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THE ISLAMIC  
WORLD

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ARTS OF  
THE ISLAMIC  
WORLD





# ARTS OF THE ISLAMIC WORLD

AUCTION IN LONDON  
25 APRIL 2018  
SALE L18220  
10.30 AM

## EXHIBITION

Friday 20 April  
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**الفصل السادس**

قال ابن الهيثم رحمه الله  
قد سبق فيما تقدم ان امتداد الاحكام  
بصر وردت الامتداد الى سطح البصر وقد علم ان  
فاخلق ان يكون اذراكه للاصغر بما يورد منها اليه  
تجشام بصر الضواير مما رجع له فخلق ان يكون  
وده الواردة منه اليه ما رجع للفتور  
تفاسه واوتفها اعني الترتيبه فماسة  
طبيعة الاحكام المستنثه بقول ضرده  
فده الضو واللون بتدبير طبقات البصر  
يكون طبقاته انما كانت مشتمه لبيئتها  
البصر يحسن بالضو واللون الذي عليه اشتغال رايه  
اليه وهذا هو الوجه الذي عليه اشتغال رايه

احكام الطبيعة في كونه الانوار فنقول الآن ان كونه الا  
تكون هذه الصفة لانها تنفس وتبطل ان لم يمتد البصر  
الامتداد والالوان جميعا تزد الى البصر وتقبل البصر الواحد  
مبصرات كثيرة تتلوه الالوان والامتداد مية ويبتاع صوت  
مشتمله بكنث ضيق ورود صورها جميعا الى البصر فيكون صور  
جاملة في البصر في وقت واحد يحصل في البصر صورة ممتدة من  
وامتداد تلك فان احسن البصر بالمورد الممتد فيه فهو يحسن بلون  
للون كل سفا ولاشغل لتلك المبصرات متفرقة وان احسن بواحد  
دون الباقية وان لم يحسن بواحدة منها فلا يحسن بشي سفا لكنه يحسن  
وبدنها كثيرة وايضا فان المبصر لو اوجد قد يكون فيية الحان مختلف  
وتتبع وبهذه الضو واللون من جميع اجزائه في جميع السموات  
التي يبعث ان يمتد عليها في الحان المشتمل به فان قدرت صورها الى  
سطح البصر احسن بها اذ يحسن وجه غير تميزه الالوان والتتبع  
لم يترك شيئا فلا يحسن بها وان اترك بعضها دون بعض فترجع  
منح والجميع خلف واذا كان كذلك فكيفه الانوار اما ان يكون  
غيرها وبهذه تلك بعضها فلتنظر ان هل يملك ان يمتد في هذه الصفة  
شروط او شروط يمتد بها الالوان المبصرات وتتبع بها اجزاؤها  
وتكون مواضعه للوجود فنقول ان البصر اذا قابل مبصر فان صورته  
تدمن كل قطعه من سطح البصر فان احسن تلك الموردة من جميع  
لا يمتد التميز كما لو ان احسن بقطعة معينة من سطحه دون ساير  
له الاجزاء يميزت الالوان والتخطيطات وذلك انه اذا اترك صورته  
من قطعه معينة من سطحه واذا اترك صورته بقطعة اخرى من اعلى  
ذلك الى ان يترك صور جميع نقاط المبصرات الخالية له من جميع  
فلا يمتد اشتباه فلتنظر ان في امكان هذا المعنى وصحة موافقته  
ان الانوار انما يكون بالجلايدية كان الانوار بورد صور الامتداد او غيره  
يكون الانوار بطبقة غيرها وانما ساير الطبقات الآت لها وذلك  
لحق الجلايدية انه مع سلامة الطبقات بطل الانوار وان لحق بنية  
الطبقات



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1

1

An illuminated Qur'an juz (VI),  
North Africa or Andalusia, circa 13th  
century AD

TEXT: SURAH AL-NISA (IV) VERSE 148 TO SURAH  
AL-MA'IDAH (V) VERSE 81

Arabic manuscript on vellum, 71 leaves, 5 lines to  
the page, written in Maghribi script in brown ink,  
verses separated by three gold knots, *khamisa*  
and *'ashra* verse markers, f.1b with a gold and  
polychrome geometric cartouche indicating the  
beginning of the *juz*, f.23a with surah heading  
written in gold with illuminated palmette  
extending into the margin, f.71a with 2 lines  
written in gold *naskh* indicating the end of the *juz*,  
misbound, later morocco binding, with flap  
21 by 20.4cm.

The scribe has made a mistake and missed three  
verses while copying this *juz* (*surah al-Ma'idah*  
(V) v.18, 19 and 45); verse 17 ends in the same  
way as verse 19, and verse 44 finishes with a very  
similar sequence of words as verse 45: very likely  
the scribe copied this *juz* in several days, finishing  
writing verse 17 one day and probably picking up  
again the copy at another time. This would justify  
the gap between the verses.

£ 25,000-35,000 € 28,100-39,300

2

A Qur'an section on vellum, North  
Africa or Near East, 9th/10th  
century AD

TEXT: VARIOUS VERSES FROM SURAH AL-NISA (IV)  
AND SURAH AL-MA'IDA (V) AND SURAH AL-TAWBAH  
(IX)

Arabic manuscript on vellum, 10 leaves, 16 lines  
to the page, written in neat black Kufic, ruled  
in gold, blue and red, surah heading and marks  
in red, verse separated by red roundels, 20th  
century marginal notes and seals  
leaf: 15.6 by 23.5 cm.  
text panel: 14.5 by 19.5 cm.

PROVENANCE

Bonham's, London, 20 October 1993, lot 133.

The last line of the last verse reads 'written by  
Hussein ibn Ali'. This attribution is undoubtedly  
spurious and was likely added later (though note  
recently) along with the seal impressions.

Ten other Qur'an sections have been identified  
with related colophons, including one in the  
National Library of Berlin (inv.no. Minutoli  
296), three in the Gulestan Palace, Tehran,  
and various offered at auction (see Christie's,  
London, 13 October 1998, lot 11 and 12 October  
1999, lot 6). For a full list of see Morteza Karimi-  
Nia's article [http://kariminia.kateban.com/  
print/3457#pavNam11](http://kariminia.kateban.com/print/3457#pavNam11).

The text of this manuscript is as follows:

F.1: surah al-Nisa' (IV) beginning of v.76 to middle  
of v.85.

F.2: surah al-Nisa' (IV) middle of v.3 to middle of  
v.12.

F.3: surah al-Nisa' (IV) middle of v.29 to middle  
of v.39.

Ff.4 & 5: surah al-Nisa' (IV) middle of v.175 to  
surah al-Ma'ida (V) middle of v.11.

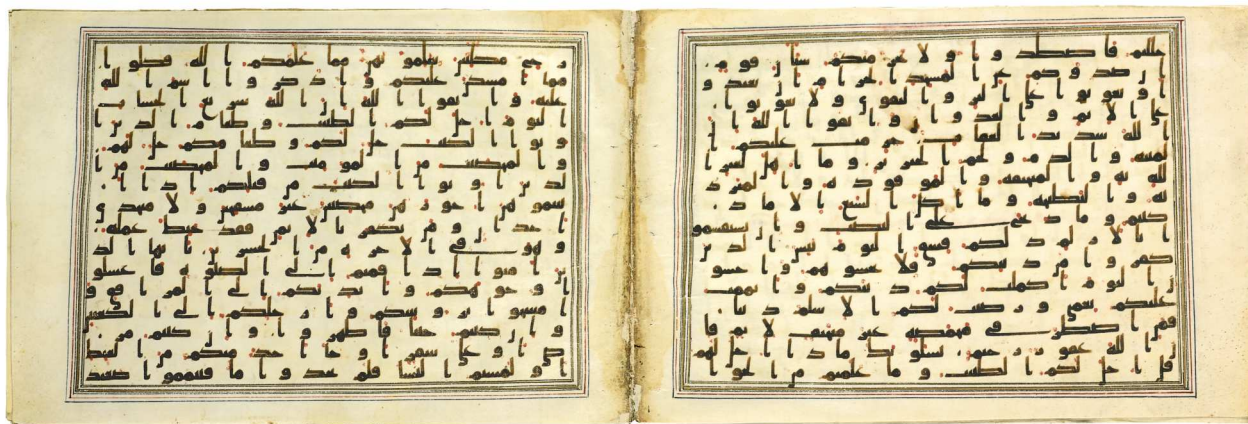
Ff.6 & 7: surah al-Ma'ida (V) middle of v.93 to  
middle of v.112.

F.8: surah al-Ma'ida (V) middle of v.19 to middle  
of v.32.

F.9: surah al-Ma'ida (V) middle of v.70 to middle  
of v.82.

F.10: surah al-Tawbah (IX) middle of v.30 to v.37.

£ 6,000-8,000 € 6,800-9,000



2



3

3

An illuminated Qur'an section,  
North Africa or Andalusia, 13th/14th  
century AD

TEXT: SURAH AL-KAF (XVIII), MIDDLE OF VERSE 88  
TO VERSE 108; SURAH MARYAM (XIX), MIDDLE OF  
VERSE 5 TO MIDDLE OF VERSE 13, END OF VERSE  
21 TO END OF VERSE 25, VERSE 41 TO MIDDLE OF  
VERSE 64, SURAH TAHA (XX), END OF VERSE 123  
TO BEGINNING OF VERSE 127, END OF VERSE 131 TO  
MIDDLE OF VERSE 134, MIDDLE OF VERSE 166 TO END  
OF VERSE 120

Arabic manuscript on vellum, 19 leaves (18  
*bifolia* and one *folio*), 6 lines to the page, written  
in brown Maghribi script, letter pointing in red,  
vocalisation in blue, verses separated by gold  
and polychrome roundels, gold and polychrome  
medallions throughout  
leaf: 19 by 17cm.  
bifolium: 19 by 35cm.

£ 5,000-8,000 € 5,700-9,000



4

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

TEXT: SURAH AL-SAFFAT (XXXVII), BEGINNING OF VERSE 39 TO END OF VERSE 46; SURAH GHAFIR (XL), END OF VERSE 70 TO END OF VERSE 74

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 (2)

each leaf: 30.3 by 23.7cm.

This is a fine example of Islamic manuscript production from the Muslim west, and the twenty-volume Qur'an from which this bifolium 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. For a list of leaves sold at auction, please see the online version of the catalogue.

£ 14,000-18,000 € 15,800-20,300

5 NO LOT

باب من اجاب بلية وسعيه حزنه موسى

الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...
باب من اجاب بليته وسعيه حزنه موسى...
الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...
باب من اجاب بليته وسعيه حزنه موسى...
الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...

باب قول النبي صلى الله عليه وسلم من اجاب بليته وسعيه حزنه موسى

الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...
باب من اجاب بليته وسعيه حزنه موسى...
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باب من اجاب بليته وسعيه حزنه موسى...
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باب من اجاب بليته وسعيه حزنه موسى

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باب من اجاب بليته وسعيه حزنه موسى...
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باب من اجاب بليته وسعيه حزنه موسى...
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باب قول النبي صلى الله عليه وسلم من اجاب بليته وسعيه حزنه موسى

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باب من اجاب بليته وسعيه حزنه موسى...
الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...
باب من اجاب بليته وسعيه حزنه موسى...
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باب من اجاب بليته وسعيه حزنه موسى

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باب من اجاب بليته وسعيه حزنه موسى...
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باب من اجاب بليته وسعيه حزنه موسى...
الحديث عن النبي صلى الله عليه وسلم قال ان الله يحب العبد اذا اجاب بليته وسعيه حزنه موسى...

Abu 'Abdullah Muhammad ibn Isma'il ibn Ibrahim al-Bukhari (d.870 AD), Al-Jami' al-Sahih (a canonical collection of traditions), Vol.XXXVI, copied by Muhammad ibn Ahmad ibn Mohammed ibn Dawud al-Ghashani (?), Almeria, Spain, dated 532 AH/1138 AD

Arabic manuscript on vellum, 20 leaves, 26 lines to the page, written in small Maghribi script in black ink, titles and catchwords in bolder text, one folio loose, in later red Ottoman binding 26.8 by 19.5cm.

Muhammad ibn Isma'il al-Bukhari was born in Bukhara in 810 AD and this text, Al-Jami' al-Sahih (now prominently known as the Sahih al-Bukhari), is probably his most famous text, it is a compilation of 7,397 traditions selected from the 600,000 hadith that were extant in his time. 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, but very few bear a date, location and scribe's name. The colophon of this volume mentions the city of Almeria, in Andalusia and the date 6 Sha'ban 532 (4 April 1138 AD). The first half of twelfth century was a tormented period for the region, with several expeditions by Alfonso VII of Castile in the south to fight the Almoravids, who were defeated in 1145 AD (Montgomery Watt and Cachia, A History of Islamic Spain, Edinburgh, 1996, p.100).

A lavishly illuminated copy of the Sahih 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 at Christie's, 16 October 2001, lot 29 and 26 April 1994, lot 60. See also C. Brockelmann. GAL. I. 157, S. I. 260.

£ 15,000-25,000 € 16,900-28,100



recto

7

**A rare and finely decorated Qur'an leaf in eastern Kufic script, Persia or Central Asia, circa 1075-1125 AD**

TEXT: SURAH AL-QASAS (XXVIII), END OF VERSE 48 TO END OF VERSE 50

Arabic manuscript on buff paper, four lines to the page, written in fine eastern Kufic in black ink, letter-pointing (*ijam*) in black, vocalisation in red, blue and yellow, the entire background decorated with finely drawn floral and foliate scrolls in brown and orange ink; verse divisions marked on both sides with large gold radiating roundels, outer margins ruled in blue and gold 29.8 by 21.2cm.

**PROVENANCE**

Fragments of only three sections of this Qur'an survive: *juz'* 6, *juz'* 14 and *juz'* 16. All those in Western collections are from surahs IV and V in *juz'* 6. The folios in both the Freer Gallery of Art in Washington D.C. and the Cleveland Museum of Art were acquired in 1939, possibly from Kirkor Minassian, who supplied many of the institutional collections in the USA with rare books, manuscripts and calligraphy in the 1920s and 1930s. Many of the Near Eastern manuscripts and cuneiform tablets in the Library of Congress in Washington D.C. were acquired from Minassian in the 1930s.

**This folio is an example of one of the most striking and beautiful Qur'anic scripts. It originates from a Qur'an of majestic elegance and breathtaking graphic power, and the decoration of the background of the entire text area throughout the manuscript marks it out as one of the most luxuriously decorated Qur'ans of the medieval period. The original manuscript was produced in thirty volumes, each containing around seventy-five leaves, giving a total of approximately 2,250 leaves (Saint Laurent 1989). It must have been a truly majestic sight.**

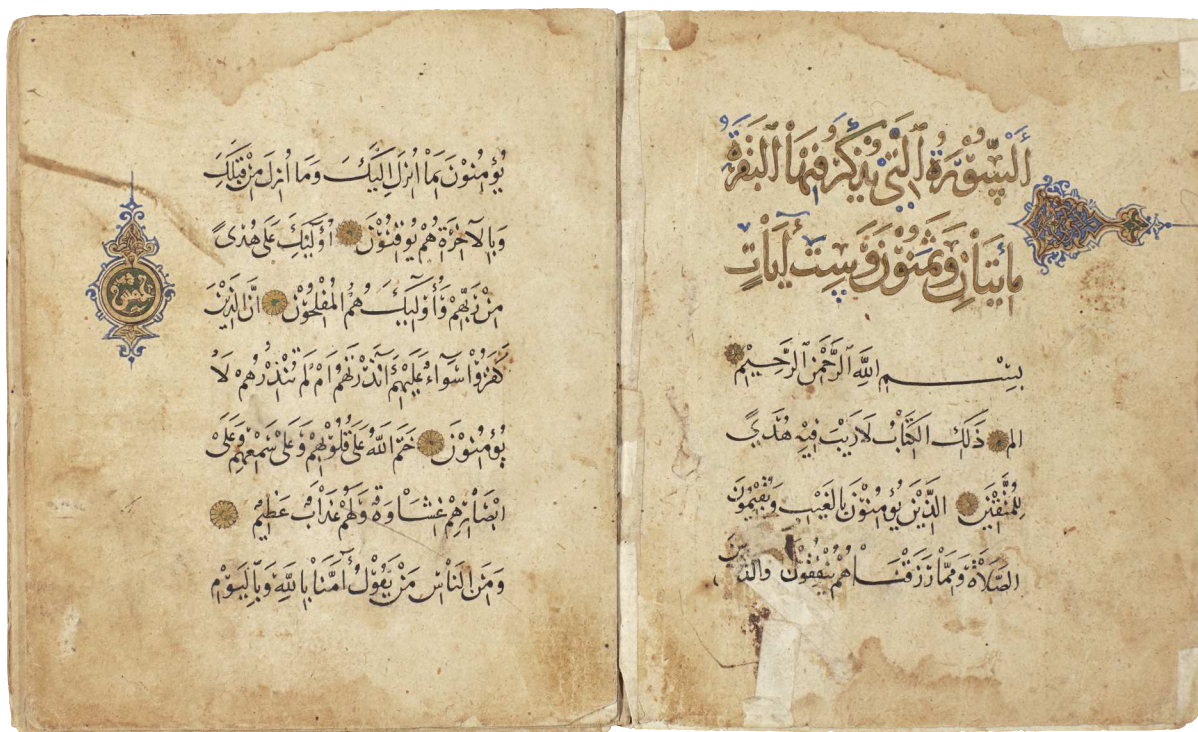
The calligraphic display is characterised by acute angularity and an almost ethereal attenuation. The tall, slim vertical letters contrast with the compact and tightly controlled sequence of letters that sit along the line, out of which the sub-linear tails of letters such as terminal *nun* extend, urging the eye of the reader along the line of script with rhythmic elegance. The tall, strong verticals of letters such as *alif* and *lam* also set up a beautiful contrast with the more subtle circular scrolling tendrils of the background decoration. And yet where the script produces a *lam/ alif* combination the scribe has curved both verticals in a concave manner to meet at the top, producing a perfect pointed oval which lies between the circular motion of the background scrolling and the vertical thrust of the tall letters. It is a calligraphic display that combines elegance, energy, originality and immensely skilful execution.

Although other Qur'ans of the period show elegant calligraphic displays and fine background decoration within the text area (see Lings 2005, nos.12, 14, 15, 17, 21, 24) the majority have the background decoration only on selected pages, and in a more simple style of tightly scrolling whorls executed in one colour. In the case of the present Qur'an, every page appears to have been decorated with the more elaborate floral scrolls seen here, and it is to be noted that the colours used to draw the scrolling background alternated between the brown seen here, a dark red, and a pale blue (for example, a folio in the Aga Khan Museum Collection, formerly the Prince Sadruddin Aga Khan Collection, see London 2007, no.5, p.34) The overall effect must have been truly breathtaking as the (no doubt princely) patron leafed through the complete manuscript.

Folios from this Qur'an appear extremely rarely on the market. Only six complete folios have appeared at auction, all in these rooms: 20 April 2016, lot 10; 22 April 2015, lot 61; 6 April 2011, The Stuart Cary Welch Collection, Part One, lot 15; 15 October 1997, lot 10 and 7 December 1970, lot 3 (two in the lot). The 1997 leaf is now in the David Collection, Copenhagen (see Blair and Bloom 2006, p.91). A fragmentary folio appeared in these rooms 16 October 1996, lot 7. For a longer discussion of this Qur'an leaf, and a list of published and museum examples, please see the online version of the catalogue.

**£ 220,000-280,000 € 247,000-315,000**





8

A fine illuminated Qur'an juz' (I), Persia, Ilkhanid, early 14th century

TEXT: SURAH AL-FATIHA (I) TO SURAH AL-BAQARAH (II), END OF VERSE 41, AND LOOSE FOLIO SURAH AL-BAQARAH (II) END OF VERSE 137 TO END OF VERSE 140.

Arabic manuscript on paper, 16 leaves, 7 lines to the page, written in *naskh* script in black ink, verses separated by gold roundels, gold and polychrome marginal *khams* and *'ashr*, surah heading in gold with blue diacritics, two illuminated folios, one enclosing one half of surah al-fatiha decorated with gold and polychrome palmettes and scrolls, text within cloud bands against an arabesque ground, the margin with a large floral roundel, the other with text flanked by gold and polychrome headings in Kufic script and palmette scrolls, the margin with a large floral roundel, signed by illuminator 'Abd al-Aziz, lacking binding  
16 by 13.3cm.

This *juz'* is a fine example of calligraphy under Ilkhanid patronage. Although the illumination was never completed on the opening folio, the two illuminated pages that were are a perfect example of the fine *naskh* calligraphy employed at the beginning of the fourteenth century in Iraq and Persia. The geometric design of the decoration and the way the cartouches are encircled by thin bands of interlacing motifs is reminiscent of a *juz'* now in the Museum of Turkish and Islamic Arts, Istanbul (inv.no. TIEM540), commissioned by the viziers Rashid al-Din and Sa'd al-Din for Ojaytu in 1310 AD. The delicate floral roundel as well as the marginal *khams* and *'ashr* can be compared to another Ilkhanid Qur'an dated 702 AH/1303 AD in the M. Sackler Gallery, Washington (inv. no.1999.3). Both manuscripts were recently published in M. Farhad and S. Retting, *The Art of the Qur'an*, Washington, 2016, pp.192-210.

£ 15,000-25,000 € 16,900-28,100







### An illuminated miniature Qur'an, Near East, late 13th/early 14th century

Arabic manuscript on paper, 276 leaves plus 2 fly-leaves, 19 lines to the page, written in *ghubar* script in black ink, partly ruled in dark blue, verses separated by gold dots, surah headings in gold *thuluth* script, first two bifolia with 5 lines of text surmounted above and below by gold and polychrome cartouches, f.276b with ownership inscription and date 921 AH/1515-16 AD, in brown morocco binding  
8 by 6cm.

Early miniature Qur'ans are rare - while a large number of Ottoman and Qajar examples survive, examples datable to the Abbasid and Ayyubid periods are far more difficult to find. For a comparable example, dated slightly earlier, see Sotheby's, London, 6 April 2011, lot 178.

The illumination on the opening bifolium of this Qur'an comprises five lines of *ghubar* script enclosed between cartouches with square Kufic and gold palmettes extending into the margins. It is thus comparable to several Qur'ans attributed to the Near East and Mesopotamian region, although all of these are in much larger scale.

A miniature thirty-part Qur'an attributed to Iraq, mid-fourteenth century is now in the Nasser D. Khalili Collection of Islamic art (inv. no.QUR30), which presents similarities in both the verse markers and *surah* headings, but differences in the opening illuminations (James 1992, pp.120-1). Another similar miniature Qur'an dated 720 AH/1320 AD from Western Persia or Anatolia was sold in these rooms, 23 April 1997, lot 53, whilst a further example, attributed to Turkey and dated 815 AH/1412 AD, was sold in these rooms, 5 July 1982, lot 103.

£ 20,000-30,000 € 22,500-33,700

**A rare selection of surahs from the Qur'an, copied by Ahmad ibn Masud ibn Ishaq ibn Mahmud al-Rumi, Persia, probably Herat, Timurid, dated 849 AH/1445-46 AD**

TEXT: SURAH AL-FATIHAH (I), SURAH AL-AN'AM (VI), SURAH AL-KAHF (XVIII), SURAH SABA (XXXIV) AND SURAH FATIR (XXXV)

Arabic manuscript on polished paper, 66 leaves plus 2 fly-leaves, 7 lines to the page written in fine *naskh* in black ink, ruled in blue and gold, verses separated by polychrome and gold rosettes, one gold and polychrome opening bifolium with 3 lines of black *naskh*, text above and below in green Kufic within cartouches, all encircled by gold, red and green interlacing scrolls against a blue ground, 4 surah headings written in *thuluth* script in gold and black, Persian comments written in black *nasta'liq* within the lines, fifth (*khamsa*) and tenth (*'ashra*) verse markers written on the margins in gold, fine cut-leather and gilt binding  
17.2 by 13cm.

**This volume contains the five surahs in the Qur'an which begin with the phrase *al-hamdulillah* (chapters I, V, XVIII, XXXIV and XXXV). It is a magnificent and rare specimen of the calligrapher Ahmed al-Rumi's ability as a master of *naskh* at the Timurid royal court.**

As indicated by his *nisba* 'al-Rumi', Ahmad ibn Mas'ud was originally from Anatolia. An accomplished calligrapher and, according to Qadi Ahmad, a follower of Yaq'ut and master of the 'Six Pens', al-Rumi worked in Herat under the patronage of the Timurid prince Baysunghur (d.1433) and later his successors. Qadi Ahmed even went as far as to say that some examples of his calligraphy were more refined and delicate than those of Yaq'ut. A calligraphic exercise by Baysunghur and his companions copying a phrase written by al-Rumi in *riqa'* is now in the Topkapi Palace Library (inv.no.H.2152 fol.31v, see Blair 2006, p.263, ill.7.9) and is testament to the importance of Ahmad ibn Mas'ud as a master calligrapher at the royal Timurid court, corroborating the hypothesis that he was the teacher of Baysunghur himself.

Al-Rumi's mastery of *naskh* was evident from the very beginning of his works at the court of Baysunghur. The first *naskh* manuscript commissioned by the Timurid ruler is in fact signed by our calligrapher. The text is a copy of *Tabaqat-i Nasiri* by Juzjani, a history of the Mu'izzi Mamluks of Delhi, and bears the date 813 AH/1411-12 AD ( Staatsbib. Inv.no.Peterman I 386, Bloom and Blair 2009, p.348). During the beginning of the fourteenth century, a distinctive style of *naskh* developed in Shiraz, which was used in the writing of both Qur'ans and non-religious manuscripts. The letters *nun*,

*sin* and *ya'* are written with long tails which usually embrace the following word. Although it is a characteristic that can already be found in manuscripts from the Injuid period, this style and fine balance finds its perfection in the Timurid period, before travelling to Anatolia and India. Other contemporaneous manuscripts, produced at the Royal Timurid court and written on a spectacularly colourful Chinese paper, show the same stylistic long tails which embrace the following word (see a Qur'an now in the Turkish and Islamic Arts Museum, Istanbul (inv.no.41, Farhad & Rettig 2016, pp.240-3) and a Qur'an section sold at Christie's, 8 April 2008, lot 120).

The master Al-Rumi here combines three different calligraphic styles: a fine and balanced *naskh* for the main text, with elongated tails; an elegant *thuluth* for the surah headings, each written in gold and finely outlined in black; and lastly the *musalsal* method for the colophon, in which a the pen isn't lifted from the page, resulting in a seamless, 'chain' of calligraphy. As attested by the *bismillah* written with the *musalsal* method, within two panels of writings (Turkish and Islamic Arts Museum, Istanbul, inv. no.MS.1443, f.1r and 2v, Bloom & Blair 2009, p.348), al-Rumi was also a master of this difficult technique.

£ 40,000-60,000 € 45,000-67,500



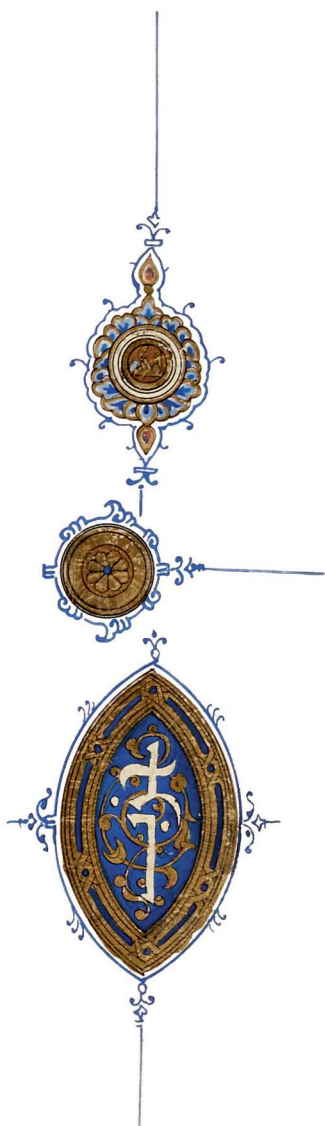


بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
قَدْ نَبَأَ الْكَافِرِينَ  
الَّذِينَ كَفَرُوا بِآيَاتِنَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
قَدْ نَبَأَ الْكَافِرِينَ  
الَّذِينَ كَفَرُوا بِآيَاتِنَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا  
وَأَنذَرْتَهُمْ يَوْمَئِذٍ  
بِآيَاتِنَا فَكَفَرُوا  
بِهَا

An illuminated Qur'an juz (XXX), attributable to the scribe 'Ali ibn Muhammad al-Muktib al-Ashrafi, probably illuminated by Ibrahim al-Amidi, Egypt, Mamluk, circa 1370-75 AD

Arabic manuscript on polished paper, 39 leaves plus 4 fly-leaves, 5 lines to the page written in fine *rayhan* script in black ink, verses marked by gold and blue roundels with the name of *Allah*, the margins with different shaped markers in gold and polychrome, **36 surah headings** written in white Kufic against a cobalt blue ground decorated with gold scrolls within a blue and gold cartouche, f.1a with the left hand side of a lavishly illuminated bifolium, decorated with three lines of black *rayhan* within gold-lined clouds against a ground with etched palmettes, missing two leaves, in a restored Mamluk morocco binding, with flap 26 by 18.8cm.



**This lavishly-illuminated juz comes from an important Qur'an commissioned by Sultan Sha'ban (r.1363-76) or his mother and was endowed to the Ashrafiyyah foundation, illuminated by the great Ibrahim al-Amidi, it an example of the apex of Mamluk Qur'an production in Cairo in the second half of the fourteenth century. Other sections of this Qur'an are now in the British Library, Chester Beatty Library and Tareq Rajab Museum.**

Most of the Qur'ans from the fourteenth century are executed in single volumes, whilst a very small number of thirty-part Qur'ans survive from the period between 1330 and 1376 AD. Thanks to several *waqf* documents and the records of Ibn Battuta, we know that the thirty-part Qur'ans were used in Sufi rituals, during which each person would read a different *juz* during a *hudur*, or ritual session (James 1988, p.31-32). Being used regularly, this might have been the reason why *ajza'* are more damaged compared to the surviving single Qur'ans.

David James identifies two different groups of Qur'an produced during the reign of Sultan Sha'ban (r.1363-76 AD): the polygon group and the Qur'ans illuminated by Ibrahim al-Amidi (James 1988, p.178). All of these Qur'ans, although they might have not produced in the same workshop, were the product of the illuminated patronage of Sultan Sha'ban and his mother and are the zenith of a long tradition that can be traced back to the Jazira area and Damascus in the first half of the fourteenth century.

The polygon group takes its name from the very distinctive opening illumination, characterised by the use of *muhawraq* script, a blue and gold border, rectangular surah headings (usually in *thuluth* or occasionally in Kufic script) divided into interlocking compartments, and the extensive use of lotuses and *chinoiserie* decoration throughout.

The second group, to which this *juz'* belongs, comprises Qur'ans ascribed and attributed to the illuminator Ibrahim al-Amidi, one of the greatest illuminators of the fourteenth century. James lists four Qur'ans illuminated by this great painter (James 1988, cat.31, 32, 34 and 35).

Only one of the Qur'ans listed by James (cat.32) bears the signature of al-Amidi and provides us with some information about the illuminator's origin. This Qur'an, now in the National Library in Cairo (inv.no.10), was part of an endowment by Sultan Sha'ban to his *madrasa* in the Khatt Bab al-Wazir. The colophon is dated Muharram 778 (May 1376 AD) and it is signed Muhammad al-Muktib al-Ashrafi (the calligrapher) and Ibrahim al-Amidi (the illuminator). Thanks to the date and the endowment, we can assume that al-Amidi was already an accomplished illuminator at the Mamluk court by the beginning of the third quarter of the fourteenth century. The *nisba* 'al-Amidi' also helps us to gather further information about the origin of Ibrahim. Amid was a city in the Jazira region, near Diyarbakr. Ibrahim

was originally from Amid and it is likely to have left in order to be trained in the Mesopotamian region, before reaching Egypt in the 1360s. Other manuscripts produced at the end of the thirteenth century, produced between Konya and Baghdad, share similar characteristics in their decoration, closely comparable to the work of al-Amidi (James 1988, p.204).

In light of the stylistic characteristics found in this manuscript, James attributes to al-Amidi three other Qur'ans, listed as cat. nos.31, 34 and 35 (James 1988), cat. nos.31 and 34 in two volumes and a single volume respectively. They are both undated and written in fine *muhawraq* script, and all shares various features characteristic of al-Amidi's style, among which the interlocking and overlapping circles within the illumination, and the use of primary colours alongside black and white.

Cat.35 is catalogued as a thirty-part Qur'an, of which 5 *ajza'* have been identified thus far, making the present manuscript the sixth *juz* known. An inscription visible under ultra-violet on *juz* 9 (BL Or.848) provides us with the information that this Qur'an was commissioned by Sultan Sha'ban or his mother for the Ashrafiyyah foundation, and only later was bequeathed to the *madrasa* in Bab al-Id by Amir Jamal al-Din, Ustar of al-Nasir Faraj, in 810 AH/1407 AD (James 1988, p.212). Although there are some differences between the illuminated frontispieces of these *ajza'* (notably between *juz* 4 and *juz* 9), these slight differences can be possibly attributed to a different artist working under the supervision of al-Amidi (James 1988, p.213).

It is undeniable that this fine section bears some key characteristics in common with the other known sections: a fine and elegant *rayhan*, rarely found in Mamluk Qur'ans; the distinctive cicada-shapes on an arabesque and cross-hatching background of f.1a, which are associated with the work of al-Amidi (see the left-hand opening page of *juz* 14, James 1988, p.213.); and lastly the distinctive verse markers and marginal devices. The verse separators are composed of fine roundels illuminated with two different tones of gold and with the word *Allah* written within. The teardrop and circular marginal markers are decorated by peonies illuminated in two tones of blue, another distinctive features found in the other sections (for an illustration of the *juz* in the British Library see Baker 2007, p.67).

Other *ajza'* of this Qur'an are as follows:

- Juz* 4, Chester Beatty Library inv.no.1464.
- Juz* 8, Sotheby's, London, 8 April 1975, lot 200.
- Juz* 9, British Library, London, Or.848.
- Juz* 12, Chester Beatty Library, Dublin, inv. no.1465.
- Juz* 14, Sotheby's, London, 5 July 1982, lot 112.

£ 80,000-120,000 € 90,000-135,000

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

هَذَا كِتَابٌ كَرِيمٌ

خَاشِعَةٌ لِمَا فِيهَا صُنِعَتْ

نَزَّلْنَاهَا مِنْ عِزِّ رَبِّنَا

مُنزَّلَةً وَبُحُورًا مِيمًا



الْأَكْبَرِ يُرِيدُ الْيَاقُونَِيْنَ

وَالَّذِينَ آمَنُوا وَاتَّبَعَتْهُمْ

أَنْبِيََاءُ كَانَتْ لَهُمْ أَرْهَابٌ

أَلْحَفٌ لَهُمْ يَخَافُونَ وَيَخَوِّفُونَ

سورة الاحقاف

الحق



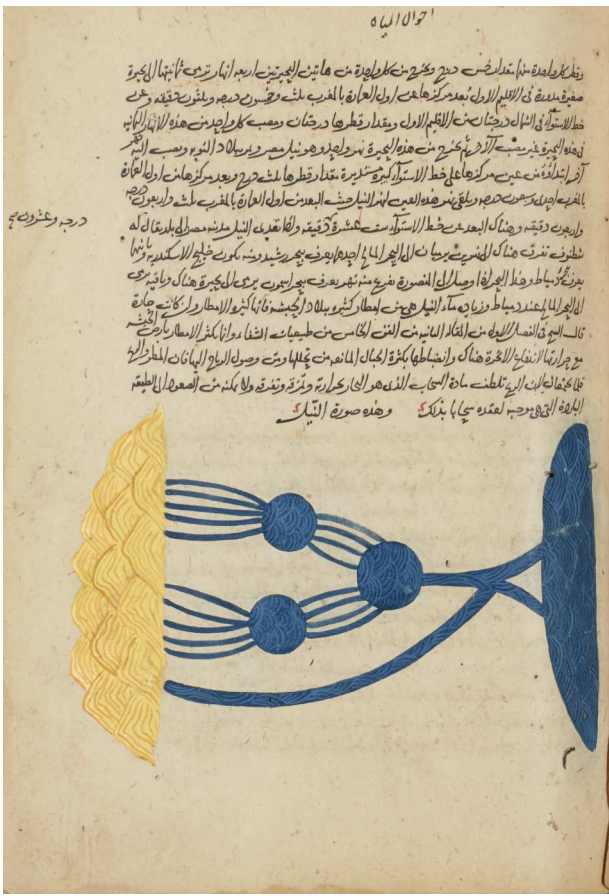
**Mahmud ibn Massud Qutb al-Din al-Shirazi (d.1311), Kulliyat al-Qanun, a commentary on the first volume of Al-Qanun of Ibn Sina, book II, Egypt, Mamluk, dated 739 AH/1338-39 AD**

Arabic manuscript on paper, 185 leaves, 27 lines to the page, written in *naskh* script in black ink, important words and sentences in red, f.101a with half-page coloured diagram of the River Nile from its source, f.1b a later replacement, in later brown leather binding 23.2 by 16.2cm.

Brockelmann records the title as *Al-tuhfa al-sa'diya sharh kulliyat al-Qanun* by Mahmud ibn Massud Qutb al-Din al-Shirazi (GAL II, p.274). The first page of this manuscript is a later replacement and it is likely that the title has been shortened to *Kulliyat al-Qanun*. This early copy, written fewer than three decades after the death of the author, is a commentary on the *Qanun* of Ibn Sina. As recorded by Emily Savage-Smith, Qutb al-Din al-Shirazi composed several versions of the commentary on the *Qanun*, with different titles, the one in Brockelmann identified as the final one (Savage-Smith 2011, p.258). The Bodleian Library also houses a manuscript with an autograph inscription of Qutb al-Din al-Shirazi (inv.no.MS. Huntington 263).

Images of the Nile in commentaries of the *Qanun* by Ibn Sina are unusual but not unheard of. A drawing of the river is on f.115b of the *Sharh kulliyat al-Qanun* by Ibn al-Nafis, now in the Bodleian Library (inv.no.MS Huntington 102, Savage-Smith 2011, pl.XXVI), whilst another illustration very similar to the present can be found in a commentary by Ibn al-Nafis attributed to Mamluk Egypt, sold in these rooms, 7 October 2015, lot 208.

£ 18,000-25,000 € 20,300-28,100



12

**Muzaffar al-Din Abu'l-Abbas Ahmad ibn al-Sa'ati, Kitab majma' al-bahrain wa multaqa al-nayirain, Egypt or Syria, dated 861 AH/1457 AD**

Arabic manuscript on paper, 127 leaves plus 2 fly leaves, 17 lines to the page written in *naskh* in black ink, important words in red or black *thuluth*, opening gold and polychrome title page, in contemporary brown morocco binding with stamped central medallion and reticulated rope motifs, with flap 17 by 13.2cm.

**PROVENANCE**

Ex-private collection, acquired in these rooms, 3 May 2001, lot 28. Sotheby's London, 13 October 1989, lot 153.

Muzaffar al-Din Abu'l-Abbas Ahmad ibn al-Sa'ati (d.1296 AD), was born in Baghdad and was a notable scholar of the thirteenth century. This text is a summary of the *Mukhtasar* of al-Quduri and the *Manzuma* of al-Nasafi. Brockelmann lists only nine copies of this work (see Brockelmann, GAL I. 477).

£ 6,000-8,000 € 6,800-9,000



13

An anthology of poetry in safina form,  
Central Asia or Persia, Turkman or Timurid,  
circa 1500

Persian manuscript on paper, 76 leaves plus 2 fly-leaves, illuminated frontispiece and endpiece decorated in colours and gold, with gold ropework borders and scrolling vines, opening headpiece with heading in white in a blue-ground cartouche set in a gold panel, the text written diagonally and horizontally in neat *nasta'liq* in black ink, each text panel with coloured corners with stencilled foliate designs, some leaves with later added gouache animals to the text panel corners, in a tooled red morocco binding heightened with gold dots 23 by 8.5cm.

PROVENANCE

Ex-collection Hagop Kevorkian, New York, before 1962.

£ 7,000-10,000 € 7,900-11,300

15

'Abd al-Rahman Jami (d.1492), Wasitat  
al-'iqd, (the 'Second Diwan'), Persia, Timurid,  
15th century

Persian manuscript on paper, 118 leaves plus 1 fly-leaf, 17 lines to the page, text arranged in 2 columns, written in *nasta'liq* in black ink, ruled in gold and blue, titles in gold, blue or red, f.1b with gold and polychrome illuminated headpiece, in brown stamped morocco binding with a central medallion 24.3 by 15.9cm.

£ 4,000-6,000 € 4,500-6,800

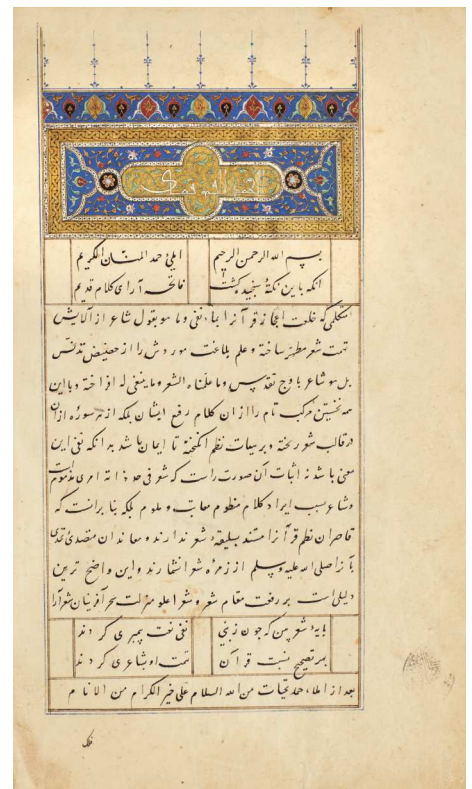
16 no lot

17 no lot

18 no lot



14



15

# PROPERTY FROM THE COLLECTION OF THE LATE JAFAR GHAZI



19 part of the lot (2)

19

PROPERTY OF THE LATE JAFAR GHAZI

Two religious manuscripts: 1) Sharaf al-Din Abu 'Abdullah Muhammad ibn Hasan al-Busiri (d.1296-97 AD), Qasida al-Burda; 2) Dua al-usbuiyyah, prayers for the days of the week, ascribed to Yaq'ut al-Musta'simi, Mesopotamia and Persia, 13th century and later

1) Arabic manuscript on paper, 19 leaves plus 5 fly-leaves, written in *naskh* in black ink, ruled in gold green and blue, f.1b with illuminated floral headpieces, various ownership inscriptions in the fly-leaves, in a later leather and cloth binding, with flap.

2) Arabic manuscript on paper, 12 leaves plus 4 fly-leaves, 14 lines to the page, written in *naskh* in black ink, titles in gold *thuluth*, ruled in gold and red, verses separated by gold pointed rosettes, the later margins with gold foliate decoration, incomplete, f.1b with illuminated floral headpieces, f.12a with a colophon mentioning the name Yaq'ut al-Musta'simi and the date 660 AH/1261-62 AD, in brown gilt-stamped binding (2)

1) 17.4 by 11.9cm.  
2) 20.5 by 12.9cm.

£ 10,000-15,000 € 11,300-16,900



20 part of the lot (2)

20

PROPERTY OF THE LATE JAFAR GHAZI

Two manuscripts: 1) Abu Hamid al-Ghazali (d.1111 AD), *Risala ayyuha'l-walad*, a treatise on ethics; 2) an anonymous treatise on the science of physiognomy, copied by 'Ali ibn Hasan al-Qa...sini (?), Persia, Safavid, 16th century

1) Arabic manuscript on paper, 28 leaves plus 4 fly-leaves, 11 lines to the page written in *naskh* in black ink, important words in red, ruled in gold and black, pointed roundel markers, f.1b with title in gold *thuluth*, in later leather and marbled paper binding.

2) Persian manuscript on paper, 8 leaves plus 2 fly-leaves, 12 lines to the page written in *nasta'liq* in black ink, markers and important words in red, ruled in gold and blue, f.1b with gold and polychrome heading, with 19<sup>th</sup> century Ottoman seal impressions

(2)  
1) 16.2 by 11cm.  
2) 17.2 by 9.6cm.

£ 2,000-3,000 € 2,250-3,400



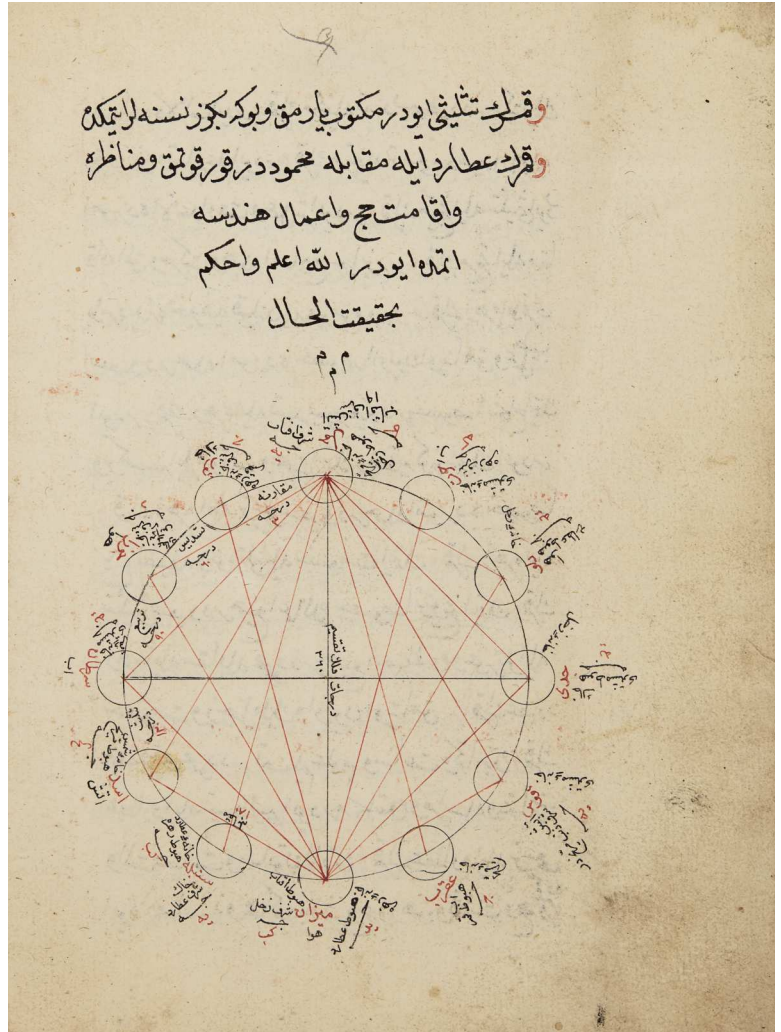
PROPERTY OF THE LATE JAFAR GHAZI

Three works on astronomy, divination and astrology: 1) Nasir al-Din Tusi (d.1274 AD), *Risala si fasl* and another treatise on astronomy, Near East, 16th century; 2) 'Abd al-Rahman al-Bistami (d.1454), *Durr al-Munazzam fi sirr al-a'az min al-ghafr*, a treatise on divination, Near East, 17th century; 3) An anonymous treatise on astronomy, Persia, Qajar, 19th century

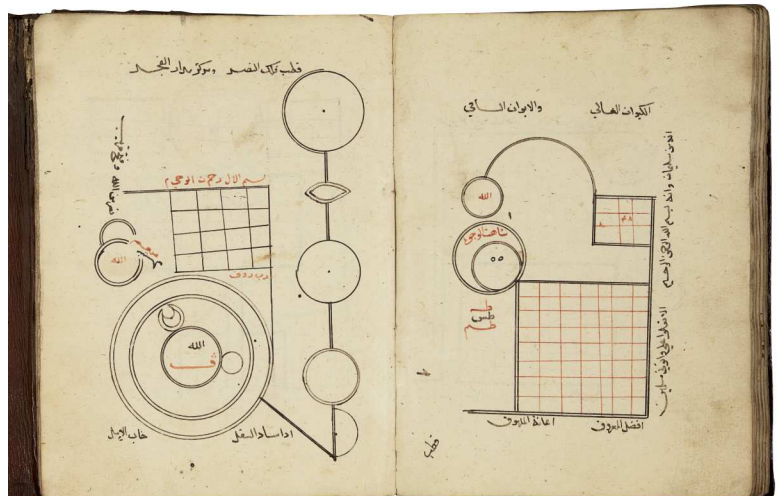
- 1) Arabic, Ottoman Turkish and Persian manuscript on paper, 29 leaves, 15 lines to the page, written in black *naskh*, important words and sentences written in red, 4 circular diagrams, 3 tables, in later beige cardboard binding, with flap
  - 2) Arabic manuscript on paper, 68 leaves plus 1 fly-leaf, 21 lines to the page, written in *naskh* in dark brown ink, important works and sentences in red, 25 diagrams and drawings, in later cardboard and leather binding, with flap
  - 3) Arabic manuscript on coloured paper, 45 leaves plus 1 fly-leaf, 23 lines to the page written in *nasta'liq* in black ink with important words in red, diagrams in red, in cardboard binding, with flap
- (3)  
 1) 20 by 14.3cm.  
 2) 20.2 by 14.8cm.  
 3) 17.4 by 13.3cm.

Other copies of Tusi's work, *Risala si fasl*, are recorded in the Bibliothèque Nationale, Paris and the Bodleian library (see Brockelmann, GAL I, 511). Another copy of Al-Bistami's *Durr al-munazzam* is recorded in the Vatican (see Brockelmann, S II, 324).

£ 3,000-5,000 € 3,400-5,700



part of the lot



part of the lot

PROPERTY OF THE LATE JAFAR GHAZI

Two Persian volumes of poetry: 1) Hafiz (d.1389-90), Diwan, Persia, Qajar, dated 1251 AH/1835-36 AD; 2) Sa'adi (d.1292), Bustan and Gulestan, Persia, Qajar 19th century

1) Persian manuscript on paper, 157 leaves, 14 lines to the page, written in black *shikasteh* script within 2 columns, ruled in gold and blue, the text interspersed with blue and gold floral decoration, opening illuminated bifolium with text written within cloud bands against a gold ground, the borders composed of interlacing flowers against a blue and gold ground, earlier gilt-stamped binding.

2) Persian manuscript on paper, 268 leaves plus 2 fly-leaves, written in black *nasta'liq* within 2 columns, additional text written diagonally around the margins, ruled in red, gold and blue, two illuminated headpieces decorated with interlacing floral scrolls and palmettes, in stamped leather binding

(2)

1) 18.1 by 11cm.

2) 21.3 by 14cm.

£ 1,500-2,500 € 1,700-2,850



22 part of the lot (1)

PROPERTY OF THE LATE JAFAR GHAZI

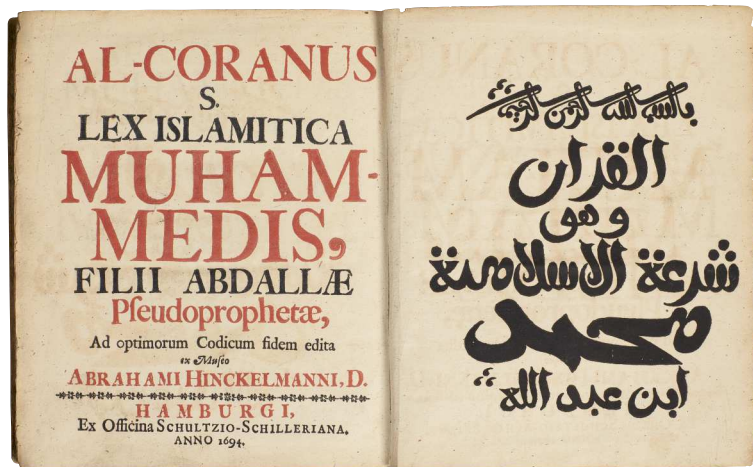
Al-Coranus sive Lex Islamitica, Abraham Hinckelmann (Ed.), Hamburg, 1694

*al-coranus s. lex islamitica muhammedis... ad optimorum codicum fidem edita ex museo abraham hinckelmanni. hamburg: ex officina schultzio-schilleriana, 1694*

Arabic and Latin text on paper, 2 woodcut Arabic half-titles, Latin half-title, title printed in red and black, Sententia leaf, preface in Latin, text in vocalised Arabic, in old cream binding 21.8 by 17.7cm.

Until 1987 the Hamburg Qur'an was considered the first printed edition. Abraham Hinckelmann (1652-95) was a theologian as well as a collector of Oriental manuscripts. Other printed copies of this edition were sold in these rooms, 13 November 2008, lot 108 and Christie's London, 21 April 2016, lot 182.

£ 1,000-1,500 € 1,150-1,700



23

PROPERTY OF THE LATE JAFAR GHAZI

### An illuminated Qur'an juz' (X), Persia, Safavid, 16th century

Arabic manuscript on polished paper, 16 leaves plus 2 fly-leaves, 9 lines to the page, written in *rayhan* script in black ink, verses separated by pointed gold roundels, later-added catchwords, illuminated marginal devices throughout, margins ruled in blue and gold, f.5a with surah heading in florally-decorated panel with title in gold and black *thuluth* script, opening illuminated headpiece with *juz* title in white *thuluth* against a gold ground within cartouches filled with interlacing vines, later binding with silk covers 24.6 by 18.5cm.

Juz' XXVI from the same series as the present section was sold in these rooms, 7 October 2015, lot 220.

£ 4,000-6,000 € 4,500-6,800



24

PROPERTY OF THE LATE JAFAR GHAZI

### Two Persian manuscripts by Sa'adi (d.1292 AD): 1) Kulliyat, copied by 'Ala' al-Din ibn Murshid ibn Bayazid Jahromi Daylami, Persia, Safavid, 16th/17th century; 2) Gulistan, copied by 'Abd al-Wahhab, Persia, Safavid, dated 970 AH/1563 AD

1) Persian manuscript on paper, 295 leaves plus 5 fly-leaves, 17 lines to the page written in *nasta'liq* in black ink within 4 columns, section titles in red, 5 gold and polychrome titles within cartouches, ruled in gold and blue, double page illuminated frontispiece decorated with gold and polychrome interlacing split palmettes, the text against a gold ground within clouds, incomplete, later brown and green morocco binding.

2) Persian manuscript on pink or orange thick paper, 195 leaves plus 5 fly-leaves, 9 lines to the page written in *nasta'liq* in black, the margins with oblique *nasta'liq*, important words in silver, ruled in gold, double page illuminated frontispiece decorated with gold and polychrome interlacing scrolls and split palmettes, modern brown morocco binding with gilt-stamped decoration, with flap

(2)

1) 22.5 by 15.5cm.

2) 24.4 by 17cm.

£ 3,000-4,000 € 3,400-4,500



part of the lot 25

PROPERTY OF THE LATE JAFAR GHAZI

An illuminated concertina-form  
calligraphic muraqqa', Turkey,  
Ottoman, 17th/18th century

Arabic manuscript on paper, constructed of 16 album pages, comprising 15 calligraphic pages, each with an upper and lower line of large text in *thuluth* script, enclosing 3 smaller lines of angular *naskh* script, all in black ink, verses separated by gold florets, panels to the sides of the centre text decorated with marbled paper, margins ruled in colours and gold, outer margins flecked with gold, spurious colophon attribution to Shaykh Hamdullah, brown morocco binding with gilt-stamped lobed central cartouche filled with flowerheads and saz leaves, corner pieces with scrolling vines and *chinoiserie* cloud bands 26 by 19.7cm. folded

£ 3,000-5,000 € 3,400-5,700

PROPERTY OF THE LATE JAFAR GHAZI

Three Persian and Ottoman  
manuscripts: 1) 'Abd al-Rahman  
Jami (d.1492), Haft Awrang, copied  
by Mahmud ibn Muhammad ibn  
'Arab-shah, Persia, Safavid, dated  
963 AH/1556 AD; 2) Sa'adi (d.1292  
AD), Gulestan, copied by Jevri  
Ebrahim Celebi (d.1654), Turkey,  
Ottoman, dated 1043 AH/1634 AD;  
3) a collection prayers including  
an illuminated Dala'il al-Khayrat,  
Anatolia or Central Asia, Ottoman,  
19th century

1) Persian manuscript on paper, 150 leaves plus 3 fly-leaves, 14 lines to the page, written in black *nasta'liq* within 2 columns, ruled in gold and blue, the first 7 leaves later Ottoman replacements, f.1b with a polychrome and gold illuminated headpiece, in gilt-stamped binding with black and light blue doublures.

2) Persian manuscript on paper, 183 leaves plus 5 fly-leaves, 11 lines to the page, written in black *nasta'liq*, ruled in gold, some words in red, f.1b with a polychrome and gold headpiece, in black leather binding with gilt stamped medallion

3) Arabic manuscript on paper, 88 leaves plus 4 fly-leaves, written in *naskh* in black ink, ruled in gold, black and red, verses separated by gold and polychrome pointed roundels, floral marginal devices, gold and polychrome illumined heading with text within clouds against a gold ground, f.13b and 14a with illustrations of Mecca and Medina, in green cloth binding, with flap

(3)

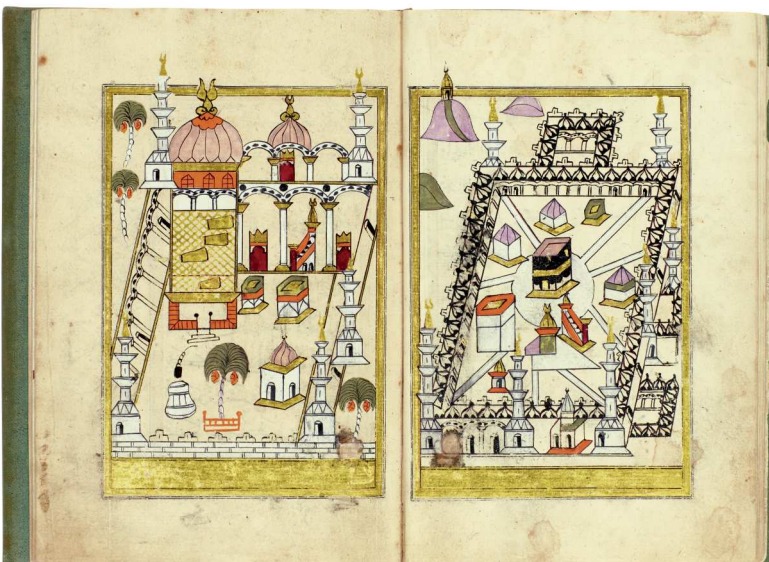
1) 22.7 by 11.9cm.

2) 20 by 10.5cm.

3) 16 by 10.5cm.



26



27 part of the lot (3)

Jevri Ebrahim Celebi (d.1654) studied with both Sheikh Esmā'il Ankaravi (d.1631) and the calligrapher Dervis 'Abdi Mowlavi (d.1647). He was a poet and calligrapher at the Imperial Council. He was a renowned translator from Persian and wrote several commentaries including a reworking on the *Selimnāma*, a biography of Selim I written originally by Sokri-ye Bedlisi (d. after 1530). Two autograph manuscripts are now in the Topkapi Sarayi Library (MS 1623) and Kayseri, Rasid Efendi Library (MS 1286), dated 1641 and 1645 respectively (Karatay 1961, p.153 and Karabulut 1982, p.62).

£ 3,000-5,000 € 3,400-5,700

28

PROPERTY OF THE LATE JAFAR GHAZI

Four manuscripts: 1) Razi, *Diwan*, Persia, Safavid, dated 932 AH/1526 AD; 2) *Kashf al-wujuh al-ghurr li-ma'ani nazm al-durr*, a commentary on the *Ta'yyah* of Ibn al-Farid by 'Abd al-Razzaq al-Kashani, copied by Faqih ibn Anbia (?) Faqih, Mesopotamia, Timurid, dated 880 AH/1475 AD; 3) Hamdullah Hamdi, *Leyla wa Majnun*, Anatolia, Ottoman, dated 905 AH/1499-1500 AD; 4) Jami (d.1492), *Yusuf va Zuleykha*, copied by Mu'izz al-Din Muhammad al-Husayni, Persia, Safavid, dated 973 AH/1565-66 AD

1) Persian manuscript on paper, 47 leaves plus 4 fly-leaves, 8 lines to the page written in black *nasta'liq*, ruled in gold and blue, titles in blue within cartouches decorated with floral scrolls, illuminated heading in gold and polychrome, surmounting 4 lines of black *nasta'liq* within clouds against a gold ground, in later card binding.

2) Arabic manuscript on paper, 237 leaves plus a fly-leaf, 15 lines to the page, written in clean *naskh* in black ink, some sentences underlined in red, in later leather binding.

3) Ottoman Turkish manuscript on paper, 124 leaves plus 6 fly-leaves, text arranged in 2 columns, 17 lines to the page, ruled in gold, titles in gold, some pages replaced, gold and polychrome heading, in leather gilt-stamped binding, with flap

4) Persian manuscript on paper, 273 leaves plus 2 fly-leaves, text arranged in 2 columns, 12 lines to the page, written in *nasta'liq* in black ink, titles in gold, ruled in green, orange, gold and blue, polychrome and gold headpiece, in gilt-stamped binding, lacking flap

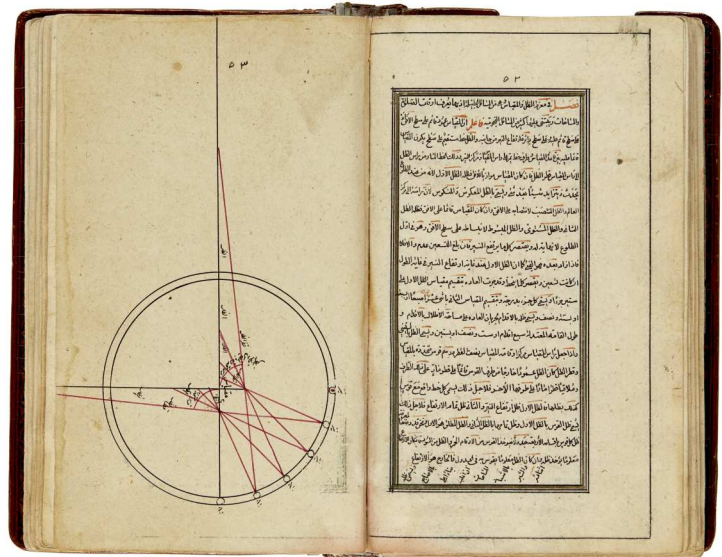
(4)  
1) 16.5 by 9.5cm.  
2) 17.1 by 12cm.  
3) 16.8 by 10.1cm.  
4) 21.4 by 13.5cm.

For a discussion of the author Hamdullah Hamdi, please see the online version of the catalogue.

£ 3,000-4,000 € 3,400-4,500



part of the lot 28



29

29

### Karim Khan Kirmani, three treatises on astronomy, Persia, Qajar, dated 1237 AH/1822 AD

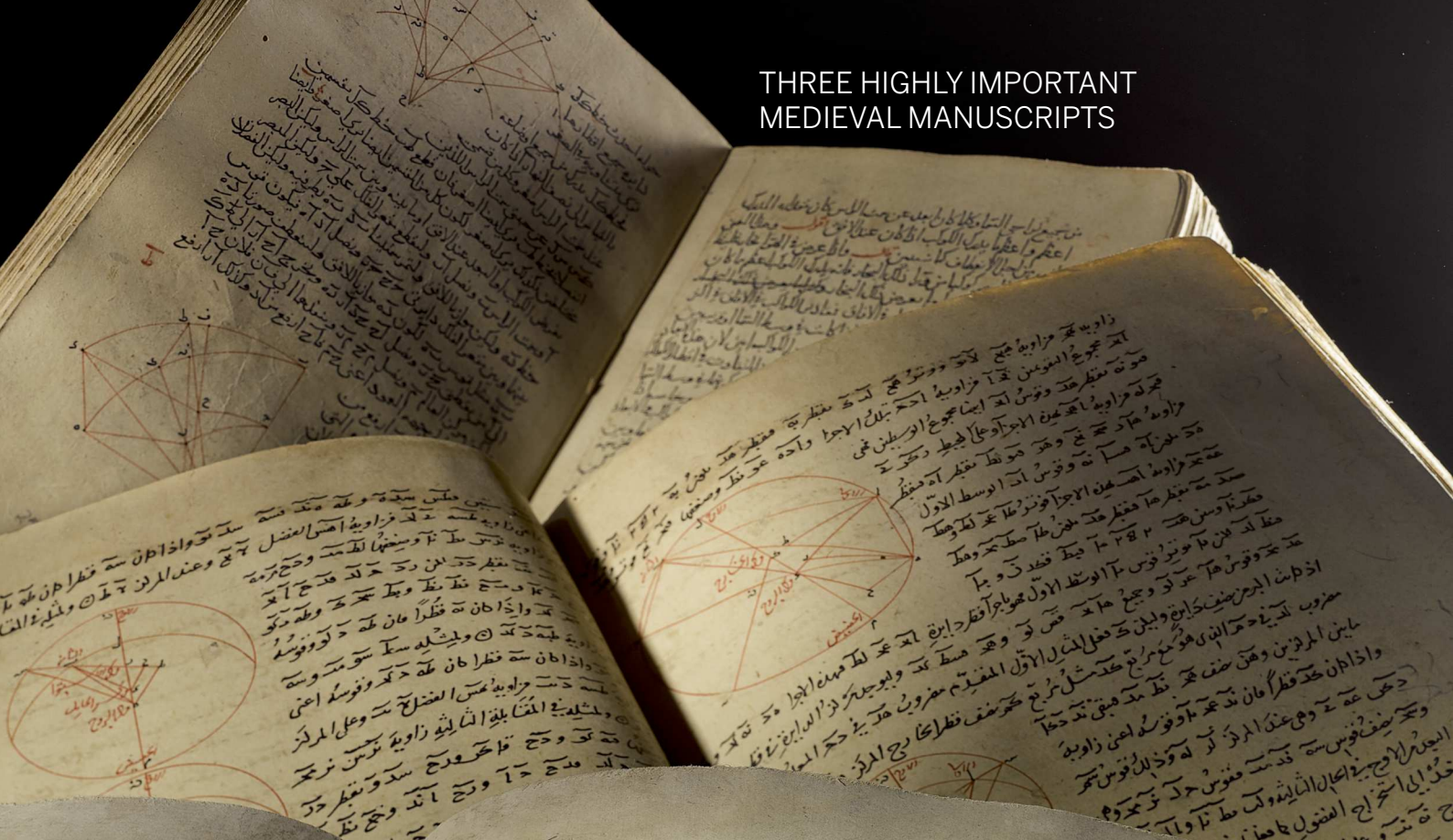
Arabic and Persian manuscript on paper, 59 leaves plus 2 fly-leaves, approximately 17 lines to the page, written in *naskh* and *nasta'liq* in black ink, important words in red, tables in red, blue and black, diagrams on f.28a, 28b and 41a, gold and polychrome illuminated headpiece on f.1b, f1a with a roundel containing a later dedication to Fath 'Ali Shah in red and gold, in original lacquer binding decorated with an astrolabe quadrant, signed Muhammad Riza' ai Safahani, dated 1237 AH/1821-22 AD

10 by 4.6cm.

Karim ibn Ibrahim is Karim Khan Kirmani (d.1817), a prolific author who wrote on alchemy, medicine, optics as well as philosophy. He was a leader of the Shaykhi movement, writing against the Babists and Baha'is. This volume, dated only five years after the author's death, contains three treatises on astronomy: *Khulasa al-taqwim* (concerning the solar and lunar calendar, the zodiac and the horoscope), *Risala al-mizan* (on the use and making of astrolabes) and *Risala fi 'ilm al-Raml* (on geometry). Another later copy of these treatises (1312 AH/1895 AD) was sold at Christie's, London, 27 April 2017, lot 16.

£ 6,000-8,000 € 6,800-9,000

THREE HIGHLY IMPORTANT  
MIEVEAL MANUSCRIPTS





30

AN IMPORTANT UNRECORDED EDITION OF THE EUCLID'S 'ELEMENTS'

An important Arabic translation of the Euclid's elements, probably Egypt, 13th century

Arabic manuscript on paper, 92 leaves plus 3 fly-leaves, 19 lines to the page, written in elegant naskh script in black ink, important words in bolder red naskh, titles in fine red muhaqqaq script, numerous diagrams throughout, the first and last page missing, in leather stamped fifteenth-century binding, with flap 20.1 by 15.3cm.

£ 200,000-300,000 € 225,000-337,000

This manuscript is a rare and courtly Arabic edition of Euclid's towering *Elements*, illustrated with copious finely-executed geometric diagrams. It is a particularly significant unrecorded work, blending various elements of different transmissions from the original Greek that were circulating during the thirteenth century.

**EUCLID'S ELEMENTS**

Euclid's *Elements*, compiled over two thousand, three hundred years ago, is a textbook on geometry and number theory that of any book, apart from the Bible, has had the most readers over the centuries. Until the late twentieth century its theorems formed the basis of school geometry. Euclid aimed to derive as many conclusions as possible starting from the fewest number of assumptions or postulates. He started with ten 'common notions' and 'postulates' and derived four hundred and sixty-five theorems as logical consequences in thirteen 'books'. The subjects dealt with are mainly geometry:

lines, angles, similar and congruent triangles, areas, the theorem inappropriately associated with Pythagoras, circles, polygons, volumes of parallelepipeds, prisms, pyramids, the sphere, but also number theory, including prime numbers and irrational numbers.

In the Renaissance of learning that took place in Baghdad in the eighth to tenth centuries, the *Elements* were translated from Greek into Arabic and commented upon. The constructive criticism of Euclid and other Greek authors led to a school of Islamic mathematics that flourished over several centuries. We may mention, for example, Muslim efforts to 'prove' Euclid's famous 'Fifth Postulate', which is equivalent to stating that two lines will be parallel if the interior angles formed by a transversal add up to 180°.

The great scholar and polymath Nasir al-Din al-Tusi (1201-74 AD) was responsible for editions of most of the Greek astronomical and mathematical works that had been translated into Arabic between the eighth and tenth

centuries. His enormous output in such editions or recensions was almost matched by his own independent works on those subjects.

### THE TRADITION OF TRANSLATING EUCLID'S ELEMENTS

All discussion and development of Euclidean ideas in Medieval Arabic science were based on two early translations from the Greek original text. Thanks to the record of Abu'l-Faraj Muḥammad ibn Iṣḥāq al-Nadīm, who lived in Damascus in the tenth century AD, we have a record of these translations in his *Kitab al-fihrist* (Sayyid 2009). Abu'l-Faraj recorded that the earliest translation of Euclid's text was made by al-Ḥajjaj ibn Yusuf ibn Maṭar during the reign of Caliph Harun al-Rashid (r.786-809 AD), which he later revised under the reign of Caliph al-Ma'mun (r.813-833 AD). A second translation is reported to have been made by Iṣḥāq ibn Ḥunayn (d. circa 910 AD), which was subsequently revised by the mathematician Thabit ibn Qurra (d.901 AD).

The surviving manuscripts have undergone repeated editing and it has not been possible to recover the original translations or their reported revisions. Several sources have preserved either short quotations ascribed to al-Ḥajjaj, or reports describing how his work differed from the revision of Thabit. There are two textual strands, sometimes denoted as Group A and Group B, represented in surviving Arabic translation manuscripts. They differ in technical vocabulary and sometimes in the ordering of definitions and propositions (De Young 2004). The Group B manuscripts sometimes seem to preserve features that a few Arabic commentators ascribe to the work of al-Ḥajjaj.

It was in this complicated transmission from the Greek that a remarkable edifice of comment and discussion developed in Arabic over the ensuing centuries. There were commentaries, some on the entire *Elements*, others on selected books, along with summaries, extracts, editions and corrections, created within this burgeoning intellectual and mathematical enterprise. The present treatise represents one of these secondary elaborations that grew on the foundation of the original Arabic translations.

### THE PRESENT MANUSCRIPT

Because of the editing evident in this version, it is not easy to situate it in relation to the various textual families of the surviving manuscripts. The convention of diagram labelling seems to suggest a connection to Group A manuscripts. At least two features, however, suggest a possible influence from the Group B primary transmission version.

Propositions VIII, 20 and 21 (numbered in this manuscript as 18 and 19 because of a error in numbering) are given a shortened demonstration that is typical of some Group B manuscripts. The attribution of the longer demonstrations to Iṣḥāq by an anonymous commentator implies that the shorter version derives from the transmission attributed to al-Ḥajjaj (De Young 2003, pp.152-3). Moreover, these two propositions are normally followed in the Iṣḥāq transmission by two propositions demonstrating the converse and ascribed to Thabit. These propositions are missing from this version of the *Elements* (De Young 2003, pp.153-14). An additional piece of evidence that suggests possible ties to the Ḥajjaj transmission is the inversion of the order of propositions IX, 11 and 12 compared to their order in the transmission ascribed to Thabit (De Young 2003, p.154). Thus, at least some of the sources used to create this edition appear to have preserved some traces from the early translation attributed to al-Ḥajjaj.

This translation is interesting as it seems to combine different versions which were circulating at the time. Based mainly on al-Maghribi, this volume presents itself as a selection of al-Maghribi's definition and also contains few lemmas (*muqaddima*) which are not present in al-Maghribi's version.

Several of the definitions listed in this volume seem to repeat almost exactly the diction used in the *Tahrir kitab usul*, by Muḥyi al-Din al-Maghribi (d. circa 680-90 AH/1281-91 AD). Some have been deliberately omitted (for example the one on the circle and its components, or the chord of an angle, both in book I) or changed (see for example the definition of parallel lined which differs from al-Maghribi's version and follows instead the formulation found in group A). We

face a comparable situation when examining the propositions. The enunciation (*muqaddima*), setting out (*mithal*), and specification (*sharita*) which are separate statements in al-Maghribi's text (and also in the primary Arabic transmission) are combined into a single statement in this edition.

This technique for condensing the Euclidean text is not unknown in Arabic transmission: the epitome of the *Elements* included by Abu 'Ali ibn Sina (d.428 AH/1037 AD) and his philosophical compendium, *Kitab al-shifa'* both present these enunciations condensed in one statement.

The present edition includes a few lemmas (*muqaddima*) not present in al-Maghribi's version, an addition that leads us to think this volume is a product of more than one tradition. For example, in preceding proposition I and 22, the author states: let line AB be divided into three parts at [points] G, D and [let] the sum of any two of its parts be longer than the remaining [part]. Then if there is drawn at G a circle with distance GA and likewise [there is drawn] at D [a circle] with distance BD, the two of them intersect. This lemma is not unique. That Euclid had omitted to demonstrate that the two circles constructed in this demonstration would meet was already pointed out by Proclus (Morrow 1970, pp.257-60). A similar discussion can be found in Arabic in Ibn al-Haytham's *Hall shukuk kitab Uqlidis*, and also in the *Tahrir* of Naṣir al-Din al-Ṭusi. This lemma is intended to rectify this omission by Euclid.

Because of the editing evident in this version, it is difficult to place it precisely in relation to the various textual families of the surviving manuscripts. As noted earlier, the conventions of diagram labelling seems to suggest a connection to Group A manuscripts, although at least two features suggest a possible influence from the Group B primary transmission. This text, although incomplete, is crucially important as it presents itself as a combination of these two groups.

We are grateful to Dr. Gregg De Young for his assistance in cataloguing this lot.





AN EARLY ARABIC ABRIDGEMENT OF  
PTOLEMY'S ALMAGEST

**Majisti batlamiyus al-ta'alimi fi  
l-ta'alim, an early abridgement of  
Ptolemy's Almagest, Persia, dated  
671 AH/1272 AD**

Arabic manuscript on paper, 128 leaves plus  
2 fly-leaves, 22 lines to the page, written in  
cursive *naskh* in black ink, important words and  
numerous diagrams and tables in red, titles in  
bold black *muhaqqaq*, in later stamped leather  
binding  
23.5 by 16cm.

£ 200,000-300,000 € 225,000-337,000

**PROVENANCE**

Private collection assembled in 1980s.

The present manuscript, entitled *Majisti  
batlamiyus al-ta'alimi fi'l-ta'alim*, dated 671  
AH/1272 AD, represents a rare abridgement  
in thirteen books of Ptolemy's *Almagest*, the  
only known copy of this text. The basis of this  
abridgement may be either Thabit b. Qurra's  
translation of the *Almagest* or his *Mukhtasar  
al-majisti* listed by Ibn al-Qifti in his *Ta'rikh  
al-hukama'*.

**PTOLEMY AND THE ALMAGEST**

The Alexandrian Claudius Ptolemy (circa 100-  
170 AD) was the most influential astronomer  
of antiquity. Along other important works on  
different fields such as astrology, geography,  
optics and harmonics, he was the author of the  
*Almagest* (circa 150 AD), the pinnacle work of  
Greek mathematical astronomy and the most  
significant work on mathematical astronomy for  
1500 years until Copernicus' *De revolutionibus  
orbium coelestium* (1543).

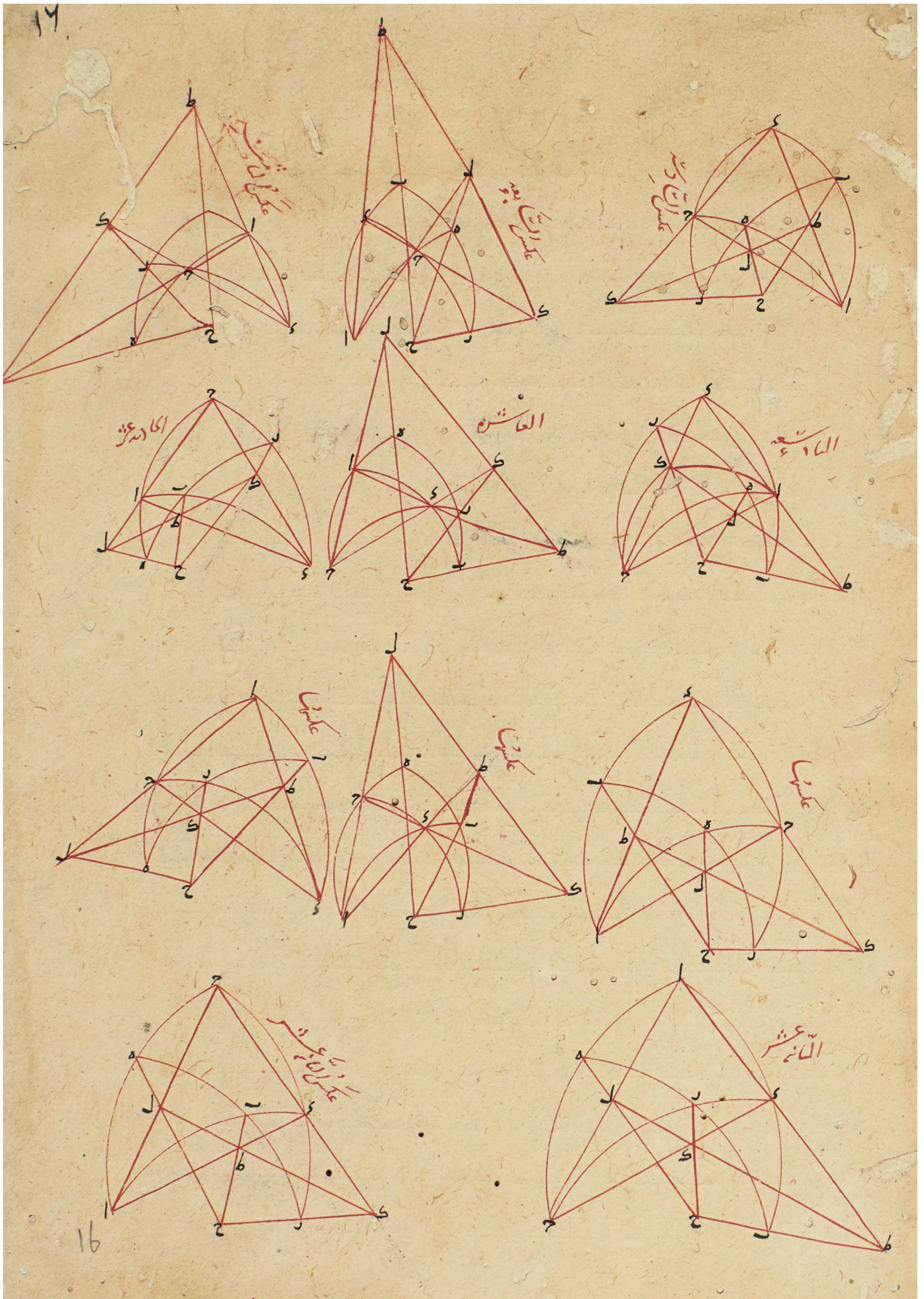
The *Almagest*, initially known in Greek as  
the *Mathematike Syntaxis* or *Mathematical*

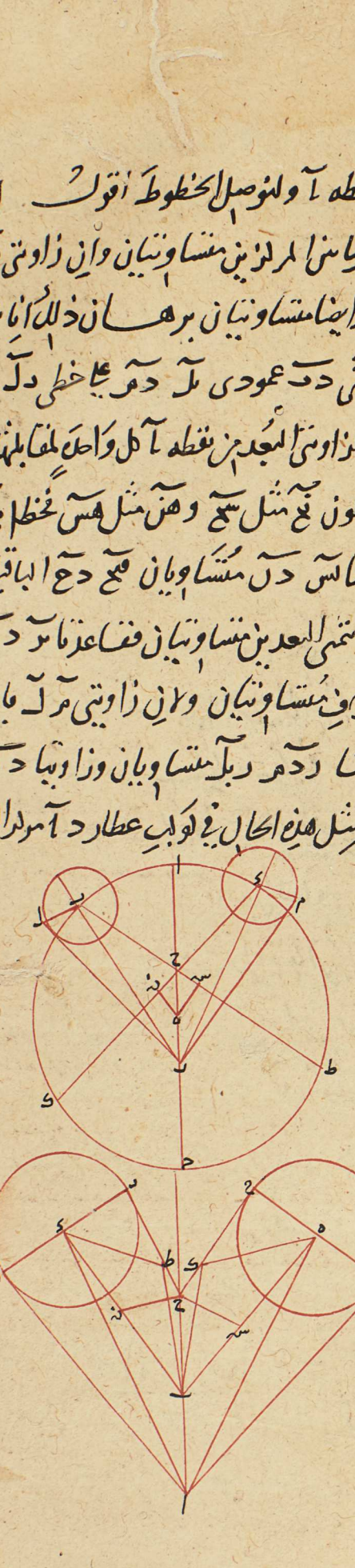
*Collection* and later as *He Megale Syntaxis* or  
*The Great Treatise*, is a work in thirteen books in  
which Ptolemy, after careful observations, first  
developed geometrical and kinematical models  
accounting for the apparent movements of the  
visible celestial bodies and then provided their  
final versions. The models were the result of  
articulating non-homocentric and non-uniform  
circular motions, which as such violated  
Aristotelian physics based on homocentric,  
uniform and circular motions. Thus, Ptolemaic  
models were not intended to provide an  
explanation of a physically consistent geocentric  
universe, but a description of the apparent  
motions of the celestial bodies to accurately  
predict the motions and future positions of  
celestial bodies.

**THE ALMAGEST IN THE ISLAMIC WORLD**

The *Almagest* was translated numerous times,  
first into Arabic, and then into Latin. The current  
English title, *Almagest*, derives from the Latinised  
form, *Almagesti*, of the Arabised form, *al-Majisti*,  
*al-Majisti* or *al-Mijisti*. In turn, the Arabic derives  
from the superlative form of the Greek *megale*,  
that is *megiste*, the *Greatest*, as in *Megiste* [scil.







Syntaxis], the *Greatest Composition*, probably through a Middle Persian spelling *mgstykh*. The Arabs first knew of the *Almagest* through contacts in Persian soil in Gondeshapur, south-west Iran, a city under heavy Greek and Nestorian influence. However, their first direct contact was through a Syriac translation which was probably available to the first translator of the *Almagest* into Arabic. Still, Ibn al-Salah (d.1154 AD) had access to the Syriac translation.

The first translation into Arabic, now lost and of unclear authorship, was executed around the year 800 AD, probably under patronage of the caliph al-Ma'mun (d.813 AD). There are few quotations of this translation by al-Battani (d.929 AD). A second translation of the *Almagest*, this time extant, was executed in 828-9 AD by al-Hajjaj b. Yusuf b. Matar (d.833 AD), the translator of Euclid's *Elements*, and Sirjis b. Hiliyya al-Rumi, the translator into Arabic of Kassianos Bassos Scholasticos' *Geoponika* as the *al-Filaha al-rumiyya*. There are four manuscripts of al-Hajjaj's version, although only one, MS Leiden, Universiteitsbibliotheek, Or. 680, is complete.

Some fifty or sixty years later, the celebrated Ishaq b. Hunayn (d.910-1 AD), a translator from Greek and Syriac, executed a new translation of the *Almagest*. Ishaq b. Hunayn's translation was later revised by the mathematician and astronomer Thabit b. Qurra (d.901 AD). There are six known extant manuscripts of the revised version, while Ishaq b. Hunayn's version prior to Thabit b. Qurra's correction seems to have been lost. According to the number of extant manuscripts and quotations in later works, the Ishaq/Thabit version, as it is usually referred to in current scholarship, was the most widespread.

A fourth translation of the *Almagest* was executed by Thabit b. Qurra himself once he finished his correction of Ishaq b. Hunayn's translation. Thabit b. Qurra's translation is central to the present manuscript. For more on Thabit b. Qurra, see the online version of the catalogue.

Despite the influence of the *Almagest* on the Islamic world as the founding text of mathematical astronomy, the number of extant manuscripts is rather scarce. Soon after the the *Almagest* was translated, scholars in the Islamic world began producing abridgements and commentaries. The most successful one, particularly in the central and eastern Islamic world, was Nasir al-Din al-Tusi's (d.1274 AD) *Tahrir al-Majisti* completed in 1247 AD. The *Tahrir al-Majisti* superseded the *Almagest* itself particularly in the central and eastern Islamic lands. Accordingly, many, if not most, of the extant manuscripts of the different versions of the *Almagest* are either Andalusí or Maghribí.

#### THE PRESENT MANUSCRIPT

An unidentified abridgement of Ptolemy's *Almagest* probably based, at least partially, on Thabit b. Qurra's translation or recension of the *Almagest*. The present abridgement covers the complete *Almagest*, except for Ptolemy's epilogue addressed to Syrus, which nevertheless is listed in the table of contents.

The work is divided in two parts (*juz'*). The first

one covers Books I-VI and the second Books VII-XIII. The second part lacks a colophon. The work is written as if it were the *Almagest* itself. There is no hint that this is an abridgement written by a later author. This abridgement addresses Syrus as the *Almagest* does, and the work references itself as the *Almagest* or the *Kitab al-Ta'alim*. Thus, the aim of the author is to provide a summarised version of the *Almagest* which will stand as the *Almagest* itself. However, even though this abridgement follows closely the arrangement of the *Almagest*, it departs from it on few instances. In the Ishaq/Thabit version, a short preface indicating it to be the translation by Ishaq b. Hunayn corrected by Thabit b. Qurra precedes first the table of contents and then *Almagest* I.1. In the present abridgement, the preface of the Ishaq/Thabit version is left out and *Almagest* I.1 is used as a new preface. Then follows the table of contents and the first chapter of Book I, which matches *Almagest* I.2. Another important departure from the arrangement of the *Almagest* is that the star catalogue is placed in Book VII instead of Book VIII. Additionally, diagrams in *Almagest* I.13 are executed for all possible cases.

The present manuscript, formerly known as MS Tehran, Nasiri 789, has attracted substantial interest in scholarship. In 1978, Sezgin listed it (GAS VI, 89) as an incomplete copy of the Ishaq/Thabit translation of the *Almagest* indicating that this manuscript was copied by Qutb al-Din al-Shirazi (d.1311 AD) although he did not provide any evidence to prove this attribution. In 1990, Kunitzsch obtained a "badly made" microfilm ('A Hitherto Unknown Arabic Manuscript', 31) that was the basis for his description of the present manuscript published in 1991 in his *Der Sternkatalog des Almagest: die arabisch-mittelalterliche Tradition* III, 200. There, Kunitzsch dismissed Sezgin's claims that that manuscript was a copy of the *Almagest* and suggested that it was an *Epitome* (*mulakhhkas*) of the Ishaq/Thabit translation of Ptolemy's work. He based his conclusions on the fact that the chapter titles throughout the manuscript matched those of the Ishaq/Thabit version. However, Kunitzsch, after pointing out that the attribution to Qutb al-Din al-Shirazi is nowhere present in the manuscript, supported Sezgin's claims that this manuscript was copied by Qutb al-Din al-Shirazi on the basis of a comparison of the hand of the present manuscript and two autographed copies in the hand of the same scribe in MSS Istanbul, Nuruosmaniye 2941 and Istanbul, Topkapi Sarayı, Ahmet III 3455. Kunitzsch also supported the plausibility that this epitome was authored by Qutb al-Din al-Shirazi, although he also pointed out that there is no reference to such an epitome by Qutb al-Din al-Shirazi in bibliographies of his works.

In subsequent contributions, Kunitzsch has qualified his initial support of this manuscript being an autograph by Qutb al-Din al-Shirazi. In 1997, in his 'The Role' (p. 148, n.4), he refers to it as "a paraphrase or epitome of the *Almagest* by an unknown author made on the basis of the Ishaq-Thabit version". While in 2001, in his 'A Hitherto Unknown Arabic Manuscript' (p.31),

Kunitzsch points out that this is “some sort of a recension, uncertain whether by Qutb al-Din al-Shirazi himself, who seems to have written the manuscript, or by someone else”. More recently, Grupe in his forthcoming article ‘Further Witnesses’ in which he revisits the present manuscript, follows Kunitzsch’s initial surmises, attributing its authorship to Qutb al-Din al-Shirazi.

#### THE ATTRIBUTION TO QUTB AL-DIN AL-SHIRAZI

The attribution of this manuscript to Qutb al-Din al-Shirazi cannot be sustained. After examining the hand of this manuscript and that of MS Istanbul, Nuruosmaniye 2941 containing an autographed copy by al-Shirazi of Tusi’s *Tahrir al-Majisti* dated 684 AH/1285 AD, it can be concluded that there is no basis to support that both hands are the same. The overall appearance of both scripts, strokes and slants are different. Additionally, the attribution to Qutb al-Din al-Shirazi of the authorship of the work contained in this manuscript can also be dismissed. A recension authored by al-Shirazi would have been far more widespread, while it would have been fairly difficult that such a work would be conveyed in an anonymous manuscript, since Qutb al-Din al-Shirazi was particularly efficient in disseminating works of his interest as he did with Tusi’s *Tahrir al-Majisti*. Furthermore, the second section of the fourth *jumla* of Qutb al-Din al-Shirazi’s *Durrat al-taj*, a work completed between 1294 and 1306 AD, contains a Persian recension of the *Almagest*. As al-Shirazi points out in the colophon of the section devoted to the recension of the *Almagest* (Pourjavady/Schmidtke, ‘Qutb al-Din’, 313; MS Istanbul, Süleymaniye, Ayasofya 2405, f.159v), this section in *Durrat al-taj* is his translation into Persian of the otherwise unknown *Talkhis al-Majisti* by Abu’l-Hasan ‘Abd al-Malik b. Muḥammad al-Shirazi (d. circa 1200 AD). Therefore, bearing in mind that the lengths of both recensions are similar, if Qutb al-Din al-Shirazi is the author of an abridgement of the *Almagest* dated as early as 671 AH/1272 AD, why would he translate ‘Abd al-Malik al-Shirazi’s recension into Persian instead. That precludes the attribution of the authorship of the abridgement in the present manuscript to Qutb al-Din al-Shirazi. Additionally, a comparison of the abridgement of the *Almagest* in the present manuscript and the Persian translation of Qutb al-Din al-Shirazi in his *Durrat al-taj* shows that both works are different. Thus, the work in the present manuscript cannot be the *Talkhis al-Majisti* by Abu’l-Hasan ‘Abd al-Malik b. Muḥammad al-Shirazi.

#### IDENTIFICATION

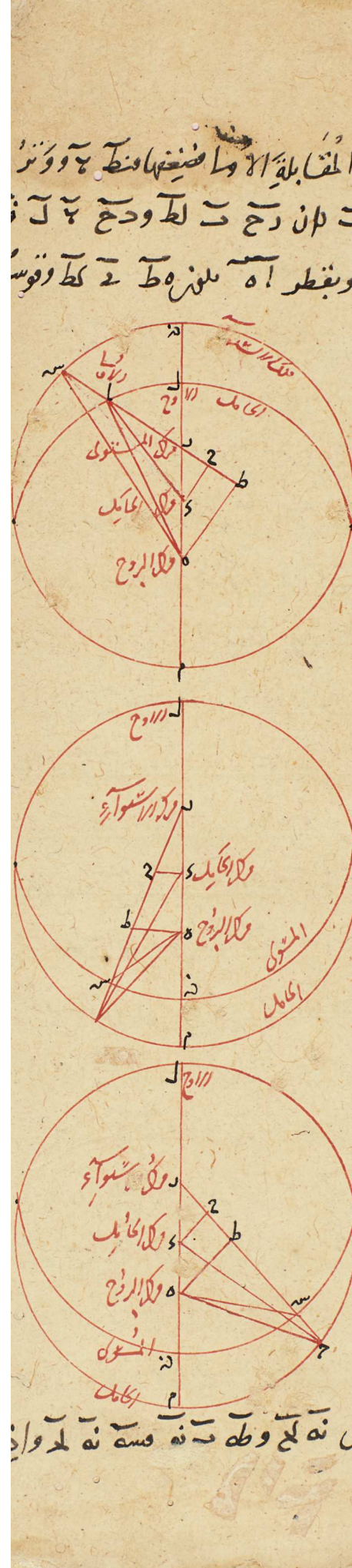
Even though this is a distinct abridgement of the *Almagest*, and most of the text does not follow the *Almagest* word by word, a close comparison of some sections of this manuscript copied literally from the *Almagest* shows that, particularly after *Almagest* I.2, the wording is different from both the al-Hajjaj/Sirjis and Ishaq/Thabit versions. However, it matches the Latin translation in MS Dresden Db.87. Thus, it is safe to conclude that this abridgement is at least partially based on Thabit b. Qurra’s translation.

Additionally, Hajji Khalifa in his *Kashf al-zunun* (col. 1595) points out that the different translations of the *Almagest* could be distinguished by the term used for chapters. The translation of the *Almagest* by Thabit b. Qurra uses the term *bab* (pl. *abwab*) to refer to book chapters, whilst the al-Hajjaj/Sirjis translation uses the term *naw’* (pl. *anwa’*). In turn, the Ishaq/Thabit version does not use a particular term for ‘chapter’. The present abridgement, when the chapter headings are provided, follows Thabit b. Qurra’s version in referring to chapters by the term *bab*. Additionally, it is important to underline that this is an unfinished copy. Thus, the missing headings do not import that in those sections the text would be based on the Ishaq/Thabit version.

Bearing in mind that the translation of the *Almagest* by Thabit b. Qurra is one of the sure sources of this abridgement, Thabit b. Qurra’s *Mukhtasar al-Majisti* would be a suitable possibility to identify this work. Ibn al-Qifti points out that Thabit b. Qurra did not abridge Book XIII of his *Mukhtasar al-Majisti*. However, a quick examination of Book XIII of the present abridgement shows that it also conveys an abridged version. Thus, the most likely possibility is that this work is not Thabit b. Qurra’s *Mukhtasar al-Majisti*. Nevertheless, as Ibn al-Qifti points out, Thabit b. Qurra’s *Mukhtasar al-Majisti* was appropriated and reworked by later authors. The present anonymous manuscript may be one of these reworkings based on Thabit b. Qurra’s *Mukhtasar al-Majisti*.

**Whatever the case, this unique manuscript containing the single known copy of this abridgement is one of the most important extant witnesses of Thabit b. Qurra’s seemingly lost translation of the *Almagest*.**

We are indebted to Dr. José Bellver for providing the above catalogue note.



**Kamal al-Din al-Hasan ibn 'Ali ibn al-Hasan al-Farisi, Kitab tanqih al-manazir li dhawi al-absar wa'l-basair ('The Book of Correction of Optics for those who have Sight and Mind'), autograph copy, Persia, probably Tabriz, dated 708 AH/1309 AD**

Arabic manuscript on paper, 321 leaves plus 1 fly-leaf, 27 lines to the page written in *naskh* in black ink, titles in red, f.3b with an anatomical drawing of the eye, several added pages with notes in black and red *naskh*, copious diagrams throughout the manuscript, all in red ink, in red morocco binding with stamped gilt medallion, with flap  
21.9 by 12cm.

£ 250,000-350,000 € 281,000-393,000

**PROVENANCE**

The first seventeen leaves from this manuscript are now in the New York Public Library (M&A 51968A). F.1a bears several ownership inscriptions and a seal impression, indicating that by the early sixteenth century the manuscript had reached the Ottoman Empire and passed into several private libraries.

The ownership inscriptions read as follows: Mahmud ibn Muhammad ibn Musa al-Bursawi (of Bursa), Shawwal 916 (January 1511 AD). Bursawi (d.1525) was the grandson of Qadi Zade al-Rumi (d.1436), the celebrated astronomer, mathematician, and director of Ulugh Beg's observatory at Samarqand (who also wrote a famous commentary on Umar al-Jaghmini's *Al-mulakhas fi'l-Hay'a*). Bursawi is also known as Miriam Celebi, one of the foremost Ottoman astronomers, who taught Sultan Bayezid II (r.1481-1512) astronomy and mathematics. Muhammad Taqi al-Din (d.1585), the celebrated Ottoman-era polymath, active in Istanbul in the sixteenth century. Muhammad Taqi-al-Din ibn Ma'ruf al-Dimashqi was also responsible for the building of the Constantinople Observatory, under the patronage of Sultan Murad III (1574-95), and wrote extensively on astronomy, engineering, mathematics, and optics. His *Kitab Nur hadaqa al-ibsar wa-nur haqiqat al-anzar* is a commentary on the works of Ibn al-Haytham and Al-Farisi and mentions the two scholars in the introduction. Below this inscription there is another note, possibly connected with the above name, stating that this volume was in Constantinople, bearing the date 961 AH (1553-54 AD). The seal impression bears the name of Mustafa ibn Salih Muhammad and the date 1037 AH (1627-28 AD). Another ownership inscription present on f.80a and 113a bears the date 1170 AH/1756-57 AD and attests that the manuscript was in a

private library of a scholar, who added his notes throughout the manuscript.

The inventory of the New York Public Library tells us that this small section (composed of seventeen leaves including one diagram on f.11b) was acquired by Jacob H. Schiff from the Haydari Collection, a prominent family of scholars and manuscript collectors originally from Baghdad. After the death of Ibrahim Fasih al-Haydari (d.1881) his library was sold and part of it was acquired by Jacob H. Schiff, the prominent Jewish-American banker, businessman, and philanthropist. He presented it to the New York Public Library in 1934. Thus the present volume was either complete in the Haydari Collection and split at some point between 1881 and Schiff's acquisition, or it was already separated before its acquisition by the family.

**This early autograph copy of Al-Farisi's landmark work, the *Kitab tanqih al-manazir*, is of exceptional historical importance, drawing on the work of Ibn al-Haytham, and the earlier Greek scholars Euclid, Ptolemy, Aristotle and Galen. The present manuscript covers various elements of optics, the physics of the eye, as well as light, vision, reflection, refraction, and various theories related to mathematics and geometry. The workings of human sight are illustrated by a remarkable cross-sectional diagram, which to the best of our knowledge may be the earliest known illustration of the human eye.**

**Of equal importance is the provenance of the manuscript, which, as indicated by various ownership inscriptions on f.1a, was in the hands of the two celebrated Ottoman astronomers of the sixteenth century, Miriam Celebi and Muhammad Taqi al-Din.**

**KAMAL AL-DIN AL-FARISI**

Born in the second half of the thirteenth century in Tabriz, Kamal al-Din al-Hasan ibn 'Ali ibn al-Hasan al-Farisi (d. circa 1320 AD) grew up in Tabriz, under the rule of the Mongol Ilkhanids (1256 to 1336 AD). By 1290 AD, when he was around the age of thirty, he joined the circle of Qutb al-Din al-Shirazi (1236-1311 AD), himself a student of Nasir al-Din al-Tusi.

By the time Al-Farisi joined the circle of Al-Shirazi, he already had a general knowledge of mathematics and physics, as attested by his early works on Apollonius's *Conics*. However, it is the *Kitab al-manazir* by Ibn al-Haytham (known in medieval Europe by the Latin name 'Alhzen') that captured al-Farisi's interest and to which he would devote more than a decade of his life. Al-Farisi was provided with an autograph copy of Al-Haytham's work by Qutb al-Shirazi, which he referenced throughout his text (see for example f.276b, where he mentions the manuscript copied in *rajab* 419 AH/July 1028 AD). With his master work *Kitab tanqih al-manazir*, Al-Farisi not only

commented on al-Haytham's work, but expanded and improved it significantly.

Probably one of the most vibrant scientific centres of the early fourteenth century until the fall of the Ilkhanid Empire, Tabriz in 1300 AD saw two giants of physics and medicine comment on the two major medical and physical works of the time: Ibn al-Shirazi wrote a commentary on the *Qanun* of Ibn Sina, while Al-Farisi commented on the *Kitab al-manazir* by Ibn al-Haytham. The name of al-Shirazi is mentioned several times in the present manuscript - on f.296b Al-Farisi refers directly to the *Qanun* commentary by al-Shirazi, a reference that implies that the two scholars were closely working together and used to discuss among each other the progresses of their works.

**THE TEXT: HISTORY AND CONTENTS**

This manuscript is not a mere commentary on the *Kitab al-manazir* by Ibn al-Haytham, but to fully understand the importance of this text it is necessary to briefly mention the work at the core of Al-Farisi's research. Al-Haytham's *Kitab al-manazir* was composed in the first half of the eleventh century and explored different aspects of optics, including the theory of lights and colours, visual perception, reflection and refraction, as well as some other theories more related to mathematics and geometry (as what is now known as the Alhazen's 'billiard problem'). Al-Haytham's work was crucial as it collated all the knowledge on optics previously studied by Euclid, Ptolemy, Aristotle and Galen, providing a full study on the way human vision works, and how the eyes perceive light.

Although the work began as a summary of Ibn al-Haytham's, Al-Farisi expanded the commentary, adding notes and comments, while also adding his own theory. This evolution from a mere commentary on a previous work into a collation of several treaties and expansions of other theorems makes this text key for the science of optics and a landmark in the history of physics. It is worth noting that thanks to Al-Farisi's studies, the scientific world was provided with crucial understanding of the concept of *camera obscura* as well as the natural causes of the rainbow.

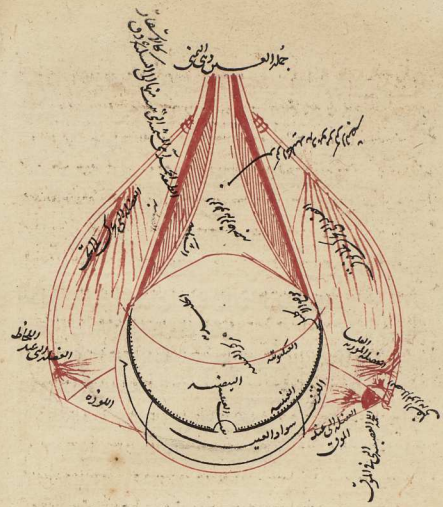
**THE TEXT OF THE WORK IS DIVIDED AS FOLLOWS:**

Introduction (Now in the New York Public Library M&A 51968A).

Seven sections (*maqala*), each is a comment on Al-Haytham's seven books, each focusing on a particular aspect of optics.

First section (*maqala*), divided into 8 sections (*fasl*): on the anatomical structure of the eye. The first, second and third sections are in the New York Public Library (f.11b bears a drawing of the eye).

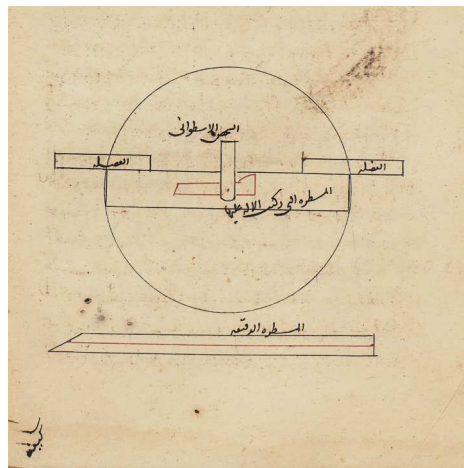
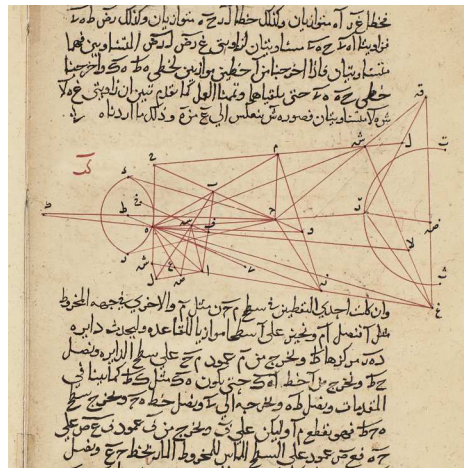
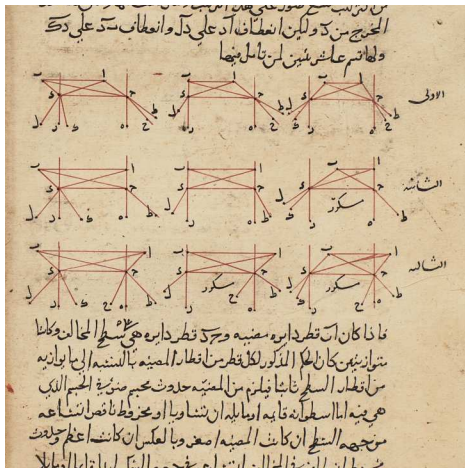
The present manuscript starts in the middle of the fifth section and includes a detailed drawing



قال ابن الهيثم رحمه الله **الفصل السادس** في كيفية الابصار سنة وعشرون مقصدا  
 ١ كل عين فيما تعلم ان اعتقاد الاحتكام المتيقن تمدد الي كل جهة متاهاجا فاذا تأملت  
 البصر قدرت الامتداد الى سطح البصر وقد علم ان من خاصية العين تأثره في  
 البصر فاختلق ان يكون ادراكه للاعتقاد بما يرى من البصر ومن ايضا ان صورته  
 لكون الاحتكام تصعب الفوتور لا بما رآه له فاختلق ان يكون ادراك البصر  
 للون بالصورة الواردة منه البصر ما رآه العين ثم ان طبقات البصر المسماة  
 المتعادلة مستقيمة تتماسكها او فيها اعني العينية تتماسكها للعين التي فيه صورة  
 العين واللون ومن يلمع الاحتكام المستقيمة فيقول صور العين واللون فتأثرتها  
 اياها التي تأثرها بصوره العين واللون سدى في طبقات البصر من ثقب العينية  
 الي الخلدية فاختلق ان يكون طبقاته اما كانت مستقيمة لئلا يفسد فيها صورة العين  
 واللون الواردة اليها فالهجر من العين واللون للعين في سطح البصر  
 من الصورة المتجزئة الواحدة اليه وهذا هو الوجه الذي عليه اشتقنا باقي

اصحاب

اصحاب الطبيعة في كيفية الابصار فنقول الآن ان كيفية الابصار لا يصح ان  
 تكون هذه الصورة لانها مستقيمة وتطول ان لم تنصف اليها غيرها وذلك ان صور  
 الامتداد والالوان جميعها تنزل الي البصر وقد قابل البصر الواحد في الوقت الواحد  
 مبصرات كثيرة متضادة الالوان والامتداد بيته وبينها سموت مستقيمة غير  
 منقطعة لكيفية شحوب ورود صورها جميعا الي البصر فيكون صور كل منها  
 حاملة في البصر في وقت واحد يحصل في البصر صورة متجزئة من الالوان مختلفة  
 واصتدا لذلك فان احسن البصر بالصورة المتجزئة فهو يحس بلون وضوء الخطين  
 للون كل شي ولا يفتقر لذلك المبصرات متفرقة وان احسن يراعي فيها فقط ادراكها  
 دون الباقية وان لم يحس بواحدة منها فلا يحس بشي منها لكنه يحس بجميعها  
 وبذلكها متجزئة وايضا فان المبصر الواحد قد يكون فيه الالوان مختلفة متقطعة  
 وشحوب وبعبارة الضيق واللون من جميع اجزائه في جميع السموت المستقيمة  
 التي يصح ان يبتد عليها في الحقا المفضل به فان قدرت صورها الي جميع  
 سطح البصر ثم احسن بهما ادراكها من جهة غير متجزئة الالوان والتمتد وان  
 لم يدرك شيئا منها فلا يحس بها وان ادرك بعضها دون بعض وقع التمزج من غير  
 مزج وان يمزج خلقت اذا كان كذلك فكيفية الابصار اما ان يكون بسطة الختري  
 غيرها او بسطة تلك بعضها فننظر الآن هل يمكن ان يفتقد الي هذه الصفة  
 بشرط او شروط معينين بها الالوان المبصرات وترتيبها اجزاؤها عند البصر  
 وتكون موازنة الخجون فنقول ان المبصر اذا قابل مبصر فان صورته صوره وتكون  
 تودون كل منقطعة الي جميع سطح البصر فان احسن بذلك المصور من جميع سطحه  
 لا يفتقر الختري كما ثم وان احسن منقطعة معينة من سطحه دون سائر النقطات يفتقر  
 له الاجزاء ويرتد الالوان والخطوط وذلك انه اذا ادرك صورة منقطعة  
 من منقطعة معينة من سطحه وادرك صورة منقطعة اخرى من اخرى وعلى  
 ذلك الي ان يترك صور جميع نقاط المبصرات المتطابقة له من جميع نقاط سطحه  
 فلا يفسد اشتباهاً فلننظر الآن في اماكن هذا المعنى وصحة موافقته للخجون  
 ان الابصار اما يكون بالجليدية كان الابصار ويورد صور الامتداد او غير ذلك  
 يكون الابصار بطيفه غيرها واما سائر الطبقات الآت لها وذلك لانه ان  
 حثت الجليدية اتمت مع سلاسه الطبقات بلل الابصار وان طوى بقية الطبقات



- of the anatomy of the eye (f.3b), listing all its parts, including the retina. This is so far the oldest anatomical drawing of the eye known.
- F.16a: second section (*maqala*), divided into 4 sections (*fasl*), on the perception of vision.
- F.45a: third section (*maqala*), divided into 7 sections (*fasl*), on the causes of bad vision and the best conditions for optimal sight.
- F.80b: fourth section (*maqala*), divided into 5 sections (*fasl*), on reflection.
- F.113a: fifth section (*maqala*), divided into 2 sections (*fasl*), on Alhazen's billiard problem.
- F.171b: sixth section (*maqala*), on the error of vision caused by reflection.
- F.214a: seventh section (*maqala*), on refraction.
- F.259a: conclusion, divided into 6 sections (*fasl*), the last dedicated to the rainbow (f.301a).
- F.312a: appendix, on the eclipse.
- F.319b: appendix, on light.

**FEATURES OF THE TEXT**

The text has been written by more than one hand and is clearly a working copy. Thanks to the text transmitted in Al-Farisi's *Kitab al-basa'ir fi 'ilm al-manazir fi'l-Hekma* (a copy of which is now in the Library of Sabhsalar, Tehran, inv.no.554; dated 731 AH/1331 AD, <http://ksag.com/index.php/Articles/SingleArticle/artID/16790>) he states that Sa'aed ibn Muhammad ibn Musdeq a-Saghdhi al-Turkistani helped him review the

final version of the *Tanqih al-manazir* and we can advance the hypothesis that one of the hands which marks corrections and suggestions in some of the margins could be that of Al-Turkistani.

The colophon of f.321a reads: *faragha min tashkil al-kitab* ...

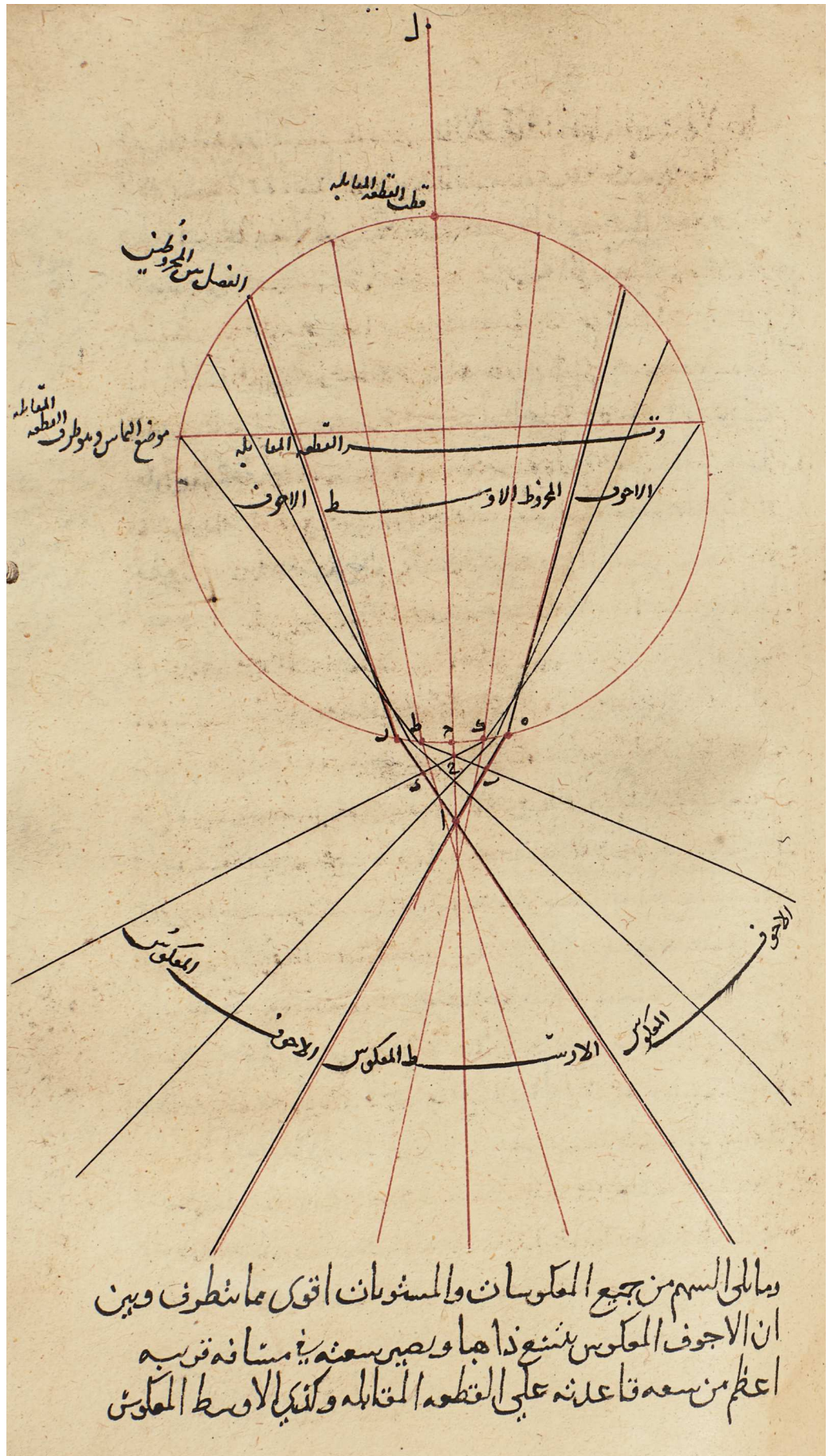
The use of the verb *faragha* combined with the word *tashkil* is unusual and particularly important as it places the writing of this manuscript in the entourage of Al-Farisi and not solely by the hand of the author. *Faragha min tashkil al-kitab* literarily means to conclude, wind up or finish off, or to add the vocalisation. This means that the great master was most likely supervising the writing of the text and was responsible for its editing and review, sealing its final version after the additions and suggestions of other scholars were added.

A copy of the present work, dated 716 AH/1318 AD is in the Topkapi Palace Library, Ahmed III, MS 3340, whilst other copies of this work can be found in libraries in Cairo, Leiden, St. Petersburg and Tehran (see B.A. Rosenfeld – E. Ihsanoglu, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and their Works* (7<sup>th</sup> – 19<sup>th</sup> C.), Istanbul, 2003, p.236, no.674. See also Brockelmann S.I. p.853; S.II. p.295).

A further copy of the *Tanqih*, copied in Edirne, and dated 917 AH/1511-12 AD, is in the National Library of Israel, Jerusalem (JER NLI YAH. AR 384). The manuscript bears a close similarity to the present copy, particularly in the execution of the diagrams (see, for example, the almost identical illustrations of the human eye - f.3b in the present copy). The Jerusalem manuscript also bears more than one marginal annotation stating that it was copied from the original, and refers to the hand of the author (Al-Farisi) himself. Due to the closeness of the drawings, we can surmise that it may well have been copied from the present manuscript. Interestingly, the Ottoman astronomer Miriam Celebi (whose ownership inscription appears on f.1a of the present manuscript) lived in Edirne, dying there in 1525, and it seems quite possible that the Jerusalem manuscript was copied from the present version in Edirne, whilst the latter was in his possession.

A Timurid copy of the present work, dated 899 AH/1494 AD, sold in these rooms, 25 October 2017, lot 23.





وما إلى السهم من جميع المعكوسات والمستويات اتقى مما شطرت وبين  
 ان الاجوف المعكوس ينشع ذاهبا وحين سعه في مسانه قربه  
 اعظم من سعه قاعدته على القطعه المقابله وكذا الاوسط المعكوس



33

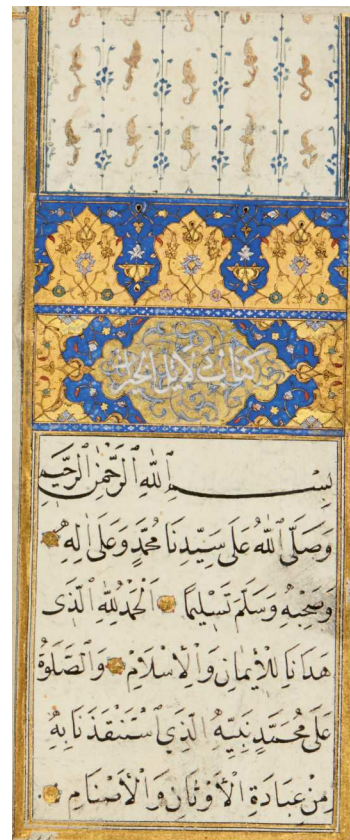
An illuminated collection of prayers, including *Dala'il al-khayrat*, copied by Ahmad ibn Isma'il, Turkey, Ottoman, 16th century

Arabic manuscript on paper, 120 leaves, 11 lines to the page, written in *naskh* in black ink, titles in gold *thuluth* in the margin, ruled in gold, verses separated by gold pointed rosettes, 2 illuminated floral headpieces, margins with commentaries, f.15b and 16a with illustrations of Mecca and Medina. Ottoman binding with gilt-stamped decoration, with flap 17.2 by 11.3cm.

This manuscript includes prayers for the days of the week, prayers for the five times of the day, prayers to be recited during Ramadan, the ninety-nine names of God, *Dala'il al-khayrat*, and other prayers.

The colophon states that the present work was copied from a manuscript corrected against al-Jazuli's manuscript in Medina.

£ 15,000-25,000 € 16,900-28,100



detail



Diya' al-Din Abu Muḥammad 'Abdullah ibn Ahmed al-Malaqi, known as Ibn al-Baytar (d.1248 AD), a section from *Kitab al-jami' li-mufradat al-adwiyah wa'l-aghdhhiyah* ('The Compendium on Simple Drugs and Foodstuffs'), probably Egypt, late Mamluk/early Ottoman, 16th century

Arabic manuscript on polished paper, 277 leaves plus 2 fly-leaves, 27 lines to the page, written in *naskh* in black ink, important words in red and bordeaux, ruled in red, f.1a with remnants of title page in red, black and blue, in later red stamped morocco binding 28 by 18.5cm.

Ibn al-Baytar was one of the foremost botanists in the medieval Islamic period. Born in Malaga, he studied in Seville before travelling to North Africa and Egypt where he became chief herbalist under the Ayyubid ruler al-Malik al-Kamil. He later moved to Damascus to work in the service of al-Malik al-Salih Najm al-Din Ayyub. He died

in 1248 AD. 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-aghdhhiyah* ('The Compendium on Simple Drugs and Foodstuffs'). The Compendium lists over 1,400 medicaments for various sicknesses and diseases in alphabetical order, collating the knowledge of centuries of different botanical and medical traditions.

The present volume begins with the letter *sin* and an authorship inscription on f.277a records that the manuscript was copied from a copy of a copy of the author's autograph volume and was commissioned for the library of Ibrahim al-Iskandari al-Tabib.

Another four copies of *Kitab al-jami li-mufradat al-adwiyah wa'l-aghdhhiyah* 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; an autograph copy was also offered on 25 October 2017, lot 16. See also Brockelmann, GAL I. 492 and S.I. 897.

£ 15,000-25,000 € 16,900-28,100



detail



Jalal al-Din Muhammad Rumi (d.1273 AD), the six books of the Mathnawi, copied by Muhammad Sadiq al-Tabataba'i al-Hafiz al-Shirazi, Persia, Safavid, dated 1079 AH/1668 AD

Persian manuscript on paper, 385 leaves plus 8 fly-leaves, 26 lines to the page, text arranged in 3 columns, the outer one slanting, written in fine *naskh* in black ink, headings written in gold *thuluth*, ruled in blue and gold, opening double page frontispiece in colours and gold, decorated with a fine interlace of floral scrolls, 6 illuminated double pages, a headpiece at the start of each book, in later green leather binding, with flap 16.4 by 9.2cm.

£ 4,000-6,000 € 4,500-6,800

35

Two Persian manuscripts: 1) Hafiz (d.1389-90), *Diwan*, Persia, Safavid, 16th century; 2) Sa'adi (d.1292), *Kulliyat*, Persia, Qajar, 19th century

- 1) Persian manuscript on paper, 231 leaves plus 2 fly-leaves, 14 lines to the page, written in black *nasta'liq*, 3 illuminated headings in colours and gold, later red binding
  - 2) Persian manuscript on paper, 370 leaves plus 2 fly-leaves, 13 lines to the page, written in black *nasta'liq*, headings written in white against a gold ground decorated with floral scrolls, 14 illuminated headings in colours and gold, floral lacquer binding
- (2)  
1) 15 by 8.5cm; 2) 20.6 by 13.8cm.

**PROVENANCE**

- 1) Christie's, London, 10 July 1975, lot 211.
- 2) Sotheby's, London, 23 April 1974, lot 194.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 3,000-4,000 € 3,400-4,500



36 part of the lot

'Abd al-Rahman Jami (d.1492), *Yusuf va Zuleykha*, copied by Shaykh Qalandar ibn Muhammad 'Abdallah Bihlim (?), India, Mughal, dated 1136 AH/1724 AD

Persian manuscript on paper, 107 leaves plus 7 fly-leaves, 19 lines to the page, text arranged in 2 columns, written in *nasta'liq* in black ink, sub-titles in red, in red morocco stamped binding 19.7 by 13.8cm.

**PROVENANCE**

Sir Gore Ouseley (1770-1844), by repute. *A Supplement to Howell and Stewart's Catalogue of Oriental and Oriento-Biblical Literature for 1827: Including the most extensive and valuable collection of Eastern Manuscripts ever offered for sale*, London, 1827; item number: 4363, p.93 (sold for 2 pounds, 12 shillings and sixpence). John Lee, Colworth House, Bedfordshire (1783-1866).

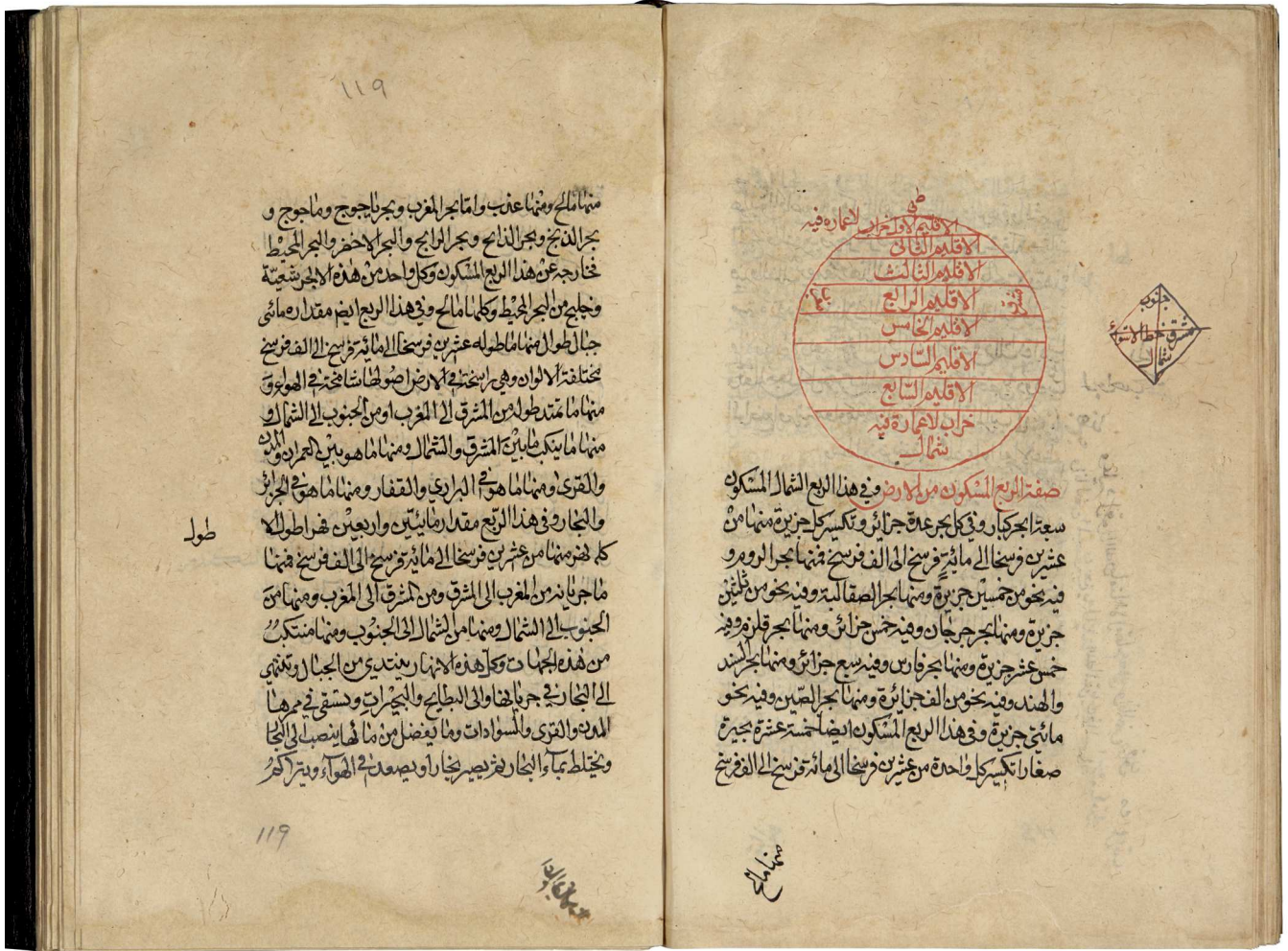
For more on Ouseley and Lee, please see the online version of the catalogue.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 3,000-4,000 € 3,400-4,500



37



Rasa'il Ikhwan al-Safa, ('Epistles of the Brethren of Purity'), Book I, on the mathematical sciences, copied by Yadullah-bakhsh (?) ibn Mulla 'Abd al-Qadir, North India, Mughal, late 17th/18th century

Arabic manuscript on paper, 275 leaves plus 2 fly-leaves, 17 lines to the page written in fine black *naskh*, several tables in red and black ink, titles and important words in red, *bismillah* finely written in black *thuluth*, brown morocco binding with central stamped medallion, with flap 23.2 by 14.6cm.

The *Ikhwan al-Safa* was a medieval sacred brotherhood thought to have been affiliated with the Isma'ili movement, active mainly in Mesopotamia in the tenth and eleventh century. Although the *Ikhwan* remained an anonymous group of scholars, Abu Hayyan al-Tawhidi (d.1023 AD) is thought to have identified three members, all of whom were from Basra: Abu'l-Hasan 'Ali ibn Harun al-Zanjani and three of his companions, Abu Sulayman Muhammad ibn Ma'shar al-Busti (called al-Maqdisi), Abu Ahmad al-Nahrajuri and al-'Awfi.

The *Rasa'il Ilkhwān al-Safa* presents itself as an encyclopaedia of science and philosophy, and is divided into four books, each dedicated to a specific science and each chapter (*risala*) deals with a particular topic.

The four books of the *Rasa'il Ikhwan al-Safa* are as follows:

- Book I: the mathematical sciences
- Book II: the natural science
- Book III: the rational sciences
- Book IV: the theological sciences

This volume is the first book and contains fourteen *rasa'il* dealing with geometry and astronomy (*risala* II and III), music (*risala* IV), ethics and self-discipline (*risala* VI, IX, X and XII) and logic (*risala* XI, XIII and XIV).

The present copy is particularly interesting as it was probably made in India in the late seventeenth or early eighteenth century. Several seals and ownership inscriptions attest to its presence in the library of a minister (*vaziray*) with two different seal impressions of a librarian with the name Hasan Zaki al-Din, dated 1281AH/1864-65 AD and 1283 AH/1866-67 AD, and a further one belonging to his son Yahya, dated 1312 AH/1894-95 AD.

Only a small number of early copies of the *Rasa'il al-Safa* survived, among them the famous copy in the 'Atif Pasha Library, Istanbul (1681), dated 587 AH/1182 AD; a copy formerly in the British Museum, now in the British Library (Or 6692), dated 646 AH/1248-49 AD, and a copy in the *Majlis-i Shura-yi Milli*, Tehran (4707), dated 686 AH/1287 AD. Two early copies were sold in these rooms, one dated 711 AH/1311 AD, 9 April 2008, lot 28, and another circa fourteenth century, 20 April 2016, lot 35. A Safavid copy sold at Christie's, London, 1 May 2001, lot 56, and another is now housed in the Institute of Ismaili Studies, London (MS 1040).

£ 25,000-35,000 € 28,100-39,300

**Nizami (d.1209 AD),  
Iskandarnameh, copied by Shah  
Mahmud Nishapuri, Persia, Safavid,  
dated 940 AH/1533 AD**

Persian manuscript on polished paper, 68 leaves plus 2 fly-leaves, text arranged in 4 columns, written in fine *nasta'liq* in black ink, ruled in red, green, gold and blue, titles in red within gold and polychrome cartouches, opening bifolium with gold and polychrome shamsas, followed by a double page frontispiece decorated with gold and polychrome interlacing scrolls and palmettes, f.42b with illuminated headpiece, in fine Qajar lacquer binding decorated with animals and vegetation

29.4 by 18.5cm.

21.3 by 11.9cm. text panel

**PROVENANCE**

An ownership inscription states that the manuscript was given as a gift from Muhammad Sa'id al-Ashraf to Muhammad Hasan-'ali Bayg in 1135 AH (1722-23 AD).

Shah Mahmud, known as *Zarrin-qalam* (Golden Pen), was born in the city of Nishapur, Persia, and studied calligraphy under the supervision of Abdi al-Katib Nishapuri. He specialised in the style of *nasta'liq* script with the famous master Sultan Ali Al-Mashhadi (d.1519).

Shah Mahmud is thought to have been Shah Isma'il's (d.1524) favourite calligrapher, and he was held in such a high esteem that during the campaign against the Ottoman Sultan Selim I, he was locked up by the ruler alongside the painter Behzad, for fear of their possible kidnap by the Ottomans (see S. Rado, *Turk Hattatları*, Istanbul, 1980, p.67). Under the patronage of Shah Tahmasp (r.1524-76) these two masters later combined to produce one of the most spectacular manuscripts of Nizami's *Khamsa*, now in the British Library (inv.no.2235). Shah Mahmud later moved to Mashhad and spent the rest of his life copying calligraphic pages and teaching pupils, including Qazi Ahmad, who met him in Mashhad. He died in 1564.

Celebrated as one of the greatest masters of *nasta'liq* script, Shah Mahmud's works have been collected by royal bibliophiles across the Muslim world. It has been noted that particularly members of the Ottoman elite adored him.

A magnificent Qur'an manuscript by him, transcribed in *nasta'liq*, can be found in the Topkapi Palace. See also M. Serin, *Hat Sanatı ve Meshur Hattatlar*, Kubbealti, Istanbul, 1999.

Shah Mahmud's recorded work includes manuscripts and calligraphic pages dated between 923 AH (1517-18 AD) and 982 AH (1574-75 AD) (Bayani vol.I, pp.295-304; vol.II, pp.305-7; Minorsky 1959, pp.135-8). A calligraphic quatrain by the calligrapher is included in this sale as lot 69. Other works by Shah Mahmud Nishapuri sold in these rooms include a *Halnameh* formerly in the Ghazi Collection, 19 October 2016, lot 133, and a quatrain incorporated within a royal album page, sold 6 October 2010, lot 56.

The binding of the present manuscript is an extremely fine example of late Zand or Qajar lacquer-work. The central medallion depicts a dragon attacking a phoenix, while all around other animals and fantastic beasts fight within lush vegetation. The art of lacquer bookbinding reached its peak during the Qajar period. Although inspired by Safavid designs, the oeuvre is characterised by finely drawn and densely packed scenes depicting animals and hunters. For a Safavid example of a binding which shares a similar arrangement of a central medallion with animals in chase, see Haldane 1983, plate 91.

**£ 80,000-100,000 € 90,000-113,000**







40

### A Copto-Arabic book of prayers, Egypt, Ottoman, 18th century or later

Arabic and Coptic Greek on watermarked paper, 382 leaves plus 6 fly-leaves, 18 lines to the page written in *naskh* and Greek in black and red ink, f.1b with a Coptic cross in red and black, titles in red and black, various markers throughout, titles in polychrome geometrical cartouches, in red leather binding  
29.8 by 22.8cm.

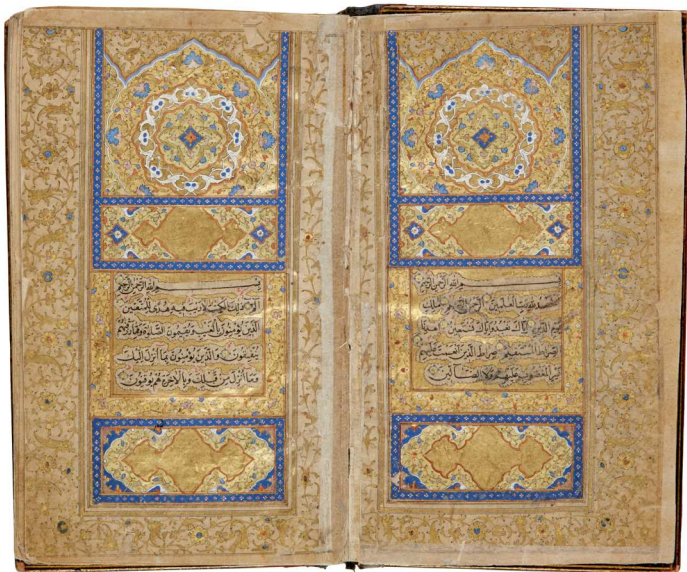
#### PROVENANCE

Private collection, Germany, since 1971

Written in Coptic Greek and Arabic, this interesting manuscript is a book of prayers. Coptic was maintained as a language after the Arab conquest of Egypt and remained in use, written with the Greek alphabet, and supplemented by seven additional signs. The Arabic on the left hand side was added for those unfamiliar with reading Coptic. Two similar liturgical *codices* are in the Metropolitan Museum of Art, New York, inv.no.19.196.5 and 19.196.3 (published in Drake Bohem & Holcomb 2016, p.104).

The watermark reads *F.N.Fiorio Riva* and with a crowned shield containing three stars. The shield is listed in E. Heawood, *Watermarks mainly from the 17<sup>th</sup> and 18<sup>th</sup> century*, Holland, 1950, n.817, pl.128.

£ 4,000-6,000 € 4,500-6,800



41

### A small illuminated Qur'an, copied by Ibn Muhammad Sadiq Abu al-Qasim al-Hafiz al-Tabatba'i, Persia, Safavid, dated 1098 AH/1687 AD

Arabic manuscript on paper, 204 leaves plus 4 fly-leaves, 17 lines to the page, written in small *naskh* in black ink, ruled in gold, verses separated by gold dots, surah headings in gold *thuluth*, opening illuminated bifolium composed of gold and polychrome interlacing flowers and split palmettes, in Qajar lacquer binding decorated with flowers  
12.9 by 7.7cm.

£ 6,000-8,000 € 6,800-9,000



### An illuminated book of prayers, copied by Ahmad al-Nayrizi, Persia, Safavid, dated 1112 AH/1700 AD

Arabic manuscript on paper, 18 leaves plus 5 fly-leaves, 10 lines to the page, written in *naskh* in black ink within cloud bands against a gold ground, headings in gold, ruled in red, green, gold and blue, later Qajar margins with comments in *nasta'liq* within gold-ground cartouches, opening illuminated headpiece decorated with gold and polychrome flower scrolls, blue and red leather binding with gilt-stamped floral cartouches  
19.9 by 12.5cm.

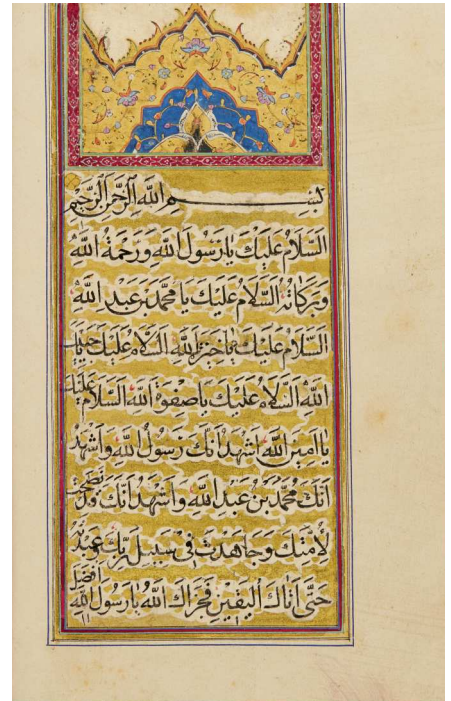
Ahmad al-Nayrizi was one of the most prolific calligraphers of the Safavid period.

Born in Nayriz in Fars, he studied calligraphy under Muhammad Ibrahim ibn Muhammad Nasir Qumi, also known as Aqa Ibrahim Qumi (active between 1659 and 1707).

Al-Nayrizi later moved to Isfahan and became the court calligrapher during the reign of Shah Sultan Husayn (r.1694-1722).

A prayerbook dated 1132 AH/1719 AD is in the Metropolitan Museum of Arts, New York (inv.no. 2003.239 ). Other collections of prayers have been offered in these rooms, 8 October 2014, lot 49; 6 April 2011, lot 221 and 1 April 2009, lot 11. For additional information on the calligrapher see Semsar 1998, pp.100-8 and Safwat 1996, pp.212-13.

£ 7,000-10,000 € 7,900-11,300



42

### An illuminated prayer scroll commissioned by Mahd-e 'Ulya, mother of Nasir al-Din Shah, copied by Ahmad Shamlu, Persia, Qajar, dated 1260 AH/1844 AD

Persian manuscript on cotton, 52 lines to the page, written in *nasta'liq* in black within clouds against a gold ground, gold and polychrome illuminated headpiece, 3 gold and polychrome cartouches within the text, framed  
98.5 by 12.5cm. visible area  
104 by 27cm. framed

This unusual scroll on cotton bears prayers (*ziyarat-nameh*) to be recited on visiting Imam Husayn's shrine on 10 Muharram and other occasions. It was commissioned by Mahd-e 'Ulya, mother of Nasir al-Din Shah (r.1848-96). Her name was Malik Jahan Khanom, titled Mahd-e 'Ulya, who was the granddaughter of Fath 'Ali Shah, wife of Muhammad Shah and mother of Nasir al-Din Shah.

Mahd-e 'Ulya was an influential lady throughout her life and acted as Regent between the death of Muhammad Shah and the accession of her son Nasir al-Din Shah. She died on 26 February 1873 (for further information on Mahd-e 'Ulya, see Bamdad 1966, pp.326-9).

Ahmad Shamlu was mainly known for his skills in writing *naskh* calligraphy, and so this scroll is quite exceptional. A skilled calligrapher of the early Qajar period, he was the teacher to Prince Muhammad 'Ali, son of Fath 'Ali Shah and scribe at his court. For further information on Ahmad Shamlu, see Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol.1, Tehran, 1345 sh, p.40 and vol.4, Tehran, 1358, p.16.

± £ 6,000-8,000 € 6,800-9,000



43



44 detail

44

### A waqfanama with two tughras of Murad III (r.1574-95), Turkey, Ottoman, dated 996 AH/1587 AD

Arabic and Ottoman Turkish manuscript on polished paper, 67 leaves plus 3 fly-leaves, 9 lines to the page, written in *naskh* in black or gold ink, some works in blue, rules in blue and gold, f.1a and f.49a with gold and polychrome *tughras* of Murad III (r.1574-95), in brown morocco binding with a central stamped medallion, with flap 24.4 by 18.5cm.

This volume contains two Turkish *waqfnamas*, both of which have been confirmed with the *tughra* of Murad III (r.1574-95), giving the endowment by Hüsrev Pasha, the governor of Van district, of various charitable institutions. The first is of the Hüsrev Pasha complex in Van, comprising a mosque, madrasa, school and fountain. The document lists the huge number of properties, the revenues of which are to be used for the endowment, including a pair of hammams, numerous shops, various gardens, watermills and meadows. At the end of the document, in the left margin, is the date Dhu'l-Qa'dah 987 (December 1579 AD).

The second *waqfnama* is for the endowment of a Caravanserai in Rahva in the neighbourhood of Bitlis. This is also known as the El Aman Khan and was one of the largest caravanserais in Anatolia,

including kitchens and a mosque. The revenues from properties around Bitlis are endowed for the running of the caravanserai and the salaries of the various officials are stipulated. The document is not dated, but at the end, in the lower margin, is a much later (nineteenth or twentieth century) inspection note by the Department of Pious Endowments (*Vakif Idaresi*).

The document is followed by a long list of names of officials of Van, presumably various signatories to the document. At the end of this is the information that Hüsrev Pasha died on 6 Muharram 996 (7 December 1587 AD), next to the seal impression of an 'Abdullah ibn Muhammad.

The use of a *tughra* above the introductory content on f.1a is not unusual and demonstrates the tradition of its use as a sign of approval. Since the reign of Suleyman the Magnificent (r.1520-66) the volume of documents that passed through the court to be approved grew considerably, surpassing 150,000 every year. *Tughras* painted over the text and even stamped on illuminated frontispieces were thus common. For an example of a stamped *tughra* over an illumination see a manuscript in the Nasser D. Khalili collection (inv.no.MSS230), illustrated in Rogers 1995, p.83.

£ 15,000-25,000 € 16,900-28,100

45

### An illuminated Qur'an, copied by Abdullah al-Zihni, Turkey, Ottoman, dated 1117 AH/1705 AD

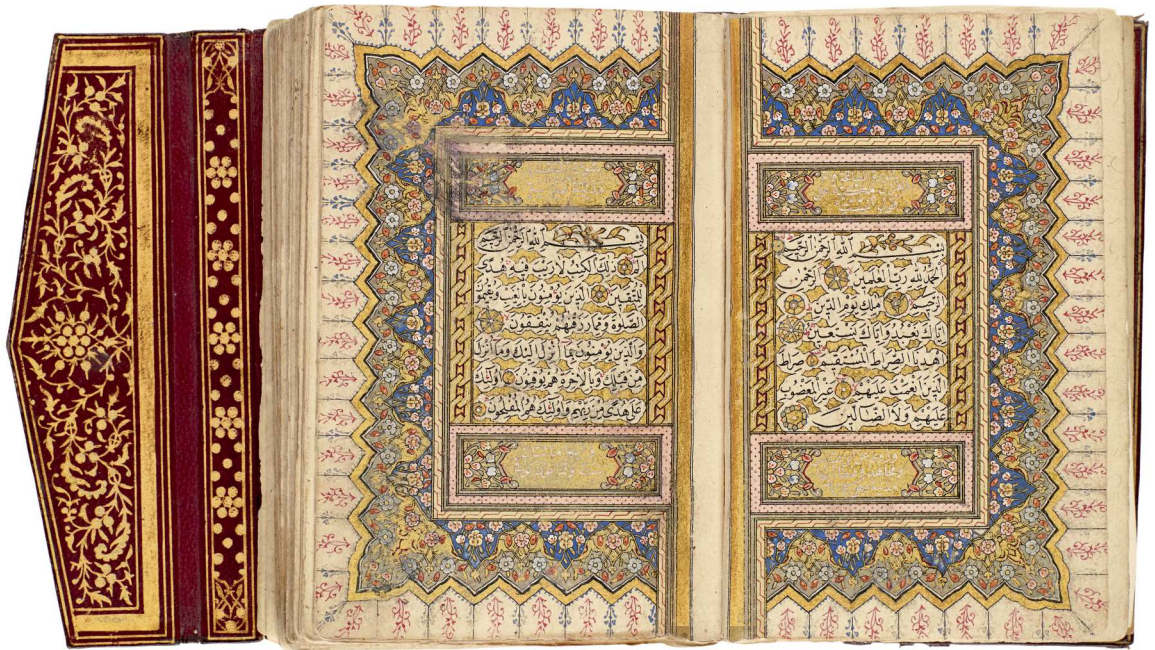
Arabic manuscript on paper, 316 leaves plus 7 fly-leaves, 15 lines to the page, written in fine *naskh* in black ink, ruled in gold and red, verses separated by gold pointed rosettes, gold and polychrome floral roundels in the margins, surah headings in white *naskh* against a gold ground within polychrome cartouches, comments in the margins, gold and polychrome opening double page frontispiece, morocco binding with gilt-stamped decoration, with flap and fitted leather box 16.1 by 10.8cm.

#### PROVENANCE

Ex-collection Sir Alan Henderson Gardiner (1879-1963), thence by descent.

Sir Alan Henderson Gardiner (1879-1963) was one of the foremost Egyptologists of the early twentieth century. Born in Eltham, he was drawn to Egyptology from an early age, attracting the attention of the British Museum's Keeper of the Department of Egyptian and Assyrian Antiquities, Dr (later Sir) E.A. Wallis Budge, when aged only fifteen. After studying at the Sorbonne, Paris and Queen's College, Oxford, he published various articles in the *Proceedings of the Society of Biblical Archaeology* and later became editor of *The Journal of Egyptian Archaeology*. He was renowned for his publication 'An Ancient Egyptian Grammar' and was asked to translate the inscriptions in Tutankhamun's tomb in 1926. Gardiner's *Egypt of the Pharaohs*, published in 1961, summarised his life's work.

£ 10,000-15,000 € 11,300-16,900



45

46

**A double-sided leaf from a genealogical scroll (silsilname), Turkey, Ottoman, first quarter 17th century**

gouache heightened with gold on paper, each side with three rulers depicted within a medallion, text in black or red *naskh*, ruled in green, blue and gold  
25.7 by 16cm.

**PROVENANCE**

Christie's, London, 8 October 1991, lot 114.

*Silsilname* were genealogies made in Ottoman Turkey, listing rulers and religious leaders and their line of descent. The tradition is typically Ottoman although it was later adopted by the Mughals.

This leaf comes from a known *silsilname* which was copied during the reign of Ahmad I (r.1603-17). His equestrian portrait is depicted as the final illustration in the manuscript (see illustration in Christie's London, 8 October 1991, lot 114). Other leaves of this album are in the Al-Sabah Collection (Jenkins 1993, p.137). A very similar *silsilname* attributed to the same period, circa 1600-20, is the Portland Art Museum (Binney 1979, p.89).

On one side of this leaf is depicted the Chingizids: Chingiz Khan at the top wearing a red coat, followed by Hulagu Khan in a purple vest. On the right hand side appears the line of the Abbasid dynasty ending with al-Mustansir billah, who is also shown with a black turban. On the left hand side, without illustrations, are the Oghuz ancestors of the Ottoman dynasty. The other side depicts portraits of the Ilkhans: Abaqa Khan, Arghun Khan and Baidu Khan.

£ 2,000-3,000 € 2,250-3,400



46

An illuminated Sufi scroll, Near East, Ottoman, dated 1152 AH/1739 AD

Ottoman Turkish manuscript on paper, written in naskh in black ink, important words in muhaqqaq, a gold and orange heading, with several seals 630 by 31cm. approx.

This long scroll lists several ijazehs appointing al-Sayyid 'Ali ibn al-Sayyid Khalid al-Hanbali al-Halabi al-Halabi a khalifah of the Qadiriyyah Sufi order by a certain al-Hajj Ahmad al-Sharif ibn 'Abdallah al-Qadiri al-Baghdadi al-Naqshbandi. Ahmad al-Sharif then gives his spiritual lineage stretching back to 'Abd al-Qadir al-Gilani and then back to the Prophet Muhammad through Junayd al-Baghdadi and 'Ali ibn Abi Talib, and ultimately back to God through the angels Jibra'il and Israfil. Thereafter the wasiyah or legacy of 'Abd al-Qadir Gilani is given, followed by his genealogy. It is dated at the bottom 1 Rajab 1152 (4 October 1739 AD), alongside two impressions of Ahmad al-Sharif's seal.

The first part of the scroll appoints al-Sayyid 'Ali ibn al-Sayyid Khalid al-Hanbali al-Halabi, a resident of Aleppo, as a khalifah of the Qadiriyyah Sufi order by a certain al-Hajj Ahmad al-Sharif ibn 'Abdallah al-Qadiri al-Baghdadi al-Naqshbandi. Ahmad al-Sharif then gives his spiritual lineage stretching back to 'Abd al-Qadir al-Gilani and then back to the Prophet Muhammad through Junayd al-Baghdadi and 'Ali ibn Abi Talib, and ultimately back to God through the angels Jibra'il and Israfil. Thereafter the wasiyah or legacy of 'Abd al-Qadir Gilani is given, followed by his genealogy. It is dated at the bottom 1 Rajab 1152 (4 October 1739 AD), alongside two impressions of Ahmad al-Sharif's seal.

There then follows an ijazeh awarded to al-Sayyid 'Ali ibn al-Sayyid Mustafa ibn al-Sayyid Hajj 'Ali al-Bani making al-Sayyid 'Ali a khalifah of the Rifa'iyyah Sufi order. This is dated 1153 (1740-41 AD) and al-Sayyid Mustafa's seal impression is at the end of the document. It is followed by a genealogy of al-Sayyid 'Ali, going back to the Prophet Muhammad, dated 13 Shawwal 1153 (1 January 1741 AD) and another undated ijazeh of al-Shaykh al-Sayyid Salih ibn Mustafa making al-Sayyid 'Ali a khalifah of the Sa'diyyah Sufi order. Lastly, another ijazeh of Ahmad al-Sharif, this time appointing al-Sayyid 'Ali as a khalifah of the Naqshbandiyyah Sufi order. As with the first part of the scroll, this is also dated 1 Rajab 1152 (4 October 1739 AD). It is witnessed at the bottom by numerous shaykhs along with their seal impressions.

£ 8,000-12,000 € 9,000-13,500

Mecca mukarrama ya harakat, a manuscript on the Hajj routes to Mecca, Ottoman Provinces, late 18th century

Ottoman Turkish manuscript on paper, 27 leaves plus 2 fly-leaves, 17 lines to the page, ruled in gold and green, written in naskh in black ink, titles and important words in red naskh, f.1b with a gold and polychrome headpiece, in later paper binding 14 by 7.5cm.

This manuscript provides a guide to the stations (menazil) along the pilgrimage routes to Mecca, outlining the various stops and the distances between them, as well as other details such as the availability of water. It opens with details of the stations between Egypt and Mecca and is followed by the various routes from Üsküdar.

From the seventeenth century onward there was a large corpus of travel guides dealing with the various stages on the pilgrimage to Mecca, including such works as Sulhi's Derbeyan-ı 'aded-i menazilu-i Hicaz ('Description of the number of stations to the Hijaz'), Bahri's Üsküdar'dan Şam'a kadar konaklar ('Stations from Üsküdar to Damascus'), Hacı Seyyid Hasan Rıza'î's Tuhfetü'l- menazilü'l-Ka'be ('Gift of the stations of the Ka'be'), Kadri's Menazilü't-tarik ila beyti'lilahi'l- 'atik ('Stations of the road to the ancient house of God'), Cudi's Merahlü Mekke mine's-Şam ('Stages from Damascus to Mecca'), Seyyid Ibrahim Hanif's (d.1802) Hasil-i hacc-i şerif li-menazilü'l-haremeyn ('Outcome of the Hajj to the stations of the two sanctuaries'), Mehmed Edib's (eighteenth century) Nehcetü'l-menask, ('Highway of stations'). For a short treatment of Ottoman Hajj literature, see Dr. Menderes Coşkun, 'Ottoman Attitudes Towards Writing about Pilgrimage Experience', Millî Folklor, 2012 (24), pp.72-82.

£ 3,000-5,000 € 3,400-5,700



A collection of prayers, including an illuminated Dala'il al-khayrat, Turkey, Ottoman, early 18th century

Arabic manuscript on paper, 281 leaves plus 7 fly-leaves, 9 lines to the page, written in naskh in black ink, ruled in gold, verses separated by gold pointed rosettes, 4 illuminated floral headpieces, gold cartouches, f.68b and 69a with illustrations of Mecca and Medina, in morocco binding with gilt-stamped decoration 16.5 by 10.5cm.

PROVENANCE

Ex-collection Professor Gustaf Hamberg (1913-1978), acquired in Cairo in 1951. Acquired by the current owner from his heirs. Professor Gustaf Hamberg was a prominent Swedish Antiquities scholar, renowned for publishing Studies in Roman Imperial Art, with Special Reference to the State Reliefs of the Second Century (Copenhagen, 1945); he travelled to Egypt in 1951 where he acquired this collection of prayers for his private library.

The manuscript includes the Dala'il al-khayrat of Muhammad ibn Suleyman al-Jazuli (d.1465) as well as surah al-Kahf (XVIII).

£ 7,000-10,000 € 7,900-11,300





An illuminated calligraphic panel (qit'a),  
Turkey, Ottoman, 17th century

Arabic manuscript on paper, upper and lower lines written in large *thuluth* in black ink, 5 lines in between in neat *naskh*, polychrome and gold floral scrolls, laid down on an album page, the borders with gold floral scrolls, a spurious colophon giving the name Sheikh Hamdullah and the date 926 AH, framed

text panel: 13 by 19cm.

leaf: 23.5 by 29.8cm.

PROVENANCE

Ex-collection Julius and Jay Bisno, California.

‡ £ 3,000-4,000 € 3,400-4,500

50

An illuminated calligraphic diploma (ijazah),  
signed by al-Sayyid 'Ali, known as al-Fardi,  
Turkey, Edirne, Ottoman,  
dated 1226 AH/1811 AD

Arabic manuscript on two adjunctive paper panels, upper panel composed of one line in bold black *thuluth*, 8 diagonal lines in black *naskh* within a polychrome and gold cartouche on gold ground and with side floral decoration, 2 lines beneath in black *naskh*, the lower panel with 10 lines in neat black *naskh*, sentences interspersed with gold pointed rosettes, ruled in gold and red

text panel: 25.2 by 18.3cm.

leaf: 29.1 by 21.8cm.

This delicate *ijazah* is signed by al-Sayyid 'Ali known as al-Fardi, and bears a long list of witnesses who have certified it: al-Sayyid Mustafa al-Hajj son of the Shaykh Tawfiqi, student of 'Uthman Efendi, al-Hajj Muhammad Sadiq, Mustafa al-Rashad, 'Ali al-Rashid, Muhammad al-'Awni, 'Uthman al-Nazifi, Mustafa known as al-Khulusi, Ahmad known as al-Rushdi, al-Hafiz Muhammad al-Ra'if, Muhammad known as 'Ashqi, Ibrahim al-Bawwab, Yusuf known as 'Ata, Muhammad Fana'i, and Muhammad al-Wahdi. It was certified on 1 Rajab 1226 (22 July 1811 AD) in Edirne.

£ 5,000-7,000 € 5,700-7,900



An illuminated Hilye, signed by Mahmud  
Celaleddin (d.1829), Turkey, Ottoman, dated  
1202 AH/1787-88 AD

Arabic manuscript on paper, 16 lines to the page, written in *naskh* and *thuluth* scripts, the names of the four Caliphs in roundels, decorated throughout with polychrome and gold floral scrolls and split-palmettes, framed

61.8 by 43.1cm.

PROVENANCE

Ex-collection Julius and Jay Bisno, California.

‡ £ 10,000-15,000 € 11,300-16,900

51



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
اللَّهُمَّ صَلِّ وَسَلِّمْ وَارْحَمْهُ

عمر

إبراهيم

عيسى

محمد

وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

بِزَكَّيْنِهِمَا سَامُ الْبُنُورِ وَهُوَ خَيْرُ النَّاسِ حَيْدَرًا وَأَصْدَقُهُمْ  
أَمْرًا وَاللَّهُمَّ عَزِّبْهُ عَنَّا وَلَا تَجْعَلْهُ مِنَّا وَلَا تَجْعَلْنَا مِنْهُ صَلِّ اللَّهُ عَلَيْهِ وَسَلَّمَ  
اللَّهُ صَلِّ وَسَلِّمْ عَلَى خَيْرِ الْخَلْقِ وَسَيِّدِ الْأُمَمِ مُحَمَّدٍ وَآلِهِ وَصَحْبِهِ أَجْمَعِينَ الطَّاهِرِينَ  
كَيْفَ أَضْعَفَ الْكُفْرَانُ مَجْرَاهُ الْمُسْتَهْدِرِ جِلَالَ الذِّكْرِ مَسْتَعْدَةً عَسَى اللَّهُ ذُو

### An illuminated miniature octagonal Qur'an, Turkey, Ottoman, 18th century

Arabic manuscript on paper, 290 leaves, plus 4 fly-leaves, 18 lines to the page, written in *ghubar* script in black ink, verses separated by gold dots, surah headings in black against a gold ground, opening double page frontispiece decorated with text within floral gold and polychrome interlace, closing double page decorated with gold and polychrome interlacing palmettes, in gilt-stamped leather binding, in later fitted case 3 by 3cm.

Octagonal Qur'ans, also called *sancak*, became popular from the seventeenth century onwards. Often used as amulets to carry on one's person, especially during times of conflict, they were written in a very small script called *ghubar* (literally 'dust').

*Sancak* Qur'ans were usually kept in small fitted boxes which could be attached to battle standards. Most of the surviving examples are either Ottoman or Persian in origin, although two Indian examples have been offered in these rooms (16 October 1996, lot 25 and 26). Although lacking a date, the opening and closing bifolia of this *sancak* Qur'an are closely comparable with an example now in the Nasser D. Khalili Collection of Islamic Art (Acc. No. QUR425, Vol. IV, p. 257).

£ 4,000-6,000 € 4,500-6,800



53

### An illuminated calligraphic panel (qit'a), signed by Mehmed Ataullah, Turkey, Ottoman, dated 1200 AH/1785-86 AD

Arabic manuscript on paper, comprising an upper register in large *muhawraq*, 9 lines of diagonal *naskh* beneath, ruled in red and gold, framed text panel: 21 by 10.3cm. leaf: 25.5 by 15cm.

Shanizade Mehmed Ataullah (d.1826), was a renowned scientist in the early nineteenth century. He was born in Istanbul in 1771, and after having completed his studies in the madrasa, including Arabic and Persian, he joined the Suleymaniye Medical School in 1786. This calligraphic panel dates to the last years in the Madrasa, just before the start of his medical career.

A prolific author and translator, among Ataullah's most famous works are a five-volume work on medicine, entitled *Hamse-i Shanizade*, and a three-volume translation from French of Charles Bossut's mathematical theories. He practised calligraphy under the supervision of calligrapher Isma'il Zuhdi Efendi and Yesari Esad Efendi.

£ 2,000-3,000 € 2,250-3,400



54





55

55

**An illuminated firman bearing the tughra of Selim III (r.1789-1807 AD), Turkey, Ottoman, circa 1800**

Ottoman Turkish manuscript on paper, 11 lines to the page, written in *diwani* script in black ink, surmounted by a large gold and polychrome *tughra*, within a large rococo cartouche filled with gold medallions and polychrome flowers, framed 78 by 55cm. framed

This order was issued in response to a petition from two Greeks belonging to the fishermen caste following the death of their fathers. It concerns the payment of a tax (*mersumat*) in olive oil and it is dated 1209 AH/1795 AD. Interestingly, a note in the right hand corner states that it was confirmed again in 1222 AH/1807-08 AD, the last year of Selim III's reign.

£ 7,000-10,000 € 7,900-11,300



56

56

**An illuminated firman bearing the tughra of Sultan Mustafa IV (r.1807-08 AD), Turkey, Ottoman, circa 1807**

Ottoman Turkish manuscript on paper, 21 lines to the page, written in *diwani* script in black ink, surmounted by a large gold and polychrome *tughra*, within a large rococo cartouche filled with gold floral scrolls, mounted and framed 93 by 69cm. framed

Mustafa IV was proclaimed Sultan in May 1807 after Selim III was dethroned but, due to the tense political situation with the Janissaries and Yamaks, his reign lasted only one year, ending with his deposition in the summer of 1808 (and death in November of the same year).

This order is addressed to Seyyid Mehmed, who was chief of the Imperial Stables (*Mirahur*) and it is dated 1222 AH/1807 AD. It relates to the administration of lands and woods in the Jisri Mustafa Pasha (Cisri Mustafa Pasa, now Svilengrad in Bulgaria, not far from Edirne).

£ 5,000-8,000 € 5,700-9,000

An illuminated firman bearing the tughra of Sultan Mahmud II (r.1808-39 AD), Turkey, Ottoman, dated 1226 AH/1811 AD

Ottoman Turkish manuscript on paper, 22 lines to the page, written in *diwani* script in alternating black and red ink sprinkled with gold, surmounted by a large gold and polychrome *tughra*, within a large rococo cartouche filled with gold floral scrolls  
131.5 by 50cm.

This *firman* lists the various rightful hereditary owners of usufruct (*mutasarrif*) of shared land in two villages in the Malatya region; it is dated 3 *Jumada al-Awwal* 1226 (26 May 1811 AD).

£ 7,000-10,000 € 7,900-11,300

An illuminated Qur'an, copied by Mehmed al-Rasikh al-Bursawi, Turkey, Ottoman, dated 1269 AH/1852-53 AD

Arabic manuscript on paper, 305 leaves plus 2 fly-leaves, 15 lines to the page, written in fine *naskh* in black ink, ruled in gold, verses separated by polychrome gold pointed rosettes, gold and polychrome floral roundels in the margins, surah headings in white *naskh* against a gold ground within polychrome cartouches, gold and polychrome opening double page frontispiece, morocco binding with gilt-painted decoration, with flap  
17.9 by 11.5cm.

£ 6,000-8,000 € 6,800-9,000

An illuminated Qur'an, copied by Mehmed Shakir, a student of Ahmad Zihni, Turkey, Ottoman, dated 1265 AH/1849 AD

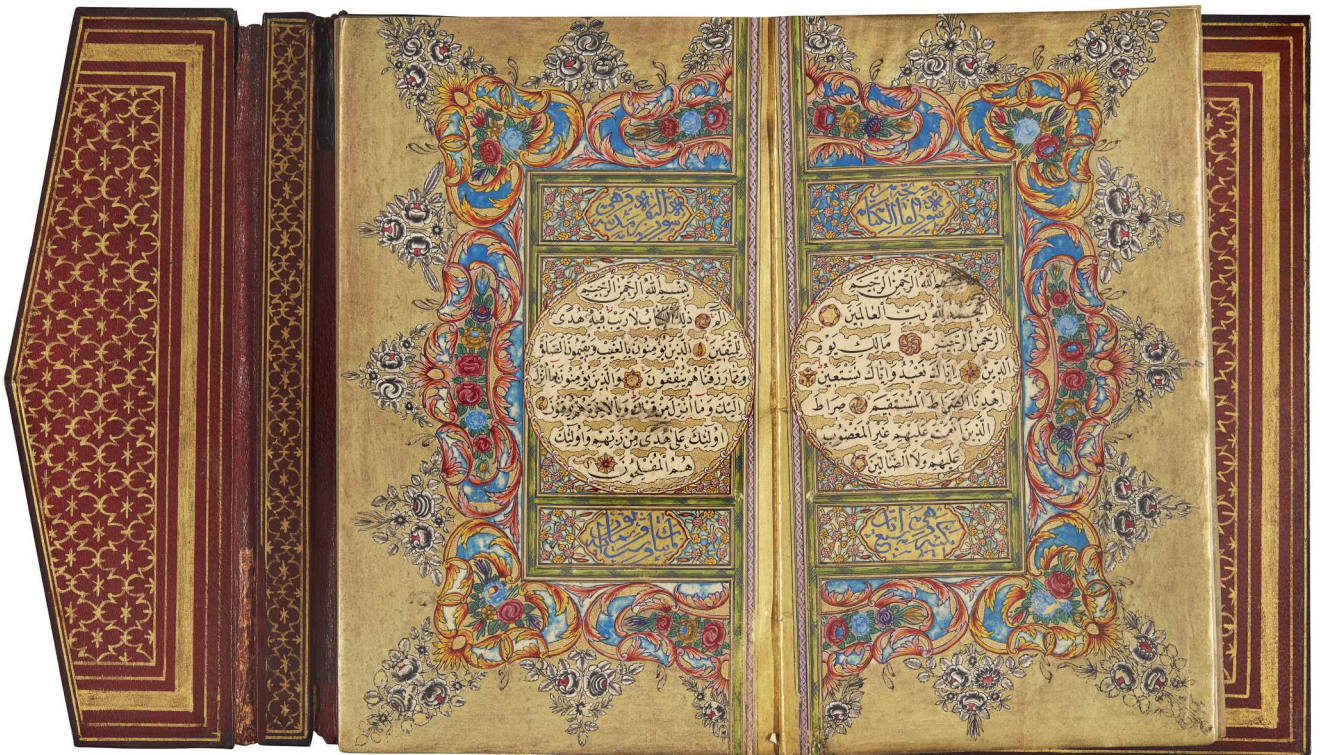
Arabic manuscript on paper, 307 leaves plus 3 fly-leaves, 15 lines to the page, written in fine *naskh* in black ink, ruled in gold, verses separated by gold pointed roundels, gold and polychrome floral roundels in the margins, surah headings in blue or red *naskh* against a gold ground within polychrome cartouches, gold and polychrome opening double page frontispiece with rococo floral decoration, colophon with gold and polychrome floral decoration, in brown morocco binding with gilt design, with flap  
17.9 by 11.4cm.

£ 7,000-10,000 € 7,900-11,300





58



59



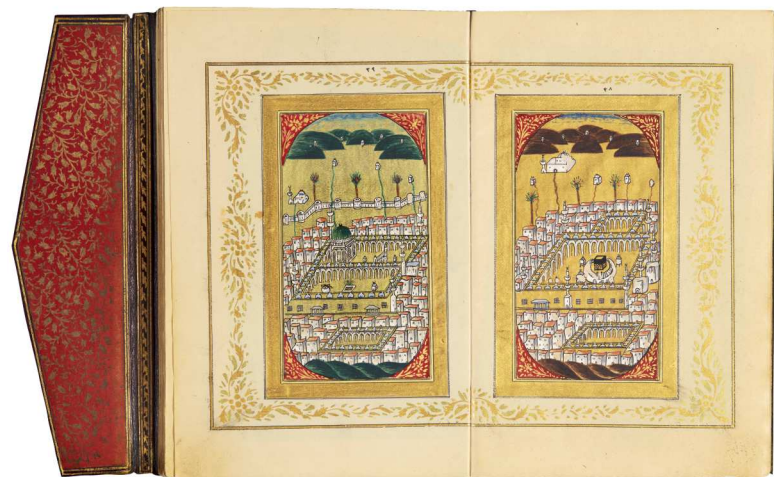
60

60

A book of prayers, including an illuminated *Dala'il al-khayrat*, copied by Mehmed Wasfi, Turkey, Ottoman, dated 1270 AH/1853-54 AD

Arabic manuscript on paper, 124 leaves plus 3 fly-leaves, 9 lines to the page, written in *naskh* in black ink, ruled in gold and blue, verses separated by gold and polychrome pointed roundels, marginal floral markers, f.17b, 18a and 124a with polychrome and gold panels decorated with floral scrolls and ribbons, f.1b and 20b with illuminated headpieces, f.18b and 19a with illustrations of Mecca and Medina, in morocco binding decorated with gilt floral scrolls, with flap 19 by 12.2cm.

£ 5,000-7,000 € 5,700-7,900



61

61

A book of prayers, including an illuminated *Dala'il al-khayrat*, copied by Mehmed Rasim, student of Mehmed Zakhi, Jazira, Ottoman, dated 1285 AH/1868-69 AD

Arabic manuscript on paper, 82 leaves plus 4 fly-leaves, 13 lines to the page, written in fine *naskh* in black ink, keywords in red, ruled in gold, verses separated by gold pointed roundels, titles written in white *naskh* against a gold ground, within gold and polychrome floral cartouches, comments in the margins, 2 gold and polychrome double headpieces, f.19b and 20a with illustrations of Mecca and Medina, in brown binding decorated with gilt scrolls, with flap 16.5 by 10.6cm.

The commissioner of this fine prayerbook, Harif Ikmatbet, owner of a library in Medina, is named in the cartouche above the colophon alongside the illuminator, al-Haji Saleh Mehmed.

£ 3,000-5,000 € 3,400-5,700



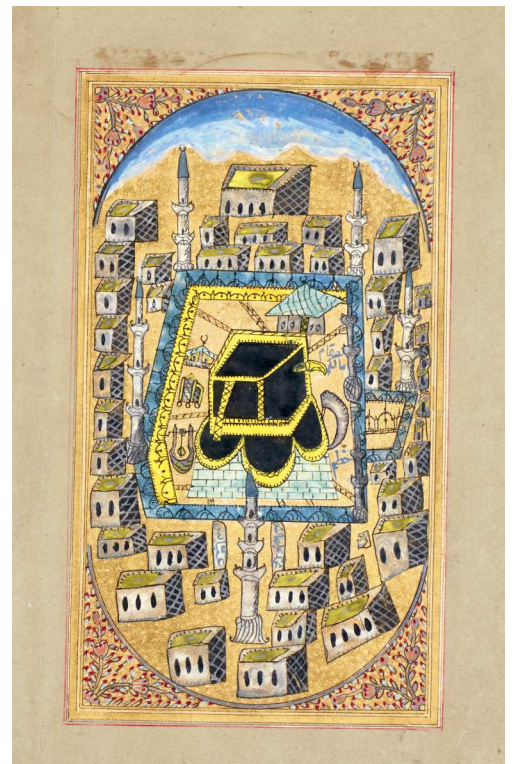
62

A book of prayers, including an illuminated *Dala'il al-khayrat*, copied by Hafiz Mehmed Amin, student of Hafiz Osman Kayishzade, Turkey, Ottoman, dated 1285 AH/1868-69 AD

Arabic manuscript on paper, 238 leaves, plus 6 fly-leaves, 13 lines to the page, written in *naskh* in black ink, titles in white *thuluth* against a gold ground within cartouches decorated with flower scrolls, ruled in gold and red, verses separated by gold pointed rosettes, opening gold and polychrome double page decorated with flowers and interlacing scrolls, 3 illuminated floral headpieces, margins with commentaries written diagonally, f.21b and 22a with illustrations of Mecca and Medina, Ottoman binding with gilt decoration, with flap 21.8 by 14cm.

The colophon reads: Hafiz Mehmed Amin, student of the father of Hafiz Osman famous as Kayishzade. Kayishzade moved to Istanbul where he studied calligraphy under Kadiasker Mustafa Izzet Efendi (d.1876) and later Muhsinzade Abdullah Bey (d.1899). He was probably the most famous calligrapher of the nineteenth century. For a full note on Kayishzade please see the following lot.

£ 30,000-50,000 € 33,700-56,500



f. 21b



63

A book of prayers, including an illuminated *Dala'il al-khayrat*, copied by Kayishzade Hafiz Osman Nuri Burduri, Turkey, Ottoman, dated 1308 AH/1890-91 AD

Arabic manuscript on paper, 146 plus 7 fly-leaves, 7 lines to the page written in neat black *naskh*, interlinear Ottoman Turkish in smaller *naskh* in red, ruled in gold and black, verses marked by polychrome and gold pointed roundels or rosettes, titles in white *thuluth* against a gold ground within cartouches decorated with polychrome floral scrolls, 2 illuminated headpieces, f.9a with a fine gold drawing of a bunch of flowers, 6 gold and polychrome illustrations including the tomb of the Prophet (f.29b), Mecca (f.30b), Medina (f.31a), and the Dome of the Rock (f.32a), occasional comments in the margins within gold vignettes, in Ottoman binding decorated with gilt floral and geometrical interlaces, with flap 22.6 by 14.8cm.

**This magnificent copy of the *Dala'il al-khayrat* is copied by the master Kayishzade Hafiz Osman and it is dated to the last years of his life, the pinnacle of his calligraphic career.**

Born in Burdur in the second quarter or the nineteenth century, Kayishzade moved to Istanbul where he studied calligraphy under Kadiasker Mustafa Izzet Efendi (d.1876) and later Muhsinzade Abdullah Bey (d.1899). A pious Muslim, he taught at elementary schools and used to be an imam during the month of Ramadan. He died on 4 Ramadan 1311 AH (11 March 1894 AD), while leading the *Tarawih* prayer, leaving his one hundred and seventieth copy of Qur'an unfinished (Safwat 2014, p.168). His balanced *naskh* and abilities as a calligrapher were so great that he was commissioned to produce a Qur'an then largely printed, whose each page ended at a verse, to facilitate memorising it for young student.

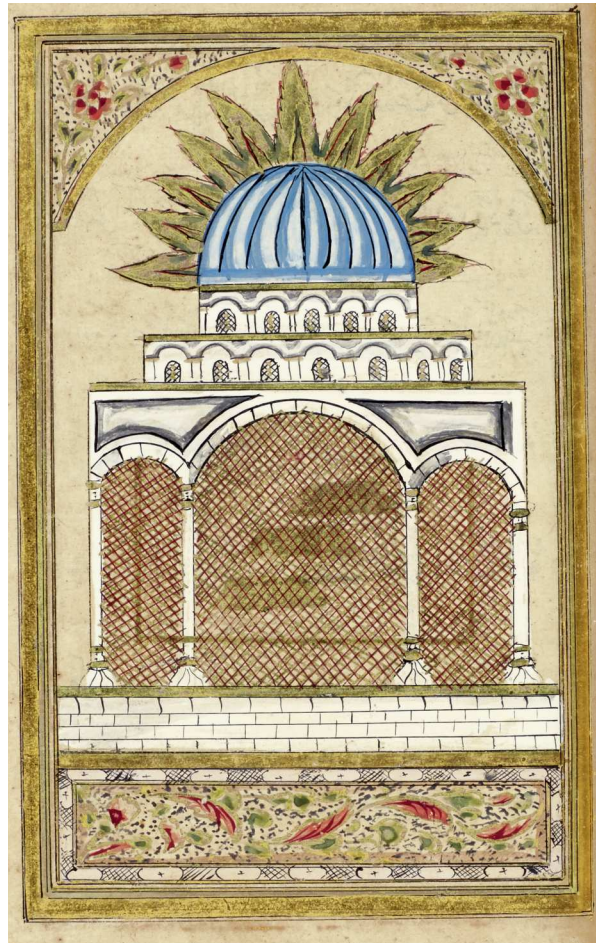
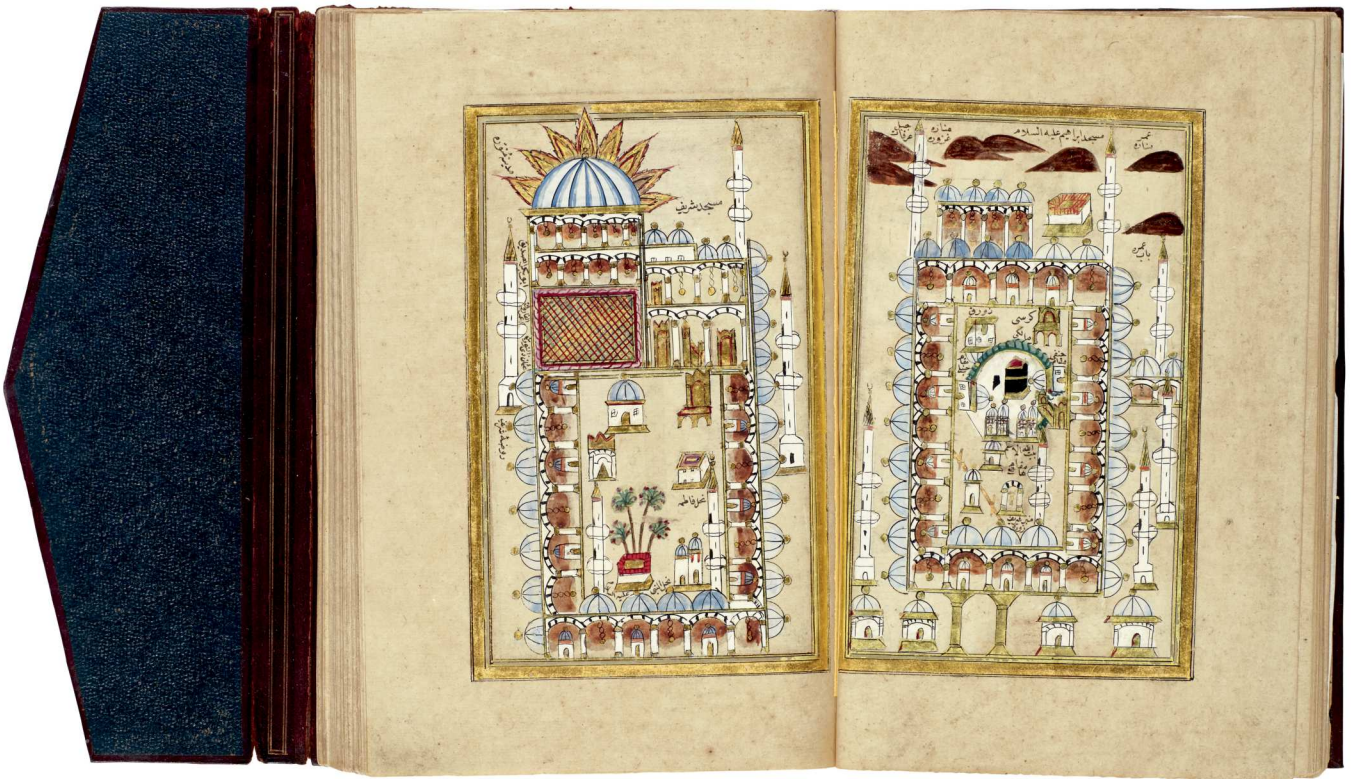
A Qur'an signed by him and dated 1306 AH/1889 AD is in the Istanbul University Rare Books Library (inv.no. A6656, Derman 2010, p.378), another dated 1307 AH/1889-90 AD is in the collection of Cengiz Cetindogan (inv.no.2604, Safwat 2014, p.168), and a further copy dated 1308 AH/1891 AD is now in the Topkapi Palace Museum Library (inv.no.YY895, Derman 2010, p.384).

The date in the colophon is misspelled, which is though not unusual. Another *ijazah* signed by Kayishzade bearing a date misspelled is published here <http://hattatlarimiz.blogspot.com/2018/01/hattat-omer-lutfiburduri.html>

The elegant and balanced *naskh* script in black is accompanied by a fine Ottoman translation in smaller red text. Signed on f.146a, the colophon reads the date 1[3]08, missing the number '3'. Another aspect worth noting is the lavish illumination throughout the whole manuscript. The two illuminated headpieces are decorated with *rococo* flowers with gold scrolls in the margins, illustrations of Mecca and Medina, four further illustrations depicting the *Rawdah* (the burial chamber of the Prophet) and the Dome of the Rock.

Another example of an Ottoman *Dala'il al-khayrat* with extensive illustrations is now in the Islamic Arts Museum, Malaysia (inv.no.2002.6.62, Barakat 2016, p.43).

£ 70,000-90,000 € 79,000-102,000





64

Nizami (d.1209 AD), *Khamsa*, copied by Mohammad ibn 'Aziz al-Targhashi (?), Persia, Turkman, dated 895 AH/1490 AD

Persian manuscript on paper, 353 leaves plus 4 fly leaves, 21 lines to the page, written in neat *nasta'liq* in black ink within 4 columns, ruled in gold, titles in blue against a ground of polychrome and gold foliage, gold and polychrome opening double page frontispiece, 5 gold and polychrome headings at the end of each section, **13 miniature paintings**, in brown stamped Persian binding 26.8 by 16.4cm. 19.5 by 10.5cm. text panel

**PROVENANCE**

Christie's, London, 28 April 1992, lot 104.

The style of the paintings as well as the opening bifolium are closely comparable with a *Khamsa* now in the Al-Sabah Collection, Kuwait (LNS 28 MS) (*Persian Painting*, p.290), dated 893 AH/1487-88 AD and another *Khamsa* sold in these Rooms, 11 December 1968, lot 149, dated 904 AH/1498-99.

An interesting of this manuscript is the choice of scenes represented, especially in the fourth book, the *Haft Paykar*. Rather than the usual depiction of Bahram meeting the princesses in the pavilions, the miniatures represent episodes told by the princesses to Bahram (see, for example, the illustration on f.204b and f.209b).

The illuminated headings appear as follows:

- F.1a: *Makhzan al-Asrar*
- F.30b: *Khusraw and Shirin*
- F.108b: *Layla and Majnun*
- F.162b: *Haft Paykar* (also known as *Bahramnama*)
- F.223b: *Sharfanama*
- F.308b: *Iqbalnameh*

The illuminated headings appear as follows:

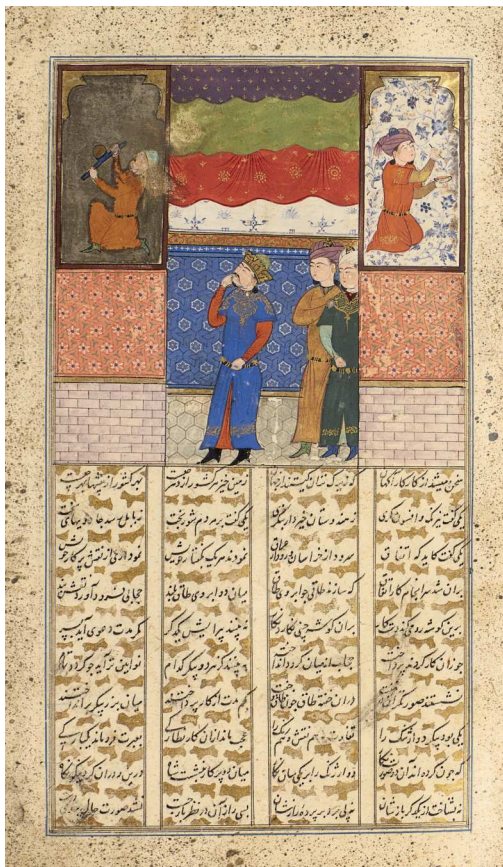
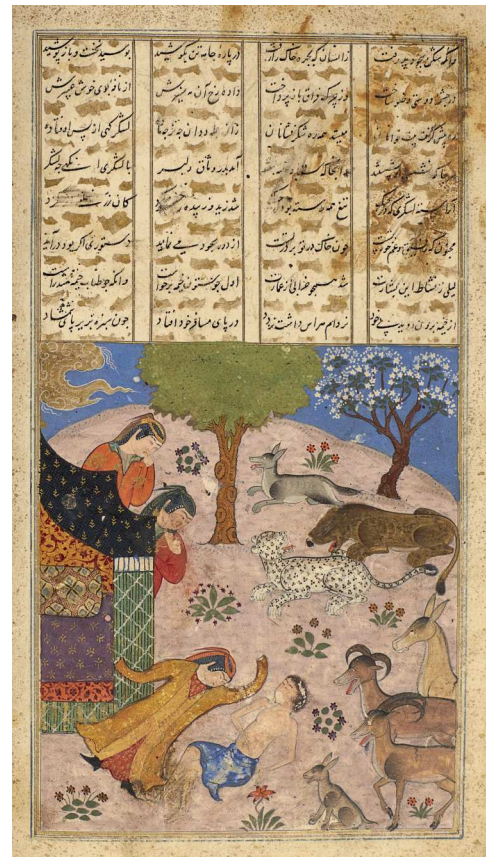
- F.24a: the story of a cruel king
- F.92b: Shirin visits Khusraw
- F.154b: Layla finds Majnun outside her tent and they swoon upon meeting
- F.177a: Bahram enthroned after having killed and taken the crown from the lions
- F.181a: Fitnah carries the ox upstairs being watched in amazement by Bahram

- F.204b: Prince Mahan consulting a sage
- F.209b: Prince Khayr seated in a landscape with his minister and the daughter of the king after having cured them of their ailments
- F.235a: Iskandar hears of the arrival of the Zangi army
- F.241a: Iskandar kills the Zangi King
- F.252a: Iskandar fights Dara's army
- F.261b: Iskandar sleeping with Hushanak, daughter of Dara
- F.286a: Iskandar observing the painting competition between the Roman and Chinese painters
- F.292b: Iskandar mounted and armed with his troop

The name Muhammad ibn 'Aziz al-Targhashi (?) is unrecorded and interestingly the date is only present at the end of the first book. An ownership seal on the last page reads *kalb-e 'Ali abi Taleb 1052 (1052 AH/1642-43 AD)* and another gives the name Muhammad Ja'far.

£ 30,000-40,000 € 33,700-45,000







65 part of the lot

65

Two leaves from a manuscript of Nizami's Khamsa: 1) the title page of Layla wa Majnun; 2) an illustration of Bahram Gur in the blue pavilion, Persia, Turkman, end of 15th century

1) gouache heightened with gold on paper, the painting surmounted by 10 lines of fine *nasta'liq* within 4 columns; 2) the leaf on the right hand side with 12 lines of fine *nasta'liq* surmounted by a gold and polychrome headpiece (2) leaves: 26.7 by 16.8 cm. painting: 20.3 by 10.2 cm.

**PROVENANCE**

H.K. Monif, New York, 1940s, thence by descent.

‡ £ 4,000-6,000 € 4,500-6,800



66

66

An illustrated leaf from Nizami's Khamsa: Majnun in the desert, Persia, Turkman, end of 15th century

gouache heightened with gold on paper, 10 lines to the page, written in *nasta'liq* in black ink within 4 columns painting: 20 by 11.1cm. leaf: 26.7 by 16.5cm.

**PROVENANCE**

H.K. Monif, New York, 1940s, thence by descent.

‡ £ 4,000-6,000 € 4,500-6,800



67

**Alishir Nava'i, Diwan, Persia, Safavid, mid-16th century**

Persian manuscript on paper, 72 leaves, 14 lines to the page, text arranged in 2 columns, written in *nasta'liq* in black ink, ruled in gold and blue, titles in gold or blue, f.1a with an illuminated *shamsa*, followed by an illuminated headpiece, numerous illuminated triangular panels, **3 miniature paintings**, later marbled card binding 20.3 by 13cm.

**PROVENANCE**

Possibly from the collection Hagop Kevorkian (collector label reading '1868 KHO').

The miniatures depict:

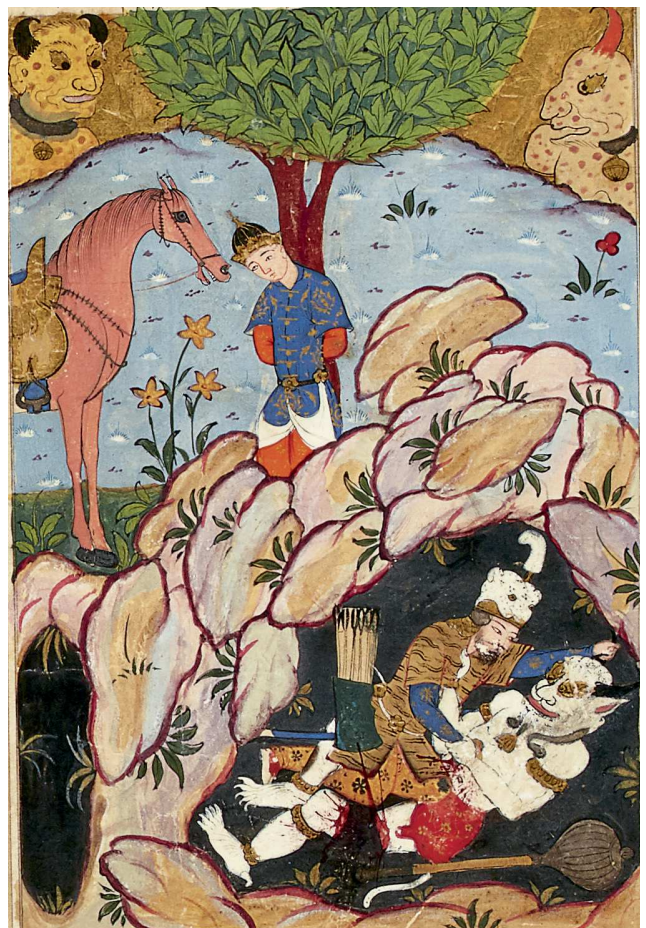
- F.14b: a ruler having an audience
- F.42b: a group of polo players
- F.54a: a ruler having an audience

£ 10,000-15,000 € 11,300-16,900





F.272b



F. 72b

68

**Firdausi (d.1020 AD), Shahnameh, Persia, Qazwin, Safavid, dated 985 AH/1577 AD**

Persian manuscript on paper, 472 leaves plus 3 fly-leaves, 25 lines to the page text arranged in 4 columns, written in *nasta'liq* in black ink, titles in gold, f.3b and 4a with gold and polychrome *shamsas* followed by an opening bifolium with 12 lines of *nasta'liq* within clouds against a gold ground, surrounded by polychrome and gold scrolls against a blue ground, **22 miniature paintings**, in contemporaneous gilt-stamped Safavid binding with fine polychrome doublures, with flap  
text panel: 23 by 13.8cm.  
leaf: 35.7 by 23.6cm.

**PROVENANCE**

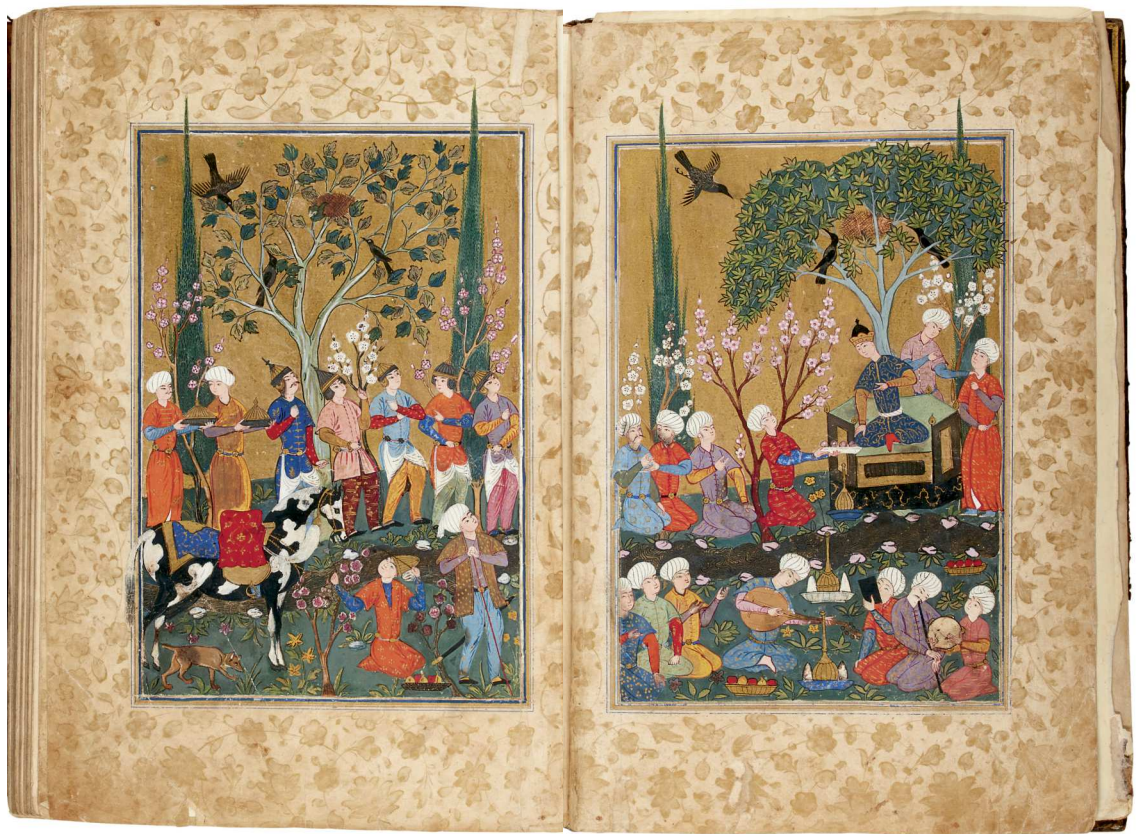
Christie's, London, 11 July 1974, lot 8.

This finely illuminated manuscript contains 22 illustrations as follows:

- F.1b & 2a: two paintings depicting a banquet
- F.15b: Jamshid teaching the crafts
- F.28b: Tur slays his brother Iris
- F.34b: Manuohir kills Salm
- F.64b: The battle of Turanians and Persians: Rustam carries off Afrasiyab's crown and girdle
- F.72b: Rustam kills the white div
- F.93b: Rustam slays his his son Sohrab
- F.101b: The fire ordeal of Siyavush
- F.135b: A party scene
- F.174b: Rustam pulls Khaqan off his elephant with his kamund
- F.181b: Rustam slays Puladwand
- F.217b: Rustam spares Barzu
- F.232b: Rustam witnesses an execution
- F.272b: Rustam shoots Shughad through a tree from the pit
- F.290b: Kay Khosrow puts to death Gersiwaz and Afrasiyab

- F.306b: Gushtasp slays the dragon
- F.331b: Shidah's head being cut off after his defeat in wrestling with Kay Khusraw
- F.347b: Arjasp killed by Isfendi
- F.380b: A battle scene
- F.404b: The execution of Faramurz by Bahman
- F.457b: The fight between Iskandar and Fur

**£ 30,000-50,000 € 33,700-56,500**





69

69

**A calligraphic album page signed by Shah Mahmud [al-Nishapuri], Persia, Safavid, first half 16th century**

Persian manuscript on paper, 4 lines written in black *nasta'liq*, laid down on a later album page with marbled borders, framed text panel: 14 by 8.2cm. leaf: 25.8 by 19.1cm.

For information about Shah Mahmud Nishapuri see lot 39.

£ 4,000-6,000 € 4,500-6,800

70

**A calligraphic panel signed by 'Imad al-Hasani (d.1615), Persia, Safavid, early 17th century**

Persian manuscript on marbled paper, written in bold *nasta'liq*, gold and red flowers, the borders in gold, blue and orange text panel: 28.5 by 19cm. leaf: 32.8 by 23.4cm.

**PROVENANCE**

Ex-collection Julius and Jay Bisno, California.

Mir 'Imad al-Hasani was one of the most celebrated *nasta'liq* calligraphers of Safavid



70

Persia. He was born in Qazvin, lived in Tabriz, and travelled extensively in the Ottoman lands, visiting the Hijaz, Baghdad, Damascus and Aleppo. Upon his return he joined the library of Farhad Khan Qaramanlu, a high Safavid official and art patron. After the murder of Farhad Khan, he eventually returned to Qazvin, copying manuscripts and calligraphic pages before moving to Isfahan where he found his way to the court of Shah 'Abbas I (r.1587-1629). Shah 'Abbas's special esteem for Mir 'Imad caused jealousy among other calligraphers and later accusations that he had Sunni tendencies finally cost him his life - he was murdered in 1554-5.

Numerous manuscripts and calligraphic pages by him are recorded and are dated between 972 AH (1564-65 AD) and 1024 AH (1615 AD) (Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol.ii, pp.518-538). An album page dated 1017 AH/1608-09 AD is in the Metropolitan Museum of Arts, New York (inv.no. 46.126.3); another is in the Royal Collection Trust (inv.no. RCIN 1005068.z) and a further example in the Russian Academy of Science, St Petersburg (inv.no. E-14, f.40v). Various calligraphic panels signed by him have been sold in these rooms, most recently on 19 October 2016, lot 169.

A similar calligraphic exercise is in the collection of Cengiz Cetindogan (inv.no.3217, illustrated in N. Safwat, *Understanding Calligraphy: the Ottoman Contribution*, London, 2014, vol.II, p.638).

± £ 3,000-5,000 € 3,400-5,700



71

71

**An illuminated calligraphic quatrain, signed by 'Imad al-Hasani, Persia, Safavid, dated 1016 AH/1607-08 AD**

Persian manuscript on marbled paper, 6 lines to the page, written in black *nasta'liq* within cloud bands against a gold ground, the upper right corner with polychrome interlacing scrolls, laid down on an album page with pink borders decorated with interlacing floral scrolls, framed text panel: 16.8 by 7.6cm. leaf: 26.4 by 16.2cm.

The quatrain is in praise of one with beautiful hand writing and is mentioned by Mehdi Bayani as possibly having been said by 'Imad himself after having been praised by the Safavid Shah 'Abbas (Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol.ii, p.524).

For more on the calligrapher 'Imad al-Hasani, please see footnote to previous lot.

£ 2,000-3,000 € 2,250-3,400



72

72

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Nahid, daughter of the Caesar arrives at Iskandar's court and the celebration of her marriage to Iskandar, Persia, Shiraz, Safavid, 16th century

gouache and ink heightened with gold on paper, 11 lines to the page above and below the painting, written in *nasta'liq* in black ink within 4 columns, ruled in gold, green, red and blue, the reverse with 25 lines to the page in black *nasta'liq*, framed text panel: 27.5 by 15.5cm. painting: 35.5 by 22.5cm.

**PROVENANCE**

Private collection, Lyon, France, early 20th century.

This illustrated leaf and that of the following lot originate from what must once have been an extremely lavish Shahnameh. Several leaves from this same manuscript were sold in these rooms, 24 April 2014, lots 53 and 54; 8 October 2014, lots 63 and 64.

£ 7,000-8,000 € 7,900-9,000



73

73

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Rustam distraught at killing his son Sohrab, Persia, Shiraz, Safavid, 16th century

gouache and ink heightened with gold on paper, 7 lines to the page above and below the painting, written in *nasta'liq* in black ink, within 4 columns, ruled in gold, red, green and blue, the reverse with 21 lines to the page in black *nasta'liq*, titles within polychrome and gold cartouches decorated with scrolls and split-palmettes, framed text panel: 28 by 16.3cm. painting: 37 by 22.3cm.

**PROVENANCE**

Private collection, Lyon, France, early 20th century.

£ 6,000-8,000 € 6,800-9,000



74

**A calligraphic album page, signed by 'Ali al-Husayni, Persia, Safavid, first half 16th century**

Persian manuscript on paper, the quatrain written diagonally in black *nasta'liq*, the panel decorated with polychrome and gold floral scrolls against a blue ground, encircled by 8 cartouches of black *nasta'liq* within clouds against a gold ground decorated with polychrome scrolls, the right margin with three illuminated devices, framed text panel: 20 by 12cm.  
leaf: 32 by 23cm.

Many calligraphers signed 'Ali al-Husayni but this delicate panel was likely to be copied by Mir 'Ali al-Harawi, one of the most famous *nasta'liq* calligraphers of the sixteenth century. Al-Harawi started working at the Timurid court of Sultan Husayn Baygara, where he was given the titles *sultani* and *katib a-sultan*. After the capture of Herat in 1528 AD he was taken to Bukhara by Uzbek 'Ubaydullah Khan where he died circa 1550.

His recorded works copied in both Herat and Bukhara are dated between 914 AH (1508-09 AD) and 951 AH (1544 AD) (Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol.2, Tehran, 1346sh, pp.493-516).

The cartouches in the margins are couplets from Sa'adi's *Gulistan*. An album page attributed to his period in Bukhara is in the Freer Gallery of Art, Washington (inv.no. F1939.50b), another is in the Aga Khan Museum, Toronto (inv.no.AKM255).

£ 7,000-10,000 € 7,900-11,300



75

**A rare portrait of Sultan Abdulhamid I (r.1774-89) resting on the Imperial Throne, Turkey, Ottoman, first half 19th century**

gouache heightened with gold on paper, framed 54.2 by 40.3cm.

An inscription on the back of this painting reads 'Sultan Hamid', identifying the sitter as Sultan Abdulhamid I (r.1773-89). This painting was probably part of a series made in Turkey for the European market.

A series from the nineteenth-century, comparable to the present portrait, is an album in the Mevlana Museum, Konya. The depiction of Sultan Abdulhamid I in this album is remarkably similar to the present portrait (Renda 1999, p.80-81). A scroll in the Topkapi Palace Museum (inv. no.H.1896) following the style of Ottoman court painter Kostantin Kapidagli, depicts all the Ottoman sultans from Osman I to Mahmud and illustrates a similar portrait of a ruler sitting on the imperial throne (Kangal 2000, p.503).

£ 5,000-7,000 € 5,700-7,900





76

76

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: the Indian envoy at the court of Anushirvan offers a tribute if anyone can discover how to play the Indian game chess, by Mu'in Musavvir, Persia, Safavid, 1077 AH/1666-67AD

ink and gouache heightened with gold on paper, 18 lines to the page above and below the painting, written in *nasta'liq* in black ink within 4 columns, the reverse with 27 lines of *nasta'liq* within 4 columns, framed painting: 16.2 by 15.8cm. leaf: 34.5 by 22.3cm.

This painting comes from a dismembered Shahnameh dated 1077 AH/1666-67, which was illustrated by the Safavid artist Mu'in Musavvir. 10 leaves were in the collection of Hans P. Kraus (Grube 1972, p.186-196), whilst thirty-four other leaves (thirty-three paintings, thirteen with the signature of Mu'in) were sold in these rooms, 6 December 1967, lot 210.

‡ £ 3,000-5,000 € 3,400-5,700



77

77

An illuminated album page: angels bowing before the newly created Adam, Persia or India, 17th century

gouache heightened with gold on paper, laid down on album page with gold borders decorated with animals and vegetation, verses in black *nasta'liq* painting: 18.5 by 14cm. leaf: 31.8 by 19.7cm.

This album page depicts a rare scene, the birth of Adam. The angels, all but Iblis, are represented bowing before God's creation, who lies naked on a flowering grass. Above the painting is written verse thirty from surah al-Hijr (XV): "So the angels prostrated - all of them entirely (v.31: except Iblis, he refused to be with those who prostrated)". Couplets of poetry from Nizami's

*Makhzan al-Asrar* and another undefined work are also reproduced above and below.

A similar scene is listed on f.9b of the *Majalis al-Ushshak* in the catalogue of the Persian manuscripts in the British Library (Or.11837; Safavid Persia, Shiraz, circa 1560s, Tittley 1977).

£ 3,000-5,000 € 3,400-5,700



78

78

**Dervishes under a tree in a rocky landscape, ascribed to Yusuf al-Husayni, Persia, probably Isfahan, mid-17th century**

watercolour and pencil on paper, mounted on an album page, the blue borders decorated with interlacing gold motifs, the reverse mounted with a page from Firdausi's *Shahnameh*, with 25 lines of text in black *nasta'liq* in 4 columns painting: 17 by 8.1cm. leaf: 32.8 by 21.4cm.

**PROVENANCE**

Sotheby's, London, 3 May 2001, lot 60. Ex-private collection, UK.

£ 6,000-8,000 € 6,800-9,000



79

79

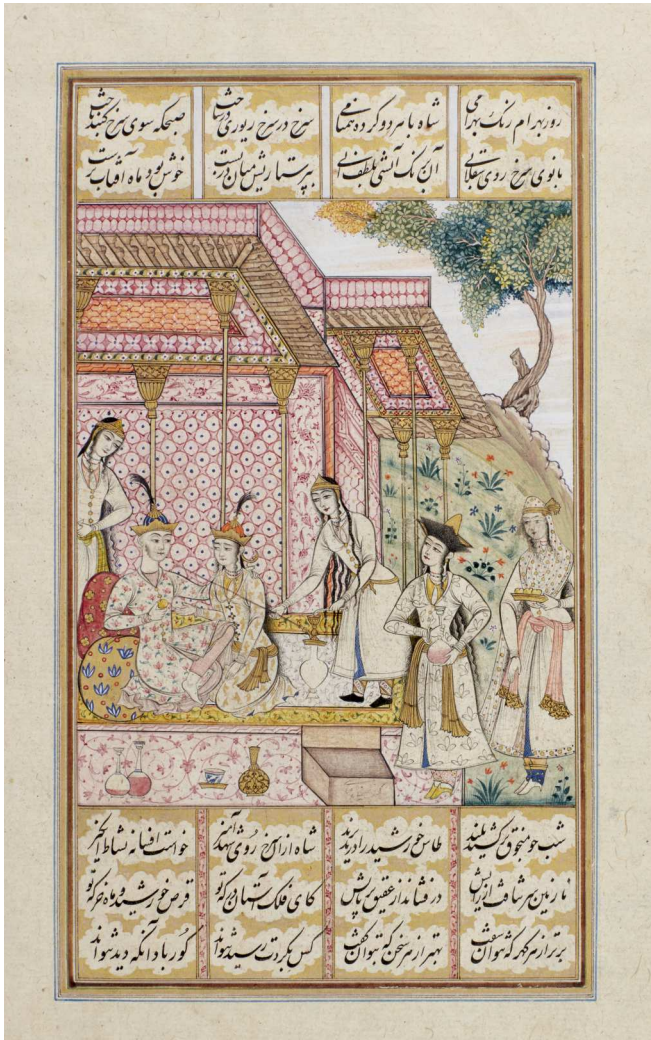
**An illustrated manuscript of poetry, Persia, Qajar, early 19th century**

Persian manuscript on paper, 27 leaves on coloured paper, 9 lines to the page, written in *nasta'liq* in black ink within clouds against a gold ground, ruled in blue, red, green and gold, illuminated panels throughout the text with gold scrolls against a blue ground, opening bifolium with gold and polychrome interlacing scrolls, f.27b with one miniature, f.1a with the Iranian export stamp dated 1343 AH/1924-25 AD, incomplete, loose, in later cloth binding 19.5 by 12cm.

**PROVENANCE**

H.K. Monif (d.1968), New York.

£ 2,000-3,000 € 2,250-3,400



80



part of the lot 81

80

An illustrated leaf from a manuscript of Nizami's Khamsa: Bahram Gur entertained in the red pavilion, Persia, Isfahan, mid-17th century

Ink and gouache heightened with gold on paper, text above and below the miniature written in four columns of *nasta'liq* script with interlinear gold, catchword in lower margin, reverse with a full page of text in 17 lines, heading in red in ruled panel, numbered on reverse '11', 'A', '37'. painting: 14.7 by 12cm. leaf: 33 by 20.8cm.

£ 3,000-5,000 € 3,400-5,700

81

Two illuminated leaves from Persian manuscripts: 1) Khosrow watches Shirin bathing, from a manuscript of Nizami's Khamsa, Persia, Safavid, 17th century; 2) an illustrated leaf from an identified Persian manuscript depicting a fallen man, Persia, Safavid, 16th century

gouache heightened with gold on paper, 1) with 6 lines of black *nasta'liq* above and below the scene; 2) with 23 lines of black *nasta'liq*, both pages' borders with gold scrolls

(2)  
1) 17.1 by 12.7cm.  
2) 17.8 by 8.9cm  
leaf: 31.1 by 17.5cm.

**PROVENANCE**

H.K. Monif (d.1968), New York, 1940s, thence by descent.

‡ £ 4,000-6,000 € 4,500-6,800



82

### A courtier petitions a ruler, India, Mughal, circa 1585-95

gouache heightened with gold on paper, mounted on an album page with pink and green borders decorated with gold scroll-work  
 painting: 19.7 by 13cm.  
 leaf: 27 by 20.7cm.

#### PROVENANCE

Ex-collection Julius and Jay Bisno, California.

This early Mughal painting shows a courtier petitioning a ruler on a palace terrace. An inscription on the reverse suggests that it depicts the painter Abd al-Samad being received by Emperor Humayun at Kabul in 1545, and attributes the work to Abd al-Samad himself. As far as the subject matter is concerned, the ruler shown here does not wear the characteristic Humayun-style turban, making this unlikely. However, he may be intended to represent a very young Akbar.

The miniature has been mounted with borders typical of albums assembled in Lucknow in the second half of the eighteenth century (see, for example, Sotheby's, London, 10 July 1968, lots 73-112).

‡ £ 10,000-12,000 € 11,300-13,500



83

### A prince on horseback hunting in a landscape, India, provincial Mughal, Awadh, circa 1770

gouache with gold on paper, mounted on an album page with inner borders of beige and green paper decorated with gold scroll-work, outer borders of cream paper decorated with gold flowers, numbered in Persian in upper right '26', reverse with an ownership inscription at upper edge naming Shuja' al-Dawlah  
 painting: 16.2 by 9.3cm.  
 leaf: 47 by 32.9cm.

#### INSCRIPTIONS

*sarkar-e navvab shuja' al-dawlah bahadur bahadur (sic) sahib*

The borders are typical of Awadhi work of the second half of the eighteenth century, and the reverse has an interesting ownership inscription naming Shuja al-Dawlah, the Nawab of Oudh who reigned from 1754 to 1775. Shuja al-Dawlah and his son Asaf al-Dawlah were active collectors of Indian miniatures, assembling albums containing works by the earlier Mughal masters as well as those by living artists. The inscription on the reverse of this page suggests that it was once part of one of these albums.

£ 4,000-6,000 € 4,500-6,800



84

84

**A prince watches an elephant fight from his palace, India, provincial Mughal, circa 1780**

gouache heightened with gold on paper, plain blue borders, inscription on reverse in English 'Jane Plymley 1790 from Jonathan Scott Esq of Netley'

25.8 by 38.5cm. including borders

**PROVENANCE**

Acquired by Jonathan Scott, secretary to Warren Hastings, before 1790. Gifted by Jonathan Scott to Jane Plymley in 1790.

See the online version of the catalogue for the biographies of the above.

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 4,000-6,000 € 4,500-6,800

85

**An illustrated and illuminated album page: Layla and Majnun, North India, Mughal, late 17th/18th century**

gouache heightened with gold on paper, mounted on an album page, with floral scrolls in gold and brown

painting: 15.4 by 10cm.

leaf: 25.2 by 15.4cm.

**PROVENANCE**

Ex-collection Georgine Shillard-Smith (née Northup Wetherill, 1873-1955), artist, collector and the founder of the Florida Gulf Coast Art Center. She was also the niece of the artist Elisha Kent Kane Wetherill.

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 3,000-5,000 € 3,400-5,700



85

## A Mughal nobleman riding through a landscape holding a hawk, India, Deccan, Bijapur, circa 1660-80

gouache and gold on paper, depicting a mounted nobleman holding a hawk on his right hand, a retinue with elephant following, within a landscape, inscription to the reverse 18.4 by 27.4cm.

**This is an important and rare equestrian portrait painted at Bijapur during the third quarter of the seventeenth century.**

It is close in style and palette to the well-known dynastic *darbar* scene *The House of Bijapur* by Kamal Muhammad and Chand Muhammad in the Metropolitan Museum of Art, New York (1982.213; see Zebrowski 1983, pl.XVII, Welch 1985, no.208, Haidar and Sardar 2011, frontispiece and cover detail). Indeed, the execution of the horse, the rocks and the trees in that work is very close to those in the present example. It also relates stylistically to other Bijapur works, including *A Princely Deer Hunt*, datable to circa 1660, in which the horses and palette again relate to the present work (see Welch 1985, no.207; Zebrowski 1983, no.115), and *Sultan Muhammad Adil Shah before a distant vista*, a mid-seventeenth century work by Muhammad Khan, son of Miyan Chand, where the background hills and trees are close to the present example (see Zebrowski 1983, no.94).

The identity of the mounted figure here is uncertain. By the time this work was painted, the Mughal overlordship of the Deccan was well-established and Mughal princes and officers were frequent visitors and residents. Furthermore, Mughal artistic influence was assimilated into Deccani art. The facial type of the main figure, as well as the composition in general, is clearly influenced by the Mughal school (for a closely related Mughal equestrian hawking scene of the same period in the India Office Library Collections, British Library, see Falk and Archer 1981, p.410, no.103; Losty and Leach, no.11). The figure wears a beard of a distinctly Mughal fashion associated with the reign of Shah Jahan and the early years of Aurangzeb's reign.

An inscription on the reverse gives the name Ja'far Khan. There were several noblemen and courtiers of the Shah Jahan and Aurangzeb periods with this name, but the two most likely are the Ja'far Khan who was *Mir Bakhshi* from 1647 onwards, and the Ja'far Khan who was *Umdat al-Mulk*, minister and governor towards the end of Shah Jahan's reign and Grand Vizier under Aurangzeb. A portrait of the former, by Chitarman of circa 1645 (British Museum, 1920.0917.0.13.36, see Beach and Koch 1997, fig.114, p.192) shows him to have had a similar physiognomy to the present figure, and other portraits of him, including numerous appearances in groups scenes in the *Padshahnama* and related works, confirm the similarity, albeit occasionally with a straighter nose (see Beach and Koch 1997, pages as indexed). The latter is shown in



detail

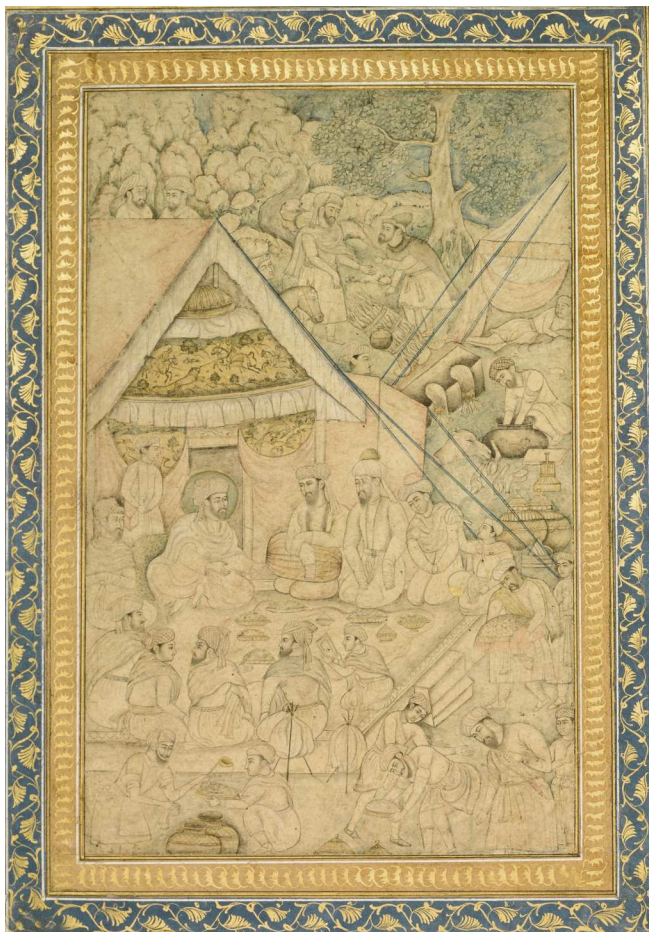
a Deccani portrait of circa 1670 in the Chester Beatty Library, Dublin (69.8, see Leach 1995, vol.II, pp.951-2, no.9.682, p.955, col.pl.138). The Deccani origin of this seated portrait perhaps provides a link to the present work, also of Deccani origin; however, even allowing for the much greater age of the sitter, the facial features are less akin, leaving the former courtier as the more likely match.

Since the inscription on the reverse has probably been written somewhat later than the execution of the painting itself, it is also possible that the figure here is meant to depict someone else, perhaps a royal figure, and it is worth noting that a closely related drawing of Shah Jahan carrying a hawk as he processes across a landscape with his army is in the Freer Gallery, Smithsonian Institution, Washington, D.C. (F1907.196, see <http://www.asia.si.edu/collections/zoomObject.cfm?ObjectId=3416>, where it is described as Mughal, although it is quite possibly Deccani in origin). The prince with the closest facial characteristics is Prince Dara Shikoh, Shah Jahan's eldest son and heir apparent, who is often shown with a very slightly more convex line to his nose, and with the same type of Shah Jahan-fashion beard as seen here (see, for instance: *Dara Shikoh* (one of four portraits on an album page), Sackler Gallery, Smithsonian Institution, Washington, D.C., S1986.421, see Beach 2012,

no.221; *Shah Jahan Receiving Dara Shikoh*, Los Angeles County Museum of Art, M.83.105.21, see Pal 1993, pp.282-3, (which clearly shows the slight difference between Dara Shikoh's visage and Shah Jahan's); *Dara Shikoh with a Tray of Jewels*, Victoria and Albert Museum, IM 19-1925, see Stronge 2002, pl.115; *Dara Shikoh with Mian Mir and Mulla Shah*, Sackler Gallery, Smithsonian Institution, Washington, D.C., S1986.432, see Beach 2012, no.36; *Dara Shikoh and Sulaiman Shikoh*, sale in these rooms, 16 June 2009, lot 2; *Portrait of Dara Shikoh*, Christie's, London, 10 October 2006, lot 166). A further very close resemblance can be seen in a small portrait in the Dyson Perrins album, included in this sale as lot 102. Dara Shikoh's brother, Prince Shah Shuja, also has the very slightly convex nose profile (see a portrait in the Chester Beatty Library, Dublin, Leach 1995, no.3.82, Wright 2008, no.81), and he is also a possible candidate for the subject here. However, if the painting does show a royal prince, which the symbolism of the mounted, hawking figure might imply, it is slightly odd that he is depicted without a nimbus, which portraits of royal princes of the Mughal dynasty would normally have. Thus the probability remains that it does indeed depict one of the senior Mughal courtiers named Ja'far Khan.

£ 70,000-90,000 € 79,000-102,000





87

87

**An illustrated and illuminated album page: a gathering around a Sufi saint, North India, Mughal, early 19th century**

watercolour and pencil heightened in gold on paper, the borders decorated with gold flowers, the reverse with 5 lines of *nasta'liq* and 2 lines of *naskh* in black ink on light marbled paper within clouds against a gold ground decorated with flowers

painting: 21.4 by 13.7cm.

calligraphy: 17.3 by 10.9cm.

leaf: 34.1 by 24.2cm.

This painting is an early nineteenth-century copy of a Mughal drawing, probably attributable to the first decades of the 1800s, North India, Delhi school. An almost identical Mughal scene, datable to circa 1600, was sold in these rooms, 26 March 1973, lot 17.

It is worth noting the presence of surah al-Fatiha (I) on the reverse of this album page, written in *nasta'liq* script on marbled paper. It is quite rare to find Qur'an verses executed in *nasta'liq* and the panel most likely pre-dates the drawing.

£ 4,000-6,000 € 4,500-6,800



88

88

**An illustration from a manuscript of Firdausi's Shahnameh: Bahram Gur and Azadeh in the hunting field, India, Mughal, circa 1600, repainted circa 1800 at Delhi**

gouache heightened with gold on paper, mounted on an album page with nineteenth-century floral borders, reverse with a central panel containing a floral design with birds, gold-flecked blue borders painting: 23.5 by 13.6cm.

leaf: 47.2 by 31.4cm.

**PROVENANCE**

Ex-collection Julius and Jay Bisno, California.





89

89

This miniature was once part of an early Mughal manuscript of the *Shahnameh* of Firdausi, the famous Persian epic in which the story of Bahram Gur and Azadeh features. Around two centuries later in Delhi the miniature was retouched – the faces being the most obvious result of this – and the two original text panels bearing the verses from the poem were overpainted. The text panels are still just discernible: the upper one runs across the golden sky above the purple rocks; the lower one is below the figures and purple rocks near the lower edge. At the same time the miniature was mounted on an album page with floral borders, imitating the general style of the Shah Jahan period.

‡ £ 3,000-5,000 € 3,400-5,700

### An illustrated and illuminated album page: a nobleman and maiden on a palace roof, India, Deccan, late 17th or 18th century

gouache heightened with gold on paper, the borders with marbled paper painting: 22.9 by 12.4 cm.  
leaf: 36.5 by 24.4 cm.

#### PROVENANCE

H.K. Monif (d.1968), New York, 1940s, thence by descent.

‡ £ 5,000-7,000 € 5,700-7,900



90

90

### A portrait of a prince, India, Deccan, early 17th century

gouache heightened with gold on paper, the borders with 10 lines of fine diagonal *nasta'liq*, bold *nasta'liq* couplets above and below the portrait painting: 12.1 by 6.7cm.  
leaf: 22.5 by 16.8cm.

#### PROVENANCE

H.K. Monif (d.1968), New York, 1940s, thence by descent.

The sitter of this portrait is unidentified, although an inscription above reads 'Huzuri', who could be possibly be identified with a *sayyid* from Qom who studied in Najaf (d.1591-92 AD).

The verses around this delicate portrait are *ghazals* and by Ahi Torshizi Jaghata'i, a sixteenth-century poet who moved to Herat and was a companion to Gharib Mirza, a son of the Timurid Sultan Husayn Bayqara (see F. Mojtaba'i, 'Ahi Torshizi', *The Great Islamic Encyclopaedia*, edited by K. Musavi Bojnurdi, vol.ii, Tehran, 1990, p.252). Two portraits from the same album were sold at Christie's, London, 26 October 2017, lot 186.

‡ £ 3,000-5,000 € 3,400-5,700



91

**A folio from an album assembled by Colonel Antoine Polier: a woman lying on the ground venerating fire, India, Mughal, Lucknow, circa 1770**

gouache with gold on paper, mounted on an album page with floral borders, inscribed in French beside miniature '22 Femme Indienne adoratrice du feu', reverse with a page of calligraphy in *nasta'liq* script consisting of Persian verses signed by Muhammad Baqir, floral borders painting: 11.1 by 16.5cm.  
calligraphic panel: 21.1 by 9cm.  
leaf: 35.6 by 24.7cm.

**PROVENANCE**

From an album made for Colonel Antoine Polier, Lucknow, late eighteenth century.  
Ex-private collection, London, 1970, purchased from Thomas Gibson.

This folio has the distinctive broad floral borders associated with pages from the albums assembled by Colonel Antoine Polier, one of the

greatest of early European collectors of Indian miniatures. 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 he had become Chief Engineer of the Bengal Army in Calcutta and Chief Architect for the Kingdom of Awadh, working within the Court of Nawab Shuja al-Daula. During his time in India, Polier collected a large number of Persian and Sanskrit manuscripts and Indian miniatures. Polier commissioned works himself as well as acquiring earlier works from others, and established a studio in Faizabad where he employed Mihr Chand as the chief artist. He assembled at least twelve albums of paintings and calligraphy, most of which were later acquired by William Beckford and several of which are now in the Museum of Islamic Art, Berlin.

For further discussion of Polier and his albums see Roy in Markel and Gude, *India's Fabled City, The Art of Courtly Lucknow*, Los Angeles, 2011, pp.176-181; 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 Albumblätter*, Leipzig, 1979, cat. nos.1, 11, 21, 39, 43 and 51; Weber, *Portrats und Historisches Darstellungen in der Miniaturensammlung des Museums fur Indisches Kunst, Berlin*, Berlin, 1982, pp.364-446.

For other Polier Album leaves at auction see Sotheby's, London, 12 December 1966, lot 12 (which has a French inscription in the same hand as the present example), 24 April 1979, lot 43, 6 October 2010, lots 80 and 81; 15 June, 2010, lot 5; 8 October 2014, lots 270-2, and 25 October 2017, lot 78; and Sotheby's, New York, 21 March 2012, lot 224; Christie's, London, 12 October 2004, lot 176, 25 May 2017, lot 98 (inscribed in French in the same hand as the present work); Christie's, New York, 16 September 2008, lots 472, 473 and 475 (all inscribed in French in the same hand as the present work).

**£ 15,000-20,000 € 16,900-22,500**



92

### A family of Bhils in a landscape, India, Deccan, early 18th century

ink and gouache heightened with gold on paper, inscribed in Persian at centre *tasvir majlis bhiilan kar hindustan* ('a picture of a gathering of bhils of Hindustan'), mounted on an album page with gold-decorated borders  
painting: 20.5 by 14.4cm.  
leaf: 35.3 by 25.9cm.

#### PROVENANCE

Ex-private collection, London, 1960s

This charming drawing of a family of Bhils in a landscape is unusual for the use of a strong green pigment on the skirts of the figures that stands out strongly against the background. The composition is dominated by a large flowering bush identifiable as a tamarisk. The artist has combined tribal and courtly themes, with traditional Bhil activities such as hunting juxtaposed with more refined elements such as elegant ceramic wine bottles and cups, bowls of fruit, and a daybed upon which reclines a female Bhil feeding her child.

£ 7,000-10,000 € 7,900-11,300



93

93

A portrait of a Deccani nobleman smoking a huqqa, India, Deccan, Hyderabad, circa 1800-20

gouache with gold on paper  
20.9 by 14.1cm.

**PROVENANCE**

Ex-collection of Sir Henry Russell, 2<sup>nd</sup> Baronet, British Resident at Hyderabad, 1811-20.  
Ex-private collection, London, 1960s.

A label on the reverse indicates that this portrait once belonged to Sir Henry Russell, who was British Resident at Pune from 1809 to 1811 and then at Hyderabad from 1811 to 1820. He had previously been secretary and assistant to James Achilles Kirkpatrick, the British Resident at Hyderabad from 1798 to 1805, and features prominently in William Dalrymple's *White Mughals* (2004). He no doubt acquired this Hyderabad portrait during one of his two postings in that city.

For similar portraits see Sotheby's, London, 4 May 1977, lots 353-4, 20 April 2017, lot 103; Christie's, London, 3 July 1980, lots 126-7, 23 September 2005, lot 71.

£ 3,000-4,000 € 3,400-4,500



94

94

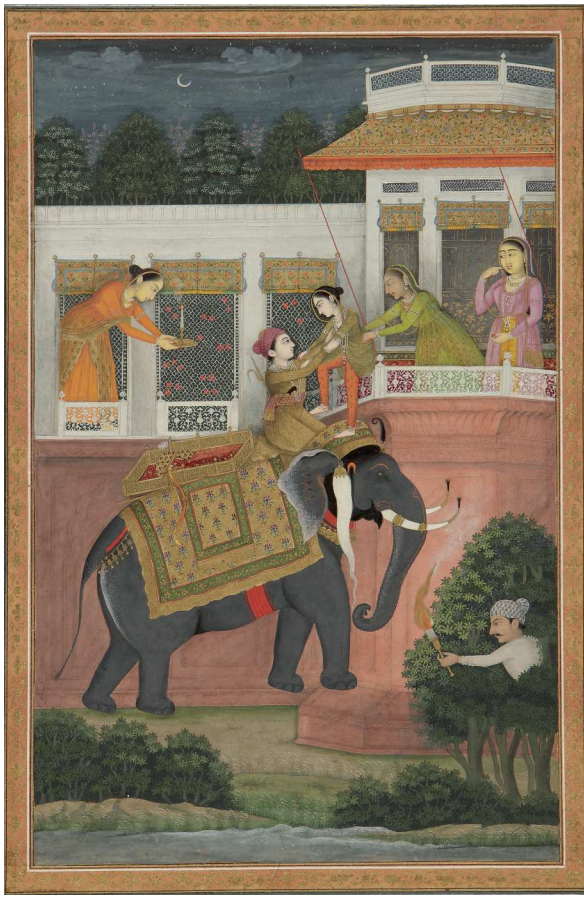
Lovers on a terrace watching a storm, India, Pahari, circa 1820-30

gouache heightened with gold on paper, orange spandrels decorated with gold scrolls, lower pink-speckled border with green cartouche containing four partridges  
28 by 19.5cm. with border

**PROVENANCE**

Ex-private collection, London, 1960s.

£ 4,000-6,000 € 4,500-6,800



95

95

Lovers meeting at night, North India, provincial Mughal, second half 18th century

gouache heightened with gold on paper  
 painting: 25.4 by 16.2cm.  
 leaf: 31.1 by 21.9cm.

**PROVENANCE**

H.K. Monif (d.1968), New York, 1940s, thence by descent.

Both the subject matter and the style in which this scene is painted is reminiscent of a painting sold in these rooms, 24 April 2013, lot 91.

‡ £ 10,000-15,000 € 11,300-16,900



96

96

A standing portrait of Rajah Padam Shah, North India, Rajasthan, probably Ghanerao, 18th century

gouache heightened in gold on paper, a Devanagari identifying inscription on the upper red border, framed  
 painting: 27 by 20cm.  
 leaf: 31 by 24cm.

**PROVENANCE**

Drouot Rive Droite, Paris, 17 October 1980, lot 240.

On the reverse the painting is also recorded in French collection: *Collection Bigay, juge, membre des Nations Unies, et Unesco.*

In the eighteenth century Ghanerao was a small but active *thikana* (town) on the borders of Mewar and Marwar. Its rulers, principally Pratap Singh (r.1714-20) and Padam Singh (r.1720-42) were

generous patrons of the arts and had established ateliers for paintings and drawings.

Several portraits and court scenes of Padam Singh survive, although standing portraits such as the present are rarer. A *darbar* scene depicting Padam Singh, ascribed to the artist Chhajju and dated 1725, is in the Prince of Wales Museum, Mumbai (inv.no.54.32, published in Archer 1960, pl.57), and a further painting, ascribed to Mannu and dated 1721, is in the Victoria & Albert Museum, London (in.no.IS.12-1978, published in Crill 1999 p.82).

A standing portrait of Padam Singh with an attendant is also in the National Museum, New Delhi (inv.no.58.27/24, published in Sharma 1974, pl.70, cat.68) and an undated painting of Padam with a child and two attendants is in the Sangram Singh Collection (Crill 1999, p.83).

£ 3,000-5,000 € 3,400-5,700



97

**An illustration from the Bhagavata Purana: The worship of Mount Govardhan, India, Malwa, late 18th/early 19th century**

gouache heightened with gold on paper, inscribed at top, red borders  
 painting: 31.8 by 15.2cm.  
 leaf: 34.6 by 17.8cm.

**PROVENANCE**

A note on the reverse states that the painting was 'Purchased with the help of Martin Lerner 1975 – curator at the Metropolitan Museum'.

This scene shows the episode from the chapter twenty-four of the *Bhagavata Purana* in which the cowherds, at the Krishna's suggestion, pay

homage to Mount Govardhan instead of Indra, circumambulating the mountain and making offerings of food. This apparent insult rouses Indra's wrath, and he summons storms to flood the land, but Krishna then lifts Mount Govardhan and uses it like a giant umbrella to protect his people.

The style of the painting shows a mixture of traditional aspects of Malwa painting established in the seventeenth century, such as the rock-forms and vegetation of Mount Govardhan, with elements influenced by Rajasthani painting, especially the Mewar schools of the late eighteenth century, such as the figure types and facial characteristics.

‡ £ 6,000-8,000 € 6,800-9,000



**A leaf from a Bhagavata Purana:  
Krishna slays Kansa, North India,  
probably Jammu, circa 1740**

gouache heightened in gold on paper, the reverse with a sketch and inscriptions  
painting: 24.4 by 14.9cm.  
leaf: 28 by 18.3cm.

This delicate and vibrant depiction of Krishna killing Kansa belongs to a well-known series from a Bhagavata Purana produced around 1740s and generally attributed to Jammu. Krishna is here grasping the hair of Kansa and pulling him down his throne in order to kill him. Although the layout of the scene recalls a painting now in the British Museum attributed to Basholi c.1730 (inv.nu.1966.7.25, Dallapiccola 1982, p.68) the colours of this painting are slightly lighter and the geometry of the scene is more delicate.

Between 1720-50 Jammu became the leading state in the surrounding hills area, controlling Bhoti, Basholi, Bhadu, Bandralta and Mankot. Archer distinguishes two different styles typical of the middle of 18<sup>th</sup> century: one school is affected by Mughal influences. Further to the sack of Delhi in 1739 in fact, many artists found asylum in royal courts in the Pahari Hills, the painter Nainsukh reached Jammu and by less than a decade (1748) was an established royal painter (Archer 1960, plate 81). The second school was influenced by the neighbor Basholi production although Jammu paintings are characterised by delicate and pale colours and simplified geometry (Archer, London 1960, pl. 79 and 80).

Pratapaditya Pal on the other hand attributes this series to Chamba rather than Jammu and associates it with the studio of Mahesh (Pal 1993, p.32), he also advances the hypothesis that the

two paintings now in the Jane Greenough Green Collection - which are part of the same series as ours - do not belong to a Bhagavatapurana series but to a group illustrating some events from the life of Krishna (Pal 1993, p.32).

Several leaves from this series have appeared on the market, mainly in these rooms, and they are all characterized by sketches on their reverse: four leaves were offered in these rooms, 15 October 1984, lots 110-113; other four illustrations were sold in these rooms, 28 April 1981, lots 159-162; six others were sold in these rooms, 17 December 1969, lots 159-164.

Two leaves from the same series and with sketches on their reversal as well, are published in Sam Fogg, Indian Paintings and Manuscript, Catalogue 21, London, 1999, pp.88-89.

£ 40,000-60,000 € 45,000-67,500



99



100

99

**A blue rock thrush on a flowering branch, India, Calcutta, Company School, circa 1800**

watercolour on European paper, inscribed at lower edge 'Dant Rangooa'  
visible area: 46 by 34cm.

The blue rock thrush (*Monticola solitaries*) is a resident and winter visitor. It breeds in north-west India and Pakistan and spreads further south in winter.

Two further studies from this album were sold in these rooms 17 June 1999, lot 83.

‡ £ 5,000-7,000 € 5,700-7,900

100

**A black-hooded oriole on a branch, India, Calcutta, Company School, circa 1800**

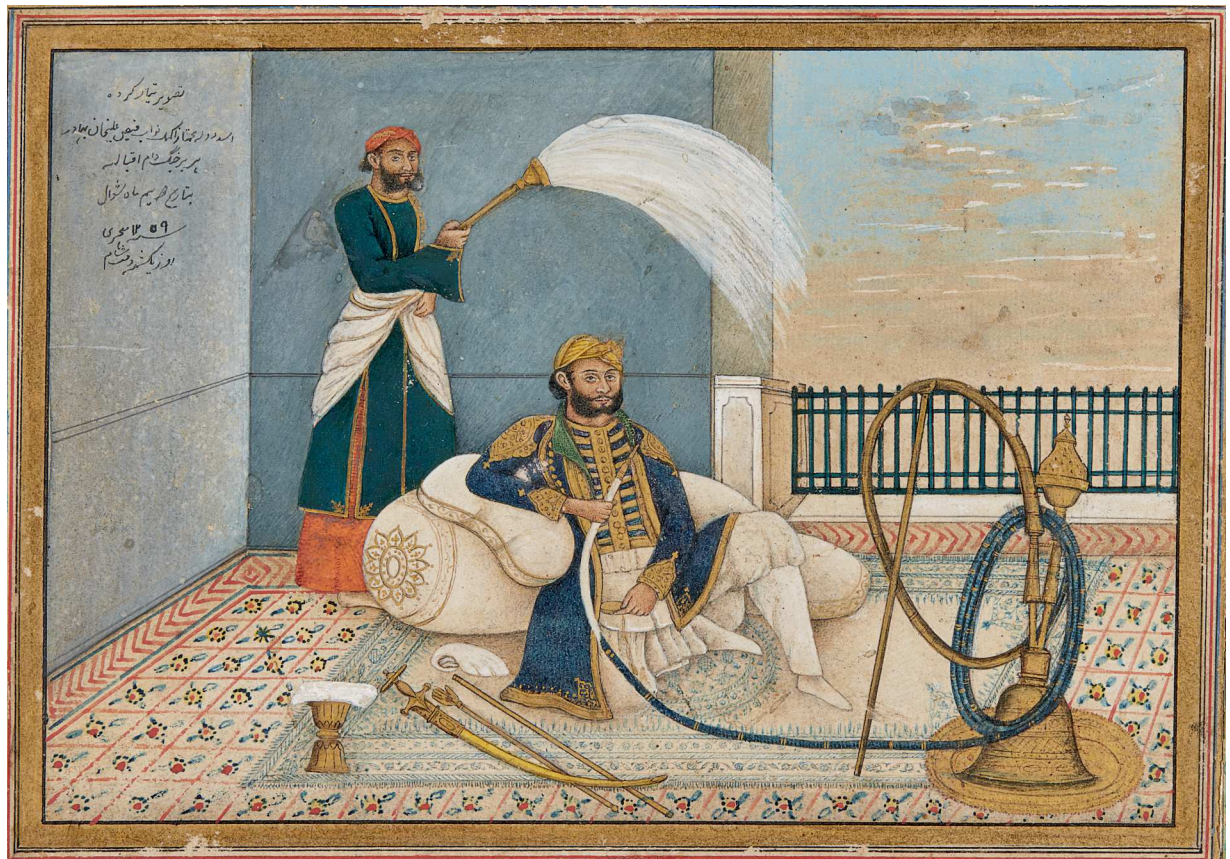
watercolour on European paper watermarked 'J. Whatman', inscribed in English 'Male Mango Bird. See Folio 49', and 'Peeluck', framed  
visible area: 32.4 by 28cm.

**PROVENANCE**

Eyre and Greig, London, July 1986.

‡ £ 4,000-6,000 € 4,500-6,800





101

PROPERTY OF AN AMERICAN COLLECTOR

**A portrait of Nawab Faiz Ali Khan Bahadur of Jhaggar (r.1835-45) smoking a huqqa, circle of Ghulam Ali Khan, India, Delhi region, dated 1259 AH/1843 AD**

gouache with gold on paper, the ruler sitting and smoking the hookah, an inscription on the top left corner, within a gold and green floral border painting: 12.8 by 18.6cm. leaf: 29.2 by 35.9cm.

**PROVENANCE**

Ex-private collection, New England. Among the old inventory numbers and inscriptions on the reverse is the name Pinto, written in pencil. A number of Indian miniatures belonging to a Mrs Maurice J Pinto were sold in Sotheby's sale of 17 July 1978, and it is possible that the inscription here refers to a member of the same family.

This is an interesting and rare portrait of the ruler of Jhaggar, painted in a style close to that of the well-known artist Ghulam Ali Khan. The closest comparison is a painting of Nawab Muhammad Abd al-Rahman Khan of Jhaggar (the son of the present sitter) signed by Ghulam Ali Khan and dated 1272 AH/1855 AD, sold at Sotheby's, London, 17 June 1999, lot 58 (again, 5 October 2011, lot 151). The general style is very similar, and the pose of the sitter, his clothes and looping huqqa bottle and pipe are almost identical.

Ghulam Ali Khan painted this ruler several times between 1845 and 1857. Two group portraits of the Nawab dated 1849 and 1852 depict him in durbar with officials, and show him with long hair (British Library, see Dalrymple and Sharma, *Princes and Painters in Mughal Delhi 1707-1857*, New York, 2012, cats. 77-78); another, dated 1849-50 (ibid, cat 76), shows him with short hair, riding a tiger. There are further examples, such as a hunting scene in the Victoria and Albert Museum (O3531.IS). In all the interior

scenes the general style is very similar to the present painting, as is the prominent huqqa. The decorative, late Mughal-style border of the present work is also similar to the two British Library pictures. There is also a painting of the same Nawab with a longer beard, again seated in a similar pose and with a prominent huqqa and similar attendant figures, part of a genealogical scroll sold at Christie's, London, 7 April 2011, lot 295, which may also have been by Ghulam Ali Khan.

The sitter in the present painting looks very like the Nawab Muhammad Abd al-Rahman of Jhaggar, but the inscription identifies him as Nawab Faiz Ali Khan Bahadur of Jhaggar (r.1835-45), the father of Nawab Muhammad Abd al-Rahman Khan, and supplies the date 1259 AH/1843 AD, two years before Faiz Ali Khan Bahadur died and was succeeded by his son.

‡ £ 8,000-12,000 € 9,000-13,500

**A portrait of Khosrow Parviz, circle of Mihr Ali, Persia, Qajar, dated 1217 AH/1802-03 AD**

oil on canvas with gilt details, with inscription on the left-hand side *Khusraw Parviz, 1217*, in wooden micromosaic frame  
97.8 by 64.5cm.  
111 by 79cm. framed

**PROVENANCE**

Mrs Volumé, Cape Town, 1950s.  
Desiree Picton-Seymour, thence by descent.

Khosrow Parviz was the last great king of the Sassanian empire, and is depicted in this portrait wearing a finely-embroidered dress adorned with pearls and precious stones, typical of the Fath 'Ali Shah period in which the work was executed (1217 AH/1802-03 AD). Kneeling upon a heavily ornamented carpet, there is a European clock on his right hand-side. He is identified thanks to an inscription to the upper right of the painting.

The present work relates to a series of portraits of revered Persian rulers and figures from the *Shahnameh* commissioned by Fath 'Ali Shah to decorate the palatial chambers of the *'Imarat-i Sadri* palace in Isfahan. Thanks to the accounts of European travellers in Persia in the first half of the nineteenth century, we know that these canvases were hung in the palace (see for example the writings of James Morier in 1808-09, J.S. Buckingham in 1825, and Charles Texier in 1839-40).

Fath 'Ali Shah commissioned his preferred court artist Mihr 'Ali to execute the series, whose signature can be found on at least three other paintings from the group. Two of these works, depicting Asfrasiyab and Genghis Khan were offered at Christie's in 1992, and are both now housed in private collections. Both these portraits were exhibited in the London showing of the exhibition *Royal Persian Paintings: 1785-1925* in 1999 and are published in Raby 1999, pp.49-51, nos.115 and 116, where he states that these paintings "...fill an important gap in the oeuvre of Mihr 'Ali, as well as helping us to reconstruct the historical context in which Fath 'Ali Shah wished his own image to be viewed."

The physical features of Khosrow, the attention to details in his robe and the surroundings, for example the light shadow around the pearls on the robe, all point towards the style of Mihr 'Ali. Of particular note is the similarity in the treatment of face of the present sitter to the young boy in the background of a monumental painting of King Jamshid, signed by Mihr 'Ali, offered at Sotheby's, London, 7 October 2015, lot 300. Other works signed by or attributed to same artist were sold in these rooms, 7 October 2009, lot 69, 9 April 2014, lot 87 (both depicting Fath 'Ali Shah) and 24 April 2013, lot 109 (depicting Crown Prince 'Abbas Mirza). Each of these three royal portraits portray the sitter with the typical broad shoulders, slim waist, and wearing regal dress comparable to that of the present painting.

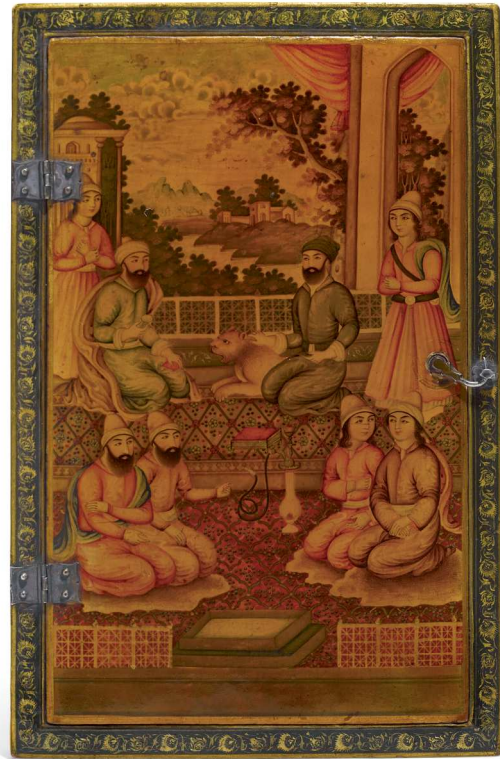
£ 25,000-35,000 € 28,100-39,300







103



104

103

Two lacquer penboxes, 1) signed by Isma'il; 2) signed by Zaman, Persia, Qajar, dated 1125 AH/1713-14 AD

both composed of lacquered papier-maché with rounded ends and sliding tray, one decorated with gilt panels featuring the Madonna and Child, and the other with scenes from the story of Sheikh San'an and the Christian maiden, bases with gold floral scrolls

(2)  
22.5cm; 23.5cm.

INSCRIPTIONS

1) signed: 'The work of Isma'il'  
2) signed: *ya sahib-i zaman! 1125*  
'O Lord of the Age! [i.e. the Twelfth Imam] 1125 AH (1713-14 AD)'

Please consult the online version of this catalogue for further information on Muhammad Isma'il and Muhammad Zaman.

‡ £ 4,000-6,000 € 4,500-6,800

104

A lacquer mirror case, signed by Najaf 'Ali, Persia, Qajar, dated 1284 AH/1867-8 AD

the lacquered papier-maché mirror case of rectangular form with hinged cover opening to reveal a mirror, decorated throughout with scenes of scholars at work, gold floral borders  
23.6 by 15.2 by 1.7cm.

INSCRIPTIONS

Signed: *ya shah-e najaf 1284* 'O the King of Najaf [Imam 'Ali] 1284 (1867-8 AD)'

On the back, on the book held by one of the seated figures: a part of the *nada 'Ali* quatrain and repeat of *ya 'Ali!* 'O 'Ali!'

Najaf 'Ali, or Aqa Najaf as he is also known, was one of the foremost artists of the mid-nineteenth century, specialising in lacquer-work. He often signed *ya shah-e najaf*, an honorific reference to the Imam 'Ali, who was buried in Najaf, Iraq. He is known for his depictions of portraits, animals, landscapes and copying from European prints. Not much is known about his life other than he was honoured with the title 'Chief Painter' (*naqqash-bashi*) by Nasir al-Din Shah (r.1848-96).

Please consult the online version of this catalogue for more on the artist.

‡ £ 3,000-5,000 € 3,400-5,700

AN EXCEPTIONAL OTTOMAN  
EROTIC MANUSCRIPT



A RARE OTTOMAN ILLUSTRATED EROTIC  
MANUSCRIPT

Shaykh Muhammad ibn Mustafa al-Misri, *Tuhfet ul-Mulk* (a Turkish translation of *Ruju al-shaykh ila sibah*, 'A Shaykh remembers his youth'), Turkey or Balkans, dated 1232 AH/1817 AD

Ottoman Turkish manuscript on paper, 209 leaves, 29 lines to the page written in one and two columns in *nasta'liq* script, headings in red, with double inter-columnar rules in red, margins ruled in red, **FOUR ILLUMINATED HEADPIECES** with gold floral decoration and sixty-four pages with **EIGHTY-FIVE MINIATURES ON VELLUM**, INCLUDING **39 FULL-PAGE, 45 HALF-PAGE AND ONE DOUBLE-PAGE ILLUSTRATIONS**, one printed map of the world inset, several vellum leaves laid down on paper, foliated in Persian throughout, gilt-stamped red morocco, each cover with a panel of padded black morocco.

£ 250,000-350,000 € 281,000-393,000

PROVENANCE

Sotheby's, *Fine Oriental Miniatures, Manuscripts and Qajar Paintings*, London, 4 April 1978, lot 120. Acquired in the above sale by a private collector Purchased directly from the above in 1979/1980 by current owner.

EXHIBITED

*Seduced: Art & Sex from Antiquity to Now*, the Barbican centre, 12 October 2007 - 27 January 2008.

LITERATURE

Leoni and M. Natif (ed.), *Eros and Sexuality in Islamic Art*, Farnham, 2013.

Wallace, M. Kemp and Bernstein, *Seduced: Art & Sex from Antiquity to Now*, London, 2007.

*The Ottoman Erotic*, episode 289 with Irvin Cemil Schickosted, Susanna Ferguson and Matthew Ghazarian, part of the Podcast series entitled 'Ottoman History Podcast': <https://itunes.apple.com/us/podcast/women-gender-and-sex-in-the-ottoman-world/id1027383770?mt=2>

The contents of the text are summed up by a free translation of the title 'A Shaykh remembers his youth', namely a collection of fanciful reminiscences of the adventures and romances of an inquisitive man. Although the name of the patron is not included, it is clear from the quality and quantity of miniature paintings that this manuscript was commissioned by a member of the nobility, who carefully edited the text and possibly is portrayed in some paintings. Three dates are present in the manuscript, 1187 AH (1779 AD), 1214 AH (1799-80 AD) and 1232 AH (1817 AD), indicating that the manuscript took many years to complete and was carefully edited.



## EROTIC LITERATURE IN OTTOMAN TURKEY

Ottoman erotic literature was a common *genre* and not frowned upon, as many today might mistakenly think. The genre of erotic literature developed from the sixteenth century onwards and erotic manuals, also known as *bahname*[1], were compiled and translated from various foreign traditions, mainly Persian and Arabic. Often these manuals were combined and integrated with others, making the identification of a single story or author very difficult. The vocabulary used in these manuals was also hybrid and a mix of different languages, with words imported from Arabic, Persian, Hindu, as well as more vulgar and popular sayings.

One of the most famous *bahname* in Ottoman times was titled *Ruju' al-Shaykh ila Sibah fi al-Quwwah 'ala al-Bah* ("The return on the old man to youth through the power of sex"). Originally based on an Arabic text from the thirteenth century[2], with a Persian translation as intermediary, this text was compiled and translated for the first time in Ottoman Turkish by the jurist Kemalpaşa-zade (also known as Ibn-i Kemal Paşa) for Sultan Selim I in 1519; later versions of the same text were translated and adapted by other scholars.[3]

Erotic literature was usually accompanied by more or less explicit paintings, whose degree of graphicness depended on the period in which they were produced – Ottoman society was fairly permissive in the sixteenth century, more conservative in the seventeenth and quite liberal in the eighteenth – so manuscripts produced in this last period show vibrant and explicit scenes, sometimes of the finest nature. **Our manuscript has an exceptional number of miniatures when compared with similar contemporaneous texts, and, uniquely, they are copied on vellum.**

### THE MANUSCRIPT

According to the introduction, this text is a compendium of several manuals. Although it started as a mere translation of the famed *Ruju' al-Shaykh ila Sibah fi al-Quwwah 'ala al-Bah* also known as *Tuhfat al-Mulk* (*Tuhfetü'l-Mülk*), the corpus was expanded to include other works (mainly three texts by Enderunlu Fazıl [4], the *Hubanname*, the *Zenanname* and the *Çenginame*) and presents itself as a sex manual divided into two sections, one dealing with men's sexuality and the second concentrating on women. This volume is particularly exceptional for three aspects in particular: its size and its medium, the strong involvement of its editor(s) and patron, and the incredibly large amount of high quality paintings. Other contemporary erotic texts, which have either been offered on the open market or are currently in museum collections, are all of considerably smaller size, with fewer miniatures, and painted only on paper. [5]

This manuscript combines both vellum and paper, making it an incredibly rare and expensive production for its time. The use of vellum for all the paintings is quite an unusual choice and deserves further commentary. As a material, vellum is not the ideal choice for painting; it retains colors less and is more likely to get damaged on the verso. Considered an expensive and out-of-the-ordinary material for the time, one may understand why vellum was chosen to illustrate this manuscript, signalling its importance









Although there is no dedication or named patron, we can infer from the size, use of expensive materials and quality of the miniatures, that this manuscript was reserved for the very high end of the market. Despite the fact that little is known about who read and used these manuals, several versions of the same text have survived, leading us to the conclusion that there was demand at different levels of society (with varying budgets). As noted by Shick[6], this manuscript is too accomplished to be a unique creation, but it is probably the top example of its kind.

The text has been written by more than one hand and completed at various stages: on f.205a two years are mentioned: one (in red) bears the date 1 Muharram 1187 AH (25 March 1779) and the city of Shumna (today Shumen, in north-east Bulgaria). This date refers to the completion of the first translation of the text *Tuhfat al-Mulk*, but it is not the final one.

The mention of the city of Shumna is worth noting: a prolific centre for calligraphy[7], its reference in our colophon attests to the fact that it was also probably a vibrant cultural center and the base for this first translation of the Persian original text.

The other date, below and in black, reads 15 H (probably read as Dhu'l-Haram) 1232 AH (26 October 1817). This date refers to the completion of the final translation and assembly of text. As mentioned above, this manual was not a mere transliteration from the Persian original, but was expanded and amplified with other manuals on human behavior.

The gap between the two dates in the colophon shows that this text has been carefully curated and it took the editor(s) more than four decades to complete. This long period and attention to details, along with some characters represented in the paintings - a point which we will analyse later in this essay - leads us to conclude that the commissioner was very much involved with the making and was keen to "customise" the text. A third date is also visible on the painting on f.83a where the year 1214 AH (1799-1800 AD) is written on the top right. The presence of a date on a painting leads us to assume that the corpus of illustrations commissioned to accompany the text was assembled over a long period of time (at least between 1799 and 1817 AD).

#### THE PAINTINGS

The paintings have been carefully integrated within the manuscript. While the hand that accompanies the pages with the paintings is different from the hand of most of the other pages, the editor(s) remained quite conscious of the need to integrate the paintings within the text, so pages were added to ensure the text flowed in its reading.

Multiple phases of completion for erotic manuscripts are not an anomaly. Two *Hamse-i Atâyî*, one in Istanbul (ref.no.5 at the end of this note) and one in Baltimore (ref.no.6 at the end of this note), both present later added miniatures: the colophon of the *Hamse* in Istanbul is dated 1691, but only one miniature is contemporaneous, while the other nine were added in the mid-eighteenth century.[8] The difference though in our case is that there is a conscious and

deliberate choice of which paintings to include and the subject represented.

The *Hamse* in the Walters Collection in Baltimore presents two sets of miniatures, one contemporaneous with the text and the second painted around seventy years after the completion of the text. This second set of paintings is interestingly more explicit compared to the first set, but less integrated within the text[9]. In contrast, the editor of our manuscript has carefully inserted the paintings within the text, adding extra writing if necessary and making sure that the whole experience flows naturally, without blank pages interrupting the reading.

One of the most interesting aspects of this manuscript is the presence and combination within the volume of different styles of paintings which supports the hypothesis that different ateliers worked on the commission. The bifolium depicting women in the hammam (f.78b and 79a) strongly recalls a painting by Abdallah Bokhari now in the Library of Istanbul University (ref. no.8644/15)[10]. The delicate figures of the women in the illustrations on f.71b and 76a are similar to the ones in a *Zenanamah* dated 1206 AH (1793 AD), now in the Library of Istanbul University (ref.no.2824-7315). Opposed to this Ottoman painting tradition, the dynamism of other scenes, the costumes and the rendering of the natural setting all point towards a different tradition influenced probably by foreign schools as well. One hypothesis that would account for this combination of different styles within a single manuscript, could be that all of these miniatures were expressively commissioned by one single individual, who assembled them throughout more than a decade and wanted the liberty to choose and customise the text with his preferred paintings. If this was indeed the case, then the making of the manuscript was indeed very personal to the patron and commissioner.

To understand fully the context in which these paintings were produced, it is necessary to note that gender was not considered a dichotomy in Ottoman Turkey[11]. Three distinctive groups need to be identified when talking about sexuality: men, women, and male youths. The man is at the centre of the encounter most of the time, but there are occasions where only male youths or women are the principal protagonists. As noted by Shick, there is fluidity in gender: youths will become men, and the main distinction within a sexual act lies between who is passive and who is active. Heterosexual and homosexual (mainly male) scenes are both present in equal number, and often the encounter is interrupted or supervised by other people. An interesting illustration, worth noting, is the one on f.184a: the page is divided into two scenes representing two women having sex. Lesbian scenes were not as common, and these two examples are definitely a remarkable and quite out of the ordinary representation of single sex love.

#### SETTINGS AND COSTUMES

The settings are varied, and include natural bucolic scenes, with bushes, trees and animals (see illustrations on f.31a; 104a, 113a, 116a, 153a); more intimate and private encounters, in

bedrooms and private rooms (see ill. on f.10a, 17a, 20a, 29, 51a, 111a and 112a), sometimes interrupted by a third party (see ill. on f.174a and 184b); while other scenes take place in public places, like a hammam (see ill. on f. 37a, 78b and 79a, 129b), a bakery (ill. f. 118a), or even a tomb (ill. f.115a). The scenes within architectural settings are incredibly detailed, especially f.82b and 83b which shows a rare night scene. Very few Ottoman paintings are set at night and this one is particularly remarkable for its finesse: a group of men stand in a courtyard holding lamps while a woman and a boy are visible through the windows, a delicate moon light also sheds some light on the scene. Another night scene is recorded in the *Zenanne* now in the British Library (Or.7094, f.51r), but the difference between the two paintings is striking, as in our miniature the effect of the lamp's light is visible in the projection of shadows on the wall and is definitely testament to the artist's technical skill in rendering the contrast between light and darkness.

The varied representations of costumes throughout the entire manuscript deserve further and more detailed study. Each costume and outfit of the various characters depicted helps to identify not only their nationality, but also their class and social status. Dignitaries and princes are present, wearing a distinctive royal outfit, with a turban and a mantel (ill. f. 17a, 112a, 127a, 201a), as are members of the court, identifiable by distinctive turbans (ill. f.31a, 31b, 42a, 43b, 123a, 123b, 124a, 124b, 125a, 125b).

A set of paintings depicts homosexual encounters among members of the army, each with a very distinctive uniform (ill. f. 41b, 42a), and some clearly European. Characters in other scenes, more or less erotic, are wearing distinctively Austro-Hungarian costumes, while groups of women clearly look British, with dresses and shawls common in eighteenth-century Britain (ill. f.71b and 76b). Interestingly and noteworthy, as it is not found in any other erotic manuscript, is a painting representing a Sultan, possibly Mahmud II (r.1808-39) on f.201a.

The decision to include figures dressed in diverse fashions and costumes can be connected with a literary genre common at the time, which dealt with men and women of different continents and a general taste and curiosity for European habits and costumes. As noted by Renda, "*the Ottoman sultans of the time were eager to establish political and economic relations with Europe. Ambassadors brought back new concepts that westernized the Ottoman courtly life and affected the tastes of the era, while a similar trend produced the wave of Turquerie in Europe.*" [12] Along with the previously mentioned *Hubanne ve Zenanne* (The Book of Beautiful Men and Lovely Ladies) by Enderunlu Fazıl (d.1810), which describes men and women from all the continents and describes their physical look and outfits [13], some of the outfits strongly recall costume albums which were widely spread at the time. These compendia included images of figures of multiple nationalities and class, dressed in their most well known outfits. The

main centre of production for these albums has been identified as Istanbul but European artists produced copies also in Britain and France. The album titled *The Costume of Turkey*, published in London by William Miller in 1804, is full of engravings depicting different members of the Ottoman society. From these engravings we can see some outfit which were clearly distinctive of a certain social class or role within the court, and many are clearly identifiable in our manuscript: the distinctive red dress, yellow-gold belt and tall red hat worn by the Silahdar Aga, sword bearer to the Sultan in this album [14] is the same worn by one of the men in the scene on f.128a.

#### THE PATRON

Another fascinating aspect of this manuscript is the presence in more than one miniature of the same character, similarly dressed and always wearing the same turban. The last leaf of the manuscript, after the colophon, bears a very interesting painting which is highly unusual for this context. It is a portrait of a standing man holding a bunch of flowers in his left hand and a black handkerchief in his right. He is probably in his late forties or early fifties, rather corpulent, with dark hair, pale skin, a small nose and very thin moustache. He is wearing a light blue coat, a striped shash around his waist, a white-dotted garment, red trousers and yellow shoes. Over his head he also wears a very distinctive turban, composed of a central dark blue base made of plisse, around which a white cloth is wrapped. The portrait is of fine quality and the only one of this kind in the manuscript, as the other scenes are mainly of erotic nature and always involve more than one character. When going through the paintings in the manuscript, one notices the same character, wearing an identical outfit, depicted in no less than three paintings, although he might be recognisable in other miniatures as well.

The first direct comparison with the standing figure is the man in f.34a, who is depicted seated in a restaurant eating fish while two women dance and a musician plays the violin. The seated man is wearing the same light blue coat, white-dotted vest, striped sash, yellow shoes and distinctive turban. His facial features are also very similar, pale and with a moon-shaped face, and the same thin moustache. There is no doubt in this instance that the two paintings depict the same individual. The same man is depicted on the lower painting on f.123a having a sexual encounter with a young man. Although he looks younger than in the other paintings, his facial features and clothes are identical. His appearance and turban are also similar to the man represented on f.124a. On f.128a our standing man is again present in an all-male group scene; although he is wearing a yellow vest (rather than a white-dotted one), all his other clothes, including the yellow shoes, are the same as the ones in the last painting on f.209a. Lastly, the same man, slightly older, is also represented on f.17a, in a heterosexual scene depicting him and a prostitute. He is wearing the usual red-trousers, yellow shoes, same turban, yellow vest and a more wintry blue coat with fur. Worth noting are also the facial features of the man in the hammam on f.37a, with a thin

moustache, very pale skin and rounded face, all features which recall those of the standing figure, although due to the lack of clothes in the scene, this is a less obvious parallel.

The turban in all these scenes is quite distinctive. In *the Costume of Turkey* by Miller, this typology of turban, with a central base made of plisse, around which a white cloth is wrapped, is documented in the Ottoman court and each colour seems to be distinctive of a certain position within the palace: green plisse is associated with the ushers, the red plisse with the Sultan's turban bearer and a dark blue, resembling the one worn by our standing man, with the Sultan's private secretary.

Surely it is no coincidence that the same man is represented in more than one painting. Could it be that the man portrayed at the end of the manuscript is the commissioner? Could he have asked to be represented in some of the paintings? And, as these scenes involve officers from the Ottoman court, could it be that he himself was working for the Sultan?

#### CONCLUSION

**This exceptionally rare manuscript is one of the most lavish copies of an erotic manual ever produced in Ottoman Turkey. Its large size, the use of expensive materials, and large amount of high quality paintings all point towards a high class of patron but also suggest that there was a market for erotic manuscripts throughout the Ottoman period. The hypothesis that it actually bears within its portraits of its patron is a unique feature found nowhere else in the known corpus of Ottoman illustrated literature [15].**

*A private catalogue for this lot is available upon request. We are grateful to Dr. Julian Raby for his assistance and guidance in writing this catalogue note.*

#### EROTIC TEXTS SOLD AT AUCTION:

Sotheby's, London, 9 October 1978, lot 104 'Atai. *Diwan, Turkish manuscript dated 1151 AH/1738 AD*

"*Turkish manuscript on paper, THIRTY contemporary Turkish miniatures, many of erotic nature*"

25.8 by 14.5cm.

Christie's, London, 18 June 1998, lot 179 *Tuhfat al-Mulk, Ottoman Turkey 1209 AH/1794-95 AD*

"*Turkish and occasional Arabic manuscript on polished buff paper, (...) with TWENTY full page miniatures, showing couples in amorous embrace and in various stages of nakedness.*" 33 by 20.2cm.

Christie's, London, 17 April 2007, lot 293 *Tuhfat al-Mulk, Ottoman Turkey circa 1750*

"*Ottoman Turkish on polished buff paper (...) with 50 miniatures showing couples in amorous embrace and various states of undress*" 21.3 by 14.6cm.

#### EROTIC TEXTS IN MUSEUMS AND PUBLIC



## LIBRARIES:

1. British Library, London, inv. no. Or.13882  
Hamse-i Atâyi, Istanbul dated 1151 AH/1738-39  
AD; ink and colour on paper.  
8.6 by 10.9cm.
2. Turkish and Islamic Art Museum, Istanbul, inv.  
no. Ms. 1969  
Hamse-i Atâyi, Istanbul, 1103 AH/1691 AD; ink  
and colour on paper.  
11.5 by 22.3cm.
3. Walters Art Gallery, Baltimore, MD, inv. no.  
W.666  
Hamse-i Atâyi, Istanbul dated 1133 AH/1721 AD  
ink and colour on paper; 39 MINIATURES  
11.5 by 11.8cm.
4. Topkapı Palace Museum, Istanbul, inv. no. R.  
816 Hamse-i Atâyi, Istanbul, dated 1141 AH/1728  
AD; in and colour on paper.  
10.5 by 11.3cm.
5. John Frederick Lewis Collection, Free Library of  
Philadelphia, Philadelphia, inv. no. O.97
6. Hamse-i Atâyi, Istanbul, 1720-1730's; ink and  
colour on paper.  
15.3 by 10.9cm.

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<sup>[1]</sup> *Bahname* were both medical and erotic treatises at the same time, dealing with both the physiological aspects of sex such as contraception, cures and remedies or aphrodisiac recipes, as well as more explicitly erotic subjects as sexual positions. Artan and Schick, 2013, p.158.

<sup>[2]</sup> The original Arabic text was attributed to Ahmad bin Yüsuf al-Tifashi (1184-1253). Artan and Schick, 2013, p.158.

<sup>[3]</sup> Artan and Schick record three further translations of this text, by Gelibolulu Mustafa Âli, ca. 1569; another version is recorded to have been offered to Na'ti Mir Mustafa b. Hüseyin Paşa (d.1718) and a fourth one was translated at the same time by Mustafa Ebu'l Feyz et-Tabib. Artan and Schick, 2013, p.159.

<sup>[4]</sup> Enderunlu Fazıl (1757-1810) also known as Fazıl Bey, lived in Istanbul at the end of the 18th century, during his stay at the Ottoman court he composed the *Hubanname* (Book of Beauties), a text describing different types of boys from all over the world, and later its 'sequel', the *Zenanname*, on women.

<sup>[5]</sup> Please see the end of this essay for a list of erotic texts recorded in libraries and offered on the open market.

<sup>[6]</sup> The Ottoman Erotic, episode 289 with Irvin Cemil Schick, Susan Ferguson and Matthew Ghazarian, part of the Podcast series 'Ottoman History Podcast'.

<sup>[7]</sup> Although most of the texts attributed to this area are of a religious nature, it is interesting to note that this city must have been a centre for manuscript production of different types, see Khalili 2009, p.222.

<sup>[8]</sup> Renda 1981, p.18.

<sup>[9]</sup> The original text is dated to the 1720-1730s and some miniatures are clearly comparable to a copy now in the Topkapı dated 1728 (7), while others are attributable to the end of the 18th century and painted on pages without text. Artan and Schick, 2013, p.164.

<sup>[10]</sup> Edhem and Stchoukine, 1933, p.23, fig.21.

<sup>[11]</sup> The Ottoman Erotic, episode 289 with Irvin Cemil Schick, Susan Ferguson and Matthew Ghazarian, part of the Podcast series Ottoman History Podcast.

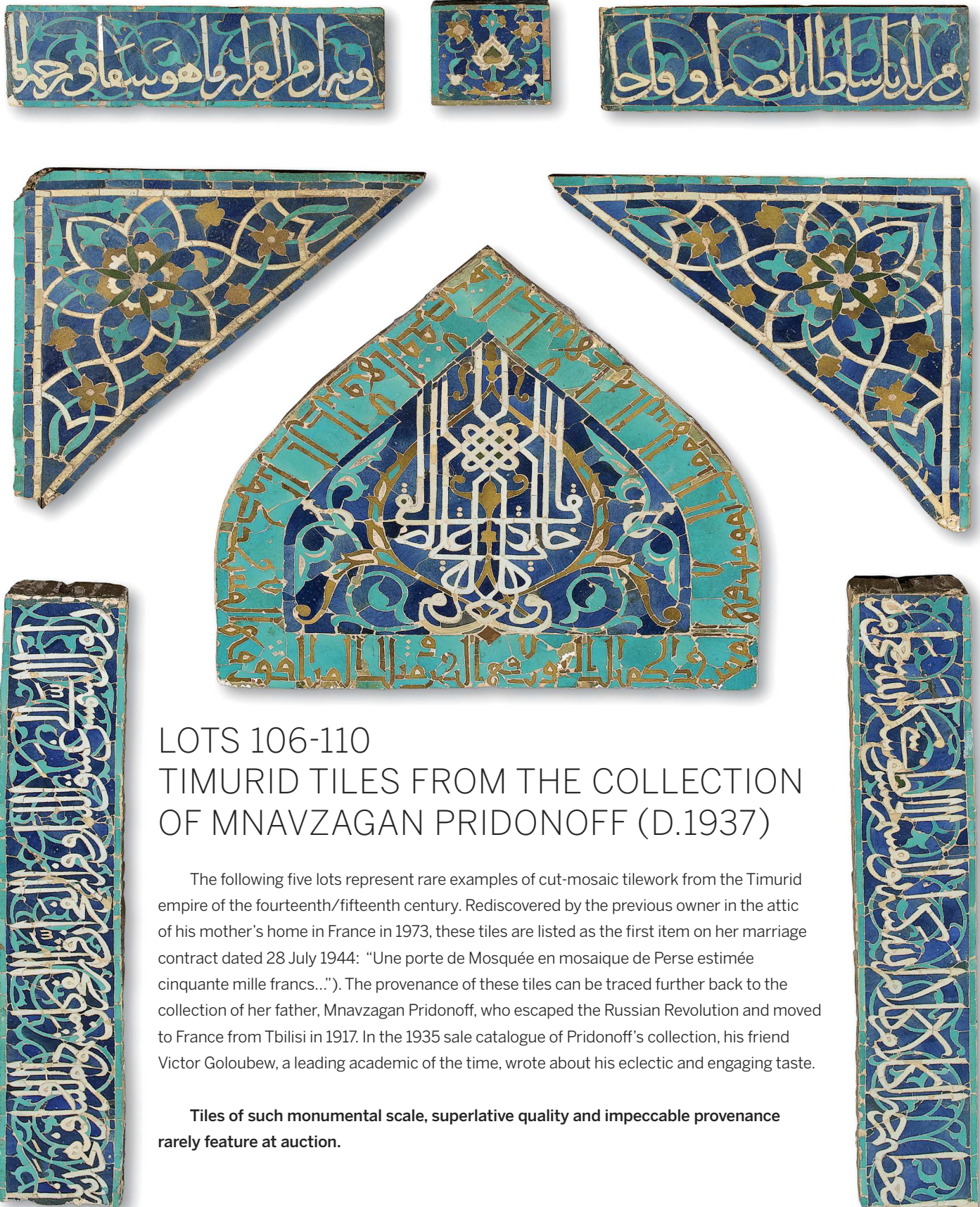
<sup>[12]</sup> Renda, 1981, p.15.

<sup>[13]</sup> The only illustrated manuscript which includes both the *Hubanname* and *Zenanname* is dated 1206 AH/1793 AD, IUK, T.5502, Bağcı, Çağman, Renda and Tanını, 2010, p.279.

<sup>[14]</sup> The full album is published online: [http://world4.eu/costume-of-turkey/#Detail\\_The\\_costume\\_of\\_Turkey\\_by\\_Octavian\\_Dalvimart](http://world4.eu/costume-of-turkey/#Detail_The_costume_of_Turkey_by_Octavian_Dalvimart)

<sup>[15]</sup> As this catalogue is being printed, Frankie Keyworth, MA student from SOAS is planning to make this manuscript the subject of her MA dissertation.





## LOTS 106-110 TIMURID TILES FROM THE COLLECTION OF MNAVZAGAN PRIDONOFF (D.1937)

The following five lots represent rare examples of cut-mosaic tilework from the Timurid empire of the fourteenth/fifteenth century. Rediscovered by the previous owner in the attic of his mother's home in France in 1973, these tiles are listed as the first item on her marriage contract dated 28 July 1944: "Une porte de Mosquée en mosaïque de Perse estimée cinquante mille francs..."). The provenance of these tiles can be traced further back to the collection of her father, Mnavzagan Pridonoff, who escaped the Russian Revolution and moved to France from Tbilisi in 1917. In the 1935 sale catalogue of Pridonoff's collection, his friend Victor Goloubew, a leading academic of the time, wrote about his eclectic and engaging taste.

**Tiles of such monumental scale, superlative quality and impeccable provenance rarely feature at auction.**

## A monumental Timurid cut tile mosaic mihrab panel, Central Asia or Persia, 14th/15th century

the arch-form panel composed of polychrome fritware including white, shades of blue, turquoise, ochre and green, featuring a central mirrored calligraphic design within a foliated ground, with an inscriptive border 92 by 96 by 6cm.

### PROVENANCE

Ex-collection Mnavzagan Pridonoff (d.1937), Tbilisi and Paris.

These tiles are named on the inventory of the previous owner's mother on her wedding contract dated 28 July 1944 (first work to be itemised). Rediscovered by the previous owner in his mother's home, France, 1973.

### INSCRIPTIONS

In the centre, in mirrored-form: 'I have put my trust in my Creator'

In the border, in Kufic: A hadith of the Prophet (one with a variation): 'Believer in the mosque is like fish in water and the heretic in the mosque is like a bird in the cage'

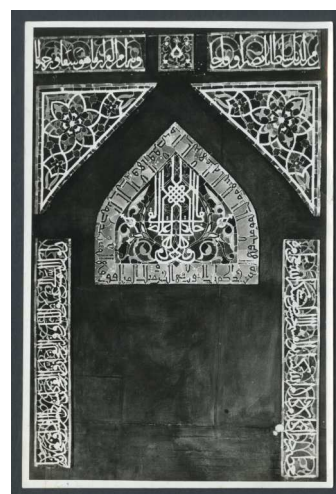
It is most likely that these tiles were created under Timurid patronage (1389-1501). Known for their extensive architectural projects, the Timurids were responsible for building many religious institutions. It is difficult to say for which monument these tiles would originally have been intended since so many have been destroyed by earthquake and other natural as well as man-made disasters, but it is possible that they were part of a mosque or madrasa as they compare closely to the impressive prayer niche now in the Metropolitan Museum of Art (inv. no.39.20). Originally forming part of the courtyard of the Madrasa Imami, in Isfahan, the Metropolitan mihrab panel is dated 754 AH/1354-55 AD. Comparisons with the present panels can be drawn with the distinctive palette, notably using various shades of blue and turquoise cut-glazed tiles into which the white and ochre inscriptions are laid. Both examples mix a more fluid, *naskh* calligraphic style with more angular Kufic. The present mihrab panel even features a mirrored-form of calligraphy at its centre. The text itself, comprising chapters of the Qur'an as well as a particular Hadith from the Prophet: 'The Believer in the mosque is like a fish in water and the heretic in the mosque is like a bird in the cage' allows us to speculate as to their likely architectural context. Although this phrase does not appear in Persia, it was used under the Ottomans, suggesting a possible foreign influence. The scribe's name: 'Abu'l-Qasim al-Hasan al-Tusi, which appears on lot 107, also allows us to contextualise these tiles, and potentially trace them back to the town of Tus, North East of Mashhad, the birthplace of Firdausi and the Haruniyah, so named after

Harun al-Rashid. The decorative scheme of the Haruniyah's impressive entrance echoes closely the arrangement of these tiles.

Further examples include the architectural fragments from the Shrine of Zayn al-Mulk, Isfahan, dated to 1480-81, now respectively in the Arthur M. Sackler Gallery and the Brooklyn Museum (inv. no.77.196.3). These and other dated examples help to establish a chronological framework from the late fourteenth to the end of the fifteenth century for the production of these pieces, and although Persia represents the most likely place of creation, Central Asia must also be considered. Notable comparisons can be drawn with the Gur-I Amir in Samarqand (circa 1405-15): compare, for instance, a calligraphic panel in the State Hermitage Museum, Leningrad, inv. AFR-4992 (T.W.Lentz and G.D. Lowry, *Timur and the Princely Vision, Persian Art and Culture in the Fifteenth Century*, Los Angeles County Museum of Art, 1989, cat. no.8). Another close example is a panel from the entrance iwan of the madrasa of Ulugh-Beg ibn Shahruxh in Samarqand, circa 1417-20, which relates closely to the illuminated frontispiece from an anthology copied for Iskandar-Sultan ibn Umar-Shaykh, Shiraz, dated 813 AH/1410-11, underscoring the dissemination of an imperial style across the Persian and Central Asian lands ruled by the house of Timur Lenk (ibid. p.140, fig.44 and fig.45).

**Tiles of such monumental scale, superlative quality and impeccable provenance rarely feature at auction. The last two notable works were sold in these rooms, 11 October 2006, lot 126 and 4 October 2011, lot 41. All of these examples, and notably the present lots, bear witness to the scale and ambition of the great building projects that flourished under Ilkhanid and Timurid patronage in the late fourteenth and fifteenth centuries.**

W £ 80,000-120,000 € 90,000-135,000



The ensemble of tiles as exhibited in Mnavzagan Pridonoff's home, circa 1930





107

A long Timurid cut tile mosaic calligraphic panel, with signature of the scribe Abu'l-Qasim al-Hasan al-Tusi, Central Asia or Persia, 14th/15th century

the long rectangular panel composed of polychrome fritware including white, shades of blue, turquoise and green, featuring a calligraphic inscription within a scrolling foliate ground 131.8 by 22 by 5cm.

**PROVENANCE**

Ex-collection Mnavzagan Pridonoff (d.1937), Tbilisi and Paris.  
 These tiles are named on the inventory of the previous owner's mother on her wedding contract dated 28 July 1944 (first work to be itemised).  
 Rediscovered by the previous owner in his mother's home, France, 1973.

**INSCRIPTIONS**

The last word of, most probably of a verse from the Qur'an, which occurs 36 times (and it does not appear in chapter XVII)

Followed by: 'The best words are words of God'  
 Followed by the signature of the scribe: 'Abu'l-Qasim al-Hasan al-Tusi'

A suggested translation of the last part: 'May God acknowledge the efforts [of the scribe in following] His command'

W £ 50,000-70,000 € 56,500-79,000







107

108

**A long Timurid cut tile mosaic calligraphic panel, Central Asia or Persia, 14th/15th century**

the long rectangular panel composed of polychrome fritware including white, shades of blue and turquoise, featuring a calligraphic inscription within a scrolling foliate ground 131.8 by 22 by 5cm.

**PROVENANCE**

Ex-collection Mnavzagan Pridonoff (d.1937), Tbilisi and Paris.

These tiles are named on the inventory of the previous owner's mother on her wedding contract dated 28 July 1944 (first work to be itemised). Rediscovered by the previous owner in his mother's home, France, 1973.

**INSCRIPTIONS**

Qur'an, chapter XVII (al-Isra'), part of verse 78 and the beginning of verse 79.

W £ 40,000-60,000 € 45,000-67,500



108



109

Two Timurid cut tile mosaic  
spandrels and a tile, Central Asia or  
Persia, 14th/15th century

the two triangular spandrels composed of  
polychrome fritware including white, shades of  
blue, turquoise, ochre and green, with a stylised  
floral design, the square tile also composed of  
polychrome fritware

(3)

spandrels: 75 by 74.5 by 5cm; 74 by 74 by 5cm.

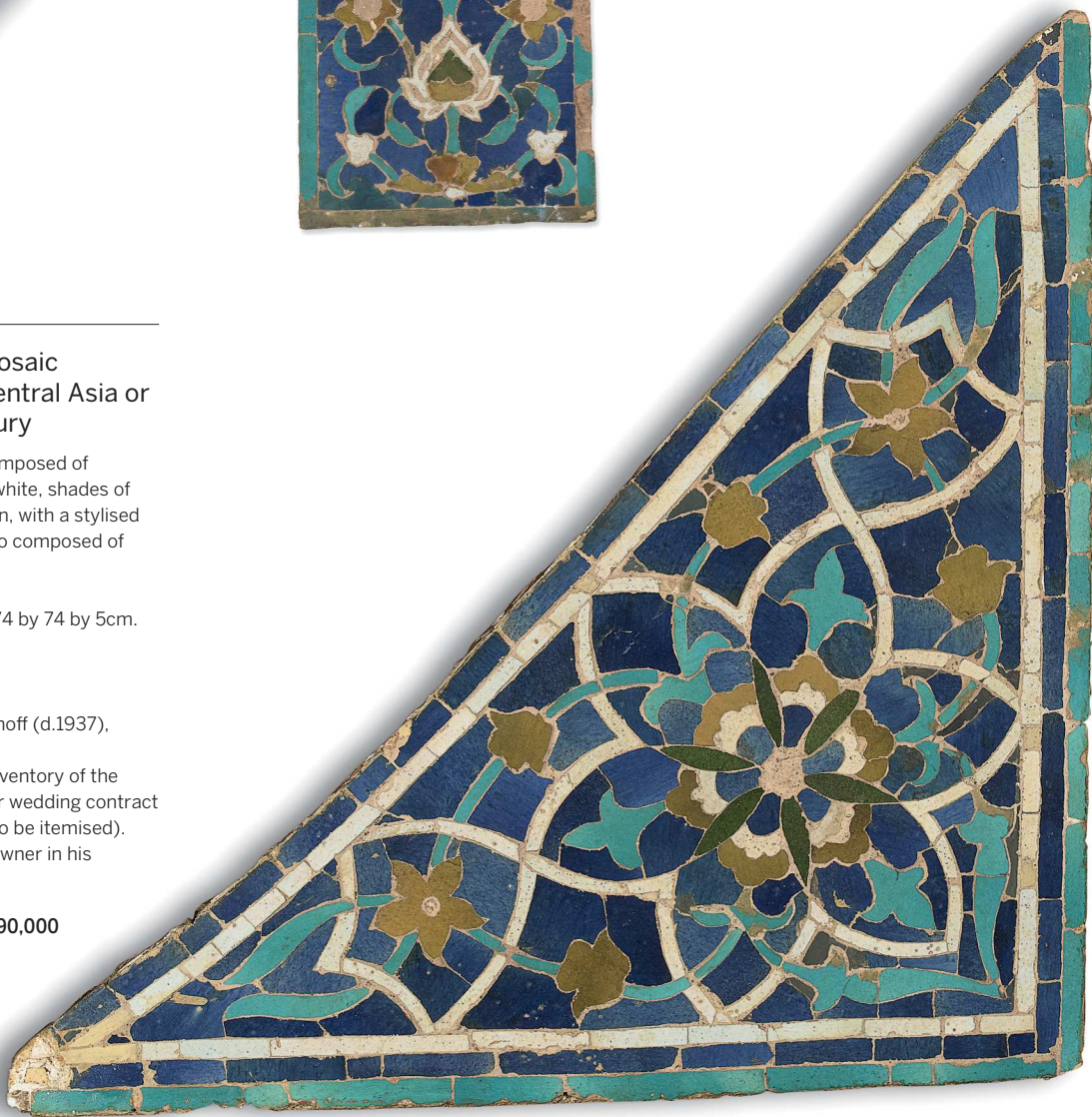
tile: 21 by 21 by 5.1cm.

**PROVENANCE**

Ex-collection Mnavzagan Pridonoff (d.1937),  
Tbilisi and Paris.

These tiles are named on the inventory of the  
previous owner's mother on her wedding contract  
dated 28 July 1944 (first work to be itemised).  
Rediscovered by the previous owner in his  
mother's home, France, 1973.

W £60,000-80,000 €67,500-90,000





110

**Two Timurid cut tile mosaic calligraphic panels, Central Asia or Persia, 14th/15th century**

comprising two rectangular panels composed of polychrome fritware including white, shades of blue and turquoise, each with a calligraphic inscription within a scrolling foliate ground (2)  
22.1 by 64.5cm. and 21.5 by 66.5cm.

**PROVENANCE**

Ex-collection Mnavzagan Pridonoff (d.1937), Tbilisi and Paris.  
These tiles are named on the inventory of the previous owner's mother on her wedding contract dated 28 July 1944 (first work to be itemised).  
Rediscovered by the previous owner in his mother's home, France, 1973.

**INSCRIPTIONS**

One panel: Qur'an, chapter XVII (*al-Isra'*), part of verse 82.  
Other panel: Qur'an, chapter XVII (*al-Isra'*), part of verse 80.

**W £40,000-60,000 €45,000-67,500**



### A fine marvered glass pot, Egypt or Syria, 7th/8th century

of globular form with upturned neck, kick base, decorated with strands of red and white glass forming a marvered design, iridescent layer across most of surface  
8.5cm. height; 7cm. diam.

#### PROVENANCE

Professor Ehud Mellberger, Haifa, since 1970.

This vessel is typical of marvered glass production traditionally ascribed to the early Islamic period. Marvering is a versatile technique of embellishing glass, whereby a continuous spiralled trail of hot and malleable glass is applied

to a dark base that is generally either purple, blue or green. In this instance, the original colour of the glass is difficult to assert due to a beautiful layer of iridescence. The technique retained its popularity in the central Islamic lands from the seventh century until the early Mamluk period. A similar example in shape and decoration is in the Al-Sabah Collection, Kuwait (inv. no.LNS 322 G, published in S. Carboni, *Glass from Islamic Lands*, The Al-Sabah Collection, Kuwait National Museum, p.314, cat.no.3.58).

A comparable example was sold in these rooms, 9 April 2008, lot 92.

£ 25,000-35,000 € 28,100-39,300



**A monumental Kashan turquoise-glazed moulded pottery jar, Persia, 13th century**

the frit body with moulded decoration featuring a griffin-like bird attacking its prey and parts of a bold Kufic inscription, with foliate details, under a turquoise glaze  
37.5cm. height  
27cm. diam.

**INSCRIPTIONS**

Possibly: 'And joy and wealth (?)'

It is rare to find examples of moulded decoration under a turquoise glaze on a monumental scale such as this jar. A comparable piece, in shape

and decoration, under a turquoise glaze, is in the Metropolitan Museum of Art, New York (inv. no.39.189). Measuring eighty centimetres, it was designed with three registers below a calligraphic line at the neck. It features winged griffins, a favoured Seljuk bird, which help us to identify the birds on the present example.

£ 20,000-30,000 € 22,500-33,700





113

113

A Timurid carved pottery border tile fragment, Central Asia, Samarqand or Bukhara, late 14th century

fragmentary, carved in deep relief, decorated in turquoise and white glazes with scrolling palmettes, remnants of a foliate inscription and border band  
28.2 by 30 by 5.2cm.

**PROVENANCE**

Private collection, Germany, since 1982.

£ 5,000-7,000 € 5,700-7,900

114

A rare Ilkhanid moulded lustre pottery tile, Persia, probably Takht-i Suleyman, 13th/14th century

the fritware body moulded in relief and painted in underglaze cobalt blue with a lustre overglaze, with a central inscriptive niche containing a seated crowned figure, the ground and spandrels with scrolling arabesques, with raised border above featuring three seated figures, the border below with quadrupeds  
44 by 49cm.

**PROVENANCE**

Private collection, Lyon, France, early 20th century  
Purchased at M.A.M Indjoudjian, 26 rue Lafayette, Paris

**INSCRIPTIONS**

*Undecipherable*

This tile is associated to a group executed in a similar moulded and lustre design with a central lobed niche from the Takht-i Suleyman, the summer palace of the Ilkhanid ruler Abakha (r.1265–82 AD). This particular example stands out as it was decorated with seated figures, contrary to the other known models which feature an inscription from the Shahnameh and foliate decoration only.

A closely comparable tile was sold in these rooms, 16 April 1985, lot 89, ex-Kevorkian collection and exhibited at the Los Angeles County Museum of Art (1973). For further information on these tiles see T. Masuya: 'Ilkhanid Courtly Life' in *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353*, The Metropolitan Museum of Art, ed. L. Komaroff and S. Carboni, 5 November 2002 - 16 February 2003, chapter 4, pp.75-103.

£ 4,000-6,000 € 4,500-6,800



114



115

**A Kashan lustre pottery bowl with radiating inscriptions, Persia, 13th century**

of truncated conical form with flaring walls, intact, on a straight vertical foot, painted in a deep honey-coloured lustre, the interior with radiating bands alternating between lustre on white and white on lustre inscriptions, the exterior with a large band containing stylised scrolls  
9.8cm. height; 20.4cm. diam.

**INSCRIPTIONS**

Bearing four Persian quatrains not recorded in published literature.

£ 15,000-20,000 € 16,900-22,500

116

**A Kashan lustre pottery dish with birds, Persia, 13th century**

of shallow rounded form with a slightly everted rim on a short foot, intact, painted in light lustre with two birds in the centre surrounded by a foliate border, with a pseudo-calligraphic band near the rim, the exterior with scrolling details  
5.4cm. height; 22.2cm. diam.

**INSCRIPTIONS**

A repeat of a few letters, possibly: *al-'izz* 'Glory' or a part of *al-bara[kah]* 'Blessing'

£ 20,000-30,000 € 22,500-33,700



116



117

117

**A sgraffito splashware pottery bowl,  
Persia, 10th century**

the deep, rounded earthenware body incised with wave or scroll motifs, enhanced with a splashed application of green, brown and aubergine glazes, plain exterior  
7.6cm. height; 22cm. diam.

Persian splashwares are characterised by their use of vigorous linear designs incised through the slip ground to reveal the body beneath. The dark contours are then counterbalanced with coloured glaze applications which bleed over and across the design in a way that appeals to a modern aesthetic.

£ 2,000-3,000 € 2,250-3,400

118

**A Kashan blue, black and white  
conical pottery bowl, Persia, 13th  
century**

the earthenware body of deep conical form, white interior painted with radiating alternating cobalt blue and black paired stripes, plain exterior  
9.2cm. height; 20.2cm. diam.

**PROVENANCE**

Christie's, London, 13 April 2010, lot 7.

This stark aesthetic was particularly popular and a number of similar examples are now in museum and private collections such as the Keir Collection, London (E. Grube, *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, p.179, nos. 125 and 126).

£ 10,000-15,000 € 11,300-16,900



118

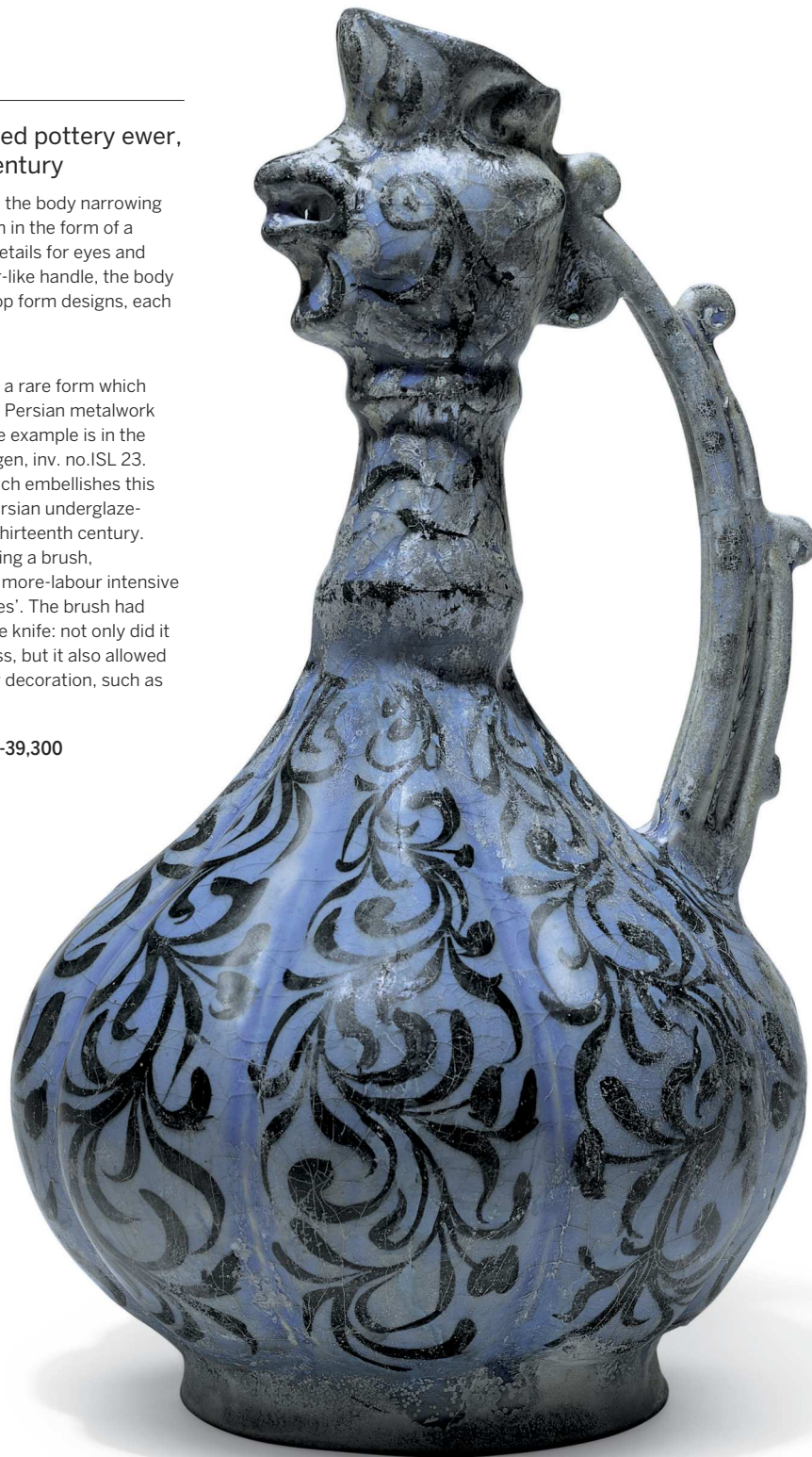


**A Kashan bird-headed pottery ewer,  
Persia, early 13th century**

of elongated baluster form, the body narrowing to a neck with flaring mouth in the form of a rooster's head with black details for eyes and crown, with curved, feather-like handle, the body decorated with bulbous drop form designs, each containing black tendrils  
29cm.

This bird-headed ewer is of a rare form which perhaps finds its genesis in Persian metalwork of the period. A comparable example is in the David Collection, Copenhagen, inv. no.ISL 23. The water-weed design which embellishes this example first appears in Persian underglaze-painted wares in the early thirteenth century. These wares, decorated using a brush, superseded the earlier and more-labour intensive slip-carved 'Silhouette wares'. The brush had several advantages over the knife: not only did it speed up the design process, but it also allowed for more fluid and painterly decoration, such as on this example.

£ 25,000-35,000 € 28,100-39,300





120

**A carved stucco star-form panel,  
Spain, probably Toledo, 13th/14th  
century**

the eight-pointed star-shaped stucco panel carved in deep relief with a raised stellar section containing a foliated Kufic script intertwined to form the lobed arch with split-arabesques and pine cones, outer border with geometric details, traces of polychromy and gilding, reverse with two drilled suspension holes  
34cm. diam; 5cm. max. depth

**LITERATURE**

M. Brett, W. Forman, *The Moors: Islam in the West (Echoes of the Ancient World)*, London, 1980, p.96 (and back cover illustration).

The technique of carving stucco, which was widely used in Persia before the Islamic conquest, was greatly appreciated and developed by the Moors of North Africa and Spain, who used this medium to create many architectural splendours such as the Alhambra in Granada. Numerous examples, both *in situ* and fragmentary, still exist (see *Arte y Culturas de Al-Andalus, El poder de la Alhambra*, exh. cat. La Alhambra, Palacio de Carlos V, December 2013-March 2014).

£ 7,000-10,000 € 7,900-11,300



121

A Kashan pottery bowl with stylised leaf motifs and inscriptions, Persia, early 13th century

of deep form with flaring walls on a low foot, intact, decorated in underglaze cobalt blue with black under a transparent colourless glaze, with a central inscriptive roundel with six radiating black ribbon bands, each with a line of cursive *naskh* script, the interstices with large palmette and seaweed motifs, the exterior with foliate sprays 9.8cm. height; 21.8cm. diam.

INSCRIPTIONS

Around the base:

'Perpetual glory and increasing prosperity and triumphant victory and happiness and well-being... and victory and [Prophet's] intercession and victory and long-life to its owner'

On the wall panels, repeat of: 'Perpetual glory and increasing prosperity and'

£ 25,000-30,000 € 28,100-33,700

122

**A Kashan blue-glazed moulded pottery bottle vase, Persia, 12th century**

the frit body of baluster form with a compressed globular base resting on a short foot, the narrow tapering neck joined to a wide flaring fluted mouth of tulip form, decorated in dark blue glaze with a moulded calligraphic and foliate design on the curving shoulder  
28.5cm.

**INSCRIPTIONS**

'Blessing and good-fortune and joy and happiness and...'

**£ 3,000-5,000 € 3,400-5,700**



122

123

**An unglazed pottery vessel with moulded decoration, Persia or Syria, 12th/13th century**

of compressed globular form on a short foot, decorated in light-relief with roundels containing hares on a ground of circular motifs with a band above containing stylised birds, the underside with ropework design  
12 by 12cm.

**PROVENANCE**

Private collection, Germany, since 1993.

This type of detailed design, executed in light-relief on an unglazed ceramic of similar form, can be likened to an example in the Al-Sabah collection, Kuwait, inv. no.LNS 772C (Watson 2004, pp.124-5, cat.Ac.3).

**£ 3,000-5,000 € 3,400-5,700**



123

A silver-inlaid cast brass candlestick, Anatolia or Jazira, 13th century, with classical Armenian inscription dated 1077 in the Great Armenian era (1628 AD)

bell-form with waisted sides, flattened shoulder and short cylindrical neck terminating in concave moulded socket, engraved and remnants of silver, the main field of decoration with three large roundels enclosing figures on horseback engaged in hunting and hawking activities, interspersed with smaller roundels showing paired figures, musicians and a figure seated cross-legged holding a cup, interstices filled with vegetal scrolls and narrow bands of calligraphy, the neck with birds of prey in medallion carouches with a broad inscriptive band between minor bands of chain pattern, the socket with an animated inscription and further cartouches enclosing key-fret pattern, the flat edge of the drip-pan engraved with a Classical Armenian inscription

20cm. height

19.6cm. max. diam.

INSCRIPTIONS

Around the top, in cursive: 'Perpetual glory, prosperity and ...'

Around the neck, in Kufic, possibly: 'Perpetual glory ...'

Around the base, in cursive: 'Perpetual glory and prosperity and wealth and health and well-being and generosity (?) and ease and'

Around the base, in Kufic, repeat of: 'Perpetual glory, prosperity... perpetual glory, happiness (?)'

The most unique feature is the Classical Armenian inscription around the edge of the drip-pan:

Յ[ի]Շ[Ա.ՏԱ]Կ Է ԵԱՄԱՏԱՆՍ ԱՒԵՏԻՍԻՆ Ի Դ[ՈՒՅ]Ն  
Ս[ՈՒՅ]Ի ԿԱՐԱՊԵՏԻՆ ԹՎ[ԻՆ] ՌՁԷ

Yishatak e shamatans Awetisin i dourn Sourb Karapetin thvin RCE (1077)

'This candlestick is to the memory of Awetis laid at the door of Saint Karapet [Church] in the year 1077'

The dating in the Great Armenian era is 1077, with the added differential of +551 = 1628 AD.

The Monastery of St. Karapet [Saint John the fore-runner] is situated in Western Armenia in the province of Erzeroum, on Mount Sepouh. The term *sham* [atans] from the Arabic *samm* meaning 'to smell', 'to let out incense' is also used in Armenian for 'candle'.

£ 30,000-50,000 € 33,700-56,500



AN OUTSTANDING  
SOGDIAN SILK SHIRT





125

### An exceptional silk samite shirt with ducks, Central Asia, Sogdiana, 7th-9th century

sleeveless with open front, short collar, woven with dark and light shades of blue on a honey-gold silk samite in weft-faced compound twill, decorated with facing ducks wearing a flowing scarf and holding a pearl necklace, each within a rectangular frame with heart-shaped designs within borders, foliate details between

Unfolded:  
 Length at shoulders: 67.4cm.  
 Height (from the top of the collar to the bottom edge of fabric): 71cm.  
 Total height (from the top of the collar to the bottom of green veil): 86.5cm.

**In superb condition, this magnificent shirt, characterised by its rich honey-gold ground offset with designs in shades of blue, would have been considered a true 'cloth of gold' which was so prized by the Sogdian elite and its neighbours.**

Set within the mountainous plains comprising modern-day Uzbekistan and Tajikistan, the Sogdian Empire was at the centre of an extensive trade network. As the scholar Étienne de la Vaissière notes: "The contemporary Sogdian, Chinese, Arabic, Byzantine, and Armenian sources describe the Sogdians as the great

traders of Inner Asia. They managed to sell their products – musk, slaves, silverware, silk and many other goods – to all the surrounding peoples" (Étienne de la Vaissière, *Sogdians in China: A Short History and Some New Discoveries*, Silk Road Foundation Newsletter vol. 1, no.2, Paris, December 2003).

Although the Sogdians traded extensively along the Silk Road, a notable exchange was established with China. Trading posts were established locally and examples of Sogdian silks have been found in sites in northwest China, such as Astana and Dulan. The best silks came from China, and the Sogdians, lying at the centre of various crossroads, developed the opportunity to trade with the Eastern Persian market, resulting in a strong influence of Sassanian motifs in Sogdian silk design.

The condition of the present shirt is remarkable - very few examples in this state of preservation exist. Some of the most well-known and notable models are now in the Cleveland Museum of Art, Ohio, and the Abegg-Stiftung Foundation in Switzerland. A comparison can be drawn with the child's coat in Cleveland, which was woven with a design: "[...] strongly influenced by the art of Sasanian Iran (circa 224-640 AD), especially the ribbons (patif) worn by the ducks, the necklaces held in their beaks and the pearl roundels" (J. Watt and A. Wardwell, *When Silk*

*was Gold: Central Asian and Chinese Textiles*, The Metropolitan Museum of Art, New York, 1997, p.21). Although the characteristic pearl roundels do not feature on the present shirt, the heart-motif design in the borders around the birds is reminiscent of this detail. The 'duck in a roundel' motif also appears on a tunic in the Abegg-Stiftung Foundation, Switzerland (inv. no.NR.5682), and further variations of this design can be seen on examples sold in these rooms (5 October 2011, lot 181).

The importance of silk lay in its portability as well as the intrinsic value of the material itself. This shirt was produced with the highest quality silk as attested by its present condition, one thousand years later. The fashion set by the Sogdians for such silks continued into the thirteenth and fourteenth centuries, and an Ilkhanid robe offered at Sotheby's, 9 April 2014, lot 124, was also decorated with a variation of the facing pheasant motif.

**An indicator of wealth and rank, this shirt would have served an important function in the context of trade and diplomacy. Today, it provides a rare glimpse into an important civilization that left an imprint on empires spreading over multiple continents and for many subsequent centuries.**

£ 300,000-500,000 € 337,000-565,000

## A fine Mamluk silver-inlaid cast brass bowl, Egypt or Syria, first half 14th century

of deep rounded form decorated with an elegant silver-inlaid *thuluth* inscription on a foliate ground separated by four roundels containing a central palmette surrounded by small florets and leaves, centre of the interior with florette, old collection number to underside of bowl 3956 Rim GERAS 15cm. height; 30.5cm. max. diam.

### PROVENANCE

Aton Exner (1882-1952), Austria.  
Walter Exner (1911-2003), Austria.  
By Descent.

Austrian Private collection (2014-2017).  
Aton Exner was an Austrian publisher who donated most of his collection (over two thousand works, mainly from Asia) to the Museum of Applied Arts (MAK), Vienna, in 1948.

### INSCRIPTIONS

'The high imam.../ fortune of the world.../ the bringer of justice, the defender of the borders/ the assisted by God, officer of al-Malik al-Nasir'

**This bowl is an exceptional example of Mamluk metalwork. The inscription contains formulaic phrases and blessings ending with 'officer of al-Malik al-Nasir'. Most probably commissioned by a high-ranking officer at the Mamluk court, the title may refer to two Sultans: Sultan al-Malik al-Nasir [Muhammad ibn Qalawun] (r.1294-1341) or Sultan al-Nasir abu al-Ma'ali Badr al-Din al-Hasan (r.1347-61).**

The shape of the present bowl, with rounded, inward sloping sides and a vertical rim, can be compared to an example in the Museo e Gallerie Nazionali di Capodimonte, Naples, inv. no.799 (illustrated in *Eredita' dell'Islam: Arte Islamica in Italia*, Venice, 1993, pp.310, no.178). Another is in the Galleria e Museo Estense, Modena, inv. no.2062 (*ibid.*, p.308, no.175). A closely related bowl in the Aga Khan Museum, Toronto (inv. no.AKM610), also features a silver inlaid *thuluth* inscription with benedictory citations that mentions an officer of al-Malik al-Nasir (*Spirit & Life, Masterpieces of Islamic Art from the Aga Khan Museum Collection*, exh. cat., Geneva, 2007, p.185, no.158). A further close comparable is in the Museum of Fine Arts, Houston (inv. no.2010.218), attributed to the reign of Nasir al-Din Muhammad ibn Qalawun.

The combination of formulaic inscriptions with more organic floral details is typical of Mamluk art, and can be seen on works of various media, including metal, glass, and on architectural monuments. For example, a basin in the David Collection, Copenhagen (inv. no.Isl 223) attributed to the fourteenth century, was blown in the same shape and decorated in enamel with a calligraphic inscription and lotus flowers.

A gold and silver-inlaid brass dish embazoned with the name of Sultan Nasir Muhammad ibn Qala'un was sold in these rooms, 28 April 2004, lot 105. An armorial candlestick made for the standard bearer of al-Malik al-Nasir Muhammad ibn Qala'un, attributed to circa 1317, was sold in these rooms, 5 October 2010, A Princely Collection: Treasures from the Islamic World, lot 92.

£ 60,000-80,000 € 67,500-90,000







detail





127



128

127

### A Mamluk brass basin adapted as a drum, Egypt or Syria, 14th century

of deep, rounded form, with an engraved band around the rim engraved with inscriptive lobed cartouches on a vegetal group between foliate medallions, later adapted as a drum with an animal hide skin  
14cm. height; 35cm. diam.

#### PROVENANCE

Private collection, Germany, since 1972.

#### INSCRIPTIONS

'The high authority, the lordly, the the great amir, the revered, the well-served, the possessor, the helper, the succor, the valiant, ... the support, the

order, the conqueror, the holy warrior, the [officer of] al-Malik al-Nasir.'

This basin, which was acquired by the previous owner in Yemen in the early seventies, may already have found its way from where it was produced either in Egypt or Syria to Yemen in the fourteenth century. An ablution basin made for the Rasulid Sultan of Yemen in circa 1321–63, now in the Metropolitan Museum of Art (inv. no.91.1.589), testifies to this exchange and taste of Yemeni patrons for Mamluk metalwork.

£ 6,000-8,000 € 6,800-9,000

128

### A Mamluk brass basin, Egypt or Syria, 14th century

of deep, rounded form, with inscription engraved around the rim on a vegetal ground, separated by medallions depicting entwined split-palmettes  
12.8cm. height; 30.5cm. diam.

#### PROVENANCE

Private collection, Germany, since 1978

#### INSCRIPTIONS

Worn: 'Glory ... victory [over] enemies ... generosity and elevation and long life ... wealth / ... and rising good-fortune and beneficence and lasting wealth eternally and favourable destiny and wealth ... ascending ... gratitude and ...'

£ 4,000-6,000 € 4,500-6,800



129

129

### Two decorative Qajar brass astrolabes, Persia, late 19th/early 20th century

both of characteristic form, the larger engraved with split-palmettes and foliate designs to polylobed throne, engraved to reverse with a spurious date, containing five plates, foliated rete, replacement pin and alidade, on a suspension loop; the smaller also with engraved foliate decorations to throne, containing three plates, foliated rete, pin and alidade (2)

13cm. height (with suspension loop); 8.2cm. diam.

8.7cm. height (with suspension loop); 5.7cm. diam.

#### PROVENANCE

Christie's, Paris, 30 September 2003, lots 247 and 272.

The larger, Hotel Drouot Maurice Rheims, 15 November 1955, lot 244.

#### EXHIBITED

The larger: *Le Cabinet de l'Amateur- Orangerie des Tuileries*, February–April 1956, cat. no.289.

#### INSCRIPTIONS

The larger engraved to throne: Qur'an, chapter II (*al-Baqarah*), part of verse 255; with spurious date: 1097 AH/1685 AD.

£ 15,000-20,000 € 16,900-22,500

130

### A monumental Safavid blue and white pottery dish, Persia, probably Kirman, 17th century

of large shallow rounded form, decorated in underglaze blue shades with a dense foliate composition comprising dragons, birds and architectural screens

10.6cm. height; 53.8cm. diam.



130

#### PROVENANCE

Bernheimer, Munchen, 1968.

Dr. Ignazio Vok (b.1938).

An architect by training, Vok is also a renowned collector, whose eclectic taste, spanning Chinese celadons, ceramics and furniture as well as Anatolian Kilims and Suzanis has been the subject of numerous catalogues and exhibitions.

#### EXHIBITED

*Chinese Ceramics from the Collection of Ignazio Vok*, Museum fur Ostasiatische Kunst der Stadt Koln, Cologne, 7 May – 28 August 1983.

*Chinese Ceramics from the Collection of Ignazio Vok*, Museum Rietberg, Haus zum Kiel, Zurich, 6 October 1983 – 8 January 1984.

#### LITERATURE

Seladon Swatow Blauweiss, *Chinese Ceramics from the Collection of Ignazio Vok*, Cologne and Zurich, 1983, no.29.

£ 6,000-8,000 € 6,800-9,000



131

131

**A decorative Qajar brass astrolabe, Persia, late 19th/early 20th century**

of characteristic form, with polylobed throne engraved with split-palmettes and foliate designs, engraved *ya Muhammad* to front and reverse with spurious maker's name and date 1121 AH/1709-10 AD, containing four plates, foliated rete, horse, pin and alidade, with suspension loop 14cm. height (with suspension loop) 8.5cm. diam.

**£ 10,000-15,000 € 11,300-16,900**

132

**A Kubachi pottery dish with peacock, Persia, Safavid, early 17th century**

of shallow form with wide everted rim, decorated in blue, green, and bole beige and red with dark green outlines, featuring a peacock surrounded by a floral branch, rim with leafy sprays, exterior plain with two lines framing the foot 6cm. height; 35cm. diam.

**£ 15,000-25,000 € 16,900-28,100**



132



133

133

**A rare Kubachi figural pottery dish,  
Persia, Safavid, early 17th century**

of shallow form with wide everted rim, decorated in blue, green, and beige and orange with black outlines, featuring a kneeling male figure holding an orange amidst foliate blossoms, rim with floral sprays within cartouches, exterior plain  
6.8cm. height; 35.5cm. diam.

£ 25,000-35,000 € 28,100-39,300



134

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**A rare Kirman lustre pottery bowl, signed by Hatam, Persia, 16th century**

of deep rounded form and standing on a short foot, with a slightly everted rim, decorated in deep red lustre on an opaque white glaze, the interior with a large display of a peacock surrounded by winding vines and rosettes and geometric motifs, the reverse decorated with bordered interchangeable geometric designs and vegetal motifs  
18.6cm. diam.

**INSCRIPTIONS**

The underside of the bowl is signed 'Hatam'

† £ 3,000-4,000 € 3,400-4,500



135

135

**A late Mamluk tinned-copper candlestick, Egypt or Syria, circa 1500**

bell-form with waisted sides, flattened shoulder and short cylindrical neck terminating in concave moulded socket, the main field of decoration with large roundels enclosing calligraphy, interspersed with smaller roundels showing intricate palmette designs, the neck with interlacing scrolls and roundels  
34cm. height

**PROVENANCE**

Ex-collection General George Iordanidis (Istanbul 1902 - London 1977).

General Iordanidis's career spanned over forty years, serving in the Greek military in Thessaloniki and the Middle East during the Second World War. From 1949-53 he was the Greek military attaché in Ankara, before becoming director of the Political Link in NATO, Paris, from 1953-57.

During the last years of his life, he was a representative of the Greek parliament, as well as being involved as president or member of the board on a number of committees, notably for the promotion of peace. He was a great collector of books, manuscripts, arms and armour, stamps, coins and Islamic art.

£ 5,000-8,000 € 5,700-9,000



**A Timurid or Safavid carved jade bowl, Persia or Central Asia, circa 1500**

of dark mottled spinach colour, deep rounded sides and everted rim, resting on a short footring with metal mount, delicately carved with lotus blossoms and palmettes  
5.6cm. height; 12cm. diam.

**PROVENANCE**

Private collection, France.

A very similar jade bowl, currently in the Louvre Museum, Paris (inv. no.Nr. 199), was recorded in the French Royal inventory between 1684 and 1701, during the reign of Louis XIV.

The shape and delicate carving on this cup is known to the Persian and Central Asian worlds and was transmitted across South Asia and China. Nephrite jade, from which this cup is carved, is known to be a durable material, although prone to cracks, particularly when finely carved (such as on the present example), due to fast changes in temperature or impact.

£ 15,000-20,000 € 16,900-22,500





137

137

**A large Safavid engraved tinned-copper deep bowl, Persia, dated 1078 AH/1667-8 AD**

of deep hemispherical form with everted rim, on a short foot, engraved around the body with a wide band of entwined split-palmettes and floral scrolls, between thin rows with calligraphic cartouches and animal motifs, abstract palmettes near foot  
20.3cm. height; 31cm. max. diam.

**PROVENANCE**

Private collection, UK, since mid-20th century.

**INSCRIPTIONS**

Around the upper band: the *nada* 'Ali quatrain and a Persian couplet.

Owner's name: 'Shah (?) Agha Baygum'

Around the body, upper cartouches: a Persian quatrain in praise of the basin (*badiyah*), followed by a Persian benedictory couplet.

Around the body, lower cartouches: a Persian quatrain, followed by a Persian couplet (not fully deciphered).

Under the base: 'Its owner Muhammad 1078 AH (1667-8 AD)'

A similar form is illustrated in Melikian-Chirvani 1982, pp.330-1, no.151.

**£ 4,000-6,000 € 4,500-6,800**

138

**A Timurid engraved tinned-copper dish, Persia, 15th century**

of shallow form engraved with interlacing palmette-form arabesques on a hatched ground in the centre and **seated feasting figures** in the cavetto  
21.4cm. diam.

The star-form interlace and elegant, well-defined palmette arabesques are typical of late Timurid work and can be paralleled on tilework (see Jenkins 1983, no.38, p.34; and Carboni & Masuya 1993, no.34, p.39) as well as metalwork of the period (see Melikian-Chirvani 1982, pp.231-259; and Komaroff 1992, no.25, pp.206-7). It is particularly rare to see figures depicted on a Timurid piece.

**£ 7,000-10,000 € 7,900-11,300**



138





139

139

**A Safavid engraved tinned-copper bowl, Persia, circa 1600**

of deep rounded form raised on a narrow foot with everted rim, the exterior chiselled and engraved with a major band of composite scrolling floral ribbons with split- and full-palmette terminals, narrow band of arcaded palmettes to the underbody, and calligraphic inscriptions to the rim, calligraphic roundel to the base, heightened with black  
12cm height  
26cm. diam.

**INSCRIPTIONS**

Call to God to bless 'The Fourteen Innocents'  
Owner's name: 'Mir Jamal [son of] Habib ....'

† £ 3,000-4,000 € 3,400-4,500



140

140

**A Safavid engraved cast brass pail, Western Persia, late 16th/early 17th century**

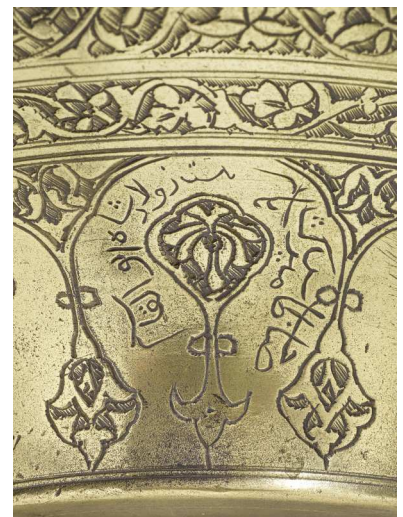
of squat baluster form with cast hinged handle, the body engraved with scrolling split-palmettes, the foot with pendant palmette terminals, handle cast with stylised feline-head terminals  
15cm. height  
21cm. diam.

**INSCRIPTIONS**

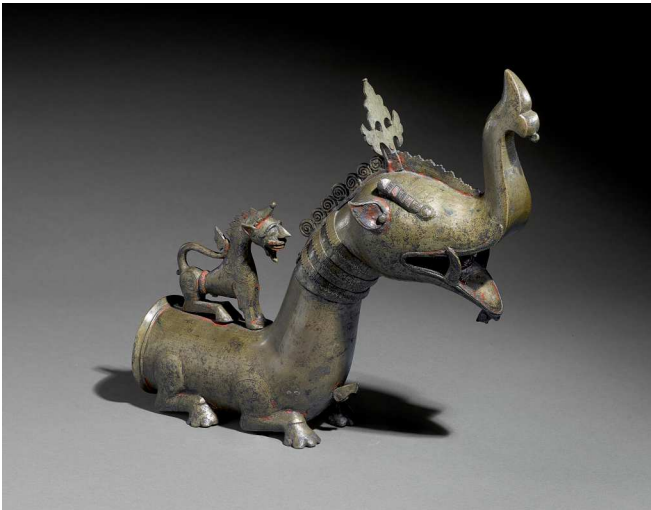
Owner's name: 'The owner of this basin (*tas*) is Mirak Hashim [one of] the descendants of Shah Abu'l-Qasim'

There are at least two monuments known as the shrine of Shah Abu'l-Qasim and it is not possible to say if one of them is the one referred to here. For a similar shape, see Melikian-Chirvani 1982, pp.305-6, no.135. Two comparable Safavid brass pails were sold in these rooms, 8 October 2008, lot 154 and 9 April 2008, lot 196.

£ 12,000-18,000 € 13,500-20,300



detail



141

A palanquin finial in the form of a yali riding a makara, India, Golconda, circa 1650-80

carved metal in the shape of a *makara*, with a *yali* riding on its back, punched and engraved details, traces of polychromy  
34.2cm. max. height; 39.4cm. max. length

**EXHIBITED**

*Sultans of Deccan India, 1500-1700: Opulence and Fantasy*, The Metropolitan Museum of Art, New York, 20 April - 26 July 2015.

**LITERATURE**

*Sultans of Deccan India, 1500-1700: Opulence and Fantasy*, ed. N.N. Haidar and M. Sardar, The Metropolitan Museum of Art, New York, 20 April - 26 July 2015, pp.246-8, no.142.

It can be surmised that this palanquin finial, carved as a *makara* with a creature resembling the mythical *yali* riding on its back, would have been used in the procession of a nobleman rather than woman, whose processional palanquins seem to be adorned with floral finials rather than figural (see Haidar and Sardar 2015, p.24-28, figs.77 and 78).

£ 8,000-12,000 € 9,000-13,500



142

An enamelled and turquoise-set brass wash basin (*dashshui*), probably Kokand, Uzbekistan, 19th century

of squat globular form with a small spout engraved with '276', on a short narrow foot with a broad, petalled, flanged rim lined with turquoise stones, engraved with foliate cartouches on a hatched ground of scrolling tendrils with alternating red and black enamel, inside of rim with protruding almond-form bosses set with turquoise stones, hinged openwork filter with central knob  
17cm. height; 36.2cm. diam.

This basin would have originally been accompanied by a matching ewer, used to wash one's hands by pouring water over the basin. Whereas this shape and its use is known throughout the Indian subcontinent, with decorative details akin to Persian metalwork as well as Ottoman stylistic details, it can be attributed to Uzbekistan. A similarly shaped basin and its accompanying ewer are in the Museum of Applied Arts, Tashkent, Uzbekistan. The museum website denotes it as a '*dashshui*' or basin for washing, with the '*oftoba*' to hold the water, and attributes it to the late nineteenth century.

£ 5,000-7,000 € 5,700-7,900





143

143

**A clear glass huqqa base with floral bouquet, India or Persia, early 19th century**

the clear spherical body with central pontil mark to underside, slightly flaring neck with wide flange, interior created with spray of flowers in yellow, green, white and blue opaque glass  
16.5cm. height; 12cm. diam.

**PROVENANCE**

Christie's, *The Saeed Motamed Collection - Part II*, London, 7 October 2013, lot 251.

Sotheby's, London, 12 October 1988, lot 148.

A similar example is illustrated in Jenkins, MMA, p.50, no.58 (in which these *huqqa* bottles are said to derive from eighteenth-century Venetian Bigaglia glasses).

£ 20,000-25,000 € 22,500-28,100

144

**A bidri-ware silver-inlaid huqqa base and ring, India, Deccan, first half 18th century**

the body of compressed spherical form with fluted body, decorated with silver-inlaid foliate scrolls, the shoulder repeating the same floral scroll design, slightly everted mouth and flat rim, the ring also with silver-inlaid floral wreath  
huqqa: 17cm. height; 15cm. diam.  
ring: 15.5cm. max. diam.

£ 6,000-8,000 € 6,800-9,000



144



## A large engraved copper alloy vase and salver, India, Deccan, probably Golconda, circa 1600

the vase of squat globular form on a tall, slightly splayed foot, the thin neck rising towards a wide spout with straight edges, on a large salver with everted, raised edges, engraved throughout with a detailed foliate ground comprising mythical beasts such as senmurvs, yalis and dragons, there also feature lions, elephants, gazelles, hares, bulls, dogs, and a variety of birds, including peacocks, the centre of the salver featuring a hamsa surrounded by concentric bands containing animals in a lush landscape and floral scrolls, inscriptive band to shoulder of vase and rim of spout

(2)

vase: 36.2cm. height

salver: 40.4cm. diam.

### INSCRIPTIONS

Qur'an, chapter II (*al-Baqarah*), verse 255.

Whereas significant aspects of the floral designs illustrated on this vase and salver owe their origins to artistic trends outside of India, notably Persia, they are of a type found adorning many of the remnant royal monuments and borders on manuscripts belonging to Deccan sultans. For instance, the mythical beast depicted in the centre of the present salver, the *hamsa*, and the *yali* hidden within the lush landscape engraved on the ewer, are typical features of Central and Southern Indian Hindu art that were incorporated into the vocabulary of sultanate ornament.

A gilt copper engraved tray of a slightly different form and attributed to probably Golconda, circa 1600, in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (inv. no.76.1442) displays a strikingly similar design. It is filled with "a herd of beasts [...] in an endlessly inventive pattern with no repeating elements" which Marika Sardar suggests may have been created using a pounce or outline created by a drawing master (Marika Sardar in *Sultans of Deccan India, 1500-1700: Opulence and Fantasy*, exh. cat., Metropolitan Museum of Art, New York, 20 April - 26 July 2015, ed. Haidar and Sardar, p.208, no.102). The illustrated borders on an album page depicting Sultan Ibrahim 'Adil Shah II playing the

Tambur display a floral and animal design also comparable to the present example (Náprstkovo Muzeum Asijských a Amerických Kultur, Prague (inv. no.A.12182, illustrated in *ibid*, pp.104-5, no.22).

**The combination of beasts and formal floral motifs into a decorative scheme is typical of nowhere other than the Deccani Sultanates and permits of a confident attribution to that tradition.**

£ 40,000-60,000 € 45,000-67,500





146

146

**A silk velvet ikat panel, India, 17th century**

of rectangular form, the velvet panel woven with yellow, green, burgundy and dark blue silk threads, ikat design with chevron bands bordered by solid bands, *mashru* border and *kalamkari* edging, 'H.Kevorkian Collection' label 66 by 42cm. (velvet section)

**PROVENANCE**

Ex-collection Hagop Kevorkian (1872-1962).

† £ 3,000-4,000 € 3,400-4,500

147

**Two Indian colonial silver tea sets, marked O.M. Bhuj and M.R. Bhuj, Kutch, India, second half 19th century**

one set composed of three pieces marked O.M. Bhuj decorated with scenes of animals fighting among floral scrolls, the teapot with a cobra on the lid and around the handle; the other set composed of three pieces marked M.R. Bhuj, each piece on four feline feet, decorated with animals against a floral ground, and one small jug marked M.R. Bhuj

(7)

the teapot marked O.M.Bhuj: 16.5cm; the teapot marked M.R.Bhuj: 13.2cm.

Appointed court silversmith to His Highness The Maharao of Kutch (Maharao Shri Mirza Raja Sawai Khengarji Bahadur), Omersi Mawji was probably the most famous and skilled silversmith in Kutch during the nineteenth century. Silver pieces produced in his workshop are characterised by great attention to detail and vivid wild scenes. This style enchanted a European clientele, who promoted the import of Indian silver as well as inspiring the local British production, for example Elkington & Co (Wilkinson 1999, pp.68-69). Mawji Raghavji was contemporaneous to Omersi Mawji and equally prolific, and his mark is recorded in Wilkinson 1999, p.90, im.139.

• £ 5,000-7,000 € 5,700-7,900



147

148

**Two large lotus-form carved marble planters, India, circa 1900**

each of rounded form, the marble carved with overlapping petal designs  
(2)  
each: 29cm. height; 65cm. diam.

**PROVENANCE**

Sotheby's, London, 18 October 1996, lot 524.

£ 4,000-6,000 € 4,500-6,800



148

149

**A carved jade and gilt-metal Qur'an stand, India, circa 19th century**

of rectangular, x-shape form, set with jade plaques carved with floral details, the bracketed legs carved *ensuite* with flowerhead sections and a palmette above lobed arch, set in a gilt-metal frame decorated with foliate and geometric designs  
closed: 39 by 17.4cm.  
open: 25.6cm. height; 31cm. max. width

**PROVENANCE**

Sotheby's, London, 16 April 1987, lot 458.

Qur'an stands worked from jade and other hardstones are extremely rare. Related examples, some of which are carved entirely out of jade, are in the Nasser D. Khalili Collection, London, the Los Angeles County Museum, (inv. no.M.76.2.19), and the David Collection, Copenhagen (inv. no.10/1982).

Stands such as this were designed to hold large Qur'ans and could be found in both mosques and tombs. The legs were designed as lobed archways reminiscent of Mughal architecture.

£ 4,000-6,000 € 4,500-6,800



149

150

**Two Mughal painted glass bottles, Europe or India, 18th century**

each with clear glass body of square section, sloping shoulders with narrow cylindrical neck, decorated in gilt with polychrome details, each featuring a male and a female figure within a lobed arch amidst foliate designs  
(2)  
each: 10.6cm. approx.

**PROVENANCE**

Sotheby's, London, 30 April 2003, lot 117.

It is possible that these decorative bottles were produced in Europe for the Indian market and then decorated locally. A comparable in the Los Angeles Museum of Art, is attributed to Gujarat, circa 1725-50 (inv. no.M.88.129.201).

£ 4,000-6,000 € 4,500-6,800



150

### A tortoiseshell and stained-ivory casket, India for the export market, late 17th/18th century

the wood carcass of rectangular form with hinged lid and six drawers disguised as eight to the front, with knob-form handles, two metal key plates, decorated with tortoiseshell appliques with gilt foliate motifs, cut-ivory plaques on a foiled ground designed as flowering plants, green stained-ivory borders, interior with an internal tray made up of multiple compartments and drawers, lid interior lined with velvet, back plain, with key  
30 by 41.7 by 27.7cm.

This decorative casket is characterised by its ivory panels incised with beautifully stylised flowering plants which echo European herbal designs (A. Jackson & A. Jaffer (ed.), *Encounters, The Meeting of Asia and Europe, 1500-1800*, London, 2004). A seventeenth-century Mughal cabinet with similar green ivory fretwork panels and floral decoration is in the Musée des Arts Décoratifs, Paris (see *Les Indes et l'Europe: Echanges Artistiques et Heritage Commun 1650-1850*, Bordeaux, 1999, p.124, no.81).

• £ 7,000-10,000 € 7,900-11,300



151

### A Vizagapatam ivory-inlaid wood table bureau, India, mid-18th century

with a hinged fall front cover opening to reveal small drawers decorated with engraved ivory foliate decoration, large drawer below containing various compartments and lidded boxes, profuse vegetal decoration throughout  
29 by 52 by 26cm.

#### PROVENANCE

Bonham's, London, 5 November 1981, lot 14.

A similar portable sloping desk is in the Clive Collection (see M. Archer, *Treasures from India: The Clive Collection at Powis Castle*, 1987, p.82, no.103).

• £ 3,000-5,000 € 3,400-5,700



152



153

### A fine Mughal gem-set inscribed jade pendant, North India, 18th/19th century

the jade pendant of lobed form, one side inlaid with gold and highlighted with inset foil-backed green stones and diamonds with a crescent moon amongst floral and bird motifs, the reverse featuring an incised calligraphic medallion within an inscribed border, gold floral motifs along the edges, with a green and metal-thread necklace  
pendant: 5 by 5.8cm.

#### INSCRIPTIONS:

In the centre: The *Shahada*

In the borders: The *nada 'Ali* quatrain, followed by: 'There is no youth [as brave as] 'Ali, no sword [as sharp as] *dhu'l-faqar*'

And invocation to God as: 'O the Judge of needs! O Sufficient of necessities! O the Healer of ailments!'

‡ £ 8,000-12,000 € 9,000-13,500



153

154

### A Mughal carved jade bowl, North India, circa 17th/18th century

delicately carved, of lobed form with pendant leafy scroll handles, the foot carved in low-relief with slightly furled petalled flower, with a leaf and petal border in low-relief above, the stone light green with dark speckles  
5.5cm. height; 16cm. max. diam.

Stylistically, this bowl bears close resemblance to a carved jade bowl in the Metropolitan Museum of Art engraved with an inscription by the Qianlong Emperor (r.1736-95) bearing his signature and seal (inv. no.02.18.762). Recorded by the Emperor as originating in 'Hindustan', such a bowl indicates the close trade ties between the Chinese and Mughal Empires. Two further examples are in the Al-Sabah Collection, inv. no.LNS 355 HS and LNS 375 HS (illustrated in Keene 2001, p.96, nos.8.4 and 8.5). A closely comparable jade bowl, of lobed form with small curved handles, was sold in these rooms, 8 October 2014, lot 224.

£ 15,000-20,000 € 16,900-22,500



154



155

155

**A gem-set and enamelled necklace, earrings and ring, India, circa 19th century**

the gold necklace composed of rectangular beads each depicting a flower with a central diamond set in the kundan technique, red enamel petals against a green criss-cross design, the reverse enamelled with red and green floral blossoms on a white ground, with hanging gem-set and seed pearl beads, matching pendant earrings, together with a large bulbous ring set with a carved emerald and polychrome enamel body (4)

necklace: 23cm. length  
each earring: 6cm.  
interior of ring: 1.7cm. diam.

£ 10,000-15,000 € 11,300-16,900



156

156

**A diamond-set and enamelled necklace and earrings, India, 20th century**

comprised of facet-cut diamonds set in gold with foil backing on linked chains, with a hanging pendant in the form of a stylised flowerhead, enamelled on the reverse in red, green, yellow, blue and white with foliate details on each setting, gold chain, together with a pair of matching earrings, in bespoke box (3)  
diamond section: 23cm. max. length  
each earring: 6.2cm.

‡ £ 6,000-8,000 € 6,800-9,000

157

**A gem-set and enamelled necklace, India, 19th century**

comprising alternating diamonds, and rubies or spinels set in gold with foil backing, on flexible linked chain with hanging drops, enamelled on the reverse in red, green and blue with a flower on each setting, string strap with seed pearl terminals  
30.2cm. length of row of gemstones

£ 10,000-15,000 € 11,300-16,900



157

158

**A pair of large gem-set earrings with seed pearls, India, 19th /early 20th century**

each of openwork design, with a flowerhead ear-piece with hanging drop and crescent-shape containing two facing birds, gemstones set with foil-backing, seed-pearl fringes, attachment string (2)

each earring: 13cm.  
with string: 23.2cm.

Stylistically, these earrings share a similar design with a nose-ring (*balu*) in the National Museum, New Delhi (inv. no.87.1168), attributed to Himachal Pradesh, early twentieth century (Krishan and Kumar 2001, p.177, no.276).

£ 5,000-8,000 € 5,700-9,000



158



159

### An Indian sword with Firangi blade and scabbard, 17th/18th century

the straight watered steel blade with a gilt parasol-shaped mark, the basket hilt decorated throughout with fine gilt interlacing scrolls, the later red velvet-covered scabbard with silver chape decorated with foliate designs

(2)

107.5cm.

#### INSCRIPTIONS

Surah 61 (al-Saff), part of v.13, and the word *Allah* 'Help from God [and] a speedy victory, God'

The same parasol-shaped gilt impression is found on a Deccani sword in the Furusiyya Art Foundation (inv. no.R-708, B. Mohamed, *The Arts of the Muslim Knight*, Paris, 2008, p.89) and on a Mughal knife from the collection of Samuel Morse published in H. Ricketts, *Splendeur des Armes Orientales*, Paris, 1988, p.93, ill.149). A similar sword to the present example was sold in these rooms, 9 April 2008, lot 255.

£ 12,000-18,000 € 13,500-20,300

160

### A sword (shamshir) with gilt-metal hilt and scabbard, North India, probably Kutch, 19th century

with a slightly curved steel blade, the blade with chiselled flowers and traces of gilding, one side of the scabbard decorated with *repoussé* floral scrolls, the other with hunting scenes, the hilt decorated with flower scrolls, two loops affixed to the sheath through pronounced stylised lions' heads

(2)

90cm.

The attribution to Kutch is relatively recent scholarly development. A similar *shamshir* is in the National Museum, New Delhi, where it is attributed to Karnataka (E. Jaiwant Paul, *Arms and Armour: Traditional Weapons of India*, Delhi, 2005, pp.135-6). Similar examples were sold at Bonham's, London, 7 October 2010, lot 371, and Christie's, London, 21 April 2016, lot 39.

£ 6,000-8,000 € 6,800-9,000



160

159

### A fine rock crystal-hilted dagger and scabbard, India, Deccan, 17th century

with a single-edged watered-steel blade, the forte finely decorated with *koftgari* trees and domed buildings, the rock-crystal hilt with a carved geometrical band along the top, the textile-covered wood scabbard with silver lock and chape of foliate form with bud terminal (2)  
44.2cm.

A very similar rock crystal hilt is in the Al-Sabah Collection, Kuwait (inv. no.LNS 279 HS; published in S. Kaoukji, *Precious Indian Weapons and Other Princely Accoutrements*, London, 2017, p.265).

£ 20,000-30,000 € 22,500-33,700



detail



**A silver and gilt-metal openwork elephant-goad (ankus), India, Bikaner, circa 1800**

the openwork handle with silver overlay, containing round noise-making metal bells, two steel spikes, one curved and the other straight, densely decorated with gold-overlaid foliate designs  
55.5cm.

A similar silvered iron ankus with an ivory handle is in Powis Castle, inv. no. POW/CLIVE/1/16; another similar ankus was sold in these rooms, 25 October 2017, lot 175.

**£ 5,000-7,000 € 5,700-7,900**



162

**A Mughal jade-hilted dagger (khanjar) and scabbard, India, 18th century**

the jade hilt with three buds at the pommel, carved throughout with leafy and foliate details, double-edged steel blade with central ridge, velvet-covered wood scabbard with metal terminal  
39cm.

Comparable examples include jade hilts carved with buds or flourishing mulberries, a number of which were sold in these rooms: 9 April 2008, lot 249; 7 October 2009, lot 131; 19 October 2016, lot 254.

**£ 8,000-12,000 € 9,000-13,500**



163

A Mughal or Ottoman shagreen and gem-set hilted dagger and scabbard, India or Turkey, 18th/19th century

the slightly curved watered-steel blade with openwork horizontal central ridge and gold decoration comprising palmettes and inscriptions to each side, the hilt covered in green-stained shagreen set with gilt mounts containing pink gemstones, scabbard with *en-suite* decoration and gem-set jade terminal, bespoke velvet case 30cm.

INSCRIPTIONS

split across either side of the blade's forte:  
*nasrun min Allahi, wa fat'hun qarib*  
'Help from Allah and a victory near at hand'

An almost identical example is in the Metropolitan Museum of Art, New York, inv. no.36.25.1003a, b.

‡ £ 4,000-6,000 € 4,500-6,800



**A fine Ottoman sword (yataghan) with lion-head hilt and scabbard, signed by Hasan, Turkey, 18th century**

with a single-edged blade, the forte decorated with an inscription within fine gilt scrolls, hilt designed as a lion head with finely engraved details and semi-precious stones, an Ottoman stamp on the blade in the shape of a pomegranate, the green-leather scabbard with silver lock and chape decorated with interlacing scrolls and semi-precious stones

(2)

74cm.

INSCRIPTIONS

The forte bears part of v.88 from Surah XI (*Hud*):

'My success is not but through God.'

On the other side is Surah VIII (*al-Anfal*), part of v.10:

'And victory is not but through God.'

The inscription within the pomegranate reads: 'work of Hasan'

£ 8,000-12,000 € 9,000-13,500





### An Ottoman sword (kiliç) with ivory hilt and scabbard, Turkey, 18th century

lightly curved watered-steel blade and ivory hilt, the silver gilt quillons and scabbard mounts pierced, chased and engraved, designed with symbols of triumph, two suspension loops (2)  
87cm.

#### PROVENANCE

James Bowen (1751-1835) as originally indicated by a twentieth-century label stating: 'Presentation Sword, presented to Captain William H. Bowen R.N by M.M. King of Algiers for services rendered'.

Although the original label states William, it is more probable that this sword was presented to his brother, James Bowen (1751-1835) by the Bey of Algiers. Originally from Devon, James worked on a number of ships in the African and West

Indian trade. He commanded the 100-gun *H.M.S. Queen Charlotte* and soon after was appointed lieutenant on 23 June 1794. The year after he was promoted captain on the 74-gun *H.M.S. Thunderer* and later on 44-gun *H.M.S. Argo* where he sailed to Algiers and was able to procure the release of six British subjects held in captivity for fourteen years. This sword was offered to him by the Bey of Algiers along with two Arabian horses as a mark of friendship. James remained in service in the Navy until 1825, serving on its board from 1816 until retirement as a rear-admiral.

#### LITERATURE

R. Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013, p.223.

● £ 18,000-25,000 € 20,300-28,100



# A UNIQUELY IMPORTANT IZNIK PILGRIM FLASK



167

## An Iznik blue and white pottery pilgrim flask with animals, Turkey, circa 1545-55

of rounded convex form with a central, slightly protruding roundel, straight, slightly everted rim with two curved handles, on a short foot, with cobalt blue and turquoise glazed design with quadrupeds, birds and rabbits in dense foliage, red enamelled collection label inside foot 'S.L.1863.12'  
32.2cm. height

### PROVENANCE

Old inventory number to base 'S.L.1863.12'. Private collection, London.

### LITERATURE

N. Atasoy and J. Raby, *Iznik: The Pottery of Ottoman Turkey*, London, 1989, col. ill. p.214, p.256, no.374.

£ 60,000-80,000 € 67,500-90,000

**This remarkable flask appears to be the only known example of an Iznik ceramic of this distinctive 'pilgrim flask' shape.**

The potter has succeeded in creating a truly organic form arising from two rounded sections of pottery that were fired together, before applying the spout and handles. One side is slightly concave whilst the other convex, with a

small boss, imitating metalwork models, fitting perfectly between both hands. Decorated in the early blue and turquoise of the mid-sixteenth century with a fantastical mix of animals, it is one of the earliest instances in which this design (that was to become popular later), appears.

### THE FORM

Although unique in Iznik ware, this form, which is most often associated with pilgrimage, can be traced back to pre-Islamic times. The shape itself has been associated with Middle Bronze age pottery vessels, as well as with natural materials, such as animal-skin gourdes (C. Gallorini, *Innovation through interactions: A tale of three 'pilgrim flasks'*, University of Birmingham). Early examples from the Middle East include unglazed earthenware ampullae of a similar shape, found in abundance between the fourth and seventh centuries depicting Saints, notably Saint Menas, and used by pilgrims to carry home water, oil or even soil from the Holy site they visited (see Metropolitan Museum of Art, New York, inv. no.x.197). A first-century model excavated in Bahrain is now in the British Museum, London, inv. no.1999.1030.10.

With the advent of Islam in the seventh century, these flasks became associated with the collection of Holy Zamzam water, from the well of Zamzam within the Masjid al-Haram, Mecca. Under the Mamluks, these were sometimes referred to *zamzameyyah* (see a Mamluk example attributed to the fourteenth century in the Jordan

Archaeological Museum, Amman, inv. no.J.98, and another of similar form in the National Museum of Aleppo, Syria, inv. no.QH2004-X 227). Furthermore, a number of these canteens or water flasks, notably those bearing armorial blazons, have been associated with Mamluk military life (see Edward Gibbs, 'Mamluk ceramics: 648 – 923 AH/1250 – 1517 AD' in *Transactions of the Oriental Ceramic Society*, vol.63 / 1998-99 (2000), pp.19-44).

One of the marked differences between the present example and those from the Mamluk period is a real desire on behalf of the Iznik potter to create an organic form, matching the leather prototypes, particularly noticeable in the slight curvatures of the body. The accentuation of this form must have been very difficult to produce and resulted in a slight crack in the glaze along one edge. The shape, in metalwork form, is highlighted by a large silver-inlaid canteen attributed to mid-thirteenth century Syria (Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institute, inv. no.F1941.10). Like the present pilgrim flask, it is the only known example of its kind from the Islamic world. Another unique model, in glass, is a pilgrim bottle in the British Museum, London attributed to the Mamluk dynasty, Egypt or Syria, thirteenth century (inv. no.1869.1-20.3). This free-blown globular shaped vessel is impressive in its size and the attention of the glass-blower to the shape, an impressive technical feat.

Although no exact similar forms exist in Iznik, one of the closest examples from the same period is a blue and white 'Baba Naqqash' style pilgrim's flask dated to the late fifteenth century in the Musée National de Céramique, Sèvres (inv. no.15472. D). The spout is a metal replacement and so it is difficult to infer what the shape of the original would have looked like and whether it had handles such as the present piece. Accentuated in the centre of the flask is a roundel, echoing the one on the present and those on metalwork canteens.

#### THE DECORATION

While Iznik wares are generally known for their creative floral designs combining the Ottomans' most loved flowers, notably tulips, carnations, hyacinths and roses; animals, real or fantastical, also represented favoured motifs of decoration.

The animals depicted on the present flask include running dogs, hares, sitting deer, felines and one small bird amidst scrolling foliage. These are all arranged in a seemingly disparate order, some dogs running forward, seated hares looking backwards, a single bird sitting on a branch. Although these animal forms recall the 'animal chase' tradition as seen on Persian metalwork, which alludes to the hunt, a courtly pastime, this so called 'animal style' most probably derived from the Balkans.

As with many Iznik forms and designs, this animal decoration was probably borrowed from another medium, that of Balkan silverwork, particularly popular during the reigns of Ahmed I (1603-17 AD), Osman II (1618-22) and Murad IV (1623-40) (see Atasoy and Raby 1989, p.276, nos.615-621, and p.256). The drawings of this flask suggest

earlier precedents for this later tradition, and a direct familiarity with the silver among some of the Iznik decorators at this time. The touches of turquoise and the painterly quality in the depiction of animals confirm Atasoy and Raby's dating in the 1540s and no later for this piece. It can be compared to an unusual pottery disk offered in these rooms, *An Eye for Opulence – Art of the Ottoman Empire*, 24 April 2012, lot 110.

**This unique blue and white flask bears testimony to the breadth of experimentation of Iznik potters. Both the elegance of the shape and the playfulness of the design on this flask hail from varying traditions, and are a result of the transformation of forms and motifs across different media.**





168

### An Iznik polychrome pottery dish, Turkey, 17th century

decorated in underglaze blue, light green and relief red with black outlines, stylised breaking wave pattern to the rim and floral sprays comprising hyacinths, tulips and carnations, reverse with foliate details and a unique figure-of-eight mark, possibly a potter's mark  
29.2cm. diam.

#### PROVENANCE

Sotheby's, London, 29 April 1992, lot 74.

‡ £ 3,000-5,000 € 3,400-5,700

169

### A large Iznik polychrome pottery dish, Turkey, 17th century

decorated in underglaze blue, light green, orange-red with black outlines, with a large saz leaf containing florettes, carnations, hyacinths, and tulips, scrolling-wave border, reverse with floral motifs  
35cm. diam.

#### PROVENANCE

Sotheby's, London, 29 April 1992, lot 73.

‡ £ 2,000-3,000 € 2,250-3,400



169

170



170

### An Iznik polychrome pottery dish with gold highlights, Turkey, 17th century

decorated with tulips, rosettes, florettes and a saz leaf in underglaze cobalt blue, green and relief red with black outlines, geometric arch designs to rim, gold highlights added to rosettes, reverse with foliate details  
28cm. diam.

‡ £ 3,000-5,000 € 3,400-5,700



171

**An Iznik polychrome pottery dish,  
Turkey, circa 1570-80**

of shallow rounded form, decorated in underglaze cobalt blue, green and relief red with thin black outlines, featuring a central bouquet of carnations surrounded by prunus and hyacinth stems, the rim with a breaking wave motif, reverse with flower heads, old collection number 30cm. diam.

**PROVENANCE**

Ex-private collection, Europe, pre-1960s.

£ 8,000-12,000 € 9,000-13,500

171

172

**An Iznik polychrome pottery dish,  
Turkey, circa 1575-80**

of shallow rounded form, decorated in underglaze cobalt blue, emerald green and relief red with thin black outlines, featuring lotus blossoms and saf leaves, rim with breaking wave motif, reverse with flower heads and tulips 29.6cm. diam.

**PROVENANCE**

Christie's, *Iznik Pottery: The Vincent Bulent Collection*, 26 April 2005, lot 8.

Alfred Spiro, Kensington Church Street, 1949, as per an old collection label to underside: '*Plat Rhodes achete par M.... en Decembre 1949 chez Spiro, Londres*'.

£ 10,000-15,000 € 11,300-16,900



172



173

**A Damascus pottery tile, Syria, late 16th/early 17th century**

of thick square form, decorated in shades of cobalt blue, turquoise and black on a white ground with a design consisting of entwining split-palmettes and floral vines, set on metal display mount

33.2 by 33.5cm.

**PROVENANCE**

Christie's, London, 26 April 1994, lot 369.

Similar tiles can be found in the Arab hall at Leighton House in London (1864-79), brought back from Damascus in the third quarter of the nineteenth century. The design relates to the 'Dome of the Rock' models, produced in Ottoman Syria, possibly Aleppo (see A. Millner, *Damascus Tiles*, Munich, 2015, p.274, no.6.74). A closely comparable tile was sold in these rooms, 20 April 2016, lot 195.

£ 4,000-6,000 € 4,500-6,800

173



174

**An Iznik polychrome pottery dish, Turkey, late 16th century**

decorated in underglaze cobalt and grey blue, viridian green and relief red, outlined in black, with palmettes to centre surrounded by lobed arches, scrolling-wave rim, the exterior plain 29.5cm. diam.

**PROVENANCE**

Sotheby's, London, 29 April 1992, lot 69.

‡ £ 4,000-6,000 € 4,500-6,800

174



175

**An Iznik polychrome pottery tile,  
Turkey, second half 16th century**

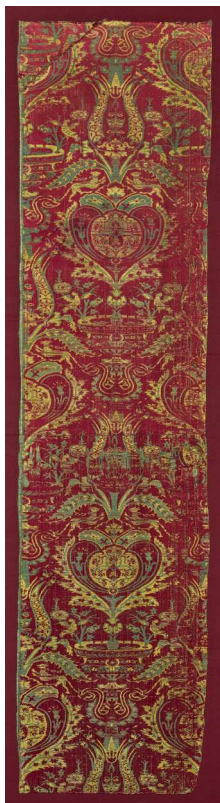
of square form, decorated in underglaze cobalt blue, green and relief red, featuring carnations and saz leaves, mounted  
25.5 by 24.5cm.

**PROVENANCE**

Sotheby's, London, 14 April 2010, lot 325, previously in a French private collection since the 1970s.

This tile would have formed part of a larger installation; an identical example is in the Ashmolean Museum, Oxford, inv. no.EAX.3215.

£ 25,000-35,000 € 28,100-39,300



176

176

A silk damask woven panel, European, probably Italy, for the Ottoman market, circa 17th century

woven in light green and golden yellow on a red ground with a vertical row of large tulips emanating from stylised pomegranates which in turn stem from a fountain, bird and quadruped motifs in between, mounted on silk covered canvas

118 by 29cm.

128 by 39.5cm. mounted

For further information on the trade and exchange of Italian and Ottoman textiles in the seventeenth century, see M. Iida, 'Florentine Textiles for the Ottoman Empire in the Seventeenth Century' in *Mediterranean world*, 21: 179-196, May 2012.

£ 4,000-6,000 € 4,500-6,800



177

177

An Ottoman silk and metal-thread brocaded textile hanging, Turkey, late 18th/early 19th century

of rectangular form, embroidered with a central rectangular panel containing a mirror image with birds and foliate wreaths designed with polychrome coloured and metal threads on black velvet ground, surrounded by dense, entwined foliate designs, with a border

This richly embroidered hanging would once have decorated the interior of a home of the Ottoman elite, and admired during social gatherings.

For comparable textiles in the Topkapi Palace Museum, see *Topkapi - Costumes, Embroideries and Other Textiles*, London, 1986.

W £ 4,000-6,000 € 4,500-6,800



178

178

A silk and metal-thread brocaded textile panel, probably Persia, 19th century

on a cream silk ground, embroidered with metal and polychrome silk threads with velvet details, in a floral composition within arabesque bands, the large borders containing en-suite foliate details, mounted on a stretcher and set in a protective Plexiglas case

A textile attributed to Persia, circa 1840-70, with similar decoration is in the Victoria and Albert Museum (inv. no.156-1929), illustrated in J. Wearden and P.L. Baker, *Iranian Textiles*, Victoria and Albert Museum, 2010, pp.62-3, fig.45.

W £ 5,000-7,000 € 5,700-7,900



**A rare openwork silver cooling vessel (karlik), with the tughra of Abdülhamid II (r.1876-1909) and glass interior, Turkey, 19th century**

the silver openwork body designed as split, entwined arabesques, in three sections, each with a 'sah' mark and *tughra* of Abdülhamid II (r.1876-1909), the straight spout with screwable lid and chain, surmounted by lid with floral finial, curved handle, containing a spherical glass vessel with compartments for snow and liquids  
31.5cm. max. height; 24.5cm. diam.

This rare silver cooling vessel or *karlik* was produced during the reign of Abdülhamid II (r.1876–1909), the last Ottoman sultan to exert effective authority before the rise of the Young Turk revolutionaries. Only a handful of these silver cooling vessels survive, of which this

particular *karlik* is unique in containing a glass cooling vessel within the silver exterior. Liquid was kept cool by means of snow contained in a small compartment of the glass vessel. The presence of this glass vessel gave the Ottoman craftsman more freedom in the design of the silver exterior, allowing him to create an intricate pierced floral pattern, another feature unique to this *karlik*.

Only a few other *karliks* of this type are known, including one sold at Sotheby's London, 20 April 2016, lot 192. For two published comparables see G. Kürkman, *Ottoman Silver Marks*, Istanbul, 1996, p.236 and E. Grunberg & E.M. Torn, *Four Centuries of Ottoman Taste*, London, 1988, no.31.

**£ 20,000-30,000 € 22,500-33,700**





180

180

**A gilt-decorated Tophane five-piece coffee set, Turkey, dated 1297 AH/1879 AD**

comprising a lidded pot and four small cups, each with incised, gilt and silvered decoration, with *tughra* stamps and the date 1297 AH/1879 AD, maker's mark, peacock feather motifs (5)

pot: 12cm. height  
each cup: 4.9cm. height

**£ 3,000-5,000 € 3,400-5,700**

181

**A large gilt-copper (tombak) lidded-dish (sahan), stamped Haji Osman, Turkey, late 18th century**

the deep dish with concentric lines to centre, tall everted edges, stamped with maker's name, the raised lip around the rim housing the tall domed cover with button-form finial

18.5cm. max. height  
23.8cm. diam.

**£ 12,000-16,000 € 13,500-18,000**



181

182

**An Ottoman silver coffee pot (kahvedan) with tughra of Sultan Abdülmecid (r.1839-61), Turkey, 19th century**

of bulbous form, with curving spout and handle, the hinged domed lid with leafy bud finial, engraved with a design of overlapping strapwork and against a pricked ground, with foliate details, *sah* mark and *tughra* of Sultan Abdülmecid stamped on the body, spout, lid and handle, assay mark to underside  
19.6cm. height

‡ £ 4,000-6,000 € 4,500-6,800



182

183

**A silver cooling vessel (karlik), Russia, for the Ottoman market, 19th century**

the round silver karlik with hinged lid surmounted by floral-finial, twisted handle, spout with cylindrical lid, with foliate border, fitted with cylindrical container inside, underside stamped with Russian silver marks, including 'St George', '84', 'AS', 'MK 1820'  
28.5cm. height

While this vessel only features Russian silver marks, it's form is distinctly Ottoman (see lot 179). A close comparable was sold in these rooms, 20 April 2016, lot 192, with the *tughra* of Abdülhamid II (r.1876-1909), and crest of 'Abbas Hilmi Pasha (1874-1944), demonstrating the appreciation for such pieces by the Ottoman elite. This vessel may have been made for the Turkish market, or used by a local Russian elite that admired the exotic Ottoman shape.

£ 18,000-25,000 € 20,300-28,100



183



184



185

184

**An Ottoman gold-overlaid calligrapher or bookbinder's tool, Turkey, 19th century**

the steel body overlaid with gold decoration comprising entwined split-palmettes and scrolling motifs  
36.2cm.

This tool of unusual shape was possibly used by bookbinders for parring, a process by which the edges of the leather binding are reduced along the spine by forming a gradual slope.

For further references on bookbinding and calligraphers' tools, see M. McWilliams and D. J. Roxburgh, *Traces of the Calligrapher: Islamic Calligraphy in Practice*, c. 1600-1900, The Museum of Fine Arts, Houston, 2007, p.36, figure 22. Also: *Islamic Bookbinding*, exh. cat. Islamic Arts Museum Malaysia, Malaysia, 2017.

£ 3,000-4,000 € 3,400-4,500

185

**An Ottoman wood pen box (divit) with parcel-gilt terminals, Turkey, 19th century**

the elongated rectangular wood case and well with swollen silver parcel-gilt terminals, edges and double-hinged well, carved with foliate motifs, stamped with *tughra* and assay marks, with suspension chain  
26.5cm. length

INSCRIPTIONS

Possibly, the *tughra* of Mahmud II (r.1808-39 AD)

£ 4,000-6,000 € 4,500-6,800



186

PROPERTY FROM THE HOME OF SERGE BRUNST

**An Ottoman wood and ivory-inlaid scribe's chest, signed Muhammad, Turkey, dated 1112 AH/1700 AD**

rectangular wood body on four feet, with hinged lid, compartmentalised interior, document holder inside lid, frontal drawer, surface decorated throughout with ebony, metal, bone and ivory including green-stained tesserae designed in *khatamkari* geometric shapes and borders along edges, mother of pearl plaques to front inlaid with maker's name and date, tulip-form lock plaques, brass handles

26.3 by 44.6 by 26.8cm.

**PROVENANCE**

Serge Brunst, renowned interior designer, Beirut.

**INSCRIPTIONS**

Signed Muhammad, dated 1112 AH (1700 AD)

‡ € £ 30,000-40,000 € 33,700-45,000



top



187

187

**An Iznik-style pottery tile, probably Turkey, early 20th century**

of rectangular form, decorated in underglaze cobalt blue, green, aubergine purple and relief red with black outlines, with a decor comprising stylised lotus blossoms, split-palmettes, saz leaves and Chinoiserie scrolls, set on custom metal mount 38.8 by 28cm.

**PROVENANCE**

Christies, London, 26 April 1994, lot 369

£ 2,000-3,000 € 2,250-3,400



188

188

**An Ottoman mother-of-pearl and tortoiseshell-inlaid casket, Turkey, 19th century**

the surface decorated with mother-of-pearl and tortoiseshell, with foliate and geometric design, the hinged raised lid opening to reveal an interior set with a mirror on a backdrop featuring flowers composed of cut-paper, three small drawers on the front, the interior lined with a thin textile, on four tall feet 42 by 52.5 by 31.5cm.

**PROVENANCE**

Sotheby's, London, 13 April 1988, lot 476.

• W £ 6,000-8,000 € 6,800-9,000



189

### An Ottoman decagonal mother-of-pearl low-table, Turkey, circa 1900

the wood body entirely covered in mother-of-pearl sections of various geometric shapes, with brass pins, legs forming cusped arches

29.5cm. height; 46.6cm. diam.

#### PROVENANCE

Sotheby's, London, 27 April 1993, lot 168.

W £ 4,000-6,000 € 4,500-6,800

### A Bohemian cut-glass huqqa base with Ottoman silver mounts bearing the tughra of Sultan Abdülaziz (r.1861-76), Bohemia and Turkey, 19th century

drop-shaped glass body cut with faceted edges and bulbous ovals, decorated in polychrome with floral bouquets and abstract arabesques, surmounted by a silver head and pipe with floral garland, stamped with *tughra* and *sah* mark

38cm. height

£ 4,000-6,000 € 4,500-6,800

### Two Ottoman mother-of-pearl, ivory and tortoiseshell-inlaid chests, Turkey, 18th century

each of rectangular form on four tall feet, with frontal drawer, both inlaid throughout with mother-of-pearl, tortoiseshell, ivory and metal in a geometric design, one chest with a metal drawer pull, the other with a tulip-shaped lock

(2)

each: 36 by 65.5 by 34cm.

• W £ 6,000-8,000 € 6,800-9,000



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### A Sultan and Sultana in an outdoor garden, probably France, 18th century

oil on circular canvas, set within large gilt wooden frame, the Sultan is shown standing, holding a garland of flowers emanating from a tall Romanesque vase, the Sultana lies on a pillow looking up at him, holding an incense burner in her left hand  
104.5cm. diam.  
142.5 by 142.5cm. framed

Painted in the Rococo manner, this stylised portrayal of a Sultan and Sultana reflects the favoured compositions of eighteenth-century European artists portraying their versions of the Ottoman world. Paintings featuring Sultan and Sultana couples within stylish interiors were particularly fashionable in the second half of the eighteenth century and designed by celebrated European artists such as Étienne Jaurat and Jean-Baptiste Marie Pierre. Paintings such as this portrayed the members of the Ottoman elite with bright colours and contrasts, emphasising their exotic nature.

For further reading on this subject, see H. Williams, *Turquerie: An Eighteenth-Century European Fantasy*, Thames and Hudson, 2014.

W £ 7,000-10,000 € 7,900-11,300



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### Roxelana, wife of Sultan Süleyman the Magnificent, Italy, 19th century

oil on canvas, Roxelana is dressed in a green and bordeaux richly embroidered Italianate dress, with crown and veil, in gilt-wood frame  
100 by 75.5cm.  
137 by 114cm. framed

Known in the West as Roxelana, this painting depicts one of the most famous women of the Ottoman empire. Originally from Europe, she was sold at an early age in the slave markets of Constantinople and entered the harem of Sultan Süleyman I ('The Magnificent'). Her Turkish name, 'Hürrem' meant 'the laughing/joyful one' and she soon became the Sultan's favourite, bearing him six children, until he eventually defied convention and married her. This incredible story, and the influence which she wielded within the Ottoman Empire, made Roxelana the subject of many European and Turkish paintings. The present example appears to have been influenced by Titian's famous painting of her, *La Sultana Rossa*, circa 1550.

For further information on Roxelana, see L. Peirce, *Empress of the East: How a European slave girl became queen of the Ottoman empire*, Basic Books, 2017.

W £ 5,000-7,000 € 5,700-7,900



Two sculptural busts decorated with shells, possibly a Sultan and Sultana, probably Italy, circa 18th century and later

each bust of carved wood, opulently decorated with multiple types of shells including cowries, coral, feathers, crystals and textiles, with two full marble painted columns  
each bust: 88cm. approx.  
column height: 114cm.

This pair, possibly representing a Sultan and Sultana, were most probably produced in the eighteenth century in the popular 'Turquerie' style of the period. Haydn Williams describes 'Turquerie' as "[...] a term used to describe a European vision of the Ottoman Turkish world" (H. Williams, *Turquerie: An Eighteenth-Century European Fantasy*, Thames and Hudson, 2014). This style exemplifies the fascination for the Ottoman world following the fall of the Byzantine Empire to Sultan Mehmed the Conqueror in 1453. This imitation of the Ottoman style in European art and culture spread from the arts, including paintings, drawings, ceramics and metalwork to architecture and fashion.

Each of the present figures are richly adorned with corals and sea shells combined with Italian velvets, considered expensive and exotic materials. One of the most notable examples of this type of decoration is the Grotto Hall in Sanssouci, Friedrich the Great's palace. Opened in 1769, it features over twenty-four thousand shells and semi-precious stones.

W • £ 25,000-30,000 € 28,100-33,700





195

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**An Ottoman gem-set and gold-inlaid tortoiseshell calligrapher's knife, Turkey, circa 19th century**

the short steel blade with overlaid gold foliate details, one edge with slight indent, point gently curving upwards, the long cylindrical handle comprised of thin sheets of gold-inlaid tortoiseshell plaques, with a gem-set filigree mount to centre and carved silver tip 25.2cm.

This *kalemtras* would have been used by calligraphers to sharpen their reed pen. It can be compared to two examples in the Topkapi Palace Museum, inv. nos.C.Y.189 and C.Y.97 (*Topkapi à Versailles: Trésors de la cour Ottomane*, Musée National des Châteaux de Versailles et de Trianon, 4 May-15 August 1999, p.169, nos.121-2).

© £ 6,000-8,000 € 6,800-9,000



196

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**A Zand enamelled and gilt-copper dagger (kard) and scabbard, Persia, signed 'Ya Allah Aziz', dated 1207 AH/1792-3 AD, with Ottoman blade, Turkey, dated 1261 AH/1845-6 AD**

the tapering steel blade with silver inscription and incised floral design at the forte, the hilt and scabbard each decorated in polychrome enamel flowers and foliage in white ground cartouches on a blue ground scattered with flowers, with cartouche bearing date and suspension loop, gilt copper outlines (2)

32.5cm. length

**PROVENANCE**

Christie's, London, 28 April 1998, lot 123.

**INSCRIPTIONS**

On the blade:  
*tawakkaltu 'ala allah*  
'I put my trust in God'  
*ma sha' allah sana 1261*  
'What God wills, year 1261 AH (1845-6 AD)'

On the scabbard:  
*ya 'aziz 1207*  
'O Mighty! 1207 AH (1792-3 AD)'

‡ £ 14,000-18,000 € 15,800-20,300

An enamelled silver huqqa base and tray, India, probably Lucknow, and Persia, late 18th/early 19th century

the *huqqa* of bell-shaped form, decorated in polychrome enamels with flowers emanating from vases alternating with bouquets, pecking birds near the base, between bands containing gilt floral details, custom tray with en-suite floral decoration, both later re-set with Persian polychrome enamelled portrait roundels, those on the *huqqa* featuring young men in Qajar dress and the tray with Qajar floral bouquets  
*huqqa*: 18cm. height  
 tray: 29.5cm. diam.

£ 10,000-15,000 € 11,300-16,900



top





198

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### A large Qajar khatamkari casket, Persia, 19th century

of rectangular form, with hinged lid, surface decorated in khatamkari with geometric shapes, the lid with a border containing seated human figures, the front with a double eagle ivory lock plate, stellar motifs interspersed with human figures, on a four-legged stand, two metal handles to each side, with lockable key chest: 40 by 84 by 47cm. 60.5cm. on stand

*Khatamkari* is a technique by which very fine ivory and bone 'baguettes' are sliced and placed and set into fine cavities, usually employing a wooden object. The profuse decoration on this casket is impressive. Originating in Persia, most probably Shiraz and Isfahan, this technique travelled throughout the Middle East and India, influencing numerous works. An almost identical casket is in the Gayer-Anderson Museum, Cairo.

• W £ 6,000-8,000 € 6,800-9,000



199

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### A set of five 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 1301 AH/1883-4 AD

of varying sizes, the five large, deep, porcelain bowls decorated with bright polychrome colours and lobed medallions containing interior scenes with figures alternating with floral bouquets on a gold ground, the exteriors with *en-suite* decoration and inscriptive medallions, each set on a matching dish of same design with inscriptive medallion at its centre and plain exterior

(10)

bowls: 16.5 by 40.5cm; 14.3 by 34.5cm; 9.4 by 22.5cm; 6.8 by 14.8cm; 5.6 by 11.4cm.

diameter of dishes: 40cm; 37.3cm; 27.5cm; 19.8cm; 16cm.

#### INSCRIPTIONS

'Commissioned by His Excellency, the auspicious, the most glorious, the most high, the most noble, the eminent Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan, 1297 AH (1879-80 AD)'

The date on two are 1301 AH (1883-4 AD).

A number of bowls and dishes from this set have been sold in these rooms, 25 October 2017, lot 221; 19 October 2016, lot 333; 7 October 2015, lot 347; 22 April 2015, lot 194; 8 October 2014, lot 123; 9 April 2014, lot 190.

‡ £ 8,000-12,000 € 9,000-13,500



200



201



202

200

**A Qajar mother-of-pearl shell engraved with Qur'anic verses, Persia, 19th century**

of natural form, engraved with bands of inscriptions radiating from a central roundel, some within arches, in bespoke box 14.3cm. max. diam.

**PROVENANCE**

Sotheby's, London, 5 April 2006, lot 164.

**INSCRIPTIONS**

Starting from outer band: Qur'an, chapters II (*al-Baqarah*), verse 255; XLVIII (*al-Fath*), verses 1-part of 6; LXVIII (*al-Qalam*), verses 51-52; CXII (*al-Ikhlās*); CX (*al-Nasr*); followed by the call to God to bless the twelve Imams, all of them; LXI (*al-Saff*), verse 13; XLVIII (*al-Fath*), a part of verse 5 (a section not deciphered) and the *nada 'Ali* quatrain. In the centre, magic letters.

£ 2,000-3,000 € 2,250-3,400

201

**A gold pocket watch with enamelled portrait of Muzaffar al-Din Shah Qajar, Switzerland for the Persian market, circa 1895**

the hunting cased gold keyless quarter repeating watch with enamel portrait of Muzaffar al-Din Shah Qajar, engraved no. 217698 - *Repetition a Quarts, Ancre Ligne Droite Chaton, Spiral Breguet, 32 Rubis, 14K - 217693* 7.5cm. height; 5.3cm. diam.

‡ £ 8,000-12,000 € 9,000-13,500

202

**A pair of gold filigree bracelets set with carved hardstone amulets, probably Persia, circa 1900**

each comprised of thirteen rows of gold filigree strings linked together, with a central band containing three carved hardstone amulets between enamelled flowerhead designs, fastening pins, bespoke box (2) each: 10cm. height; 22.5cm. max. length

**INSCRIPTIONS**

on carved hardstones:

One bracelet: Qur'an, chapter II (*al-Baqarah*), verse 255.

A prayer for attracting love, the names of two angels: *al-Jiba'il* and *al-Israfil* and magic squares. Qur'an, chapter XIII (*al-Ra'd*), part of verse 13.

Other bracelet: Qur'an, Chapter CXII (*al-Ikhlās*); in the middle: God is the Guardian of success (*Allah wali al-tawfiq*).

The two on the sides: Qur'an, chapter XXI (*al-Anbiya'*), a part of verse 87.

£ 4,000-6,000 € 4,500-6,800



203

203

**A Qajar silk and brocade textile panel, Persia, 19th century**

the yellow ground woven with metal threads, featuring a pattern comprising vertical panels containing orange, blue, beige, purple and green flowers, between smaller blue-ground panels with floral stems, mounted and glazed  
55.5 by 59.5cm. mounted

**£ 2,000-3,000 € 2,250-3,400**



204

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**A Qajar Rasht embroidered panel depicting a prince, Persia, 19th century**

of rectangular form, coloured wool flannel, worked in appliqué with silk and metal thread embroidery and sequins, depicting a Qajar prince framed within elaborate floral borders with undulating scrolls  
210 by 137cm.

Rasht embroideries were made from full size cartoons and the portraits follow closely the manner of contemporaneous oil paintings. They were used as saddlecloths, wall hangings and covers for sofas, chairs and tables (see *Hali*, October 1991, pp.119-123).

A comparable pair of Rasht textiles depicting Qajar courtly figures (identified as 'Abbas Mirza ibn Fath 'Ali Shah and Hazrat Aliya) are in the Collection of Henri Moser at Charlottenfels (Bernisches Historisches Museum, M.Ker.320 and 321); see *Bei Schah, Emir und Khan: Henri Moser Charlottenfels 1844-1923*, Bern, 1992, p.157 and 169; a pair of Rasht panels depicting two figures in Indian courtly dress were sold in these Rooms, 8 October 2008, lot 168.

**‡ £ 8,000-12,000 € 9,000-13,500**



205

**A pair of Theodore Deck faience  
'Persian Blue' bottle-vases, France,  
circa 1880**

each moulded in the Ayyubid/Mamluk revival  
taste with roundels containing figures alternating  
with calligraphic inscriptions, split-palmettes and  
arabesques to neck, under a deep blue glaze,  
impressed 'THD' near foot

(2)

each: 34.3cm. height

**£ 8,000-12,000 € 9,000-13,500**

205

206

**A monumental Hispano-Moresque  
'Alhambra-style' vase, Spain, late  
19th century**

of tall baluster form, carved in relief with split-  
palmette and foliate decoration, orange, blue  
and cream glazes, gold borders, inscriptions  
to handles, a roundel on each side featuring a  
coat of arms and 'Y' surmounted by a crown, on  
wooden base

84.5cm. height

40cm. approx. diam.

INSCRIPTIONS

Repetition of: *la ghalib illa allah*

'There is no Conqueror but God' (The Nasrid  
motto)

The monogram on the vase may be that of Queen  
Isabella II of Spain (r.1833-68).

‡ W **£ 6,000-8,000 € 6,800-9,000**



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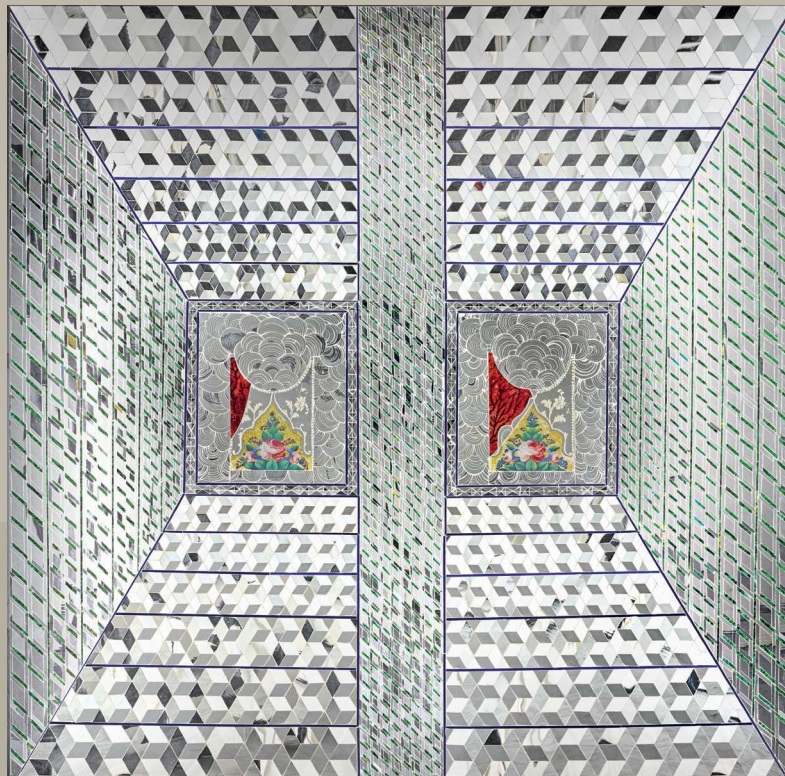
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Mubashshir ibn Ahmad al-Razi, Kitab fihi (?) sharh ma amla'ahu al-wazir 'Awn al-Din Abu'l Muzaffar... , a treatise on mathematics, Near East, Baghdad or Damascus, dated 576 AH/1180-81 AD Estimate £20,000–30,000



The Erwin Tomash Library on the History of Computing

Auction London 18 & 19 September 2018



# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L18220 | **Sale Title** ARTS OF THE ISLAMIC WORLD | **Sale Date** 25 APRIL 2018

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		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

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.

NAME AND ADDRESS \_\_\_\_\_

\_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- 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

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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](http://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 £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**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](http://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](http://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.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:

**Post Sale Services (Mon-Fri 9am to 5pm)**

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

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 £41,018. 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**

Archaeological objects

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: £12,305

Photographic positive or negative or any

assemblage of such photographs

EU LICENCE THRESHOLD: £12,305

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £41,018

Paintings in oil or tempera

EU LICENCE THRESHOLD: £123,055

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £12,305

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 coral or animal material, such as pearl, 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 €)**

<b>Royalty Rate</b>	
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.

#### II 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 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, 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.

### 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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms

printed in the sale catalogue, including the guide to 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 sale-room 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA 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 the guide to 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 at 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;

(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 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 the 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](mailto: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.

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### 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.

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### 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
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### ESTIMATES IN EUROS

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**£1 = €1.13**

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### 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.

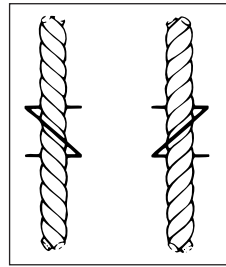
The following abbreviations are employed:

- 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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