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ARTS OF
THE ISLAMIC
WORLD

LONDON 25 OCTOBER 2017

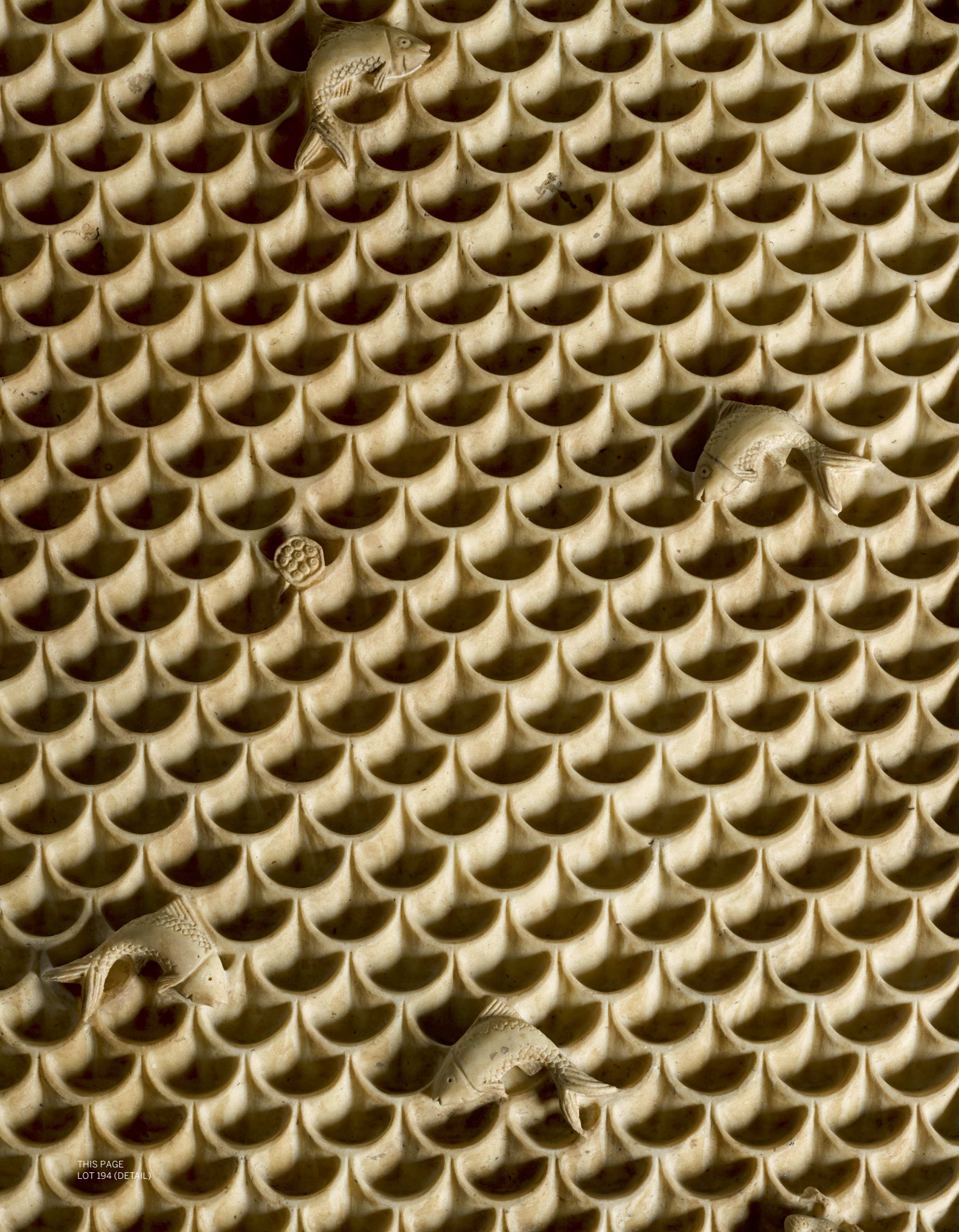


FRONT COVER
LOT X16 (DETAIL)

BACK COVER
LOT XX (DETAIL)

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LOT X56 (DETAIL)





ARTS OF THE ISLAMIC WORLD

AUCTION IN LONDON
25 OCTOBER 2017
SALE L17223

10.30 AM

EXHIBITION

Friday 20 October
9.00am - 4.30pm

Saturday 21 October
12pm - 5pm

Sunday 22 October
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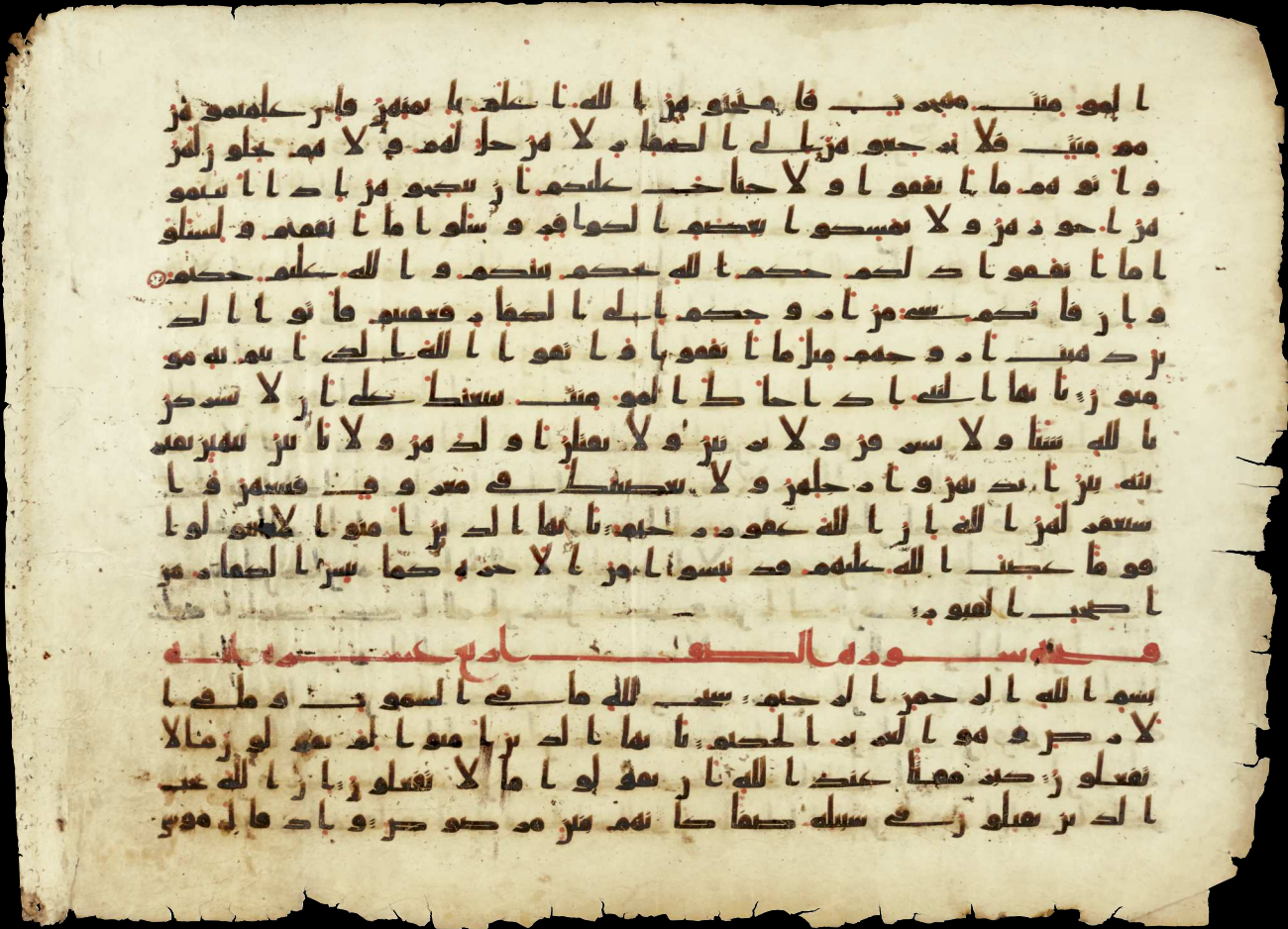


CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
10	ARTS OF THE ISLAMIC WORLD: LOTS 1–231
196	BIBLIOGRAPHY
203	ABSENTEE BID FORM
205	BUYING AT AUCTION
206	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
207	CONDITIONS OF BUSINESS FOR BUYERS
209	WAREHOUSE, STORAGE, COLLECTION INFORMATION
210	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
212	INTERNATIONAL DEPARTMENTS SOTHEBY'S EUROPE







1

1

A monumental Qur'an leaf in Kufic script on vellum, North Africa or Near East, early 9th century AD

TEXT: SURAH AL-MUMTAHANA (LX) END OF VERSE 13 TO SURAH AL-SAFF (LXI), MIDDLE OF VERSE 5
 Arabic manuscript on vellum, 18 lines to the page, written in elongated Kufic script in black ink, verses separated by large red dots, surah headings in red
 42.5 by 58.5cm.

The present Kufic Qur'an leaf is a very rare example of early Abbasid Qur'an production in the ninth century. What makes this leaf exceptional is its sheer size, which, to the best of our knowledge, eclipses that of all other known leaves from the corpus of Kufic Qur'ans on vellum, with the one exception of the huge leaves of the eighth-century so-called 'Tashkent Qur'an'.

The calligraphy of the leaves corresponds to Déroche's 'group B' in his categorisation of early Arabic scripts used for copying the Qur'an (Déroche, 1992, pp.34-47). However, whilst other manuscript leaves on vellum share a similar script (see, for example, a single folio in the Nasser

D. Khalili Collection, London (No. KFQ28), *ibid.*, p.54, no.8), nothing is known of this monumental size from the ninth century onwards. Even the so-called 'Nurse's Qur'an', arguably the most magnificent example of western Kufic, is only half the width of the present leaves, although roughly the same in height. Perhaps the closest comparable known in the canon of Kufic Qur'ans on vellum is that of the eighteen-line manuscript whose leaves measure roughly forty by fifty-four centimetres. Although the pages share the same number of text lines as the present leaves, the text is more cramped with a less obvious stretching of the individual letter forms (*mashq*). Various leaves from that particular manuscript are known, including one exhibited in the exhibition *Ink and Gold - Islamic Calligraphy* at the Museum für Islamische Kunst in Berlin in 2006 (see Fraser and Kwiatkowski 2006, pp.34-37, no.6), whilst others were sold in these rooms 14 April 2010, lot 3; 6 April 2011, lot 166; 1 April 2009, lot 3 and 8 October 2008, lot 7.

Two other leaves from the same Qur'an were sold in these rooms, 20 April 2016, lots 4 and 5.

£ 15,000-25,000 € 16,300-27,200

2

A Qur'an leaf in Kufic script on vellum, North Africa or Near East, 9th century AD

TEXT: SURAH AL-'IMRAN (III), MIDDLE OF VERSE 58 TO MIDDLE OF VERSE 72
 Arabic manuscript on vellum, 17 lines to the page written in Kufic script in black ink, vocalisation in red, verses separated by triangular clusters comprising 6 gold dots, geometric gold 'ashra and khamsa markers
 20.3 by 27.7cm.

Several folios of this Qur'an are now in the Royal Library in Rabat, Morocco (Paris 1999, no.139, p.101, inv.no.12610), whilst another fragment is now in the Kuwait National Museum. Other leaves have been sold at Christie's London, 7 April 2011, lots 1 and 2; photos of other folios are now in the Bergstraesser Archive (Abulhab 2017, p.16-17).

£ 3,000-5,000 € 3,300-5,500

بَلَوْهٖ حَلِيكًا مِّنَ الْأَسْبَابِ وَاللَّهُ جَزِي
 لِكُمْ هَٰذَا مِثْلَ حَلِيكِ عَذَابًا لِّكُم مِّثْلَ مَا
 كُنتُمْ تَعْمَلُونَ مِمَّا قَالُوا لَا نَجِدُ لِحَرِّ
 مَالِكٍ كَيْفَ يَقْتُلُكُمْ وَمَا لَكُم مِّنْ عَذَابٍ
 مِّمَّا كُنتُمْ تَعْمَلُونَ سَيُجَنَّبُهَا النَّاسُ
 وَالْأَنْعَامُ حَتَّىٰ تَصِلَ إِلَىٰ الْحَبْشَةِ وَلَكِن
 يَوْمَ يُغْرِقُ الْبَحْرُ مَدْيَنَ وَجَمْعًا مِّنَ
 الْمَدْيَنِيَّةِ وَالْحَبْشِيُّ لَطِيْفٌ ذٰلِكَ
 نَسِيتُمْ آيَاتِي الَّتِي كُنتُمْ تُعَلِّمُونَ
 الْبَنِيَّانَ وَالْحَبْشِيُّ لَطِيْفٌ ذٰلِكَ نَسِيتُمْ
 آيَاتِي الَّتِي كُنتُمْ تُعَلِّمُونَ الْبَنِيَّانَ
 وَالْحَبْشِيُّ لَطِيْفٌ ذٰلِكَ نَسِيتُمْ آيَاتِي
 الَّتِي كُنتُمْ تُعَلِّمُونَ الْبَنِيَّانَ وَالْحَبْشِيُّ
 لَطِيْفٌ ذٰلِكَ نَسِيتُمْ آيَاتِي الَّتِي كُنتُمْ
 تُعَلِّمُونَ الْبَنِيَّانَ وَالْحَبْشِيُّ لَطِيْفٌ

2

3

Two large illuminated Qur'an leaves, Yemen or Persia, Mamluk or Ilkhanid, 13th/14th century AD

TEXT: ONE FOLIO WITH SURAH AL-RA'D (XIII), MIDDLE OF VERSE 16 TO BEGINNING OF VERSE 23; THE OTHER WITH SURAH AL-ANFAL (VIII), END OF VERSE 25 TO MIDDLE OF VERSE 34

Arabic manuscript on paper, each folio with 13 lines, the first and last line in *thuluth* script in black ink outlined in gold, the middle line in *thuluth* script in gold ink outlined in black, the rest in bold black *naskh* script, verses separated by polychrome and gold rosettes, gold and blue verse markers in the borders

(2)

37 by 29.2cm.

Other leaves from the same Qur'an are in the Nasser D. Khalili Collection (Rogers, 2007, p.143, a.no.QUR 850), the Lygo Collection (Kwiatowski 2014 pp.100-1, no.58) and the Aga Khan Museum, Toronto (a.no.AKM814). Pages from the same Qur'an were sold in these rooms 7 October 2009, lot 3; 19 October 2016, lot 162, and at Christie's London, 9 October 2014, lot 2 and 27 April 2017, lot 11.



3 (PART OF THE LOT)

£ 4,000-6,000 € 4,350-6,600

A Qur'an leaf in Maghribi script, North Africa or Andalusia, late 12th/13th century AD

TEXT: SURAH AL-SHURA'A (XLII), END OF VERSE 41 TO SURAH AL-ZUKHRUF (XLIII), MIDDLE OF VERSE 4

Arabic manuscript on pink paper, 5 lines to the page, written in large and bold Maghribi script, vocalisation in gold, recto with surah heading in gold Kufic script within a ropework border with roundel extending into the margin, large round illuminated marginal device and drop-shaped verse marker

30.4 by 23.6cm. This is a fine example of Islamic manuscript production from the Muslim west, and the twenty-volume Qur'an from which this leaf originates is remarkable in many ways. It was written on paper, which in medieval Islamic Spain was unusual, vellum still being the preferred material for the writing of the Qur'an; the paper was dyed pink, a rare luxury aspect; the script is a fine example of large scale Maghribi (the marking of the hamzas indicating a probable Andalusian origin) and the spacious arrangement of the script on the page allowed for the clear marking of the diacritics and vocalisation in colours and gold and the elaborate illuminated devices between verses. A particularly unusual aspect of the verse divisions is the use of abjad letters to mark the exact verse count of every verse.

A bifolium from the same manuscript is in the David Collection, Copenhagen (see von Folsach 2001, no.5, p.57). A section from the same Qur'an, containing 215 leaves, formerly in the collection of Maréchal Lyautey, was sold at the Hotel Georges V, Paris, 30 October 1975, lot 488, and subsequently in these rooms, 14 April 1976, lot 247. Two further leaves from that section were sold in these rooms, 23 April 1997, lots 42 and 43, while a bifolium and a single leaf were sold 15 October 1998, lots 10-11. More recently, bifolia were sold in these rooms 3 October 2012, lot 17 and 6 April 2011, The Stuart Cary Welch Collection, Part One, lot 11; whilst single leaves were sold 8 October 2014, lot 13; 22 April 2015, lot 51, 7 October 2015, lot 2014 and 26 April 2017, lot 23. A bifolium from the same Qur'an is included in this sale as lot 10.

£ 14,000-16,000 € 15,300-17,400

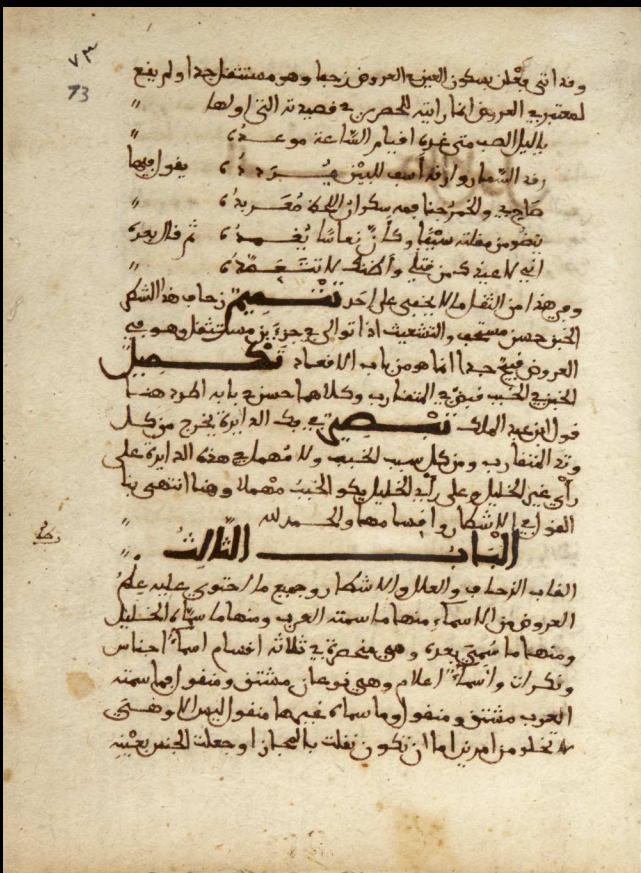
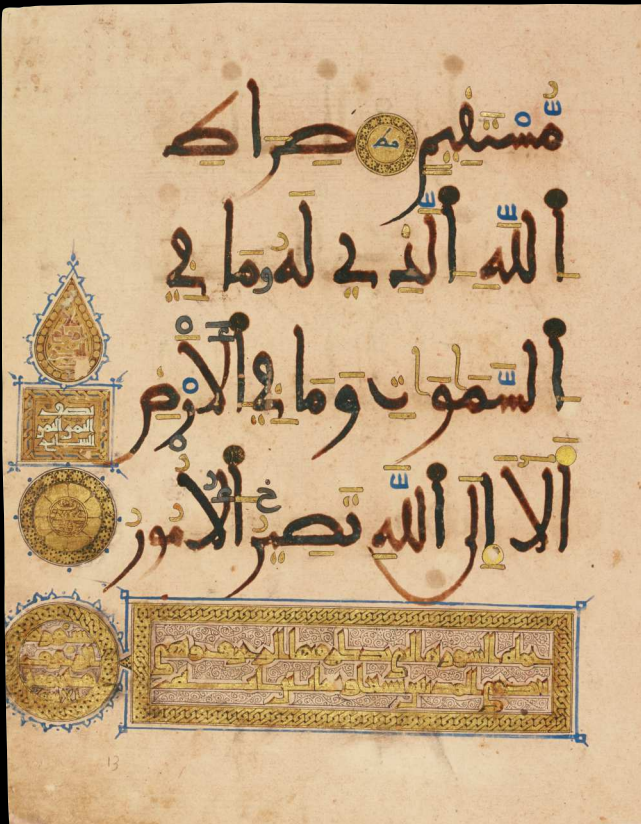
A work on Arabic Prosody, North Africa or Spain, dated 740 AH/1340 AD

Arabic manuscript on paper, 99 leaves plus 4 flyleaves, 22 lines to the page written in Maghribi script in black ink, catchwords and titles in bolder Maghribi, in modern brown binding

PROVENANCE

Christie's London, 25 November 1985, lot 74.

£ 3,000-5,000 € 3,300-5,500





A leaf from the 'Five Surahs', copied by Abu Muhammad 'abdul Qayyum ibn Muhammad ibn Karamshah-i Tabrizi, Persia or Mesopotamia, probably Baghdad, Jalayrid, circa 1370 AD

TEXT: SURAH AL-KAHF (XVIII), END OF VERSE 42 TO BEGINNING OF VERSE 46

Arabic manuscript on paper, 5 lines to the page, written in bold *muhaqqaq* script in black ink outlined in gold, verses separated by illuminated roundels with central knotted motifs, text block ruled in blue, gold and red 42 by 33cm.

This leaf originates from a manuscript of selected chapters from the Qur'an known as the 'Five Surahs' which begin with the phrase *al-hamdulillah* (chapters I, V, XVIII, XXXIV and

XXXV). The colophon of the manuscript, now housed in a private collection, gives the name of the scribe as Abu Muhammad 'Abdul Qayyum Ibn Muhammad Ibn Karamshah-i Tabrizi. Abolala Soudavar has suggested on stylistic grounds that the compilation of Qur'anic verses from which this leaf originated was made for the Jalayrid ruler Shaykh Uways (Soudavar 1992, no.19, pp.50-51).

The extremely fine illumination is reminiscent of earlier Ilkhanid imperial Qur'ans, such as Uljaytu's Mosul Qur'an and the superb *muhaqqaq* script looks forward to the monumental Qur'an attributed to Baysunghur but more likely commissioned by his grandfather Timur (r.1370-1405). Furthermore, David James observes that the calligrapher achieves "...Faultless perfection... equalled only by Suhrawardi in the Qur'an produced in Baghdad in the early years of the 14th century" (James 1992, p.16).

Other leaves from this manuscript are in the Nasser D. Khalili Collection; The Art and History Trust Collection, now on loan to the Sackler Gallery, Washington; and the David Collection, Copenhagen. Two leaves were exhibited in Musée d'Art et d'Histoire, Geneva (see *Islamic Calligraphy-Sacred and Secular Writings*, Geneva, 1988, nos.23a and 23b, pp.100-104), whilst a further leaf was exhibited in the exhibition *Writing the Word of God - Calligraphy and the Qur'an at the Museum of Fine Arts, Houston*, 27 October - 3 February 2008 (published in Roxburgh 2007, p.46-47, fig.20).

Other leaves from the same manuscript were sold in these rooms, 19 October 2016, lot 159; 7 October 2015, lot 213; 8 October 2008, lot 19; 1 April 2009, lot 6 and 9 April 2008, lot 24.

£ 15,000-18,000 € 16,300-19,600

An illuminated talismanic scroll, Near East or Mesopotamia, Ayyubid or Abbasid, 13th century AD

Arabic manuscript on paper, written in *naskh* and *thuluth* scripts in black and red ink, heightened in gold, incomplete 547 by 11.7cm.

This impressively scroll is probably one of the earliest example of a talismanic work on paper from the Middle East in medieval times.

As Christiane Gruber notes, "*the enduring search for spiritual blessing and physical protection has yielded a wide range of artworks and objects in Muslim cultures from the seventh century to the present day*" (Oxford, 2016, p.33).

The main body of the text is occupied by talismans and prayers, either general in content or aimed at a more specific situation, such as the conquering of a loved one, securing victory against an enemy, or recovering from an illness. The production of talismanic manuscripts and amulets remained constant in Islamic tradition (see, for example, lot 44 in the present sale for another portable talismanic compendium).

Several talismanic scrolls survive from the nineteenth century but very few are dated to the medieval period. A slightly later-dated scroll (circa 1360), attributed to Cairo, presents a similar layout to ours, with cartouches and interlacing calligraphy (see James, 1988, p.98), but its surface is more dense, while this scroll's decoration is balanced and finely illuminated.

Due to the absence of a colophon or additional details on the patron of this scroll, it is very difficult to confirm a specific attribution. As noted by Anna Contadini, due to the complicated political situation during the Ayyubid dynasty and frequent changes of power, "*it is sometimes difficult to determine whether or not a manuscript from this area was produced under the aegis of an Ayyubid ruler*" (Hillenbrand 2009, p.179). The geometrical interlace and the use of dark blue recalls the pattern found on a double-page frontispiece sold in these rooms, 20 April 2016, lot 1, attributed to the Ilkhanid, Ayyubid or Zangid dynasties in the late twelfth/early thirteenth century.

On the other hand, the high quality paper, as well as some fine details in the decoration, points towards a Mesopotamian attribution. The shape of the lobed cartouches in the central panel as well as the palmettes which fill the space between the cartouches and the side of the central text are very similar to the opening bifolium of a *juz'* copied between 1198-1219 AD in Jazira, now in the Khalili Collection (inv. no.QUR497, James 1992, no.44).

The contents of the scroll are as follows:

On the sides: the vertical cartouches written in gold with several surah's verses, including *surah al-A'raf* (VII), part of verse 56; *surah al-Tawbah* (IX), verses 128-9; the *bismillah*, and *surah Ya'sin* (XXXVI) verses 1-66.

On the central panel: seven talismans (*haykal*) followed by prayers in different shaped cartouches. Further talismanic prayers, mostly for specific purposes and occasion: for the entrance into fortifications (*li-dukhul al-husun*); for acceptance and love (*qabul wa mahabbah*); for the annulment of magic (*li-faskh al-sihr*); for entering war; for the rising of the sun; for the rising of the moon; the palm of Maryam (*kaff maryam*); for a sword blow (*li-darb al-sayf*); for the throwing of arrows (*li-rami al-nushshab*); the snake and the scorpion (*al-hayyah wa al-aqrab*); against headache (*li-waja' al-ras*); against tongue-tie (*li-'aqq al-alsinah*); for the 'nun of Victory' (*li-nun al-nasr*); a blessed incantation ('*azimah mubarakah*); a prayer entitled 'his ancestry is illustrious' (*nasluhu mashhur*).

The small red and black text: Qur'anic quotations and *surah al-Ikhlās* (CXII).



£ 40,000-60,000 € 43,500-65,500



8

Abu 'Abdullah Muhammad ibn Isma'il ibn Ibrahim al-Bukhari (d.870 AD), Volume XXIX of *Al-Jami' al-Sahih* (a canonical collection of traditions), Persia, 13th/14th century AD

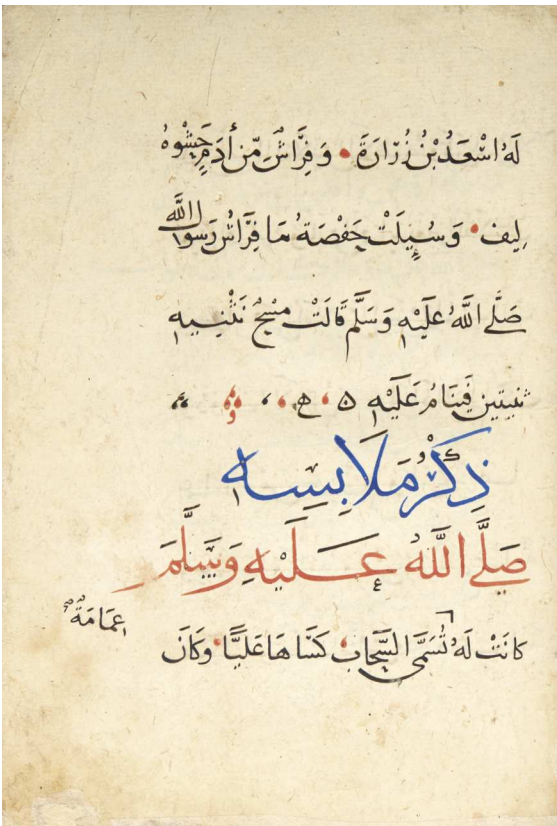
Arabic manuscript on paper, 29 leaves plus 3 flyleaves, 15 lines to the page, written in *naskh* script in black ink, headlines in red, f.1a with illuminated gold and blue frontispiece with a hatched floral ground, in modern leather binding 24.8 by 18.8cm.

Born in Bukhara in 810 AD, Muhammad ibn Isma'il al-Bukhari wrote his *Al-Jami' al-Sahih* (now prominently known as the *Sahih Al-Bukhari*) as a compilation of 7,397 traditions selected from the 600,000 *hadith* that were extant in his time (*The Encyclopaedia of Islam*, H.A.R. Gibb *et al* (eds.), vol.I, Leiden, 1986, p.1296).

There are twenty-eight various volumes of this work, the earliest of which is dated 581 AH/1185 AD (OR 7755), in the British Library (see C. Baker (ed.), *Subject – Guide to the Arabic Manuscripts in the British Library*, London, 2001, B. pp.30-31). There are forty various volumes in the Chester Beatty Library, Dublin (see U. Lyons, *Handlist of the Arabic Manuscripts in the Chester Beatty Library*, Dublin, 1966, volume VIII (Indexes). There are two volumes, dated 1033 AH/1623 AD and 1192 AH/1778 AD, in the John Rylands Library (see A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester, 1934, pp.206-7, nos.125 [238] and 126 [641]. See also C. Brockelmann, *GAL*, I. 157, S. I. 260.

For other volumes of the *Al-Jami' al-Sahih* see lots 11, 19 and 54 in the present sale.

£ 7,000-10,000 € 7,700-10,900



9

'Abd al-'Aziz ibn Badr al-Din abu 'Ali Muhammed ibn Ibrahim 'Izzaddin ibn Jama'a al-Kinani al-Shafi'i (d.1366 AD), *Mukhtasar sirat al-Nabi* (an abridgment on the life of the Prophet), Egypt, Mamluk, dated 745 AH/1345 AD

Arabic manuscript on polished paper, 63 leaves plus 1 flyleaf, 7 lines to the page written in *naskh* script in black ink, titles written in blue and red, in brown stamped leather binding 22.8 by 15.5cm.

'Abd al-'Aziz ibn Badr al-Din abu 'Ali Muhammed ibn Ibrahim 'Izzaddin ibn Jama'a al-Kinani al-Shafi'i was born in Damascus, Syria, in 1294 AD. He became Qadi in Egypt in 1337 until 1348, when he moved to Mecca where he died in 1366. Another contemporaneous copy of this manuscript, dated only ten years earlier (735 AH/1335 AD) is now in Cairo, Ind. Off. 1038. See also C. Brockelmann, *GAL* II. 86 (4) and *GAL* S. II. 81 no.3.

£ 8,000-12,000 € 8,700-13,100



10

10

A Qur'an bifolium in Maghribi script, North Africa or Andalusia, late 12th/13th century AD

Arabic manuscript on pink paper, 5 lines to the page, written in large and bold Maghribi script, vocalisation in gold, verses separated by illuminated roundels containing 'abjad' letters in white, blue and red, large round illumination marginal device and drop-shaped verse marker, modern black leather binding 30.1 by 47cm.

For additional information on the Qur'an from which these leaves originate, please see the note to lot 4.

£ 12,000-18,000 € 13,100-19,600

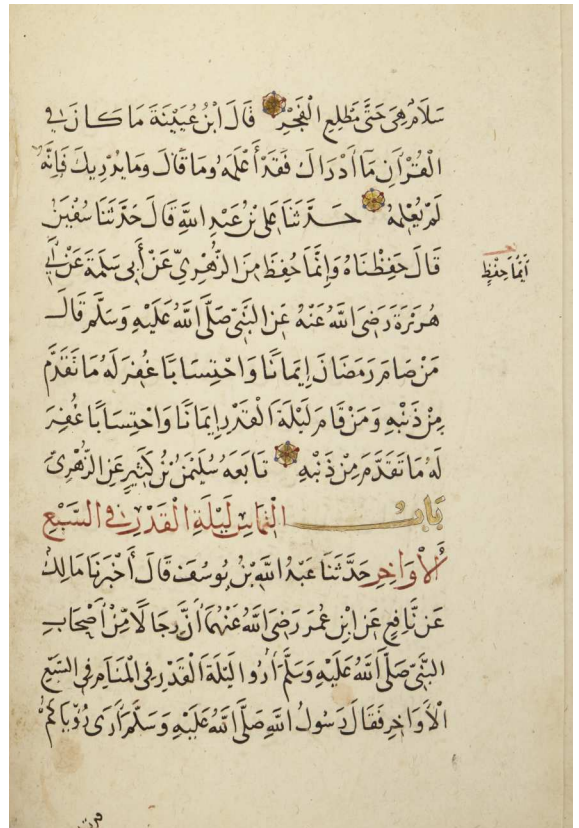
11

Abu 'Abdullah Muhammad ibn Isma'il ibn Ibrahim al-Bukhari (d.870 AD), Volume III of Al-Jami' al-Sahih (a canonical collection of traditions), probably Egypt, Mamluk, 14th century

Arabic manuscript on polished paper, 225 leaves plus 3 flyleaves, 13 lines to the page written in *naskh* script in black ink, keywords and titles in red and gold, opening illuminated frontispiece with a central rubbed roundel among polychrome scrolls surmounted by a heading in white *thuluth* against a gold ground, in later light brown binding 28.5 by 20cm.

For additional information about al-Bukhari and *Al-Jami' al-Sahih* see lot 8.

£ 5,000-7,000 € 5,500-7,700



11



12

Two poems in praise of the Prophet Muhammad, signed by Tughan al-Nasiri, Egypt, Mamluk, dated 804 AH/1401 AD

Arabic manuscript on paper, 39 leaves, plus two fly-leaves, 12 lines to the page comprising three lines of large black *thuluth* script, the intervening lines in red and black *naskh* script, some written diagonally, verses marked by gold florets, f.1 and f.11a with illuminated frontispiece, rubbed, text in large *thuluth* script in white ink; f.11b and f.38b with a double page with text in *muhawraq* script in gold and polychrome ink against a red hatched ground, rebound, brown morocco binding with central eight-pointed star, remnants of gilt decoration 35 by 26.5cm.

This collection of prayers incorporates the *Banat Su'ad* of the seventh-century Arab poet Ka'b ibn Zuhayr, as well as the *Qasida al-Burda* of Sharaf al-Din abu 'Abdullah Muhammad ibn Hasan al-Busiri (d.1296-97 AD). This manuscript itself was produced during the reign of Al-Malik al-Nasir Faraj ibn Barquq Sayf al-Din (r.1399-1405 AD and 1405-12 AD), with calligraphy executed by Tughan al-Nasiri, a high-ranking officer and prince who served the Mamluk Sultanate. A long full page inscription is present on f.39b dated 1033 AH/1623 AD, which quotes Mustafa ibn Muhib al-Din.

The original title of al-Busiri's work was *Al-Kawakib al-durriya fi madh khayr al-bariya*, but is more commonly known as *Qasida al-Burda* ('Poem of the Mantle'). Written in praise of the Prophet Muhammad, the composition was very popular in Mamluk Egypt and Syria in the fourteenth and fifteenth century, and many lavish copies were commissioned by both the sultans and the nobility for their personal use, or as endowments. For a list of other copies of the *Qasida* in public collections, please see the online version of this catalogue.

£ 30,000-40,000 € 32,600-43,500



Detail



13

AN EARLY ASTRONOMICAL TREATISE BY JURJANI

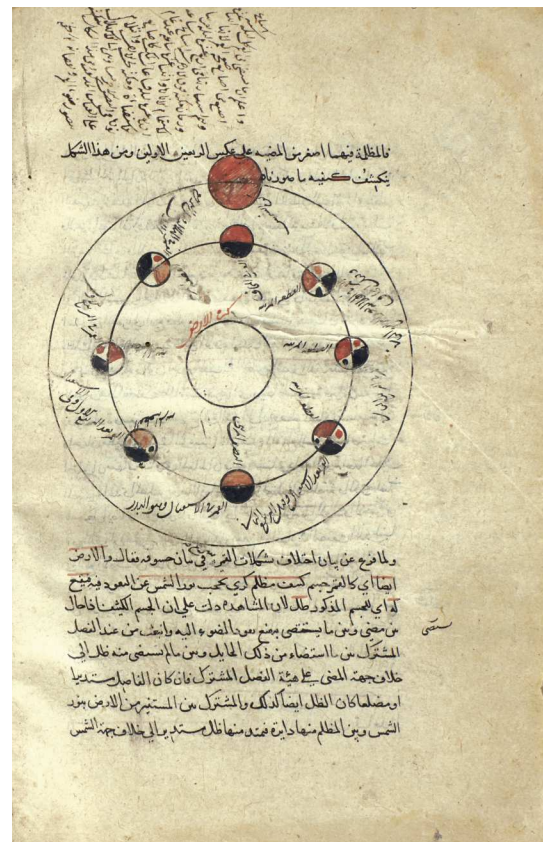
'Ali ibn Muhammad ibn 'Ali al-Husayni al-Jurjani, known as Al-Sayyid al-Sharif (d.1413), *Sharh tadhkira* (a commentary on al-Tusi's *Kitab al-tadhkira*, on astronomy), Persia, Timurid, dated 813 AH/1410 AD

Arabic manuscript on paper, 156 leaves, 25 lines to the page written in *naskh* script in black ink, many sentences underlined in red, catchwords, marginal annotations, many mathematical and geometric diagrams in red and black throughout, in brown stamped morocco binding with flap 21.8 by 14.4cm.

'Ali ibn Muhammad ibn 'Ali al-Husayni al-Jurjani was born in Taku, near Astrabad, in the Golestan province in 1339-40 AD and soon left his home city for Herat to study with Qutb al-Din Muhammad al-Razi (d.1365); he later moved to Cairo to follow al-Razi's student Mubarakshah, also known as 'the logician' (*al-mantiqi*). In 1375 he moved firstly to Constantinople and later to Shiraz, where he worked under the patronage of the Muzaffarid ruler Shah Shuja (r.1353-84).

With Shiraz's surrender to Timur's army in 1387 he followed him to his court in Samarqand until 1405. With the death of Timur he then returned to Shiraz where he died in 1413. Al-Jurjani was a crucial figure in the history of astronomy as he compiled numerous treatises and commentaries on previous scientific works written by al-Tusi, al-Iji (d.1355) and al-Razi. Another early copy of the present work sold in these rooms, 30 April 1992, lot 352, dated 844 and 845 AH/1440-41 AD.

To the best of our knowledge, the present manuscript is the earliest known copy of this work, dated 813 AH/1410 AD, produced during the lifetime of the author who died in 1413.



Detail

£ 15,000-25,000 € 16,300-27,200

THREE RARE AND IMPORTANT MIEVEAL MEDICAL MANUSCRIPTS

14

TWO EARLY VOLUMES OF AL-MAJUSI

'Ali ibn al-'Abbas al-Majusi (Latinised as 'Haly Abbas', d. circa 994 AD), two volumes from juz' II of *Kitab kamil al-sina'ah al-tibbiyah* ('The Complete Book of the Medical Art'), signed by Ibn al-Awani, Mesopotamia, dated 616 AH/1219-20 AD

Arabic manuscript on paper, in 2 volumes, the first 49 leaves, plus 2 fly-leaves, the second 78 leaves, plus 2 fly-leaves, each 19 lines to the page, written in neat *naskh* script in dark brown ink, chapter headings in red ink, in brown leather stamped binding

(2)
25 by 16.6cm.

£ 70,000-100,000 € 76,500-109,000

The present two early and important volumes are from al-Majusi's *Kitab kamil al-sina'ah al-tibbiyah*, 'The Complete Book of the Medical Art', also known as 'The Royal Book', Latinised in the West as *Liber Regalis*. Of additional importance, the manuscript was copied by Ibn al-Awani, the royal physician at the Abbasid court in Baghdad.

The importance of these two volumes lies both in the text as well as in the scribe.

F.49b of the first volume, containing *muqalah* IX, bears a colophon with the name Ibn al-Awani, also known as Abu Mansur Shams al-Din al-Mubarak. Ibn al-Mubarak Ibn 'Umar al-Awani ibn al-Sabbagh was an important physician at the Abbasid court in Baghdad, and is known to have been the personal physician of the Caliph Al-Mustansir (d. 1242 AD). He was also head of the historic and prestigious Mustansiriya Madrasa, and died a centenarian in 1284 AD. Al-Awani probably copied this volume in his early life, and it is worth noting that his name is also recorded as coming into the possession of a manuscript of this very same text copied by Ibn Atharudi, now in the University of California (Iskandar 1984, p.11, N.Ar.107).

THE AUTHOR

'Ali ibn al-'Abbas al-Majusi (d.994 AD) was a Persian physician and psychologist who is considered one of the three greatest physicians of the Abbasid Caliphate along with Razi and Ibn Sina (Latinised in the West as 'Avicenna'). He was a Muslim but his forebears were Zoroastrian hence the name al-Majusi. Born in Ahvaz, Southwestern Persia, he lived most of his life in Shiraz, training under Abi Maher ibn Sayyar and later under the patronage of the Shirazi ruler 'Adud al-Daulah.

THE TEXT

Kitab kamil al-sina'ah al-tibbiyah, also known as *Al-Kitab al-Malaki*, was completed by al-Majusi around 980 AD. The work emphasises the need for a healthy relationship between doctors and patients, and the importance of medical ethics. It

also provides details on a scientific methodology that is similar to modern biomedical research.

The work comprises two books: the first *juz'* is on medical theory in ten sections (*maqalahs*) and the second on therapeutics, also in ten sections. Each section is divided into chapters (*babs*) which vary in each *maqalah*. The first volume offered here is *maqalah* IX from *juz'* II and ends at the beginning of *bab* XIX, the one before the end of the *maqalah*. *Maqalah* IX in particular discusses the theme of surgery. An interesting feature of the manuscript is that at two points in the second volume (*maqalah* X), on pages sixty-four and seventy-eight, the scribe's marginal annotations (which give some remarks from his point of view as a physician) refer to *al-asal*, 'the original', inferring that Ibn al-Awani may have copied, or at least read, Majusi's original manuscript.

OTHER COPIES OF THE TEXT

Probably the earliest-known copy of this work, dated to the last quarter of the tenth century, was sold in these rooms, 8 October 2014, lot 34. One of the earliest copies is dated 436 AH/1044-45 AD and now in the University of California (Iskandar 1984, p.11, N.Ar.107). There is a further copy written in Baghdad, dated 999 AH/1590 AD in the Museum of Islamic Art, Doha (MS.575. OL), whilst another is dated 841 AH/1437 AD with details of contents of books I and II in Arabic, in the Haddad Collection, WMS Arabic 409, (Serikoff 2005, pp.66-94). There are seven copies of the work in the Bodleian Library, none of which are complete, dated from 1161 to 1535 AD (E. Savage-Smith 2011, E.No.50). Eight more copies dated from 1303 to 1855 AD are in the Wellcome Library, (Iskandar 1967, pp.119-124). Seven copies dating from 1145 to the fourteenth century are housed in the Chester Beatty Library, Dublin (Arberry 1959, p.83). Another copy of the work dated 1138 AH/1726 AD exists in the Army Medical Library (Schullian and Sommer 1950, pp.305-6, no.A26), whilst finally there are seven copies dated from 1153 AD to the eighteenth century in the British Library (Baker 2001, M.3, pp.364-5). See also Brockelmann: GAL, I, 237 (273) and S., I, 423.

بوخذ نجيلا وقليل من زواجر درهمين ونصف سداب ولوز
كحلو من زواجر اربعة درهم سقونيا درهمين ونصف تمر هرون
اربعه اواقى مفوخ على خرطوم او ليله منقاه من القسور والنوا
يبرس ويصبي بماء شجر ويدر في الادويه وبلث بالزنجبيل
من زرع الرغوه الشربه وقت الحله اربع مثاقيله

جواز شرب سهل نافع من التولنج

بوخذ زبادي بقر حمله درهم دار فلفل بلثه درهم سكر طبريز
اربعه وعشرين درهما برفق الجمع ناعجا ويرفع في انا المشربه عند
الحله من حمله درهم الى سنه درهم

جواز شرب سقونيا وسهل مع من القز ووجع الظهر والامراض المعديه
بوخذ سقونيا ودار صيني وسبيح مندي وريحان من كل واحد
منه درهم ثوب ابيض عشره درهم دار فلفل و فلفل و زنجبيل
وانجوا من كل واحد اربعة درهم ملح مندي درهمين سكر طبريز
عشرين درهما فانيد حرا اربعين درهما مكونيا بله درهم الجمع
هذه الادويه مسحوقه سحقه و يجمع بماء من زرع الرغوه ويرفع
في انا ويستعمل عند الحله اعلم ان السقونيا ما يورعه الجرار
الخصر وقد يستعمل الطيب حان السقونيا وهو دواء مندي

جواز شرب سهل الصغار المشقه

بوخذ صوف ومطلي من زواجر درهم ثوب ابيض اربعة

عند الحله الشربه منه وزن مثقال الى درهمين صفه جوار سن
دافوسيا افوي من اول بوخذ زنجبيل و فلفل و دار فلفل و دار
صيني وسقونيا و جوز قوا و صندل بقر و حب اللسان و قافله
ونسيب سبه و فلفل و بان مشك و طابلسفر و سعد و طابلسفر
وعود مندي من كل واحد اربعة اوقيه دافوز و مسك من كل واحد درهمين
ونصف سكر طبريز عشره اواقى ونصف جمع هذه الادويه مسحوقه
مخوله و يجمع بماء من زرع الرغوه الواحد بله ويستعمل وقت الحله
ناقص ان شاء الله

الباب السابع عشر

2 صفه السقونات

صفه سقونيا و الطين نافع من السجج ومن اسهال المريه بوخذ
قطونا و بزر من و بزر شاهسفر و نشا و صمغ عربي و طابلسفر و بزر
الكافور و طين ارمين من كل واحد اربعة اوقيه و الطين الصمغ و النشا قافله
جريد سقونيا و محمل لوز و زنجبيل و صمغ و صمغ و صمغ
ملوثه بله من زرع الرغوه و زرع الرغوه و زرع الرغوه و زرع الرغوه

عند الحله المسفه منه وزن بله درهم صفه سقونيا
الجذعان النافع من اسهال البري بلون من ضعفه و بعد
ولادها و يقويهما بوخذ الزمان مفالوج و زنجبيل الكافور
الروي و بلوط و سماق و زون منقح لخل حرمه و صمغ و صمغ و صمغ

حب

الي خاد مبيدك و يربط اطراف الرباطات اسفل اللس و يدفعه
الى خاد اخر ليك الى اسفل فان اللس بما يل الركبه تصير الرباط
من فوق اللس و يرفع اطرافها الى من يدها الى فوق و يشد الركب
برباط يلفه عليها و يكون الجليل مستلقي على وجهه ثم يجمع حافتي
اللس و يرد الى حاله و سكه له ثم تربطه و يشده على ما يقع و اما
اذ كان هناك عظام يخرج فيجب ان يسق و يستخرج على ما لا يرا
م يلزم الموضع الادويه الجيده

الباب الثامن والعشرون

2 خبر فلكه الركب

ان يلكه الركبه عظم رخوا و ثل ما يعرض لها اللس للتعريض لها التعريض
والترقيق و يرا عرقه السق في سكره و يملح من له مع ذلك مع
حرج و معرفه ذلك سهله اذا استسهل باليد فانك تفرق الاضالك مع
له صوت و جبرذ الذي يهز الصفه سبعين الخنج ذلك اللب
والشرف بعضه الى بعض كالا صابع و يرد الى سكه و يرض عليه
الرقايد المطلبه بغير الحبر ثم يربط ذلك ربا طابلسفر على حثب
ما يبعث و اعلم انه ليس خاد يثبت الرشد على غير الموضع حيل
للثبه حركه الركب و اعتدلاها الى قدام و الى خلف و الى اليمين و الى
حركه هذا المفضل عشره و يرض صاحبها على ذلك الحيره و المشي
لا سيما في المعركه لان الركب يثبت عند رفع الساق و وضعه
والذي

الحمي مدك و اجده و يرد الى موضعه و يبعث ان يرفع اول الكاسل
الرحف حتى اذا دخل الى موضعه معبدي ان يطين الركب و لا يتردان
مفوحان و ان عسر عليك رد الكاسل الى موضعه فامر الخ موضع
بدن يفسح و بالعمد و بالجار شرفي يفسحها في ذلك ثم يرد
الي موضعه و علامه رجوعه الى موضعه من اسوا الاضراس
و الاسنان القواقينه على السفله على الجبال الطبعيه ثم يرض
رقابها مسربه يبعث و ذين و تربط من فوق ذلك برباط مسرجي
قال الطبع الفكان فان علامتهما ما ذكرنا في الخراج ذلك الواحد
و علاجه مثل علاج الواحد و يبعث من غير الخراج ليعلم ذلك الخ
يترك اساعه دون ان يرد الى مواضعهما فانه ان يترك و لم يرد
من ذلك اعراض رديه منها حثبات دايه و ضلوع ادم و ذلك
ان عضل اليك يبين اذا بعد عن موضعه مدك و حثب عضل
الضراعين و مدك مما يبعث ذلك الضراع الشدي و لحن لصاحبه
فهذه الصله اسهال بري و يرض مري و هذا ما يثبت صلح ذلك
في العاشر

الباب الثاني والمايه

2 جوار الخراج الزرقه و طرف المنك

اما الزرقه فانها لا تطلع من الجانب الا داخلها متصله بالصدر
غير متصله منه و لها الحول من هذا الجانب فان وقع به خارج

ووضع وجميع اللارومات نافعة وايضا ذلك
وتتخذ وما جرب ايضا ان تؤخذ خرا الا
در اهرم وتكحل بهما او تكحل بدباب من
ويعجز بشجر العنز او شجر الدب وتطلى
ودده وايضا تؤخذ من الكحل المشوي جز
ول اربعة اجزا ومن الزعفران اربعة ومن
تخذ كحلا الشعرا المنقلب
جوه خمسة الازرق والكي والنظم بالابرة
ع فاما الاصاق فان شال وسوي بالمص
نري الذي يخرج من بطون الصدف وبالصبر
ملوك بياض البيض ومن الازرق الجيد ان يلع
وعد كرتاه في العرابدين واما علاج الا
في خار جهنم الشعرا يجعل الشعرا في سميها
عسرا دخال الشعرا في سم الابرة جعل في سم

AN EARLY COPY OF IBN SINA'S QANUN FI'L TIBB

Abu 'Ali al-Husayn ibn 'Abdullah ibn al-Hasan ibn 'Ali ibn Sina, known as Avicenna (d.1037 AD), *Kitab qanun fi'l tibb* ('The Canon of Medicine'), volume III, on pathology and diseases, Mesopotamia, Abbasid, title page with the date 538 AH/1143-44 AD

Arabic manuscript on paper 347 leaves plus 1 flyleaf, 17 lines to the page written in *naskh* script in black ink, last 2 pages Timurid replacements, incomplete, in brown stamped binding, with flap 25.8 by 23.3cm.

PROVENANCE

Several ownership seal and inscriptions are present on f.1a:

In large *thuluth* script in the centre of the page, the name Abi al-Qassem ibn Isma'il ibn 'abd..

At the lower right, an inscription written by a certain Shaheen Taraa(?), stating that the manuscript was completed in ... 38 (probably 538 AH/1143-44 AD).

Also at the bottom right is an inscription naming an owner with the *nisba* 'Al-Mashhadi', with the date 875 AH/1472 AD.

Two further inscriptions in a similar hand state that the manuscript was copied in 538 AH/1143-44 AD.

This is an extremely rare and early manuscript of volume three from Ibn Sina's *Qanun fi'l-tibb*, 'The Canon of Medicine'. One of the pillars of Medieval medicine, the importance of this compilation was so immense that it was used throughout the Middle East and Europe as the standard medical textbook for a period of seven centuries. Given the nature of the paper and calligraphy, combined with numerous inscriptions giving the date of the manuscript as 1143-44 AD (as well as a carbon test supporting this date), we can confidently assert this to be one of the earliest manuscripts of the *Qanun* ever to be offered at auction.

£ 80,000-120,000 € 87,000-131,000



THE AUTHOR

Ibn Sina was born in 980 AD in Afshana near Bukhara, in Greater Khurasan. His native language was Persian, but, like the majority of scholars of the period, he wrote in Arabic. Thanks to his father's position as an official in the Samanid government, Ibn Sina was given a fine education and his precocity is said to have been such that he quickly surpassed his teachers in knowledge and problem-solving skills. At the young age of eighteen, he became a qualified physician and was hailed for curing the Amir of Khurasan of a severe illness. As a most precious reward he was given access to the extensive library of the Samanid princes, where he would spend countless hours immersed in scholarly work.

Known as Avicenna in the West, Ibn Sina can be regarded as the most influential writer in the history of medicine. His unparalleled *al-Qanun fi'l-tibb* or 'The Canon of Medicine', completed circa 1025 AD, gathered the totality of medical knowledge at the time. A dedicated intellectual, he spent the latter part of his life at Isfahan, unexpectedly dying during an expedition to Hamadan in 1037 AD.

THE TEXT

Al-Qanun fi'l-tibb gathered the totality of medical knowledge available in the early eleventh century. Ibn Sina's clear style in listing diagnoses and cures has been the key to the popularity of this text. Combining and abridging doctrines of Hippocrates, Aristotle, Galen and other Oriental physicians, the Canon was the most complete

medical encyclopaedia of the time. It was translated in its entirety into Latin by Gerard of Cremona between 1150-87 AD and a total of eighty-seven translations were subsequently made. It formed the basis of medical teaching at all European universities and appears in the oldest known syllabus of teaching, that of the Medical School of Montpellier in 1309 AD. It was printed in Arabic at Rome in 1593 and several eminent western physicians learned Arabic solely to read Avicenna in the original. He specifically influenced such luminaries as Henrik Harpestraeng, the royal Danish physician who died in 1244 AD, Arnold of Villeneuve, William of Saliceto, Lanfranc, the founder of surgery in France, and Guy of Chauliac. His ubiquity is well manifested by the fact that Chaucer, in the Prologue to the Canterbury Tales, mentions that no good doctor should be ignorant of his work. In the last thirty years of the fifteenth century, sixteen editions were issued. During the sixteenth century it was re-issued more than twenty times. It was not until Vesalius and Harvey had revolutionised medicine that Ibn Sina's influence began to wane.

The corpus is divided into five volumes dealing with different aspects of the human body and its cure: the first *kitab* talks generally about medical principles, anatomy and the effects of the environment on human health; the second volume lists alphabetically several medicines and simple drugs, with their properties and side-effects; the third one (which the present

manuscript represents) is divided into twenty-two *funun* (sections) and concerns specific pathology and diseases of various parts of the body, from head to toe; the fourth is on more general diseases which affect the whole body (for examples fevers, leprosy and fractures), and the last *kitab* deals with medical recipes and therapeutic drugs.

Very few copies of the *Qanun* from the twelfth century or earlier have survived. The earliest known copy of the *Qanun* was sold in these rooms, 17 October 1983, lot 365, dated 466 AH/1073 AD. The Muzah-i Kilisa-yi Araminah Library in Isfahan contains a copy listed as eleventh century, but does not bear a date, and we do not know if it is a fragment or incomplete (Roper 1992, vol.1, p.476). The Wellcome Institute for the History of Medicine in London has two copies dated to the thirteenth century. For a comprehensive list of other copies, see *A new catalogue of Arabic manuscripts in the Bodleian Library*, University of Oxford, vol.1, p.220, entry no.54. See also Brockelmann GAL I 457 (597) no.82 and GAL S i 823-4 no.82. A complete copy of all five volumes of the *Qanun fi'l-Tibb*, dated 626 AH/1229 AD, was sold in these rooms, 12 October 2000, lot 50, whilst volumes three to five, dated 899-904 AH/1494-98 AD, were sold 3 May 2001, lot 32.

This lot is accompanied by a carbon dating test which confirms a date of production in the first half of the twelfth century.

حار طاهر الحاربان وفيه رمان
لغلة طه الة في الامعاء الكرويه
فائق النعاز وقد ذكر سفواص
وعزنا بالاقران لعصن بلاد الان
وسل باليونانية فيستوس وهو اللد
سعوديس ححه لئس وعجب من
شرو الاشبه له به وقد ذكر
و استلوا عاد لسعوديس
شوكه ايضا بالعربيه حاله
هو يشبه بالباذا ورد الان
منه ولذلك صار اصله نافع
ايضا من جميع العليل التي ينفع منها
له لفق ما فيه ولذلك صار اياها
من الاورام الحارثه في المقعد و
عده ما عتدل لسعوديس طبعه
من طبع افشالوفي وهو الباذا ورد
وينفع من اسر خارا للهاء ودم
به عن حنقه واصله موافق

AN EARLY AUTHOR'S COPY OF IBN AL-BAYTAR

Diya' al-Din Abu Muhammad
'Abdullah ibn Ahmed al-Malaqi,
known as Ibn al-Baytar (d.1248),
Kitab al-jami' li-mufradat al-adwiyah
wa'l-aghdiyyah ('The Compendium
on Simple Drugs and Foodstuffs'),
signed by the author, probably Syria,
Damascus, Ayyubid, dated 635
AH/1237-38 AD

Arabic manuscript on paper, 214 leaves, 20 or 21
lines to the page, written in *naskh* script in black
ink, important words picked out in red, restored
throughout, in brown stamped leather binding,
with flap
23 by 15.5cm.

This is a rare and very early copy of
'The Compendium on Simple Drugs and
Foodstuffs', written under the patronage of
the Ayyubid royal family, most probably in
Damascus, signed by the author Ibn al-Baytar
(d.1248 AD).

As chief herbalist at the time of writing in
635 AH/1237-38 AD, the manuscript must
have been produced under the patronage of
al-Malik al-Kamil (r.1218-38 AD), rendering it a
distinguished early copy, and to the best of our
knowledge, the only known volume written in
the hand of the author.

£ 150,000-250,000 € 163,000-272,000

THE AUTHOR

Probably one of the most important botanists
and pharmacists of the Medieval Islamic period,
Ibn al-Baytar was born in the late twelfth century
in Malaga, Spain. He studied in Seville with Abu'l
'Abbas al-Nabati, Abdullah ibn Salih and Abu'l-
Hajjaj, before travelling east across North Africa
to Egypt, Syria and Anatolia, circa 1219 AD. While
in Egypt he was appointed chief herbalist to the
Ayyubid ruler al-Malik al-Kamil and later moved to
Damascus, where he worked under the patronage
of al-Malik al-Salih Najm al-Din Ayyub (r.1240-49
AD). He died there in 1248 AD.

شفاق
لها قوتها في علاج الحزاز وفيه رطوبة
قوية لانه محلل الرياح لغايته في الاعمال الكاوهة
وهو **دسوس** هو شفاق العار وهو ذكره في بعض النسخ
بأنه من الطب معراوي محروغ بالافران وبعض بلاد الازر
بسمي غامنا احد نوعيه الوسل باليونانية فيستوس وهو الذي
تجده حتى في بلاد دسوس من جهة اليمن واليمن
حين لقب سماء بهذا الاسم والاستبه له به وقد ذكره
في نسخة النيس في حرف اللام **شفاقا دسوس** من
الذاتة انصار ومعناه التوكه ايضا بالعربية **العرب**
في بلاد ارضه هذا النبات هو يشبه بالباداورد لان قوته
قوة تحفف وينفع كثير من ذلك صار اصله نافع من
الارض العارض للناس وينفع ايضا جميع الحلال التي نفع منها
الباداورد وقوته واصله لقي ما فيه ولذلك صار يافعين
للماء والوراثه وينفع ايضا من الامراض التي في المعده واصله
بديل الفرج لان قوته دائمة باعقل **دسوس** طبعه
هذا الذي اقامنا بقره من طبخ افقاليوني وهو الباداورد
وهو نافع وقرته اقل كثيرا وينفع من اسر حال الهاء ويدل
القرح لان قوته يسهل عليه واصله موافق سلال
الطوبان من اللبن كذلك **السينا** الشفاقا ينفع
من الحيات الخبيثة وخصوصا بالصبيا **السنبل** هو
للثابت الهالك عندها لافواه وهو من الفار وعلاهل

المعرب هو هج العار للثبات في خواصه الكاوهة وهو
بوني من خرابان من عار من البشبه وهو نافع ايضا وسيف
ان جعل في عين وطرح في زيت فاكل منه للمعارات ومات
كذلك كل فان يجددح تلك الفان حتى يوت الباطل وهو حنج
وقد وقفت عليه **وقال** في المصنوع الرخيم واليك بعض
من مما مثل ان عرض من الشيف المقبول الا ان السلك اوتي
فابل لا يخلص منه وعلاجه مثل علاج من في الريق **شفاق**
هو الحبل وقد ذكرته في حرف الجا المهمله **شفاق**
ويقال لسين المهمله ايضا وهو اللقت **حالبوني** في بلاد
بئر عبد الباق حنج هو الحجاج لانه يولد بالبحر
وذلك ايضا اصله نافع عسر الاضمار من في المنه **دسوس**
في الثابتية اصله اذا طبخ واكل كان مغيا يولد بالبحر
البحر الرخوم حبل الثوب الحجاج وطبعه نفع على الفرس
والشفاق العارض من الثوب ينفع منها واذا تمده
ايضا فقلح كك فاذا اخذت شحمه وجوت اريد
في شجوبها موم دهن وزر على رما حار كان نافع من
السعال المسح للعارض من البرد وقلوب ورفه وكل
مطبوخه قد البول ويزال السعال يستعمل اخلاطه يجر بعض الاقرب
المعجونه اذا فقم من سبع ذوات النهور المسكبه للاوجاع وقد
سعم من الادوية للفناله واذا شرب بشفق شوه الحجاج واذا غزل

وهو من خواص
السفر المهمله

THE TEXT

Ibn al-Baytar's two most famous texts are the *Kitab al-jami' li-mufradat al-adwiyah al-mufradah* ('The Ultimate in Materia Medica') and *Kitab al-jami' li-mufradat al-adwiyah wa'l-aghdhayah* ('The Compendium on Simple Drugs and Foodstuffs'). 'The Compendium on Simple Drugs and Foodstuffs' is an influential manual on medicine and botany and the first major text written by al-Baytar. The Compendium lists over 1,400 medicaments and foodstuffs, all collated – as mentioned in its preface- from more than two hundred and sixty previous medical and botanical authorities. This text was an abridgment of all the previous medical texts and remained one of the principal sources of botanical and pharmaceutical knowledge in Medieval times.

'Abdullah ibn Ahmad ibn al-Baytar, second only to Dioscorides in the universality of his genius, but surpassing even that great man in his insatiable thirst for knowledge, had collected in his *Jami' li-mufradat al-adwiyah wa'l-aghdhayah* all that the ancients knew of plants and herbs, 1,400 items of samples, animal, vegetable and mineral, based on his own observations and on over 150 authorities. Ibn al-Baytar, devoting himself to botany

and *materia medica*, produced a work which served as a guide in these sciences until a very late period. His descriptions of some of the more valuable drugs, such as myrrh, asafetida, squill and their different preparations are deserving of great praise. The efficacy of several remedies which he recommends has been admirably confirmed by later experience, such as elm bark in skin diseases, male fern against worms and the use of infusion of the leaves of the willow tree to relieve pain in the joints. The compiler of the Grete Herball (printed by Peter Treveris at Southwark in 1526) noted that "the iuce of the leves of willowe is good to delay the heate in fevers yf it be dronken"; if he could return now, and see the extent to which drugs based on salicin found in the willow leaves are used for this purpose and for the purpose of relief of pain he would feel that his statement had been confirmed to an extent of which he could scarcely have dreamed". (M.J.L. Young, J.D. Latham and R.B. Sergeant, *Religion, Learning and Science in the Abbasid Period*, The Cambridge History of Arabic Literature, Cambridge, 1990, pp.362-3). Salicin, or salicylic acid, is the active ingredient in aspirin and other analgesics.

The present manuscript lists the remedies listed between the letter *sin* and *qaf*.

Although *Kitab al-jami' li-mufradat al-adwiyah wa'l-aghdhayah* is usually thought to have been dedicated to the Ayyubid ruler al-Malik al-Salih Najm al-Din Ayyub (r.1240-49 AD), Emilie Savage-Smith has published a copy in the Bodleian Library bearing a colophon dated 612 AH/1215 AD (MS Huntingdon 432, previously misread as 812 AH/1312 AD), produced in Tabriz. This places its production well before al-Baytar left Spain for the Near East. The fact that already in 1215 AD copies were produced as far afield as in Persia indicates the enthusiasm for this work and its importance as one of the pillars of Medieval botany. Another four copies of *Kitab al-jami' li-mufradat al-adwiyah wa'l-aghdhayah* are in the Bodleian Library, Oxford, whilst a further dated 925 AH/1519 AD is in the British Library (IO Islamic 1142). A copy dated 963 AH/1555-56 AD was sold in these rooms, 3 May 2001, lot 34. See also Brockelmann, GAL I. 492 and S.I 897.

This lot is accompanied with a carbon dating certificate confirming a thirteenth-century date of manufacture.



Baha al-Din abu Hasan 'Ali ibn Rustum ibn Harduz al-Khurasani ibn al-Sa'ati (d.1209 AD), Ghazal diwan al-adib, poetry, Persia, 13th century AD

Arabic manuscript on paper, 156 leaves plus 2 flyleaves, 13 lines to the page, written in *naskh* script in black ink, headings in red, restored 21.1 by 12cm.

Baha al-Din abu Hasan 'Ali ibn Rustum ibn Harduz al-Khurasani ibn al-Sa'ati died in 1207 AD. His origins vary according to sources, as he is called both al-Dimashqi and al-Khurasani. In Brockelmann the name al-Dimashqi is included, while the title page of our volume mentions the name al-Khurasani. This volume appears to be an unrecorded work, since Brockelmann only lists *Ghazal min shi'rih* and *Diwan*. See Brockelmann, GAL, I. 256; Suppl. I. 456.

£ 8,000-12,000 € 8,700-13,100



في معرفة العمل بهذا الصنعة وسواء على الصنعة الجاهل الذي فيها الخيط ويدر الصنعة في
 ذنوبه وسرعة من غير ما يظن الصنعة على الجاهل الذي فيها الخيط في الجاهل الذي يظن
 ومن يظن طرقات الساعة المستقيمة فكانها من الجاهل الذي فيها الخيط في الجاهل الذي يظن
 أو الجاهل الذي كان في كسبه بعد معرفة النهار **في معرفة عمل راحة في ساعة ما يشاء**
البرهان في معرفة راحة وسواء في معرفة راحة في ساعة ما يشاء في الجاهل الذي يظن
 موضع العودة والخلف لعلها كما على الأستلاب ويدر فيها دائرة أوسع ما يمكن ويدر
 داخلها دائرة أخرى تكون بعد ما يقدّر انما كسبت في ساعة الروج ويدر فيها خطين يقطع
 أحدهما الآخر على المركز دائرة قائمة أحدهما على الخط في موضع نصف النهار والآخر يكون خط
 المشرق والمغرب ويدر دائرة أخرى يكون بعد ما يقدّر انما كسبت في ساعة ما يشاء
 إجراء الروج ويدر دائرة أخرى يكون بعد ما يقدّر انما كسبت في ساعة ما يشاء
 البروج ويدر كل راجع منها سلكاً فيكون كل قسم منها بروج من البروج إلا في موضع واحد وكسبها
 أسما البروج ومدى من عند الخلافة بالسرطان ثم لا يسد إلى المشرق على الوالي وتسمى القوس
 التي بعد قوس البروج بترسيم كل راجع كسب منها قسم البروج وتسمى القوس التي بعد قوس
 وسمن جراً صيرت من كل راجع طين في المثلث الذي يكون من عند قوس الخلافة وهو
 البروج الذي في السرطان والأستلاب والسرطان ويدر فيها قوساً كما في جداول الأستلاب
 القوس وما في ذلك البرهان في معرفة قوس الصنعة من مركزها إلى الصنعة دائرة منها وضع أحد
 رأسها في مركز القوس ودائرة أخرى من قسمها الذي يمس وتسمى قوسها التي على
 وتسمى من مركزها إلى مركز القوس دائرة منها وضع رأسها في مركز القوس الذي على
 كما في الأستلاب لاجرا الحيد وسبب وسط الصنعة ووسط القوس وتسمى القوس
 وقوساً وتسمى قوس القوس كما في الأستلاب كما في الأستلاب ولورثها
 أو على ساعة لاهل السرطان من عند مركز القوس دائرة منها وضع رأسها في مركز القوس



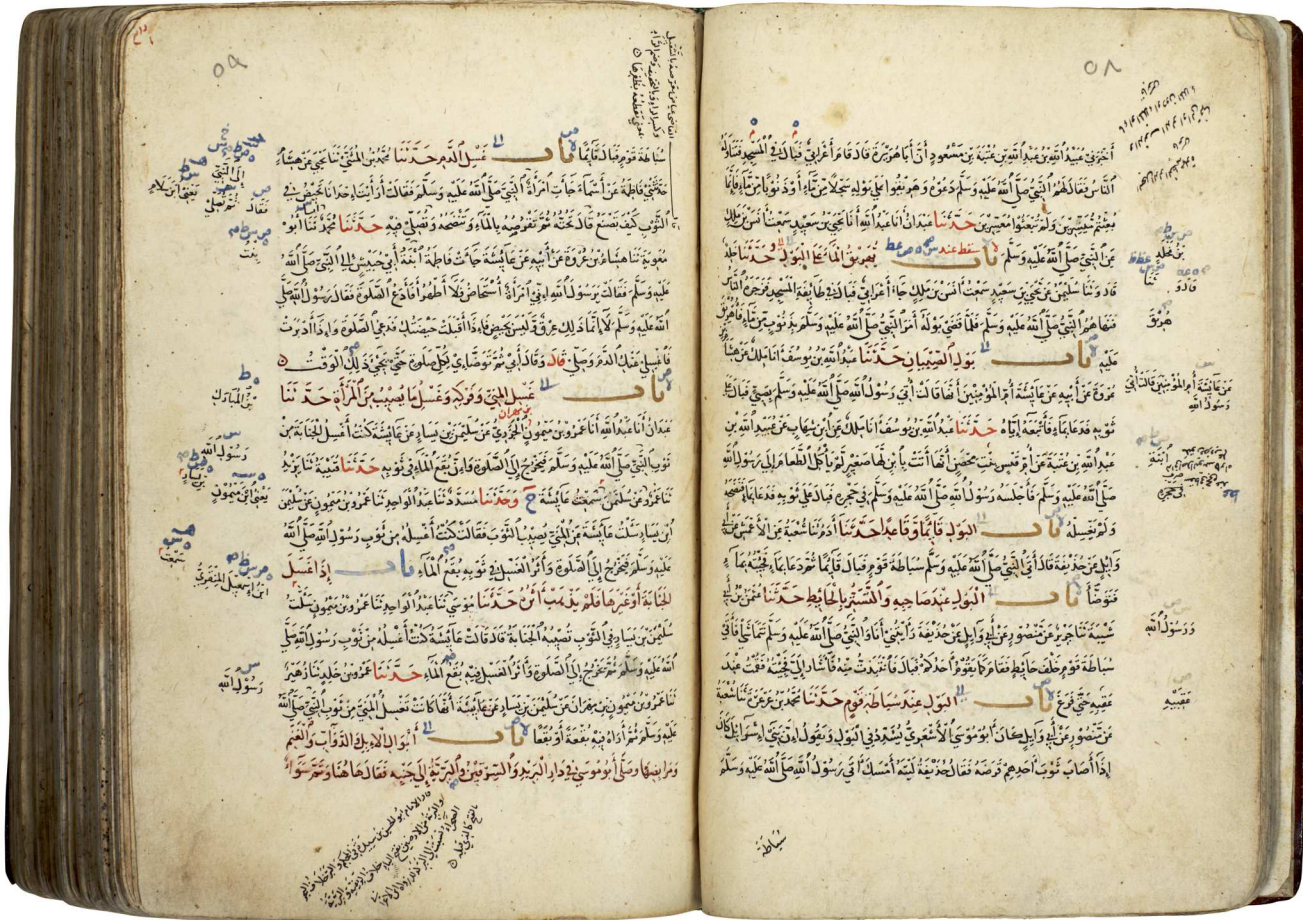
Detail

18
 Abu'l-Husayn 'abd al-Rahman ibn 'Umar al-Sufi (d.998 AD), a section from Kitab (Risalat) al-'amal bi'l-asturlab (a treatise on operations with the astrolabe), Persia, early 16th century

Arabic and Persian manuscript on paper, 29 leaves, 21 lines to the page written in naskh script in black ink, headlines and important word in red, ruled in gold, 12 diagrams in red, re-margined and misbound 24.5 by 17.5cm.

Abu'l-Husayn 'abd al-Rahman ibn 'Umar al-Sufi (d. 998 AD) was born in Ray and was a well known astronomer, friend and teacher of the Buyid Sultan 'Aduḍ al-Dawla (r.978-983 AD).

Copies of the Kitab (Risalat) al-'amal bi'l-asturlab can be found in libraries in Istanbul, Paris, St. Petersburg and Tehran. The first Paris manuscript contains 386 chapters; the Istanbul manuscripts contain 170 and 402 chapters. In the forward to the first Istanbul manuscript, it was written that this was an abridgment of the original text, which contained 1760 chapters and was dedicated to the Buyid Amir of Fars Sharaf al-Dawla. See also B.A. Rosenfeld – E. Ihsanoglu, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and their Works* (7th – 19th C.), Istanbul, 2003, pp.86 -87, no.212; or Brockelmann, GAL, I. 254, Suppl. II. 214.



19

Abu 'Abdallah Muhammad ibn Isma'il ibn Ibrahim al-Bukhari al-Ju'fi (d.870 AD), *Al-Jami' al-Sahih* (a canonical collection of traditions), vol.I, Egypt, Mamluk, circa 1412-21

Arabic manuscript on polished paper, 201 leaves plus 2 flyleaves, 19 lines to the page, written in *naskh* script in black ink, headlines in red ink, headings (*bab*) in gold or blue ink, f.1a with gold and polychrome illuminated frontispiece, in brown stamped leather binding 27.4 by 18.4cm.

The illuminated frontispiece gives the name of al-Malik Al-Mu'ayyad (r.1412-21 AD). Al-Mu'ayyad Shaykh came to power in 1412, after defeating Nawruz in Syria and the Turcomans in southern Anatolia. Despite his brief reign, which ended in 1421 after a period of illness, he was a great patron of the arts. His funerary complex in Cairo (built 1415-20) included a vast *madrasah* for Sufi students and a massive library, headed by the son of Muhammad al-Barizi, the Sultan's private secretary (Behrens-Abouseif 2007, p.239-241). For additional information about al-Bukhari and the *Al-Jami' al-Sahih* see lots 8 and 54.

£ 15,000-18,000 € 16,300-19,600



Title page

An illuminated Qur'an juz' (XXV), Near East or Yemen, Mamluk, 14th century

SURAH FUSSILAT (XLI) VERSE 47 TO END OF SURAH AL-JATHIYAH (XLV)

Arabic manuscript on paper, 32 leaves plus 2 later folios, 6 lines to the page, written in fine *naskh* script in black ink, verses separated by three pointed gold dots, surah headings written in gold *thuluth* outlined in black, opening gold and polychrome frontispiece, in brown morocco binding stamped with flap

18 by 12.7cm.

This *juz* and that of the following lot originate from an interesting Qur'an in thirty parts whose attribution has been debated between Yemen and the Near East. At the end of the *juz*, there is a photocopy of the original colophon at the end of the final volume of the Qur'an. The colophon states that it was copied by Muhammad ibn Muhammad ibn 'Abd al-Karim ibn Radwan ibn 'abd al-Ghaziz al-Mosuli on Tuesday 29 Ramadan 727 AH/8 August 1327 AD. The scribe is recorded as being born in Balbek in 1300 AD, educated in Damascus and Trablus, and is known for having studied jurisprudence. He died in 1372 AD.

The binding, which consists of a four *fleur-de-lys* emanating from a central quatrefoil, is closely comparable to a binding now in the Chester Beatty Library and attributed to Saudia Arabia, fourteenth/fifteenth century (Bosch, Carswell and Petherbridge 1981, p.98-99, cat.10).

Another *juz*' (XXI) from this very same Qur'an was sold at Christie's London, 27 April 2017, lot 28, whilst *juz*' XIX was offered in Sotheby's Paris, 23 October 2014, lot 3. The first page of the latter manuscript gives the name *Badr al-Din Hasan Muhammad ibn* [?], who may well have commissioned the Qur'an.

£ 7,000-10,000 € 7,700-10,900



20 Title page

An illuminated Qur'an juz' (XVIII), Near East or Yemen, Mamluk, 14th century

SURAH AL-MU'MINUN (XXIII) TO SURAH AL-FURQAN (XXV), END OF VERSE 20

Arabic manuscript on paper, 36 leaves, 6 lines to the page, written in fine *naskh* script in black ink, verses separated by three pointed gold dots, surah headings written in gold *thuluth* outlined in black, opening gold and polychrome frontispiece, in brown stamped and tooled morocco binding

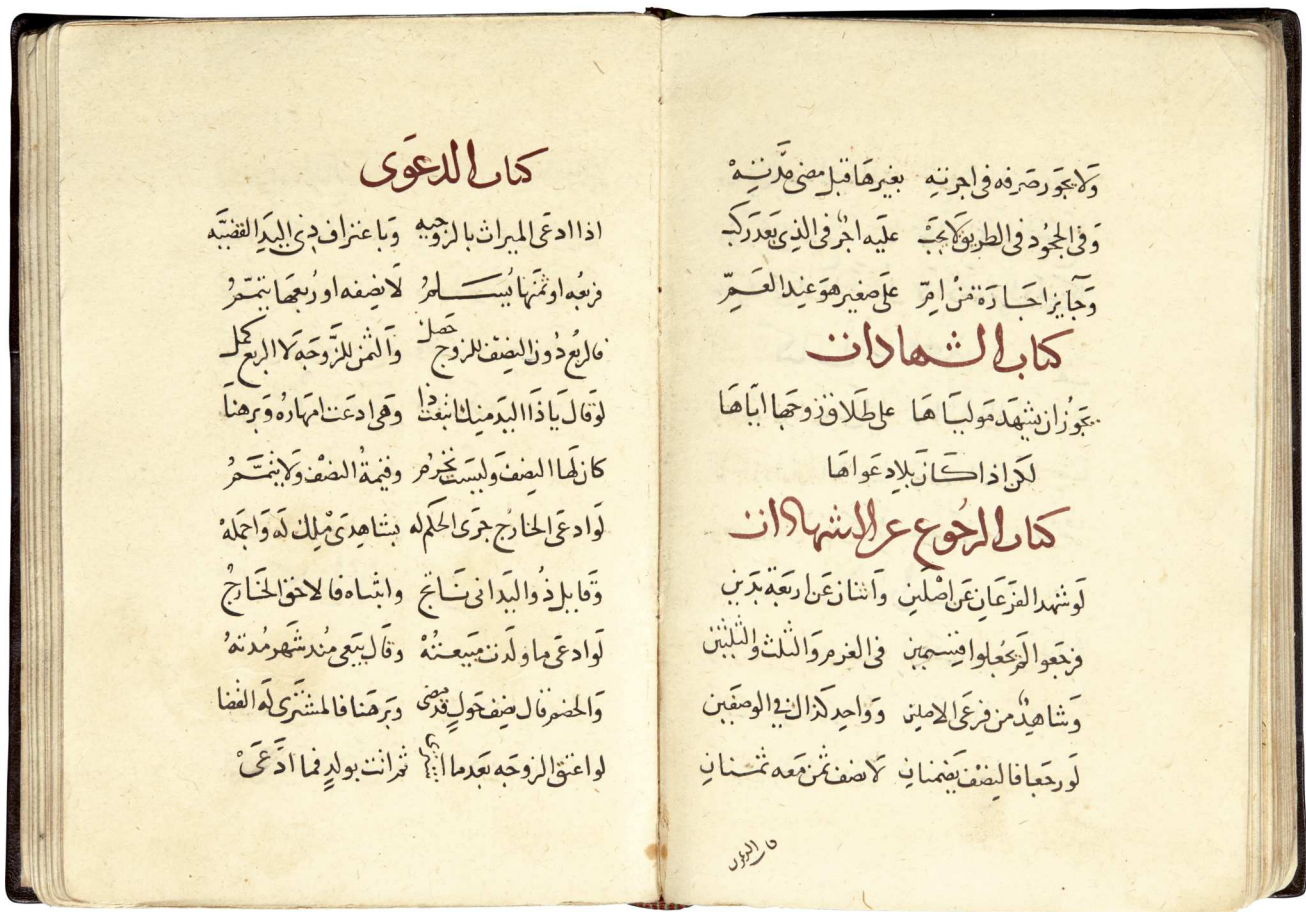
18 by 12.7cm.

Please see catalogue note to previous lot.

£ 5,000-7,000 € 5,500-7,700



21 Title page



وَلَا جَوْرَ فِيهِ فِي جِرْتِهِ بغيرها قبل مضي مدنيه
 وَفِي الْجَوْدِ فِي الطَّرِيقِ لَا يَجِبُ عَلَيْهِ الْجُرْفُ فِي الَّذِي يَبْدُرُ كِبَ
 وَجَائِزَ اجَارَةَ مَنْ اِتْرَ عَلَى صَغِيرٍ هُوَ عِنْدَ الْعَمْرِ

كتاب الشهادات

سَيُورَانِ شَهْدَ مَوْلِيَا هَا عَلَى طَلَاقِ زَوْجِهَا اِيَا هَا
 لَكِنْ اِذَا كَانَ بِلَادِ عَوَا هَا

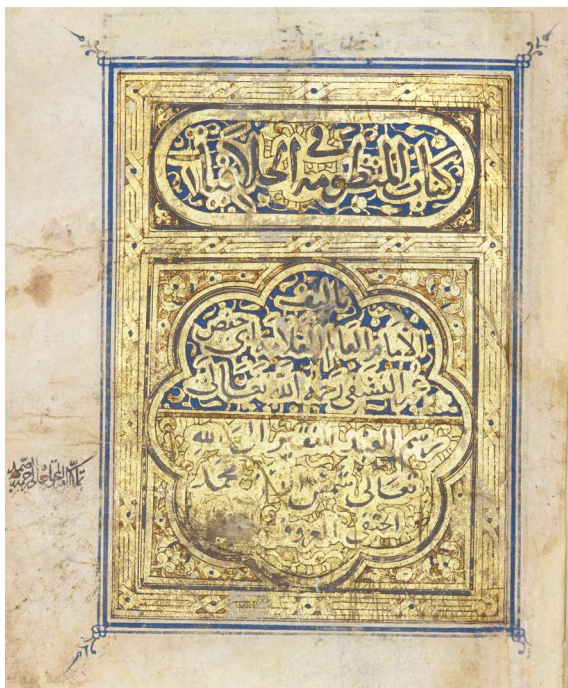
كتاب الرجوع عن الشهادات

لَوْ شَهِدَ الزَّعَّانُ عَنِ امْرَأَتِهِ وَانْتَانَ عَنِ رُبْعَةٍ بَدْرِي
 فَرَجَعُوا الرَّجْعَ لَوْ اِسْتَجِبَ فِي الْعَرْمِ وَاللَّيْلِ وَاللَّيْلِ
 وَشَاهِدٌ مِنْ فَرَعِي لِامْرَأَتِهِ وَوَأَحَدٌ كَذَلِكَ الْوَصْفَيْنِ
 لَوْ رَجَعَا فَالضَّفَ يَفْتَنَانِ لَأَضْفَ ثَمَنُ مَعَهُ ثَمَنَانِ

٥٠٠

كتاب الدعوى

اِذَا ادَّعَى الْمِيرَاثَ بِالرَّوْحِيِّ وَبَاعْتَرَفَ فِي الْيَدِ الْقَضِيَّةِ
 فَرُبِعُهُ اَوْ ثَمَرُهَا يَسْكُرُ لِأَضْفِهِ اَوْ رُبْعًا يَتَمَرُّ
 فَالرُّبْعُ دُونَ الضَّفِ لِلرَّوْحِيِّ وَالثَّمَرُ لِلرَّوْحِيِّ لَا الرَّبْعُ كَمَلٍ
 لَوْ قَالَ يَا اَذَا الْيَدِ مِنْكَ اَنْتَ اَنْتَ وَهِيَ ادَّعَتْ مَهَارَهُ وَرَهْنًا
 كَانَتْ لَهَا الضَّفُ وَلَيْسَتْ تُخْرَجُ وَفِي مِثْلِ الضَّفِ وَلَا يَتَمَرُّ
 لَوْ ادَّعَى الْخَارِجُ جَرَى الْحِلْمِ لَهْ بِنْتَاهِ دِي مَلِكٍ لَهُ وَاجْمَلُهُ
 وَقَابِلُهُ وَالْيَدَانِ نَسَاجٍ وَابْتِئَاءُ فَالْخَارِجُ الْخَارِجُ
 لَوْ ادَّعَى مَا وَلَدَتْ يَمِينَتُهُ وَقَالَ يَتَمَرُّ مَدَّ شَهْرٍ مَدَّتُهُ
 وَالْحَضْرُ فَالضَّفُ حَوْلِ قُدْحِي وَرَهْنًا فَالْمَشْتَرِي لَهُ الْفَضَا
 لَوْ ادَّعَى الرَّوْحِيُّ بَعْدَ مَا اَبَى تَرَانَتْ بَوْلِدِ مَا ادَّعَى



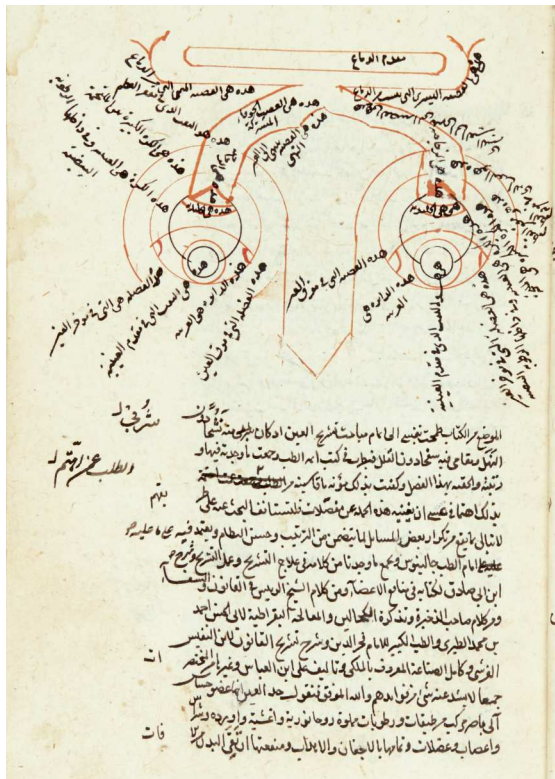
Title page

Hafs 'Umar ibn Muhammad, ibn Ahmad Luqman al-Nasafi (d.1142 AD), Kitab al-mantumat fi'l-khilaf, a collection of 294 Hadith, commissioned by Shams al-Din ibn Muhammad, Near East, Mamluk, late 14th century

Arabic manuscript on polished paper, 139 leaves, plus 2 flyleaves, 11 lines to the page in black naskh script, titles in red, f.1a with an illuminated frontispiece in blue and gold, 10 polychrome illuminated headings, in brown stamped leather binding 20 by 13.5cm.

Hafs 'Umar ibn Muhammad, ibn Ahmad Luqman al-Nasafi was a prolific author and commentator on the Qur'an (see C. Brockelmann, GAL, I.758), who died in Samarqand in 1142 AD. Another copy of Mantumat fi'l-khilaf is now in the al-Azhar library, Cairo.

£ 15,000-25,000 € 16,300-27,200



Detail

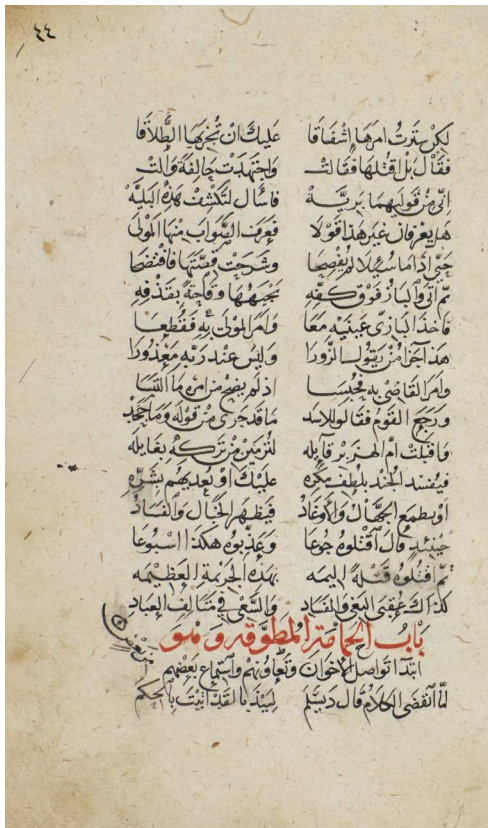
Kamal al-Din al-Farisi (d.1320 AD), *Kitab tanqih al-manazir li dhawi al-absar wa'l-basair* ('Book of Correction of Optics for those who have Sight and Mind'), Persia, Timurid, dated 899 AH/1494 AD

Arabic manuscript on paper, 99 leaves, 25 lines to the page, written in *naskh* script in black ink, important words picked up in red, few geometrical diagrams throughout, f.21a, 38b and 39a with 3 medical diagrams representing the eyes and their structure, in later brown leather binding 17.5 by 10cm.

This rare volume presents an abridgment of several treatises connected with optics and the physics of the eye. In this work al-Farisi, pupil of the mathematician and physicist Qutb al-Din Shirazi (himself a pupil of the polymath Nasir al-Din al-Tusi), revised the 'Book on Optics' (*Kitab al-manazir*) of the great mathematician, astronomer, physicist and founder of experimental science Al-Hasan ibn Haytham (965-1041 AD), one of the leading Arabic scholars in the study of optics, known in medieval Europe by the Latin name 'Alhzen'.

Copies of this work can be found in libraries in Cairo, Istanbul, Leiden, St. Petersburg and Tehran (see B.A. Rosenfeld – E. Ihsanoglu, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and their Works* (7th – 19th C.), Istanbul, 2003, p.236, no.674. See also Brockelmann S.I. p.853; S.II. p.295).

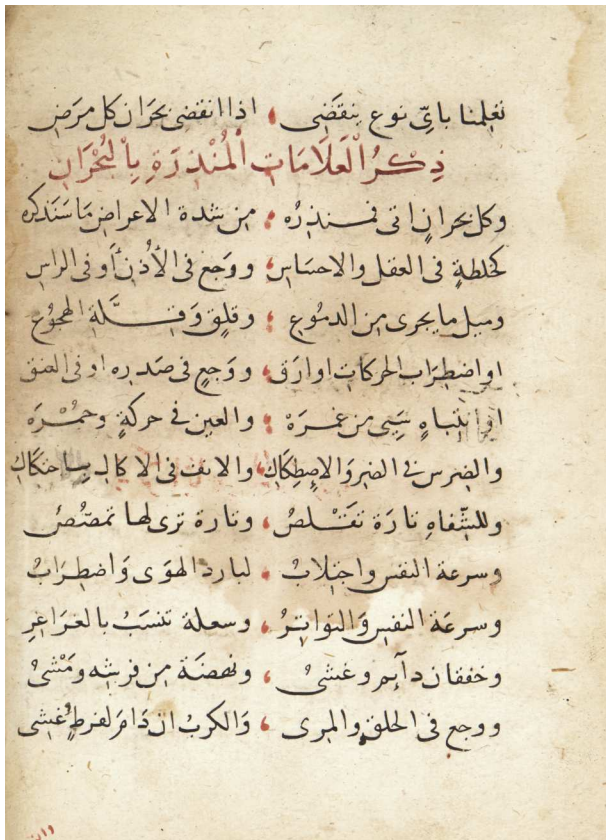
£ 30,000-50,000 € 32,600-54,500



24



Title page lot 24



25

24

Kalila wa Dimna, signed by Alti ibn 'abd al-'Aziz ibn Alti Ahmad, Near East, dated 747 AH/1347 AD

Arabic manuscript on paper. 98 leaves, 19 lines to the page arranged in 2 columns, written in *naskh* script in black ink, headings in red, f.57b and f.58a ruled in red, in marbled paper binding 20.6 by 12.5cm.

Kalila wa Dimna is probably the most famous book of fables in Arabic. Based on a Sanskrit text titled *Panchatantra*, the volume presents animal fables which are supposed to be guidance for life and behaviour. The oldest surviving example is now in the Bibliothèque Nationale, Paris (inv.no.3465) and was copied in Syria between 1200 and 1220 AD. During the fourteenth and fifteenth century the text experienced a revival and was extensively copied, as evidenced by the present fine edition.

In Ibn Hajar al-'Asqalani's biographical dictionary of the notables of the eighth century AH, *al-Durar al-kaminah fi a'yan al-mi'ah al-thamina*, there is mention of an Alti ibn 'abd al-'Aziz ibn Ahmad ibn Muhammad ibn Alti Shuja' al-Din, who is described as being a poet living in Mardin, Turkey, and who went on Hajj in 1366-67 AD.

Several ownership notes and seals are present on the first and last leaves, including one which can be compared to another almost identical on the *Kitab al-aghani* ('Book of Songs'), now in the Millet Yazma Eser Kutuphanesi, Istanbul (Roxburgh 2005, p.97).

£ 10,000-15,000 € 10,900-16,300

Abu 'Ali al-Husayn ibn 'Abdullah ibn al-Hasan ibn 'Ali ibn Sina, known as Avicenna (d.1037 AD), *Urjuzah fi'l-tibb*, a poem on medicine, Near East, Mamluk, 14th century

Arabic manuscript on paper, 59 leaves plus 2 flyleaves, 13 lines to the page written in neat *naskh* script in black ink arranged in two columns, verses separated by inverted commas in red ink, titles and headings in red, in brown stamped morocco binding, with flap
20.5 by 15.4cm.

This rhymed treatise consists of 1337 lines on general principles of medicine. The work is mentioned in 'A Supplementary hand list of the Muhammadan manuscripts including all those written in the Arabic Character preserved in the libraries of the University and Colleges of Cambridge' (Browne 1922, p.9).

An inscription on the final page gives the date 9 Shawwal 790 AH/11 October 1388 AD. The earliest copy of this work is dated 595 AH/1199 AD, whilst several dated and undated copies are now in the Bodleian Library: one copy dated 853 AH/1449 AD (MS Huntington 375), another dated 926 AH/1520 AD (MS Laud Or.5), and another dated 969 AH/1561-62 AD. See also Brockelmann, GAL I. 457 (596), no.81 and GAL S, I. 823 no.81.

£ 6,000-8,000 € 6,600-8,700



26

Zahir al-Din Faryabi (d.1201 AD), *Diwan*, signed by Ghiyath al-Qasimi, Persia, Timurid, dated 883 AH/1478 AD

Persian manuscript on paper, 143 leaves, 12 lines to the page, written in neat *nasta'liq* script in black ink, text in two columns, rules in blue and gold, f.1b with gold and polychrome illuminated headpiece, in leather binding
23.5 by 16.5cm.

PROVENANCE

Ex-collection Mehdi Bayani.

Mehdi Bayani records Ghiyath al-Qasimi as an obscure fifteenth-century scribe and this is his only recorded work.

£ 4,000-6,000 € 4,350-6,600



Sa'adi (d.1292 AD), *Bustan*, copied by Keshvari, Persia, Timurid, dated 896 AH/1490-91 AD

Persian manuscript on paper, 173 leaves plus 2 flyleaves, 12 lines to the page, written in *nasta'liq* script in black ink, text in two columns, ruled in gold, f.1b with gold and polychrome illuminated frontispiece, f.2b and 3a with text arranged diagonally within gold panels, in stamped binding, with flap
20.9 by 12.5cm.

PROVENANCE

Ex-collection Mehdi Bayani.

Keshvari is mentioned in the *Tuhfeh-ye Sami* as being from Rudbar of Qazvin, a poet who wrote *nasta'liq* well (Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol.II, Tehran, 1346 sh, pp.588-9).

£ 4,000-6,000 € 4,350-6,600



30

A large illuminated Qur'an juz (XIII), Persia or Turkey, Safavid or Ottoman, circa 1550-1600

TEXT: SURAH YUSUF (XII), VERSE 53 TO SURAH IBRAHIM (XIV), VERSE 52

Arabic manuscript on polished paper, 20 leaves plus 2 flyleaves, 8 lines to the page written in elegant alternating black and gold *naskh* script, verses separated by pointed gold roundels, margins ruled in blue and gold, illuminated marginal devices throughout, f.8a and f.14a with surah headings written in lighter gold *thuluth* script outlined in black against a gold ground in a florally-decorated panel, opening illuminated headpiece with *juz'* title in *thuluth* script decorated with floral scrolls, in later gilt-stamped binding with central medallion, with flap

35.2 by 23.4cm.
 Similar sections to this *juz'* were sold in these rooms, 11 October 1982, lot 182; 16 April 1984, lot 193; 15 October 1984, lot 253; 9 October 2013, lot 63; 26 April 2017, lot 47 and at Christie's London, 8 April 2008, lot 193 and 23 April 2012, lot 61.

£ 25,000-35,000 € 27,200-38,100



Detail



31

'Abd al-Rahman Jami (d.1492),
Yusuf va Zuleykha, attributed to
Salim Nishapuri, Persia, Safavid,
second half 16th century

Persian manuscript on paper, 12 lines to the page written in elegant *nasta'liq* script in black ink, arranged in 2 columns, ruled in blue, red, green and gold, headings in blue against a gold ground, illuminated opening frontispiece with 4 lines of elegant *nasta'liq* text decorated with polychrome and gold interlacing scrolls, 3 full-page miniatures on f.10a, 72b and 106a, heightened with gold, gilt-stamped binding with filigree-work doublures, with flap
25.2 by 15.5cm.

PROVENANCE

Formerly in the library of Bertram Ashburnham, fourth Earl of Ashburnham, (1797-1878), May 1897, appendix no.CXCI.
Gift from Sydney Cockerell (1867-1962) to Wilfrid Scawen Blunt (1840-1922), 1900.
Ex-collection Philip Hofer (1898-1984), Cambridge, Massachusetts.

£ 70,000-100,000 € 76,500-109,000

Thanks to an inscription on f.1a, we know that by the end of the nineteenth century, in 1303 AH/1885-86 AD, the present volume changed hands in Shiraz, when the attribution to Salim Nishapuri was made. By 1897 the volume was in the collection of the fourth Earl of Ashburnham, whose library was sold between 1878 and 1901 by his heir, the fifth Earl. We can presume that this manuscript was among the lots sold. Another ownership inscription at the top of the page records the gifting of this manuscript from Sydney Cockerell to Wilfrid Scawen Blunt in 1900. Sydney Cockerell was employed by Blunt firstly as a secretary and later become his executor. He was also the director of the Fitzwilliam Museum between 1908 and 1937. Thanks to his initial employment, Cockerell was introduced to the social circle of Blunt and his wife, Lady Anne, and became deeply immersed in their general aesthetic taste, travelling extensively with them in the Middle East at the end of 1890s. This volume was presented to Blunt in 1900, the same year the three of them nearly died at sea *en route* to Mount Sinai. Further to that incident, Cockerell made a pledge to never shave again. Finally, the manuscript came into the hands of the distinguished East Coast collector Philip Hofer.

This is a fine copy of Yusuf va Zuleykha produced during the second half of the sixteenth century in Safavid Persia. The

manuscript is in very good condition, and has attracted the attention of a number of distinguished collectors over the last century.

Yusuf va Zuleykha is one of the greatest mystical love stories of Medieval Islamic literature. Inspired by the *surah* Yusuf (XII), it has been adapted by more than eighteen Persian poets with Jami's version, completed in 1484, the most widely known.

The miniatures found in the manuscript to hand are as follows:

F.10a: The Prophet's night journey (*mi'raj*) mounted on Buraq.

F.72b: Yusuf offered for sale at the market.

F.106a: The ladies of Egypt at Layla's house overwhelmed by Yusuf's beauty.

The Persian note on the opening page holds the information that it was copied by Salim Nishapuri, pupil of Shah Mahmud, and that it was purchased in Shiraz in the year 1303 AH/1885-86 AD. The calligrapher Salim is recorded as Ethiopian in origin, the son of a servant-slave of Shah Tahmasp's minister and a pupil of Shah Mahmud Nishapuri, a *nasta'liq* calligrapher and master of writing in coloured ink. Salim appears to have lived in Mashhad throughout his life and died there circa 1582. His recorded works are dated between 1560 and 1569 (M. Bayani, 1959, pp.282-4).



F.1a



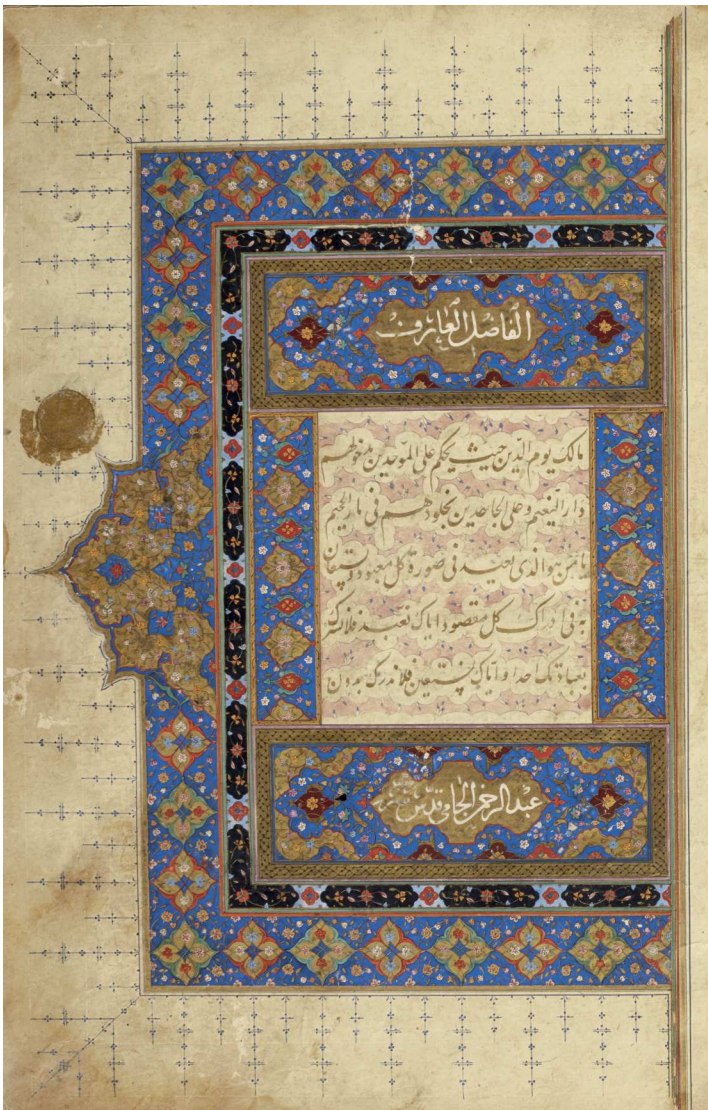
F.72b



F.10a



F.106a



32

'Abd al-Rahman Jami (d.1492), A collection of works, Persia, probably Tabriz, Safavid, dated 972 AH/1565 AD

Persian and Arabic manuscript on paper, 254 leaves plus 4 flyleaves, 28 to 30 lines to the page, written in *nasta'liq* script in black ink, ruled in green, gold and blue, f.1b with illuminated roundel and f.2a with frontispiece with 45 lines of elegant *nasta'liq* in gold, decorated with polychrome and gold interlacing scrolls, lacking a folio after f.1, 9 additional gold and polychrome headpieces, in black leather binding 36.5 by 25cm.

Representing volume one of a *Kulliyat*, the present finely-illuminated manuscript contains: *Shawahid al-nubuwwah* (in Persian); *Manasik al-hajj* (in Persian); *Lawayih* (in Persian); *Durrah al-fakhirah* (in Arabic); *Sokhanan-e khwajah persa* (in Persian); *Al-Hashiyyah al-qudsiyyah* (in Arabic) with a date 15 Ramadan 972 AH/16 April 1565 AD; *Sharh-e naqsh-e fusus* (in Persian); *Tarjumeh-ye manzumeh-ye chehel hadith* (in both Arabic and Persian), and *Sharh fusus al-hikam* (in Arabic).

£ 30,000-40,000 € 32,600-43,500

33

An illuminated miniature Qur'an, Turkey or Persia, Ottoman or Safavid, early 16th century

Arabic manuscript on paper, 369 leaves plus 2 flyleaves, 15 lines to the page, written in *ghubar* script in black ink, ruled in red, green, gold and blue, verses separated by gold dots, surah headings in white or black against a gold ground, marginal gold and polychrome rounded *khams* and *'ashr*, opening gold and polychrome double page frontispiece, in brown morocco binding 8.8 by 5.5cm.

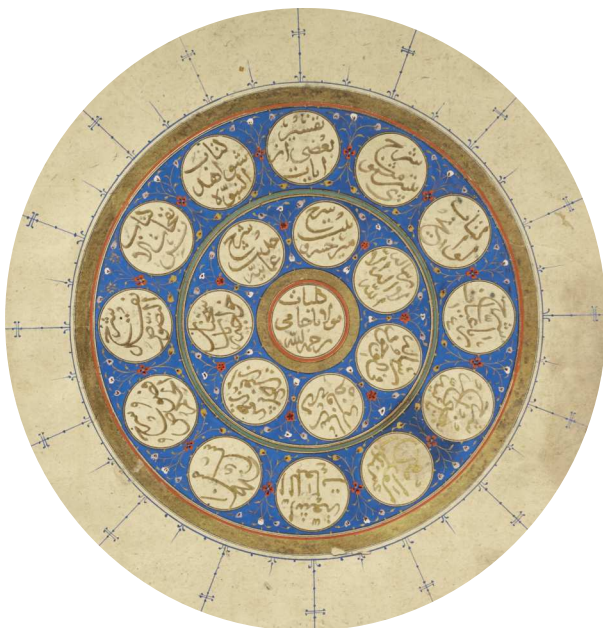
£ 10,000-15,000 € 10,900-16,300

34

Ten leaves from a manuscript of Sa'adi's *Golestan*, Persia, Safavid, 16th/17th century

Persian manuscript on paper, 10 leaves, each 12 lines to the page, written in *nasta'liq* script in black, red, gold and blue, catchwords, set into coloured margins decorated with leafy floral sprays in gold, ruled in blue, black and gold (10) 35.5 by 22cm.

£ 8,000-10,000 € 8,700-10,900



32 detail





35



36

35

**An illuminated *Dala'il al-Khayrat*,
North Africa, dated 1133 AH/1721 AD**

Arabic manuscript on paper, 209 leaves plus 9 flyleaves, written in Maghribi script in brown ink, outlined in blue and gold, important words written in gold outlined in black, headings in polychrome and gold cartouches with interlacing palmettes, containing two diagrams, one of the tombs of the Prophet, Abu Bakr and 'Umar, the other of the Prophet's minbar, in brown gilded leather binding, with flap 10.6 by 12cm.

The fact that North African *Dala'il al-Khayrat* manuscripts are usually not dated makes this volume quite rare. Another *Dala'il al-Khayrat* from North Africa, dated 1119 AH/1707 AD, is now in the Museum of Islamic Arts, Malaysia (*Dala'il al-Khayrat, Prayer Manuscripts from the 16th-19th Century*, Malaysia, 2016, p.28, Ref.No.2012.11.16).

Another interesting aspect of this manuscript is the shape. The text is ruled in octagonal form, but the folios have not been trimmed. Probably it was originally intended to be of octagonal shape but this idea was abandoned when commentaries were added to the border.

£ 5,000-7,000 € 5,500-7,700

36

**An illuminated collection of prayers,
signed by the calligrapher better
known as Adib, Turkey, Ottoman,
dated 1185 AH/1771-72 AD**

Arabic manuscript on paper, 136 leaves plus 6 flyleaves, 11 lines to the page, written in *naskh* script in black ink, keywords in red, text separation represented by pointed red roundels, 2 illuminated floral headpieces, gold cartouche, f.74b and 75a with illustrations of Mecca and Medina, ruled in gold, red and blue, in brown binding with gold cartouche, with flap 15.7 by 10.9cm.

The present manuscript contains both the *Dala'il al-khayrat* of Muhammad ibn Suleyman al-Jazuli (d.1465 AD) as well as the work *al-Hizb al-'azam wa warad al-afkham*, by 'Ali ibn sultan Muhammad al-Qari (d.1754-55 AD).

£ 3,000-5,000 € 3,300-5,500



37

A large illuminated Qur'an, copied by Ahmad Ibn Ilyas, Persia or India, late 16th/early 17th century

Arabic manuscript on paper, 337 leaves plus 2 flyleaves, 11 lines to the page written in *naskh* script in black ink, verses separated by gold and polychrome roundels, *surah* headings within cartouches in red *thuluth* against a gold background decorated with floral scrolls, ruled in orange, green and gold, *'hasra* and *khamsa* verse markers in red and blue in the margins, opening illuminated double *shamsa*, followed by a further double page of illumination with text in white

muhaqqaq against a gold ground within lobed cartouches decorated with gold and polychrome flower scrolls and *chinoiserie* cloud bands, first double page of *surah al-baqarah* (II) similarly illuminated with text in clouds reserved against gold floral ground, the end of the manuscript with prayers in *naskh* and *nasta'liq* scripts, with spurious date 921 AH/1515-16 AD, in gold lacquer floral and calligraphic binding with gilt filigree-work medallions on the doublures 37.8 by 24.3cm.

£ 30,000-50,000 € 32,600-54,500



Detail

A waqfnama bearing the tughra of Sultan Bayezid II (r.1481-1512 AD), Turkey, Ottoman, dated 897 AH/1491 AD

Arabic manuscript on paper, 44 lines to the page, written in *diwani* script in black ink, surmounted by a large *tughra* in black sprinkled in gold, with lacquer box and leather pouch 140 by 26cm.

THE TEXT

This *waqfnama* (*wakifname*) states the endowment (*waqf*) of numerous properties in the Sindirji and Balikesir districts in the Marmara region, by Sitti Nefise Hatun. From the proceeds of the *waqf* stipends are to be paid for twelve people to recite prayers for Sitti Nefise Hatun after her death, and for the imam and the preacher in the congregational mosque in Sindirji; money will also be set aside for candles and mosque lamps, for a stipend for a memoriser of the Qur'an (*hafiz*), for someone to recite praise of the Prophet Muhammad, and for an annual celebration of the Prophet's birth in which food is to be dispensed to the poor, scholars and the upright. It stipulates that her eldest son and his descendants are to become the administrators of the *waqf* after her death, and should his line die out, then it should pass to that of the next son, and then her daughter etc. It is stipulated that the administrator is to receive ten dirhams a day.

The *waqf* is dated beginning of *Muharram* 897 AH/November 1491 AD.

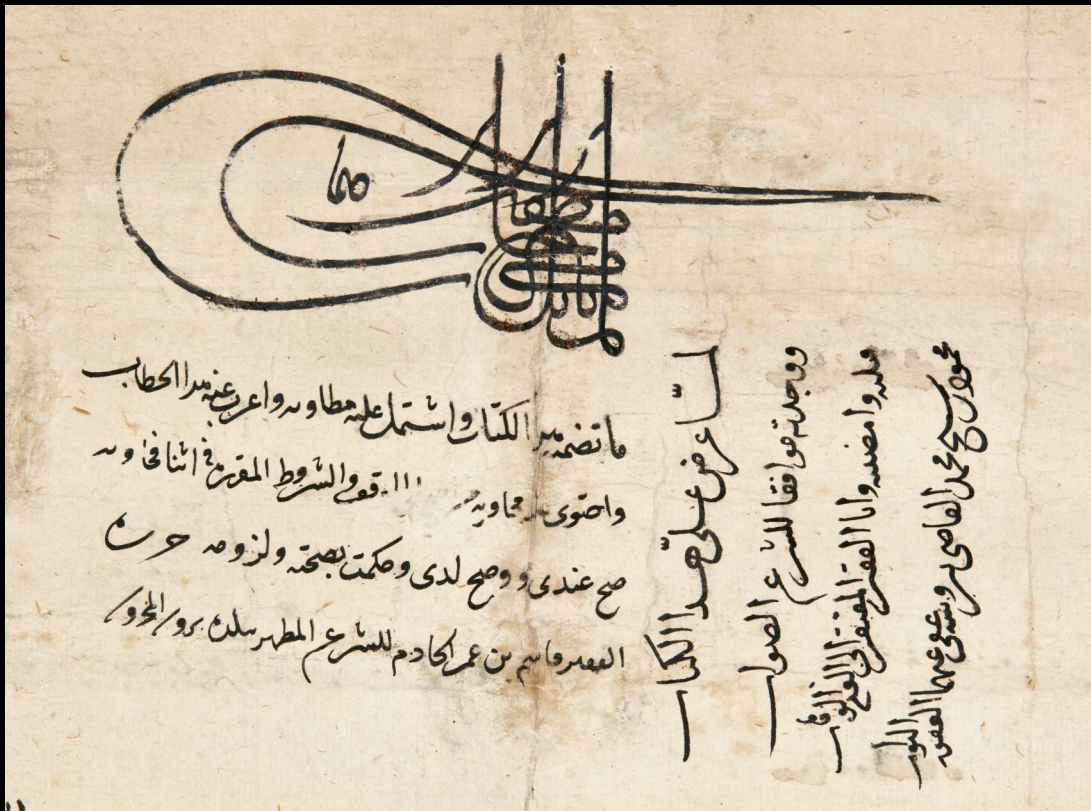
At the top of the page is the *tughra* of Bayezid Ibn Mehmed (Bayezid II). Beneath the *tughra* the document is certified as being legal by a Qasim Ibn 'Umar and by Mahmud ibn Shaykh Muhammad, the *qadi* of Bursa.

THE DONOR

Sitti Nefise Hatun was the daughter of Timurtaşoğlu Oruç Pasha, governor-general of Anatolia under Sultan Murad II and the first wife of the famous Ottoman commander Zaganos Pasha (d.1462 or 1469). Zaganos Pasha, originally a Christian who converted through the *devsirme* system, became one of the highest ranking officers during the reign of Mehmed II, living with Mehmed in Manisa between 1446 and 1451 when he assumed the post of second vizir. He was a key figure during the conquest of Constantinople (1453 AD), as attested by the generous *zeamet* donated to him in December 1453 AD (see Christie's, London, 11 April 2000, lot 53).

At the time the *waqf* was made, Sitti Nefise Hatun was a widow. In the *waqf* she mentions the two sons Mehmed Bey and Ali Celebi, along with her daughter, who married Sultan Mehmed II in 1451 (but divorced in 1453).

£ 50,000-70,000 € 54,500-76,500



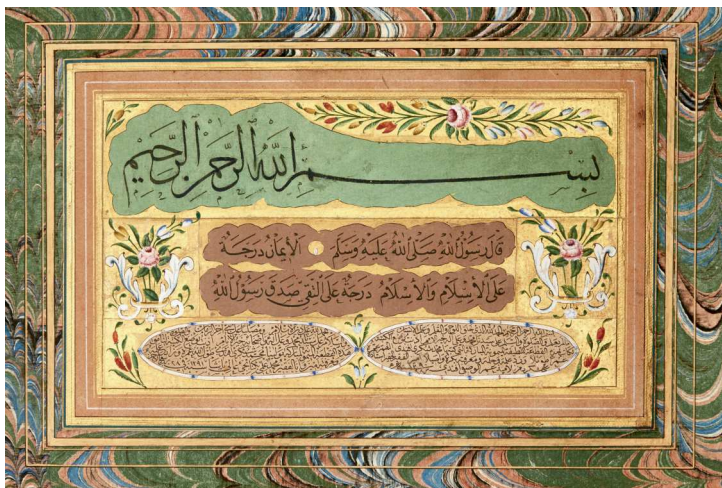
Detail

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

ما تفتقر اليه من كتابه
والصلاة والسلام على
سيدنا محمد وآله الطيبين
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الطاهرين



39

An illuminated calligraphic diploma (*ijazah*), signed by Muhammad Shukri Efendi, Turkey, Ottoman, dated 1290-91 AH/1873-74 AD

Arabic manuscript on paper, upper line in bold black bold *thuluth* script, 2 lines beneath in neat *naskh* script, 2 lower cartouches giving the details of the of the *ijazah*, interstices filled with rococo floral decoration against a gold ground, laid down on marbled paper
calligraphic panel:14.3 by 23.1cm.
leaf:25.2 by 33.5cm.

This Ottoman calligrapher's license (*ijazah*) gives the name of the student as Muhammad Shukri Efendi and the names of the teachers 'Ali Shukri (pupil of 'Umar al-Wasfi) and Mehmed 'Ilmi Efendi (father of 'Ali Shukri Efendi).

£ 4,000-6,000 € 4,350-6,600

40

A tughra of Sultan Selim III (r.1789-1807) mounted on wood, Turkey, dated 1213 AH/1798-99 AD

gouache on paper highlighted in gold, laid down on wood
24.6 by 30.2cm.

£ 4,000-6,000 € 4,350-6,600



40

41

An illuminated Dala'il al-Khayrat, signed by 'Ali al-Wasfi, Turkey, Ottoman, dated 1276 AH/1859 AD

Arabic manuscript on paper, 119 leaves plus 2 flyleaves, 9 lines to the page, written in *naskh* script in black ink, text separation represented by pointed gold roundels, gold and polychrome illuminated opening headpieces, catchwords in red, ruled in gold, black and gold, illustrations of Mecca and Medina, brown morocco binding with gilt-stamped medallions, with flap
21 by 17cm.

£ 3,000-5,000 € 3,300-5,500



41

An illuminated miniature Qur'an, Turkey, Ottoman, 17th century

Arabic manuscript on paper, 281 leaves plus 4 flyleaves, 15 lines to the page, written in fine *ghubar* script in black ink, verses separated by gold dots, surah headings in gold *thuluth* script, catchwords in gold, margins rules in gold and black, opening gold and polychrome double-page frontispiece, in later red-leather European binding 8.5 by 5.2cm.

£ 3,000-5,000 € 3,300-5,500



42

Majma' al-Ansab, a genealogy of the Prophet, Turkey, Ottoman, circa 1715

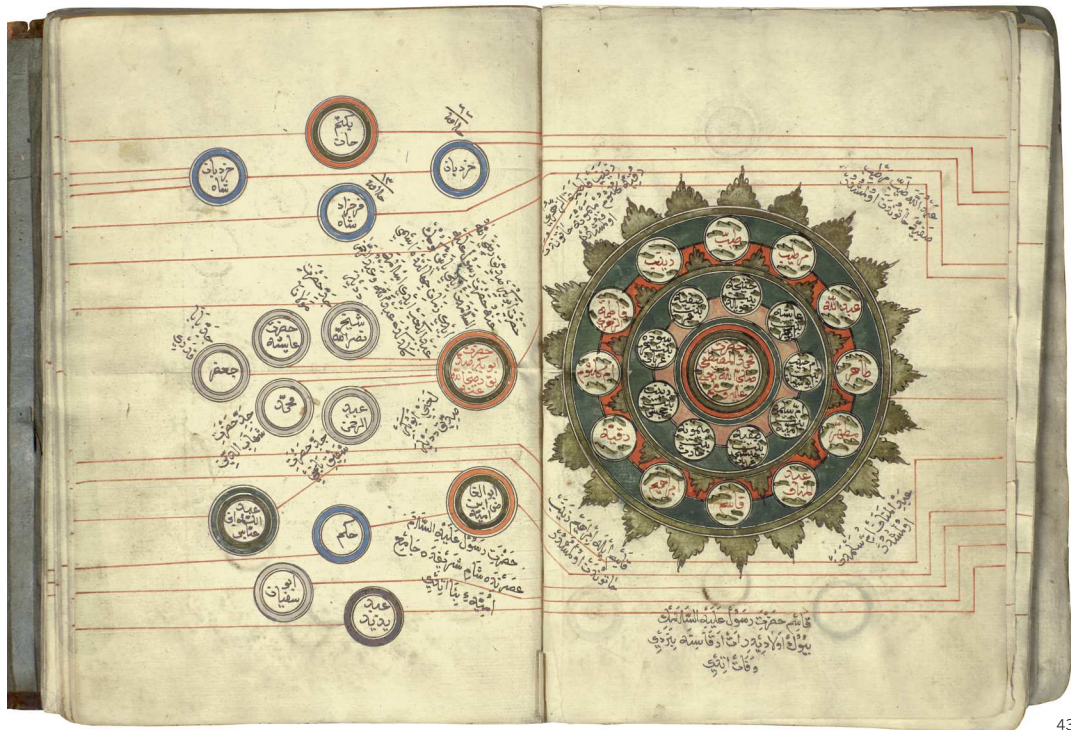
Arabic and Ottoman Turkish manuscript on paper, 59 leaves, with names written in black and red *naskh* script within blue, orange and green circles linked by red lines, comments in black *naskh*, in brown morocco binding, with flap 24.3 by 17cm.

PROVENANCE

Christie's London, 28 April 1998, lot 68.

This manuscript of genealogical tables starts with Adam, and traces the Prophet Muhammad and his descendants, the rulers of Persia, the Ottoman sultans (ending with Ahmed III, r.1703-30), and the Qadiriite Sufis. The final date given is 1127 AH/1715 AD, although the later roundel giving the name of Sultan Mahmud I and the date 1135 AH/1722 AD, may have been added by a later owner.

£ 5,000-7,000 € 5,500-7,700



43



44

A traveller's talismanic compendium, signed by Muhammad ibn Hasan, Turkey, Ottoman, dated 1151 AH/1738-39 AD

Arabic manuscript on paper, comprising 57 folding panels, written in *naskh* script in black and red ink decorated with polychrome heightened with gold, housed in a circular papier-maché case, with textile pouch 14.3cm. diam.

This manuscript is remarkable for its unusual form and varied contents. Three main folding components comprise concertina-form panels filled with text and illuminated with *hilyes*, circular diagrams, the *Qasida al-Burda* and diagrams of Jerusalem and Mecca and Medina. Alongside the scribe's name and date of composition (*Safr* 1151 AH/May-June 1738 AD), the colophon mentions the place in which it was copied: Misis, in southern Turkey. Known during the Byzantine period as Mopsouestia, Misis was conquered by the Ottomans during the reign of Sultan Selim I (r.1512-22).

A list of the manuscript's contents are as follows:

The scales used on the Day of Judgement (*Mizaa*n). The diagram shows the followers of the Imams of the four schools of law (Imam Ahmad ibn Hanbal, Imam Shafi'i, Imam Malik, Imam Abu Hanifa) arranged around the scales.

A diagram showing the path of the righteous and the path of the disobedient, taken from the *Tabaqat* of al-Sha'rani (d.1565).

The circle of the *bismillah*, copied from the *Shams al-Ma'arif* of Ahmad ibn 'Ali al-Buni.

The table of Surat al-Ikhlās, also taken from the *Shams al-Ma'arif*.

The circle of the 'Speech of God' (*lafzat Allah*), also taken from the *Shams al-Ma'arif*.

The circle of the Greatest Name, also taken from the *Shams al-Ma'arif*.

The table of *Ayat al-Kursi*, also taken from the *Shams al-Ma'arif*.

The Seven Verses (*al-Ayat al-Saba'*).

A circle for release from all manner of problems.

A circle for victory and success in all matters.

A circle for binding the arms, tongues and ears of enemies.

A circle for asking for generosity from the mighty.

A circle for release from plague and pestilence.

A circle for being free from the evil of enemies.

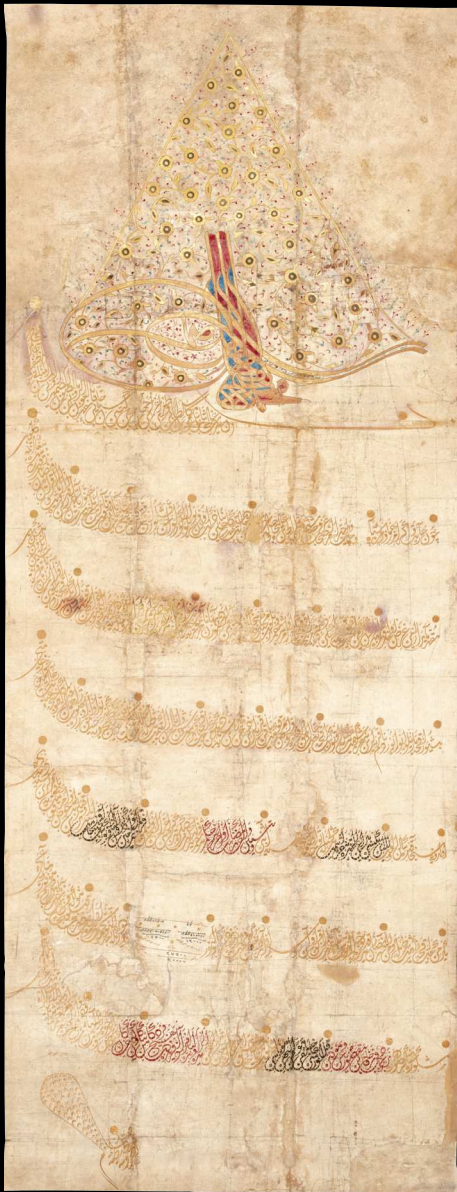
A circle for being loved and desired by people.

A circle for being victorious over enemies.

A circle for asking for victory and glory.

A circle for being free of imprisonment and other catastrophes.

£ 20,000-30,000 € 21,800-32,600



45

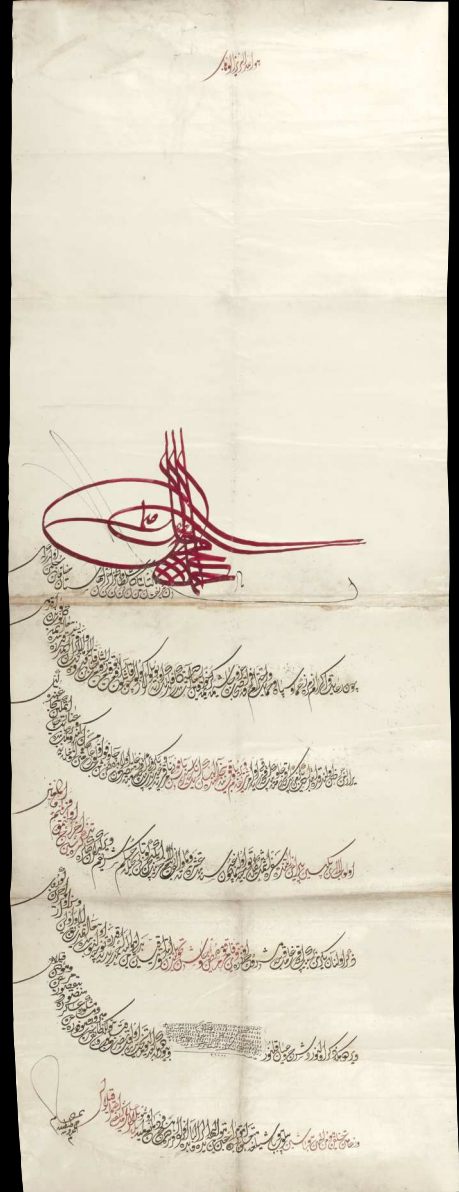
45

A firman bearing the tughra of Sultan Mehmed IV (r.1648-87), Turkey, Ottoman, dated 1092 AH/1681 AD

Ottoman Turkish manuscript on paper, 7 lines to the page, written in *diwani* script in gold, red and black ink, surmounted by a large *tughra* within a large rococo cartouche filled with florals scrolls
113.8 by 43.8cm.

This firman, dated to the end of Ramadan 1092 AH/1681 AD, during the reign of Sultan Mehmed IV, awards the revenues of various villages in the district of Mincigirt (modern day Inkaya in Kars province) to a certain Ramazan, who is identified as being "tall, with hazel eyes and light-coloured eyebrows", as *zeamet* (land tenure in return for military service) in addition to the lands already held by him.

£ 6,000-8,000 € 6,600-8,700



46

46

A berat bearing the tughra of Sultan Ahmed III (r.1703-30), Turkey, Ottoman, dated 1116 AH/1704 AD

Ottoman Turkish manuscript on paper, 7 lines to the page written in *diwani* script in black and red ink sprinkled in gold, surmounted by a large *tughra* in red ink, the paper watermarked with three stacked crescent moons, in lacquer box
120 by 43.8cm.

This *berat*, dated 1116 AH/1704 AD (during the reign of Sultan Ahmed III), awards the revenues of lands in the Konya district, previously held by the deceased Mustafa Çavuş, to a certain Ahmed, who is identified as being "tall, with hazel eyes and light-coloured eyebrows", as *zeamet* (land tenure in return for military service).

£ 8,000-12,000 € 8,700-13,100



47

An illuminated Qur'an, copied by Mustafa Kutahi, Turkey, Ottoman, dated 1170 AH/1756-57 AD

Arabic manuscript on paper, 343 leaves plus 4 flyleaves, 13 lines to the page, written in *naskh* script in black ink, ruled in blue and gold, verses separated by gold and polychrome dots, surah headings in white *thuluth* script against a gold grounds within floral cartouches, opening gold and polychrome double-page frontispiece, in gilt-stamped brown leather binding, with flap 22.1 by 14.6cm.

£ 15,000-20,000 € 16,300-21,800



Detail



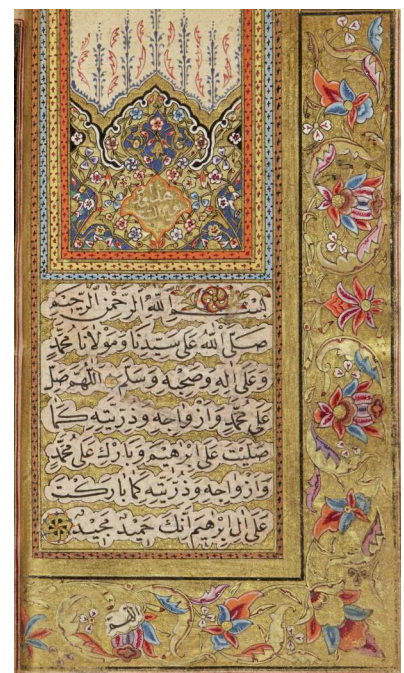
48

A book of prayers, including an illuminated *Dala'il al-Khayrat*, copied by 'Ali al-Shukri, Turkey, Ottoman, dated 1204 AH/1789-90 AD

Arabic manuscript on paper, 107 leaves plus 2 flyleaves, 11 lines to the page, written in *naskh* script in black ink, outlined in gold, red and blue, text separation represented by pointed gold roundels, 2 illuminated bifolia with gold and polychrome floral decoration, illuminated finispiece, f.15b and f.16a with illustrations of Mecca and Medina, titles in white ink against gold ground within cartouches, gold and polychrome marginal devices, brown gilt-stamped binding, with flap 16 by 10cm.

Born in the Galata district of Istanbul, 'Ali Shukri Efendi was the student of Wafa'i Mehmed Efendi, and became the imam of the imperial treasury of the Topkapi Palace. Two Qur'an manuscripts copied by him are preserved in the Topkapi Palace Museum, the first dated 1246 AH/1830 AD and the second 1250 AH/1834 AD. A Qur'an *juz'* signed by him was sold in these rooms, 9 April 2014, lot 63. This book of prayers is an early example of his work, as he still quotes his teacher's name in the colophon.

£ 15,000-25,000 € 16,300-27,200



Detail



An illuminated berat bearing the tughra of Sultan Abdulhamid I (r.1774-89), Turkey, Ottoman, dated 1192 AH/1778 AD

Ottoman Turkish manuscript on paper, 25 lines to the page written in *divani* script in black and red ink sprinkled in gold, surmounted by a large gold and polychrome *tughra*, within a large cartouche filled with gold scrolls and polychrome cartouches, with an interlacing flower border and later comments, the paper watermarked with three stacked crescent moons
139.8 by 47.6cm.

This berat, dated 4 Dhu'l-Hijjah 1192 AH/24 December 1778 AD (during the reign of Sultan Abdulhamid I), awards lands in the sancak of Bozok (Yozgat) to a certain Muhammad as a tax-farm (*malikane*).

£ 7,000-10,000 € 7,700-10,900

49

50

An illuminated calligraphic muraqqa', signed by Ahmad Zahidi, Turkey, Ottoman, dated 1257 AH/1841 AD

Arabic manuscript on paper, 14 leaves comprising 26 panels of calligraphy, each comprising 4 lines of *thuluth* and *naskh* script in black ink, verses separated by illuminated roundels, margins ruled in gold, laid down on paper of different colours, colophon on f.14a, red leather binding
25.5 by 18.8cm.

£ 7,000-10,000 € 7,700-10,900



50

50

SOTHEBY'S



51

An illuminated Qur'an, copied by Muhammad 'Ali al-Isfahani, Persia, Qajar, dated 1207 AH/1792-93 AD

Arabic manuscript on paper, 250 leaves plus a flyleaf, 17 lines to the page, written in neat *naskh* script in black ink in cloud bands against a gold ground throughout, verses separated by pointed gold florets, surah headings written in red *thuluth* script against gold ground within foliated cartouches, polychrome and gold verse markers, ruled in gold, opening gold and polychrome double-page frontispiece composed of a thick border of interlacing flowers and split-palmettes, in lacquer binding with floral motifs, doublures with floral compositions 19.8 by 12.5cm.

£ 20,000-30,000 € 21,800-32,600



Detail of binding



Detail

52

Mehmed ibn Salih Yazicioglu (d.1451-52), Muhammediyye, poetry in praise of the Prophet Muhammad, signed by Hasan ibn Ibrahim, Turkey or Hijaz, Ottoman, dated 1237 AH/1822 AD

Ottoman Turkish and Arabic manuscript on watermarked paper, 265 leaves plus 5 flyleaves, 21 lines to the page, written in *naskh* script in black ink, headings in red ink, ruled in gold or red with 99 illustrations and 5 *hilyes* throughout, in gilt-stamped Ottoman binding 29.7 by 19cm.

This lavishly illustrated manuscript contains 99 illustrations, 5 hilyes and covers several topics connected with the life of the Prophet Muhammad, Adam and Eve, Mecca and Medina and the *Hajj* as well as the al-Aqsa mosque and the Dome of the Rock in Jerusalem.

£ 35,000-45,000 € 38,100-48,900

This volume is the author's own translation into Ottoman Turkish verse of his Arabic work entitled *Megharibu zaman*. The text is in Ottoman Turkish with Arabic headings written in *naskh* script in red ink.

A copy of this work, dated 1005 AH/1597 AD (MS Turk. d. 6), is in the Bodleian Library, Oxford (see G. Kut, *Supplementary Catalogue of Turkish Manuscripts in the Bodleian Library*, Oxford, 2003, p.47, no.63). For other copies see E. Blochet, *Bibliothèque Nationale: Catalogue des Manuscrits Turcs*, 2 volumes, Paris, 1932-33, A.F. 238, S. 319 – 21, and C. Rieu, *Catalogue of the Turkish Manuscripts in the British Museum*, London, 1888, 168a.

The illustrations in the present manuscript are as follows:

The tree of Adam and Eve in paradise.
The Holy Mosque in Mecca.
Mountain of Ara'fat and Adam's dome (Where Adam met Eve).
The Dome of Amina, the mother of Prophet Muhammad, in Mecca.

The Ka'ba.
The Abu Qubais Mountain in Mecca.
The Ka'ba and its surroundings.
The Al-'Aqsa Mosque and the Dome of the Rock in Jerusalem.
The Ka'ba and Al-'Aqsa Mosque and the Dome of the Rock (Isra and Mir'aj).
The Hira Mountain and Mount of Mecca and the 'Miracle of Splitting the moon'.
The house of Prophet Mohammad in Mecca and the conspiracy of the Quraysh to kill him and the sleeping of 'Ali ibn Abi Talib during the night of his migration to Medina.
The migration of the Prophet Muhammad and Abu Bakr to Medina.
The entry of the Prophet Muhammad and Abu Bakr to Medina.
The receipt and welcome of Medina citizens of the Prophet Muhammad and Abu Bakr.
The Battle of the Confederates (also known as the Battle of the Trench) in the vicinity of Medina.
The Battle of Uhud on the plains of Mount Uhud.
The tombs of the myrtles of the Battle of Uhud in Medina, including the uncle of the Prophet Hamza.
The Battle of Conquest of Mecca and the entry of Muslims.
The Farewell Sermon (Last *Khutba*) of the Prophet Muhammad.
The Prophet Mohammad's Palace in Heaven.
The speech platform of the Prophet Mohammad in Medina.
The House of 'Aisha (Wife of the Prophet Muhammad) in Medina.
The Prophet Muhammad's *Hilye*.
The death of the Prophet Mohammad.
The tomb of the Prophet Mohammad.
The tools of the Prophet Mohammad (his Qur'an, prayer carpet, ewer, toothbrush, robe, crutch, comb, shoes).
The dress of the Fatima.
The tools of Fatima.
Fatima's tomb.
Abu Bakr's *Hilye* and his tomb in Medina
'Umar's *Hilye* and his tomb in Medina.
'Uthman's *Hilye* and his tomb.
'Ali's *Hilye* and his tomb.
The tomb of Hasan ibn 'Ali.
The tomb of Husayn ibn 'Ali.
Signs of the Day of Resurrection and the sunrise form the west.
The Day of Resurrection and the departure of people from their graves to heaven.
The Brigade of al-Hamd (Praise) during Judgment Day.
The valleys of Hell.
Scenes from Judgment day, and the places of the Prophets.
The location between Heaven and Hell.
The platform of prophets on Judgment day.
The Judgment Day scales.

جنت دارالجلال



کوه تيم و حيان کوهه انظار اولمغه اما طيوته انظار
 هر حبه حفته مکنر پله اول حفته کي سکنانه نادر اولمغ عيوض
 حيان جنتا فابري سندن بچير کيم کي بر کوشک طيرون علامه صافي
 کوشدن اولمغ شرفه سي اسق نندن اولمغ

صافه

جنت دارالسلام



بوند نصکون بر کوشکه دهر واده لر اندن دهر کينه ايلر کيدوب
 بر کوشکه دهر وانه لر دبول اولمغ کينه اولان انجانر مو سکره
 سنانلر ايليه هر بير بيلان بر کوان ويره دهر کوشک حله ايلر اولمغ

- The water basin of Prophet Muhammad in Heaven.
- The Day of Resurrection and the departure of people from their graves to heaven.
- The Brigades of the Prophets, companions and martyrs after judgment during their path to Heaven.
- The Brigade of al-Hamd (Praise), on the way to Heaven.
- The Brigade of prophets (Moses, Jesus and Ayyub) on their way to Heaven.
- The Brigade of prophet Dawood (David) on his way to Heaven.
- The Brigade of prophet Suleyman on his way to Heaven.
- The way to heaven between fruitful trees.
- Dar al-Jalal, Heaven.
- Dar al-Salam, Heaven.
- Dar al-Ma'awa, Heaven.
- Dar al-Khuld, Heaven.
- Dar al-Wasselya, Heaven.
- Dar al-Na'im, Heaven.
- Dar al-Furdawes, Heaven.
- Dar al-Adan, Heaven.
- The tree of Tuba in Heaven.
- The places of the four Righteous Caliphs in Heaven.



Detail

A Qur'an section, North Africa or Spain, circa 13th century AD

Arabic manuscript on vellum, 51 leaves plus 6 flyleaves, 11 lines to the page, written in Maghribi script in brown ink, verses separated by gold knotted trefoils, *khamsa* and 'ashra verse markers, incomplete, f.42b with surah heading (surah al-An'am, VI) written in gold Kufic script with illuminated palmette extending into the margin, later morocco binding, with flap 19.6 by 17.5cm.

£ 6,000-8,000 € 6,600-8,700

Abu 'Abdullah Muhammad ibn Isma'il ibn Ibrahim al-Bukhari (d.870 AD), Volume II of Al-Jami' al-Sahih (a canonical collection of traditions), North Africa or Spain, 14th century

Arabic manuscript on paper, 225 leaves plus 2 flyleaves, 32 lines to the page, written in small Maghribi script in black ink, catchwords and titles in bolder Maghribi, in later Ottoman red morocco binding 25.3 by 17cm.

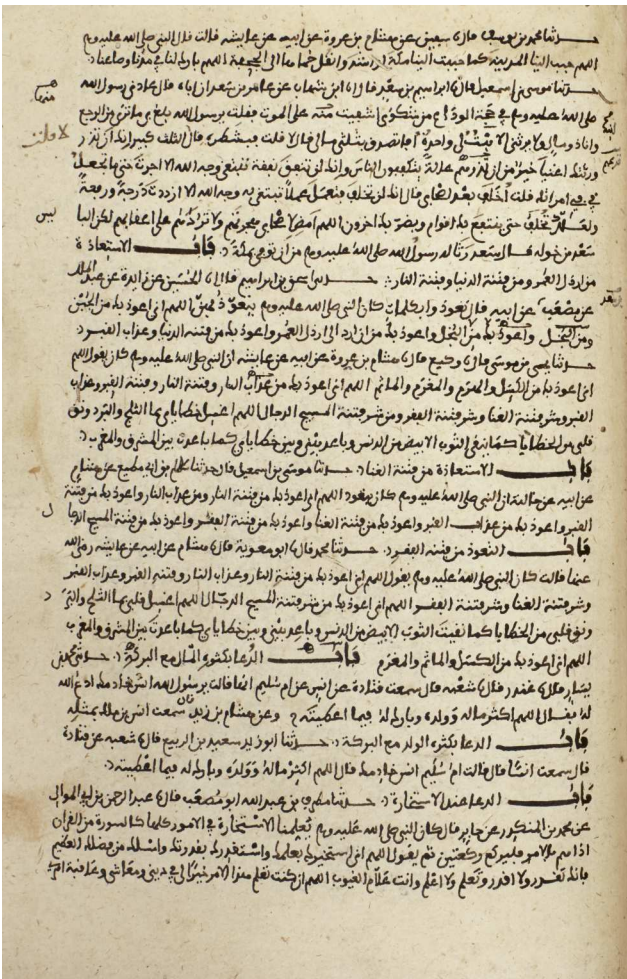
Born in Bukhara in 810 AD, Muhammad ibn Isma'il al-Bukhari wrote his *Al-Jami' al-Sahih* (now prominently known as the *Sahih al-Bukhari*) as a compilation of 7,397 traditions selected from the 600,000 *hadith* that were extant in his time (Gibb *et al* (eds.), 1986, p.1296). The earliest copy of al-Bukhari's *al-Jami' al-Sahih* is dated 581 AH/1185 AD, now in the British Library (OR 7755) (Baker 2001, pp.30-31).

Many copies of this work were produced in North Africa and Spain between twelfth and fourteenth centuries. A lavishly illuminated copy was sold in these rooms, 19 October 2016, lot 158. Volumes from a copy similar to the present and dated 632 AH/1235 AD were offered at Christie's, 13 March 1998, lot 51 and 19 April 1999, lot 318; other contemporaneous examples were sold in Christie's, 16 October 2001, lot 29 and 26 April 1994, lot 60. See also C. Brockelmann, *GAL*, I, 157, S. I. 260.

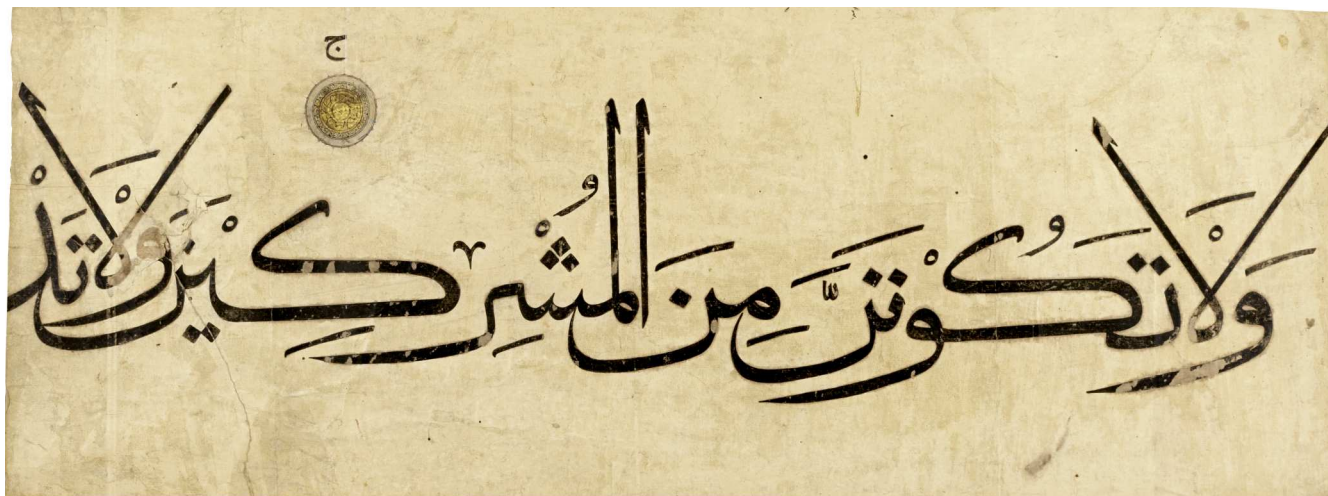
£ 3,000-5,000 € 3,300-5,500



53



54



55

55

A fragment of a single line from a replacement page of the 'Baysunghur Qur'an', Persia, Qajar, 19th century

TEXT: SURAH YUNUS (X), SECOND HALF OF VERSE 105

Arabic manuscript on paper, laid down on card, one line of *muhaqqaq* script in black ink, one gold and polychrome verse marker
text panel: 29.8 by 79.6cm.
leaf: 43.5 by 93.4cm.

‡ £ 6,000-8,000 € 6,600-8,700

56

An illuminated Qur'an hizb (XLII), Egypt, Mamluk, 14th century

TEXT: SURAH LUQMAN (XXXI), VERSE 22 TO SURAH AL-AHZAB (XXXIII), VERSE 30

Arabic manuscript on paper, 36 leaves plus 2 flyleaves, 5 lines to the page, written in *muhaqqaq* script in black ink, verses separated by gold and polychrome rosettes, surah headings written in polychrome and gold *thuluth*, marginal gold and polychrome verse markers, in stamped modern leather binding, with flap
26.2 by 19cm.

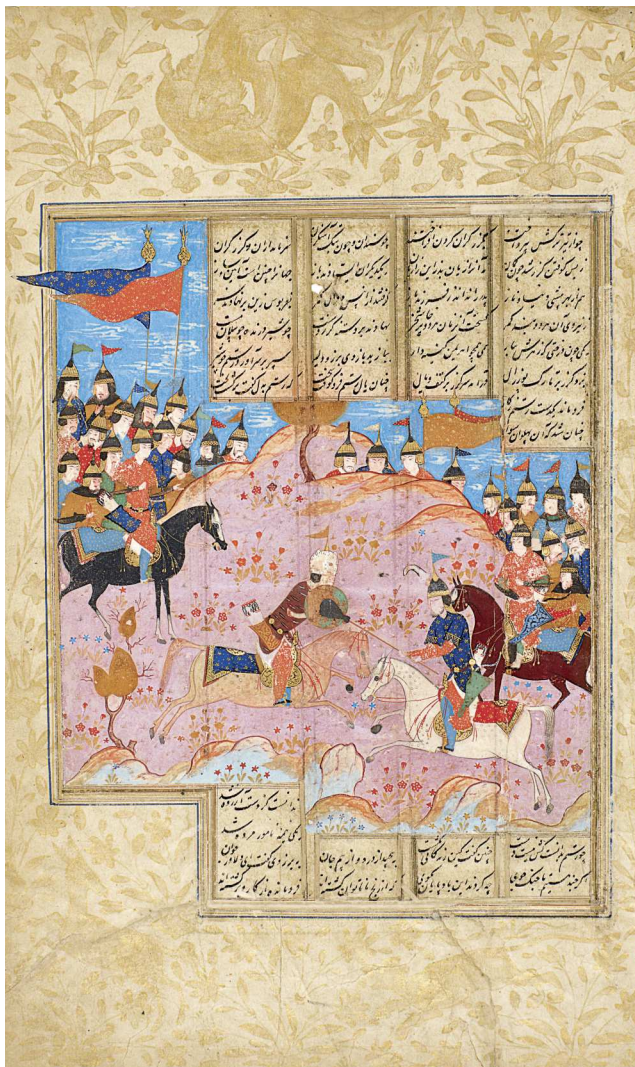
PROVENANCE

Sotheby's London, 29 April 1998, lot 19.

£ 4,000-6,000 € 4,350-6,600



56



57

57

An illustrated and illuminated leaf from a manuscript of Firdausi's *Shahnameh*: Rostam in mounted combat, Persia, Shiraz, Safavid, circa 1560

gouache and ink on paper, heightened with gold, 10 lines to the page above and below the painting, written in *nasta'liq* script in black ink within 4 columns, ruled in gold and black, the borders decorated with outdoor scenes of wildlife and foliage, the reverse with 24 lines of text in *nasta'liq* script painting: 21.5 by 18.5cm. leaf: 37 by 22.5cm.

‡ £ 4,000-6,000 € 4,350-6,600



58

58

An illustrated and illuminated leaf from a manuscript of Firdausi's *Shahnameh*: Kay Khosrow slays Afrasiyab, Persia, Shiraz, Safavid, circa 1560

gouache and ink on paper, heightened with gold, 7 lines to the page above and below the painting, written in *nasta'liq* script in black ink within 4 columns, ruled in gold and black, the borders decorated with outdoor scenes of wildlife and foliage, the reverse with 17 lines of horizontal and diagonal text in *nasta'liq* script painting: 23 by 19cm. leaf: 36 by 22.2cm.

‡ £ 4,000-6,000 € 4,350-6,600



59

59

A prince enthroned in a landscape, Central Asia, Bukhara, early 17th century

gouache heightened with gold on paper, laid down on album page with illuminated inner border and gold-sprinkled green paper, the reverse with central gilt and blue medallion painting: 16.6 by 8cm.
leaf: 39.5 by 26cm.

PROVENANCE

Sotheby's London, Hagop Kevorkian Collection, 12 April 1976, lot 26.
Sotheby's London, 14 October 1999, lot 50.

Two further illustrated leaves from the same manuscript were sold in these rooms, 9 December 1970, lot 235 and 236. A close comparable in style is a *Khamsa* of Nizami dated 1669-71 made for the Janid Prince 'Abd al-'Aziz Bahdur Khan, now in the Chester Beatty library (Ms276).

‡ £ 4,000-6,000 € 4,350-6,600



60

60

Shirin mourning Farhad, attributable to Mir Kalan Khan, Delhi or Lucknow, Mughal, circa 1740-60

gouache heightened with gold on paper, laid down on album page with gold and polychrome floral borders
painting: 11.4 by 6.5cm.
leaf: 36.8 by 24.2cm.

‡ £ 4,000-6,000 € 4,350-6,600



Jalal al-Din Muhammad Rumi (d.1273 AD), the six books of the Mathnawi, copied by Ahmad al-Sakaki al-Shirazi, Persia, Safavid, dated 1068-69 AH/1657-58 AD

Persian manuscript on paper, 308 leaves, 24 lines to the page, text arranged in 4 columns, written in fine *naskh* script in black ink, headings in red, ruled in gold and blue, gold and polychrome opening double page decorated with a fine interlace of floral scrolls, 5 further illuminated headpieces at the start of each book, in later brown stamped leather binding 23.8 by 15.2cm.

Three colophons record dates as follows:

Book three: 22 *Rabi* / 1068 AH/28 December 1657 AD.

Book four: 4 *Rabi* 1068 AH/7 April 1658 AD.

Book five: 8 *Safr* 1069 AH/11 November 1658 AD.

£ 4,000-6,000 € 4,350-6,600

61

An illuminated miniature Qur'an, copied by 'Abdullah al-Zanani, Persia, dated 1225 AH/1810 AD

Arabic manuscript on paper, 191 leaves plus 3 flyleaves, 21 lines to the page, written in *ghubar* script in black ink within clouds against a gold background, ruled in gold, verses separated by polychrome and gold dots, surah headings in red against a gold ground, marginal gold and polychrome rounded, f.1b, f.2a, f.190b and 191a with illuminated *shamsa*, opening gold and polychrome double-page frontispiece, floral lacquer binding 9.6 by 5.8cm.

£ 4,000-6,000 € 4,350-6,600



62

62



63

63

A lacquer penbox, signed 'Ya Shah Najaf' (Najaf 'Ali), Persia, Qajar, circa 1850-60

lacquered papier-maché box with rounded ends and sliding tray, decorated with gilt lobed panels featuring Shaykh San'an given wine by the Christian maiden, the sides with hunting scenes, the base of the cover and the side of the sliding compartment with floral scrolls 21.5 by 3.5cm.

The signature *ya shah-e najaf* is connected with the artistic production of Najaf 'Ali (1795-1863 AD), the great master of lacquer of the first half of nineteenth century. The signature also refers to Imam 'Ali and his burial site in Najaf, Iraq. A closely-comparable penbox to the present example, decorated with the same scenes on the top, is in the Nasser D. Khalili Collection (Raby 1997, pp.68-69, no.258), where it is attributed to the painter Muhammad Isma'il, one of Najaf 'Ali's most famous pupils. For more on Najaf 'Ali and his circle see *ibid*, pp.22-89.

‡ £ 3,000-5,000 € 3,300-5,500

64

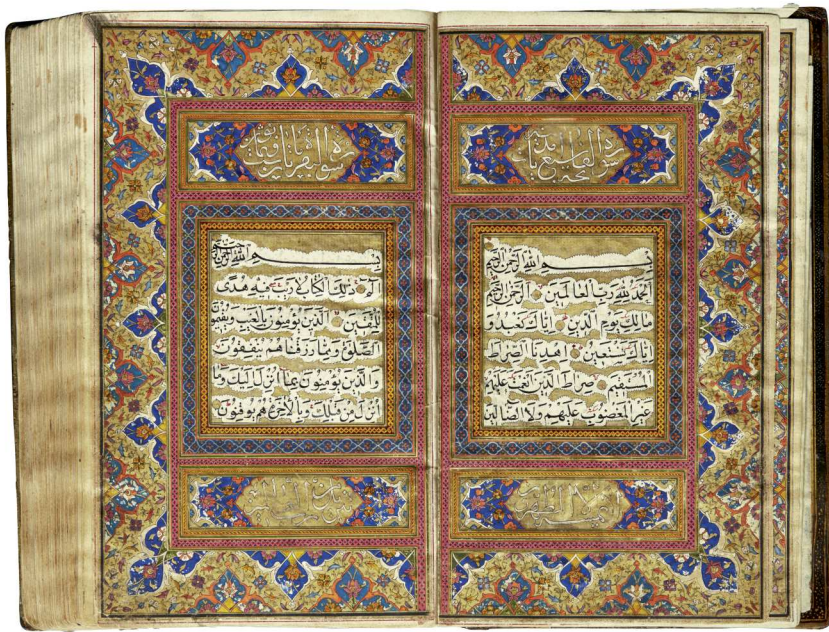
A lacquer penbox, signed 'Ya Shah Najaf' (Najaf 'Ali), Persia, Qajar, dated 1270 AH/1853-54 AD

lacquered papier-maché box with rounded ends and sliding tray, decorated with hunting scenes, the base of the cover and the side of the sliding compartment with floral scrolls 22 by 3.8cm.

‡ £ 3,000-5,000 € 3,300-5,500



64



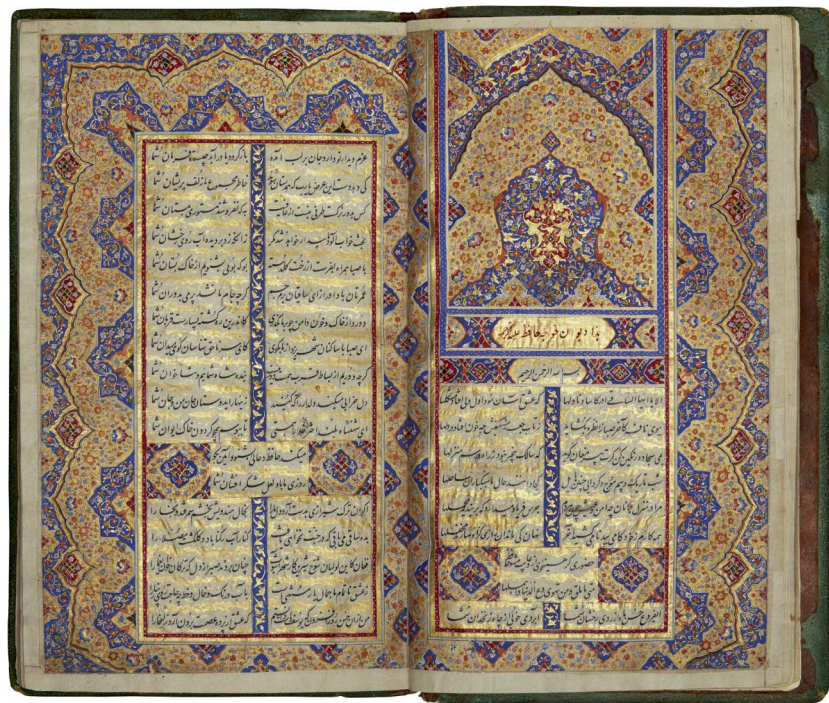
65

65

An illuminated Qur'an, copied by Lutf 'Ali Afshar Arumi, Persia, Qajar, dated 1219 AH/1804 AD

Arabic manuscript on paper, 271 leaves plus 4 flyleaves, 16 lines to the page, written in *naskh* script in black ink, verses separated by pointed gold roundels, surah headings in red *thuluth* against a gold ground within cartouches occasionally decorated with gold and blue, *hizb* and *juz'* marginal markers in gold and red, ruled in blue and gold, opening gold and polychrome double-page frontispiece composed of a thick border of split-palmettes and interlacing flowers, in lacquer binding decorated with flowers 20.4 by 12.7cm.

£ 8,000-12,000 € 8,700-13,100



66

66

Hafiz (d.1389-90 ad), Diwan, Persia, Qajar, 19th century

Persian manuscript on paper, 189 leaves plus 2 flyleaves, 18 lines to the page, written in neat *nasta'liq* script in black ink, arranged in 2 columns with text panel outlined in gold, small rectangular panels, each with two lines of poetry within panels of scrolling flowers, 2 illuminated polychrome opening headpieces, green leather stamped binding 26.4 by 15.6cm.

PROVENANCE

Private collection, UK since the early 1970s.

A note on the last page dated 1 Safar 1310 AH/25 August 1892 AD was written by the Qajar Prince 'Abd al-Husayn [Farmanfarma] stating that the manuscript was gifted to him by a certain Muhammad Mahdi Khan on 29 Muharram 1310 AH/23 August 1892 AD, and that he would not take any money for it. The printed note at the opening is that of the Firdaws Library (unidentified) which identifies the text and that it was presented to Prince 'Abd al-Husayn Mirza Farmanfarma.

'Abd al-Husayn Farmanfarma (1857-1939), was a son-in-law of Muzaffar al-Din Shah with the titles Nusrat al-Dawlah, Salar Lashgar and Farmanfarma, who held numerous prominent posts during his life, including Governor of Kerman, Kurdistan, Minister of War, Minister of Justice and Minister of Home Affairs (Bamdad 1966, pp.247-53).

£ 6,000-8,000 € 6,600-8,700



An illuminated Qur'an, copied by 'Ali Reza ibn Haji Muhammad Ja'far, Persia, Qajar, dated 1258 AH/1842 AD

Arabic manuscript on paper, 416 leaves, 12 lines to the page, written in elegant *naskh* script in black ink, with interlinear Persian translation in *nasta'liq*, verses separated by polychrome and gold rosettes, surah headings in gold *thuluth* within a gold and polychrome cartouche, polychrome and gold verse markers within foliated cartouches, commentaries in black *shikasteh* script on a gold ground within cartouches, 30 bifolia marking the *juz'* divisions with borders decorated with intricate gold and polychrome interlacing scrolls, opening gold and polychrome double page with two portraits including Imam 'Ali seated holding a sword (f.2a), followed by illuminated double page with a surah index, followed by an illuminated frontispiece composed of a thick border of interlacing flowers and split-palmettes, fine floral lacquer binding 29 by 18.5cm.

The colophon of this Qur'an gives the name of the merchant Haji Muhammad Baqir who commissioned this fine manuscript. The opening double page with portraits is quite an unusual feature of this Qur'an, and it was undoubtedly a commission for a *Shia* Muslim, as the portrait on the left hand side clearly represents 'Ali with his sword (*dhu'l-faqar*).

Two later notes register the deaths of two members of the family of Haji Muhammad Baqir: his mother, Kafiyeh (?) Khanom, who died on 14 Shawwal 1289 AH/15 December 1872 AD, and Karbala'i Aqa Bozorg on 22 Shawwal 1289 AH/23 December 1872 AD.

Two other manuscripts copied by 'Ali Reza ibn Haji Muhammad Ja'far are recorded: a *tadhkirah al-'abidin* dated 1 Ramadan 1258 AH/6 October 1842 AD, mentioned by Mehdi Bayani in the National Library in Tehran, and a Qur'an dated 1260 AH/1844 AD, sold in these rooms, 16 October 1996, lot 29.

£ 30,000-50,000 € 32,600-54,500



F.2a



68

68

An illuminated Qur'an, Persia, Qajar, first half 19th century

Arabic manuscript on paper, 243 leaves plus 6 fly-leaves, 17 lines to the page, written in fine *naskh* script in black ink, ruled in gold, red and blue, verses separated by gold and polychrome rosettes, surah headings written in gold *riqa* against a blue ground within cartouches, gold and polychrome verse markers, illuminated frontispiece in colours and gold, in contemporaneous floral lacquer binding 19.3 by 12.2cm.

PROVENANCE

Private collection, UK since the early 1970s.

£ 6,000-8,000 € 6,600-8,700



69

69

A Qur'an, Sub-Saharan Africa, probably Sudan, dated 1914

Arabic manuscript on paper, 613 leaves plus 4 flyleaves, 13 lines to the page, written in *Sudani* script in dark brown ink, vocalisation in red, verses separated by coloured dots, opening bifolia with polychrome geometrical decoration, 3 similar folios at the end of each quarter, brown leather binding, with flap 23.3 by 18.2cm.

The colophon states that the present manuscript was copied from a Qur'an written by Mustafa Nahif, pupil of Hasan Efendi, under the patronage of the Ottoman Sultan Abdul Hamid II (r.1876-1909).

£ 7,000-10,000 € 7,700-10,900



70

An illuminated Qur'an, copied by Muhammad Vasfi, Turkey, Ottoman, dated 1283 AH/1866-67 AD

Arabic manuscript on paper, 317 leaves plus 5 flyleaves, 15 lines to the page, written in fine *naskh* script in black ink, ruled in gold and red, verses separated by gold pointed dots, surah headings written in white *naskh* script against a gold ground, margins with gold floral devices throughout, gold and polychrome opening double-page frontispiece, the colophon against a gold background decorated with flowers, black binding with gold geometrical decoration, with lap 20 by 12.4cm.

£ 15,000-20,000 € 16,300-21,800



Colophon



71

**A double-sided illuminated leaf:
birds flying around a tree, Persia or
India, 17th century**

gold and blue on paper, ruled in red, blue and gold
painting: 29 by 14cm.
leaf: 38.3 by 23.5cm.

This highly decorative design is extremely unusual for being executed in reserve against a coloured ground, rather than the normal technique of painting in colours on a plain

background, and creates a lush and striking visual effect. Whilst the individual motifs are reminiscent of Persian decorative styles of the period, including Safavid tiles and manuscript border illustrations, it is also possible that the present work was produced in India. Clear comparisons can be made with Mughal and Deccani textiles and carpets during the early seventeenth century, as well as floral studies on paper and album border illustrations, which were popular at the time.

For related works see the following: Leach 1998, no.67; Zebrowski 1983, co.pl.XII, figs.87 and 101; Canby 1998, no.116; Topsfield and Beach 1991, no.8 and Walker 1997, figs.31, 33, 34, 92 and 98. An almost identical sister leaf, presumably the facing page to the present illustration in the original manuscript, was sold in these rooms 18 October 2001, lot 60.

£ 10,000-15,000 € 10,900-16,300



72

72

A drawing of a maiden wrapped in a shawl, Persia, Safavid, 17th century

ink heightened with gold on paper, laid down on album page with outer margins filled with interlacing gold and polychrome flowers painting: 18 by 10cm.
leaf: 32.2 by 20.4cm.

£ 7,000-10,000 € 7,700-10,900



73

73

An Ottoman prince holding a tulip, Turkey, circa 1730

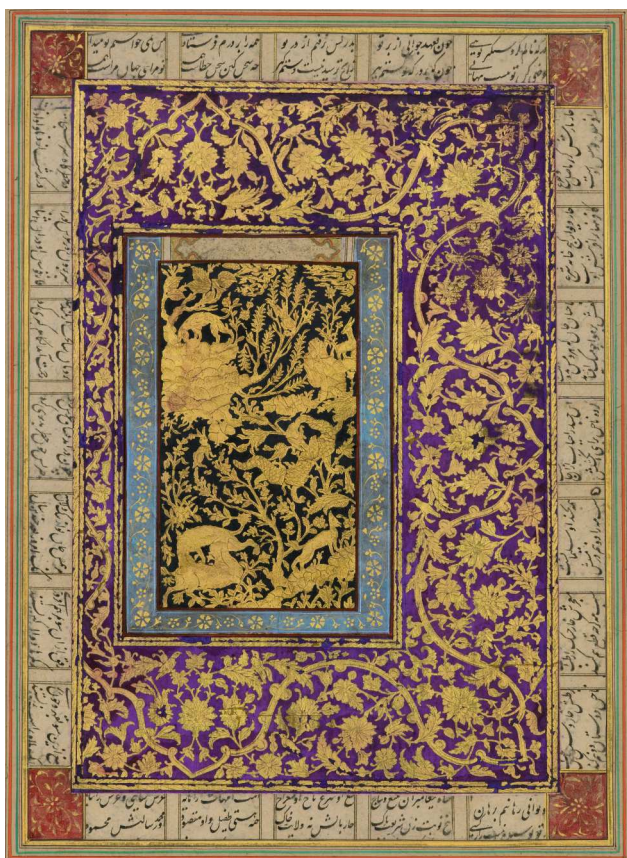
gouache on paper, illuminated corner-pieces, laid down on an album page with *ebru* borders, numbered '13' in Arabic numerals in the upper left margin painting: 16.1 by 9cm.
leaf: 24.8 by 18.5cm.

Portraits such as the present example were often painted in the first half of the eighteenth century for inclusion in album compilations of portraits, costume studies, flowers and genre scenes. Among the foremost artists of the period were Abdullah Bukhari and Levni. The painter of the portrait to hand is likely to be a third artist, who most likely painted the Ottoman courtesan in the Staatsbibliothek zu Berlin in one of the Diez albums (F.73.S.13.Nr.4). Both subjects hold in their right hand a tulip, a common trend which emerged during the reign of Ahmed III (r.1703-30), an age that became known as the *laleh devri* ('tulip period').

Other comparable paintings can be found in the Bibliothèque Nationale, Paris, including an album with several closely-related paintings (ARABE 6077, described but unillustrated in 'Revue de Bibliothèques', Dixième Année-1900, pp.168-171). They too are attributed to the first half of the eighteenth century, and share similar page layout including comparable corner-pieces and *ebru* margins (see folios 11b and 12a).

One of the Sloane albums in the British museum (SL 5258), named *Habits of the Grand Signor's Court*, was produced slightly earlier, during the seventeenth century, and comprises a hundred and twenty-four portraits including Ottoman courtiers, officers and royalty.

£ 6,000-8,000 € 6,600-8,700



74

74

A page of illumination in gold, India, Deccan, Bijapur or Golconda, circa 1600

ink, colours and gold on paper, an illuminated panel mounted on an album page with calligraphic borders
 panel: 25.4 by 18.2cm.
 leaf: 29.1 by 22cm.

A related illuminated page sold in these rooms, 26 April 2017, lot 129.

£ 10,000-15,000 € 10,900-16,300



75

75

The mystic and poet Kabir with attendants, India, Mughal, early 18th century

gouache on paper heightened with gold, inscription to lower edge, framed

PROVENANCE

Formerly in the collection of the artist Einar Jolin (1890-1976) Stockholm.
 Inscription on the backboard 'Acquired from Trägård in Gothenburg by Einar Jolin 1947'.

Kabir was a fifteenth-century mystic saint and poet who is revered by both Hindu and Sikh followers. His teachings and poetry greatly influenced the *Bhakti* movement and his verses are found in the Sikh manuscript of *Adi Granth*. Born into a Muslim family of weavers, he later followed the teachings of the fourteenth-century Vaishnava devotional poet and *Bhakti* leader Ramananda. Kabir is believed to have lived in

Benares in an area later named Kabir Chaura. In 1915 Rabindranath Tagore compiled and translated *One Hundred Poems of Kabir*, that remains a source of reference for the *Bhakti* movement. It is believed that Kabir died in 1518, at Maghar, where there was a dispute between Hindus who wanted to burn his corpse and Muslims who wished to bury him. However when the sheet covering Kabir's body was lifted it revealed a mound of flowers (Muraqqa 1996, p.63).

Other depictions of Kabir often show him surrounded by musicians or weaving, a reference to his upbringing. A Mughal painting in the St Petersburg Muraqqa', dated late seventeenth century to early eighteenth century, depicts Kabir the mystical weaver with a disciple and young visitors (*ibid.*, Pl.40).

£ 10,000-15,000 € 10,900-16,300



76

A princess with attendants on a terrace, India, Mughal, late 17th/early 18th century

gouache with gold on paper, laid down on stout cream paper, reverse with a panel of *nasta'liq* calligraphy
22.7 by 15.2cm.

PROVENANCE

Parke Bernet Galleries, New York, 1952, lot 470.
Thence by descent

This striking painting is notable for the figure of the European princess staring directly out at the viewer. Similar European-derived female figures

appear in other Mughal and Deccani paintings of the late seventeenth and eighteenth century, implying that a specific European print of perhaps the third quarter of the seventeenth century was the original source for the various Indian interpretations (see, for example, a Deccani version of the second half of the seventeenth century sold in these rooms, 19 October 2016, lot 14).

The distant European townscapes are ultimately derived from prints brought to India in the early seventeenth century, but their popularity as background elements in Mughal painting continued through the late seventeenth century and into the eighteenth (e.g. a late eighteenth-century river scene in the St. Petersburg Album, in the David Collection, inv. 10/2012; and a mid-

eighteenth century example in the India Office Library, see Falk and Archer, *Indian Miniatures in the India Office Library*, London, 1981, p.471, no.366).

The atmospheric skyscape, heavy with clouds lit by the setting sun, is also derived from late seventeenth century painting, and continued to be a popular feature of works produced during Muhammad Shah's reign in the 1720s and 1730s (see the river scene in the David Collection mentioned above, and a portrait of Muhammad Shah on horseback in the Bodleian Library, MS. Ouseley Add. 173, fol.27).

‡ £ 15,000-25,000 € 16,300-27,200



An album of miniatures depicting a Bhagavata Purana series, India, Bikaner, mid-17th century

gouache heightened with gold on paper, later mounted on brown stout paper and bound in a red leather binding decorated with polychrome and gold foliate cartouches each folio: 32 by 40.5cm.

This album is a rare surviving example of Rajput manuscript production. The miniature paintings would have probably originally been part of a scroll that was later divided up and remounted into its present state in the eighteenth or nineteenth century. The folios illustrate scenes from the *Bhagavata Purana*, that describes the life and various manifestations of Lord Krishna.

The Bikaner ruler Rai Singh (r.1571-1611) was a keen patron of the arts and responsible for commissioning an early well known, now dispersed, *Bhagavata Purana* series circa 1610, that combined the popular Mughal and early Rajput styles (See Goetz 1950, fig.91 and Ehnborn 1985, nos.17 & 18). Rai Singh was the first in a long line of Bikaner rulers with the

responsibility of commanding Mughal forces in the Deccan. This resulted in Deccani miniatures finding their way back to the Bikaner court, where they were imitated and emulated by local artists. Deccani characteristics such as an attention to decorative detailing and a softer palette began to appear in Bikaner paintings. The inclusion of lilac and sea green in the palette of the current manuscript is indicative of the Deccani influence on Bikaner painting. Later into the seventeenth century Rao Singh's grandson, Rao Karan Singh (r.1631-69) established an organised atelier of artists led by the Mughal master Ali Reza. This atelier laid down the foundations of the Bikaneri idiom that reached its pinnacle in the later half of the seventeenth century, with artists successfully combining Mughal and Deccani styles within a Rajput context.

A later *Bhagavata Purana* series was produced in Bikaner between 1675 and 1700 (Pal 1978, no.25 and Ehnborn 1985, no.68), that included illustrations of varying quality (see McInerney 2016, p.100 for further discussion on this later series). On stylistic grounds it is likely that the current lot was probably produced circa 1650-60, the period between the two recorded *Bhagavata Purana* series.

£ 30,000-50,000 € 32,600-54,500

A LEAF FROM THE POLIER ALBUM

A nobleman on a terrace, style of Mihr Chand, India, Lucknow, circa 1780

gouache heightened with gold on paper, border of floral motifs on blue and white ground, numbered 28 in upper right border, reverse with a panel of poetry in *nasta'liq* calligraphy signed by Muhammad 'Ali, dated 1195 AH/1780 AD, set in similar borders painting: 17.5 by 12.8cm.
calligraphy panel: 21.8 by 11cm.
leaf: 39.7 by 28.4cm.

PROVENANCE

From one of the albums made for Col. Antoine Polier in Lucknow in the late eighteenth century. The date on the calligraphy on the reverse of the present folio gives us a *terminus ante quem* of 1780.

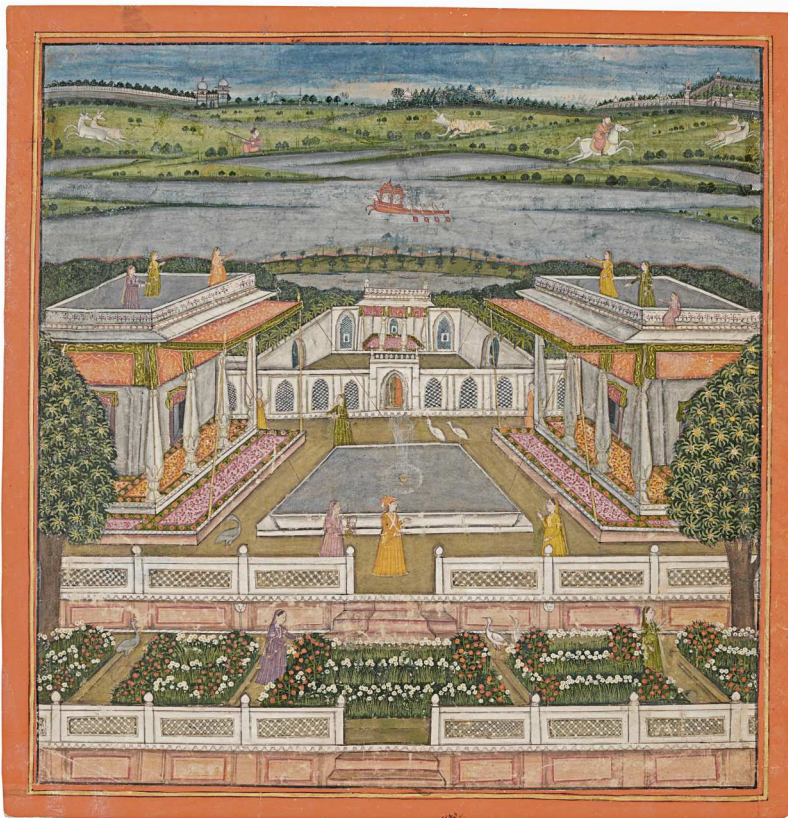
This folio possess the distinctive broad floral borders associated with other Polier album pages. The portrait of the nobleman is executed in a style associated with Mihr Chand, who was employed by Polier in his atelier in the 1770s and early 1780s. The calligraphy on the verso is signed by Muhammad 'Ali, who penned several of the calligraphic panels associated with Polier Album pages, see, for example, Sotheby's, London, 8 October 2014, lots 270 and 272. A few scribes with the name Muhammad 'Ali are recorded. Ghulam Muhammad Dihlavi records a Hafiz Muhammad 'Ali, who was an old Royal [Mughal] scribe and was honoured to be one of the masters to teach Prince Javan Bakht son of Shah 'Alam. He wrote in *nasta'liq* in 'Abd al-Rashid Daylami style and also wrote in *naskh* (M. Hidayat Husain (ed.), *The tadhkira-i-khushnavisan* of Mawlana Ghulam Muhammed Dihlavi, Calcutta, 1910, p.67). Bayani records a Muhammad 'Ali Hafiz, quotes colophons and concludes that Muhammad 'Ali, Muhammad 'Ali Hafiz and Muhammad 'Ali son of Zarrin Qalam are the same person. He records one work by Muhammad 'Ali dated 1196 AH/1781-2 AD and one by Hafiz Muhammad 'Ali son of Zarrin Qalam dated 1202 AH/1787-88 AD (Mehdi Bayani, *ahval va athar-e khoshnavisan*, vol.3, Tehran, 1348, pp.788-9).

Antoine Louis Henri Polier was born in Lausanne in Switzerland in 1741 and began his career as a surveyor in the East India Company in 1758. By 1762 Polier had become Chief Engineer of the Bengal Army in Calcutta and Chief Architect for the Kingdom of Oudh, working within the Court of Nawab Shuja al-Daula. During his time in India, Polier collected a number of Persian and Sanskrit manuscripts and miniatures. Polier commissioned works, establishing a studio in Faizabad with Mihr Chand as the chief artist, and assembled at least twelve albums of paintings and calligraphy. For further discussion of Polier and his albums see Roy in Markel and with Gude, *India's Fabled City, The Art of Courtly Lucknow*, Los Angeles, 2011, pp.176-181 (where further examples are illustrated); Harris, 'Archibald Swinton: a new source of albums of Indian miniatures in William Beckford's collection', *The Burlington Magazine*, Vol. CXLIII, Number 1179, June 2001, pp.360-6; Hickman & Enderlein: *Indische Albumblatte*, Leipzig 1979, cat nos.1,11, 21, 39, 43 and 51). Other Polier leaves were sold in these rooms 6 October 2010, lots 80 and 81; 15 June, 2010, lot 5; 8 October 2014, lots 270-272. For a series of Polier Album portraits comparable to the present example see Weber, *Portraits und Historisches Darstellungen in der Miniaturensammlung des Museums fur Indisches Kunst, Berlin*, Berlin, 1982, pp.364-446.

£ 15,000-18,000 € 16,300-19,600



Calligraphy on reverse



79

A palace scene with ladies and a distant landscape, India, provincial Mughal, late 18th century

gouache with gold on paper, applied red border painting: 34.4 by 33.5cm.
leaf: 37.6 by 36.7cm.

The composition of this work relates loosely to a series of large-scale Awadhi paintings characterised by a complex foreground architectural element set against a distant landscape panorama, often with a river or lake in between. For other examples see Markel with Gude, *India's Fabled City, The Art of Courtly Lucknow*, Los Angeles, 2011, p.76, cat.21; Quintanilla (ed.), *Mughal Paintings: Art and Stories*, Cleveland and London, 2016, cat.91, pp.284, 347. An example was sold in these rooms, 31 May 2011 lot 111, where further references are given. Deccani examples also exist, see Gahlin, *The Courts of India*, Paris, 1991, pl.47, no.48.

£ 8,000-12,000 € 8,700-13,100

80

Thirty ragamala paintings on mica in a lacquer box, India, Murshidabad, circa 1780

gouache heightened with gold on mica, 30 oval paintings, each bearing a set of faceless figures, the interior of the box painted grey with 4 faces, in a black lacquered oval box decorated with a floral spray in gold

(31)
box length: 10.8 by 7.6 by 2.4cm.
paintings: 9.5 by 6.3cm.

PROVENANCE

The box contained a note written in an early nineteenth-century hand: *Indian Talc figures probably brought to England in 1780 by Mrs Scott (Penelope Henchman), wife of Capt. Scott R.N. Daughter of the Henchman of Wilby and Granddaughter of the rev. Joseph Henchman of Phelgagers Burton, who is mentioned in Bloomfields Norfolk.*"

This is a fine and rare set of mica paintings depicting a *Ragamala* series. The *Ragamala* is a group of works inspired by a genre of poetry that assigned a specific form, mood and ambience to various musical modes. These modes were visually interpreted, and generally depict romantic or religious scenes.

The *Ragamalas* of Murshidabad owe much to the naturalistic, European influenced Mughal style. Features such as shading, the use of perspective and style of drapery are all visible here, and point to the court style as opposed to the folk or 'bazaar' style used for less costly sets.

£ 8,000-10,000 € 8,700-10,900



80

PROPERTY FROM A NORTH AMERICAN
COLLECTION

**Muhammad Shah enthroned
with Nawab Qamar al-Din 'Itimad
al-Dawla and Nawab Asafjah
Nizam al-Mulk in attendance, India,
Deccan, Hyderabad, late 18th
century**

gouache with gold on paper, inscriptions of
identification in back on painted surface on upper
border and on reverse, inner red borders with
gold floral motifs, outer green borders
painting: 34.2 by 23.2cm.
leaf: 41.6 by 26.6cm.

PROVENANCE

Sotheby's New York, 14 December 1979, lot 59.

£ 5,000-8,000 € 5,500-8,700



81

**A nobleman on a terrace, Deccan,
Hyderabad, late 18th/early 19th
century**

gouache with gold on paper, narrow pale blue
borders
17.8 by 11cm. including borders

The pearl jewellery is finely portrayed using
raised work.

£ 8,000-12,000 € 8,700-13,100



82



Calligraphy on reverse



A princess seated in an interior, possibly Desavarati Ragini, attributable to Mihr Chand, India, Oudh, circa 1770

gouache with gold on paper, mounted on an album page with gold-flecked cream paper, cartouche in upper border with inscription in black ink on gold ground '*tasvir-e hosn*', reverse with *nasta'liq* calligraphy in white and black signed by 'Ali al-Katib, a typed label, probably of Luzac and Co, adhered to lower edge of reverse painting: 15 by 10.6cm. calligraphy: 18.5 by 9.5cm. leaf: 48.1 by 32.8cm.

PROVENANCE

Possibly assembled by Najm al-Din Ali Khan or Shuja' Daula, 1770s. Probably in the collection of Sir Elijah Impey (d.1809) or Admiral Edmund Fremantle (d.1939). Luzac and Co., London, mid-20th century.

INSCRIPTIONS

above the painting: *tasvir-e hosn*
'Image of a beauty'

This large album page is from an interesting album possibly assembled by the Mughal nobleman Najm al-Din 'Ali Khan or by Nawab Shuja' al-Daula of Oudh (see Sotheby's London, 14 December 1987, lots 25-40; Leach 1995, vol. II, pp.654-6 respectively). Some folios were acquired by Sir Elijah Impey, the first Chief

Justice of Bengal from 1774-83, and husband of Lady Impey, patron of the album of famous natural history illustrations (see Leach 1995, vol. II, pp.654-6). The wide album borders flecked with gold feature distinctive gold cartouches with inscriptions identifying the subjects. The Persian hand of these inscriptions seems to be the same throughout the group and the inscriptions always begin '*tasvir-e...*'. Amongst the various subjects depicted (mullahs, princes, hunting scenes, maidens), several feature idealised images of young women in various settings identified as '*tasvir-e hosn...*' ('image of a beauty...') (Leach 1995, vol.II, pp.654-6). A number of the album folios bear the seal impression of Sir Elijah Impey, himself a keen collector of manuscripts and miniatures, leading to the suggestion that part of the album was acquired by him while in Bengal in the 1770s and '80s. Impey's album was auctioned after his death at the sale of his library held by Philips of 73 New Bond Street, London, on 21 May, 1810, but it is probable that other folios from the same original group remained outside Impey's collection, as a number were acquired in India in the late nineteenth century by Admiral Edmund Fremantle (1836-1939), who was stationed in India in the 1880s. Folios with this provenance are in the Victoria and Albert Museum (IS-156-1952) and the Chester Beatty Library (Leach 1995, vol.II, pp.654-664, nos.6.232-6.241; see also S. Markel and T.B. Gude *et al*, *India's Fabled City: The Art of Courtly*

Lucknow, Los Angeles, 2010, p.79, no.10), while others from the wider group are in the Bodleian Library, Oxford (Douce Or. A3) and the Museum of Canberra. Another group of sixteen folios with the same borders was formerly in the collection of Hon. Stephen Tennant, reputedly acquired by him on the advice of his friend E. M. Forster (see Sotheby's London, 14 December 1987, lots 25-40). Further paintings from the same original group were in the Pozzi collection, while others have appeared at auction in these rooms 1 June 1987, lot 16, at Christie's London, 25 April 2013, lot 175, and Hotel Drouot, Paris, 16 December 1988, lots 19-20.

The style of the present work is close to that of the artist Mihr Chand, and it is worth noting that the group of paintings from this album in the Chester Beatty Library are attributed by Leach to Mihr Chand (Leach 1995, vol.II, p.654). A signed work of Mihr Chand of closely comparable style is in the British Library (India Office Collections, Johnson Album 66, no.2. see Falk and Archer 1981, pp.139, 437, no.248). The scene here, showing a seated maiden with her arms stretched above her head, may relate to Desavarati Ragini, which often features a maiden in this pose.

With many thanks to Marcus Fraser for his contribution to this entry.

‡ £ 7,000-10,000 € 7,700-10,900



84

PROPERTY OF A NEW YORK COLLECTOR

A portrait of the royal stallion Laldan Bebeha, attributable to Bhavanidas, India, Rajasthan, Kishangarh, circa 1730-35

gouache with gold on paper, inscribed above in Devanagari 'Laldan Bebeha' painting: 23 by 24cm.

This elegant painting, displaying the exquisite attenuation characteristic of the Kishangarh style in the second quarter of the eighteenth century, is a second version of a portrait depicting the prized royal horse Laldan Bebeha

from the royal Kishangarh stables. The other version, formerly in the Sven Gahlin Collection and sold in these rooms, 6 October, 2015, lot 54, had been attributed to the leading Kishangarh artist Bhavanidas. The only difference in the composition between the two is that the incense burner held by the grey-bearded groom is closed here, whereas it is open in the Gahlin version.

The artist Bhavanidas (circa 1680-1748) was active in the Mughal court circa 1700-19, thereafter moving to Kishangarh in Rajasthan, to become its leading artist under the patronage of Maharaja Raj Singh (r.1706-48), importantly contributing to the development of the highly distinctive Kishangarh style, within which there

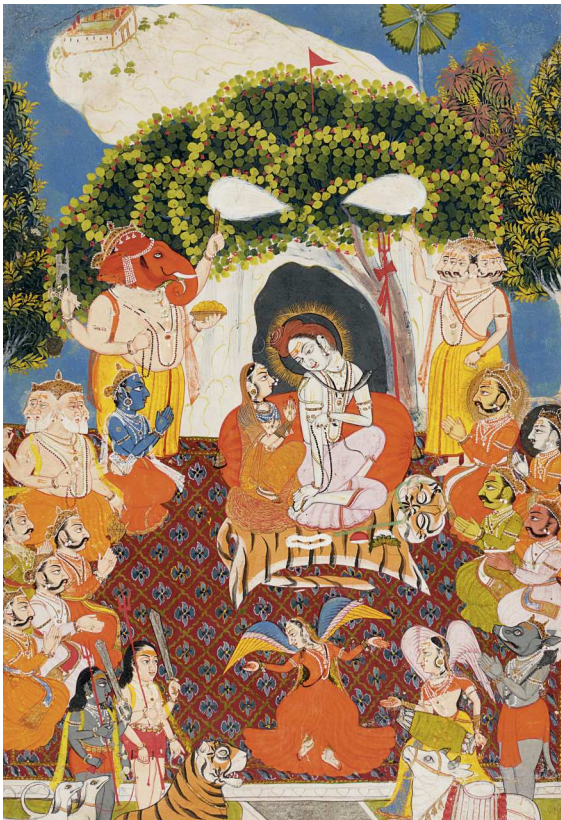
developed a specific genre of horse portraiture of the Raja's favorite royal horses with their grooms, as in our present drawing.

For further discussion and references see Falk, 'The Kishangarh Artist Bhavanidas', *Artibus Asiae*, LII, 1/2, 1992, notice 1; N. Haidar 'Bhavanidas' (essay) in M.C. Beach, E. Fischer, B. N. Goswamy, *Masters of Indian Painting 1650-1900*, *Artibus Asiae Sup* 48 1/II, 2011, p.531-546, p.544, figs.12 and 13; Sotheby's London, 6 October, 2015, Lot 54; Sotheby's London, 9 October, 1978, Lot 262 and Sotheby's London, 12 October 1990, Lot 55.

‡ £ 15,000-20,000 € 16,300-21,800



86



85

85

Shiva and Parvati on Kailasha, India, Mewar, circa 1720

gouache heightened with gold on paper
 painting: 40.3 by 25.7cm.
 leaf: 49.8 by 34cm.

The scene in this painting depicts Shiva and Parvati seated on a tiger skin outside their mountain abode of Kailasha. While Parvati lovingly gazes at her God-husband, they are venerated by a circle of devotees with clasped palms. The couple is flanked by their sons Ganesha and Skanda. Also in attendance are Brahma, Vishnu, Indra and other celestials together with planetary deities. The group is completed by the couple's bull and tiger mounts seen in the immediate foreground.

The generous use of gold to highlight distinct elements of the painting, the stylistic floral pattern of the floor where the gathering is seated and in particular the winged apsaras in the foreground entertaining the gathering indicate a strong Deccani influence. Scholars including S.C. Welch, J. Seyller and J. Losty have commented extensively about the impact of Deccani artists in Rajasthan and Pahari ateliers from the seventeenth century onwards, and this is clearly seen in the present painting.

For another example of Deccani influence in a Ragamala folio from the Stuart Cary Welch Collection, Part Two, see Sotheby's London, 31 May 2011, lot 15.

£ 8,000-12,000 € 8,700-13,100



86

The artillerymen of Maharao Ram Singh II (r.1828-66), India, Kota, circa 1842-43

black ink on paper, heightened with colour, cropped, framed 50.5 by 149.5cm.

This large scale drawing relates to another sold in these rooms, 23 May 2006, lot 96, attributed to the artists Kishan Das and Lacchi Ram. Kishan Das and Lacchi Ram were responsible for creating the monumental painting on cloth of Maharao Ram Singh II's Visit to Delhi, now in the Rao Madho Singh Trusts Museum, Kota (Welch 1985, pp.429-431, no.285 and Welch 1997, p.205, no.65). Like the painting and the other large drawing the current lot is probably also a depiction of Maharao Ram Singh's celebrated foray from Kota to Delhi undertaken between 1842-43. Here the Maharao's artillerymen are shown riding camels and horses pulling canon, alongside servants, cooks and soldiers, all part of the royal entourage. Ram Singh was a ruler with a witty sense of humour who encouraged his artists to record amusing and worthwhile moments during his outings. The artists' detailed observations are of great historical interest and provide an insight into the court and its environs.

W £ 20,000-30,000 € 21,800-32,600



87

87

An illustration from a Rasikapriya series: Khandita Nayika, a heroine reproaching her lover, India, Pahari, Kangra, circa 1810-20

gouache with gold on paper, inner narrow gold border, corner spandrels of foliate motifs on blue ground, pink flecked outer border, five-line *nagari* text on reverse 24.4 by 17.3cm. including border

PROVENANCE

Sotheby's London, 16 April 1984, lot 84.

£ 6,000-8,000 € 6,600-8,700



88

88

**Two female musicians, India,
Pahari, Kangra, late 18th century**

gouache with gold paper, corner spandrels of foliate motifs on white ground, narrow blue borders
22.2 by 14.7cm. including border

These two female musicians are absorbed by the rhythmic beat they are producing with their instruments. They appear to be holding wooden claves (*janjira*), snapping them together to produce a clacking sound like castanets. Related examples can be seen in the hands of a female musicians and dancers in several Mughal paintings of the sixteenth and seventeenth centuries (see Masselos, Menzies and Pal, *Dancing to the Flute, Music and Dance in Indian Art*, Sydney, 1997, pp.189, 237, figs. 147, 144; Beach and Koch, *King of the World*, London, 1997, no.25) and also in the hands of Sultan Ibrahim 'Adil Shah of Bijapur in a well-known painting in the British Museum (see Zebrowski, *Deccani Painting*, London, 1983, fig.59). A similar instrument is depicted in a Ragamala illustration from Kangra of circa 1825 (see Masselos, Menzies and Pal, *op.cit.*, p.187, fig.191).

£ 10,000-15,000 € 10,900-16,300



89

89

**A lovers' reunion, India, Pahari,
probably Garwhal, circa 1810-20**

gouache with gold on paper, inner black border, outer red border, reverse with inscriptions including Mandi royal collection marks
painting: 26.3 by 19.2cm.

PROVENANCE

Formerly in the Mandi royal collection.

£ 8,000-10,000 € 8,700-10,900



90

An illustration to the Ramayana: the first combat of Sugriva and Bali, India, Nurpur or Mankot, circa 1710-20

gouache with gold on paper, red borders, 5-line inscription on verso in Devanagari in black and red, numbered '11' of the series on reverse 20.5 by 30.5cm.

PROVENANCE

Private collection, USA, acquired in January 1976 through Martin Lerner, curator at the Metropolitan Museum of Art.

The distinctive series from which this illustration comes is notable for conveying the lyrical as well as confrontational aspects of the *Ramayana* legend, and for its relatively cool palette in which greens predominate, and there is a lushness to the landscapes and vegetation that sets it apart from many other early Pahari series. All the thirty to forty illustrations so far known from this series illustrate episodes from the Kishkindha Kanda, the section dealing with Rama's early experiences with his monkey allies. They illustrate the text in great detail, with a relatively large number of illustrations for approximately one tenth of the text of the whole *Ramayana*, but it is possible that this was the only portion of the epic ever produced for this series.

This scene depicts the first combat between Sugriva and his brother Bali. Sugriva had been exiled by his brother Bali, the king of the monkeys, who had also taken Sugriva's wife. Emboldened by Rama's promise of support, Sugriva challenges Bali to a fight. Bali gets the better of Sugriva, and Rama, hiding in the forest nearby but unable to distinguish between the two brothers in the tangle of combat, refrains from assisting Sugriva, who runs off towards the Rishyamuka Mountain and hides among the trees. The story is from the Kishkindha Kanda, see *The Ramayana of Valmiki*, translated by Hari Prasad Shastri, London, 1969, vol.II, pp.195-8. Here we see Rama, Lakshmana and Hanuman hiding behind the trees on the left of the picture, while Sugriva and Bali, indistinguishable from each other, fight in a clearing near the mountain of Rishyamuka, indicated by the rocky form at right (Sugriva later challenges Bali to another fight, which takes place outside the walls of Bali's capital Kishkindha. In that fight, Rama comes to Sugriva's aid and Bali is slain).

When this series was first considered by Archer it was thought to originate from Mankot (Archer 1976, nos.65-66), an attribution upheld by Goswamy and Smith (Goswamy and Smith 2005, pp.202-3, no.83). However, it has also

been attributed to Nurpur (Leach 1986, no.137), and has recently been linked to the sons of the artist Devidasa (Seyller and Mittal 2014, pp.36-38), its importance being summed up as follows: "Hence, this inventive *Ramayana* series can now be assigned to Nurpur during the reign of Raja Daya Dhata and be linked to one of the most illustrious artist families active in the Pahari region." (*ibid*, p.38).

Other illustrations from the series are in museum and private collections including the Jagdish and Kamla Mittal Museum, Hyderabad, the Rietberg Museum, Zurich, the Cleveland Museum of Art, the Los Angeles County Museum of Art, the Brooklyn Museum, the Philadelphia Museum of Art, the Metropolitan Museum of Art, New York, and the San Diego Museum of Art (Edwin Binney 3rd Collection). Several have been sold in these rooms: 11 December 1973, lot 353; 9 October 1978, lot 338; 8 October 1979; lot 152, 29 April 1992, lot 20; 23 April 1997, lot 7; 19 October 2016, lot 27; and in our New York rooms 22 March 1989, lot 160; 3 October 1990, lot 55 and 28 October 1991, lot 44; 19 October 2016, lot 27. For further illustrations see Britschgi and Fischer 2008, nos.40, 43, 45-50.

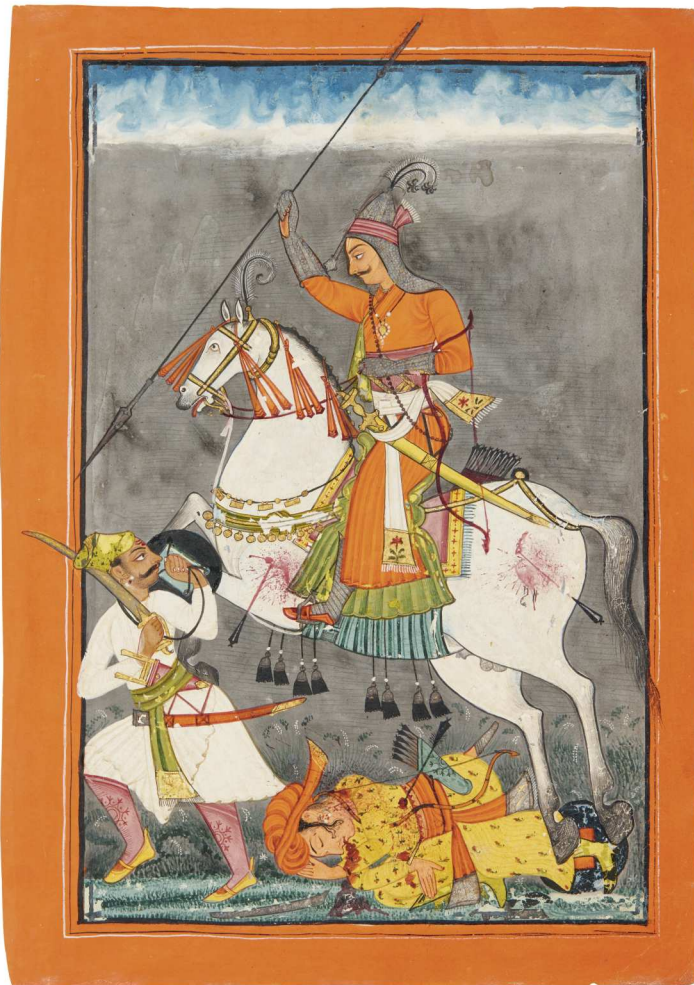
‡ £ 20,000-30,000 € 21,800-32,600



91 Part of the lot



91 Part of the lot



92

91

Ten portraits of trades and occupations, India, Company school, 19th century

gouache on paper, each with a number on the top right and
identification of the trade on the back in pencil
(10)
20.8 by 16.2cm. approx.

£ 3,000-5,000 € 3,300-5,500

92

Maru Ragaputra of Malkos Raga, India, Pahari, Chamba, circa 1690-1700

gouache with gold on paper, red border, inscriptions on
reverse in Takri and Devanagari,
painting: 18.8 by 12.3cm.
leaf: 21.4 by 15.3cm.

PROVENANCE

Formerly in the Mandi Royal Collection.
Private collection, Germany.

In the Pahari painting tradition the *Ragamala* iconography of Maru Ragaputra shares that of Nat Ragini in the Rajasthani tradition - a warrior on horseback in combat with foot soldiers (for comparison see Ebeling, *Ragamala Painting*, Paris and New York, 1973, p.232, no.154, p.277, no.316).

This well-known series was previously attributed to Bilaspur, but was recently re-attributed by Catherine Glynn to Chamba, circa 1690-1700 (see Glynn in Glynn, Skelton and Dallapiccola, *Ragamala Paintings from India*, London, 2011, pp.34-35). For other examples from this series see Glynn, Skelton and Dallapiccola, *op.cit.*, nos.7-9; Sotheby's, London, 24 May 2007, lots 1-4; 16 June 2009, lot 23; Sotheby's, New York, 22 March 2007, lots 152, 153; Galloway and Kwiatkowski (eds.), *Treasures from India*, London, 2006, cat.50; Losty and Galloway, *Paintings from the Royal Courts of India*, London, 2008, cats.35-36.

£ 10,000-15,000 € 10,900-16,300



93

A monumental painted three-panel screen depicting the City Palace at Udaipur and Lake Pichola, India, 19th century

comprising three painted panels depicting the numerous buildings comprising the City Palace set amidst foliage in the background and a walled island garden in the foreground, with boat on lake and scattered figures
each panel: 217 by 78cm.

PROVENANCE

Foire des Antiquaire, Bruxelles, 1988.
Sotheby's New York, 20-21 September 1985, lot 691.

This magnificent painting showcases the City Palace of Udaipur in great detail. Its stunning architecture and monumental size is evident here thanks to the brilliant white of the palace offset by the blue Lake Pichola.

W £ 30,000-50,000 € 32,600-54,500

94



A gathering, signed by Suleyman Husayni, Persia, Zand, dated 1204 AH/1789-90 AD

oil on canvas, framed
150.5 by 80cm.

£ 12,000-18,000 € 13,100-19,600

95

A portrait of Agha Muhammad Khan, Persia, Qajar, dated 1210 AH/1795 AD

gouache heightened with gold on paper, inscribed at the upper left, laid down on an album page, framed painting: 17.5 by 11.5cm.

LITERATURE

Abbas Amanat, *The Pivot of the Universe: Nasir al-Din Shah and the Iranian Monarchy, 1831-1896*, University of California Press, 1997, pp.167-8.

INSCRIPTIONS

'al-Sultan Aqa Muhammad Khan Qajar 1210 (1795-6 AD)'

Agha Muhammad Khan was the founder of Qajar dynasty.

£ 8,000-12,000 € 8,700-13,100



95

94



96

96

Three botanical studies from the collection of Major James Nathaniel Rind, India, Company School, Calcutta, circa 1800

gouache on paper, two with watermarks, framed
smallest: 39.25 by 29.2cm.
largest: 54.6 by 36.6cm.

PROVENANCE

Major James Nathaniel Rind (d.1814), thence by descent.

Both this and the following lot were once in the collection of Major James Nathaniel Rind (d.1814).

Major Rind of the Eighteenth Native Infantry served in India between 1778 and 1801. He was employed on survey duty between 1785 and 1789 with headquarters at Calcutta. During this period he commissioned a large number of botanical and zoological studies.

The smallest drawing is inscribed '72' at the top left and *Humah* at top right; the plant has been identified as *Catunaregam spinose*. The drawing inscribed '36' has been identified as *Carallia brachiata* whilst the third, inscribed '77' depicts an unidentified *dicotyledon*.

A large group of natural history studies from the Rind Collection was sold in these rooms 13 July 1971, lots 1-48. Others were sold in these rooms, 9 December 1975, lots 1-18; 22 October 1993, lot 227; 8 May 1997, lot 196 and 31 May 2011, lots 117 and 118. We are grateful to Dr. Henry Noltie from the Royal Botanic Garden, Edinburgh, for his help in identifying the plants.

£ 10,000-15,000 € 10,900-16,300



97

97

A study of a Eurasian Wigeon (*Anas Penelope*) from collection of Major James Nathaniel Rind, India, Company School, Calcutta, circa 1800

gouache on paper, laid down on card, framed
37 by 53.8cm.

PROVENANCE

Major James Nathaniel Rind (d.1814), thence by descent.

£ 3,000-4,000 € 3,300-4,350

An illustration from the Fraser Album: Khan Bahadur Khan with Members of his Clan, India, Company School, Delhi or Haryana, circa 1816-20

watercolour on paper, framed
30.8 by 42cm.

PROVENANCE

Commissioned by William Fraser, c.1816-20.
In the collection of William Fraser (1784-1835) and James Fraser (1783-1856).
By direct descent to Malcolm R. Fraser, Esq.
Sotheby's, London, 20 November 1986, lot 14.
Hobhouse Ltd, London.
Private collection, USA.

LITERATURE

M. Archer and T. Falk, *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989, p.103, no.80.

All the figures were identified on Edward Satchwell Fraser's list (William and James' father) as follows:

1. Hussun Bhuttee, former cast a Jat.
2. Dara, Jat, Butthee of Rauneah.
3. Kamah Shah, Peer Zadeh, descendent of Mahanoo (?), Loobkane native of Sheregurh.
4. Sherah, Bhuttee of Raneeah, formely a Rajepoot.
5. Phoolla, Bhuttee of Raneeah.
6. Oomerah, Tajoo Ballouch's son.
7. Tajoo Mumera, chowdree, formely of Butnere, now of Rauneah.

The present work is part of a group of paintings commissioned by William and James Fraser in India from 1815 onwards. From the mid-eighteenth century, Europeans residing in India began to commission paintings from local artists but it was not until the end of the eighteenth century that a style of more naturalistic drawing emerged. Until the Fraser album, most paintings produced in Delhi were of an architectural nature, and rarely depicted actual people. This watercolour is part of a small group representing the local population with their costumes and way of life.

When the Fraser brothers were forming their collection they were acquiring three different types of picture: original Mughal works, early nineteenth-century versions of seventeenth-century royal album pages, and Company School works painted by contemporary artists, including those William commissioned from Ghulam 'Ali Khan, Lalji and his personal artist now known as the Fraser Artist or the Fraser Master, which are the best-known and most important group of early-nineteenth century works of this type, and are the chief group associated with the brothers.

James wrote to his father on 20 November 1819, "I have just received from William, a Portfolio of native Drawings, some old and valuable as being illustrative of native costumes and features; groups of of Goorkhas, Sikhs, Patans and Affghans, Bhuttees, Mewattees, Jats, and Googers" (M. Archer and T. Falk, *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989, p.40).

Examples from this important series are now in a number of collections including the British Library, London, the British Museum, London, Victoria and Albert Museum, London, the David Collection, Copenhagen, the Virginia Museum of Fine Arts, and the Art Institute of Chicago. A painting depicting group of five seated men was sold in these rooms, 19 October 2016, lot 19, as part of the Khosrovani-Diba Collection.



‡ £ 25,000-35,000 € 27,200-38,100



PROPERTY FROM A
PERSIAN PRIVATE
COLLECTION

LOTS 99-132



An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Rostam shoots Isfandiyar in the eyes, Persia, Timurid, 15th century

gouache and ink on paper, 10 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold and black, framed painting: 14.4 by 16 cm. leaf: 25.5 by 19.5 cm.

£ 8,000-12,000 € 8,700-13,100



An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Ardashir fighting Haftvad's army, Persia, Timurid, 15th century

gouache and ink on paper, 10 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold and black, framed painting: 14.4 by 16.2 cm. leaf: 25.5 by 19.5 cm.

£ 6,000-8,000 € 6,600-8,700





101

101

The Prophet and 'Ali in battle, Persia, Safavid, 16th century

gouache heightened with gold on paper, laid down on an album page, framed
25.3 by 17.6cm.

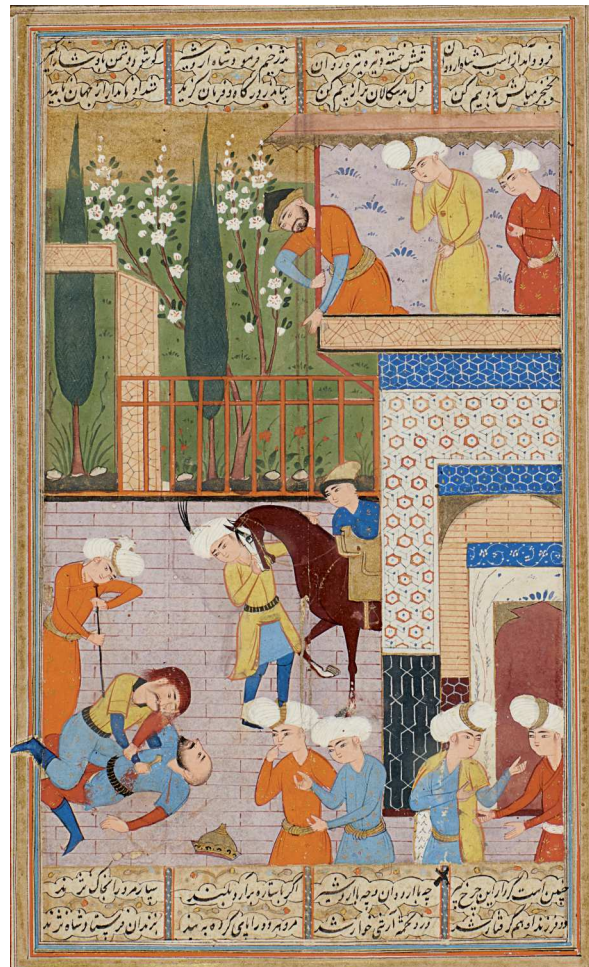
£ 7,000-10,000 € 7,700-10,900

102

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Ardashir stabs Ardavan, the last Parthian King, Persia, Shiraz, Safavid, 16th century

gouache and ink on paper, 4 lines to the page above and below the painting, written in *nasta'liq* script in black ink against gold, within 4 columns, ruled in gold, laid down on an album page, framed
painting: 18.4 by 13cm.
leaf: 27.5 by 17.8cm.

£ 3,000-4,000 € 3,300-4,350



102

103

A gulzar calligraphy in the style of Zarin Qalam, Persia, Qajar, second half 19th century

black ink heightened with yellow on paper, framed
46.3 by 64.5cm.

PROVENANCE

Christie's London, 11 April 2000, lot 103.

£ 6,000-8,000 € 6,600-8,700

104

A gulzar calligraphy in the style of Zarin Qalam, Persia, Qajar, second half 19th century

black ink heightened with yellow on paper, framed
46.3 by 64.5cm.

PROVENANCE

Christie's London, 11 April 2000, lot 101.

£ 6,000-8,000 € 6,600-8,700



103



104

An illustrated copy of Nizami's *Khamsa*, copied by Wahabi Sajavandi, Central Asia, Andhizan, dated 1003-5 AH/1595-7 AD, the illustrations Isfahan, mid-17th century

Persian manuscript on paper, 232 leaves, remargined throughout, borders of thick pink paper, 23 lines to the page, written in 4 columns of *nasta'liq* script in black ink, headings in red, margins ruled in colours and gold, **4 illuminated headings, 34 miniatures**, later lacquer binding incorporating two European prints
40.7 by 26.5cm.

PROVENANCE

Sotheby's London, 23 November 1976, lot 405; sold again in these rooms 19 October 1994, lot 115.

LITERATURE

L.S. Diba and M. Ekhtiar, *Royal Persian Paintings, the Qajar Epoch, 1795-1925*, Brooklyn, 1998, p.108-110, no.5.
L.S. Diba, *Lacquerwork of Safavid Persia and its Relationship to Persian Painting*, New York University, 1994, no.90.

TEXT AND MINIATURES

The text is the usual version of Nizami's *Khamsa*. Approximately fifty years after the execution of the manuscript it was remargined throughout with pink paper and embellished with nearly one hundred miniatures, all of which were numbered in the upper margin. During or before the rebinding of the manuscript in the nineteenth century some seventy folios were lost including two-thirds of the miniatures (34 remain, the last is numbered 92). The text was re-assembled in some disorder. For the correct order of folios see footnote to lot 405, Sotheby's, 23 November 1976. The illuminated headings appear as follows:

- f.4b Makhzan al-Asrar.
- f.1b-2a Khosrow va Shirin.
- f.63b-64a Layla va Majnun.
- f.200b Iqbalnama.

The miniatures, generally half a page, are boldly executed in the mid-seventeenth century Isfahan style with figures rather larger than normal. They are in the style of Muhammad 'Ali and may be by him. He was active in manuscript illustration and he is known to have contributed to two manuscripts of the *Diwan* of Hafiz, each containing some five hundred illustrations (Chester Beatty Ms.299 and Topkapi Sarayi Ms.H.1010). The subjects of the miniatures remaining in the present manuscript are as follows:

- f.4a Shirin looking at Khosrow's portrait (numbered 22)
- f.14b The Hajji and the Sufi. Illustration to the 13th *maqala* of the *Makhzan al-Asrar* (numbered 11)
- f.18b The court of Sultan Tghril (numbered 18)
- f.22b The injured boy and his companions. Illustration to the 16th *maqala* of the *Makhzan al-Asrar* (numbered 13)
- f.25a Khosrow and Shirin at polo (numbered 29)
- f.28a Khosrow and the lion (numbered 30)
- f.32a Death of Mahin Banu (numbered 33)
- f.36b Shirin visits Farhad at Mount Behistun (numbered 42)
- f.41a Khosrow feasting with Shakar of Isfahan (numbered 42)
- f.43a Shirin and one of her maids by night (numbered 44)
- f.53a Barbad playing music to Khosrow and Shirin (numbered 46)
- f.55b Khosrow in discussion with Buzurg-amid (numbered 53)
- f.60b Jesus and the dead dog. From *maqala* 10. (numbered 8)
- f.66b Battle of Bahram Gur and the Khaqan (numbered 70)
- f.76B Majnun comes to Layla's tent (numbered 56)
- f.80a Farhad pining for Shirin (numbered 40)



F.4a

- f.86b Sultan Sanjar and the old woman. From *maqala* 4 (numbered 3)
- f.92a Majnun visited by Zayn (numbered 67)
- f.98b Majnun on Layla's tomb (numbered 69)
- f.102a The Black Pavilion (numbered 72)
- f.107b The Yellow Pavilion (numbered 73)
- f.110a The Green Pavilion (numbered 74)
- f.113a The Red Pavilion (numbered 75)
- f.116b The Blue Pavilion (numbered 76)
- f.121a The Sandal-wood Pavilion (numbered 77)
- f.122b Khosrow at Shirin's palace (numbered 46)
- f.148b Khosrow feasting (number 50)
- f.152b Shirin taking leave of her maids (numbered 25)
- f.158a Battle between Iskandar and Dara (numbered 82)
- f.163b Jamshid and an old woman. From *maqala* 18 (numbered 15)
- f.184a Iskandar and the veiled woman in the land of Qipchaq (numbered 92)
- f.190b The greengrocer and his dog. From *maqala* 8 (numbered 6)
- f.198a The falcon and the nightingale. From *maqala* 20 (numbered 17)
- f.212a Iskandar before Queen Nushaba (numbered 87)

THE BINDING

The lacquered binding is of nineteenth century Persian production, but the two engravings which form the outside of the covers are French and signed by the engraver and editor François Mazot, dating from *circa* 1640-50. They each show a betrothed couple with various symbols of love and fidelity, including Cupid and a small dog. The engravings have both been trimmed so that the titles and the bottom, although just visible, are no longer legible.

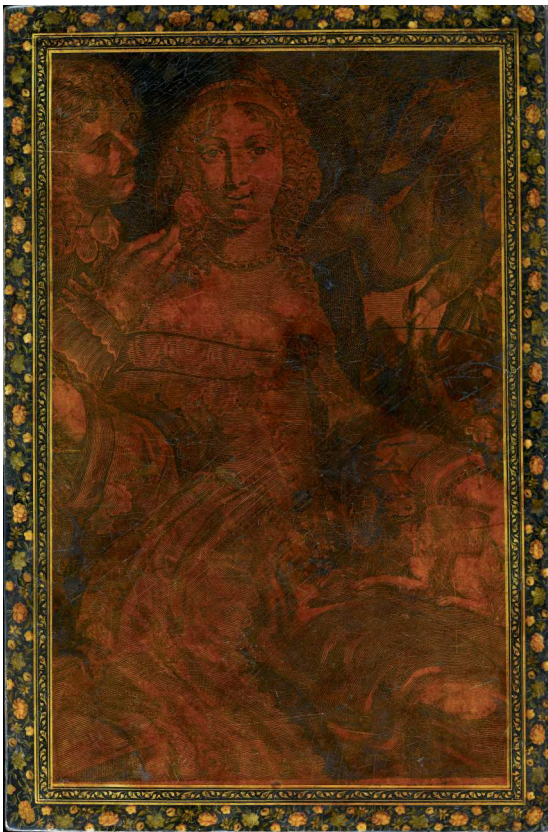
£ 40,000-60,000 € 43,500-65,500



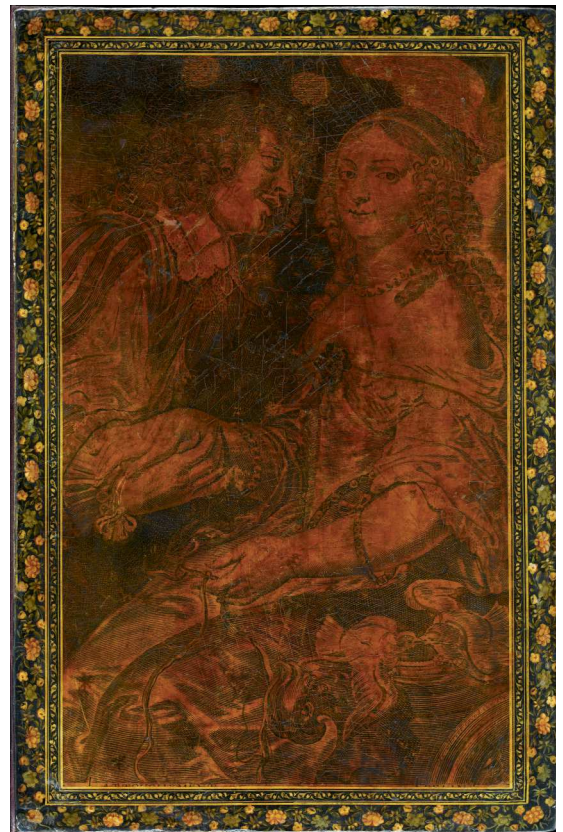
F.18b



F.25a



Binding



Binding



106

106

An illustrated and illuminated leaf from a manuscript of Firdausi's *Shahnameh*: Barnah's combat with Kahram, Persia, Timurid, 15th century

gouache and ink on paper, 8 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold and black, the reverse with 20 lines in *nasta'liq* script, framed painting: 12.6 by 15.8cm. leaf: 20.5 by 16.4cm.

£ 4,000-6,000 € 4,350-6,600

107

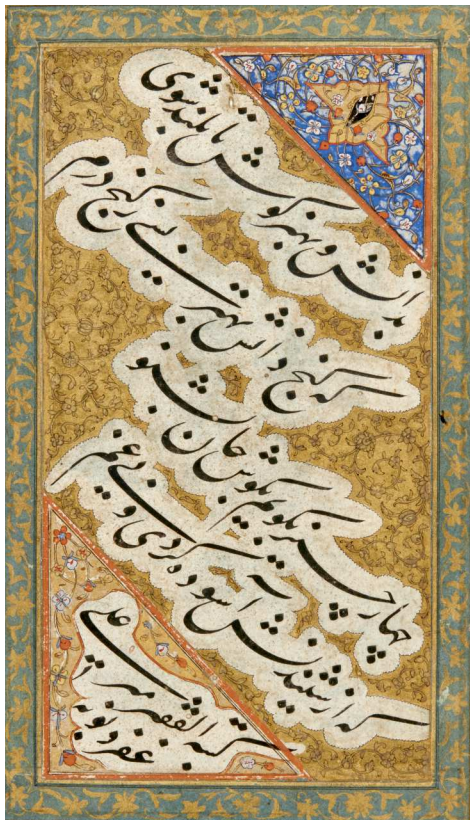


107

An illustrated and illuminated leaf from a manuscript of Firdausi's *Shahnameh*: Isfandiyar kills the woman magician, Persia, Timurid, 15th century

gouache and ink on paper, 11 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold and black, the reverse with 25 lines in *nasta'liq* script, framed painting: 11 by 15.5cm. leaf: 20 by 16cm.

£ 4,000-6,000 € 4,350-6,600



108

108

A calligraphic quatrain, signed by Mir 'Ali, Persia, Safavid, 16th century

Persian manuscript on paper, 4 lines to the page, written in *nasta'liq* script in black ink within cloud bands set against a gold ground with polychrome flowers, triangular panels of illumination filled with fine interlacing vines and split-palmettes, signature in lower panel, laid down on album page, framed calligraphy: 15 by 7.8cm.

Mir 'Ali al-Harawi was one of the greatest masters of Persian calligraphy. He learned his trade from Zayn al-din Mahmud and Sultan 'Ali Mashhadi, and worked at the court of the Timurid Sultan Husayn Mirza. He lived there until the capture of the city by the Uzbeks in 1528-29, when he, together with other artists, were taken to Bukhara. He was put in the charge of Prince 'Abd al-'Aziz Khan and worked in the Royal Library. After some sixteen years, he died in Herat. His recorded works are dated between 914 AH/1508-09 AD and 948 AH/1541-42 AD (Mehdi Bayani 1959, pp.126-31).

£ 4,000-6,000 € 4,350-6,600



109

109

A calligraphic quatrain, signed by Ahmad al-Husayni (d.1578-79), Persia, Safavid, 16th century

Persian manuscript on paper, 4 lines to the page, written in *nasta'liq* script in black ink within cloud bands against a gold ground decorated with interlacing flowers, 24 side cartouches filled with *nasta'liq*, signature in lower panel, laid down on album page, framed calligraphy: 19.2 by 9.1cm.

Born in Mashhad, Ahmad al-Husayni moved to Herat and became a pupil of the famous Mir 'Ali. At the fall of Herat, he was taken to Bukhara where he worked for a period at the court of 'Abd al-'Aziz Khan as a calligrapher. He then later returned to Mashhad and worked at the Safavid court of Shah Tahmasp. It is said that all correspondence with the Ottomans was written by him in a large hand. In Mashhad he copied texts and taught students, later working at the court of Mir Murad Khan, Governor of Mazandaran. He joined Shah Isma'il's court in Qazvin and died in Mazandaran in 1578-79. His recorded works are dated between 965 AH/1557-8 AD and 982 AH/1574-75 AD (Bayani 1959, pp.138-41).

£ 5,000-8,000 € 5,500-8,700

A bearded shaykh on a hillside, ascribed to Reza-i 'Abbasi, Persia, Safavid, dated 1035 AH/1626 AD

ink and watercolour on paper, signed and dated on the left, numbered '139' in the lower left corner, mounted on an album page, gold illuminated borders with vegetation and animals, the reverse with a Persian quatrain in black *nasta'liq* script, signed by 'Imad al-Hasani, framed
drawing: 16 by 9.5cm.
calligraphy: 16.2 by 7.2cm.
leaf: 28 by 17.5cm.

PROVENANCE

Christie's London, 28 April 1998, lot 98.

Reza-i 'Abbasi was the most influential artist of the seventeenth century, numbering among his pupils several of the great artists of the Isfahan school, including Mu'in Musavvir.

Reza was born around the year 1565, the son of the mid-sixteenth-century Safavid court painter 'Ali Asghar. He followed his father's profession and by the mid-1580s was active as a painter. Canby dates his first surviving work, signed Aqa Reza, to 1585 (*Young Man in a Blue Coat*, Harvard University Art Museums, see Canby 1996, cat.1), and notes that "his eight earliest known works rely on the Qazvin court style of the 1570s and 1580s.....but they are infused with the fresh vision of a brilliant young artist." His first surviving dated work is from 1591 (Topkapi Saray Library, Istanbul, MS.H.2166, fol.18a, Canby 1996, cat.14). During the late 1580s and early 1590s he is thought to have contributed several illustrations to

a manuscript of Firdausi's *Shahnameh* possibly executed for Shah 'Abbas I (Chester Beatty Library, Dublin, Ms.277, Canby 1996, cats.9-12).

After Shah 'Abbas moved his capital from Qazvin to Isfahan in 1598, Reza was given the title 'Abbasi, and subsequently used the signature 'Reza-i 'Abbasi' on many occasions, although he did not use it frequently until after 1610. From around 1603, in what scholars have referred to as a "mid-life crisis", Reza veered away from his courtly life and employment, associating with wrestlers, and other riff-raff. This 'rebellion' may have coincided, even been partly caused by, the four-year absence of 'Shah Abbas from the court in Isfahan while he was engaged in military endeavours. Reza's output from these years is dominated by drawings of dervishes, wrestlers other subjects from a context of street life, which are among his most spirited, incisive and artistically poignant productions.

After 1610 Reza returned somewhat to more mainstream subjects and a more mature, replete courtly style. His later years saw the production of highly polished portraits of idealized youths and maidens, often in romanticised settings, of shaykhs and hunched greybeards, and of conventional manuscript illustrations. Two comparable drawings to the present from the same period of Reza's career are published by Canby, *op.cit.*, pp.139 and 143, cat. nos.102 and 101. Both the sitting bearded dervishes share with the present drawing the same distinctive, sloping nose and hunched appearance.

For a full account of Reza and his life and works see Canby 1996.

£ 60,000-80,000 € 65,500-87,000





از روز دوشنبه تا شنبه
شهرزاد مرعی
برآمد
از کربلا
عبارت

139



111

111

An illustrated and illuminated leaf from a manuscript of Nizami's *Khosrow and Shirin*: Khosrow fighting Bahram's army, Persia, Safavid, 16th century

gouache and ink on paper, 4 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold, framed painting: 24.5 by 15cm. leaf: 28.4 by 18.6cm.

£ 3,000-4,000 € 3,300-4,350

112

An illustrated and illuminated leaf from a manuscript of Nizami's *Khamsa*: Zayd reviving Layla and Majnun by sprinkling them with Water of Life, Persia, Timurid, late 15th century/early 16th century

gouache and ink on paper, 8 lines to the page above and below the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold, the reverse with 21 lines of text in *nasta'liq* script painting: 19 by 14cm. leaf: 31.3 by 19.5cm.

£ 4,000-6,000 € 4,350-6,600



112

113

A Safavid polychrome brass torch-stand, Persia, late 16th/17th century

of cylindrical form on three feet with arabesques, base and rim decorated with three bands of calligraphy within cartouches against a black, green or red ground, main body with vertical cartouches with *nasta'liq* calligraphy against black ground 33cm. height

PROVENANCE

Christie's London, 25 April 1995, lot 308.

INSCRIPTIONS

The inscriptions are all in Persian verse form: from a Sa'di's *ghazal*, his *Bustan*, and Ahli Turshizi with a few others not identified.

Owner's name on rim: 'Its owner, Khwajah Muhammad 'Ali ibn Shah Mahmud Nili'

It is rare to find a Safavid candlestick which retains so much of its original colour, including red, black and green enamelling. A related example sold at Christie's, 25 April 2013, lot 120. An impressive ewer and basin, sold in these rooms 6 October 2010, lot 199, also retained traces of black and red composition. For another comparable in the present sale, see lot 151.

£ 8,000-12,000 € 8,700-13,100



An old shepherd leaning on his staff in a landscape, signed by Mu'in Musavvir, Persia, Isfahan, Safavid, dated 19 Rabi' al-Awwal 1087 AH/1676 AD

gouache heightened with gold on paper, signed and dated on the left, mounted on an album page with illuminated floral borders, framed
 painting: 20 by 12cm.
 leaf: 32.2 by 22cm.

PROVENANCE

Sotheby's London, 12 October 2000, lot 66.
 Formerly the property of an American heiress, acquired circa 1940-50.

This portrait of a shepherd leaning on his staff is an important example of the single-figure portraits painted by Mu'in Musavvir (1617-1708), who was one of the greatest and most prolific Persian artists of the seventeenth century.

The composition is based closely on a work by Reza-i 'Abbasi ('The Old Shepherd', see Canby 1996, p.144, 150 & 197, cat.107) featuring a bearded shepherd leaning on his staff, a depiction popular among Persian painters of the period. The inscriptions not only provide the artist's signature and the date of execution, but tell us that the painting was completed specifically for an album - *'be-jehat-e moraqqa be-etmam rasid* - a highly unusual occurrence.

In the current work Mu'in has reversed the orientation of Reza's composition, placing the shepherd on the left looking to the right. He has moved the tree from the left to the right, and has reversed the sheep and goat so that the short-haired ewe is in front of the long-haired ram. Mu'in has also omitted the crouching sheepdog which appears in Reza's. Another version of the same scene ascribed to Reza-i Abbasi and dated 1632 is closer in the compositional details to the present work, although the orientation is again reversed (formerly in the collections of Mrs Helen Sutherland and Constance Sitwell, exhibited Burlington House, 1931), sold in these rooms 23 April 1974, lot 169 (See Canby 1996 no.70, p.214; Binyon, Wilkinson and Grey, pl. CXIb; Stchoukine, p.130).

Interestingly, Mu'in painted three other miniatures closely related to the present piece within the first three months of the year 1087 AH. A youth on horseback was painted on 5 Muharram 1087 (sold in these rooms, 23 November 1976, lot 253), whilst a related shepherd scene, this time depicting a much younger man seated on rocks and playing the flute, was painted just two days after the present work on 21 Rabi' al-Awwal 1087. This was formerly in the Hagop Kevorkian collection and was sold in these rooms 23 April 1979, lot 77. A further painting by the artist, showing a kneeling youth playing the flute, was painted four days earlier than the present portrait, on 23 Rabi' al-Awwal 1087 AH, and was sold in these rooms, 9 April 2008, lot 54.

Three other related works are a portrait of the royal physician Hakim Shafa'i painted in 1674 (sold in these rooms, 7 April 1975, lot 53, and now in the Prince Sadruddin Aga Khan Collection, see Canby 1998, no.60), a portrait of the Sultan al-Ulema Khalifa Sultan 'Itimad al-Daula, painted around 1650 (sold at Christie's London, 23 April 1981, lot 120, now in the Art and History Trust Collection, see Soudavar 1992, p.289) and a portrait of a youth in an orange robe, sold in these rooms 2 May 1977, lot 56, and again, 15 October 1998, lot 65. A further related work, attributable to Muhammad Zaman, was sold in these rooms 13 April 2000, lot 41.

Mu'in Musavvir was one of the greatest artists of the seventeenth century and was one of the most prolific. He was a student of the great court painter Reza-i Abbasi, and a portrait of his master by Mu'in survives in the Princeton University Library (Garrett Coll.96G). His long career (c.1635-1707) gave him the opportunity to produce a large corpus of work, and although much of it was concerned with traditional manuscript illustration, including several Shahnameh manuscripts, he also took the art of single-page compositions to new heights.

For further reading and illustrations of Mu'in's work see Farhad 1990; Canby 1996; Canby 1998, nos.55-61.

£ 80,000-120,000 € 87,000-131,000









TWO SAFAVID OIL PORTRAITS

Lots 115 and 116, a portrait of a young nobleman and its pendant portrait of a young lady, are extremely rare examples of large-scale late seventeenth-century Safavid oil painting, and two of only fifteen such paintings known to exist. Of the related works previously known, only seven others have ever appeared at public auction (Sotheby's New York, 26 May 2005, lot 110; Sotheby's London, 12 October 2004, lots 11 & 12; 15 October 1998, lot 69; 15 October 1997, lot 35; Christie's, London, 11 July 1974, lots 42 & 43), while five were sold at P & D Colnaghi's, London, in 1976.

The list of published paintings from this group are as follows:

1. A portrait of a nobleman holding a pear – lot 115 IN THIS SALE.
2. A portrait of a lady holding a rose and glass - THE PENDANT, LOT 116 IN THIS SALE
3. A lady (probably Armenian) standing in a richly ornamented interior (sold in these rooms 15 October 1998, lot 69).
4. A lady in Persian dress standing in an interior (formerly in the Negaristan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi, 1976, no.137, Bier, 1987, fig.3; Grube and Sims, 1989, no.39, p.222, Keikavusi, fig.2).
5. A gentleman in Persian dress standing in an interior (formerly in the Negaristan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi, 1976, no.138, Bier, 1987, fig.4, Keikavusi, fig.3).
6. A gentleman standing in an interior holding a bow and arrow (private collection, London; published: Diba and Ekhtiar, no.17; Adle 1996, fig.15, described as 'Le gardien de l'arc royal géorgien).
7. A portrait of a European dignitary, (private collection; sold in these rooms, 15 October 1997, lot 35).
8. A lady in Persian dress standing in a landscape holding a wine flask (formerly in the Negaristan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi, 1976, no.139).
9. A lady in Persian dress standing in a landscape holding a rhyton (formerly in the Negaristan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi, 1976, no.140; Adle, 1996, fig.13).
10. A man in the costume of a footman standing in a landscape (formerly in the Negaristan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi, 1976, no.141).
11. A gentleman in Persian dress standing on a terrace against a landscape background (private collection; exhibited: Burlington House, London, 1931; sold at Christie's, London, 11 July 1974, lot 42).
12. A lady in Persian dress standing on a terrace holding a flower (private collection; exhibited: Burlington House, London 1931; published: Diba and Ekhtiar, no.18; sold at Christie's, London, 11 July 1974, lot 43 and again in these rooms, 8 October 2008, lot 49).

13. A portrait of a nobleman holding a bow and arrow (private collection; Sotheby's London, The Collection of the Berkeley Trust, 12 October 2004, lot 11).

14. A portrait of a noblewoman with a white shawl (private collection; Sotheby's London, The Collection of the Berkeley Trust, 12 October 2004, lot 12).

15. A portrait of a nobleman (private collection; Sotheby's New York, 26 May 2005, lot 110).

When P & D Colnaghi catalogued and published their five paintings in 1976 (nos. 4, 5, 8 and 9 above) they commissioned extensive research from Dr Eleanor Sims, and for a full account of the historical and artistic background and for analyses of the five Colnaghi portraits we would refer all readers to Dr Sims's article in the catalogue 'Persian and Mughal Art', as published by Colnaghi, London, 1976, pp.223-232. Other important contributions have come from Layla Diba (see Diba and Ekhtiar, no.17) and Shahriar Adle (Adle 1996). See also E. Sims, 'Six Seventeenth-century Oil Paintings from Safavid Persia', in S. Blair and J. Bloom (eds.), *God is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*, Yale, 2013.

HISTORICAL BACKGROUND

In 1598 the Persian emperor Shah Abbas moved his capital from Qazwin in the North-west of Iran, to Isfahan, in the centre. He did this essentially for reasons of security, but having done so, set about creating at Isfahan a cosmopolitan capital to rival any other, a centre of political and military power, of monumental architecture, of culture and the arts, of fashion and eclectic internationalism. His efforts to glorify his nation and himself coincided with other political and commercial developments which helped establish Isfahan as a major world city. The activities of the English and Dutch East India Companies were expanding in the east, the European distrust of the Ottoman Empire was increasing in the west and the Persian gulf ports were open and free from Portuguese control. Culturally too, there were diverse influences. There was a strong exchange of ideas between Safavid Persia and Mughal India, there was an increasing interest in the culture and art of Europe, which was aided by the constant stream of European envoys and delegations arriving at Isfahan, and there was a growing Armenian community across the river from Isfahan at New Julfa, which had its own artistic identity. Thus Isfahan in the seventeenth century was a melting pot of political, commercial and cultural influences which created a dynamic environment for the diverse development of the arts.

EUROPEAN ARTISTIC INFLUENCE AT ISFAHAN IN THE SEVENTEENTH CENTURY

The introduction in the seventeenth century of the European aesthetic came about in two ways. First, European paintings were much sought after at the Safavid court, and second, European artists came to work in Isfahan for Persian patrons.

Initially this was due to the intellectual curiosity and patronage of Shah Abbas I. A key factor was the settlement in Isfahan in 1604 of a large colony of Armenian merchants, from old Julfa on the River Araxes. Under the patronage of Shah Abbas they were housed in a suburb south of the town, across the River Zanderood, christened New Julfa. The Shah granted the Armenians a monopoly of the silk trade in Europe, and the Armenian merchants were primarily responsible for the transmission of European artefacts to Persia. They swiftly became prosperous and built a number of churches decorated with European-style paintings and magnificent private houses similarly embellished. As few Persians knew European languages, it fell to the Armenians to act as interpreters for foreign missions to the Persian court. As non-Muslims, the foreign visitors were invariably put up with the Armenians in New Julfa, and many of them settled permanently and intermarried with the Armenians. For instance, John Fryer in 1698 recounts that ten years previously, there were European craftsmen living in New Julfa who included 'mechanik French, jewellers, gunsmiths and watchmakers'. There were also painters, of whom several were noted by contemporary European travellers. Pietro delle Valle travelled from Venice with a Flemish painter, 'Giovanni', who left his service in Isfahan to find employ with Shah Abbas I. Later the Shah sent him back to Europe, to Flanders and France to seek out other painters. Sir Thomas Herbert mentions 'John, a Dutchman' (who might well be the same painter 'Giovanni') and in Tavernier's time there were two more Dutchmen who taught Shah Abbas II how to draw. The contact with Holland can be partly explained by the fact that the Armenians had a large and important colony in Amsterdam. The first Armenian Bible was printed in Amsterdam in 1666, and the Armenians introduced the art of printing with moveable type to Julfa at least as early as 1641. Inevitably, the European painters influenced local artists, and nowhere can this be more clearly seen than in the Armenian cathedral in New Julfa, which is decorated with wall-paintings from top to bottom in a variety of European and less sophisticated styles.

THE GEORGIAN CONNECTION

While this European influence is an obvious and important aspect of the group as a whole, research by C. Adle has shown there to be a link to Georgia (see Adle 1996, where he describes certain of these pictures as being of the Georgio-Persian school). This link is more iconographic than painterly, and in some pictures aspects such as the costume, accoutrements and symbols appear to have a Georgian as well as Safavid relevance. However, the social and artistic links between Safavid Iran and Georgia (indeed, between Iran and Georgia in general since ancient times) is well established. Iranian rulers frequently married Georgian wives, there was certainly a Georgian community in Isfahan, which, if we can perhaps take the Armenians as a guide, may well have actively patronised the arts, and Georgian artists often worked at the Safavid court, one such being Siyavush the Georgian, who worked on the great *Shahnameh* for Shah Ismail II in 1576-77. Thus, though Adle's research



points to a Georgian connection of some sort in some of these paintings, it remains much more likely that they would have been painted at the greatest artistic, cultural and commercial centre of the region at this time – Isfahan.

WHY WERE THEY PAINTED?

The most obvious reason for their existence was to decorate the houses of the wealthy Persian noblemen and the wealthy Armenian merchants in Isfahan and New Julfa. The existence of stylistically similar wall-paintings in New Julfa supports this theory, but the existence of so few extant free-hanging portraits of this style indicates that perhaps these were considered the most prestigious works of art with which to decorate one's house and with which to show off one's wealth and, importantly, one's fashionable appreciation of international cultural influences.

However, the fact that the present two pictures are so obviously a male and female pair gives rise to the idea that they could have had a separate function. Others of this small group are effectively pairs (numbers 3 and 5 certainly are, while numbers 11 and 12 also fit that description) and it is possible that they were painted as marriage or betrothal portraits, in much the same way as had occurred in Europe for centuries earlier (the famous 'Arnolfini Marriage' by Jan van Eyck springs to mind).

THE ISFAHAN SCHOOL

The second half of the seventeenth century at Isfahan saw a remarkable development in painting, from the quasi-calligraphic style of the Reza Abbasi era to a new style showing more attention to naturalism, which was manifestly influenced by European art, with Mughal influence evident too. The chief proponents of this new style were Shaykh Abbasi and his sons Muhammad Taqi and Ali Naqi, Muhammad Zaman, Ali Quli Jubbadar and Shafi' Abbasi, but there must have been many more whose names are not recorded. These artists are known to have produced watercolours and gouache paintings along traditional lines and to have produced occasional works on lacquer, but the concept of large-scale oil paintings on canvas was more or less alien to them. However, there are marked similarities between some of the above figures and the small-scale watercolours of Shaykh Abbasi and Ali Quli Jubbadar, and certain anonymous works such as those in an album sold in these rooms 7 July 1975, lot 222, and later at Colnaghi's in 1976 (Colnaghi, no.142 liii.v). In addition, in the churches and houses of New Julfa and in the Chehil Sutun Palace in Isfahan a great variety

of large-scale murals had been painted during the middle decades of the seventeenth century, showing figures dressed in both Persian and European costumes. Thus, though free-standing oil portraits were not common, the idea of large-scale portraits, even life-size ones, was not a revolutionary concept to anyone living in Isfahan from about 1640 onwards, and the stylistic links between the large- and small-scale works of Persian artists of the mid-seventeenth century are closer than they first appear.

It has been suggested on occasions that the artists of this small group of life-size oil portraits could be Europeans themselves, and not their European-influenced Persian contemporaries. Given the variations of painterly hands evident within this small group of pictures, it seems most likely that they are the work of both European and Persian artists, working side-by-side in one or more studios in Isfahan and New Julfa.

As well as the publications already mentioned, useful discussions and illustrations of painting and architecture of the period can be found in the following publications: Boase, *Julfa*; Carswell, *New Julfa*; El.s, *Djulfa; East and West*; Diba, 1989; Ivanov, 1979; Karimzadeh, 1990; Sims, 1979.

A portrait of a nobleman holding a pear, Persia, Isfahan, Safavid, circa 1660-1700

oil on canvas, framed
161.5 by 83cm.
178.5 by 113.5cm. framed

PROVENANCE

Sotheby's London, 13 October 1999, lot 13.
Ex-collection Eskandar Aryeh.

The young nobleman is depicted dressed in rich clothes consisting of a gold and white striped robe decorated with flowers in a typical Safavid manner. Round his waist is a sash of checked material decorated with floral motifs, perhaps using metal thread. Over this he wears a fur-lined red short-sleeved tunic. Under his robe he wears green trousers and red shoes. His turban is of red and white checked cloth and, again, tied in a typical Safavid way. He wears a ring on the little finger of his right hand and holds a pear in his left hand.

Significantly, a male figure bearing a very close resemblance to the present figure, with the same rounded chin and nose and wide, rather innocent eyes, and wearing similar clothes, can be seen in a wall-painting in one of the Safavid houses in New Julfa. The figure stands holding a pen beside a table on which lies an open book. The house is in the Tabriz quarter of New Julfa and contains nine such niche-shaped wall-paintings of various European and Persian figures (see Carswell, *New Julfa*, 'House B', pl.80, fig.b).

In the present portrait the nobleman stands in a room with a balustrade and a window looking out to a distant landscape. The landscape is painted in a stylised European manner and was probably taken from a European painting or print, of which there were a large numbers in Persia by this period. In the room are a table on which are set an elaborate gilded clock, a pocket watch and a small pile of gold coins. Behind the nobleman is a green curtain which hangs down in front of a carved column. The column is notable for its spiral form and the decoration of putti amongst foliage. This type of column is essentially Italian renaissance in style and perhaps the most famous examples of such columns are those on the Baldacchino in St. Peter's, Rome, designed by Bernini. The spiral form was said to have originated at the Temple of Solomon in Jerusalem, and was used in the basilica of Constantine, hence its quasi-sacred relevance at St. Peter's.

RELATED PORTRAITS IN THE GROUP

The interior of the male portrait is a mirror image of its female pendant (lot 116), except for the objects on the table. The majority of individual features seen here echo those in others of this small group of large-scale late seventeenth century paintings. (The following numbers refer to the listing given above). The balustrade, window and landscape appear in numbers 3, 4, 5 and 6. A curtain (either green, black or pink) appears in numbers 3, 4, 5, 6 and 7. A table appears in numbers 3, 4 and 5. A clock and pocket watch of very similar design, and a pile of gold coins appear in number 5.

W £ 850,000-1,000,000 € 925,000-1,090,000



A portrait of a lady holding a rose and glass, Persia, Isfahan, Safavid, circa 1660-1700

oil on canvas, framed

161.5 by 83cm.

178.5 by 113.5cm. framed

PROVENANCE

Sotheby's London, 13 October 1999, lot 14.

Ex-collection Eskandar Aryeh.

The lady is shown wearing rich clothes consisting of trousers with gilt-floral bottoms, a dress of cream cloth richly embroidered with floral patterns, and a short-sleeved red cut and uncut velvet and metal thread brocade coat with a fur trim. She wears a gold-trimmed white scarf around her shoulders which is tied in a distinctive fashion around her head, beneath which is a square, jewelled and pearl-set gilt cap. She wears three bands of necklaces made up of gold discs (or coins) and a gilded belt set with stones, from which hangs a gold disc bearing an engraved portrait of a man wearing a crown. The embroidered cream dress is typically Safavid and the cut of the short-sleeved coat is almost certainly of European origin, probably Italian. The head-scarf is tied in an Armenian style, but the square jewelled cap underneath and the jewelled gold belt are more reminiscent of Turkic jewellery in general. The identity of the crowned figure on the gold disc of the belt is a mystery.

A very interesting feature of the present portrait is that the design of the silk brocade textile of which the woman's dress is made is identical to that of three others of this small group of early portraits: the Portrait of a Lady sold at Colnaghi's in 1976, no.137 (now Sadabad Museum of Fine Arts, Tehran); the Portrait of a Lady sold in these rooms 15 October 1998, lot 69 (now Museum of Islamic Art, Doha) and the Portrait of a Noblewoman with a rose, (sold in these rooms, 8 October 2008, lot 49). Of the fifteen known paintings in this general group, seven are of female subjects, thus four out of the seven extant female robes are of the same design. Did these particular portraits have closer links than simply the generic ones of this small group? Can the specific textiles design used on this dress have had associations with a particular social group within Safavid society, perhaps Armenian noblewomen? Or could it have been associated with a particular event or occasion, such as betrothal or marriage, within aristocratic society. The four female portraits which share this textile design must all have been painted close together chronologically, since we know that Safavid society took changes in fashion and couture very seriously (see Scarce, 2002), leading perhaps to a re-evaluation and compressing of the dates of this group, which have so far been as wide as 1640-1722. Another possibility is that these four women belonged to a specific group within court circles where textiles of specific design sourced from the royal workshop were *de rigueur*. The headdress of the figure in the present portrait is close in style to that of the female portrait sold at Colnaghi's in 1976, no.139, which is an outdoor scene.

She wears rings on the little fingers of both hands. In her left hand she carries a tall, elaborate wine glass and in her right hand is a single pink rose. To her right is a marble-topped table on which rests a glass decanter half-full of red-wine. Behind the figure are two spiral pillars decorated with putti amongst vine-scrolls, and a green curtain (also in number 2 above). Behind the table is an orange balustrade beyond which stretches a stylised landscape.

Significantly, this is the same person depicted in number 3 above, and almost exactly the same composition. The facial features are obviously those of the same person, although painted by a different artist. They wear the same clothes, both carry a wine glass (of slightly different design), both wear rings (on different fingers) and also hold flowers. Furthermore, the pillar, balustrade, landscape, table and decanter all appear in both paintings, although, again, to slightly different designs. The whole composition has been reversed - the present figure facing to her right while number 3 above faced to her left.

W £ 850,000-1,000,000 € 925,000-1,090,000





117

117

An illustrated and illuminated leaf from a manuscript of Firdausi's *Shahnameh*: Bahram Gur sits on the ivory throne after having slain the lions, Persia, Safavid, mid-17th century

gouache and ink on paper. 8 lines to the page above the painting, written in *nasta'liq* script in black ink, within 4 columns, ruled in gold, the reverse with 25 lines of text in *nasta'liq* script
34.8 by 24.2cm.

PROVENANCE

Sotheby's London, 15 October 1998, lot 561.

£ 3,000-4,000 € 3,300-4,350



118

118

An armed nobleman, the reverse with calligraphy, Persia, Safavid, 17th century

gouache heightened with gold on paper, laid down on an album page, the reverse with a Persian quatrain in *nasta'liq* script within cloud bands against gold ground filled with scrolling flowers, framed
17 by 9.2cm.

The reverse with a quatrain of Abu Sa'id Abi'l-Khayr and a couplet from a *ghazal* of Amir Khusraw Dehlavi.

£ 800-1,200 € 900-1,350

A portrait of two ladies, Persia, Qajar,
mid-19th century

oil on canvas, framed
35 by 30cm.

PROVENANCE

Christie's London, 28 April 1998, lot 104.

£ 4,000-6,000 € 4,350-6,600



119



120

120

A portrait of a couple, Persia, Qajar,
mid-19th century

oil on canvas, framed
35 by 30cm.

PROVENANCE

Christie's London, 28 April 1998, lot 104.

£ 3,000-5,000 € 3,300-5,500

Zuleykha presenting Yusuf to the Egyptian women, signed by Muhammad Zaman III, Persia, Zand, circa 1770-80

oil on canvas, laid down on board, framed

PROVENANCE

Ex-collection Major Peter Brooke Manson, sold in these rooms, 16 October 1996, lot 75.

This painting was acquired in Iran or India by either General James Manson (b.1791), who served in the Bengal Light Infantry in the early nineteenth century, or by his son Major Walter Manson (b.1835), who served in the Royal Engineers in Bombay and elsewhere in the third quarter of the nineteenth century. The painting then passed to Lt. Col. James Manson (b.1876), who also served in the Indian army, and thence by descent.

INSCRIPTIONS

kamtarin Muhammad Zaman; majlis tarikh peri zuleykha

W £ 60,000-80,000 € 65,500-87,000

The present painting is an important work by Muhammad Zaman 'the third' (see Karimzadeh-Tabrizi, *Lives and Art of Old Painters of Iran*, London, 1990, vol.II, no.1038, pp.816-820), who was born in 1749 and who died in 1794. He appears to have served at the court of Lutf 'Ali Khan Zand (r.1789-94) and known to have painted in several media including lacquer, watercolour and oil. An oil painting by the same artist depicting Khosrow and Shirin, sold at Drouot, Paris, 12 December 1975 (also illustrated in Karimzadeh-Tabrizi, *ibid*, p.999, pl.85), shows that Muhammad Zaman had a distinctive style with certain characteristics common to both works. The faces of the figures are very similar, those of Zuleykha and Shirin being particularly close, and his depiction of costumes and textiles, right down to the frogged coats worn by Yusuf and Zuleykha in the present painting and by Khosrow in the Paris work, show notable attention to texture and detail.

The same stylised facial shapes and languid poses of the seated figures and attention paid to the minutiae of the floral patterning of the costume can further be compared to another painting by the artist, sold in these rooms, 9 April 2014, lot 90 (attributed to Muhammad Zaman at the point of sale, but conservation later revealing the signature of the artist and the date 1196 AH (1782 AD)). Other artists of the late eighteenth century also shared some of the same stylistic traits, particularly Muhammad Sadiq (see related examples to the present painting by this artist in S.J. Falk, *Qajar Paintings*, London, 1972, nos.5, 6 and 7).

Zaman was known to imitate European painting styles and perspective, as illustrated in the landscape background of this work. Paintings of this shape were common in the royal residences of the Zand period; canvases were cut to fit a niche of an interior wall, hence the pointed apex of this portrait. For a further work by Muhammad Zaman III - a beturbaned nobleman - see L.S. Diba and M. Ekhtiar, *Royal Persian Paintings*, New York, 1998, pp.191-1, no.44).



A prince holding a falcon, style of
Muhammad Hasan, Persia, Qajar,
circa 1820

oil on canvas, framed
191 by 75cm.

PROVENANCE

Sotheby's London, 27 April 1994, lot 107.

This fine portrait is painted in the style of Muhammad Hasan, one of the foremost portrait artists working during the period of Fath 'Ali Shah Qajar (r.1798-1834). Two of his most accomplished works were in the Amery Collection, now housed in the Negaristan Museum, Tehran, published by S.F. Falk, *Qajar Paintings*, London, 1972, nos.26 and 27.

The costume and accoutrements of the present prince match those of the second of the Tehran portraits quite closely. Although of similar height, the painting to hand is slightly narrower. The profile of the arched top has clearly been altered and it is possible, judging by the slightly cropped lower part of the robe, that the sides were reduced at the same time.

W £ 60,000-80,000 € 65,500-87,000







123

123

Two gold damascened steel bottle vases and a ewer, Persia, Qajar, second half 19th century

each of globular form, with tubular neck and associated domed stoppers, engraved with cusped medallions decorated with floral interlaced, the surface damascened

(3)

bottle vases: 45cm. each

ewer: 39cm.

PROVENANCE

Christie's London, 25 April 1995, lots 112 and 116.

£ 3,000-5,000 € 3,300-5,500

124

A gold damascened steel ewer and bottle vase, Persia, Qajar, second half 19th century

each of globular form, the ewer with handle and lid, both engraved with cusped medallions decorated with gold floral interlaced or calligraphy, the surface damascened

(2)

bottle vase: 41.5cm.

ewer: 39cm.

PROVENANCE

Christie's London, 25 April 1995, lot 114.

INSCRIPTIONS

Ewer: 'Bounteous is the presence of God in the country'

£ 2,000-3,000 € 2,200-3,300



124

**A lacquer set of portable merchant's scales,
Persia, Qajar, 19th century**

of rectangular form, comprising an adjustable shaft, a brass tray, brass weights, steel tweezers, three boxes with hinged covers
59 by 30.5 by 10.5cm.

PROVENANCE

Christie's London, 25 April 1995, lot 106.

The interior of this delicate and remarkably complete set of Qajar portable scales is finely decorated with the scene of Joseph being weighed before the Pharaoh, while *gol-e-bulbul* patterns adorn the exterior panels.

£ 10,000-12,000 € 10,900-13,100



Detail



A painted lacquer penbox, the top and one side painted by the Painter Laureate (probably Muhammed Hasan Afshar), Persia, Tabriz, circa 1847, the other side and the underside completed by Isma'il Jalayir, probably in 1853

the top depicting scenes of Heaven and Hell and the Two Recording Angels, inscribed at upper left 'Mulla Najaf'; one side depicting a battle scene from the campaigns of Napoleon Bonaparte; one side depicting Nasir al-Din Shah leading his troops into battle against the Afghans at Herat; the underside with two youths amidst massed flowers with an inscription by Isma'il Jalayir in *nasta'liq* script between them; the drawer painted black with gilt edging 24.7cm.

PROVENANCE

Ex-collection Naus Bey, a Belgian resident in Egypt, circa 1935.
Sold in the rooms by a direct descendant, 9 October 1978, lot 187, and again 12 October 2000, lot 89.

EXHIBITED

Exposition d'Art Persan, Societe des Amis d'art, Cairo, 1935.

LITERATURE

Wiet 1935, P.87 (not illustrated).
Robinson 1989, figs.16a-c, pp.141-2.
Karimzadeh-Tabrizi 2000, p.370.

This superbly painted penbox is the work of two master artists of the Qajar period and is decorated with a unique set of images. It has a fascinating history and there can be no doubt that this the penbox shown by the artist to traveller and writer Hommaire de Hell at Tabriz in 1847-48 (see de Hell, Vol III, p.10).

The following is a translation of de Hell's account:

"Today we were visited by the most celebrated painter of Persia, who has been deaf and dumb for about forty years. As an example of his work he brought us a pen-box covered with paintings; the subject was Hell and Paradise. The execution was extremely fine, and the composition gave evidence of a somewhat erotic imagination. Paradise is represented by a group of men and women abandoning themselves to the eternal delights which await the true believers in Muhammed's paradise, whilst Hell shows numerous devils and serpents tormenting the damned in the midst of a whirlpool of flame. So far as their fineness of execution goes, these are true miniatures. This pen-box is unfinished, and will eventually bear on one of its sides a scene from the life of Napoleon I, after a French picture."

This description is too full and detailed to leave any doubt of identification with the present penbox. It was exhibited in Cairo in 1935, from the collection of Naus Bey, a Belgian resident in 1935, and is described under P.87 in Gaston Wiet's catalogue of the exhibition. Wiet did not connect the piece the piece with Hommaire de Hell.

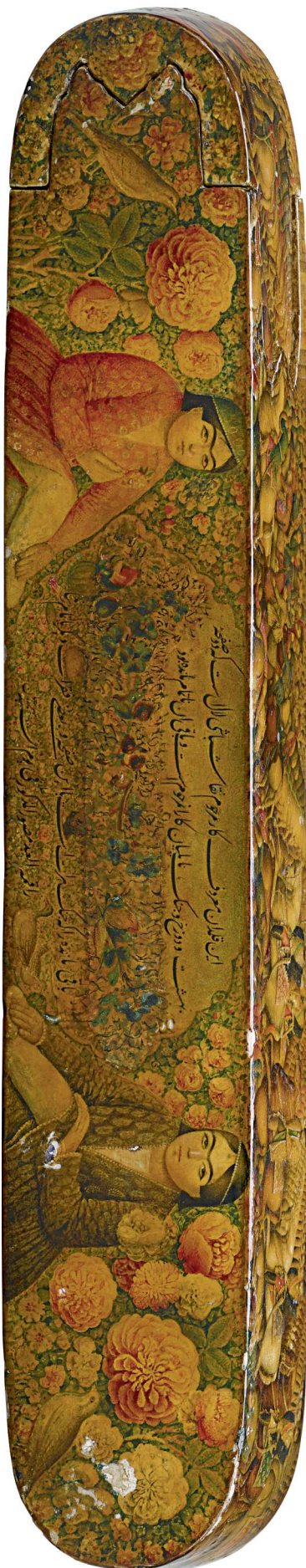
The original artist has painted the scenes of Heaven and Hell on the top and the Napoleonic battle on one side. The second artist, Isma'il Jalayir, has painted the scene of the battle of Herat on one side and the two youths and massed flowers on the base, which are typical of his very individual style. The inscription on the base reads:

'This penbox is known as the work of the late beloved Painter Laureate; two of its surfaces, representing Heaven and Hell, and Napoleon in battle, are his; the remainder he left unfinished. This remainder, on which the Herat campaign is depicted, is on this surface, and a further target has been achieved. Painted by the slave, the painter recorded as Jalayir (this name is in very small writing, just above the main text) on Sunday 8th of the month of Sha'ban.'

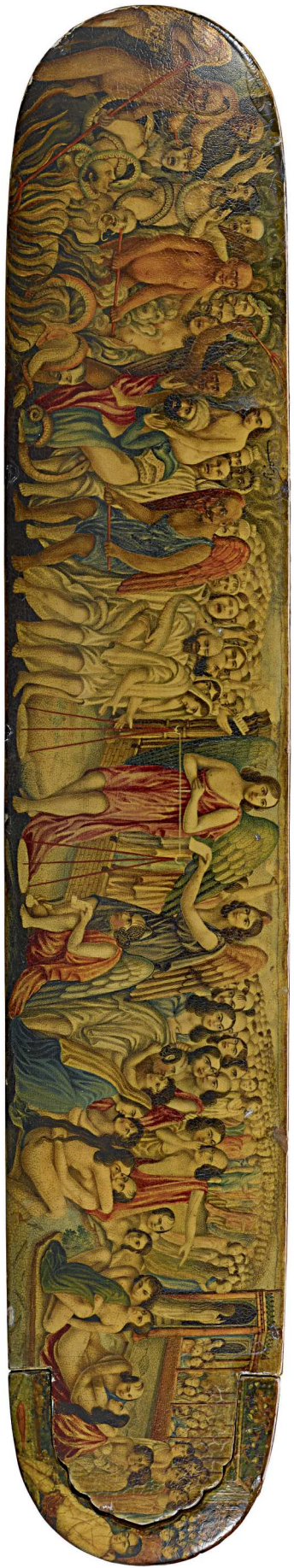
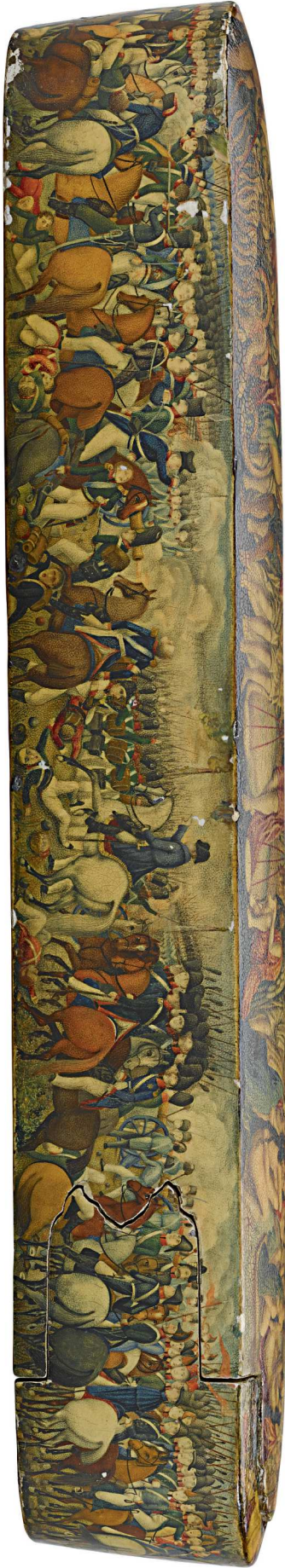
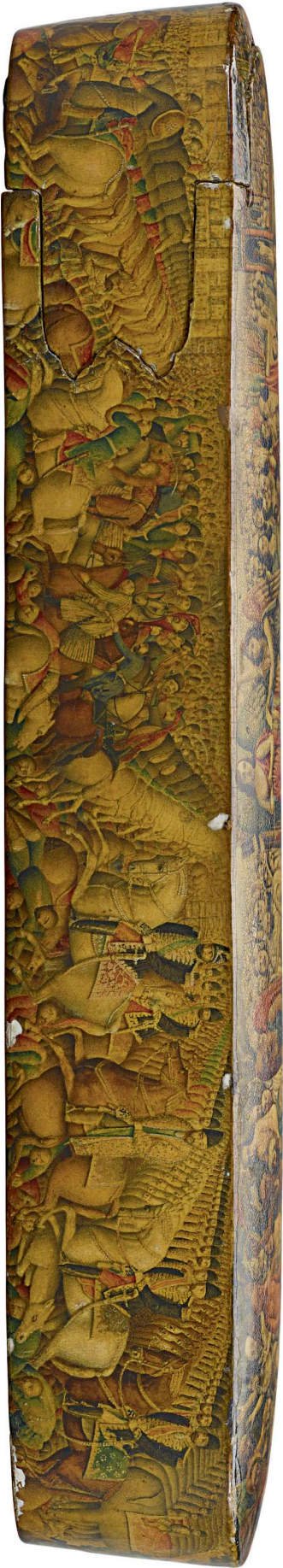
No year is given, but the most likely one, in which the 8 Sha'ban fell on a Sunday, is 1296, and the date corresponds to 17 May 1853. No other painted lacquer by Jalayir is recorded, and this must be an early work. He is well known as a painter in oils and miniature during the 1860s (see Schulz, *Miniaturemalerie*, Vol I, Taf.F; *Ataba'l, Gulistan Imperial Library Catalogue: Albums*, p.386; Victoria and Albert Museum, no.P.56-1941). See also his painting of Mirza 'Ali Asghar Khan, included in this sale as lot 127.

The identity of the deaf and dumb Painter Laureate (*naqqash-bashi*) who showed the pen-box to Hommaire de Hell has long been a mystery. Until relatively recently it was thought possible to be *Mulla Najaf*, perhaps added by Isma'il Jalayir, may have been a clue. But the style of this painting is quite unlike Najaf's usual work and he is not known to have borne the title *naqqash-bashi*. However, Robinson identified the Painter Laureate as Muhammed Hasan Afshar (Robinson 1989, p.142), so that the inscription *Mulla Najaf* is not relevant to the identity. A point worth noting is that it is inscribed on the part of the design representing Hell, just above a figure dressed as a mulla, who is receiving particularly unpleasant attentions from the attendant demons. It may thus be a topical illusion, and so, insoluble to us.

£ 60,000-80,000 € 65,500-87,000



Underside (actual size)



A portrait of Mirza 'Ali Asghar Khan (Amin al-Mulk al-Sultan, Atabeg-i Azam), signed by Isma'il Jalayir, Persia, Qajar, circa 1880

gouache on paper, varnished, laid down on canvas, signed at left 'raqimihi al-haqir Isma'il al-musavvir al-k[atib] 12?'

PROVENANCE

Sotheby's London, 18 October 2001, lot 74.
Collection of Count Jan Karszo-Siedlewski, former Ambassador of the Republic of Poland to Iran, 1938-41.
Count Karszo-Siedlewski was subsequently posted to London, where he must have had the picture put on to its current stretcher, for there is a label on the reverse of J.J. Patrickson, Framers, of 120 Fulham Road, South Kensington. According to the records of the Royal Borough of Kensington and Chelsea, J.J. Patrickson were in business at this address from 1920-56.

Works by Isma'il Jalayir are extremely rare and highly sought-after. Indeed, only a handful of works by the artist are recorded in private collections, while among museums only the Sadabad Museum of Fine Arts and the Gulistan palace Library in Tehran, the Victoria and Albert Museum in London, the Leipzig Museum and the Museum of Fine Arts, Houston, possess his work.

£ 80,000-120,000 € 87,000-131,000

THE PAINTING

The portrait is of Mirza Ali Asghar Khan, a politician and courtier who, during the 1870s and 1880s, became progressively more powerful until he controlled most of the government offices and was the Shah's closest advisor. He is depicted here in a patterned woollen coat with a sash and medal of state and holding a cane in his hands. He is sitting on a European-style chair, which however, is heavily carved and ornamented in a Persian manner (the face of a Persian maiden is just visible behind the sitter's right shoulder). On the floor is a floral carpet and around him in the room are two low circular tables bearing trays of fruit, glass decanters, a dish and bowl and what appears to be a *qalamdan*. Two vases of flowers are placed in front of him. Behind him is a window-frame on which are painted a variety of abstract and figurative designs. Along the horizontal sill are repeating floral patterns and on the vertical frames are animals, birds and human beings as follows: (downwards from the top)

Right frame: A seated Persian dignitary (resembling Mirza Ali Asghar again); a kneeling holy man wearing a white turban; a cat; a kneeling youth playing a musical instrument; a peacock; a dancing maiden; a kneeling maiden.

Left frame: birds among bushes; a portrait of a kneeling man smoking a huqqa (resembling the Mughal Emperor Jahangir); a hawk taking a rabbit; a hawk on a perch; a hawk taking a duck.

Beyond the window is a landscape with large fruit trees in the foreground and in the background:

(to the right of the sitter, from right to left)

Huntsmen on horseback attacking their quarry with swords; above which are sheep, a leopard and a cockerel in a rocky landscape; a hunter on horseback with a musket, accompanied by hounds, in front of a villa with pavilions;

(to the left of the sitter, right to left)

A lion confronting a buffalo; an elephant and a giant rhinoceros; a snake attacking a lion.

THE SIGNATURE AND DATE

The painting is signed on the window-sill at the far left. The signature is as follows:

raqimihi al-haqir Isma'il al-musavvir al-k[atib] 12?

'its draughtsman the poor Isma'il the painter, the scribe 12..'

The final part of the word *al-katib* and the final two digits of the date have been damaged and only partially repaired, leaving us to guess at the exact date of execution. The first two digits of the date are certainly 1 and 2, so the date must have been no later than 1299 AH/1881 AD. Given the timing of Mirza Ali Asghar's career developments it is unlikely to have been executed before 1875 (see below for biography of the sitter).





THE ARTIST

Isma'il Jalayir was the son of Haki Muhammad Zaman Khan Jalayir of Khurasan. He was one of the most gifted artists and teachers at the School of Arts of the *Dar al-Funun*, the academy established in Tehran in 1851 by Nasir al-Din Shah (the School of Arts was established in 1861), but it is likely that he was known as a painter before he entered the *Dar*. Jalayir's individualistic manner is known to have caught the eye of Nasir al-Din Shah, with whom he was a favourite, and other senior figures in the Qajar court. By 1862-63 he had produced a portrait of the ruler and was to continue his royal association throughout his career. His patronage by the all-powerful vizier Mirza Ali Asghar Khan seems to have come about in an unusual way. It is said that Jalayir was a perfectionist and was often dissatisfied with the final result of his endeavours. Apparently he was in the habit of taking a long and thoughtful examination of his finished works and, if they did not satisfy his high personal standards, he would tear them up or destroy them in some way. Mirza Ali Asghar heard about this habit and invited Jalayir to his house, indicating that the artist was welcome to come and go, enjoying the peace and protection that a senior courtier's residence afforded. At the same time, he ordered his servants to watch Jalayir very carefully, and as soon as he began to examine his completed work in a certain way the servants were to take the work away and hide it. In this way Mirza Ali Asghar is said to have saved several pieces. In this context it is not surprising that Jalayir would have painted a portrait of Mirza Ali Asghar during his visits.

Jalayir's style was unique. Both his portraits and his calligraphic works are marked by a charming and almost surreal contrast between large-scale forms in the foreground (i.e. the sitter or the calligraphy itself) and the microscopic world of the background, which was inhabited by strange animals, birds, flowers, trees, fruit, human beings (shepherds, hunters, ladies of the harem, children), buildings, townscapes and abstract patterning. This combination of the real and the unreal, the microscopic detail and the broad sweep, creates an other-worldly, almost hallucinatory atmosphere in some of his works. B.W. Robinson summed up his style succinctly:

"...His style was meticulous, thoroughly Europeanised on the surface, but fundamentally Persian, and tinged with a sort of gentle melancholy". (Robinson 1991, p.887).

THE SITTER

Mirza Ali Asghar Khan was the son of Aqa Muhammad Ibrahim Amin al-Sultan and was born in Tehran in 1858. At the age of fifteen he joined his father's staff and in 1871 both he and his father were among Nasir al-Din Shah's entourage during his pilgrimage to *'atabat*. On his return to Tehran Mirza Ali Asghar was promoted to *sarhang* and given command of the royal mounted escort.

In 1873-74 he succeeded his father as *saheh-e jam* (head of the royal transport) and in 1878, while still only 20 years old, he deputised for his father in all the relevant offices of state while the latter was away in Europe with the Shah. In 1881 he was given the title Amin al-Mulk, and in 1883 he inherited his father's title Amin al-Sultan and his functions. He continued his career as the Grand Vizier in the late 1880s and served Nasir al-Din Shah until his death in 1896, being responsible in large part for the calm transition of power to Muzaffar al-Din Shah.

As mentioned above, the partial date on the portrait of '12..' means that it must have been painted at the latest in 1299 (1881-2). This particular year saw Mirza Ali Asghar's promotion to Amin al-Mulk, and it is possible that he commissioned the present portrait from Jalayir in celebration of this event.

Works signed by or confidently attributed to Isma'il Jalayir are as follows:

1. Portrait of Nasir al-Din Shah, Qajar, dated 1279 AH/1862-63 AD, (location unknown).
2. Ladies around a samovar, Victoria and Albert Museum, London (Diba and Ekhtiar, no.86).
3. Portrait of Nur 'Ali Shah (I), private collection (Diba and Ekhtiar, no.85).
4. Portrait of Nur 'Ali Shah (II), private collection (Diba and Ekhtiar, fig.XXXII; Robinson 1991, pl.37).
5. Portrait of Nur 'Ali Shah (III), Sadabad Museum of Fine Arts, Tehran (Keikavusi 1992, 19).
6. Portrait of Nur 'Ali Shah (VI), Leipzig Museum (Diba and Ekhtiar, p.267, footnote no.37).
7. Album of portraits of The Seven Sufis, dated 1286 AH/1869-70 AD, Gulistan Palace Library, Tehran (Atabey 1353, cat.171, p.386).
8. 'The Sacrifice of Isma'il', formerly in the collection of P.W Schulz (Schulz 1914, vol.1, pl.F).
9. A *qalamdan*, by the artist Muhammad Hassan Afshar, completed by Isma'il Jalayir: private collection (Sotheby's London, 12 October 2000, lot 89 and 9 October 1978, lot 187; Wiet 1935, P.87; Robinson 1989, figs.16a-c, pp.141-2; Karimzadeh Tabrizi 2000, p.370; lot 126 in this sale).
10. Portrait of Mirza Ali Asghar Khan, Sotheby's London, 18 October 2001, lot 74 (the present portrait).
11. Sheet of decorated calligraphic work with interlinear painting (Geneva 1985, no.178; Geneva 1988, no.34; Raby 1999, no.138, Sotheby's London, 12 October 2004, lot 30).
13. Sheet of decorated calligraphy: private collection (Geneva 1985, no.177; Sotheby's London, 12 October 2004, lot 31).
14. Life-size portrait of Mirza Ali Asghar Khan, (Sotheby's London, 11 October 2006, lot 55).
15. Portrait of 'Ali, Hassan and Husayn, Museum of Fine Arts, Houston (Sotheby's London, 7 October 2009, lot 69).
16. Portrait of a Nobleman (Christie's London, 13 April 2010, lot 150).
17. Calligraphic panel, private collection (Christie's London, 7 April 2011, lot 177).

سجل الصور الكتاب
بأمر الخليفة





128

A lady playing a mandolin, Persia,
Qajar, first half 19th century

oil on canvas, framed
163 by 99.5cm.
175 by 126cm. framed

W £ 40,000-60,000 € 43,500-65,500



129

A lady playing a drum, Persia, Qajar,
first half 19th century

oil on canvas, framed
165 by 95cm.
172.5 by 125cm. framed

W £ 30,000-50,000 € 32,600-54,500



130

A group of dancers and musicians
celebrate the betrothal of a young
couple, Persia, Qajar, circa 1850-60

gouache on paper, framed
34.8 by 22.2cm.

PROVENANCE

Sotheby's London, 14th October 1999, lot 55.

£ 7,000-10,000 € 7,700-10,900

131

A dancing maiden, signed by
Hussein, Persia, post-Qajar,
early 20th century

oil on canvas, framed
146 by 68.5cm.

W £ 5,000-7,000 € 5,500-7,700

132

Raja Umed Singh of Kota hunting
tiger in a forest, India, Kota, mid-
late 19th century or perhaps later

gouache heightened with gold on paper, framed
45 by 64.2cm.

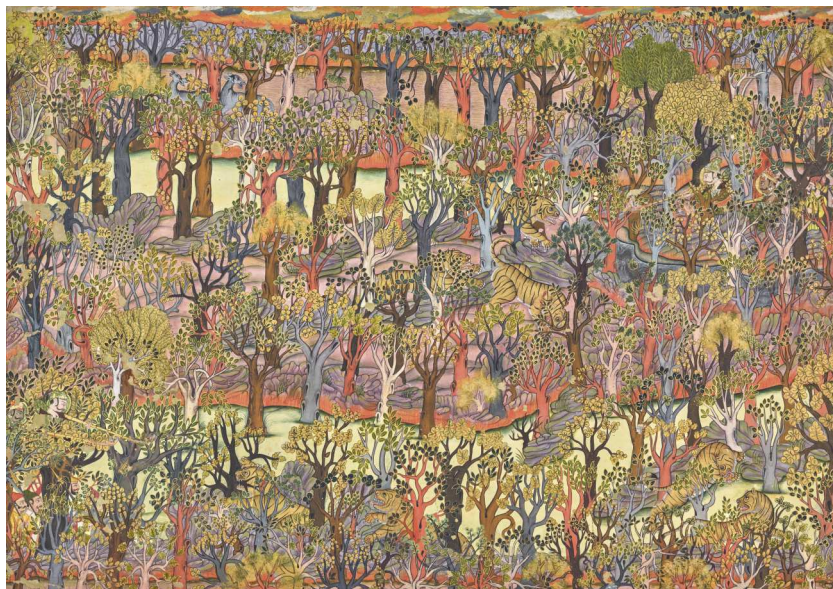
PROVENANCE

Sotheby's London, 29 April 1998, lot 88.

£ 2,000-3,000 € 2,200-3,300



131



132

A portrait of Nasir al-Din Shah, attributable to Muhammad Hasan Afshar, Persia, Qajar, mid-19th century

oil on canvas, figure cut out and applied to later background
117.2 by 78.8cm.

Muhammad Hasan Afshar Urumieh enjoyed a remarkably long career (1818-78) that spanned the reigns of three rulers: Fath 'Ali Shah, Muhammad Shah and Nasir al-Din Shah, the sitter of this portrait. The style of his renowned large-scale portraits evolved throughout his career, from a traditional style favoured in the court of Fath 'Ali Shah, to the European influence detected in the present portrait. This influence arose from European artworks entering Iran as a result of increased travel among the elite between the two regions. The most prominent European features in Afshar's artistic repertoire are drawn from early nineteenth century Tabriz and Georgian painting, suggesting that he received his early training in Azerbaijan (Diba and Ekhtiar 1998, p.225).

A sombre colour palette dominates this portrait, as opposed to the richly coloured and heavily stylised aesthetic favoured by Afshar's predecessors. The deep black of Nasir al-Din Shah's robes creates a striking contrast with the diamonds of his epaulettes and aigrette, an effect that resembles a portrait in the Louvre (Museum no. MV 6700) completed by Afshar of Muhammad Shah (published in Diba and Ekhtiar 1998, p.224). Furthermore, the intense detail of his jewellery creates a texture that almost sparkles on the canvas- a luxury reflected in the rich red colour of the chair.

A photograph of Nasir al-Din Shah provides evidence of the superior skill of the artist, creating a perfect likeness in both his physical attributes and the air of prestige carried by the ruler (see I. Miller, 'Some Iranian and Afghan Portraits in the Public Record Office', *Journal of the Royal Asiatic Society*, vol.8, no.3, 1998, pp.343). The grandeur of Nasir al-Din Shah's reign is evident in his striking pose that dominates the foreground of the portrait. The almost symmetrical, face-on composition emphasises his piercing gaze, hinting at an omniscient depiction of the ruler.

Although Muhammad Hasan Afshar was painter laureate to Muhammad Shah, it is these nearly life-size oil portraits of Nasir al-Din Shah that Robinson describes as his "most remarkable works." They are currently housed in the Gulistan Palace Museum collection, Tehran, in a private Tehran collection, and in the Chehel Situn Palace, Isfahan (B. Robinson, *Persian Miniature Painting*, London, 1967, p.83).

‡ £ 60,000-80,000 € 65,500-87,000





134

Hurrem Sultan, Suleyman's wife,
Italy or France, 18th century

oil on wood, framed
21.5 by 17cm.

£ 6,000-8,000 € 6,600-8,700



135

A portrait of a young girl, follower of Andrea Soldi, 18th century

oil on canvas, framed
112 by 95cm.

This delicate portrait depicts a young girl holding a peach, playing with a cat and monkey in a background very reminiscent of English gardens of the eighteenth century. She is clearly

a member of the nobility as she is wearing a fur mantel and an elaborate dress with a gold and pearl-inset belt, typical of Ottoman fashion at the time.

Andrea Soldi was an Italian painter who worked in Syria and the Levant between 1733 and 1735 and then moved to England in 1736. During his stay in the Near East he was commissioned

to paint several portraits of merchants of the Levant Company, principally young British men characterised by their adoption of local Turkish costume. All his portraits from this period are characterised by various common features: oval faces, dimpled chins, round tipped noses, long slender fingers and Turkish dress.

£ 15,000-25,000 € 16,300-27,200



136

136

FROM THE COLLECTION OF LOTHAR SCHMID (1928-2013)

A Fatimid rock crystal chess piece, Egypt, 11th century

carved in four sections with deep bevel-cut foliate designs, the base border with dash details
3cm.

PROVENANCE

Ex-collection Lothar Schmid (1928-2013).

For further information on rock crystal chess pieces, see A. Contadini, 'Rock Crystal: Rock Crystal Pieces in the V&A.', ch.1 in *Fatimid Art at the Victoria and Albert Museum*, V&A Publications, London, 1998.

£ 6,000-8,000 € 6,600-8,700



137

137

FROM THE COLLECTION OF LOTHAR SCHMID (1928-2013)

A large Fatimid rock crystal chess piece, Egypt, 11th century

carved with deep bevel-cut scroll designs and dash details
4.1cm.

PROVENANCE

Ex-collection Lothar Schmid (1928-2013).

PUBLISHED

W. Seipel, *Spielwelten der Kunst. Kunstkammer spiele (exh. cat.)*, Kunsthistorisches Museum, Vienna, 21 May - 2 August, 1998, p.112, no.38.

J. Petzold, *Das königliche Spiel. Die Kulturgeschichte des Schachs*, Stuttgart - Leipzig 1987, Abb. 7 c: zu Bergkristallfiguren.

LITERATURE

Schmid, 'Die Hedwigsgläser und die verwadten fatimidischen Glas- und Kristallschnitte', in: *Schlesiens Vorzeit in Bild und Schrift*, Neue Folge VI, 1912, pp.53-78.

C.J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem nahen Osten*, 2 Bde., Berlin, 1929, taf. 76/77.

Erdmann, 'Fatimid rock crystals', in: *Oriental Art III*, 1951.

Kluge-Pinsker, *Die Salier. Schachspiel und Trictrac*.

Zeugnisse mittelalterlicher Spielfreude aus salischer Zeit, Sigmaringen, 1991, p.35.

Thamm, Das sog. *Schachspiel Karls des Großen im Osnabrücker Domschatz und verwandte Schchfiguren*, Mag.-Arbeit Osnabrück, WS, 1995/96.

The Fatimids mastered the carving of rock crystal in the tenth century, owing to their Caliphs' abundant wealth which provided the means to commission such refined works. An impressive, although limited, corpus of remaining works which include ewers, flasks and chess pieces exhibits the exemplary skill of Fatimid craftsmen. This king or queen demonstrates both their affluence and the superior position they granted to the game of chess at this time.

The stylised, uneven foliate design separated by an etched border that decorate a chess piece in the Victoria and Albert Museum collections are remarkably similar to the designs of this present piece. Furthermore, the first of two larger crystal chess sets are located in the Al-Sabah Collection, Kuwait (inv. no. LNS I Has-j, and published in Jenkins 1983, p.60). It comprises two kings or viziers, two bishops, two knights, a rook and three pawns from the renowned Ager chess set. The second, consisting of eight rock crystal chess pieces, is now in the Diocesan Museum in Orense, Spain.

£ 20,000-30,000 € 21,800-32,600



138

FROM THE COLLECTION OF LOTHAR SCHMID
(1928-2013)

**A rare Samanid part chess-set,
Nishapur, 10th/11th century or
earlier**

comprising sixteen pieces composed of ivory, the Kings and Queens as stylised 'animal' figures, the knights and rooks also in stylised form, the small pawns of abstract form with ball-head terminals (16)

tallest: 3.5cm.
smallest: 1.7cm.

PROVENANCE

Ex-collection Lothar Schmid (1928-2013).

LITERATURE

J. Petzold, *Das königliche Spiel. Die Kulturgeschichte des Schachs*, Stuttgart – Leipzig 1987, pp.28-9, no. 7.

To find an almost complete chess set of this early period is extremely rare, making this example an important addition to the study of the evolution of the game of chess.

The origins of the game of chess are traced etymologically to the Indian subcontinent, from where the Sanskrit 'chaturanga' would have later been adapted into Persian, becoming 'shatranj', although no early chess pieces have yet been excavated in the Subcontinent.

Quickly becoming the most popular indoor game of Abbasid Baghdad, chess spread to the Levant, North Africa and the Byzantine Empire via the Islamic conquests. During the eleventh and twelfth centuries chess was played only in noble and royal circles, and so the sets were often made from luxury materials such as ivory and rock crystal such as some of the examples in this group. The game is mentioned in writings from the period, notably by Firdausi (934-1020) who

describes the game as one which came to Persia from India.

The poet Omar Khayyam (1048-1131), born in Nishapur, lyrically compares the game of chess to that of destiny:

"Tis all a chequer-board of nights and days
Where Destiny with men for pieces plays:
Hither and thither moves, and mates and slays,
And one by one back in the closet lays"

Whereas individual chess pieces of this form and from such an early period are known, complete chess sets are practically non-existent, as highlighted by Dr. Thomas Thomsen, President for the last twenty years of Chess Collectors International: "In my forty years' experience, I am not aware of any other chess set from this period" (personal communication).

• £ 15,000-20,000 € 16,300-21,800

A fine silk samite fragment with paired griffins, late Buyid or Seljuk period, Persia or Central Asia, mid-11th/12th century

silk, plain and twill weave, paired griffins within inscribed roundels
90 by 97cm.

INSCRIPTIONS

'Glory and prosperity and wealth and victory...'

The designs of luxury textiles from Persia and Central Asia in the tenth to thirteenth centuries soon became representative of power structures in courtly society. Variations on known motifs, such as the roundels and inscriptions that feature on the present textile, ushered in new fashions during a Persian textile renaissance in which many adaptations were assembled from designs in vast pattern books (Mackie 2015, pp.132, 141). Here, roundels of mirrored composition each portray two griffins bordered by an inscription. The repetition of roundels further demonstrates developments in the technology of silk textile manufacture since advancements in draw loom techniques allowed for more complex repeated patterns in woven textiles (*ibid.*, p.133). A popular, established technique in Buyid and Seljuk textiles was samite, which is used here along with a supplementary weft allowing for the detailed pattern. The result was a luxury commodity intended for diplomatic gifts to imperial courts.

Fabrics were commonly adorned with animals and decorative devices such as mythical beasts, which were derived from earlier Sassanian motifs - a particularly favoured design of Buyid rulers (Bloom 2004, p.389). The griffin is a hybrid of the lion and the eagle and, according to Ettinghausen, its association with a ruler would indicate his "semi-divinity and his apotheosis" (Ettinghausen 1975, p.1). Moreover, mythical beasts, including the griffin, were representative of great strength and were said to be able to lift the weight of an elephant, a legend that is linked to a Byzantine textile fragment with a griffin head probably produced in the royal workshops in Istanbul in the Victoria and Albert Museum, London (inv.no.764-1893).

There are two further comparable griffins on Buyid textiles: the first depicted in the claws of a two-headed eagle as part of the ornamentation of a textile in The Cleveland Museum of Art, Cleveland (inv. no.1962.264), the second on a textile in the Ashmolean Museum, Oxford (Caiger-Smith 1985, p.79 no.48). Such creatures were transformed into heavily stylised drawings fashioned from the imagination of the artist (Shepherd 1963, p.66). This extended into all types of ornamentation evidenced in the elaborate foliage and star forms between the roundels, both of which are typical of both Buyid and Seljuk textiles. Inscriptions formed a second category of decoration on textiles, and were divided into two types: the names of historical figures, and a blessing from God to the owner (Mackie 2015, p.133). It is the latter that appears on this textile in an elegant script calling for glory and prosperity. This, along with the distinctive symbolism of the griffin, may link the textile to the celebration of a victory.

£ 50,000-60,000 € 54,500-65,500





140



141

140

An ivory-inlaid table casket, Spain, 16th century

inlaid with a micro-mosaic design of ivory, green stained ivory and ebony, brass handle to top, with key
16.7 by 34 by 25.5cm.

PROVENANCE

Sotheby's London, 1 April 2009, lot 84.

• £ 8,000-10,000 € 8,700-10,900

141

A fine Fars silver-inlaid bowl with later tinning, Persia, 14th century

delicately incised with a calligraphic band to the body interspersed with roundels containing courtly figures, between foliate bands with birds and quadrupeds, fine geometric design below, the rim with a calligraphic band between running quadrupeds, the interior incised with sea of fish, silver inlay
12.6cm by 26cm.

INSCRIPTIONS

Around the neck:

'Perpetual glory and prosperity and [God's] graces and splendor and excellence and generosity and forbearance and glory and victory and prosperity and [God's] grace and generosity and splendor and excellence and generosity and forbearance'

In the cartouches on the body:

'Glory to our lord, the most great king, the great sultan, the learned, the just, the holy-warrior, the defender, the one helped by Heaven, victorious over enemies, inheritor of the kingdom of Solomon, the most just of the sultans of the World, the one who subjugates nations, the lord of kings of'

An owner's name: Aqa Reza

£ 10,000-15,000 € 10,900-16,300

142

A large Mamluk tinned-copper dish, Egypt, circa 1500

of shallow circular form, with cusped rim on short foot, the interior decorated with a central blazon ringed by *naskh* calligraphy surrounded by interlacing geometric design, exterior with ownership inscription
39.9cm. diam.

INSCRIPTIONS

In the centre:

'One of what was made for the high excellency al-Sayfi (Sayf al-Din) of the barracks of Zamamiyyah (?)'

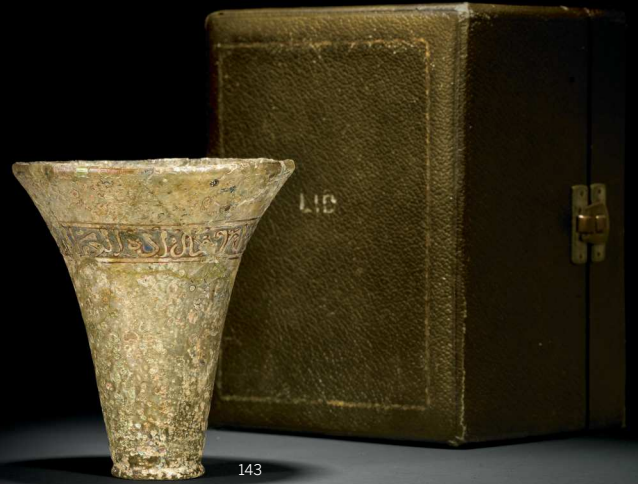
Mayer lists two 'Jan Balats', both with identical blazons (the same as on this piece):

1) *Janbalat b. Yashmak*: with a biography and record of a copper basin which he dates 'between 901 and Rabi' II 903'; and a copper plate 'between Rabi' ii 903 and Rabi' II 904' (L.A. Mayer, *Saracenic Heraldry*, Oxford, 1933, pp.127-9).

2) *Janbalat*: no biography (the footnote states: 'Perhaps identical with the preceding one') and the record of a copper dish (*ibid.*, pp.129-30).



142



143

143

A late Ayyubid or Mamluk enamelled glass beaker, Syria, 13th/14th century

of tapering cylindrical form broadening toward the mouth, with an enamelled calligraphic band under the lip, within a custom box with old collector's label: "no. 2802, A Persian Cone Beaker with wide flared mouth, covered with much iridescence and enamelled with a band of inscription below the lip, the narrow foot with kick in base, 4 1/4 in.; Rakka, 13th century (cf. Lamm op.cit.pl.96 and p.276) From the Eumorfopoulos Collection"

11cm. height
10cm. max. diam.

PROVENANCE

Ex-collection George Eumorfopoulos (1863-1939). Sold by Order of Mrs. Eumorfopoulos and of the Executors of George Eumorfopoulos Esq., Sotheby & Co. London, The Eumorfopoulos Collections, 5 June 1940, lot 83. Ascher family collection.

LITERATURE

Sotheby's, The Eumorfopoulos Collections, London, 5 June 1940, p.27, lot 83.

INSCRIPTIONS

'Perpetual Glory and Safe-life and rising Good-fortune and Prosperity'

The beaker has the distinctive base structure unique to beakers produced in the Middle East in the thirteenth century. Belonging to the earliest type, categorised by Rachel Ward as 'type A', with a "significant flare to the mouth", and a minimalist design, particularly of an inscriptive nature (Ward 1998, pp.52-53).

There is some evidence that these beakers were originally produced in sets, or nests, that could be stacked together (Carboni 2001, p.334). Three beakers, apparently from one of these sets, are in the Khalili Collection (Goldstein 2005, pp.278-9, no.305), and the other, probably constituting the fourth beaker from the same set is in the Al-Sabah Collection (inv. no.LNS 97 KG, Carboni 2001, p.334, cat. no.87).

‡ £ 10,000-15,000 € 10,900-16,300

Although the text on the present example is not similar to the examples listed by Mayer, it is likely that this piece was made for the same patron before he was given various posts, and the blazon possibly added later in his life.

On the exterior wall:

'For the Noble Sayyid 'Abd al-Rahman'

'The son of the Judge of [all] judges Suraj al-Din son of Jarib (?)'

'One of what was made for the Amir, the Judge of [all] judges, 'Abd al-Qadir son of 'Abd al-Rahman'

A tughra:

'The son of the noble Sayyid 'Abd al-Qadir'
'Muhammad Mustafa'

The two tughras:

'Its owner 'Ayashah the wife of Hajj Ibrahim Yusuf, the money changer/paymaster (al-sarraf), the year 1162 (1748-9)'

'The needy, Muhammad the rice-seller (al-razzaz)'

£ 10,000-15,000 € 10,900-16,300

A gold and silver-inlaid brass penbox, probably Seljuk Mosul, late 13th century

brass, engraved and inlaid with silver and gold, throughout exterior and interior with zodiacal and geometric roundels, inscriptive cartouches, double-lining to interior
4.3 by 27.5 by 6cm.

PROVENANCE

Formerly in a UK private collection since the 1940s.

INSCRIPTIONS

Inside the lid:

'Perpetual glory and a safe life and increasing prosperity and rising good-fortune and favourable time'

Around the lid:

'Perpetual glory and a safe life and increasing prosperity and rising good-fortune and favourable time and obeyed command, and a safe life O the one who possesses ... and the shining star and ... [God's] grace and lasting wealth and ... well-being and ... well-being and riding ... and mercy and perpetual well-being and full life'

The Kufic: *undeciphered*

The iconography of this striking penbox (*qalamdan*) bears witness to key information about the status of the scribe, the importance of the pen, and even astrological iconography in medieval Islam.

The fine quality of the silver inlay demonstrates the high standard of Mosul's metalwork production at this time and the interlacing, geometric design throughout the case resembles that of a comparable penbox housed in The David Collection, Copenhagen (inv.no.6/1997). The most well-preserved silver inlay in this

example is found in its interior. Jupiter is the first planet represented inside the penbox from left to right. Whereas the other planets had an identifiable human representation, Jupiter was the only planet lacking specific attributes and was, instead, commonly depicted by the zodiacs over which it was Planetary Lord - Pisces and Sagittarius (Carboni 1997, p.19). Here, the male figure holding two fish depicts Pisces and consequently portrays Jupiter. A comparable representation of Pisces also evoking Jupiter is found on a penbox in The Metropolitan Museum of Art, New York (acc.no.89.2.194). The next planet adorning the penbox is Venus portrayed by a female playing a lute, before the Sun, the only figure not to be represented in human form on this piece, takes the central position among the planets. An association with light, energy and power rendered the sun a key motif of objects designed for rulers, governors and other affluent members of the court (Carboni 1997, p.9). Next, a female figure holding a crescent shape denotes the moon, and Mercury is the final planet, also known as *al-katib* 'the scribe', depicted by a young man writing a scroll.

Furthermore, such intricate ornamentation and inscriptions exemplify the importance accorded to the pen in administrative and diplomatic contexts in thirteenth and fourteenth-century Islam. In his study of letter writing in the eleventh to fifteenth centuries, Gully discusses the metaphors which liken the pen to the tongue and the sword both of which demonstrate its associated power (Gully 2008, pp.50-71). Hence the penbox became a key indicator of the status of its owner indicated by its shape and decoration. Al-Qalqashandi, the renowned Mamluk historian (1355-1418) writes of the personal preference which dictated the choice of penbox. He states, "[t]he preferences of people of today with regard to the appearance

of a pen case differ- (they like) either rounded or rectangular. Government scribes use long ones with round ends, elegantly shaped... As for treasury scribes, they use long square-cornered ones, so that they may put inside the covers of their pen case a minimum supply of the accounting paper they need, corresponding to the pen case in size" (Allan 1982, p.92).

Moreover, Ibn Muqlah, whose treatise on the Arabic script has shaped the language as we know it today, emphasises how the knowledge of Allah and his word is transmitted through the pen (*'allama bi-l-qalam*) (Naji 1991, p.114). Therefore, the preservation of the pen, and subsequently its case, is of extreme importance, a concept understood by al-Qalqashandi who stresses how "it is necessary for the scribe to do his utmost to adorn the pen case, to make it excellent and to look after it" (Allan 1982, p.92). The elegant decoration of this present penbox is evidently intended to adorn an item highly valued by its owner. The popularity of sophisticated astrological motifs in Islamic art is similarly related to their cosmic power which would protect and preserve the rulers, princes and wealthy citizens who would most likely be their owners (Carboni 1997, p.7). Notably, the imagery of Jupiter and Venus is associated with a beneficial power (Carboni 1997, p.4), heightened by the magnificent script on the inside and on the outer rim of the lid that calls for good fortune to be bestowed upon its owner.

In light of the lavish imagery of this present penbox, it surpasses its role as just a luxury object created for rulers and affluent members of the court, and reveals its symbolic significance in courtly, administrative and religious matters.

£ 40,000-60,000 € 43,500-65,500





A Kashan pottery bottle vase with spouted neck, Persia, 13th century

the fritware body of globular form, tall thin neck and splayed mouth, decorated with three paired cobalt blue trails under a transparent glaze
29.5cm.

PROVENANCE

Ex-collection Harvey B. Plotnick.
Sotheby's London, 3 October 2012, lot 148.

The use of fritware in Persia from the twelfth century onwards equipped craftsmen with the means to create finer ceramic wares without the need for an opaque white glaze (Pancaroglu 2007, p.90). The cobalt blue trails form a striking, almost luminous, detail under the transparent glaze on this ewer, establishing a cohesive design across its body. Yet it is a notably more minimalist design when compared to later wares. According to Pancaroglu, similar dashes found on ceramics "may have been intended as an apotropaic 'imperfection' to protect the alluring, yet delicate, vessel from the harms of the "evil eye"" (Pancaroglu 2007, pp.90-91, no.48). A vase with a similar paired stripe design is currently in the Arthur M. Sackler Gallery, Washington D.C. (inv.no.S1997.116).

£ 15,000-20,000 € 16,300-21,800



A large and rare Kashan lustre sweetmeat pottery dish, Persia, circa 1200

the fritware body with seven circular compartments to centre, lustre painted with figures in monumental style interspersed with leafy fronds, exterior with cobalt blue alkaline glaze, two holes on either side through shallow bowl

8.8cm. height
31.4cm. diam.

A very similar dish is in the Harvard Art Museums/Arthur M. Sackler Museum, The Norma Jean Calderwood Collection of Islamic Art, inv. no. 2002.50.59. The Harvard museum website features a video demonstrating the interior of their dish as well as how it would have been constructed: <http://www.harvardartmuseums.org/art/165023>.

£ 20,000-30,000 € 21,800-32,600





147

A rare Safavid blue and white bowl, signed by Ramadan, Persia, probably Mashhad, dated 1121 AH/1709 AD

white fritware body with deep central bowl and tall vertical edges on short foot ring, underglaze cobalt blue decoration with central inscription and floral stems, exterior also with inscriptive band
8.8cm. height
20.1cm. max diam.

PROVENANCE

K. R. Malcolm, C.B.E (1908-84), thence by descent.

LITERATURE

G. Fehérvári, 'An early eighteenth-century Persian blue and white', *Journal of the Royal Asiatic Society*, 1970, Hertford, pp.137-141.
An offprint of this article, which is devoted to this bowl, is included with this lot.

INSCRIPTIONS

Inside:

'Enjoy it with right good cheer. May God keep you from the fire [of hell] unaffected!
In the month of Safar the year [1]121 (April-May 1709), the servant [of God],
Ramadan'

The above is given as: 'In, the servant [of God],
Ramadan, the month of Safar [1]121
(April-May 1709)'

Around the exterior wall, in Persian:
'It is a dark night, path narrow, and me drunk
The cup fell from my hand and did not break' (a couplet of Baba Tahir)

The crosscurrents of Persian and Chinese ceramic wares can be traced back to as early as the ninth century, both through trade and artistic motifs. This bowl, while referencing the Chinese blue-and-white wares from which it is derived, also provides an impressive and unique model of developments in Persian design, highlighted by its rarity as it is **one of only three known examples of this style to be signed and dated.**

The exterior Persian inscription is offset by the central Arabic inscription which reads "Enjoy it with right good cheer. May God keep you from the fire [of hell] unaffected!" This is followed by a signature of the artist "The slave Ramadan" and the date "Safar 121." It is likely that the first digit has been omitted rendering the date of the bowl Safar 1121 AH/April 1709 AD. Dated examples of Persian blue-and-white ceramics are extremely rare, and those dated and signed even more so. According to Fehérvári's survey of dated Persian blue-and-white wares, this bowl is one of only three that are both signed and dated. The other two examples comprise a teapot in the British Museum, London (inv. no.1902.0521.1) and a bowl in the same collection published in R. L. Hobson, *A guide to the Islamic pottery of the Near East*, London, 1932, fig.86 (Fehérvári 1970, p.140-1.) While little is known about the artist, the stylistic elements of this bowl speak volumes of the decorative repertoire of Persian craftsmen in the Safavid era.

The finely potted white body under a brilliant white glaze sets off the striking floral and foliage design in cobalt blue which is defined by a darker blue outline. The free-flowing, luscious flower forms are distinctly Persian in style and contrast

with the precision characteristic of Chinese Kraak wares. The result is a dynamic variant of its Chinese counterpart, which is heightened by the fine balance of the overall composition of the bowl. A similar floral design adorns a bottle and a jug currently in the Victoria and Albert Museum collection (Crowe 2002, p.270, no.490 and p.273, no.497). Vertical blue and white lines divide the inside shoulder of the bowl into fourteen panels of square and rectangular form, containing alternating elongated medallions and oval forms. Such panels evoke a simplified form of the Kraak "petal panels" discussed in Crowe 2002, pp.61-66. The hatching that shades these panels recalls a common motif in earlier Timurid ceramics and resembles the pattern on a bowl sold in these rooms on 5 April 2006, lot 97. Furthermore, its deep conical shape on a slightly flaring foot echoes the lustre-wares of Kashan as early as the late twelfth or early thirteenth century (Fehérvári 1970, p.139), illustrating the pervading influence of earlier Persian works.

Forming an intermediary between Chinese and Persian design is the scale-like pattern decorating the underside of the vessel. One such example in Chinese ware is currently in the Sadberk Hanım Museum, Istanbul (Carswell 1995 p.67, fig.66), yet there are many Persian examples that highlight the various forms of the motif (see Crowe 2002, p.219, no.380; Lane 1957, pl.78A). This design hints at the potential production site of the bowl, since it adorns certain works created in seventeenth century Mashhad (see Lane 1957, pls.77A & 78A) and Fehérvári attributes, therefore, this vessel to the same centre (1970, p.139).

£ 10,000-15,000 € 10,900-16,300



Top and underside

148

A Safavid engraved qibla-indicator with compass, signed by Muhammad Khalil ibn Hasan 'Ali, Persia, dated 1080 AH/1669 AD

circular form with hinged lid, incised with inscriptions, some bands with punched grounds, the interior with glass frame and compass below with inscribed names of locations, metal frame above with needle and sundial

1.8cm. height
6.5cm. diam.

INSCRIPTIONS

'The needy Muhammad Khalil son of Hasan 'Ali made it 1080 AH (1669 AD)'

The *qibla*, or sacred direction towards the Ka'aba in Mecca, was particularly researched in Safavid Persia. More treatises on the determination of the *qibla* were compiled and more instruments for finding the *qibla* were constructed under the Safavids than in any period of Muslim history. This compass shows the *qibla* for a few specific cities, including Mecca, Medina and Najaf (For similar examples see: King, *World-Maps*, passim, esp. pp.134-8 and 545).

The well-known astrolabe maker Muhammad Khalili ibn Hasan 'Ali was a member of the prolific school of instrument-making that flourished in seventeenth-century Isfahan. He is known by some two dozen astrolabes, including two fine and large examples sold in these rooms, 8 October 2008, lot 169, and 7 October 2015, lot 326.

£ 35,000-45,000 € 38,100-48,900

A brass astrolabe, signed by Muhammad Muqim ibn 'Isa ibn al-Haddad, Lahore, dated 1051 AH/1641-42 AD

cast brass, mater engraved with name of maker, containing five plates, openwork rete, alidade to reverse, with pin and horse, suspension loop
7.7cm. diam.

INSCRIPTIONS

'The work of the weakest of [God's] servants Muhammad Muqim ibn 'Isa ibn al-Haddad, the Royal astrolabe [maker] of Lahore. The year 1051 AH (1641-2 AD).

Another work by this renowned astrolabist is in the Museum of the History of Science, Oxford, inv. no. 43704. There is also what is described as a 'brass globe astrolabe' by his son Diya' al-Din Muhammad in the Shrine Museum in Mashhad dated 1058 AH/1648 AD.

A comparable astrolabe from this school was sold in these rooms, 12 October 2005, lot 111.

£ 25,000-35,000 € 27,200-38,100



Reverse





150

A Safavid brass horizontal dial and qibla indicator, signed by Muhammad Mahdi al-Yazdi, Persia, second half 17th century

rectangular brass plate on four riveted feet, with inset compass box, engraved place names and cardinal directions, cartouche containing signature
7.7 by 11.8cm.

INSCRIPTIONS

'Muhammad Mahdi al-Yazdi decorated it'

There are a handful of astrolabes and compasses attributed to Muhammed Mahdi al-Yazdi, an astrolabist who worked predominantly between 1649 and 1663 (Rogers 2010, p.311, no.366). One such astrolabe signed by him and dated 1060 AH/1650 AD is currently in the Nasser D. Khalili Collection (Rogers 2010, p.311, no.366) as well as another engraved by him and dated 1667 in the Victoria and Albert Museum, London (inv.no. M.38-1916). The fine quality of this present compass highlights the care taken to preserve such tools and testifies to their importance in determining the time and direction of prayer. Moreover this indicates the popularity and interest taken in astrology and astronomy in Safavid Persia (Rogers 2010, p.311, no.366). Another recorded work by him may be in the National Maritime Museum, Greenwich,

where he has signed himself as 'Son of Muhammad Amin, Muhammad Mahdi al-khadim al-Yazdi (<http://prints.rmg.co.uk/art/496540/astrolabe-reverse>). Further astrolabes by Mahdi al-Yazdi are listed in the Museum of History of Sciences, Oxford (inv.nos. 1957-84/5, 1944-1/579, 1957-84/162 and 1957-84/161).

Ajbad numerals divide the surface into fourteen sections each designating an hour which is then further divided by a trefoil leaf, indicating the 30 minute sub-division. The time would be read according to the shadow cast from the tip of the hinged-gnomon placed on the meridian line of the compass (missing on the present example). The 90° arc in the top-right corner is divided by 1° markers and each five degree group is numbered with *ajbad* numerals. Finely engraved along the borders of the compass are the names of twenty three towns. When correctly orientated by adjusting the position of the hinged needle, the *inhiraf* of each place marked on the compass could be determined.

The layout and design of this present compass closely resembles two others sold in these rooms, 22 April 2015, lot 201 and 20 April 2016, lot 90.

£ 40,000-60,000 € 43,500-65,500



151

A Safavid brass torch-stand, Persia, late 16th century

the faceted shaft divided by raised mouldings into three registers, the narrow upper register with a band of *nasta'liq* between split-palmette borders, two lower registers with arabesques bordered by scrolls, a further band of *nasta'liq* to the foot, the decoration reserved on a ground of red, green and black pigmented paste
32.4cm.

INSCRIPTIONS

Around the neck and the base (*repeated*):
A Persian quatrain by Katibi Turshizi.

Souren Melikian-Chirvani indicates that black and red pigmented paste inlay featured in bronze and brass works in the middle Safavid era (Melikian-Chirvani 1982, p.267). Only very few metalwares, however, retain their original inlay, and this impressive candlestick may be one such example. Its inscription is by Katibi Turshizi, an early

fifteenth century Khorasanian poet from Turshiz who died in 838 or 839 AH/1434-36 AD. His work reached great popularity in the Safavid era and the quatrain inscribed on this torch-stand relates to two others inscribed by him in the Victoria and Albert Museum, London (*ibid.* pp.313-5, nos.140 and 141). A further example is also included in the present sale, as lot 113.

£ 20,000-30,000 € 21,800-32,600



Serge Brunst in his home with his cat Tahboush. Photograph copyright: Stefan Ruiz

PROPERTY FROM THE HOME OF SERGE BRUNST

LOTS 152–169

The following eighteen lots come from the collection of Serge Brunst, one of the most recognised and respected interior designers in Beirut, working both locally and internationally.

Born in 1939 in Aleppo to a Russian father and Italian mother, Serge Brunst studied medicine in Beirut before being converted to interior design after spending time in London. Fusing his own rich and multicultural background into his designs, Brunst's interiors are aesthetically varied and range in style from the historic to the modern. Notably, he has worked on renovating many of Beirut's grand Ottoman houses.

Whereas this selection recognises the luxurious aesthetic of the Ottoman Empire, Brunst's home is an eclectic melange of styles and periods. On a more personal level, Brunst's collection is also a reflection of his own heritage, many of the pieces either coming from his own family collection, or purchased over the years in his hunt for beautiful treasures for clients. As well as a number of highly-decorative tombak pieces on offer, the collection includes an extremely fine silk velvet and metal-thread panel (*çatma*), in remarkably good condition, featuring large carnations, saz leaves, tulips and pomegranates (lot 159). To enter Brunst's world is to be transported to another era, a vision of Beirut under the Ottomans and its continued influence on taste today.



152

152

An Ottoman gilt-copper (tombak) lidded cup, Turkey, 18th century

with domed cover, the body chased, engraved and stamped with foliate wreaths
16cm. height
10.2cm. max. diam.

‡ £ 3,000-5,000 € 3,300-5,500

153

Three Ottoman gilt-copper (tombak) lidded cups, Turkey, 18th century

each with hinged lid and decorated with engraved foliate designs

(3)

13.5cm; 12.5cm; 10cm. height

‡ £ 5,000-7,000 € 5,500-7,700



153



154

154

An Ottoman gilt-copper (tombak) covered pot, Turkey, 18th century

with domed cover and knob finial, the body engraved and stamped with floral wreaths
18.5cm. height
13.4cm. diam.

‡ £ 2,000-3,000 € 2,200-3,300



155

A pair of Ottoman gilt-copper
(tombak) candlesticks, Turkey,
19th century

slender baluster form with a straight cylindrical
neck on a wide stepped base, engraved and
etched with floral scrolls

(2)

each: 29.5cm.

‡ £ 10,000-15,000 € 10,900-16,300



156

156

A large Ottoman painted tray with nautical landscape scenes, Turkey, 19th century

metal body painted with a red ground, central roundel depicting a boat at sunset within a tropical landscape, four further roundels containing architectural or nautical landscapes, painted foliate blossoms throughout
103.5cm. diam.

‡ W £ 2,000-3,000 € 2,200-3,300

157

An Ottoman painted tray with castle and landscape scenes, Turkey, 19th century

metal body painted with a red ground, central scene depicting a castle, surrounded by architectural roundels on a gilt foliate design, rose blossoms
61.5cm. diam.

‡ £ 2,000-3,000 € 2,200-3,300



157

An Ottoman gilt-copper (tombak) lidded ewer, with associated basin and filter, Turkey, 18th century

the ewer of truncated pyriform body with tall waisted neck, applied swan-necked spout and handle, hinged domical lid topped by stylised pinecone, hammered, engraved and punched decoration, *together with* a large basin and detachable openwork filter

ewer: 32.5cm. height

basin: 9.8cm. height, 37.2cm. diam.

Tombak wares became particularly popular during the eighteenth and nineteenth century for their gold-like quality (Petsopoulos 1982, pp.33-35). During Ottoman times it was considered inappropriate for vessels in solid gold to be used for utilitarian purposes; copper-gilt (tombak) wares were preferred instead. A number of tombak objects from the royal kitchenware are now in the Topkapi Palace Museum, including a sherbet pitcher, a rose-water sprinkler and a ewer comparable in form to the present piece (Istanbul 1986, pp.43-45, pl.2 and pl.3). Tombak manufacture entailed applying gold leaf and mercury to amalgam-gilded copper. A tombak ewer of almost identical form and decoration was sold in these rooms; see Sotheby's London, 21 October 1993, lot 205.

‡ £ 15,000-25,000 € 16,300-27,200



A large Ottoman voided silk velvet and metal-thread panel (*çatma*) with carnations, Bursa or Istanbul, late 16th century

woven in two parts, joined vertically at the centre, the voided crimson silk velvet ground woven with offset rows of palmettes incorporating a spray of alternating tulips, carnations and leaves, each palmette supported on a short stem with double leaf motif and each row interspersed with small artichoke motif, woven in green and crimson, metal thread highlights, mounted within a later glazed rectangular frame 162 by 127.5cm. approx. (without frame)

Although luxurious Ottoman fabrics, especially damasks from Bursa, were in great demand locally and abroad, it is rare to find complete *çatma* panels such as the present example in such good condition and in which even the narrow geometric inner frame is visible. Decorated with flowers closely associated with the Ottoman Court, it was designed in the so-called '*quatre-fleurs style*', in honour of the four most commonly used flowers: the tulip, hyacinth, rose and the carnation. This large panel would most probably have been used either as a wall hanging, curtain or divan cover.

Often the designs on Ottoman textiles can be traced across a variety of decorative media, each sharing iconographic details guided by the *nakkāshane* (royal design ateliers). In the present example, the floral arrangement demonstrates a complex imaginative quality. It is dominated by rows of large carnations (*karanfil*), one of the most beloved floral motifs, which by the end of the sixteenth century had developed into the serrated fan-shaped carnation palmette motif known as the 'fan' pattern, or *yelpazeli*. On this *çatma*, these were designed with a central hyacinth-containing pomegranate from which emanates alternating tulip and carnation blossoms with rosettes. Further intricate details include the tulips from which sprout these large carnations with saz leaf petals flanked by artichoke-like motifs. Contemporaneous records show that the silk weaving ateliers of Bursa and Istanbul were carefully monitored by the Ottoman Court, the number of looms and the usage of precious metals was strictly controlled. It would follow that the designs were also closely monitored and that weavers and designers were forced to follow strict guidelines as to form and content and could, therefore, only show their creativity and inventiveness within a very narrow remit.

With a limited number of ornaments and a restricted range of colour the Ottoman textile designers were able to achieve impressive versatility using barely perceptible changes and by constantly modifying composition and using alternative combinations of motifs. Although crimson velvet is the dominant colour, green, blue, ivory and yellow detailing can be used along with endless variations within the placement and usage of gilt and silver metal thread. A variation of this design on another full *çatma* panel is illustrated in: F. Sphuler, *The Thyssen-Bornemisza Collection Carpets and Textiles*, London, 1998, pp.220-261, pl.71. A further variant of this design, adapted to the *yastik* format, is in the Metropolitan Museum of Art, New York (inv. no. 17.120.123).

For an example of a *çatma* fabric of identical design, with rows of palmette motifs incorporating small motifs, dated first half seventeenth century, in the Victoria and Albert Museum, London (inv. no. 377-1895), see N. Gürsu, *The Art of Turkish Weaving, Designs through the Ages*, Istanbul, 1988, pg.91, 149, pl.168. An almost identical textile was sold in these rooms, *An eye for opulence - Art of the Ottoman Empire*, 24 April 2012, lot 125.

Such textiles have recently reached extraordinary results at auction, exemplified by the magnificent Ottoman textiles from the collection of Argine Benaki Salvago, sold in these rooms, 26 April 2017, lots 139-146.

‡ W £ 80,000-120,000 € 87,000-131,000





A large Ottoman gilt-copper (tombak) lidded ewer, Turkey, 19th century

copper body with engraved designs, hinged domed lid, serpentine spout and handle
38cm. height

‡ £ 4,000-6,000 € 4,350-6,600



160

161

A long Ottoman smoking pipe (chibouk) with tophane bowl, Turkey, 19th century

wood pipe covered with textile and chased brass mounts with foliate designs, blue marble mouth-piece, with a *tophane* bowl with engraved decorative motifs
98cm.

‡ W £ 1,000-3,000 € 1,100-3,300



161

162

An Ottoman gilt-copper (tombak) lantern, Turkey, 18th or 19th century

the lid and base composed of gilt-copper with openwork stellar motifs, underside with punched design, lid with domed cover attached to small peg of lid, between large handle topped with hook for hanging, the original cylindrical glass replaced with perspex
34.5cm. height
30cm. diam.

‡ £ 1,000-2,000 € 1,100-2,200



162

Five Ottoman gilt-copper (tombak) zarfs, Turkey, circa 19th century

three with chased and incised foliate designs, two with openwork designs featuring floral vases between arches (5)

three: 4.6cm; two: 4.2cm. height

‡ £ 4,000-6,000 € 4,350-6,600



163

Three Ottoman gilt-copper (tombak) incense burners, Turkey, 18th/19th century

each of baluster form with hinged dome cover comprised of openwork foliate scrolls surmounted by a knob finial, one on three bracketed legs, all with dish-shaped bases, chased, engraved and punched decoration (3)

24.5cm; 21.5cm; 20cm.

Incense-burners (*buhurdan*) are closely related to Ottoman ceremonial traditions. Used in both domestic and sacred spaces to diffuse aromatic smoke, they were traditionally thought to ward off evil spirits and to offer those present a multi-sensorial experience. Openwork decoration is typically found on Ottoman religious standards and household vessels such as ewers and sprinklers (Petsopoulos 1982, p.135). In the present item, this kind of decoration serves a practical function. Comparable incense burners were sold in these rooms, 9 April 2009, lot 304 and 1 April 2009, lot 179.

‡ £ 6,000-8,000 € 6,600-8,700



164

165



165

Three Ottoman enamelled and gilt-copper zarfs, Turkey, circa 19th century

the gilt copper bodies with polychrome enamel floral decoration to exterior, two with light blue enamel interiors and on short feet, one openwork with curved underside (3)
4.4cm; 4.4cm; 3.7cm.

‡ £ 6,000-8,000 € 6,600-8,700

166

Four Ottoman gilt-copper (tombak) rosewater sprinklers, Turkey, 19th century

each with screw-able component parts, engraved and punched decoration to bodies, one with fluted bands, pierced finials, one missing finial (4)
21.5cm; 20.6cm; 20.4cm; 16.5cm.

‡ £ 2,500-3,500 € 2,750-3,850



166

167

An Ottoman enamelled jug and cover, Turkey, circa 19th century

the sub-globular gilt-copper body covered in polychrome enamel depicting floral bouquets on a bright green ground, hinged domed lid, interior with yellow enamel, serpentine handle, losses to enamel
11cm.

‡ £ 800-1,200 € 900-1,350



167



An Ottoman gilt-copper (tombak) dish, Turkey, 19th century

the body engraved and stamped with inscriptive bands and foliate designs
26.5cm diam.

‡ £ 1,000-2,000 € 1,100-2,200

168

169

A large Ottoman Suleymaniye-ware enamelled globular vase, Turkey, late 18th century

decorated in overglaze enamels and gilding with floral bouquets interspersed by diamond trellis on a pale yellow ground, gilt-copper (tombak) rim mounts and foot, lacking lid
23.5cm. height

The present lot belongs to a group of Ottoman luxury objects decorated in polychrome enamelling, a technique that flourished in Turkey in the eighteenth century. They were produced in workshops located near the Suleymaniye mosque in Istanbul and for that reason are known as 'Suleymaniye-wares' (Istanbul 1995, p.102-3). These objects reflect a growing desire in higher Ottoman social circles to own and emulate European tableware. An Ottoman enamelled dish with almost identical decoration was sold in these rooms, 3 October 2012, lot 258.

‡ £ 3,000-5,000 € 3,300-5,500



169



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

LOTS 170–177

170

PROPERTY FROM AN IMPORTANT EUROPEAN
PRIVATE COLLECTION

A gilt battle-axe (bhuj-kutti) with elephant terminal and sheath, North-West India, Sindh, circa 1800

carved steel blade gilt with engraved foliate designs, handle with elephant's head terminal set with colourful stones, gilt-copper handle with engraved design and concealed dagger blade revealed by unscrewing terminal, carved gilt-copper sheath with wood lining, on custom stand 63cm.

PROVENANCE

Ex-collection The Maharaja of Baroda.
Vincent Laloux, Brussels.

EXHIBITED

Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century,
Antalga, Brussels, 1987, p.78, no.71.

The *bhuj-kutti* is a form of battle-axe prevalent in Sind and Northern India. They are typically short and heavy, with a single-edged blade and a straight handle about twenty inches long. As in the present example, they are usually decorated with stylised elephant's heads inset with gemstones at the base of the blade, hence why they are known as *bhuj-kutti* or 'elephant-knife'. An almost identical battle-axe is now in the Victoria and Albert Museum, London (inv. no.3396). Two other axes of similar form and decoration are in the Wallace Collection, London (OA 1549 and OA 1558).

£ 20,000-30,000 € 21,800-32,600

171

PROPERTY FROM AN IMPORTANT EUROPEAN
PRIVATE COLLECTION

A gilt saddle-axe (*tabarzin*), North- West India, Bikaner, 18th century

the sharp axe blade with engraved floral
decoration and punched ground, gilt, the handle
chased and carved with dense floral scrolls,
concealed dagger blade revealed by unscrewing
terminal
57cm.

PROVENANCE

Ex-collection of Daniel Pasgrimaud, Paris.
Vincent Laloux, Brussels.

EXHIBITED

Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century,
Antalga, Brussels, 1987, p.79, no.74.

Decorative similarities can be drawn between
this saddle-axe (*tabarzin*), and the previous
lot, the *bhuj-kutti*. The silver-gilt and stylised
floral designs along the *bhuj-kutti*'s scabbard
resemble those along the handle of this saddle-
axe. The shape and proportions of the present
example are reminiscent of Persian prototypes
whilst its design in metal reveals exquisite Indian
workmanship. Comparable examples are in the
Victoria & Albert Museum in London (inv. no.111-
1888, inv. no.2402) and in the Wallace Collection,
London (OA 1548).

£ 20,000-30,000 € 21,800-32,600





172

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A rare carved jade powder horn with brass leopard mount, India, Jaipur, 18th century

the jade body carved as an ibex with brass and enamelled mounts designed as a leopard in an attack position with two hinged hooks, custom stand
12cm.

PROVENANCE

Ex-collection Daniel Pasgrimaud, Paris.

This finely carved jade powder horn, or priming flask, delicately uses the two natural tones of the jade to enhance its design. The tapering, darker end features the head of an ibex, recognizable by its two long twisted horns, from whose mouth the powder would pour. It is being attacked by a leaping leopard activated by a lever to open and close. Derived from similar models made of natural horn or ivory, jade examples are rarer. Comparables are in the National Palace Museum of Taipei, *lieh* 359.34 and *kuyu* 2743 (Taipei 1983, nos. 69 and 70), the Louvre Museum, Paris (inv.nos. R437 and R436), the Victoria and Albert Museum, London (inv. no. 02585(IS)), as well as the Al Thani collection (Jaffer 2013, no .26, p.100).

£ 15,000-25,000 € 16,300-27,200



173

FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

**A large silver tribal or ritual mask of Nandi,
South India, 18th century**

composed of silver, embossed and chased in the form of the bull *Nandi*, with incised and punched details, reverse with three small hooks for attaching
42cm. height; 41cm. max. length.
1kg

PROVENANCE

Vincent Laloux, Brussels.

EXHIBITED

Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century, Antalga, Brussels, 1987, pp.180-1, no.288.

Composed of solid silver, this ritual mask would have been presented at the temple as an offering of thanks and consecrated by the priest (*pujari*). Masks such as this would have been considered as property of the Deity and taken out in procession during religious festivals (Cary Welch 1985, p.388). This mask represents the bull Nandi ('The Happy One') which was Shiva's '*vahana*' (vehicle) and, according to some, the embodiment of the God's strength and virility (*ibid*, p.45). Southern Indian masks of Deities in silver are very rare, and the present example reveals an outstanding level of workmanship. The juxtaposition of elaborately ornate areas and plain surfaces of silver enhances the fine quality of the decorative elements such as the feather-like motifs on the bull's forehead.

£ 10,000-15,000 € 10,900-16,300

174



174

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt silver elephant, India, Mysore, mid-19th century

sculpted as an elephant, parcel-gilt, with pin-pricked details, inscribed with initials: 'S.G.G. and M.R.M' to base
height: 9cm.
length: 11cm.
245 grams

PROVENANCE

Vincent Laloux, Brussels.

EXHIBITED

Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century,
Antalga, Brussels, 1987, p.33, no.9.

£ 3,000-5,000 € 3,300-5,500

175



175

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A silver and gilt-metal openwork elephant-goat (ankus), India, Bikaner, circa 1800

the openwork handle with gold and silver overlay, containing round noise-making metal bells, two steel spikes, one curved and the other straight, densely decorated with gold-overlaid foliate design, with custom mount
57cm.

PROVENANCE

Ex-collection Daniel Pasgrimaud, Paris.
Vincent Laloux, Brussels.

EXHIBITED

Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century,
Brussels, 1987, p.77, no.68

A similar silvered iron ankus with an ivory handle is in Powis Castle, inv. no. POW/CLIVE/1/16.

£ 10,000-15,000 € 10,900-16,300

176

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt container in the form of a peacock, Deccan or Central India, 18th/19th century

parcel-gilt, sculpted as a peacock with screwable finial shaped as flowerhead
21cm. max. height.

PROVENANCE

Ex-collection C. Terlinden, London.

£ 5,000-7,000 € 5,500-7,700



176

177

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt rose-water sprinkler (gulabpash) on a tray (thal), Deccan or Central India, early 18th century

parcel-gilt, sculpted detachable swan with flowerhead finial and lotus-bud screw on body, set on a large tray standing on four foliate feet with incised and punched floral designs
total height on tray: 31cm.
tray: 35.5 by 27cm.
1523.9 grams

PROVENANCE

Vincent Laloux, Brussels.

EXHIBITED

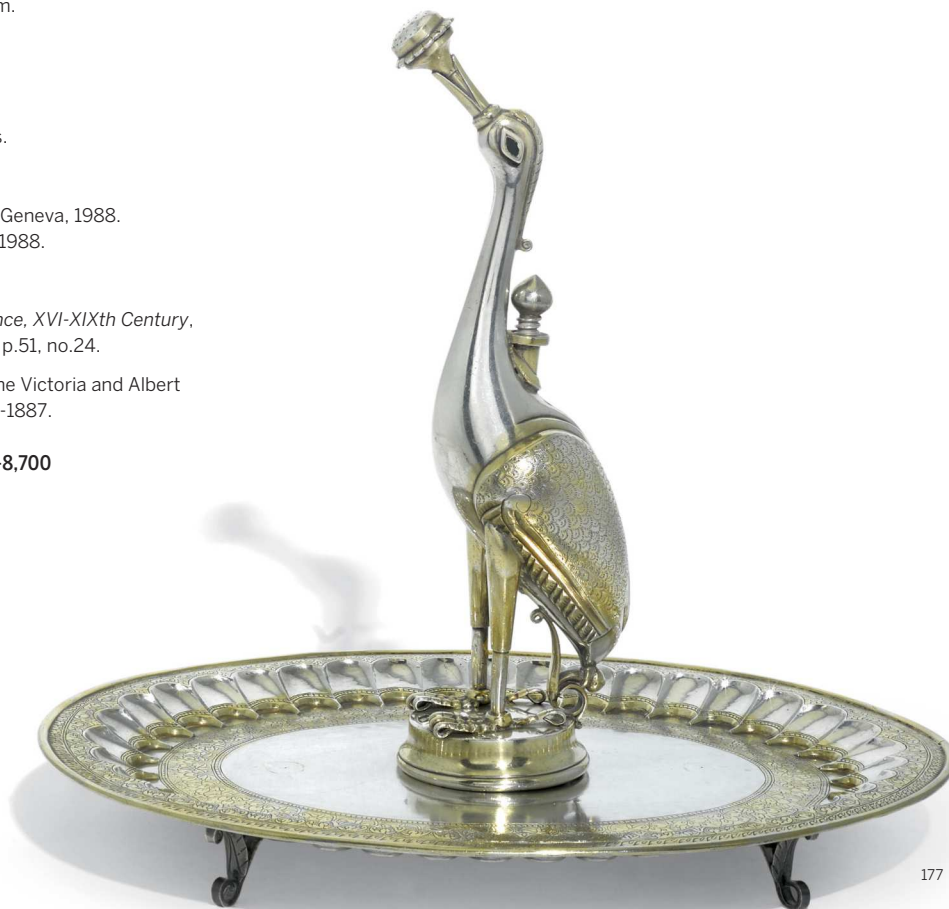
Musée d'Art et Histoire, Geneva, 1988.
Pavillon des Arts, Paris, 1988.

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century,
Antalga, Brussels, 1987, p.51, no.24.

A similar example is in the Victoria and Albert Museum, inv. no. VAM 4-1887.

£ 6,000-8,000 € 6,600-8,700



177

A steel and silver-gilt long-bladed gauntlet sword (*pata*), Southern India, late 17th century

the gauntlet, chiselled, pierced and silvered with raised floral scrolls divided into zones by high-relief chevron-pattern and beaded borders, the grip beneath the knuckle-guard consisting of an iron bar at right angles to the long, tapering, double-edged European steel blade, a metal wrist strap or loop with bud finials holds the lower arm securely in the gauntlet, the *firangi* blade engraved with letters *HDAP SMOV* (?), with modern display stand
132cm.

PROVENANCE

Ex-collection Stuart Cary Welch (1928-2008). Sotheby's London, *The Stuart Cary Welch Collection, Part One: Arts of the Islamic World*, 6 April 2011, lot 138.

A comparable *pata* in the Metropolitan Museum of Art, New York, (acc. no.36.25.1565) is attributed by Robert Elgood to the late seventeenth century (Elgood 2004, p.98, no.8.62). A further related example attributed to "Southern India" is in the National Museum, Copenhagen (inv. no. D.866), see Rawson 1967, p.89, no.32.

The straight-bladed *pata* was unique to Indian arms, since it contained a gauntlet attached to the hilt, however Father Monserrate notes that emperor Akbar was very fond of European blades (Elgood 2004, p.245). The word *firangi* or *fran*, derived from the English 'Frank' and has been used in the Muslim world since the medieval period to refer to all Europeans regardless of their nationality. Yet from the sixteenth century onwards, its meaning shifted to denote anything 'foreign', both men and objects. Here, it refers to sword blades, which may have been imported from Europe (Italy, Portugal or Germany) or made in India in the European style.

£ 20,000-30,000 € 21,800-32,600



A rare carved ivory box with gilt mounts, Sri Lanka, probably Kandy, 16th/17th century

the body intricately carved with mythical creatures and entities amidst dense foliate scrolls, with carved silver-gilt mounts for hinged domed lid, the other mount opening to reveal a gilt-base metal interior, finial set with ruby or spinel
13cm. height
9.5cm. max. diam.

PROVENANCE

Ex-collection Commander Sir Robert Micklem CBE (1891-1952), naval officer and submariner. Thence by descent.

This intricately carved dome-shaped ivory box owes its design to multiple influences. Of indigenous Sinhalese form, the foliate vines with composite blossoms are derived from Dutch herbals that would have circulated via the Dutch East India Company (VOC) for the Sinhalese craftsman to copy. The present example closely relates to two sixteenth/seventeenth century Sinhalese carved ivory boxes with silver mounts; one in the Victoria & Albert Museum (inv. no.13-1896) and the other in the Museum für Asiatische Kunst, Berlin (inv. no.Nr. MIK I 384). The dense carving, carried out on a single piece of ivory for the lid and another for the body, is infused with motifs typically characteristic of Kandy. Mythological inhabit the foliage. Sirens (possibly *kinnaras*, creatures with the upper body of a woman and lower body of a bird with a long tail said to live in the Himalayan peaks) and *vidalas* (mythical creatures formed as part lion/part griffin) emerge out of the lush vegetation (Jaffer 2002, p.53, no.19). Whereas the present example comes from an old English family provenance, the box in the Museum für Asiatische Kunst, Berlin was first recorded in the Kurfürstliche Kammer zu Brandenburg in 1694, demonstrating how long such pieces were appreciated by European patrons. Further comparable pieces are in the Archaeology Museum, University of Peradeniya, Sri Lanka and at Brodick Castle, Isle of Arran (see Jaffer 2002, p.53, no.19). A related example, composed of tortoiseshell, was sold in these rooms 11 October 2006, lot 194.

• £ 15,000-25,000 € 16,300-27,200





180

A steel push-dagger (katar), India, Deccan, 17th century

double-edged steel blade with central chiselled palmette and punched marks of the Bikaner armoury to the forte, the hilt with a double grip and carved designs
46cm.

PROVENANCE

Ex-Bikaner Armoury, Rajasthan.

The 'push-dagger' or *katar* had a design unique to South Asia intended to protect the hand and wrist of the attacker with its H-shaped hilt. It would be gripped at the hilt with a clenched fist in order to deliver a striking blow to the opponent at close range. Many Indian miniature paintings from the late sixteenth century onwards testify to its preponderance (see inv. no. IS.223-1960, IS.48:3/B-1956 and IS.30-1980 in the Victoria and Albert Museum). In these paintings, the *katar* is worn at the waist emphasising its decorative value as a status symbol for noblemen, as well as its role in weaponry. Richly adorned, jewelled *katars* would often be gifted from Indian courts as a mark of the prince's praise (Haidar *et al*, 2014, p.43).

The drilled holes on the blade of this dagger are typical of the royal armoury of Bikaner, Rajasthan. Much of the arms and armour distributed from this centre were marked with numerals indicating the date on which they were taken as booty (Alexander 2015, p.46). Two closely comparable pieces currently remain in the Bikaner armoury as part of a larger collection of works taken at the siege of Adoni in 1786.

£ 7,000-10,000 € 7,700-10,900

181



181

A steel push-dagger (katar), India, Deccan, 17th century

centre of double-edged steel blade of watered steel with foliate chiselled borders, the hilt with a double grip and openwork carved designs between grips for handling
38cm.

£ 5,000-7,000 € 5,500-7,700

A carved ivory plaque with a courting couple, South India, 18th century

comprising two plaques set together, carved in relief and engraved, depicting a courting couple within an architectural interior, mounted on wooden base
21 by 19.8cm.

PROVENANCE

The Palace of Mysore, Karnataka.
Ex-collection Pierre Jourdan Barry.

This intricate low relief carving on ivory depicts a courtly couple relaxing under a fringed canopy within a pavilion supported by baluster shaped columns. It constitutes one of several remaining plaques that were used in the construction of ivory doors for the palace of Mysore in the seventeenth and eighteenth centuries. Stylised designs of courtly couples such as this one would have adorned the eight compartments of each door surrounded by a floral border. As a result of the significant damage suffered by the palace of Mysore in the centuries since its construction in the fourteenth century, its remaining interior decoration was dismantled and dispersed.

Comparable carved plaques are located in the Rietberg Museum, Zurich (inv. no.RVI415), and the Rhode Island School of Design Museum (inv. no.82.083).

• £ 7,000-10,000 € 7,700-10,900



182

An openwork pandan box, India, Deccan, 17th/18th century

with broad base and convex sides, slightly domed lid, comprising a brass openwork body designed with split-palmettes, the lid with calligraphic inscriptions
10.5cm. height
16.5cm. diam.

INSCRIPTIONS

Around the lid: Qur'an, chapter CXIV (al-nas)
On the top: Qur'an, chapter XCIV (al-inshirah), verses 1-3.

A comparable example also designed in openwork, but composed of gilt-copper, is illustrated in M. Zebrowski, *Gold, Silver, & Bronze from Mughal India*, London, 1997, p.267, no.455. The inscriptions on the present example suggest that it was most probably produced for a Muslim patron. Another example, very similar to the one published in Zebrowski, was sold at Christie's London, 20 October 2016, lot 119, attributed to the Deccan, eighteenth century.

£ 15,000-25,000 € 16,300-27,200



183

A pair of enamelled and diamond-set earrings, India, 18th/19th century

each set with lasque diamonds in the kundan technique in a flowerhead design with hanging bell-shaped pendant with green and red enamel interior, set with a fringe of seed pearls, reverse with polychrome enamels, re-mounted for ear piercings

(2)

each: 7.1cm. height; 4cm. diam.

£ 18,000-25,000 € 19,600-27,200



184

An enamelled, gem-set torque (hasli), North India, 19th century

of rigid form with an applied gem-set rosette to centre and hinged and screw-pin clasp for attaching, upper side decorated with rubies and lasque diamond-set flowers, edges with row of strung seed-pearls

15cm. height; 17cm. max. diam.

£ 15,000-20,000 € 16,300-21,800



185



186

186

A large pair of enameled bracelets with tiger heads, North India, 19th century

the exteriors set with rock crystal on a green enamelled ground, tiger-head terminals with cats-eye set eyes and ruby collars, underside with polychrome enamels, each with screw pin to fasten

(2)

each: 10.2cm. diam.

PROVENANCE

Ex-collection Nizam of Hyderabad, by repute. Private collection, UK, pre-1980.

£ 25,000-35,000 € 27,200-38,100



187

187

A pair of enameled and diamond-set bracelets, North India, 19th century

each set in the kundan technique with lasque diamonds, the insides with bright polychrome enamels, screw pin to open

(2)

each: 6.6cm. diam.

£ 5,000-7,000 € 5,500-7,700



188

188

THE 'PALMERSTON' NECKLACE

A turquoise-set and enamelled gold necklace, North India, 19th century

comprising twenty-five pendants in the form of stylised blossoms with a central, larger pendant featuring facing birds, each set in the *kundan* technique with turquoise and mounted seed pearls, the reverse with red, green, blue and white enamel details, golden thread string with tassel terminals, fitted in custom box 90cm. completely extended 33cm. area of beads

PROVENANCE

Ex-Cecil family collection, UK, since the late nineteenth century.

Sumptuous yet restrained in colour and design, this necklace exemplifies the elegance of nineteenth-century Indian jewellery. Passed down since the nineteenth century through the Cecil family, this necklace is referred to as the 'Palmerston' necklace as according to family oral tradition it was gifted by the third Viscount Palmerston (1784-1865) to an ancestor in the nineteenth century. Mounted entirely with turquoise stones within gold settings, the underside of this necklace reveals rich green, red and white enamel tones and detailed floral motifs typical of Mughal ornamentation. The turquoise itself most probably came from a Persian mine, and it is extremely rare to see it used exclusively on Indian jewels, which usually favour colourful combinations of stones. This may be an indication of the influence of English taste in the Subcontinent and was possibly originally created as a private commission.

£ 7,000-10,000 € 7,700-10,900



189

189

A diamond and emerald pendant depicting an Indian prince, France for the export market, circa 1930

central medallion depicting an Indian prince in painted enamel, with a diamond and emerald-set frame, with French assay silver marks, mounted to reverse as pin 4.6 by 3.2cm.

PROVENANCE

Ex-French private collection.

The prince depicted is possibly H.H Thakore Saheb Dharmendrasinhji Jadeja of Rajkot (r.1930-40).

£ 7,000-10,000 € 7,700-10,900



190



190 underside

190

**A gold, enamelled, and gem-set box,
North India, 18th/19th century**

composed of gold, the underside with red and green enamelled flowers on a white ground, lid and edges set with emeralds and rubies, large central carved emerald, interior of lid with enamel lining
2.4 by 5.5 by 4.5cm.

£ 12,000-18,000 € 13,100-19,600

191

**A Mughal gem-set and enamelled
gold archer's ring, North India, circa
18th/19th century**

beveled edge, polychrome enamels, set in the kundan technique with turquoise, diamonds and pearls
4.7cm.

£ 8,000-12,000 € 8,700-13,100



191



192

192

A continental cavalry sword with Mughal carved jade hilt and scabbard, Europe and India, 19th century

single-edged ridged steel blade. Monogram partly legible [G?]R under a princely coronet, gilt quillons, later mounted with a carved jade Mughal hilt, leather-covered wood scabbard with engraved gilt metal mounts
82.5cm.

£ 8,000-12,000 € 8,700-13,100

193

An Anglo-Indian Vizagapatam ivory-inlaid ebony casket, circa 1720-30

the ebony body inlaid with entwining ivory floral scrolls set engraved with lac details, silver lock-plate, flowerhead mounts, hinged cover opening to reveal rosewood compartments with three small drawers with ivory mounts, one four carved ivory feline paws
13.8 by 47.8 by 34cm.

A similar ebony casket with fine floral scrolls with lac details is in the Victoria and Albert Museum, London, inv. no.402-1854 (published in A. Jaffer, *Furniture from British India and Ceylon: A catalogue of the collection in the Victoria and Albert Museum and the Peabody Essex Museum*, 2001, p.181, no.34).

• £ 6,000-8,000 € 6,600-8,700

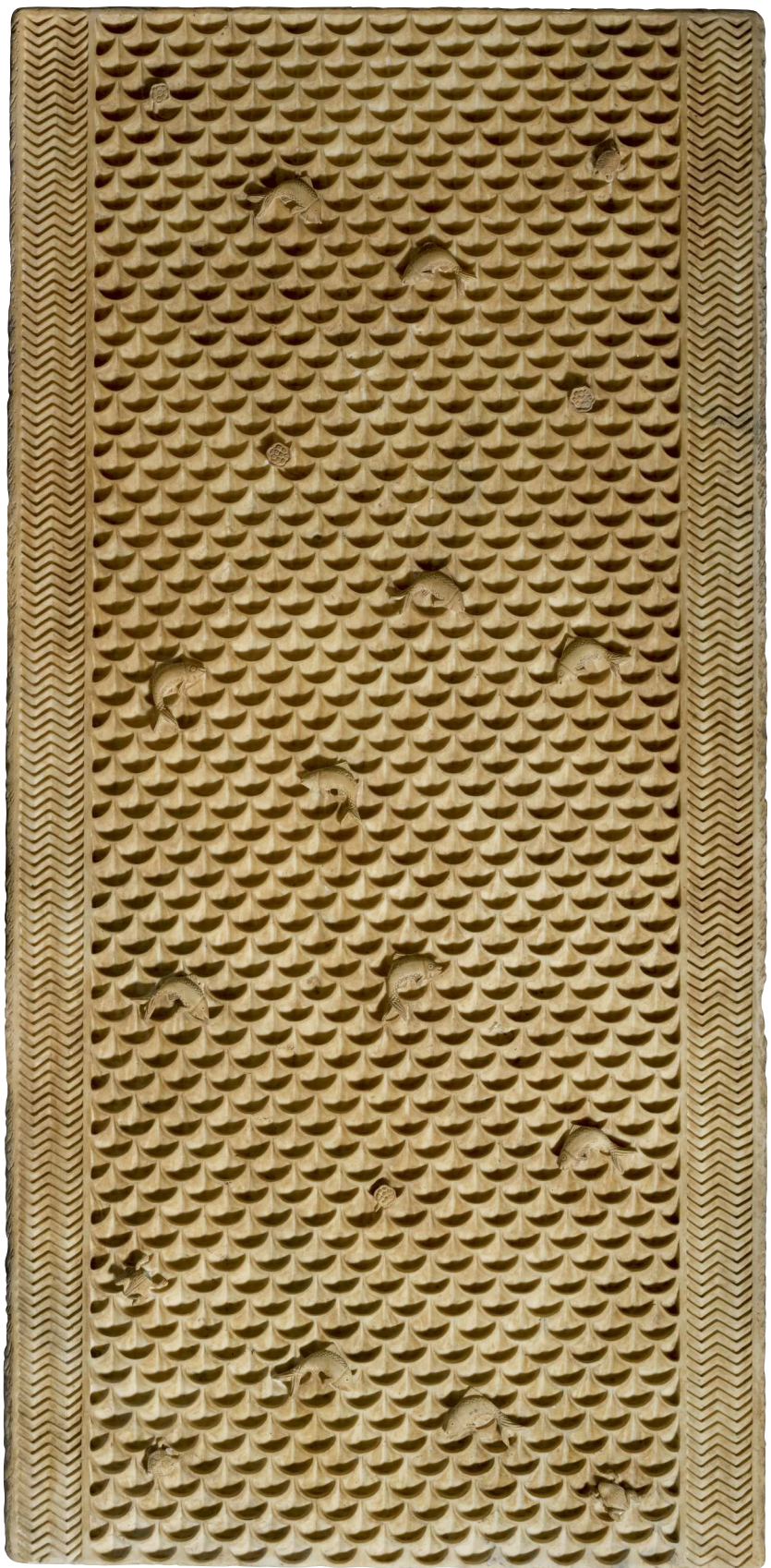


193

A large carved marble waterslide,
India, 20th century

the marble surface carved throughout with scale
forms featuring jumping fish, frogs and turtles in
relief, with a carved chevron border
198.1 by 96.5cm.

W £ 8,000-10,000 € 8,700-10,900





A magnificent Royal coat embroidered with Basra seed pearls, India, 19th century

wool lined with velvet, with gilt metal appliqué work and embroidered flower-form panels filled with fine 'Basra' seed pearls
97.5cm. length.
140cm. max. width

PROVENANCE

Private collection.

This magnificent royal tunic, embroidered with thousands of Basra seed pearls, exemplifies the splendour and sophistication of the opulent courts of the Maharajas in the late nineteenth century. It also bears eloquent witness to an ancient and thriving sea-trade which supplied bounteous quantities of natural pearls harvested in the Arabian Gulf to the princely families of South Asia.

The present coat belongs to the same category of craftsmanship as the famed 'Pearl Carpet of Baroda' now in the Museum of Islamic Art, Doha, sold at Sotheby's in Doha, 19 March 2009. Embroidered in the mid-nineteenth century with as many as one and a half million 'Basra' pearls, the carpet embodied the wealth and grandeur of the legendary courts of the maharajas.

BASRA PEARLS AND INDIAN TEXTILES

Considered one of the most important producers and exporters of textiles during the eighteenth and nineteenth centuries, India lay at the centre of a major trading network. The history of the Indian textile trade dates back two millennia and geographically reached as far as China in the East and Rome in the West. Arab traders from the Gulf, particularly pearl traders, played an important role in the development of this trade. For over two thousand years, pearl fishing represented a steady source of income for people living in the area surrounding the delta of the Tigris and Euphrates rivers. By the seventeenth century, most of the pearls harvested in the southern Gulf region and along the coasts of Qatar and Bahrain eventually ended up in the treasuries of Indian maharajas who were great lovers of pearls and gemstones.

This exceptional coat bears testimony to the importance of this trade between the Gulf region and India. The pearl trade, which dominated the Gulf's economy, enjoyed its golden age in the mid-nineteenth century. Some of the highest quality pearls were discovered at this time and were then bartered and sold in Basra, the centre of the trade, mostly to Indian merchants (J. Bhuj Bushan, *Indian Jewelry, Ornaments and Decorative Designs*, Bombay, 1955, p.137). The high quality and abundance of the pearls exported from Basra ensured that Gulf pearls were known as 'Basra pearls' throughout the world. Between the 1850s and the early twentieth century, the vast majority of the pearls used by Indian jewellers and textile producers were 'Basra pearls', as on the present example.



POWER DRESSING IN THE NINETEENTH CENTURY

A photograph from 1895 (fig.1), shows H.H. Sri Krishna Raja Wodeyar Bahadur IV and Prince Kantirava Narasimharaja Wodeyar of Mysore standing together in fine ceremonial dress. The coat worn by H.H. Sri Krishna Raja (on the left) is of the same cut as the present example with fine embroidery along the edges with lavishly embroidered foliate cuffs extending up the sleeves (Photograph taken at Mysore in 1895, British Library: 430/41(59)-B9901). The present coat may also once have belonged to a young prince, worn with accompanying royal regalia reserved for important ceremonial occasions.

£ 180,000-250,000 € 196,000-272,000



Portrait of H.H. Sri Krishna Raja Wodeyar Bahadur IV and Prince Kantirava Narasimharaja Wodeyar of Mysore, 1895 (b/w photo), Indian photographer, (19th century). British Library, London, UK / © British Library Board. All Rights Reserved / Bridgeman Images (BL 3597497).



Detail





196



196

196

A brass openwork penbox, Persia or Deccan, dated 1160 AH/1747-48 AD

elongated oblong form, domed lid in two parts, hinged, openwork calligraphy and border of quadrupeds amidst scrolling foliage, opening to reveal a section with inkwell, further compartments, part of lid with for use as container 5.8 by 22.8 by 5.5cm.

INSCRIPTIONS

On lid, in Persian, in *nasta'liq*:

'The person who became fortunate from eternity
Who chose seeking knowledge,
Seeking knowledge became an obligation for you'

Around the body, in Persian, in *thuluth*:

'O you! who benefited from knowledge
And from the grace of your deeds, became beneficent
And in patronage/security of deeds you [became] like
It is from this very [deed] that you managed [your affair]'

Followed by a repeat of the first couplet.

On the base: 'the year 1160 AH (1747-8 AD)'

£ 12,000-18,000 € 13,100-19,600

197

An Iznik blue and turquoise hexagonal tile, Turkey, circa 1525

fritware, decorated in underglaze blues and turquoise on a white ground, mounted in frame 20.2cm. max.

Similar tiles, most probably from the same group, are in the Louvre Museum, Paris (inv. no. 7456) and the Victoria & Albert Museum, London (inv. nos.1019-1892; 507-1900). Further examples were sold in these rooms, 17 October 1997, lot 30; 24 April 1991, lots 1144-47; 15 October 2003, lot 48.

£ 5,000-8,000 € 5,500-8,700

An Ottoman voided velvet and metal thread (çatma) panel, Turkey, probably Bursa, late 16th/17th century

woven with two offset rows of palmettes incorporating a spray of alternating tulips and carnations, on short stem with double leaf, each row interspersed with a small tulip motif, woven in green and crimson, and metal threads, with a crimson velvet ground; the panel comprised of two joined vertical sections, mounted on textile backing
72.5 by 126cm.

Ottoman fabrics of silk velvet with metal threads with the overall design of carnations or plane tree leaf fan motifs incorporating tulips, carnations, hyacinths and pomegranates, such as this example, were particularly prized. The large scale motifs of the sixteenth and seventeenth century, used in a repeat pattern, were ideally viewed on a flat plane, which suited the design of the kaftans and cloaks and ecclesiastical copes and chasubles, and as decorative panels.

£ 7,000-10,000 € 7,700-10,900



197



198



199

199

PROPERTY FROM A FRENCH PRIVATE COLLECTION

An Ottoman voided silk velvet and metal-thread (çatma) panel, Turkey, Bursa or Istanbul, early 17th century

of rectangular form, with crimson silk velvet ground and beige silk and metal thread rows of carnation fan palmettes emanating from tulips, mounted on stretcher with linen backing 142 by 61.2cm.

The companion to this piece was sold in these rooms, 20 April 2016, lot 118, and further works from this collection were highlighted in these rooms, 22 April 2015, lots 1-49.

£ 10,000-15,000 € 10,900-16,300



Detail



200

200

A pair of Armenian mother-of-pearl set wooden shoes (qabqab), Egypt or Turkey, 18th/19th century

comprising two tall wooden stilts set with triangular mother of pearl plaques in a geometric design with wire outlines, leather and velvet straps with silver-thread decoration with Armenian initials 'YML'

(2)
shoes: 26.4cm. height
with strap: 32cm.

The high stilts of such *qabqabs* would have proved useful in protecting the bathers' feet as

they walked on the heated floors of the bath-house. Used exclusively by women, surviving shoes are frequently decorated in a variety of manners; a very similar pair are in the British Museum, London, inv.no. As.1553.a-b, and in the Victoria and Albert Museum, London (inv. no.907&A-1884). Their height is also noteworthy being at the limits of practicality and thus emphasising their role in fashion over function. For two further pairs of comparable *qabqabs* see Lâle Görünür, *Shoes From the Sadberk Hanım Museum Collection*, 2014, pp.268-271 no.107 and 108.

£ 5,000-7,000 € 5,500-7,700



201

201

An Ottoman voided silk velvet and metal-thread (çatma) cushion facing (yastik), Turkey, probably Bursa, 17th century

gold velvet voided on a cream ground, woven with central sun medallion surrounded and bordered by carnations, rosettes and tulips with palmettes, silver-thread highlights
80 by 63.5cm.

PROVENANCE

Sotheby's London, 17 April 2007, lot 53

Fine textiles were of symbolic importance in the Ottoman court and at home to indicate the power and status of an individual (Atasoy et. al. 2001, p.34). Ottoman textile designers created versatile designs by constantly adapting existing motifs. The floral design around a central sunburst medallion on this panel is comparable to two cushion covers (*yastiks*) attributed to

the seventeenth century in The Metropolitan Museum of Art, New York (inv.no.30.95.65 and 1970.65.14) and said to have been used by the Ottoman elite to decorate the interior of their palaces. However, the beautiful condition of the silver thread and golden yellow silk velvet ground establish a dynamic variant on the more dominant crimson colour known of Ottoman textiles.

£ 25,000-35,000 € 27,200-38,100

An Ottoman tombak water flask (matara), Turkey, circa 17th century

cast gilt-copper body, engraved foliate designs, copper suture points around edges, small handle 27cm. height; 15.5cm. max. width

This is an extremely rare gilt-copper (*tombak*) example of a well-known form, a flask or 'canteen' that has been associated with pilgrimage and notably the collection of *zamzam* water. The origin of the word *matara* (or pilgrim flask) in Turkish, is understood to be a 'water carrier [...] covered by leather or coarse wool (such as the wool worn by dervishes)'. Originally nomadic, this shape developed from leather prototypes with the intention of portability. The illusion to dervishes insinuates a spiritual element to this definition. Only in elite circles was this form reproduced using luxurious materials such as ceramic, rock crystal and as in this instance, *tombak*.

The present flask was shaped using two sheets of metal, with one slightly angled straight edge; the wide base tapering together towards the circular spout with a thin border lined with rivets and a small handle. Whereas the engraved medallions and palmettes containing entwined split-palmettes are reminiscent of the designs seen on *tombak* armour of the same period, the rivets along its edges resemble the stitches which appear on leather prototypes and examples of the same century. Such adaptation of design is further exemplified by two comparable *tombak* pilgrim flasks. The first was sold in these rooms, 7 October 2009, lot 194 (fig.1), attributed to the second half of the sixteenth century. Of lyre form, its decoration is characterised by a stippled ground most probably imitating the grain of leather as well as dotted outlines around its arabesque design which match the look of a stitch, with borders designed as mock cording.

Another example is the Ottoman *tombak* pilgrim flask in the Metropolitan Museum of Art, New York (inv. no.1984.100) which also features an engraved stippled design recalling stitching.

This connection is obvious when examining the details in the drawing of the scrolling palmettes on three stitched leather canteens of the same period, the most notable being the splendid flask of gilt and appliquéd leather presented around 1590 by Sultan Murad III (r.1574-95) to the Holy Roman Emperor Rudolf II (r.1576-1612) now in the Kunsthistorisches Museum, Vienna, inv. no.C.28. Further examples are in the National Museum, Warsaw, and the Museum für Kunst und Gewerbe, Hamburg.

The emphasis placed on the material form of such examples becomes even more evident when examining one of the only two known examples of the *matara* in ceramic. The sixteenth century Iznik pottery water flask sold in these rooms, 24 April 2013, lot 214 (fig.2), now in the Ömer Koç collection, takes on a double visual illusion by being painted with a marbled body. It is ceramic but made to appear as marble, yet retains an aspect of its original functionality in the painted red 'strap' which runs down the centre of the body, once an element for hanging.

An addition to the corpus of *tombak* pilgrim flasks from the Ottoman period, the present example reflects the cult of pilgrimage, so intricately linked to Ottoman court life.

For further examples of Ottoman pilgrim flasks, see Alexandra Roy, 'The development of the *matara* into a luxury object through the Ottoman trade network', a paper given as part of the Ginkgo Library Conference: *The Mercantile Effect: On Art and Exchange in the Islamicate World during the 17th – 18th Centuries*, Barenboim-Said Akademie, Berlin, 18-19 November 2016.

£ 60,000-80,000 € 65,500-87,000



Fig. 1



Fig. 2



An Ottoman tortoiseshell and mother-of-pearl casket, Turkey, 18th/19th century

on high feet, decorated with inlaid tortoiseshell and mother-of-pearl, sides with panels of diamond, cube trellis and chequerboard patterning, hinged lid, the interior with later velvet lining, later lock to front
39 by 45.8 by 27cm.

W • £ 5,000-7,000 € 5,500-7,700



203

204

Three Ottoman lacquered document holders, Turkey, 19th century

each of cylindrical form, painted in polychrome and gold, one with colourful thistle leaves on a beige background, the other two with flowers and birds against a dense pattern with gilding, all with steel-lined interiors

(3)

the longest: 39.5cm.

the smallest: 34cm.

A pair of document holders similar to those offered was sold in these rooms, 8 October 2014, lot 174.

£ 4,000-6,000 € 4,350-6,600



204



205

An Ottoman polychrome painted and lacquered wood scribe's box, Turkey, 18th/19th century

wood rectangular body with hinged vaulted cover, chains for securing, the exterior decorated throughout with lacquered polychrome bouquets, scenic panels and gold C-scrolls, interior of lid with en-suite design, fitted wood painted detachable tray
9.8 by 34.7 by 14cm.

£ 20,000-30,000 € 21,800-32,600



206

An Ottoman wire-inlaid coffee table, by Vortik Potikian, Turkey, circa 1900

with an octagonal top and ornate stand supported by three curved legs, inlaid throughout with silver wire decoration consisting of sinuous vines, designed with coat of arms of Sultan Abdulhamid II (r.1876-1909)
65.5cm. height

INSCRIPTIONS

underneath the coat of arms reads:
'The one who leans on divine support, the King of the Ottoman State.'

Although the *tughra* is difficult to read, it almost certainly belongs to Abdulhamid II (1876-1909). A number of similar tables were produced by the Armenian maker, Vortik Potikian, active in Afyonkarahisar, Turkey.

W £ 7,000-10,000 € 7,700-10,900

207

Two Ottoman parcel-gilt silver cups, stamped with *tughras*, Turkey, circa 1900

each with ribbed flaring body and scalloped rim, on an openwork foliate base, with applied floral blossoms decorating the exterior, punched with *tughras*, *sahh* and assay marks

(2)

each: 18.5cm. height

Although the *tughras* are undecipherable, stylistically, these correspond to the period of Sultan Abdulhamid II (r. 1876-1909).

£ 4,000-6,000 € 4,350-6,600



207



208

PROPERTY FROM A PRIVATE COLLECTION

**A set of Ottoman silver dishes
bearing the crest of 'Abbas
Hilmi Pasha, Turkey, dated 1310
AH/1892 AD**

comprising ten round silver dishes in three sizes:
six small, two medium and two of slightly larger
size, with a square serving platter and deep bowl
also for serving, both with inscribed name and
date within wreath surmounted by crown, the
whole set bordered by band of stylised palmette
motifs

(12)

serving platters: 28.3 by 28.3cm; and 26.8 by
26.8cm.

dishes: 32.2cm; 30cm; 25.5cm. diam.

‡ £ 6,000-8,000 € 6,600-8,700

209

**An Ottoman agate-hilted dagger
with gem-set silver scabbard,
Turkey, circa 18th century**

double-edged ridged watered-steel blade with
gold overlaid decoration, the hilt set with cut
agate panels and polychrome gemstones,
carved silver-covered wood scabbard also set
with polychrome gemstones and scale design to
reverse

53cm.

A similar example was sold in these rooms
25 April 2012, lot 613.

£ 25,000-35,000 € 27,200-38,100



209

An Ottoman brass and ivory-inlaid miquelet rifle, Turkey, probably 18th century

the octagonal steel barrel with gold-overlaid ornamental designs and inscription, raised sighting plate, clasped by an engraved brass capuchine to ivory-tipped wood forestock, the lock with gold-overlaid decoration, the stock with panels and rosettes of stained and natural ivory with extensive brass studding 98.8cm.

PROVENANCE

From the collection of Sultan-Prince Azamat Kadir Guirey (1924-2001).

Acquired by the above at Christie's London, 1960s/70s. Thence by descent.

INSCRIPTIONS

sahib [wa ma]lik jang (?) muhammad kubra (?) sultam
'Its owner and possessor [Kh]an (?) Muhammad Kubra (?) Sultan'

W • £ 5,000-7,000 € 5,500-7,700



210

An Ottoman dagger together with scabbard stamped with tughra and Armenian inscription, Turkey, circa 18th century

the dagger with single-edged blade composed of watered steel, hilt with ivory plaques set with inscribed gilt-silver mounts and lapis stone, leather covered wood scabbard with chased and engraved silver gilt mounts, stamped with *tughra*, probably of Sultan Ahmed III (1703-1730), Armenian inscription

25.2cm. in scabbard
dagger: 23.7cm.; scabbard: 17.2cm.

INSCRIPTIONS

'Khatzadour, son of Hovanes'

We would like to thank Mr Roupen Kalfayan for his help and advice with this inscription.

• £ 12,000-15,000 € 13,100-16,300



211

A fine and rare Ottoman enamelled gold dagger with scabbard, Turkey, 19th century

three-edged straight stiletto blade, hilt and scabbard with gold chased and punched decoration with polychrome enamelled highlights designed as flowers and fruit bowls, diamond-set pommel, in original velvet-lined and leather-covered wood case with gold tooled rococo edging

39.5cm.

40.5cm. boxed

PROVENANCE

Old collection label: '10 June 1974'.

‡ £ 20,000-30,000 € 21,800-32,600





213

A Qajar silver and gold-overlaid steel helmet (dahl) and matching shield (khula khud), Persia, 19th century

the helmet chiselled with floral details and incised details, silver and gold overlay, calligraphic cartouches, foliate nose guard flanked by two plume holders, chain mail neck guard with areas of gilding, on custom stand, shield with en-suite decoration, underside with four hooks for attaching

(2)

helmet: 69cm.
shield: 45.5cm.

INSCRIPTIONS

Persian verses, mostly un-decipherable

α £ 6,000-8,000 € 6,600-8,700



213

An Ottoman coral and turquoise-set sword and scabbard, Turkey, 18th/19th century

curved steel blade with flat back edge and swelled tip, gold-overlaid inscriptions in cartouches and roundel near forte, hilt and scabbard set with drop-shaped turquoise beads and smaller, round turquoise beads between inlaid coral decoration arranged in star-form motifs

85cm.

PROVENANCE

By repute, purchased from the estate sale of an actor in Hollywood, California, purchased by the current owner's aunt, and gifted to her brother, thence by descent.

INSCRIPTIONS

Only part of inscriptions deciphered: *qardab* ('sharp sword'), *abyad* ('white') and *mujawhar* ('jewelled')

Two cartouches near the hilt: 'O Muhammad!' and 'O Ali!'

⦿ † £ 12,000-18,000 € 13,100-19,600



214

215

An Ottoman glass hanging lamp,
Levant or Turkey, 16th/17th century
or later

of clear-green glass, the waisted globular form
with wide flaring neck, three trailed lug handles to
body, traces of gilding, with attached chains for
hanging

27.6cm. height

‡ £ 8,000-12,000 € 8,700-13,100



A steel dagger with gold-overlaid hilt in the form of a parrot and scabbard, India, 19th century

curving double edged steel blade with central ridge, the iron hilt shaped as a parrot's head with gold overlay foliate decoration, velvet-covered wood scabbard, gold-overlaid iron mount to terminal
36.5cm.

‡ £ 3,000-5,000 € 3,300-5,500



216

217

A parrot-form enamelled and gem-set gold turban ornament, India, Benares, 19th century

decorated in the characteristic *gulabi* (rose-pink) and white enamel with green, diamond-set flowerhead above, large natural pearl hanging from beak
11.2cm. height

‡ £ 6,000-8,000 € 6,600-8,700



217



218

218

A steel dagger with gold-overlaid hilt and scabbard, India, 19th century

curved double edged steel blade with central ridge, the iron hilt with gold-overlaid foliate decoration, velvet-covered wood scabbard
35.5cm.

‡ £ 3,000-4,000 € 3,300-4,350

219

A Qajar polychrome enamelled and pearl necklace, Persia, 19th century

the gold circular pendant set with a colourful stone, surmounted by a star-shaped pendant, both decorated with polychrome enamel floral decoration, green and turquoise enamel backgrounds, on twelve-strand seed-pearl chains 51cm. unclasped

‡ £ 6,000-8,000 € 6,600-8,700



219

220

An enamelled and gem-set gold bracelet, India, Benares, 19th century

set with a *navaratna* sequence of various coloured stones including heggonite garnet, coral, maybe pearl, turquoise, cat's eye, opal, divided by diamond-inset leaves, the interior decorated in characteristic *gulabi* (rose-pink) and white enamel with green 9cm. diam.

‡ £ 4,000-6,000 € 4,350-6,600



220

221

A set of porcelain bowls and dishes with 'famille rose' decoration from a service made for Ma'sud Mirza Zill al-Sultan, China and Persia, dated 1297 AH/1879-80 AD and 1298 AH/1880-81 AD

comprising five bowls of varying sizes with matching dishes (except one dish which belongs to another service, dated 1298 AH/1880-81 AD), each with a porcelain body decorated with polychrome colours and lobed medallions containing alternating figural scenes and floral bouquets, each with inscriptive medallions (10)

bowls: 17.4 by 40.6cm; 14.5 by 33.5cm; 9.5 by 23cm; 7.5 by 17.5cm; 6.7 by 14.3cm.

dishes: 39.8cm; 36cm; 24.4cm; 20cm; 16cm. diam.

PROVENANCE

Probably: Christie's, *Islamic Art and Manuscripts*, London, 16 October 2001, lot 306.

one bowl with old Christie's label to underside: 'SW 841';

one dish with Christie's label to underside: '306/10 - 16/10/01';

another dish Christie's label: '841 SM' to underside.

INSCRIPTIONS:

Please see online version of catalogue for full inscriptions

‡ £ 8,000-12,000 € 8,700-13,100



221



222

222

A pair of Qajar gold and polychrome enamelled earrings, Persia, 19th century

each decorated with polychrome enamelled flowers, dangling stamped gold petals with seed pearls, interiors with turquoise and dark blue enamelling, with two suspension hooks (2)

each: 7cm. height

‡ £ 3,000-5,000 € 3,300-5,500

223

A fine Qajar gold and polychrome enamelled ghalian cup, Persia, 19th century

of waisted form with intricately designed wreaths of roses, flowers and grapes to each edge in polychrome enamels on a gold ground, the interior covered in a light blue enamel layer, four drill holes

5.6cm. height; 7.3cm. max. diam.

‡ £ 5,000-8,000 € 5,500-8,700



223



224

224

A Qajar gold and polychrome enamelled ghalian cup with vine scrolls, Persia, 19th century

of waisted form with rows of leafy grapevines designed in polychrome enamels on a gold ground, interior plain, with four hanging chains

7.4cm. height; 9cm. max. diam.

‡ £ 5,000-8,000 € 5,500-8,700

Two rare Russian porcelain figures depicting an Ottoman Janissary and a Grand Admiral (kaptan-i derya), Imperial Porcelain Manufactory, St. Petersburg, probably period of Catherine II (1764-96)

each modelled in the form of a standing figure in tall hats, one holding a rifle in green cloak, pink coat and yellow baggy trousers, the other in yellow cloak, pink coat and green baggy trousers on square bases, with blue cipher of Catherine II (2)

15.7cm; 15.6cm.

PROVENANCE

Sotheby's, *The West Wycombe Park Sale*, Buckinghamshire, 24 June 1998, lot 242.

During the reign of Catherine II the Great (1762-96) Russia achieved great success in the production of fine porcelain. These two figures belong to a group called 'Catherine's Porcelain' produced between 1762 and 1801. The Lomonosov Porcelain Factory, established in 1744 and later renamed the 'Imperial Porcelain Manufactory' in 1765, was at the forefront of such high quality, hand-painted porcelain in Saint Petersburg. The Imperial Court's constant demand for porcelain challenged the factory to maintain the highest quality production, which continued under the reign of Paul I (1796-1801).

† £ 8,000-12,000 € 8,700-13,100





226



226

Two 'Porcelaine de Paris' Ottoman figures of a Sultan and Sultana, France for the Turkish market, 19th century

each modelled in the form of a richly attired Sultan and Sultana with cylindrical apertures through turbans with stopper, each supported on a pedestal with gilt designs, fluted water-basin at their feet, the Sultan with an inscription underneath "[?]Hocqueloux"

(2)

each: 34cm.

£ 6,000-8,000 € 6,600-8,700

227

A parcel-gilt silver box bearing the crest of King Farouk of Egypt (r.1936-52), Keller, Paris, France for the Egyptian market, first half 20th century

of oval shallow form, moulded and engraved sides with stylised lotus and papyrus design, lid with geometric border enclosing flowerheads, the centre with the crest of King Farouk of Egypt (r.1936-52) surmounted by a crown, on a green-enamelled ground with trellis pattern, 'KELLER' engraved to rim and French silver marks 4.7 by 12.5 by 9.5cm.

PROVENANCE

Ex-collection King Farouk of Egypt (r.1936-52).

INSCRIPTIONS

'Koubbeh Palace, Cairo, 20 January 1938'

This box was most probably intended to be offered as a gift to a high official in commemoration of the wedding ceremony of King Farouk and Queen Farida at Koubbeh Palace, Cairo, on the 20 January 1938.

£ 3,000-5,000 € 3,300-5,500



227



228

A fine diamond-set gold presentation cigarette case gifted by Sultan Abdulhamid II (r.1876-1909), Istanbul, Turkey, inscribed 1890

the interior inscribed: "Offert par le Sultan Abd-
Ul-Hamid, Le Mai 1890, Palais d'Yeldiz", the
reverse with monogram: PL (Pierre Loti) / JV
(Louis Marie-Julien Viaud) and motto: "Mon mal
m'enchante"
7 by 9.2cm.

PROVENANCE

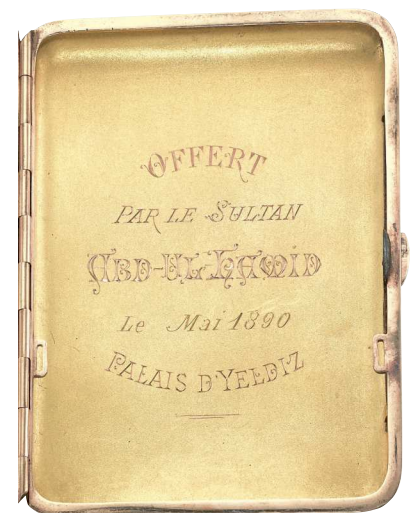
Prince Naguib Abd Allah, Paris.

The inscription on the interior of this fine cigarette case mentions that it was offered by Sultan Abdulhamid in May 1890 at the Yildiz Palace. We can infer from Pierre Loti's (1850-1923) initials and motto on the underside that this case was intended for him. A naval officer based partly in the Middle East, and notably Turkey, Loti fell in love with a beautiful Turkish woman called Aziyadé, who inspired his first novel (published in 1879). Loti achieved fame as an author but was known as much for his personal flamboyance as the brilliance of his writings.

£ 15,000-20,000 € 16,300-21,800



Pierre Loti in oriental dress





229

229

A French enamelled and gilded 'Persian-style' glass footed cup, probably Paris, late 19th century

the wide shallow bowl painted in polychrome enamels with floral scrolls between roundels containing geometric designs, compressed rib-moulded knob over a flared foot, en-suite decoration

11.1cm. height

11.6cm. max. diam.

Although this cup is unsigned, the style of design, notably in the drawing of the lotus-shaped flowers and the roundels set with geometric designs, as well as the application of enamels in gradated colours, including pink and red, light and dark blue; can be closely related to a mosque lamp in the Petit Palais, Paris, inv. no.ODUT1949, which is signed *Brocard, Paris*, and dated 1868, strongly suggesting a similar attribution can be made for the present cup.

£ 6,000-8,000 € 6,600-8,700



230

230

An Ottoman gilt-copper (tombak) ceremonial staff handle, Turkey, 17th/18th century

the gilt-copper cylindrical neck with enclosed wood, bulbous twisted terminal with coiled handles

14.5cm.

The form of this piece corresponds to the finials of Ottoman tombak ceremonial staffs. It is difficult to pinpoint what type of staff or instrument this piece would have adorned, but these feature in European engravings depicting Ottoman Sultans (for example, see an engraving depicting Suleiman the Magnificent from the sixteenth century in the Biblioteca Nazionale Centrale, Florence, in which the Sultan's staff appears to have a very similarly shaped finial).

£ 3,000-4,000 € 3,300-4,350



231

A pair of enamelled glass mosque lamps made for the house of Boghos Nubar, Egypt, Cairo, Heliopolis, dated 1329 AH/1911 AD

each of characteristic form, opaque glass with six applied lug handles with traces of gilding, two wide inscriptive bands around the neck and body in blue enamel with red outlines and gold reverse visible to interior, lower section with three calligraphic roundels in red between roundels containing polychrome palmettes, with original metal suspension chains, each with hooks for attaching and decorative roundels, one with bulb socket and cord

(2)

lamps: 35cm.

with suspension chains: 168cm.

PROVENANCE

Ex-collection Boghos Nubar Pasha (b. Alexandria, 1851; d. Paris, 1930).

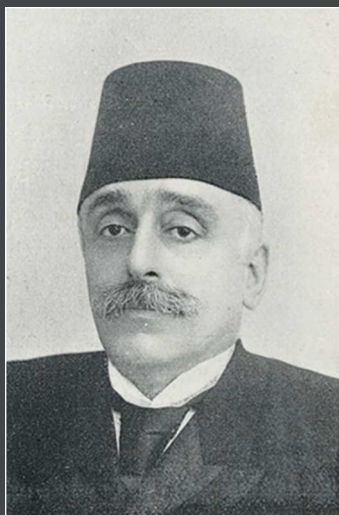
INSCRIPTIONS

"[...] from what was made for the house of Boghos Nubar in Heliopolis"
Qur'an, XXIV, 35

Boghos Nubar Pasha was the son of Nubar Pasha, three times prime minister of Egypt. Born in Alexandria, Boghos was educated both in Egypt and in France. As an engineer, he worked on the water supply in Cairo as well as the irrigation systems in Sudan. He was one of the founders of Heliopolis in 1905 ('the New Egypt'), a suburb outside of Cairo, along with the Belgian industrialist Baron Empain. These two mosque lamps were intended for his new home in Heliopolis. Chairman of the Armenian National Assembly, he participated at the Paris Peace Conference in France in 1919, and finally settled in Paris, where he died in 1930.

£ 15,000-25,000 € 16,300-27,200

END OF SALE



Boghos Nubar (Alexandria, 1851 - Paris, 1930)

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Rao Raja Bishan Singh
watching an elephant fight,
North India, Rajasthan,
Bundi, late 18th century
Estimate £7,000–10,000



Howard Hodgkin

PORTRAIT OF THE ARTIST

Auction London 24 October 2017
Viewing 20 – 23 October

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Boundless: Dubai
Auction Dubai
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JEHANGIR SABAVALA
Sentinel Trees, 1967
Estimate £200,000–300,000
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South Asian Art**

**Arts of the Middle East
and India
London Auctions
October 2017**



**20th Century Art /
Middle East**

Auction 23 October
Viewing 20 – 22 October

**Modern and Contemporary
South Asian Art**

Auction 25 October
Viewing 20 – 24 October

Arts Of The Islamic World

Auction 25 October
Viewing 20 – 24 October

SOHRAB SEPEHRI
Untitled (From the Tree Trunk Series)
Estimate £220,000–280,000
20th Century Art / Middle East

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Retour d'une razzia, Oued R'hir
Estimate £150,000–200,000



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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17223 | **Sale Title** ARTS OF THE ISLAMIC WORLD | **Sale Date** 25 OCTOBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
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Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

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- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

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 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £11,766
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £11,766
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £39,219
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £23,531
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee

on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈⌋ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be re-exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including

Buying at Auction and, (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent; **Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right Levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot,

re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published

in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit;
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services,

client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process

or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.09

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

EMBARGO ON IMPORTATION OF PERSIAN/ IRANIAN WORKS OF ART TO THE U.S.A.

Please note that there may be restrictions on importing certain types of property of Persian/Iranian origin into the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding the proper importation of items subject to such restrictions. Due to recent changes in U.S. law, carpets and rugs of Iranian/Persian origin may no longer be imported into the U.S. Please check with the Middle Eastern department if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

ENDANGERED AND OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Condition of Business for Buyers.

3/11 NBS_NOTICE ISLAMIC €

GLOSSARY OF TERMS

TECHNICAL ANALYSIS

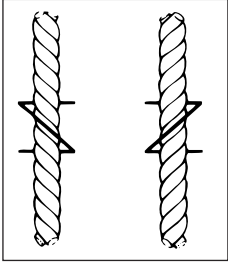
The technical analyses after certain descriptions of rugs are provided exclusively as a courtesy for those interested in the structure. Please note that all such technical analyses are qualified statements of opinion and not statements of fact. Prospective buyers should inspect each lot to satisfy themselves as to the description. Notwithstanding these descriptions, please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

The following abbreviations are employed:

- H Horizontal
- V Vertical
- S Clockwise direction of spin
- Z Counter-clockwise direction of spin
- Z2S The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn.

For a thorough description of this method of structural analysis, please refer to David Black, ed., World Rugs and Carpets, London, Robert Adkinson, 1985, pp.20-21, and Irene Emery, The Primary Structure of Fabrics, New York, The Spiral Press, 1966.

Yarns are spun and plied in either an 'S' or a 'Z' direction (see illustration below).



GLOSSARY OF TERMS

Abrash	Differences in tone within a colour normally due to variations in the dyes
Arabesque	Leaf and vine scrollwork
Boteh	A stylised floral bush similar to a "paisley" design
Gul	From the Persian for flower - usually used to describe a geometricised form of flowerhead
Herati	An overall repeating design of a flowerhead within a lozenge issuing small leaves
Kufic	Angular arabic script - in rugs used to refer to stylised geometric calligraphy
Mihrab	An arch form representing the prayer niche in a mosque
Palmette	A stylised cross-section through a flowerhead or fruit
Spandrel	Decoration in the corner of the field

10/01 NBS_GLOS_CARPETS_RUGS

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Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

20TH CENTURY ART / MIDDLE EAST

23 October 2017
London

HOWARD HODGKIN PORTRAIT OF THE ARTIST

24 October 2017
London

MODERN & CONTEMPORARY SOUTH ASIAN ART

25 October 2017
London

DUBAI: BOUNDLESS

13 November 2017
Dubai

TRAVEL, ATLASES, MAPS AND NATURAL HISTORY

14 November 2017
London

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