA, 18TH CENTURY

Of typical form, with reinforced blade, the hilt decorated with a dense lattice of repeating lotuses

12½in. (31.8cm.) long

£8,000–12,000

\$11,000–16,000

€8,900–13,000

Known as *katar* (piercing dagger) or *jamadhar* (death tooth), daggers with an H-shaped hilt composed of two straight arms connected with a cross bar are uniquely Indian. They were designed for use in close combat. Although of Hindu origin, with the earliest representations dating back to the 10th century, *katars* were the commonly used sidearm used by both Hindus and Muslims throughout India. Indian miniatures frequently depict Mughal and Rajput courtiers with *katars* tucked into their *patkas*. For example, see lot 180 in the current sale.

The katar appears to be a favoured Mughal weapon judging from the illustrations in Akbari manuscripts. The katar continued to be depicted throughout the reigns of Jahangir, Shah Jahan and Aurangzeb. For further discussion, see Kaoukji, 2017, pp. 23-26. The elegant gold decoration on the hilt is comparable to floral border designs seen on Mughal miniature paintings.



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

*** 160**

A PRINCE AND A HOLY MAN MEET IN A LANDSCAPE

MUGHAL INDIA, SECOND QUARTER 17TH CENTURY

Ink and wash on paper, laid down on card between minor orange and gold rules, with large panels of *shikasteh* calligraphy above and below, mounted, framed and glazed

Drawing 6⅞ x 4½in. (17.5 x 11.4cm.); folio 12⅞ x 8¼in. (30.8 x 20.8cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

Sotheby's, 25th March 1987, Lot 2

INSCRIPTIONS:

In *shikasteh* above, a hemistich from a *qasidah* by the Qajar poet Qa'ani

In *shikasteh* below, a hemistich from a *ghazal* by Amir Khusraw

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

161

LOVERS ON A TERRACE

STYLE OF MUHAMMAD FAQIRULLAH KHAN, FARRUKHABAD,
NORTH INDIA, CIRCA 1760-70

Opaque pigments heightened with gold on paper, the prince holding a *huqqa*, a reclining lady to his side, both entertained by a singer and musicians on a terrace at night, the narrow margins with gold scroll in thin white rules, the wide borders with a polychrome lattice of palmettes and lobed medallions, the reverse with a *nasta'liq* quatrain on green paper, in gold frame in thin black and white rules, cream borders with narrow margins and gold scrolls, inscription in blue *devanagari* script above, mounted, glazed and framed
Folio 21¼ x 16⅞in. (54 x 42.8cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

Sotheby's, London, 13 July 1971, lot 125

Bonham's, London, 12 October 2006, lot 253

INSCRIPTIONS:

In *nasta 'liq* in the lower border, *shabih raja amar sinka va rani hasan kanvar*, 'a likeness of Raja Amar Singh and Rani Hasan Kanvar'

In *devanagari* on the reverse, *amar singh husn kanvar*

This intimate scene depicting a ruler and his lover on a terrace at night with female attendants and musicians appears to have been painted in the style of the Awadhi artist Muhammad Faqirullah Khan, who was active in Lucknow in the mid eighteenth century.

The figures in our album page can be compared with the figures of courtly women in 'A princess and her companions enjoying a terrace ambience', attributed to Muhammad Faqirullah Khan, in the Los Angeles County Museum of Art, (M.2005.159; Markel, Gude, Llewellyn-Jones *et. al.*, 2011, no. 25, pp. 72-73, illus. p.73). Gude suggests that this LACMA painting belongs to a small group of works painted in Farrukhabad which was briefly under Indo-Afghan rule. Figures painted with long limbs, prominent noses, locks of hair over their ears and large areas of cheek are characteristic of Farrukhabad painting between 1760 and 1770.

A city eighty miles from Lucknow, an area of Awadh, Farrukhabad was founded by Muhammad Khan, a Rohilla chief of the Bangash tribe, and named Farrukhabad in honour of the Mughal Emperor Farrukh Siyar. (Falk and Archer, 1981, pg. 189). The painting style at Farrukhabad was greatly influenced by Lucknow, particularly by the work of the imperially trained artist Muhammad Faqirullah Khan who began working for Muhammad Shah in Delhi and then moved to Lucknow in search of patronage in the mid eighteenth century. His later painting was very commercial and led to several artists emulating his style (Leach, 1995, p.1113). For two Lucknow paintings in the Chester Beatty Library, one signed by the artist and another attributed to him, see *ibid.*, nos. 6.320, 6.321, pp.685-687. For two paintings by the followers of Faqirullah, see nos. 6.364, 6.365, p.706.

Another painting in the style of Faqirullah, with identical album borders, depicting a princess with attendants and musicians in a landscape, sold at Bonhams London, 21 April 2015, lot 200.



160



161



162

A GILT-STEEL POWDER HORN

INDIA, 18TH CENTURY

Realistically cast in the shape of a leaping gazelle, the diminutive head of a deer between its rear hooves, with crenellated stopper
8in. (20.2cm.) long

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Ivory gunpowder horns from India and Iran are integrating animal forms illustrative of hunting scenes. Bird or fish shaped primers are published in Allan and Gilmour, 2000, nos. A.28 and A.29, p.179. The recurring motif of a leaping antelope, a prize game for skilled hunter, lends itself to near perfection with its elegant and slender form to the powder horn. Several comparable pieces in ivory are known, some of which can be traced in European inventories to the seventeenth and early eighteenth century. A particularly elaborate example was in the collection of Prince Elector Johann Georg II of Saxony in 1658, while another in Denmark is noted in an inventory of 1737 (Skelton (ed.), 1982, nos.439 and 440, p.135).



163

A CEREMONIAL GOLD-DAMASCENED AND WATERED-STEEL SHORT SWORD (ZAFAR TAKIYA)

INDIA, THE HILT LATE 18TH/EARLY 19TH CENTURY, THE BLADE EARLIER

The curved single-edged blade gold-damascened with a calligraphic inscription in *nasta'liq* to its spine, one side punched and gold-damascened, the hilt with curling quillons, S-shaped pommel and serpentine knuckle-guard, decorated with pavilions beside a stream or on a rocky promontory within a dense forest 24½in. (62.2cm.) long

£10,000–15,000

\$14,000–20,000

€12,000–17,000

INSCRIPTIONS:

Along the spine, *zafar takiya kih ba fath-u himmat ast | sharaf az qabzah-yi awrangzib ast*, 'The Zafar Takiya, which is [accompanied] by conquest and zeal | Is honoured by the grip of Aurangzeb'

The particular design of this hilt is called *Zafar Takiya*, 'cushion of victory' or 'trust in victory'. The edge of the blade bears an inscription which mentions Aurangzeb (r.1658-1707). Examples of this type of sabres bearing this name exist in museum and private collections such as the Maulana Azad Library, the Metropolitan Museum (Alexander, 2015, p.184-5, fig.70) and the Victoria and Albert Museum (inv. no. IS.218-1964; <http://collections.vam.ac.uk/item/O158364/sword-of-aurangzeb-sword-and-sheath-unknown/>). However, not all sabres bearing this name are associated with the ruler, Aurangzeb directly. Ours for instance does not have his royal titles in the inscription. It is possible that our example belonged to a *nawab* or prince who was associated with Aurangzeb's court.





164

A PRINCESS AND HER COURTIERS CELEBRATING WITH FIREWORKS

PROVINCIAL MUGHAL, NORTH, INDIA, MID 18TH CENTURY

Opaque pigments heightened with gold on paper, courtiers holding firecrackers and musicians entertain an enthroned princess on a terrace near a lake, fireworks on the horizon, with floral margins in thin gold rules, mounted

Painting 9½ x 6in. (24.2 x 15.2cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

This scene is likely to depict either Diwali, the Hindu festival of light, or the Muslim festival of *Shab-bara'at* which is held on the fourteenth day of the month of Shaban. Both festivals are celebrated with prayers, feasting and illumination. Glamorous depictions of the imperial harem were extremely popular during the Muhammad Shah period; our painting is probably of the same period. A Mughal painting representing *Shab-bara'at*, circa 1740, part of the Johnson Album (20, no.2) is in the British Library (Falk and Archer, 1981, no. 171, p.110). Another painting with the same subject is in the San Diego Museum of Art (1990.374; illustrated in Dalrymple and Sharma (ed.), 2012, no. 15, pg. 87.)

For a similar scene which sold recently at auction, see Christie's London, *Arts of India*, 25 May 2017, lots 102.

165

A GEM-SET AND ENAMELLED GOLD *HUQQA* STEM AND BOWL
INDIA, 17TH CENTURY

The pipe section decorated with a lattice of foil-backed rubies and pink sapphires, some faceted, set into foliate motifs, on a turquoise enamelled ground, the upper section later, with turquoise and red enamel and gilt details, the finial similarly decorated, with associated brass *huqqa* base of spherical body with vertical fluting
23½in. (59.8cm.) high
1580 g excluding base

£50,000–80,000

\$66,000–110,000
€56,000–88,000

Objects decorated in this particular shade of blue enamel are rare. The blue enamelling on the stem is reminiscent of work from Multan, evoking the colour of ceramic tiling from tombs and mosques. A sword hilt and chape and the inner surface of a box lid, decorated in turquoise blue and red champlevé-enamelled technique, attributed to the Deccan or Mughal India and dated 17th century are in the Al-Sabah Collection, Kuwait National Museum (Keene, 2001, p.72-73, figs.6.26 and 6.27). Two further comparable boxes, one champlevé-enamelled and the other enamelled and gem-set, dating from the second half of the 17th century, are in the Al Thani Collection (Jaffer, 2017, p.168, fig.127 and 128).

Tobacco was introduced to India in the late sixteenth century by the Portuguese. It is thought to have arrived at the Mughal court in 1604, when Asad Beg, one of Akbar's ministers, offered him a tobacco-filled pipe after his return from Bijapur in the Deccan. Although Akbar did not take to smoking tobacco, it soon became fashionable amongst his courtiers to do so. This practice is known to have carried on until it was forbidden by Jahangir in 1617. The earliest evidence of smoking in Mughal painting is in a miniature by the artist Mushkiq, dated circa 1607-08 which depicts a prince smoking a long-stemmed pipe with a globular bowl which is being filled by an attendant using tongs. The Mughal prince is probably smoking opium. The characteristic *huqqa* bowl, associated with tobacco, through which smoke could be drawn up with a long pipe and cooled with water, was noticed ten years later by Edward Terry, chaplain to Sir Thomas Roe, the English Ambassador to the Mughal court (see Sotheby's London, 19 October 1994, lot 151). In

India, early *huqqa* types are usually depicted with a side exit for the pipe. There are illustrations of *huqqa* pipes dating from the 17th and early 18th century with long stems comparable to our example, published in Zebrowski, 1997, pl.363, 365, p.226. A long flexible pipe would have been attached to the curved section of our *huqqa* stem. For an early 18th century comparable example illustrated in a Mewar painting, and further discussion on *huqqa* pipes by Henrietta Sharp Cockrell, see Carvalho, 2010, pp.148-151.





166



*** 166**

A GEM-SET AND ENAMELLED GOLD NECKLACE

NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

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

£8,000–12,000

\$11,000–16,000

€8,900–13,000



167

167

A GEM-SET GOLD NECKLACE AND EARRINGS SUITE

INDIA, 19TH/20TH CENTURY

The necklace with five pendants, each a combination of geometric and simplified foliate motifs set with foil-backed rubies and diamonds, hanging pearls below, the earrings similar
The earrings 2¼in. (5.6cm.) high (2)

£4,000–6,000

\$5,300–7,900

€4,500–6,600



168

TWO GEM-SET AND ENAMELLED GOLD BANGLES

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

The decoration comprising a spiralling lattice of foil-backed rubies and diamonds on a green enamelled ground, the inner face a band of red floral quatrefoils on green and white enamel ground, the finials worked as lotus buds inset in the same manner, in fitted velvet box

Each 3in. (7.5cm.) across

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Bangles were worn by both women and men in India and were usually acquired in pairs, a tradition followed even today. The small size of this pair suggests that they were probably made for a child or a young adult. The delicate arrangement of single gemstones in gold mounts on the exterior and the white enamel ground of the flowers on the inner surface indicates a late 18th or 19th century dating. Red enamelled flowers on a white ground are usually associated with Jaipur. For two comparable pairs of nineteenth century *makara*-head bracelets with the inner surface enamelled in a similar palette, within thin bands of light blue enamel with gold reserved rectangles, see Carvalho, 2010, nos.144, 145, pp.252,253.

END OF MORNING SESSION



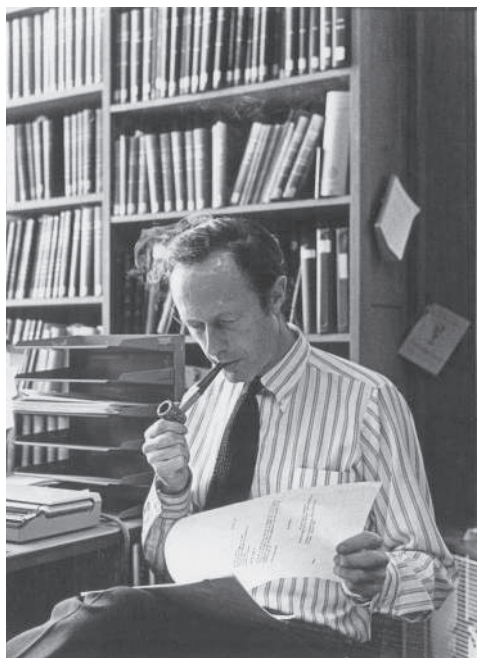
AFTERNOON SESSION (LOTS 180-327)





PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON



William Kelly Simpson was born in Manhattan in 1928. His father, Kenneth F. Simpson, was an influential civic leader who served as Assistant United States Attorney for the Southern District of New York and Chairman of the New York County Republican Committee and in 1940 was elected to the U.S. House of Representatives. Professor Simpson attended Manhattan's Buckley School, Phillips Academy in Andover, Massachusetts and Yale University from where he graduated in 1947 with a degree in English, and obtained his masters degree in philosophy in 1948. That same year, he made his initial foray into Egyptology, when curators W.C. Hayes and Ambrose Lansing of the Metropolitan Museum of Art hired the graduate as a Curatorial Assistant in the Department of Egyptian Art. Imbued with an insatiable curiosity and precocious mind, Professor Simpson penned his first Egyptological article—an exploration of a Fourth Dynasty portrait head—at just twenty-one years old. That piece, published in the *Bulletin of the Metropolitan Museum of Art*, heralded a remarkable scholarly output, with more than 130 articles and twenty books written throughout his lifetime.

Professor Simpson's position within the Met's Department of Egyptian Art forever changed the trajectory of his life, and, indeed, the wider field of Egyptology. It was during his time at the Met that Professor Simpson participated in his first archaeological expedition—an excavation in Iraq sponsored by the British School of Archaeology—and decided to pursue graduate work in Egyptology. In the early 1950s, the young scholar commuted between his work in New York and his studies at Yale, all while serving in the 101st Armed Calvary of the New York National Guard. In June 1953, Professor Simpson married a granddaughter of John D. Rockefeller, Jr.

Professor Simpson studied for his doctorate under the noted Egyptologist Ludlow Bull, and wrote his dissertation on the excavation of the pyramid of Amenemhat I. It was not until obtaining his Ph.D. from Yale University in 1954, however, that Professor Simpson made his first trek to Egypt, after being awarded a prestigious Fulbright research fellowship. Professor Simpson led excavation teams at the Bent Pyramid at Dahshur and at Mitrahineh for two years. Upon returning to the United States, he was immediately offered a fellowship at Harvard's Center for Middle Eastern Studies, and in 1958 was appointed Assistant Professor of Near Eastern Languages and Literature at Yale.

During Professor Simpson's forty-six years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature; was awarded a Guggenheim Fellowship in the Humanities; and positioned Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions recording New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam, and excavations at the Giza Pyramids and sites in Nubia. "[Professor Simpson] served the monuments of Egypt... with unstinting passion," noted fellow scholar Hussein Bassir. "He served as a major channel between Egypt and the US," Bassir added, "to the benefit of the two nations and the archaeological and cultural ties between the two countries."





TWO PREVIOUSLY UNRECORDED FOLIOS FROM THE LATE SHAH JAHAN ALBUM

THE ALBUM

The 'Late Shah Jahan Album' was so called because it was compiled during the last decade of Shah Jahan's reign, between 1650 and 1658. The paintings in the album date from about 1620 to 1657, with an emphasis on single standing portraits of Mughal dignitaries. The associated calligraphic folios are by the well-known 16th century Iranian calligrapher Mir 'Ali, most of them signed by him. The unsigned ones are also thought to be the work of Mir 'Ali, with the exception of a single folio which is signed by Sultan 'Ali Mashhadi. The album is assumed to have been part of the loot taken by Nadir Shah from Delhi in 1739. In the late 19th century it was taken to Russia by a brother of Nasir al-Din Shah, the Qajar ruler of Iran, and sold to an Armenian dealer who subsequently brought it to Paris in 1909 and sold it to the French dealer, Georges Demotte. It was dispersed in Paris after Demotte split many of the folios separating the paintings from their associated calligraphic sides. For a detailed discussion of the album, see Wright (ed.), 2008, pp.106-139. For a list of known folios from the Late Shah Jahan Album, see Wright (ed.), 2008, App.3, pp.462-466.

THE CALLIGRAPHY

The calligraphy on both our Late Shah Jahan Album folios is signed *al-muthnib 'Ali*, probably referring to Mir 'Ali al-Katib (1465-1544 AD). Mir 'Ali is often mentioned by Safavid sources as amongst the most important *nasta'liq* calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of *nasta'liq* script to him. Born in Herat circa 1476, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in AH 935/1528-29 AD (Bayani, 1346 sh., p.494). His recorded works are dated between AH 914/1508-09 AD and AH 951/1544-45 AD. The works of leading Persian calligraphers were particularly prized at the Mughal court and Mir 'Ali was amongst those particularly admired by Jahangir. A large number of *qit'as* signed by him found their way into important Mughal albums, and he is the calligrapher responsible for most of the specimens in the Late Shah Jahan Album. It is possible that they were bought to the Mughal court by way of his son Muhammad Baqir who emigrated to India and was mentioned by Abu'l Fazl's in his *Ain-i Akbari* (*Islamic Calligraphy*, 1998, pp.170-171, no.54.). A comparable folio from a royal album made for Shah Jahan, probably the Late Shah Jahan Album, with floral margins surrounding a calligraphic panel signed by Mir 'Ali, sold in these Rooms, 9 October 2014, lot 136.





THE BORDERS

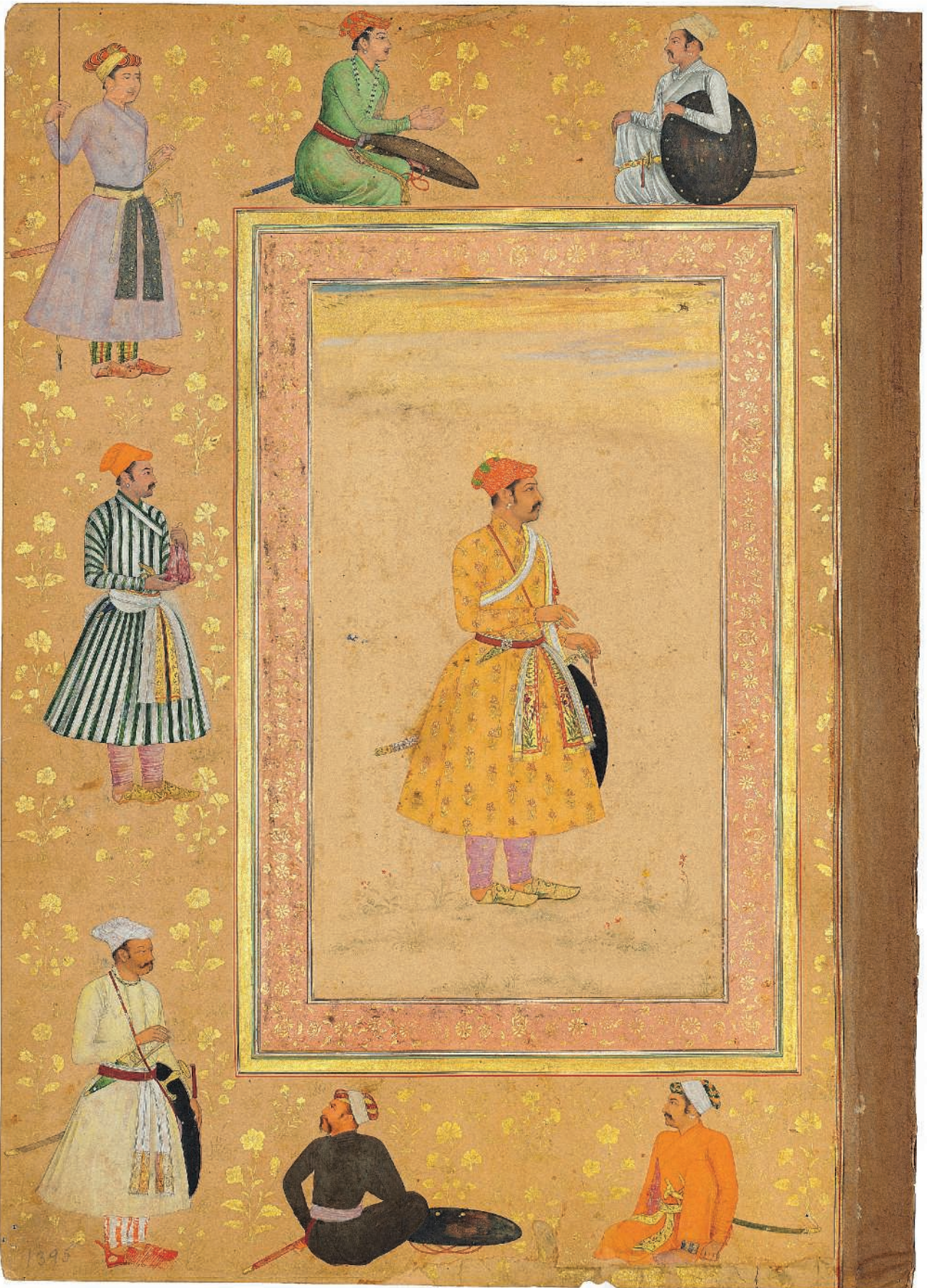
The most distinctive feature of the Late Shah Jahan Album are the seated and standing figures in the borders surrounding the central paintings. The usual format for the border figures surrounding non-royal Mughal subjects, like our portraits, is three standing figures in the long outer border and single or pairs of figures seated in the upper and lower borders. If the subject of the central painting has a military association, the standing border figures are often depicted carrying various types of arms. The seated figures in the upper and lower borders are either conversing, reading, playing musical instruments, or examining collections of jewels and arms. The border figures are attendants of the main subject and represent his wealth or military prestige. The inner narrow borders of the folios are usually peach in colour with gold scrolling floral motifs.

On the other side of the folios, the borders surrounding the panels of calligraphy comprise either arabesques or flowering plants as is the case with our folios in the two lots offered here. Albums made for the Emperor Shah Jahan and his father Jahangir are celebrated for the refined quality of the border decoration. The borders paid tribute to the royal patrons' growing concern with the natural world - they actively encouraged artists of their ateliers to study and observe all aspects of it. The European herbaria of the early 17th century that were bought into the Mughal court by Jesuit missionaries provided ample inspiration. Under Jahangir (r.1604-28) artists such as Manohar and Mansur were encouraged to record animals, plants and birds with great attention to detail. It is claimed that in Jahangir's *Tuzuk-i-Jahangiri*, more than one hundred flower paintings were done by the artist Mansur in Kashmir alone (Beach, Fischer and Goswamy (eds.), 2011, p.257). Under Shah Jahan, this keen observation was applied to the borders of albums, where artists demonstrated the great precision and naturalism with which they had become practiced.

A number of albums with closely related floral borders were produced under the patronage of Shah Jahan. These include the Minto, Wantage and Kevorkian albums - all now identified by the names of former Western owners. In the Late Shah Jahan Album, the calligraphic borders are usually floral, and certainly relate closely to the others mentioned above. In addition, particular floral species are repeated on a single border unlike the Minto, Wantage and Kevorkian albums, where each type of flower is used only once (Wright (ed.), 2008, pp.115-116).

Other folios with portraits from the album have sold more recently at auction. A Late Shah Jahan page, probably depicting Shah Shuja', sold in these Rooms, 10 June 2015, lot 10. A portrait of Maharana Karan Singh of Mewar sold at Sothey's Paris, 6 July 2017, lot 85.





* 180

RECTO WITH A PORTRAIT OF JAI SINGH KACHHAWA OF AMBER, VERSO WITH A NASTA'LIQ QUATRAIN FROM THE *BUSTAN OF SA'DI* WRITTEN BY MIR 'ALI

THE PAINTING ATTRIBUTED TO PAYAG, MUGHAL INDIA, CIRCA 1640-45, THE CALLIGRAPHY SIGNED BY MIR 'ALI, HERAT, AFGHANISTAN, LATE 15TH/ EARLY 16TH CENTURY. Opaque pigments heightened with gold on paper, recto an extremely sensitively observed portrait on plain ground, the margins with mostly military figures surrounded by gold floral sprays, verso with four very strong diagonal lines of *nasta'liq* from the *Bustan* of Sa'di, on bold scrolling golden floral design, overpainted with fine floral illumination on gold ground, fully illuminated spandrels around the title upper right and the signature *kataba al-'abd al-mudhib Mir 'Ali al-Katib*, illuminated margins, on buff leaf with elegant floral sprays, glazed each side and framed. Painting 8½ x 4⅞in. (21.6 x 12.4cm.); calligraphy 5¾ x 3¼in. (14.6 x 8.6cm.); folio 15 x 10½in. (38.1 x 26.7cm.)

£100,000-150,000

\$140,000-200,000

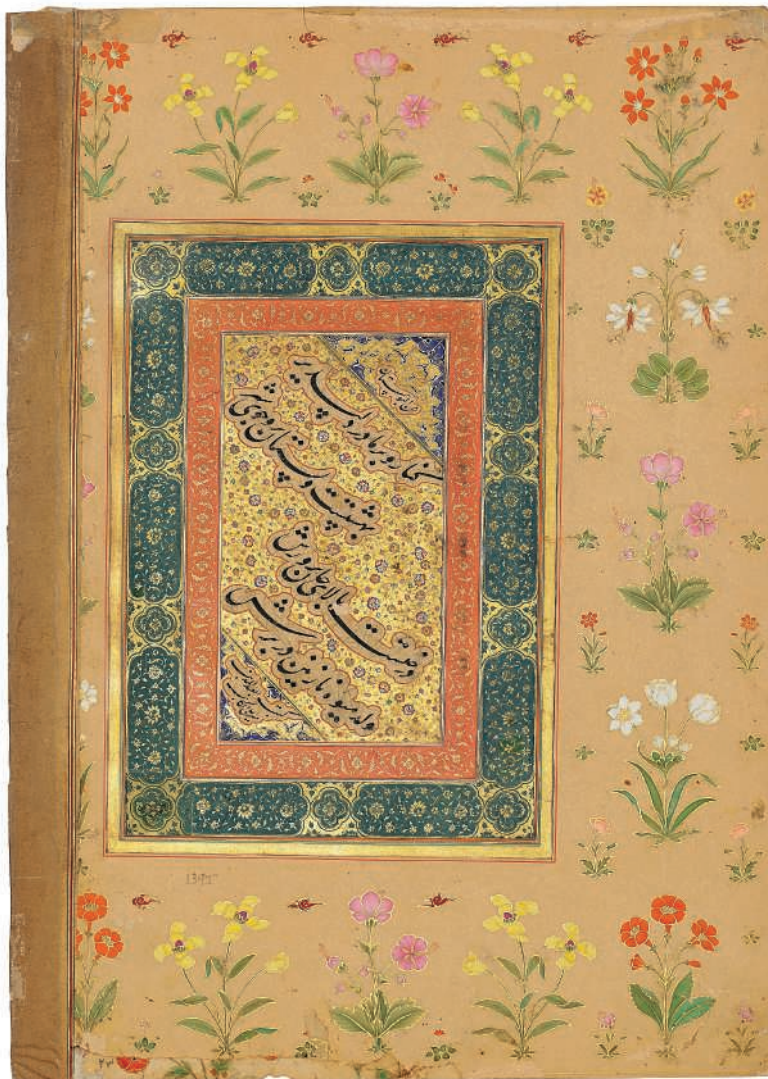
€120,000-170,000

This a portrait of Mirza Raja Jai Singh Kachhwaha of Amber (r.1621-67), whose long career consisted of alternating stints in the Deccan, in Mughal campaigns at Qandahar and Kabul, and at home at Amber. Serving in the Deccan first as a young prince alongside Sultan Parwiz, he returned to the region periodically throughout the reign of Shah Jahan. In the 1630s, he was sent to lay waste to the territories of Nizam al-Mulk around Ahmadnagar and those of the 'Adil Shahis at

Bijapur, and later assisted Khan Zaman, who was given the fief of Daulatabad and Ahmadnagar. He accompanied Khan Dawran to the Deccan for two years in the mid-1640s. Jai Singh eventually became a stout supporter of Prince Aurangzeb during the struggles for succession. Within a few years of the latter's accession in 1658, Jai Singh was given the title of Viceroy of the Deccan, and was asked to fight there once more. Stationed at Aurangabad, he took on the Maratha leader Shivaji, and negotiated his submission on terms favourable to the Mughals. Nonetheless, when Shivaji escaped, avoiding murder at the hands of the treacherous Mughals, Aurangzeb, now Emperor 'Alamgir, blamed Jai Singh and had him poisoned. At news of the raja's subsequent death in Burhanpur the emperor scandalously declared it to be his greatest joy.

Jai Singh appears as a much younger man in an inscribed illustration, circa 1630, from the Windsor *Padshahnama* (50b; Beach, Koch, 1997, pl.10). Dressed in a purple *jama* and orange turban, he appears in the lower left section of the painting just above the golden railing. Safdar Khan, whose portrait is the following lot in the sale, can be identified in a brown and white striped *jama* on the lower right section in the same painting. Both figures were important dignitaries in the service of Shah Jahan. Jai Singh is also recognisable in another illustration from the Windsor *Padshahnama* circa 1640, ten years later, in a yellow *jama* and striped trousers at the bottom of the painting (f.147b; Beach and Koch, 1997, pl.32). Historical circumstances and the comparatively heavier and older face of Jai Singh support a date in the early 1640s for our portrait. There is another comparable portrait drawing of him in the Chester Beatty Library, done in Amber a few years after ours, circa 1645-50, where he sits on a throne handing a jewelled *sarpech* to his son, Kunwar Ram Singh (48.1; Leach, 1995, no.10.18, pp.979 and 981).

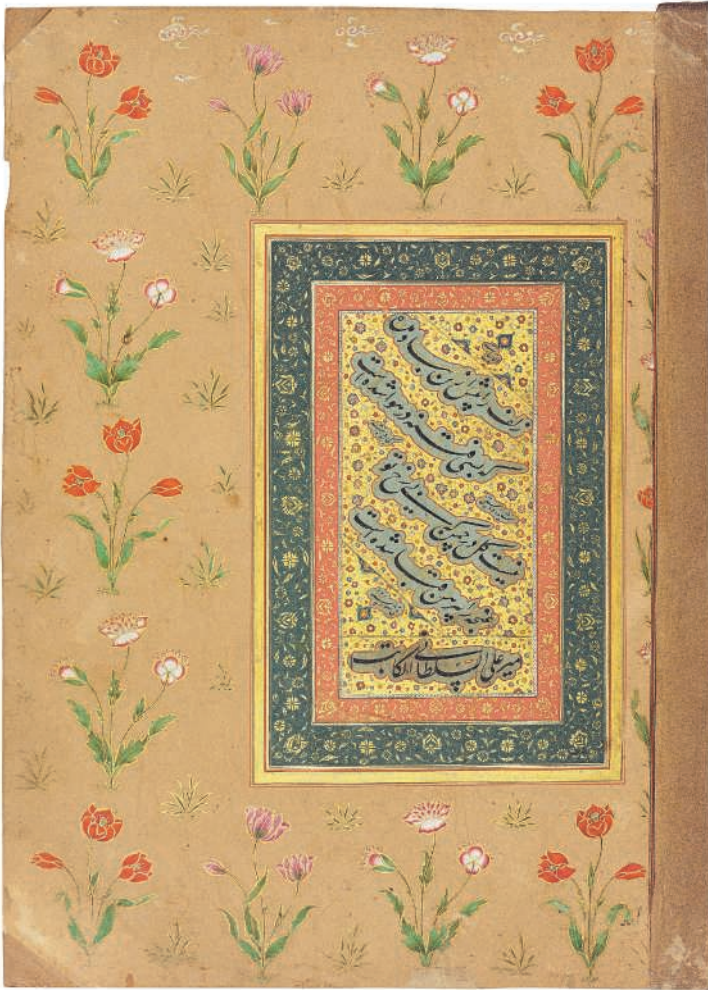
Our portrait has been attributed to the Mughal artist Payag who was active in the imperial atelier from around 1591 until 1658, the end of Shah Jahan's reign. The distinguishing feature of this portrait is the fleshy and remarkably voluminous rendering of the head, which is thrust forward from the background by the dark contour line, especially from the lips to the throat. This is the hallmark of Payag, who often uses chiaroscuro modelling, but not



in this formal portrait where atmospheric effects would not be appropriate. The shape and articulation of the hands correspond closely to that feature in Payag's portrait of Islam Khan Mashhadi painted in circa 1640, also from the Late Shah Jahan Album (MMA 55.121.26; Beach, 1985, no.22, pp.27,37, ill.pl.III). There are also many comparable figures in plate 39 of the Windsor *Padshahnama* which is signed by Payag and dated to circa 1640 (f.195b; Beach and Koch, 1997, pl.39). In particular, the figure in blue in the lower left corner, the figure holding a staff in the bottom centre, and the figure behind the Ethiopian in the lower right. The corpulent figure in the lower left-centre edge wears a *jama* that is almost identical in colour and pattern. Above is a hint of the cloud-streaked sky that Payag often uses.

The rendition of the face bears a strong resemblance to the central figure in a battle scene associated by some historians with the siege of Qandahar, from a *Padshahnama* manuscript, again attributed to Payag, circa 1640. The chief nobleman in the battle scene, initially thought to be Dara Shikoh by S.C. Welch, seems to be a Rajput, as his *jama* is tied under his left arm in Hindu fashion (Beach, 1978, no. 25, pp.81-82). For a list of works inscribed by and attributed to Payag, see Beach, Fischer and Goswamy (eds.), 2011, pp. 322-323.

The calligraphy on the reverse comprises verses from the *Bustan* of Sa'di and is signed by the Safavid master calligrapher *Mir 'Ali, katabahu al-'abd al-mudhib mir 'ali al-katib*, "The sinful slave Mir 'Ali al-Katib wrote it".



A LEAF FROM THE LATE SHAH JAHAN ALBUM

* 181

VERSO WITH A PORTRAIT OF SAFDAR KHAN, RECTO WITH A NASTA'LIQ QUATRAIN

THE PAINTING ATTRIBUTED TO BICHITR, MUGHAL INDIA, CIRCA 1635-40; THE CALLIGRAPHY SIGNED BY MIR 'ALI, HERAT, AFGHANISTAN, DATED AH 943/1536-37 AD

Opaque pigments heightened with gold on paper, recto a well observed portrait on dark green ground, the margins with figures of courtiers and a sage surrounded by gold floral sprays, blue paper verso with four very strong diagonal lines of *nasta'liq* from a *ghazal* of Hilali Jagata'i on bold scrolling golden floral design, overpainted with fine floral illumination on gold ground, the title upper right and between the couplets, dated lower left, the signature in a large panel below *Mir 'Ali al-Sultani al-Katib*, illuminated margins, on buff leaf with elegant floral sprays, glazed each side and framed
 Painting 7 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. (18 x 10.8cm.); calligraphy 5 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in. (14.9 x 7.3cm.); folio 15 x 10 $\frac{3}{4}$ in. (38.1 x 27cm.)

£80,000-120,000

\$110,000-160,000
 €89,000-130,000

INSCRIPTION:

Shabih Safdar Khan, 'a likeness of Safdar Khan'

This is a portrait of Sayyid Khwaja Qasim Safdar Khan (d.1645) painted late in his life. Safdar Khan was a long serving Mughal officer who held several official posts during the reign of the Emperor Shah Jahan (r.1628-58). In the first year of Shah Jahan's reign, he received a dress of honour, a jewelled dagger, a horse with a silver saddle and an elephant amongst other gifts from the Emperor. Later that year he was given the title of Safdar Khan. He was part of various Mughal expeditions including visits to the Deccan. In

Shah Jahan's fifth regnal year, he was appointed to the prestigious post of Ambassador to Iran. He carried with him presents comprising rarities from India for Shah Safi, the ruler of Iran. After a successful six year diplomatic stint, Safdar Khan returned, bringing several presents back for the Emperor including five hundred Iranian horses. A couple of years after he returned to the Mughal court, he was sent to Qandahar as Governor (*The Ma'athir-ul-Umara: being biographies of the Muhammādan and Hindu officers of the Timurid sovereigns of India from 1500 to about 1780 A.D.*, Asiatic Society, Calcutta, 1941, pp.665-667).

Our painting bears an identification inscription in a strong but loose black *nasta'liq* which is likely to be in the hand of Shah Jahan. Not only is the strength that of Shah Jahan's hand but the complete absence of any honorifics support the attribution. The inscription can be compared with those on two other portraits in the Late Shah Jahan Album, depicting Rustam Khan and Khan Dawran, which have also been attributed to Shah Jahan (Wright (ed.), 2008, cat.no. 62, 63, pp.386-389. The numeral 12 visible in the lower right is probably part of a system of foliation in the album.

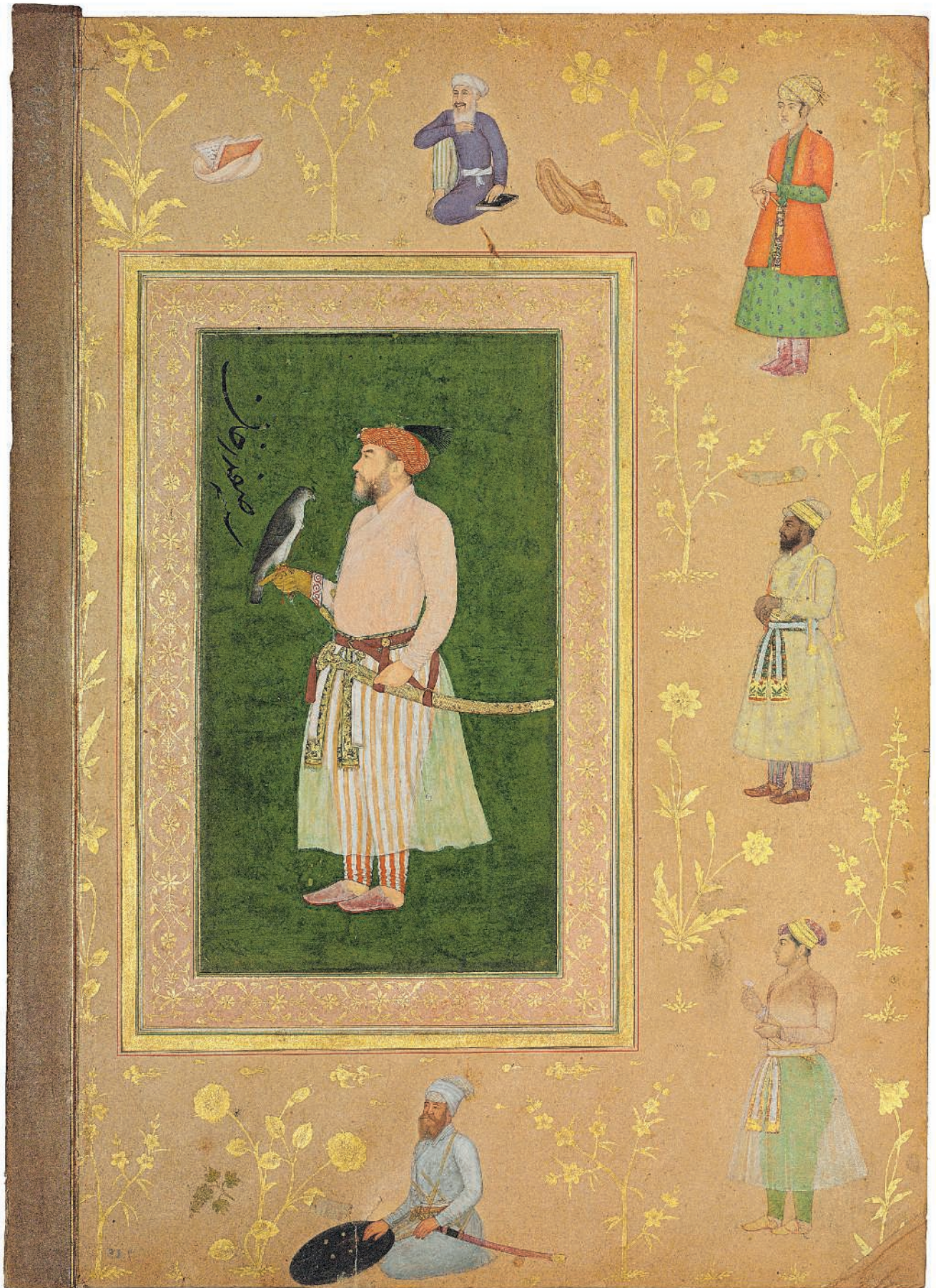
Our portrait has been attributed to the Mughal imperial artist Bichitr. An identical rendition of Safdar Khan's face can be seen in an illustration from the Windsor *Padshahnama* (50b; Beach and Koch, , 1997, pl.10) which is signed by Bichitr and dated to circa 1630. There is a tiny identification inscription discernible on the collar of Safdar Khan's *jama*. He appears in the lower right section just above the golden railing and wears a brown-and-white striped *jama*. The features – especially the eyes and lips – and close-cropped facial hair are executed in an exceedingly fine and lightly articulated manner for which Bichitr was renowned. See, for comparison, the ascribed *Portrait of Asaf Khan*, dated RY 3 (to the third regnal year of the emperor Shah Jahan), circa 1630, in the Victoria and Albert Museum (IM 26-1965; Stronge, 2002, pl.118, p.156). Bichitr brings the same level of technical mastery to the translucent gauze upper garment worn by the noble, particularly in nuanced folds and highlights along the collar, on both shoulders, and at the armpit. Even the dense and convincing folds at the bottom of the striped *pajama* demonstrate his characteristic attention to detail. Likewise, he meticulously records such details as the interrupted scroll pattern on the golden *patka*, the jewel-encrusted hilt of the sword, and the long, weighted lead of the falcon. The artist used a plain dark green ground in his earlier portrait of Jahangir, circa 1614-18, in the Minto Album (Wright (ed.), 2008, no.37a, p.294). He turned to a similar dark green ground in his portraits painted around 1630 of Shah Jahan (VAM IM 17-1925; Stronge, 2002, pl.94, p.129) and Salim as a youth (VAM IM 28-1925; Skelton, 1982, no. 50, p.41), but in those works he relieves the background with overt or discreet flowers.

The border figures are also noteworthy. The grinning bearded figure in the upper centre is a close adaptation of either the singer in a Minto Album painting by Govardhan (CBL 7A.11; Wright (ed.), 2008, no.47a, p.334) or a similar figure in Bichitr's own *Singer and Musician*, circa 1640 (VAM IM 27-1965; Stronge, 2002, pl.122, p.159). The style of these border figures strongly resembles that of another Late Shah Jahan Album painting of *A Gathering of Sages* attributed to Bichitr (San Diego Museum of Art 1990:353, published in Goswamy and Smith, 2005, no. 58), which has one figure in holding a book and is attributed to Muhammad Daula. So close are they, in fact, that the border figures here can also be attributed to the same artist.

The calligraphy on the reverse comprises verses from a *ghazal* of Hilali Jagata'i, and is signed and dated by the Safavid master calligrapher *Mir 'Ali, Mir 'ali al-sultani al-katib fi shuhur sanah 943* "Mir 'Ali al-Sultani al-Katib, in the months of year 943 (1536-7)."

We would like to thank John Seyller for his assistance with cataloguing these Shah Jahan pages.

182 No Lot





TWO MUGHAL PAINTINGS MOUNTED ON FOLIOS FROM THE *FARHANG-I JAHANGIRI*

The *Farhang-i Jahangiri* (Jahangir's Dictionary), was a Persian lexicon written by Jamal al-Din Inju Shirazi (d.1626), an Iranian scholar, and is thought to have been presented to the Mughal Emperor Jahangir around 1608. When Jamal al-Din Inju entered the service of Akbar in 1596-1597, he had already begun work on the dictionary several years ago. Akbar encouraged work on this project and even assigned other learned men to assist Jamal al-Din. He was also a favourite of Jahangir and served under him after Akbar's death in 1605. The dictionary took Jamal al-Din Inju twelve years to complete and consists of twenty-four chapters. The entries are arranged in alphabetical order and written in red ink, definitions and examples of usage of the words are in black ink. Verses from renowned poets support each entry and makes the *Farhang-i Jahangiri* particularly important for the preservation of these works. Although the work is known to have been completed in 1608/09, the first mention in Jahangir's memoirs of a copy being presented to him, on the anniversary of his accession to the throne, was in 1623. (Wright (ed.), *Muraqqa'*, Virginia, 2008, pp.234-235).

In her discussion of the dictionary, Linda York Leach notes that when Jahangir ascended to the throne following Akbar's death, a number of works such as the *Farhang-i Jahangiri* and copies of the *Shahnama* "seem to have been prepared as classics that would create a strong literary and intellectual foundation for the era" (Leach, 1995, p.148).

The distinguishing feature of the *Farhang-i Jahangiri* folios are their wide outer borders. The majority of them incorporate depictions of single figures including Indian or European courtiers, ascetics and huntsmen, engaged in various activities, as illustrated in the following lots 182, 184 and 185. Some borders, such as those of lot 183 depict birds, others with animals and mythical beasts, all rendered in gold and set amidst scrolling foliage. Narrow inner borders composed of floral and foliate scrolling tendrils on coloured grounds separate the text from the outer borders.

Around fifty folios from the manuscript are known to have survived, dispersed amongst public and private collections worldwide. The Chester Beatty Library has twenty-seven folios in its collection, with fifteen of these folios intact, and the remaining twelve with paintings mounted over the text. Most of these folios in other collections, and seven from the Chester Beatty, have miniatures laid down from the 1597 *Akbarnama*. Five Chester Beatty folios have illustrations from the *Nafahat al-Uns* (The Breaths of Fellowship) A few folios in other collections have paintings from the dispersed *Baburnama* of 1590. (Wright (ed.), 2008, p.234)

The manuscript appears to have been in the possession of the Parisian collector and dealer, Georges-Joseph Demotte, in the early 20th century. Eleven miniature paintings mounted on leaves of *Farhang-i Jahangiri* are illustrated in his 1930 catalogue, mostly from royal Mughal manuscripts. (Leach, 1995, p.264).

For other similarly mounted folios see those that have sold in these Rooms, 21 April 2016, lot 1, 10 October 2013, lot 95 and 26 April 2012, lot 13.





سپهسالار آید و بر پیش رو

*** 183**

KAMAL KHAN DEFEATS THE ARMY OF GAKHARS AND CAPTURES SULTAN ADAM AND HIS SON LASHKARI

THE PAINTING ATTRIBUTED TO SURDAS, MUGHAL INDIA, LATE 16TH /EARLY 17TH CENTURY

Recto with ink, colours and gold on paper, occasional identifying inscriptions in coloured *nasta'liq*, the painting mounted onto the illuminated manuscript leaf, verso with 35ll. fine red and black *nasta'liq* in blue frame of gold floral meander, margins with black-outlined gold cloudbands and floral sprays
Painting 8⁷/₈ x 4³/₄in. (22.5 x 12.1cm.); folio 13³/₈ x 8¹/₂in. (34 x 21.6cm.)

£50,000–70,000

\$66,000–92,000

€56,000–77,000

The Mughal Emperor Akbar (r.1556-1605) commissioned his prime minister and close friend, Abu'l Fazl, to write a history of his reign in the spring of 1589. The completed text known as the *Akbarnama* (The Book of Akbar) was presented to the Emperor in 1598, nearly ten years later. There are two known illustrated copies of the *Akbarnama* dating from the reign of Akbar. The first copy in the collection of the Victoria and Albert Museum is in larger format and can be dated to circa 1590-95. The dating suggests that work on this illustrated copy had begun even before the final text of the *Akbarnama* had been presented to Akbar.

A slightly later copy, by the famous calligrapher, Maulana Muhammad Husain Kashmiri, known as *Zarrin Qalam*, is divided between the British Library (OR.12988) and the Chester Beatty Library in Dublin. Volume I of Abu'l Fazl's text which is in the British Library deals with the history of the Mughals up to Akbar and Akbar's childhood, covering events up to the death of Humayun in 1556. The Chester Beatty Library has volumes II and part of III which are concerned with Akbar's reign itself, beginning with Akbar's coronation and ending in 1579. It is uncertain whether the final portion of the manuscript is missing or was never completed. The British Library has 163 folios with 39 paintings and the Chester Beatty Library has 268 folios with 61 paintings and 7 additional folios from volume I. The 7 additional leaves are all mounted on *Farhang-i Jahangiri* folios (Leach, 1995, pp.294-300, no.2.154-2.160).

Art historians have variously dated this *Akbarnama* from either the last years of the 16th century or the first years of the 17th century depending on the precise reading of an inscription. John Seyller has suggested a corrected reading of the date on f.134b of the British Library volume as 12 *Isfandarmuz mah-i ilahi sana* 40/22 February 1596. Corroborating this date is a second inscription on a painting near the beginning of the Chester Beatty Library volume with another date, 19 *Urdibihisht* RY 42/30 April 1597 (Seyller, 'Scribal notes on Mughal manuscript illustrations', 1987, 247-77.)

Our painting is from the second volume of the 1597 *Akbarnama* most of which is in the Chester Beatty Library in Dublin. This is the left half of a double-page composition. The right half (f.84b), depicting Akbar's armies fighting the Gakhars in 1563, is ascribed to the Mughal artist Surdas, and is in the collection of the Chester Beatty Library (Leach, 1995, no. 2.116, pp. 260-261). Our painting fills a gap in the Chester Beatty *Akbarnama* at ff. 84/85. It is painting no.92 of the original total of 170 paintings in the manuscript.

The dramatic scene depicts Kamal Khan defeating the armies of his uncle Sultan Adam and his cousin, Lashkari. Kamal Khan was the son of Shir Shah, Sultan Adam's older brother and the chief of the hill tribe Gakhar who occupied the land between the rivers Beas and Indus in North-west India. After Shir Shah's death, Kamal Khan was imprisoned in Gwalior and Sultan Adam became chief of the tribe. Whilst in prison, Kamal Khan sent a petition to Akbar who ordered Sultan Adam to divide his lands with his nephew. When Adam refused, troops were sent on Akbar's command to imprison him.

Our painting, like its counterpart in the Chester Beatty Library, has been attributed to the Mughal artist Surdas who was originally from Gujarat. It is difficult to differentiate between the Gakhar tribesmen and the imperial soldiers in the scene. Surdas has been unable to portray different regional facial types but convincingly conveys a sense of action and drama in the scene.

Sur Das, generally termed 'Gujarati', arrived at the Mughal court about a decade after Akbar's conquest of territories in western India. He was a prolific artist in the imperial atelier between 1595 and 1605. He is known to have contributed to the British Library 1596 *Khamsa* of Nizami, the Metropolitan/Walters 1598 *Khamsa* of Dihlavi and the Cincinnati *Gulistan* of Sa'di. The highlight of his career was the four paintings he did for the British Library volume of the *Akbarnama* (folios 34v, 40r, 47v, 106r) and nine paintings for the Chester Beatty *Akbarnama* volumes. For a note on Surdas and mention of additional paintings attributed to him, see Leach, 1995, pp. 117-118.

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

A FOLIO FROM A DISPERSED MUGHAL MANUSCRIPT, MOUNTED ON A LEAF FROM THE *FARHANG-I JAHANGIRI* OF 1608

*** 184**

AN ELEPHANT BROUGHT TO THE PALACE GATE

THE PAINTING ATTRIBUTED TO MUKUND AND MADHU, MUGHAL INDIA, LATE 16TH/ EARLY 17TH CENTURY

Recto with ink, colours and gold on paper, the painting mounted onto the illuminated manuscript leaf, verso with 35ll. fine red and black *nasta'liq* in yellow frame of gold floral meander, margins with black-outlined gold figures and floral sprays

Painting 9 x 5 $\frac{1}{2}$ in. (22.9 x 14.3cm.); folio 13 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (34.3 x 21.9cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

This painting, from a dispersed Mughal manuscript, is one of a number that were mounted on folios from the *Farhang-i Jahangiri* of 1608. The main figure, dressed in an orange *jama*, in the top left corner of the painting appears to be distributing melons from a tray being offered to him. It has been suggested that the figure, who bears some resemblance to the Emperor Babur, is possibly Qabal Khan. Qabal Khan, the sixth son of Tumanba Khan, was an ancestor of Genghis Khan and the Mughal rulers. With the intention of establishing the Mughal Empire in the annals of world history, Akbar is known to have commissioned several historical manuscripts such as the *Chingiznama* (book of Genghis Khan) which illustrates the life of Genghis Khan and his family. A late sixteenth century painting from the *Chingiznama* by the artists Basawan and Bhim Gujarati depicting Tumanba Khan, his wife and nine sons (including Qabal Khan) is in the Metropolitan Museum of Art (acc.no.48.144; Ekhtiar et al. (ed.), 2011, no.246, pp.351-352).

Qabal Khan is also discussed early in the text of Abu'l Fazl's *Akbarnama*. The figures and composition of our painting can be compared with several folios from the 1597 *Akbarnama* which has been divided between the British Library in London and the Chester Beatty Library in Dublin. Volume I of the 1597 *Akbarnama*, which deals mainly with Akbar's ancestors, is in the British Library (BL Or. 12988). For further discussion on the 1597 *Akbarnama*, see lot 183 in the sale. Our painting possibly relates to volume I of British Library *Akbarnama*. Comprising 163 folios with 39 illustrations, the British Library volume has a lacuna at ff. 30/31 where there are two missing illustrations (AN 1:186). Our previously unrecorded painting could perhaps be one of the missing illustrations.

Although the painting does not bear a signature, it has been attributed to the artists Mukund and Madhu. This type of collaborative work occurs regularly in the *Akbarnama*. The portrait of the central figure, Qabal Khan, appears to be by the hand of Madhu, who was known as a talented portraitist. Mukund is probably responsible for painting the greybeard guard by the gate. Some of the other courtiers and attendants also exhibit the head shape and facial structure of Mukund's figures. Our figures also find comparison with a folio in the Chester Beatty Library *Akbarnama* (Ms. 3), f.202b, ascribed to Mukund. The elephant on the podium and the architecture of the fortress can also be compared to other ascribed works by Mukund, (Chester Beatty Library *Akbarnama*, f.155b; British Library *Khamsa* of Nizami, f.318b). For a note on the artists and a list of additional paintings attributed to Madhu and Mukund, see Leach, 1995, pp.1109-1110, 1113-1114).

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

185 No Lot



Vertical text in Persian script, likely a title or description of the scene, located on the left side of the miniature painting.



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PORTRAITS OF 'ALI JAL AND DARAB KHAN
DECCAN, INDIA, EARLY 17TH CENTURY

Darab Khan holding bow and arrow, the portly 'Ali Jal holding his sword hilt, mounted within panels of fine diagonal black *nasta'liq*, bold *nasta'liq* couplets above and below, in coloured margins, backed, paint flaking and partly retouched

Each painting 5¼ x 3¼in. (13.3 x 8.3cm.); folios 9 x 7 in. (25.4 x 20.3cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600



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'Ali Jal is dressed in Akbari fashion of the late 16th century with a flat turban, a simple diaphanous *chakdar* (four-cornered) *jama*, his *patka* tied around his waist in an Akbari style, and bright orange *pajama* trousers.

Darab Khan is depicted wearing a Jahangiri turban and a double *patka* in the Jahangiri style, a plain white sash along with an ornamental one. Although both figures are dressed in Mughal fashion, the plain dark backgrounds and the palette comprising purple tones, acid green and resplendent orange suggest a Deccani origin for these two portraits.

Although not enough is known about 'Ali Jal, represented here with a sword and a *katar* tucked into his *patka*, he was probably a Mughal officer in Akbar's army who was sent to fight in the Deccan. Darab Khan was an important noble at the court of Jahangir and is mentioned several times in the *Tuzuk-i Jahangiri* (Memoirs of Jahangir). He was the son of 'Abdul Rahim the *Khankhanan*, and the brother of Shahnawaz Khan, both with military ties to the Deccan. 'Abdul Rahim, known for his love of poetry and the arts, was one of the most important successful officers in Akbar's army and represented the Mughal empire in the Deccan for several years. Shahnawaz Khan held the post of governor of Berar and Ahmednagar. After Shahnawaz Khan was killed, Jahangir gave the post to Darab Khan and sent him south to join his father. For another early 17th century portrait of Darab Khan as a young man, see Goswamy and Bhatia, 1999, no. 51, p. 65.

* 187

A GRAZING CAMEL
PROBABLY IRAN, 18TH CENTURY

Opaque pigments heightened with gold on paper, plain paper background with two sketches of seated turbaned men, mounted in green border on ivory leaf, both gold-sprinkled, the reverse plain, re-backed
Painting 4 x 3¼in. (10.2 x 7.9cm.); folio 7⅞ x 5½in. (20 x 14.3cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600



187

* 188

AN ILLUMINATED PAGE FROM A *GULISTAN* OF SA'DI

BORDER DRAWING ATTRIBUTABLE TO SULTAN MUHAMMAD, SAFAVID TABRIZ, CIRCA 1525-30

Each side with pen on ivory paper, 10ll. very elegant black *nasta'liq*, occasional words in blue, titles in gold *naskh*, black-outlined gold dividing rules, mounted on pale pink margins, recto with a dragon below fighting *simurghs* amongst foliage, a stream across one corner, verso with deer and a stream around flowering prunus blossom trees, glazed each side and framed
Text 6 x 3½in. (17.8 x 8.9cm.);
folio 11¾ x 7½in. (29.8 x 19cm.)

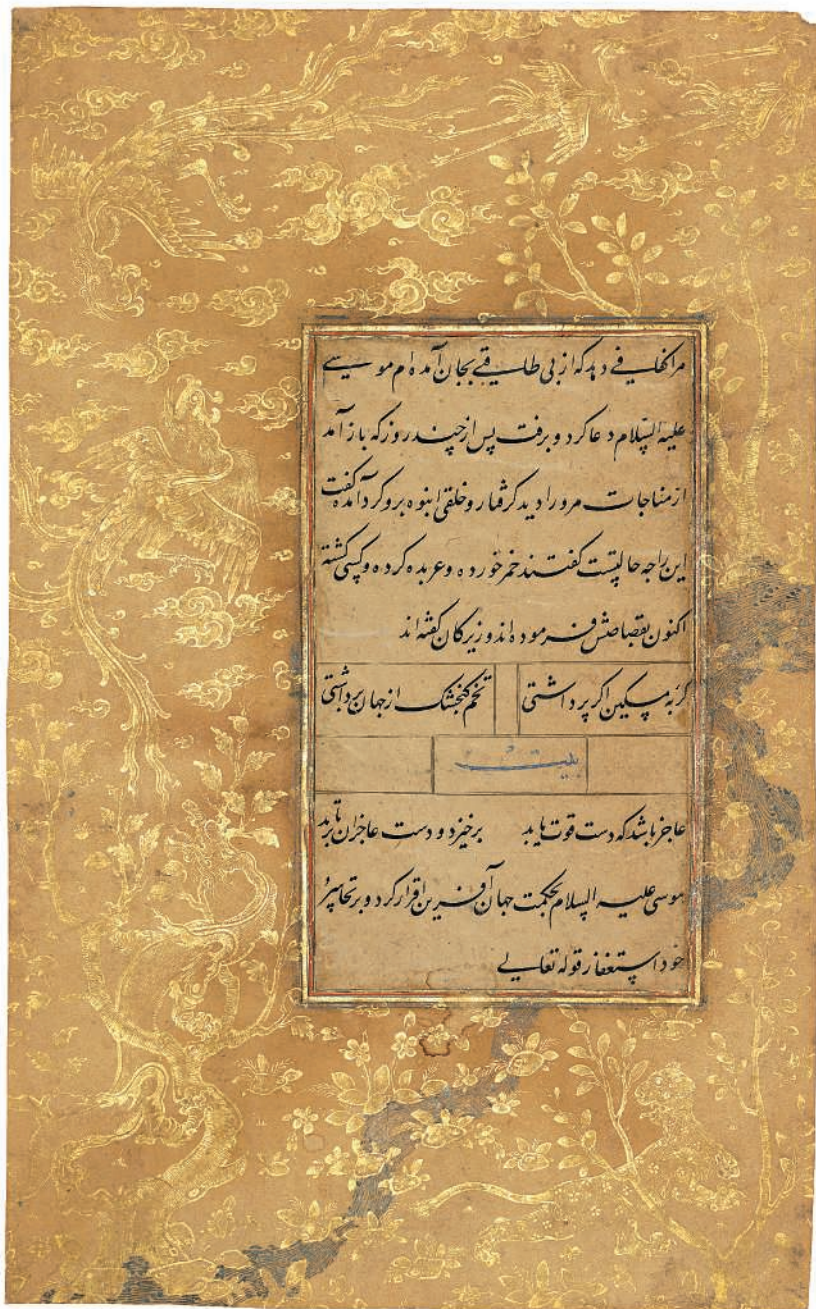
£10,000-15,000

\$14,000-20,000
€12,000-17,000

This folio originates from a dispersed copy of the *Gulistan* of Sa'di which had borders lavishly illuminated with a 'fantastic forest' by Sultan Muhammad, the great master of Shah Tahmasp's atelier. The Keir Collection has three folios from the same manuscript (Welch, 1979, nos. 45 and 46, pp.130-31). Not only are the size, the style and the format of calligraphy the same, but the illumination of the borders shares the same vivacity and sense of movement. Welch writes that with their spirited brushwork and inventive compositions, they were influenced by the 15th century Turkman designs that formed part of Shah Isma'il's booty following the conquest of Tabriz in 1502 (Welch, 1979, p. 131).

It is possible that several artists worked on the borders of this manuscript – either contemporaneously with Sultan Muhammad or later, when the text of the incomplete original manuscript, which was attributed in 1976 to Sultan 'Ali Mashhadi by B.W. Robinson (Robinson (ed.), 1976, no.220-222, pp.181-182), was completed by Mir 'Imad al-Hassani in the late 16th century. The colophon of the manuscript, which is signed Mir 'Imad and dated AH 1004/1595 AD was part of a small section of thirteen folios that sold at Sotheby's, 12 October 1990, lot 255. The leopard and sinewy dragon here however are of a quality familiar in the best of the pages and thus an attribution to Sultan Muhammad is possible.

F.R. Martin writes that the manuscript from which the borders were removed was acquired by the German art historian Philipp Walter Schulz in Iran in the early 20th century. A folio belonging to Schultz was exhibited in the *Meisterwerken Muhammadanische Kunst* (Sarre and Martin, 1985, pl.31). F.R. Martin also publishes two as being in his own collection in *The Miniature Painting of Persia, India and Turkey from the 8th to the 18th Century*, 1912, pls.250-251. This implies that the manuscript was already separated by this time. A border from the same manuscript, also in the Keir Collection is published in *L'Étrange et le Merveilleux en terres d'Islam* (exhibition catalogue, Paris, 2001, p 106, no. 71). Another is in the Kunstbibliothek in Berlin (K2019m, 7 (10.273a); Kröger and Heiden, *Islamische Kunst in Berliner Sammlungen*, exhibition catalogue, no. 166, p. 208). A further border (although it now surrounds a miniature by Reza 'Abbasi as opposed to a page from Sa'di's *Gulistan*), is published by Soudavar (1992, no. 105, p. 267). A gold border from the manuscript was sold in these Rooms, 31 March 2009, lot 179. Others were in the collection of Stuart Cary Welch, sold at Sotheby's, 6 April 2011, lots 74, 75 and 76.



*** 189**

THE AMIR 'UMAR DANCES IN DISGUISE BEFORE THE IDOL-WORSHIPPER TAHMAS

ATTRIBUTED TO FARHAD, SHIRAZ, CIRCA 1476-1486 AD

F.356 from the *Khavarannama*, 'The Book of the East' of Ibn Husam al-Din, opaque pigments heightened with gold on ivory paper, four columns of *nasta'liq* text in panels above and below, coloured marginal rules, the reverse with text in columns, the lowest line written on the diagonal, central heading panel in gold *naskh*, mounted

Painting 6½ x 8 in. (16.5 x 22.9cm.); folio 15½ x 11¼ in. (39.3 x 28.3cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

The *Khavarannama* is a long versified epic written in the style of the *Shahnama* detailing the exploits, many of which are fantastical, of the Prophet's uncle 'Ali and his companions. Composed by Mawlana Muhammad ibn Husam al-Din, the link to Firdawsi is very clearly demonstrated in this copy in a painting now in the Metropolitan Museum of Art which shows the author meeting the elderly bearded Firdawsi (Ekhtiar, Soucek, Canby and Haidar, 2011, no.125A, pp.185-6).

This painting come from a magnificent very large manuscript the majority of which is now in the Golestan Palace Library, Tehran (*Masterpieces of Persian Painting*, exhibition catalogue, Tehran, 2005, pp.77-83). The manuscript, discovered by Dr. Richard N Frye of Harvard around 1952, originally contained 155 paintings. Forty illustrations were separated from it before it was sold to the Museum of Decorative Arts in Tehran from where it has now gone to the Golestan. The other paintings have been sold into Western Collections, the vast majority in America. All the 115 remaining Golestan illustrations are available on the web, incorrectly labelled as being in the Astan-e Quds, Mashhad (<http://fedeshk.persiangig.com/eoKsckdif3/document/khavarname.pdf>)

Ten paintings are in the Chester Beatty Library (Arberry, Robinson, Blochet and Wilkinson, 1962, n.293, pp.60-62). The Dublin catalogue entry by Wilkinson notes that the colophon in Tehran is dated in words AH 854 (1450 AD) but that the paintings must have been added a few decades later. Half of the Chester Beatty paintings are signed *kamtarin-i bandagan Farhad* and dated AH 881 (1476-7 AD). This information is repeated in the 1976 Hayward Gallery exhibition catalogue where two further paintings from the Tehran manuscript were exhibited (*The Arts of Islam*, London, 1976, no.574, p.346). A year later Robinson called the colophon in the Tehran manuscript "suspicious" and it has not been referred to as authentic since then (Robinson, 1967, no.125, pp.95-6). A fuller study, in Farsi, was made of the manuscript by Yahya Zoka ("*Khawaran Nama*", in *Honar wa Mardom*, no.20, Khordad 1343 (May 1964)). The 2005 Tehran catalogue notes nothing about the colophon of the original manuscript but repeats that the paintings signed by Farhad are dated between AH 881 and AH 892 (1476-86 AD). There are a number of further publications of individual paintings from the manuscript and brief discussions of the manuscript itself detailed in the publications already cited.

The present painting displays many of the features that are associated with classic Aq-Qoyonlu painting, but are larger in scale. Many of them display a greater energy than is normally found in painting of the period with a brilliant colour scheme, as seen in particular in this dancing scene. Some explode through the margins and have a very immediate if slightly provincial vigour. As noted by Robinson in the 1967 catalogue "The artist Farhad is otherwise unknown but he seems to have been the leading figure in developing the Turkman style, and the production of manuscripts illustrated in this style increased enormously after his contributions to this *Khawaran Nama*" (Robinson, 1967, p.96).

نبینش بر دزدل من تکب
 بتان شکر خنده تو لب
 بختا ریشیرین فرستاد خوش
 سرا پرده زان میان پر او آرز
 پرستندگان رقص برده
 بر رسم عروسان پیراست تن
 یکی رقص کرد اندران بارگاه
 که عمر ایبه بند یک شاه

رمیده تکب دلم زان نوب
 فروزنده چون ماه در تیره شب
 بخدمت همه دست کرده بکیش
 که از سازشان زمره بی سار کش
 بسنل ریاحین می کاشتند
 برون آمد از پیش آن بخت
 بدانسان که زو خیره چند چشم شاه
 می کرد رقص اندران بارگاه

بیامد پرستنده پنجاه تن
 بر خنسا خرم تر از نو بهار
 یکی شادمانی فشکندند
 تو کفستی ز خرگاه جرخ کبوتر
 نکه کرد عمر اندران زیر تخت
 بیامد بر سپم پرستندگان
 یکی بانگ بر زد بدان بندگان
 برو شاه را بر پیش زد مهر

بر دیک خمر و سوسند آمدن
 همه تان و خرم و آیدار
 با و اد آمد دف و چنگ و سنه
 بچینا کری زمره آند سرود
 بیاراست خود را بعد کوه ز جنت
 برقص اندر آمد جو آن بندگان
 بیک سوسندند آن پرستندگان
 بنظران زو بر نمی داشت مهر



بدیک پرستندگان کنت شاه
 پرستندگان روی بر گشتند

که بیرون روید از در بارگاه
 که شند و گشتا ر بگداشتند

مرا امشب این یک پرستنده بس
 نماذج مردم بجز عمر و شاه

یک امشب من و او دکیج کسر
 بچون خواست شد عمر زان بارگاه

THE ART OF THE OTTOMANS



(ships detail)



190

VARIOUS PROPERTIES

190

TWO DECCAN PORTRAITS WITH OTTOMAN BORDERS
POSSIBLY HYDERABAD OR NORTH DECCAN, LATE 18TH/ EARLY
19TH CENTURY

Opaque pigments on paper, the first depicting a Hindu ruler, probably Maratha, smoking a *huqqa* accompanied by two attendants, the second depicting a Deccani nobleman carrying a sword, the paintings laid down on an album page with composite borders comprising panels with Ottoman calligraphy. The largest folio 16 x 10½ in. (40.9 x 26.7 cm.); painting 9¾ x 6 in. (25 x 15.4 cm.) (2)

£5,000–7,000

\$6,600–9,200
€5,600–7,700

PROVENANCE:

Marie de Rohan-Chabot, Princesse Lucien Murat (1876-1951)
Thence by descent to the present owner

Inscriptions in the upper border of the portrait of the Deccani nobleman comprise praise to God and invocations of blessings on Muhammad and 'Ali, signed by Al-Sayyid al-Hafiz 'Ali al-Ramzi (Remzi), the teacher at the Uç Şerifeli (Mosque in Edirne), pupil of 'Izzati (Izzeti) Efendi, dated 1252 (1836-7). In the left and right borders is part of a text in Ottoman Turkish by the Idris Ghalib (Galib) Efendi whose *ijazah* is on another leaf, and is dated 1258 (1842-3). In the lower border is an Arabic saying.

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Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



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191

FIVE ILLUSTRATIONS TO A RAGAMALA SERIES WITH OTTOMAN BORDERS

POSSIBLY HYDERABAD OR NORTH DECCAN, DECCAN, LATE 18TH/
EARLY 19TH CENTURY

Opaque pigments on paper, an attendant brings a lamp to a lady sitting wearing a garland (*Shyam Kalyan Ragini*); Krishna holding a lotus flower dances on a terrace in the rain accompanied by five lady musicians (*Megha Raga*); a prince with attendants listening to a yogini with a *vina* and a horse-headed *kinnara* playing cymbals (*Sri Raga*); a lady playing a *vina* in a landscape (*Sorath* or *Gujari Ragini*); a lady being received by an elderly attendant as she rushes in before the storm (*Madhumadhavi Ragini*); the paintings laid down on an album page with composite borders comprising panels with Ottoman calligraphy

The largest folio 13 x 9¾ in. (33 x 23.8 cm.);
painting 9¾ x 5¾ in. (24 x 14.2 cm.)

(5)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Marie de Rohan-Chabot, Princesse Lucien Murat (1876-1951)
Thence by descent to the present owner

In the upper left border of *Sorath* (or *Gujari*) *Ragini* are two cartouches from the dismantled *ijazah* (permission to work as a calligrapher) of Al-Sayyid Idris Ghalib (Galib) Efendi; the upper cartouche is signed by al-Sayyid Muhammad Rushdi (Mehmed Rüşdi), pupil of Sayyid Hafiz Muhammad Wafa Hisari (Mehmed Vefa Hisari). The date on this has been obscured. The middle cartouche is signed by al-Sayyid Hafiz Muhammad Tawfiq ibn Muhammad al-Wafa (Mehmed Tefvik ibn Mehmed Vefa).

All the other cartouches belong to an *ijazah* awarded to Sayyid 'Ali al-Wahbi (Vehbi) dated 1229 (1813-14). The masters who have signed it are 'Uthman Kamili (Osman Kamili), Ibrahim 'Afif, Husayn al-Hasani, 'Uthman al-Rushdi (Osman Rüşdi) and Hafiz Ibrahim Shawqi (Şevki).

A well-known, late eighteenth-century *ragamala* set with comparable depictions is part of the Johnson Album (37, nos. 1-36) in the India Office Library (see Falk and Archer, 1981, nos. 426 i-xxxvi pp. 228-231, ill. pp. 506-514).



191 (part lot)



191 (part lot)



191 (part lot)



192

**TWO BLUE AND WHITE HEXAGONAL
IZNIK TILES**

OTTOMAN TURKEY, CIRCA 1530

The white ground decorated in cobalt-blue and turquoise with a design of radiating arabesques flanking palmettes, simple line border, areas of restoration

7in. (17.8cm.) across

(2)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

PROVENANCE:

Acquired in Greece by the present owner, April 1984

Tiles of this design are associated with the facade of the *Sünnet Odası* in the Topkapı Sarayı Palace although it is probable that they were re-used having originally been made for an earlier construction (Porter, 1995, p.106). These tiles were made over a period when the technology was changing at Iznik. As a result one can find different glaze surfaces on different examples. Other examples of the same design can be found in many museum collections including the Gulbenkian Museum (*Calouste Gulbenkian Musée, Catalogue*, Lisbon, 1982, no.122, p.191), the Fogg Art Museum, the Victoria and Albert Museum (Lane, 1960, pl.13), and the Sadberk Hanım Museum, Istanbul (Soustiel, 1999, no.14, p.66). Another is in the Ömer Koç collection (Bilgi, 2015, p.106, no.9). A similar tile sold in these Rooms, 27 April 2004, lot 57.





0193

QUR'AN SECTION

OTTOMAN TURKEY, 16TH CENTURY

Comprising Qur'an I, *sura al-fatiha*, v.1 to Qur'an II, *sura al-baqara*, v.141, Arabic manuscript on paper, 20ff. with one fly-leaf, each folio with 9ll. of black *naskh*, gold and polychrome rosette verse markers, text panels outlined in gold and black, red reading markers, *sura* heading in white *thuluth* within gold and polychrome cartouches, opening bifolio with gold and polychrome illumination framing 7ll., in contemporaneous stamped and gilt brown morocco, cream paper doublures, some worming and waterstaining
Text panel 6½ x 3⅜in. (16.5 x 9.8cm.); folio 11⅝ x 7⅞in. (29.5 x 20cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600

A similar Ottoman Qur'an, dated AH 938/1531-32 AD, is in the Nasser D. Khalili Collection (James, 1992, pp.228-229, no.54). That has illumination very similar to ours, which James writes is typical of the period. On ours, the central gold projections into each outer margin of the folios resemble the form of a stylised tulip – a playful move on the part of the skilled illuminator who clearly had a knowledge of contemporaneous taste.

A RARE MING PORCELAIN PEN BOX FOR THE ISLAMIC MARKET

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A RARE MING PORCELAIN PEN BOX

XUANDE REIGN, CHINA, 1426-1435 AD

Of rectangular form with rounded ends and separate lid, the white ground decorated in underglaze cobalt-blue, the body with four cartouches of scrolling vine, set on a ground of hexagons, the lid similarly decorated with a central medallion flower panel surrounded by stylised 'Golden Horn' cloudbands, inside of lid with plum blossom, bamboo and pine, the interior set with a small separate porcelain inkwell and apertures for other writing implements, Chinese inscriptions on the inner lid and outer body bearing the reign mark of the Xuande Emperor, intact

12 $\frac{5}{16}$ in. (32.1cm.) long

£80,000-120,000

\$110,000-160,000

€89,000-130,000

INSCRIPTIONS:

Da Ming Xuande nian zhi, Made in the Xuande Ming Dynasty

Travelling through Anatolia in 1331, Ibn Battuta (1304-1377) noted the strong taste in the Islamic world for fine Chinese porcelain. The existing collections of Chinese porcelains in Ardebil and in the Topkapi Museum consist mostly of Yuan, Ming and Qing pieces - the largest group of which is the blue and white porcelain (Misugi, 1981, p.22). Many of these Chinese porcelains went on to inspire the luxury ceramics produced at the Ottoman and Safavid courts. However as well as exporting their own wares which delighted and inspired the craftsmen of the Islamic world, the Chinese also produced large quantities of blue-and-white ceramics in 'Islamic' forms for local consumption.

It is likely that our pen box is one of those. The mark indicates that it was made in the short ten-year reign of the Xuande emperor (1426-1435), soon after Ibn Battuta made his observations. At this period, there was an improvement in the quality of production standards and technologies at the Ming court. There was also an increased conformity in the design of the goods produced - although there were more patterns, forms and colour combinations, the decoration followed designs supplied by the court (Clunas and Harrison-Hall, 2014, p.88). Outward-looking policies in the period between 1400-50 brought increased diplomatic contacts with courts across Eurasia and instigated the desire for new 'foreign' shapes using traditional Chinese materials.

Distinctive blue and white porcelains in the form of Egyptian, Syrian and Central Asian metalwork and glass were commissioned by the Yongle and Xuande emperors specifically. In the catalogue that accompanied the British Museum exhibition on the Ming dynasty, Craig Clunas and Jessica Harrison-Hall illustrate numerous forms from the Islamic world that were imported into the Ming repertoire. These included candlesticks, basins, tankards, flasks and ewers as well as pen boxes (Clunas and Harrison-Hall, 2014, pp.94-95).

Often the Islamic objects copied were considerably earlier than their Chinese counterparts. It is possible that they were collected and kept at the Yuan court and provided inspiration for later potters there. A blue and white tray stand (*qizuo*) in the British Museum, made in the Yongle period (1403-24), illustrates this (OA 1966.12-15.1; Harrison-Hall, 2001, p.110, no.3:22). It clearly copies Mamluk Egyptian examples of a type made about a hundred years earlier - for instance one inscribed with the titles of the Sultan Muhammad ibn Qalawun (r.1293-1341), also in the British Museum (1897.0510.1). The potter must either have seen a drawing of the Mamluk tray, or given the very close resemblance, had access to an original which he copied. Interestingly, prior to its acquisition by the British Museum, the Yongle tray stand was owned by a Dr. Joseph Aractingi who bought it in the *souq* in Damascus (for more information on this piece see John Carswell, 'An early Ming porcelain stand from Damascus', *Oriental Art*, New Series, vol.XII, no.3, Autumn 1966, pp.176-182). At what stage it travelled to Damascus is unclear but its presence there illustrates the trade link between the two empires.





Shards of blue and white porcelain decorated with pseudo-Arabic inscriptions were unearthed at Dongyuan, Zhushan in 1993. One of these has a Xuande imperial reign mark, as ours reinforcing the production of Islamic style porcelains at the Xuande court (Harrison Hall, 2001, p.111).

Our pen box although very Islamic in form is decorated with traditional Chinese motifs of the 'Three Friends of Winter', plum blossom, bamboo and pine. A very similar pen box, with the same decoration to that offered here is in the collection of Sir Percival David, the celebrated collector of Chinese ceramics (Scott, 1992, p.50, no.40). That is catalogued as Yongle. The Xuande mark on ours may indicate that it was inspired by the Percival David example.

Ming pen boxes of similar type later entered the Ottoman court and were sometimes heavily decorated with gold and rubies to suit the taste of the Ottoman court. One such example is now in the Topkapi Saray Museum (2/894, Atil, 1987, no.68, p135). The interior of the Topkapi pen box was further adapted in Turkey to serve the Ottoman calligrapher. The box was fitted with two jade and gold inkwells, enhanced with rubies, diamonds and emeralds, as well as a 'pounce box' and a compartment for pens. However other boxes, including one in the David Collection, like ours have porcelain interiors with defined areas for the various tools, all similarly decorated to the exterior, demonstrating that the Chinese potters began to adapt to the Islamic shape to hold their ink, paints and brushes - an interesting cross-cultural transaction (Atil, 1987, p.136). As well as making their way to Turkey, some of these Chinese versions were also later exported to Iran. The David Collection example, mentioned above, has a Safavid Persian lid, probably made around 1600 to replace one either lost or broken (von Folsach, 2001, no.241, pp.125 and 179). An example of one of these Ming pen boxes that travelled to the Islamic world was sold in these Rooms, 10 October 2013, lot 133.



195

A PARCEL GILT AND NIELLO SILVER PENCECASE (DAVAT)

OTTOMAN TURKEY, PERIOD OF AHMET III, 1703-1730 AD

Of typical form, the pencecase of three individual tubular sections with engraved and damascened floral decoration and intricate finials on either side, those on one end forming caps attached to the main body with silver chains, the sections joined by panels of openwork in the form of flower heads alternated with delicate scrolls, the stout, faceted inkpot with raised and slightly everted rims, each side of the main body with floral decoration in cusped medallions between minor floral borders, above a small floral medallion with inset ruby surrounded by enamelled foliage, with two tughras and essay marks
9¼in. (23.8cm.) long

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

Collection of Dr. Mohamed Said Farsi sold Christie's, London, 5 October 2010, Lot 297

A very similar pencecase, also with the tughra of Sultan Ahmed III, which can be dated to 1706, is in the treasury of the Kremlin in Moscow, together with a slightly smaller very similar example with two pen-tubes with the same tughra and dated to 1707 (*Treasures of 16th-18th Cent. Persian and Turkish Applied Art from the Collection of the State Museums in the Moscow Kremlin*, Catalogue, Moscow, 1979, nos.210 and 211). A further example is in Copenhagen (von Folsach, 2001, no.534, p.331). Another was sold in these Rooms, 23 October 2007, lot 118.

196

**A WOOD, NIELLO AND GILT SILVER-MOUNTED SWORD (PALA)
AND SCABBARD**

OTTOMAN TURKEY, 17TH/18TH CENTURY

With single-edged curved blade, the cross guard and quillons engraved, gilt and nielloed with a central spreading floral spray, the quillons' finials worked as swaying leaves, the black leather scabbard's mounts with profuse gilt and nielloed floral decoration, with suspension ring
32in. (81.4cm.) long

£25,000-35,000

\$33,000-46,000

€28,000-39,000

LITERATURE:

Kirill Rivkin and Brian Issac, *A Study of the Eastern Sword*, Mankato, USA, 2017, fig. 128.

Our sword has a similar hilt and pommel to two swords recorded in the *Karlsruher Türkenbeute* from the collections of Baden-Baden (Petrasch *et al*, 1991, ill.126 and 127, p.184). The hilts are chevroned to enhance grip and the pommel is incised and cut as a rough trefoil. Each sword is also mounted with a square element engraved with an elaborate floral quatrefoil. Both Karlsruhe swords are dated to the mid-17th century. Another dark hardwood hilt with panels sculpted with chevrons can be seen on a 17th century *karabella* taken during the siege of Vienna in 1683 (Hales, 2013, nos.547, p.224).

The niello of the floral decoration on the mounts and on the *pala*'s square would suggest the swords are contemporaneous. Moreover, the lobed leaves of the sword's square floral quatrefoil are identical to the floral spray's leaves engraved on the scalloped mount of a late 17th century dagger also published by Petrasch (1991, ill. 146, p.200). The numerous comparable examples from Karlsruhe and Ingolstadt support a 17th century attribution for our sword.





197



198

197**AN OTTOMAN CORAL-INSET GILT-COPPER MOUNTED SWORD (KILIJ) AND SCABBARD**

BLACK SEA COAST, PROBABLY TRABZON, 19TH CENTURY

The blade of typical form with gold overlaid inscriptions and decoration, the sheath and hilt of gilt-copper extensively inset with coral and turquoise, some of the turquoise inscribed

31in. (78.8cm.) long

£7,000–10,000

\$9,300–13,000

€7,800–11,000

Two very similar Ottoman *kilij*s are published by Hales (2013, p.209, nos.507 and 508). As well as mounts heavily set with coral and turquoise, some of it engraved, the Hales swords also have blades decorated with similar gold-damascened inscriptions. A similar *kilij* was sold in these Rooms, 9 October 2014, lot 120 and another more recently 27 April 2017, lot 13.

198**A GOLD-DAMASCENED AND WATERED STEEL SWORD (KILIJ) AND SCABBARD**

OTTOMAN TURKEY, 19TH CENTURY

The curved blade with long gold-damascened *thuluth*, the engraved with foliage and palmettes, with horn hilt and quillons worked as faceted bulbs, the purple velvet scabbard with long gilt-silver repoussé mounts

37in. (94cm.) long

£6,000–8,000

\$8,000–11,000

€6,700–8,800

INSCRIPTIONS:

Along the blade, Qur'an LIX, *sura al-hashr*, v.23 followed by the Beautiful Names of God (*Asma' al-Husna*)

This *kilij*'s blade is damascened with v. 23 of *sura al-hashr*, followed by the fifteen beautiful names of God, eight of which are contained in the last three verses of this *sura*. *Sura al-hashr*, the chapter of gathering before banishment or exile, addresses and warns hypocrites, evil-doers and disbelievers of divine reprisal referring to the expulsion of the Medinan Banu al-Nadir from their land after the battle of Uhud in 625 (<http://www.oxfordislamicstudies.com/article/opr/t125/e291>, accessed 04/09/2017).

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

*** 199****A SILVER-HILTED SWORD (KILIJ)**

OTTOMAN TURKEY, 16TH CENTURY

With curved blade, the faceted hilt with applied rivets and engraved with a floral quatrefoil to its crosspiece, the quillons worked as trefoils and engraved with palmettes, the blade heavily corroded

37½in. (94.7cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

The sword's hilt presents an interesting form. It has a nearly flat if not nearly waisted grip with a faceted domed pommel which would suggest an early manufacture according to Yucel (2001). This would be supported by the heavy pitting, burnishing and marking of the surface overall. The cross piece engraved with a cruciform floral design and fitted with square elongated quillons with trefoil finials recalls Persian works such as a *shamshir* sold at Christie's South Kensington, 27 April 2012, lot 954 and another signed 'Ali Asghar Isfahani which sold at Christie's London, 09 October 2014, lot 56.

199







200

A RARE VENETIAN PARADE SHIELD

VENICE, ITALY, SECOND HALF 16TH CENTURY

The wooden body decorated in gilt and lacquer with scrolling palmettes and arabesques, the reverse lined in leather, with one handle 22in. (56cm.) diam.

£50,000-70,000

\$66,000-92,000
€56,000-77,000

PROVENANCE:

Anon sale, Sotheby's London, 25 April 2012, lot 548

In the second half of the 16th century, a number of shields inspired by Ottoman models were produced in Venice. The production lasted no more than half a century but has been described as "one of the most remarkable phenomena in the colourful story of the cultural exchanges between Venice and the Orient" (Grube, 2007, p.242). Though made in Italy the gilt and lacquered decoration of the group recalls the aesthetic of the Ottoman *naqqashkhaneh*. The elegant arabesque, the split palmettes and even the heart-shaped knots found on our shield can all be found on 16th century Ottoman works of art, for instance an Iznik basin by the 'master of the knots', dated to circa 1510 and now in the Louvre (OA 7880/92; Markariou (ed.), 2012, pp.364-365).

Ernst Grube suggests that the function of these shields lies in the curious European conceit of the 16th century, in which classical heroes were identified as Turks (Carboni, 2007, p.233). An aspect of this conceit was the unusual practice of arming contemporary figures of celebrity with a

Turkish bodyguard dressed with Ottoman-style arms (Atasoy and Uluç, 2012, p.319). Quivers were also produced in similar style, but in a form that was more typically Italian (see, for example one in the Doge's Palace in Venice, published in Atasoy and Uluç, 2012, p.320, no.322). In his paper on the subject, Ernst Grube cites a number of examples of these bodyguards – an early one was formed to accompany the future King of Spain, Philip II (1556-1598) on his entry into Milan in 1548 (Carboni, 2007, p.233). Another was for the prince and Archbishop of Salzburg, Wolf Dietrich von Raitenau (1587-1611) who commissioned Ottoman-style trappings from Venice for his cavalry.

The Ottoman armour which provided the inspiration behind this group of objects came to Europe in part as booty, or 'Türkenbeute' taken in the battles with the Turks but also through the trade ties between Venice and Istanbul. A pair of 16th century red leather boots in the Topkapi Palace Museum go some way to illustrating the aesthetic that would have been encountered by Europeans clashing with the Ottoman army and from which the artisans would have drawn some inspiration (inv.2/4447; *The Anatolian Civilisations III*, exhibition catalogue, 1983, p.176, no.E.108).

Similar shields are found in various European collections but the majority are preserved in the Armeria di Palazzo Ducale in Venice and the Museum Carolino-Augustinum in Salzburg (where they have generally been assumed to have been made to order for Wolf Dietrich von Raitenau). A very similar one in the Armeria di Palazzo Ducale is published by Atasoy and Uluç (inv. no.119; Atasoy and Uluç, 2012, p.319, no.320). Another with the same aesthetic though of slightly different technique is in the Metropolitan Museum (published in Carboni, 2007, p.233, cat.140).



VARIOUS PROPERTIES

201

AN EARLY OTTOMAN SILVER BOWL

BALKANS, 16TH CENTURY

With central omphalos applied with a recumbent deer, the sides engraved with a foliate lattice
6 $\frac{3}{8}$ in. (16cm.) diam.

£5,000-7,000

\$6,600-9,200

€5,600-7,700

This bowl belongs to a distinct group of small silver vessels. A number of related examples are currently in the Hungarian National Museum in Budapest – some having been found there as part of a hoard discovered near the border with Serbia where it may have been buried by the owner during the 1552 invasion (*Süleyman The Magnificent and His Age*, exhibition catalogue, 1994, nos. 68-74). The bowls of this group typically have a central pin, and a cavetto with radiating floral designs, sometimes with ring pouncing in the background, as ours. An example with a rumi roundel at the centre, similar to that offered here is published in Fehér, 1975, no.16.

202

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1585

On short rounded foot, the body and neck painted under the glaze in cobalt-blue, green and bole-red with alternating tulips and saz leaves, small areas of restoration to mouth and foot
8⁷/₁₆in. (22cm.) high

£8,000-12,000

\$11,000-16,000

€8,900-13,000

A similar jug, decorated with alternating saz leaves and tulips is in the Victoria and Albert Museum (inv.no.1561-1904; published Atasoy and Raby, 1989, pp.270-271, no.594). That example has English parcel-gilt silver mounts, and is dated to circa 1580-85.





0203

QUR'AN

SIGNED MUSTAFA DEDE, OTTOMAN TURKEY, FIRST HALF 16TH CENTURY WITH ILLUMINATION ADDED IN THE 18TH CENTURY

Arabic manuscript on paper, 330ff. plus two fly-leaves, each folio with 13ll. of black *naskh*, gold roundels, catchwords, margins ruled in gold, black and red, marginal *hizb*, *juz'* and *sajda* markers in illuminated cartouches of various forms, *sura* headings in white *thuluth* within gold-ground cartouches with polychrome illuminations, double page illuminated frontispiece with floral decoration against a gold ground, final folio with colophon contained in floral illuminated panel, remargined, in brown morocco binding with gilt and painted designs, fine green leather doublures with gold scrolling palmette designs
Text panel 5 $\frac{5}{8}$ x 3 $\frac{1}{4}$ in. (14.2 x 8.3cm.); folio 8 $\frac{1}{2}$ x 6in. (21.8 x 15cm.)

£120,000–180,000

\$160,000–240,000

€140,000–200,000

The celebrated calligrapher Mustafa Dede was the son of Shaykh Hamdullah (d.1520), the father of Ottoman calligraphy. He was born in Amasya in 1495 and died in 1538, at a young age of 43, at the height of his career. At first, he studied the 'six scripts' under his father, and then later under his relative 'Abdullah Amasi. Mustafa Dede travelled to Mecca for the Hajj, as well as to Cairo to study the works of his father, but spent most of his life in Istanbul.

Works by Dede are extremely rare. Besides from our manuscript, other known copies of the Qur'an in Dede's hand include a copy in the Suleymaniye Library (Pertevpasa 1) another in the Topkapi Palace Museum Library (YY 604), two further copies in the Istanbul Rare Books Library, (A.6625 & A.6566) and one recently sold at Sotheby's, London, 8 October 2014, lot 31. For more information on Dede see Shevket Rado, *Türk Hattatları*, Istanbul, 1983, p.65.

The magnificent illumination on the opening bifolio of our Qur'an is typical of Ottoman work of mid-18th century, and was added to the Quran at that stage. It shows a variation of the traditional layout in which the vertical sections of the border are interrupted by large hasp-shaped motifs. Instead in our example the hasp design is only included in the diagonal margins. A fringe motif in blue and red runs along the edges of the borders, but the main body of the design is executed in a unique combination of pallets in a beautiful range of blues, greens, turquoise, pink and pastel colours heightened in gold. For similar illuminated Qur'an's see Bayani, Contadini and Stanley, 1999, pp.100-03, figs. 29-30). The superb quality in which the manuscript has been preserved and the high standard of the illumination indicates the value given to Mustafa Dede's work by its later owners.

An album of calligraphy by Mustafa Dede is in the Istanbul University Library, no. 6508, two leaves of which are published in Serin, 2008, p.100 and Derman, 1990, no.4.

فَإِنْ كَانَتْ آتَتْ بَيْنَ فَلَهُمَا الْفُلَانُ إِنْ مِمَّا تَرَكَ وَإِنْ كَانُوا
أَخُوهُ رَجُلًا أَوْ بِنْتًا فَلِلَّذِي كَرِهَ مِثْلَ حِطَّى الْأَنْبِيَاءِ
يَسْتَبِينَ اللَّهُ لَكُمْ أَنْ تَصِلُوا وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
يَا أَيُّهَا الَّذِينَ آمَنُوا أَوْفُوا بِالْعُقُودِ ۗ أَحْلَلْتُ لَكُمْ مَهْمَةً
أَلَا تَعْلَمُونَ أَنَّ اللَّهَ يَحْكُمُ مَا يُرِيدُ ۗ يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَحْلُوا شَعَائِرَ
اللَّهِ وَلَا شَهْرَهُ الْحُرْمَةَ وَلَا الْقُلُوبَ وَلَا آمِنِ
أَيْدِي الْحُرْمَةِ يَتَّقُونَ فَضْلًا مِنْ رَبِّهِمْ وَرِضْوَانًا وَإِذْ حَلَلْتُمْ
فَأَصْرَادُكُمْ وَأَوْلَادُكُمْ كَمَا كُنْتُمْ قَوْمًا أَنْ صَدَّوْكُمْ مِنَ الْجِدِّ
الْحُرْمَةِ أَنْ تَصُدُّوا عَنْهَا وَأَنْ تَوَاعِلُوا بَيْنَ وَتَقْوَى وَلَا تَعْلُوا

عَلَى الْأَفْرَادِ وَالْعِدْوَانِ وَأَنْفَعُوا اللَّهَ إِنَّ اللَّهَ شَدِيدُ الْعِقَابِ ۗ
حُرِّمَتْ عَلَيْكُمُ الرِّبَا وَالرِّبَا مِثْلُ حِطَّى الْأَنْبِيَاءِ
بِهِ وَالْحَفِيفَةَ وَالْمُوقَدَةَ وَالْمُتَزَوِّجَةَ وَالنَّطِيجَةَ وَمَا أَكَلَ
السَّبْعُ إِلَّا مَا دَكَّنِيهِ وَمَا ذُخِرَ عَلَى النَّصِيبِ وَإِنْ لَسْتُمْ
بِالْأَلَامِ ذَلِكَ فِسْقٌ لِلْيَوْمِ الَّذِي كُنْتُمْ فِيهِ رِبِّيًّا وَمَنْ يَتَّبِعْ
تَحْسَبُهُمْ وَأَخْشَوْنَ الْيَوْمَ أَكَلَتْكُمْ دِينَكُمْ وَأَتَمَّتْ عَلَيْكُمْ
بِعْتِي وَرَبِّتْ لَكُمْ الْإِسْلَامَ دِينًا مِنْ أَنْفُسِكُمْ فَحَمَّصَةٌ غَيْرُ
تَحْتَابِ لِأَنْفُسِكُمْ فَإِنَّ اللَّهَ عَزِيزٌ حَكِيمٌ ۗ يَسْتَلُونَكَ
مَاذَا أَحْلَلْتَ قُلْ أَحْلَلْتُ لَكُمْ الْقَبِيلَاتِ وَمَا عَلَّمْتُمْ مِنَ الْغَوَاغِ
مَكِيلِينَ تَعْلَمُونَ مِنْ مِمَّا عَمَلَكُمْ اللَّهُ فَكُلُوا مِمَّا أَسْكَنَ عَلَيْكُمْ
وَإِذْ كُفِّرُوا عَنْكُمْ وَأَنْفَعُوا اللَّهَ إِنَّ اللَّهَ سَمِيعٌ عَلِيمٌ ۗ
الْيَوْمَ أَحْلَلْتُ لَكُمْ الْقَبِيلَاتِ وَطَعَامَ الَّذِينَ أَوْلُوا لِكِتَابِ
حِلِّكُمْ وَطَعَامَ مَنْ حَلَّ مِنْكُمْ وَالْحَصْنَائِ مِنَ الْمُؤْمِنَاتِ وَالْحَصْنَائِ



عَلَامَةٌ



PROPERTY FROM THE DHARMA COLLECTION

*** 204**

A METAL-THREAD VELVET CATMA PANEL

PROBABLY BURSA, OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

The loom width woven with a lattice of date palms within almond-shaped medallions, each palm filled with carnations and tulips rising from a stylised vase and with a rosette at the centre, on red ground, mounted, framed and glazed

74¾ x 27¼in. (190 x 69cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

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

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

205

**A RARE GILT-COPPER (TOMBAK)
COVERED TANKARD**

OTTOMAN TURKEY, SECOND HALF 16TH/
EARLY 17TH CENTURY

Of cylindrical form with separate domed lid, the surface engraved with ovoid floral palmettes alternating with half palmettes centred on rosettes issuing leafy branches with tulip terminals, around the foot a band of scrolling floral vine, traces of gilding, extensive gilding in the interior, later added handle

9½in. (24cm.) high

£12,000–18,000

\$16,000–24,000

€14,000–20,000

This fine tankard is an example of the work of the Ottoman workshops of the second half of the 16th century. In its decoration it relates closely to a covered bowl in the Sadberk Hanım Museum which is dated to the early 17th century (Bilgi (ed.), 2005, no.42, pp.104-05). Both use a blanket of small punched dots as part of their decoration. This is done in a playful way such that sometimes the design is formed of the dots reserved against the plain ground, and sometimes it is reversed so that the decoration is plain against the background of dots. Like our tankard, the Sadberk Hanım bowl uses distinctive floral sprays which issue from notably thin stalks, in our tankard these frame each of the oval medallions,

A closely related covered tankard is in the Düsseldorf Kunstmuseum (inv.16160; *Türkische Kunst und Kultur aus osmanischer Zeit*, exhibition catalogue, 1985, vol.2, no.6/15, pp.290-91). Another *tombak* tankard of related form, though lacking its lid, is in the Walters Art Gallery, Baltimore (54.512, Petsopoulos (ed.), 1982, no.4, p.20).



206

A RIMLESS IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1575

The rimless dish decorated with an elegant floral spray around a central saz leaf in bole-red, green, black and white reserved against a cobalt-blue ground, the exterior with alternating paired tulips and flower-heads, areas of restoration, drilled rim and foot
11¼in. (28.5cm.) diam.

£25,000–35,000

\$33,000–46,000

€28,000–39,000

This fine Iznik dish is exceptional for the fact that it does not have an extended rim like most of the dishes from this period. The rimless form is known from the 1540s and is sometimes referred to as a *sahan*, a term found in archive documents to designate something topped with a metal cover (Atasoy and Raby, 1989, p.44). The 'whipped' blue ground against which the design is reserved resembles that on a spectacular mosque lamp made for the Mosque of Sokollu Mehmed Pasha, which was built in 1572, now in the Istanbul Archaeological Museum (41/16; Atil, 1987, pp.270-271, no.195). Like our dish the mosque lamp is decorated with elegant white swaying saz leaves which are filled with small red flowerheads. Although the overall composition of the design is different, individual features bear strong resemblance, suggesting a similar dating for our dish.





207

A POLYCHROME ENAMELLED INCENSE BURNER (BUHURDAN)
 OTTOMAN TURKEY, SECOND HALF 18TH CENTURY

Decorated in polychrome enamel with elegant swaying foliage flanking floral cartouches, the saucer with similar decoration, the lid with a silver knob worked as a flower bud
 6½in. (16.5cm.) high

£6,000–8,000

\$8,000–11,000
 €6,700–8,800

A group of small enamelled *zarfs*, some signed and dated, share with our incense burner similar decoration in bright polychrome enamels on gilt-copper ground. A number have appeared at auction and some are published - see for example one in the Keir Collection which is signed Taqi, and dated AH 1174/1760 AD (Robinson *et al*, 1988, pp.134-145, no.M21). They have traditionally been attributed to Zand Iran. They share their colouring also with a group of daggers also usually described as Zand or Qajar, but occasionally also to Ottoman Syria. For one catalogued as Zand, with similar two-tone pink flowers to those seen on our incense burner, see an example that sold in these Rooms, 23 October 2007, lot 304. The Syrian attribution was proposed based on one in the Metropolitan Museum which is signed by a master with the *nisba* 'al-Dimishqi' who is likely to have worked in or come from Damascus (inv.no.32.75.263; Alexander, 1992, pp.146-147). Our incense burner, which is typically Ottoman in form supports an Ottoman attribution as opposed to a Persian one for this group of enamelled gilt-copper objects.

An Ottoman enamelled *tombak* incense burner, with somewhat flatter enamelling than ours and dated to circa 1800 was sold at Sotheby's, 5 October 2011, lot 361. Another incense burner with similar enamels but on a silver filigree base is in the State Hermitage Museum, catalogued as 18th century Ottoman (inv.T-422; Piotrovsky and Pritula ed. 2006, no.114, p.116).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

208

**AN OTTOMAN GILT-COPPER (*TOMBAK*) INCENSE BURNER
(*BUHURDAN*)**

OTTOMAN TURKEY, LATE 17TH CENTURY AD

Of lobed ovoid form with pierced hinged cover, supported on a trumpet base with stem resting on a circular dish with slightly upturned edges and three knob feet, the cover pierced and engraved with bands of scrolling leafy arabesques, the lobes of the base with alternating flowering narcissi, the base with a design of scrolling flowering vine, lower section with inner copper casing, gilding well preserved, hinge lacking
10¼in. (26.1cm.) high

£20,000–30,000

\$27,000–40,000
€23,000–33,000

PROVENANCE:

Anon sale, Christie's, London, 13 April 2010, lot 229



208

VARIOUS PROPERTIES

209

A GILT-COPPER (*TOMBAK*) INCENSE BURNER (*BUHURDAN*)
OTTOMAN TURKEY, 18TH CENTURY

With hinged cover, the surface with openwork and decorated with elegant engraved floral scrolls and sprays, on flat tray, some rubbing of gilding
7½in. (19cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,500

A very close comparable *tombak* censer attributed to the 19th century now kept at the Dusseldorf Kunstmuseum (11734) is published in *Türkische Kunst und Kultur aus Osmanischer Zeit*, exhibition catalogue, 1985, ill. 6/5, p. 284



209

~210

AN OTTOMAN INLAID JEWELLER'S CHEST

TURKEY, 17TH CENTURY

Of rectangular form with wooden sides with iron fittings and handles, the front opens outwards and the top up to reveal a lattice of mother-of-pearl and tortoiseshell inlaid drawers with geometric design, each with at least one small handle, some with secret compartments behind, one with a space designed for scales and weights, minor areas of restoration

15½ x 13¼ x 6½in. (39.5 x 33.7 x 16.6cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Anon sale, Christie's, London, 8 April 2008, lot 172

This is a most unusual piece of furniture. When closed, the exterior is very spartan: plain dark wood with only a small hint of the quality of the interior given by the elegant trefoil terminals of the iron fittings. It must have been deliberately made to impress when it is opened. The face of each drawer has a different inlaid design. The shallow wide upper drawer contains a compartment clearly made to contain a set of scales. Some of the drawers also have set within them a secret drawer which can only be accessed from the back of the main drawer. All these point to it having been made to be used as a travelling jeweller's work chest - lockable, portable (the side handles are obviously made for straps), and then very impressive when opened.



211

A PAIR OF IMPRESSIVE TINNED-COPPER CANDLESTICKS

OTTOMAN TURKEY, 16TH CENTURY

The base of waisted cylindrical section with flattened drip-tray, the elongated ringed neck rising to everted rim

Each 27½in. (70cm.) high

(2)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

Sotheby's London, 24 April 2012, lot 179

Monumental Ottoman candlesticks of this type were usually made in pairs and *tombak* examples flank the *mihrabs* of many Ottoman mosques, such as the Rüstam Pasha and the Sokollu Mehmet Pasha in Istanbul. A similar pair of candlesticks, though *tombak*, are in the Khalili Collection (acc.no.MTW937a-b; Rogers, 1995, no.7). Another pair is published in Petsopoulos (ed.), 1981, no.33, p.46. Both are catalogued as 16th century.





VARIOUS PROPERTIES

212

A DAMASCUS POTTERY TILE PANEL
 OTTOMAN SYRIA, CIRCA 1570-80

Two tiles, each with the white ground painted under the glaze in cobalt-blue, turquoise and green, one of the tiles with border decoration reserved against blue ground, loss to one corner, framed 12½ x 23in. (31.8 x 58.5cm.)

£10,000–15,000

\$14,000–20,000
 €12,000–17,000

PROVENANCE:

Middle Eastern market, October 1994

A very similar tile to those of this lot and the following is published by Arthur Millner in his comprehensive study on Damascus tiles, and attributed by him to circa 1570-80 (Millner, 2015, p.265, fig.6.54). The closest tiles with the similar vine 'wave' motif which remain *in situ* are those in the Darwishiyya Mosque in Damascus which was built between 1572 and 1575 (Millner, 2015, fig.4.31).

For another Damascus pottery tile panel of the same series, see lot 213



213

A DAMASCUS POTTERY TILE PANEL

OTTOMAN DAMASCUS, SYRIA, CIRCA 1570-80

Two tiles, each with the white ground painted under the glaze in cobalt-blue, turquoise and green, one repaired break, framed
12½ x 23¾in. (31.8 x 60.4cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Middle Eastern market, October 1994

For another Damascus pottery tile panel of the same series, see lot 212





■ 214

A LARGE POLYCHROME-PAINTED GILT-WOOD CEILING

DAMASCUS, SYRIA, 18TH CENTURY

The ceiling decorated in gilt and polychrome, the centre with a rectangular panel composed of a lattice of octagons and quatrefoils filled with whorls and geometric motifs, surrounded by an inner coving decorated with reciprocal palmettes in blue, gold and red, followed by a border of gold and green floral garlands with a small dome in each corner, around this a concave cornice with cartouches of strong gold *naskh* against blue ground, each alternating with a floral medallion on red ground, the four corners decorated in *muqarnas*-style 135 x 75in. (343 x 190cm.)

£70,000–100,000

\$93,000–130,000

€78,000–110,000

PROVENANCE:

Anon sale, Sotheby's, London, 29 April 1993, lot 185

INSCRIPTIONS:

Qur'an II, *sura al-baqara*, v.255

In the 18th and 19th centuries, the fashion for richly decorated interiors gained enormous popularity in Damascus. Adapting a Western European style to more traditional Near-Eastern wooden interiors, Damascene notables initiated a taste for richly decorated rooms permeated with various influences and involving many sophisticated techniques.

The interest for these panelled rooms and the fashion for collecting them can be traced back to the 19th century when they were sought after for the residences of dignitaries or wealthy members of the Damascene and Alepine society. See for example the Aleppo Room of the Pergamon Museum, Berlin (I. 2862; www.smb-digital.de accessed 08/09/2017), which was formerly the lobby of a Christian merchant's house dated 1601-03.

Our ceiling illustrates the various architectural and iconographic techniques and forms used to decorate the wooden panels that would have covered wealthy houses of Syria. The panels would have covered the walls and the ceiling. Often these were coated in plaster to be then carved and painted, recalling the early medieval architectural works on stucco found on the Umayyad palaces of the Syrian steppe.

Our ceiling has similar falling spandrels worked with *muqarnas* as the ceiling of the Damascus room dated in an inscription to 1707 which was donated by Hagop Kevorkian to the Metropolitan Museum, New York (1970.170; Ekhtiar, Soucek, Canby and Haidar (eds.), 2011, no.238, pp.333). The *muqarnas* seen on our ceiling are gilt giving a rising effect to the panel. The inner gilding of those typically Islamic architectural devices is also used in the merchant's room in Berlin. The same light blue colour found on our ceiling in the calligraphic panels highlights the *muqarnas* of the Berlin Aleppo room. Both also share the elegance of the swaying tendrils running along the side of each narrow panels either side each of its doors. The exuberance of the stellar patterns echoes the foliated and floral cruciform motifs of the pillars found on a room that sold in these Rooms, 13 April 2010, lot 265 while the hanging rosacea of its ceiling mirrored the *muqarnas* centre-piece applique between two octagonal roundels. Furthermore, the Metropolitan Museum room and our ceiling also have in common the use of intricate floral sprays and the omnipresence of calligraphic inscriptions in bold script within cusped and scalloped cartouches. All of this suggests a similar 18th century dating for our ceiling.

Comparable ceiling and rooms can be seen *in situ* at the *salon doré* in the house of Henri Pharaon in Beirut which panels bear the date of 1772 AD (Demeure de M. Henri Pharaon, *Comité de la Société Latine de Bienfaisance*, Beirut).

A number of polychrome painted wooden architectural elements from Ottoman Syrian rooms sold at Christie's, London, 21 June 2000, lot 21, Christie's London, 5 October 2010, lot 332, Christie's London, 7 April 2011 and Christie's South Kensington, 214 April 2012, lot 49.



215

AN IZNIK POTTERY TILE FRAGMENT
OTTOMAN TURKEY, CIRCA 1590

Of rectangular form, the white ground painted under the glaze in cobalt-blue, bole-red and green, some losses, mounted
7¼ x 9¾in. (18 x 24.8cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,300

PROVENANCE:

Acquired in Greece by the present owner, April 1984

Tiles of this design are found in the Takkeci Ibrahim Aga Mosque built in 1592 in the Topkapi district of Istanbul. Other examples, dated to the second half of the 16th century, are in the Ömer Koç collection (Bilgi, 2015, pp.224-225, nos.78 and 79). A panel of similar tiles is in the Calouste Gulbenkian Collection (Ribeiro, 2009, cat.75, p.126, inv.no.1668).





216

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

The white ground painted under the glaze in cobalt-blue, light blue, bole-red and black, the exterior with alternating cobalt roundel and trilobe motifs, drilled rim and foot, chips to rim, otherwise intact 11 $\frac{1}{4}$ in. (29.6cm.) diam.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

At the time that Iznik was being produced, the Ottoman Empire was a strong maritime power encompassing the Red Sea, Persian Gulf and the Black Sea and dominating much of the Mediterranean until the Battle of Lepanto in 1571. The empire's naval fleet and numerous merchant ships which became a popular subject for the potters of Iznik (Inv.OA 7880/82; *Istanbul, Isfahan, Delhi. 3 Capitals of Islamic Art*, 2008, pp.142-143, no.39). A closely related dish is in the Sadberk Hanim Museum (Inv.n.12240-P.506; *Reunited after Centuries*, 2005, pp.88-89, no.34). Another was sold in these Rooms, 6 October 2009, lot 212.



217

*** 217**

A SILVER-GILT REPOUSSÉ BOWL
 OTTOMAN PROVINCES, 16TH CENTURY

Decorated in repoussé with animals within cusped arches arranged around a gilt roundel engraved with scrolling floral vines, the exterior with a continuous scrolling floral tendril around the rim
 6½in. (16.5cm.) diam.

£5,000–7,000

\$6,600–9,200
 €5,600–7,700

This bowl was previously offered at Sotheby's, 3 October 2012, lot 250.

218

AN ARMENIAN ENAMELLED REPOUSSÉ SILVER DISH
 OTTOMAN TURKEY, EARLY 18TH CENTURY

The tray decorated in repoussé with a saint in the guise of a bishop or hierarch at the centre identified by an undeciphered Greek inscription, around him four further hierarchs and seraphs, in the corners are the four Evangelists - John, Mark, Matthew and Luke, some identified, the decoration picked out in enamels
 7¼in. (18.5cm.) square

£6,000–8,000

\$8,000–11,000
 €6,700–8,800

An Armenian silver bowl, also decorated with polychrome enamel was recently sold in these Rooms, 20 October 2016, lot 160.



218



219

219

AN OTTOMAN REPOUSSÉ SILVER-GILT BOWL
 ISTANBUL OR KAYSERI, ANATOLIA, 18TH CENTURY

With raised central boss, the decoration comprising the Resurrection of Christ at the centre surrounded by the twelve Apostles as hierarchs holding scriptures within foliated arches
 6½in. (16.5cm.) diam.

£4,000–6,000

\$5,300–7,900
 €4,500–6,600

A silver bowl similarly decorated with the apostles is in the Sadberk Hanim Museum (Pitarakis and Merantzias, 2006, p.63, no.34). That is catalogued as 18th century and the author suggests that it was made in an important silversmithing centre in Anatolia – probably Istanbul or Kayseri. Another bowl, similarly catalogued, sold in these Rooms, 20 October 2016, lot 161.

220

A SILVER-GILT REPOUSSÉ TANKARD
OTTOMAN TURKEY, 18TH CENTURY

The tapering body rising to a separate bulbous lid with knob worked as a floral bulb, the surface engraved with various floral registers, overall good condition
7¾in. (19.8cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,500



220



221

221

A SILVER FILIGREE EWER
OTTOMAN BALKANS, 18TH/19TH CENTURY

Decorated in fine filigree with floral motifs, the handle and thumb rest worked as small faces, the knob worked as a small bird
8¾in. (22.4cm.) high

£5,000–7,000

\$6,600–9,200
€5,600–7,700



222

222
FOUR KUTAHYA POTTERY SAUCERS
 OTTOMAN ANATOLIA, 18TH CENTURY

Each of shallow form on short straight foot, each depicting a standing figure holding a flower, one with a couple

The largest 5¾in. (15.5cm.) diam.

(4)

£6,000–8,000

\$8,000–11,000

€6,700–8,800



223

223
A KUTAHYA POTTERY HANGING ORNAMENT
 WEST ANATOLIA, 18TH CENTURY

Of typical egg shape, pierced at each end, the white ground painted in green, yellow, bole-red, manganese and black with winged seraphims alternating with crosses and simplified floral roundels

4½in. (11.5cm.) high

£1,000–2,000

\$1,400–2,600

€1,200–2,200

~ 224

AN EMBROIDERED FIGURAL TEXTILE FRAGMENT

SKYROS, SPORADES ISLANDS, OTTOMAN GREECE, 18TH CENTURY

Possibly from a bed cover, silk on cream linen ground, embroidered with a standing figure wearing a turban, tunic and elaborate moustache flanked by two smaller figures amidst floral sprays, the border with simplified floral scrollwork, mounted, framed and glazed, the frame with mother-of-pearl and tortoiseshell inlay

The panel 15½ x 12¾in. (39.5 x 32.4cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,300

Our figural fragment, possibly from a bed cover, finds a direct comparison in another fragment attributed to the 18th century and now kept at the Victoria and Albert Museum, London (T.57-1926). The layout of the figural motifs on the museum's piece is identical to our panel where two diminutive female attendants flank a taller figure of a male in Ottoman dress.



224

225

A KUTAHYA SAUCER

WEST ANATOLIA, 18TH CENTURY

On short straight foot, of shallow form, the white ground decorated in green, yellow and bole-red with a standing figure holding a hawk

6¼in. (15.7cm.) diam.

£2,000–3,000

\$2,700–4,000

€2,300–3,300



225



0226

A PRAYER BOOK: AN'AM SHARIF

SIGNED SULAYMAN AL-QUNAWI, OTTOMAN TURKEY, DATED AH 1155/1742-43 AD

Arabic and Ottoman Turkish manuscript on paper, 142ff., six fly-leaves, each folio with 13ll. of black *naskh*, gold and polychrome rosette markers, text within gold and polychrome frame, catchwords, headings in white *thuluth* within illuminated cartouches, opening bifolio with finely illuminated headpiece in gold and polychrome, decorated with a number of *hilyehs*, diagrams and illustrations of Mecca and Medina, including a diagram of the Prophet's footprint, colophon signed and dated, in later gilt and stamped morocco binding with flap, red gold-speckled paper doublures

Text panel 4¼ x 2½in. (10.8 x 5.3cm.); folio 5½ x 3¾in. (14.4 x 8.6cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000



The calligrapher of this manuscript, Sulayman al-Qunawi, whose full name was Al-Sayyid Sulayman bin Ismail al-Qunawi (d. AH 1199/1785 AD) was granted his *ijaza* by his master, the famous calligrapher Husayn Halbi bin Ramadan, known as Husayn Ipigi Efandi (d. AH 1157/1744 AD). Ipigi Efendi was the student of Ikinci Dervish 'Ali (d. AH 1128/1726 AD) who in turn was a student of the famous celebrated calligrapher Hafiz Osman (d. AH 1110/1689 AD).

In appreciation of his mastery of calligraphy, Sulayman Al-Qunawi was bestowed with the post of the calligraphy instructor at the Galta Palace School, taking the role of the former calligraphy master, Muhammad Nuri Efandi.

Works by Sulayman al-Qunawi are rare and our example is an extremely well preserved and lavishly illuminated example of his work. The manuscript opens with a selection of Qur'anic chapters including *sura al-fatiha*, *al-baqara* (v.1-5 and 255), *alan'am*, *al-kahf*, *al-rahman*, *al-waqi'ah*, *al-mulk*, *al-naba'* and all the *suras* between *sura al-duha* and *sura al-nas*. These are followed by prayers for the days of the week, and then a selection of prayers including the prayer of the Noble Seal (*Mührü Şerif*), The prayer of Sacrifice (*Kurban*), the Seven Verses (*Sab' Ayat*). After the colophon, there are numerous diagrams and illustrations, each beautifully illuminated and decorated in polychrome. Some of these include *hilyas* of the Prophets from Adam onwards, depictions of the Holy Places in Mecca and Medina, the genealogy (*silsile*) of the Prophet, the names of the Prophet, *hilyas* of the Four Rightly-Guided Caliphs, Hassan and Husayn, God's Name, the Prophet's Name, the Seal of Prophecy (*Mührü Nübüvvet*), the Seal of Solomon, the Noble Sandals, *Dhu'l-Fiqar*.

For further information on al-Qunawi see Mustaqim-Zadah, 1928, pp.172 and 210. A copy of *An'am Sharif* which bears similar illustrations to ours is in the Harvard Museum (inv.no. 1985.260. <http://www.harvardartmuseums.org/art/215214>). For further illustrations from this manuscript please see the title page and the following page.



التركي

الله

الله

الله

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الله

يا ارحم الراحمين

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 اللَّهُمَّ يَا مَنْ غَفَرَ سَمَاحَةً كُلَّ النَّاتِلِينَ
 وَعَمَّ إِحْسَانُهُ كَافَّةً الظَّالِمِينَ وَوَدَّ
 سَتْرَ مَجْلِهِ عَلَى جَمِيعِ الْعَاصِينَ وَوَدَّ
 تَفْضُلًا مِنْهُ لِكُلِّ سَائِلٍ سَأَلَكَ شَوْكَ
 الصَّالِحِينَ وَتَبَقَّلَ لِيكَ ابْتِهَالِ
 الْمُحْتَجِّينَ وَتَنَصَّرَ لِيكَ تَضَرُّعِ
 الْمَسْأَلِينَ لَا تَجْعَلْنَا بِدَعَاكَ
 أَسْفَاءً وَلَا يَحْرُومِينَ وَكُنَّا بِرَحْمَتِكَ
 سَتْرًا لِلظَّالِمِينَ وَأَخْرِجْنَا مِنْ هَذِهِ الدُّنْيَا
 سَائِلِينَ وَلِقْنَا الْبَشْرَى وَالْحَسَنَةَ

بِرَحْمَتِكَ يَا أَرْحَمَ الرَّاحِمِينَ اللَّهُمَّ
 اجْعَلْنَا مِنَ الْعَابِرِينَ وَتَوَفَّنَا
 مَعَ الْمُسْلِمِينَ وَالْحَقِيقَةَ بِالصَّالِحِينَ
 وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 اللَّهُمَّ يَا ذَا الْفَضْلِ عَلَى الْبَرِّ وَيَا صَاحِبَ
 الْمَوَاهِبِ السَّيِّئَةِ وَيَا مَاسِطَ الْيَدَيْنِ
 بِالْعَطِيَّةِ صَلِّ عَلَى مُحَمَّدٍ خَيْرِ الْبَرِيَّةِ
 فَأَعْفِرْنَا يَا ذَا الْعُلَى فِي هَذِهِ الْعَسِيَّةِ
 وَارْزُقْنَا عَيْشَةً رَاضِيَةً مُرْتَضِيَةً
 وَاحْفَظْنَا مِنَ الْأَفَاتِ وَالْعَاهَا تَوَالِيئًا
 يَا عَالِمَ السِّرِّ وَالْمُخْتَبَرَاتِ بِرَحْمَتِكَ

0227

QUR'AN

SIGNED HUSAYN AL-ZAKI BIN HASSAN, A STUDENT OF MUHAMMAD HILMI, COPIED IN BALAT, OTTOMAN ISTANBUL, DATED 3 SAFAR AH 1219/31 MAY 1804 AD

Arabic manuscript on paper, 303ff. plus four fly-leaves, each folio with 15ll. of neat black *naskh*, *sura* headings in white *naskh* on gold and polychrome illuminated panels, *ashr* and *hizb* marked in red *naskh* in the margins, *juz'* marked with elaborate foliate marginal medallions, catchwords, opening bifolio with gold and polychrome illumination framing 7ll. of text in clouds reserved against gold ground, final folio with colophon contained in illuminated roundel giving the name of scribe, date and place of completion, framed by further gold and polychrome illumination, in original 19th century red morocco with flap stamped and painted in gold and blind tooling, green paper doublures
Text panel 4 7/8 x 2 1/2 in. (12.5 x 6.5 cm.); folio 7 1/8 x 4 1/2 in. (18.2 x 11.5 cm.)



227

£5,000–7,000

\$6,600–9,200

€5,600–7,700

0228

A PRAYER BOOK: AN'AM SHARIF

SIGNED AL-SAYYID HASSAN AL-SHAWQI (ŞEVKI), A PUPIL OF HAFIZ 'ALI AL-ZUHDI, OTTOMAN TURKEY, EARLY 19TH CENTURY

Prayers, Arabic and Ottoman manuscript on paper, 63ff. plus four fly-leaves, each with 13ll. of black *naskh*, gold and polychrome rosette markers, text within gold and polychrome frames, catchwords, opening bifolio with gold and polychrome illumination framing 7ll. of text in clouds reserved against gold ground, illuminated headpiece on the following page containing *sura al-ya sin*, headings within illuminated cartouches in gold and polychrome, one folio with illuminated *hilyeh*, final folio with colophon contained in floral illuminated borders, in original gilt painted and stamped morocco binding with flap, tooled and painted brown leather doublures
Text panel 4 1/2 x 2 3/8 in. (11.6 x 6 cm.); folio 7 5/8 x 4 1/2 in. (19.5 x 11.5 cm.)



228

£3,000–5,000

\$4,000–6,600

€3,400–5,500

This manuscript begins with a selection of Qur'anic *suras* including *al-fatihah*, *al-baraqa*, *ya sin*, *al-fath*, *al-rahman*, *al-waqi'ah*, *al-mulk*, *al-naba'* and from *al-duha* to *al-nas*. These are followed by Arabic prayers, the Names of God (*Asma al-Husna'*), the Names of Muhammad and further prayers in Arabic with occasional explanations in Turkish, including the Prayer of the Prophets (*Peygamberan*), prayer against the plague (*veba*), the Prayer of Adam (*Hazret Adem*), the Prayer of Augury (*Istihare*), prayer from the Duaname of Ebussuud Efendi, the divination (*remli*) of Ali and the Berhetiyye Prayer. These are followed by the *hilyeh* of the Prophet, the *Qasidat al-Burda* and a Turkish prayer.



0229

A SMALL QUR'AN

SIGNED ISMA'IL NAJIB, A STUDENT OF AHMAD AL-ZARIFI, OTTOMAN TURKEY, DATED AH 1258/1843-44 AD

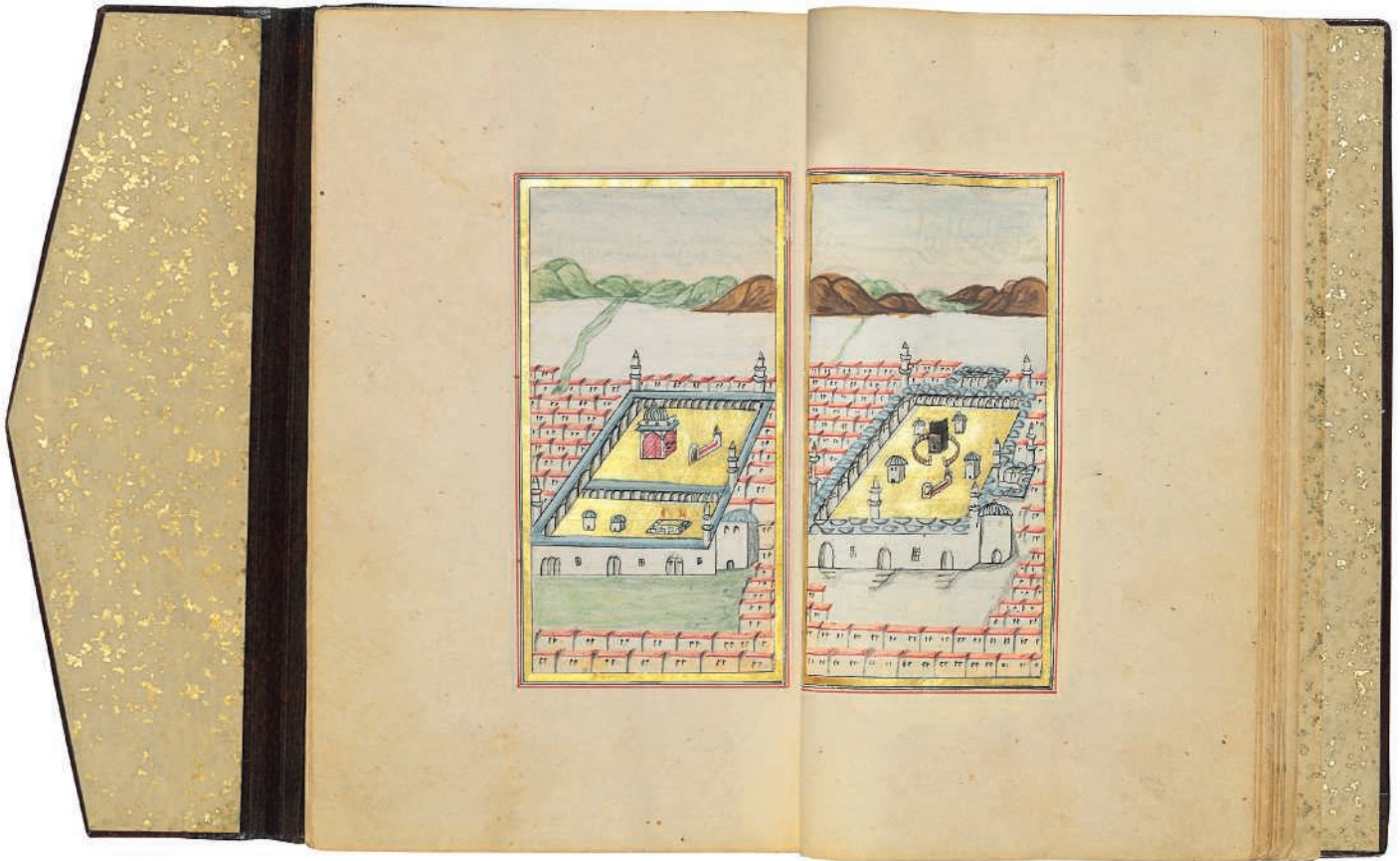
Arabic manuscript on paper, 308ff. plus two fly-leaves, each folio with 15ll. of small neat black *naskh*, with gold rosette and roundel verse markers with polychrome highlights, *sura* headings in white *thuluth* on gold within illuminated cartouches, text within thick gold frame, the margins with numerous illuminated medallions, catchwords, opening bifolio heavily illuminated in gold and polychrome, colophon similarly illuminated, signed and dated, in original gilt morocco, the flap now lacking

Text panel 3½ x 1⅞in. (8 x 4.9cm.); folio 4⅞ x 3in. (12.5 x 7.8cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,600



0230

MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1472 AD): DALA'IL AL-KHAYRAT
 SIGNED IBRAHIM KNOWN AS HAMDI, OTTOMAN TURKEY, EARLY 19TH CENTURY

Arabic manuscript on paper, 88ff. plus three fly-leaves, each folio with 11ll. of elegant *naskh* in text panels outlined in gold, black and red, opening folio with gold and polychrome illuminated headpiece, headings with illuminated cartouches in gold and polychrome, illustrations of Mecca and Medina, another illuminated headpiece, colophon signed, occasional marginal notes, in brown morocco with flap decorated with stamped and tooled central medallion and borders, gold-sprinkled paper doublures
 Text panel 3⁷/₈ x 2in. (9.8 x 5.2cm.); folio 6³/₄ x 4¹/₄in. (17 x 11cm.)

£7,000-10,000

\$9,300-13,000
 €7,800-11,000

This manuscript is signed by Ibrahim, known as Hamdi, pupil of the deceased 'Uthman Efendi. The scribe's teacher was the famous Sayyid 'Uthman Efendi, known as Deli Osman, "mad Osman" who was married to the daughter of the calligrapher Hocapa Şalı Ibrahim Afif. As the scribe's teacher is described as being deceased, our manuscript must postdate his death in AH 1210/1796-97 AD.



231

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**A GILT-COPPER *TOMBAK* MOUNTED DAGGER AND SHEATH
OTTOMAN TURKEY, 18TH CENTURY**

With double-edged blade, the gilt-copper hilt and sheath decorated in repoussé with floral scrolling tendrils between registers of geometric quatrefoils

16in. (41cm.) long

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Whilst the quality and intricacy of the floral decoration of this dagger and its sheath suggest a Ottoman Turkish origin, the shape of the hilt hints at the provinces of the empire. The discreetly waisted grip with a rectangular guard and near hemi-spherical pommel contrasts with the more unusual Caucasian straight grip and near-trefoiled pommel on square-ish guard and pommel examples documented and published in Alexander, 1992, p. 146-149, ill. 87-90 and in Hales, 2013, no. 246-254, pp.102-103. The accentuated rounded form recalls the pommels of the Yemeni or Moroccan Jambiyas such as the examples illustrated by Hales (2013, no. 263-5, p.108-109, op.cit.). The size of the Ottoman empire allows the speculation that our dagger's pommel results from a maker's whim or the request of a demanding, and possibly, provincial patron.

232

**A GILT-COPPER (*TOMBAK*) HAWKING DRUM
OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY**

Of typical form, the engraved decoration arranged in three registers with scrolling foliated tendrils, hardstone inset roundels decorating the surface, some rubbing of gilding

£20,000–30,000

\$27,000–40,000

€23,000–33,000

This hawking drum echoes an earlier example now kept in the Bayerisches Armeemuseum, Ingolstadt (A10841), attributed to Turkey and dated to the 17th century in its applied decoration consisting of hard stones (Bongers, 1985, vol.2, p. 369). Like ours, the Ingolstadt drum shows an application of the stones within raised striated metal roundels arranged within recurring engraved medallions.





233

A NIELLOED, SILVER MOUNTED LEATHER COVERED WOODEN SADDLE

CAUCASUS, 19TH CENTURY

With steep seat, rising pommel and cantle and short flaps, the stirrup leathers, pommel, cantle and other straps applied with nielloed silver plaques and rivets worked as rosettes, split palmettes or simplified foliate motifs
16in. (46cm.) across

£5,000–7,000

\$6,600–9,200

€5,600–7,700

The simplified patterns found on the nielloed silver mounts and elements of our saddle are of similar workmanship as the repeating motifs seen on two Miquelet lock pistols attributed to the Caucasus and dated to the first half of the 19th century that sold at Christie's South Kensington, 22 January 2009, lot 592 and on another dated to the mid-19th century that sold at Christie's London, 24 November 2008, lot 24.

234

A GOLD-DAMASCENED AND NIELLOED FLINTLOCK PISTOL

DAGHESTAN, EAST CAUCASUS, 19TH CENTURY

The barrel and lock gold-damascened with profuse foliate decoration consisting of interlocked scrolling tendrils and palmettes, the barrel with an undeciphered calligraphic cartouche, the stock, grip and pommel with further similar nielloed and gilt decoration, with suspension ring
21¼in. (54cm.) long

£6,000–8,000

\$8,000–11,000

€6,700–8,800

235

A GOLD-DAMASCENED AND NIELLOED FLINTLOCK PISTOL

SIGNED MUHAMMAD, DAGHESTAN, EAST CAUCASUS, 19TH CENTURY

The lock and barrel gold-damascened with foliate decoration, the stock applied with gilt and nielloed lobed plates, with gilt and nielloed mounts, the pommel with gilt and niello palmettes and scrolling tendrils, with suspension ring, inscription giving the name of the maker as Muhammad and the name of the owner as Aslan Husayn Khan
21¼in. (54cm.) long

£5,000–7,000

\$6,600–9,200

€5,600–7,700

233



233 (detail)



234 (detail)



234



235



235 (detail)



236

236

**A GOLD-DAMASCENED DAGGER (KINJAL), SHEATH AND BELT
OTTOMAN PROVINCES, 19TH CENTURY**

Of typical form, with double-fullered blade, the waisted hilt with decorated pronounced rivet head fixing the grips, decorated with floral palmettes and scrolls, the black leather scabbard mounts with similar decoration, the belt with mounts and applied medallions, all gold-damascened with floral motifs 19in. (48.2cm.) long

£8,000-12,000

\$11,000-16,000
€8,900-13,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

237

A CORAL-INSET FLINTLOCK RIFLE

SIGNED MEHMET, OTTOMAN MAGHRIB, DATED AH 1126/1714-5 AD

With faceted barrel, with four silver repoussé clasps, the silver-overlaid steel lock-plate with floral decoration, the stock and foreshock inset with coral and silver-inlaid, the decoration comprising swirling scrolls, the butt with larger alternating circular and drop-shaped corals 64in. (162.5cm.) long

£30,000-50,000

\$40,000-66,000
€34,000-55,000

PROVENANCE:

Bonhams, London, 15 April 2010, lot 294

For closely related guns in the Armeria Real, Madrid, attributed to Algeria and dated to the late 18th century, see Andersen, 2014, p.137-179.





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VARIOUS PROPERTIES

0 238

AN OTTOMAN GENEALOGY (SILSILENAMA)
 OTTOMAN TURKEY, 19TH CENTURY

Comprising the Prophets and Ottoman Sultans, from Adam to Beyazid I, Arabic and Ottoman Turkish manuscript on paper, 28ff. plus one fly-leaf, black, red, green and pink ink on paper, the genealogical tree arranged in medallions linked with red lines, copious annotations in black *naskh*, in brown morocco
 Folio 12 x 8in. (30 x 20.8cm.)

£5,000–8,000

\$6,600–11,000

€5,600–8,800

Genealogical manuscripts (*silsilenama*) in the form of a scroll or a book were popular in the Ottoman period. Although generally classed as genealogies they in fact do not function strictly as such. They usually begin with an account of the Prophet Muhammad, followed by a history of the world from Adam to the reigning Ottoman sultan, and are illustrated in different ways.

This manuscript begins with Adam and documents the ancient Iranian kings, the various Prophets, the pre-Islamic Arabs and ancestors of the Turks, and Islamic dynasties including the Umayyads, the 'Abbasids, the Buyids, the Seljuks, the Chingizids and the Ottomans. Dates of birth and accession are given for the Ottoman rulers. It ends with Beyazid I (d.1402).

For a more detailed note on the *silsilenama* and similar examples please see the following lot.

PROPERTY OF A DISTINGUISHED EUROPEAN SCHOLAR

239

AN OTTOMAN GENEALOGICAL SCROLL (SILSILENAMA)
 SIGNED MUHAMMAD, TOKAT, OTTOMAN TURKEY, DATED AH 1238/1822-23 AD

Arabic and Ottoman Turkish manuscript on watermarked paper, with polychrome roundels containing names and titles of historical figures in black Ottoman *nasta'liq* starting with Adam and finishing with the Ottoman Sultan Mahmud II, the roundels surrounded by notes in black and red, illuminated heading in decorative script, colophon signed and dated within a pink illustrated cartouche
 582 x 8¾in. (1480 x 22cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

This genealogy starts with the Prophet Adam and shows the various prophets, the ancient Iranian kings, the pre-Islamic Arabs and the ancestors of the Turks. After the Prophet Muhammad, it shows the Rightly-Guided Caliphs, the 12 Shi'i imams, and various Islamic dynasties including the Umayyads, 'Abbasids, Samanids, Seljuks, Chingizids, Timurids (including the Mughal rulers of India) and the Ottomans, including the various Ottoman princes. Dates for the birth and accession of Ottoman rulers are provided. It ends with Mahmud II, the ruler at the time the *silsilenama* was made.

For a similar example sold in these Rooms see, 8 October 2015, lot 116, and Sotheby's, London, 9 April 2008, lot 29 and more recently, 9 October 2013, lot 56

VARIOUS PROPERTIES

240

A FIRMAN OF MAHMUD II (R. 1808-39)
 OTTOMAN TURKEY, DATED THE LAST DAY OF DHU'L HIJJA AH 1242/25 JULY 1827 AD

Ottoman Turkish manuscript on paper, half backed with green silk, with 36ll. in alternating red and black *diwani*, gold dots, crowned with the *tughra* of Sultan Mahmud II illuminated with gold floral sprays, flanked by a tree and a pink rose, outer borders of leafy gold spray, some creasing to folio with a small tear at the end of the scroll
 58 x 21in. (147.5 x 53.5cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

This *firman* confirms the appointment and salary of one Yakovos as the Metropolitan of the island of Agriboz (Euboea or Evia) and its dependencies.

The illumination of this *firman* is typical of the style used during the reign of Sultan Mahmud II. Other *firman*s of his are published in Sarinai (dir.), 2003, pp.299-349. Many of those, like ours, employ bold colours in the interstices of the *tughra* and have bright pink flowers flanking it. A large and impressive *firman* of Mahmud II recently sold in these Rooms, 27 April 2017, lot 162.

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Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





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A PAIR OF LARGE YILDIZ VASES

OTTOMAN TURKEY, DATED AH 1314/1894 AD

The vases decorated in gilt and polychrome with a medallion with the letters *ha* and *'ain* on silver clouded ground, surrounded by a floral garland, other side with three-branched palmettes filled in with polychrome floral motifs, the base with factory mark and date
20½in. (52cm.) high (2)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

Under the reign of Sultan Abdülhamid II (r. 1876-1909) a porcelain factory was established in the grounds of the Yıldız palace in Istanbul ; production started in 1892. These vases are interesting as they were produced in 1894-95, very early in the life of the Imperial Yıldız Factory, when production recommenced after the earthquake of 1894. The workshops employed several French craftsmen who produced high quality wares for use in the palace or as diplomatic gifts (Stephen Vernoit, *Occidentalism*, London, 1997, p.83). Our pair of vases, marked with the initials *ha* and *'ain*, was most likely intended as a gift to an Ottoman official or visiting dignitary. The workshop continued in operation until the eve of the First World War.

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A YILDIZ PORCELAIN ARMORIAL PLATE

OTTOMAN TURKEY, DATED AH 1312/1894-95 AD

Decorated with a large gilt *tughra* of Sultan Abdülhamid II (r. 1876-1909) within a stellar motif amidst polychrome and stylised foliage, with maker's mark and date on the reverse
9½in. (24cm.) diam.

£3,000–5,000

\$4,000–6,600

€3,400–5,500



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243

A LARGE PLATINUM AND GILT PORCELAIN VASE WITH PORTRAIT AND TUGHRA OF SULTAN 'ABDULMECID I (R. 1839-61)

GERMANY OR FRANCE FOR THE OTTOMAN MARKET; WITH MARK OF EMILE BOURGEOIS, LE GRAND DÉPÔT, PARIS, FRANCE, CIRCA 1860

Of baluster form with two handles supporting a flared neck formed by acanthus leaves, each side of the body finely painted, one with a medallion portrait of Sultan Abdulmecid I, the other with a military trophy, on circular plinth decorated with *tughra* of Sultan Abdulmecid I on hatched ground, the foot with mark of 'Grand Depot, E. Bourgeois, 21 rue Drouot, Paris' 28in. (71cm) high

£20,000–30,000

\$27,000–40,000
€23,000–33,000

This exquisitely painted vase depicts Sultan Abdulmecid (r.1839-61). The portrait of the sultan is directly inspired by an original by Konstantin Johannes Franz Cretius (1814-1901) executed circa 1850. This painting sold at Sotheby's, 22 April 2015, lot 168. The sultan's face and gaze are almost identical and on both paintings he wears an impressive diamond medal. Only his military jacket and the two gold épaulettes differ between the two paintings. The sultan was a popular subject of portraiture in the mid-19th century and several other painters portrayed him such as the French artist Jean Portet or the Ottoman imperial portraitists Sebuhan and Ruben Manas.

Although the vase may have been produced in Germany, it was offered by the renowned French taste-maker and dealer Emile Bourgeois (1832-1926) who owned Le Grand Dépôt, a luxury shop located on Rue Drouot which he opened in 1862. Bourgeois gathered pieces in his shop and marked them with his label. The use of platinum (which unlike silver remains shiny) is particularly lavish and adds to the luxurious quality of the vase.

The Empress Eugénie, wife of Napoléon III (r. 1848-70) is known to have gifted a large porcelain vase which is now in the Dolmabahçe Palace (*The Dolmabahçe Palace*, viewing guide, Istanbul, p.6, please contact the department for reference). A large vase painted with a gold *tughra* of Sultan Abdulmecid is now in the Pink Salon of the Dolmabahçe Palace. It appears to have been made in the Imperial Factory of Yıldız. The factory was created in 1890 to produce high quality porcelains for the court. European artists were invited to produce works at Yıldız, illustrating the strong artistic ties between Western Europe and Turkey at the time. See for instance a pair of Yıldız vases made in 1908 and decorated by the French artist E. Narcisse which sold at Christie's South Kensington, 27 April 2012, lot 848. There was a strong appetite for these large painted porcelain vases at the Ottoman court, as attested by the numerous Sevres and Yıldız vases that are now part of the Turkish Presidential Palace (*Treasures of Çankaya, The Collection of the Turkish Presidential Palace*, Istanbul, 2014, pp.76-77 and pp.98-99).



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245

TWO SILVER-GILT PEN CASES (DIVITS)

OTTOMAN TURKEY, PERIOD OF SULTAN ABDÜLMECID I (R. 1839-1861)

The rectangular section pencases with rounded terminals, one hinged, each engraved with dense floral vine, the faceted, barrel-shaped and inkwells with hinged covers with small turning latch, the edges engraved with similar flowering vine, each with assay mark and *tughra* of Sultan Abdülmecid, the smaller *divit* struck to the pencase and inkwell and with maker's mark
Largest 10¾in. (27.4cm.) long (2)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Our smaller *divit* is struck with a maker's mark which, unfortunately, in part is not very clear. However, the shape and dimensions of the seal suggest an interpretation of *amal-I Fenni*. Such a reading is plausible and does match the imperial seal struck on both the case and inkwell as Fenni was productive during the reigns of sultans Abdulmecid and Abdulhamid II.



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*** 244**

A CALLIGRAPHIC ALBUM PAGE FROM A MUFRADAT

SIGNED MUSTAFA 'IZZET, OTTOMAN TURKEY, DATED AH 1281/1864-65 AD

A prayer and calligraphic exercise on the letters of the Arabic alphabet, three large lines of black *thuluth*, with twolines of smaller *naskh* in between, signed and dated on the lower left hand corner, laid down on fine marbled paper between red, black and gold ruled frame

Folio 10¼ x 10¾in. (26 x 27.2cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Mustafa 'Izzet Efendi is one of the most celebrated calligraphers of the 19th century. He was born in Tosya in 1801, and following the death of his father, was sent to the Fatih religious school in Istanbul, where he studied music. There he impressed Sultan Mahmud II with his performance at the Hidâyet mosque in Bağçekap and was ordered to be sent to the Palace School. He went on to study there for three years. A highly skilled and accomplished musician, he also learned *thuluth* and *naskh* scripts from Çömez Mustafa Vâsif Efendi, and *ta'liq* and *jali ta'liq* from Yesârîzâde Mustafa Izzet Efendi, a *levha* by whom was sold at Christie's, South Kensington, 23 April 2012, lot 92. He went on to become a favourite of the Sultan, but felt stifled by court ritual, eventually leaving the palace to become a member of the *Nasqshbandi* Order. He went to Egypt for a number of years and it is said that on his return to Istanbul his voice was recognised by the Sultan who gave the order for punishment. Hüsrev Pasha intervened however and he was forgiven and remained a palace musician until the sultan's death.

During the reign of Sultan Abdülmecid, he received a number of important official positions, including Chief of the Descendants of the Prophet. He was the creator of the 'Kadiasker School' where his students included Sefik Bey. Examples of his work are published in Durman, 2009, pp.164-169, nos.38 and 38a-b, and Derman, 1998, nos.36-7, pp.116-119. A *qit'a* by him sold in these Rooms, 6 October 2011, lot 262. A *muraqqa'* copied by Mustafa Izzet sold at Sotheby's, 19 October 2016, lot 145



PROPERTY OF A DISTINGUISHED EUROPEAN SCHOLAR

246

SURA AL-FATIHA

SIGNED HAMID AYTAÇ, TURKEY, DATED AH 1379/1959-60 AD

Arabic calligraphy on paper, Qur'an I, *sura al-fatiha*, in elegant large black *thuluth* arranged in five lines, within gold rules, corners decorated with illuminated palmettes against blue ground, signed Hamid al-Amidi, within wide illuminated orange borders
21¼ x 26in. (55.2 x 66.4cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

EXHIBITED:

Calligraphie islamique: Textes sacrés et profanes, exhibition catalogue, Geneva, 1988, pp.160-161, no.50

LITERATURE:

Calligraphie islamique: Textes sacrés et profanes, exhibition catalogue, Geneva, 1988, pp.160-161, no.50

Hamid Aytaç (1891-1982), also known as Hamid al-Amidi, is one of Turkey's most celebrated modern calligraphers. Born in Diyarbakir, he was the pupil of several well-known masters of calligraphy including Hacı Hazif Bey (for *jali*), Kamil Akdik (for *thuluth* and *naskh*), Hulusi Efendi (for *ta'liq*) and İsmail Hakkı Altınbezer (for *tughra'i*). He was a teacher of calligraphy from 1910 to 1912 and then a cartographer at the Military College until 1918. After that time he devoted himself full-time to his art. He wrote the inscriptions in the Sisli Mosque in Istanbul (*Calligraphie islamique: Textes sacrés et profanes*, exhibition catalogue, Geneva, 1988, p.160). A *hilyeh* by him is in the Sakip Sabancı Collection, Istanbul (inv.395; Derman, 1998, p.35, fig.19).



VARIOUS PROPERTIES

247

**A PAIR OF PORCELAINE DE PARIS
TISANIÈRES**

FRANCE, 19TH CENTURY

Modelled as a seated Sultan and Sultana, wearing colourful tunics and floral turbans, he with a *huqqa*, she with a bird

The sultan 13in. (33cm.) high (2)

£5,000–7,000

\$6,600–9,200

€5,600–7,700



247



248

248

**A PAIR OF PORCELAINE DE PARIS
FIGURAL BOTTLES**

FRANCE, 19TH CENTURY

Realistically modelled as a standing Sultan and a Sultana.

Each 14½in. (36cm.) high (2)

£5,000–7,000

\$6,600–9,200

€5,600–7,700

249

**A PAIR OF PORCELAINE DE PARIS
TISANIÈRES**

MARKED JACOB PETIT, FRANCE, 19TH CENTURY

Modelled as a seated Sultan and Sultana, wearing white tunics and turbans with gilt designs, he with a baluster vase, she with a bird

8¾in. (22.5cm.) high (2)

£5,000–7,000

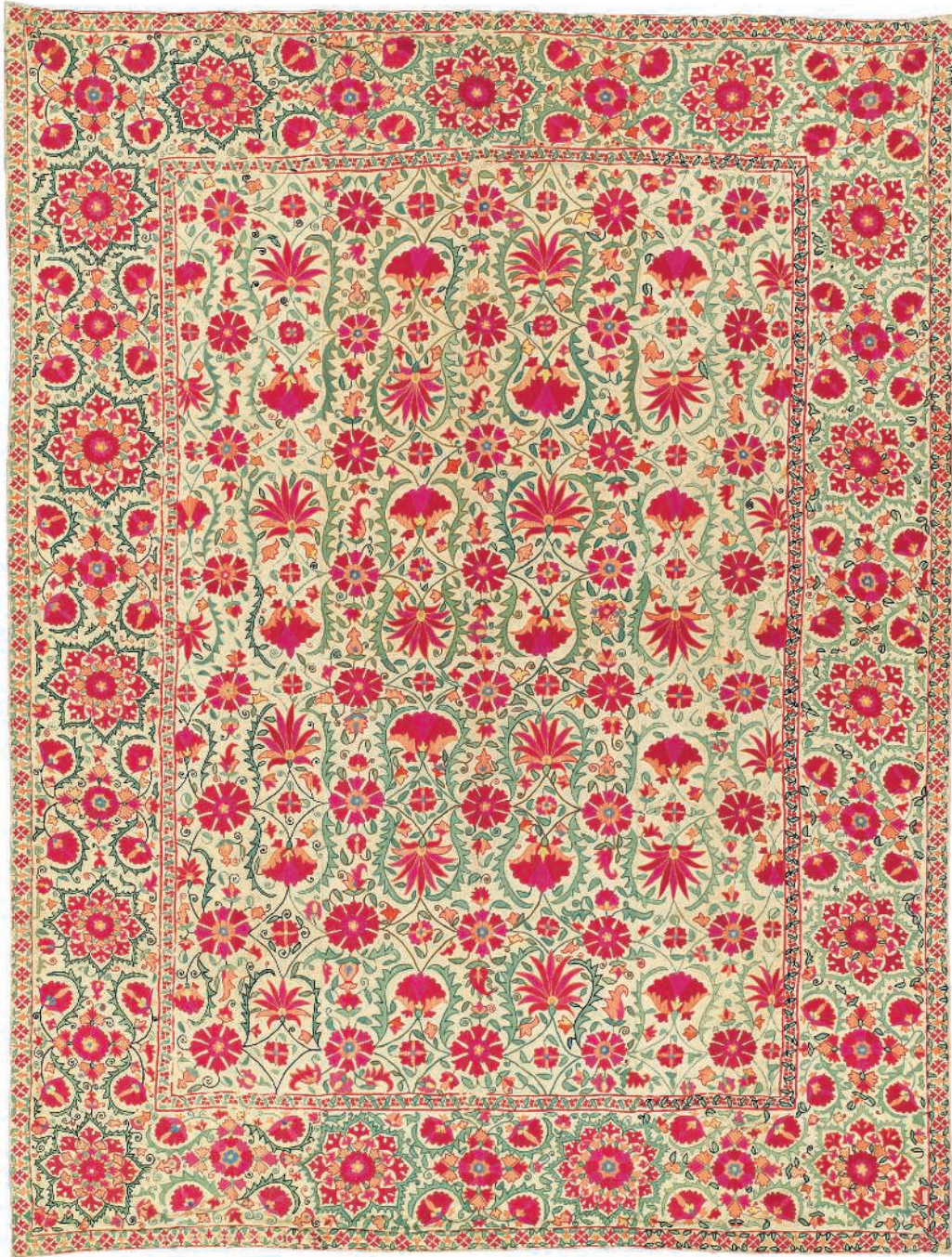
\$6,600–9,200

€5,600–7,700

Realistic figures of sultans and sultanas, standing or seating, were common topics for the European ceramicists of the 19th century. A comparable figure of a seated sultana with a bird perched on her left hand is kept at the Musee des Arts Decoratifs, Paris (inv.997.76.10.2). It is paired with a sultan seating near a baluster vase with bulbous top, possibly an approximative interpretation of a huqqa.



249



■ 250

A SUSANI

PROBABLY BUKHARA, UZBEKISTAN, 19TH CENTURY

The cream linen field embroidered in silk with joined flowering tendrils interspersed with serrated leaves, the border with similar floral motifs alternating with large flower heads, backed
98 x 74in. (249 x 188cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000



PROPERTY FROM THE DHARMA COLLECTION

■ * 251

A LARGE 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.)

£20,000–30,000

\$27,000–40,000
€23,000–33,000

PROVENANCE:

Acquired by the current owner in Israel, 1971

This profusely embroidered susani with 'four-and-one' design is typical of the Shakhrisabz area of 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. Its monumental size may suggest an elaborate workshop production rather than a domestic one.

The skilful organisation of the fourteen medallions and scrolling vine reveals a near symmetry which closely relates 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 subgroup 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 Y. Yigal, *Suzani. Central Asian Embroideries*, exhibition catalogue, Tel Aviv, 1986, fig. 14.



252

■ 253

A FIGURAL EMBROIDERED PANEL
DODECANESE, GREECE, 19TH CENTURY

The decoration including anthropomorphic figures and floral sprigs symmetrically arranged around two chevrons of repeating intricate geometric patterns

29 x 20in. (73.8 x 50.8cm.)

£3,500–5,000

\$4,700–6,600

€3,900–5,500

Two panels with similar geometric and simplified animal patterns attributed to Kos and Patmos are illustrated in Krody, 2006, cat. 9.8-9, p. 66.

VARIOUS PROPERTIES

■ 252

A SUSANI

TASHKENT AREA, UZBEKISTAN, LATE 19TH CENTURY

Embroidered with large magenta serrated motifs within a lattice of green leaves alternating with polychrome flowers, the border with scrolling floral tendrils

80¾ x 42¾in. (207.8 x 108.8cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

The dominant crimson colour of the floral motifs and of the orderly arranged medallions framed by a very thin border of serrated leaves is representative of the susanis produced in the Pushkent district, south of Tashkent (Yigal, 1986, p.11).



253



■ 254

A LARGE OTTOMAN VELVET AND METAL THREAD PANEL
SCUTARI, ISTANBUL, 19TH CENTURY

Of rectangular form, with velvet designs in green and red, with a central lobed floral medallion on a ground of scrolling palmettes, the border with *naskh* cartouches, mounted
Textile 59 x 73in. (150 x 185cm.)

£10,000–20,000

\$14,000–26,000

€12,000–22,000

PROVENANCE:

Sotheby's London, 13 April 1988, lot 97

INSCRIPTIONS:

In the cartouches around the border, Arabic proverbs

It has been suggested that the ogival design seen on our velvet panel, was inspired through exposure to Egyptian Mamluk textiles (Petsopoulos (ed.), 1982, p.128). A comparable panel on red velvet with simpler ogival trellis enclosing lobed medallions and attributed to circa 1500 sold at Sotheby's London, 16 April 1986, lot 172.

Panels and cushion covers with similar ogival designs can also be seen in earlier Ottoman paintings such as one from the *Surnama* of Vehbi dated to circa 1720, now in the Topkapi Saray Museum (inv. A.3595 fol.27a, Weardon, 1986, p.1). That painting depicts a procession, and in the background are two canopies beneath which two similar cushions are propped up.

The spiralling thin floral tendril seen on the background of our velvet recalls the intricate decoration seen on a quilt dated to the 16th century in the Topkapi Museum (inv. no.13/1091; Atasoy, Denny, Mackie and Tezcan, 2001, p.56, no.15) and the blue and white Iznik potteries of the same period (Atasoy, *et. al.*, 2001, p.230, ill.136-9).



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AN OTTOMAN ENAMELLED TRAY WITH A DEPICTION OF THE HARAM OF MECCA
TURKEY, 19TH CENTURY

Painted in polychrome with a view of Mecca in a scalloped central field, surrounding gilt floral decoration
23in. (58.5cm.) across

£4,000–6,000

\$5,300–7,900
€4,500–6,600

Similar Ottoman trays with depictions of Mecca have sold in these Rooms, 8 October 2015, lot 112 and 27 April 2017, lot 183.

256

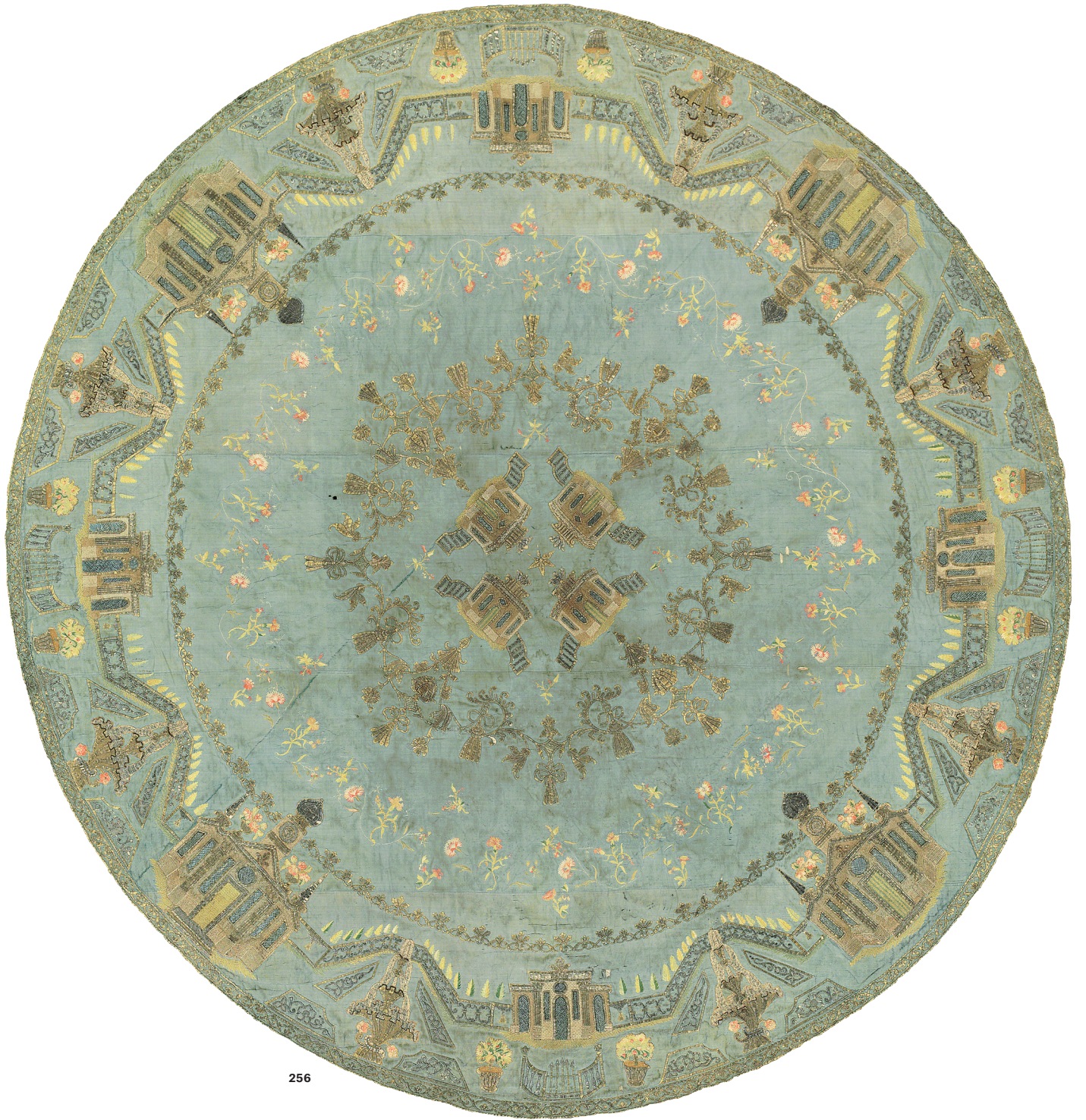
AN EMBROIDERED CIRCULAR SILK PANEL
OTTOMAN TURKEY, 19TH CENTURY

The border decoration formed of the palaces, mosques and churches of Istanbul between two narrow registers of floral scroll, a central roundel of gilt embroidered floral tendrils amidst a field of elegant polychrome floral sprays surrounding a repeating pavilion
90½in. (230cm.) diam.

£4,000–6,000

\$5,300–7,900
€4,500–6,600

Similar technique and depiction of buildings can be seen on towels attributed to the 19th century and published in Wace, 1935, p.66, inv.71, pl. XCI.



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LOBMEYR ENAMELLED AND GILT VASE

VIENNA, AUSTRIA, CIRCA 1880

The surface decorated in enamel and gold, one side of the body with a mirrored calligraphic inscription reading *Muhammad*, the other with a large arabesque, base of the foot with the maker's mark and an inscription in German 10¾in. (27.3cm.) high

£6,000–8,000

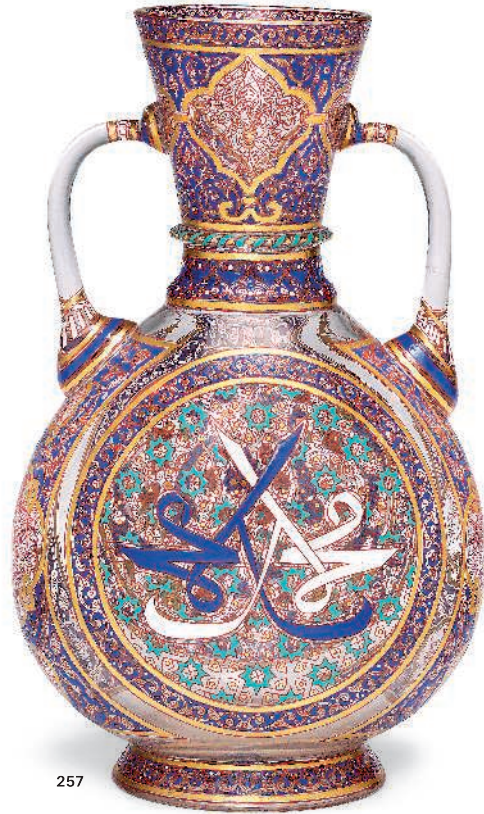
\$8,000–11,000

€6,700–8,800

INSCRIPTIONS:

Under the base in German: *Inscript Mohamed*, inscribed Mohamed

This bottle shows how skilfully the Austrian maker managed to articulate and interpret Ayyubid and Mamluk Syrian or Egyptian iconography on a Persian form to a great effect. Our bottle shows the flattened squat drop-shaped body and flaring mouth found on Kirman blue and white bottles and *huqqa* bases. However, the iconography is directly inspired from Mamluk style. The intricate nexus of foliated tendrils swaying to form an elaborate and profuse palmette finds a direct parallel in the large palmettes found on the squat body of the pilgrim's canteen kept at the British Museum (OA69.1-20.3), (Carboni and Whitehouse, *Glass of the Sultans*, New York, 2001, cat. 124, p. 249). The repetitive stellar field draws on the geometric lattice such as can be seen on a glass bottle attributed to 14th century Syria or Egypt now in Vienna (op. cit. cat. 125, p.252). The armorial device enamelled on the flaring mouth is a foliated interpretation of the French royal fleur-de-lys while the intricate scrolling red enamel background attempts to replicate the thin scrolling vegetal round found on a brown tinged glass mosque lamp dated circa 1329-35 and attributed to Egypt now at the Metropolitan Museum, New York (17.190.991)



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† 258

A BROCARD ENAMELLED AND GILT BLUE GLASS VASE

BY PHILIPPE JOSEPH BROCARD, PARIS, CIRCA 1880

The surface decorated in enamel and gilt with large and elegant floral medallions and roundels on intricate scrolling ground, a calligraphic register with bold *thuluth* script above, marked *Brocard 23 r. Bertrand Paris* 10¼in. (26cm.) high

£6,000–8,000

\$8,000–11,000

€6,700–8,800

Philippe-Joseph Brocard began life as a restorer of glass, which gave him the capability of understanding in minute detail the techniques used. His first works of art in enamelled glass were presented at the Paris exhibition of 1867 and created quite a stir with his most important pieces being enamelled glass mosque lamps. He was the first to revive this technique of large glass vessels with enamelled surface decoration copying Mamluk originals.

Our vase, not typically Islamic in shape, shows the bold and monumental calligraphy on dense floral ground found on mosque lamps and the tight geometric lattice composed of interlocked repeating geometric patterns found on metalwork of the Mamluk period. The treatment of the large white enamel flowerheads also recalls the lotus flower frequently found on Mamluk metalwork interspersed with armorial devices.

The eclectic range of his production resulted in increased popularity and his being copied in Paris by others including Giboin, Imberton, and subsequently, Galle and Daum, who developed the style.



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A PAIR OF LARGE IZNIK-STYLE POTTERY BOTTLES
SAMSON, FRANCE, LATE 19TH CENTURY

Each with drop-shaped body rising from a slightly conical foot to an elongated neck, the polychrome painted decoration consisting of repeating floral sprays, signed to the base
Each 16½in. (47cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,600

The form of this bottle is typical of pieces produced by Edmé Samson in the late 19th century. They are usually decorated with cobalt-blue medallions on white ground with gilt highlights - a decoration inspired from Safavid and Ottoman art. The decoration of the present bottle with its elegant floral sprays combined with stylised serrated leaves and spiral patterns is directly inspired by Iznik pottery.

260

A LARGE GILT PORCELAIN MANTLE CLOCK
FRANCE OR EUROPE, 19TH CENTURY

Surmounted by a seated sultan realistically modelled, his hand to his moustache, an elegant turban on his head and a *kilij* and two pistols on his belt, the white enamel dial on the clock signed '...on Ainé, ...cusse...!', the movement numbered 3058 and signed 'Gve REY Jne breveté'
24in. (61cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,500

The ceramicist took direct inspiration from a lithograph titled '*un Mamlouk*' appearing in Louis Dupré's "*Voyage à Athènes et à Constantinople*" published in Paris between 1825 and 1837. This included forty lithographs documenting portraits, costumes and views of Greek archaeological sites. These Mamluks were a cavalry unit of the Napoleonic army taking part in key battles of the empire from the Egyptian campaign to Waterloo.

For another example of Jacob Petit's Pendule 'au mamelouk' see de Guillebon, 1995, p. 378, fig. 365.



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A SINO-ARABIC CALLIGRAPHIC SCROLL

SIGNED MUHAMMAD QASIM SHI JON SOY, THE GREAT MOSQUE OF XIAN, CHINA, EARLY 20TH CENTURY

Black ink on paper, depicting nine vessels on a table depicted in an Arabic calligram laid down on cloth, artist signature in diagonal format in Chinese and Arabic scripts on left hand side, further Chinese inscription on right hand side, six red square Chinese seals, reverse with the name Qasim [kabir] in Chinese 82¼ x 37½in. (210 x 95cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600

INSCRIPTIONS:

At the bottom, large calligraphic composition made up of repetitions of the *shahada*

The vessels at the top are made of various Arabic pious and protective phrases including the *bismallah*, the *shahada*, *a'udh billah min al-shaytan al-rajim*, and Qur'an I, *sura al-fatiha*, v.2, 'I seek God's protection from the accursed Satan' Down the left hand side, *al-jami' al-kabir bi-shian fi al-sin muhammad qasim shi jun yu*, 'The Great Mosque in Xian in China Muhammad Qasim She Jun You'

A number of related calligraphic works by Muslim Uighur Chinese calligraphers sold at Christie's South Kensington, 9 October 2009 lot 427, lot 431 (by 'Abd al-Hakim Liu Jingyi), lot 441 (Uighur artist Niaz Kenin Sharqi), and 28 April 2017, lot 78 (Muhammad Hasan bin Yusuf Shi Jie Cheng).



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AN ENAMELLED CLEAR GLASS MOSQUE LAMP

SIGNED IMBERTON, FRANCE, DATED 1890

The enamelled polychrome decoration consisting of foliated interlocked tendrils within clear roundels, a band of simplified flower heads above and below, the flaring mouth with bold floral motifs flanking clear medallions, two with a Mamluk blazon 13 $\frac{3}{8}$ in. (34cm.) high

£8,000–10,000

\$11,000–13,000

€8,900–11,000

Imberton, like Galle and Daum, copied the striking patterns of Islamic metalworks and glassworks adopted and interpreted by Philippe-Joseph Brocard.

Our vase replicates the near colourless glass with a light yellow straw hue of the 13th and 14th century Syria glassware noticeable in enamelled mosque lamps and flasks such as can be seen in the mosque lamp of Amir Qawsun now at the Metropolitan Museum, New York (17.190.991), the *Lampe au nom du sultan Muhammad ibn Qala'un*, (Louvre Paris, OA 7880/66), two beakers also at the Metropolitan Museum, New York (17.190.2039, 57.61.15), a pilgrim flask (British Museum 1869,0120.3) and the *bouteille au blason* at the Louvre, Paris (OA 3365).

As in the Louvre's high-necked lamp and the lamp of Amir Qawsun, Imberton copies the recurring cup bearer blazon interspersed with the lotus flower, itself a foreign pattern, introduced from China in Mamluk art by the second third of the 14th century.

■ 263

A CAIROWARE SILVER-INLAID BRASS KURSI

EGYPT OR SYRIA, LATE 19TH/EARLY 20TH CENTURY

Of hexagonal cylindrical form on six bulbous feet, the pierced sides with calligraphic roundels and cartouches, the top with further similar decoration organised around a central roundel, within borders of bold script 33 $\frac{1}{2}$ in. (85cm.) high

£6,000–8,000

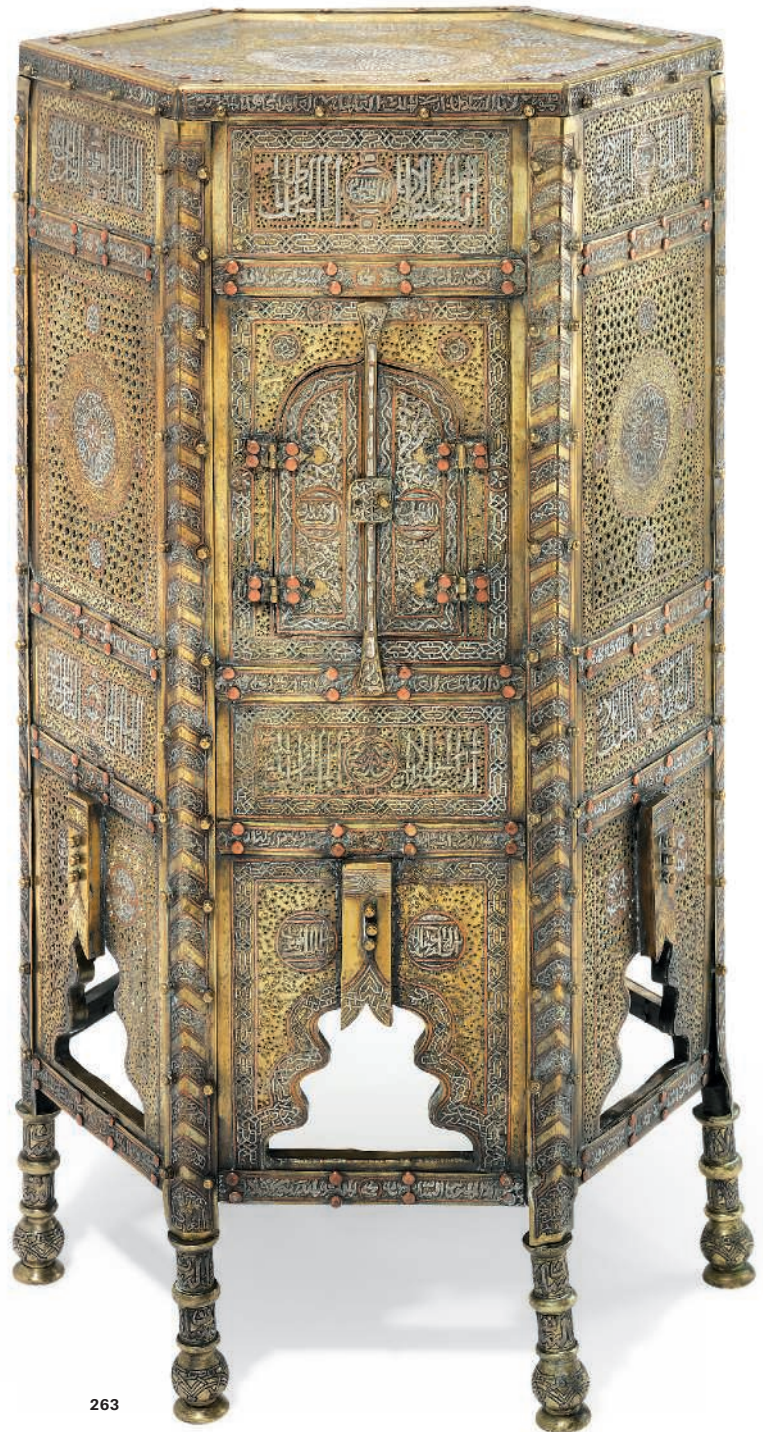
\$8,000–11,000

€6,700–8,800

INSCRIPTIONS:

On the top of the *kursi*, around the edge, 'izz li-mawlana al-sultan al-malik al-nasir al-'alim al-'amil al-mujahid al-murabit al-muthaghir * al-mu'ayyad al-mansur sultan al-islam wa al-muslimin qa * til al-kufrah wa al-mushrikin muhyi al-'adl fi al-'alimin * mujir al-mazlumin min al-zalimin nasir al-millah al-muhammadiyah nasir * al-dunya wa al-din ibn al-sultan al-malik al-mansur qalawun al-salihi, 'Glory to our Lord, the Sultan, al-Malik al-Nasir, the learned, the diligent, the holy warrior, the protector, the defender of frontiers, the supported [by God], the victorious, the sultan of Islam and the Muslims, the extirpator of polytheism and polytheists, the reviver of justice in the worlds, the protector of the oppressed from the oppressors, the victor of the Muhammad nation, Nasir al-Dunya wa'l-Din ibn al-Sultan al-Malik al-Mansur Qalawun, may [God] glorify his victory' On the top, in the roundel in the middle, in radiating letters, 'izz li-mawlana al-sultan al-malik al-nasir al-dunya wa al-din ibn al-sultan, 'Glory to our Lord, the Sultan al-Malik al-Nasir Nasir al-Dunya wa'l-Din ibn al-Sultan'

The inscriptions around the body of this *kursi* are exactly the same as those that feature on an original Mamluk example in the Islamic Museum in Cairo (Wiet, 1937, pp.14-18, no.139, PLL. I-II). For a *kursi* very similar to ours see Vernoit, 1997, no.178, p.230.



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ORIENTAL RUGS AND CARPETS





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 264

A KURDISH LONG RUG

SOUTH EAST ANATOLIA OR SOUTH CAUCASUS, LATE 18TH CENTURY

Overall light wear, areas of repiling, sides and ends partly rewoven, otherwise good condition
11ft.5in. x 6ft.4in. (347cm. x 193cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Anon sale in these Rooms, 15 April 2010, lot 49

Located in the various mountain ranges between the warring Ottoman Empire and Persia, the proficient Kurdish weavers saw heightened productivity in weaving in the last half of the eighteenth and the first quarter of the nineteenth

century, despite their embittered neighbours (Burns, 2002, p.13). This unusual village rug contains a number of features, including red double-wefts and natural wool warps, which are consistent with the techniques of the Kurdistan weavers. Frequently used motifs in Kurdish rugs are the octagonal *abyss* medallion (a symbol of Kurdish mythology), small amulets, as well as the reciprocal trefoil border (Burns, *op.cit.*, pp.27-29). The Three Abyss Medallion runner from circa 1800 as well as the Large Medallion carpet (second half seventeenth century), both illustrated in Burns (*op.cit.*, pp.92-93, pl.23; pp.184-85, pl.56), have very similar medallions to our rug, but lack the hooked corner ornamentations making them more solid in appearance. The eighteenth century Hakkari long carpet (*op.cit.*, p.190-191, pl.58) shares the colours and the spacing of the main motifs surrounded by similar minor forms, as well as the reciprocal trefoil border, however the overall execution appears much less refined than in our carpet

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ * 265

A SOUTH CAUCASIAN DRAGON CARPET
PROBABLY KARABAGH, CIRCA 1800

Overall wear, corroded black, border reweaves,
scattered small repairs and repiling, sunfaded at one
end

17ft.9in. x 7ft.10in. (540cm. x 238cm.)

£18,000-25,000

\$24,000-33,000

€20,000-28,000

PROVENANCE:

Anon sale in these Rooms, 24 April 2012, lot 40

The design of this carpet corresponds with the final phase of the evolution of the Caucasian Dragon carpet as outlined by Charles Grant Ellis (Grant Ellis, 1975). In this group the lattice is relaxed, the design breaks up into abstract palmettes and the dragons are reduced to serpentine lines. In the present example the lattice disperses in the top half of the carpet as the weaver loosened the design increasingly as the carpet progressed. The palmettes appear to float and small animals and figures populate the field. The design relates closely to two examples in Istanbul illustrated in Serare Yetkin (Yetkin, 1978, pl.21 - an incomplete example in the Turk ve Islam Eserleri Museum, Inv. no.97 - and pl.151).





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 266

A SHADDA BLANKET

SOUTH CAUCASUS, FIRST HALF 19TH CENTURY

Weft face structure with extra weft wrapped patterning, two joined panels, stitched onto a material backing, overall very good condition
9ft.4in. x 5ft.11in. (285cm. x 180cm.)

£20,000-25,000

\$27,000-33,000

€23,000-28,000

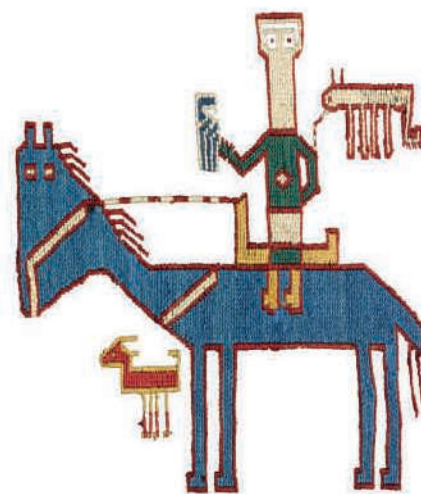
The word *shadda* is a derivative of the Arabic word *asidda*, which translates as "riding saddle for camels", leaving some ambiguity as to whether this refers either to the featured design or their apparent function as saddle blankets (James D. Burns *Visions of Nature*, New York, 2010, pp.96-7, pl.27). The term is most commonly applied to flatweaves produced in the Karabagh region which use a particular extra-weft wrapping and brocading when applying the ornamented design onto the material. Used primarily as horse blankets, they also served as decorative partitions within the tents of the Shahsevan tribes on ceremonial occasions.

The present lot is striking in its colouring, scale and in the wonderfully open spacing of its design. More frequently woven on a blue and red ground (see lot 269 in the same sale), the present lot is woven on a dark walnut-brown



milk, hair to weave bedding or blankets and meat if the animal were to die or be killed. The image of the camel appeared in other trappings such as a Yomud asmalyk illustrated by Eberhart Herrmann, *Von Uschak Bis Yarkand*, Munich, 1979, p.141, pl.92. That asmalyk also displays the same border pattern of linked inverted paired hooks as on the present lot, which also appears on other Turkmen weavings.

Most *shadda* are significantly smaller in size than the present lot which would suggest that this was to be used for an important ceremony such as a wedding or to be part of a brides' dowry. The closest example to the present lot which has a greater profusion of small individual flower heads and smaller animals, has the same clarity of drawing upon a rich brown ground, was formerly in the Wher collection, Switzerland (Eberhart Herrmann, *Seltene Orientteppiche VIII*, Munich, 1986 pp.126-128, No. 55; Ignacio Vok, Rippon Boswell, Selection 2, Wiesbaden, 12 March 2016, lot 128).



(detail of horse and rider)

wool ground that accentuates the colours of the large scale figures and animals. Early examples woven in the late 18th or early 19th century display only seven or eight figures per row, unlike the later 19th century examples where it is not uncommon to see as many as twenty figures on each, making the overall appearance very crowded. The openly spaced design of the present lot is filled with six rows of seven figures; three displaying a horse carrying a rider with a hawk upon his arm, accompanied by a dog; and three rows of camels that are led at the front by a man who has tied his animals together with the aid of a red and white rope. Smaller animals, perhaps goats or sheep, follow freely beside. These figurative images illustrate the importance of animals within the daily lives of the people in the region. Camels were highly valued and were an essential means of transporting heavy goods through difficult terrain but could also provide a family with



267

PROPERTY FROM A PRIVATE COLLECTION

■ 267

A PART-PILE VERAMIN RU-KHORSI
NORTH PERSIA, LATE 19TH CENTURY

Woven with a natural camel-hair field, overall excellent condition
6ft.2in. x 6ft.2in. (188cm. x 187cm.)

£5,000–8,000

\$6,600–11,000

€5,600–8,800

These small, square covers were woven in the nineteenth century in the ethnically diverse Veramin region in Northern Persia, either by Luri or Shabsavan tribe members. Highly practical and portable, they were used both as charcoal brazier covers, "ru-khors" around which the family would gather on colder days, or as table covers "sofreh". The plain woven camel-hair field of the present lot is embellished with a brightly coloured pile design of hooked diamonds and a large central cruciform motif that is similar to one in the collection of Eric Pride (Jenny Housego, *Tribal Rugs, An Introduction to the Weavings of the Tribes of Iran*, London, 1978, pl.141). A further example was illustrated by Eberhart Herrmann (*Seltene Orientteppiche IX*, Munich 1987, no.51), and a less brightly coloured example was in the Arthur D. Jenkins Collection (Cathryn Cootner, *The Arthur D. Jenkins Collections, Volume I, Flat-Woven Textiles*, The Textile Museum, Washington, 1981, p.77. no.33).



268

VARIOUS PROPERTIES

■ 268

A 'DRAGON' SOUMAC CARPET
EAST CAUCASUS, CIRCA 1900

A few small repairs, overall good condition
10ft.11in. x 8ft.7in. (333cm. x 262cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

There are several distinct variants of the 'dragon' soumac design of which this, in both its handling of the field and border patterns, appears to be one of the latest and could not be dated much earlier than 1900. The earlier groups retain a close affinity in terms of their design with the iconic pile 'Dragon' carpets of the 16th and 17th centuries. In the present lot however, the design appears much abstracted and the animals are indiscernible.



■ 269

A SHADDA BLANKET

SOUTH CAUCASUS, SECOND HALF 19TH CENTURY

With white cotton highlights, a few small repairs, otherwise good condition
7ft.2in. x 6ft.3in. (218cm. x 190cm.)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

PROVENANCE:

Purchased prior to 1907 in Reval, today better known as Tallinn, the capital of Estonia, for 70 gold rubles.

Unlike the earlier *shadda* in this sale, (lot 266), where the field is sparsely

decorated, here the camel caravan comprises eighty individual camels, with only two baby camels amongst them and a variety of smaller dogs, birds and deer. The Shahsavani tribes of north Persia used both dromedary camels as in the present lot, (see also; A. Hull and J. Luczyc-Wyhowska, *Kilim, The Complete Guide*, pp.14-15, fig.19 and Spuhler, König, Volkmann, *Alte Orientteppiche, Meisterstücke aus deutschen Privatsammlungen*, pp.152-3, pl.61) and bactrian camels which were suited to rockier, cooler regions (see Jenny Housego, *Tribal Rugs*, London 1978, p.37, pl.13). There is one solitary human figure in the lower left hand corner who leads the entire train. The red and dark blue tapestry woven ground is constructed from two panels which are sewn together along the central longitudinal axis. All of the animals and smaller ornaments are executed in *soumac* technique in various different colours, some of which have oxidised or worn away in places. For a fuller discussion on this group please see lot 266 in the same sale.





■ 270

A YOMUT MAIN CARPET

WEST TURKMENISTAN, SECOND HALF 18TH CENTURY

A couple of localised patches of moth damage, a few small spot surface marks, selvages partially rebound, otherwise very good condition
9ft.11in. x 5ft.7in. (301cm. x 172cm.)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

Wonderfully rare, this formerly unpublished Yomut main carpet is a prize example of the weavings produced by this particular Turkmen tribe. Many of the Yomut nomads remained isolated within the harsh environment of the Karakum desert where vegetation was sparse. This isolation enforced a very particular but varied design and colour repertoire upon them, helping to distinguish their weavings from other Turkmen groups.

The openly-spaced composition of this *khali* (main carpet), consists of four columns of ten *chuval guls*, which is a particularly rare form to find on a carpet of these proportions. In his monumental study on the weavings of the Turkmen tribes, Jürg Rageth discusses the few Yomut *khali* that display the *chuval gul* and suggests that the design concept stems from much earlier 7th-9th Sogdian silk textiles (J. Rageth, *Turkmen Carpets, A New Perspective, Vol 2*, 2016, p.668). Within this same publication, Rageth notes a very close comparable to the present lot which is part of an anonymous private collection and has a Radiocarbon date that suggests it was woven pre 1800 (Rageth, *ibid.*, Vol I, pp.222-3, pl.104). The only difference in their appearance is the more unusual serrated, stemmed floral motif within the *elems* on the present lot for which we can find no exact comparable. The weaver of our rug includes four *pekwesh* motifs in the far corner of the *elem* at one end, that ascend in proportion and appear almost to have been an afterthought as they interrupt the otherwise ordered decorative arrangement. The combination of colouring, weave and design of the present lot would also suggest that it was woven in the 18th century.

Alternating with the *chuval gul* are columns of delicate *ara* cruciform minor-*guls*, each centred with a small circular fleck of yellow. According to Rageth the clarity of the border, with its stylised lotus-palmette and serrated vine, is a pattern that is first seen in the late 16th century but which grows increasingly simplified with time.

There are only three published examples of this group that display the same design format. The first, was formerly in the Robert Upfold collection and is now in the Powerhouse Museum, Sydney ("From the Karakum to Botany Bay", Christian Sumner, *Hali*, 177, 2013, pp.72-79, fig.3; the second is published by Rageth and discussed earlier, (Rageth *ibid.*, pl.104). A third, which is more unusual still, in that it displays all of the same features but only three columns of *chuval gul*, is published by Eberhart Herrmann, *Asiatische Teppich-und Textilkunst*, Band 4, Munich 1992, pp.196-7, pl.92).

The fact that Turkoman main carpets were not subject to constant use and were only laid on the floor of the tent on ceremonial occasions would explain the surprisingly good condition of the present lot. With an incredibly deep pile of lustrous wool that is rich with colour, this is certainly an early and rare survivor from the fascinating world of the Turkmen nomad.





271

■ 271

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

A few spots of wear otherwise good condition
11ft.6in. x 7ft.8in. (349cm. x 234cm.)

£5,000–7,000

\$6,600–9,200
€5,600–7,700

■ 272

A LARGE BAKHTIARI CARPET

WEST PERSIA, CIRCA 1890

Overall excellent condition
23ft.2in. x 15ft.3in. (705cm. x 465cm.)

£15,000–20,000

\$20,000–26,000
€17,000–22,000

The inscription reads; *hasb al-farmayish aqa-yi mustafa quli khan 'amal-i bakhtiyari*, "On the order of Aqa Mustafa Quli Khan, [work of the] Bakhtiyari."



Mustafa Quli Khan was one of four sons of Ja'far Quli Khan (d.1836), and brother to Husayn Quli Khan who was leader of the Duraki tribe and who gradually rose to become the supreme power of all the Bakhtiari. Mustafa Quli Khan was also a close ally of the exalted Navab, Prince Farhad Mirza, who appointed him to help lead his own military force and to subdue and capture insurgents. By the end of the 19th century and in the beginning of the 20th, the Bakhtiari were a dominant force in Iran, both economically and militarily. The tribes' pasture lands were rich in oil and through this the tribal leaders, or khans, dramatically increased their wealth and power.

During this period a group of imposing large-scale carpets were woven for individual khans, of which many bore lengthy and often dated inscriptions. The earliest dated carpet as noted by Ian Bennett in his article, "Carpets of the Khans, Part 2", (*Hali*, 44, April 1989, p.19, pl.25) is from AH 1302/1884-5 AD. The present lot is not dated but was certainly woven for one of the leading Bakhtiari tribesmen whose power declined in the 1930's when, following conflicting involvement from Britain and Russia, their power was relinquished to Reza Shah Pahlavi.

Bennett's article uses specific carpets to illustrate the progression of the Bakhtiari rulers. Unlike other later carpets from this group, this example retains a strong tribal design and does not adopt the urban workshop influence. Of all these examples, the present lot remains considerably the largest in scale and visually one of the most impressive. For a detailed account of the Bakhtiari see Gene R. Garthwaite, "The Bakhtiyari Khans, The Government of Iran and the British, 1846-1915", *International Journal of Middle Eastern Studies*, Volume 3, Cambridge, 1972. pp.24-44.





273

■ * 273

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Some areas of light wear, a few scattered repairs, localised spots of repping
16ft.12in. x 12ft.3in. (517cm. x 374cm.)

£15,000-18,000

\$20,000-24,000
€17,000-20,000

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ * 274

A LARGE FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Overall very good condition
21ft.5in. x 11ft.5in. (653cm. x 348cm.)

£12,000-18,000

\$16,000-24,000
€14,000-20,000

PROVENANCE:

Doris Leslie Blau Collection of Rugs and Tapestries, Sotheby's, New York, 2002, lot 102





VARIOUS PROPERTIES

■ 275

A SILK HERIZ PRAYER RUG
NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition
5ft.8in. x 4ft.6in. (173cm. x 137cm.)

£12,000-16,000

\$16,000-21,000
€14,000-18,000

The knot count is approximately 7H x 8V per cm. sq.



■ 276

A SILK HERIZ CARPET

NORTH WEST PERSIA, DATED AH 1281/1864-5 AD

Minute touches of repping and a couple of spots of light wear, one small cobbled repair in outer stripe at one end, overall good condition
11ft.7in. x 7ft.10in. (353cm. x 240cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

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

The inscription cartouche reads '*farmayesh-e 1281 nomreh 1*, which translates as 'Commissioned 1281 number 1'



277

■ 277

A SILK TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1890

Uneven wear, selvages frayed, backed
14ft.4in. x 9ft.10in. (436cm. x 300cm.)

£6,000–10,000

\$8,000–13,000
€6,700–11,000

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

■ 278

A SILK SOUF KASHAN PRAYER CARPET
CENTRAL PERSIA, CIRCA 1900

A very light overall surface dirt, a few small repairs in the upper border, overall
very good condition
10ft.8in. x 6ft.10in. (324cm. x 208cm.)

£15,000–20,000

\$20,000–26,000
€17,000–22,000

The knot count is approximately 7V x 8H per cm. sq.





279



280

■ 279

A LONG NORTH WEST PERSIAN RUNNER

DATED AH 1223/1808 AD

Of *Mina Khani* design, occasional light touches of corrosion otherwise full pile throughout, both outer end guard stripes rewoven, an irregular reweave in the border at one end

21ft.3in. x 3ft.5in. (648cm. x 104cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

It is possible that the word *sanna*, "year" is written beneath the date, however it is not woven clearly enough to be sure.

■ * 280

A SENNEH KILIM

WEST PERSIA, CIRCA 1890

A couple of small repairs, overall excellent condition
6ft.6in. x 4ft.3in. (199cm. x 129cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

■ 281

A KARABAGH KELLEH

SOUTH CAUCASUS, DATED AH 1205/1791
AD

Localised spots of wear, corroded black, some loss
at either end with associated repairs, otherwise
good condition
15ft.8in. x 7ft.3in. (474cm. x 220cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

The profuse ornamentation of the almost hopscotch-like field pattern shows great variety, with no two palmettes being the same either in colour or pattern. The tradition of large, long carpets within this region of north west Persia is one that goes back over two centuries, where the field would be intricately filled with a precise floral pattern such as the *Mina Khani*. If one is to turn the hexagonal grid of the present lot by 45 degrees, it is possible to draw similarities between the two. A similar kelleh, apparently undated, was offered for sale at Galerie Koller, 1980 (*Hali*, vol 3, No 1, 1980, p.39, illust. in b&w). While the field designs are comparable, the border patterns of each are very different. The Koller example displays a relatively common palmette and flowering vine meander, unlike the entwined snake-like red and green vines punctuated with bold palmettes that frames the present lot. There are almost ten different colours within the palette, including two different shades of red and green which is a common feature of carpets from the Karabagh region.



(for detail please see inside back cover)



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 282

A CHAJLI KAZAK RUG

SOUTH CAUCASUS, DATED AH 1328/1910 AD

Full pile throughout, naturally corroded dark brown, overall excellent condition
10ft.1in. x 5ft. 6in. (308cm. x 167cm.)

£14,000-16,000

\$19,000-21,000
€16,000-18,000

PROVENANCE:

Christie's New York, 19 April 2000, lot 77

The Chajli pattern of three alternating red and white octagonal medallions were more frequently woven on a red ground as see in a closely related example, formerly in the Wher collection in Lugano, Switzerland and then in a private collection, England (Eberhart Herrmann, *Asiatische Teppich-Und Textilkunst, Band 4*, Munich, 1992, pp.106-7, no.47). A similarly woven blue ground rug, dated AH 1277/1860 AD, was sold in these Rooms, 8 October, 2009, lot 23.



VARIOUS PROPERTIES

■ 283

A SEWAN KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

Minor localised touches of repiling, otherwise very good condition
7ft.11in. x 5ft.9in. (242cm. x 175cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

The characteristic over-sized central shield medallion is nearly always displayed within Sewan Kazak rugs, and so it is through the inclusion of small details and the interplay of colour where the weaver is able to diversify. The wonderfully rich palette of the present lot, with its abraded lapis-blue border, is similar in drawing and design to one published by Ian Bennett; *Oriental Rugs, Volume I Caucasian*, London, 1981, p.38, pl.18.



■ 284

A CAUCASIAN PRAYER RUG LATE 18TH CENTURY

Silk foundation, a few repairs at either end, selvages rebound
5ft.1in. x 3ft.4in. (155cm. x 100cm.)

£35,000–55,000

\$47,000–73,000
€39,000–61,000

This striking rug is highly unusual in its combination of different designs taken from the Caucasus, north west Persia, Armenia and western Anatolia. The migration of designs from 17th century South East Persia to 18th century north West Persia and beyond is well documented, a very good example, woven on a cotton foundation, formerly in the collection of F. R. Martin and then C. R. Lamm at Näsby Castle, was sold in these Rooms, 5 April 2011, lot 104. Similarly, the scalloped red medallion of the present lot that contains stylised Chinese-inspired cloud-bands, is very similar to the medallion found on a Caucasian rug that was formerly in the Joseph V. McMullan collection, which is in turn clearly inspired by a Safavid north west Persian carpet (Joseph V. McMullan, *Islamic Carpets*, New York, 1965, pp.184-5, pl.45).

The ivory buckle-shaped cartouches that flank the central medallion are a recurring motif that appear on numerous earlier Caucasian carpets, including the early 17th century 'Nigde' carpet in the Metropolitan Museum of Art, New York, that contains the same cartouches within its border pattern. Both that carpet and the present lot have a similarly intense colour palette and display the same angularity of drawing (Jon Thompson, *Timbuktu to Tibet*, New York, 2008, pl.107, pp.302-3 among many other publications). The drawing of small, angular geometric shapes within the red ground of the present lot is very reminiscent of silk Caucasian embroideries (Christine Klose, "The Transformation of Rug Designs", *Hali*, vol.4, no.4, p.351). Klose notes that the design of a medallion flanked by diagonal cartouches stems originally from Safavid wall-tiles but adapts easily to such embroideries, as seen on an example formerly in the collection of Eugene Chesrow, that sold Sotheby's, New York, 31 January, 2014, lot 6. It is also a design format found on Caucasian pile carpets from the 18th century, see Serare Yetkin, *Early Caucasian Carpets in Turkey*, London 1978, pl.39.

While the previously discussed motifs have adapted over time from their original design tradition, the treatment of the border pattern has not. It is a concise and accurate representation of the design found on the borders of 16th and 17th century small medallion Ushak rugs of western Anatolia, as seen on an early 17th century Ushak prayer rug that was formerly in the James F. Ballard Collection, and is now in the Metropolitan Museum of Art, New York (Dimand & Mailey, 1973, fig. 169, p. 189; no. 83, p. 225). Such Anatolian rugs travelled along the silk route and indeed a large number found their way into the ecclesiastical collections in Transylvania in the 17th and 18th centuries. One can assume therefore that the weaver was shown such a rug from which to copy so accurately, perhaps by the patron of the rug himself.

The wool used in this rug is wonderfully soft and is of an extremely high quality. Unusually both the warp and weft are of ivory silk which allows for a weave of greater density and which explains its supple flexibility. The use of silk within Caucasian pile rugs, while rare, is not unknown, as seen in a silk pile Kazak prayer rug that is dated AH 1201/1796 AD (Ulrich Shürmann, *Caucasian Rugs*, London 1965, Munich, p.68, pl.7). As a material, silk was found in great abundance in the Caucasus in the 18th century as it proved a time of wealth and prosperity, unlike neighbouring Persia that was experiencing conflicts, instability and hardship, which saw a severe decline in its silk production.

Another rug that has proved difficult to classify with any accuracy was published by Jon Thompson, *Carpet Magic*, London, 1983, p.41, as part of the Kelaty collection, offered in these Rooms, 8 October 2013, lot 25. Apart from a difference in overall design and structure, the strength and vivacity of the colours on both are of a quality that is rarely seen in later 19th century examples. Both rugs use the same high quality lustrous wool and the treatment of the stylised cloudbands is also remarkably similar.

This is a fascinating and highly unusual rug that combines earlier design features in a way that is completely new and harmonious. Like the 'Nigde' carpet it defies being placed easily in any pre-established category. It uses courtly motifs, but interprets them in an entirely unique way.





285

■ 285

A KUBA LONG RUG

EAST CAUCASUS, CIRCA 1880

Good pile throughout, a couple of small restorations, selvages replaced, original knotted fringes at one end
8ft.10in. x 3ft.4in. (269cm. x 98cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,500

LITERATURE:

Eberhart Herrmann, *Seltene Orientteppiche, IV*, Munich, pp.98-99, no 21



286

* 286

A SENNEH KILIM RUG

WEST PERSIA, LATE 19TH CENTURY

Of *Gul-Farang* design, overall very good condition
6ft. x 3ft.10in. (184cm. x 116cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,300

It has been suggested by Eberhart Herrmann that the pattern of repeating horizontal motifs and the existence of weft-patterned carpets most likely has its origins in textile design. Other examples are published in; Peter Willborg, *Textile Treasures From Five Centuries*, Stockholm, 1995, no.26; Sotheby's New York, *The Sailer Collection*, 19 January, 1998, lot 83; Rippon Boswell, Wiesbaden, 29 November, 2014, lot 68, Christie's, London, 19 April, 2016, lot 1.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

■ * 287

A WHITE GROUND 'STAR' KAZAK RUG
SOUTH CAUCASUS, FIRST HALF 19TH CENTURY

Of 'C' group classification, heavy corrosion within the dark brown with associated repiling, a short tear to one side, lacking outer guard stripe at one end, selvages rebound, ends secured
6ft.6in. x 4ft.10in. (197cm. x 147cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

PROVENANCE:

Acquired in 1950 in Boston from Arthur Gregorian

The present lot belongs to a highly collectible group of Caucasian rugs that are defined by their arrangement of madder red medallions and indigo stars, spaced by diagonally oriented polygons on an ivory ground. In order to help identify the various similarities and differences within the group, Robert Pinner and Michael Franses wrote a seminal study in 1980, systematically dividing them into four classifications named from A to D, ("Star-Kazaks," *Hali*, vol.3, no1, 1980, pp.17-26).

Based on their research, Group C, into which the present lot falls, is identified by a significantly wider border than the narrower dimensions of those in group A and B. The border pattern of linked zig-zagging diagonals is usually rather cumbersome in its execution, however in the present lot each stepped diagonal motif has been elongated and narrowed to the point where it bridges the border to form an elegant ascending stairway. At either end of the field there is a halved indigo star-medallion within which there is a small golden tri-partite coronet which is another identifying marker. In many respects the present lot is archetypal of the 'C' group classification apart from the inclusion of two ornamental small birds on either side of the central field which are more frequently associated with group 'A'. Inevitably, when establishing a typology there will always be exceptions that fail to fit neatly within any of the classified groups.

The present lot has an informal village charm, similar in feel to an example formerly sold at Lefevre, London, 1977, cat.11 and later published by Eberhart Herrmann, *Seltene Orientteppiche*, VII, Munich, 1985, no.27, pp.68-69. Closely related comparables are published in Peter Bausback, *Antike Orientalische Knupfkunst*, Mannheim, 1976, p.43; W. Grote-Hasenbalg, *Der-Orientteppich*, Berlin, 1922, pl.30; Ulrich Shürmann, *Caucasian Rugs*, London 1965, pl.5; and Christie's New York, 20 September 1979, later illustrated in *Hali*, II, vol 3, 1979, p.59.



288

VARIOUS PROPERTIES

■ 288

A YÜNCÜ KILIM

BALIKESİR PROVINCE, NORTH WEST ANATOLIA, MID 19TH CENTURY

Localised restoration along the outer edges, a few small repairs
7ft.6in. x 5ft.3in. (228cm. x 160cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,600

The archaic design of this group of kilims is immediately recognisable and particular to the Yüncü nomads from the Balıkesir region which lies between Bursa and Bergama in north-west Anatolia. What at first strikes one as a very simple design, upon closer inspection is in fact a rather more complex arrangement of three indigo 'Trees of Life' framed by a further hooked border, laid upon the shaded coral-red ground. Other regional descriptions of these vertical hooked columns are "Ram's horns" or "Scorpion's tails", (James Opie, *Tribal Rugs*, Singapore, 1992, p.68). The palette predominantly consists of just these two colours which is another of the distinguishing features of this group, however there is a further sub-group which utilises a third green colour, is slightly larger in size and woven in two panels (see lot 289 in the same sale). Interestingly only the diagonal and horizontal arms in the present lot are outlined in ivory and the vertical lines are left free of further colour, (Yanni Petsopoulos, *Kilims*, Fribourg, 1979, pp.79-81). The small embroidered amulets and stellar motifs that run up the trunks of the trees carry further symbolism and add greater individuality. A very similar example is illustrated

in Petsopoulos, *Kilims*, *ibid*, p77, pl.88. Further examples can be found in the Vakıflar Museum Istanbul, (Belkis Balpınar & Udo Hirsch, *Flachgewebe des Vakıflar-Museums, Istanbul*, Wesel 1892, pl.43, p.140-1; and the Gulgönen Collection, Istanbul, (Gulgönen Koleksiyonu, *18th-19th century Anatolian Kilims: The Gulgönen Collection*, Exhibition Catalogue, Istanbul, 2011). Perhaps one of the most powerful examples from this group, which unusually consists of a single dominant 'Tree of Life', was formerly in the collection of Ignacio Vok, which sold for a record price for a kilim of this type (*Vok Collection, Selection 3*, Rippon Boswell, 25 March, 2017, lot 236).



289

■ 289

A YÜNCÜ KILIM

BALIKESİR PROVINCE, NORTH WEST ANATOLIA, SECOND HALF 19TH CENTURY

Woven in two panels, minor embroidered motifs, overall good condition
9ft.4in. x 5ft.8in. (285cm. x 172cm.)

£5,000–7,000

\$6,600–9,200

€5,600–7,700

Although this kilim was produced by the same Yüncü nomads as the previous lot in the present sale, it differs in that it is larger in size, was woven in two panels, and introduces a third, sea-green colour within the central 'tree' and within the stepped stellar border motifs. See Yanni Petsopolous, *Kilim*, Fribourg, 1979, pp.80-81, pl.93, for a comparable example.



290

■ 290

A PIROT KILIM

SOUTH EAST SERBIA, LATE 19TH CENTURY

Bearing a coat-of-arms, localised damage, backed
5ft.9in. x 4ft.2in. (176cm. x 127cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

The grandiose coat of arms emblazoned on this kilim is that of the Kingdom of Serbia (1882–1918) which was re-adopted by the Republic of Serbia in 2004. It is defined by the double-headed eagle with open beak and hooked talons bearing a red shield with a centralised white cross with four fire steels or stylised forms of the letter 'B' within each quarter, all set within an ermine-lined fringed cape beneath the crown of Serbia.

During its existence, the Kingdom was ruled by two dynasties: the House of Obrenović and the House of Karadorđević. King Milan Obrenović ruled from 6 March 1882 to 6 March 1889, when he abdicated the throne. He was succeeded by his son, Aleksandar Obrenović, who ruled from 6 March 1889 to 11 June 1903, when he was killed by a group of officers. The slaughter of the royal couple (the King and Queen Draga) by the Black Hand (a secret Serbian society of the early 20th century that used terrorist methods to promote the liberation of Serbs outside Serbia from Habsburg or Ottoman rule) shocked Europe. This opened the way for the descendants of Karadorđ (Karageorge), regarded by Serbs throughout the Balkans as the man who threw off the Turkish yoke, to return to the throne. Petar Karadorđević was initially reluctant to accept the crown, disgusted as he was by the coup d'état. However, he finally accepted and was the Kingdom's sovereign from 15 June 1903 to 1 December 1918, the day that the Kingdom of Serbs, Croats and Slovenes was proclaimed.

The present lot bears the characteristics of kilims woven in Pilot in south east Serbia, however the use of the brindled black and white thread within the double headed eagle is an unusual feature and not one normally associated with the workshop productions of this area. There is a closely related unpublished example in a private collection in Belgrade, which was woven approximately twenty years later under the Kingdom of Yugoslavia, but which displays a nearly identical design apart from the inclusion of an initial 'M' to either side of the escutcheon.



291

■ 291

A CENTRAL ANATOLIAN PRAYER KILIM

LATE 19TH CENTURY

Minute touches of metal-thread highlights, overall very good condition
4ft.7in. x 3ft.4in. (140cm. x 102cm.)

£2,500–3,500

\$3,300–4,600

€2,800–3,900

The inner borders of small stepped polychrome lozenges and the ornamented design of the hooked *mihrab* are most similar to those found on Obruk kilims from central Anatolia. The archaic *guls* within the main border however are more commonly associated with Yuruk kilims but whose design stems originally from much earlier Anatolian pile rugs that were depicted in the paintings of the Flemish artist Hans Memling, (Yanni Petsopoulos, *Kilims*, Fribourg, 1979, pp. 68 & 145). A closely comparable example is illustrated in black and white by Petsopoulos, (*Op.cit.* p.70, fig.76)



292

■ 292

A SULTANABAD CARPET

WEST PERSIA, LATE 19TH CENTURY

Localised touches of wear, corroded brown with associated repiling, a repaired fireplace cut, some minor damage and restoration

14ft.6in. x 10ft.6in. (442cm. x 320cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ * 293

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

A few light touches of localised wear, minor loss at either end, overall good condition

8ft.11in. x 8ft.2in. (271cm. x 250cm.)

£6,000-10,000

\$8,000-13,000

€6,700-11,000

VARIOUS PROPERTIES

■ 294

A 'PETAG' TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Vase' design, overall excellent condition

12ft.10in. x 10ft.2in. (392cm. x 310cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The PETAG workshop (Persische Teppiche A.G.), was a German initiative founded in Berlin in 1911. Guided by the scholar Heinrich Jacoby, author of "Eine Sammlung Orientalischer Teppiche", Berlin, 1923, amongst other works, a large workshop was opened in Tabriz which produced high quality carpets in order to combat the decline in quality encountered as a result of the mass production of the late 19th century. The carpets are identified by the use of a particularly high quality wool, the natural vegetal dyes and their distinctive 'signature' formed of three *çintamani* roundels generally located in the far corner of the field or border pattern. In this example it can be found in one of the far corners of the field. The workshop frequently used 16th century classical carpet designs as a source of inspiration, which were available to them in printed books such as Friedrich Sarre's, *Orientalische Teppiche*, Vienna, 1892, and *A History of Oriental Carpets before 1800*, Stockholm, 1908 by F. R.Martin. The design of the present lot stems from 16th/17th century Safavid 'Vase' carpets but with an adapted colour palette.



293





295



296

■ 295

A NINGXIA RUNNER

NORTH CHINA, LATE 17TH/EARLY 18TH CENTURY

Scattered touches of repiling in the tan brown, both ends rewoven in the far outer guard stripe 17ft.6in. x 2ft.7in. (533cm. x 79cm.)

£6,000–8,000

\$8,000–11,000
€6,700–8,800

Early Ningxia carpets are regarded as the classical carpets of China. Although they appear in 13th century Mongol paintings, Chinese wool carpets do not belong originally to the Chinese art of that period but to the culture of the outer Mongolian and Muslim provinces. This changed by the end of the 17th century when the Chinese Empire was extended by the Emperor Kangxi. He was fascinated by the carpets woven in Ningxia, and by the turn of the 17th/18th century a Chinese style of wool carpets assimilating Chinese art and culture had begun to develop (Michael Franses, "Early Ningshia Carpets", *Hali*, vol.5, no.2, 1982, p.133 and 144).

■ 296

A MONGOLIAN RUG
LATE 19TH CENTURY

Overall very good condition
5ft.10in. x 2ft.12ft. (179cm. x 91cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,300

The rhythm and finesse of the drawing as well as the softness of the colour in the present runner are similar to those of a contemporaneous example in the Victoria & Albert Museum (Donald King, "Chinese Carpets in the Victoria & Albert Museum. The History of the Collection", *Hali*, vol.5, no.2, 1982, p.145). Another yellow ground runner with an overall field of ascending chrysanthemum but which lacked all of its borders, was part of the collection of Erik Risman, offered in these Rooms, 5 April 2011, lot 241.



298 (detail)

■ 297**A SILK AND METAL-THREAD CHINESE RUG**

DATED 1874

Localised light wear, two minute holes, one selvage frayed
6ft.9in. x 5ft.11in. (213cm. x 156cm.)

£7,000–10,000

\$9,300–13,000
€7,800–11,000

The Chinese nine character inscription in the upper outer stripe denotes that the carpet was woven for the Palace of Longevity and Peace, *Shou Kang Gong* situated to the north west of the palace complex within the walls of the Forbidden City, Beijing. Construction of the Palace took place between 1735–36 upon the instruction of the Emperor Qianlong, for his mother, Empress Dowager Chongqing. The imperial dowager consorts lived in the Western Palace of Longevity (*Shou xi gong*), Middle Palace of Longevity (*Shou zhong gong*), and the First Abode (*tousuo*) among other living quarters which were nearby the Palace of Longevity and Health. The East Side Hall was a throne room reserved exclusively for the Emperor when he visited the Empress Dowager's residence. The palace now houses the museum exhibition of the treasures belonging to the Empress Dowager, revealing facets of the Zhenhuan's daily life and the flourishing material culture of the Qianlong period in the Qing Dynasty.

The design of the rug displays five Imperial dragons that writhe across the burnished metal-thread ground in pursuit of one of the flaming pearls that are placed at either end of the field. Despite the auspicious surroundings in which the rug was to be placed, the weaver has had some fun in the border by adding amusing animals heads to the angular open fret work pattern transforming them into animal-like formations.

It is uncertain whether or not this carpet was ever actually housed in the Palace but if it were, carpets inevitably would have been replaced at regular intervals. Contemporary Western scholarship has traditionally placed these silk and metallic thread carpets as late 19th or early 20th century based on the dyes and weave. Most carpets woven during the late 19th century are copies of earlier carpets yet there are no known examples of Chinese silk carpets with similar designs, let alone examples with metallic thread, from the 17th century or earlier. One wonders if they did exist and are now either destroyed or are yet to be discovered.



297

■ 298**A SILK CHINESE MAT**

LATE 19TH CENTURY

A few short worn crease lines, otherwise very good condition
3ft.10in. x 2ft.12in. (118cm. x 91cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,500

The knot count is 7H x 5V per cm. sq.

The seated figure in the centre of the rug depicts the ancient Chinese Taoist god and stellar deity of longevity and good luck, Shou-lao. He is usually portrayed with an enormous head, carrying a long staff and a pumpkin gourd, which contains the water of life. In his other hand he holds the peach of immortality and upon the top of his staff there is a crane, both of which are symbols of immortality.



298



PROPERTY OF AN ENGLISH GENTLEMAN

■ 299

A SILK AND METAL-THREAD PEKING RUG
NORTH CHINA, CIRCA 1900

Overall excellent condition
7ft.11in. x 4ft.11in. (242cm. x 150cm.)

£8,000–12,000

\$11,000–16,000
€8,900–13,000

PROVENANCE:

The Aita Collection, Christie's, London, 18 October 2001, lot 208

The designs of the earlier carpets from Kashgar were adapted very successfully in the late 19th century by the weavers in Peking. The present example shows clearly the East Turkestan design coming through both in the field and in the border design. The thicker structure and pile however clearly demonstrate the Peking origin.



VARIOUS PROPERTIES

■ 300

A KHOTAN CARPET

EAST TURKESTAN, EARLY 19TH CENTURY

Light touches of localised wear, overall very good condition
10ft.8in. x 5ft.10in. (326cm. x 178cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

The field design of the present lot comprises a series of compartments that are filled with bold flowerheads that terminate with smaller bud-like petals. These stylised circular shaped buds are more often found on overall floral designs which stem originally from the Persian *herati* pattern, (see John J. Eskenazi, *Il Tappeto Orientale*, Turin, 1987, p.439, pl.304). The polychrome 'sea and foam' border is not particularly rare, however the pale sandy yellow outer border is more unusual than most, as it is punctuated with small flowerheads that have narrower petals than the more common rotund form. The light colour and open spacing between each of the flowers serves as an elegant and uplifting frame to the overall design.

■ 301

A KANSU CARPET

EAST TURKESTAN, LATE 18TH CENTURY

Full thick pile throughout, a few small repairs, otherwise very good condition
9ft.9in. x 5ft.7in. (296cm. x 170cm.)

£22,000–26,000

\$30,000–34,000

€25,000–29,000

Up until the 15th century the region of Kansu in Western China was an important political and cultural corridor that linked the region of Ningxia in the east with the oases towns on the Tarim Basin in Xinjiang to the west. To the north was the wilderness of the Gobi desert, bordered beneath by the fertile and mountainous lands of Qinghai. Importantly the silk route ran through the middle before dividing in two when reaching Xinjiang. Due to its geographical location, Kansu naturally became a transit stop for nomads, travellers and traders but simultaneously became a place of production, with contemporary literature documenting the presence of established looms within the houses of the settled Han Chinese population. As a result the carpets from Xinjiang, Ningxia and Kansu became, at times, inextricably entwined. For some time the identification and clarification of this group of carpets remained obscure but work has progressed and Hans König's studies add new enlightenment to the subject (Hans König, "Gansu", *Hali*, Issue 138, January-February 2005, pp.52-64).

The structural differences of Kansu carpets are identified by König from the carpets of its neighbouring provinces, determining that they have a cotton weft with no depressed warps, often include visible lazy lines on the reverse and employ a lustrous wool that remains a little wiry. He also considers Kansu carpets to be livelier and brighter in colour than the neighbouring carpets of Ningxia to the east, whilst having a more limited use of yellow compared to its Xinjiang neighbours to the west (H. König, *op.cit.*, pp.52-64). The present lot certainly has all of the above attributes.

There are a number of different variations within this group of Kansu "medallion and spandrel" design rugs which König describes in his article. The present rug belongs to a group defined by a larger circular central medallion with an inward facing flowering vase at either end of the field; a decorative element borrowed from India but which indirectly made its way from Safavid Persian 'Vase' carpets. A very similar example, with a closely related field and border design but which is described as "Khotan", is illustrated by Werner Grote-Hasenbalg, *Der Orientteppich: Seine Geschichte und seine Kultur*, Berlin, 1922, vol.III, pl.118. According to König, nearly all Gansu medallions feature "a geometric emblem resembling a Chinese *shou* Symbol", however this is not the case in the present rug which has a small red flowering roundel at its centre. The present lot also differs from any of the other grouped designs in that it has lost the more common quarter medallions within its corners which have been replaced by bold curvilinear brackets that overlap the inner guard stripe, forming squared compartments which have been filled with leafy, fruiting trees. Together with its lustrous wool, rich colours, notable condition and unusual design these make for a visually very striking rug.



■ 302

A KHOTAN GALLERY CARPET
EAST TURKESTAN, MID 19TH CENTURY

Of 'Pomegranate' design, even light wear, reduced in length, a few patch repairs
12ft.11in. x 6ft.12in. (393cm. x 213cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

The stylised pomegranate tree design is well documented as symbolising fertility within East Turkestan carpets, and can be traced within this region as far back as 2000 years. This same design appears on a series of early (105 AD) wood carvings which were excavated from the ruins of Niya, once a major commercial centre on the Silk Road on the southern edge of the Tarim Basin, China. It also appears frequently in religious Christian works as well as Oriental textiles, (Hans Bidder, *Carpets from Eastern Turkestan*, Tubingen, 1979, pp.49-53).

Although the design is sometimes drawn with a single vase, the present carpet has a mirrored design along the central vertical axis displaying a vase at either end, each issuing an ascending tree hung with ripe pomegranates. The present example has an additional broad outer border filled with the early Turkish 'cloud head' motif or "Yun Tsai T'ou" in Chinese. It was not until the infiltration of Indian-Buddhist teachings into Turkestan however that the overly simple treatment of this motif was transformed into a vibrant multi-coloured symbol. Sliced through with layers of colour one can see a strong resemblance to the multi-coloured iconography and depiction of clouds, mountains and water within Indian paintings, (Bidder, *op.cit.*, pp.64-8). A closely related example with the same field design and rich colours but with an additional pierced polychrome trellis border and greater length, was offered in these Rooms as part of the Bernheimer Collection, 14 February 1996, lot 68. A smaller rug, which has the 'cloud head' border but only a single pomegranate-vase in the field was sold in these Rooms, 14 October 2004, lot 28.





303

■ 303

A NINGXIA CARPET

NORTH CHINA, LATE 19TH CENTURY

Minor spots of wear with associated tinting, one small reweave, overall very good condition
15ft.10in. x 11ft.4in. (483cm. x 346cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

PROVENANCE:

Anon. sale, Christie's New York, 18 September 1997, lot 226

The colour palette found in Ningxia carpets is typically dominated by an ivory or golden-yellow field, or sometimes a soft apricot, combined with ubiquitous navy-blue detailing. The prominence of a saturated red with pink undertones in the present lot, therefore, is a highly unusual feature. A late 18th/early 19th century silk example with a red-ground field, but of different design, sold in these Rooms, 19 April 2016, lot 126. The stylised bat-motifs that surround the central floral roundel of our carpet are a common theme in the Chinese symbolic lexicon as the word for 'bat' and 'happiness' in Chinese are homophonic (Rostov & Guanyan, New York, 1983, p.92). The inner stripe of cartouches, set between floral panels, contain a number of motifs including the fan from the 'Symbols of the Eight Taoist Immortals', the chessboard and books from the 'Four Gentlemanly Accomplishments' and the endless knot from the 'Eight Buddhist Emblems' amongst several others (Gans-Ruedin, Tokyo, New York & San Francisco, 1981, p.29).



304

■ 304

A SILK YARKAND CARPET

EAST TURKESTAN, EARLY 19TH CENTURY

Heavily corroded black with associated repiling, uneven overall wear, a few backed holes and cobbled repairs
10ft.70in. x 5ft.12in. (328cm. x 182cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

The elegant overall geometric lattice that fills the field of the present lot is unusual and an exact comparison has been hard to find. Endless repeat patterns such as this originally appear to be of Chinese and Indian origin but found their way along the silk route into the Tarim basin in East Turkestan. One such silk Yarkand carpet, formerly with Friedrich Spuhler, Berlin displays the ancient motif of a swastika that has been rotated and linked to form an overall lattice which is overlaid with five roundels (Thompson, Tokyo, 1988, pp.36-37, pl.34.)

Another motif adapted from early Chinese carpets is the empty 'cloudband lattice', an example of which is found on a late 17th century Ningxia carpet in the Philadelphia Museum of Art (Tabibnia, Milan, 2001, pp.138-139, pl.18). This design motif has changed very little over the centuries and an almost identical rendering of the design is seen on a Yarkand carpet in the Metropolitan Museum of Art (Dimand & Mailey, New York, 1973, no.199, p.338 and fig.268, pp.164-5). A rather unusual green ground silk Yarkand with the same design, which was formerly part of the Davide Halevim collection, sold in these Rooms, 14 February 2001, lot 41, and a wool version of different colouration but with a comparable field is published by Herrmann, Munich, 1982, no.98, pp.258-9.

The closest comparable example to our carpet, however, in both palette and design, is a silk Yarkand carpet, formerly with the Textile Gallery, London, whose field displays an overall squared grid formed of hooked leaves, with each of the square compartments containing a single hooked floral motif, (Thompson, *op.cit.* p.51, pl.48).



■ 305

AN AGRA GALLERY CARPET

NORTH INDIA, CIRCA 1890

Localised light wear and some surface dirt
13ft.9in. x 7ft.5in. (419cm. x 225cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,700



■ 306

A WEST ANATOLIAN 'GHIRLANDAIO' RUG

LATE 17TH CENTURY

Minor light localised wear, a repaired tear and reweave to one side, a few minute cobbled repairs otherwise very good condition

6ft.11in. x 4ft.8in. (210cm. x 141cm.) including the kilim

£40,000–60,000

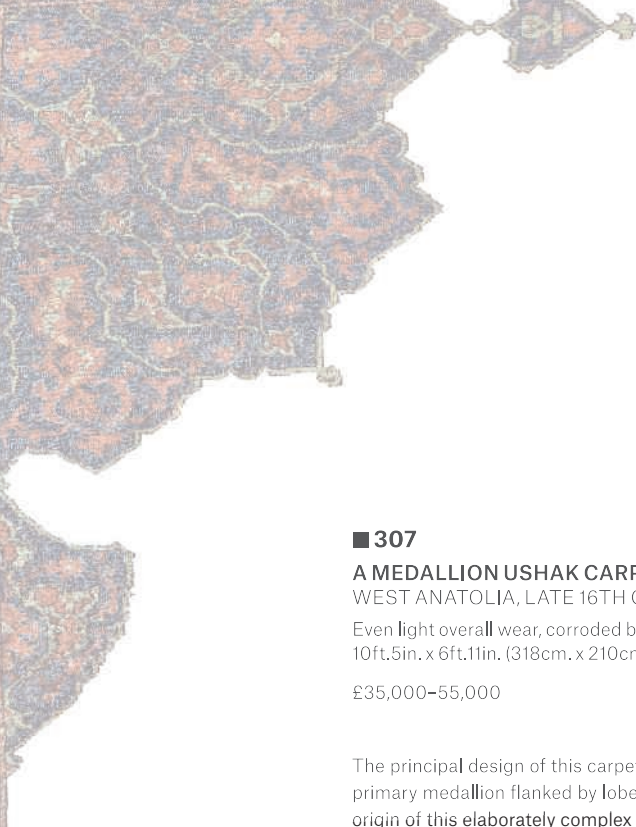
\$53,000–79,000

€45,000–66,000

This rug belongs to a group of carpets coined 'Ghirlandaio' carpets after a rug that was depicted by Domenico Ghirlandaio in his mid fifteenth century, *Madonna Enthroned* (Volkmar Gantzhorn, *The Christian Oriental Carpet*, Köln, 1991, ill.482). While the exact type of rug depicted in this painting has never been found, the field design of the present lot and associated carpets are similar in style to the painted rug. This field is an extremely old design that can be encountered in Turkish carpets most likely dating back to the fifteenth century and continues to be seen well into the nineteenth century. Serare Yetkin classifies the rug depicted by Ghirlandaio, and by association similar rugs, as type III Holbein carpets based on the octagon-in-squares centres of the medallions (S. Yetkin, *Historical Turkish Carpets*, Istanbul, 1981, pp.59-65).

Three other rugs similar to the present piece are also known to exist, one in a German private collection (M. Volkmann, *Alte Orientteppiche*, Munich, 1985, no.18), one with Eberhart Herrmann (E. Herrmann, *Seltene Orientteppiche X*, Munich, 1988, no.13), and a third, which sold in the Bernheimer Family Collection of Carpets, in these Rooms, 14 February 1996, lot 110, now in the Zaleski Collection, Italy. Like ours, the Herrmann rug has only one medallion but is set against a more open red field. The Volkmann and the Bernheimer examples however share nearly the exact same colouration but display two medallions within the shaded emerald-green field. All three rugs share the same cruciform motif border. This cruciform motif can be seen in other Anatolian rugs both as border and field design and is the subject of much discussion by Werner Brüggemann (W. Brüggemann and H. Böhmer, *Rugs of the Peasants and Nomads of Anatolia*, Munich, 1983, pp.60-70). Writing in Volkmann, Brüggemann points out that the use of this border divided into quadrants by colour is uncommon in connection with 'Ghirlandaio' carpets (Volkmann, *op.cit.*, p.56). Of the four rugs noted, the present lot is unique in that it displays four small rotating hooked motifs within its central octagon which could be interpreted as the spinning motion of a whirling dervish.





■ 307

A MEDALLION USHAK CARPET WEST ANATOLIA, LATE 16TH CENTURY

Even light overall wear, corroded black, localised repiling, original long kilims secured under at either end
10ft.5in. x 6ft.11in. (318cm. x 210cm.)

£35,000–55,000

\$47,000–73,000
€39,000–61,000

The principal design of this carpet consists of a red field with delicate floral tracery and a large indigo primary medallion flanked by lobed medallions all filled with split-leaf *rumi* and angular floral vinery. The origin of this elaborately complex pattern has been the subject of great debate, but one suggestion is that it originated as a response to stylistic developments in illuminated manuscripts during the rule of Mehmet II Fatih (1432-1481), (Jon Thompson, *Milestones in the History of Carpets*, Milan, 2006, pp.90-101).

The earliest medallion Ushak carpets can be dated comfortably back into the fifteenth century, particularly on the basis of comparisons with other media from the Ottoman empire of that period (Carlo Maria Suriano, "Oak leaves and Arabesques", *Hali*, Issue 116, May-June 2001, pp.106-115). In that article, Suriano pulls together the most magnificent early examples of the group, many of which share border features with each other, and also an elegance of drawing of the main field, which make it clear why the design was so popular. Woven for the wealthy Ottoman home market they were also used as diplomatic gifts and appeared in European paintings during the 16th century by artists such as Velasquez, Zurbaran and Vermeer (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1983, p.73). By the 17th century there is evidence of a substantial export market in Europe where they continued to be popular throughout the 18th century, although there was a visible degeneration of the quality of the weaving colour.

The drawing of the present rug is particularly fine and concise and the range of colours excellent. Alongside the usual two contrasting blue tones a third, and most unusual, aqua-blue is employed to outline the quartered medallions and the drop pendants above and below the main rhomboid medallion, all of which would more commonly be outlined in yellow. An additional pale pink colour is used to outline the trefoil tracery on the central medallion which is found in a small number of the better Ushak carpets of the sixteenth century. The combination of these colours and design elements link this carpet to others made in the second half of the sixteenth century, most notably one formerly in the Aita collection, (Christie's, London, 18 October 2001, lot 210). While it features a very rare border design and a slightly varied colour palette to our carpet, the drawing is very close. A further comparable example, which was un-illustrated at the time, sold at Sotheby's, London, 9 October 1991, lot 170, but was reproduced in *Hali*, Issue 60, December 1991, p.155. Neither of those two examples however employ the same level of sophisticated treatment of the central medallion as in our carpet, which sees a playful balance of diagonally opposing colours within each of the trefoil palmettes creating a two dimensional *chiaroscuro*. This same elaborate play of colour can be found on some of the truly great 16th century large medallion Ushak carpets, such as the Chevalier carpet in the Musée du Louvre, Paris; the Castellani-Stroganoff Ushak in the Bruschetti collection, Genoa; and the Czartoryski-Altunian Ushak carpet, formerly in the Wher collection, Switzerland, (Suriano, *op.cit.* fig.3, 4 & 8).





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 308

A 'TRANSYLVANIAN' PRAYER RUG
WEST ANATOLIA, 17TH CENTURY

Overall wear, corroded black, extensive repiling and repairs
4ft.11in. x 4ft. (150cm. x 122cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

PROVENANCE:

Anon sale in these Rooms, 15 April 2010, lot 51

Ottoman Turkish rugs were one of the most important trade items during the sixteenth and the seventeenth centuries. Within the expanding Ottoman realm the rug trade blossomed and Turkish rugs spread into Central Europe with many Transylvanian rugs finding their way into private collections or those of the Reformed Church (Stefano Ionescu, *Antique and Ottoman Rugs in Transylvania*, Rome 2005, pp.13-17). Documentary evidence of their widespread popularity is illustrated in a painting entitled; *Portrait of a Family Playing Music*, 1663, by the Dutch painter, Pieter de Hooch, (Cleveland Museum of Art, Cleveland). De Hooch recorded with astute observation, scenes of domestic life from the more mundane to those of the eminently

wealthy in Amsterdam, such as this family, who can be seen seated around a table that is covered with a very similar Transylvanian rug to the present lot.

Transylvanian prayer rugs form a distinct group of rugs woven in Western Anatolia, (Emil Schmutzler, *Altorientalische Teppiche aus Siebenbürgen*, Leipzig, 1933, p.20). Within this group there are some whose characteristics are a camel coloured prayer field, either plain or with a couple of finely drawn floral motifs, and soft coloured flowering-stems in the often ivory spandrels such as two housed in the Museum of Applied Arts, Budapest (Ferenc Batari, *Ottoman Turkish Carpets*, Budapest, 1994, p.81 and p.82); in these examples even the guard and minor stripes are of the same design as in the lot offered. Another similar rug is in the Black Church in Brasov (Schmutzler, *op.cit.* p.38) while another sold in these Rooms, 13 April 2000, lot 78. Two further examples in this subgroup which display four large floral palmettes within their spandrels are housed in the Skokloster Castle, outside Stockholm, Sweden and which could be among the "12 Türkische decken" mentioned in the legacy of Count Carl Gustaf Wrangel of 1672. The common border design shows alternating rosettes and ('pine-cone') palmettes, surrounded by sickle leaves on an ochre or golden-yellow ground. Further ornamental devices of hyacinths, carnations and small tulips are employed to fill spaces which were typical of the Ottoman taste in this period and can be found in rugs and textiles woven in the Ottoman Court ateliers (Ionescu, *op.cit.*, p.66).

VARIOUS PROPERTIES

■ 309

AN ISFAHAN GALLERY CARPET
CENTRAL PERSIA, FIRST HALF 17TH
CENTURY

Overall wear, some repairs and scattered repiling,
rewoven at one end, reduced in length
17ft.3in. x 8ft.4in. (525cm. x 253cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Heim-Turcat Collection, Paris
Sold in these Rooms, 8 October, 2009, lot 99

EXHIBITED:

Prestige du Tapis Persan, Fondation Rothschild,
1960

The claret-red ground of the present lot, filled with an intricate play of 'in and out' palmettes' together with delicate spiralling tendrils working on three overlapping planes, is typical of this group of carpets which were produced during the reign of Shah 'Abbas (1587-1629). In 1598 Shah 'Abbas decided to move the Persian capital from Qazvin to the city of Isfahan in central Persia, where he established court manufactories to produce exceptional carpets.

The presence of these carpets in European inventories and paintings help to develop an idea of the chronology and expansion of this group in the West. They appear by the late 16th century but were not widely disseminated until the following century. The passion for collecting these extraordinary weavings was reignited in the 19th century when great European families and their American counterparts began to collect these masterpieces. Luminaries such as Henry Clay Frick, William Randolph Hearst, Henry E. Huntington, J.P. Morgan, Samuel H. Kress, Andrew Mellon, John D. Rockefeller and Henry Ford, actively sought out these great carpets, inspired by their beauty and jewel-like qualities and were encouraged by extraordinarily powerful art dealers such as Joseph Duveen (1869-1939).





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ * 310

A KARAJA CARPET
NORTH WEST PERSIA, CIRCA 1890

Light even overall wear, a couple of surface marks, minor loss at either end
14ft.5in. x 12ft. (439cm. x 366cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

Anon sale, Christie's New York, 4 April 1997, lot 22

VARIOUS PROPERTIES

■ 311

A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, SECOND HALF 19TH CENTURY

Of 'Joshagan' design, finely woven, localised areas of wear, selvages frayed, ends nibbled

12ft.3in. x 9ft.4in. (374cm. x 285cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

EXHIBITED:

Deutschen Kunstund Antiquitätenmesse, Munich, 1978

LITERATURE:

Eberhart Herrmann; *Von Lotto Bis Tekke, Seltene Orientteppiche*, Munich, 1978, pp.45 and 49, no.44



The soft *kurk* wool and rich colour palette of the present lot are typical characteristics of a group of high quality Kashan carpets that are widely acknowledged as having been woven by, or were produced in the workshops of, Hajji Mollah Mohammed Hassan Mohtasham. Mohtasham was generally regarded as being one of a handful of master weavers who helped re-establish Kashan as an important weaving centre in Persia at the end of the 19th century (Adil Besim, *Mythos und Mystik, Alte und Antike Textilkunst*, vol.3, Vienna, 2000, no.49).

The weave of this particular carpet is much finer and more compact than most. Those produced in the latter years of the 19th century tend to have a denser pile and heavier weight, and are quite unlike the thin and light-weight

handle of the present lot, which suggest that this was an earlier production. In his article, Ian Bennett ('Myth of Mohtasham', *Hali*, issue 35, pp.44-49), discusses at length the reasons as to why he believes 'Mohtasham' carpets were produced at the end of the 19th century and beginning of the 20th, based on a number of mainly technical elements, including wool quality, design, colour and style. This theory is further supported by a carpet that sold in these Rooms, 10 April 2008, lot 208, which was inscribed as having been woven in the workshop 'Mohtasham' and which was dated AH 1322/1904 AD. Despite Bennett's research and the evidence of existing woven and dated material, it is difficult not to agree with Herrmann, (*op cit.* p.45) that the present carpet was woven during the first half of the nineteenth century.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 312

A NORTH WEST PERSIAN RUNNER

LATE 18TH CENTURY

Even light overall wear, scattered repiling and restoration, reduced in length
13ft.4in. x 3ft.5in. (407cm. x 105cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Rippon Boswell, 5 December 2009, lot 202

LITERATURE:

Eberhart Herrmann, *Asiatische Teppich-Und Textilkunst, Band 4*, Munich, 1992, pp.122-3, No 55

The visually arresting design of the present runner is wonderfully archaic in feel and belongs to a small group of carpets that rarely appear on the market. The field consists of a series of ascending 'V' formations with dentilated markings, which enclose a small red heart-shape from which a short curved arm extends on either side and is surmounted by a cruciform motif. This particular design is discussed by Ian Bennett in reference to a shorter prayer rug that was exhibited as part of a private Lebanese collection (see Ian Bennett and Aziz Bassoul, *Tapis du Caucase*, Beirut, 2003, pp.252-3, pl.95). On that rug the design has been read from the opposing end and each of the ten ascending arches are referred to as individual *mihrab*s. Woven on a darker brown abraded field, each *mihrab* is said to represent one of the ten successive levels required to ascend from earth, up to the ninth plane of the seraphim and finally to the tenth plane which holds the throne of God. A comparable runner which sold at Rippon Boswell, 5 December 2009, lot 202, includes a number of small animals which suggest that the design was intended to be read in the same direction as the present lot is displayed. A significantly reduced runner where the heart-shaped motifs have morphed into larger alternating red and white lozenges and catalogued as early 19th century, south Caucasus, was formerly in the Rosalie and Mitchell Rudnick Collection of Caucasian Rugs, and sold at Grogan & Co, Massachusetts, 20 November 2016, lot 19.

The contrasting colours of the deep indigo and white of the bold reciprocal trefoil border on the present lot are visually very striking and is a pattern more often associated with early 18th century north west Persian Garden carpets, such as one formerly in the James F. Ballard collection, gifted to the Metropolitan Museum of Art, New York (M.S.Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, No.44, fig 115, and another formerly in Joseph V. McMullan collection, now also in the same museum (Joseph V. McMullan, *Islamic Carpets*, New York, 1965, pp.120-21, pl.28).

Debate continues as to where and when this group of rugs were produced. James D. Burns attributes his example to having been woven in the 19th century in Bijar Kurdistan, ("From Snow and Sand", James Opie, *Hali*, April, Issue 62, pp.100-101), and Eberhart Herrmann, sees the group as an early Azeri prototype for later Sarab runners, and is of the opinion that the present lot was woven at the end of the 18th century, with which we would agree (E. Herrmann, *Asiatische Teppich-und Textilkunst*, Band 4, Munich, 1992, p.123, No.55).





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 313

A KAZAK RUG

SOUTH CAUCASUS, SECOND HALF 19TH CENTURY

Overall excellent condition
7ft.11in. x 5ft.5in. (242cm. x 166cm.)

£40,000–60,000

\$53,000–79,000
€45,000–66,000

PROVENANCE:

Ralph S. Yohe Collection in the 1970s
Sotheby's, New York, 7 April 1999, lot 143

LITERATURE:

Raoul Tschbull, *Kazak*, New York, 1971, p.98, pl.40

This wonderful rug is a member of a small and rare group of blue-ground Caucasian rugs whose design is dominated by a prominent decahedral gabled ivory medallion. The overall pattern echoes that of a group of earlier 17th and 18th century north west Persian carpets, whose designs were based upon the Persian garden plan, known as the "Four Gardens" or *Chahar Bagh*, (M.S.Dimand & J. Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.84, fig.116. The smaller lozenges that extend above and below the central medallion on the present lot, are linked by a narrow vertical channel which represents the streams and ornamental pools that feed the flowering trees and shrubs on either side. The once eight-pointed medallion, that is an archaic form found in early Anatolian and Caucasian rugs, and which continues to be used throughout the nineteenth century in Fachralo rugs, here has been simplified to just six points. Further more, the formerly square compartments filled with trees, are replaced here with "Memling" *guls*, most commonly associated with the weavings from the Moghan district in the Caucasus.

The motif that remains open to interpretation however, is the zoomorphic form within either corner of the ivory medallion. Although they resemble four-legged animals with a blunt hammer-head, it is more probable that these heavily abstracted forms represent the branched fruiting trees, that became increasingly geometric in form in the 'Garden' carpets woven in the latter years of the 18th century.

Seven other examples have been published, one in the Rudnick Collection, which is dated and most likely reads 1833 (J. Bailey and M. Hopkins, *Through the Collector's Eye - Oriental Carpets from New England Private Collections*, Providence Rhode Island 1991, no.20, p.66); one by Gans-Ruedin, *Caucasian Carpets*, New York, 1986, pl.118, which like the Sotheby's and Bennett examples only has two columns of 'Memling' *guls* above and below the central medallion while the others all have three; two by Eberhart Herrmann; the first dated to either 1844 or 1850 (E. Herrmann, *Seltene Orientteppiche IV*, Munich, 1982, p.152, no.46 and Herrmann, *Kaukasische Teppichkunst Im 19. Jahrhundert Ein Bilderbuch*, Munich 1993, p.61, pl.45); one of slightly shortened proportions by Ian Bennett, (*Bennett, Oriental Rugs, Volume I Caucasian*, London, 1981, p.79, no.66), and two examples that sold at auction in the same week; Sotheby's London, 28 April 1993, lot 16 and Christie's London, 29 April, 1993, lot 357.

Apart from the Rudnick example which has a 'Shield' border, all of the other rugs share the same border pattern that consists of a series of small hexagons enclosing a large 'S' motif, with every other hexagon set within paired double-ended zoomorphs. The origin of this design stems from earlier Caucasian 'Dragon' carpets, and is almost identical to that of an eighteenth century east Caucasian rug, formerly in the collection of the late Lehmann-Bärenklau, which sold in these Rooms, 19 April 2016, lot 20. The border is most frequently flanked by white ground guard stripes which display small flowerheads with a further inner frame of small space-invader motifs. The present lot is an exception to this, in that the outer guard stripe displays a polychrome zig-zag and the space-invaders decorate only the sides of the large central medallion.

An interesting rug in the Vakiflar Museum combines elements of this field with a debased version of the border but replaces the Memling *guls* with minor Karatchopf octagons (Serare Yetkin, *Early Caucasian Carpets in Turkey*, London 1978, *Vol.1, pl.98*). When discussing this rug, Tschbull (*op.cit.* pl.40), questions the short pile, loosely packed wefts and unusual end braids, as not being typical characteristics of Kazak rugs but as Hali suggests, despite having strong Moghan and Gendje attributes, further research is required, ("Auction Price Guide", *Hali*, June/July 1993, Issue 69, p.147. Of this rare group, the present rug is the best preserved and has a variety and depth of colour that is not matched.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 314

A KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

A few minor faults, otherwise very good condition
7ft.1in. x 4ft.2in. (215cm. x 127cm.)

£12,000–16,000

\$16,000–21,000

€14,000–18,000

A closely related example to the present rug but with a red ground bearing only 16 small floral rosettes was published by Eberhart Herrmann, *Kaukasische Teppichkunst, Im 19. Jahrhundert Ein Bilderbuch*, Munich, 1993.

PROVENANCE:

Anon sale in these Rooms, 5 April 2011, lot 216



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 315

A KAZAK RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Good pile throughout, lightly corroded brown, three small corner repairs, a couple of minute touches of repping

9ft.8in. x 5ft.9in. (295cm. x 175cm.)

£10,000–12,000

\$14,000–16,000

€12,000–13,000



316

VARIOUS PROPERTIES

■ * 316

A MOGHAN LONG RUG

SOUTH CAUCASUS, DATED AH 1316/1898 AD

Lightly corroded brown, light overall surface dirt, a few small reweaves, one end rewoven

10ft.2in. x 5ft.3in. (311cm. x 161cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

■ 317

A BORJALU RUG

KAZAK REGION, SOUTH CAUCASUS, CIRCA 1890

Full pile throughout, corroded brown, minute touches of associated repiling, overall good condition

7ft.6in. x 5ft.2in. (228cm. x 157cm.)

£5,000–7,000

\$6,600–9,200

€5,600–7,700



317

■ 318

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Even overall wear, corroded black with associated touches of repiling, localised restoration, both end outer stripes rewoven

15ft.1in. x 9ft.1in. (460cm. x 278cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000





319

■ 319

A BIJAR KELLEH

WEST PERSIA, CIRCA 1890

Minor touches of repiling, otherwise very good condition

11ft.5in. x 5ft.6in. (347cm. x 168cm.)

£5,000–7,000

\$6,600–9,200

€5,600–7,700



320

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 320

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

One small reweave, otherwise overall very good condition

11ft.4in. x 7ft.5in. (346cm. x 226cm.)

£6,000–8,000

\$8,000–11,000

€6,700–8,800

PROVENANCE:

Cathedral Church of St. John the Divine, New York
Sotheby's, New York, 4 April 2001, lot 243

VARIOUS PROPERTIES

■ 321

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1880

Overall excellent condition

16ft.6in. x 12ft.10in. (502cm. x 392cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

Anon sale in these Rooms, 28 April 2005, lot 180





■ 322

A 'PETAG' TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1920

Overall excellent condition
17ft.6in. x 10ft.8in. (534cm. x 324cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

The design, including the inscription cartouches, closely copies the "Emperor's carpets" one of which is in the Museum für Angewandte Kunst in Vienna and its pair, sold to Duveen through Christie's in 1929, is now in the Metropolitan Museum, New York. The *cintamani* signature, synonymous with the Petag workshop, is woven within one of the far corners of the outer guard stripe. A similar example woven in the Petag workshop, but which had white cotton highlights within its design, was sold in these Rooms, 7 October 2010, lot 113. For a fuller note on the PETAG workshop please see lot 294 in the same sale.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 323

A SILK ISTANBUL RUG
TURKEY, CIRCA 1910

Minimal wear in one corner, a couple of very small repairs
6ft.5in. x 4ft.7in. (196cm. x 140cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Anon sale in these Rooms, 15 April 2010, lot 163

The approx. knot count is 10V X 8H per sq. cm.

The design of this carpet is adapted from that of the large Safavid silk Kashan hunting carpet in the Royal Collection in Sweden (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1193).



324

PROPERTY FROM A PRIVATE COLLECTION IN THE CHANNEL ISLANDS

■ 324

A SILK AND METAL-THREAD ISTANBUL RUG
WEST ANATOLIA, CIRCA 1920

Of Caucasian 'Dragon' design, finely woven, uneven overall wear, oxidised metal-thread highlights, selvages replaced 5ft.6in. x 4ft.3in. (167cm. x 129cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600

PROVENANCE:

With Gallery Lidchi, South Africa, October 1979,

LITERATURE:

L.W.Harrow, *Oriental Rugs in Private Collections*, London 1982, no.168.

The knot count is 11V x 9H per cm. sq.

After 1870 in Anatolia there was a resurgence in popularity of the designs of the classical woven masterpieces of the 16th and 17th centuries which the master weavers in Istanbul saw in both the great Turkish collections of the day as well as in the recently printed exhibition catalogues of the expanding European collections. Many of the weavers drew their inspiration from the delicate flowering designs woven in the Safavid, Ottoman or Mughal periods (Leonard Harrow, *The Fabric of Paradise*, Essex, 1988, p.78). The present lot however is highly unusual in that its design is drawn from a classical 17th century Caucasian 'Dragon' carpet, with a bold overall serrated leaf lattice enclosing stylised angular dragons, leopards, fawns, pheasants, flaming lions and other animal combat groups but on a miniaturised scale. The border design of paired entwined animals that alternate with decorative palmettes is not one that is normally associated with this group however and has been re-imagined showing a proficient level of artistic licence being used by the weaver.

VARIOUS PROPERTIES

■ 325

A QUM CARPET
CENTRAL PERSIA, CIRCA 1930

Minor loss at one end, otherwise very good condition 10ft.8in. x 7ft.6in. (326cm. x 228cm.)

£4,000–6,000

\$5,300–7,900
€4,500–6,600



325

THE PROPERTY OF THE LATE BARBARA PIASCEKA JOHNSON

■ 326

A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, CIRCA 1880

Localised wear at either end, lacking outer guard stripes on either side, light overall surface dirt 19ft.1in. x 13ft.1in.(581cm. x 400cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000





VARIOUS PROPERTIES

■ 327

A LARGE ZIEGLER CARPET

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1890

Of 'Polonaise' design, some reweaves and scattered areas of repiling
21ft.9in. x 14ft.6in. (662cm. x 442cm.)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

END OF SALE

(right: detail of lot 266)



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7ft.6in. x 5ft.2in.	228cm. x 157cm.	A Borjalu Rug	Circa 1890	317
7ft.6in. x 5ft.3in.	228cm. x 160cm.	A Yüncü Kilim	Mid 19th Century	288
7ft.11in. x 4ft.11in.	242cm. x 150cm.	A Silk and Metal-Thread Peking Rug	Circa 1900	299
7ft.11in. x 5ft.5in.	242cm. x 166cm.	A Kazak Rug	Second Half 19th Century	313
7ft.11in. x 5ft.9in.	242cm. x 175cm.	A Sewan Kazak Rug	Circa 1880	283
8ft.10in. x 3ft.3in.	269cm. x 98cm.	A Kuba Long Rug	Circa 1880	285
8ft.11in. x 8ft.2in.	271cm. x 250cm.	A Heriz Carpet	Circa 1890	293
9ft.4in. x 5ft.8in.	285cm. x 172cm.	A Yüncü Kilim	Second Half 19th Century	289
9ft.4in. x 5ft.11in.	285cm. x 180cm.	A Shadda Blanket	First Half 19th Century	266
9ft.8in. x 5ft.9in.	295cm. x 175cm.	A Kazak Rug	Late 19th Century	315
9ft.9in. x 5ft.7in.	296cm. x 170cm.	A Kansu Carpet	Late 18th Century	301
9ft.11in. x 5ft.7in.	301cm. x 172cm.	A Yomut Main Carpet	Second Half 18th Century	270
10ft.1in. x 5ft.6in.	308cm. x 167cm.	A Chajli Kazak Rug	Dated AH 1328/1910 AD	282
10ft.2in. x 5ft.3in.	311cm. x 161cm.	A Moghan Long Rug	Dated AH 1316/1898 AD	316
10ft.5in. x 6ft.11in.	318cm. x 210cm.	A Medallion Ushak Carpet	Late 16th Century	307
10ft.8in. x 5ft.10in.	326cm. x 178cm.	A Khotan Carpet	Early 19th Century	300
10ft.8in. x 6ft.10in.	324cm. x 208cm.	A Silk Souf Kashan Prayer Carpet	Circa 1900	278
10ft.8in. x 7ft.6in.	326cm. x 228cm.	A Qum Carpet	Circa 1930	325
10ft.9in. x 5ft.12in.	328cm. x 182cm.	A Silk Yarkand Carpet	Early 19th Century	304
10ft.11in. x 8ft.7in.	333cm. x 262cm.	A 'Dragon' Soumac Carpet	Circa 1900	268
11ft.4in. x 7ft.5in.	346cm. x 226cm.	A Bijar Carpet	Circa 1890	320
11ft.5in. x 5ft.6in.	347cm. x 168cm.	A Bijar Kelleh	Circa 1890	319
11ft.5in. x 6ft.4in.	347cm. x 193cm.	A Kurdish Long Rug	Late 18th Century	264
11ft.6in. x 7ft.8in.	349cm. x 234cm.	A Bijar Carpet	Circa 1890	271
11ft.7in. x 7ft.10in.	353cm. x 240cm.	A Silk Heriz Carpet	Dated AH 1281/1864-5 AD	275
12ft.3in. x 9ft.4in.	374cm. x 285cm.	A Kashan 'Mohtasham' Carpet	Second Half 19th Century	311
12ft.10in. x 10ft.2in.	392cm. x 310cm.	A 'Petag' Tabriz Carpet	Circa 1920	294
12ft.11in. x 6ft.12in.	393cm. x 213cm.	A Khotan Gallery Carpet	Mid 19th Century	302
13ft.4in. x 3ft.5in.	407cm. x 105cm.	A North West Persian Runner	Late 18th Century	312
13ft.9in. x 7ft.5in.	419cm. x 225cm.	An Agra Gallery Carpet	Circa 1890	305
14ft.4in. x 9ft.10in.	436cm. x 300cm.	A Silk Tabriz Carpet	Circa 1890	277
14ft.5in. x 12ft.	439cm. x 366cm.	A Karadja Carpet	Circa 1890	310
14ft.6in. x 10ft.6in.	442cm. x 320cm.	A Sultanabad Carpet	Late 19th Century	292
15ft.1in. x 9ft.1in.	460cm. x 278cm.	A Bakshaish Carpet	Circa 1890	318
15ft.7in. x 7ft.3in.	474cm. x 220cm.	A Karabagh Kelleh	Dated AH 1205/1791 AD	281
15ft.10in. x 11ft.4in.	483cm. x 346cm.	A Ningxia Carpet	Late 19th Century	303
16ft.6in. x 12ft.10in.	502cm. x 392cm.	A Bakshaish Carpet	Circa 1880	321
16ft.12in. x 12ft.3in.	517cm. x 374cm.	A Heriz Carpet	Circa 1890	273
17ft.3in. x 8ft.4in.	525cm. x 253cm.	An Isfahan Gallery Carpet	First Half 17th Century	309
17ft.6in. x 2ft.7in.	533cm. x 79cm.	A Ningxia Runner	Late 17th/Early 18th Century	295
17ft.6in. x 10ft.8in.	534cm. x 324cm.	A 'Petag' Tabriz Carpet	Circa 1920	322
17ft.9in. x 7ft.10in.	540cm. x 238cm.	A South Caucasian Dragon Carpet	Circa 1800	265
19ft.1in. x 13ft.1in.	581cm. x 400cm.	A Kashan 'Mohtasham' Carpet	Circa 1880	326
21ft.3in. x 3ft.5in.	648cm. x 104cm.	A Long North West Persian Runner	Dated AH 1223/1808 AD	279
21ft.5in. x 11ft.5in.	653cm. x 348cm.	A Large Fereghan Carpet	Circa 1900	274
21ft.9in. x 14ft.6in.	662cm. x 442cm.	A Large Ziegler Carpet	Circa 1890	327
23ft.2in. x 15ft.3in.	705cm. x 465cm.	A Large Bakhtiari Carpet	Circa 1890	272

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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 F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(l) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ 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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£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.		

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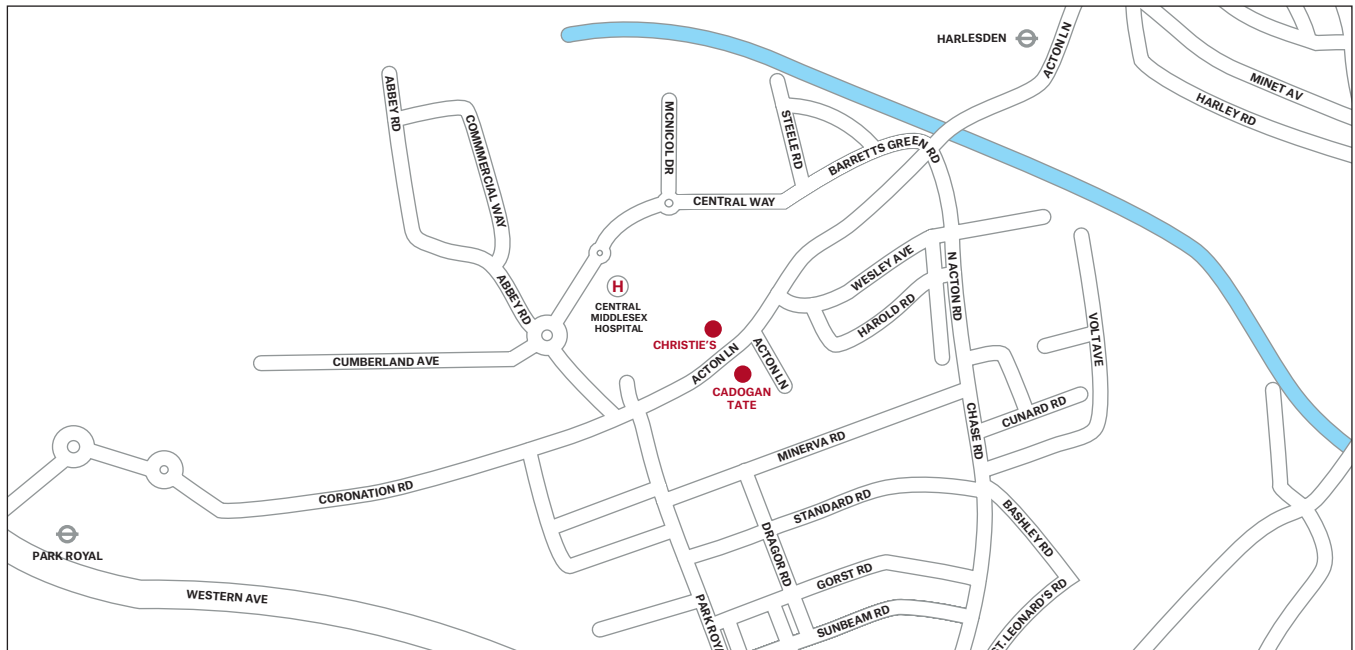
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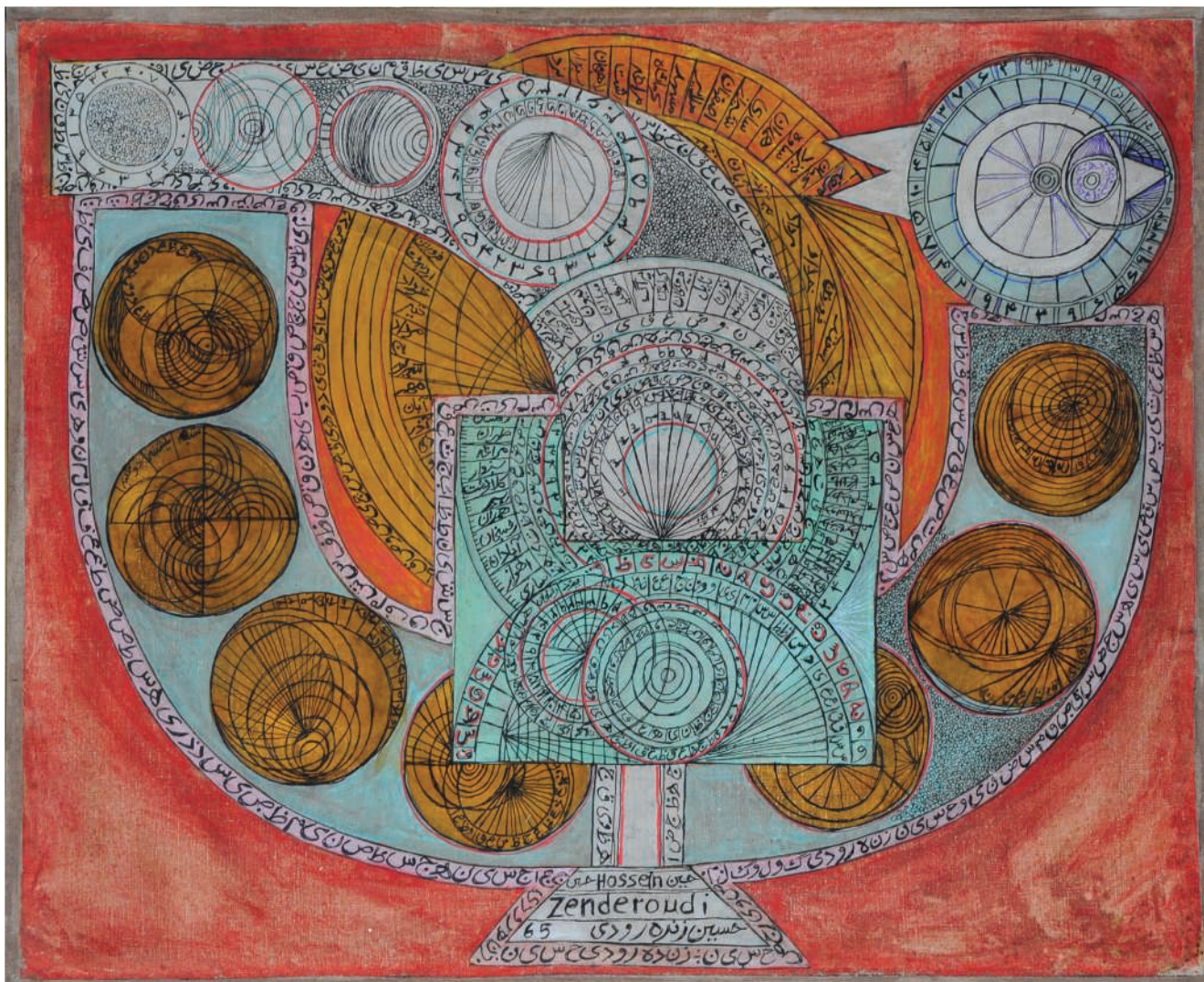
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241 Acton Lane,
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COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





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The Property of an Eminent Private Collector, France
CHARLES-HOSSEIN ZENDEROUDI (FRENCH, BORN IN IRAN 1937)
Sari Fe Azar
Natural pigments, pen and India ink and acrylic on canvas laid down on panel
28¾ x 35¾ in. (73 x 90cm.)
Executed in 1965
£150,000–200,000

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

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ART OF THE ISLAMIC AND INDIAN WORLDS

THURSDAY 26 OCTOBER 2017
AT 10.30 AM AND 2.00 PM

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

CODE NAME: ALBUM
SALE NUMBER: 14218

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14218

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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Name of Account Officer(s) _____

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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Mieke Van Embden, Shanthi Veigas, Julie Vial,
Assunta Grafina von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Annette Wilson,
Julian Wilson, Miriam Winsor-Alio, Elissa Wood,
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