
Sotheby's
EST. 1744
ARTS OF THE ISLAMIC WORLD
LONDON 24 OCTOBER 2018



FRONT COVER
LOT 134 (DETAIL)

BACK COVER
LOT 132 (DETAIL)

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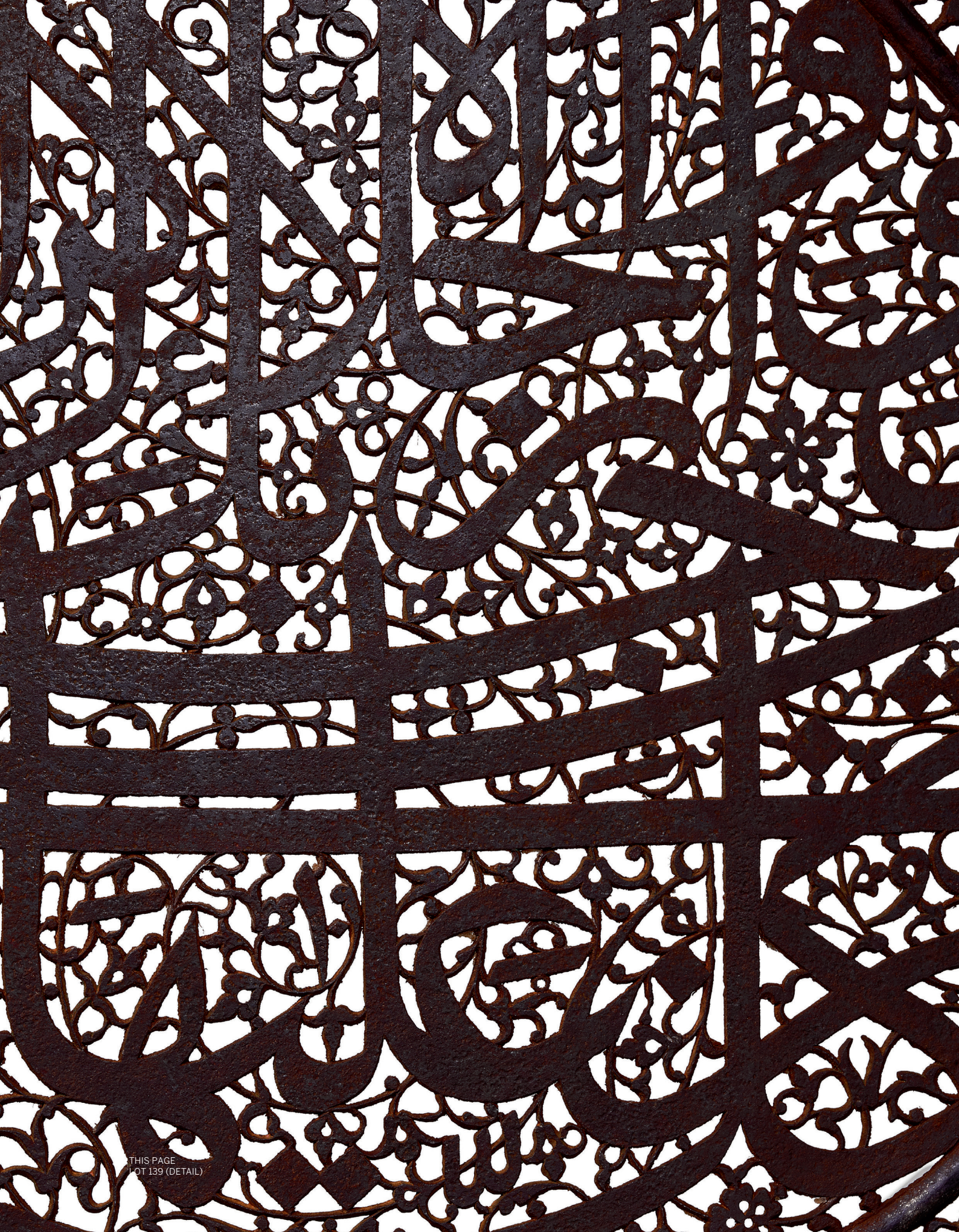
LOT 102 (DETAIL)





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LOT 139 (DETAIL)

ARTS OF THE ISLAMIC WORLD

AUCTION IN LONDON
24 OCTOBER 2018
SALE L18223

SESSION ONE: 10.30 AM
SESSION TWO: 2.30 PM

EXHIBITION
Friday 19 October
9 am-4.30 pm

Saturday 20 October
12 noon-5 pm

Sunday 21 October
12 noon-5 pm

Monday 22 October
9 am-4.30 pm

Tuesday 23 October
9 am-4.30 pm

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Sotheby's EST. 1744



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LOT 112 (DETAIL)

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THIS PAGE
LOT 93 (DETAIL)

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
ARTS OF THE ISLAMIC WORLD: LOTS 1–256

208
BIBLIOGRAPHY

ABSENTEE BID FORM

221
BUYING AT AUCTION

222
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

224
CONDITIONS OF BUSINESS FOR BUYERS

226
WAREHOUSE, STORAGE, COLLECTION
INFORMATION

226
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

228
INTERNATIONAL DEPARTMENTS

SOTHEBY'S EUROPE



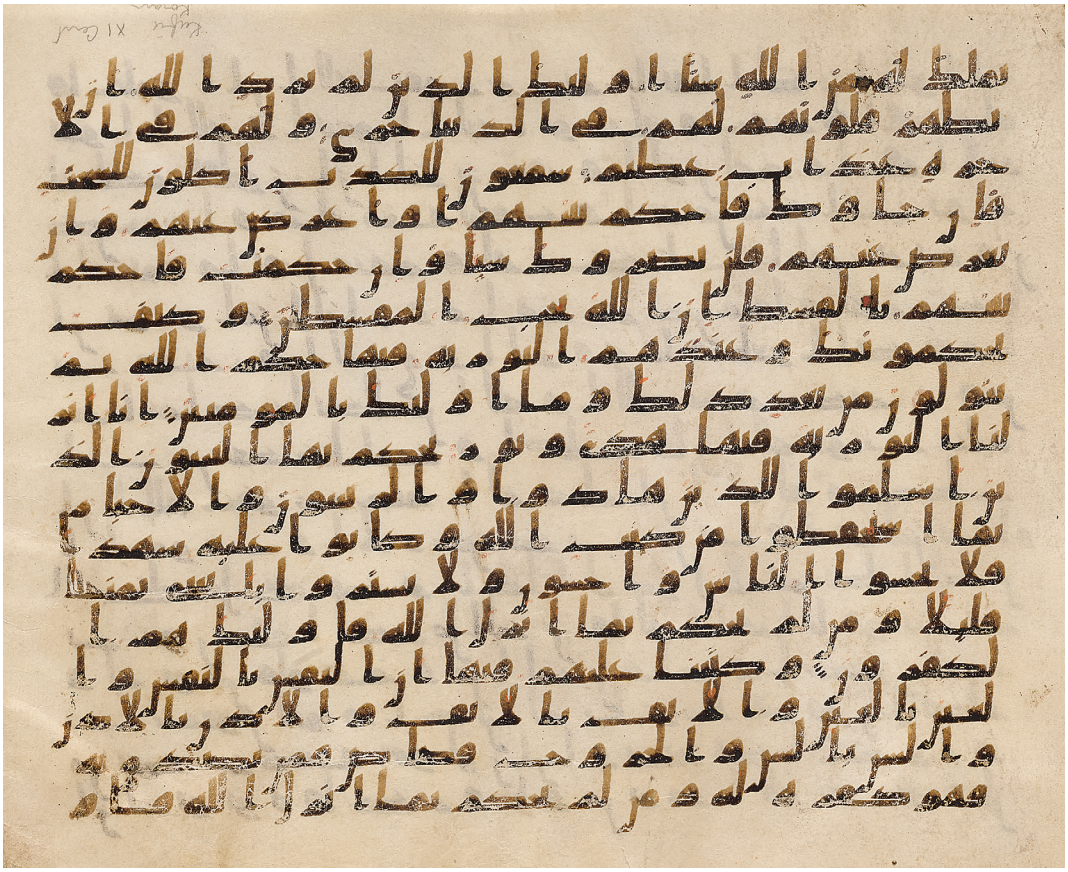
THIS PAGE
LOT 41



SESSION ONE

LONDON
WEDNESDAY
24 OCTOBER 2018
10.30AM

LOTS 1-123



1



part of lot 2

1

A Qur'an leaf in Kufic script on vellum, Near East, 8th century AD

TEXT: SURAH AL-MA'IDAH (V), MIDDLE OF V.34 TO END OF V.44

Arabic manuscript on vellum, 17 lines to the page, written in brown Kufic script
28.2 by 36.6cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York (see p.62 for more on the Darion Collection).

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.44 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.44, label on reverse of frame).

This Qur'an leaf is written in a proto-Kufic style and it is an example of the transition between two scripts: the earlier Hijazi, usually found in vertical format, and the later Kufic written in a horizontal format (see following lot). Another leaf, with twelve lines to the page, is in the Nasser D. Khalili Collection (inv. no.KFQ34), and a further in the Bibliotheque Nationale (inv. no.MS.arab.326a). Another leaf from a similar horizontal format early Kufic Qur'an was offered in these rooms, 15 October 1984, lot 206.

‡ £ 6,000-8,000 € 6,700-8,900

2

A Qur'an leaf and bifolium in Kufic script on vellum, North Africa or Near East, 9th and 10th century AD

TEXT: SINGLE LEAF: SURAH AL-RA'D (XIII) MIDDLE OF V.41 TO SURAH IBRAHIM (XIV) END OF V.6; SURAH AL-ISRA (XVII), MIDDLE OF V.27 TO MIDDLE OF V.41
leaf: Arabic manuscript on vellum, 15 lines to the page written in Kufic script in black ink, diacritics indicated by red and green dots, verses separated by gold half-palmettes, surah headings in gold; bifolium: Arabic manuscript on vellum, 10 lines to the page written in dark brown Kufic script, diacritics indicated in red dots, verses separated by polychrome rosettes, gold and polychrome marginal markers
(2)
leaf: 13.5 by 20.6cm.
bifolium: 15.3 by 45cm.

£ 7,000-9,000 € 7,800-10,000



detail of lot 3

3

Sahnun ibn Said al-Tanokhi (d.855 AD), a section from Kitab al-Mudawwanah al-Kubra, on Islamic jurisprudence, North Africa or Spain, circa 12th century

Arabic manuscript on vellum, 17 leaves, 24 lines to the page, written in Maghribi script in brown ink, titles and headings in bolder Maghribi, comments and annotations on the borders in different hands, f.1a with a bold title in bold Kufic script, unbound with some loose leaves
28.5 by 20.5cm.

PROVENANCE

Christie's London, 7 October 2008, lot 96.

Due to the presence of several different judicial systems, the Abbasid caliph al-Mansour (d.775 AD) decided on a process of uniformity and asked the jurist from Medina Malik ibn Anas (d.795 AD) to create a system which would unify the different methods common to different areas. The Maliki School of jurisprudence was vastly accepted in North Africa and Spain, having its biggest centre in Tunisia (in the mosque of Uqba), and it was thanks to Yahya al-Laithi (d.848 AD) that it was introduced to region of al-Andalus, influencing famous historical subjects as Ibn Rushd (Averroes), Ibn Battuta and Ibn Khaldun.

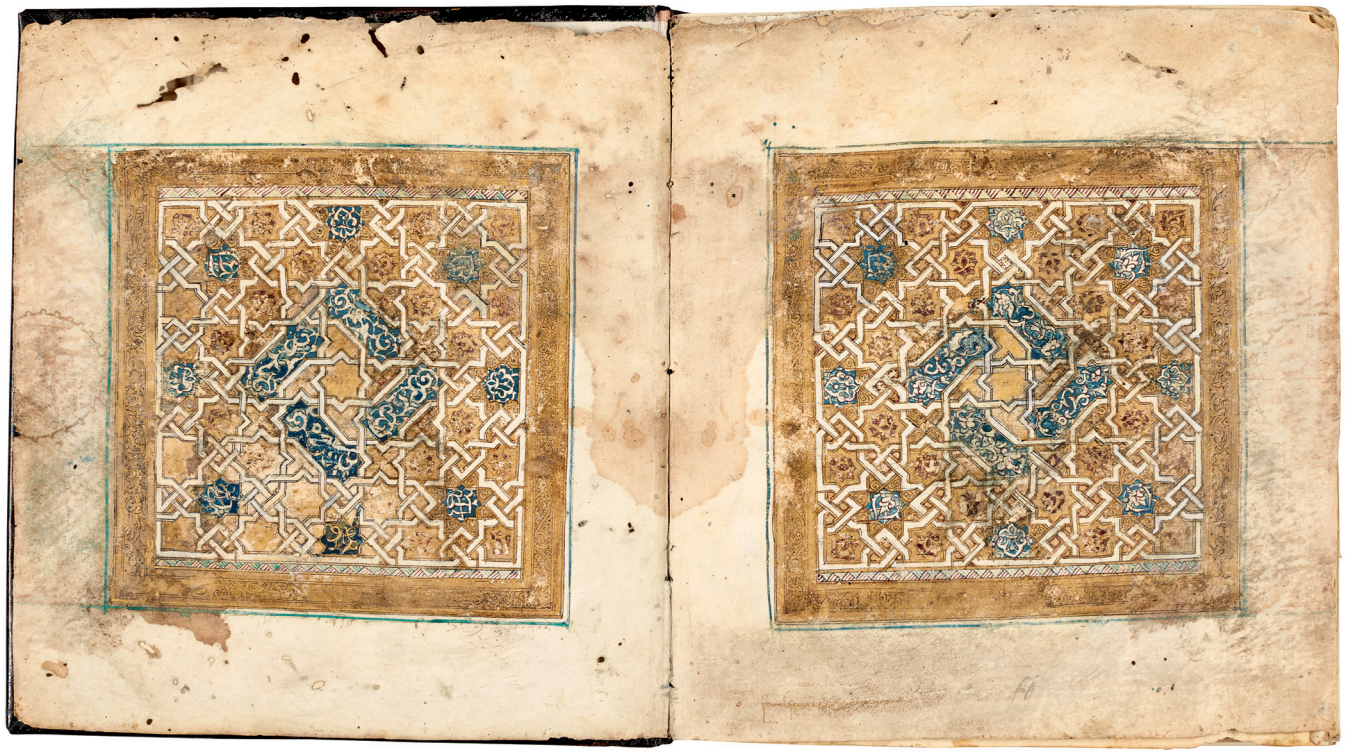
The Kitab al-Mudawwanah is structured as a dialogue between 'Abd al-Rahman ibn al-Qasim al-Utaqi and Sahnun ibn Said al-Tanokhi, the author, who adds relevant hadith to each answer provided by al-Utaqi.

£ 15,000-25,000 € 16,700-27,800



3





4

An illuminated Qur'an juz' (X) in Maghribi script on vellum, North Africa or Spain, 13th/14th century

TEXT: SURAH AL-ANFAL (VIII) V.41 TO SURAH AL-TAWBAH (IX) V.92

Arabic manuscript on vellum, 45 leaves, 7 lines to the page, written in large brown Maghribi script, diacritics in red and other orthographic signs in green, f.1b and f.2a with a gold and polychrome frontispiece, verses separated by large gold florets, marginal markers in different shapes, f.2b with a red and gold cartouche with gold Kufic against a blue ground decorated with white palmettes, f.10b with a surah heading in gold Kufic outlined in black with a medallion extending to the border, f.45b with a gold and polychrome cartouche marking the end of the juz', in later brown binding with interlacing designs in relief

24.2 by 23.5cm.



A similar Qur'an divided in thirty parts and copied in Fez in 745 AH/1344 AD bears strong similarities with the current manuscript (the Qur'an is now in the Al-Haram Al-Sharif Islamic Museum, see Salameh 2001, p.69-83). The frontispiece of *juz'* twenty-eight is decorated with a very similar carpet page composed of a central star within red and blue cartouches interspaced by white interlacing lines on a gold ground (*ibid*, p.77). The style of the Kufic script as well as the blue ground with white palmettes in the opening cartouche of the current manuscript is also very similar to the opening page of *juz'* fourteen (*ibid*, p.79).

£ 30,000-50,000 € 33,300-55,500

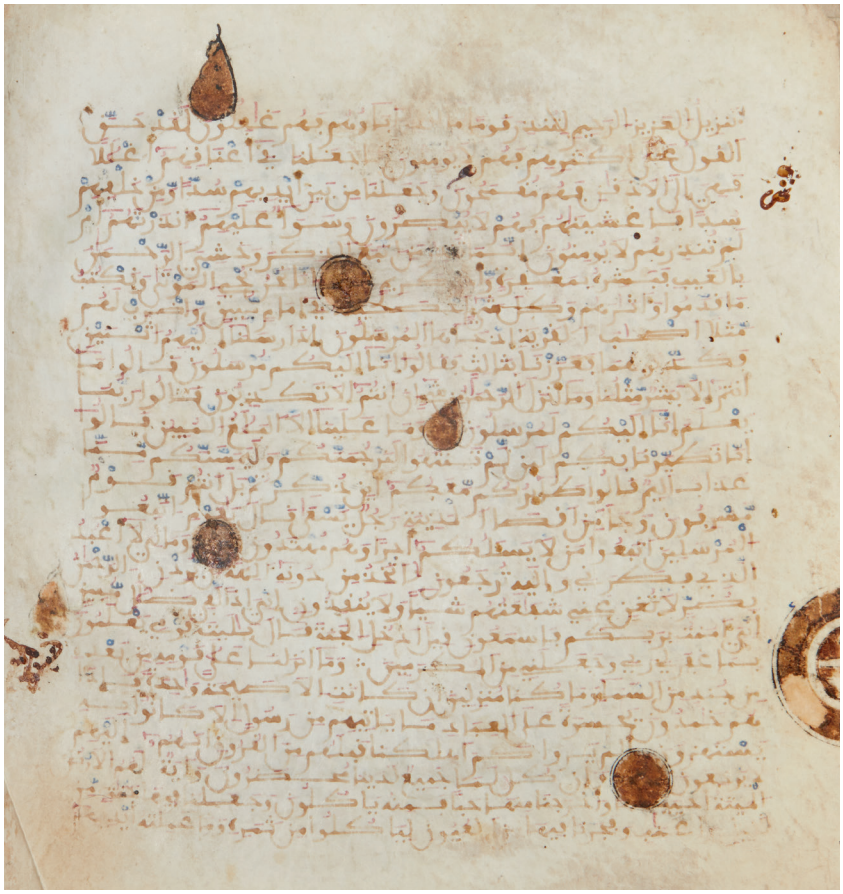


5

An illuminated Qur'an section, Spain, possibly Valencia, circa 12th century AD

Arabic manuscript on vellum, 37 leaves, 25 lines to the page, written in brown Andalusi script, diacritics in red and other orthographic signs in blue, the first 2 surah headings in white Kufic script against a gold ground within a cartouche, the other surah headings in gold Kufic ending with a palmette in the margin, verse markers in gold throughout the text or on the margins, f.1a with left-hand side of a frontispiece consisting of a carpet page decorated with interlacing strap-work, f.37b with a gold and polychrome carpet page consisting of a central roundel with interlacing patterns, f.36a and 37b with the last 4 surahs surrounded by bands of interlacing strap-work, unbound and incomplete
12.5 by 12cm.

£ 30,000-50,000 € 33,300-55,500



This manuscript must have originally contained around a hundred pages and represents a rare example of a square 'pocket' Qur'an produced in Spain at the end of the twelfth or beginning of the thirteenth century.

Thanks to Ibn al-'Abbatar, who lived in Balansiyya (today's Valencia) between 1199 and 1260 AD, we know that the region of al-Andalus was a prolific centre for manuscripts and in particular the city of Valencia, where there were several scriptoria and scribes, among whom was Ibn Ghattus, the 'Yaqut al-Mustasim of the West' (James 1992, p.89).

Around twenty Qur'ans produced between the 1130s and 1220s in this particular format have been attributed to Spain, either because of the name of the city is mentioned in the colophon (Cordoba, Malaga and Valencia) or due to strong similarities with attributed manuscripts (for a comprehensive list with dates and place of production please see James 1992, p.89.

It is worth noting that all of these Qur'ans have similar square dimensions (between twelve and nineteen centimetres square), a similar number of lines per page (between twenty-one and twenty-eight), are all written on vellum (except Christie's London, 9 October 1990, lot 46, which is written on paper) and are all similarly illuminated. They are executed in a script which has been given the name 'Andalusi' (for an extensive discussion on this script please see Stanley in Quaritch cat.1213, pp.20-26) and are all in a single volume format (except one published in *ibid*, pp.112-4) no.19 which is described in two volumes, with a later seventeenth-century Ottoman binding, although each volume has a double-page frontispiece so it is likely this division was original).

The Qur'an now in the Nasser D. Khalili Collection dated 596 AH/1199-1200 AD and copied in Valencia bears close comparison to the current lot, leading to the hypothesis that they were both produced in Valencia around the same time (inv. no.QUR318, James 1992, p.92-93). The left-hand side of the frontispiece of the present manuscript is decorated with a fine interlaced labyrinthine pattern, interspersed with blue dots and framed by a band of interwoven motifs, similar to the example in the Khalili collection. In addition both manuscripts share the first two surah headings written in white Kufic script against a gold ground within a cartouche with intertwined geometrical designs. A Qur'an sold in these rooms in 1999, dated 556 AH/1160 AD, also copied in Valencia, has the opening two surah headings framed within cartouches and similarly distinguished from the others (which are in gold Kufic) extending into the margins with illuminated palmettes, similar to those in the current manuscript.

The carpet page at the end of the present Qur'an is even more spectacular as the same frame found in the frontispiece here surrounds a circle of interlinking lines forming a central star. Similar carpet pages, mixing round and square shapes are also found in two Qur'ans copied by Ibn Ghattus, Valencia (one dated 557 AH/1161 AD now in the Dar al-Kutub, Cairo, MS.196. and another dated 556 AH/1160 AD, Sotheby's London, 22 April 1999, lot 12). This pattern was to become very common during the fifteenth century all across the Mediterranean, from Spain - see the underside of a Nasrid inkwell now in the Instituto de Valencia de Don Juan, Madrid (inv. no13075, Lopez 2006, p.70) – to Mamluk Egypt (see for example lot 17 in the this catalogue).

Dated Qur'ans from the Maghrib, listed by James 1992, p.89:

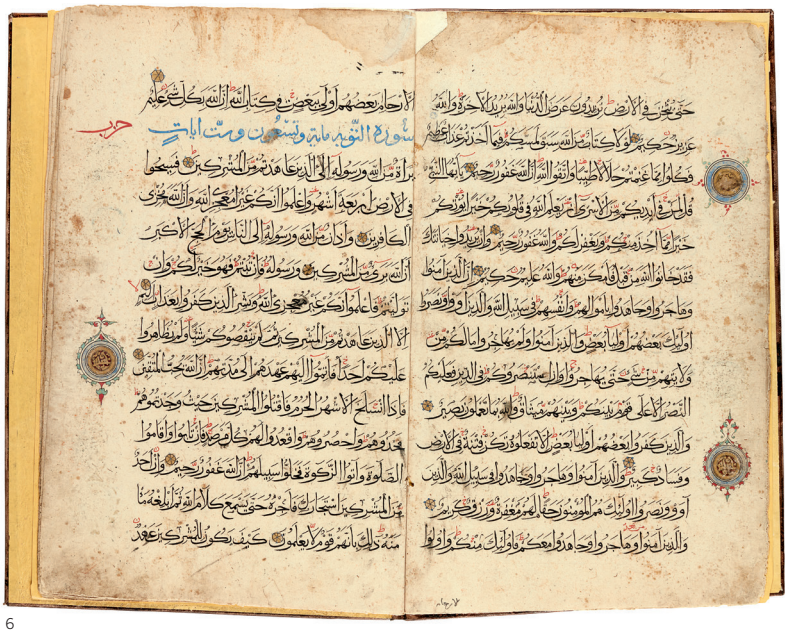
1. Spain/N Africa, 483 AH/1090 AD, inv. no.MS.O. BJ.48, Uppsala University Library, Sweden.
2. Malaga, 500 AH/1106-7 AD, inv. no.Arab.1397, Escorial Library, Madrid.
3. Spain/N Africa, 534 AH/1139-40 AD, Christie's London, 9 October 1990, lot 46.
4. Cordoba, 538 AH/1143 AD, inv. no.Ms.A6755, Istanbul University Library.
5. Valencia, 557 AH/1161 AD, National Library Masahid no.196/National Library/General Egyptian Book Organization, Cairo, no.76
6. Valencia, 564 AH/1168 AD, inv. no.Ms. Al-Ahmadiyya 13727, Tunis National Library.
7. Spain/N Africa, 565AH/1170 AD, on loan to the V&A, Collection of Marquess of Bute, London.
8. Valencia, 578 AH/1182 AD, inv. no.Ms.A6754, Istanbul University Library.
9. Probably Valencia, 580 AH/1184-5 AD, inv. no.Ms.A6752, Istanbul University Library.
10. Ceuta, 587 AH/1191 AD, inv. no.MS.R27, Topkapi Palace Library, Istanbul.
11. Spain/N Africa, 591 AH/1195 AD, inv. no.MS.O. VET.77, Uppsala University Library, Sweden.
12. Valencia, 596 AH/1199 AD, inv. no.QUR318, Nasser D. Khalili Collection of Islamic Art, London.
13. Ceuta, 596 AH/1199 AD, inv. no.MS.R36, Topkapi Palace Library, Istanbul.
14. Valencia, 598 AH/1202 AD, inv. no.MS.R31, Topkapi Palace Library, Istanbul.
15. Marrakesh, 599 AH/1202-03 AD, inv. no.MS. R33, Topkapi Palace Library, Istanbul.
16. Seville, 624 AH/1226 AD, inv. no.Cod.Arab.1, Munich Bayerische Staatsbibliothek.
17. Marrakesh, 635 AH/1238 AD, inv. no.MSS21-24, Topkapi Palace Library, Istanbul.

Dated Qur'ans from the Maghrib not recorded in James's list:

18. Valencia, 556 AH/1160 AD, Sotheby's London, 30 April 1992 lot 336 and 22 April 1999, lot 12.
19. Valencia, 559 AH/1163 AD, inv. no.N.01, Great Mosque of Tetouan (mentioned in the catalogue of the exhibition *Al-Andalus*, Metropolitan Museum of Art, New York, 1992, p.125).
20. Probably Spain, 593 AH/1196 AD, Tareq Rajab Museum, Kuwait (Tareq Rajab Museum catalogue 1994, p.27).
21. Spain/N Africa, 672? AH/1273 AD, inv. no.E.H.40, Topkapi Palace Library, Istanbul (Lings 1976, pl.99).
22. Probably Granada, 703 AH/1303 AD, inv. no.MS.385, Bibliothèque Nationale, Paris (Lings 1976, p.205).
23. Cordoba, 470 AH/1078 AD, Christie's London, 7 October 2008, lot 97.
24. Probably Granada, 713 AH/1313 AD; Sotheby's London, 23 April 1997, lot 48.

Contemporaneous comparable Qur'ans lacking date:

25. Spain/N Africa, 12th/13th century, inv. no.cat.1213, n19, Quaritch no.19 (published in the sale catalogue).
26. Valencia or Cordoba, 13th century, inv. no.Or.1270, British Library, London (Lings & Safadi 1976, p.38).
27. Spain/N Africa, 13th century, Sotheby's London, 3 April 1978, lot 129.
28. Probably Valencia, mid-12th century, Christie's London, 27 April 1993, lot 28.
29. Spain, late 12th century, Christie's London, 15 October 2002, lot 53.
30. Spain, late 12th century, Sotheby's London, 12 October 2000, lot 11.
31. Spain/N Africa, 13th/14th century, Christie's London, 28 April 2017, lot 80.



6



detail lot 6

6

A monumental illuminated Qur'an juz' (X), Mesopotamia, late 13th/14th century

TEXT: SURAH AL-ANFAL (VIII), V.40 TO SURAH AT-TAUBA (IX), V.98

Arabic manuscript on paper, 8 leaves, 14 lines to the page, written in large black *muhaqqaq* script, verses separated by gold and blue rosettes, gold and polychrome marginal *khams* and *'ashr*, f.3a with surah heading in blue, in brown stamped morocco binding

48 by 30cm.

£ 8,000-10,000 € 8,900-11,100



7

part of lot 7

7

Two illuminated Qur'an leaves, Mesopotamia, 14th century

TEXT: SURAH AL- AN'AM (VI) V.1 TO END OF V.7; SURAH AL-A'RAF (VII) V.114 TO END OF V.129

Arabic manuscript on polished paper, 9 lines to the page written in *thuluth* script in black ink, one surah heading in gold *thuluth* outlined in black within clouds against a hatched red background decorated with palmettes within a gold and polychrome cartouche, verses marked by gold rosettes, gold and polychrome medallions in the margins

each: 49.2 by 36cm. (2)

The medallions in the margins recall those found on a folio in the Metropolitan Museum of Art, New York (1979.295.7), of drop form, decorated with interlacing gold palmettes on a coloured ground. The red etching and palmette design in the surah heading as well as the gold and polychrome floral design recall similar examples produced in Baghdad during the fourteenth century (see James 1988, p.73).

£ 7,000-10,000 € 7,800-11,100



8

Abu'l-Hasan 'Ali ibn Muhhadhib-al-Din 'Abd-al-Karim Turkhan ibn Taqiyi'l-Din al-Hamawi al-Safadi, Kitab al-ahkam al-nabawiyyah fi'l-sina'ah al-tibbiyyah, a medical treatise compiled from the Sayings of the Prophet Muhammad, copied by 'Abdallah ibn Ahmad ibn Yusuf al-Biri, Near East, Mamluk, dated 732 AH/1331-32 AD

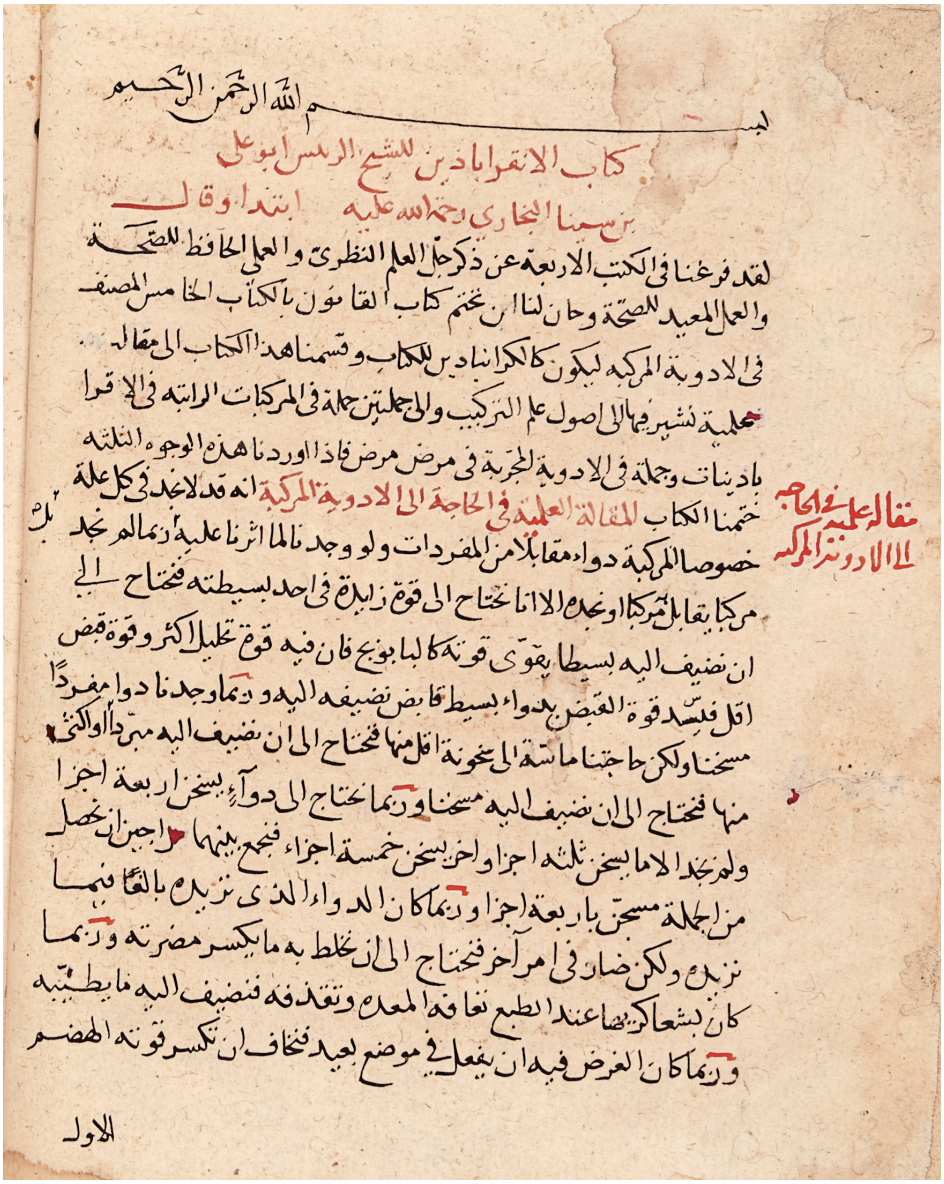
Arabic manuscript on polished paper, 134 leaves plus 2 fly leaves, 19 lines to the page, written in black *naskh* script, titles and important words in bolder red, in later brown leather binding
20 by 15cm.

This manuscript is a collection of medical advice taken from the Hadith, and is divided into ten chapters, as follows:

Chapter I: on various diseases and their cure and treatments.
Chapter II: on health derived from food, drink and sleep
Chapter III: on the origin of this medicine
Chapter IV: generally on health and its importance
Chapter V: on recovery and healing
Chapter VI: on the spiritual benefits of visiting the ills and the virtue of assisting them
Chapter VII: a record of the forty Hadith which mentions health
Chapter VIII: on the advantages and disadvantages of treating a disease
Chapter IX: on diet and its importance
Chapter X: on the strength of medicine and its benefits.

The name of the author is recorded in the title page, f.1a. His work is recorded in the Encyclopaedia of Prophetic Medicine (2007, ISBN 9953-81-229-2, p.119) and he died in 720 AD, making this the earliest copy recorded.

£ 25,000-35,000 € 27,800-38,900



9

Abu ‘Ali al-Husayn ibn ‘Abdullah ibn al-Hasan ibn ‘Ali ibn Sina, known as Avicenna (d.1037 AD), Kitab qanun fi’l tibb (‘The Canon of Medicine’), volume V, on medical recipes and therapeutic drugs, Persia or Central Asia, Ilkhanid, dated 727 AH/1326 AD

Arabic manuscript on paper, 107 leaves, 20 lines to the page written in *naskh* script in black ink, important words in red and marginal annotations in red and green, in later black leather binding, with flap
24.1 by 16.8cm.

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

The corpus is divided into five volumes dealing with different aspects of the human body and its cure: the first *kitab* talks generally about medical principles, anatomy and the effects of the environment on human health; the second volume lists alphabetically several medicines and simple drugs, with their properties and side-effects; the third one is divided into twenty-two *funun* (sections) and concerns specific pathology and diseases of various parts of the body, from head to toe; the fourth is on more general diseases which affect the whole body (for examples fevers, leprosy and fractures), and the last *kitab* (which the present manuscript represents) deals with medical recipes and therapeutic drugs.

An ownership note reads that this copy was reviewed and edited by Ibn Abi-bollah Jalal al-Din Muhammed between Muharram and Safar 1023 AH/February and March 1614 AD.

£ 8,000-12,000 € 8,900-13,400



10

Abu al-Faraj Amin al-Dawla ibn Ya'qub ibn Ishaq ibn al-Quff, Sharh Kulliat al-Qanun, vol. VI, a commentary on the Qanun by Ibn Sina, Near East, 13th century

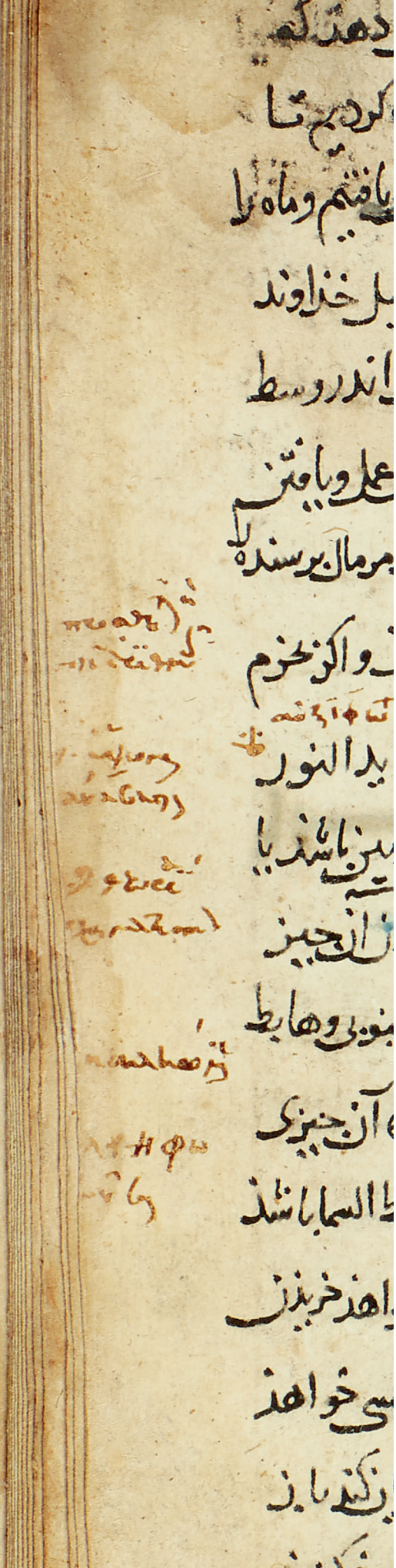
Arabic manuscript on paper, 267 leaves, 19 lines to the page written in brown neat *naskh* script, important words picked out in red, in brown leather binding with a central lobed stamped panel with the impression of a deer, smaller lobed panels above and below, *'jild al-sadis* written along exterior side of text block
23 by 15.2cm.

Born in 1233 AD in the city of Karak into a Christian family, Ibn al-Quff moved at an early age with his father to Syria, first to Sarkhad and then to Damascus, where he was taught by Ibn Abi Uṣaybiʿah who introduced him to the study of medicine and natural sciences. He became a surgeon and was dispatched to work with the army in Jordan. He later moved back to Damascus where he died in 1286 AD.

Ibn al-Quff is renowned for his contribution to the field of surgery. His masterpiece *Kitab al-'umda fi'l-giraha* ('The Basics of the Art of Surgery') is a detailed medical manual including the anatomy of the arteries, veins and capillaries which appears to be the earliest medieval Arabic treatise intended for surgeons (Portmann and Savage-Smith 2010, p.61).

As a man of science, and in the tradition of the time, he commented on the *Qanun* of Ibn Sina. This is the sixth volume of the *Sharh al-kulliyat*, which begins with chapter one of *fann* four. A further volume from this commentary is now in the Al-Assad Library, Damascus (inv. no.7802 www.alassad-library.gov.sy); to the best of our knowledge this is the earliest copy recorded.

£ 70,000-90,000 € 78,000-100,000



11

Two rare works on astronomy in one volume: Kitab mafatih al-qada ('Keys of Solution'), dated 694 AH/1294-95 AD; Abu'l-Hasan Kushyar ibn Labban al-Jabali (d. circa 1030 AD), Majma' al-usul fi ahkam al-nujum, Persia, dated 695 AH/1295-96 AD

Persian and Arabic manuscript on paper,
98 leaves plus 1 fly-leaf, 21 lines to the page
written in black *naskh*, titles, chapter headings and significant words in thick red ink, several diagrams and tables throughout in black and red, in brown leather binding with a central stamped medallion decorated with interlacing geometrical motifs
21.4 by 15.8cm.

This interesting compendium collates two rare scientific works composed in the ninth century and collated by a scribe at the end of the thirteenth century in Persia. The text includes occasional marginal commentaries and annotations in Greek added in the fourteenth century and later.

The colophon of the first treatise, which bears a date 694 AH/1294-95 AD, states that the title of the book is *Kitab mafatih al-qada*, 'Keys of Solution'. The author of this text is still to be identified. Rosenfeld lists this work under the following two authors:

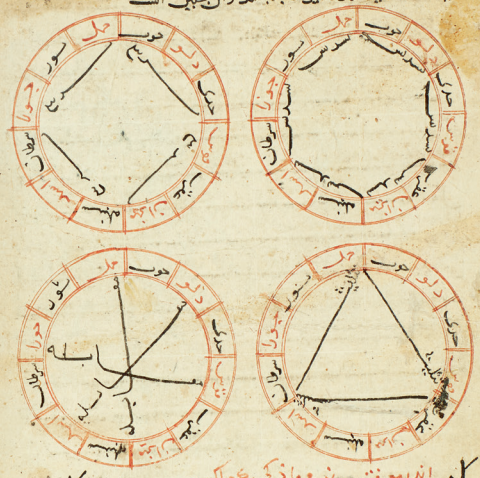
Abu 'Uthman Sahl ibn Bishr ibn Habib ibn Hani al-Isra'ili (al-Yahudi) (d. circa 850 AD). He was a Jewish astrologer at the court of the viceroy of Khurasan, Tahir al-Husayn al-A'war (d.822 AD) and later under Ma'mun vizier al-Hasan ibn al-Sahl (d.850 AD). He was known in Europe as 'Zahel' and 'Zahel Benbris' (Rosenfeld & Ihsanoglu 2003, p.29 and Brockelmann, *GAL* S I 396).

Mashallah ibn Athari al-Basri (d. circa 815 AD), a Jewish man of science originally from Basra. An astronomer and mathematician, he was part of the group who carried out the preliminary survey for the foundation of Baghdad in 762-63 AD. He worked in Baghdad under the patronage of the Abbasid caliphs al-Mansur, Harun al-Rashid, Amin and al-Ma'mun (Rosenfeld & Ihsanoglu 2003, p.17). A copy of the *mafatih al-qada* is recorded by Rosenfeld & Ihsanoglu as being in Paris (II 895); the title is also recorded in Brockelmann Gal I 249.

Abu'l-Hasan Kushyar ibn Labban al-Jabali, better known as 'Gilani', as he was originally from Gilan on the Caspian sea, was a Persian astronomer, mathematician and geographer active between 971 and 1029 AD. His treatise *Majma' al-usul fi ahkam al-nujum,* translated as 'Introduction to the Principles of Predictions of Stars', is also known under other similar titles (*Kitab al-madkhal si sina'at ahkam al-nujum* and *Kitab al-mujmal (mudkhal al-usul fi sina'at) ahkam al-nujum)* (see Rosenfeld & Ihsanoglu 2003, p.119). Several copies survive today; one dated 1061 AH/1651 AD is now in the British Library (inv. no.IO ISL 1514/3, Stocks & Baker 2001, p.379); see also Brockelmann GAL 252-3).

£ 50,000-70,000 € 55,500-78,000

میانشان مسیر افتد و دیگر مقابله باشد و آن چنین است



باب چهارم اندر معرفت منازک کواکب

اینجا بدید استن که قمر زهره عطارد اندر حضرت آن نیرند که در شناست آفتاب و زحل و مشتری و مریخ نزدیک و عطارد ممتزج است از بیرانگی تری و خشکی اندر و راست شناراست فصل نهاده گردند نیز میانسا آفتاب — و آن بران گونه باشد که آن ستاره که بمشرق باشد نزدیک و بمغرب ماده و باز نزدیک آمدن بیرانگونه که هلال کوکب که میانطالع و عاشر بود و اندر راز ربع که بدایرآن باشند نزدیک باشد و آنچه در ربع باقی باشد نزدیک فلک ماده باشد و الله اعلم و احکم

باب پنجم اندر رویت کواکب

قمر زهره عطارد است از بهر تری و ایشان و آفتاب و مشتری روز است از بهر گرمی ایشان و عطارد ممتزج است و چون که بمشرق بود روز بود و چون که بمغرب بود شب بود امّا بدان که چون زحل و مریخ تباه کننده است بس زحل را از بهر افراط سردی نسبت کردند با کوری و روز و مریخ از بهر خشکی بشب کردند شب نزدیک شب نزدیک هر یکی از ایشان چون در چیزی خویش باشند معتدل مزاج باشند و باید دانستن که چیزها دو گونه است یکی چیز طبع است و دیگر چیز جایگاه و چیز طبع چیزی است که گفتیم که کوکب نزدیک بروز یا در ربع روز ماذه در ربع ماذه و در برج ماذه و دیگر هم چیزها خانهای خویش و آن دیگر است آن چیز شکل و بنمایم زیرا که آن چیز بشکل والا مفهوم نشود و دانسته نیاید و باید دانستن که از بهر کوکب هیچ نیست روزی است و هیچ ماذه است شبیست مگر مریخ که او نیمه روز است و شبی است و الله اعلم

باب ششم در طبایع ستارگان

در طبایع ستارگان بنزدیکی و دوری ایشان بدان زکه قمر از انکاکه نو شود تا بتربیع اول نزدیک شده است و از انجا و از انجا ستبا که بری گشته است و از انجا تا بمقارنه آفتاب سردی کننده است امّا این پنج ستاره دیگر از آغاز مقارنه گردند نشان آفتاب تا وقت گردن او نشان تمد بیشتر کنند و از انجا بقابل گردن با آفتاب و زهره و عطارد تا بمقارنه گردند نشان آفتاب و چون هر دو راجع باشند گرمی بیشتر کنند و از انجا تا وقت گردن دوم خشکی بیشتر کنند و از انجا بمقارنه سردی بیشتر کنند پس چون ستاره سردی کند و یکی گرمی کند و یکی تری کند و یکی خشکی کند از هوا طالعا مختلف پدید آید و خیر امتزاج ایشان و در خیر قوت و هر یکی اندر جایگاه صعب خود حکم کردن بر چیزها ازین جا دانستن

باب هفتم در تشریق و تغریب کواکب

بدان که هر کوکبی که پیش از آفتاب از مشرق برآید تشریق باشد و آنگه از پس فرو شود مغرب باشد و چند تشریق و تغریب کوکب علوی بیناست اکل فلکشان از زیر فلک آفتاب است

قمر و زهره بتی است از بهر تری ایشان و آفتاب و مشتری روز است از بهر گرمی ایشان و عطارد ممتزج است و چون که بمشرق بود روز و چون که بمغرب بود شب بود امّا بدان که چون زحل و مریخ تباه کننده است بس زحل را از بهر افراط سردی نسبت کردند با کوری و روز و مریخ از بهر خشکی بشب کردند شب نزدیک شب نزدیک هر یکی از ایشان چون در چیزی خویش باشند معتدل مزاج باشند و باید دانستن که چیزها دو گونه است یکی چیز طبع است و دیگر چیز جایگاه و چیز طبع چیزی است که گفتیم که کوکب نزدیک بروز یا در ربع روز ماذه در ربع ماذه و در برج ماذه و دیگر هم چیزها خانهای خویش و آن دیگر است آن چیز شکل و بنمایم زیرا که آن چیز بشکل والا مفهوم نشود و دانسته نیاید و باید دانستن که از بهر کوکب هیچ نیست روزی است و هیچ ماذه است شبیست مگر مریخ که او نیمه روز است و شبی است و الله اعلم

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بر عادت احوال کجون باشد چه کوکبی آن سهم العلم و العلم دلیل بود بر علم و فضل و حلم و تیز بر مناظره کردن از فضل یا فتن سهم الملک و السلطان دلیل بود بر پادشاهی و سلطانی و فرمانها سهم الشرف دلیل بود بر خرد و موفقیت و کرامت یافتن از خالق و نیز خلق بس هر که که ایزد سهام مسعود بود آن چیز که دلیل دارد مسعود بود و اگر نه دانیست جدول سهام و الله اعلم



باب بیست و دوم اندر طلب کردن مستولی بر جایگاه از فلک

بدان که چون مستولی را طلب کنیم نگاه کنیم اندر خانها و حظها بس هر کرا حظ بیشتر بود اندر آن خانه و زیان ندارد که اندر بن جایگاه مر خداوند خانه را حظها رشهادت بدهیم و خداوند شرف را سه شهادت و خداوند مثلثه را شهادت پس از شهادت و خداوند مثلثهٔ دوم را هم چیز و خداوند حد را یکی شهادت بس هر کدام شهادت که اندر حظ خویش بود دو چند آن بدهیم چون خداوند خانه که اندر خانهٔ خویش بود هشت شهادت بود نگر بس که کدام شهادت را بس هر کرا شهادت بیشتر بود او سزاوارتر بود بدان خانه و نیز بدین خانه و انگه نزدیک باشد بدان جایگاه مر کرا شهادت راست باشد خداوند خانه راست سزاوارتر باشد که فراییش دارند و آن کوکب که اندر بن خانه بود و اگر چه شهادتش اندک باشد یکی سزاوارتر بود مستولی بر این خانه بمثل چون زحل در برج ارحل که مشتری خداوند مثلثهٔ دوم است و مریخ خداوند خانه و آفتاب خداوند مثلثهٔ نخستین و خداوند شرف و زهره خداوند حد است بس سزاوارتر بدین خانه آفتاب است بمیانگشت مریخ و بدین قیاس هر چه بیش آید تمام شد مقالت اول از مجمل الاصول

مقالهٔ دوم در بیست و دو باب است

باب اول در مقدمهٔ مقالت

باب دوم در احوال طبقات سر ماذ

باب سیوم در حالهای که در هوا پدید آید

باب چهارم در تنها و کارزارها

باب پنجم در وبا و بیماری

باب ششم اندر سرما و گرما و بادها

باب هفتم در آب و باران

باب هشتم در زرجها

باب نهم در کسوفها

باب دهم در نشانهای هوا

باب یازدهم در قرانات

باب دوازدهم اندر دورها بر مذهب بیشینگان

باب سیزدهم در مقدار قرانات

باب اول



12

Abu ‘Ali al-Husayn ibn ‘Abdullah ibn al-Hasan ibn ‘Ali ibn Sina, known as Avicenna (d.1037 AD), Kitab qanun fi’l tibb (‘The Canon of Medicine’), volumes I and II, copied by Abdulaziz ibn Abdulhamid ibn Uthman, Persia, Tabriz, Ilkhanid, dated 667 AH/1268-69 AD

Arabic manuscript on paper, volume I with 75 leaves, volume II with 69 leaves, 37 lines per page written in clean black *naskh* in black ink, titles written in thicker black ink, significant words in red, f.1a of vol.I with an illuminated dedicatory shamsa, later seal impressions throughout
(2)
22.6 by 15.5cm.



The corpus of Ibn Sina’s *Qanun* is divided into five volumes dealing with different aspects of the human body and its cure. It is rare that more than one volume of the same corpus survives, making this set of two volumes quite exceptional.

The author and the text

Born in 980 AD in Afshana near Bukhara, in Greater Khurasan, Ibn Sina was given a fine education from young age, thanks to the position of his father as an official in the Samanid government. When he was eighteen he became a qualified physician and was hailed for curing the Amir of Khurasan of a severe illness. As a most precious reward he was given access to the extensive library of the Samanid princes, where he would spend countless hours immersed in scholarly work.

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

The first *kitab* talks generally about medical principles, anatomy and the effects of the environment on human health while the second volume lists alphabetically several medicines and simple drugs, with their properties and side-effects; the third concerns specific pathology and diseases of various parts of the body, from head to toe; the fourth is on more general diseases which affect the whole body (for examples fevers, leprosy and fractures), and the last *kitab* deals with medical recipes and therapeutic drugs.

These volumes and their context

In 1264 AD Hulegu confirmed Malik Sadr al-Din as the governor of province of Tabriz and shortly after the city became the official Ilkhanid capital under Abaka Khan (r.1265-82 AD). It is in this vibrant centre that the physician Abdulaziz ibn Abdulhamid ibn Uthman copied the *Qanun* and, along with the main text, diligently copied all the



marginal notes from his master copy. The balanced hand, the fine title page and chapter headings show that this was definitely an important copy, not for everyday use.

In the margins there are several references to other medical texts by Galen and Hippocrates, as well as statements that this copy was checked against several versions of the *Qanun*. Among these glosses Ibn Sina is referred as *al-musanif*, a way of referring to Ibn Sina that was extensively used by Ibn al-Tilmidh (d.1165 AD). Ibn al-Tilmidh was a renowned Syriac Christian physician active in Baghdad who wrote a famous commentary on the *Qanun*. A copy of the *Qanun* itself was copied by al-Tilmidh, some fragments of which have survived, in which he made marginal annotations that strongly relate in their use of language to those found in the present manuscript. Therefore it is in fact possible that the present two volumes were copied from the now lost books (one and two) of an autograph manuscript written by Ibn al-Tilmidh which was, in turn, copied from Ibn Sina's original *Qanun* (see A.Z. Iskandar, *A descriptive list of Arabic Manuscripts on Medicine and Science at the University of California, Los Angeles*, 1994, p.13 for more on Ibn al-Tilmidh's autograph copy and commentary of the *Qanun*).

For some unknown reason, the volumes were not illuminated, although this was clearly the intention, as a large space left blank for illumination is clearly visible on f.3b) and only later was an illuminated shamsa added to f.1a.

The opening dedicatory shamsa has unfortunately been damaged and is not fully legible. The decipherable section of the inscription reads *Ghiath al-Dunya wa'l-Din Sultan Muhammad ibn Sultan Ar*.... Bosworth lists several rulers with the name Ghiyath al-Din but none bears the name Muhammad or Ibn Ar (...) (for a full list see Bosworth 2004). Most likely the ruler here mentioned is Muhammad Khudabanda Oljeytu [Uljiaytu], Ghiyath al-Din, son of Arghun, who reigned from 1304-16 AD. Under his patronage and after his conversion to Islam, the cities of Tabriz and Maragha became centres of learning with the development of sciences. Only later, in 1303, did Oljeytu move the Ilkhanid capital to Sultaniyya, near Qazwin (see Bosworth 2004, p.250). The dedicatory inscription of the Oljeytu Mosul Qur'an in the British Library names the above ruler using the same order of titles and names (see James 1988, pp.108-9).

Most of the shamsas dated to the end of the thirteenth and beginning of the fourteenth century are of round shape, with a central medallion bearing an inscription, surrounded by split-palmettes, floral motifs and geometrical interlace (see, for example, the opening shamsas illustrated in Richard 1997, nos.18, 20 and 22). A more oval and elongated form developed from the beginning of the fourteenth century and became more common over the following centuries (see Richard 1997, nos.21 and 28 for fourteenth-century examples). The fine design of interlacing palmettes against a dark ground recalls the opening illumination of a Qur'an now in the Keir Collection (Robinson 1976, plate 143), which can be seen as the Ottoman evolution of the present prototype.

£ 80,000-120,000 € 89,000-134,000





detail

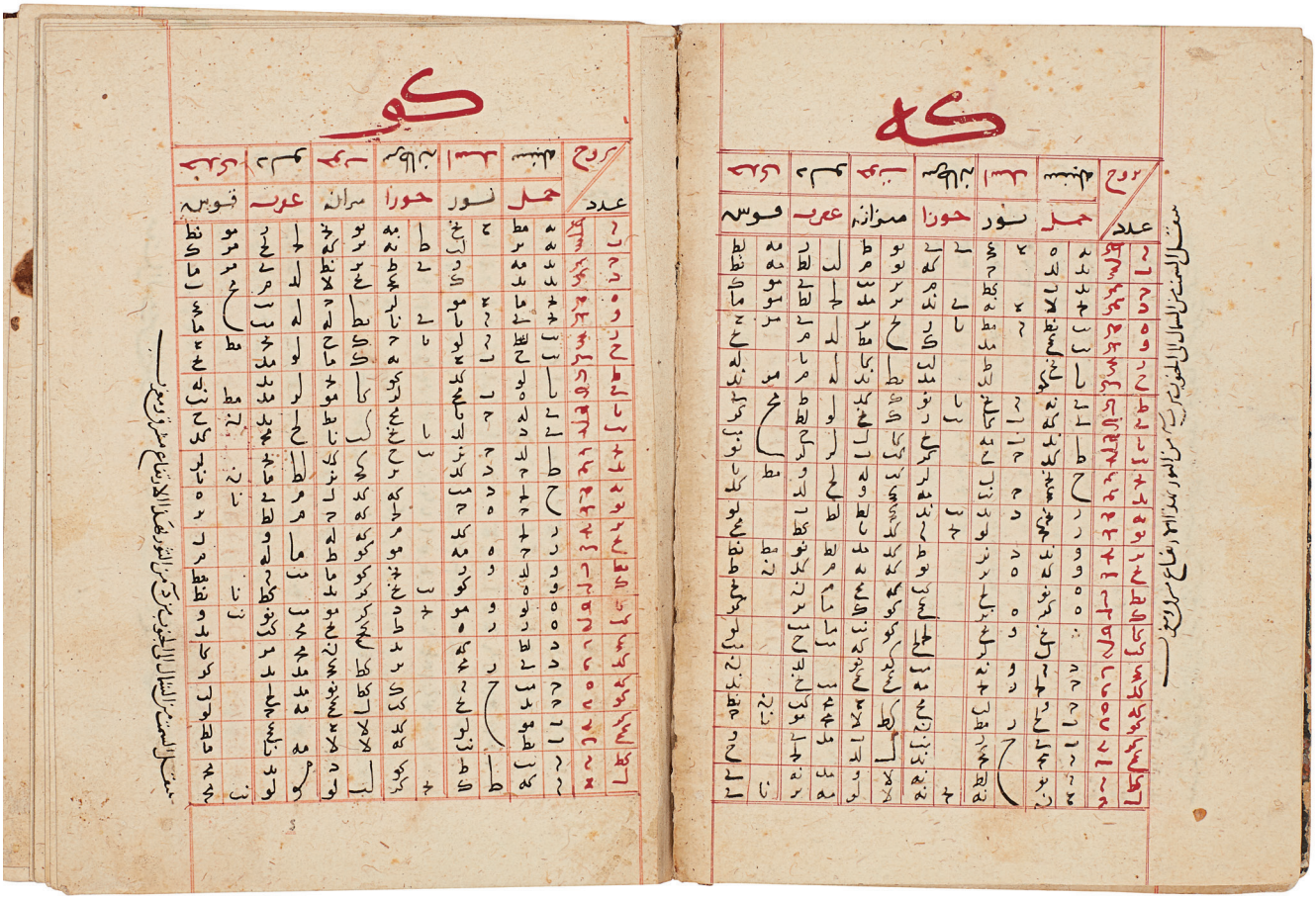
13

Abu Hamid Muhammad ibn Muhammad Al-Ghazali (d.1111 AD), Ihya ulum al-din ('The Revival of the Religious Sciences'), Vol. III, al-muhlikat ('What Leads to Damnation'), Mamluk, Egypt or Syria, 15th century

Arabic manuscript on orange and cream paper, 144 leaves plus 2 fly-leaves, 33 lines to the page, written in *naskh* script in black ink, headings in red, opening illuminated later frontispiece with a heading in large white *thuluth* against a ground of gold scrolling flowers reserved against a blue ground, a large lobed rosette beneath with text within cloud bands, blue and gold roundels at each corner, within strap-work borders, brown morocco binding with tooled medallions and floral borders
27.8 by 18cm.

This manuscript is the third volume of four of what is considered Al-Ghazali's greatest work. "This is the work of which it is said that if all other books on the religion of Islam had perished, this loss would not be felt so long as the precious *Ihya'* survived", see A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester, 1934, p.88, no.73[223].

£ 15,000-20,000 € 16,700-22,200



14

Kitab al-samt, on astronomical tables, Egypt, Mamluk, late 14th/ early 15th century

Arabic manuscript on paper, 34 leaves plus 2 fly-leaves, each page with a table outlined in red, written in black and red *naskh* script, a bold alphabet letter in red surmounting each table, f.1a with title written against a gold ground within a cartouche, with several ownership notes, in card binding, with flap
17 by 12.4cm.

The colophon on f.34b names Abu al-Hasan ibn Bus al-Misri. Several ownership notes dated to the seventeenth century are written on f.1a.

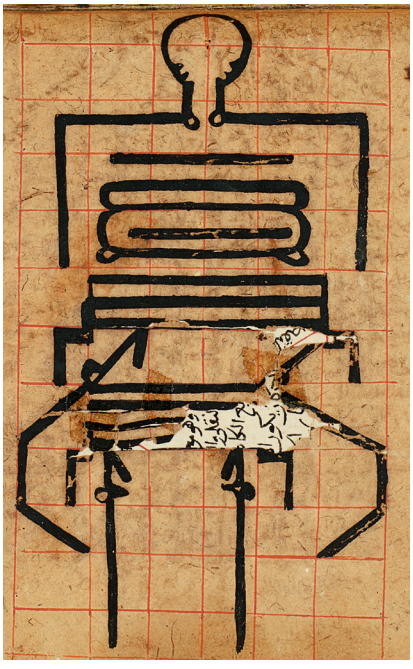
£ 6,000-8,000 € 6,700-8,900

Abi Abdallah Muhammad ibn abd al-Malik ibn Abdallah ibn M. ibn M. ibn M. al-Quraishi al-Bakri al-Murjani, Kitab simt al-la'ali, copied by the author, Mesopotamia, probably Baghdad, dated 881 AH/1476 AD

Arabic manuscript on white and brown paper, 106 leaves plus 2 fly-leaves, 25 lines per page written in *naskh* script in black ink, headings, significant words and numbers in red, several diagrams throughout, in brown leather binding, worn 26.4 by 17.5cm

An autograph manuscript of a previously unknown text on the rare subject of letters and their secret powers.

£ 30,000-50,000 € 33,300-55,500



detail

This work is part of what is known as literature of veneration, *djafr*, which developed from the belief that the descendants of Fatima inherited certain privileges, such as insight into the future and/or the unknown, inherent to Prophethood. By extension, it became a literature, still of esoteric nature, but accessible to the wise whatever their origin. Although largely part of this tradition, this manuscript appears to be a unique copy of an otherwise unknown text (neither Brocklemann nor Sezgin mention the author or title) and thus it adds a significant insight into this branch of Arabic literature.

Interestingly, the author gives a variety of references found throughout the text. These range from the Western world to India, they are religious and literary and from the Hellenistic period to some of his more contemporary authors. Al-Bakri mentions Indian letters, the Bible, and sayings of various religious figures including Moses, 'Ali, and Abu Bakr Siddiq. The main literary references are listed at the end of the manuscript on f.104b. Among them is the Arab author al-Buni (d.1225 AD), one of the most celebrated writers in the field of literature of veneration, and possibly the most influential to al-Bakri. Indeed the latter notes at least three of al-Buni's works including his most important text, the *Shams al-ma'arif wa lata'if* which, like the present text, includes chapters dedicated to the mysteries of letters and their magical use as well as that of numbers and the names of God. Al-Buni's other works listed in the present text include his *'Ilm al-huda wa asrar al-ihtida fi sharh al-isma Allah alhusna*, and his *Lata'if al-isharat fi'l-huruf wa al-'uluwivvat*.

Further listed works are Aristotle's *Kunuz al-mu'zimin*, Fakhr al-Din al-Razi's *Al-Sirr al-maqtum*, and the *Rasa'il ikhwan al-safa* which, interestingly, appears to be noted as the work of 'al-Mukhriti'. Although a well-known and celebrated text, the date and authorship of the *Rasa'il ikhwan al-safa* are still in dispute. Y Marquet, in his entry on the *Ikhwan al-Safa* (*Encyclopaedia of Islam*, vol.III), discusses these issues of date and authorship but can only conclude that what "seems indisputable [is] that the Epistles [Rasa'il Ikhwan al-Safa] represent the state of Isma'ili doctrine at the time of their composition", thus failing to draw any precise conclusion. The reference to 'al-Mukhriti', therefore, will possibly cast new light on the *Rasa'il ikhwan al-safa*.

The author calls himself al-Bakri al-Murjani. The latter part 'al-Murjani' is likely to refer to his association with the Khan Murjan in Baghdad built in the fourteenth century. This building became the reputed dwelling place of many university scholars and it is very possible that Al-Bakri was one of the scholars still inhabiting the Khan Murjan in the fifteenth century. Another suggestion, however, may be that the author originally came from Murjan, a town in western Persia, south of Shiraz in the western part of the Fars province. Both western Persia and Iraq were under one same rule in the second half of the fifteenth century, the Qara Qoyunlu and later the Aq Qoyunlu. Furthermore, both Baghdad and the province of Fars were then important cultural and academic centres. Thus, whether the author was from Baghdad or Murjan, the context of this manuscript remains very similar.

The manuscript is very clearly presented, composed of various sections punctuated by many diagrams. It is divided into four main sections (*qism*) and each *qism* is composed of two or three chapters (*bab*) as follows:

1.The alphabet, its true nature and secrets
On letters, their characteristics and numerical value (this chapter in seven parts *'fasala'*)
On letter combinations, the planets and the horoscope (this chapter in five parts)

2.The alphabet and sentences
On the Bismillah (this chapter in ten parts)
On words (this chapter in eighteen parts)

3.The names of Allah
Single names (this chapter in ten parts)
Names when paired (this chapter in ten parts)
The names when assembled in three (this chapter in ten parts)

4.The notion of time, the times of reading
On the number seven, the seven days of the week (this chapter in six parts)
On the months and the movement of stars and planets (this chapter in six parts)
On stones and their relation to stars/planets (this chapter in four parts)

Most leaves display at least one diagram or table. Among these is a rare diagram (see catalogue illustration) showing the Bismillah written in the shape of the human body. The author mentions that he achieved the formation of this diagram after seven years of research.







16



17

16

An illuminated Qur'an juz (IV), endowed by Sultan Qansuh al-Ghawri, Egypt, Mamluk, circa 1500

SURAH AL-'IMRAN (III), BEGINNING OF V.92 TO SURAH AL-NISA (IV) END OF V.23

Arabic manuscript on polished paper, 28 leaves plus 2 fly-leaves, 7 lines to the page written in neat *naskh* script in black ink, ruled in red, verses separated by gold and polychrome rosettes, margins with markers written in gold *thuluth* outlined in black with interstices filled in red, f.1a with a polychrome and gold frontispiece, f.16a with surah heading written in gold *thuluth* outlined in black with interstices filled in black, ownership seal impressions and *waqf* inscriptions, in brown gilt-stamped binding
27 by 17.8cm.

PROVENANCE

Sold in these rooms, 15 October 1998, part of lot 22.

Al-Ashraf Qansuh al-Ghawri became sultan in 1501 after having been governor of Tarsus, chamberlain of Aleppo and governor of Malatya, in southern Anatolia (Behrens-Abouseif 2007, p.295). His funerary complex was built between 1502 and 1504 in the heart of the city and included a mosque, a mausoleum, a hall, a graveyard and a *sabil-maktab* (a water house surmounted by a primary school for boys) and a *madrasa*. The opening *waqf* states that this Qur'an was donated on 25 Muharram 909 AH/ 20 July 1503 AD, probably soon after it was completed.

Several ownership notes are present: the seal on f.1a and 28b is present on a manuscript now in the Chester Beatty Library, inv. no.4735ii and published in the Chester Beatty Islamic seals database (http://www.cbl.ie/islamicseals/ no.437).
An Ottoman seal impression not decipherable is present on f.28b indicating that the manuscript left Egypt during the Ottoman period.

£ 7,000-10,000 € 7,800-11,100

17

A fragment from a large morocco binding, Egypt or Syria, Mamluk, 15th century

of rectangular form, the outer bands with panels of knotwork and densely-interlaced s-shapes, four panels at the outer corners decorated with interlacing palmettes, the central panel decorated with a rectilinear interlace outlined with gold curvilinear knotted hatched pentagons
48 by 33.5cm.

The decoration of the central panel, with a gold-lined rectilinear interlace interspersed with dotted and hatched curvilinear knots is also found on two bindings attributed to the fourteenth century, probably made in Egypt or Syria (Bosch 1981, pp.105-6). The decoration in the upper and lower outer bands is very similar to a strip of knot-work mesh in a fourteenth/fifteenth century flap now in the Chester Beatty (Bosch 1981, pp.135-6). Two other comparables are in the Victoria and Albert Museum, inv. no.366/15-1888 and inv. no.1070B-1869 (Haldane 1983, p.35 and p.39).

£ 8,000-12,000 € 8,900-13,400



18

18

An illuminated Qur'an juz (IX), Egypt, Mamluk, second half 14th century

SURAH AL-A'RAF (VII), BEGINNING OF V.88 TO SURAH AL-ANFAL (VIII) END OF V.40

Arabic manuscript on polished paper, 35 leaves, 7 lines to the page written in *naskh* in black ink, verses separated by gold and polychrome rosettes, f.1b with an illuminated blue and red headpiece, f.26b with surah heading written in gold outlined in black, in a contemporaneous stamped leather binding, with flap

26.5 by 17cm.

A *juz'* from a thirty-volume set in a comparable script and with similar illuminated features (employing a similar palette of contrasting god and coppery red), can be found in the Bibliothèque Nationale, Paris, (arabe 5844). It was endowed by Sultan Barquq (r. 1382-99) to a *khanqah* or Sufi hospice (see exhib. cat. *L'art du Livre Arabe du Manuscrit au Livre d'Artiste* (Bibliothèque Nationale, Paris, 2002, no.45, p.46). A further comparable volume of the same date is in the Chester Beatty Library, 1493, illustrated in Elaine Wright, *Islam: Faith, Art, Culture. Manuscripts of the Chester Beatty Library*, London 2009, p.112, fig.75. For more on the binding, please see the online version of the catalogue.

£ 6,000-8,000 € 6,700-8,900



detail of lot 19

19

An illuminated Qur'an juz' with original signed binding, Egypt, Mamluk, 14th century

TEXT: SURAH AL-MULK (LXVII), V.28 TO SURAH AL-QALAM (LXVIII), V.52; SURAH AL-HAQQAH (LXIX), VV.20-35; SURAH AL-MA'RAJI (LXX), VV.13-29; SURAH NUH (LXXI), VV.1-28; SURAH AL-JIN (LXXII), VV.1-8, VV.23-28; SURAH AL-MUZZAMMIL (LXXIII), VV.1-20; SURAH AL-MUDDATHTHIR (LXXIV), VV.1-28); SURAH AL-QIYAMAH (LXXV), VV.12-31; SURAH AL-INSAN (LXXVI), VV.2-24; SURAH AL-MURSALAT (LXXVII), VV.17-33, 47-50.

Arabic manuscript on paper, 21 leaves, loose in binding, 5 lines to the page written in black *naskh* script, verses separated by polychrome and gold rosettes, margins with gold and polychrome verse markers, 4 surah headings in gold *muhaqqaq* against scrolls decorated with blue and red half-palmettes, in brown Mamluk stamped and tooled binding with a central roundel with geometrical design, the upper and lower corners signed *'amal Tabrizi/Nayrizi*

18.5 by 13cm.

Signed medieval bindings are rare. Bosch, Carswell and Petherbridge list nine bindings bearing an inscription within roundels, seven of which record the name of the maker (nos.2, 10, 31, 33, 35, 36, 41 have a round cartouche, no.30 has a square one, in Bosch 1981). The nisba *Tabrizi* or *Nayrizi* suggests that the binder was a Persian emigree working in the Mamluk empire which was not uncommon in the fourteenth century (for a very close comparable see no.33 in Bosch 1981). Another *juz'*, part of the same Qur'an and with a binding signed in the same fashion, was sold in these rooms, 14 October 1999, lot 11.

£ 8,000-12,000 € 8,900-13,400



19

Abu Bakr ibn al-Mundir al-Baytar (d.1340 AD), Kamil al-sina'tain al-baytara wa'l-zardaqa (The Complete Guide to the Profession of Veterinary Medicine and Horse Breeding, Near East, probably Syria, Ottoman, dated 1029 AH/1619-20 AD

Arabic manuscript on *trelune* watermarked paper, 95 leaves plus 8 fly-leaves, 29 lines to the page, written in *naskh* script in black ink, important words and chapter headings in red, several diagrams in both red and black mainly towards the end of the manuscript, in later light brown card binding, with flap 20.8 by 14.6cm.

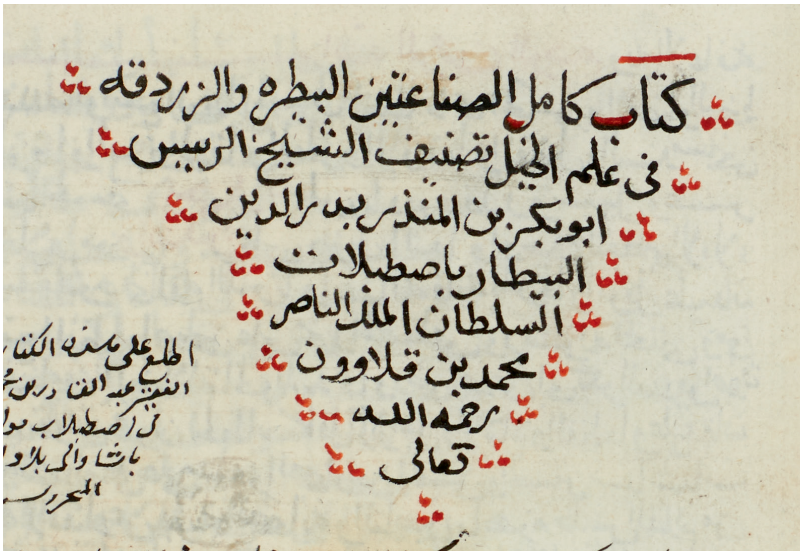
Son of Badr al-Din, known as al-Baytar (the veterinarian), Abu Bakr ibn al-Mundir al-Baytar followed in the footsteps of his father and became chief veterinarian at the court of the Mamluk sultan al-Nasir Muhammed ibn Qalawun (who reigned three times between 1293 and 1341 AD), to whom he dedicated this book (also known as *Al-Kitab al-Nasiri*).

The text is divided into ten sections (*maqalat*) and subsequent chapters (*bab*), which are listed in the first seven fly-leaves of the current manuscript and deals with different aspects of breeding horses. Interestingly, the author gives a good deal of space to their medical treatments, an aspect which had often been neglected in previous equine treatises. The sources are varied, both Arabic (most notably Ibn Akhi Hizam) as well as non-Arabic (the Byzantine scholar Theomnestus, Hellenistic scientists as Aristotle, Galen and Hippocrates, as well as Indian, Persian and Turkish sources).

This text is probably one of the greatest achievement of hippology as throughout the whole manuscript the author maintains a critical approach, commenting on all the remedies mentioned by his sources and advising on their effectiveness or possible improvement. He also lists his personal remedies, improving significantly on the previous knowledge of horse veterinary science. As Shehada underlines, "it is the medicines and various medical preparations that he used in treating animals that testify to Abu Bakr's originality and to the personal knowledge that he learned from his father" (Shehada 2013, p.169).

The colophon of this manuscript names Mahmud al-Said al-Baytar and states that it was copied in the stables (*al-astabalat*) in Syria. An autograph copy of this text dated 722 AH/1322 AD is now in the Topkapi Palace Library, inv. no.Ahmet III 1956 (Alexandrer 1996, p.120). Other copies are recorded in the Bibliothèque Nationale, Paris (Ms Arabe 2013, dated 875 AH/1470 AD); British Library, London (Ms Add.19448(994), dated 1159 AH/1746 AD); Qatar National Library (inv. no.17603, dated 1316 AH/1801 AD); Bodleian Library, Oxford (Ms Hunt 136); Chester Beatty Library, Dublin (inv. no.3680) and Dar al-Kutub, Cairo (inv. no. Furusiyya Taymur 4,5). The title is also recorded in Brockelmann GAL. II 136.

£ 30,000-50,000 € 33,300-55,500



title of work



٩٥

الباب الخامس عشر فى صفه النعل الحميرى ومعرفه طرقته
واما النعل الحميرى فكثير من الناس يستهجن ذكره ويقول لم يكن
لذكر نعل الحمار وجه وهو خطا منه لان الحمار له اوفى نصيب
فى نعت الدواب لانه سبب نتاج البغال واول ما يركب اولاد
الملوك والامرا عليه وهم اطفال وله منافع فى نقل المياه والمنافع
فى الحصون والجبال وعليه يكون المرمات والعماير وله فى ذلك
طول نفس ومن يكون منزلته هذه فلا ينبغى ان يهدر من بين
الدواب نصيبه وقد تفاخرت به الصناع فى قلب النعل الخيلى الى
النعل الحميرى ولم يقدر على ذلك الا من يكون من افخر الصناع واكثرهم
صنعه وهذا النعل الذى نرسمه مقلوب من النعل الخيلى ولم
يقطع منه شى فافهم ذلك

الباب الرابع عشر فى صفه التنعيل ومعرفه طرقته
وهو الذى يستعمله للبغال بسبب شيل الاثقال والاحمال
وركوب الوزرا والقضاه وقد ذكر ابى رحمه الله ان الملك الصالح كان
اذا سافر من مصر الى الشام ركب البغل بالرتادى الى ان يخرج من
الرمل واما النعل فله اوفى نصيب لانه مركب الجندى وغيره وخزانيها
من جمله زاد ومايه واله جربه والله تعالى اعلم وهذه صفته



٩٤

طوال على علو الخواتم وطولهم ثم ينسف الحافر بالسكين العوجا
قصعه وينزل الاحبار عامره ثم يخمن النعل فى الحافر وينعله بتلك
المهياه له والله اعلم وهذه صفه

الباب الثانى عشر فى صفه التنعيل المقلوب ومعرفه طرقته
واما النعل المقلوب فانا نستعمله عوض الصفايح فى الحوافر المعلوله
على ان وتطريقه لا كثير من الناس البياطره على تطريقه وهو من
افخر طرقات النعال وهذا النعل الذى نرسمه هو صنعه ابى
رحمه الله تعالى بيده وتطريقه ولا يقدر احد يواجهه من فعل
ابدا الى يوم القيمه لان كثير من الناس يعملون النعل المقلوب من

صفيحه

صفيحه وهذا لا يبلغ بين الصناع فخره لان شرط النعل المقلوب
ان يكون من نعل واما الذى من صفيحه فلا حاجه به لان الصفيحه
اولى منه بالاسم والله اعلم وهذه صفته

الباب الثالث عشر فى صفه النعل الجدعى وطرقته
وهو الذى تنعل به المهاره والحجوره اللطاف الحافر والجدوع
من الدواب وان اوسعته عرض العربيات فى الرجلين وان
جمعته عرض الفعليات فى البغال وهو من الطرقات المذكوره

A compendium of four treatises by Jamshid al-Kashi (d.1429 AD) and Qadi al-Zade al-Rumi (d.1437 AD), Persia, Qazvin, Safavid, dated 967 AH/1560 AD

Arabic manuscript on paper, 86 leaves, written in fine black *naskh* script, titles and important sentences in red, blue and gold *thuluth* or *nasta'liq*, ruled in gold and blue, numerous diagrams and charts throughout, the margins with dense commentaries in black and red *naskh*, in fine Safavid gilt binding decorated with animals among vegetation, the doublures with fine gold filigree against a polychrome ground
23.8 by 16cm.

This important manuscript was copied in Qazwin during the middle of the sixteenth century. A collection of the most important mathematical, algebraic and astronomical treatises of the time, this compilation of four works stands as a testament to the bustling cultural centre that Qazwin became after the loss of Tabriz in 1555 to the Ottomans.

This fascinating compendium is important in understanding the scholarly environment which characterised Qazwin shortly after becoming the Safavid capital under Shah Tahmasp (r.1524-76). Written in balanced *naskh* and *nasta'liq* scripts, it is densely filled throughout with diagrams and tables coloured in red, blue and gold. The margins of the manuscript reveal an important aspect of this volume, in that the scribe copied this book from a copy of Al-Kashi's autograph manuscript.

In some marginal notes we find references to the original comments made by Al-Kashi (the word *hashia* refers to additions which Al-Kashi made to his own text in his copy, see for example f.12a or 26b). To this first layer of notes by Al-Kashi, the scribe of the master copy of our manuscript added his personal notes and observations, which are full of references to other scientific works by scholars such as Euclid, Archimedes, Al-Tusi and Ptolomy. The accuracy of these references leads us to hypothesise that he was a mathematician as well, perhaps from Al-Kashi's entourage while he was in Samarqand. A third layer of marginal remarks are those made by the current scribe, who diligently preserved the knowledge transmitted in the margins of the first two copies, to which he added his observations throughout.

THE AUTHORS OF THE COMPENDIUM

Ghiyath al-Din Jamshid Mas'ud al-Kashi (circa 1380-1429 AD) was born towards the last quarter of the fourteenth century in Kashan, Persia, and dedicated all his life to the study of mathematics and astronomy. He is recorded as working under the patronage of a local vizir in 1407 (to whom he dedicated the work *Sullam al-sama*) and few years later for Iskander, sultan of Isfahan and Fars (to whom he dedicated *Mukhtashar dar 'ilm-I hay'at*, a compendium of science and astronomy). But it was under the patronage of the great Timurid ruler Ulugh Beg in Samarqand that Jamshid al-Kashi composed the most famous works of his career, which are still used as references today. He joined the *madrasa* founded by Ulugh Beg between 1417 and 1420 and was able to work in the great observatory commissioned by the ruler in 1424. He remained in Samarqand until he was murdered on 22 June 1429.

Qadi Zade al-Rumi (c.1364–1436) was born in Bursa, Turkey, and was the son of a judge. He moved to Samarqand under Timur and was the astronomy teacher of Ulugh Beg, leading his observatory in Samarqand. He was a contemporary of Jamshid al-Kashi and the two scholars worked together, Al-Rumi compiling many commentaries on Al-Kashi's works.Their close collaboration is witnessed in the treatise by Al-Kashi entitled *Risala al-watar wa'l-jaib* which might have been concluded by Al-Rumi after Al-Kashi's death.

THE TEXTS IN THE COMPENDIUM

Miftah al-hisab. Translated as 'Key to Computation', this monumental treaty was completed in 1427 and dedicated to Ulugh Beg. The treatise is divided into five books and doesn't deal only with mathematics but includes also arithmetic and astronomical and physical measurements.

After presenting the arithmetic of integers and fractions (books I and II), Al-Kashi proposes a methodical theory of decimal fractions, along with the known and used sexagesimal arithmetic (books II and III). The decimal fractions, introduced by Al-Kashi, became a revolution for the world of mathematics and were absorbed quickly by his contemporaries. This system is mentioned in Ottoman literature in the last quarter of the fifteenth century, which means that the *Miftah al-hisab* must have travelled to Istanbul shortly after having been published and was quickly integrated in the basic knowledge of mathematics of the time. It is worth remembering that the mathematician 'Ali Qushji, a colleague of Al-Kashi in Samarqand, moved from the Timurid court to the Ottoman one in 1471, likely bringing with him a deep knowledge of Al-Kashi's works (see Ozdural in Necipoğlu 1998, p.107). Another interesting aspect of Al-Kashi's work is the attention devoted to the specific weight of various materials and gems (book IV), which are reported in tables taken from works by Al-Khawwam al-Baghdadi and Al-Farisi (Tzvi Langermann 2018, p.88-89).

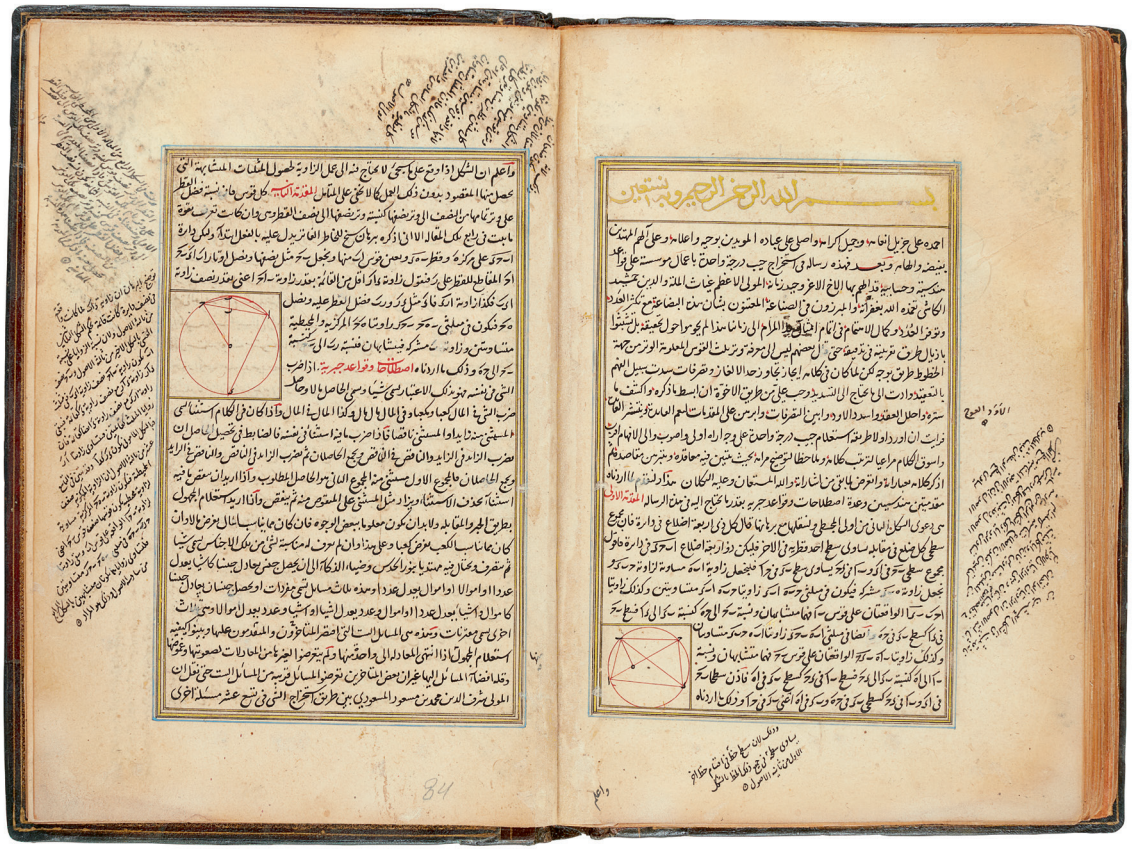
The earliest known copy of the *Miftah al-hisab,* dated just two years before the present work (965 AH/1558 AD) is now in Leiden (OR.185). A copy dated 1559 and produced in Persia, is now in the National Library of Israel, inv. no.Ms. Yah.224 (published in Tzvi Langermann 2018, p.89). **Therefore, the present manuscript appears to be the third earliest copy recorded**. A further copy dated 1575-76 is now in the Bibliothèque Nationale, Paris (inv. no.Arabe5020). For a full list of other copies of this manuscript please see Rosenfeld & Ihsanoglu 2003, p.269 and Brockelmann GAL II 273.

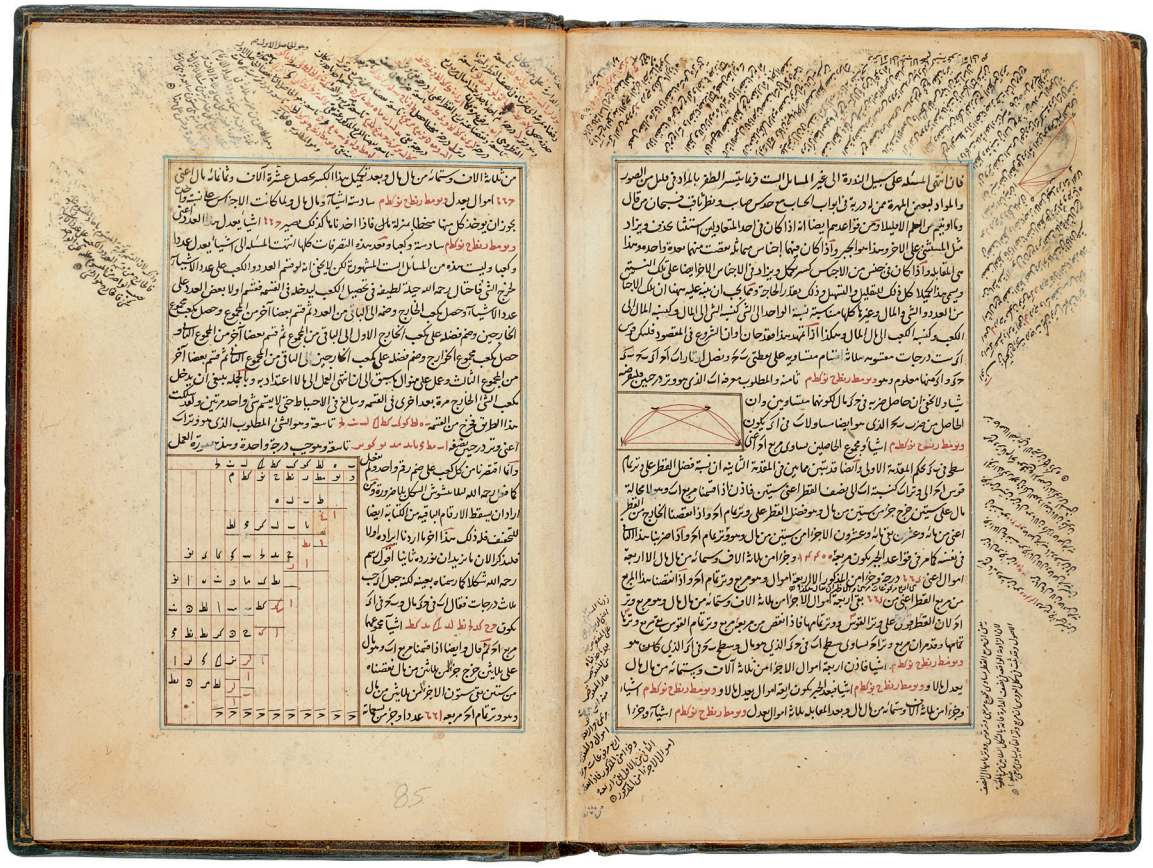
Risala al-muhitiyya, a treatise on the circumference. This was completed in 827 AH/1424 AD and discusses the values of π and the implication of the use of the wrong value for π when it is used to calculate the circumferences of very large circles (such as celestial spheres). The manuscript to hand contains only the fourth section of the *Risala*, which deals with calculations, which are made in sexagesimal fractions, then transferred into decimal fractions. The autograph manuscript is now in the Astane Qudse Razawi Library in Mashhad, Iran (inv. no.162, and illustrated in Azarian 2004). Other copies of this treatise are recorded in Rosenfeld & Ihsanoglu as being in Istanbul (inv. no.AM 756), and Tehran (inv. no642/4).

Nuzhat al-hada'iq, a treatise on the methods of constructions of the instrument called 'plate of heaven' (known today as an equatorium), to determine the position of the planets, the sun and the moon. This work was composed before Al-Kashi's arrival to Samarqand and picked up again in 1426, when he reviewed the first version and dedicated it to Ulugh Beg. The current manuscript bears the second version and it is one of the earliest known copies. A further manuscript attributed to the fifteenth century is now in the Chester Beatty Library, Dublin (inv. no.3640/2).

Risala fi istikhraj jayeb daraja wahida, a treatise on the sine of one degree. This work by Qadi-Zade al-Rumi, copied from Qadi-zade's original copy, deals with the value of the sine of one degree, a topic which was also extensively discussed by Al-Kashi in his now lost *Risala al-watar wa al-jaib*. This treatise by Al-Rumi was indeed inspired by Al-Kashi's work.

£ 50,000-80,000 € 55,500-89,000







22

Sharaf al-Din Abu ‘Abdullah Muhammad ibn Hassan al-Busiri (d.1296-97 AD), Qasida al-Burda, copied by ‘Adid ‘Abd ibn ‘Abdullah al-Mustafawi, Turkey, Ottoman, dated 859 AH/1454-55 AD

Arabic manuscript on paper, 42 leaves, plus 1 fly-leaf, 7 lines to the page, the first, middle and last written in elegant black *muhaqqaq* script later outlined in gold, the intervening lines in neat *naskh*, ruled in red, in brown Ottoman leather binding with a central stamped gilt medallion, with flap
27.3 by 17.7cm.

The original title of this work was *Al-kawakib al-durriya fī madh khayr al-bariya,* but is more commonly known as *Qasida al-Burda* (‘Poem of the Mantle’). Written in praise of the Prophet Muhammad, the composition was very popular in Mamluk and early Ottoman period. For a similar copy, presenting the poem with the same layout, dated 896 AH/1490-91 AD and attributed to Ottoman Turkey, see Sotheby’s London, 26 April 2017, lot 8.

£ 18,000-25,000 € 20,000-27,800



23

An illuminated miniature Qur'an, copied by 'Ali al-Tabbakh al-Shirazi, Turkey, Ottoman, dated 954 AH/1547-78 AD

Arabic manuscript on paper, 275 plus 8 fly-leaves, 14 lines to the page, written in *naskh* script in black ink, ruled in gold and blue, verses separated by gold dots, polychrome and gold verse markers in the margins, surah headings in white *thuluth* against a gold ground within cartouches, 2 opening illuminated bifolia, in contemporaneous brown leather binding with gilt decoration with flap, in fitted box
7 by 4.8cm.

This charming miniature Qur'an is remarkable in that it bears not only a date of completion (954 AH/1547-48 AD) but also the name of the scribe as 'Ali al-Tabbakh al-Shirazi, which is a rare aspect in miniature Qur'ans. The high quality of the illumination throughout recalls the opening page of a Qur'an dated 930 AH/1524 AD now in the Istanbul University library, inv. no.A.6566, published in Derman 2010, p.40.

£ 20,000-30,000 € 22,200-33,300





24

24

An illuminated genealogical scroll, Turkey, Karakaya, Ottoman, dated 838 AH/1434 AD

Arabic and Ottoman Turkish manuscript on paper backed on green linen, written in *naskh* and *thuluth* scripts in black ink
277 by 16cm.

The present scroll represents a genealogy starting with Ibn ‘Umar going back to Imam ‘Ali and giving the name of the place where the text was written as the village of Kaduk (?) (possibly a former name of Karakaya). Then follows the spiritual lineage of Muslih al-Din going back to Abu Bakr, through Abu Hafs ‘Umar al-Suhrawardi. Therearfter various Suhrawardi spiritual lineages are given mentioning such figures as Junayd al-Baghdadi, Abu Hanifa and Imam ‘Ali through the Shi‘i Imams. This is followed by a genealogy of the Prophet Muhammad back to the Prophet Adam, various traditions of the Prophet, Imam ‘Ali and various *hadith qudsi* (extra-Qur’anic sayings attributed to God), a text in which Shaykh Muslih al-Din awards Ibn ‘Umar with the *khirqa* (Sufi cloak) and *shajara* (spiritual lineage) and various texts on the duties of the Sufi shaykh.

Witnesses at the bottom of the scroll are named as Jalal al-Din known as al-Qaysari, and a certain Ahmad ibn ‘Uthman al-Qaysari.

A note at the end records that the *ijazeh* was awarded by a certain Muslih al-Din to his eldest son, a certain Sayyid ibn ‘Umar Pasha ibn Awliya’ Pasha (Evliya Pasha) ibn al-Shaykh ‘Isa ibn al-Sayyid Khalil. This identifies him as coming from the line of a certain Sayyid Khalil (Seyyid Halil), whose tomb and lodge (*zaviye*) in Karakaya in the Kayseri region was endowed by his son Shaykh ‘Isa in 756 AH/1355-56 AD in the time of the Eretnid Beylicate.

£ 4,000-6,000 € 4,450-6,700



25

25

A traveller’s talismanic compendium, North Africa or Near East, Ottoman, 18th/19th century

Arabic manuscript on paper, comprising 30 folding panels, written in *naskh* script in black ink decorated with yellow, red and green, housed in a circular papier-maché case, with leather pouch decorated with embroidered threads
12cm. diam.

designed as a portable talismanic compendium, this unusual manuscript contains four folding compartments comprising concertina-form panels filled with text and illustrations. Two similar compendia copied in Ottoman Turkey were sold in these rooms, 25 October 2017, lot 44 and at Christie’s London, 26 April 2018, lot 232.

For a list of the manuscript’s contents, please see the online version of the catalogue.

£ 10,000-15,000 € 11,100-16,700



26

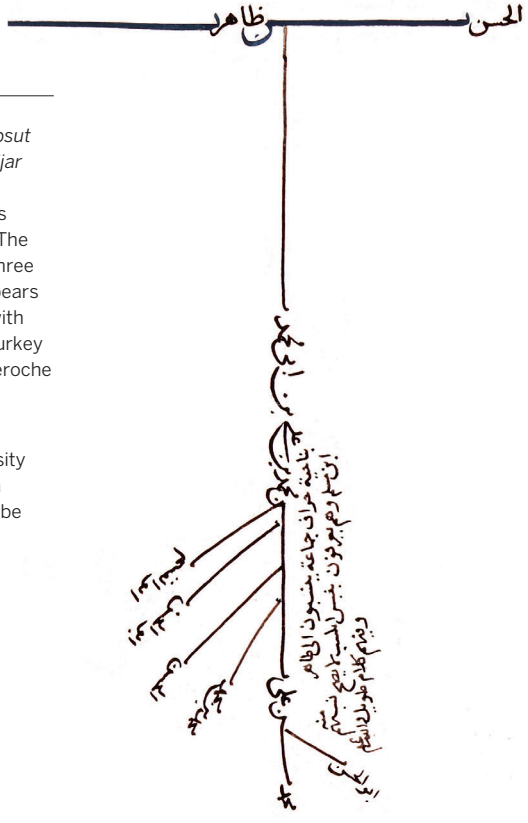
Muhammad ibn Ahmad ibn ‘Amid al-Din ‘Ali al-Husayni al-Najafi al-Nasabah, Kitab bahr al-ansab al-musamma bi’l-mushajjar al-kashshaf li-usul al-sadah al-ashraf, a genealogy of the Prophet, Egypt, Ottoman, dated 1054 AH/1644 AD

Arabic manuscript on watermarked paper, 154 pages plus 2 fly-leaves, between 32 and 38 lines to the page, written in black *naskh* script, important sentences and titles in blue and red, brown leather binding stamped with a central *chi* cloud motif within an almond-form cartouche 28.5 by 21cm.

Genealogies are usually in two formats: *mabsut* (flattened, and in a prose format) or *mushajjar* (designed as a tree and with charts). This example in the so called tree-format and it is divided into fifteen chapters, listed on f.2b. The text is written on watermarked paper with three crescent moons (*trelune*), and the binding bears a central almond-shaped panel decorated with the *chi* cloud design common in Ottoman Turkey from the sixteenth century onwards (see Deroche 2015, p.300).

A copy of the same text, attributed to the sixteenth century, in now in the Yale University Library (inv. no.Landberg MSS 118), whilst a further copy in recorded in Brockelmann to be in the National Library, Cairo (inv. no.V,346; Brockelmann S II p.971).

£ 25,000-35,000 € 27,800-38,900





27

An illuminated Qur'an, copied by Abu Bakr ibn Suleyman, Turkey, Ottoman, dated 1107AH/1695-96 AD

Arabic manuscript on paper, 395 leaves plus 4 fly-leaves, 13 lines to the page written in *naskh* script in black ink, ruled in gold and black, verses separated by polychrome and gold rosettes, polychrome and gold verse markers in the margin, polychrome and gold opening double page decorated with fine floral scrolls against a blue ground, in a fine gilt binding decorated with scrolls against blue ground, with flap 13.6 by 8.4cm.

PROVENANCE

Ex-collection Gustave Stresow, Germany (d.2010).

The colophon of the present mansucript records that Abu Bakr was a student of Nefeszade. The calligrapher here is mentioned only by the name Nesfeszade is very likely the great master Nesfeszade Seyyed Isma'il Efendi (d.1679 AD), one of the most prominent calligraphers of the second half of the seventeenth century. As reported by Mustakimzade, "if he had not had such a big belly and had been able comfortably to hold the writing pad on his knee, it would have been impossible to tell apart his writing and Sheikh Hamdullah's" (Derman 2010, p.118). Nesfeszade was also the teacher of the great Hafiz Osman, active at the same time as Abu Bakr.

The balanced *naskh* of this Qur'an is framed by a fine illumination, with the delicate scrolls of multi-coloured flowers encircled by gold half-palmettes as well as the marginal devices recalling the illumination of contemporaneous Qur'ans by the master Hasan Celebi (see for example a Qur'an copied by Hafiz Osman and dated 1094 AH/1682 AD now in the Istanbul University Library, inv. no.A.6549, Derman 2010, p.168). Similar half-flowers in green encircle the opening double page of a Qur'an copied by Cinicizade Abdulrahman Efendi, dated 1112 AH/1700 AD and illuminated by Bartuthaneli Abdullah Efendi. Although the illumination of the present Qur'an is not signed, it is plausible to attribute it one of the master illuminators of the time, as Abu Bakr was active in the same circle and practising under the supervision of the master Nesfeszade.

£ 25,000-35,000 € 27,800-38,900

28

An illuminated collection of prayers, including Dala'il al-Khayrat, copied by Ahmed Resmi, Turkey, Ottoman, dated 1166 AH/1752-53 AD

Arabic manuscript on paper, 115 leaves plus 5 fly-leaves, 10 lines to the page, written in *naskh* script in black ink, ruled in gold black and red, verses separated by fine gold and polychrome rosettes of different types, opening bifolium decorated with an illuminated heading and margins with gold interlacing scrolls, f.15a and 16b with illustrations of Mecca and Medina, f.112a and 113b with two drawings of flowers, dividers consisting of gold and polychrome cartouches, in a fine stamped and gilt Ottoman binding, with flap
15 by 10cm.

£ 4,000-6,000 € 4,450-6,700



28

29

An illuminated collection of prayers, including Dala'il al-khayrat, copied by Ibrahim al-Hajj, Turkey, Ottoman, dated 1199 AH/1785-86 AD

Arabic manuscript on paper, 176 pages plus 4 fly-leaves, 11 lines to the page, written in *naskh* script in black ink within clouds against a gold ground, ruled in red, verses separated by gold pointed rosettes, headings in white script against a gold ground, numerous paintings, including those of Mecca and Medina and *hilyes*, catchwords, opening folio with gold and polychrome heading, in morocco binding decorated with gilt floral scrolls, with flap
16 by 11.5cm.

£ 5,000-7,000 € 5,600-7,800



29



30

30

An illuminated calligraphic muraqqa', signed by Mehmet Hilmi, Turkey, Ottoman, 19th century

Arabic manuscript on paper laid down on 9 album pages, the paper of different colours, orange, green, cream or pink, the borders with gold-speckled green paper, each page with 2 lines of *thuluth* enclosing two lines of *naskh* in black ink, gold pointed roundels, ruled in light-blue and gold, colophon on f.9b within a cloud outlined in gold, in binding decorated with marbled paper
18.5 by 28cm.

£ 5,000-7,000 € 5,600-7,800

31

An illuminated calligraphic panel (qit'a), signed by Mustafa al-Hilmi, Turkey, Ottoman, second half 19th century

Arabic manuscript on paper, 2 lines in bold black *thuluth* script, margins with interlacing gold floral scrolls, set in a gilt-wood frame
leaf: 26.4 by 33cm.
with frame: 51 by 47cm.

A student of Muhammad Vasfi and Muhammad Rashid Ayyubi, Mustafa al-Hilmi was a calligrapher in Ottoman Turkey during the second half of the nineteenth century. A Qur'an copied by him and dated 1285 AH/1868 AD was sold at Christie's London, 20 October 2016, lot 184.

£ 4,000-6,000 € 4,450-6,700



31



32

An Alif-Ba mufredat, copied by Yahya ibn Osman, Turkey, Ottoman, dated 1148 AH/1735-36 AD

Arabic manuscript on paper, 18 leaves plus 5 fly-leaves, 6 lines to the page, 15 leaves with tables containing letter combinations, written in fine *naskh* in black ink, ruled in gold, black and red, titles in gold *thuluth*, the opening double page with illuminated headings and margins decorated with polychrome flowers, in brown leather binding decorated with a central geometric medallion 23.5 by 16.4cm.

£ 12,000-18,000 € 13,400-20,000

Nicknamed *Sari* (yellow) because of the colour of his hair or complexion, Yahya ibn Osman (d.1756) is also known as Yahya Fahreddin. He studied calligraphy under Anbarizade Dervish Ali and later Huseyn Habli and was granted a license (*ijazeh*) in 1723 (Derman 2010, p.242).

A Qur'an signed by him and dated 1146 AH/1733 AD is illustrated in Derman 2010 (59th Qur'an, now in a Private collection); another one dated 1157 AH/1744 AD is in the Sakip Sabanci Museum, Istanbul (Derman 1998, p.84), and a prayer book dated 1140 AH/1727 AD was sold in these rooms 8 October 2014, lot 56. The scribe also designed the inscriptions at the Atif Efendi Library in Vefa, the Imperial Cannon Foundry and the Nuruosmaniye Mosque.

Mufradat, (alphabetical) exercises started to be common from the seventeenth century onwards and were used to introduce students to Arabic and the rules of calligraphy. Yahya ibn Osman was renowned for his attention to the *hareke* (vocalisation signs which facilitate reading) which are carefully inscribed in each table of this *Mufradat*.



detail of the colophon



33

33

A selection of surahs from the Qur'an, copied by Yusuf known as Khaptagi-zade, Turkey, Ottoman, dated 1152 AH/1739-40 AD

TEXT: SURAH AL-AN'AM (VI); SURAH FATIR, (XXXVI); SURAH AL-DUKHAN (XLIV 44); SURAH AL-FATH (XLVIII); SURAH AL-QAMAR (LIV); SURAH AL-RAHMAN (LVI); SURAH AL-MULK (LXVII); SURAH AL-NABA (LXXVIII); SURAH AL-LAYL (XCII); SURAH AL-IKHLAS (CXII); SURAH AL-FALAQ (CXIII); SURAH AL-NAS (CXIV)

Arabic manuscript on paper, 79 leaves plus 2 fly-leaves, 9 lines to the page written in *naskh* in black ink, ruled in gold and red, verses separated by pointed gold rosettes, opening double page with a polychrome and gold headpiece and floral gold margins, gold and polychrome cartouches, in leather binding decorated with gilt-lobed panels and corner pieces

16.4 by 9.6cm.

The colophon of this manuscript states that Yusuf, known as Khaptagi-zade, wrote this prayer book for the treasury of the interior palace.

£ 7,000-10,000 € 7,800-11,100



34

34

An illuminated Qur'an, copied by Ibrahim Tahir, Turkey, Ottoman, dated 1171 AH/1757-58 AD

Arabic manuscript on paper, 355 leaves plus 3 fly-leaves, 13 lines to the page, written in *naskh* in black ink, ruled in gold, verses separated by gold and polychrome rosettes, gold and polychrome floral marginal markers, surah headings in white ink against a gold ground within cartouches decorated with flowers, gold and polychrome frontispiece decorated with interlacing scrolls against a blue ground, in fine Ottoman stamped black binding decorated with interlacing scrolls within a lobed centre-piece and corner pieces, with flap

18 by 12.2cm.

A scribe named Ibrahim Tahir is recorded in Rado 1983, p.153, although his date of death is 1167 AH/1753 AD, four year earlier than the date of this Qur'an. Listed as one of the teachers of Mehmed Rasim (Serin 2003, p.148), Ibrahim Tahir was known for having copied several Qur'ans and scientific manuscripts and renowned for his humbleness. In an incident following the death of Mehmed Rasim, Ibrahim Tahir was reported as saying that "those who are called master (*ustad*) have rarely learnt everything about the art of the pen" (Safwat 2014, p.599).

£ 7,000-9,000 € 7,800-10,000

35

An illuminated Qur'an, copied by Isma'il al-Rushdi, Turkey, Ottoman, dated 1207 AH/1792-93 AD

Arabic manuscript on paper, 415 leaves, 13 lines to the page, written in *naskh* in black ink, ruled in gold and red, verses separated by gold and polychrome pointed markers, gold and polychrome floral marginal markers, surah headings in white ink against a gold ground within polychrome cartouches, polychrome opening double page frontispiece decorated with interlacing floral scrolls, in brown Ottoman binding with gilt-stamped lobed centre and lobed pieces, with flap
23 by 15.3cm.

Another Qur'an similarly illuminated and signed Isma'il al-Rushdi bearing a date of 1235 AH/1819-20 AD was sold at Christie's London, 25 April 2013, lot 260.

£ 8,000-10,000 € 8,900-11,100



35

36

An illuminated book of prayers including Dala'il al-khayrat, copied by Mustafa al-Halimi, Turkey, Ottoman, dated 1209 AH/1794-95 AD

Arabic manuscript on paper, 149 leaves plus 6 fly-leaves, 13 lines to the page, written in neat black *naskh*, ruled in gold and black, verses marked by polychrome and gold rosettes, titles in white *thuluth* against a gold ground within cartouches decorated with gold and polychrome scrolls, the margins with commentaries within gold cartouches, polychrome and gold markers in the shape of floral vases, f.1a and f.148b of pink paper, decorated with a gold vegetal design, an illuminated bifolio on f.2b and f.3a with floral borders, a gold ground bifolio on f.51b finely decorated with polychrome floral and leaf scrolls and the text within squares, illustration of Mecca (f.68b) and Medina (f.69a), an illuminated headpiece on f.68a, in Ottoman binding decorated with a gilt-lobed centre-piece, with flap 15.8 by 9.6cm.

A student of Mustafa al-Kutahya, Mustafa al-Halimi was a renowned calligrapher of the second half of the eighteenth century. He is also listed as a master in the *ijazeh* of 'Ali Ra'if Efendi (dated 1206 AH/1791 AD, now in the Library of Congress, Washington inv. no.1-88-154.129; https://www.wdl.org/en/item/2489/). A Qur'an signed by Mustafa al-Halimi and dated 1214 AH/1799-1800 AD sold at Christie's London 26 April 2012, lot 51.

£ 8,000-12,000 € 8,900-13,400



36



36

TWO RARE OTTOMAN MANUSCRIPTS IN TA'LIQ SCRIPT

LOTS 37–38

Tal'liq started to be used in Turkey at the beginning on the fifteenth century in official documents (see a *fathnama* issued by Mehmed I c.1415, in Blair 2006, p.381) but it was only with Es'ad Yesari, considered the "Sheikh Hamdullah of the Ottoman *ta'liq* script" (Safwat 2014, p.223), that this style reached its apex.

Mehmed 'Arif Efendi and his son, Mehmed Sa'dullah Efendi, who studied with the master Yesari, are emblems of this niche *ta'liq* tradition in Turkey during the nineteenth century.





detail of colophon

37

An illuminated Qur'an, copied by Mehmed 'Arif ibn Ahmed 'Ata'ullah ibn 'Abd al-Rahman known as 'Arabzade, Turkey, Ottoman, dated 1232 AH/1816-17 AD

Arabic manuscript on watermarked paper, 207 leaves plus 2 fly-leaves, 19 lines to the page written in *ta'liq* script in black ink, ruled in gold and black, verses marked by a red circle, surahs marked by the *bismillah* written within a gold and polychrome cartouche, polychrome and gold floral verse markers in the margins, f.1b with a gold and polychrome heading, in leather binding 17.8 by 11cm.

This and the following lot are examples of a rare tradition of *ta'liq* calligraphy in Ottoman Turkey. *Naskh* was the preferred style for religious texts due to its clarity and diacritical marks and there are very few examples of Qur'ans written in other scripts.

Son of Arabzade Ataullah Efendi, Mehmed 'Arif Efendi was brought up in an *ilmiye* (religious-scholar) class of Ottoman society (Derman 1998, p.102). The colophon of the present Qur'an states that this is the seventh copy he has written.

This manuscript is particularly interesting in two aspects: the use of *ta'liq* and the watermarked paper. *Ta'liq* was not a common script for the writing of the Qur'an or prayer books (for a prayer book copied by Mehmed 'Arif's son in *ta'liq* see the following lot), and few Qur'ans in *ta'liq* have survived. The most famous copy is now in the Topkapi Palace Library, inv. no.H.S.25 (published in Farhad 2016, p.87) and dated to the Safavid period. Ottoman examples are quite rare, with one slightly later copy by Kadiasker Mustafa Izzet Efendi housed in the Sakip Sabanci Museum, Istanbul, inv. no.281 (published in Derman 2010, p.330).



38

The presence of a watermark is also an interesting aspect of this Qur'an. The use of watermarked paper is fairly rare in Ottoman manuscripts and the most common paper at the time was of Italian origin (marked with the *trelune* - three-crescent moons, see Deroche 2005, p.58). This volume is made with a paper marked 'E&P 1799'. The presence of a date on the watermark is common in French papers since the seventeenth century but rarer in English examples as it was made compulsory in England only in 1794 (Carter 2004 p.230).

£ 25,000-35,000 € 27,800-38,900

An illuminated collection of prayers, including an Dala'il al-Khayrat, copied by Mehmed Sa'dullah, known as 'Arabzade, Turkey, Ottoman, dated 1245 AH/1830-31 AD

Arabic manuscript on paper, 93 leaves plus 4 fly-leaves, 11 lines to the page written in *ta'liq* script in black ink, ruled in gold and black, verses marked by a gold dotted circle, gold and polychrome markers in the margins, gold and polychrome cartouches marking chapters, three illuminated headings on f.1b, f.10b and f.23b, illustrations of Mecca and Medina on f.22b and f.23a, green leather binding with gilt central decoration, with flap
15.2 by 9.5cm.

Mehmed Sa'dullah Efendi, known as Arabzade (d.1843-44) was a student of the *ta'liq* master Mehmed Es'ad Yesari. His father was also a calligrapher - see lot 37- as well as chief canonical functionary of the empire, and Mehmed followed in his father's footsteps, becoming military judge of Rumeli and the first vice-chancellor of Turkey (Safwat 2014, p.232). A calligraphic panel in *ta'liq* script signed by him and dated 1254 AH/1838-39 AD is now in the Çetïndoğan Collection, Istanbul (see Safwat 2014, n.43), and a *muraqqa'* is housed in the Sakip Sabanci Collection, also in Istanbul (published in Derman 1998, p.102-3).

£ 18,000-25,000 € 20,000-27,800

39

An illuminated Qur'an, copied by Mehmed bitartarbazari, Turkey, Ottoman, early 19th century

Arabic manuscript on paper, 304 leaves plus 5 fly-leaves, 15 lines to the page, written in *naskh* script in black ink, ruled in gold, black and red, verses separated by gold and polychrome rosettes, gold and polychrome floral marginal markers, surah headings in white ink against a gold ground within polychrome cartouches, polychrome opening double page frontispiece finely decorated with interlacing scrolls in two gold tones, in fine Ottoman binding, with flap 18.6 by 11.8cm.

The fine opening pages, illuminated with two tones of gold and very dense scrolls, recalls two Qur'ans dated to the beginning of the nineteenth century and published in Derman 2010, no.72 and 77. The binding, likely to be the original, is finely decorated with a gilt-stamped central almond-shaped panel decorated with chi-cloud motifs (category NA.5, see Déroche 2015, p.302).

£ 15,000-20,000 € 16,700-22,200



39

40

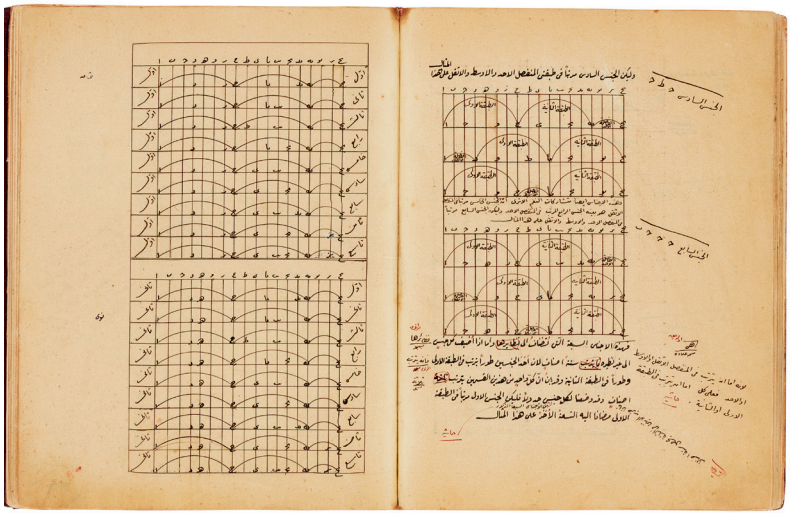
Safi al-Din abd al-Mu'min al-Urmawi (d.1294 AD), Al-risala al-sharafiyyah fi'l nasab al-ta'lifiyyah, Turkey, Ottoman, dated 1317 AH/1899 AD

Arabic and Ottoman Turkish manuscript on paper, 65 leaves plus 2 fly-leaves, 21 lines to the page written in black *naskh* script, annotations in red and marginal commentaries, several diagrams throughout and inserted fly-leaves, in brown stamped binding, with flap 23.5 by 17.7cm.

This important manuscript on music was owned by the great Rauf Yekta Bey, Turkish musician, musicologist and composer.

Born on 27 March 1871 in Istanbul, Rauf Yekta Bey wrote the first modern account of Turkish classical music available in a Western language (Raouf Yekta Bey, 'La musique turque', in *Encyclopedie de la Musique et Dictionnaire du Conservatoire*, edited by Albert Lavignac, Première partie, Volume V, pp.2945–3064, Paris, 1922), where he extensively discussed intervals, modes and rhythms. He introduced a modified European notation to express the intervals used in Turkish music and used accidentals to express the microtonal inflections necessary for the modal system. This notational system was the one used for the official publications of the Istanbul Conservatory during the 1920s and 1930s.

Safi Al-Din Al-Urmawi (b. 1216 AD) is one of the most important figures in the history and theory of Middle Eastern music. His contribution in this field is of paramount importance in the chain of works on Arabic music, beginning with Al-Kindi. Al-Urmawi is also credited with inventing two stringed instruments (the *nuzha* and the *mughni*, see H.G. Farmer, *Studies in Oriental Musical Instruments*, First Series, London, 1931). Al-Urmawi was well-educated and gained his reputation initially as a calligrapher, with both Yaq'ut Al-Mustasimi and Shams Al-Din Ahmad Al-Suhrawardi counted amongst his disciples. Only later on in his life did Al-Urmawi become renowned as a musician and gifted lute player, and he gained generous patrons whose support enabled him to lead a luxurious life. Al-Urmawi's two main works, *Al-sharafiyyah fi'l-nasab al-ta'lifiyyah* and the *Kitab al-adwar* ensured his long-lasting fame. The earliest known copy of this manuscript is in the Nuruosmaniye Library, Istanbul (MS 3653), dated 633 AH/1235-36 AD.



40

Throughout the manuscript there are marginal notes signed by Rauf Yekta Bey and a few by Mustafa Zeki Bey, who was professor at the *Daruttalim-i Musiki* (The Ottoman Conservatory). Rauf Yekta Bey's marginal notes are mostly in red ink and edit the main text of the Nuruosmaniye copy, writing *doğru* (correct) in red to the margins of the sections he agreed with and adding corrections next to the sections he disagreed with. This important manuscript is a testament to Rauf Yekta Bey's knowledge of the previous musical tradition, and his efforts in researching it.

A sixteenth-century compendium of Safi al-Din al-Urmawi including *al-Sharafiyyah* was sold in these rooms, 6 April 2011, Lot 212.

£ 6,000-8,000 € 6,700-8,900



41

An important Ottoman cut-paper calligraphic quatrain, signed by Fakhri of Bursa (d.1617), Turkey, Ottoman, second half 16th century

Persian manuscript on paper, 4 lines of *nasta'liq* cut-out in alternating gold and blue, within clouds against a brown ground decorated with fine light blue scrolls, gouache heightened with gold on paper, the borders with gold scrolls
text: 16 by 10.5cm.
leaf: 33 by 22cm.

INSCRIPTIONS

'The pursuit of a morsel to eat and the dervish cloak should in no moment
Inflict damage on the people.
A husk of bread should suffice for a day,
And a worn cloak is fitting for a lifetime.'

As noted by Sheila Blair, paper-cutting marks the ultimate conceit in the art of calligraphy (Blair 2006, p.56). The art of collage and découpage, called *qat'* in Persian and *kat* in Turkish developed in the fifteenth century, probably inspired by the use of leather and paper filigree in the doublures of Timurid bindings. One of the earliest examples is a manuscript in Arabic copied by Muhammad ibn Sayyidi Ahmad ibn 'Ali al-Sufi al-Maraghi, dated 876 AH/1471-2 AD and now in the Turkish and Islamic Arts Museum, Istanbul, ms.2474, which displays both collage and découpage in several different scripts (Blair 2006, p.55). The Timurid period and especially the court of Sultan Husayn (r.1469-1506) saw the emergence of collage and découpage masters such as 'Abdallah of Herat and Shaykh 'Abdallah Haravi and his son Dust Muhammed 'the cutter' (*qata'*). Some Persian artists emigrated to the Ottoman court, where this art was further developed to reach its apex.

One of the earliest collections of découpe and collage is a collection of Hadith made for the Ottoman prince Mehmed, dated to circa 1540 and copied by 'Abd al-Hayy 'Ali. But it is towards the end of the sixteenth century that the art of découpage and collage reached its peak with the master Fakhruddin al-Bursavi (d.1617). The only artist mentioned in the history of calligraphers written in 1580 by Mustafa 'Ali, Fakhri excelled both in the art of collage as well as découpage. An itinerant artist and possibly a member of the Mevlevi Sufi order (Butler-Wheelhouse in Sam Fogg 2017, p.93), Fakhri was recognised as the master of Ottoman découpage from early on - he is even mentioned by Evliya Çelebi (d.1682) in his *Seyahatname*, where he compares the carving on the minarets of the Selimiye Mosque in Edirne to the cut-out motifs of "the Master Fakhri" (Butler-Wheelhouse 2017, p.90).

Two cut-paper album pages signed by Fakhri are now in the Risd Museum, Rhode Island (inv.17.489 and inv.no.17.500, Froom 1999, pp.8-11). A further cut-out album page included in an album compiled in 1572-73, later dedicated to Sultan Murad III, is now in the National Library in Vienna, f.40b, inv. no.AC14387500 (https://search.onb.ac.at/). Another is published in Ünver 1980, p.12, and other découpe and cut-paper album pages are found in an album for Sultan Ahmed I (r.1603-17) now in the Topkapi Palace Museum, Istanbul (Inv. no.TSMK H.2161).
Two découpe pages are recorded but not illustrated in the Chester Beatty Library catalogue by Minorsky 1958, no.415, p.25). Two découpe album pages signed by Fakhri were sold in these rooms, 19 October 2016, lot 125 and 6 October 2010, lot 57.

£ 20,000-30,000 € 22,200-33,300



42

42

A illuminated miniature Qur'an in fitted box, Persia, Qajar, 19th century

Arabic manuscript on paper, 171 leaves plus 4 fly-leaves, 21 lines to the page, written in *ghubar* script in black ink, verses separated by gold dots, surah headings in red *thuluth* against a gold ground within cartouches, margins in gold, division notes on the margins in red, opening gold and polychrome bifolium, in lacquer binding decorated with flowers, within later fitted box, with chain
8.2 by 5cm.

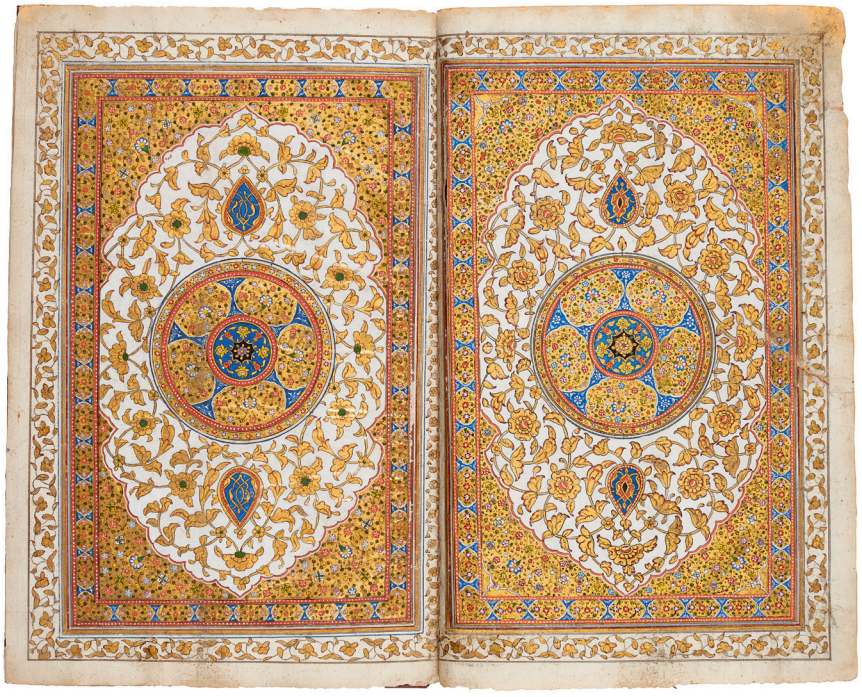
£ 3,000-5,000 € 3,350-5,600

43

An illuminated Qur'an, North India or Kashmir, 19th century

Arabic manuscript on paper, 33 leaves plus 7 fly-leaves, written in *ghubar* script in black ink, verses separated by gold dots, surah headings in red ink, ruled in red gold and blue, polychrome and gold verse markers in the margins the first and last *bifolia* decorated with central roundels within a lobed panel decorated with floral scrolls, the first and last *bifolia* of text with illuminated floral borders, in brown binding with faded gilt decoration
25.4 by 16.5cm.

£ 3,000-5,000 € 3,350-5,600



43

44

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

Arabic manuscript on paper, 198 leaves, 19 lines to the page written in *naskh* in black ink, ruled in black and gold, verses separated by gold and polychrome rosettes, surah headings written in red *thuluth* against a gold ground within a cartouche decorated with polychrome scrolls on a blue ground, gold and polychrome verse markers in the margins, commentaries in black *nasta'liq* in the margins within clouds on a gold ground within cartouches, f.1b and 2a with an illuminated frontispiece composed of a thick border of interlacing flowers and split-palmettes, f.1a and 197b with a central gold medallion with red *thuluth* on an interlacing ground of leaves and flowers, in a floral lacquer binding
20.2 by 13.1cm.

£ 8,000-12,000 € 8,900-13,400



44

45

An illuminated book of prayers, copied by Ahmad al-Nayrizi, the illumination attributable to Muhammad Hadi, Persia, Safavid, dated 1132 AH/1719-20 AD

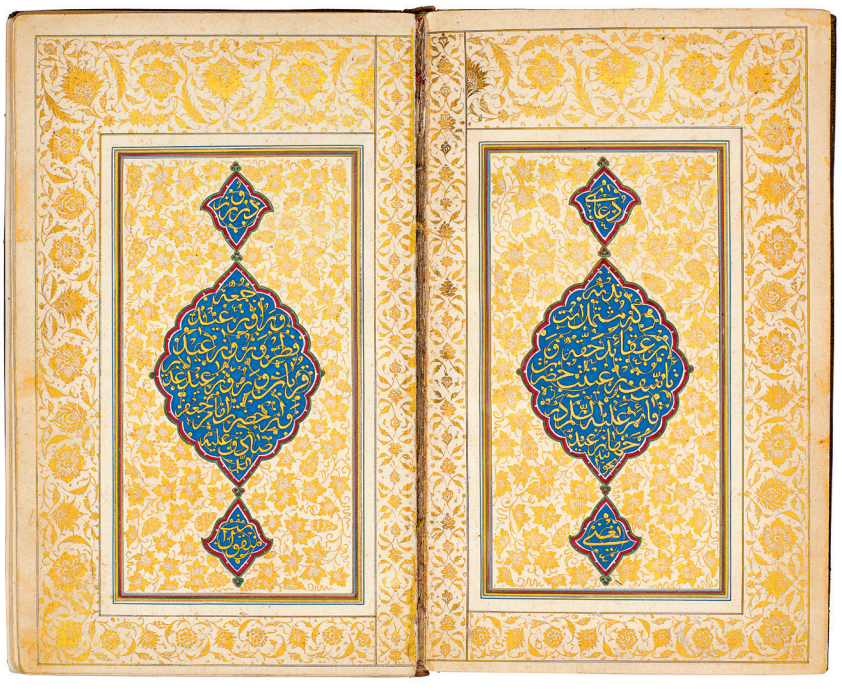
Arabic manuscript on paper, 39 leaves plus 4 fly-leaves, 7 lines to the page written in *naskh* in black ink with interlinear Persian translation in red *nasta'liq*, ruled in blue, red, green and gold, the margins with gold interlacing flowers, headings written in red against a gold ground, f.1b and 2a with a fine carpet page decorated with gold *nasta'liq* against a blue ground within cartouches against a fine ground decorated with vine scrolls, in green leather binding with gilt decoration
21.5 by12.8cm.

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).

The lavish carpet page with a dense pattern of interlacing vine scrolls is almost identical to that found in a prayer book dated 1132 AH/1719 AD in the Metropolitan Museum of Art, New York (inv. no.2003.239), attributed to Muhammad Hadi.

Muhammad Hadi (d.ca. 1771) was one of the most famous illuminators of the Safavid period, responsible for the borders of the St Petersburg *muraqqa'* (for a note on the album see lot 94). The motif of fruit-bearing vine scrolls is typical of the region of Kashmir and found in several media, from lacquer to metalwork. Muhammad Hadi's master, 'Ali Ashraf, used it often in his work (see for example a lacquer mirror case now in the National Museum of Scotland decorated with a similar scrolls (Ekhtiar 2011, p.274).

£ 8,000-12,000 € 8,900-13,400



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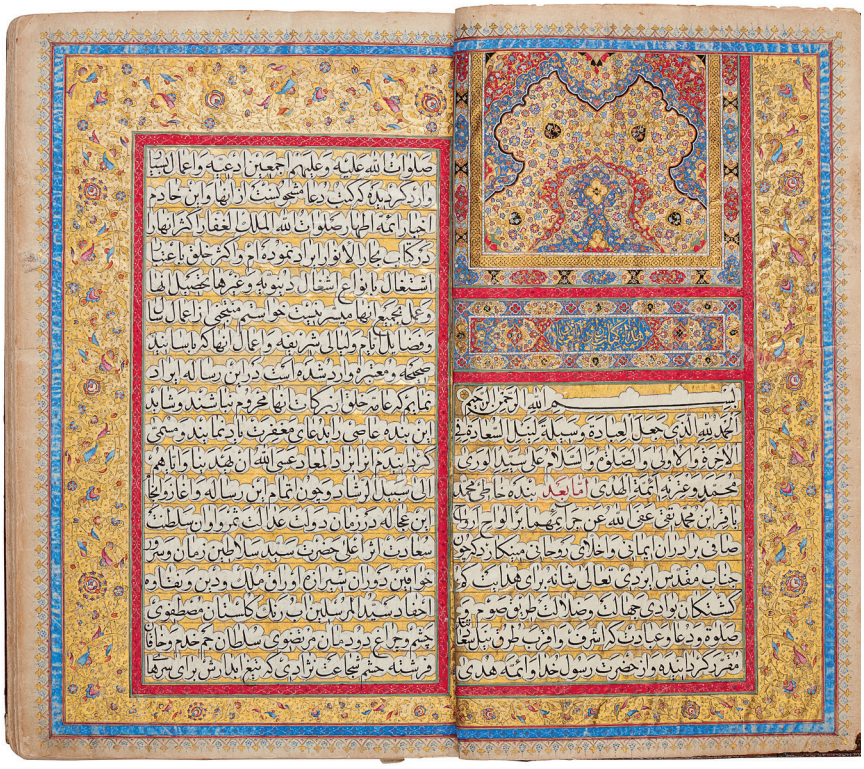


46



47

46

Muhammad Baqir ibn Muhammad Taqi Majlisi (d.1698 AD), Zad al-ma'ad, copied by Ibn Marhum Haji Qasim Yazdi Abu al-Hasan, Persia, Qajar, dated 1235 AH/1820 AD

Arabic and Persian manuscript on paper, 391 leaves plus 1 fly-leaf, 18 lines to the page written in black *naskh* or red *nasta'liq*, ruled in blue, red and gold, titles in gold *thuluth* within polychrome and gold cartouches, occasional words marking the division in red ink in the margins, illuminated frontispiece decorated with finely interlacing scrolls against a gold ground, in a lacquer contemporaneous binding decorated with a central medallion with flowers against a scrolling ground
30 by 19cm.

Muhammad Baqir ibn Muhammad Taqi Majlisi was born in 1627 and was Shaykh al-Islam during the reign of Safavid Shah Sulayman (r.1666-94). The *Zad al-ma'ad* is a book of prayers and pious observances for ordinary and special days throughout the year.

£ 5,000-8,000 € 5,600-8,900

47

A lacquer penbox, Persia, Qajar, 19th century

lacquered papier-maché box with rounded ends and sliding tray, decorated with gilt lobed panels featuring episodes from Shaykh San'an and the Christian Maiden, the base of the cover and the side of the sliding compartment with gilt floral scrolls against a black ground
22.5 by 3cm.

‡ £ 3,000-4,000 € 3,350-4,450



48



49

48

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

Arabic manuscript on paper, 237 leaves plus 3 fly-leaves, 15 lines to the page written in *naskh* in black ink within clouds against a gold ground, ruled in red, verses separated by gold roundels, surah headings in red *thuluth*, margins with commentaries in black and red *naskh*, gold and polychrome frontispiece decorated with a fine and thick border of interlacing flowers and split-palmettes, preceded by a double page illuminated with prayers and a double page illuminated frontispiece with index of surahs, in lacquer binding with floral motifs
29.8 by 20.5cm.

£ 10,000-15,000 € 11,100-16,700

49

A lacquer penbox, Persia, Qajar, 19th century

lacquered papier-maché box with rounded ends and sliding tray, decorated with gilt lobed panels featuring portraits of ladies in various attire, within sprouts of flowers and birds, the base of the cover and the side of the sliding compartment with gilt floral scrolls against a red ground
22.8 by 3.4cm.

PROVENANCE

Sotheby's, New York, 15 June 1979, lot 380.

‡ £ 3,000-4,000 € 3,350-4,450



50

50

A floral lacquer mirror-case, signed by ‘Ali Ashraf, Persia, Zand, dated 1167 AH/1753-4 AD

of octagonal form, the cover with secure hook and back wholly decorated in lacquered floral motifs, interior with three lobed cartouches, the two outer ones with single flower designs, the central cartouche with floral and bird motif
14 by 17.3cm

INSCRIPTIONS
‘Drawn by most humble ‘Ali Ashraf 1167’

‘Ali Ashraf can likely be identified with the eighteenth-century painter, whose recorded works are all signed *ze ba’d-e muhammad ‘ali ashraf ast*, on which various interpretations are given (Khalili *et.al, Lacquer of the Islamic Lands, The Nasser D. Khalili Collection of Islamic Art*, Part One, London, 1997, pp.72-4 and M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol.I, London 1985, pp.368-73). This is his only recorded work signed in this manner.

‡ £ 5,000-7,000 € 5,600-7,800



51

51

A Qajar enamelled silver-mounted mirror, Persia, Qajar, 19th century

of square form, set with mirror glass encircled by lobed calligraphic cartouches interspaced by figural portraits and flowers
83 by 56cm.

‡ £ 4,000-6,000 € 4,450-6,700

52

Two works in one volume: Muhammad Qasim Hindu Shah Astarabadi Firishtah (d.circa 1620), Tarikh-e firishta, a history of Hindustan; Sikandar ibn Muhammad known as Manju (early 17th century), Tarikh-e salatin-e Gujarat, commissioned by the Talpur ruler of Sind Mir Karam'ali Khan (d.1828 AD), copied by Abu'l-Khayr, India, dated 1238 AH/1823 AD

Persian manuscript on paper, 297 leaves plus 3 fly-leaves, 27 lines to the page written in fine *nasta'liq* in black ink, ruled in gold and blue, 2 illuminated double pages each decorated with a floral heading and interlacing gold scrolls in the border, in a later red velvet binding
40.6 by 26.4cm.

Muhammad Qasim Hindu Shah was born in Astrabad in 1560 and as a child moved to Ahmednagar, following his father who had been hired as a Persian teacher by the court of Miran Husain Nizam Shah. Around 1588 he moved to Bijapur at the service of King Ibrahim Adil II who soon after commissioned him a story of India and of the Deccan dynasties.

The *Tarikh-e firishta*, also known as the *Gulshan-I Ibrahim*, presents a historical account of India, beginning before the Muslim conquest and describing the kingdoms and provinces as well more legendary events and facts connected to its geography. It is divided in twelve sections, the first ten of which give the historical account of the various kingdoms. The eleventh deals with the Muslims of Malabar and the twelfth presents the history of various Muslim saints in India. The conclusion focuses on climate and geography. Another copy of the work, dated 1152 AH/1739-40 AD is now in the Cambridge Library (inv. no.Add.2623). For more on Mir Karam'ali Khan Tualpur please see the online version of the catalogue.

£ 8,000-12,000 € 8,900-13,400



52

53

Two reverse glass mirror paintings, Persia, Qajar, 19th century

gouache on glass, framed
paintings: 26.6 by 19cm.
with frame: 38.5 by 28.3cm.

PROVENANCE

Christie's London, 28 April 1998, lot 103.

‡ £ 3,000-5,000 € 3,350-5,600





53



54



55

54

An illustrated and illuminated leaf from the 'Freer Shahnameh': Bahman drops a boulder to kill Rustam, Baghdad or Persia, Ilkhanid, circa 1300-40

ink and gouache heightened with gold on paper, 31 lines to the page, written in *naskh* in black ink, the reverse with a heading written in gold outlined in black, margins and intercolumnar rules in red
painting: 10 by 11.5cm.
leaf: 30.6 by 21.6cm.

This miniature originates from a dispersed copy of Firdausi's *Shahnameh* generally known as the 'Freer Shahnameh', which in turn belongs to a group known as the 'small Shahnamehs'. Over the years these manuscripts have been attributed to Western India, Shiraz and Tabriz around 1340, but detailed study in the late 1970s pointed to an origin in Baghdad at the turn of the fourteenth century (Simpson 1979). For a recent reference to this group of *Shahnamehs,* see the exhibition catalogue Komoroff and Carboni 2002, pp.150-155. These important manuscripts are proof of a commitment by the Ilkhanid rulers to the Firdausi's epic and a development of its form from an more oral tradition to an structured illustrated manuscript intended to invite to the reading a less literate crowd (Simpson 1978, p.320-3).

In this scene Bahman is hiding on the mountain and ready to throw a boulder to Rustam, who is resting with a cup in one hand and roasting a bird in the other, while his horse Rakhsh is grazing in the meadow. Bahman drops the boulder but Rustam easily kicks it away.

The majority of the manuscript was with Hagop Kevorkian at the beginning of the twentieth century. He sold most of them to Freer Gallery in 1928, 1930 and 1940. Other leaves were sold in these rooms during the 1970s and 1980s (1 December 1969, lots 31-35; 7 December 1970, lots 19-20; 7 July 1975, lot 24; 3 April 1978 lots 19-20, 23 April 1979 lots 34-37; 21 April 1980 lots 32 and 33) and many are now in private collections including the Art and History Trust Collection and the Nasser D. Khalili Collection.

£ 10,000-15,000 € 11,100-16,700

55

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Rustam killing Alkus, Persia, Safavid, third quarter 16th century

ink and gouache heightened with gold on paper, 7 lines to the page above and below the painting, written in *nasta'liq* in black ink within clouds against a gold ground, the reverse with 13 lines of text alternated horizontally and obliquely against gold floral decoration, ruled in red, green, gold and blue
painting: 26 by 19cm.
leaf: 32.2 by 21.6cm.

PROVENANCE

Ex-private collection, Switzerland.
Previously purchased at Ader Picard Tajan, Hotel Drouot, Paris, 4 March 1986, lot 309.

Further illustrations from this same manuscript were formerly in the collection of Hagop Kevorkian, sold in these rooms, 6 December 1967, lots 42 and 43;1 December 1969, lots 107 and 108.

£ 10,000-15,000 € 11,100-16,700



detail



detail



detail

56

Nur al-Din ‘abd al-Rahman Jami (d.1492), Yusuf wa Zulaykha, Bukhara, 16th century

Persian manuscript on paper, 150 leaves plus 2 fly-leaves, 14 lines to the page written in black *nasta’liq* within 2 columns, ruled in polychrome and gold, the margins in different coloured gold-flecked paper, gold and polychrome opening bifolio with interlacing palmettes on a blue ground, **7 paintings**, in fine contemporaneous black and gilt lacquer binding, decorated with vegetable interlace
21 by 12.5cm.

The manuscript contains the following seven illustrations:

f.24b Yusuf outside Zulaykha’s bedchamber.
f.43b The Aziz of Egypt before Zulaykha.
f.70b Yusuf takes up being a shepherd.
f.83b The house with an image of Yusuf and Zulaykha depicted on the wall.
f.98a Zulaykha’s maidens cut their fingers at seeing Yusuf’s beauty.
f.118a Yusuf before the king after having being released from prison.
f.122a Zulaykha builds a house on Yusuf’s path.

During the fifteenth century, exchanges between the Timurid and Ming empires increased and paper decorated either with gold-splashes or gold animals and floral scrolls was imported from the Far East into Central Asia. The choice of using special paper for the margins shows a development and growing interest for the borders as an integral of the manuscript.

The earliest dated examples of gold-decorated paper can be found in two copies of a *Diwan* by Farid al-Din ‘Attar, dedicated to Shahrukh (dated to circa 1438, both in the Turkish and Islamic Arts Museum, inv. no.TIEM-1992 and Topkapi Palace, Istanbul inv. no.TKS-Ahmed III-3050). A copy of Mir Haydar Khwarazmi’s *Makhzan al-asrar* now in the New York Public Library (inv. no. ms.41) is written on Chinese paper dyed blue and decorated with fine gold landscape scenes (published in Blair 2006, p.51 and in Bloom 2001, cover). Soon after, Persian craftsmen began producing their own versions of gold-flecked paper that came to be used in both the Timurid and Turkoman ateliers. By the sixteenth century they were largely used for Safavid and Mughal manuscripts (Blair 2006, pp.50-54).

£ 25,000-35,000 € 27,800-38,900



57

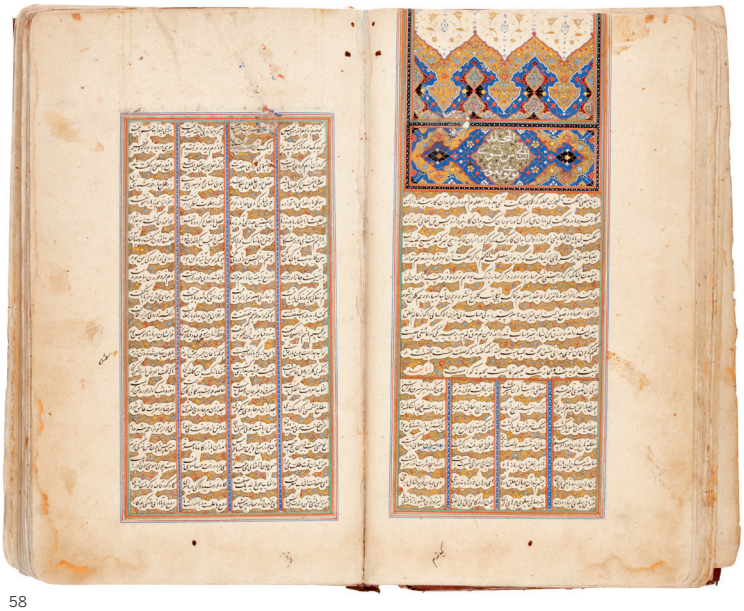
57

Jalal al-Din Muhammad Rumi (d.1273 AD), the six books of the Mathnawi, Persia, Safavid, dated 1008 AH/1599-1600 AD

Persian manuscript on paper, 327 plus 2 fly-leaves, 21 lines to the page, text arranged in 4 columns, written in fine *nasta'liq* in black, ruled in green, orange, gold, red and blue, headings in red, f.1b and 2a with two paintings framed by gold and polychrome interlacing split-palmettes, followed by an opening bifolio with polychrome and gold illuminated heading and the text within clouds against a gold ground, 5 further bifolia with illuminated headings marking the start of each book, in brown stamped binding, the inside with polychrome filigree
28 by 16.4cm.

The paintings in the opening bifolio seem to depict gatherings of sufis before Jalal al-Muhammad Rumi and devotees approaching him. The texts in the cartouches are in Arabic in praise of Rumi's *Mathnawi*, describing it as 'The parable of his light is as if there were a niche and within it a lamp', which is a quote from the Qur'an, surah XXIV (*al-Nur*), part of verse 35.

£ 15,000-20,000 € 16,700-22,200



58

58

Nur al-Din 'abd al-Rahman Jami (d.1492), Layla wa Majnun, copied by Sultan Muhammad Khandan, Persia, Safavid, dated 921 AH/1515 AD

Persian manuscript on paper, 125 leaves plus 4 fly-leaves, 15 lines to the page written in black *nasta'liq* within 2 columns separated by floral scrolls of blue or gold or black, ruled in red, green, gold and black, headings and colophon in gold *nasta'liq* outlined in black within clouds against a blue ground decorated with floral scrolls, triangular illuminated markers in the margins, the opening and final *bifolia* with polychrome and gold illumination and the text within clouds against a hatched red ground, in a brown leather binding decorated with gilt-stamped medallions
20.6 by 12.4cm.

Sultan Muhammed Khandan was the leading student of Sultan 'Ali Mashhadi (Roxburgh 2001, p.62). He worked in Herat and at the beginning of his career was under the patronage of Mir 'Alishir Nava'i. A prolific calligrapher, works by him are recorded between 915 and 992 AH/1509-10/1584-85 AD (Bayani 1988, pp.268-271).

Several calligraphies signed by Sultan Muhammed Khandan can be found in various museums and private collections, see for example Harvard Art Museums/Arthur M. Sackler Museum (inv. no.1985.263) and pages in an album now in the Topkapi Palace Museum (inv. no.H.2356). Works by the scribe were sold in Sotheby's Paris, 22 October 2015, lot 9; Bonham's London 13 October 2005, lot 27; Christie's London, 7 October 2008, lot 305, and 13 April 2010, lot 174.

£ 10,000-15,000 € 11,100-16,700



f.41b



f.124b



f.133b

59

Taceddin Ahmedi, (d.1412-13), Iskandernama, copied by Na'im al-Din Ahmad ibn Mun'im al-Din Muhammad al-Husayni al-Awhadi, Persia, Safavid, dated 944 AH/1585-86 AD

Ottoman manuscript on paper, 223 leaves plus 1 fly-leaf, 15 lines to the page written in black *nasta'liq* within 2 columns, ruled in gold and blue, headings in gold *nasta'liq*, the opening bifolio with polychrome and gold heading, the text within clouds against a gold ground, 5 paintings, in a brown leather binding decorated with stamped medallions, the inside with black cut-leather filigree
22.8 by 13cm.

Copies of Ahmedi's (d.1412-13) Alexander romance in Anatolian Turkish are known to have been produced in Safavid Shiraz. Another copy, made by Muhammad Katib in 948 AH/1541-42 AD and dedicated to a certain Khazin Shah Quli Beg, possibly the head of the Turkman Dhu'l-Qadirid confederacy, is now in the Institute of Oriental Studies, St. Petersburg (published in Petrosyan 1995, p.47).

A copy of the *Iskandarnama* is also known to have been presented by Shah Tahmasp's ambassador Shah Quli Khan Ustajlu to the Ottomans on the occasion of the accession of Selim II in 1568, alongside Shah Tahmasp's famous copy of the *Shahnama* of Firdawsi (Zeren Tanindi, 'Additions to Illustrated Manuscripts' *Muqarnas XVII*, p.147).

This copy bears two seal impressions both with the same legend: *ghulam-i shah murshid quli* - 'Slave of the Shah, Murshid Quli'. This is likely to be the son of Shah Quli Khan, the powerful Murshid Quli Khan, who acted as *vakil* or viceroy in the early part of the reign of the young Shah 'Abbas, dominating the young 'Abbas until the latter had him assassinated. This is interesting because it shows the interest of Turkman commanders in Safavid Persia in Turkish literature. For the *Iskendernama* and Ahmedi in general, see E.J.W. Gibb, A History of Ottoman Poetry, vol.1, London, 1958, pp.260-298.

Another manuscript copied by Na'im al-Din Ahmad ibn Mun'im al-Din Muhammad al-Husayni al-Awhadi and dated 951 AH/1544 AD was sold in these rooms, 27 April 1994, lot 73.

The illustrations are as follows:

f.41b: Iskander and the dying Darab.
f.94b: Iskander hunts lions in India
f.124b: Iskander feasts in Kashmir after inviting the people to embrace Islam.
f.133b: Iskander battles with an army of demons.
f.179b: Kay Ka'us in the flying machine.

£ 20,000-25,000 € 22,200-27,800



60



61

60

An illustrated and illuminated leaf from a manuscript of Amir Khusrau Dihlavi's Hasht-Bihisht: Bahram Gur in the yellow pavilion, Shiraz, Persia, Safavid, circa 1560

gouache heightened with gold on paper, the reverse with 19 lines of text written in *nasta'liq* in black ink arranged in 4 columns and a heading in gold, ruled in red, green, brown and blue
painting: 22.5 by 11cm.
leaf: 27.3 by 16cm.

PROVENANCE

Ex-private collection, Switzerland, 1960s.

The form of the headscarf worn by the princess and her attendants, with a triangular upper section separated from the long trail of hair descending below, is closely related to an illustration in a further copy of the *hasht bihisht* of Amir Khusrau in the Bibliothéque Nationale, Paris, attributed to circa 1560 Shiraz, (Suppl. Persan 633, F. Richard, *Splendeurs Persanes: Manuscrits du XIIe au XVIIe siècle*, Paris, 1997, cat.127, p.192).

£ 5,000-7,000 € 5,600-7,800

61

An illustrated and illuminated leaf from a manuscript of Amir Khusrau Dihlavi's Hasht-Bihisht: Bahram Gur in the blue pavilion, Shiraz, Persia, Safavid, circa 1560

gouache heightened with gold on paper, the reverse with 19 lines of text written in *nasta'liq* in black ink arranged in 4 columns, ruled in red, green, brown and blue
painting: 22.5 by 11cm.
leaf: 27.3 by 16cm.

PROVENANCE

Ex-private collection, Switzerland, 1960s.

£ 5,000-7,000 € 5,600-7,800

62

A European holding a vase of flowers, Persia, Safavid, 17th century

gouache heightened with gold on paper, laid down on an album page, the borders decorated with gold and polychrome floral scrolls on a pink ground
painting: 15.3 by 7.5cm.
leaf: 32.1 by 20.2cm.

£ 8,000-10,000 € 8,900-11,100

63 no lot



62

An Indian courtesan, signed by Mu'in Musavvir, Persia, Safavid, dated 1075 AH/1664-65 AD

gouache heightened with gold on paper, signed and dated at the bottom left, mounted on an album page with a light blue border with gold flowers, old label and inscriptions to reverse
painting:10.8 by17.9cm.
leaf: 20 by 26.2cm.

PROVENANCE

S.J. Tellery & Co, Delhi, 'Dealers in Indian Curios' (old label on reverse). Tellery was a Victorian-era English merchant in India, who displayed an East India exhibit at the World's Columbian Exposition in Chicago, Illinois, in 1893.

† **£ 30,000-40,000 € 33,300-44,400**

Mu'in Musavvir was one of the greatest Persian artists of the seventeenth century and also one of the most prolific, active between 1635 and 1707. This elegant portrait of an Indian courtesan is a fine example of the delicacy and finesse of his brushstrokes. The woman is reclining on a finely decorated bolster, illuminated with birds in two tones of gold. She holds in her right hand a small bowl and in her left the neck of a bottle, smoking a huqqa and with a plate full of peaches and pomegranates. The background is filled with Chinese clouds and vegetation. Due to the treatment of her face, the jewellery she wears (several *bazubands* and pearl necklaces), we can identify the lady as an Indian courtesan.

A nearly identical portrait of a lady signed by Mu'in Musavvir and dated 1084 AH/1673 AD, was sold in these rooms, 23 April 1997, lot 30. There are a number of similarities between this and the current portrait: both women are depicted reclining similarly on two bolsters, with their hands and feet in a similar position, differing only in the hairstyle and jewellery worn and the presence of the huqqa.





PERSIAN AND INDIAN PAINTINGS FROM THE ESTATE OF JOE AND HELLEN DARION

LOTS 65–86

Born in Brooklyn, New York to Russian immigrant parents, Hellen Solomon Darion studied the violin and modern dance as a child, and performed as a young adult in New York City. She married Joe Darion, an American lyricist, with whom she shared a love of the arts. Joe Darion is best known for writing the lyrics for the 1965 blockbuster and long-running musical, *Man of La Mancha*. He is also remembered for lyrics to many popular songs, including hits like 'Ricochet Romance', 'Midnight Train', 'The Ho-Ho Song' and 'Changing Partners'.

The couple had an eclectic collecting taste spanning the arts of East and Southeast Asia. Together they travelled the world to import and collect art. In the 1970s, by good luck and fate, the Darions became neighbours with one of the most respected connoisseurs of Chinese Paintings, Mr. Wango Weng, who introduced them to the beauty of Chinese paintings, some of which were sold at Sotheby's New York, 23 March 2018, lots 1256-1261. Mr and Mrs Darion had a tireless appetite for learning; keeping handwritten notes for each artwork they acquired. Their outstanding collection became well-known among scholars, connoisseurs, and museum curators, and artworks from their collection were eagerly sought after for exhibitions. Today, many can be found published in museum catalogues and scholarly dissertations.

The Persian and Indian paintings in this collection span a time period of some three hundred years, with examples of manuscript illustration from Safavid Persia, lyrical scenes from Mughal India and the Deccan, and examples of Hindu painting from the Pahari Hills of North India. Most interesting in the collection is a drawing of an enthroned Akbar surrounded by courtiers, which may well be a previously unrecorded leaf from the 'British Library/ Chester Beatty Akbarnama' of 1602-03 (lot 75).

Dr Fred Olsen (1891-1986), founder of the Olsen Foundation, was one of the greatest art collectors of the mid-twentieth century. His fortune came from industrial chemistry, but his interests in art collecting were wide and eclectic. He formed major collections of Ancient, Medieval and Modern art from Coptic to Contemporary and including an extensive collection of Islamic Art and Persian and Indian Miniatures. He donated to many institutions including Yale University and the University of Illinois, and his foundation, based in Bridgeport, Conn., de-accessioned most of his Persian and Indian paintings in the 1960s. Several of the miniatures in the Darion Collection were acquired from the Olsen Foundation.

The Darions bought a second home in Lyme, New Hampshire, where they eventually settled. Hellen took up Japanese calligraphy as a hobby, and the philanthropic couple supported many charitable organisations in New York and the Lyme area. Mrs. Darion lived to be 103 years old (1915-2018) and Mr. Darion lived to the age of 90 (1911-2001).





Jo Darion (1911-2001) standing on left



65



66

65

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Bahram pins the hoof of an onager to its ear, Persia, Safavid, 16th century

ink and gouache heightened with gold on paper, 10 lines to the page written above and below the painting, divided into 4 columns, written in *nasta'liq* in black ink, ruled in red, green, gold and blue, the reverse with 25 lines of text in *nasta'liq*
painting: 23.9 by 16.7cm.
leaf: 34.8 by 23.2cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.68 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.68, label on reverse of frame).

‡ £ 3,000-5,000 € 3,350-5,600

66

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Bahram-e Chubineh attacks Khusraw Parviz's army at night, signed by Mu'in Mussavir, Persia, Safavid, 17th century

ink and gouache heightened with gold on paper, 10 lines to the page written above and below the painting, written in *nasta'liq* in black ink, signed in the lower margin, ruled in red, green, gold and blue, reverse with 30 lines of text in *nasta'liq*
painting: 25 by 14.1cm.
leaf: 36.2 by 22.8cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.

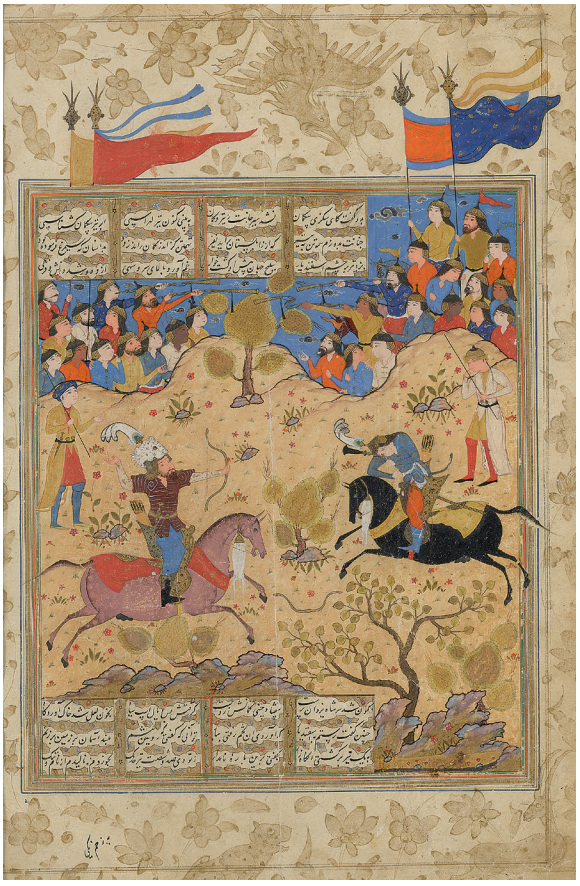
EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.55 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.65, label on reverse of frame).

‡ £ 4,000-6,000 € 4,450-6,700



67



68

67

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Zal put in cage by Bahman's order, Persia, Safavid, 16th century

ink and gouache heightened with gold on paper, 6 lines to the page written above and below the painting, written in *nasta'liq* in black ink within clouds against a gold ground, ruled in red, green, gold and blue, outer margins filled with large scrolling flowers, the reverse with 25 lines of text
painting: 24.1 by 20.6cm.
leaf: 38.3 by 26cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Purchased from the dealer A. Demirdjian (pencil inscription on reverse of backboard 'No.24 A. Demerdjian' and mentioned in personal inventory).

‡ £ 5,000-8,000 € 5,600-8,900

68

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Rustam shoots Afrasiyab in the eye, Persia, Safavid, 16th century

ink and gouache heightened with gold on paper, 6 lines to the page written above and below the painting, written in *nasta'liq* in black ink within clouds against a gold ground, ruled in red, green, gold and blue, the reverse with 25 lines of text
painting: 24 by 19.7cm.
leaf: 38.3 by 26cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Purchased from the dealer A. Demirdjian (pencil inscription on reverse of backboard 'No.4-121' A. Demerdjian' and mentioned in personal inventory).

‡ £ 5,000-8,000 € 5,600-8,900



69



70

69

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: a ruler having an audience, Persia, Safavid, 17 century

ink and gouache heightened with gold on paper, 14 lines to the page written above and below the painting, divided into 4 columns, written in *nasta'liq* in black ink, ruled in red, green, gold and blue, reverse with 25 lines of text
painting: 23.9 by 18.2cm.
leaf: 30.6 by 23.4cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from A. Demirdjian.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no. 62 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.62, label on reverse of frame).

‡ £ 3,000-5,000 € 3,350-5,600

70

An illustrated and illuminated leaf from a manuscript of Firdausi's Shahnameh: Ardashir son of Gushtasp in a battle with the Turanians, Persia, Safavid, 17th century

ink and gouache heightened with gold on paper, 2 lines to the page written above and below the painting, divided into 4 columns, written in *nasta'liq* in black ink, ruled in red, green, gold and blue, the reverse with 25 lines of text in *nasta'liq*, affixed to another text folio from the same manuscript
painting: 23.4 by 18.1cm.
leaf: 34 by 23.4cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.73 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.73, label on reverse of frame).

‡ £ 3,000-5,000 € 3,350-5,600



71



72

71

A prince with attendants in a landscape, India, Mughal, early 17th century

drawing on paper with use of gouache and gold, mounted on an album page with gilt borders, reverse with *nasta'liq* calligraphy signed by Abdullah al-Husayni
painting: 16.3 by 11.6cm.
leaf: 37.4 by 25.5cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from Bernard Quaritch, London.

‡ £ 1,500-2,000 € 1,700-2,250

72

Ya'qub (Jacob) bids a concerned farewell to Yusuf (Joseph) as his brothers lead him away, a scene from Jami's Yusuf va Zulaykh, India, Kashmir, 17th century

gouache heightened with gold on paper, mounted on an album page with inner borders finely decorated with angels and animals in gold
painting: 17.7 by 10.6cm.
leaf: 36.8 by 25.8cm.

PROVENANCE

Ex-collection Joe & Hellen Darion, New York.
Acquired from Bernard Quaritch, London.

A handful of illustrations from a mid-seventeenth century manuscript of *Yusuf va Zulaykha* survive, mostly in the Chester Beatty Library, Dublin (see Leach 1995, vol.II, 9.663-9.665, 9.668-9.669, pp.935, 937-941), and it is possible that the present miniature is another from this series. Others are in the British Library (India Office Collections, see Falk and Archer 1981, no.90), the San Diego Museum of Art (Edwin Binney Collection, see Binney 1973, no.63) and one was sold in these rooms, 16 October 1996, lot 82).

‡ £ 3,000-5,000 € 3,350-5,600



73



74

73

Prince Salim, mounted on an elephant, beats off an attacking lion with the stock of his gun, India, Delhi, circa 1800

gouache with gold on paper, inscribed at top in gold "shabihi Nur al-Din Muhammad Jahangir Pad-Shah Ghazi", mounted on an album page with polychrome floral borders, various inscriptions to reverse including the word 'Jehangeer'
painting: 25.8 by 17cm.
leaf: 45 by 30cm.

PROVENANCE

Ex-collection Joe & Hellen Darion, New York. Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no. 117 (label on reverse of frame)
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.117, label on reverse of frame).

This scene illustrates a well-known episode from Prince Salim's youth, before he ascended the Mughal throne as Emperor Jahangir. His memoirs recount an incident that occurred in the Punjab in the 1590s: "A powerful lion appeared out of the woods. I fired at him from the elephant's back, and I had not time to put down my gun and sieze my sword. Inverting the gun, I knelt, and with both hands struck him with the stock over the head and face so he fell to the ground and died." (*Tuzuk-i- Jahangiri*, vol.II, p.270). A number of earlier versions of this scene exist, including one by Miskin (see Gray 1949, no.708, pl.134), another in the Chester Beatty Library, Dublin (see Leach 1995, vol.2, p.963, no.9.699), and three in the St. Petersburg Album (see von Habsburg *et al.* 1996 (facsimile edition), pls.111, 115, 158).

‡ £ 6,000-8,000 € 6,700-8,900

74

A European holding a book, India, Deccan or Mughal, early 17th century

gouache on paper, mounted on an album page with gold-decorated borders
painting: 10.7 by 5cm.
leaf: 28.9 by 19.5cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York. Acquired from the Olsen Foundation, Bridgeport, Conn.

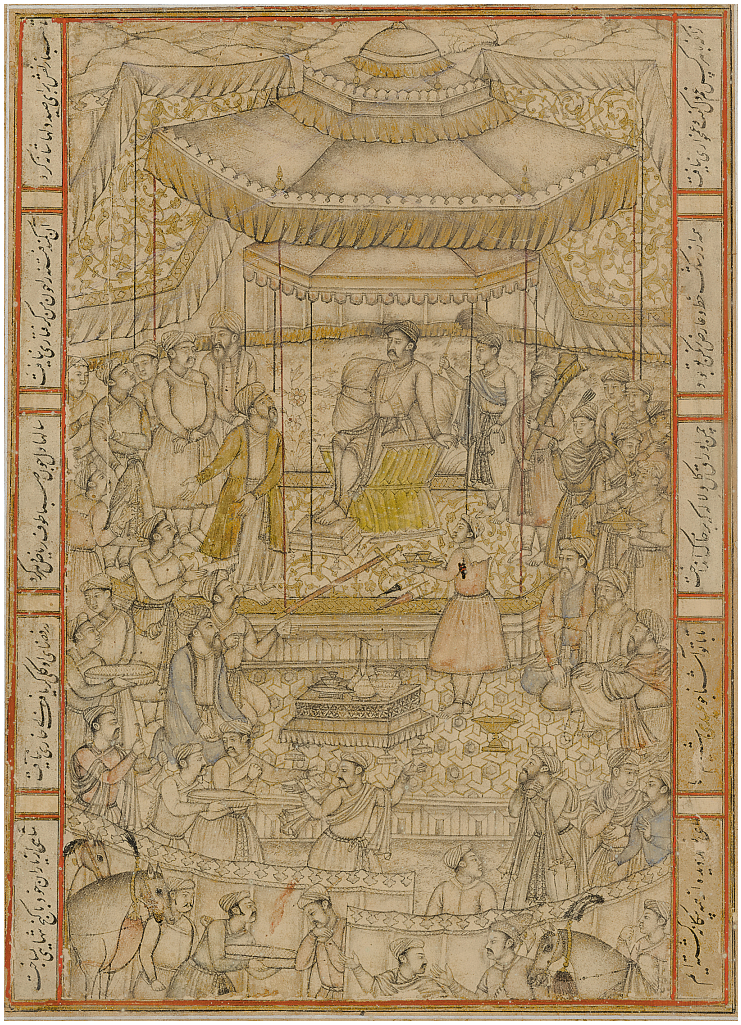
EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no. 156 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.156, label on reverse of frame).

Although not wearing obviously western dress, and holding a safina-form manuscript (an Islamic format), the face and pose here are European and the figure may be taken from a European print of a saint or religious figure circulating in India in the early seventeenth century. Similar European/ Christian-themed drawings are in the India Office Library (see Falk and Archer 1981, pp.519-520, nos.441-8.

The inscription on the safina-form manuscript appears to be the beginning of a Persian couplet, starting with: 'The desire I have to see you (...)' before becoming illegible.

‡ £ 3,000-5,000 € 3,350-5,600



75

Akbar enthroned with courtiers under a canopy, possibly a previously unknown illustration from the 'British Library/Chester Beatty' Akbarnama of 1602-03, India, Mughal, early 17th century

ink with use of gold and colours on paper, mounted on an album page with borders of calligraphic panels and gold-decorated cream paper, reverse with a calligraphic panel in *nasta'liq* written vertically both ways, inner borders including panels of *nasta'liq* calligraphy, outer margins filled with flowering plants in gold painting: 21.3 by 13.1cm.
leaf: 42 by 29.5cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York. Acquired from Bernard Quaritch, London.

This finely executed Mughal drawing of Emperor Akbar receiving courtiers may be an important and previously unknown illustration from the so-called 'British Library/Chester Beatty' *Akbarnama*, executed around 1602 to 1603 and now divided mostly between the British Library and the Chester Beatty Library, with several single illustrations in other institutions. Stylistically the drawing accords with a number of other illustrations from the manuscript, which included drawings and *nim-qalam* as well as fully coloured miniatures. The style of the painting is close to that of the artist Hiranand, who is recorded as having worked on the manuscript (see Leach 1995, vol.I, pp.314-5, vol.II, p.1105; Sotheby's London, 15 July 1970, lot 8; Sotheby's New York, 25 March 1987, lot 2; Christie's London, 28 June 1973, lot 71, pl.13.

The present drawing corresponds closely in size to others from the manuscript: it measures 21.5 by 13.3cm, exactly in the size range of the surviving illustrations. The manuscript is usually dated to 1602-03 based on two small inscriptions giving regnal year dates of Akbar's reign. One appears on a folio in the British Library and the other on a folio in the Chester Beatty Library. There has been considerable discussion as to how to read these dates, and as well as the generally accepted 1602-03, a reading that gave a date of 1597-98 was proposed by Seyller in 1987. This latter dating was refuted by Leach in 1995 and recent publications have kept to the dating of 1602-03. For a detailed analysis and discussion of the manuscript see Leach 1995, vol.1, pp.232-294, particularly p.240 for the discussion of the dating; see also J. Seyller, 'Scribal Notes on Mughal Manuscript Illustrations', *Artibus Asiae,* 48, 1987, pp.261-2. 275; for a more recent discussion see Losty and Roy 2012, pp.58-69.

A notable aspect is the fact that Akbar is sitting on a European style chair. Chairs of this type began to appear in Mughal painting in the 1570s, derived from European prints brought to India by the Portuguese, with whom Akbar first had contact in 1573 (see *Akbarnama*, transl. H. Beveridge, vol.III, p.37). For early examples of this type of chair in Mughal miniatures see M. Rogers, *Mughal Miniatures*, London, 1993, p.84 (British Museum, inv. 1948.10-9,072); Sotheby's, 6 April 2011 London (Stuart Cary Welch Collection, Part One), lot 89; https://www.davidmus.dk/en/collections/islamic/dynasties/mughal-india/art/miniature_opklaebet_paa_et_albumblad_ammende_prinsesse (David Collection, 55/2013); M. Brand and G. Lowry, *Akbar's India,* New York, 1986, p.101.

‡ £ 8,000-12,000 € 8,900-13,400



76



77

76

A princess and attendants visit a lingam shrine, India, Oudh, provincial Mughal, late 18th century

gouache with gold on paper, dark blue inner borders
painting: 23.6 by 15.3cm.
leaf: 33.2 by 27.5cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York. Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.122 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.122, label on reverse of frame).

This atmospheric scene amalgamates two aspects normally treated separately. In the upper left a princess with a female attendant visits a lingam shrine where a yogi tends a fire; in the right and lower parts of the composition a lady bathes in a river with three female attendants. The latter vignette is probably taken from an illustration of Shirin bathing while watched by Khusrau (from Nizami's *Khamsa*), especially the central two figures of the lady being modestly covered by her attendant while looking up and to her right. The former subject, depicting *Bhairavi Ragini*, was widely popular at this time, and the latter subject continued to be illustrated throughout the late Mughal period (see, for example, sale in these rooms, 9 December 1975, lot 64), its iconography mingling with other scenes adapted from Indian sources (e.g. Christie's New York, 3 October 1990, lot 33).

‡ £ 4,000-6,000 € 4,450-6,700

77

Two ladies on a swing, India, probably Murshidabad, Provincial Mughal, 18th century

gouache with gold on paper, mounted on an album page with gold-decorated floral borders
painting: 14.6 by 7.9cm.
leaf: 28.8 by 20cm.

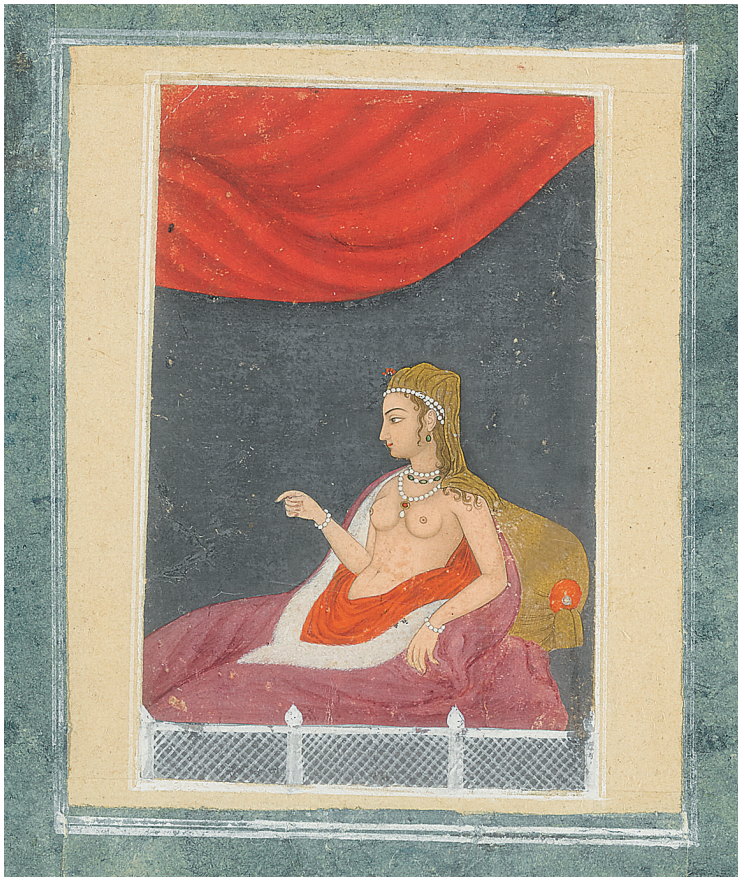
PROVENANCE

Ex-collection Joe and Hellen Darion, New York. Acquired from Walter Randel, New York, 1960s.

‡ £ 2,000-3,000 € 2,250-3,350



78



79

78

An album page with four portraits, India, Mughal, 18th century

gouache with gold on paper, mounted on an album page with gold-decorated borders, reverse with 5 lines of *nasta'liq* calligraphy, signed by 'Abd al-Rahim
painting: 29.3 by 18.5cm.
leaf: 42 by 29cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York. Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.102 (label on reverse of frame)
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.102, label on reverse of frame).

The upper right portrait depicts Shah Jahan. The nobleman at the upper left is identified in the inscription above as Shakr Khan Bahadur. His likeness appears in an early eighteenth-century work in the British Library (India Office Collections, Johnson Album 4, no.28, see Falk and Archer 1981, no.149, pp.106, 418). The lower right image of a lady under a tree holding garlands of flowers may relate to *Ragamala* iconography, perhaps *Kakubha* or *Gauri Ragini*.

‡ £ 2,000-3,000 € 2,250-3,350

79

A European courtesan, India, Provincial Mughal, Oudh, circa 1770-80

gouache with gold on paper, borders of blue and gold-flecked cream paper, spurious attribution to the artist Mirza Hashim in the lower margin, reverse with *nasta'liq* quatrain signed by Mir 'Ali
painting: 11 by 7cm.
leaf: 41.4 by 28.9cm.

PROVENANCE

Ex-collection Joe & Hellen Darion, New York. Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no. 111 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.111, label on reverse of frame).

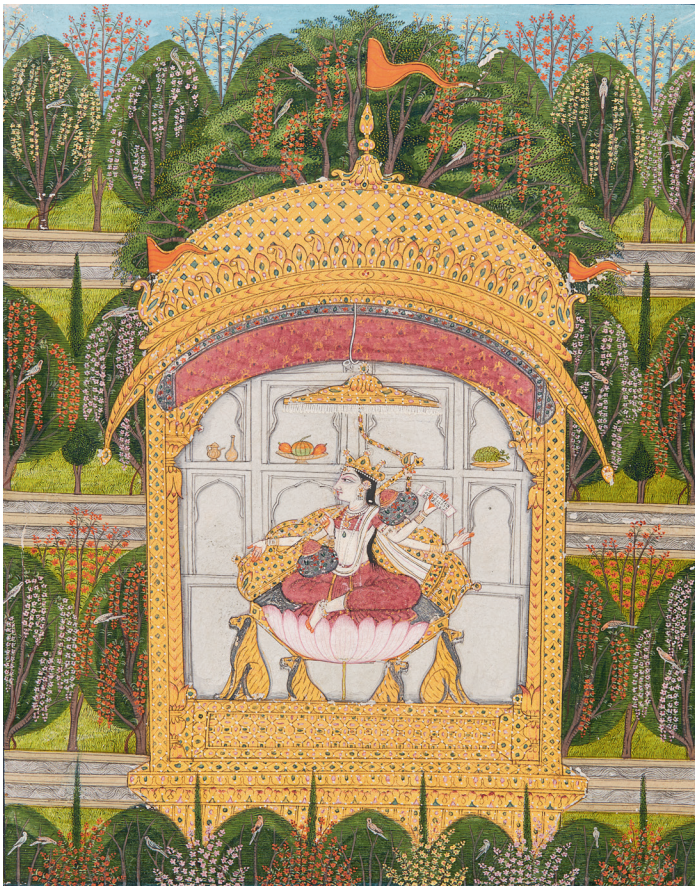
This late Mughal painting of a European courtesan is adapted from the figure of 'Poetry' from the *Seven Liberal Arts* series by Cornelius Jacobsz Drebbel (d.1634) after Hendrik Goltzius (an example of the Dutch engraving is in the British Museum, 1963,0110.3).

Similar Mughal versions are in the British Library (India Office Collection, Johnson Album 9, no.14, see Falk and Archer 1981, p.156, no.326) and the Victoria and Albert Museum (inv. no.IS.259-1952).

‡ £ 3,000-4,000 € 3,350-4,450



80



81

80

A portrait of Mullah Sa'id Samarqandi, India, Deccan, 18th century

gouache on paper, laid down on a large album page flecked with gold, identifying inscription to upper margin, the reverse with 6 lines of *nasta'liq*, signed by 'Ali, within clouds against a gold-decorated ground
painting: 20 by 8cm.
leaf: 41 by 27cm. approx.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.129 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.129, label on reverse of frame).

‡ £ 3,000-5,000 € 3,350-5,600

81

The goddess Saraswati enthroned, India, Pahari, first half 19th century

gouache with gold on paper, blue and red borders
painting: 21 by 16.5cm.
leaf: 26 by 21.6cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.

Saraswati is the Hindu goddess of learning, knowledge, music and the arts, and wife of Brahma.

‡ £ 4,000-6,000 € 4,450-6,700



82

Chand Bibi hawking, India, Deccan, 18th century

gouache with gold on paper, mounted on an album page with gold-decorated borders, spurious attribution to 'Chitarman Shah Jahani' in the lower margin, reverse with an illuminated Persian quatrain in *nasta'liq*
painting: 20.3 by 12.9cm.
leaf: 42.1 by 29cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no.121 (label on reverse of frame).

Chand Bibi was the ruler of Ahmednagar in the late sixteenth century and became famous for her valiant resistance against the Mughal forces. The subject of Chand Bibi hawking on horseback was popular in the eighteenth and nineteenth centuries and several versions closely comparable to the present example exist, including one in the British Museum (1951,0407,0.24); one in the British Library Add. Or. 3849); one in the Metropolitan Museum of Art, New York (1999.403); one in the Allahabad Museum, and a closely comparable example sold in these rooms 6 April 2011, lot 248.

‡ £ 4,000-6,000 € 4,450-6,700



83



84

83

Radha and a companion in discussion in a palace; an illustration to the Rasikapriyya of Keshav Das, India, Pahari, Kangra, circa 1820-25

gouache with gold on paper, floral spandrels on blue ground, yellow inner border bands, pink-flecked outer borders, 6 lines of text on reverse in *nagari*
painting: 27.6 by 18.7cm.
leaf: 40.4 by 30.8cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from Walter Randel, New York, 1960s.

This painting is from a significant series of illustrations to the *Rasikapriyya* of Keshav Das. The well-known sixteenth-century text analyses the nature of romance by reference to situations involving Radha and Krishna. The series was painted at Kangra circa 1800-25 in oval format with distinctive floral spandrels. Others from the series are in the Victoria and Albert Museum and were discussed by W.G. Archer, *Indian paintings from the Punjab Hills*, London, 1973, vol.1, pp.305-7, vol.2, pp.228-230. Further examples have appeared at auction in these rooms 11 December 1968, lot 98; 16 October 1996, lots 105-108, 110; 23 April 1997, lots 158-9; and in our New York rooms 27 March 1991, lot 68, and 4 June 1994, lot 164.

‡ £ 3,000-4,000 € 3,350-4,450

84

Krishna fluting in the forest while Radha and her companions wait inside a pavilion, India, Pahari, first half 19th century

gouache heightened with gold on paper, pale blue spandrels and dark blue borders decorated with scrolling flowers, pink outer borders
painting: 23.3 by 16.6cm.
leaf: 30.3 by 23.4cm.

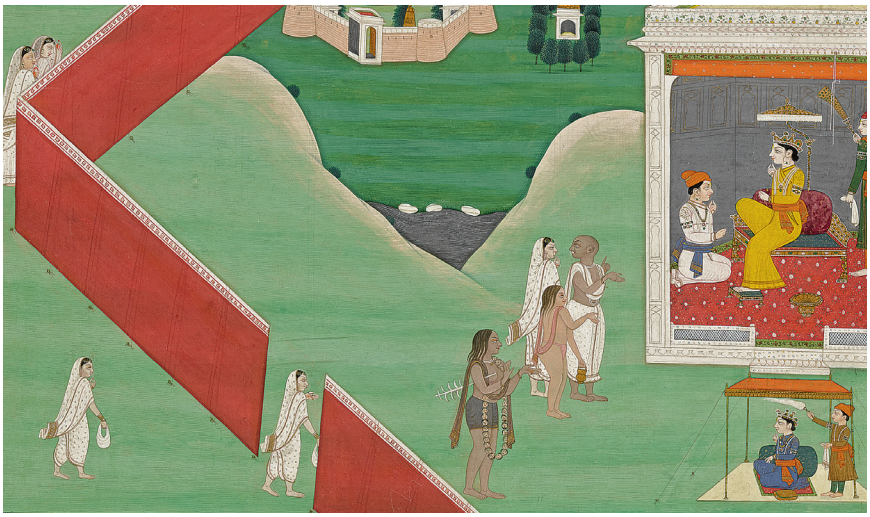
PROVENANCE

Ex-collection Joe & Hellen Darion, New York.
Acquired from Walter Randel, New York, 1960s.

‡ £ 6,000-8,000 € 6,700-8,900



85



86

85

Bhisma felled in battle, an illustration to the Mahabharata, India, Pahari, first half 19th century

gouache with gold on paper, inner blue borders decorated with floral band, outer pink borders, numbered '10' in Hindi on the reverse
painting: 28.3 by 39.9cm.
leaf: 34.8 by 44.3cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from Walter Randel, New York, 1960s.

‡ £ 8,000-12,000 € 8,900-13,400

86

Hermits and women approach a prince in a palace enclosure, India, Pahari, first half 19th century

gouache with gold on paper, inner blue borders decorated with gold meander, outer pink borders
painting: 15.5 by 26.1cm.
leaf: 21.1 by 31.7cm.

PROVENANCE

Ex-collection Joe and Hellen Darion, New York.
Acquired from the Olsen Foundation, Bridgeport, Conn.

EXHIBITED

Olsen Travelling Exhibition, Persian Miniature no. 141 (label on reverse of frame).
On loan: North Carolina Museum of Art, 1962 (loan number Olsen Persian Miniature TL.62.10.141, label on reverse of frame).

‡ £ 2,000-3,000 € 2,250-3,350

Zakariya ibn Muhammad ibn Mahmud al-Qazwini (d.1283 AD), Aja'ib al-makhluqat ('On the Wonders of Creation'), India, Mughal, late 17th/18th century

Persian manuscript on paper, 252 leaves, 23 lines to the page written in black *nasta'liq*, numerous illustrations throughout, in brown leather binding with stamped decoration consisting of a central floral ground framed by geometrical decoration 26 by 14cm.

Zakariya ibn Mohammed ibn Mahmud al-Qazwini was born in Qazwin, Persia, in 600 AH/1203 AD. He moved to Damascus and later settled in Iraq where he was appointed Qadi (Chief Judge) of Wasit and Hilla.

The *'Aja'ib al-makhluqat wa ghara'ib al-maujunad* is divided into two sections, one on cosmology and the other on geography, describing firstly how the world was created and then listing the elements and creatures who dwell therin. The book combined different sources, and often described fantastical creatures and beasts, mixing reality with myth.

This book, originally written in Arabic, became enormously popular and was translated into Persian and Turkish. Another copy, similar in style and attributed to late-seventeenth century India, is now in the Fogg Art Museum/Harvard University, inv. no.1972.3. A further copy, dated 976 AH/1568 AD and also from North India, is housed in the Islamic Art Museum, Malaysia, inv. no.IAMM 2011.7.40.

£ 8,000-12,000 € 8,900-13,400







88



89

88

A warrior brandishing a sword, attributable to Dasavanta, India, Mughal, circa 1570-75

gouache heightened with gold on paper, laid down on an album page with inner borders of red and blue decorated with scrolling leafy flowers in gold
painting: 19.7 by 13.8cm.
leaf: 27.9 by 21.8cm.

EXHIBITED

Ex-collection Sven Gahlin (1934-2017), London.
Sold in these rooms, 2 May 1977, lot 97.
Previously with Hagop Kevorkian, New York (1872-1962).

This monumental figure of a warrior (the figure itself, from foot to tip of sword measures 17cm.) brandishing a sword and shield is of the type associated with the large-scale figures of the *Hamzanama,* the epic series of illustrations on cotton that occupied Emperor Akbar's atelier from circa 1560 to circa 1575. Not only is the scale akin, but the baggy pantaloons, accoutrements, sword, shield, facial type and combat pose are all of a style encountered in *Hamzanama* illustrations (see, for example, Seyller 2002, nos.27, 29, 65, 79, 82). The present work, however, is painted on paper and therefore cannot originate from the *Hamzanama* itself, which is painted on cotton cloth. The style is close to several of the earliest artists active in Akbar's atelier, the closest perhaps being Dasavanta (Daswanth), whose promising career was cut short by suicide in 1584. A figure of a warrior brandishing a sword, similar in almost every way to the present figure, including the particular type of sword but save for the scale, can be found in an illustration by Dasavanta in the Jaipur *Razmnama* (see Das 1998, p.58, fig.5, lower right). For more on the artist please see the online version of the catalogue.

£ 4,000-6,000 € 4,450-6,700

89

A portrait of a Mughal Prince, signed by Isma'il , North India, Mughal, circa 1630

gouache heightened with gold on paper, signed at the bottom right, mounted on an album page with speckled gold, framed
painting: 17 by 11cm.
with frame: 31.5 by 24cm.

PROVENANCE

Ex-collection Hagop Kevorkian.
Sold in these rooms, 7 April 1975, lot 121, and 24 April 1996, lot 69.

The artist of this painting is not recorded, and shouldn't be confused with the Isma'il Kashmiri who worked on the Baburnama during Emperor Akbar's reign (1556-1605).

The halo and the the physical appearance recall a young Shah Jahan (r.1627-58), see a portrait now in the Victoria and Albert Museum, inv. no.IM17-1925 in the Minto Album (published in Robinson 2007, p.148).

£ 8,000-12,000 € 8,900-13,400



90

An illustration depecting a youthful Mughal prince receiving a message, within the borders of a Farhang-i-Jahangiri folio, India, Imperial Mughal, circa 1604

gouache heightened with gold on paper, nine lines of text in *nasta'liq* script above the painting, laid down on an album page with outer borders decorated with large scrolling zoomorphic vines and chinoiserie cloud bands
painting: 20.7 by 11.2cm.
leaf: 34.2 by 21.5cm.

PROVENANCE

Sotheby's New York, 17 March 2015, lot 1184. Ex-Collection Dr. Claus Virch (d.2012), former curator of European Old Master paintings and drawings at the Metropolitan Museum of Art, New York.

This highly important and rare Imperial Mughal painting from the late Akbar period is very possibly an unrecorded illustrated miniature from the 'Chester Beatty Akbarnama' of 1604.

Pictured here is a Mughal prince resembling a youthful Akbar painted in the lightly colored *nim-qalam* (half painted) manner as employed in a number of leaves of the Chester Beatty Akbarnama. Although the present painting does not contain a confirming inscription it very closely matches other paintings from that series in subject, approximate size, stances of figures, overall composition, depiction of the rocky background and Imperial atelier quality - and was very likely executed in the same period by the same royal workshop that produced the known leaves of the Beatty Akbarnama, the majority of whose extant folios being in the British Library (MS. OR.1362) including seventeen miniatures, with a further six known in the collection of the Chester Beatty Library. Some scholars have also noted a number of missing Beatty Akbarnama folios in the sequence, of which the present painting may be one, although this may not be provable here without a corroborating inscription.

The illustration has been slightly trimmed and remounted within the borders of the Farhang-i-Jahangiri lexicon, most likely by the Parisian dealer Georges Demotte in the 1920s, as were numerous other known leaves from the series. The panel of nine lines of black and red ink *nasta'liq* script above the miniature being likely from the lexicon. Two slender vertical side panels have been fitted in left and right of the miniature to enable the full use of the lapis blue and gold flowered inner borders of the lexicon, as well as its full outer borders.

For the British Library folios see J.P. Losty and Roy, *Mughal India Art, Culture and Empire*, London, 2012 pp.70-72, figs.32-33, and N. M. Titley, *Miniatures from Persian Manuscripts*, London, 1977, p.69, no.207. For Chester Beatty Library folios see Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, Dublin, 1995, vol.1, pp.310-320.

£ 12,000-18,000 € 13,400-20,000



91



92

91

A warrior repels an attack on a shrine, style of Mir Kalan Khan, India, Oudh, circa 1760

gouache heightened with gold on paper, with a black-ground floral border between gold and black rules, framed
painting: 16.2 by 25.1cm.
leaf: 19.4 by 28.3cm.

PROVENANCE

Christie's London, 26 April 1994, lot 9.

Mir Kalan Khan was born at the beginning of the eighteenth century but it wasn't until the end of his career (1745-75) that he achieved fame. Known for unusually large panoramas and small figures, he liked painting night scenes (for several of these see Beach 2011, p.607-622). It is possible that the current work represents a scene from the Ramayana.

‡ £ 4,000-6,000 € 4,450-6,700

92

Murder in a palace by night, India, Sultanate, 15th century

opaque watercolour and gold on paper, mounted on an album page with gold-decorated dark green borders
painting: 18.5 by 12.5cm.
leaf: 34.1 by 22.9cm.

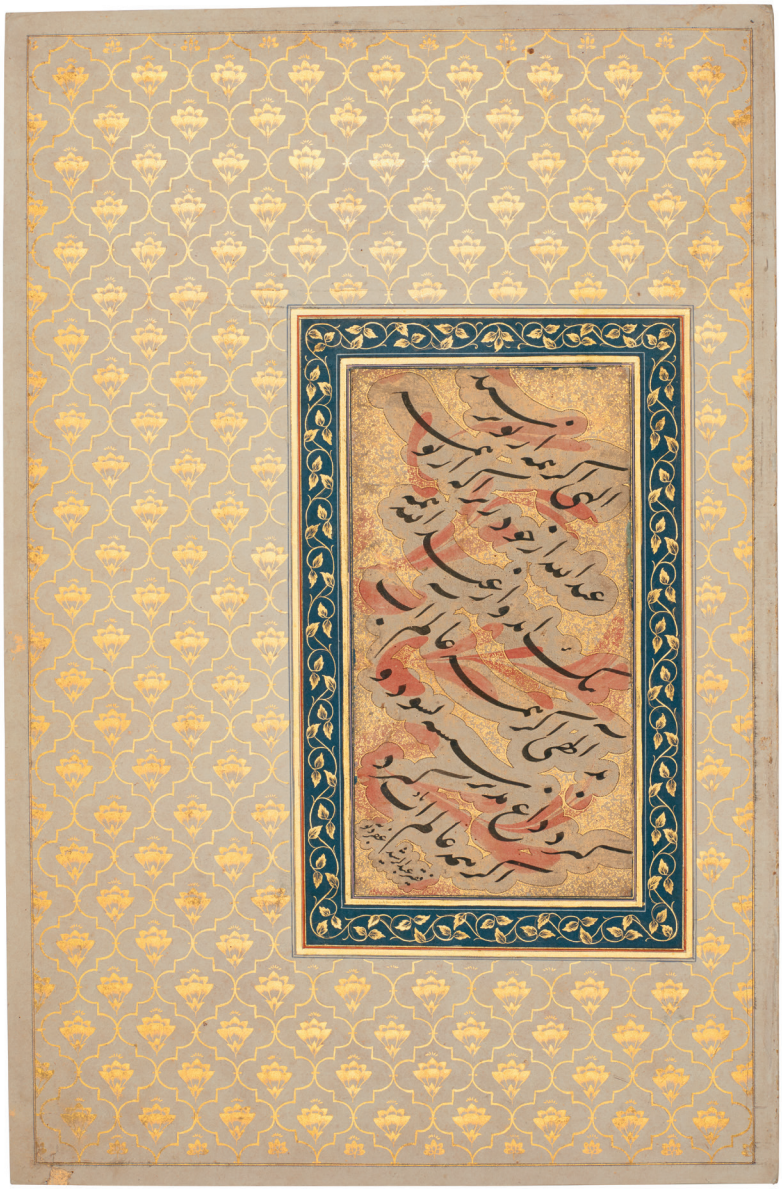
PROVENANCE

Ex-collection Stuart Cary Welch, sold in these rooms, 6 April 2011, lot 85.

This miniature would have been an illustration to a manuscript of Persian poetry, probably a copy of the *Khamsa* of Amir Khusrau or Nizami, or the *Shahnameh* of Firdausi. The scene depicted here is difficult to identify exactly, since all the original text is absent and the picture has been mounted in unrelated borders, but the scene of a murder in a palace occurs several times in these texts.

Sultanate painting in India was strongly influenced by Persian painting of the fifteenth century, as well as by indigenous painting styles in Western and Northern India. For many years there was confusion over the attribution of certain manuscripts and illustrations to India or Persia. Over the last few decades several studies started to untangle the subject. For discussions of Persian and Sultanate Indian painting see Fraad and Ettinghausen 1969, Robinson 1991, and Brend 2003, ch.3, pp.73-149, and more recently Emily Shovelton's PhD (Sultanate painting from the north Indian subcontinent: three 15th-century Persian illustrated manuscripts, London, SOAS, 2009).
Miniatures from related manuscripts are in the Metropolitan Museum of Art, New York (1972.285.2) and formerly in the Binney Collection (see Binney 1973, nos.2-4).

£ 2,000-3,000 € 2,250-3,350



93

A calligraphic album page from the Warren Hastings Album, signed by Abd al-Rashid al-Daylami, India, Mughal, circa 1625-60

Persian manuscript on marbled paper, 7 lines written in black *nasta'liq* within clouds on gold background, laid down on an album page, the inner border with gold scrolls on blue ground, the outer border with a gold floral lattice on cream ground
calligraphy: 19.4 by 10.3cm.
leaf: 43.5 by 28.6cm.

PROVENANCE

Warren Hastings, Governor General of India (1732-1818), acquired circa 1775.
In the Warren Hastings Album, Daylesford House, Worcestershire, by 1818.
Messrs Farebrother, Clark and Lye, London, Sale of the Contents of Daylesford House, Worcestershire, 22 August 1853, lot 873.
Sir Thomas Phillips Bt (1792-1872), Phillips Mss.14166.
Sotheby's London, Biblioteca Philippica, 27 November 1974, lot 793 (part).

Abd al-Rashid al-Daylami (d.1670) was originally from Qazvin and studied calligraphy under the great master Mir 'Imad al-Hasani, who was his uncle. He joined the court of Jahangir around 1623-24 and was a royal calligrapher as well as head of the Royal Library during Shah Jahan's reign. His surviving calligraphies and manuscripts are dated between 1631-61 and he was renowned for his mastery in *nasta'liq* script.

Warren Hastings was the first British Governor-General of India and during his stay in the Indian subcontinent, he assembled and collected a large number of paintings and calligraphies which he brought back when he returned to Britain.

A calligraphic album page signed by Abd al-Rashid is now in the Royal Collection, inv. no.RCIN1005068j. A découpe calligraphy was sold at Christie's London, 10 October 2013, lot 38, whilst another was sold in Sotheby's Paris, 22 October 2015, lot 61.

£ 12,000-18,000 € 13,400-20,000



94

A page from the St Petersburg album: Farhad spies Shirin bathing, India, Mughal, late 17th century

gouache heightened with gold on paper, mounted on an album page with wide blue borders decorated with floral scrolls in gold
painting: 17 by 22.2cm.
leaf: 30.8 by 46.8cm.

The St Petersburg *Muraqqa'* was assembled in Persia in the middle of the eighteenth century. Following the sack of Delhi by Nadir Shah in 1739, a group of paintings were brought back to Persia and each one was mounted with new borders and often backed with a calligraphic page.

At the beginning of the twentieth century the album was sold by the Royal Library and most of its leaves (exactly 100) were acquired by Tsar Nicholas II of Russia in 1910, who presented it to the Russian Museum in St Petersburg (von Habsburg 1996, p.20).

Soon after, various leaves were offered on the market and at least thirty folios were separated from the original album and are now in various museum collections, including the Freer/ Sackler Gallery of Art, Smithsonian Institution, Washington D.C., the Musée du Louvre, Paris, the Metropolitan Museum of Art, New York, the Royal Ontario Museum, Toronto, the Art Institute of Chicago, the Aga Khan Museum, Toronto, and the Fondation Custodia, Paris.

Most of the paintings are Mughal and dated to the sixteenth and seventeenth century (half of all the paintings postdate the period of Shah Jahan's reign) and were either single or composite (Wright 2008, p.474).

This beautiful and delicate composite page is likely to have been part of the original album. The borders, decorated with fine gold interlacing flower scrolls on a deep blue ground recall those of other album pages and the presence of composite paintings is not unusual in the album (see plates 8, 9, 12, 13, 41, 60, 61, 86, 87, 194 and 195, 226, 227, 240 in von Habsburg 1996). A further leaf from the St. Petersburg *Muraqqa'*, from the collection of Stuart Cary Welch, was sold in these rooms, 6 April 2011, lot 94.

£ 20,000-25,000 € 22,200-27,800



95



96

95

Ladies around a garden fountain, North India, Mughal, 18th century

gouache heightened with gold on paper, mounted on an album page with gold flowers, framed painting: 26 by 17.2cm.
framed: 36.5 by 27.5cm.

£ 4,000-6,000 € 4,450-6,700

96

Raja Pratap Singh standing on a terrace worshipping the goddess Devi, India, Jodhpur, dated 1790 VS/1732-33 AD

gouache heightened with gold on paper, inscribed on *verso* in *Devanagari* script '*Shri Raja-ji Shri Pratap Singh-ji ki surat* ['his likeness'] *uske neeche ... (surat) ... khavasa Nanyo*' with the place [illegible], and dated: '*samvat 1790 ra jeth bad* ['dark half of the month'] *6* [Tuesday 24th April 1790 VS/1732-33 AD]'
29 by 20cm.

PROVENANCE

Ex-collection Sven Gahlin (1934-2017), London.
John Gilmore Ford, Baltimore.
Sold in these rooms, 2 July 1984, lot 136.

This is a rare image of a raja worshipping Devi, the Supreme Goddess, of whom all the goddesses of the Hindu pantheon are manifestations. Dr. Catherine Glynn and Karni Singh, curator at Jodhpur, have identified the raja in this miniature as probably Pratap Singh of Raoti (a *thikhana* of Ratlam) rather than Pratap Singh of Ghanerao. The same figures may appear in a procession scene of circa 1720 in the V&A (see Crill 1999, p.44, fig.44; and Topsfield and Beach 1991, pp.72-73, no.26).

£ 2,000-4,000 € 2,250-4,450



97



98

97

Ladies in a garden, North India, Mughal, 18th century

gouache heightened with gold on paper, mounted on an album page with gold flowers, framed
painting: 26 by 17.2cm.
framed: 36.5 by 27.5cm.

£ 4,000-6,000 € 4,450-6,700

98

A portrait of Prince Zalim Singh, ascribed to Fazl, North India, Rajasthan, circa 1770

gouache heightened with gold on paper, the reverse with inscriptions in black, framed
24 by 19.5cm.

PROVENANCE

Christie's London, 15 October 1996, lot 21.

The inscription says that the picture was a gift to a Raja and names the Artist as Fazl and the date as 1770 VS. Zalam Singh was the son of Bijay Singh. Upon the death of his father in 1793, the throne was taken over by Bijay's grandson Bhim Singh and Zalam was forced to retire in Udaipur where he spent the rest of his life devoting himself to literature (Crill 1999, p.109).

‡ £ 2,000-3,000 € 2,250-3,350



99

A leaf from the dispersed 'Palam' Bhagavata Purana: the birth of Rukmani's son accompanied by celebrations, India, Delhi-Agra area, circa 1520-40

gouache on paper, the reverse with 17 lines of text, framed
17.5 by 23cm. approx.

Daniel Ehnbom has defined at least ten anonymous painters contributing to this series of Bhagavata Purana paintings. These are referred to by Ehnbom as Painters A-J.

For more on this series, see Sotheby's New York, March 17, 2015, Lot 1110-1112; Edwin Binney 3rd, *Rajput Miniatures from the Collection of Edwin Binney 3rd*, Portland, 1968, p.4-5, cat.1c; Daniel Ehnbom, *Masters of the Dispersed Bhagavata Purana,* fig.4, p.77-88 (in M.C. Beach, E. Fischer and B.N. Goswamy, *Masters of Indian Painting 1100-1650,* Artibus Asiae Sup.48/I, 2011); Daniel Ehnbom, *An Analysis and Reconstruction of the Dispersed Bhagavata Purana from the Caurapancasika Group,* The University of Chicago, 1984, p.235; and Darielle Mason (ed.) (essay by John Seyller), *Intimate Worlds: Indian Painting from the Alvin O. Bellak Collection,* Philadelphia, 2001, pp.48-49.

‡ £ 8,000-12,000 € 8,900-13,400



100



101

100

A painting of a deity holding a bow, India, Bilaspur, circa 1700-20

gouache heightened with gold on paper, the reverse with numbered Mandi royal collection stamp
painting: 19 by 13.3cm.
leaf: 21.4 by 15.4cm.

PROVENANCE

Sotheby's New York, 29 March 2006, lot 172.
Sam Fogg, London, 2009
Ex-Collection Percy Muir (1894 – 1979)

Other leaves from this dispersed album were offered in these rooms, 24 May 2007, lot 6 and Christie's London, 12 June 2018, lot 138. For another painting from this series see F. Galloway, *Treasures from India*, London, 2006, no.49, p.130-1.

£ 8,000-12,000 € 8,900-13,400

101

A leaf from a Bhagavata Purana, North India, probably Jammu, circa 1740

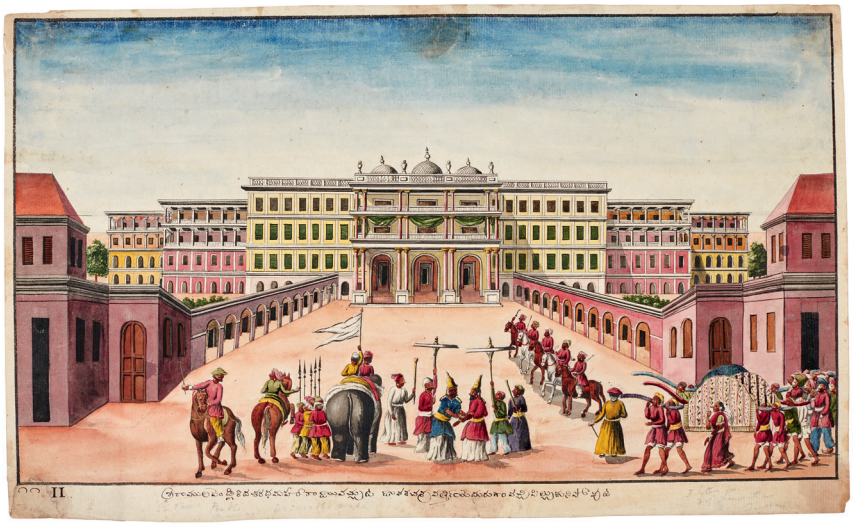
gouache heightened with gold on paper, the reverse with a sketch and inscriptions
painting: 24.4 by 15cm.
leaf: 27.6 by 18.8cm.

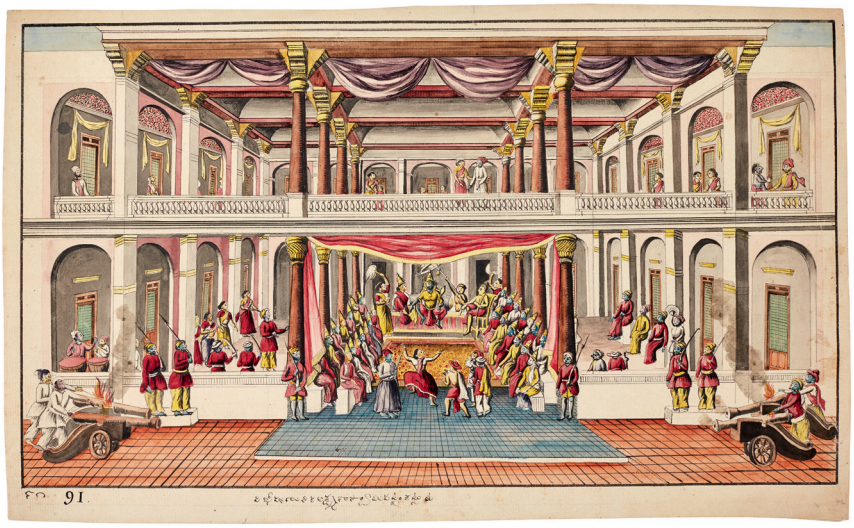
Between 1720 and 1750 Jammu became the leading state in the surrounding hills area, controlling Bhoti, Basholi, Bhadu, Bandralta and Mankot. Archer distinguishes two different styles typical of the middle of the eighteenth century, one of which is affected by Mughal influences. Further to the sack of Delhi in 1739, many artists found sanctuary in the royal courts of 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 neighbouring Basholi production, although Jammu paintings are characterised by delicate and pale colours and simplified geometry (Archer, London 1960, pl.79 and 80).

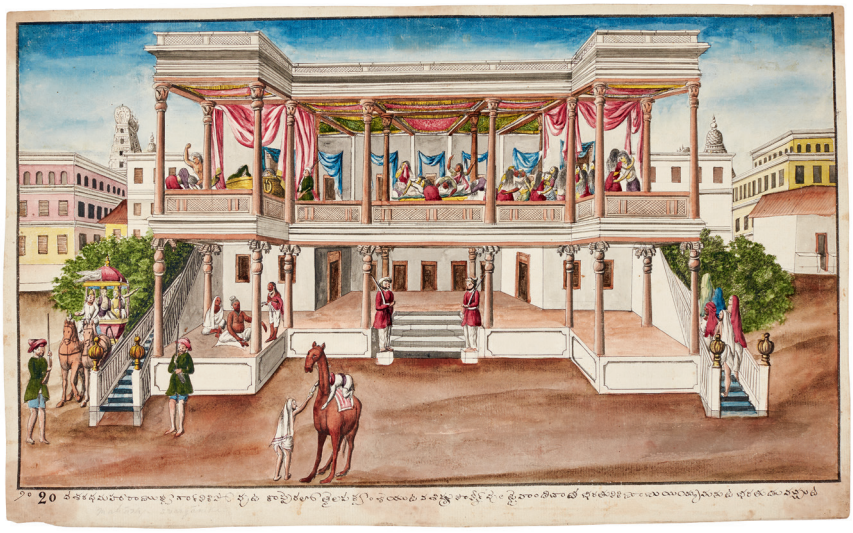
Pratapaditya Pal on the other hand attributes this series to Chamba rather than Jammu and associates it with the studio of Mahesh (Pal 1993, p.32). He also advances the hypothesis that the two paintings now in the Jane Greenough Green Collection - which are part of the same series as the present - do not belong to a Bhagavata Purana series but to a group illustrating events from the life of Krishna (Pal 1993, p.32).

Several leaves from this series have appeared on the market, all characterised by sketches on their reverse: four leaves were offered in these rooms, 15 October 1984, lots 110-113, while four others were sold 28 April 1981, lots 159-162, and six more 17 December 1969, lots 159-164. Two leaves from the same series (also with sketches on the reverse) are published in Sam Fogg, *Indian Paintings and Manuscripts*, Catalogue 21, London, 1999, pp.88-89.

£ 8,000-12,000 € 8,900-13,400







102 part of the lot

102

Eight scenes from the Ramayana, India, Company school, early 19th century

watercolour on watermarked paper dated 1794, with inscriptions in Telugu
(8)
each 26.5 by 43.5cm.

This set of eight watercolours depicts scenes from the Ramayana, all identified with inscriptions in Telugu, a Dravidian language spoken in south-central India. The five legible inscriptions translate as follows:

10. Rama breaking Shiva's Dhanush (bow) to win Sita as wife at Janaka emperor's palace.
11. Emperor Janaka receiving great king Dhasaratha on the occasion of Sri Rama's wedding.
91. Lakshmana bestowing Vibhishana at his coronation ceremony.
97. Coronation ceremony of Sri Rama.
102. Surpanaka in agony, furiously conveying to Ravaneshwar about Lakshmana cutting her nose and ears.

All located in elaborated architectural settings scenes, each drawing is a triumph of the colonial architecture of British India in the second half of the eighteenth century. Open courtyards, symmetrical buildings on two floors, colonnaded aisles, arched doors and porticoes are all a reminder of the architecture of that period. There is a great attention to detail, from very colourful costumes (in many scenes are soldiers wearing the typical red uniform with khaki/yellow trousers) to the decoration of the buildings (see for example the row of vases on top of drawing 1, curtains and even cannons, present in drawings 91 and 97). On the upper left corner of drawing 20, the upper section of two temples are very possibly those in Madura. For a further illustration see the inside front cover of this catalogue.

£ 15,000-25,000 € 16,700-27,800



103

103

A great egret (casmarodius albus), North India, probably Lucknow, circa 1790

watercolour on paper watermarked 'Whatman' , the reverse inscribed: *Great Egret. Lai Lyn 5.11.91./Ardia Alba, Lin,* numbered in Latin number *CXXIV,* framed
76 by 53cm.

PROVENANCE

Christie's London, 5 June 1996, lot 20.
Previously the 'property of a Nobleman'.

Lucknow watercolours of animals usually depict them standing on shrubland. A further bird standing on similar grass and attributed to Lucknow, second half of the eighteenth century, was sold in these rooms, 10 July 1968, lot 154. This powerful portrait of an egret is unusual for its light blue background, which might be the result of a European influence, although it is undoubtedly original to the painting.

‡ £ 10,000-15,000 € 11,100-16,700

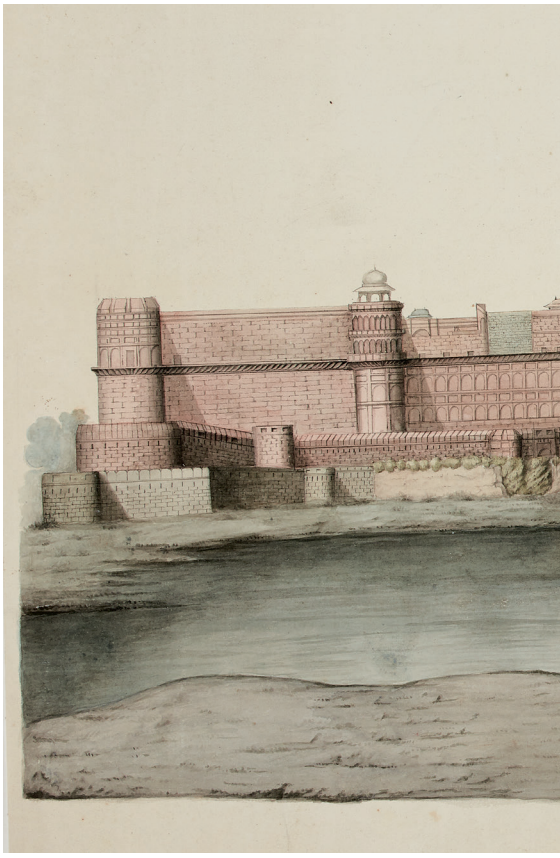
A COLLECTION OF ALBUM PAGES FROM THE PARLBY ALBUM, MURSHIDABAD 1795-1803

THE FOLLOWING SIX LOTS COME FROM THE PARLBY ALBUM, A COLLECTION OF NATURAL AND ARCHITECTURAL WATERCOLOURS AND GOUACHES ASSEMBLED IN BENGAL, PROBABLY MAIDAPUR, DURING THE LATE EIGHTEENTH/EARLY NINETEENTH CENTURY BY THE WIFE OF JAMES PARLBY, LOUISA.

LOTS 104–109

Colonel James Parlby was an engineer and employee of the East India Company. Initially he was in charge of the roads in the area of Bengal and later of the embankments for the Division of Murshidabad and of the development of the old Nawabi capital. He married Louisa in 1795 and together they had five children. Louisa returned to England sometime after 1801, where she died in 1808, while James remained in India until his death in 1826. Thanks to inscriptions found on several album pages (for example the L. Parlby visible on the top right of lot 106), we can deduce that the album was likely to have been assembled by James' wife, rather than his daughter (see Llewellyn-Jones 2017, p.42). The album it is not listed in the inventory of effects auctioned after James's death, so we can hypothesise that Louisa brought the album back to England. Part of the paintings originally in the Parlby album later joined the collection of Lieutenant Colonel James Chicheley Hyde (1787-1867) and Richard, Marquess Wellesley (1760-1842), now in the British Library.

The album contained a wide variety of subjects. Many pages depict houses and palaces, some built under James's supervision (many are published in Llewellyn-Jones 2017), while ten album pages (lots 106, 107 and 109) depict natural drawings of birds, flowers, turtles and snakes, very much in line with the fashion of the time of recording and collecting exotic flora and fauna encountered in India (the album of Lady Impey is probably the most famous example of this fashion). Other gouaches depict Indian architectural settings (for example lots 104 and 105), indigenous people (lot 108), or local festivals. There are no artists' signatures but numerous inscriptions added by the owners are occasionally found on the reverse. The style of these watercolours can be considered as part of the Murshidabad School, named after the former capital of Bengal, which reached its peak between 1717 and 1782, until the East India Company moved their administrative base to Calcutta. Some of the artists who were active in Murshidabad moved to Calcutta and painted for the English society (for an extensive discussion on patronage in this period see Llewellyn-Jones 2017, p.44-48).



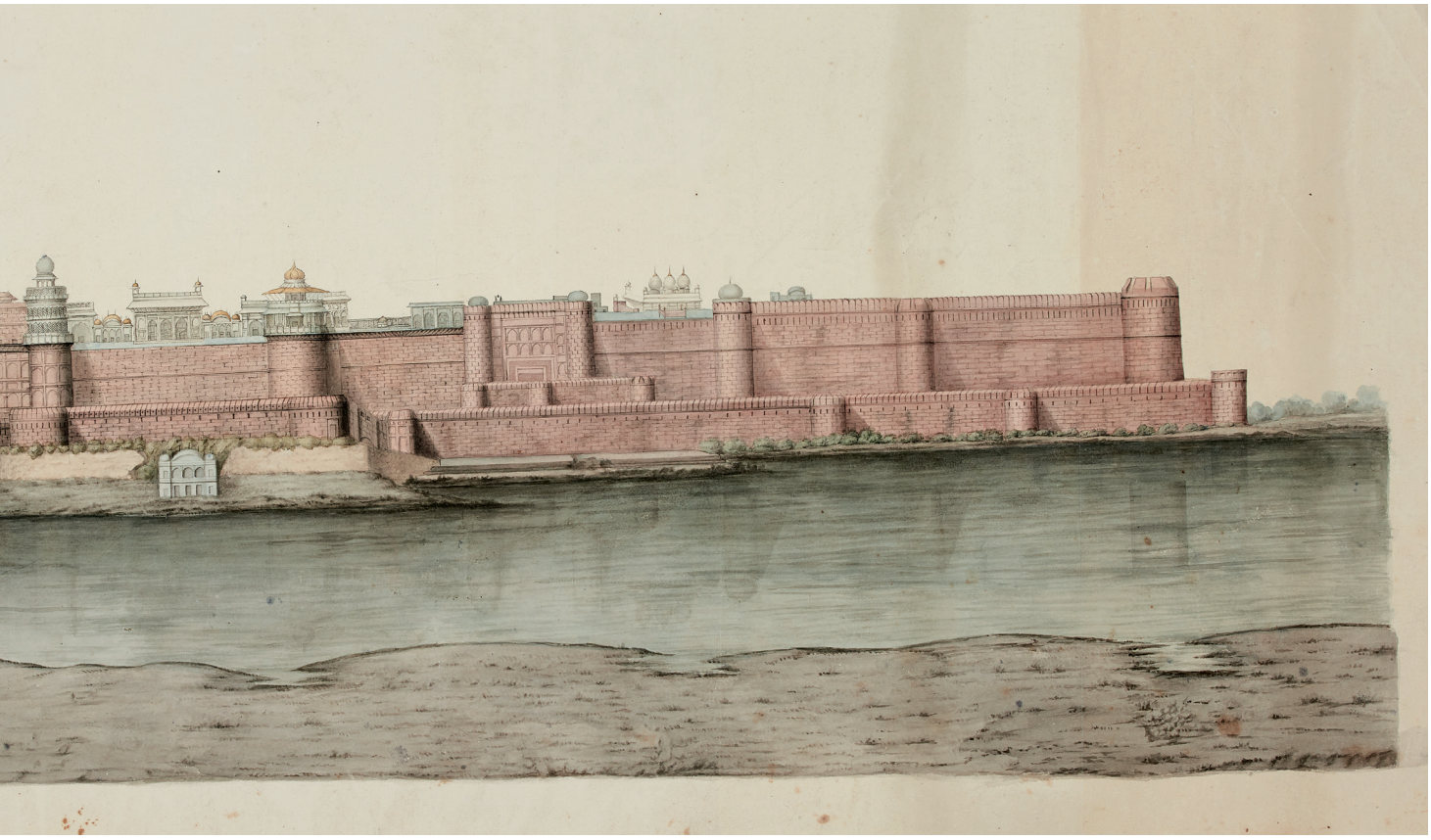
104

PROPERTY FROM THE 'PARLBY ALBUM'

A panorama of the fort at Agra viewed from across the river, India, Murshidabad, Company school, late 18th/early 19th century

watercolour and gouache on paper, laid down on an album page
50.3 by 92.6cm.

£ 10,000-15,000 € 11,100-16,700



104

105

PROPERTY FROM THE 'PARLBY ALBUM'

A hut on stilts in a landscape, India, Murshidabad, Company school, late 18th/early 19th century

watercolour on paper, inscribed on verso 'Chittagong' and signed L. Parlby, top right
44.7 by 57cm.

LITERATURE

R. Llewellyn-Jones, *The Louisa Parlby Album: Watercolours from Murshidabad, 1795-1803*, London, 2017, p.20-21.

£ 7,000-10,000 € 7,800-11,100



105



details of lot 106



details of lot 107

106

PROPERTY FROM THE 'PARLBY ALBUM'

A group of 13 fauna studies: ten birds, two turtles and a snake, India, Murshidabad, Company school, late 18th/early 19th century

watercolour and gouache on paper, laid down on an album page (3)
each album page approx. 50 by 76.8cm.

£ 7,000-10,000 € 7,800-11,100

107

PROPERTY FROM THE 'PARLBY ALBUM'

A group of 12 flora and fauna studies: twelve flowers and two butterflies, India, Murshidabad, Company school, late 18th/ early 19th century

watercolour and gouache on paper, laid down on an album page (4)
each album page approx. 50.3 by 76.5cm.

£ 8,000-10,000 € 8,900-11,100



detail of lot 106



details of lot 108



details of lot 109

108

PROPERTY FROM THE 'PARLBY ALBUM'

A group of 16 figural studies, India, Murshidabad, Company school, late 18th/ early 19th century

watercolour and gouache on paper, laid down on an album page (2)
each album page approx. 50.6 by 76.5cm.

£ 15,000-20,000 € 16,700-22,200

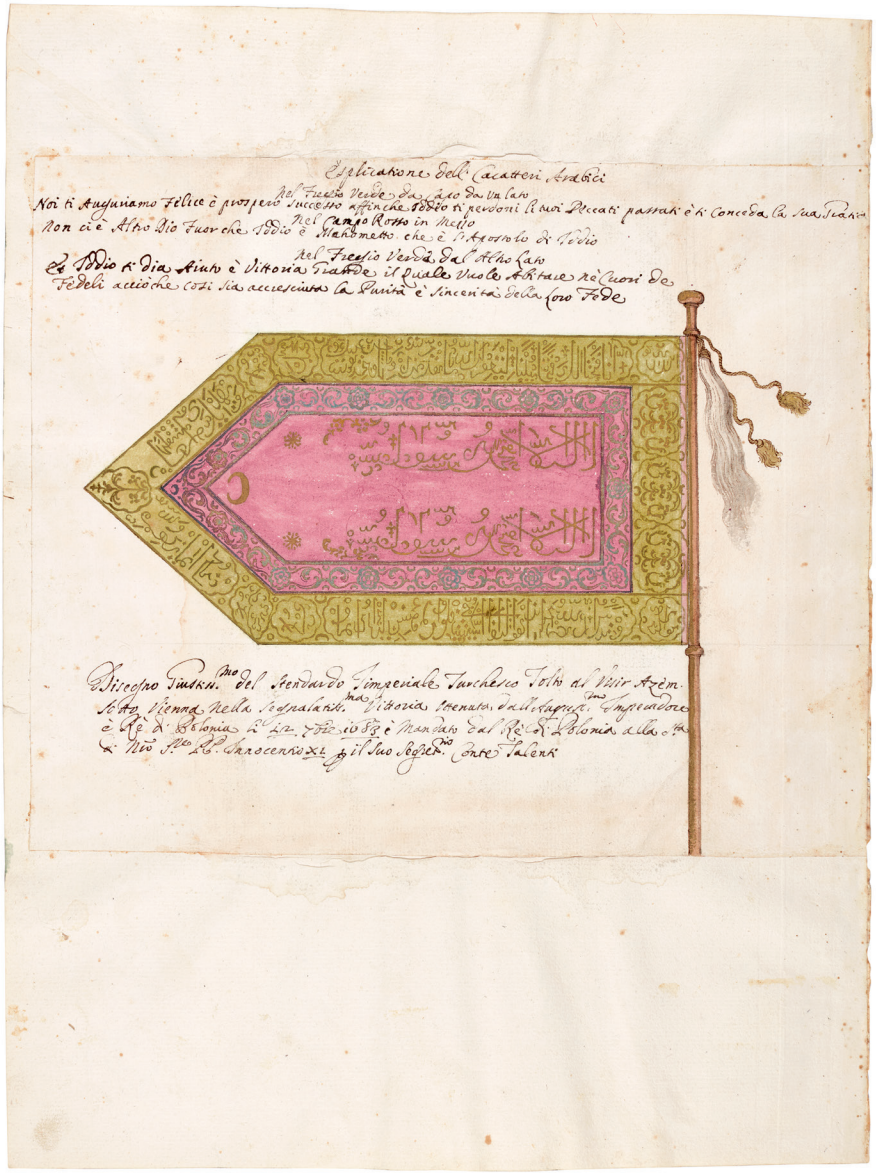
109

PROPERTY FROM THE 'PARLBY ALBUM'

A group of 14 flora studies, India, Murshidabad, Company school, late 18th/ early 19th century

watercolour and gouache on paper, laid down on an album page (3)
each album page approx. 50.3 by 76.5cm.

£ 8,000-10,000 € 8,900-11,100



110

An illustration of The Prophet Muhammad's standard, Italy, last quarter 17th century (circa 1683-89)

Arabic and Italian on paper, the standard in green and pink heighted in gold, above and below respectively 8 and 4 lines in black ink, laid down on an album page
text area: 27.5 by 33.5cm.
leaf: 46.5 by 34.7cm.

This is a European illustration of the Standard of The Prophet held by the Ottoman army under the Grand Vizier Merzifonlu Kara Mustafa Pasha during their siege of Vienna. The physical standard was captured by the Polish army commanded by King Jan III Sobieski on 12 September 1683 and this document was sent by the king through his personal secretary Tommaso Talenti (1629-93) to Pope Innocenzo XI (papacy between 1676-89).

Pope Innocenzo XI, born Benedetto Odescalchi, had strong ties with the Polish Kingdom and during his papacy he vigorously pushed to unite the European Christian Kingdoms under Leopold I and the other principalities against the Ottomans. On 12 September 1683 the Holy League liberated Vienna and the Ottomans retreated. After the battle of Vienna, the Standard of the Prophet was sent to the Pope as a symbol of the liberation of the city and triumph of the Holy league.

The lines above the standard identify the texts within the different areas of the flag and give an approximate translation, while the four lines below the drawing mention it being sent from the King of Poland, Jan III Sobieski, through his secretary Tommaso Talenti to Pope Innocenzo XI. Another representation of this standard is printed in J. Loski 1883, p.76 (http://polona.pl/item/266134/), now held in the National Library in Warsaw.

£ 5,000-7,000 € 5,600-7,800



111

The audience of the Polish Ambassador Stanislas Tarnowski in the Topkapi Palace, Turkey, Ottoman, dated 13 August 1707

watercolour on watermarked paper with 6 lines in French below the painting describing the scene, framed
painting: 31.6 by 40.5cm.
leaf: 36.4 by 41.6cm.

On 13 August 1707 the Polish Ambassador Stanislas Tarnowski had an audience with the Ottoman Minister of Foreign Affairs, Acem Bekir Efendi. At the meeting were also present the interpreter, the chief of staff, the lieutenant of the janissary, an officer of the Sublime Porte, the Sultan's sword bearer and the Polish interpreter, and a gentleman called Joseph d'Alezandre who painted the audience, providing us with a rare documentation of this important encounter.

D'Alezandre, whose signature can be read at the end of the sixth line, carefully identified and numbered each official who was present at the successful meeting in which King Stanislaus I requested Ottoman support against the Russians, who were helping the dethroned King August II in 1704.

The inscription reads: *La chambre de Reis Efendi 1- Reis Efendi, Grand Chancelier, ministre des affaires etrangeres 2- Premier interprete d'in ministre etranger presantant un memoir 3-Hagioghian du premier rand au chef d'un bureau 4- ..... de la milice lieutenant du janissaire A 5- Un officier ..... de la porte .... Ces 3 personnages sont en visite 6- un page tenant une scoupe contenant de la ...messe avec une cauvelier couvert d'un etoffe brodee 7- un page tenant le sherbet ou boisso 8- un laquais ou un silahandar tenant les mains croisees pres de la porte de la chambre. Presente a Monsieur le comte Stanislas Tarnowski pendant son sejour a Constantinople le 13 Aout 1707 par son tres humble serviteur Joseph d'Alexandre intreprete de Pologne.*

£ 18,000-25,000 € 20,000-27,800

112

An exceptional costume album attributed to Fenerci Mehmed, Turkey, Ottoman, late 18th/early 19th century

watercolour and gouache on paper, 124 leaves plus 2 fly-leaves, in a brown binding with leather spine, accompanied by a type-written sheet of paper numbering and describing the illustrations in French
26.5 by 18cm.



PROVENANCE

From the collection of an Ambassador to Iran, thence by decent.
Acquired by the current owner in 1987.

The limited information we have about the artist of this album is via an article published in 1912 by Sherif Abdulkadir Huseyin Hasim. Since Sherif didn't publish his sources he remains the only source of Fenerci Mehmed's life. The name Fenerci derives from his previous occupation; Mehmed was in fact a lantern (*fener*) maker and became a painter only after his shop burned down in Fethiye, during the Bayezid fire. Although he painted various subjects and scenes (sea, ships and animals), he was particularly gifted in painting human figures and it is in this milieu that Mehmed made his fortune.

His works made it as far as the Ottoman court, and his Anthology (*Mecmua-i tesavir*) is recorded to have been in the library of Hattar Ali Haydar Bey. It is also thought that Sultan Abdulaziz (r.1861-76) asked to see his works. He died in the middle of the nineteenth century, either at the end of the reign of Mahmud II (r.1808-39) or at the beginning of the reign of Abdulmecid (r.1839-61).

The term 'costume album' defines a book which contains portrait of individuals in different costumes; these were produced mainly for a foreign audience who wished to obtain detailed images of the different costumes worn at the time in Istanbul and had been common in Ottoman culture since at least the beginning of seventeenth century.

Three other albums painted by Fenerci Mehmed are known: one in the Topkapi Palace (inv. no.A.3690) composed of ninety-seven illustrations; one in the Istanbul University Library copy (inv. no.9362) with thirty-two paintings, and another in the Rahmi Koç collection, bearing ninety-seven plates, and including a colophon naming the artist and the year of completion (1226 AH/1811 AD). Occasionally single leaves or small groups of these watercolours have appeared on the market (most recently two sets of six plates at Alif Art, Istanbul, 26 May 2018, lot 242 and 243. An entire album, however, is incredibly rare, especially with such a large number of plates.

The present album gives us a comprehensive catalogue of the costumes of the Topkapi palace in the nineteenth century and the different costumes worn by the military during official ceremonies. Each subject is numbered and identified in Ottoman Turkish and later in French.

The various portraits encountered in this album can be divided into three main categories: characters who belonged to the political life of the court; characters who worked in the Topkapi Palace, and members of the military in both daily and parade attire. The first group contains paintings which depict various ministries in the palace and figures who were in the close entourage of the Sultan, for example the Foreign Minister (ill.35), the Harem Secretary (ill.20), the Maritime Minister (ills.39, 40), the Grand Vizir (ills.19 and 3) or the Judge (ill.10).

The second group contains a larger number of illustrations, all depicting characters encountered in the Topkapi Palace. One of the interesting aspects of this group is the variety of characters depicted. The range is not limited to very important members of the inner circle of the Sultan (see for example the Chief of the Doors (ill.23) or the Chief of the Ceremonial Costumes (ill.17), or the Head of the Prisons (ill.59)), but extends to every-day characters who could have been encountered at the court at that time (the water-distributor (ill.80), the coffee-waiter (ill.27), or the soldiers who distribute food during Ramadam (ill.76), an Egyptian (ill.123), the French Ambassador (ill.106), an Armenian (ill.115) or an English dragoman (ill.110)).

The third and largest group is the one depicting the military and it is this group which is probably the most interesting and it helps us advance








details of lot 112

a hypothesis as to the owner of this album. Soldiers from different regiments, grades and with different attire (every-day and parade) are depicted, providing the viewer with a comprehensive panorama of the Ottoman military at the time, and a very useful guide in identifying each character who could have been encountered at the time.

Different ranks are depicted: captain [(of the Armoury (ill.90); of the *Garde* (ill.37); of the Cavalry (ill.97)]; sergeant [of the Janissary (ill.77), of the Navy (ills.41 and 42)], and lower grade soldiers in their official uniform [see, for example, soldiers from the infantry (ill.102), from the Adjem Oghlu barracks (ill.70), from the ninth regiment (ill.96) and from the artillery (ills.94 and 81)].

Parade costumes are also illustrated: several ushers bearing flag stands are present (ills.58, 69, 50, 88 and 89); a portrait of an usher with the Turkish flag (ill.104); a bandsman holding a flute (ill.101), and several soldiers on horses (ills.98, 99 and 100), including a mounted vizir (ill.3) and full-page illustration of a horse dressed for the parade (ill.7) shows that this was very much a guide to identify the main characters during a military parade.

The presence of such a large number of military attires as well as diplomatic and political members of the Sultan's entourage sustain the hypothesis that this album was made with a potential foreign diplomatic buyer, who would have needed a handy guide to identify who was who at the court of the Sultan. Suraiya Faroqui notes that often these costume albums were commissioned to "identify the dignitaries of the palace with whom the envoys had to interact during the course of their missions" (Faroqui 2005, p.20) and it is this hypothesis that Gwendolyn Collaço advances for the costume album now in the Biblioteka Narodowa, Warsaw (inv. no.BOZ 165) (Collaço 2017, p.254). It is plausible that this impressive album was purchased by a member of the diplomatic entourage in Ottoman Turkey at the end of the nineteenth century which was later acquired by an Ambassador to Iran at the beginning of the twentieth century.

£ 200,000-300,000 € 222,000-333,000


BAIAZETES. I
TVRCAR. IMP.


F. IŌ VALLETA
RELIG.S HIEROS
OL.NE M.M.
ILLVSTRISS.F.IŌ.DE
VALLETA.SAC.RELIGION
HIEROSOL.M.M.MELITA
TVRCIS OBSESSA.



113

Two portraits of Sultan Bayezid I and Grand Master Jean de la Valette, attributable to the Maltese Grand Master's court artist Matteo Perez d'Aleccio, circa 1576-81

oil on canvas, framed
(2)
148.2 by 109.6cm. approx.
163 by 124.2cm. approx. framed

INSCRIPTIONS

On Bayazid I's portrait:

BAIAZETES. I TURCAR IMP.

[Bayezid I, Emperor of the Turks]

BAIAZETES . HILDIRIM . ID . C ELI . FVLGVR . REG . ANNOS...

['Bayezid Thunderbolt of the sky, reigned between...']

On Jean de la Valette's portrait:

IO VALLETA RELIG s. HIEROS OL ne . M . M .

['Frater Jean de Valetta (Ioannes Valleta), The Grand Master of the Knights of Jerusalem']

ILLVSTRISS . F . IO . DE VALLETA . SAC .RELIGION HIEROSOL . M . M . MELIT TVRCIS OBSESSA

['Illustrious Frater Jean de Valetta (Ioannes de Valleta) the Grand Master of the Holy Knights of Jerusalem during the Siege of Malta by the Turks']

Jean de la Valette, born in France in 1495, was Grand Master of the Knights of Malta from 1557 to 1568. Malta had suffered badly at the hands of the Ottomans, as had the Knights themselves when their previous home, Rhodes, was captured by the armies of Suleyman in 1522. Their move to Malta was followed, in 1565, by the Great Siege of Malta and the victory of the Knights over the Ottomans was attributed mainly to the leadership of Jean de la Valette. In recognition of this victory, the Maltese capital was renamed Valletta.

These two portraits can most likely be attributed to the court painter of the Grand Master in Malta between 1576 and 1581, Matteo Pérez d'Aleccio (d.1616). Thirteen of his frescoes, detailing the course of the Siege of Malta, decorate the Throne Room of the Grand Master's palace in Valletta. These frescoes, completed in 1581, along with several oil paintings done by d'Aleccio, four of which are held in the Queen's house in Greenwich, depict the Siege in such a way as to glorify and commemorate Jean de la Valette's victory over the Ottomans.

Bayezid I and Jean de la Valette

The choice to depict Jean de la Valette with Bayezid I is a conscious and important feature given that Bayezid was not the contemporary of Jean de la Valette. Bayezid ruled over the Ottoman territory from 1389 to 1402. Crucially, he ruled during the papal crusade against the Ottomans in 1396 and led the charge at the Battle of Nicopolis which prevented the pope's forces from taking Jerusalem. For the Knights of Malta, whose order had been founded in Jerusalem in 1099 as the Knights Hospitaller, Bayezid was their great nemesis: he had prevented them from recapturing their original home. The presence of religious symbols in both portraits further compounds the link to the crusading past. The crescent of Islam dotted about Bayezid's personage is eclipsed by the large Maltese cross of Jean de la Valette.

The clothing of the two men, whilst both richly decorated, are from vastly different traditions. Jean de la Valette wears the armour of the Knights of Malta with the ever present Maltese cross emblazoned on his chest whereas Bayezid is painted in a *kaftan* typical of paintings depicting Eastern figures by European

artists. The richness of the cloth is matched by the precious stones adorning his person. Indeed, the pearls are reminiscent of another depiction of Bayezid from the mid-sixteenth-century, this time by Veronese (Würzburg, Staatsgalerie Saal 24, Inventory Number: 2243).

Court painter of the Grand Master: Matteo Pérez d'Aleccio

These portraits are associated with the group of frescoes by d'Aleccio in the Throne Room of the Grand Masters Palace. The frescoes were commissioned by the Grand Master in 1576 to commemorate Jean de la Valette's victory (Cini, 2009 p.58). In the present portraits there are signs that point to a shared subject with the frescoes; notably the inscription on the right hand side of the present portrait: 'Illustrious Frater Jean de Valetta (Ioannes de Valetta), the Grand Master of the holy knights of Jerusalem, during the Siege of Malta by the Turks'.

There are several stylistic similarities between the frescoes of the Siege of Malta and the present portraits. For example, Matteo's brush technique and his depiction of the Ottoman costumes are similar to the details of Sultan Bayezid's *kaftan* in the present portrait. Furthermore, the headgear of the group of Ottomans in the lower right hand corner of the fresco depicting the attack on St Elmo, bear a resemblance to Bayezid's turban (Rodrigues, 2001, pp.55-70). There are also similarities in the style and technique of Matteo's paintings on the same subject in the Queen's House, Greenwich. (See https://artuk.org/discover/artworks/search/actor:aleccio-matteo-perez-d-15471616). There are further stylistic comparisons to be made with Matteo's full-length portrait of his later Spanish patron Garcia Hurtado de Canete (d.1609). It depicts the subject with a detailed inscription on the left hand side, a common feature, announcing the Marques' full name and title. (See https://pueblosoriginarios.com/biografias/hurtado.html)

Matteo Pérez d'Aleccio (d.1616)

Originating from Leccia, Tuscany, Matteo Pérez d'Aleccio was a painter and engraver who studied under Michelangelo and was a member of the Accademia di San Luca in Rome. He painted the *Fall of the Angels* opposite Michelangelo's *Last Judgement* in the Sistine Chapel and was responsible for the altarpiece of the Church of Sant'Eligio degli Orefici (Vaes, 1931, p.344). By 1576 he was court painter to the Grand Master in Malta where he completed a number of works before returning to Rome in 1581. He also worked in Naples and Seville, before moving to Lima, Peru, where he died in 1616 (De Mesa and Gisbert, 1972, p.1956).

Matteo Pérez d'Aleccio's Works in Europe:

Villa d'Este, Tivoli
Villa Mondragone
Chapel of Gonfalone *The Virgin with Child between Saint Catherine and Saint Apollonia,* Church of Saint Catherine of the Rotta
The Virgin with Child surrounded by Saints, the Holy Father, and the Crucifixion, Church of San Eglio degli Orefici, Rome, 1570-71
Defence of the Body of Moses, Sistine Chapel, Rome, 1574-75
Portrait of Pope Marcelo I, Sistine Chapel, Rome (according to Redig de Campos) Frescoes, the Palace of the Grand Master, Valletta, 1576-81
The Siege of Malta (six paintings), Queen's Privy Chamber, The Queen's House, Greenwich, 1576
Saint Christopher, Cathedral of Seville, Seville
Saint James the Moor-killer at the Battle of Clavijo, Church of Saint James of Seville, Seville

Matteo Pérez d'Aleccio's Works in Peru:

Portrait of the Viceroy Garcia Hurtado de Mendoza
Life of Saint Dominic, Church of Saint Dominic, Lima
Saint Jerome with Donor, Church of Saint Dominic, Lima

W **£ 200,000-300,000 € 222,000-333,000**



114

A miniature brass candlestick, Mamluk for the European Market, Egypt or Syria, circa 14th/early 15th century

splayed body with straight drip-pan and straight cylindrical neck, engraved with seated felines between a bouquet, two armorial blazons, birds on drip tray, with black compound
12cm. height.
8.6cm. max. diam. base

The armorial blazons on either side of this candlestick's body indicate that it would have been produced for a specific, European patron. We know for example that the Medici family collected over one hundred pieces of both Islamic and imitation metalwork pieces, a few of which now remain in the Bargello museum, Florence (Florence 1981, p.3). The design of this candlestick follows the traditional Mamluk style with engraved decoration, pounced details that would have anchored silver inlay (or even just outlined to pretend that it was once silver-inlaid), and a black compound applied to the background to make the design stand out. Two candlesticks from late fourteenth/fifteenth century Egypt with a similar shape and characteristic flat drip-tray, are in the Keir collection (Fehervari 1976, nos. 159 & 160). The candlestick's unusually small size distinguishes it as a rare specimen.

£ 3,000-5,000 € 3,350-5,600



114



115

115

A lavender-glazed pottery bottle, Persia, circa 17th century

the lavender-glazed earthenware body with almond-shape protrusions, tall neck with slightly everted rim, old round collector's label 'no. 1719' to neck
23cm. height

The shape if this bottle vase is comparable to a Safavid glass model in the Khalili collection (S. Goldstein, The Nasser D. Khalili Collection of Islamic Art: Vol. XV, *Glass*, London, 2005, p.299, no.320.

‡ **£ 5,000-7,000 € 5,600-7,800**





116

A rare Fatimid lustre-decorated glass bowl, Egypt, 9th-11th century

the transparent glass with green-tinged rim and base, decorated with lustre palmettes and geometric motifs
6.7cm. height; 14.5cm. diam.

Extant examples of intact Fatimid lustre glass bowls are rare; the glass itself being thin-bodied and included with multiple bubbles, it would have been very difficult to preserve such an object. The tradition of lustre painting on glass has its origins in late Roman Egypt. Early experiments with the lustre technique care documented in the substantial corpus of glass sherd material from Fustat dating back to at least the sixth/seventh century. The earliest dated lustre glass object is in the Museum of Islamic Art, Cairo, ascribed *'bi Misr'* (in Egypt), 163 AH/779-80 AD (Rogers 2007, p.53, no.42). Although few examples in glass remain, a mould-blown lustre bowl in the British Museum (inv. no.1902,0517) displays similar characteristics in design to that of the present model. The description accompanying the British Museum bowl provides a good explanation for the process by which such a bowl would have been decorated: "The vessel was painted with a mixture containing copper oxides which fused with the glass when the vessel was heated in a reduction kiln (which limited the oxygen suppy). This created a metallic lustrous sheen" (https://www.bmimages.com/preview.asp?image=00030484001). Similar palmettes, assimilated to Abbasid prototypes, feature as the main decoration on a bottle in the David Collection, Copenhagen (inv. no.1/1985). Another comparable example, with inscriptions, is located in the Metropolitan Museum of Art, New York (inv. no.1974.74).

This lot is accompanied by a scientific report on the glass carried out by Professor Dr Julian Henderson confirming the date of production.

£ 20,000-30,000 € 22,200-33,300



117

An Umayyad carved marble capital, Spain, 10th century

the lower section of cylindrical form, carved and chiselled throughout with acanthus leaves in high relief, surmounted by a band of bead-and-reel ornament beneath an enjoined foliate design, the upper section with flared corners and an inscription in Kufic script to the side facets
37cm. height.

INSCRIPTIONS

Possibly: 'Blessing [from God to] ... 'Abdullah'

Three comparable capitals in the Museo Arqueológico Provincial de Córdoba, attributed to Cordoba or Madinat al-Zahra, illustrate the evolution of this type of capital in Umayyad Spain during the reigns of Abd al-Rahman III (912-961 AD) and al-Hakam II (961-976 AD) (see J. Dodds (ed.), *Al-Andalus: The Art of Islamic Spain*, New York, 1992, nos.37 and 38). The form, which derives ultimately from the classical Corinthian prototype, assumed a more lacey, stylised appearance in the Visigothic and early Umayyad periods, influenced by trends in the Byzantine world where the tendency to drill rather than carve resulted in a more 'honeycombed' effect.

A comparable example can be found in the Museo de la Alhambra (*Arte Islámico en Granada: Propuesta para un Museo de la Alhambra*, Granada, 1995, p.257, no.56), which evinces a similar two-tiered acanthus design and the egg-and-dart minor band. These features are also shared by capitals from Madinat al-Zahra, including a dated example in the al-Sabah Collection, Kuwait (*ibid*., p.247, no.39), which bears the name and titles of al-Hakam and the year 362 AH/972-3 AD. A further capital stylistically similar to the present example was published in *Les Andalousies de Damas à Cordoue*, Paris, 2000, p.106, no.75.

W **£ 20,000-30,000 € 22,200-33,300**





118

A Merinid monumental carved calligraphic wood panel, North Africa, Morocco, 14th century

carved throughout with Kufic script within a cartouche decorated with palmettes
272.8 by 18.5cm.

INSCRIPTION

Repetition of three words, *undeciphered*.

Combining a mix of floral and epigraphical elements, this wood panel is an example of the fine woodcarving that characterised the Merinid dynasty. The Merinid dynasty overthrew the Almohads in the late thirteenth-century and their carving of wood panels can be seen as an extension of a tradition begun by the previous dynasty. In a pleasing contrast to the square Kufic inscription, each calligraphic section surrounds a floral motif. This example can be compared to numerous other fourteenth-century wood panels from both North Africa and Spain, an example of which was sold in these rooms, 5 April 2006, lot 117. It depicted stylised Kufic letters with foliage encased in arches. Unlike that panel, whose focus was on the architectural shapes, the present panel seems centred on the calligraphic elements - the Kufic inscription takes the place of the architecture and is used to separate the sections.

£ 8,000-12,000 € 8,900-13,400

119

A Nasrid bone and wood marquetry box, Spain, 15th century

with rectangular sliding lid, the interior divided into four compartments with bands of geometric inlay and red and green colouring, the exterior and part of interior decorated in green-dyed bone *taracea*, with various types of wood in a mosaic design
10.1 by 21.8 by 4.2cm.

This box, with a sliding lid and divided into various compartments, was most probably used to store weights, although similar examples have also been said to hold writing utensils. The origin of this model can be traced back to ninth/tenth-century Egypt, as demonstrated by an example in the Louvre Museum, Paris (inv. no.MAO 324), described as a "money changer's scale box". The *taracea* technique was favoured in Spain (the dyed bone and wood sections are applied to the surface as mosaics), and a casket using this type of decoration, attributed to Granada fifteenth century, is in the Al-Sabah collection, Kuwait (Riyadh 1985, p.201, no.176). The interior is reminiscent of an ivory sculpted box attributed to Sicily or Al-Andalus, circa twelfth century, in the Museo de la Catedral-Basilica de San Martin de Ourense, inv. no.OR-CAT-MUS 425 (Alhambra 2013-14, p.192, cat.155). Another close example, said to have held the writing utensils of 'hl Leopold', (possibly Leopold III, 1073-1136 AD), is illustrated in Berlin 1989, p.198, nos.220 and 221. For geometric square tesserae, see a pixis in the Instituto Valencia de Don Juan, Madrid, inv.4867 (Alhambra 2013-14, p.193, cat.158).

£ 15,000-20,000 € 16,700-22,200



detail of 118



part of lot 118



119



120

120

A large brass astrolabe, Morocco, 19th century

cast brass, hammered and engraved, comprising three plates, rete, possibly later horse and alidade, inscribed in Maghribi script, with suspension loop
21.4cm. diam.

£ 10,000-15,000 € 11,100-16,700

121

A wooden qibla indicator, Persia, Qajar, dated 1273 AH/1856 AD

of rounded form, decorated with polychrome and gold
18cm. diam.

A similar Qibla indicator with the same date was on view in the Qajar Exhibition, *L'Empire des Roses*, Louvre Lens, 2018, illustrated on p.138, no.147.

£ 6,000-8,000 € 6,700-8,900



121

A Nasrid revival ivory and bone-inlaid parquetry wood cabinet stand, Spain, 19th century

the rectangular cabinet decorated with geometrical motifs in ivory and bone and various types of wood, with ivory cartouches containing the *Shahada*, the interior with eleven drawers, decorated with arcades and geometric motifs set between cusped arches, the top with detachable crenellation motifs, the high stand decorated with cusped arches and columns
168 by 41 by 87.5cm.

INSCRIPTIONS

A repetition of the Nasrid motto:
wa la ghalib illa allah
'And there is no Conqueror except God'

A related Nasrid-revival cabinet stand was sold in these rooms, 5 October 2011, lot 381.

W **£ 12,000-18,000 € 13,400-20,000**



A Mamluk silver and gold-inlaid brass astrolabe, signed by Muhammad ibn Abi Bakr al-Qawwas, Syria, dated 752 AH/1351-2 AD, with later rete, alidade and three plates, possibly Ottoman period

cast brass, with delicate silver and gold-inlaid foliate decoration to front of cusped throne, the reverse of the throne with corresponding decoration but with the inlay lost, the entire circular edge with a scrolling vine motif in silver, containing four plates (one of which is original), later, probably Ottoman rete, alidade, and suspension loops
18.4cm. diam.

PROVENANCE

Private Collection, UK, since 1977.

£ 200,000-300,000 € 222,000-333,000

INSCRIPTIONS

signed by Muhammad ibn Abi Bakr al-Qawwas, made in Syria in 752 AH [1351/52 AD]

Original remaining sections include the mater and one plate

The instrument dates from fourteenth-century Syria, a milieu that was arguably the leading centre of astronomy in the world. The activities of the leading Syrian astronomers and instrument-makers are reasonably well documented, and it comes as something of a surprise to the few modern specialists that a fine 'new' astrolabe should come to light signed by a maker who is unknown to the literature. The leading astronomers of that period were Ibn al-Shatir, best known for his 'new' geometric models for the sun, moon and planets (which happen to be the same as the models used by Copernicus some 150 years later); al-Khalili, best known for his remarkable tables for solving all of the standard problems of spherical astronomy for any latitude (without parallel in pre-modern European astronomy); al-Mizzi, whose instruments fetched high prices already in his own time; and Ibn al-Sarraj of Aleppo, who constructed the most sophisticated astrolabe ever made (which functions for all latitudes in five different ways).

The maker of this 'new' piece is Muhammad ibn Abi Bakr al-Qawwas. The *nisba* al-Qawwas means 'archer', from Arabic *qaws*, 'bow', and the *nisba* may be inherited. Archery was a fine art in Mamluk Syria, not least because of the need to keep any Mongol or European invaders at bay. Several manuals were produced identifying the different types of bows available and their use, and some of these have been published, notably that of the Mamluk prince Taybugha al-Ashrafi al-Baklamishi al-Yunani (Laatham & Paterson, *Saracen archery*. See also the article 'qaws [= bow]' in *Encyclopaedia of Islam*, 2nd edn.). This notwithstanding, our Muhammad ibn Abi Bakr al-Qawwas is unknown to the medieval and modern literature on Muslim archery (Professor Rex Smith, expert on medieval Arabic and especially Muslim archery, has kindly confirmed that this al-Qawwas is unknown to him) and apparently also to the medieval Arabic biographical literature (Prof. Daniel M. Varisco, expert on medieval Islamic folk astronomy and agricultural practices, has pointed out that the name Muhammad ibn Abi Bakr al-Qawwas is attested in the '*Ilam al-nubala' bi-ta'rikh halab al-shahba'*, a biographical dictionary of scholars in Aleppo by M. Raghib ibn Mahmud al-Tabbakh al-Halabi (V, pp.433-4), although he is recorded as having died in 934 AH/1527/28 AD.

In addition he is known neither to the literature on astronomy and mathematics in Mamluk Syria nor to the modern documentation on Syrian instrumentation (see King, 'Astronomy of the Mamluks'; Charette, *Astronomical instrumentation in 14th-century Egypt and Syria*, and Brentjes, 'al-Sakhawi on muwaqqits, mu'adhdhins, and the teachers of astronomy in Mamluk cities'; also King, 'Astronomical instruments from medieval Syria'). On the other hand, there are two important astronomers with deceptively similar names known from the thirteenth century (namely Muhammad ibn Abi Bakr al-Farisi, a man of Iranian extraction who worked in Aden, and Muhammad ibn Abi Bakr al-Kawwashi from Qus in the Nile Valley – see King, *Mathematical astronomy in medieval Yemen*, pp.23-26 and 27).

The engraving
The maker of this astrolabe used a distinctive and singularly elegant *ornamental Kufic* script.

The numeral forms
In Islamic astronomy numbers were expressed in the sexagesimal (base 60) alphanumerical system known as *abjad* (*a*=1, *b*=2, *j*=3, *d*=4, *etc*., including letters for the tens and hundreds). Thus, for example, *l-j k-z*, stands for 33°27′. On this astrolabe, exceptionally, the date of construction is given in Hindu-Arabic numerals, which were generally used outside the realm of astronomy (Irani, *Arabic numeral forms*).

The throne
The front of the throne, whose outline is multi-lobed, is elegantly inlaid with silver and gold stylised floral scrolls. This is an unusual feature on Islamic astrolabes, even on Syrian ones; only the spectacular astrolabes of the thirteenth-century artisans ʿAbd al-Karim al-Misri (Museum of History of Science, Oxford, and British Museum, London, – see Gunther, *Astrolabists*, nos.103 and 104) and al-Sahl al-Nisaburi (Germanisches Nationalmuseum, Nuremberg – see King, *Synchrony*, XIVb: 677-684) are decorated in this way.

The mater
The mater bears no markings. The outer scale is divided into 360° into 1° intervals subdivided and labelled for each 5°. The labels run (clockwise from the top):

5 - 10 - 5 - 20 - 5 - ... - 80 - 5 - 90 - 5 - 100 - 5 - 10 - 5 - ... - 90 - 5 - 200 - 5 - 10 - 5 - ... - 90 - 5 - 300 - 5 - 10 - 5 - ... - 5- 60.

The peg to hold the plates is offset from the vertical diameter at some 7° to the right. The cut-outs on the plates are situated accordingly.

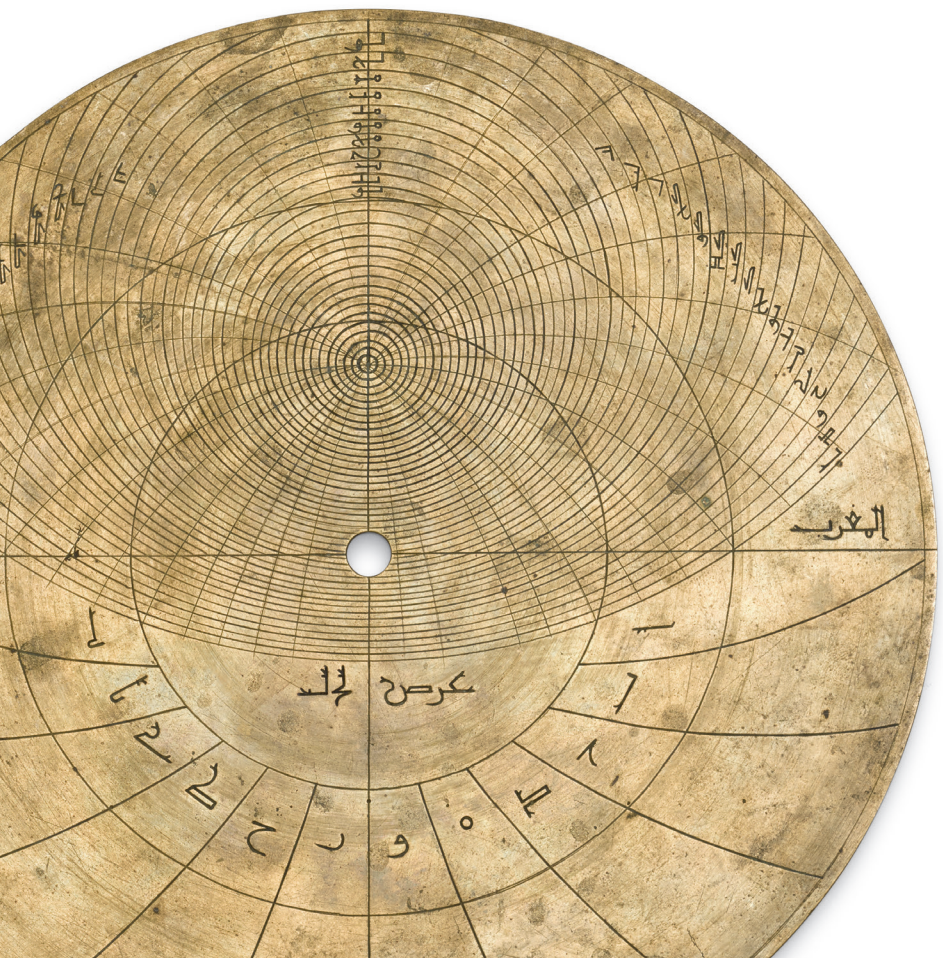
The back
On the rims of the upper left and right quadrants of the back are two altitude scales, with labelled divisions for each 5° subdivided into divisions for each degree. Within these is a full semicircle of a sexagesimal trigonometric grid, resembling modern graph-paper. Normally a quarter-circle of such markings is found on some astrolabes. Here the maker has taken the trouble to mark the upper half of the instrument with a set of horizontal lines for each unit of the 60-unit vertical radius. These are intersected by a set of vertical lines for each unit of the double 60-unit horizontal diameter. The accuracy with which this grid has been achieved is impressive indeed. It compares with that of the grid on the back of the astrolabic quadrant for Damascus of al-Mizzi in the British Museum (On the other hand, such markings are attested already on the astrolabic equatorium of the Baghdad astronomer Hibat Allah al-Asturlabi dated 1120-21 AD (preserved in the Museum für Islamische Kunst, Berlin), invented by the Baghdad astronomer Abu Jaʿfar al-Khazin *c*.950 (King, *Synchrony*, vol.1, pp.71-73). The markings here are labelled below the horizontal diameter, *al-jayb [al-]sittini*, 'the sexagesimal sine' or 'the sine to base 60'. (In medieval Islam the sine and cosine function were to base 60 rather than 1 as we use today). On the lower left rim is a scale labelled '*asr afaqi*, 'universal (scale for the altitude of the sun at the beginning of the) ʿ*asr* (or mid-afternoon prayer)'. One sets the alidade at the midday solar altitude on the altitude scale on the upper left and the lower end will indicate the altitude of the sun at the beginning of the prayer time, and this works for any latitude. (If H represents the midday solar altitude and A represents the solar altitude at the time for the prayer, then cot A = cot H + 1.) As we shall see, 7 and 12 were also used as bases for these shadow functions. On the lower left rim is a scale labelled *zill asabiʿ*, 'shadow in digits', indicating the shadow of cast by a gnomon length 12, that is 12 x cot h. One sets the alidade at the instantaneous solar altitude on the upper left altitude scale and the lower end will indicate the shadow. The two squares below the centre of the back are for finding the horizontal or vertical shadows to base 12 on the left and 7 on the left. They are labelled *murabbaʿ al-zill aqdam / asabiʿ*, 'shadow square for feet / digits'. The horizontal and vertical scales are marked, *mabsut*, 'horizontal', and *mankus*, 'vertical'. (It should be borne in mind that all six of the basic trigonometric functions were used from the ninth century onwards in Islamic astronomy, if not in mathematics.)

A FINE, PREVIOUSLY-UNDOCUMENTED MAMLUK ASTROLABE





original plate: front and back



The signature is in an elegant cartouche below the horizontal diameter and reads:

'Constructed by Muhammad ibn Abi Bakr al-Qawwas in the year 752 (AH = 1351-52 AD).'

No other cartouches of this kind are known from other Syrian instruments - the closest examples on an astrolabe are from fourteenth-century Toledo (King, *Synchrony*, XV: 841, 847, 890-891).

The one original plate

On all plates the vertical and horizontal diameters represent the meridian and the east-west line. The base circles are marked for the Tropic of Capricorn on the outside and the Tropic of Cancer on the inside, the celestial equator being between these. Each set of markings includes circles for altitude from the horizon up to the zenith and for azimuth measured round the horizon.

One plate (no.1) is original, presenting two sets of astrolabic markings. Plate 1a has a set of markings stated to be for *ʿard lj l'*, 'latitude 33°30′. This is undoubtedly intended for Damascus. Both Ibn al-Shatir and al-Khalili used this value; al-Mizzi preferred 33°27′ (the accurate value is 33°•••′). There are labelled altitude circles for each 2° from the horizon up to the zenith, and unlabelled azimuth circles for each 10° around the horizon.

Plate 1b bears a set of similar astrolabic markings for latitude *l-z*, '37°', and here it is not immediately obvious which locality might have been intended. Al-Khalili's corpus of tables for astronomical timekeeping and regulating the prayer times contains a geographical table giving longitudes and latitudes mainly in Syria and Palestine, but includes no significant localities with latitude *c.*37° (King, *Synchrony*, II: 390-3). Even the extensive lists of geographical coordinates from medieval Islamic sources do not indicate a possible candidate (Kennedy & Kennedy, *Geographical coordinates from Islamic sources*). It seems that three original plates are missing and have been replaced.

Replacement parts

The rete and other three plates, as well as the alidade, are additions; the maker has made an attempt to imitate the distinctive engraving of the first. A distinct difference from al-Qawwas' astrolabe is the late form for '20' in numbers like 20+4 = 24, written as كا. This curious form of 'k' for '20' is typical of certain Ottoman hands. However, it is by no means clear when these parts might have been added. The engraving cannot be modern, to reproduce the distinctive script of the original, neither can the astronomical markings on the three plates be modern, for even though they are not competent – the horizon does not properly intersect the horizontal east-west diameter at the east and west points – the constructor at least made them for appropriate latitudes. All the replacement parts are not modern and they are clearly based on or copied from components of the original astrolabe of al-Qawwas.

Sotheby's is grateful to Professor David A. King for his assistance in describing this astrolabe. For a longer version of this note, and a full bibliography, see the online version of the catalogue.

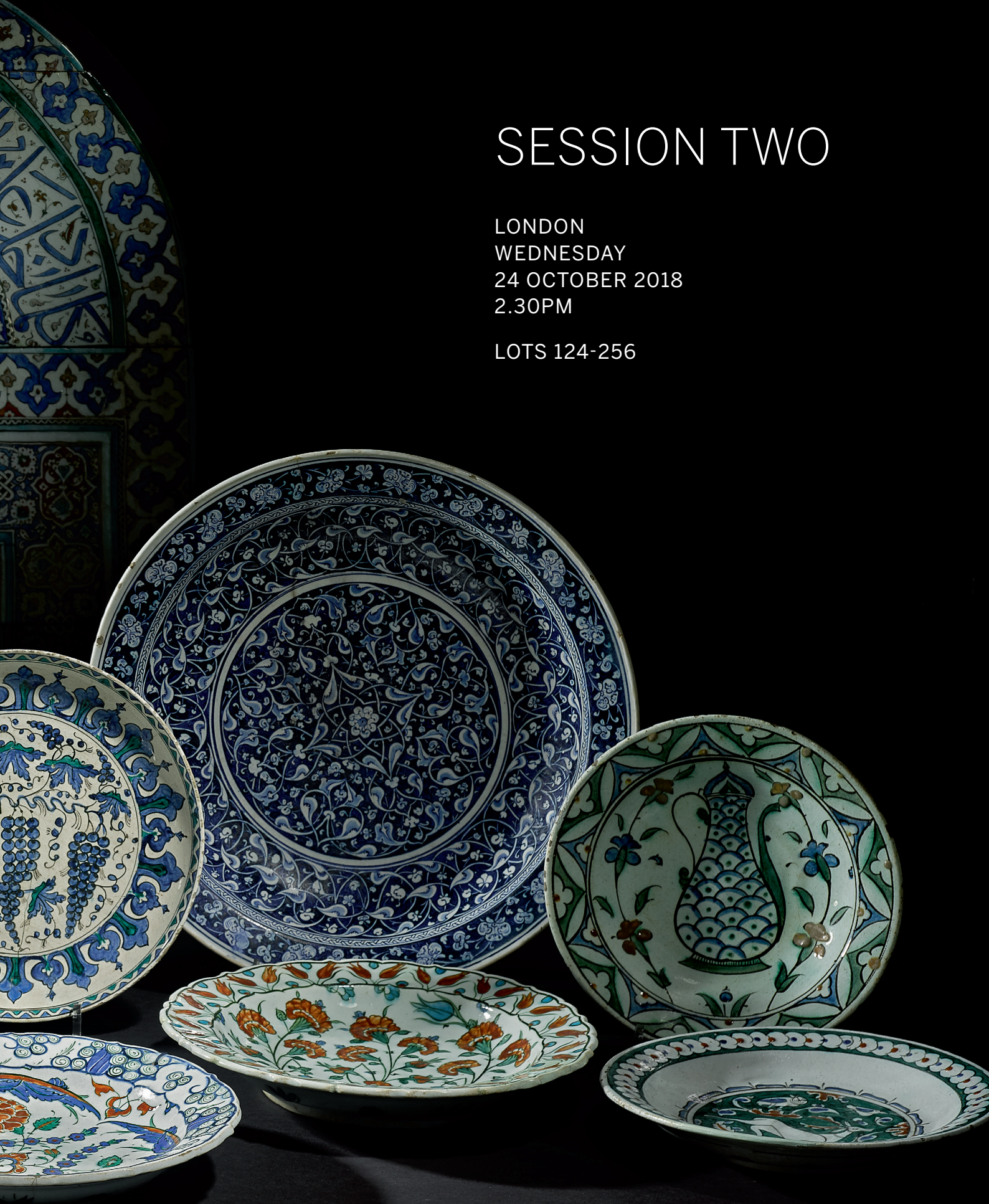




SESSION TWO

LONDON
WEDNESDAY
24 OCTOBER 2018
2.30PM

LOTS 124-256





124

An intact Mamluk enamelled glass flask, Syria, 13th/14th century

free-blown body of globular form with tall, bulbous neck, two applied handles to each side composed of trailed glass, decorated with red, yellow, green, white and blue enamel
14.8cm.

PROVENANCE

Acquired by the current owner, London, 2011.
Ex-private collection, UK, since 1970.

This beautiful flask is delicately modelled with sinuous lines. The colourful enamelling that remains on its surface attests to the polychromatic palette employed by Mamluk glass makers, even on smaller objects that were probably for daily use. Each motif is rendered in a different colour and united by the fine red lines that delineate the original drawing. This flask shares a similar shape to two perfume sprinklers in the Al-Sabah Collection, Inv. no.LNS 2 G and LNS 92 KG (Carboni 2001, pp.350-1, nos.95a,b).

£ 20,000-30,000 € 22,200-33,300



125



126

125

A Mamluk silver-inlaid brass candlestick base, Egypt or Syria, 14th century

silver inlaid with a wide band of *Thuluth* inscriptions on a ground of foliate scrollwork between two foliate roundels, rim and base with narrow band of guilloche
11.5cm. height
21.5cm. diam. base

PROVENANCE

Sold in these rooms, 12 October 1981, lot 143.

INSCRIPTIONS

'His Highness, the Lord, the Learned, the Diligent, the Just, the Master'

‡ £ 8,000-12,000 € 8,900-13,400

126

A Mamluk silver-inlaid brass candlestick base, Egypt or Syria, 14th century

with a wide band of fine *thuluth* inscription between two roundels containing lotus palmettes and stylised flowerheads, between ridged bands with feathery details, further foliate decoration around slightly flared base
14.4cm. height
27.8cm. diam. base

PROVENANCE

Christie's London, 23 November 1984, lot 567.

‡ £ 7,000-10,000 € 7,800-11,100

127

A Kashan moulded pottery lustre tile, Persia, 13th/14th century

the fritware body with *thuluth* calligraphic inscription painted in underglaze in cobalt blue between spiralling tendrils moulded in relief with turquoise highlights, with an overglaze lustre ground
23.8 by 39.6cm.

INSCRIPTIONS

Part of the word (*[al-]rahman*) and the last word (*al-rahim*) of the *bismillah* followed by two words. Possibly Qur'anic, chapter XXXIII (*al-Ahzab*), verse 47.

W **£ 5,000-8,000 € 5,600-8,900**



127



128

128

A Kashan cockerel-headed lustre pottery ewer, Persia, early 13th century

the lustre-decorated body of squat globular form with four protruding flanges with pseudo-inscriptions between moulded standing figures, composite cock's head, old collectors' and exhibition labels to underside
24.2cm. height

PROVENANCE

Ex-collection Hagop Kevorkian.

EXHIBITED

Exhibition of Persian Art, The Iranian Institute, New York, 1940 'KH 232'.

LITERATURE

P. Ackerman, *Guide to the Exhibition of Persian Art,* The Iranian Institute, New York, 1940, p.76, case 35-C: 'Cock's head ewer'

"The story of Iranian culture is a record of achievement unique in duration: of a virile and expansive power, of a high and precious individuality infused with imagination, poetry, artistic adventure and soundly grounded in supreme craftsmenship" (Arthur Upham Pope in Ackerman 1940, VI).

£ 15,000-25,000 € 16,700-27,800



129

A monumental Ilkhanid pottery mihrab tile, Persia, late 13th century

the stonepaste body with moulded arabesques and geometric frame, overglaze lustre, highlights of turquoise and cobalt blue, set into a square metal frame on reverse for suspension
48 by 46 by 6.5cm.

PROVENANCE

Mme Prigogine (most probably Maria Prokopowicz, married to Viscount Ilya Romanovich Prigogine in 1961 (1917-2003).
Joseph Soustiel, Art Musulman, Paris, 25 May 1966.
Ex-collection A. Kevorkian, New York (as published on Soustiel invoice).
Ilya Romanovich Prigogine was born in Moscow in 1917, a few months before the Russian revolution. A few years later, his family left and eventually settled in Belgium. Prigogine became professor in chemistry, and his research in the field led him to be awarded a Nobel Prize in Chemistry in 1977. Ilya and his second wife, Maria Prokopowiscz, carefully assembled an important and diverse collection over thirty years, comprising pre-Colombian, African and Asian artworks. He acquired this tile from the well known Islamic art dealer and connoisseur, Joseph Soustiel.

The combination of lush entwined split-palmettes contained within straight moulded bands creates a strong visual synthesis. Whereas the palmettes grow out of the surface of the tile, they are regulated within a firm geometric design that would have formed part of an even larger architectural element. The plumpness of the arabesques can be compared to those illustrated on an early Ilkhanid Qur'an attributed to Abdallah al-Sayrafi, circa 1330 in the Museum of Turkish and Islamic Arts, Istanbul (inv. no. TIEM 487). A pair of Mosul metal door knockers attributed to the thirteenth century now in the Museum of Islamic Art, Doha (inv. no. 128.1999), also display the same style of thick lushness in rendering of the leafy motifs; a style that would disappear in the fourteenth century. A comparable partial niche-form tile in the Metropolitan Museum of Art, New York, inv. no.20.120.219, was associated with the "[...]lower portion of elaborate composite mihrab tile panels installed in religious structures during the Ilkhanid period" (https://www.metmuseum.org/art/collection/search/447281). The design of the palmettes with cobalt and light blue highlights on a lustre ground of tight scrolls can be further compared with another lustre tile from a mihrab panel in the Metropolitan Museum of Art, New York, inv. no.91.1.1525 (see Carboni and Masuya 1993, pp.20-1, nos.15 & 16).

This lot is accompanied by the original invoice, signed by Joseph Soustiel, Paris, 25 May 1966.

£ 20,000-30,000 € 22,200-33,300

A rare Lajvardina pottery sweetmeat dish, Persia, late 13th/early 14th century

fritware body of hollow conical form with curved vertical rim on a short foot, with seven circular compartments, decorated with painted red and white geometric motifs with highlights in gold on a dark blue glaze
12.5cm. height; 34cm. diam.

PROVENANCE

Ex-collection Rudolf Martin (1864-1925), thence by descent.

Rudolf Martin was a renowned Anthropology professor, who taught at the University of Zurich and the University of Munich. He wrote the handbook *Lehrbuch der Anthropologie in Systematischer Darstellung, Mit besonderer Berücksichtigung der anthropologischen Methoden fur Studierende, Ärzte und Forschungsreisende*, first published in 1914 and re-printed in 1928 and 1956.

This is a rare example of a serving dish produced using the Lajvardina technique. Recognisable by its use of a deep blue over-glaze applied with gold leaf and red and white painted details, this type of decoration became associated with the lapis lazuli stone from which its name derives. Developing following the Mongol invasions of the beginning of the thirteenth century, this type of technique became popular for the decoration of serving vessels and tiles. Due to the fragility of Lajvardina pottery, few examples have survived, although comparable examples can be found in Soustiel 1974, no.4 and London 1969, no.141 (collection of Kenneth Malcolm).

This particular style of construction was reserved for the celebration of 'Haft Sin' associated with the Persian New Year (*Nowruz*). Each compartment would have been used to serve an item beginning with the letter 'sin', notably: *sabzeh* (wheat or barley), *samanu* (sweet pudding), *senjed* (dried olive), *seer* (garlic), *seeb* (apple), *somaq* (sumac) and *serkeh* (vinegar).

£ 30,000-50,000 € 33,300-55,500



Rudolf Martin (1864-1925)





A monumental calligraphic tile, Central Asia or Persia, 14th century

the stonepaste body with tall moulded calligraphic inscription between foliate stems under a protruding band with smaller line of Kufic calligraphy, painted in white with black outlines and turquoise band on a cobalt blue ground under a transparent glaze, set onto custom metal mount
59.5 by 48cm.

PROVENANCE

Private European family collection since the 1960s.

INSCRIPTIONS

'Sovereignty is God's, The One, The Subduer' Qur'an, chapter CXII (*al-Ikhlas*), part of verse 3

This fourteenth century monumental calligraphic tile, likely fired in one piece, depicts part of verse 3 of chapter CXII (*al-Ikhlas*) of the Qur'an. Separated into a lower and upper register by a turquoise band, the tile consists of a mix of strong, straight lines and curling floral tendrils. These floral motifs provide a pleasing backdrop to the vertical strokes of the letters, particularly the *alif* and *lam*. The letters and foliage, in white encased in black, are ethereal in their monochrome, compared to the vibrant blue of the background. Many monumental tiles such as this were made in Kashan which was the traditional centre for Persian ceramics until the fifteenth century. Unlike Rayy, another ceramic ware centre, it was not sacked by the Mongols (Pickett 1997, p.19).

It is difficult to say where this monumental tile would have come from but it was perhaps part of a mihrab in a mosque or madrasa due to its similarity to several existing tiles in museums around the world. Whilst many Iranian potters began to date their work from the twelfth to thirteenth centuries, this was not a universal practice, hence the lack of clear date for the present tile (Wilkinson 1963, p.8). The dating of this piece is made possible by its close resemblance to a monumental tile now held in the Metropolitan Museum of Art (inv. no.1983.345, published in M.D. Ekhtiar *et al*., [eds.], *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, pp.123-4, no.80) which has the date 722 AH/1322–23 AD inscribed upon it.

Comparisons between the present tile and the one in the Metropolitan Museum can be found in the similar colour palette: both display dark blue backgrounds with the inscriptions and floral detailing picked out in white and black. Furthermore, the juxtaposition of the shorter and rounder script on the edges with the long curving lines of the foliage is present on both tiles. The palmette motif on the floral background and the placing of the script over it on the present tile creates a pleasant density and can be compared to Sultanabad tiles dating from the thirteenth-fourteenth centuries. The Sultanabad tiles also consist of larger lower registers displaying foliage and calligraphic motifs with a separate band running across the top.

W † **£ 50,000-70,000 € 55,500-78,000**





132

A rare and important Ottoman bone and ivory-inlaid wooden Qur'an stand, Turkey, 15th century

of typical folding X-form, with geometric designs composed of green-stained ivory, ivory and bone tesserae arranged between wood and silver sections, featuring quadrangles containing square Kufic, decorative bands and hexagonal motifs near opening, with carved palmette terminals
57cm. folded
28.6 by 59 by 18.7cm.

W † ◉ **£ 70,000-100,000 € 78,000-111,000**

Also known as *rahle*, stands such as this were used in order to hold large, open Qur'ans. They are beautifully manufactured items due to their purpose and could often be found in mosques and mausolea, as well as in personal collections. Attributable to the end of the fifteenth-century, this piece is particularly interesting as it displays both Mamluk influences and quintessentially Ottoman designs. There were several important woodcarvers at the Ottoman court in the late fifteenth-century, notably Ahmad B. Hasan Qalibi-Fani who produced exceptional Qur'an stands for members of Sultan Bayezid II's court, an example of which is now in the Turkish and Islamic Arts Museum, Istanbul (inv. no.003, Istanbul 2000, p.253).

The tradition of inlaid woodwork, by which shapes were hollowed out into the wood base and filled with other types of wood or other materials altogether, such as ivory or mother-of-pearl, were already practised by the Seljuks and Mamluks but developed under the Ottomans (Atil, 1987, p.166). The present Qur'an stand displays carved *rumi* shapes along the edges of the top as well as a larger *rumi* in the middle of the arched legs. This motif was popular in Egypt and can be seen as an example of the lasting Mamluk influence on the woodcutters of the Ottoman Empire. It was mainly in the carving of the wood and the technique used to decorate the object that the Mamluk influence is visible. This Qur'an stand is particularly special as it uses the techniques of one tradition with the motifs of another.

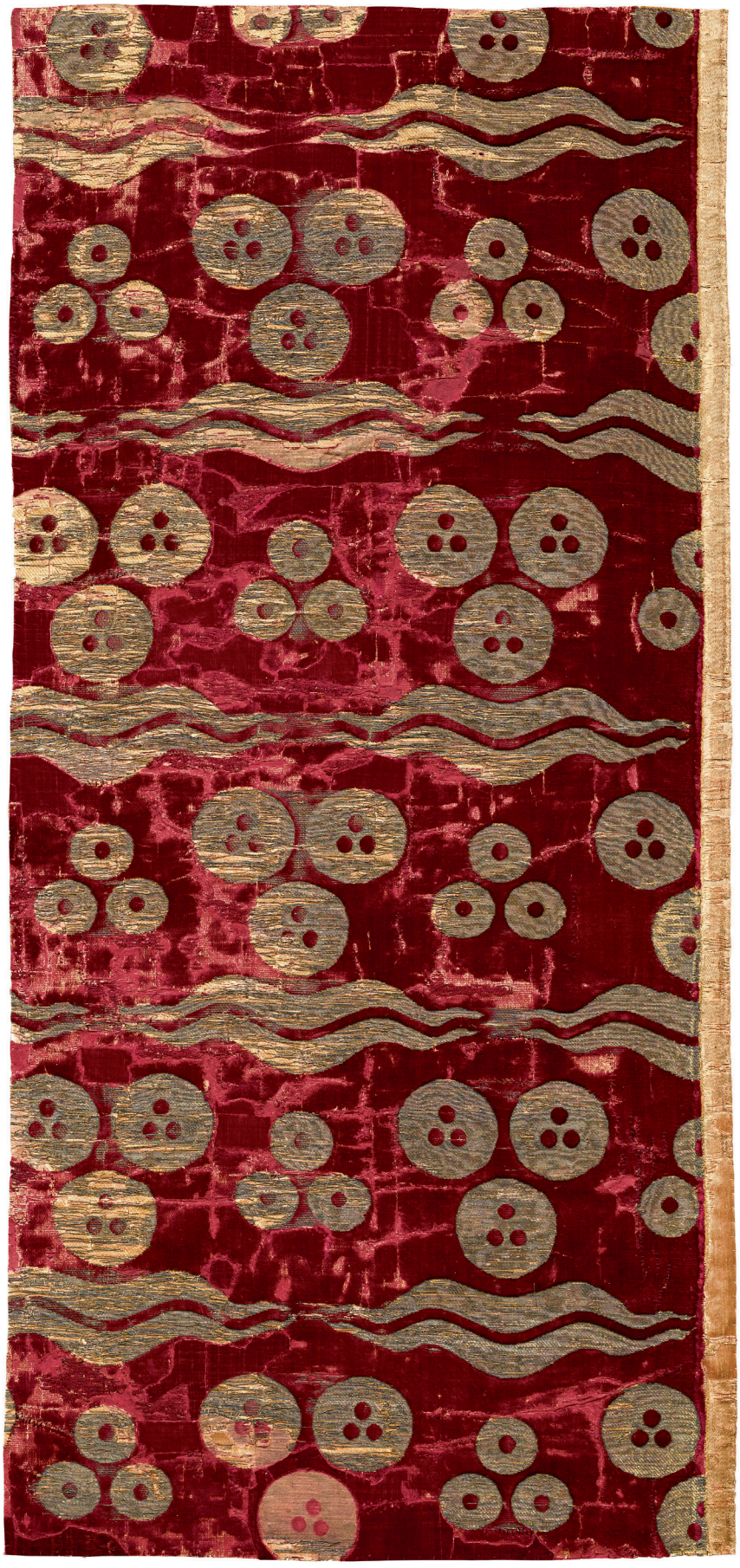
Unlike the present Qur'an stand, early Ottoman examples from the thirteenth-century often used highly carved and painted wood rather than inlay. The restrained decoration and exceptional use of inlaid ivory and silver on the present stand displays the Mamluk influence and development of the Ottoman woodworkers (Roxburgh 2005, p.132). An iconic Ottoman motif consists of the so called 'square Kufic' (*kufī al-ma'qili*) script used on this stand. One of the oldest motifs in the calligraphic tradition, and further established by the Seljuks, square Kufic was a well-known design in Ottoman architecture and decorative arts (Roxburgh 2005, p.111). One can see an example of this on the architectural tiles of Safa Camii in Diyarbakir (Tafel, 1933, p.147).

On the present example, each square repeats the names 'Muhammad' and 'Ali' four times; 'Muhammad' is repeated around the border, and 'Ali' is repeated in the centre. It is known that square Kufic was used to decorate fifteenth century Ottoman Qur'an stands (see Cevat Çulpan, *Rahleler (Qur'an stands)*, Istanbul, 1968, fig.10). A Qur'an cabinet in the Turkish and Islamic Arts Museum, Istanbul (inv. no.002), features Kufic inscriptions comparable to the square Kufic panels on the present Qur'an stand (Istanbul 2000, p.258). Another example decorated with square Kufic panels is a quiver dated to the sixteenth century, preserved in the Topkapi Palace (inv. no.1/10463), and published in the exhibition catalogue: *Istanbul – The City and the Sultan,* De Nieuwe Kerk, 2006, p.142. Furthermore, the ivory inlay on the edges of the present stand was executed in so-called 'dog's tooth, a motif demonstrated by other Ottoman Qur'an stands of the sixteenth-century.

This is an exceptional object due to the fact it lies at the confluence of the Mamluk and Ottoman period. It ranks amongst the highest quality of craftsmanship and decoration, notable examples of which were produced for the court (see Istanbul 2000, pp. 252-9). By combining two decorative traditions the woodcarver created a quintessentially Islamic object from an era of transition and adaptation.

This lot is accompanied by a radiocarbon dating measurement report confirming a date of production (to a 95% confidence interval) between 1429 to 1470 AD.





133

An Ottoman voided silk velvet and metal-thread textile panel, with çintamani and tiger-stripe design, Turkey, late 15th/early 16th century

the dark cerise voided silk velvet ground woven with rows of çintamani and 'tiger-stripe' motifs in metal-thread wrapped ivory silk, mounted on a stretcher
85 by 40cm.

PROVENANCE

Ex-private collection, USA.

As a favourite element of the Ottoman design repertoire from the early fifteenth century through to the eighteenth century, çintamani appear in multiple forms and variations. The current example, with alternating small and large groups of çintamani, is most closely related to an example in the Musées royaux d'art et d'histoire, Brussels, inv. no.792, attributed to the second half of the fifteenth century (see Atasoy, Denny, Mackie, Tazcan 2001, pp.298-299, fig.286). Another comparable example is illustrated in Tokatlian 2002, p.108 fig.2. An exceptionally large variation of this style was sold as part of the collection of Argine Benaki Salvago, 26 April 2017, lot 139.

£ 20,000-30,000 € 22,200-33,300



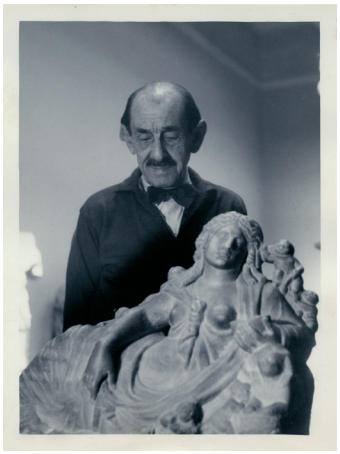
THE DEBBANE CHARGER

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

A highly important blue and white Iznik pottery charger, Turkey, circa 1480

of large, deep, rounded form, with an everted flat rim, the interior decorated in reserve within a central roundel against a blue-black ground with an intricate arabesque of interlacing split-palmette 'rumi' motifs in two shades of blue and white emanating from a small central rosette, the cavetto displaying a thick band of corresponding design surmounted by a thin band of interlocking key fret motifs, the flat rim ornamented with a band of scrolling floral 'hatayi' flowers in white, the reverse decorated with a wide band of 'hatayi' lotus scrolls in blue on a white ground, thin double blue lines and a single bracketed line embellishing the underside of the rim
44.5cm. diam.
8.3cm. depth

‡ £ 300,000-500,000 € 333,000-555,000



Max Debbane (1893-1965). Fonds Max Debbane © Archives CEAlex/Cnrs

PROVENANCE

Ex-collection Max Debbane (1893-1965), Alexandria, Egypt.
Acquired from Max Debbane's daughter in 1968.
Private Collection, North America.

The bibliophile and businessman Max Debbane was born into an Syrian-Lebanese family, and was educated in both Alexandria and Paris prior to the First World War. He patronised many leading cultural institutions in the town of his birth including the Greco-Roman Museum and Conservatoire, and was served as President of the Archaeological Society. He was a passionate defender of the archeological heritage of Alexandria to the Society as well as local and foreign scientific publications seeking his collaboration.

Debbane was a friend to the many scholars, writers and artists who both lived in and visited Alexandria in the first half of the twentieth century, including André Gide, Jean Cocteau, P.M. Fraser and Etienne Drioton, among others. He had a great love of books, purchasing widely from both dealers and auctions. After Debbane's death, much of his library and collection was sold, with the American University in Cairo acquiring several thousand volumes on history and art. He was part of the Debbane family that had previously arrived in Alexandria in the nineteenth century, a member of which – Count Miguel Debbane – founded a Greek Catholic church in Alexandria that remains in use to this day.

"Alexandrians of fifty years ago, who saw this sharply dressed and groomed young man with a short moustache, lavalliere tie and a big black felt hat walking the streets in dark solitude, would never have guessed that beneath a romantic appearance hid a temperament of a chartist and a scholarly vocation." (*Cahiers d'Alexandrie*, Série IV, fascicule 1, Alexandria, 1966, p.58).

This large dish, or charger, is without question one of the most important pieces of Iznik pottery to remain in private hands, and represents a significant discovery to the field of Ottoman art. It belongs to the earliest group of Iznik, produced during the reigns of Mehmet II ('the Conqueror', r.1451-81) and his son, Bayezid II (r.1481-1512), the finest examples of which are almost all in museum collections. The 'Debbane Charger' is a new and remarkable addition to this select assemblage of pieces, published here for the first time.

This small and exceptionally rare group of Iznik pottery is characterised by an intense, inky, blue-black colouring, which reflects the embryonic stage of firing control, before the use of cobalt blue had been mastered by the potters. The same phenomenon occurs in early Chinese blue and white porcelain of the early fourteenth century, resulting in the same 'heaped and piled' effect that we witness on the charger. It took roughly two decades before a brighter and clearer blue was achieved.

ORNAMENTATION

The present charger is a lost sibling to four other large dishes, all measuring between thirty-seven and forty-four and a half centimetres in diameter as follows: Musée National de Céramique, Sèvres (inv. no.4759), fig.2; Musée du Louvre, Paris (inv. no.6321), fig.3; Haags Gemeentemuseum, The Hague, (inv. no.OC1 6-36) fig.1; Çinili Köşk, Istanbul (inv. no.41/8) fig.4. These four dishes are published in Atasoy & Raby 1989, p.78, nos.55-58, and p.150, no.279, where they are suggested as having been used in banquets for large quantities of food. Of these four extant dishes, the present charger is closest in size and decoration to the example in The Hague, although there are shared elements with all four pieces.







All five chargers each have a central floret of varying form (the present one emanating gadrooned elements), and use of both *Rumi* and *Hatayi* motifs, the names given to the 'Selcuk' arabesque decoration and Chinoiserie floral scrolls respectively.

By comparing The Hague charger and the present piece, we see that the *Rumi-Hatayi* decoration of the central circular well and that of the cavetto are essentially reversed, whilst both chargers share the Chinoiserie scrolls around the rim. The backs of the two chargers are also closest within the group, each displaying a colour inversion of the design on the front – that is, a band of thick lotus scrolls in blue against a white ground, with a loosely-bracketed line around the underside of the rim, interspersed with three sets of thin blue double bands. The Louvre dish also features closely comparable *Hatayi* decoration to the reverse and the same arrangement of lines. Although the principal motif of the Louvre dish is the ornamental yet illegible Kufic calligraphy (almost certainly by the same hand as the blue and white Iznik candlestick sold in these rooms, 29 April 1993, lot 98), a parallel can be drawn between the central decoration and that of the dish to hand. Both have small florets at the very centre, surrounded by an almost square-form interlace of split-palmettes.

In all five chargers, the innermost decoration is bordered by a white circular band separating the well from the cavetto. Four out of the five display *Hatayi* motifs scrolling around the rim, whereas one, the Istanbul charger, has an interlace of rumi arabesques, continuing the motif of the central roundel. The Çinili Köşk piece is also unique in having a moulded, bracketed rim (a Chinese form), while the other four are perfectly circular. The present dish is exceptional among the group in the presence of a band of key-fret design at the upper cavetto, on the inner edge of the rim. Whilst none of the other dishes share this motif, it can be seen on the shoulder of the Sotheby's candlestick, and also around the base of the jar in the Victoria and Albert Museum, London (inv. no.C.57-1952, published in Atasoy & Raby 1989, p.148, no.276), and around the upper portion of an ovoid hanging ornament in the L.A. Mayer Institute for Islamic Art, Jerusalem (inv. no.C108-69, published in *ibid*, p.149, no.277).

The advent of Iznik pottery

Mehmed II (r.1451-81) was renowned for his intense interest in and patronage of the arts, including architecture, and he is celebrated for inviting foreign artists to his court, such as Gentile Bellini. It was during his reign that the first court style was developed. According to Julian Raby, "Royal patronage ensured production and dictated standards" (Atasoy & Raby 1989, p.76). Raby points out that although there is no actual record of an official Ottoman *kitabkhane* (royal scriptorium), there must surely have been one,

since there are over seventy-five manuscripts dedicated to Mehmed II in existence, including the so-called 'Baba Nakkaş album'. This is a collection of designs, illumination and calligraphy dating to the end of Mehmed's reign which provides evidence for a floral style influenced by Chinoiserie decoration, popular in Timurid Iran in the fifteenth century. Raby argues that Baba Nakkaş (literally 'Old Man of Design') must have been an important and influential artist, since he is recorded as having received generous endowments of land from Mehmed II. This has led to this earliest group of Iznik ceramics being referred to as 'Baba Naqqas ware', given the stylistic similarities of the artist's *Rumi-Hatayi* style present on the various pieces.

In 1957 Arthur Lane wrote his ground-breaking article 'The Ottoman Pottery of Isnik', in which he observed the essentially unique character of the earliest group of Iznik pottery. He identified four phases of production of Iznik blue and white, from about 1470 until the late 1520s. Lane noted that the earliest group, painted with rigorously executed arabesques reserved in white on a dense cobalt ground, were produced in the 1480s and 1490s. However, Raby later argued that the decoration of this group related more closely to the designs that could be found during Mehmed II's reign, and therefore that Lane may have been too conservative with his dating. Raby concluded that these early pieces, to which the present charger belongs, should be more correctly dated to the 1470s and 1480s – "the Mehmed Fatih phase" (*ibid*, p.77).

Chinese porcelain and Islamic metalwork

The decoration of the present piece owes a debt to two other distinct influences – Chinese porcelain and Islamic metalwork. Chinese blue and white wares were imported into the Ottoman Empire even before the Mehmed II's conquest of Constantinople in 1453, and their influence can be observed on tiles produced for the Muradiye mosque (c.1436) which clearly demonstrate fourteenth and fifteenth-century Chinese motifs. The Chinese blue and white influence is particularly striking in reference to the present charger, since the standard diameter for Yuan dishes was roughly forty-five or forty-six centimetres, exactly the size of the earliest Baba Nakkaş ware chargers (for examples of comparative Yuan porcelain dishes see J. Carswell, *Blue & White – Chinese Porcelain Around the World*, London, 2000, and p.55, no.55 for a large Yuan dish found in Damascus). See also J.A. Pope, Chinese Porcelains from the Ardabil Shrine, London, 1981, pls. 7-22, and J. Carswell, *Iznik Pottery*, London, 1998, p.34, no.14, for a blue-ground Yuan charger with floral decoration reserved in white. On the other hand, much of the decoration of these large dishes from Mehmed II's reign was a direct influence of metalwork.

The plain circular rims of four of the Baba Nakkaş ware chargers are in fact slightly wider than those found on Chinese porcelain dishes, which led Lane to suggest that in fact their shape may have derived from a Turkish metalwork form, although such a shape has yet to be identified. Interestingly, several of these chargers, including the present one, have slightly raised edges at the rim, a feature that can be found on certain Ottoman metal objects. From the point of view of the decorative repertoire, the central roundel that can be seen on all five of the chargers recalls the central components of Balkan silver bowls – see, for example, a silver-gilt bowl in the Freer Gallery of Art, Washington D.C., (inv. No.1987.13, published in Atasoy & Raby 1989, p.80, no.62), which closely corresponds to the central roundel of The Hague charger, and the cavetto of the present piece. Regarding the earliest group of Iznik as a whole, Raby notes that "...the laborious reserved decoration of the earliest group attempts to create the impression of relief metalwork, and eschews the more painterly possibilities of blue on white" (*ibid*, p.81).

It is clear that these earliest achievements of the Iznik potters reflect a symbiosis of influences, both local and foreign, as well as a flair for invention, as witnessed by the fact that none of the five Baba Nakkaş ware chargers are identical, but each displays a number of shared motifs. What is also evident is that the present piece belongs to nascent surge in Iznik production born out of demand from the court itself, since only the court could finance such an industry, whose aim was to create high-quality ceramic wares, the design and shape of which was dictated by court tastes.

Opportunities to acquire works of Iznik pottery from the earliest period are indescribably rare. The most significant piece to appear on the market in recent decades was a candlestick sold at Sotheby's, 29 April 1993, lot 98 (now housed in a private collection). A unique globular flask was also sold in these rooms, 17 October 1997, lot 34 (now in the Museum of Islamic Art, Doha, (PO.5.1997). Whilst the main decoration of that piece is quite different to the other early pieces mentioned above, it shares a band of comparable Baba Nakkaş-style *Hatayi* motifs around the base. From the next phase of production, a fragmentary *guan*-form vase was sold in these rooms, 21 October 1993, lot 167, and an important and uniquely decorated deep bowl, circa 1510, was sold at Christie's London, 10 April 2014, lot 188 (now in the Ömer Koç Collection, published in Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp.80-85, no.1).



fig.1



fig.2



fig.3

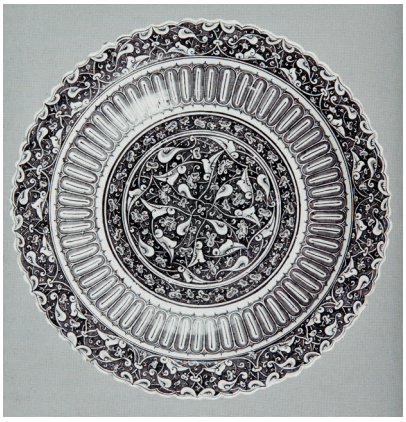


fig.4

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© Çinili Köşk, Istanbul (Atasoy & Raby 1989, p.78)



135

135

A Safavid cobalt and lustre-painted pottery bottle vase, Persia, late 17th/early 18th century

the stonepaste body with cobalt blue bands alternating with lustre foliate designs, coloured and transparent glaze
25cm. height.

The shape and decoration of this bottle vase, with alternating blue and lustre bands, is comparable to an example in the Louvre Museum, Paris, inv. no.OA 6122.

‡ £ 4,000-6,000 € 4,450-6,700

136

A monumental Safavid tinned-copper basin, Persia, 17th century

the exterior chiselled and engraved with roundels depicting animals, cusped palmettes, arabesques and cartouches of *nasta'liq*, the rim with calligraphic cartouches
20.5cm. height.
70cm. diam.

INSCRIPTIONS

Parts of the Persian *qasidah* of Nasir Khusraw (d.1088 AD) with small variations and couplets from a *ghazal* of Bidel Dehlavi (1642-1720), with a few added words.

A similar example is published in A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8-18th Centuries*, Victoria and Albert Museum Catalogue, London, 1982, pp.317-8, no.143. A slightly larger and more globular bowl is depicted in S. Canby, *Shah 'Abbas: The Remaking of Iran*, The British Museum, 2009, pp.164-5, no.79.

£ 20,000-30,000 € 22,200-33,300



136



137



138

137

A Timurid blue and white pottery bottle, Persia, circa 1500

pear-shaped body with tapering cylindrical neck terminating in an unglazed slightly flaring mouth, decorated in underglaze cobalt blue with a register of four lotus roundels reserved against a foliate ground, horizontal bands containing scrolling vines, lotus blossoms, neck with arcade of vertical panels with dot and palmette motif
32.6cm. height.

PROVENANCE

Sold in these rooms, 8 October 2008, lot 155.

£ 7,000-10,000 € 7,800-11,100

138

A Safavid steel axe, Persia, 17th/18th Century

the steel blade of crescent form with two mirrored birds in relief, with faceted steel haft, the eye with Arabic inscriptions
55cm.

INSCRIPTIONS

'Sovereignty is God's, The all-Loving'

'The servant of the King of trusteeship, Mahmud'

£ 7,000-12,000 € 7,800-13,400



detail of lot 138



139

A Safavid cut-steel standard (‘alam), signed by Muhammad ibn Reza, Persia, Safavid, dated 1017 AH/1608-09 AD

of pear-shape form on a shaft, the body with a central drop-shaped pierced panel decorated with elegant *thuluth*, the outer bands with pierced cartouches with *nasta’liq*, terminating in two projecting leaves, each side with a dragon head terminal facing outwards
93cm. height.
62cm. diam.

INSCRIPTIONS

scalloped medallion: *ya fatah* (‘Oh Opened’).
central panel: *surah ar-Rahman* (LV) vv.26-27.
side cartouches: *surah al-Hashr* (LIX) v.24.

The use of military emblems in Persia is attested since the time of the Achaemenids (circa 700 to 330 B.C.), but it’s only from the fourteenth century onwards that the standard (‘*alam*) developed in the form of a pole decorated with quadrefoils, dragon heads and knobs.

Following the end of the Mongol invasions in the fifteenth century their shape developed and took a more standardized look and despite minor differences attributed to regional production, the standard pear-shape with an ornamental point and double dragon heads becomes the most commonly found (for several drawings of standards after paintings in the Shah Tahmasp (r.1524-76) Shahnama see Allan 2000, p.255). Used at first only as military emblems, by the seventeenth century they are also attested in religious (for example during the Ashura) and funerary occasions (although a painting in a Zafarnama dated 929 AH/1523 AD might witness this use earlier, see Allan 2000, p.260).

Allan identifies five different groups of ‘*alams*, ours falls in the group B: this type is similar, but slightly more elaborate, to group A and it is characterised by an almond or pear shape, different areas delineated by riveted steel bands and it is usually adorned with two projecting dragons (for an extensive discussions on all the different types see Allan 2000, pp.264-281).

Dated ‘*alams* are rare and very few have appeared on the market; most of the ones
offered in the past decades have all been dated to the beginning of the eighteenth century (Sotheby’s London, 20 April 1983, lot 313, dated 1124 AH/1712 AD; Sotheby’s London, 16 April 1986, lot 184, dated 1126 AH/1714 AD; Sotheby’s London, 18 April 2007, lot 121, dated [1]103 AH/1691 AD or 103[0] AH/1620 AD; Christie’s London, 8 April 2008, lot 201, dated 1122 AH/1710 AD). This example pre-dates all the ones offered recently and was made in the apex of Shah ‘Abbas I reign (r.1587-1629).

A closely related example, with elegant *thuluth* and outer border decorated with similar floral scrolls is now in the Reza Abbasi Museum (inv.no.1216, Canby 2009, p.236); another related example, with outfacing dragon heads but with mirrored calligraphy is now in the Aga Khan Museum, Toronto (Thompson & Canby 2003, p.222, n.8.17). A further comparable is in the Kooros collection, currently on view at the Museum of Fine Arts, Houston.

W ‡ **£ 80,000-120,000 € 89,000-134,000**





140

140

A Safavid blue and white pottery deep dish, Persia, 17th century or later

fritware decorated in shades of underglaze blue, painted over white slip, foliage design throughout
9.5cm. height
38.5cm. diam.

£ 5,000-7,000 € 5,600-7,800

141

A late Timurid or early Safavid engraved tinned-copper bowl with lid, Persia, 15th/16th century

the body and lid engraved with interlacing flowers and split-palmettes against a hatched ground between curving borders, the underside later engraved with scenes of craftsmen and animals, replacement knop
20.2.cm height. without knop
28cm. diam.

The shape and stylistic design of palmettes and swirling arabesques is comparable to an example illustrated in Melikian-Chirvani 1982, p.242, fig.63A.

£ 15,000-20,000 € 16,700-22,200



141

142

A monumental Safavid tinned-copper footed bowl, Persia, dated 1133 AH/1720-21 AD

the body engraved with a central register of quadrupeds, including elephants, gazelles, deer, leopards, hares and lions amidst floral scrolls, upper register engraved with a fine *nasta'liq* inscription
24.7cm. height; 44.7cm. max. diam.

PROVENANCE

Ex-collection Professor Simon Digby (1932-2010), former Honorary Librarian of the Royal Asiatic Society and Assistant Keeper in the Department of Eastern Art at the Ashmolean Museum, Oxford.

INSCRIPTIONS

Call on God to bless the Fourteen Innocents
Central cartouche partly deciphered: '[...] Shah 'Ali Akbar'

£ 20,000-30,000 € 22,200-33,300

143

A Safavid turquoise glazed pottery vase, Persia, 17th/18th century

compressed body with flared mouth, turquoise glaze, the shoulder decorated with three groups of three protruding roundels, one roundel on its own
13.5cm. height

An example of similar form was sold in these rooms, 28 April 2004, lot 123.

£ 4,000-6,000 € 4,450-6,700



142



143



144

A rare Mughal carved ivory-hilted dagger in the form of a stag's head, India, 16th/17th century

delicately carved ivory hilt in the form of a stag's head with long antlers, watered steel blade with straight edge, together with a velvet and brass-mounted scabbard
32.6cm.

PROVENANCE

Ex-collection Mark Zebrowski (1945-99).

Mark Zebrowski was a renowned historian and scholar of Islamic art, specialising in the Mughal culture of South India. His interest in the art of the Deccan started whilst he was serving in the Peace Corps in India in 1967. Upon completing his PhD on the paintings of the Deccan at Harvard University, he moved to London. His three books, *Deccani Painting* (1983), *Silver, Gold and Bronze from Mughal India* (1997) and *Architecture and Art of the Deccan Sultanates* (1999) still serve as important references on the subject today.

Following Emperor Akbar's (r.1556–1605) first recorded encounters with Europeans in 1573, the multiple exchanges of embassies led to an extraordinary influx of new artistic ideas and inspirations. Notably, the three Jesuit missions that visited Akbar's court before 1600 brought with them a large number of religious paintings and prints (Stronge 2010, p.114).

Among these were prints by the German artist Albrecht Dürer, who had produced some of the most famous engravings of the period, including one entitled St Eustace in circa 1501. The print features a Roman general (later St Eustace) who converted to Christianity following his vision of the crucifix between the antlers of a stag that he was chasing. The similarities between Dürer's stag and the present example can be seen in the construction of the head, the protruding, wood-like antlers, ears flared back and gentle eyes, suggesting that a copy of this print may have been known to the artist who produced the dagger.

An interesting parallel may be drawn between St Eustace's vision and the Emperor Akbar's own divine revelation or mystical experience in 1578. This event is beautifully illustrated in the Akbarnama with an attribution to Miskina (circa 1595), depicting the Emperor ordering the freedom of many animals that were destined to slaughter after a hunting expedition: "When the stewards of the Divine decrees had for the sake of the government of the world brought down again him who had obtained his desire in the spiritual kingdom, he in thanksgiving for this great boon set free many thousands of animals" (Abu'l Fazl quoted in Losty and Roy 2012, pp.47-48, fig.12).

Another page from the Akbarnama (Victoria and Albert Museum, London, inv. no.IS.2.55-1896 and IS.2.56.1896), attributed to Miskina and Mansur, depicting Akbar taking part in a *qamargah* - a type of hunt in which the animals were pushed towards a circular central area for the Emperor and his entourage to hunt - displays a naturalistic depiction of a stag, its horns pushed forwards from its fall. The stag appears again on another page from the Akbarnama also in the Victoria and Albert Museum (inv. no.IS.2:112-1896), depicting "general Husain Quli Khan Jahan presenting his prisoners to the emperor Akbar in 1572, after the victorious military campaign in Gujarat. The prisoners have been made to dress in animal skins to add to their humiliation and have chains around their necks" (Victoria and Albert Museum website: http://collections.vam.ac.uk/item/O9429/husain-quli-and-akbar-painting-basawan/). The artist Mansur's mastery at depicting animals is apparent in the rendering of the stag-skin prisoner, also with fine, branch-like horns like this example. Another painting by Mansur now in the Staatliches Museum fur Volkerkunde, Munich, inv. no.77-11-309, again features the characteristic stag with fine horns and ears set back in the border.

Under Akbar's son Jahangir (r.1605-27), the stag reappears again in a miniature, this time in the form of an automaton held in the hands of the Emperor's courtier, Khan Alam (*Jahangir Entertains Shah Abbas,* from the St. Petersburg Album, attributed to Bishandas, circa 1618, Freer Gallery of Art, Washington D.C., inv. no.F1942.16a). Milo Cleveland Beach has noted that the automaton depicts Diana at the hunt and must be from Augsburg, the Southern German city specialising in such courtly drinking objects (Milano and Lugano 1996, p.114, plate 204, Freer 42.16 recto). This painting is important because it proves that three-dimensional objects, notably one representing a stag, were present at the Mughal court, and probably accessible to its artists. A further automaton from Augsburg, by Matthias Walbaum, circa 1600-10, is now in the Royal Ontario Museum, Toronto (see Dr. Ursula Weekes, https://www.britac.ac.uk/blog/closer-look-mughal-emperor-jahangir-depicted-hourglass-throne). Another similar model is in the Museum of Fine Arts, Boston, inv. no.2004.568.

This dagger, with is finely-rendered stag's head hailing from European models, both printed and three-dimensional, is an exceptional survival, speaking to the wealth of European influence at the Mughal court and the local craftsmen's mastery at depicting the noble stag in multiple media.

£ 30,000-50,000 € 33,300-55,500





145



146

145

A carved ivory border fragment, probably Sri Lanka, 16th century

carved and pierced ivory with three couples of entwined swans with ornate plummage, traces of red pigment
5.4 by 30 by 0.6cm.

PROVENANCE

Ex-collection Mark Zebrowski (1945-99).

The original function of this plaque would have been ornamental, set most probably on a piece of furniture as inferred by the openwork style of carving and remnants of drill holes. The motif of paired birds with entwined necks features on a number of carved ivory works from sixteenth century Sri Lanka, notably in the Kunsthistorisches Museum, Vienna (inv. no.Nr. KK 4745, see Gschwend and Beltz 2010, pp.72-3, no.19). Similar entwined birds (referred to by Pedro Carvalho as 'geese') with ornate tails also feature on the front of a magnificent gem-set casket in the Museum of Fine Arts, Boston (inv. no.1993.29), attributed to Sri Lanka, probably Kotte, circa 1550 (Carvalho 2008, pp.24-5, no.1).

£ 3,000-4,000 € 3,350-4,450

146

A carved ivory panel featuring a peacock, India, Mughal or Deccan, 16th/17th century

carved ivory plaque, featuring a peacock amidst foliage, with multiple drill holes for attaching
9 by 14.2 by 1.1cm.

PROVENANCE

Ex-collection Mark Zebrowski (1945-99).

"Amidst various birds, the peacock, on account of its magnificent constitution, multi-coloured feathers, curved blue neck and well proportioned construction, stands supreme, unsurpassed, unparalleled, and unmatched. Its grace, its pace, its dance and its movements captivate the onlookers. To see a peacock dancing all alone in a forest is a joy for eyes. Out of two thousand species of birds, the peacock has rightly been chosen as the National Bird of India" (K. Lal, *Peacock in Indian Art, Thought and Literature*, New Delhi, 2006, p.11).

£ 2,000-3,000 € 2,250-3,350



147

A carved ivory yali strut or furniture support, South India or Sri Lanka, 17th/18th century

carved ivory, on bespoke mount
16cm. height

PROVENANCE

Ex-collection Mark Zebrowski, 1945-99.

"The bulging eyes, flame-like mane, fangs and distinctive rearing pose are all typical of interpretations of the yali (or vyala) at that time" Victoria and Albert Museum, London, inv. no.IS.146-1986 (http://collections.vam.ac.uk/item/O71021/figure-unknown/).

The close example in the Victoria and Albert Museum also measures fifteen centimetres (discounting the protruding element on the present example). These small models appear be directly inspired from the monumental carved pillars in the form of yalis on the architecture of South Indian temples such as the Jalakanteshvara temple in Vellore, Tamil Nadu (Jaffer 2002, p.67).

◉ **£ 5,000-8,000 € 5,600-8,900**

148

An ivory rampant yali, a decorative element from a stringed instrument (Rudra Veena), South India or Orissa, 16th-17th century

carved ivory with vestiges of red paint, designed as a rampant yali issuing delicately rendered ornate vegetation from its mouth, lotus flower support to front and sides, on a curved bracket with a small image of Ganesha to one side, the top with a larger carving of Saraswati (Hindu Goddess of knowledge, music, art and science) playing a type of veena, the back with arches enclosing palmettes with old collector's number in red 'L.81.57' underneath, on bespoke mount
8 by 7.6 by 8.6cm.

PROVENANCE

Ex-collection Kaywin Lehman Smith, New York.
Ex-collection Pierre Jourdan-Barry, Paris (1926-2016).

EXHIBITED

Indian and South East Asian Ivories, Brooklyn Museum, 2 October- 31 December 1982, cat.no.16.

Rampant yalis are a feature of Orissan and South Indian temple architecture and decoration. Besides the subject matter, the style in which this yali has been carved and the treatment of other elements of decoration point to Orissa as the centre of production. The present yali can be compared to the ivory carvings of Krishna and Radha from Orissa in the National Museum in New Delhi in their intricate detailing. Dwivedi dates these ivories to the late seventeenth century based on similarities with Orissan manuscript decoration, therefore it is likely that the present yali dates from this period too (Dwivedi 1976, p. 119, pl. 101 & Tardy 1977, p. 157 nos 9 & 10). The rudra vina or vin is a large plucked stringed instrument used in Indian classical music. As the most prestigious court instrument until the nineteenth century, rudra vinas were exceptionally well made objects and this tailpiece suggests that the instrument it came from, whilst smaller than other examples, was no exception.

◉ **£ 15,000-20,000 € 16,700-22,200**



148



149

149

An engraved tinned-copper bowl, India, probably Deccan, 17th century

engraved with an inscriptive band under the rim between scrolling floral stems, the central band featuring figures and mythical creatures hunting against a lush vegetal background between two rows of entwined floral stems, with stylised palmette motifs near the foot, remnants of black composition within interstices, old collector's number written in ink to interior *'3973/1[?]0250'*
15cm. height
36cm. diam.

INSCRIPTIONS

The call to God to bless the Fourteen Innocents

A comparable example, in which the figures are shown in Mughal dress, is in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai, inv. no.56.61 (illustrated in Stronge 2010, p.187, pl.49). The mixture of influences on such examples can be explained by the international draw of the Mughal courts in the North of India: "Metal wares of great sophistication were made all over the subcontinent in a range of alloys and techniques. Craftsmen from all over Hindustan, and from Iran where outstanding metalwork was created in a vast range of types, would have found ready employment at the Mughal court" (*ibid*., p.187).

£ 8,000-10,000 € 8,900-11,100

150

A copper and brass-overlaid huqqa base (Skardo), Baltistan, Kashmir, Upper Indus Valley, 18th century

of curved, faceted form, with openwork brass and copper mounts carved as floral scrolls with incised details
19cm.

PROVENANCE

Ex-collection Pierre Jourdan Barry, Paris (1926-2016).

This curiously-shaped huqqa derives its shape from the horns of yaks, creatures indigenous to the plateaus of Kashmir. It is thanks to a traveller's account by the Count and Countess de Ujfalvy published in 1883 that we have a description of the existence of such huqqas in Skardo, which were also produced in wood and steel. The overlaid designs vary but usually centre on floral motifs (see Mark Zebrowski, *Gold, Silver & Bronze From Mughal India*, London, 1997, pp.243-4, nos. 417 & 418).

£ 12,000-15,000 € 13,400-16,700



150



151

151

A large Deccani copper alloy spouted vessel with cast zoomorphic handle, India, 18th century or later

the body engraved throughout with interconnected stems featuring flowerheads, bands of scrolling split-palmettes, and two rows of calligraphic inscriptions, the handle cast with two stylised bird heads at each end and engraved with facial features and leafy scrolls, with a hinged domed cover and pine finial
47cm.

INSCRIPTIONS

Around the neck:
Two couplets in Persian; although they are not included in the accepted version of Nizami's *Sharaf-nama*, they may be recorded as his in some manuscripts.

Around the body:
Four couplets from the *Sharaf-nama* of Nizami, ending with 943.

£ 12,000-15,000 € 13,400-16,700

152

A Mughal carved ivory-hilted dagger and scabbard, India, 18th/19th century

the ivory hilt and scabbard deeply carved with interlacing floral scrolls, the watered-steel undulated blade with a gilt design near the forte, the pommel with coral inset, scabbard with en-suite decoration and gilt mounts, in blue fitted velvet box (3)
35cm.

Examples of daggers in which both the hilt and scabbard were carved completely out of ivory are rare. The foliate motifs on the scabbard and handle recall carving on Mughal and Deccani furniture, see for example a box sold in these rooms, 6 October 2015, lot 136 and a plaque sold on 24 October 2017, lot 182.

◉ **£ 8,000-12,000 € 8,900-13,400**



152



153

153

A Mughal pietra dura marble panel, North India, circa 17th century

carved marble inlaid with coloured glass and hard stones
113.5 by 36cm.

W **£ 6,000-8,000 € 6,700-8,900**

154

A portable bidriware huqqa base, India, Deccan, Bidar, early 19th century

of drop-shaped form with everted circular aperture to top and smaller shafted aperture extending from shoulder, silver-inlaid decoration featuring rows of flowers
28cm.

PROVENANCE

Ex-collection Pierre Jourdan Barry, Paris (1926-2016).

A further bidriware huqqa with similar decoration is in the Nasser D. Khalili Collection of Islamic Art, London, inv. no.MTW 1489 (Zebrowski 1997, p.239, no.407).

£ 8,000-12,000 € 8,900-13,400



154



155

155

A rare fluted portable bidriware huqqa base, India, Deccan, Bidar, late 18th century

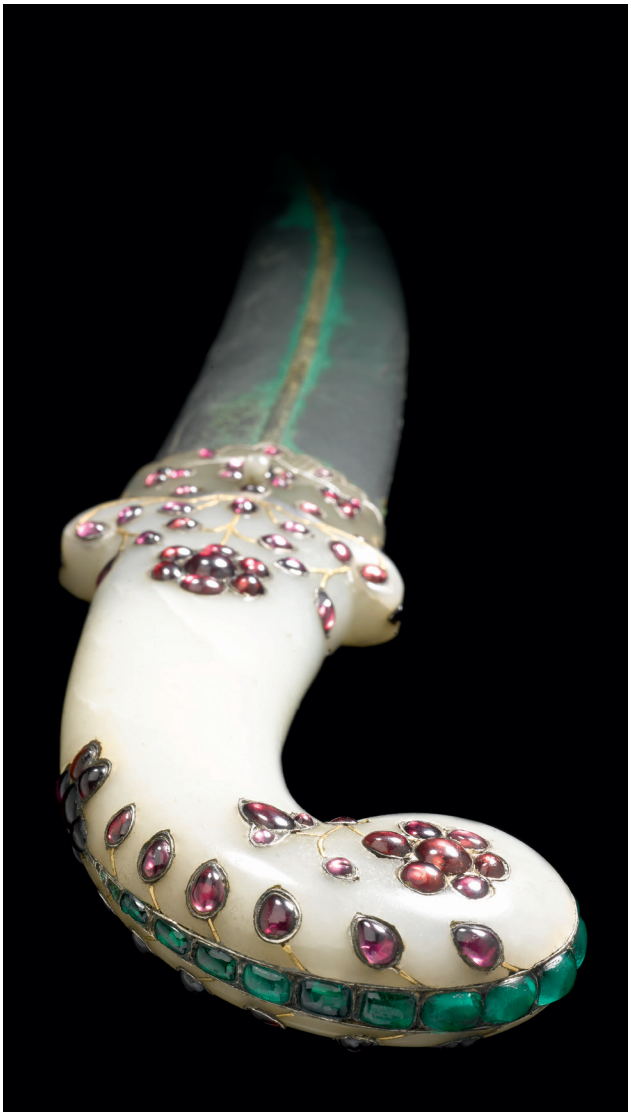
of slender drop-shaped fluted form with everted circular petalled aperture and smaller cylindrical opening extending from shoulder, decorated with silver-inlaid vertical leafy vines
20.5cm.

PROVENANCE

Ex-collection Pierre Jourdan Barry, Paris (1926-2016).

£ 6,000-8,000 € 6,700-8,900





156

A Mughal gem-set jade-hilted dagger and scabbard with Ottoman gem-set decoration, India and Turkey, 17th-18th century

the double-sided curved watered-steel blade with central ridge and forte with gold-overlaid arabesques and inscription, jade hilt with pistol grip decorated with gem-set, foil-backed floral stems, the textile-covered wooden scabbard with en-suite design
(2)
51.3cm. max.

PROVENANCE

Ex-collection Max Dreger, Berlin, before 1925.
Sammlung Max Dreger / Berlin, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 8 December 1925, lot 82.
Ex-Collection Brøns Hansen, Copenhagen, 1980s.

LITERATURE

Griffwaffen aus der Sammlung Max Dreger / Berlin: Europa und Orient, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, Katalog 1947, 8 Dezember 1925.
Islamic Arms and Armour from Private Danish Collections, Copenhagen, 1982, pp.144-5, no.102.
Vaaben-historiske aarbøger, XXXV, Copenhagen, 1989, p.83, fig.74a.

INSCRIPTIONS

'O Ali'
'O Opener [of the gates of sustenance]'

A comparable dagger was first recorded in the collection of the Türckische Cammer ('Turkish Chamber') of the Electors of Saxony in Dresden in 1838 (inv. no.Y143). The Russian army seized numerous daggers of this sort in 1828 when they plundered the Ottomans during the occupation of Varna in the Greek War of Independence (1827-29). Prince Carl of Prussia came to be the owner of the Dresden dagger after he received it from his brother-in-law, Tsar Nicholas I of Russia, and later traded it with the Dresden Rüstkammer for another object (H. Schuckelt, *The Turkish Chamber: Oriental Splendour in the Dresden Armoury*, Staatliche Kunstsammlungen Dresden, 2010, pp.124-5).

Weapons such as the present example became greatly appreciated as foreign courtly objects, perhaps owing to a lasting struggle for supremacy between the East and West, in which arms and armour played a key role (Grancsay 1958, p.256). However, they also had significance as gifts in order to establish diplomatic relationships between rulers (*ibid*. p.241).

† **£ 40,000-60,000 € 44,400-67,000**





157



157 detail



158

157

A rare silver-barrelled pistol, India, mid-19th century

of typical form, the lock inlaid with gold, silver faceted barrel engraved with fine inscription in *nasta'liq*, wood grip, silver mounts
35cm.

INSCRIPTIONS

'Dan O'Callaghan Sahib, the doctor of the arsenal of the Delhi troops. The date of the victory, twentieth of the month of September, corresponding to the first of the month of Safar, [1247] the Christian year 1857'
This gun was most probably produced in India by one of the local English gunmakers installed there, the most well known being John Manton. The inscription, which mentions a Dr Dan O'Callaghan, must refer to someone of that name who published a work on the Indian Mutiny: "O'Callaghan was the Surgeon of the iith N.I., one of the regiments at Meerut ... and it is to be sup-posed that these figures were obtained by enquiry from the Adjutants of the regiments concerned soon after the outbreak." D. O'Callaghan, *Scattered Chapters on the Indian Mutiny:The Fatal Falter at Meerut*, Calcutta, 1861., p.3. Presumably after the Mutiny in 1858 he was positioned in Delhi.

For further references to him, follow this link: https://archive.org/details/in.ernet.dli.2015.533598.

£ 4,000-5,000 € 4,450-5,600

158

A silver saif and scabbard, India, Hyderabad made for the Yemeni market, 19th century

the silver scabbard engraved with bands of geometric designs, openwork floral interlace against a red ground, set with gilt plaques also on hilt, the blade single edged and double ridged
(2)
89.5cm.

£ 4,000-6,000 € 4,450-6,700

159

An Ottoman gold-inlaid marine ivory dagger with scabbard, Turkey, late 17th century

the slightly curved watered-steel blade with a marine ivory hilt, the ivory scabbard with silver chape and lock engraved and punched with floral designs, the ivory hilt and scabbard finely incised with flowers outlined with a red compound and wavy Chinoiserie motifs with brass studs
(2)
24.5cm.

The fine workmanship on the scabbard's mounts is comparable to two scabbards, both belonging to similarly shaped daggers with plain marine ivory mounts in the Furusiyya Art Foundation (see B. Mohamed, *L'art des chevaliers en pays d'Islam: Collection de la Furusiyya Art Foundation*, Institut du Monde Arabe, 2007, p. 167, no. 155 and p.169, no.157). The dominance of the tulips on the mounts is noteworthy as these were considered the most highly-regarded flowers in Ottoman culture, and particularly popular in the seventeenth century. The further addition of carnations and miniature cintamani-like three-bunches of dots on the ivory with red compound is an unusual and charming feature.

£ 10,000-15,000 € 11,100-16,700



159

160

A sword (talwar) with Mughal carved jade hilt and gilt-mounted scabbard, India, 17th century and later

the single-edged slender watered steel blade and copper cross-guard set with a jade hilt carved with stylised lotus flowers, the cloth covered wood scabbard with finely engraved ensuite chape, lock and suspension bracket
sword: 95.5cm.
in scabbard: 98cm.

PROVENANCE

The Nizam of Hyderabad, by repute.

Only a few recorded examples of jade-hilted swords exist, including an early seventeenth-century talwar from a private Danish collection published in Copenhagen 1982, p.190 no.154 and an early eighteenth-century jewelled and gold inlaid jade-hilted sword that also by repute came from the Hyderabad Treasury (illustrated in Ricketts and Missillier 1988, p.102, no.167). The form of the hilt with the typical rounded pommel and carved floral decoration is more commonly associated with contemporary jade-hilted daggers. The only other recorded sword with a jade pistol-hilt is the sword presented to General Claude Martin in 1786 by the Nawab Asaf-ud-Daula, now in the Heeramaneck Collection (*ibid.* p.133, no.221).

£ 15,000-20,000 € 16,700-22,200



160



161

161

A fine polychrome enamelled box, North India, 19th century

decorated with delicate flowerheads and birds in red, blue and green enamel on a white ground, the underside with white floral scrolls on a hatched red ground, the lid with a central panel surrounded by gem-set scrolls on a red-hatched ground, interior of lid with floral scrolls
1.8cm. height
4.7cm. diam.

£ 2,000-3,000 € 2,250-3,350



162

162

A gem-set and enamelled gold archer's ring, North India, circa 18th century

decorated with rubies and diamonds set in the kundan technique against a green enamelled ground, the interior with a large red, green and lavender enamelled floral stem with lavender-inset engraved details around
1.8 by 4.5 by 3cm.

£ 4,000-6,000 € 4,450-6,700



other view



163

163

A carved ivory penbox, South India or Sri Lanka, 18th century

composed of ivory plaques set in a rectangular format, the exterior carved throughout with floral medallions and borders, with a hinged cover revealing an interior consisting of an ivory tray with two sections and two gilt-metal inkwells, on four short feet
6.2 by 24 by 6.7cm.

A similar example was sold in these rooms, 9 October 2013, lot 233.

◉ **£ 7,000-10,000 € 7,800-11,100**



164

164

A carved jade bowl, India, 18th/19th century

jade of pale celadon tone with grey striation, carved in low relief to exterior with three-stem florettes within lobed medallions, rim with border of stylised quatrefoil petals, with a chrysanthemum-shaped foot, paper circular collector's label '171'
5.5cm. height; 9.8cm. max.diam.

PROVENANCE

Ex-collection Dr Gordon Fryers (1922-2008) and Dr Rosemary Fryers (1922-1994).
The collection was formed in the mid-twentieth century, mainly purchased through auction houses and dealers in London (this piece is no.171 in their collection).

£ 15,000-25,000 € 16,700-27,800



165

165

A Deccani carved stone jar with cover, India, 17th century

carved with bands of overlapping floral palmettes, the stepped cover with petals
22.7cm. height
23.4cm. diam.

Carved in a distinctive Indian stone with cooling properties, this receptacle would have been used to chill liquids. It can be admired for the naturalistic rendering of the lotus petals, belonging to a long tradition of stone carving from Andhra Pradesh. The concentric bands of the cover recall the lotus rosettes from the crossbar of the second and third century Buddhist site of Amaravati, Andhra Pradesh, one of which is now in the British Museum (see London 1982, p.96, no.6). The lotus was not just a decorative element but had ancient associations with fertility and birth, representing a continually evolving unity.

£ 8,000-12,000 € 8,900-13,400



166



167

166

A carved marble calligraphic panel, India, circa 19th century

carved with a cusped cartouche containing lines of dense *thuluth* calligraphy, on bespoke stand
45.3 by 20.2cm.

PROVENANCE

Christie's, London, 16 June 1987, no. 291.

INSCRIPTIONS

Surah al-Qasas XXVIII, part of v.88

W ‡ £ 6,000-8,000 € 6,700-8,900

167

A carved amethyst flask with stopper, India, late 19th/early 20th century

the amethyst body carved with stylised foliate design, central cylindrical tube within, stopper with four stylised leaves to top
5cm.

£ 10,000-15,000 € 11,100-16,700

168

A carved marble calligraphic panel, India, circa 19th century

the stone carved with the *Shahada* in elongated script, rosettes details, on bespoke stand
31.5 by 68cm.

PROVENANCE

Christie's, London, 16 June 1987, no.290.

INSCRIPTIONS

Shahada

W ‡ £ 7,000-10,000 € 7,800-11,100

169

A pair of large cloisonné flasks and covers, China, circa 1880-1900

comprising two large vessels decorated with central calligraphic design between polychrome stylised floral scrolls on a turquoise ground, gilt edges and ornate handles, lid with crescent moon finial
(2)
each: 44cm. height

INSCRIPTIONS

ya hafiz 'O The Preserver!'

‡ £ 10,000-15,000 € 11,100-16,700



168



169

170

Two ivory and ebony-inlaid Hoshiapur tables, North India, circa 1900

of octagonal form, with Mughal arched sides, one with detachable table top and foldable legs, each decorated with inlaid ivory foliate designs, one with facing birds, the other with carved central leafy bands
(2)
61.4cm. height
61.4cm. diam. approx.

As Dr Amin Jaffer notes in relation to a very similar table at the Victoria and Albert museum, 'octagonal tables of this form were made in several places in late nineteenth-century India, principally in response to the growing fashion in Europe for 'Moorish' and 'Arab' furnishings and decorative accessories'. (Jaffer 2001, p.288). The present tables were inspired by examples imported into India from Cairo which derive ultimately from sixteenth-century Ottoman models used for ground-level communal eating. Islamic interiors were an ever more popular part of international design exhibitions in the second half of the nineteenth century. They were replicated in numerous paintings and publications, and re-created in English homes such as Lord Leighton's Holland Park mansion and William Burges' Arab Room at Cardiff Castle.

◉ **£ 4,000-6,000 € 4,450-6,700**

171

A silver repoussé salver by Oomersi Mawji, India, Bhuj, Kutch, circa 1870-80

chased and engraved with a floral scrolls, with English crest in centre, underside stamped 'O.M Bhuj', on four small round feet
41cm. diam.
1374 grams

Oomersi Mawji, court silversmith to the ruler of Kutch, Maharao Shri Mirza Raja Sawai Khengarji Bahadurno, is recognised as India's premier silversmiths from the late nineteenth century. They were the first Indian silversmiths to stamp their pieces (usually with the letters 'OM'), and retailed in upscale stores such as Liberty's in Regent Street, and Proctor and Co., Oxford Street, London. A tea-set is in the Victoria & Albert Museum, London (inv. no.IS.163-2007). Whether this tray was retailed in London at the time or in India, it was subsequently engraved with the crest of its owner in the United Kingdom as evidenced by the style of carving.

£ 10,000-15,000 € 11,100-16,700



170 detail



171





170



172

173

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt rose-water sprinkler (gulabpash) on a tray (thal), Deccan or Central India, early 18th century

parcel-gilt, sculpted detachable swan with flowerhead finial and lotus-bud screw on body, set on a large tray standing on four foliate feet with incised and punched floral designs
total height on tray: 31cm.
tray: 35.5 by 27cm.
1523.9 grams

PROVENANCE

Ex-collection Vincent Laloux, Brussels.

EXHIBITED

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

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century, Antalga, Brussels, 1987, p.51, no.24.

A similar example is in the Victoria and Albert Museum, inv. no.VAM 4-1887.

£ 4,000-6,000 € 4,450-6,700



174

172

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt container in the form of a peacock, Deccan or Central India, 18th/19th century

parcel-gilt, sculpted as a peacock with screw-able finial shaped as a flowerhead
21cm. max. height.

PROVENANCE

Ex-collection C. Terlinden, London.

£ 3,000-5,000 € 3,350-5,600



173

174

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

A parcel-gilt silver elephant, India, Mysore, mid-19th century

sculpted as an elephant, parcel-gilt, with pin-pricked details, inscribed with initials: 'S.G.G. and M.R.M' to base
9cm. height

245 grams

PROVENANCE

Ex-collection Vincent Laloux, Brussels.

EXHIBITED

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

LITERATURE

Mughal Silver Magnificence, XVI-XIXth Century, Antalga, Brussels, 1987, p.33, no.9.

£ 1,000-3,000 € 1,150-3,350

175

A diamond and emerald-set enamelled necklace, North India, late 19th century

comprising articulated openwork metal settings designed in a foliate manner, set with facet-cut, foil-backed diamonds, featuring carved emeralds in hexagonal mounts, with a tear-drop, en-suite pendant terminating with a hanging large uncarved emerald, enamelled on the reverse in red, green, blue and white with foliate details on each setting, with a metal-thread string, in box
22cm. height; 17.1cm diam. (jewelled section only)

PROVENANCE

Maharaja Shri Pratap Singh of Idar (1845-1922), Gujarat.
Thence by descent, UK.

It is interesting to compare this example with a *Baleora* (necklace) attributed to Jaipur, mid-nineteenth century, illustrated in Krishnan and Kumar 2001, pp.302-3, inv. no.508.

£ 25,000-35,000 € 27,800-38,900



Maharaja Shri Pratap Singh of Idar ©
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Gift of Joyce and Kenneth Robbins, S2001.5



reverse



176

A gem-set and enamelled turban ornament (jigha or sarpech), North India, late 18th/19th century

set with large carved emeralds, the central one with flowerhead design, within foiled surrounds, surrounded by table-cut diamonds, hanging spinel and seed pearls, the reverse with red, green and white floral design in basse taille enamel, two pin hooks for fastening, two drop pearls
20cm.

PROVENANCE

Maharaja Shri Pratap Singh of Idar (1845-1922), Gujarat.
Thence by descent, UK.

A symbol of rank, this turban ornament, designed as a floral plume, would have indicated royal affiliation. Usually worn on the side of the turban, the word *sarpech* actually refers to *sar* (headfront) and *pech* (screw). This beautiful example is of particularly impressive size and relates to a number of examples in museums and private collections worldwide. Versions are in the Victoria and Albert Museum (inv. no.IM.44-1922 and IS.3&A-1982), the Al-Sabah Collection, Kuwait (inv. no.LNS 1767 J, Keene 2001, p.28, no.1.23) and the Al-Thani Collection (Haidar and Stewart 2015, pp.58-60).

£ 20,000-30,000 € 22,200-33,300

177

A large white sapphire and enamelled necklace, North India, early 20th century

the metal frame designed in hinged sections with openwork foliate motifs featuring two confronted peacocks between a large flowerhead, set with facet-cut, foil-backed white-sapphires, with hanging flowerhead, the reverse decorated with black enamelled details, floral settings for attaching, in box
24cm. height; 21cm. max. diam. (jewelled section)

PROVENANCE

Maharaja Shri Pratap Singh of Idar (1845-1922), Gujarat.
Thence by descent, UK.

A comparable example is in the National Museum, New Delhi, inv.96.234 (attributed to Benares), see U.R.B. Krishnan and M.S. Kumar, *Dance of the Peacock: Jewellery Traditions of India*, 2001, pp.212-3, inv. no.351a&b.

£ 18,000-25,000 € 20,000-27,800

178

A pair of gem-set and enamelled bracelets (kara), North India, Rajasthan, mid-19th century

the hinged clasps rendered in the form of two confronting elephants with entwined trunks, decorated with red, green, white, blue and black enamels, the interiors with floral motifs, set with foil-backed facet-cut diamonds to exterior
(2)
each: 8 by 8.3cm. max.

PROVENANCE

Maharaja Shri Pratap Singh of Idar (1845-1922), Gujarat.
Thence by descent, UK.

A similar example is illustrated in Stronge, N.Smith and J.C. Harle, *A Golden Treasury: Jewellery from the Indian Subcontinent*, Victoria and Albert Museum, 1988, p.90, no.84.

£ 12,000-18,000 € 13,400-20,000



177



178



179

A rare Mughal carved emerald, India, 17th/18th century

the front carved with three flowers emanating from a stem, the bevelled edge carved with a chevron design, reverse with a similar three foliate stem motif
2.8 by 0.7cm.
46.86 carats

PROVENANCE

Ex-private collection, USA.

In Mughal India emeralds were associated with the fertility of nature and were believed to aid good vision. The Mughals also believed emeralds like other precious gems had strong astrological associations. The present example is accompanied by a report from the Gemological Certification Services, London, numbered 78162-43, dated 14 June 2018, stating that the emerald is of Colombian origin. Such emeralds which were mined in Columbia would have reached India via Spanish merchants as trade goods during the Mughal period. The first emerald mine was at Chivor, discovered in 1555 and another later at Muzo in 1560. Enormous quantities of emeralds were acquired by the Mughals and a strong trade developed with Indian merchants, who purchased the largest and finest quality stones. They were often bestowed by Mughal emperors on deserving courtiers and subjects as a reward for good service to the state.

Comparable examples can be seen in numerous institutions and private collections, notably the Al-Sabah collection, Kuwait (see Keene 2001, pp.111-4, nos.9.1-9.10), the Al-Thani collection (see Jaffer 2013, cat. nos.16 and 17), the Museum of Islamic Art, Doha (inv. no.JE.86.2002), and the British Museum, London (inv. no.2001,0505.6).

A beautiful carved emerald was sold at Sotheby's Hong Kong, *Magnificent Jewels and Jadeite*, 3 April 2018, lot 1746.

£ 25,000-35,000 € 27,800-38,900

An Ottoman parcel-gilt silver engraved jug, Turkey, circa 1550

the body hammered, with embossed decoration of scrolling tendrils issuing leaves and lotus palmettes on a ring punched ground, between gilt-bands, with a cast handle with dragon-head terminal
13.5cm.

£ 40,000-60,000 € 44,400-67,000

Following a characteristic Central Asian shape, this jug's form can be traced back to fifteenth-century Timurid models (see Lentz & Lowry 1989, p.161, no.57). These were inspired in turn by precious metal vessels produced under Mongol patronage in the territories of the Golden Horde and other Mongol domains. The body of the Timurid prototype is more rounded or spherical, but the neck, handle and base are a close match. However, whereas the Timurid craftsmen had worked in the inlay technique of their Khurasanian forebears, the craftsmen employed under Ottoman patronage adopted the decorative repertory of the Balkan ateliers, embossing, engraving and punching the surface to create a high-relief effect that is further enhanced by the deliberate darkening of the ground. The reserve technique with meandering scrolls is a provincial variant of the 'Abraham of Kutahya' style that characterised Ottoman court production in the early decades of the sixteenth century.

A small number of comparable silver-gilt tankards of this type survive. The recorded examples are held in the following institutions:

1. Victoria and Albert Museum, London (inv. no.158-1894), published in Petsopoulos 1982, pl.18.
2. Hermitage, St Petersburg (inv. no.NT.358), published in Petsopoulos 1982, p.25, fig.7c,
3. The David Collection, Copenhagen (inv. no.15/1986), published in von Folsach 2001, p.330, no.531.
4. The David Collection, Copenhagen (inv. no.11/1991), published in von Folsach 2001, p.330, no.532.
5.-7. Three examples in The Benaki Museum, Athens (inv. no.14000), published in .
8. Monastery of Ipsilos Mytileni, Lesbos, published in *Mytilena Sacra*, vol.A, Thessaloniki, 1970.
9.-11. Three examples in monasteries in Mount Athos, to be published by Dr Yota Papadopoulos.
12. The Museum of Islamic Art, Doha, sold at Sotheby's, 16-17 April 1985, lot 126, published Allan 2002, pp.84-5, no.27, and Atil 1987, p.122, fig.52.
13. The Museum of Islamic Art, Doha, Sotheby's London, 13 October 2004, lot 161.
14. National Museum, Bucharest (inv. no.M 1651) from the Bistrea Monastery, Vilcea, published in Nicolescu 1968.
15. Old Serbian Orthodox Church, Sarajevo, published in Filipovic 1966.
16. Sotheby's London, 22-23 October 1992, lot 169, private collection.
17. Historical Museum, Moscow, unpublished.
18. Sotheby's London, 7 October 2009, lot 193, private collection.
19. Sotheby's London, 6 October 2010, lot 320.

This tankard encapsulates the internationalism of Ottoman art in the sixteenth century, combining forms and techniques from both east and west. The military annexation of the Balkans brought access to the rich silver mines of Bosnia and Serbia and a plentiful supply of raw materials, whilst Ottoman campaigns to the east brought an influx of craftsmen and artefacts from Safavid Persia and the former Timurid strongholds of Khurasan.



top view





181

A Diyarbakir mihrab tile panel, Turkey, Ottoman, last quarter 16th century

comprising twelve tiles mounted in arch-shaped form, decorated in underglaze cobalt blue, greyish blue, turquoise, green and relief red and pink with black outlines, mounted on a wooden backboard with two suspension hooks, old Sotheby's label to left-hand corner
tiles: 128 by 98cm.
mounted: 136 by 106.5cm.
central tiles: 32.2 by 32.2cm.

PROVENANCE

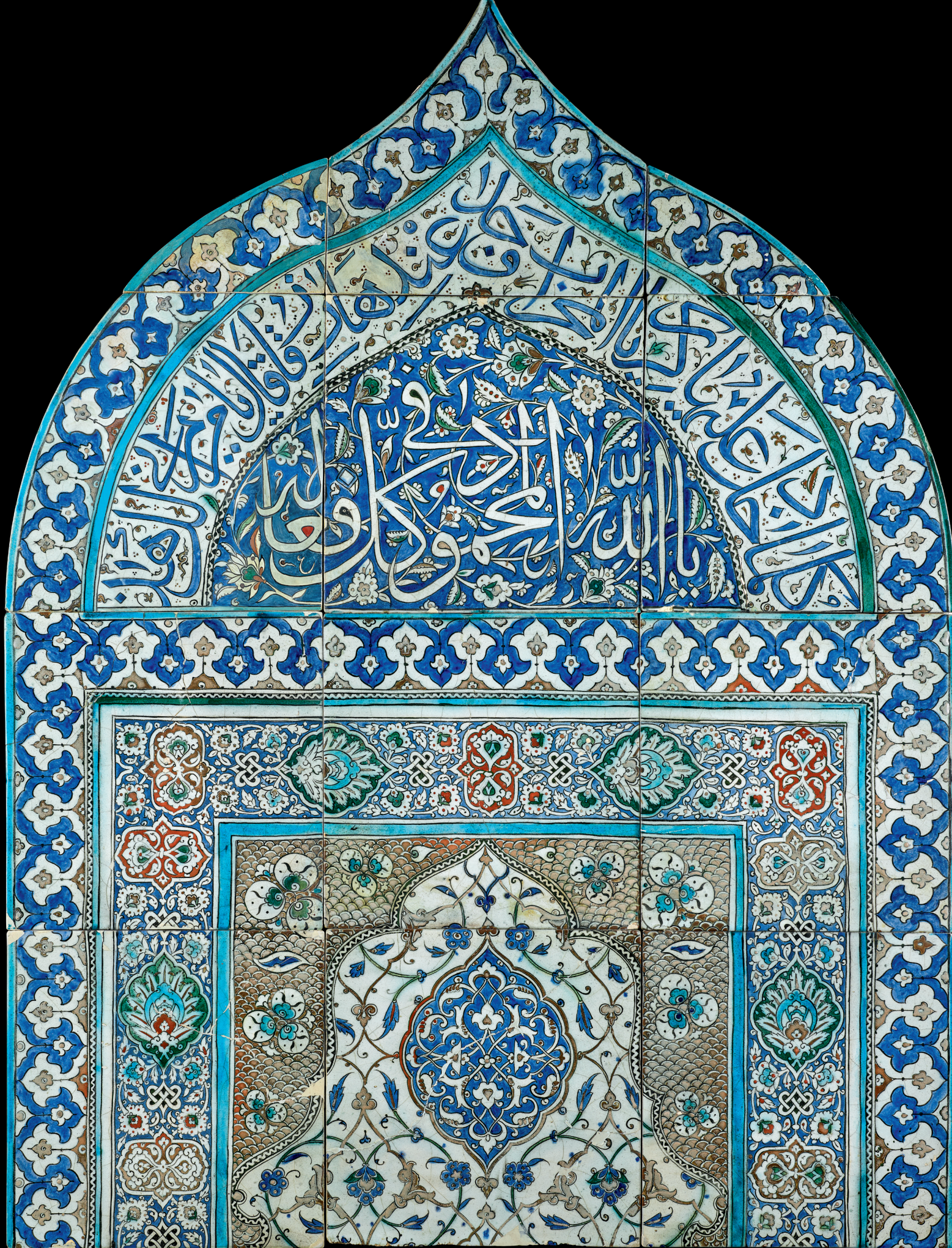
Sold in these rooms, *The Turkish Sale*, London, 11 October 1996, lot 36.
Previously in an Armenian family from before the First World War.

NSCRIPTIONS

Central panel:
ya allah al-mahmud fi kull fi'alihi
'O God! The Praised one in His every deed'

Qur'an, chapter III (Al 'Imran), part of verse 37.

W **£ 300,000-500,000 € 333,000-555,000**





Richly decorated with a dense design which includes split-palmette arabesques entwined with foliate stems, cintamani motifs against a scale ground, borders with stylised lotus palmettes, entwined details, an inscription and border with reciprocal trefoil motifs, this is a masterpiece of Diyarbakir tilework, in the form of a mihrab.

"The Diyarbakir tile industry, which abandoned simple geometric and arabesque patterns for the luxuriant flora of the Court style is a good example of the way in which aesthetics of a centralised imperial design school transformed the local traditions in the outlying areas of the Ottoman Empire" (Raby 1978, p.456).

As Julian Raby notes in his examination of tile production in Diyarbakir, the tiles are characterised by a frit body slightly softer than that of Iznik, a slightly larger format of tiles (35cm. square in this example), a tightly assembled vigorous design, and some discolouring during the firing process.

Whereas most of the decorative details on this tile panel are well-known Ottoman and Iznik models, it is still unclear whether such tiles would have been produced in Iznik and exported to Diyarbakir, located on the far-Eastern edge of Turkey, or produced locally. Julian Raby tentatively suggests that "[...] itinerant Iznik potters may then have made their way to the provincial capital of Diyarbakir and there either have been assimilated into the already existing local industry or set up their own workshop" although there is no direct evidence of this except in similarity of designs (Raby 1978, p.455).

The external border follows a reciprocal trefoil motif band, a typically Ottoman design used on various media including textiles (see Atasoy, Denny, Mackie, Tazcan 2001, pl. 95).

The cintamani set on a scale design is rarely seen and further attests to the *horror vacui* of the Diyarbakir ceramicists. A dish with a cintamani on a scale ground is in the Calouste Gulbenkian collection, Lisbon, inv. no.815 (illustrated in Ribeiro 1996, p.147, no.31). Scattered around the external inscriptive border are miniature versions of cloud bands derived from Chinese origins, tulips, miniature cintamani-like dots grouped in threes which is quite unusual.

The closest related example is in the Hood Museum of Art, New Hampshire (Blair and Bloom 1991, p.71, no.5). As it is dated 1013 AH/1604-5 AD, this provides a parameter for which to attribute the present tile panel, and also to understand how the design would have continued further down the panel. An inscription indicates the donor's name as Abdulhalim Efendi, indicating the existence of local patronage, and the abrasions along the lower edges signal that it was probably placed above the trough of a water fountain. Of note, both panels feature tiles whose border sometimes slightly deviate in colour, notably from blue to bright, emerald green. The raised red colour fired brightly on some motifs but came out as a salmon greyish-pink on most of the designs on this tile panel.

The inscription on this panel is taken from the Qur'an, chapter III (*Al-'Imran*), part of verse 37, and represents the most frequent inscription found on mihrab tile decoration, indicating this panel's intended purpose. The quality of the calligraphy is high and three lunette tile panels from the Lala Mustafa Pasa Camii (Erzerum), dated to circa 1562 AD, display the same style in arrangement of the letters which overlap and blend in with the foliate scrolls surrounding them. Whilst this panel conjures up traditional Iznik motifs, it stands out for its creative combination of designs, intense colours and monumentality.



182

An Iznik polychrome pottery dish featuring a stag, Turkey, circa 1580-85

fritware body painted in underglaze cobalt blue and relief red outlined in black on a dark green ground, with a stag, owl and birds surrounded by stylised rosettes to rim, underside with foliate details, one drill to the foot and collection label
27cm. diam.

PROVENANCE

Sold in these rooms, 20 April 1983, lot 159.

The seemingly random grouping of quadrupeds and birds at the centre of this dish create a lively menagerie effect. Traditionally, these motifs can be traced back to the figural Seljuq artworks found in Anatolia and Balkan silverwork. The influence of this on Iznik occurs in the later col. ill. p.214, p.256, no.374). When comparing dishes with similar decoration, one notices a re-occurring trend to use the same animals, suggesting that a drawing book would have been available to the potters from which to draw inspiration. For example, the owl on our dish is also found on a dish in the Metropolitan Museum of Art, New York, inv. no.1979.412, as are the simpler birds. A similar stag to the one on the centre of our dish is also present on a dish in the Cincinnati Art Museum, Ohio. Further variations of this design are in the Gulbenkian Museum, Lisbon (inv. no.779), Musee d'Ecouan (inv. no.E.Cl.8357).

‡ £ 25,000-35,000 € 27,800-38,900

183

An Iznik pottery rimless ‘grape’ dish, Turkey, circa 1570-80

painted in shades of cobalt blue and dark green with a central roundel containing three large bunches of grapes within spiralling tendrils issuing fleshy leaves, cavetto with stylised palmettes and geometric border, the underside with collection label
29cm. diam.

Iznik grape dishes tell an interesting story about the cross-cultural pollination between Chinese and Ottoman art. Yuan (1279-1368) and Ming Dynasty (1368-1644) blue and white porcelain became particularly desirable at the Ottoman court, inspiring craftsmen to produce imitations, or rather, their own variations of this popular model.

The important number of Chinese blue and white ceramic examples held in the Topkapi Palace testify to this fashion (see R. *Krahl, Chinese Ceramics in the Topkapi Museum*, Istanbul, vol. II, London, 1986, nos.605-6). Iznik potters may have seen these pieces directly or certainly had access to drawings or pounce designs which they assimilated into their own visual vocabulary. The present grape dish belongs to the second wave of grape dish design, in which the potters seem to emancipate themselves, removing the Yuan period breaking-wave border and introducing a new colour - deep green.

As the grape represented a popular subject, we are fortunate that a number of examples have survived and are in museums, institutions and private collections worldwide, displaying the diversity of designs used in the rendering of the grapes, vines and borders, although grape dishes with cavetto designs such as this are rarer. For a discussion on these, see Atasoy and Raby 1989, pp.121-4, cat. nos.189-192.

Comparable rimless examples, some with touches of green, can be seen at the Çinili Köşk, Istanbul (inv. no.41/24) the Metropolitan Museum of Art, New York (inv. no.52.1.18), Omer Koc Collection (Bilgi 2009, cat. nos.163 and 164).

This lively synthesis of decorative elements from different periods and sources, matched by technical innovations such as an increasing range of colours fired under the glaze, is indicative of the bold experimentation found in early Iznik ware, of which this is an outstanding example.

‡ £ 40,000-60,000 € 44,400-67,000





184

184

A large Iznik polychrome pottery dish with floral border, Turkey, circa 1580-85

fritware painted in underglaze green, cobalt blue, bold red with swaying carnations and tulips among foliage, stylised flowerheads and leaves to rim, the underside with one drill to the rim, one drill to the foot and collection label
35.5cm. diam.

‡ £15,000-25,000 € 16,700-27,800

185

Four Damascus calligraphic pottery tiles, Syria, 18th century

each tile of square form decorated under the glaze in white, cobalt, turquoise and manganese with a *thuluth* inscription and floral rosettes on blue ground, repaired breaks
(4)
each: 22.6 by 22.6cm.

PROVENANCE

Sold in these rooms, 10 October 1991, lots 378/4.
Ex-collection Henry Myron Blackmer II (1923-1988), Athens, the majority of whose Islamic tiles were sold in these rooms, 25 April 1991, lots 899-945.

‡ £5,000-7,000 € 5,600-7,800



185

A monumental Iznik polychrome pottery tankard, Turkey, circa 1575-80

fritware cylindrical body painted under the glaze in cobalt blue, green and bole red with black outlines, with curved *saz* leaves, overlapping roses, florettes and two cypress trees, square-shaped handle
27.5cm. height
15.2cm. diam.

This is an extremely rare model of an over-sized tankard, most known examples measuring in the region of twenty to twenty-three centimeters. Derived from a European form typically constructed in leather or carved from wood, the tankard form, or *hanap*, was produced by the Ottomans in both ceramic and metal.

The decoration corresponds to the 'cypress-tree' design, a term used by Nurhan Atasoy and Julian Raby in their comprehensive work on Iznik pottery (Atasoy and Raby 1989, p.235). It was applied on dishes (see *ibid*. nos.431-4), bottle vases (see British Museum, London, inv. no.A 1437) and more rarely on tankards such as this one (further comparables with cypress trees are in the British Museum, inv. no.G.59 and the Fitzwilliam Museum, Cambridge, inv. no.C.1-1950).

‡ £ 50,000-70,000 € 55,500-78,000





187



188

187

An Iznik polychrome pottery jug with vertical band design, Turkey, circa 1600

fritware painted in underglaze green, blue and bole red with black outlines, handle with blue marks, leaf motifs near waist and handle
27cm. height

£ 8,000-12,000 € 8,900-13,400

188

An Iznik polychrome pottery jug with tulips and rosette sprays, Turkey, circa 1560-75

fritware, painted underglaze in cobalt blue, turquoise, and bole red with light brown and black outlines, decorated with alternating rosette sprays and tulips on two registers, underside of foot with old collector's labels: 'S.Lago', '8060', '12' and a circular label loose on interior 'STEFANOS LAGONIKOS [in Greek] No.9'
20.8cm. diam.

PROVENANCE

Ex-collection Stefanos Lagonikos, no.9.

Stefanos Lagonikos gathered an outstanding collection of Iznik pottery. The collection began just before the First World War, when Stefanos Lagonikos was living in Alexandria, Egypt. Fellow Greek expatriates such as Anthony Benaki and the art historian Ch.A. Nomikos pioneered a new approach and curiosity towards Islamic art, leading to an exhibition in Alexandria in 1925, to which Stefanos Lagonikos lent a significant amount of pieces. An important feature of the objects in the Lagonikos collection are the labels on the bases, which give us a glimpse of each piece's history and previous owners. Following the family's move to France in 1937, the collection was subsequently inherited by his son Jean and sold by Sotheby's Monaco in the auction *La Collection Lagonico* in 1991. Another example from his collection is offered in this sale (lot 190).

£ 10,000-15,000 € 11,100-16,700



189

An Iznik polychrome pottery dish with carnations and tulips, Turkey, circa 1565

fritware, underglaze-painted in ochre-red bole, sage green, light blue with green outlines, spray of carnations in the centre between two hyacinth plants, bracketed rim with paired tulips, foliate motifs to underside and two old collection labels 'FR 110' and '434 Graf Rud. H'
31.6cm. diam.

According to a letter written by Lady Mary Wortley Montagu to an English friend on 16 March 1718 regarding Turkish customs she quotes the verses associated with various flowers, including: "*Carnation: I have long lov'd you and you have not known it*" (quoted in Denny 2004, p.190).

£ 30,000-50,000 € 33,300-55,500



190

An Iznik polychrome pottery dish with tulips, carnations and hyacinths, Turkey, circa 1580

fritware painted in underglaze cobalt blue, green and bole red with black outlines and details, featuring a spray of tulips, carnations and hyacinths with small florettes, border with stylised waves and scrolls, tulip bunches and rosettes to exterior, the underside with one drill to the rim and one drill to the foot
31.4cm. diam.

PROVENANCE

Ex-collection Dr. Anton Philips (1874-1951).
Christie's, *Anton Philips, Entrepreneur & Connoisseur,* Amsterdam, 6 November 2007, lot 59.

Dr. Anton Philips was an eclectic art collector, initiating his acquisition of art in his early twenties. By his sixties, he had assembled one of the most extraordinary private collections of nineteenth and twentieth century art, old masters, furniture and pottery in the Netherlands. He became a prominent figure in the art world, mingling with distinguished specialists and loaning pieces from his collection to exhibitions in Europe.

£ 40,000-60,000 € 44,400-67,000



191

An Iznik polychrome pottery dish with rosettes and saz leaves, Turkey, circa 1570

fritware, underglaze-painted in cobalt blue, turquoise green and bole red with fine green-black outlines with a design of two long serrated twisting *saz* leaves enclosing a symmetrical design of rosettes and hyacinths with trefoil clasp, serrated rim,underside with paired tulips and flowerhead motifs, old collection labels 'Jean Lagonico 2', 'Collection A. [Imbert]', '10', 'Sotheby's Monaco 7 December 1991 lot 4', one drill to the foot and one drill to the rim
29.4cm. diam.

PROVENANCE

Sotheby's Monaco, *La collection Lagonico,* 7 December 1991, lot 4.
Ex-collection Jean Lagonicos.
Ex-collection Stefanos Lagonikos (label now missing).
Ex-collection A. Imbert, Rome, no.1906 9, 1919 (only remnants of label left).

The painting on this beautiful dish epitomises favoured Iznik motifs, notably the elegantly paired saz leaves, floral stems and Chinese-derived details, as well as the shape of its serrated rim and trefoil clasp, border of scrolls and breaking waves. The orange-ochre, slightly transparent quality of the red indicates that it is early in the series of Iznik polychrome wares of the mature phase (see also lot 189). John Carswell links the effect to that of "[...] a drop of blood splashing into a bathroom sink" (Carswell 1998, p.75).

£ 40,000-60,000 € 44,400-67,000



192



193

192

An Iznik polychrome pottery jug with palmettes, Turkey, second half 16th century

fritware, underglaze-painted in green with blue and black lines, featuring entwining palmettes, the neck painted ensuite, the handle with cursory dashes
23.5cm. height

£ 6,000-8,000 € 6,700-8,900

193

An Iznik polychrome pottery dish with carnation bouquet, Turkey, circa 1580

fritware painted in underglaze green, blue and orange-red bole with carnation bouquet between two tulips and hyacinth sprays, rim with stylised wave and scroll design, reverse with foliate motifs in green, old collection labels 'Coll. J. Pozzi', 'Art Musulman, Joseph Soustiel, 146 Boul. Haussmann, Paris - 8', '185', a drill hole to rim and one to foot
26.8cm. diam.

PROVENANCE

Ex-collection J. Pozzi.
Ex-collection Joseph Soustiel, Paris.
Christie's, *Art of the Islamic and Indian Worlds,* 13 April 2010, lot 246.

£ 15,000-25,000 € 16,700-27,800

194

An Iznik polychrome pottery dish with rosettes and hyacinths, Turkey, circa 1575

fritware decorated in underglaze cobalt blue, green and bole orange-red with wavy floral stems and stylised scroll border, underside with foliate motifs and collection label
30cm. diam.

PROVENANCE

Ex-collection Rudolf Martin (1864-1925), thence by descent.
Rudolf Martin was a renowned Anthropology professor, who taught at the University of Zurich and the University of Munich. He wrote the handbook *Lehrbuch der Anthropologie in Systematischer Darstellung, Mit besonderer Berücksichtigung der anthropologischen Methoden fur Studierende, Ärzte und Forschungsreisende*, first published in 1914 and re-printed in 1928 and 1956.

£ 10,000-15,000 € 11,100-16,700



194



195

195

A Iznik polychrome pottery dish with tulips and carnations, Turkey, circa 1580

fritware body decorated in blue, green and bole red with black outlines, with tulips and carnations, breaking-wave border, two drills to the foot
30cm. diam.

£ 5,000-8,000 € 5,600-8,900



196



197

196

Three two-colour gold and enamelled partly openwork zarfs, Switzerland for the Ottoman market, 19th century

one with four panels painted with flowers on blue ground between gold chased vine-leaves and grapes, similar base; one decorated with tapering sections painted with flowers on pink ground interspersed with pierced vine leaves enamelled in translucent green and hung with seed-pearl grapes above the predominantly pale green enamelled base; one applied with pierced and chased vine tendrils between tapering sections painted with summer flowers against a pink ground
(3)
each: 5.8cm. height.

A *zarf* is a small cup that was used for coffee. It usually held a small container inside in which to put the coffee. Also known as *coupelles sur pied*, *zarfs* were often made in Switzerland for the Ottoman market (Boghossian 2011, p.87). The interest in coffee grew in the second half of the sixteenth-century. Large coffee houses appeared across the vast Ottoman Empire and the popularity of coffee and the act of drinking it amongst the highest levels of society meant that the objects associated with coffee were beautifully made and highly decorative. *For further information on zarfs, please see the online version of this catalogue note.*

‡ **£ 10,000-12,000 € 11,100-13,400**

197

Two two-colour gold and enamelled openwork zarfs, Switzerland for the Ottoman market, 19th century

one pierced and chased with roses and plummy foliage interspersed by pale blue panels painted with colourful flowers and pink panels with engraved gold flowers; the other with pierced sides with three enamelled medallions painted with musical emblems and trophies
(2)
6cm; 5.8cm. height

PROVENANCE

One: Sotheby's Zurich, 6 May 1980, lot 37.

‡ £ 5,000-7,000 € 5,600-7,800

198

Two gold and enamelled openwork zarfs, Switzerland for the Ottoman market, 19th century

one with three painted festoons on filigree ground applied with chased gold vine leaves and pearl-set grapes, seed-pearl border, enamelled rose diamond-set base; the other with foot, base and wavy rim enamelled in white and pale blue 'taille d'epergne' with husks and flowers, enclosing shaped oval panels enamelled 'en plein' with a lakeside view, amourous trophies and flowers against an opalescent ground within beaded filigree
(2)
5.9cm; 5.5cm. height

PROVENANCE

Christie's Geneva, 14 May 1980, lot 391.
Sotheby's Zurich, 6 May 1980, lot 36.

‡ £ 8,000-12,000 € 8,900-13,400

199

Three gold and enamelled partly openwork zarfs, Switzerland for the Ottoman market, early 19th century

one painted 'en plein' with a ground mainly in gold and with some motifs in pale blue and green; one decorated with three panels painted in gold with musical instruments and trophies; the other painted 'en plein' with flowers and trophies within pale green oval sections, the ground decorated with black taille d'epargne scrollwork, the borders simulation chain link in blue, white and green enamels
(3)
5.5cm; 5.2cm; 5.6cm.

‡ £ 8,000-12,000 € 8,900-13,400



198



199



200

200

Three silver tea accessories stamped with the tughra of Sultan Abdülhamid II (r.1876-1909), Turkey, late 19th century

comprising a large silver tea pot, a two handled sugar pot and a small milk jug, decorated with a guilloche ground between bands with ribbons, carved foliate handles, tughra of Sultan Abdülhamid II (r.1876-1909) to each, *sah* stamp and assay marks
(3)
18.3cm; 15cm; 11.8cm.

£ 3,000-5,000 € 3,350-5,600

201

A set of Ottoman jewelled and enamelled sceptre mounts, Turkey, 17th/18th century

comprising four sections, each worked in repoussé, with enamelled details, set with turquoise, pearl and colourful stones, in bespoke velvet-lined box
17.5cm; 6.2cm; 2.3cm; the ring: 4.8cm. diam.

These sections would originally have been fixed to a wooden shaft and mounted as a sceptre or staff. A similar example is illustrated in *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*, Arthur M. Sackler Gallery, Smithsonian Institution, 2009, pp.48-9, no.17. A comparable example was sold at Christie's London, 26 April 2018, lot 172.

£ 5,000-7,000 € 5,600-7,800



201

202

Three Ottoman parcel-gilt silver cups, stamped with tughras, Turkey, circa 1900

comprising three parcel gilt cups with flaring bodies and scalloped rims, openwork foliate and bird decorated bases, punched with *tughras*, probably of Sultan Abdulhamid II (r.1876-1909), *sah*, the smaller also with *assay* mark
(3)
20cm; 19.6cm; 17.5cm.

£ 3,000-5,000 € 3,350-5,600



202

203

An exceptionally large Kütahya polychrome pottery bowl, Turkey, mid-18th century

decorated in cobalt blue, yellow, green and bole red with floral ornamentation, including two winged seraphim angels to interior, with restorations
21.5cm. height
32.3cm. diam.

PROVENANCE

Christie's, London, 19 October 1993, lot 376

This Kütahya bowl stands out for its exceptionally large size. The closest example in terms of size and shape which we have been able to find is in the Benaki Museum, Athens, dated to 1718/19, measuring 20cm. diameter and 11cm. high (Carswell and Dowsett 1972, pp.73-74, plate 20). The presence of two seraphim angels to the interior of this deep bowl is noteworthy as this indicates a possible religious use for this bowl, notably serving the important local Armenian community. These seraphim form part of the main design on other Kütahya ceramics such as an incense burner now in the Victoria and Albert Museum (inv. no. 35-1892). Unfortunately the present example has suffered some damage but it is an invaluable addition to the corpus of catalogued Kütahya works.

‡ **£ 15,000-25,000 € 16,700-27,800**





204

204

A pair of fine Ottoman embroidered silk panels, Turkey, 18th/19th century

each worked in polychrome silks and metal-threads with foliate motifs on a cerise ground, mounted on silk canvas, set in Plexiglas frame with suspension hooks
(2)
panels: 123 by 49cm.
framed: 133.5 by 58.7cm by 4cm.

£ 8,000-12,000 € 8,900-13,400

205

A large Ottoman mother-of-pearl, tortoiseshell, bone and ivory-inlaid casket, Turkey, 19th century

the surface decorated with mother-of-pearl and tortoiseshell, with foliate and geometric designs, thin ivory and bone borders near the feet, five drawers to the front
47.5 by 49.8 by 86.5cm.

W ◉ **£ 15,000-20,000 € 16,700-22,200**



205

206

A pair of metal-thread embroidered noble lady's shoes set with diamonds, Turkey, 19th century

the sole, heel and interiors composed of leather, cut stitched foliate design to interior, embroidered on the exterior with metal threads and sequins, set with diamonds
(2)
each: 24.5cm.

This pair of rose-cut diamond set and metal-thread embroidered shoes are in an exceptional state of preservation. They document the high standards of design and execution achieved in producing footwear for ladies from the ruling class and families close to the Ottoman palace. For further reference, please see the catalogue of the shoes in the Sadberk Hanim Museum, Istanbul (Görünür 2014). Further comparables are in Rogers 1986, pls.114-16.

£ 5,000-7,000 € 5,600-7,800



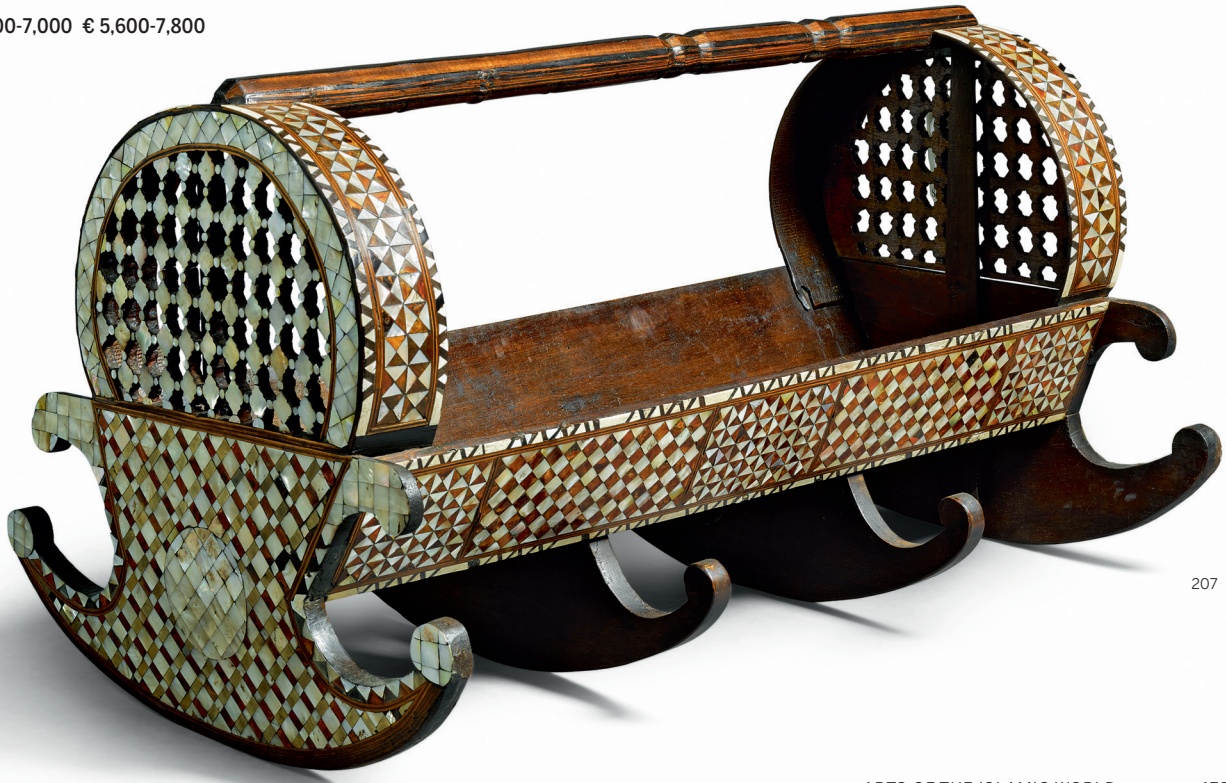
206

207

An Ottoman mother-of-pearl, tortoiseshell, bone and ivory-inlaid wooden cradle, Turkey, 19th century

of typical form, enclosed by openwork panels decorated with mother-of-pearl and tortoiseshell geometric designs, with ivory and bone borders, the body with en-suite designs on four curved legs for rocking
55.4cm. height
100cm. length
61cm. depth

W ◉ **£ 5,000-7,000 € 5,600-7,800**



207



208



209

208

Three two-colour gold and enamelled partly openwork zarfs, Switzerland for the Ottoman market, 19th century

one decorated with spiralling bands enamelled with flowers against different coloured grounds, interspersed with green-gold pierced and chased vine tendrils; the other with pale blue 'taille d'epargne' ribbons terminating in tadpole-shaped panels painted with flowers between black enamelled and pierced plumage; the other applied in spiralling sections with seed-pearl grapes and green enamelled vine leaves between flowers painted 'en plein' against a pink ground, the stem in pale blue and white 'taille d'epargne' (3)
each: 5.8cm. height

PROVENANCE

Sotheby's Zurich, 6 May 1980, lots 44, 45, 53.

‡ £ 12,000-15,000 € 13,400-16,700

209

Two unusual gold and enamelled zarfs, Switzerland for the Ottoman market, early 19th century

one enamelled overall in black and white taille d'épargne with stylised foliage below plummy borders, further decorated with three oval panels painted en grisaille with trophies of astronomy, music and war; the other with gold lining overlaid in composition pressed with vine leaves and palmettes, further applied with interlacing bands of rose diamonds
5.2cm; 4.8cm. height

‡ £ 8,000-12,000 € 8,900-13,400



210

210

Two gold and enamelled openwork zarfs, one set with diamonds, Switzerland for the Ottoman market, 19th century

one pierced and chased with stylised leaves, between dark blue enamelled scalework, the base and foot with chased acanthus, blue enamelled collar; the other pierced and engraved to simulate a basket and applied with bands of rose diamonds, French import mark
(2)
5.8cm; 5.2cm.

‡ £ 6,000-8,000 € 6,700-8,900



211

211

Two two-colour gold and enamelled openwork zarfs, Switzerland for the Ottoman market, early 19th century

one with pierced sides engraved and enamelled green and blue with flowers and foliage; the other with wavy borders the filigree ground applied with three oval panels painted in opaque and translucent enamels, with lakeside views on an engraved ground
(2)
5.1cm; 4.9cm.

PROVENANCE

one: Christie's Geneva, 14 May 1980, lot 39.

‡ £ 6,000-8,000 € 6,700-8,900



212

212

Two silk and metal-thread calligraphic panels, Turkey or Egypt, 18th century

the embroidered calligraphic design worked in '*maraş işi*' technique with sequins, set on silk mount, within protective Plexiglas case
(2)
18.5 by 18; 18 by 18cm.
in Plexiglas box: 45.5 by 45.5 by 6cm.

INSCRIPTIONS

The Shahadah

† £ 10,000-15,000 € 11,100-16,700

213

An Ottoman mother-of pearl and tortoiseshell-inlaid Qur'an stand (kursi), Turkey, 19th century

of typical folding form, inlaid with mother-of-pearl and tortoiseshell diamond trellis and quatrefoils enclosing floral sprays, bone foliate borders between legs
73.4cm. height

A comparable example was sold in these rooms, 7 October 2009, lot 205.

W ◉ £ 7,000-10,000 € 7,800-11,100

213



214 detail

214

214

A large Ottoman silver scribe's pen-case (divit), stamped by the maker Mehmet ibn Isma'il and tughra of Mahmud I (r.1730-54), Turkey, mid-18th century

elongated rectangular case with swollen terminals and a double-hinged well, the terminals and edges and base of well gilt with carved and incised floral decoration, stamped with *tughra* and a maker's mark '*amal Mehmed*'
29.6cm.

This pencase is a rare signed example of metalwork from the reign of Sultan Mahmud I (r.1730-54). Fortunately, the artist Ismail b. Mehmed is recorded and his works documented. For his signature, please see Kürkman 1996, p.106. Inside the lid is an incised calligraphic composition which includes the names of the so-called 'Seven Sleepers' mentioned in the Qur'an, *Surat al-Kahf*. Their names, which have talismanic values are *Yamliha, Makthalina, Mislina, Marnush, Dabarnush, Shazanush, Kafashtatayyush* and their dog *Kitmir*. This inscription is beautifully composed in the shape of the star of Solomon (*mohr-i Sulayman*) in the centre. For comparable applications of the names of the 'Seven Sleepers' on Ottoman silver pen-cases please see *ibid.* p.82. This *divit* is of further interest as it bears stylistic resemblance to some silver pen-cases from the period of Sultan Ahmed III (r.1703-30), illustrated in Kürkman 1996, pp.152-5.

£ 10,000-15,000 € 11,100-16,700



215

215

An Ottoman mother-of-pearl, tortoiseshell, horn and ivory-inlaid calligrapher's casket, Turkey, 19th century

wood casket with three drawers to front, inlaid throughout with mother-of-pearl, tortoiseshell and bone geometric designs and palmette motifs, ivory borders and knobs, lid slides open to reveal a drawer with three compartments, with engraved mother-of-pearl plaque, possibly a crest, on four short feet
25.5 by 50 by 26cm.

W ⊙ **£ 5,000-7,000 € 5,600-7,800**



216



217

216

Three two-colour gold and enamelled zarfs, Switzerland for the Ottoman market, early 19th century

one enamelled in duck-egg blue and scattered with small posies of flowers and fruit within taille d'épargne leaf borders (with old collector label to interior '7/123'); one with a crest-cut rim, painted '*en plein*' with small panels of flowers against a '*taille d'epargne*' scroll and feather ground mainly in pale blue and pink enamel; the third with three medallions painted with musical emblems, trophies and flowers on pink enamel ground, red rim, base set with a Turkish inscription
(3)
5.5cm; 5.6cm; 5.5cm. height.

INSCRIPTIONS

"Its owner and possessor ... Ibrahim Pasha, governor of Jeddah."

‡ £ 8,000-10,000 € 8,900-11,100

217

Two two-colour gold and enamelled zarfs, Switzerland for the Ottoman market, early 19th century

both with scalloped rims, one decorated with shield-shaped trophy-painted panels against a turquoise caillouté ground, further painted with glowing garlands of flowers; the other composed of lobed sections enamelled alternately with turquoise caillouté and garlands of flowers and trophies against a primrose ground
(2)
5.9cm; 6cm. height.

‡ £ 6,000-8,000 € 6,700-8,900

218

A gem-set and turquoise silver huqqa, Europe or Persia, first-half 20th century

the gem-set and turquoise silver huqqa body on three legs, with jewelled insignia of the Qajar order of the Lion and Sun with crown, screw-in tall cylindrical shaft decorated with gem-set *en-suite* segments, mouth and tray detachable, together with flat tray with pounced ground, decoration in relief and inscriptions, with spurious date, in custom Asprey velvet lined carrying case
huqqa: 81cm. height.
silver dish: 27cm. diam.

INSCRIPTIONS

'My heart has come to boil through the fire of love for you, like the bubbles of a *qalyan*
Place your lip on my lip as I am most afflicted.
It was made for the exalted *navvab* [prince?]
The work of Muhammad 'Ali Isfahani, the year 1058 (1648-9)'

W ‡ £ 10,000-15,000 € 11,100-16,700



218



219

219

A large silver repoussé tea pot with handle, probably Europe for the Turkish market, first-half 20th century

worked in repoussé with tulips and foliate garlands, engraved details, lid with floral bouquet finial, arched handle, spout with stopper on chain, interior with removable compartment for cooling, base stamped 'SK' '900'
33cm. height
24cm. diam.

‡ £ 6,000-8,000 € 6,700-8,900

A PRIVATE COLLECTION OF IZNIK CERAMICS

LOTS 220–230

The following eleven lots, comprising sixteen Iznik dishes and two revival, come from a private collection acquired in Alexandria in the mid-twentieth century and subsequently have been with the same family in Switzerland for over half a century. Included within the group are a examples of the famous floral designs featuring the favoured Iznik flowers: roses, tulips, hyacinths, carnations and saz leaves. More rare are the examples with animals and even more so, those featuring figures such as lot 220, depicting a man smoking a pipe with a dog barking at his feet.



220

220

An Iznik polychrome pottery dish with man and dog, Turkey, 17th century

of deep round form with everted edges, decorated in underglaze cobalt blue, turquoise, mauve and yellow with black outlines, central figure holding pipe and axe, with dog
30.5cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 7,000-10,000 € 7,800-11,100

221

An Iznik polychrome pottery dish with ewer, Turkey, 17th century

of deep round form with everted rim, fritware decorated in underglaze blue, green and bole red with black outlines, featuring a petalled ewer in centre, the underside with one drill to the foot and remnants of old ink collector's number '...98'
26cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

222

An Iznik polychrome pottery dish with peacock, Turkey, 17th century

of deep round form with everted rim, fritware decorated in blue, light green, bole red with dark green outlines, old collection label 'p.142/8605' and 'Ernst Muzeum Aukcionai 79', one drill to the foot
26cm. diam.

PROVENANCE

Ernst Muzeum, Aukcionai, 79.
Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 4,000-6,000 € 4,450-6,700



221



222







223

Three Iznik polychrome pottery dishes with floral stems, Turkey, second half 16th century

each with fritware bodies decorated in cobalt blue, greyish-blue, light green and bole red with black outlines, all decorated with floral compositions, including tulips, *saz* leaves, carnations and hyacinths, two with breaking wave borders, one with florette motifs
(3)
25.2cm. diam. (dense floral design)
25.5cm. diam. (florette border)
30cm. diam. (with saz leaves containing spots)

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 8,000-10,000 € 8,900-11,100

224

An Iznik polychrome pottery dish with quadrupeds, Turkey, 17th century

of deep round form with everted rim, decorated in underglaze blue, green, brown and bole red with dark green outlines, decorated with a dog chasing a deer and a doe between stylised vegetation, remnants of old collection label to underside, one drill to the foot
27.5cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 6,000-8,000 € 6,700-8,900



224



225

225

An Iznik polychrome pottery dish with hares, Turkey, 17th century

of round form with everted rim, decorated in grey-blue, light green, bole red and black details and outlines with five hares amidst stylised vegetation
25.7cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 5,000-7,000 € 5,600-7,800



226

Three Iznik polychrome pottery dishes, one with a man, Turkey, early 17th century

the fritware dishes painted in underglaze blue, green, red with black outlines, featuring one with an abstract design, one with a male figure, the other with swaying flowers
(3)
25.2cm. diam. (abstract)
25cm. diam. (male figure)
30.2cm. diam. (swaying flowers)

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 4,000-6,000 € 4,450-6,700









227

Three Iznik polychrome pottery dishes, one with red-ground design, Turkey, circa 1600

comprising three fritware dishes, decorated in underglaze cobalt blues, green, black and bole red, one with red ground and abstract design, two with central saz leaf and floral tufts, including carnations and tulips with scroll and wave borders (3)
32cm. diam. (red ground)
29.5cm. diam. (saz leaf containing dot motifs)
25.9cm. diam. (broken carnation stem)

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 4,000-6,000 € 4,450-6,700





228

228

An Iznik polychrome pottery dish with tulip border, Turkey, second half 16th century

of shallow form on short footring, decorated in underglaze cobalt blue, greyish-green, bole red with black outlines, central stylised rumi detail to centre, border with entwined tulips, old collector's label to underside '1540', one drill to the rim
25.4cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 3,000-4,000 € 3,350-4,450

229

An Iznik polychrome pottery dish with central hyacinth, Turkey, circa 1585-1600

of shallow round form, decorated in blue, green and bole red with black outlines, central hyacinth stem between tulips and rosettes, breaking-wave border, old collection numbers written to underside, one drill to the foot
30.5cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 5,000-7,000 € 5,600-7,800



229







side view of the above

230

An Iznik-style deep tazza, Italy, circa 17th century and a Kütahya polychrome pottery dish, Turkey, 19th century

the larger of deep round form with moulded, everted rim, on a small pedestal-shape foot, decorated in underglaze blue, green yellow and bole red with floral design, the smaller dish with red, blue, mauve, green and yellow on a cream ground, decorated with floral designs and chinoiserie motifs
(2)
bowl: 11.5cm. height; 33.5cm. diam.
dish: 24.5cm. diam.

PROVENANCE

Acquired in Alexandria, 1950s.
In Switzerland by 1962.
Thence by descent.

‡ £ 3,000-5,000 € 3,350-5,600



231

231

A polychrome Kütahya pottery bottle vase (surahi), Turkey, 18th century

painted under the glaze with purple, turquoise, cobalt blue, yellow and relief red
24.5cm. height

£ 3,000-5,000 € 3,350-5,600



232

232

Two Kütahya polychrome pottery dishes, Turkey, second half 18th century

one painted underglaze in mauve, yellow, turquoise, blue and bole red, the other in mauve, turquoise, blue and bole red, both with black outlines, old labels to underside, one: '*Kutayeh XVIIIe, Anc. Coll. Kelekian' and 'Art Musulman, Joseph Soustiel, 146 Boul. Haussmann, Paris - 8*', the other dish with faint label, similar to the other referring to Kelekian, each with one drill hole to foot
(2)
18.5cm; 18cm. diam.

PROVENANCE

Ex-collection Dikran Kelekian (1868-1951).
Ex-collection Joseph Soustiel (1904-1990).
Ex-collection Lagonico, *by repute.*

£ 3,000-5,000 € 3,350-5,600



233

233

A Kütahya polychrome pottery mug, Turkey, mid-18th century

painted under the glaze in dark blue, purple, yellow, viridian green and bole red with black outlines, maker's marks to underside
11.6cm. height
10cm. approx. diam.

The maker's mark on the underside of this mug is partly comparable to a signature or symbol illustrated in Kurkman 2006, p.267. A number of mugs are in the Sadberk Hanim Museum, Istanbul (see Bilgi and Vermeersch 2018, pp.375-8, nos.198-201).

£ 2,000-3,000 € 2,250-3,350

234

Two ‘Porcelaine de Paris’ Ottoman figures of a Sultan and Sultana, France for the Turkish market, 19th century

each modelled as a Sultan and Sultana, with cylindrical apertures through turbans with stopper, each supported on a pedestal, old collector’s number to underside of base
(2)
each: 31cm. height

£ 3,000-5,000 € 3,350-5,600



234



235

235

A near pair of Samson porcelain Iznik-style bottle vases, France, late 19th century

comprising two bottle vases, with painted decoration with *saz* leaves between floral stems, tulip design to neck, turquoise bulb, one with gilt details and S (*Samson*) mark under the base in black script
(2)
37cm; 35.6cm. height

£ 4,000-6,000 € 4,450-6,700

236

Two ‘Porcelaine de Paris’ Ottoman figures of a Sultan and Sultana, France for the Turkish market, 19th century

each modelled in the form of a a richly attired Sultan and Sultana on a pedestal, with cylindrical apertures through turbans with stopper, lidded incense burner or inkwell at their feet
(2)
each: 34.5cm. height

For a reference on the manufacture and popularity of such figurines, see H. Williams, *Turquerie: An Eighteenth-Century European Fantasy*, London, 2014, pp.210-11.

£ 5,000-7,000 € 5,600-7,800



236



237

A Qajar gem-set and enamelled gold necklace, Persia, 19th century

comprising linked gold domed beads with floral enamelling between gem-set gold flowerheads with seed-pearls
38cm.

‡ **£ 4,000-6,000 € 4,450-6,700**



238



239

238

A Qajar gold, enamelled and jewelled bird-form pendant, Persia, 19th century

decorated in polychrome enamels on a gold ground, the breast, wings and tail set with colourful paste with petalled collars, the beak, wings and tail-feathers with drop seed-pearl pendants, reverse enamelled with floral motifs, hook for attaching chain
6.8cm.

‡ £ 3,000-5,000 € 3,350-5,600

239

A gold enamelled watch with a portrait of Muzaffar al-Din Shah Qajar (r.1896-1907), Switzerland for the Persian market, circa 1900

the hunting cased gold keyless, jewelled gilt movement, white enamel dial, Roman numeral, outer minute rack with Arabic numeral, 14k gold case, case band with blue enamel and gold, one side with a portrait of Muzzafar al-Din Shah Qajar, the reverse with sun and lion royal symbol, engraved: 'no. 19739 - Repetition a Minutes, Chronographe'
5.2cm. diam.

A closely comparable pocket watch to the present example, bearing both the likeness of Muzaffar al-Din Shah and the Qajar royal emblem, was sold in these rooms, 7 October 2015, lot 399.

‡ £ 12,000-18,000 € 13,400-20,000



239 reverse



240

240

A Qajar polychrome enamelled ghalian cup, Persia, 19th century

of waisted form with polychrome enamel decoration depicting women and other figural scenes with angels in cartouches amid flowers on a gold ground, between two turquoise lines, on wooden base, with attached brass suspension loops and chains
15.5cm.

PROVENANCE

Sold in these rooms, 28 April 1994, lot 227.

‡ £ 3,000-5,000 € 3,350-5,600

241

A Qajar polychrome enamelled ghalian cup, Persia, 19th century

of waisted form with polychrome enamel decoration depicting a mother with child and other figural scenes in cartouches amid flowers on a gold ground, inscription panels along the lower edge, with attached silver suspension loops and chains
17cm.

INSCRIPTIONS

The inscription is a Persian quatrain in praise of the cup (not fully deciphered).

‡ £ 3,000-5,000 € 3,350-5,600



241



242

242

A Qajar turquoise-set ghalian cup, Persia, 19th century

decorated throughout with turquoise stones, two thin pink glass-set bands and hanging coloured glass beads, with attached brass suspension loops and chains, wooden base
13.8cm.

‡ £ 7,000-10,000 € 7,800-11,100



243



244

243

A Qajar blue and white pottery dish, Persia, signed by Muhammad, dated 1281 AH/1864-5 AD

fritware body painted in blue and white under a transparent glaze, with tall everted edges, central inscriptive cartouches, pagoda and nature design, pseudo-Chinese calligraphic signature and date to underside
7.4cm. height
37.5cm. diam.

INSCRIPTIONS

'Commissioned by His Highness, of Auspicious nature; an intimate of the King the crown of ... Amir al-Hajj, Hajj Rahim Vali ...'

The inscription on the base says: 'Work of Muhammad 1281 AH (1864-5 AD)'

Bearing close resemblance to a dish from the Jean Soustiel collection, Paris, this dish is a fascinating example of cultural transference. The pseudo-Chinese decoration, comprising a pagoda within lush vegetation, combined with a European-like floral border, testifies to the influence of Chinese iconography on English ceramic production in the nineteenth century, notably Staffordshire potteries, which in turn were used by Qajar ceramicists as models (see J. Soustiel, *La Céramique Islamique: Le Guide du Connaisseur*, Switzerland, 1985, p.306, no.342).

£ 3,000-5,000 € 3,350-5,600

244

A gold and marine ivory-hilted dagger and scabbard (kindjal), signed by 'Abdullah Kubachi, Persia for the Russian market, dated 1303 AH/1885-86 AD

double-edged tapering steel blade with central ridge, the ivory handle and scabbard inlaid with gold foliage design, the reverse of the scabbard in leather
(2)
54.2cm.

INSCRIPTIONS

On the handle incised and inlaid with gold:
'Its owner Muhammad, the work of 'Abdullah Kubachi, the year 1303 (1885-86)'

On the blade: a word, possibly 'Hasan'

◉ **£ 7,000-10,000 € 7,800-11,100**



245



246

245

A Qajar marine ivory-hilted dagger and scabbard, Persia, 19th century

slightly waisted marine-ivory hilt carved with human figures between inscriptions in *nasta'liq*, watered-steel double-edged with a central ridged blade, in a leather-covered wood scabbard, with silver chape
(2)
38cm.

INSCRIPTION

'The handle of your dagger is world-conquering
Even though it is of a hand-full of bones'

A similar text is on a dagger published in *Islamic Arms and Armour from private Danish Collection*, 1982, no.75 and on a dagger in the Metropolitan Museum of Art, inv. no.36.25.1058, published in Pyhrr and Kwiatkowski, 2015, pp.224-5, cat. no.90).

◉ **£ 4,000-6,000 € 4,450-6,700**

246

An agate-hilted dagger, Persia or India, 19th century

the curved watered-steel blade with animals fighting represented on the forte, the slightly waisted hilt made of grey agate
35cm.

£ 4,000-6,000 € 4,450-6,700



247

A Qajar anatomical lacquer figurine, Persia, dated 1253 AH/1838-39 AD

ink on lacquered wood and leather
29cm.

This interesting model is likely to show the nerve system based on *Tashrih-i badan-i insan* (The Anatomy of the Human Body, also known as Mansur's anatomy), a medical text by Mansur ibn Muhammad ibn Ahmad ibn Yusuf ibn Ilyas (died early 15th century).
Each vertebra of the spine is numbered and the different types of nerves are distinguished by different colours. A similar drawing is illustrated in Portmann 2013, p.32.

£ 3,000-4,000 € 3,350-4,450



248

An Ottoman carved wood panel depicting the imperial coat of arms of Sultan Abdulhamid II (r.1876-1909), Turkey, late 19th century

carved in high relief, featuring the imperial coat of arms of Sultan Abdulhamid II, crowned by his *tughra*, with symbolic arrows, flags and weapons for the army and navy, books and scales, in wooden frame with suspension hook
49.5 by 44.2 by 4cm. max.

Dating back to the thirteenth century, each Sultan of the Ottoman Empire had a distinct monogram known as *tughra*, a calligraphic emblem which became a symbol of the state and evolved over time. *Tughra* stamps were used on a variety of objects such as coins and official correspondence in order to guarantee authenticity. Some *tughras* were also placed above entrances of palatial chambers and on ships of the Ottoman naval forces, often carved on wood. Similar examples are preserved in Istanbul's Naval Museum.

Sultan Abdulhamid II, a master carpenter, produced a comparable imperial coat of arms located in the main reading room of the Rare Manuscripts Library of the Istanbul University. Founded by him, the library was originally located in the Yildiz Palace, and later moved to the Istanbul University Library at Atatürk's order. It is possible that this work was produced in the Yildiz palace workshops under his guidance.

W **£ 15,000-20,000 € 16,700-22,200**

249

A tall voided velvet panel, Italy or Turkey, 17th century or later

cut pile velvet on silk and metal thread ground, with gold brocading and bouclé wefts, design featuring an ogival lattice with pomegranates emanating foliated palmettes, backed on silk, mounted with suspension hooks
253 by 57.7cm.

The present textile features the typical 'a Griccia' pattern, recognisable by its specific design comprising a continuous undulating trunk with pine-cone details and emanating foliate stems with acanthus leaves and floral details. Italian velvets represented the ultimate symbol of status and wealth at the Ottoman court and were thus exported throughout Europe and the Ottoman Empire to be used in home interiors and as fashionable garments and also copied locally. A ceremonial Kaftan in the Topkapi Palace Museum (inv. no.13/500), attributed to Sultan Mehmet IV (r.1648-87), demonstrates the popularity of this motif on a courtly level. In fact, most of the Kaftans still on display at the Topkapi Palace are made of Italian fabrics designed for Ottoman consumption. The pomegranate motif, with its connotations of wealth and abundance, would have been recognised by both Italian and Ottoman audiences.

The design on this panel is almost identical to a carpet of blue velvet cloth of gold tissue made for Alessandro Ottaviano de' Medici (1535-1605) (Monnas 2012, pp.100-1, no.25). A comparable woven silk panel is in the Victoria and Albert Museum, London, inv. no.81-1892. For similar Italian velvets made for the Ottoman palace circles please see *Medicilerden Savoylara Floransa Saraylarında Osmanlı Görkemi*, SSM, Istanbul, 2003, pp.172-3. *Venezia e Istanbul in Epoca Ottomana*, Electa, Venice, 2010, pp.222-3.

£ 7,000-10,000 € 7,800-11,100



A silk velvet ceremonial robe (kaftan); Italian, lined in Istanbul, 16th century, Topkapi Sarayi Muzei, Istanbul. S. Carboni, *Venice and the Islamic World*, 828-1797, Milan, 2006.





250 part of the lot



251

250

Four Ottoman voided velvet cushion covers (yastiks) and a Scutari or Beleçik velvet panel, Turkey, 19th century

comprising five polychrome coloured voided velvet rectangular textiles, four of which decorated in the typical yastik fashion, the longest probably a panel, with embroidered lace borders (5)
119.6 by 59cm; 113 by 62cm; 115.6 by 61.7cm; 223 by 55.5cm; 107.5 by 63cm.

W **£ 2,000-3,000 € 2,250-3,350**

251

An Ottoman velvet and metal-thread coverlet or hanging, Turkey, 19th century

embroidered with gilt and silver metal threads featuring dense floral design, on a deep mauve velvet ground, mounted on a stretcher
128.5 by 126cm.

W **£ 3,000-4,000 € 3,350-4,450**



252



253

252

An Ottoman embroidered coverlet, Turkey, first half 19th century

the underlying light auburn ground finely worked with a design featuring a central flowering tree with ribbon composed of polychrome threads
224 by 180.5cm.

The present coverlet features a densely decorated border with pink and blue blossoms and a central flowering tree tied with ribbons in the stem and branches. This example stands out for the delicacy of its design and the saturated maroon of its underlying fabric, a colour not often seen in this kind of embroideries. Luxurious embroideries such as this one were purchased to adorn wealthy Ottoman houses. Hanging on the wall or as curtains, they would also be used to keep the houses warm in winter (H. Bilgi and I. Zanbak, *Skill of the Hand, Delight of the Eye*, Istanbul, 2012, p.24). This example in particular would have probably been laid on top of a bed.

For comparable examples sold recently at auction see Sotheby's, London, 19 October 2016, lot 305; 24 April 2012, lot 305 and 8 October 2008, lot 339.

£ 8,000-12,000 € 8,900-13,400

253

A portrait of an Ottoman prince, European school, 19th century

oil on canvas set within gilt wooden frame, the prince wearing a red turban and an earring
48.8 by 39.8cm.
73 by 64.5cm. framed

£ 3,000-4,000 € 3,350-4,450



254

254

A large Cantagalli majolica vase in the Iznik style, Italy, circa 1880

decorated in relief with floral ornamentation in red, green, yellow and cobalt blue, underside with typical Cantagalli cockerel symbol
59.cm. height
52cm. max. diam.

PROVENANCE

Sold in these rooms, 20 April 1983, lot 161.

The model which served as inspiration to Cantagalli was most probably one in the Italian Royal collections, published in Deck 1887, p.26, fig.11. A jar of smaller scale, 31cm., shows the existence of this shape since the 1550s on Iznik (British Museum, inv. no.1878,1230.513). A similar example was sold at Christie's South Kensington, 22 April 2016, lot 426.

‡ £ 5,000-7,000 € 5,600-7,800

255

A Samson porcelain Iznik-style basin, France, late 19th century

with upright sides and everted rim, decorated in the Iznik style with red, cobalt, green and black floral sprays and cypress trees
17.6cm. height
32.8cm. diam.

PROVENANCE

Sold in these rooms, 13 April 1988, lot 505.

‡ £ 4,000-6,000 € 4,450-6,700



255



256

An armoire decorated with Qajar khatamkari panels, Persia, 19th and 20th century

each door featuring a khatamkari panel decorated with geometric shapes, framed by bands of *nasta'liq* in ivory within cartouches, the inside with two shelves, a lower drawer with painted calligraphic cartouches, with two keys
172 by 38 by 111cm.

INSCRIPTIONS

A long Persian poem in praise of 'this table' (poet unidentified).

W **£ 30,000-40,000 € 33,300-44,400**

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Arts of the Middle East and India

LONDON AUCTIONS OCTOBER 2018

Modern & Contemporary South Asian Art
Auction London 23 October
Viewing 19 – 22 October

20th Century Art / Middle East
Auction London 23 October
Viewing 19 – 22 October

Arts of the Islamic World
Auction London 24 October
Viewing 19 – 23 October

(Above left)
SAYED HAIDER RAZA
La Terre, 1980
Estimate £700,000–900,000
Modern & Contemporary South Asian Art

(Left)
MAHMOUD SABRI
Jnazet (Funeral)
Estimate £180,000–250,000
20th Century Art/ Middle East

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TYEB MEHTA
Durga Mahisasura Mardini, 1993
Estimate INR 20,00,00,000–30,00,00,000

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A Mughal silk carpet fragment
North India, late 17th century
Estimate £20,000–30,000



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Upcoming Jewellery Auctions 2018

7 – 17 September
Jewels Online

21 September – 1 October
Jewels Online

3 October
Magnificent Jewels and Jadeite, Hong Kong

11 October
Fine Jewels, Paris

17 October
Fine Jewels, New York

18 – 29 October
Jewels and Watches Online

12 November
Royal Jewels from the Bourbon Parma Family, Geneva

14 November
Magnificent Jewels and Noble Jewels, Geneva

15 – 27 November
Jewels Online

29 November – 6 December
Jewels Online

4 December
Magnificent Jewels, New York

7 – 14 December
Jewels Online

11 December
Fine Jewels, London

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Natural pearl and diamond pendant, 18th century, from Queen Marie Antoinette
Estimate US$ 1'000'000–2'000'000. **To be sold in Geneva, 12 November**

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Upcoming Watch Auctions 2018

7 – 17 September
Watches Online

21 September – 5 October
Watches Online

25 September
Watches, London

2 October
Important Watches, Hong Kong

19 – 29 October
Jewellery and Watches Online

13 November
Important Watches, Geneva

18 November
Watches, Dubai

19 – 29 November
Watches Online

26 November – 6 December
Watches Online

5 December
Important Watches, New York

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Richard Mille RM 57-02 Falcon
Exceptional and unique white gold, diamond and sapphire-set skeletonized tourbillon wristwatch, circa 2017
Estimate 800'000–1'200'000 CHF. **To be sold in Geneva, 13 November**

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Know Your Worth.

Sotheby's Valuations Services provide bespoke valuations across all collecting categories that are recognised around the world by financial institutions, insurance brokers and government agencies.

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18223 | **Sale Title** ARTS OF THE ISLAMIC WORLD | **Sale Date** 24 OCTOBER 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

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12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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:
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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 plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's

prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is

registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in 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; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty 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.

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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description

of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.109

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

EMBARGO ON IMPORTATION OF PERSIAN/ IRANIAN WORKS OF ART TO THE U.S.A.

Please note that there may be restrictions on importing certain types of property of Persian/Iranian origin into the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding the proper importation of items subject to such restrictions. Due to recent changes in U.S. law, carpets and rugs of Iranian/Persian origin may no longer be imported into the U.S. Please check with the Middle Eastern department if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

ENDANGERED AND OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Condition of Business for Buyers.

3/11 NBS_NOTICE ISLAMIC €

GLOSSARY OF TERMS

TECHNICAL ANALYSIS

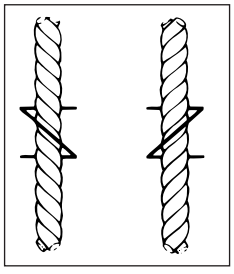
The technical analyses after certain descriptions of rugs are provided exclusively as a courtesy for those interested in the structure. Please note that all such technical analyses are qualified statements of opinion and not statements of fact. Prospective buyers should inspect each lot to satisfy themselves as to the description. Notwithstanding these descriptions, please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

The following abbreviations are employed:

H	Horizontal
V	Vertical
S	Clockwise direction of spin
Z	Counter-clockwise direction of spin
Z2S	The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn.

For a thorough description of this method of structural analysis, please refer to David Black, ed., World Rugs and Carpets, London, Robert Adkinson, 1985, pp.20-21, and Irene Emery, The Primary Structure of Fabrics, New York, The Spiral Press, 1966.

Yarns are spun and plied in either an 'S' or a 'Z' direction (see illustration below).



GLOSSARY OF TERMS

Abrash	Differences in tone within a colour normally due to variations in the dyes
Arabesque	Leaf and vine scrollwork
Boteh	A stylised floral bush similar to a "paisley" design
Gul	From the Persian for flower - usually used to describe a geometricised form of flowerhead
Herati	An overall repeating design of a flowerhead within a lozenge issuing small leaves
Kufic	Angular arabic script - in rugs used to refer to stylised geometric calligraphy
Mihrab	An arch form representing the prayer niche in a mosque
Palmette	A stylised cross-section through a flowerhead or fruit
Spandrel	Decoration in the corner of the field

10/01 NBS_GLOS_CARPETS RUGS

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE MIDAS TOUCH
17 October 2018
London

MODERN AND CONTEMPORARY SOUTH ASIAN ART
23 October 2018
London

20TH CENTURY ART/ MIDDLE EAST
23 October 2018
London

PIERRE BERGE FROM ONE HOME TO ANOTHER
29-31 October 2018
Paris

IMPORTANT CHINESE ART
7 November 2018
London

DUBAI WATCHES
19 November 2018
London

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