

ARTS OF THE ISLAMIC WORLD

INCLUDING FINE RUGS AND CARPETS

LONDON | 1 MAY 2019

Sotheby's EST. 1744



FRONT COVER
LOT 130 (DETAIL)

BACK COVER
LOT 297 (DETAIL)

THIS PAGE
LOT 189 (DETAIL)



ARTS OF THE ISLAMIC WORLD

INCLUDING FINE RUGS AND CARPETS

بسم الله الرحمن الرحيم

عن علي ابن
ابي طالب كرم الله
وجهه ورضي الله تعالى عنه
كان اذا وصف النبي صلى الله عليه
وسلم قال لم يكن بالطويل الممغط ولا بالقصير
المتردد كان ربعة من القوم ولم يكن
بالجعد القطط ولا بالسبط كان جعدا
رجلا ولم يكن بالمطهم ولا بالمكلثم وكان في الوجه
تدوير ابيض مشربا ادعج العينين اهدب الاشفار
جليل المشاش والكتد اجرد ذا مسربة
شثن الكفين والقدمين اذا مشى يتقلع
كانما يمشي في صبب واذا التفت التفت معا
بين كتفيه خاتم النبوة وهو خاتم
النبيين اجود الناس
صدرا

محمد

ابو بكر الصديق رضي الله عنه

عمر الفاروق رضي الله عنه

عثمان ذو النورين رضي الله عنه

علي الرضى الشيخ رضي الله عنه

حسن

طلحة

سعد

عبد الرحمن

حسين

زبير

سعيد

عبيدة

وانك لعلى خلق عظيم

THIS PAGE
LOT 68

ARTS OF THE ISLAMIC WORLD

INCLUDING FINE RUGS AND CARPETS

1 MAY 2019
SALE L19220
SESSION ONE LOTS 1-130: 10.30 AM
SESSION TWO LOTS 131-311: 2.30 PM
RUGS AND CARPETS LOTS 275-311

ALL EXHIBITIONS FREE AND OPEN TO THE PUBLIC

Thursday 25 April
9 am-4.30 pm

Friday 26 April
9 am-4.30 pm

Sunday 28 April
12 noon-5 pm

Monday 29 April
9 am-4.30 pm

Tuesday 30 April
9 am-4.30 pm

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com
FOLLOW US @SOTHEBYS
#SOTHEBYSISLAMICART

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.

RESTRICTED MATERIALS

Lots with the ◉ 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 of 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 information on Buying at Auction.

275 YEARS
EST. 1744

Sotheby's EST. 1744


THIS PAGE
LOT 129
VLTIMAN·TVRCHORVM·IMPERATOR·MAXIMVS

Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Edward Gibbs
Head of Department
Chairman, Middle East & India
+44 (0)20 7293 5332
edward.gibbs@sothebys.com



Benedict Carter
Head of Auction Sales, Director
Middle East Department
+44 (0)20 7293 5113
benedict.carter@sothebys.com



Alexandra Roy
Specialist , Deputy Director
Middle East Department
+44 (0)20 7293 5507
alexandra.roy@sothebys.com



Chiara de Nicolais
Cataloguer
+44 (0) 207 293 5714
chiara.denicolais@sothebys.com



Roxane Zand
Deputy Chairman
Middle East
+44 (0)7976 297 339
roxane.zand@sothebys.com



Anuradha Ghosh-Mazumdar
Senior Vice President
Head of Department
anu.ghosh-mazumdar@sothebys.com



Fenella Lindsey-Clark
Senior Administrator
+44 (0)20 7293 5467
fenella.lindseyclark@sothebys.com



Jackie Coulter
Senior Specialist, Consultant
Rugs & Carpets
+44 (0)20 7293 6441
jackie.coulter.consultant@sothebys.com

SALE NUMBER
L19220 "ABU ZAYD"

BIDS DEPARTMENT
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

PRIVATE CLIENT GROUP
+44 (0)207 293 5094

EUROPE
Michael Berger-Sandhofer
m.bergersandhofer@sothebys.com
Beatriz Quiralte
beatriz.quiralte@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

INDIA & MENA
Milaap Patel
milaap.patel@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
Lilija.sitnika@sothebys.com
Maryam Kalo
maryam.kalo@sothebys.com

SALE ADMINISTRATOR
Fenella Lindsey-Clark
Senior Administrator
fenella.lindseyclark@sothebys.com
+44 (0)20 7293 5467
FAX +44 (0)20 7293 5923

POST SALE SERVICES
Rebecca Karim
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE
£25 at the gallery

FOR SUBSCRIPTIONS CALL
+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA



THIS PAGE
LOT 86 (REVERSE)

Contents

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
SESSION ONE: LOTS 1–130

126
SESSION TWO: LOTS 131–311

267
ABSENTEE BID FORM

269
BUYING AT AUCTION

270
EXPLANATION OF SYMBOLS

271
VAT INFORMATION FOR BUYERS

272
CONDITIONS OF BUSINESS FOR BUYERS

274
WAREHOUSE, STORAGE, COLLECTION
INFORMATION

275
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES

276
INTERNATIONAL DEPARTMENTS
SOTHEBY'S EUROPE



THIS PAGE
LOT 85 (DETAIL)



SESSION ONE

LONDON
1 MAY 2019
SESSION ONE: 10.30 AM

LOTS 1-130



1

AN ILLUMINATED MINIATURE QUR'AN SECTION ON VELLUM, PERSIA, LATE 9TH/EARLY 10TH CENTURY AD

TEXT: SURAH AL-BAQARAH (II), VV.1-138
Arabic manuscript on vellum, 38 leaves plus 2 fly-leaves, 8 lines to the page written in 'New Style' in dark brown ink, f.1a with one surah heading in gold outlined in black, verses separated by gold palmettes, verse markers in gold, misbound and incomplete, in brown stamped binding decorated with a central medallion within a frame of interlacing geometrical motifs
12 by 8.5cm.

This Qur'an section is a testament to the New Style, commonly known as Eastern Kufic. Easier to read and write compared to Kufic, this New Style developed in the tenth century in Central Asia and Persia and evolved in various sub-groups, this section being an example of NS III. The shift to a vertical format affected not only the script but also the decoration: "illuminators also introduced a new type of composition to mark the beginning of the text: to balance the overall effect of the frontispiece, the first sura was written on the left-hand page" (Déroche in Farhad 2016, p.72). This change is evident in the current section, where the first six verses of the first surah would have started on the right hand side and the second surah begins on f.1a.

A page from the same Qur'an is now in the Freer Sackler Gallery, Washington, Acc.No.S1997.92. Several *ajza'* of this Qur'an are now in the Chester Beatty Library (*juz* III, V, IX, X, XVIII and XIX; in.no.MS.1417; published in James 1980, p.26). At the end of *juz* XIX, there is a statement in Persian which says that it was corrected (*durust bi-kard*) in Sha'ban 292 AH/June 905 by Ahmad b. Abu'l Qasim al-Khayqani, dating it to circa 900 AD, making it one of the earliest Qur'ans in Eastern Kufic (see James 1980, p.26 and Arberry 1967, p.10). Other leaves from this Qur'an were sold in these rooms, 20 November 1986, lot 280; 14 December 1987, lot 198, and 29 April 1990, lot 141.

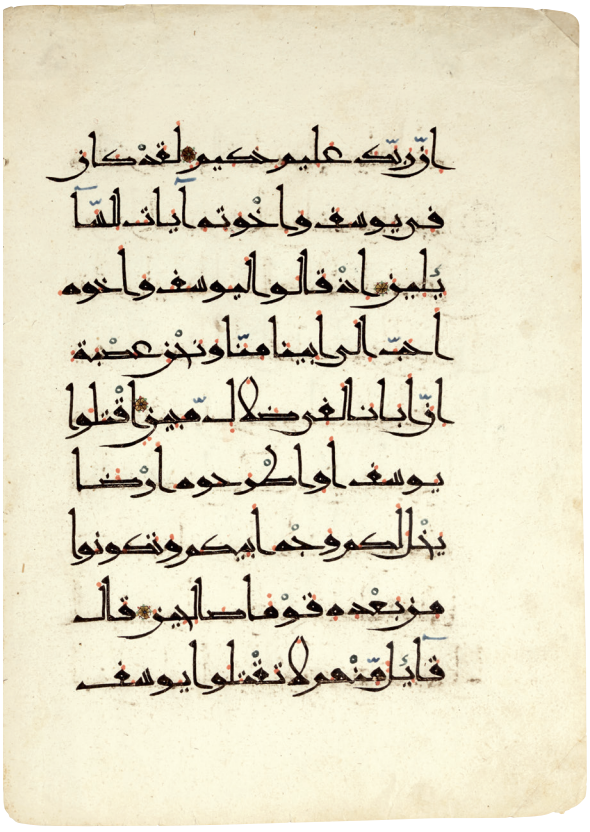
The margins have been trimmed and thus the binding is unlikely to be the original one. The very same binding is recorded in the Chester Beatty sections and is probably datable to shortly after the manuscript's production itself (see James 1980, p.119).

£ 15,000-20,000 € 17,500-23,300



Binding

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



2



3

2

A QUR'AN BIFOLIUM IN EASTERN KUFIC SCRIPT, PERSIA, 11TH/12TH CENTURY AD

TEXT: SURAH YUSUF (XII) MIDDLE OF V.4 TO BEGINNING OF V.18
Arabic manuscript on cream polished paper, 9 lines to the page written in Eastern Kufic in black ink, verses separated by polychrome and gold rosettes, vocalisation in red, diacritics in blue and green, gold and polychrome *'ashr* and *khamsa* verse markers
41 by 29.5cm.

This bifolium comes from a dispersed Qur'an attributable to Persia. A similar Qur'an, slightly smaller in size but written in the same bold black Eastern Kufic is dated to the last quarter of the tenth century (see Bloom 2001, p.104-5). Other leaves from this Qur'an have been sold at Sotheby's London, 12 October 2000, lot 37; 15 October 1998, lot 9; 9 July 1979 lot 3, whilst another is now in Harvard Art Museums, Boston, inv.no.1924.95 (published here https://www.harvardartmuseums.org/collections/object/217155?position=154).

£ 4,000-6,000 € 4,650-7,000

3

A QUR'AN LEAF IN MAGHRIBI SCRIPT, NORTH AFRICA OR ANDALUSIA, LATE 12TH/13TH CENTURY AD

SURA AL-'ANKABUT (XXIX) VV.13-14
Arabic manuscript on pink paper, 5 lines to the page, written in large and bold Maghribi script, vocalisation in gold, verses separated by illuminated roundels containing *'abjad* letters in white and red
30.3 by 23.5cm.

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

A bifolium from the same manuscript is in the David Collection, Copenhagen (see von Folsach 2001, no.5, p.57). A section from the same Qur'an, containing 215 leaves, formerly in the collection of Maréchal Lyautey, was sold at the Hotel Georges V, Paris, 30 October 1975, lot 488, and subsequently in these rooms, 14 April 1976, lot 247. Two further leaves from that section were sold in these rooms, 23 April 1997, lots 42 and 43, while a bifolium and a single leaf were sold 15 October 1998, lots 10-11. More recently, bifolia were sold in these rooms, 25 October 2017, lot 10; 26 April 2017, lot 23, 3 October 2012, lot 17 and 6 April 2011, The Stuart Cary Welch Collection, Part One, lot 11; whilst single leaves were sold 25 October 2017, lot 4; 8 October 2014, lot 13; 22 April 2015, lot 51; 7 October 2015, lot 204; 25 April 2018, lot 4.

£ 6,000-8,000 € 7,000-9,300



4

4

A QUR'AN LEAF IN KUFIC SCRIPT ON VELLUM, NORTH AFRICA OR NEAR EAST, 9TH CENTURY AD

TEXT: SURAH AL-A'RAF (VII), MIDDLE OF V.88 TO BEGINNING OF V.89
Arabic manuscript on vellum, 5 lines to the page written in bold Kufic in dark brown ink, verses separated by three-dots gold, later gold and polychrome verse marker to margin
20.5 by 30.5cm.

£ 10,000-15,000 € 11,700-17,500



5

5

A QUR'AN LEAF IN KUFIC SCRIPT ON VELLUM, NORTH AFRICA OR NEAR EAST, 9TH CENTURY AD

TEXT: SURAH AL-FAJR (XC), MIDDLE OF V.10 TO MIDDLE OF V.18
Arabic manuscript on vellum, 7 lines to the page written in elongated Kufic in dark brown ink, verses separated by gold rosettes, gold and polychrome verse markers, framed
leaf: 18 by 27cm.
with frame: 39.5 by 55cm.

£ 10,000-15,000 € 11,700-17,500 0

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

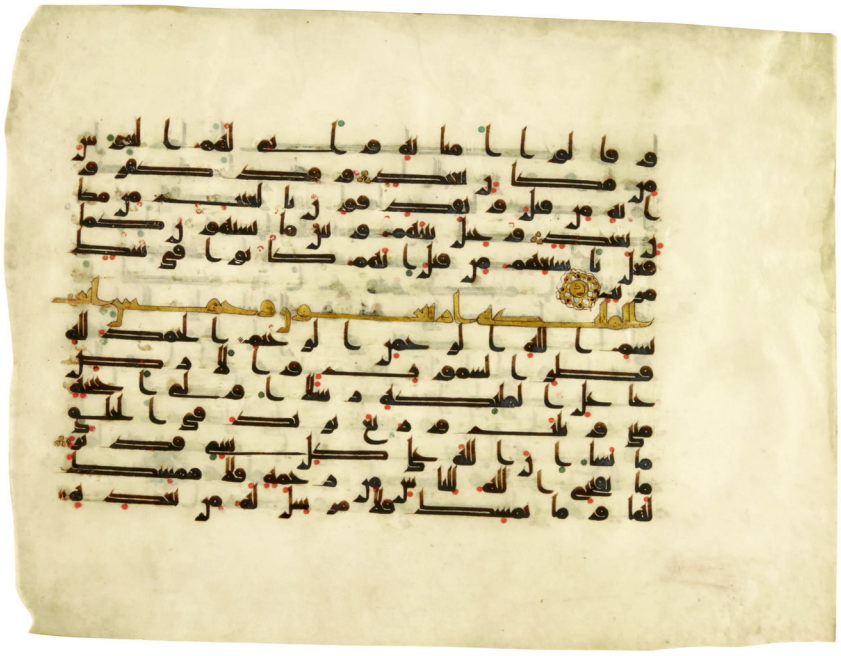
6

A QUR'AN LEAF IN KUFIC SCRIPT ON VELLUM, NORTH AFRICA OR NEAR EAST, 9TH CENTURY AD

TEXT: SURAH SABA (XXXIV) V.46 TO SURAH FATIR (XXXV) END OF V.2
Arabic manuscript on vellum, 14 lines to the page written in elongated Kufic in dark brown ink, vocalisation in the form of red and green dots, verses separated by small triangular clusters of three gold dots, *'ashr* and *khamsa* verse markers in the shape of gold and polychrome rosettes, surah heading in gold outlined in darker brown ink
24.7 by 32.6cm.

This leaf and the following lot come from the same fine Qur'an whose writing is characterised by a consistent *mashq*, or 'stretching' of the letter forms. Other leaves from this Qur'an were sold in these rooms, most recently 9 April 2014, lot 17 and 7 October 2015, lot 210.

£ 15,000-20,000 € 17,500-23,300



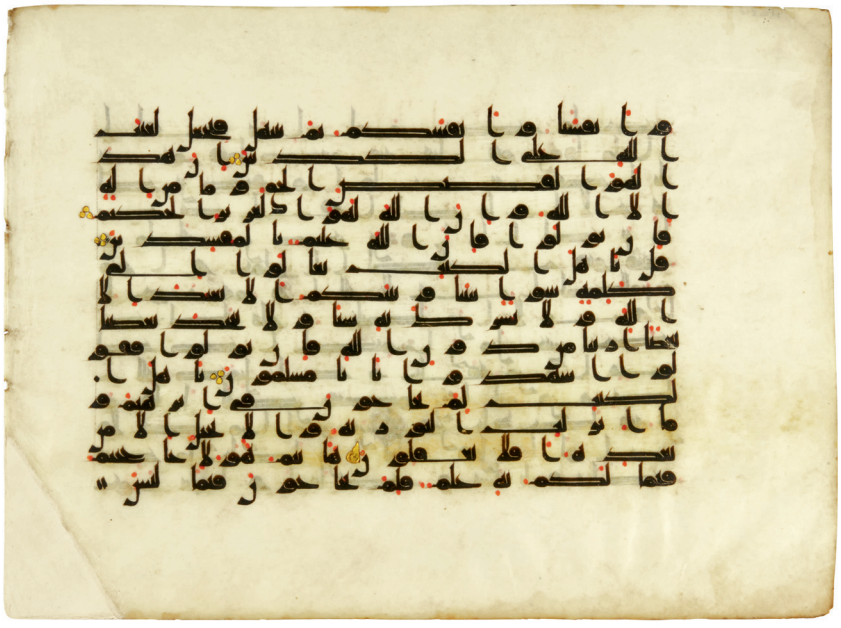
6

7

A QUR'AN LEAF IN KUFIC SCRIPT ON VELLUM, NORTH AFRICA OR NEAR EAST, 9TH CENTURY AD

TEXT: SURAH AL-'IMRAN (III), END OF V.55 TO BEGINNING OF V.66
Arabic manuscript on vellum, 14 lines to the page written in elongated Kufic in dark brown ink, vocalisation in the form of red dots, verses separated by small triangular clusters of three gold dots, *'ashr* and *khamsa* verse markers respectively in the shape of gold and polychrome rosettes and inverted comma in gold outlined in black
24.7 by 33.4cm.

£ 8,000-10,000 € 9,300-11,700



7



8

A FINE AND RARE MINIATURE QUR'AN ON VELLUM, NORTH AFRICA, NEAR EAST OR PERSIA, 10TH CENTURY AD

Arabic manuscript on vellum, 135 leaves plus 2 fly-leaves, 28 lines to the page written in *naskh* in black ink, vocalisation in green and red, verses separated by a yellow dot, surah headings written in gold, gold and polychrome marginal medallions marking fifth and tenth verses, illuminated double page, incomplete, in brown leather binding, with flap
8.5 by 6.5cm.

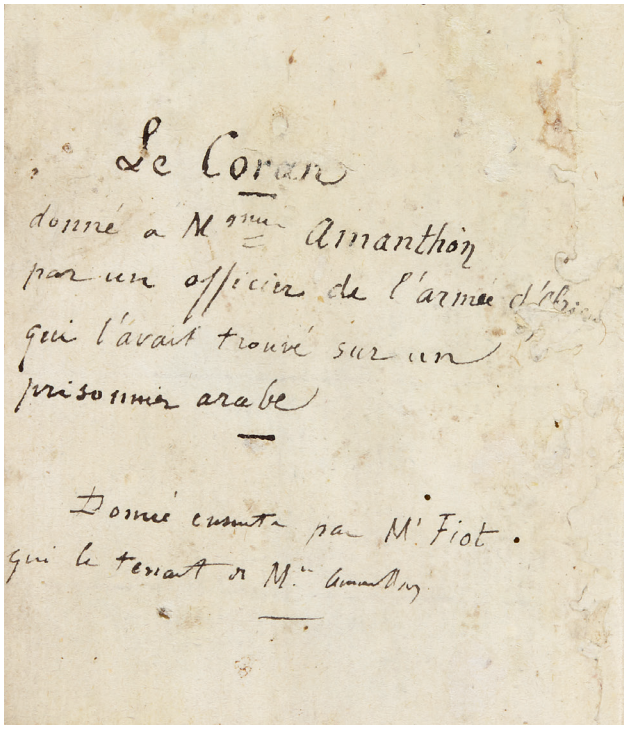
Miniature Qur'ans on vellum from the tenth century are rare and generally attributed to Persia or Mesopotamia. This small volume doesn't have a colophon, but it is interesting to note that the 'New Style' script which characterises this Qur'an became popular and used all across the Mediterranean as well as in Central Asia.

This fascinating manuscript is a rare example of eastern Kufic script written in a vertical format on vellum, as the vast majority of such Qur'ans are written on paper (see, for example, two sold in these rooms, 6 October 2010, lot 12 and 6 April 2011, lot 178). The use of paper occurred earlier in the eastern lands of Islam due to the arrival of paper-making technology in the eighth century.

The Qur'an was rebound at a later date, probably by a non-Arabic reader as many pages have been misbound and are not in the correct order, for example f.3, with the beginning of surah al-Baqarah (II) being moved towards the end of the volume (f.124). However, some sections are still in their original structure, which allows us to study the codicology of the volume in more depth, and compare it to a manuscript in the Khalili Collection (inv.no.QUR430, published in Déroche 1992, pp.152-3). The Khalili Qur'an is made of quaternions, consisting mainly of bifolia arranged in groups of four. The current Qur'an is composed of quinions, mainly bifolia arranged in groups of five. Although this difference might seem irrelevant, it is worth nothing it as quinions are considered a more conservative structure, found for example in the Palermo Qur'an (of which two quires are now in the Khalili Collection inv.no.QUR261 and QUR368, published in Déroche 1992, pp.146-151; the rest is in the Topkapi Palace Library).

An important aspect of this volume is also the choice of illumination found on the first two bifolia: as discussed in the foot note of lot 1 of the present sale, the shift from a horizontal to a vertical format affected not only the script but also the decoration. On f.2b of the current Qur'an the beginning of the text is surmounted by an illuminated geometric band. The same band, in better condition, is also present on what originally was f.2a (now f.124a), consisting of a blue star-shaped motif against a gold ground. The Khalili Qur'an (inv.no.QUR430), on the other hand, seems to have retained a more conservative structure with no geometrical bands but only the first two surahs' titles written in white Kufic against a gold ground within a cartouche. Both these cartouches are on the folio (f.2.b), while its opposite (f.3a) bears just text. The display of two mirroring geometrical bands at the beginning of the text becomes common later and it is definitely an innovative feature of the current lot (it is also visible in a later 11th/12th century Qur'an in the Khalili Collection, inv. vo.QUR155, published in Déroche 1992, pp.166-7).





Inscription on f.1a

The last important feature worth mentioning for this volume is the script and the colour scheme used by the calligrapher. The Qur'an is written in black ink, bearing diacritic dots and more importantly the *shadda* (in modern form) is marked in green. Vocalisation is in red and every verse is divided by a yellow dot. The Khalili Qur'an (inv.no.QUR430) on the other hand is written in black, with only red marks for vocalisation, no diacritical dots or *shadda*, and no single verse markers, only rosettes marking every ten verses. Interestingly the *shadda* (either in the modern shape or in the form of a semi-circle) is found in the Palermo Qur'an, which also bears vocalisation in red and single verse makers, as with our example.

Although it is impossible to prove the exact area of production of this Qur'an, it is worth noting that similar manuscripts have been copied in the Mediterranean, providing a potentially broader range of location for manuscript production in the tenth century. Other comparable manuscripts are as follows: Bibliothèque Nationale, Paris (F. Richard, *Splendeurs Persanes*, Paris, 1997, p.30, no.8); Nuruosmaniye Library, Istanbul, Ms.23; Tareq Rajab Museum, Kuwait, TRMS.20; Al-Sabah Collection, Kuwait (M. Jenkins, *Islamic Art in the Kuwait National Museum*, *The al-Sabah Collection*, London, 1983, pp.20-21). Two comparable manuscripts were sold in these rooms, 12 October 2000, lot 10 and 26 April 1995, lot.17.

£ 70,000-90,000 € 81,500-105,000



9

ABU HAMID MUHAMMAD IBN MUHAMMAD AL-GHAZALI (D.1111 AD), IHYA ULUM AL-DIN ('THE REVIVAL OF THE RELIGIOUS SCIENCES'), PART I, CHAPTERS VIII, IX AND X, PERSIA, 13TH CENTURY AD

Arabic manuscript on polished paper, 104 leaves plus 2 fly-leaves, 19 lines to the page written in *naskh* in dark brown ink, titles in black *thuluth* and or red *naskh*, markers in red, in brown leather binding, decorated with a central medallion encircling an 8-pointed star, with flap with a similar motif
18.7 by 9.5cm.

Born in 1058 AD in the Iranian province of Khurasan, Abu Hamid al-Ghazali (given the honorific title *hujjat al-Islam*, 'the Proof of Islam') was one of the greatest jurist-theologians of the medieval Islamic period and a prolific author on the religious sciences. The present manuscript represents a part of his greatest and best-known work, *Ihya' 'ulum al-din*, or 'The Revival of the Religious Sciences', in which he attempted to integrate the major disciplines of Islamic religion - theology and law, ethics and mysticism. It comprises ten books in four quarters; '*ibadat* (religious duties); '*adat* (social duties); *al-muhlikat* (the ways to perdition) and *al-munjiat* (what leads to salvation). The work was banned and burnt during the Almoravid era (first half of the twelfth century) in al-Andalus and the Maghrib, but it returned with renewed prestige under the Almohads. This manuscript is a rare testament to the rehabilitation of al-Ghazali's work by this time. According to Mingana, "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".

Other sections of this work are in the Chester Beatty Library, (see A. Arberry, *A Handlist of the Arabic Manuscript,* Dublin, 1956, p.45, no.3353; and A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library,* Manchester, 1934, pp.88-89, no.73 [223]). See also Brockelmann, *GAL*, i, 422, Suppl.i, 748.

This manuscript contains the last three chapters from the first section (*rubua al-'ibadat*) with the following titles and order:
F.1b: *Kitab al-Awrad* (chapter X)
F.46b: *Kitab Talawat al-Quran* (chapter VIII)
F.66a: *Kitab al-Adhkar* (chapter IX)

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



10

ZAYN AL-DIN JURJANI (D.1136 AD), ZAKHIRAH-I KHWARAZMSHAHI ('TREASURY DEDICATED TO THE KING OF KHWARAZMSHAHI'), AN ENCYCLOPAEDIA OF MEDICAL SCIENCE, BOOKS I-VIII, PERSIA, 13TH CENTURY AD

Persian manuscript on paper, 276 leaves, plus 1 fly-leaf, 8 replacement pages at beginning and end, 27 lines to the page written in *naskh* in black ink, indexes and chapter headings in large extended Eastern Kufic, keywords picked out in red, in light brown leather binding with central stamped cartouches filled with vegetal motifs
36.8 by 26.8cm.

Born in Khwarazm, Zayn al-Din Jurjani composed the *Zakhirah* no later than 1110-11 AD.

He was the first notable physician who wrote in Persian, and his work is unanimously accepted as the first major medical text written in the Persian language. According to Fateme Keshavarz, "the Zakhirah-i has been enriched by al-Jurjani's extensive knowledge of the medical literature of the time". There are twelve various volumes in the Wellcome Library, London (see F. Keshavarz, *A Descriptive and Analytical Catalogue of Persian Manuscripts in the Library of the Wellcome Institute for the History of Medicine,* London, 1986, pp.149-154, no.43).

According to Charles Rieu the reason for al-Jurjani's compiling of the *Zakhirah* was to supply a comprehensive work which would offer the required information on every branch of medical science, and save a physician the trouble and loss of time involved in consulting other books (in short, something he himself required for his work). See C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, Oxford, photolithographic reprint 1966, pp.466-8. Al-Jurjani dedicated *al-Zakhirah* to Qutb-al-Din Khwarazm Shah Abu'l-Fath Muhammad Ibn Yamin-al-Din (d.1127 AD).

The *Zakhirah* consists of ten books (*kitab*), which are enumerated in the preface, and to each of which is prefixed a full table of numerous subdivisions termed *Guftars* and *Babs.* They are as follows:
I. Definition and utility of medicine; composition, structure, and powers of the human body
II. Health and disease; causes and symptoms of disease; accidents of the body
III. Preservation of health
IV. Diagnosis of diseases; crisis and prognosis
V. Fevers, their various kinds, their symptoms and treatment
VI. Local diseases and their treatment
VII. Tumours and ulcers etc.
VIII. The care to be taken of the external parts of the body, hair, skin, nails etc.
IX. Poisons and antidotes
X. Simple and compound medicaments.

A further thirteenth-century copy of the same work (books I (part II), II and III, dated 666-7 AH/1267-68 AD), sold in these rooms, 20 April 2016, lot 9.

£ 20,000-30,000 € 23,300-34,900



11

A QUR'AN SECTION IN EASTERN KUFIC SCRIPT, NEAR EAST OR PERSIA, 12TH CENTURY AD

TEXT: SURAH HUD (XI) V.123 TO SURAH AN-NAHL (XVI) V.58
Arabic manuscript on paper, 17 leaves plus 2 fly-leaves, 17 lines to the page written in Eastern Kufic in black ink, verses separated by gold clusters, the margins with polychrome geometrical verse markers, 5 surah headings written in gold outlined in black, incomplete, in later brown leather binding with stamped gilt decoration
27 by 16.7cm.

This Qur'an section is noteworthy for its strong hand and some intricate geometrical roundels used as verse markers. The gold surah headings are closely related to the ones in a copy now in the Khalili Collection dated to the twelfth century (inv.no. QUR124 published in Déroche 1992, pp.168-9). A very similar section in size and style sold recently at Christie's London, 21 April 2016, lot 63.

£ 10,000-15,000 € 11,700-17,500

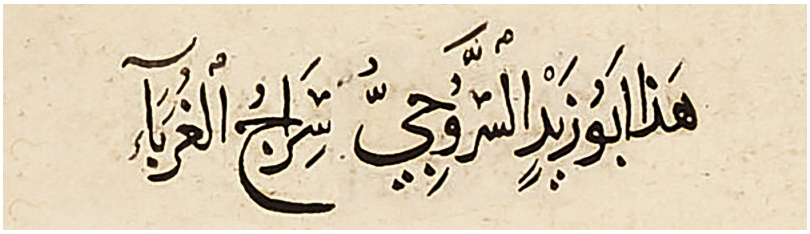
Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

AN EARLY COPY OF AL-HARIRI'S MAQAMAT



"I am he whom thou knowest, Harith,
The talker with kings, the wit, the intimate.
I charm as charm not the triple-twisted strings,
At times a brother of earnest, at times a jester."

Abu Zayd in the 21st maqama, 'of Rayy'



12

ABU MUHAMMAD AL-QASIM IBN ALI MUHAMMAD IBN UTHMAN AL-HARIRI (D.1122 AD), ALSO KNOWN AS AL-HARIRI AL-BASRAHM, AL-MAQAMAT, NEAR EAST, LATE ABBASID/ EARLY MAMLUK, 13TH CENTURY AD

Arabic manuscript on polished cream thick paper, 191 leaves, 11 lines to the page written in neat and elegant *thuluth* in black and dark brown ink, titles either in red or black *muhaqqaq*, the first seven leaves misbound but complete, in light brown leather-covered binding decorated with a central stamped oval medallion with two smaller medallions on a green ground above and below, with flap 33.3 by 25.6cm.

"*What the maqamah did was to invest with the literary graces of saj' [rhymed prose] and the glamour of impromptu composition the old-time tale in alternate prose and verse..... and, by a stroke of genius, to adopt as the mouthpiece of [its] art that familiar figure in popular story, the witty vagabond*" Kritzeck 1964, p.180.

THE AUTHOR AND THE *MAQAMAT* GENRE

Abu Muhammad al-Qasim ibn Ali Muhammad ibn Uthman al-Hariri was born in Basra, today in Iraq, in 1054-55 AD. The name Hariri was likely connected with the profession of his father, who used to trade in silk (*harir*). Coming from a wealthy family, with extensive possessions around Meshan, he was a pupil of al-Fadl al-Kasbani and later became a government official assuming the title of Sahib al-Khabar (Chenery 1867, p.11). Along with his masterpiece *Maqamat*, he is also the author of two treatises on grammar which both show his magnificent talent and knowledge of the Arabic language (Chenery 1867, p.12).

The word *maqama* means 'setting' or 'session' and the *Maqamat* presents itself as a collection of stories, all linked by a common narrator. This genre was not new to the Arabic literature and, although there is no consensus on the father of this genre, Badi al-Zaman Hamadhani is surely the most illustrious predecessor (for a extensive discussion on the matter and additional information of Hamadhani, please see the Encyclopaedia Iranica, http://www.iranicaonline.org/articles/badi-al-zaman-hamadani-abul-fazl-ahmad-b). Hamadhani's Maqamat was a collection of stories narrated in rhymed prose (*saj'*), and according to the legend, his Maqamat contained more than four hundred stories, although today's version has only fifty-two chapters. Hamadhani's text was considered a model for al-Hariri's.

AL-HARIRI'S *MAQAMAT*

The text is composed of fifty short stories, each identified by a name of a city of the Muslim world in which the main characters, al-Harith and Abu Zayd, meet. The narrator is al-Harith, who tells the adventures of the peripatetic Abu Zayd. Abu Zayd is an incredible orator and survives thanks to his rhetoric, a quality which enables him to persuade and evade punishment when in need. Only in the last *maqama* does Abu Zayd repent and admit his sins.

The corpus is notable for the language used, the different rhetorical styles and al-Hariri's genius and ability to work with the Arabic language. As noted by Allen, "Al-Hariri provides examples of linguistic virtuosity that is unparalleled in Arabic literature" (Allen 2000, p.164). Each *maqama* is an example of his ability with language. In the sixth for example, these is a section in which the author alternates lines with words with dots with words without dots. The sixteenth *maqama* has examples of palindromes, the seventeenth riddles and so on. "There are sections composed exclusively of words with double meanings, series of sentences ending in rhyming syllables or with regular combinations of consonants throughout, and poems utilizing only certain letters of the alphabet" (Kritzeck 1964, p.180).

The margins of our volume are dense in commentaries. Written in a beautiful *naskh* in oblique lines, these commentaries are by the same hand of the main text and provide explanation to the corpus. As noted by Irwin, "it is impossible to understand Hariri's Maqamat without a commentary, and indeed after the Qur'an this book has attracted more commentaries than any other Arabic book" (Irwin 1999, p.188).

After the death of al-Hariri, the *Maqamat* genre became incredibly popular although few dared to replicate the same structure with a character travelling around the world. Worth mentioning is al-Saraqusti (d.1143 AD) from Saragossa, Spain, who wrote a compilation similar in structure but not as elaborate stylistically. Al-Hariri's legacy and influence carried on in the following centuries and was widely commended and imitated (among the most illustrious followers of the genres were Shihab al-Din al-Khafaji (d.1653) and Shaykh Hasan al-Attar (d.1835). For an extensive discussion on the evolution of the genre see Allen 2000 pp.162-7.

The first illustrated copies of al-Hariri's Maqamat were produced in the beginning of the thirteenth century, and six copies dated to this period survive, two of which are attributed to Syria in the first quarter of thirteenth century, now in the Bibliothèque Nationale, Paris (one undated - Arabe 3929 and one dated 1222 AD -Arabe 6094). Two other illustrated manuscripts were made in Baghdad and are attributed to the 1230s (one attributed to 1225-35 AD is now in St Petersburg, Academy of Sciences, inv.no.s23; one in the Bibliothèque National, Paris, dated 1236-37 AD, Arabe 5847) and two copies produced towards the mid-thirteenth century (one is in Suleymaniye Library, Istanbul, in.no.2916 and one in the British Library, London, Or.1200).

On page 191a of the present volume, to the lower left-hand corner, there is a short note scribbled in an ink similar to that of the main text. The note reads: *Tarikh ... min ghurrah ... rabi' al-akhir sana sab'a wa sab'in wa sittami'a ila sanah arba'ah shahra sittami'a qad khatama 'ala yaddihi mas'ud* 'The date of ... (?) was from the first of Rabi' II, the year 677 AH (23 July 1278 AD) until 14 of [the same] month [of the same year] (5 August 1278), and finished by Mas'ud'

This date can be taken as a *terminus ante-quem* for when the manuscript was written. The hand of our current manuscript is quite exceptional, and recalls that of the Paris manuscript dated 634 AH/1236-37 AD, Arabe 5847 (available here https://archivesetmanuscrits.bnf.fr/ark:/12148/cc328777). Another Maqamat by al-Hariri, attributed to thirteenth-century, Baghdad, was sold in these rooms, 15 October, 1984, lot 289.

A note in the margin near the title page of the thirteenth *maqala* states that it was copied from the original text. This lot is also accompanied by a carbon dating certificate confirming a date of 1210-70 with 95.4% probability.

£ 40,000-60,000 € 46,500-70,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

المسدور المخنوق وهو ايضا المعدد

قال فهل للمرء ان يأكل فيه قال نعم يأكل فيه

المعدة المسار الذي ينزل آخر الليل السريع مرتحل

قال فان نظر فيه العراة قال لا تنكر عليهم الولاة

العراة الذين لم يخدم آمروا وهي التي يرعد

قال فان اكل الصائم بعد ما اصبح قال هو واجب له واصلح

اصبح اسنم المصباح

قال فان عدل الى اكل البقل قال اليتمم للمضاد ذبله

ذكر في درر البحار انه والطباشير فانه هو والكافور

قال فان اكل الفيل أيضا قال يلزمه وابنه ايضا

ايضا من اسماء الشمس

قال فان نظر الصائم الكبد قال انظر ومن اجل الصيد

الكبد التي ولد نار اي ناره

قال فهل يفطر بالجاج الطامح قال نعم لا بطالبي المطامح

الطامح التي اصابت

قال فان صحب المرأة في صومها قال بطل صومها يومها

ضحكت هالها التي جاءت وهو يدل على ضحكت نزاها البحتري

قال فان ظهر الجدري على صدرها قال يفطر ان اذن مضرها

الضرة اصل الابهام وهي اصل الثدي ايضا

قال الحبر في مائه مصباح قال حبقان ياصاح

المصباح الناقة التي تضيء في الليل

قال فان مالك عشر من الناجر قال يحرج شاير ولا يشاجر

وغادرني جار البلاد الاكابد الفقر واتجانه

من بعد ما كنت اختار وه يجبني الى النعمة ادراته

تخرط العافون اوراقه ويحمل الشاردون برانه

فاصبح اليوم كان لم يكن اغانه الدهر الذي عانه

وان ذمن كان له زلب راوغان عاني الريب عرنانه

نهاني بحزم ما يسوء من ضرس شجر دهره خانه

فبزم الهم الذي همه ويصلح الشان الذي شانه

قال الذي صنت الجماعة الى ان تستريده الشتيمة جانه ويشمئض

جبينه مثال له فاعرفنا مدرينك وراينا درمن ذاك فعرفنا درجة

شبك واجتر الدام عن شبك فاعرض اعراض من يبغي العنا واتبع البنا

وحمل البعض الضرورات فاقصر من نفض المروات ان انتظام وجر خادع

فصل اله القوم الذي ورسوا المثال الرمانا آمن حسن انصارهم وزانه اجمالهم

قال اولي الابصار الزلفة والبصار الزلفة امانهى عن الخبر العباد ويدي عن

النار الوخان حيث لحيج ومن فاجر وذا واصح والباطن فاضح ولفلان

والله من ملك يمالك لاي ما اورذ وثال وصار وصال فلم يزل الجلوح تشجب

والنوائب تجحي الوزر فقر والكف صفر والاضارط والعين من والصبية

يصاغرون من الظمي ويتمنون مصايصه النوى وام الدمام الثاني والكلب اكم

الذئاب الا يعد ما شئت وليث ينحالف فلم يمكن من الاراقب وانشد يصف ضيفا

اشكو الى الاكرمين سجاحة ثلب الدهر وعزوانه

وجاد ثلب فرعه مرور وقوض مجدي وبنيانه

والفصر ت وردي وابرز نهصر الاجداث الخماله

والجلب الرجي جنى جلب زاجر المجد جدانه

المضر اصغار الحصى بالحوض هو
عطف الحصى الى الوراء الحوض حوله





13

AN ILLUMINATED QUR'AN SECTION, PROBABLY EGYPT OR SYRIA, MAMLUK, SECOND QUARTER 14TH CENTURY

Surah al-Ahqaf (XLVI) to surah Qaf (L)
Arabic manuscript on paper, 40 leaves plus 1 fly-leaf, 5 lines to the page written in fine *muhaqqaq* in black ink, ruled in gold, black and blue, verses marked by gold pointed rosettes, the margins with different shaped markers in gold, blue and green, **4 surah headings** written in white ornamental Kufic against a cobalt blue ground decorated with gold scrolls within a gold cartouche, f.1b and 2a with a fine polychrome and gold frontispiece, f.2b and 3a with a lavishly illuminated bifolium, decorated with three lines of black *muhaqqaq* within clouds against an etched ground with tri-dots, missing one leaf at the end, in brown leather binding with a central oval medallion, with flap
text panel: 10 by 6.8cm.
leaf: 14.3 by 10.2cm.

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



This lavishly-illuminated *section* comes from what must have been an impressive Qur'an in several volumes. Its decoration and illumination recall both Ilkhanid court production as well as early Mamluk manuscripts, rendering it testament to these cross influences at the beginning of the fourteenth century.

The fact that it starts with verse 1 of surah al-Ahqaf and ends with surah Qaf, makes this section a part of juz XXVI, missing only the first thirty verses of surah Adh-Dhariyat (LI).

The opening illuminated frontispiece, with a central octagonal star outlined by white dotted strips with interlacing patterns, floral buds and gold palmettes all on a blue ground recalls three frontispieces all attributed to the fourtneeth-century Mamluk Near East. This decoration can be compared to the frontispiece of a Qur'an published in James 1988, p.147, cat.20, dated 739 AH/1338-39 AD and attributed to Damascus; the frontispiece of a Qur'an dated 757 AH/1356 AD and attributed to Egypt, published in Lings 1976 cat.74 p.120, and lastly a Qur'an dated to the first quarter of the fourteenth-century and donated by Sultan Faraj ibn Barquq to a mosque in Cairo, now in the British Library inv.no.Or.848 (online at https://www.bl.uk/collection-items/sultan-farajs-quran).

The decorative structure with split-palmettes alternated by buds and flowers on the outer border in reminiscent of the frontispiece of an Ilkhanid Qur'an dated 741 AH/1340-41 AD (inv. no.TIEM452), published in Şahin 2010 p.250. However, the presence of decorative Kufic against interlacing scrolls, points towards a Mamluk attribution. Another interesting aspect of this section is the ground on the opening page. The text is within clouds against an etched ground which is also decorated with a three-dot motif. This design is also found in an Ilkhanid Qur'an section sold in these rooms, 25 April 2018, lot 8 or in a late fourteenth-century Mamluk *juz* now in the Topkapi Palace Library, inv.no.TIEM562, published in Şahin 2010 p.263.

The verses are punctuated by elaborate markers composed of a central gold roundel encircled by interlacing palmettes or petals in blue, light blue and green. These fine markers also recall those found on Ilkhanid manuscripts and show the strong link between the Mesopotamian and Mamluk traditions. For similar verse markers or marginal medallions see an Ilkhanid Qur'an dated 741 AH/1340-41 AD (inv. no.TIEM452), published in Şahin 2010 p.250.

£ 40,000-60,000 € 46,500-70,000





14

AN ILLUMINATED QUR'AN SECTION (IX), EGYPT, MAMLUK, 15TH CENTURY

TEXT: SURAH AL A'RAF (VII), V.88 TO SURAH AL ANFAL (VIII) V.40
Arabic manuscript on paper, 28 leaves plus 1 fly-leaf, 7 lines to the page, written in *muhaqqaq* in black ink, verses separated by gold and polychrome rosettes, marginal verse markers, f.1a with illuminated heading, f.21a with a surah heading in gold *thuluth* outlined in black, in brown leather Mamluk-style binding with a central star medallion, with flap
35.3 by 26.4cm.

Other sections from the same Qur'an have been sold at Christie's London, 14 October 2003, lot 12.

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



15

ABU ‘ABDULLAH JABIR IBN HAYYAN AL-BARIQI, AL-AZDI AL-KUFI, AL-TUSI AL-SUFI (D.C.815 AD), KITAB AL-SAFI MIN AL-KHAMSAMIYAT AND KITAB JANAT AL-KHULD, NEAR EAST OR EGYPT, 15TH CENTURY

Arabic manuscript on paper, 25 leaves, 23 lines to the page, written in *naskh* in black ink, important words and chapter headings in red, margins with several annotations, incomplete, in brown stamped leather binding
19.5 by 13cm.

Ibn Hayyan was born and educated in Tus, Iran, and then travelled to Kufa in Iraq. His mentor was purported to be the Imam Ja’far al-Sadiq who taught him everything about alchemy, but this is disputed by some scholars (as is the attribution of nearly three thousand treatises and articles to him). He paved the way for later alchemists including al-Kindi and al-Razi. He was known in the West as ‘Geber’ and his treatises on alchemy strongly influenced the medieval European alchemists. He was the author of the ‘sulphur – mercury theory’ of metals, according to which six metals differ by different proportions of sulphur and mercury in the contents. Ibn Hayyan was a prolific author, and several commentaries on astronomy as well as alchemy are recorded under his name, including *Kitab al-Sab’in* (‘the Book of Seventy’) which includes seventy treatises on alchemy.

This volumes contains two treatises on alchemy, the second one, starting on f.22b is incomplete but its title is recoded in Brockelmann (SI p.428), while the first one is not recorded. For other treatises on alchemy by Ibn Hayyan or attributed to him see Lyons 1966 p.33 and Rosenfeld & Ihsanoglu 2003 p.15, no.9.

£ 7,000-10,000 € 8,200-11,700



16

A LARGE ILLUMINATED QUR'AN IN TWO VOLUMES, EGYPT OR YEMEN, MAMLUK OR RASULID, 15TH CENTURY

Arabic manuscript on pink and cream papers, two volumes, 202 and 197 leaves each, 13 lines to the page, written in neat *naskh* in black ink, diacritics in red, ruled in gold, red and blue, verses separated by triple inverted comma-like markers in blue, surah headings in large blue *thuluth*, margins with extensive commentaries in red and blue and occasional purple and green, f.13b and 14a with illuminated double page, in later brown Mamluk-style binding
(2)
leaf: 27.6 by 18.5cm.

This Qur'an is particularly interesting for its possible attribution to Rasulid Yemen. Although it features some standard Mamluk characteristics, some stylistic and chromatic choices are directly connected with manuscript produced in Rasulid Yemen during the first half of the fifteenth century, as well some copied in Sultanate India, a region which was strongly linked with Yemen at the time.

The illumination and subdivision of the opening page follows the standard opening of Mamluk Qur'ans, with the first surah encircled above and below by a Kufic illumination within cartouches, the text against clouds and an etched red ground, the outer frames in gold and decorated with geometrical interlacing patterns. While the text is written in black, the diacritics are in red, another feature found in Mamluk Qur'ans (see for a comparable the Qur'an produced for Sultan Baybars between 1304 and 1306, now in British Library, London, Inv.No. Add 22406).

The colour blue and red are largely used in the marginal commentaries which span diagonally in the borders (for a similar Qur'an see Sotheby's London, 19 October 2016, lot 103).

Although the elements listed above point towards a Mamluk attribution, other aspects of this Qur'an are quite unusual and suggest the hypothesis that this manuscript was produced in a region which was exposed to other styles and traditions: Rasulid Yemen.

The first distinctive feature linking this manuscript to Yemen is the use of a distinctive verse marker. The verses are separated by triple inverted comma-like devices in blue. Some sections that appeared recently on the market and attributed to the Rasulid period, had the same distinctive verse markers (see Sotheby's London, 25 October 2017 lot 20 and 21 and Christie's London 27 April 2017, lot 28).

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



The second unusual feature of this Qur'an is the ruling which delineates the text. Most of the Qur'ans produced in the Mamluk period are not ruled (out of the thirty-eight listed in James 1988, only twelve have ruling. The ruling of the present text is a sequence of gold, black, red and blue, a combination of colour seen also in Bihari Qur'ans produced in India (see for example Sotheby's London, 6 October 2010, lot 16; 8 October 2008, lot 21 and 1 April 2009, lot 13, where in each case the text is framed in gold, red and blue). This choice of colour for the frame of the text is definitely out of the ordinary.

Although the use of these colours is not unusual for Mamluk manuscripts, as we have previously discussed, the combination of ruling, surah headings in blue and marginal notes, somehow recalls the contemporary Bihari Qur'ans copied in India.

The last remarkable aspect of the manuscript's decoration is the use of purple and green buds framing the illumination of surah I and the beginning of surah II. While the central decoration of the frontispiece is quite common and seen in several Mamluk examples, the outer sequence of green and purple buds/leaves is quite unusual. This pattern is very similar to that which decorates the illumination of a Sultanate Qur'an published in Brac de la Perriere 2008 (pl.40), both a sequence of trilobed buds flanked on each side by rounded leaves alternating in colour.

As Sheila Blair notes, "Koran manuscripts in Bihari script had a wide currency and were exported from India to South Arabia" (Blair 2006, p.388-9) and the discovery of some leaves in Bihari in a mosque in Dawran, northern Yemen, is testament of the strong link between these two regions.

It is very likely that the scribe and illuminator of this Qur'an, whilst copying the text in the traditional Mamluk style, took some innovative elements from Qur'ans that reached the South Arabian shores from India, making this text an interesting example of the hybrid cultural scene of South Arabia in the fifteenth century.

£ 40,000-60,000 € 46,500-70,000



17

AN ILLUMINATED MINIATURE OCTAGONAL QUR'AN, PERSIA, POSSIBLY TABRIZ, SAFAVID, 16TH CENTURY

Arabic manuscript on paper, 403 leaves, 11 lines to the page, written in *naskh* script in black ink, verses separated by gold dots, surah headings in white *thuluth* against a gold ground, opening double page frontispiece decorated with floral gold and polychrome interlace, further double illumianated page with surah al-Fatihah, in contemporaneous gilt-stamped leather binding decorated with fine interlacing palmettes, in later fitted gilt-silver gem-set case
4.4 by 4.4cm.

Octagonal Qur'ans, also called *sancak*, became popular from the seventeenth century onwards and sixteenth century examples are rare. Often used as amulets to carry on one's person, especially during times of conflict, they were written in a very small script called *ghubar* (literally 'dust'). *Sancak* Qur'ans were usually kept in small fitted boxes which could be attached to battle standards. Although lacking a date, the opening bifolium of this *sancak* Qur'an and its binding are closely comparable with examples made in Persia, and particularly Tabriz in the sixteenth century. The binding, likely the original, is a fine example of Persian craftsmanship of the time. The delicate interlacing clouds and scrolls recall those on a Qur'an dated 959 AH/1552 AD and attributed to Shiraz or Qazvin, now in the Nasser D. Khalili Collection of Islamic Art (Acc. No.QUR729, published in James 1992, p.173).

£ 18,000-25,000 € 20,900-29,100



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

18

AN ILLUMINATED QUR'AN, PROBABLY BUKHARA, SHAYBANID, 16TH CENTURY

Arabic manuscript on paper, 301 leaves plus 2 fly-leaves, 15 lines to the page, written in neat *naskh* in black ink, ruled in green, orange, blue and gold, verses separated gold pointed rosettes, surah headings written in white *thuluth* against a gold ground within a cartouche decorated with polychrome scrolls on a blue ground, catchwords, marginal medallions marking fifth and tenth verses, opening illuminated double shamsa composed of scrolling vines and split-palmettes, with outer margins filled with interlacing foliage, further double illuminated frontispiece with scrolling gold and polychrome flowers against blue, text within cloud bands, final bifolium with band of illumination surrounding the text, brown leather binding with punched decoration
leaf: 22.8 by 14.9cm.

£ 10,000-15,000 € 11,700-17,500



18

19

ASMA AL-HUSNA, THE NINETY-NINE NAMES OF GOD, COPIED BY HUSAYN FAYZI, TURKEY, OTTOMAN, DATED 1090 AH/1679-80 AD

Arabic manuscript on paper, 16 panels laid down on cardboard and framed, each page with 2 lines of *nasta'liq* in black ruled in gold with gold-sprinkled margins, framed
61 by 71cm.

Husayn Fayzi was a calligrapher born in Istanbul where he studied and later taught calligraphy. He was celebrated for his mastery in various scripts of Islamic calligraphy. The precision of his *nasta'liq* can be seen in the present work. Mustaqimzade Sulayman Saaduddin Effendi in his *Tuhfa-i Khattatin* records that he was still alive in 1729 AD.

£ 6,000-8,000 € 7,000-9,300





LOT 20 (DETAIL)



20

A LARGE ILLUMINATED QUR'AN, PERSIA, PROBABLY SHIRAZ, SAFAVID, SECOND HALF 16TH CENTURY

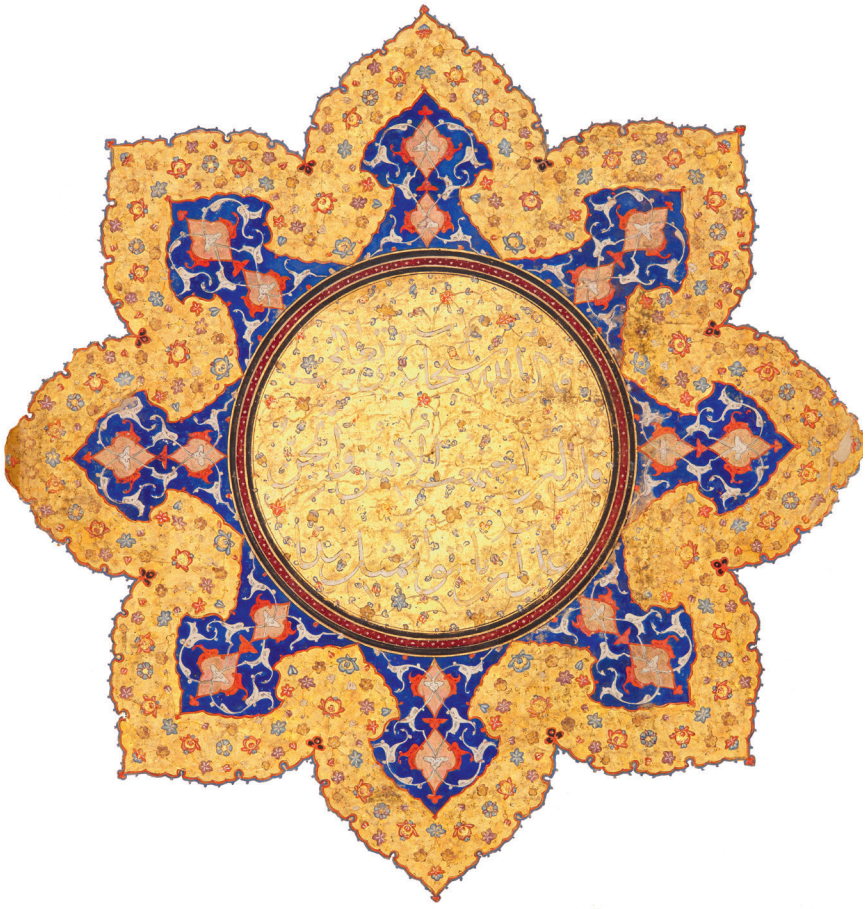
Arabic manuscript on paper, 439 leaves plus 4 fly-leaves, 11 lines to the page, comprising 2 lines of large *muhaqqaq* script in black at the top and bottom, a middle line of large gold *muhaqqaq* outlined in black, 8 lines of black *naskh* against a gold speckled ground, bordered with cartouches with polychrome scrolls on a gold background, ruled in polychrome and gold, verses separated by gold dots, surah headings in white *thuluth* within polychrome scrolls against a gold ground, numerous verse markers on the margins, opening double page frontispiece decorated with floral gold and polychrome interlace, further double illuminated page with surah al-Fatihah, in stamped leather binding
35.5 by 24.5cm.

This impressive Qur'an has all the hallmarks of the most refined manuscripts of the Safavid period, and is noteworthy for several reasons, including the lavishness of the illuminations as well as the controlled and balanced hand. It stands as a testament to the artistic achievements of the Safavid manuscript tradition in the sixteenth century.

Copies of the Qur'an, as well as illustrated manuscripts, formed part of the trade that passed over the Ottoman-Safavid border in spite of the hostile relations between the two empires that continued for much of the sixteenth century. That Safavid Qur'ans such as this one were particularly cherished in the Ottoman realms is demonstrated by their inclusion among the list of objects brought as gifts by Safavid envoys to the Ottoman court.

A comparable Qur'an to the present manuscript was included in the exhibition *Ink and Gold* at the Museum für Islamische Kunst, Berlin and published in the accompanying catalogue (See Fraser & Kwiatkowski 2006, pp.118-121, no.35). The structure of the opening bifolium with surah I and II is directly comparable with that found in a Qur'an sold in these rooms, 9 April 2014, lot 50 and copied during the same period. Other similar Qur'ans were sold in these rooms 27 April 1994, lot 19; 1 April 2009, lot 12; 6 October 2010, lot 15, and 5 October 2010, lot 27.

£ 80,000-120,000 € 93,000-140,000



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.







21



22

21

A MENZILNAME, SIGNED BY MEHMED NAILI, TURKEY, OTTOMAN, DATED 1233 AH/1817-18 AD

Ottoman Turkish on vellum, written in *naskh ghubar* decorated with gold and polychrome scrolls, headpiece on thicker paper, in a red velvet embroidered case
205 by 9cm.

This is a document recording the various shooting and archery locations in Istanbul, giving details of the ranges as well as the records achieved by archers in each location. The ranges and records are given in *gez*, a until measuring 0.61 m.

The document opens with the details of the archery records of the Sultans Murad IV and Selim III. In the small cartouche with a gold border below, are the dates 1122 AH (1710-11 AD) and 1174 AH (1760-1 AD). This is followed by the name of the scribe Mehmed Naili and the date 1233 AH (1817-18 AD). This would seem to indicate that Mehmed Naili wrote this work in 1233 AH on the basis of and updating two earlier *menzilname*s. The scribe's name and the date also appear again at the bottom of the scroll.

£ 8,000-12,000 € 9,300-14,000

22

AN ILLUMINATED COLLECTION OF PRAYERS, INCLUDING DALA'IL AL-KHAYRAT, SIGNED BY MEHMED SAIF AL-DIN, TURKEY, OTTOMAN, DATED 1189 AH/1775-76 AD

Arabic manuscript on light pink paper, 70 leaves plus 2 fly-leaves, 13 lines to the page, written in black naskh, ruled in gold and red, verses marked by a gold dotted circle, gold and polychrome cartouches marking chapters, two illuminated headings on f.1b, f.13b, illustrations of Mecca and Medina on f.12b and 13a, in gilt-stamped Ottoman binding with a central red medallion, with flap 14.5 by 8.5cm.

£ 3,000-5,000 € 3,500-5,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



23

AN ALIF-BA MUFREDAT, COPIED BY MAHMUD AL-RACI STUDENT OF MUSTAFA KUTAHI, TURKEY, OTTOMAN, DATED 1198 AH/1783-84 AD

Arabic manuscript on paper, 22 leaves plus 2 fly-leaves, 13 lines to the page, 16 leaves with tables containing letter combinations, written in fine *naskh* in black ink, ruled in gold, black and red, f.1b with a polychrome and gold headpiece, f.5b and 6a with a double page with illuminated headings and margins decorated with polychrome interlacing floral scrolls, marginal floral medallions, in brown leather Ottoman binding decorated with gilt stamped dots, with flap
19.5 by 13.8cm.

Mahmud Raci Efendi studied calligraphy with the famous calligrapher Mustafa Kutahi (*Derman* 2011, p.254). He worked in the Ragib Pasha Library and taught several illustrious calligraphers, including Mehmed Hulusi Efendi, who was the uncle and teacher of the nineteenth-century scribe Mehmed Sevki Efendi (d.1887), who is credited with founding the 'Shevki school' of calligraphy.

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. Another *mufradat* dated to the eighteenth century was sold in these rooms, 24 October 2018, lot 32.

£ 12,000-18,000 € 14,000-20,900



Colophon



24



25

24

AN ILLUMINATED QUR'AN, COPIED BY MEHMED TAHIR AL-SHUKRI, STUDENT OF 'ABD AL-RAHMAN AL-WASFI, ILLUMINATED BY MAHMUD HILMI, TURKEY, OTTOMAN, DATED 1252 AH/1836-37 AD

Arabic manuscript on paper, 312 leaves plus 4 fly-leaves, 15 lines to the page, written in *naskh* in black ink, ruled in gold, black and red, verses separated by gold pointed markers, gold and polychrome floral marginal markers, surah headings in white ink against a floral ground within cartouches, gold and polychrome opening double page frontispiece decorated with interlacing floral scrolls, in dark red Ottoman binding decorated with gilt-stamped circular motifs, with flap
25.3 by 18cm.

Mehmed Tahir (d.1846) is reputed to have taught calligraphy to the young Prince Abdul-mecid before his coronation as Sultan (1839) and deeply influenced the Sultan's taste and passion for Mahmud Celaleddin's style, of whom Mehmed Tahir had been a student. Mehmed Tahir is not recorded using the nisba *al-Shukri* before. See Derman 2009, p.142.

£ 12,000-18,000 € 14,000-20,900



Colophon

25

AN ILLUMINATED COLLECTION OF PRAYERS, INCLUDING DALA'IL AL-KHAYRAT, SIGNED BY MUHAMMAD JALAL AL-DIN, STUDENT OF MUHAMMAD AMIN AL-SHAKIR, TURKEY, OTTOMAN, DATED 1253 AH/1837-38 AD

Arabic manuscript on paper, 109 leaves plus 2 fly-leaves, 11 lines to the page, written in *naskh* script in black ink, ruled in gold, black and red, verses separated by gold pointed rosettes, 4 illuminated headings on f.1b, 15b, 91b and 102b with heading text within clouds on gold ground, f.12b and 13a with illustrations of Mecca and Medina, f.12a, f.15a, 89b and 90a with drawings of flowers, in gilt-stamped Ottoman black binding decorated with stamped rhomboid devices within stems, with flap
17.7 by 11.5cm.

£ 3,000-5,000 € 3,500-5,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

26

AN ILLUMINATED OTTOMAN QUR'AN, COPIED BY MEHMED TAWFIQ, STUDENT OF MEHMED RASHID, TURKEY, OTTOMAN, DATED 1289 AH/1872-73 AD

Arabic manuscript on paper, 304 leaves plus 5 fly-leaves, 15 lines to the page, written in *naskh* in black ink, ruled in gold, black and red, verses separated by gold-pointed markers, gold and polychrome floral marginal markers, surah headings in pink ink against a gold ground within cartouches, gold and polychrome opening double page frontispiece decorated with interlacing floral scrolls, in dark brown Ottoman binding, with flap, in fitted box
19.3 by 12.5cm.

£ 7,000-10,000 € 8,200-11,700



26

27

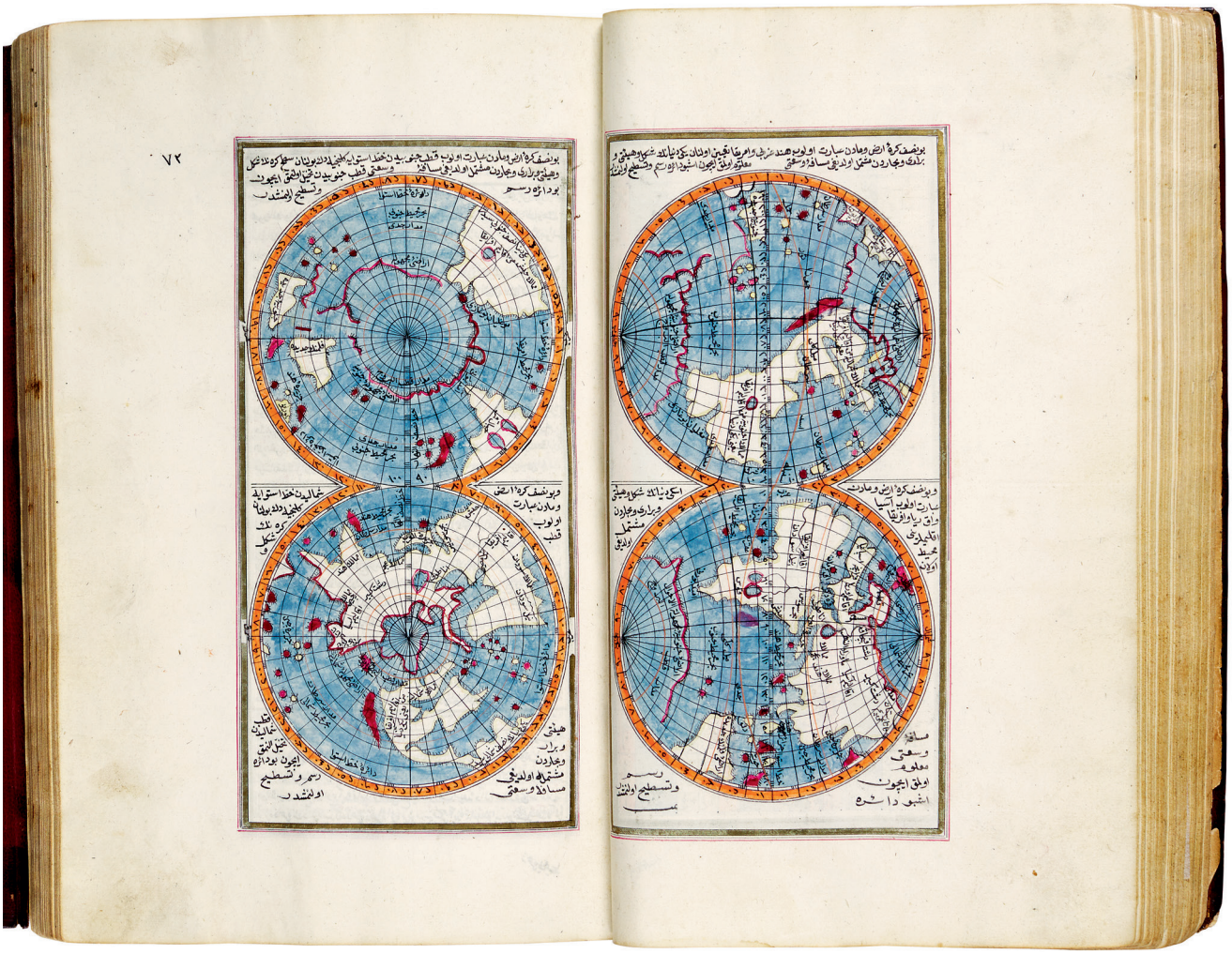
TWO ILLUMINATED COLLECTIONS OF PRAYERS AND SURAHS, TURKEY, OTTOMAN, 19TH CENTURY

volume one with two surahs, surah ya-Sin (XXXVI) and surah al-Fath (XLVIII), Arabic manuscript on paper, 10 leaves plus 2 fly-leaves, 11 lines to the page written in black *naskh*, ruled in gold, verses separated by gold pointed roundels, f.1b with a gold and polychrome heading, in brown binding, the colophon stating it was copied by Mehmed Shukri, illuminated by Osman, dated 1323 AH/1905-6 AD; **volume two** a collection of prayers for a Sufi, Arabic and Ottoman Turkish manuscript on paper, 55 leaves plus 4 fly-leaves written in black *naskh*, partly ruled in gold, opening double frontispiece decorated with polychrome scrolls on a gold ground, incomplete, in brown gilt binding, one colophon stating it was copied by Muhammad Selim, dated 1277 AH/1860-61 AD for al-Haj al-Shaykh Ahmad al-Mushtaq al-Qadri
(2)
16 by 10.5cm; 15 by 10.5cm.

£ 4,000-6,000 € 4,650-7,000



27 part of the lot



28

IBRAHIM HAKKI OF ERZURUM, MA'RIFETNAMEH (AN ENCYCLOPAEDIC COMPENDIUM), SIGNED BY HASHIM IBN OSMAN IBN 'ALI, TURKEY, OTTOMAN, DATED 1237 AH/1822 AD

Ottoman Turkish manuscript on paper, with watermarks, 325 leaves plus 3 fly-leaves, 35 lines to the page written in *naskh* in black ink, ruled in gold and red, titles in red, headings in white against a gold ground within a polychrome cartouche, numerous tables and diagrams in gouache heightened with gold, including Mecca and Medina, the solar system, planispheric maps, in brown binding with a central oval stamped medallion, with flap
28.7 by 18.5cm.

The *Ma'rifetnameh* is an encyclopaedia of cosmological topics assembled by Erzurumlu Ibrahim Hakki in 1756-57. Alongside discussions on eschatology, celestial and terrestrial geography are also discussed and represented in several maps and diagrams. The planispheric drawings were drawn by a surveyor named only as Mustafa and were based on the Dutch cartographer Joan Blae's (d.1673) *Atlas Major*.

Two further copies of Hakki's *Ma'rifetnameh*, both dating from the first quarter of the nineteenth century, can be found in the British Library (MS.Or.12964) and Nasser D. Khalili Collection, London (see Rogers 1995, pp.121 & 123, no.74). Four very similar manuscripts to the present lot were sold in these rooms, 7 October 2015, lot 264; 22 April 2015, lot 109; 24 April 2013, lot 49 and 6 April 2011, lot 216.

£ 8,000-12,000 € 9,300-14,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



29

AN ILLUMINATED VAKIFNAME, TURKEY, OTTOMAN, DATED 1289 AH/1872 AD

Ottoman Turkish on watermarked paper, 26 leaves plus 4 fly-leaves, 13 lines to the page written in black divani, ruled in gold and black, the opening bifolium with the text written within clouds against a gold ground, floral borders and a polychrome headpiece, in fine Ottoman binding with case 31.2 by 17.2cm.

Text at the beginning of the document confirms it to be in compliance with Islamic law by Shukri Efendi-zade al-Sayyid Muhammad Tawfiq (Seyyid Mehmed Tevfik), whose seal impression appears below.

The text specifies Mehmed Server Aga, Chief Companion (*Ser-Musahib*) at the court of Sultan 'Abdulaziz, as the donor of a charitable endowmen (*waqf*) in the form of extensions and improvements to a mosque in Mahmud Pasha Veli Street. It is dated the last day of Sha'ban 1289 AH/2 November 1872 AD. It is witnessed by various people including the Chamberlain of the Imperial Palace (*Kethüda Ağa-yi Darüsaade*) Mehmed Anbarin 'Ali.

This is followed by an addenda dated 17 Rabi' al-Akhar 1290 AH/14 June 1873 AD.
This is followed by an earlier *vakifname* detailing an endowment by a certain Naksh-i Felek Kalfa (?) daughter of 'Abdullah ibn 'Abd al-Mannan to the Sinan Pasha Mosque in Besiktas, dated 1 Jumada al-Awwal 1274 AH/18 December 18 1857.

£ 25,000-35,000 € 29,100-40,700



Binding



Detail

30

A LARGE AND EXCEPTIONAL ILLUMINATED QUR'AN, COPIED BY HAFIZ AHMED EFENDI, TURKEY, CONSTANTINOPLE, OTTOMAN, CIRCA 1700

Arabic manuscript on paper, 295 leaves plus 4 fly-leaves, 15 lines to the page, written in *naskh, thuluth* and *muhaqaq* in black ink, ruled in gold, black and red, verses separated by gold pointed markers, gold and polychrome floral marginal markers, surah headings in white against a gold cartouches decorated with flower scrolls, gold and polychrome opening double page frontispiece decorated with interlacing floral scrolls, in dark brown Ottoman binding with flap
28.8 by 18.4cm.

Ahmed Muharrem Efendi, better known as Hafiz Ahmed after memorising the whole Qur'an, studied *thuluth* and *naskh* under the supervision of Hafiz Halil Efendi and was celebrated for his mastery in these scripts. He lived in the quarter of Kasimpasa, in the the Beyoglu district, Istanbul, where he died in 1723. A Qur'an copied by him and dated 1103 AH/1692 AD is now in the Istanbul University Library (inv.no.A.6715; published in Derman 2010, p.186-7). Another Qur'an, copied in 1113 AH/1701 AD was sold in these rooms, 9 April 2014, lot 64.

This Qur'an is particularly exceptional as it combines three different scripts within one text: *muhaqqaq, naskh* and *thuluth*. Although examples of Qur'ans in *naskh* and *muhaqqaq* or *naskh* and *thuluth* were common during the Safavid period (see, for example, lot 20), manuscripts from Ottoman times which combine more than one style are rarer and usually limited to sections (see Qur'an sections offered in these rooms, 7 October 2009, lot 5, in which the text is written in alternated *naskh* and *muhaqqaq*). Complete Qur'ans copied by an Ottoman scribes in different styles are indeed rare and unusual. A famous example is the Qur'an copied by Ahmed Karahisari (and completed by his student and adopted son Hasan Celebi) now in the Topkapi Palace Library (inv.no.H.S.5, published in Derman 2010, p.56-57). Karahisari's Qur'an combines *muhaqqaq*, *rayhani*, *naskh*, *thuluth* and *tawqi*, offering a format which is clearly imitated in the layout of this manuscript. Hafiz Ahmed Efendi, master of *naskh*, is here trying to copy the use of more than one script. The use *muhaqqaq* for the *bismillah* and alternating the use of *naskh* and *thuluth* for the rest of the text, makes this manuscript an interesting and nearly unique example of a experiment of calligraphy which seems to have been limited to Karahisari's earlier Qur'an.

£ 60,000-80,000 € 70,000-93,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

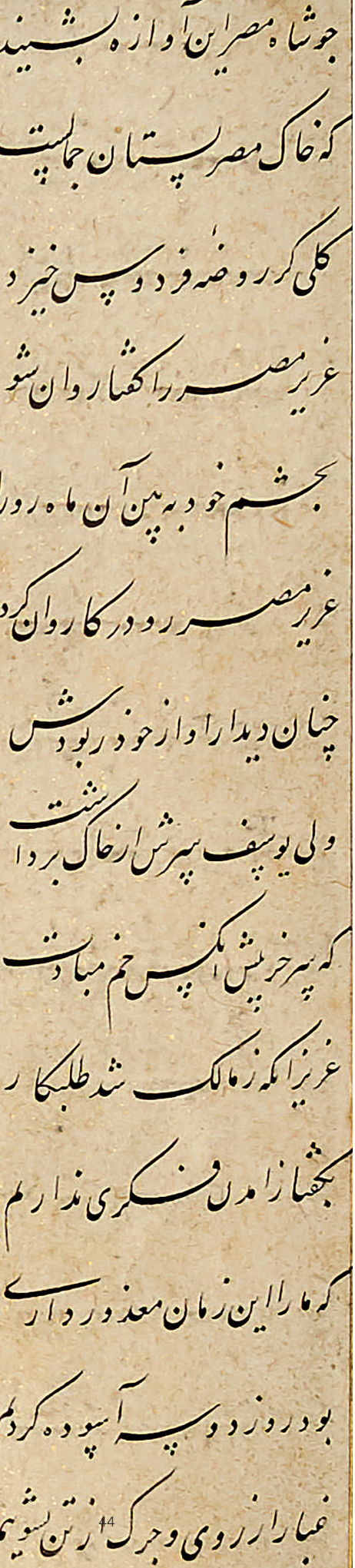






LOT 31 (DETAIL)





31

NUR AL-DIN ʻABD AL-RAHMAN JAMI (D.1492), YUSUF WA ZULAYKHA, SIGNED BY MIR ʻALI, BUKHARA, SHAYBANID, DATED 938 AH/1531-32 AD

Persian manuscript on cream paper, 151 leaves plus 5 fly-leaves, 14 lines to the page written in elegant *nasta'liq* in black ink within two columns against a gold speckled ground, ruled in black, green, red , blue and gold, headings in red, blue and gold, polychrome and gold opening bifolium, the colophon within clouds against a gold ground, in fine Safavid gilt binding, the doublures decorated with polychrome and gold filigree-work, with flap
25 by 16.4cm.

The calligrapher Mir ʻAli worked at the court of the Timurid Sultan Husayn Mirza until he was forced to move to Bukhara during the conquests of the Shaybanid dynasty in 1528-29. It was in this vibrant city, under the patronage of the ruler Obayd Khan and his son ʻAbd al-ʻAziz Khan, that Mir ʻAli copied this exceptionally fine version of *Yusuf wa Zulaykha* in 938 AH/1531-32 AD. A year after the completion of this manuscript, Prince ʻAbd al-ʻAziz Khan retreated before Shah Tahmasp, and it is likely that the work was transferred to the Safavid court, where it was seen by the great calligraphers Shah Mahmud al-Nishapuri and Malik al-Daylami, as testified by two added quatrains by their hands on f.1a.

Mir ʻAli Harawi was born in Herat in 1476 AD and learned his trade from Zayn al-din Mahmud, and later by his master Sultan ʻAli Mashhadi. After the Shaybanid conquests, and under the patronage of Obayd Allah Khan ibn Mahmud (r.1512-39), Bukhara flourished and became a centre of political and intellectual life. In the second quarter of the sixteenth century, the city witnessed the production of manuscripts of the highest quality, for example a copy of Jami's *Subhat al-Abrar*, dated 942 AH/1536 AD (sold in these rooms 21 April 1980, lot 186) and a copy of Jami's *Tuhfat al-Ahrar* dated 942 AH/1535 AD (sold at Christie's, 26 October 2017, lot 85). Following Prince ʻAbd al-ʻAziz Khan in his travels and campaigns, Mir ʻAli visited Mashhad and Samarqand, as attested by various inscriptions and colophons. He died in 1544-45 and is buried in Bukhara. His recorded works are dated between 914 AH/1508-09 AD and 948 AH/1541-42 AD (Mehdi Bayani 1959, pp.126-31).

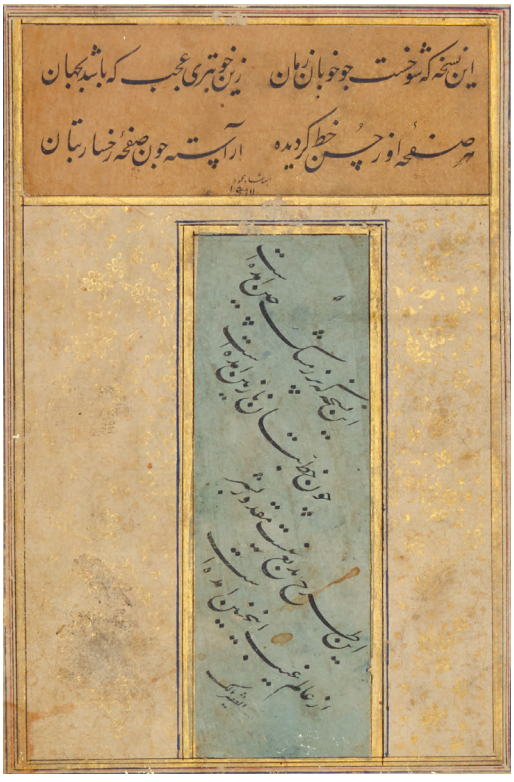


The first folio of the present manuscript bears two quatrains in praise of the manuscript and its fine hand by two of the most famous *nasta'liq* masters at the court of Shah Tahmasp (r.1524-76), Shah Mahmud al-Nishapuri and Malik al-Daylami.

Shah Mahmud, known as *Zarin-qalam* ('Golden Pen'), was born in the city of Nishapur and studied calligraphy under the supervision of 'Abdi al-Katib Nishapuri. He specialised in the style of *nasta'liq* script with the famous master Sultan 'Ali al-Mashhadi (d.1519), who also taught Mir 'Ali. Under the patronage of Shah Tahmasp (r.1524-76) he produced one of the most spectacular manuscripts of Nizami's *Khamsa*, now in the British Library (inv.no.2235). He died in 1564 in Mashhad.

Al-Faqir Malik, who signed the second quatrain, is very likely to be Malik Daylami (d.1562), a famous calligrapher from Mashhad who was called by Shah Tahmasp to Qazvin to work on the inscriptions of the Chihil Sutun and later supervised the album now in the Topkapi (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Vol.III, Tehran, 1348 sh., pp.598-609).

£ 60,000-80,000 € 70,000-93,000



detail of f.1a



32

AN ILLUMINATED QUR'AN, COPIED BY MAHMUD IBN 'ABD AL-QUDDUS, SAMARQAND, TIMURID, DATED 885 AH/1480 AD

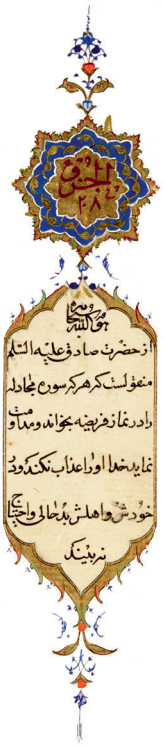
Arabic manuscript on paper, 301 leaves plus 2 fly-leaves, 14 lines to the page written in *naskh* in black ink, ruled in red, blue and gold, verses separated by gold pointed markers, surah headings in gold *thuluth*, remargined in Qajar period, gold and polychrome Qajar floral marginal verse and surah markers, extensive commentaries within gold and polychrome cartouches, illuminated double opening page partly re-illuminated during Qajar period, a further later bifolium with gold and polychrome floral margins, in floral lacquer binding
24.5 by 17cm.

The otherwise unrecorded Timurid scribe of this Qur'an is noteworthy for his fine *naskh* and balanced *thuluth* of the surah headings. He must still have been highly respected by the Qajar period, as this manuscript's margins were refurbished during that time. The new, clean margins were filled with commentaries enclosed by delicate cartouches and each page bears, at the top-outer corner, a red and gold medallion enclosing the name of the surah, an unusual and quite refined detail.

An inscription at the beginning of the Qur'an, dated 5 Shawwal 1300 AH/9 August 1883 AD, states that Mustafa Quli Khan Saham al-Saltanah lawfully sold this Qur'an to his son Muhammad Hasan Khan for a thousand dinars.

Mustafa Quli Saham al-Saltanah is recorded as Mustafa Quli Khan 'Arab-e 'Ameri Saham al-Saltanah (d.1888), one of the chiefs of Ardistan and a governor of Yazd and Kashan. He was a wealthy land-owner with a broad influence, and in charge of the army and cavaliers around Yazd, Kashan and Ardistan. For further information see M. Bamdad, *Dictionary of National Biography of Iran, 1700-1960*, vol.4, Tehran, 1966, p.117.

£ 25,000-35,000 € 29,100-40,700



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

33

AN ILLUMINATED MINIATURE QUR'AN, COPIED BY AHMAD AL-NAYRIZI, PERSIA, SAFAVID, DATED 1119 AH/1707-8 AD

Arabic manuscript on paper, 256 leaves plus 6 fly-leaves, 17 lines to the page written in black *naskh,* ruled in polychrome and gold, verses separated by gold pointed dots, surah headings in red *thuluth* against a gold ground, opening double page frontispiece decorated with floral gold and polychrome interlace, in brown stamped leather binding
11.5 by 7cm.

The colophon states that this Qur'an was copied by "the order of the most exalted" by Ahmad al-Nayrizi in 1119 AH/1707-08 AD and that this was the eighteenth he has copied. A later nineteenth century note at the end of the manuscript states that this Qur'an belonged to Husayn 'Ali Khan, the grand father of the writer of the note, who is passing it on to a certain Mirza Ahmad Khan.

£ 3,000-5,000 € 3,500-5,900



33

34

AN ILLUMINATED BOOK OF PRAYERS, COPIED BY AHMAD AL-NAYRIZI, PERSIA, SAFAVID, FIRST QUARTER 18TH CENTURY

Arabic manuscript on paper, 8 leaves, 9 lines to the page written in *naskh* in black ink within clouds again a gold ground, ruled in red, gold and blue, the margins with gold bunches of flowers, headings written in gold against a blue ground, f.1b with a polychrome and gold illuminated heading, in leather later binding
23 by 15cm.

Ahmad al-Nayrizi was one of the most prolific calligraphers of the Safavid period. Born in Nayriz in Fars, he studied calligraphy under Muhammad Ibrahim ibn Muhammad Nasir Qumi, also known as Aqa Ibrahim Qumi (active between 1659 and 1707). Al-Nayrizi later moved to Isfahan and became the court calligrapher during the reign of Shah Sultan Husayn (r.1694-1722).

A prayerbook dated 1132 AH/1719 AD is in the Metropolitan Museum of Art, New York (inv.no. 2003.239). Other collections of prayers have been offered in these rooms, 8 October 2014, lot 49; 6 April 2011, lot 221 and 1 April 2009, lot 11 and 25 April 2015, lot 42.

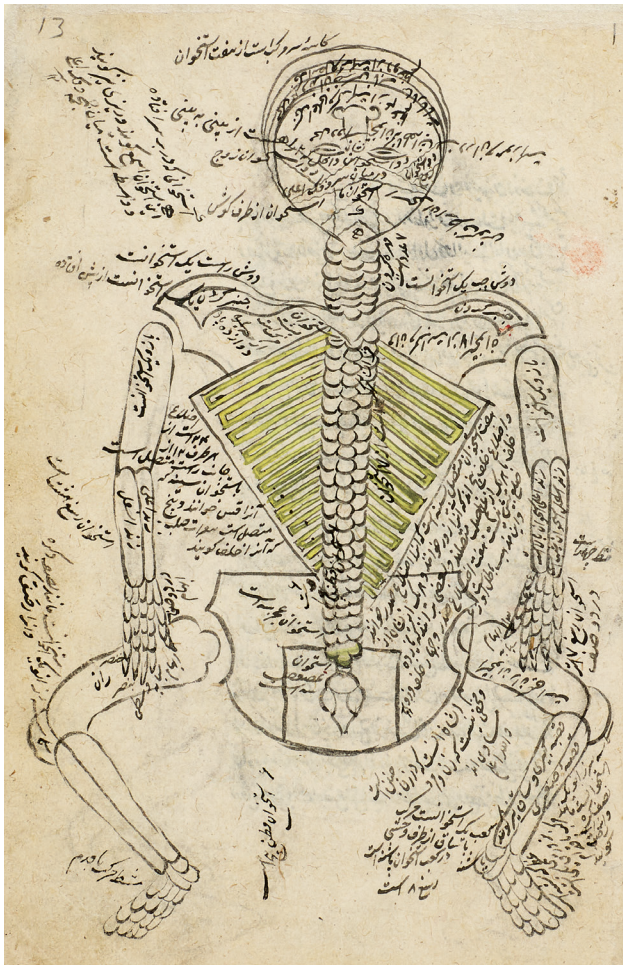
£ 8,000-12,000 € 9,300-14,000



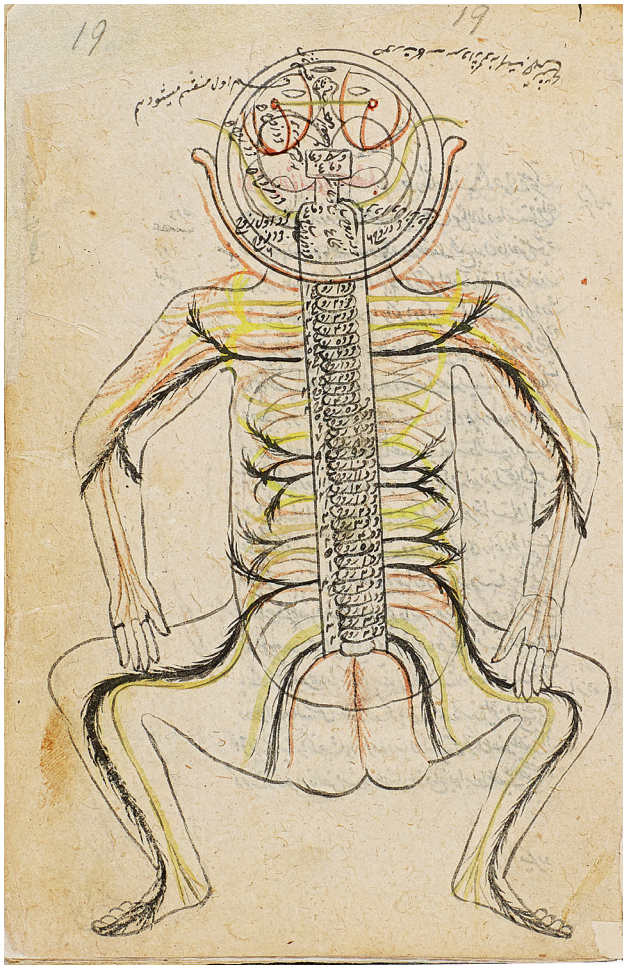
34



Colophon



f.14a



f.20a

35

MANSUR IBN MUHAMMAD IBN AHMAD IBN YUSUF IBN FAQIR ILYAS (FL. FIRST HALF 15TH CENTURY), AL-TASHRIH BI'L-TASVIR (ANATOMY WITH ILLUSTRATIONS), ALSO KNOWN AS TASHRIH-I MANSURI, PERSIA, LATE TIMURID/EARLY SAFAVID, LATE 15TH/ EARLY 16TH CENTURY

Persian manuscript on paper, 38 leaves plus 1 fly-leaf, 19 lines to the page written in *nasta'liq* in black ink, headings and important words written in red, **five illustrations** in multicoloured ink, the first and last page replaced, in brown stamped binding with a central oval medallion decorated with floral scrolls, with flap
19.6 by 13cm.

Mansur ibn Muhammad ibn Ahmad ibn Yusuf ibn Faqir Ilyas was an anatomist and physician active between 1396 and 1423 who dedicated this medical treatise to Ziya' al-Din Amirzadah Pir Muhammad Bahadur Khan, likely to be Timur's grandson, Pir Muhammad ibn 'Umar Shaykh, governor of Fars between 1394 and 1409.

The *Al-tashrih bi'l-tasvir* is divided into six chapters, each dedicated to a specific area of the body. The chapters are listed as follows:

Introduction (ff.1-6)
Chapter 1 (ff.6-14): on the bones of the body, with a drawing of the skeleton on f.14a
Chapter 2 (ff.14-20): on nerves, with a drawing of the nervous system on f.20a
Chapter 3 (ff.20-22): on muscles, with a drawing of the muscular system on f.22a
Chapter 4 (ff.22-27): on veins, with a drawing of the venous system on f. 27b
Chapter 5 (ff.28-30): on arteries, with a drawing of the arterial system on f.30a
Chapter 6 (ff.30-38): on compound organs, such as the heart and brain, and also the foetus

Many copies of the *Tashrih-i mansuri* have been attributed to the fifteenth century, but very few are dated with certainty. A copy in the Khalili Collection is dated to the mid-fifteenth century (Acc. No. Mss 387, illustrated in Raby 1997, pp.18-22); a similar date is attributed to the copy in the Chester Beatty Library, Dublin; a copy in the National Library of Medicine in Bethesda, Maryland, is dated 984 AH/1488 AD, and a further fifteenth-century copy was sold in these rooms 19 April 1983, lot 189.

Comparing the style of the diagrams, the present copy appears to resemble the late fifteenth/ early sixteenth examples. A comparable copy dated to the sixteenth century is now in the Islamic Arts Museum, Malaysia (Acc. No. IAMM 2016.11.12, published in De Guise 2018 pp.84-87); another attributed to mid-seventeenth century is in the Aga Khan Museum, Toronto (Acc. No. AKM 525, published in Kana'an 2014, p.97). An eighteenth century version copied in India sold in these rooms, 8 October 2008, lot 45.

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



36

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’), SECTIONS I AND II FROM VOLUME I, COPIED BY MAJID AL-KASHANI, PERSIA, SAFAVID, SECOND HALF 16TH/17TH CENTURY AND LATER

Arabic manuscript on paper, 58 leaves plus 2 fly-leaves, between 24 and 35 lines to the page written in *nasta’liq* in black ink, titles and significant words written in red, with **five illustrations** in multicoloured ink, in brown leather binding
35.2 by 21.6cm.

Copies of the renowned *Qanun* dating to the late sixteenth and seventeenth centuries are numerous but only one manuscript in addition to the present version bears anatomical drawings, making this an exceptional volume.

The corpus of the *Qanun* is divided into five books dealing with different aspects of the human body and its cures: the first *kitab* deals with general medical principles, anatomy and the effects of the environment on human health. This particular volume contains the first two sections of book I, the second section starting on f.38a. In between the two chapters a later non-anatomical drawing depicts two men, one patient injured around the shoulder, and his companion, visiting a doctor sitting in front of a tree of frankincense (*al-liban*).

But it is the other four anatomical drawings which make this manuscript particularly rare and exceptional. Anatomical drawings are found on many medical treatises but the only other recorded *Qanun* by Ibn Sina with four drawings is now in the Wellcome Library (inv. no. WMS.Or.155, published in Djebbar 2005 p.159 and Iskandar 1967 Pl.I). The Wellcome Library manuscript was copied in Isfahan, dated 1042 AH/1632 AD and appears to have all the drawings on four pages without text (fll.123-6). In the present manuscript they appear in the margins and are dated to the Safavid/early Qajar period. It is interesting to note that in most of the manuscripts with anatomical drawings, the figure of the skeleton is usually represented as viewed from the back, with the mouth on top of the head. The others figures are represented as viewed from the front, and this structure is the same found in the Wellcome Library’s copy as well as other contemporaneous manuscripts on medicine (see, for example, the drawings in a Persian *Tashrih al-badan* dated 951 AH/1544 AD published in De Guise 2018, p.80-83).

The illustrations are listed as follows:

F.17b: a drawing of the skeleton
F.25a: a drawing of the venous system
F.31b: a drawing of a pregnant woman with foetus
F.37b: a later drawing of a doctor visited by two patients
F.43a: a drawing of the nervous system

£ 18,000-25,000 € 20,900-29,100



37

37

RUBA'IYAT (SELECTED QUATRAINS), PERSIA, SAFAVID, LATE 16TH CENTURY

Persian manuscript on paper, 7 leaves plus 2 fly-leaves, the borders of each page decorated with scrolls, animals and interlacing leaves, the last page replaced, in card binding, with flap
23.5 by 16cm.

PROVENANCE
Ex-collection A.A. Kachef.
Sotheby's London, 22 October 1993, lot 158.

With an Ottoman note of the owner Chalabi zadah Isma'il who presented it to Sayyid 'Abd al-Rahim in 1252 AH (1836-7 AD). The seal impression of 'Abd al-Rahim is below the note.

£ 12,000-18,000 € 14,000-20,900

38

AN ALBUM OF CALLIGRAPHIES, PERSIA AND INDIA, 16TH CENTURY AND LATER

Persian manuscript on paper, comprising 14 album pages with calligraphy written in fine *nasta'liq* in black ink by different hands, the borders with varying styles of illumination, f.14b with a Mughal portrait of a standing nobleman, loose, in later binding
each album leaf: 31 by 20cm.

The album pages are signed by the following calligraphers:

f.1a: Sultan Muhammad
f.2a: Sultan 'Ali al-Mashhadi *al-Katib*.
f.4a: Muhammad 'Ali
f.4b: Sultan Mahmud Turbati, copied in Qandahar, dated 907 AH/1501 AD
f.5a: Muhammad Husayn
f.5b: Mir 'Ali
f.6a: Mahmud ibn Ishaq al-Shahabi
f.9b: 'Abd al-Rahim Rawshan Qalam, Jahangir Shahi, dated 1020 AH/1611-12 AD
f.10a: Muhammad Salih, dated 977 AH/1588-89 AD
f.10b: Shah Mahmud al-Nishapuri
f.11a: Mir Husayn
f.11b: Mahmud Ishaq Shahabi (same as f.6a)
f.12a: Muhammad Husayn al-Husayni *al-Katib*
f.13a: 'Ali
f.13b: Mahmud ibn Ishaq al-Shahabi (same as f.6a and 11b)
f.14a: Muhammad Husayn al-Kashmiri

The unsigned pages include pages from various manuscripts, including the *mathnavi* of Jalal al-Din Muhammad Rumi; the *divan* of Amir Khusraw Dehlavi; from an anthology of poems including the *Kashkul* of Shaykh Baha'i and Sa'di's *Bustan*, with a few unidentified.

For more on each of the above-mentioned calligraphers, please see the online version of the catalogue.

£ 8,000-12,000 € 9,300-14,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



38



f.14b portrait of a Mughal nobleman, possibly Akbar



f.10b signed Shah Mahmud al-Nishapuri



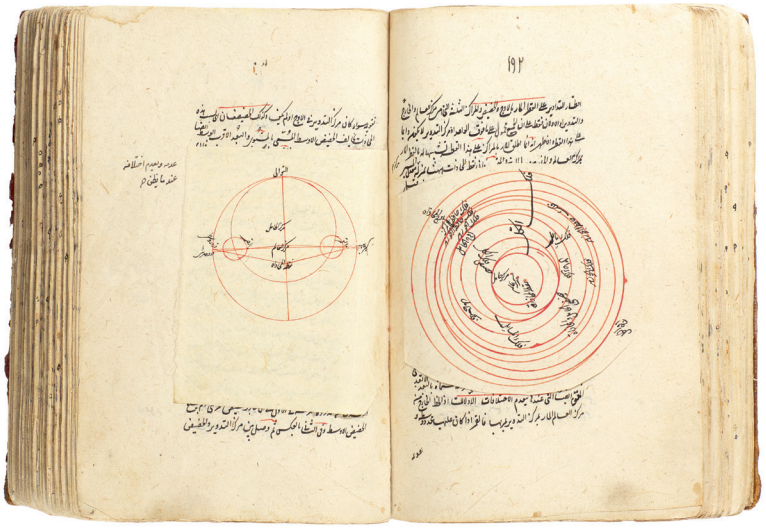
39

39

A LARGE ILLUMINATED QUR'AN SECTION (V), PERSIA, SAFAVID, 16TH CENTURY

TEXT SURAH AL-NISA (IV) VV.24-147
Arabic manuscript on paper, 15 pages plus 1 fly-leaf, 13 lines to the page, the text in black *naskh* divided into two black lines alternated with 3 lines of gold *thuluth*, ruled in gold, flanked by panels with gold geometric sections, verses separated by pointed gold roundels, gold round verse markers in the margins, f.1b with a polychrome and gold heading, in gilt-stamped binding
35.5 by 22cm.

£ 15,000-25,000 € 17,500-29,100



40

40

NIZAM AL-DIN 'ABD AL-'ALI IBN MUHAMMAD IBN HUSAYN AL-BIRJANDI (D.1525), SHARH AL-TADHKIRAH AL-NASIRIYYAH, A COMMENTARY ON THE 'MEMOIR' OF NASIR AL-DIN AL-TUSI, SIGNED BY MUHAMMAD HUSAYN IBN MUHAMMAD YUSUF TALIQANI, PERSIA, SAFAVID, DATED 1051 AH/1641 AD

Arabic manuscript on paper, 462 leaves plus 1 fly-leaf, 18 lines to the page written in black *naskh*, important words in red and extensive commentaries in the margins, several diagrams throughout, some pages loose and possibly incomplete, in brown leather binding 20 by 13cm.

Nizam al-Din 'Abd al-'Ali ibn Muhammad ibn Husayn al-Birjandi was a well-known mathematician, astronomer and jurist who worked in Isfahan at the Safavid courts of Isma'il I (r.1501–24) and Tahmasp (r.1524–76). Copies of this work can be found in libraries in Baghdad, Hyderabad, Manchester, Mashhad, St. Petersburg and Tehran (see B.A. Rosenfeld & E. Ihsanoglu, *Mathematicians, Astronomers & other Scholars of Islamic Civilisation and their Works* (7th – 19th C.), Istanbul, 2003, pp.314-6, no.940, A9). The colophon of this copy states that it was copied from a copy made from the original by the author.

£ 8,000-12,000 € 9,300-14,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



41

41

MIR MUHAMMAD IBN BURHAN AL-DIN KNOWN AS MIR KHWAND (D.1498), RAWDAT AL-SAFA, BOOK VI, COPIED BY MUHAMMED MU'IN IBN MUHAMMED SHAFI' IBN HAJI MUHAMMED AL-KATIB, DEDICATED TO MIRZA MANSUR, PERSIA, SAFAVID, DATED 1073 AH/1662 AD

Persian manuscript on paper, 259 leaves plus 3 fly-leaves, 27 lines to the page, written in *nasta'liq* in black ink, ruled in red and blue, titles and important sentences in red, f.1b with a gold and polychrome heading decorated with concentric gold spirals, in green binding
38.5 by 25cm.

PROVENANCE
Christie's London, 25 April 2002, lot 398.
Christie's London, 12 October 2000, lot 224.

Divided into eight volumes (the eighth being a geographical index), *Rawdat al-safa* is a compilation of various histories both in Arabic and Persian. Several seal impressions, all from the nineteenth century, are present. One note identifies the text, correctly, as 'volume six of *Rawdat al-safa* and says it was purchased in Qandak in 1297 AH (1879-80 AD). There is a village called Qandak in Khurasan close to the Afghan border.

£ 10,000-15,000 € 11,700-17,500



Vol.II (part of the lot)

42

A COMPENDIUM OF FIFTEEN SCIENTIFIC TREATISES IN TWO VOLUMES MAINLY BY ABU ‘ALI AL-HUSAYN IBN ‘ABDULLAH IBN AL-HASAN IBN ‘ALI IBN SINA, KNOWN AS AVICENNA (D.1037 AD), INCLUDING A TREATISE BY YA’QUB AL-KINDI (D.CA 873 AD), PERSIA, SAFAVID, DATED 958 AH/1550-51 AD

Arabic and Persian manuscript on paper, in two volumes, 81 and 52 leaves each respectively, 15 lines to the page, written in neat *nasta’liq* in black ink, important words in red, in leather stamped binding
(2)
18 by 12cm.

These two volumes represent an interesting compendium of treatises of different authors and subjects, all compiled in 958AH/1550-51 AD. The contents are as follows:

Volume I

1. Mehmed ibn Faramuz al-Rumi, also known as Munla Kusro (d.1480), *Risala fi al-‘alab*, on grammar and the Qur’an.
2. Nasir al-Din Tusi (d.1274 AD), A one-page *fasl* on the categories, *aqsam al-hikmah*, on the science of philosophy.
3. Abu ‘Ali al-Husayn ibn ‘Abdullah ibn al-Hasan ibn ‘Ali ibn Sina, known as Avicenna (d.1037 AD), *Al-ajwiba ‘an al-masail al-ashr*, on the science of philosophy.
4. Shams al-Din Ahmed (d.1536) (?), *Risala fi’l-wajud al-dhini,* on theology and philosophy.
5. *Sharh diwan* Amir al-Mumin ‘Ali li Hasan al-Mubidi, extracts from two Persian treatises relating to the Umayyads and to several recipes on how to remove text from paper.
6. Ibn Sina, *Risala fi tafawat al-anf’al wa’l-anfa’alat*, a treatise on psychology.
7. Abu Mansur Mohammed ibn Ali ibn ‘Umar al-Jabban (d.1025 AD) *Fi asbab huduth al-huruf*, on the science of phonetics.

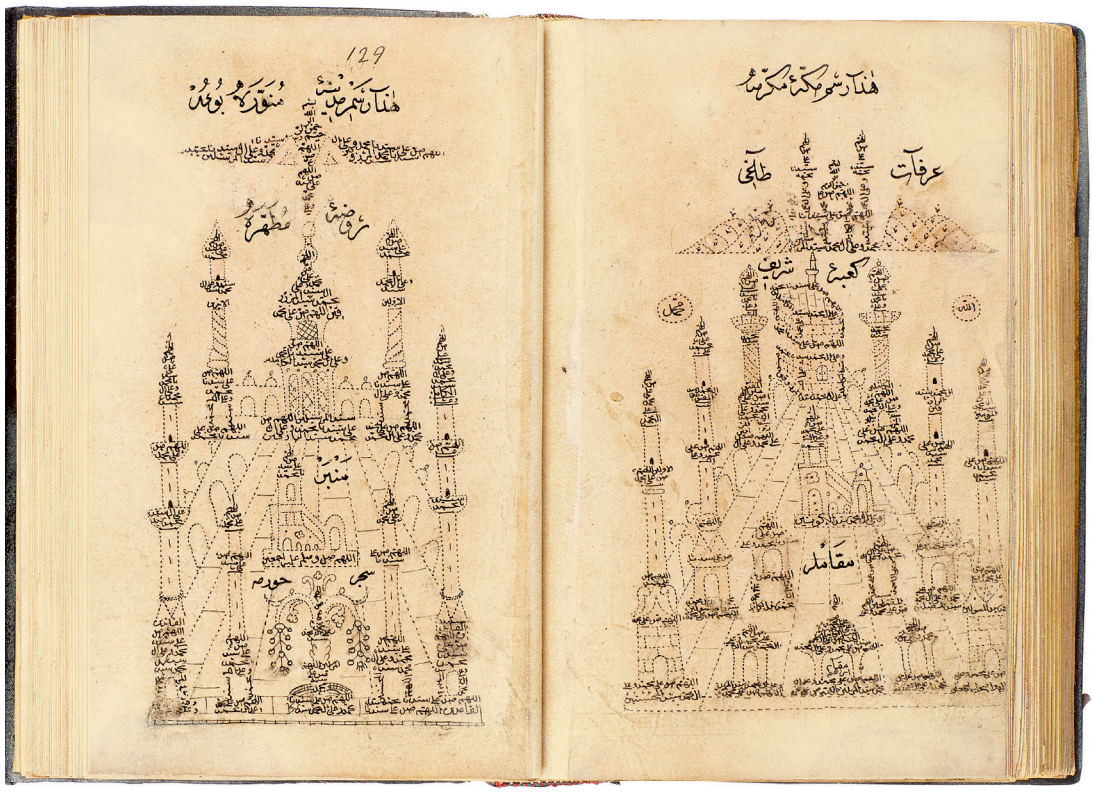
Volume II

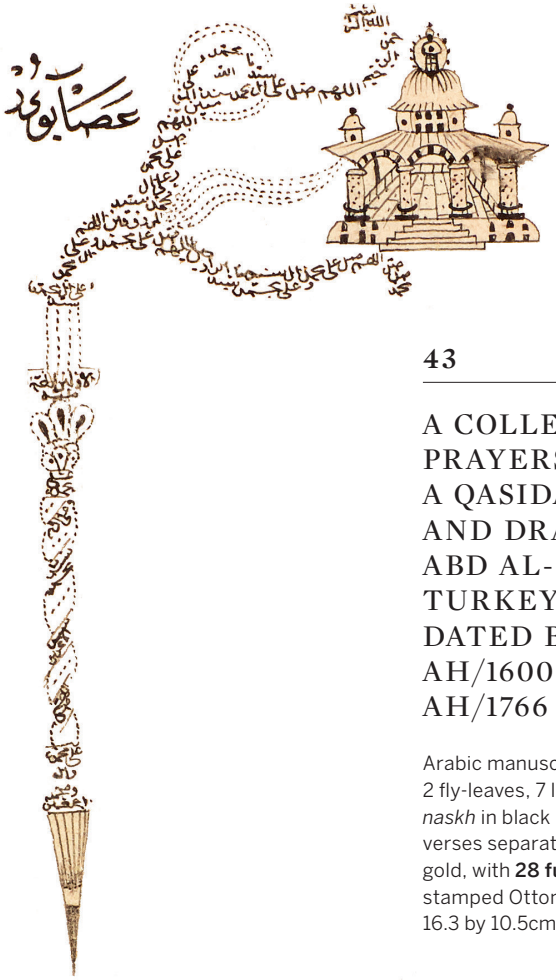
1. Four sections related on the recitation of the Qur’an.
2. Ibn Sina, *Risala fi sabab ijabat ad-du’a*, a treatise on the cause of efficiency of prayers.
3. Ibn Sina, *Risala fi ana kol ma fi a’alam al-kawn mumkin*, on the universe and metaphysics.
4. Ibn Sina, *Risala fi haqa’iq ilm at-tawhid*, on theology.
5. Possibly Ibn Sina, *Risala fi ta’iref al-ra’i al-muhassal ll-aqdameen fi jawahir al-ajram al-samawiyya*, on the planets.
6. Ibn Sina, *Risala fi an al-nafs al-insanya*, on happiness and psychology.
7. Ya’qub al-Kindi (d. ca. 873), *Kitab fi qall’i al-a’atha’ar wa al-hibr wa gha’ireh*, a treatise on the removal of stains, ink and other substances.
8. *Sharh diwan* Amir al-Mumin ‘Ali li Hasan al-Mubidi, an unidentified treatise.
Two leaves with poetry.

The variety of authors and subjects show a very clear editorial choice: most of the *risalas* are not recorded in Brockelmann or Rosenfeld & Ihsanoglu, but it is likely that their titles have been given by the editor of the volumes as these are extracts of longer treatises. Worth mentioning is the presence of a treatise by al-Kindi, one of the most famous and prolific scientists of the ninth century. This section is a rare manual on different types of stains and the best remedies to remove them (vinegar or salt or other varied mixtures). This treatise, although not recorded in Rosenfeld & Ihsanoglu, it’s mentioned and summarised in the article ‘Arabic Treatises about Spot removal from the 3rd -11th /9th-17th centuries’ by Lutfallah Gari, in *Journal of Islamic Manuscripts VI* (2015) pp.97-131. A copy of the treatise is recorded as being in the Suleymaniye Library (see *Journal of the Institute of Islamic Manuscripts*, vol.XXX, part I; Kuwait, 1972, p.91).

£ 12,000-18,000 € 14,000-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer’s premium together with any applicable taxes and Artist’s Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





43

A COLLECTION OF PRAYERS INCLUDING A QASIDA AL-BURDA, AND DRAWINGS BY ABD AL-QADIR HISARI, TURKEY, OTTOMAN, DATED BETWEEN 1009 AH/1600 AD AND 1180 AH/1766 AD

Arabic manuscript on paper, 160 leaves plus 2 fly-leaves, 7 lines to the page written in *naskh* in black ink, ruled in black and gold, verses separated by blue or red dots, titles in gold, with **28 fully illustrated pages**, in gilt-stamped Ottoman binding
16.3 by 10.5cm.

This composite collection of prayers is particularly unusual for the twenty-eight calligraphic illustrations which follow the text. Each drawing occupies one page and it is outlined either with a black pen or by small text in *ghubar* also in black. The colophon of this section states that is was completed by Abd al-Qadir Hisari, student of the well known calligrapher Abu Bakir Rashid Efendi. The drawings include Mecca, Medina, the al-Aqsa Mosque, the Ka'ba, the seal of Solomon, the banner of the prophet and several others. Another collection of prayers decorated with drawings by 'Abd al-Qadir Hisari and dated to the very same year is in the Metropolitan Museum, New York, inv.no.2014.44. 'Abd al-Qadir is also responsible for a calligraphic galleon now in the Metropolitan Museum of Art, New York, inv.no.2003.241.

£ 12,000-18,000 € 14,000-20,900



44

44

A SCROLL-FORM SELECTION OF SURAHS ON GAZELLE SKIN, PERSIA, QAJAR, 19TH CENTURY

TEXT: SURAH YA-SIN (XXXVI), SURAH AL-FATH (XLVIII), SURAH AL-WAQIAH (LVI), SURAH AL-MULK (LXVII), SURAH AL NABA (LXXVIII) Arabic manuscript on gazelle skin, written in *naskh ghubar* within clouds against a gold ground, surah headings in gold within polychrome cartouches, verses separated by gold dots, gold and polychrome headpiece, with leather endpiece
103 by 12.cm.

The use of paper-thin gazelle skin in Qur'an production of the eighteenth and nineteenth centuries is definitely unusual and appears to have been restricted to very few examples. Few Qur'ans on gazelle skin have been offered in the market, some sold in these rooms, 8 October 2014, lot 44; 3 October 2012, lot 26; 9 April 2008, lot 26; 28 April 1993, lot 109 and 15 October 1984, lot 281. Scrolls are even more rare, making this example quite exceptional.

£ 6,000-8,000 € 7,000-9,300



45

45

AN EXCEPTIONALLY LONG ILLUMINATED QUR'AN SCROLL, COPIED BY KHOJA WALAD WALI MUHAMMAD MUHAMMAD SADIQ DIRANI, PERSIA, QAJAR, DATED 1251 AH/1836 AD

Arabic manuscript on paper in scroll form, written in black *naskh ghubar*, gold and polychrome headpiece, surah marked by gold markers, with leather headpiece
665 by 11.5cm. approx.

Another Qajar Qur'an scroll dated to the same period but lacking the headpiece is now in the Indiana University Art Museum, USA (Acc.no. Lilly Libray, Adomeit Ms C5, published in http://www.iub.edu). A further example, dated 1268 AH/1851-52 AD, is now in the Khalili Collection (inv. No. MSS310 published in Bayani, Roger and Stanley 2009, pp.278-9).

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



46

MUHAMMAD QULI MIRZA (D.1844), DIWAN, PERSIA, QAJAR, SIGNED BY KHALIL AL-SARAWI, DATED 1240 AH/1824-25 AD

Persian manuscript on paper, 145 leaves plus 2 fly-leaves, 17 lines to the page written in *nasta'liq* in black ink, within two columns, a third column on the margin with diagonal writing, ruled in gold and blue, cartouches throughout the text enclosing gold and polychrome flowers, 9 illuminate headings usually preceded by a folio densely decorated with gold and polychrome interlacing vegetal motifs, in contemporaneous lacquer binding 27.2 by 17.2cm.

Muhammad Quli Mirza (1789-1844) was the third son of Fath'ali Shah, titled Molk Ara, who was appointed Governor of Astarabad and Mazandaran. After the death of Fath 'Ali Shah, he was the eldest surviving son, and would not respect his younger brother Muhammad Mirza as king, for which he was sent to exile to Hamadan where he spent most of his life. Towards the end of his life, he was brought to Tehran where he died (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1960*, vol.3, Tehran, 1966, pp.471-3). This title is unrecorded and the manuscript is also incomplete

This manuscript includes a few *mathnavi*s with title headings including the story of Shaykh San'an and the the Christian maidan and one on the virtues of Imam 'Ali. His pen-name Khosravi and the mention of the name Fath 'Ai shah are always given in red in his *ghazal*s.

The manuscript has a few colophons, stating that it was copied by Khalil al-Sarawi, who is not recorded, but clearly a calligrapher from the city of Sari in Mazandaran, where the Prince was Governor. The colophons are dated at the end of the *mathnavi*s dated Thursday Rabi' ii 1240 AH (November-December 1824 AD) (the date of the composition of this section is given in *abjad* and numbers 1220 AH/1805-06 AD); another at the end of his *ghazal*s on eulogies of Fath 'Ali Shah dated 1240 AH (1824-5 AD), and another at the end of his other *ghazal*s, also dated 1240 AH (1824-45 AD). This means the manuscript was produced during the prince's lifetime.

£ 4,000-6,000 € 4,650-7,000

47

A LARGE OTTOMAN TALISMANIC SHIRT (JAMA) WITH EXTRACTS FROM THE QUR'AN AND PRAYERS, TURKEY, 16TH/17TH CENTURY

cotton shirt (jama) covered with text written in a variety of scripts, including *thuluth*, and square Kufic, in assorted colours, arranged in numerous panels, roundels, cartouches and lines, within bespoke perspex case
108 by 123cm.

INSCRIPTIONS

The inscriptions include quotations from the Qur'an,chapters II (*al-baqara*), part of verse 137; XLVIII (*al-fath*) verse 3; XVII (*al-isra'*), part of verse 79; XIII (*al-ra'd*), part of verse 28; III (*al-'imran*), part of verse 160 and invocations to God in mirrored form and the Beautiful Names of God (*asma' al-husna*) in individual roundels and squares. They are written in a variety of styles (including *thuluth*, *naskh*, angular Kufic (*ma'qali*)), and different forms: large (*jali*), small (*khafi*), minute (*ghubar*), mirrored (*muthanna*); reserved against black or minute (*ghubar*) text and in many colours and sizes. Those in angular Kufic (in squares, octagons, bands and in colours or reserved against black) contain: the *shahada*; the names God and Muhammad (4 times); the names Muhammad and the four Orthodox Caliphs; 'Praise be to God' (4 times); Qur'an, chapter II (*al-baqara*), verse 255; CVII-CXIV (*al-ikhlas, al-falaq, al-nas*) and II (*al-baqara*), verse 285.

This is an unusual and finely executed Qur'an *jama*. The basic layout related to other *jamas* of the fifteenth and sixteenth centuries, with a large number of panels and roundels containing Qur'anic quotations, pious phrases, prayers and talismanic numbers, but here their arrangement is unusually varied and inventive, with a number of distinctly Ottoman features such as the architectural references on the reverse of the *jama* with a large door flanked by Kufic cartouches on two sides and tilework above. What is also particularly noteworthy is the accomplished quality of the calligraphy, which is executed in a number of different scripts, and retains a confident aesthetic in even its most minute form. The amalgamation of all the decorative and calligraphic styles is a technique visible on other comparable talismanic shirts including the *jama* of Cem Sultan (TKS13/1404, see Roxburgh 2005, pp.300-1, no.257) and that of Mehmed II (TKS13/1408, published in *Palace of Gold and Light, Treasures from the Topkapi*, exhib. cat, Istanbul, 2000, pp.66-69, no.A7).

The present shirt and its decoration relate to a group of Ottoman shirts now housed in the Topkapi Palace Museum which all date from the fifteenth to sixteenth centuries. A similar talismanic shirt was sold in these rooms 25 April 2012, lot 419.

£ 50,000-70,000 € 58,500-81,500





Detail of back

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





48

48

AN ILLUMINATED MINIATURE QUR'AN, COPIED BY MUHAMMED TAQI IBN MUHAMMED HADI, PERSIA, ISFAHAN, ZAND, DATED 1177 AH/1763-64 AD

Arabic manuscript on paper, 223 leaves plus 1 fly-leaf, 18 lines to the page written in *naskh* in black ink, ruled in gold and blue, verses separated by gold and polychrome rosettes, surah headings written in gold *thuluth* against a blue and red ground within a cartouche decorated with scrolls and flowers, gold and polychrome verse markers in the margins, commentaries in *shikasteh* within clouds in the margins, catchwords, f.1b and f.2a with an illuminated frontispiece composed of a thick border of interlacing flowers, in a floral lacquer binding
9.2 by 6cm.

PROVENANCE
Ex-collection Madame Rechad Haliss Bey, Paris & Bruges, early 20th century.

£ 4,000-6,000 € 4,650-7,000



49

49

THREE LACQUER PENBOXES, PERSIA, QAJAR, 19TH CENTURY

each lacquered papier-maché box with rounded ends and sliding tray
(3)
each 24.6.by 4cm.

‡ £ 5,000-7,000 € 5,900-8,200

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

50

HAFIZ (D.1389-90), DIWAN, COPIED BY MUHAMMAD HUSAYN IBN SALIM OF TABRIZ, PERSIA, ISFAHAN, QAJAR, DATED 1293 AH/1876 AD

Persian manuscript on paper, 274 leaves plus 1 fly-leaf, 11 lines to the page written in *shikasteh* in black ink, within two columns, ruled in red, blue, green and gold, the margins with extensive commentaries in black *nasta'liq*, cartouches throughout the text enclosing gold flowers, in contemporaneous lacquer binding
17.4 by 11cm.

The lacquered covers are signed by Nasrullah al-Imami, the Chief-Painter (*naqqash-bashi*). Nasrullah is recorded by Karimzadeh Tabrizi and his recorded work includes pen boxes, covers and mirror cases are dated between 1251 AH/1835-36 AD and 1293 AH/1876-77 AD, and his earliest work with the title *naqqash-bashi* is dated 1290 AH/1873-74 AD, which indicates he must have received it either from Nasir al-Din Shah or the Governor of Isfahan Zill al-Sultan (M.A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol.3, London, 1991, pp.1384-7).

£ 3,000-4,000 € 3,500-4,650



50

51

A SMALL ILLUMINATED QUR'AN, COPIED BY AHMED NAWAB AL-DIN AL-HUSSEIN, PERSIA, QAJAR, DATED 1279 AH/1862-63 AD

Arabic manuscript on paper, 236 leaves plus 1 fly-leaf, 18 lines to the page written in *naskh* in black ink, ruled in gold and black, verses separated by gold and polychrome rosettes, surah headings written in red *thuluth* against a gold ground within a cartouche, gold and polychrome verse markers in the margins, catchwords, 3 gold and polychrome bifolia marking the opening, middle and end of the Qur'an, in fine lacquer binding
12.8 by 7.7cm.

PROVENANCE
Ex-collection Madame Rechad Haliss Bey, Paris & Bruges, early 20th century.

£ 6,000-8,000 € 7,000-9,300



51



52

AN ILLUMINATED SIXTY-PART QUR'AN AND LACQUERED BOX, PERSIA, QAJAR, DATED 1258-59 AH/1842-44 AD

Arabic manuscript on paper, each volume with 9 lines to the page written in black *naskh*, surah headings in gold within polychrome cartouches, each volume with a gold and polychrome headpiece and a gold and polychrome medallion, each in a brown binding, in lacquer box
each volume: 19 by 12.8cm.
box: 35 by 43 by 17cm.

INSCRIPTIONS:

On the top of the box: Qur'an, chapter II (*al-baqarah*), verses 255-6.

On the sides of the box: Invocations to God to bless The Fourteen Innocents, each with their full attributes ending with endowing the box and contents to an unnamed place by Haji Aqa Muhammad, the Qazvini merchant, son of Haji Muhammad Husayn Qazvini known as Sabuni (soap merchant), under the superintendent of Muhammad Baqir known as Mirza dated Jumdi II, 1258 AH (July-August 1842 AD).

The sixty-part Qur'an is copied in fine *naskh*. A few of the volumes bear the same *waqf* inscriptions on their opening pages and the date of Jumdi II, 1258 AH (July-August 1842 AD). Each volume is finely decorated, and the different styles and colours employed for the illumination indicates that different illuminators were responsible for them.

Another Qur'an in thirty sections, with fitted case and dated 1271 AH/1854-55 AD, sold at Christie's London, 21 April 2016, lot 120.

£ 50,000-70,000 € 58,500-81,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



Part of lot



Part of lot



53

53

A TALISMANIC BATTLE STANDARD, PERSIA, CIRCA 19TH CENTURY

Arabic and Persian manuscript on cotton, fixed to a wood stretcher
206 by 139cm.

The text contains various surahs of the Qur'an, attributes of God; invocations to God and numerous prayers. An inscription in *nasta'liq* states that "the owner of this prayer is Baqir Khan Qajar, son of the deceased Haji Husayn-'ali Khan Taj Bakhsh, born of Ziba Khanom". The Taj Bakhshs belonged to the Davallu branch of the Qajar tribe.

£ 4,000-6,000 € 4,650-7,000

54

A LACQUER MIRROR CASE AND A WATERCOLOUR OF IMAMS 'ALI, HASAN AND HUSAYN, PERSIA, QAJAR, 19TH CENTURY

the lacquered papier-maché mirror case of rectangular form, with two sliding covers, decorated throught with interlacing scrolls and calligraphies, offered with a watercolour of Imam 'Ali, and the Imams Hasan and Husayn
23.5 by 14.6cm.

INSCRIPTIONS:

On the covers: Qur'an, surah *al-Baqarah* (II), vv.255-6; the Prophet's physical characteristics (*shama'il*) in Arabic with their interlinear Persian translations in red; surah al-Ikhlas (CXII).

‡ £ 4,000-6,000 € 4,650-7,000



54



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



55

55

A LACQUER PENBOX, SIGNED BY MUHAMMAD SADIQ, PERSIA, ZAND, DATED 1195 AH/1780-81 AD

lacquered papier-maché box with rounded ends and sliding tray, depicting ladies in bucolic scenery, the sliding compartment with a later gilt filigree ink pot decorated with a turquoise stone
23 by 2.8cm.

INSCRIPTIONS
YA SADIQ AL-WA'D 1195
'O you who are true to your promise 1195' (1780-81 AD)

The invocation *ya sadiq al-wa'd* ('O You who are true to your promise) has often been the signature of many pieces by Muhammad Sadiq, one of the most celebrated pupils of 'Ali Ashraf, active in the second half of the eighteenth century.

He is described as a painter who worked in lacquer, watercolour and illumination and depicted flowers and birds, portraits, war and scenes of the hunt. He also executed large scale oil paintings including the battle of Chalderan, fought between Shah Isma'il and the Ottoman army of Selim, in the Chihil Sutun palace in Isfahan (M.A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol.1, London, 1985, pp.259-64).The same signature is present on two oil paintings commissioned by Karim Khan and now in the Pars Museum (Khalili 1996 p.75). A penbox similarly signed and dated 1193 AH is in now in the Khalili Collection, inv.no. LAQ320.

£ 4,000-6,000 € 4,650-7,000



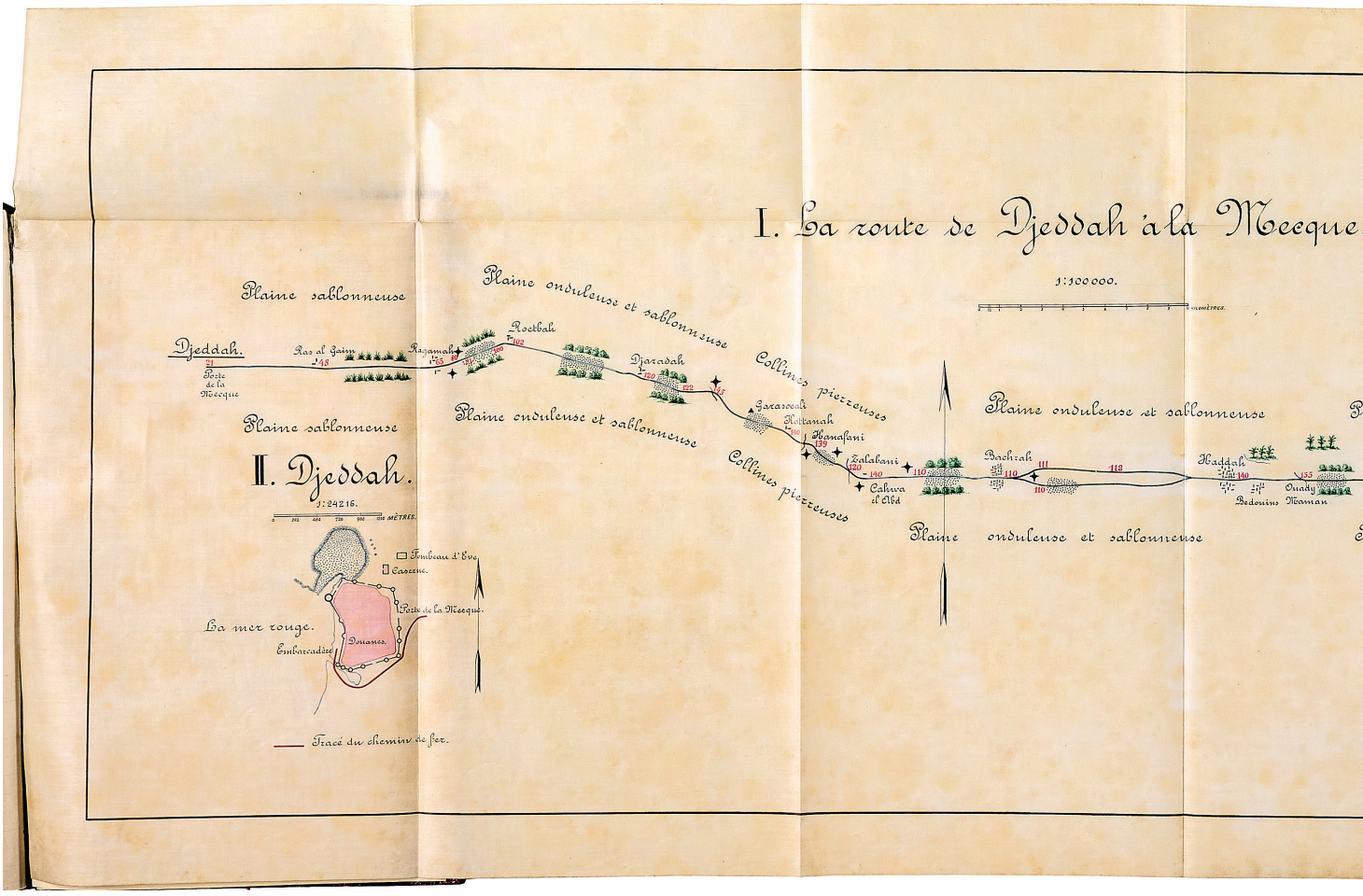
56

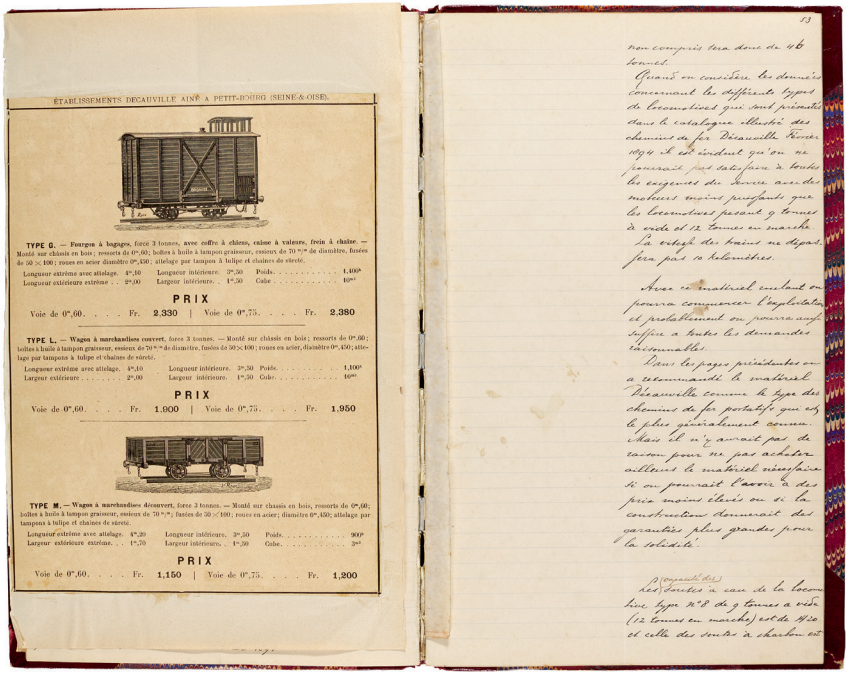
56

AN ILLUMINATED QUR'AN, PERSIA, QAJAR, FIRST HALF 19TH CENTURY

Arabic manuscript on paper, 274 leaves plus 5 fly-leaves, the first 4 pages with Persian interlinear text in red *nasta'liq*, 12 lines to the page written in *naskh* in black ink within clouds against a gold ground, ruled in gold and blue, verses separated by gold and polychrome rosettes, surah headings written in gold *thuluth* against a coloured ground within a cartouche decorated with scrolls and flowers, gold and polychrome verse markers in the margins, f.1b and f.2a with an illuminated frontispiece composed of a thick border of interlacing flowers, in a floral lacquer binding
26.8 by 17.5cm.

£ 10,000-15,000 € 11,700-17,500





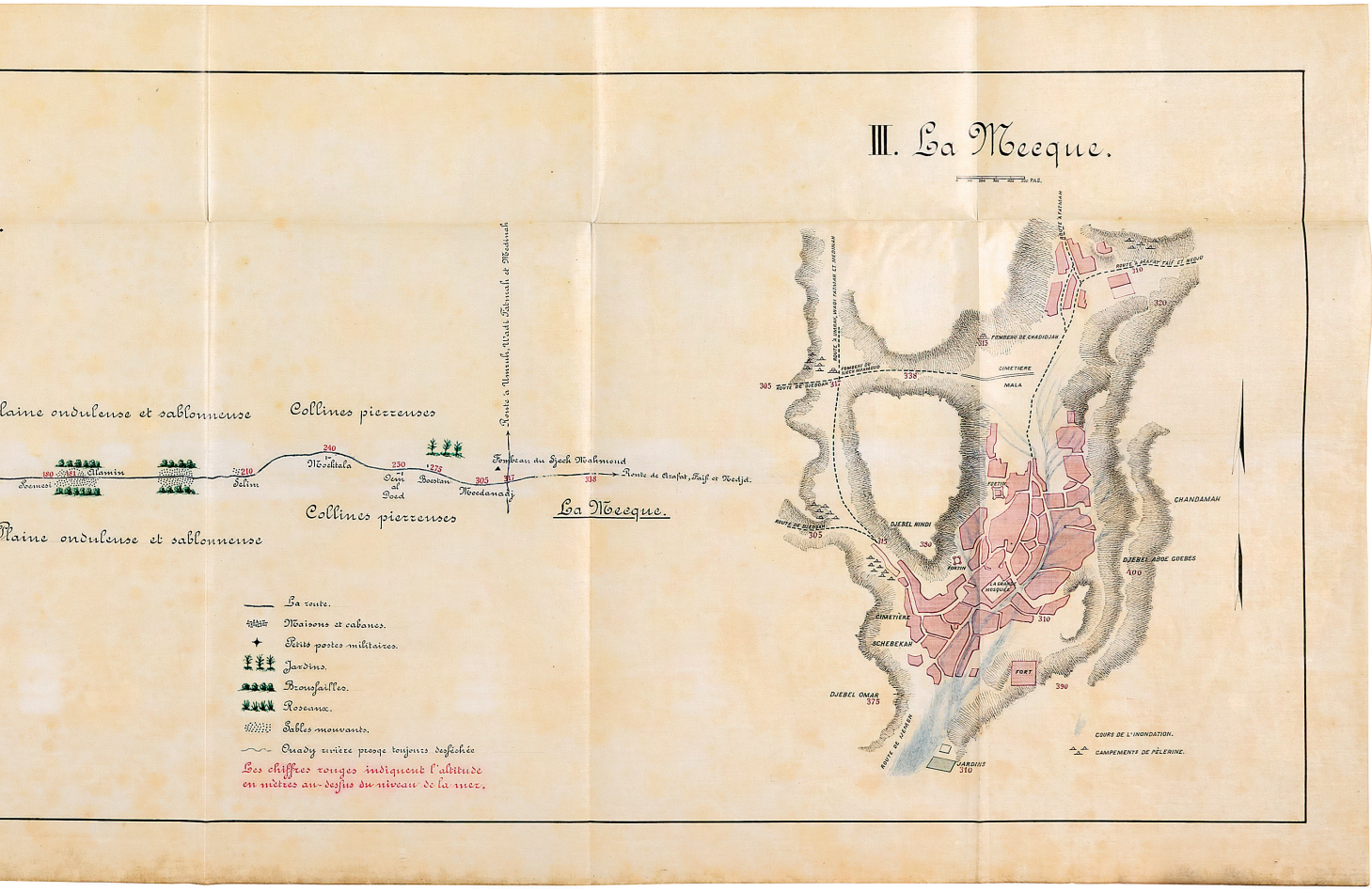
57

‘PROJET D’UN CHEMIN DE FER DE DJEDDAH A LA MECQUE’, A PROPOSAL FOR A RAILWAY LINK BETWEEN JEDDAH AND MECCA, FRANCE, CIRCA 1900

French manuscript on paper in two volumes, 46 leaves plus 1 fly-leaf and 45 plus 3 fly-leaves respectively, written in dark grey ink in a cursive script, each volume with a fold-out map in linen, in a bordeaux leather-covered binding
(2)
each volume 31.8 by 20cm.
maps: 128 by 41.4cm.

The present two volumes present a project to link Jeddah and Mecca by rail. As the original documentation of the earliest Saudi Arabian railway project, the present manuscripts are highly important for the history of Saudi Arabia and the Middle East.

Buyers are liable to pay both the hammer price (as estimated above) and the buyer’s premium together with any applicable taxes and Artist’s Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



One volume was probably a working copy of the proposal, as it has annotations, Arabic notes on geographical places in the area, corrections on the quotes and numbers, and a rougher map of the railway. The other volume, in much tidier condition, is likely to have been intended as the presentation copy of the proposal.

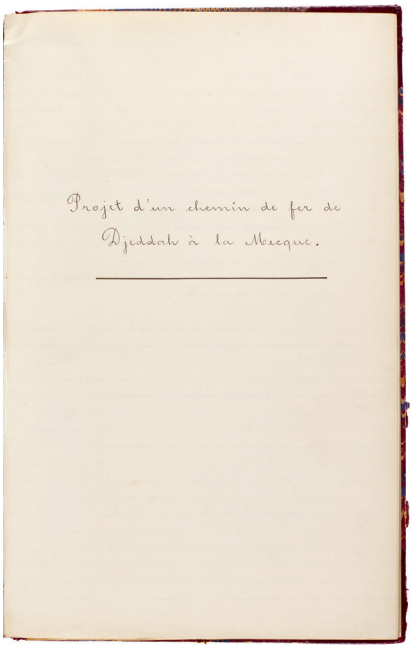
The work looks in detail at the area of Mecca and Jeddah and the implications and benefits of building a railway to connect the two centres. It was proposed that this train line would increase trade as well as the movement of population between the two cities. The project must have been presented to someone important as in one passage in the proposal it is mentioned that the import duty payable on the materials could be waived by the Ottoman government as the project was of great public utility.

"Si le gouvernement Ottoman perçoit les droits de douane selon le tarif ordinaire on devra payer 7.2% du valeur du matériel ; donc 7.2% de 1840588 francs ou 132522 frs ou bien en chiffres ronds 133000 frs. Il est possible que le gouvernement Turque voudra bien ajouter a la concession pour la construction d'un chemin de fer la licence d'importer tout le matériel en franchise de droits parce que le travail a faire est d'une grande utilité publique. Mais pourtant on devra calculer cette dépense pour ne pas avoir des désappointements." (p.62)

The watermarked fly-leaves and the binding date the manuscript to the beginning of the 1900s (the watermark reading *Dorling & Co 1899* and *Dorling & Co 1900*); while the four advertisements from Decauville can be dated to 1893 and 1894.

Decauville was a railway company founded in the second half of the nineteenth century in France by Paul Decauville (1846-1922). Specialised in light rail, by the end of the nineteenth century its products were quite popular, used by the French military within the country as well as sold abroad, for example in Tehran by 1889 and used in Saigon in 1896.

£ 20,000-30,000 € 23,300-34,900





58



59

58

AN ILLUMINATED MINIATURE QUR'AN, NORTH AFRICA, 19TH CENTURY

Arabic manuscript on paper, 133 leaves plus 6 fly-leaves, 23 lines to the page, written in Maghribi script in black or dark brown ink, ruled in yellow, red and blue, gold and polychrome floral margins markers, surah headings in gold, opening double page frontispiece and last page decorated with geometrical interlacing polychrome and gold decoration, in brown leather gilt binding, with flap
8.3 by 7.8cm.

£ 4,000-6,000 € 4,650-7,000

59

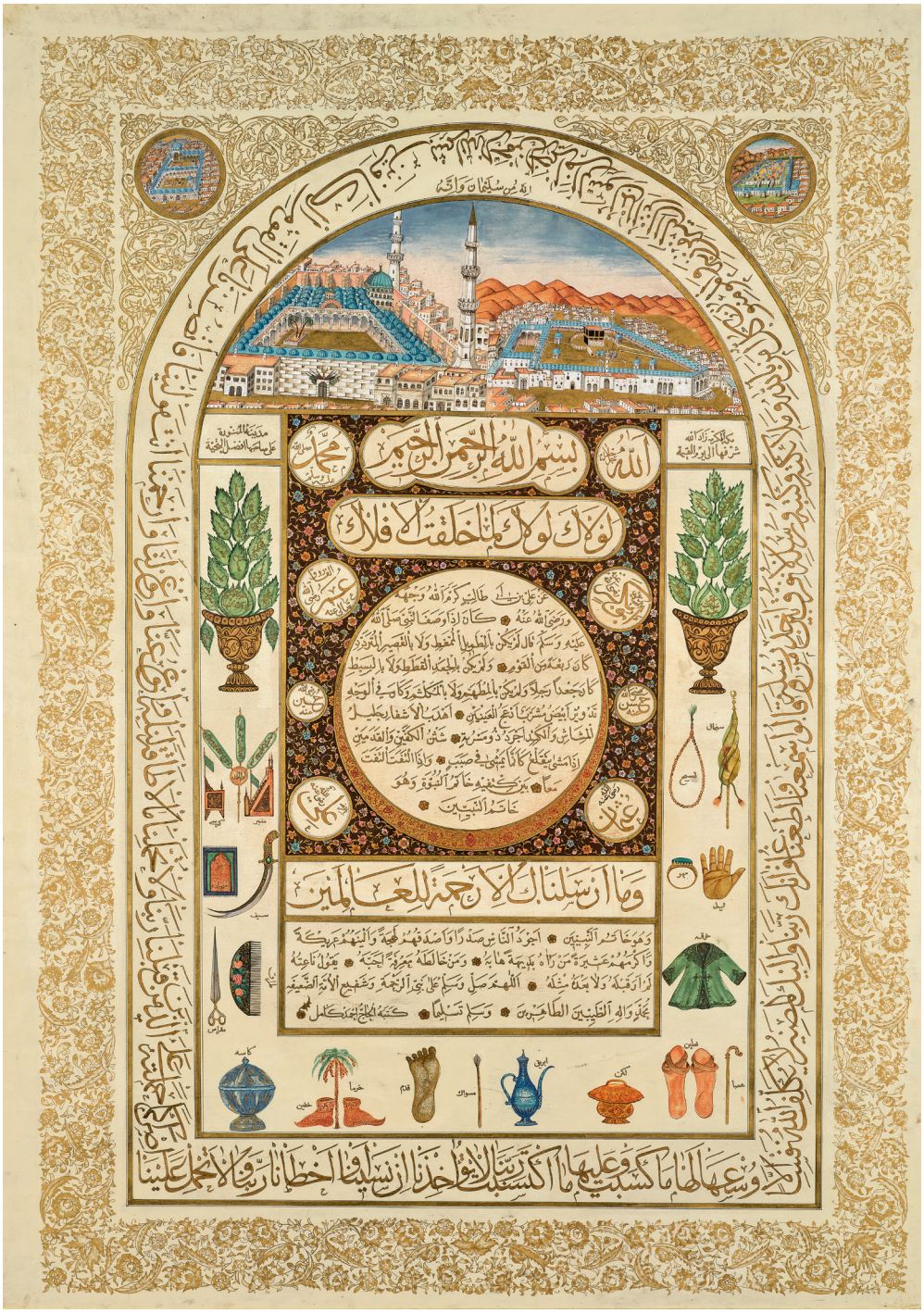
STUART CARY WELCH & ANTHONY WELCH, COLLECTION OF ISLAMIC ART: PRINCE SADRUDDIN AGA KHAN (FOUR VOLUMES), GENEVA, 1972

four volumes with black and white and colour plates, privately printed in Geneva, 1972, copy N.306
(4)

Prince Sadruddin Aga Khan was one of the most significant collectors of Islamic art in the twentieth century. This four-volume catalogue of his collection was published in a special edition between 1972 and 1978 for private distribution only.

£ 6,000-8,000 € 7,000-9,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



60

AN ILLUMINATED HILYE DEPICTING MECCA AND MEDINA, SIGNED BY AL-HAJJ AHMAD KAMAL, NEAR EAST OR TURKEY, EARLY 20TH CENTURY

Arabic manuscript on paper, 17 lines to the page, written in *naskh* and *thuluth* scripts, the names of the four Caliphs in roundels, decorated throughout with polychrome and gold floral scrolls and sprays, bordered on three sides by items associated with the Prophet, Mecca and Medina depicted in the upper section, framed
128 by 94cm.

PROVENANCE
Christie's London, 19 October 1993, lot 17.

‡ £ 10,000-15,000 € 11,700-17,500



61

SULTAN SELIM I'S ACCESSION TO THE THRONE, SCHOOL OF NAKKASH OSMAN, TURKEY, OTTOMAN, 16TH CENTURY

gouache heightened with gold on paper, the reverse with 15 lines of text in black *naskh*
15.46 by 18.9cm.

To the skilled eye, this scene immediately recalls that represented in the first volume of the *Hünername* now in the Topkapi Library (inv.no.H1523), which depicts the accession to the throne by Sultan Selim I in 1512 AD. The *Hünername* is a history of the Ottoman sultans, composed at the end of the sixteenth century. Divided in two volumes, they are illustrated with more than eighty-nine paintings, all by Nakkaş Osman and his atelier at the Ottoman court.

The similarities between the two scenes are striking, and combined with the high quality execution of the current painting, it is probable to suppose that our painter used Nakkash Osman's version as a model.

Active during the last quarter of the sixteenth century, Nakkaş Osman was a court painter who illustrated several manuscripts, from the *Shahnameh* by Firdausi (one of his earliest) to the *Siyar-i nabi*.

The text on the reverse of the painting discusses Selim's appointment and dismissal of Yunus Pasha as governor of Egypt following the Ottoman conquest in 1517 and the sultan's decision to have the Pasha executed *en route* to Syria. For these events, see Michael Winter, 'The Ottoman occupation', pp.504-5, in Carl F. Petry (ed.), *The Cambridge History of Egypt, Volume I: Islamic Egypt, 640-1517*, Cambridge, 2008, pp.490-516.

The leaf probably comes from one of the numerous *Selimnames* glorifying the events of the reign of Selim I. For a discussion of this literary corpus, see H. Erdem Cipa, *The Making of Selim. Succession, Legitimacy, and Memory in the Early Modern Ottoman World*, Bloomington, 2017, pp.140-4.

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



62

A FRAGMENT OF A SCROLL, PROBABLY DEPICTING A PROCESSION OF SULTAN MURAD III WITH INFANTRYMEN & ARCHERS, CONTINENTAL SCHOOL, POSSIBLY AUSTRIAN, CIRCA 1600

watercolour, tempera and traces of gilding on vellum, with a later (eighteenth-century) inscription in French, faded and illegible but appearing to refer to the soldiers 42 by 71cm.

EXHIBITED
Couleurs d'Orient, Brussels 2010.
Turkophilia, Paris 2011.

LITERATURE
F. Hitzel *et al. Couleurs d'Orient, Arts et arts de vivre dans l'Empire Ottoman*, exhibition catalogue, Brussels 2010, p.13.
F. Hitzel *et al. Turkophilia Revealed*, exhibition catalogue, Paris 2011, p.81.

The present work depicts two classes of Janissary soldiers, respectively *peyk* bodyguard infantrymen wielding their *balta* axes, and *solak*, denoting 'left-handed' in Turkish, wielding bows. Key components of the Sultan's escort, it is likely the Sultan himself would have been represented on horseback to the right of the archers, who would commonly march beside their liege.

The fragment bears close similarity to manuscript albums of the late sixteenth century, commissioned by European courts from their ambassadors, notably those executed during the reign of Sultan Murad III (see, for example, those held in the Staats und Universitätsbibliothek, Bremen, the Codrington Library of All Souls College, Oxford, and particularly the Codex Vindobonensis 8626, Bartholomeus Pezzen's album, in which the placement of the *peykler* is particularly similar to the present work).

For a further example of the *peyk* bodyguards wielding *balta* in procession, see the exhibition catalogue *War and Peace, Ottoman-Polish Relationships in the 15th-19th centuries* (Kangal, Selmin, Turkish Republic Ministry of Culture, Istanbul 1999, pp.302, no.198 now in the Warsaw University Library T. 171, no.165). For a further illustration of traditional Janissary garb see Kangal, Selmin, for *War and Peace, Ottoman-Polish Relationships in the 15th-19th centuries*, Republic Ministry of Culture, Istanbul, 1999, pp.289-291, no.178-181.

We are grateful to Selen Etingu and Surbahan Nurdan for their assistance in cataloguing this work.

£ 20,000-30,000 € 23,300-34,900



63

63

MELCHIOR LORCK, DANISH-GERMAN, (1526/7-POST 1583), PORTRAIT OF SULEYMAN THE MAGNIFICENT (HOLLSTEIN 34), ENGRAVING (IIIRD STATE), CIRCA 1574

ink on paper with a Basel Crosier watermark, framed
37 by 29.5cm.

EXHIBITED
Turkophilia, Paris, 2011.

LITERATURE
F. Hitzel *et al*, *Turkophilia Revealed*, exhibition catalogue, Paris, 2011, p.79.

£ 8,000-12,000 € 9,300-14,000



64

64

AEGIDIUS SADELER II (D.1629) AFTER ESAYE DE GILLON (FL.1604-05), PORTRAIT OF MECHTI KULI BEG, AMBASSADOR OF SHAH ABBAS I TO THE COURT OF RUDOLPH II AT PRAGUE, 1605

ink on watermarked paper
26 by 19cm.

Aegidius Sadeler became court engraver to Emperor Rudolf II from 1597. This portrait depicts Mechti Kuli Beg, Ambassador of Shah Abbas at the court in Prague in 1605, just two years after the Safavid empire launched an attack against the eastern border of the Ottoman empire to help Emperor Rudolf II in his struggle against the Ottomans.

Two prints are now in the British Museum, London, inv. no.1868,0808.2488 and 1871,0812.4208; one in the Victoria & Albert Museum, London, inv.no.E.5423-1919; another in the Metropolitan Museum of Art, New York, inv.no.49.95.2202 and one in the Museum of Fine Arts, Boston, inv.no.M26883.

£ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



65

A GREEK ICON DEPICTING THE 'LIFE-GIVING SPRING' IN THE BALIKLI MONASTERY, TURKEY, OTTOMAN, 18TH CENTURY

oil on wood
71 by 50cm.

The present icon depicts the 'life-giving spring' in the Balikli Monastery in Istanbul, reputed to have healing properties since the time of Emperor Justinian. The Monastery was destroyed and rebuilt with the conquest of Constantinople in 1453 and again in 1821. Also known as the Monastery of the 'Mother of God at the Spring', it is one of the most important centres of Eastern Orthodoxy and it is often the subject of Orthodox icons.

£ 8,000-12,000 € 9,300-14,000



66

66

A LARGE TALISMANIC FOLIO, PROBABLY TURKEY OR NEAR EAST, 19TH CENTURY

Arabic manuscript on linen, mounted
55 by 33cm.

‡ £ 3,000-5,000 € 3,500-5,900

67

A TUGHRA OF ABDULFETTAH EFENDI, TURKEY, OTTOMAN, 19TH CENTURY

watercolour on paper, highlighted in gold, framed
panel: 29 by 36cm.
framed: 49.5 by 57cm.

Abdulfettah Efendi (d.1896 AD) originally came from Chios, in today's Greece and moved to Istanbul as a slave working for the household Serasker Husrev Pasa. He worked for three sultans: Abdulmecid (r.1839-61), Abdulaziz (r.1861-76) and Abdulhamid II (r.1876-1909), not only as a calligrapher but also as a Head Engraver at the Imperial Mint. He designed inscriptions for several buildings, including the Beylerbeyi Palace, the Imperial Gate at thebT-opkapi Palace, and the mausoleum of Sultan Mehmed II. Another *tughra* by him is now in the collection of Abdul Rahman al-Owais (Derman 2009, p.172-3).

£ 4,000-6,000 € 4,650-7,000



67

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



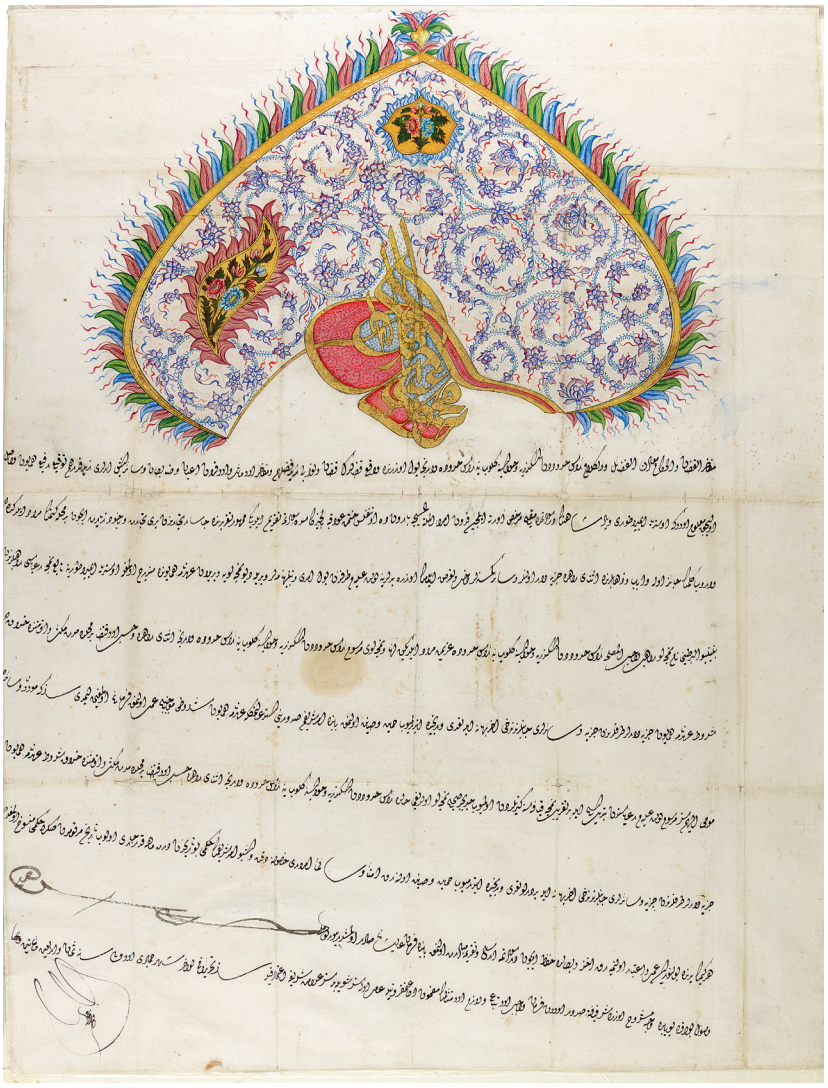
68

AN ILLUMINATED HILYE, SIGNED BY MUHAMMAD AMIN, KNOWN AS FAWZI, TURKEY, OTTOMAN, 18TH CENTURY

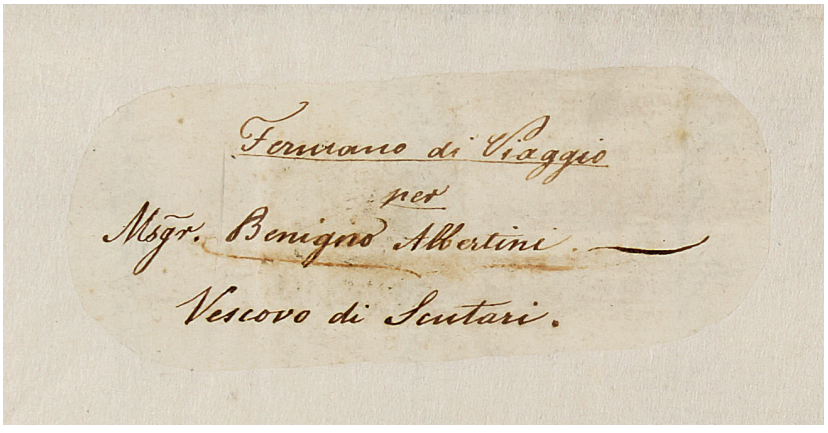
Arabic manuscript on paper, laid down on wood, written in white and gold *naskh* and *muhaqqaq*, the outer borders with panels containing verses in Ottoman Turkish
68 by 49cm.

PROVENANCE
Sotheby's London, 19 April 1983, lot 143.

‡ £ 8,000-12,000 € 9,300-14,000



69



Inscription on reverse

69

AN ILLUMINATED FIRMAN BEARING THE TUGHRA OF SULTAN MAHMUD II (R.1808-39), TURKEY, OTTOMAN, DATED 1248 AH/1832 AD

Ottoman Turkish manuscript on watermarked paper, 9 lines to the page, written in *diwani* script in black ink, surmounted by a large gold and polychrome *tughra*, within a large *rococo* cartouche filled with gold medallions and polychrome flowers
71 by 55.5cm.

INSCRIPTIONS

On the reverse:

per Monsignor Benigno Albertini
Vescovo di Scutari

The Austrian priest Benigno Albertini da Ragusa joined the Ordine dei frati minori when he was sixteen and studied philosophy at Ragusa and Macerata, and later on, theology in Ravenna. He lived and preached in both Italy and Dalmazia. He composed a funerary oration for Pius VIII (d.1830) and empress Lodovica of Austria and was later named bishop of Scutari in 1832 by pope Gregorius XVI. He died of a fever in 1838. For further information on Benigno Albertini see Sigismondo da Venezia, Biografia serafica degli uomini illustri che fiorirono nel Francescano Istituto per Santita', Dottrina e Dignita', Venezia, 1846, p.881.

This *firman* in the form of a travel pass (*yol emri*) was acquired by Albertini from the Austrian ambassador in Istanbul, Baron de Ottenfels, allowing for travel from the border of the Ottoman Empire to the Shkoder (Iskend-eriye) region. It guarantees protection, freedom of movement, the right to residency, and exemption from the tax on non-Muslims (*cizye*), according to the commercial agreement *(uhud-name)* made with the Austrian Empire. It is valid for four months from the date of issue.

£ 5,000-7,000 € 5,900-8,200

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

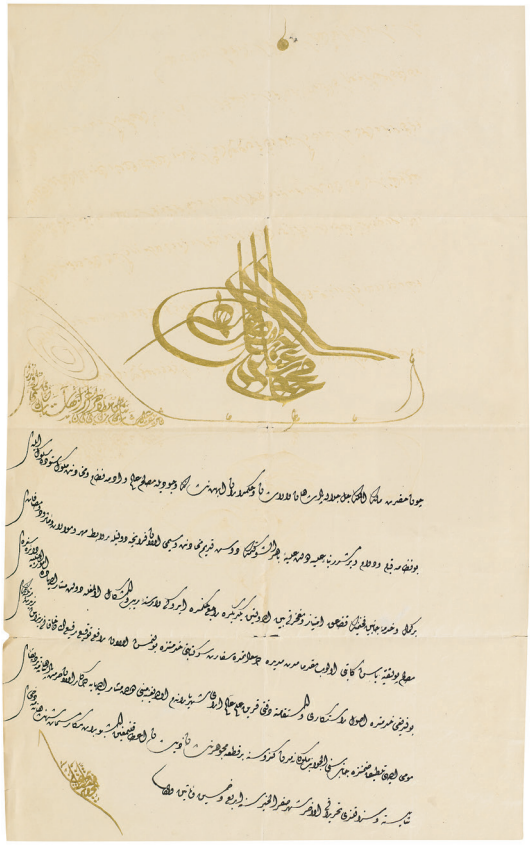
70

A FIRMAN BEARING THE TUGHRA OF SULTAN MAHMUD II (R.1808-39), TURKEY, ISTANBUL, OTTOMAN, DATED 1254 AH/1838 AD

Ottoman Turkish manuscript on paper, 7 lines to the page, written in *diwani* script in black ink, surmounted by a large *tughra* in gold, along with a translation in French of the document by Joseph-Marie Jouannin
51 by 32cm.

In this document Émile Desage is given an award of a bejewelled medal (*mücevher nişan*). He is described as a *Desaş*, the chief secretary of political interest in the ministry of foreign affairs and formerly chief secretary in the French consulate in Istanbul. The document is dated the end of Safar 1254 AH/ May 1838 AD. The Ottoman document is accompanied by French translation dated to the same year, 1838, by Joseph-Marie Jouannin (1785-1844).

£ 3,000-5,000 € 3,500-5,900



70

71

A ROYAL FIRMAN FROM THE REIGN OF MUHAMMAD SHAH PERSIA, QAJAR, DATED 1256 AH/1840 AD

Persian manuscript on paper, 10 lines to the page, written in *nasta'liq* in black ink within cloud bands against a gold ground, the borders decorated with interlacing flowers and leaves, surmounted by a seal impression and a lion and sun motif
51 by 32cm.

The Imperial Order of the Lion and the Sun was instituted by Fa'th 'Ali Shah in 1808 to honour foreign officials. This document gives Émile Desages the order of the Lion and the Sun "In gratitude for his efforts in renewing friendship between the two nations".

Émile Desages (1793-1850) was a French diplomat, initially dispatched to Poland, before being sent to Brasil and later to Constantinople (between 1821 and 1826). Later on he became the first attache from the French Foreign office in Persia. He was decorated with the Legion d'Honneur, and l'Ordre de Charles III.

£ 3,000-5,000 € 3,500-5,900



71



72

72

A DRAWING OF A MAIDEN WRAPPED IN A SHAWL, PERSIA, SAFAVID, 17TH CENTURY

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

£ 12,000-18,000 € 14,000-20,900

73

THE VIRGIN MARY, ST ANNE AND A LAMB ON A GRASS BANK, PERSIA, SAFAVID, SECOND HALF 17TH/EARLY 18TH CENTURY

gouache on paper heightened with gold on paper
painting: 11.6 by 17.5cm.
leaf: 20.3 by 26cm.

PROVENANCE
Ex-collection Hagop Kevorkian, New York.
Sotheby's London, 7 April 1975, lot 55.
Christie's London, 28 April 1992, lot 116.

‡ £ 4,000-6,000 € 4,650-7,000



73

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



74

A MOUNTED HUNTER, ATTRIBUTABLE TO REZA-I ‘ABBASI, PERSIA, SAFAVID, 17TH CENTURY

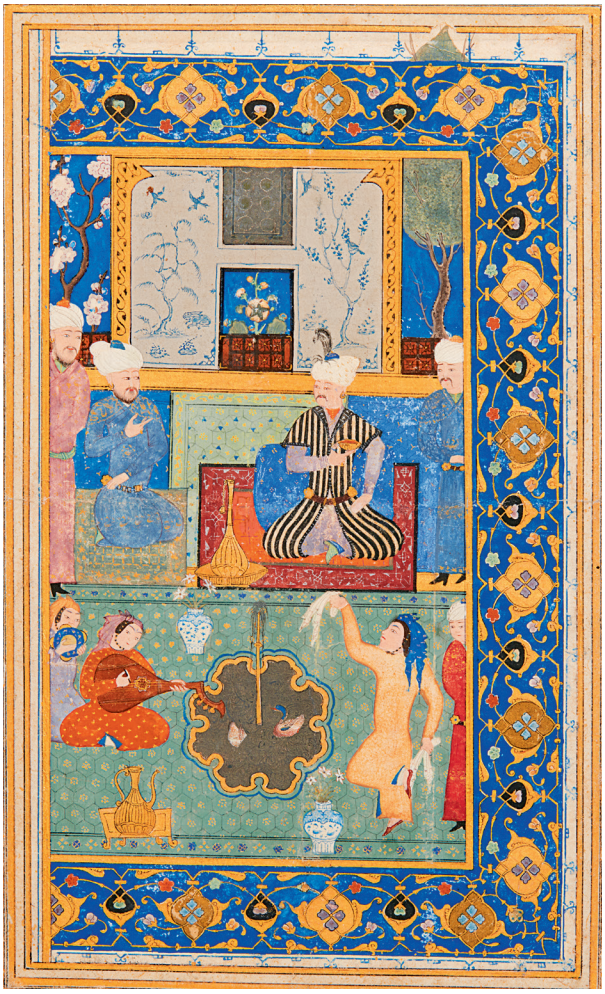
ink on paper, laid down on album page with outer margins filled with interlacing leafy flowers and animals in gold
painting: 16.5 by 10cm.
leaf: 32.3 by 20.4cm.

The present finely-executed and detailed study of horse and rider can be compared to a drawing signed by Reza-i ‘Abbasi that represents part of an album page sold in these rooms, 8 July 1980, lot 212 and now in the Victoria and Albert Museum, London (published in S. Canby, *The Rebellious Reformer*, London, 1996, p.52, Cat.16). The treatment of the horse’s head, knotted tail, as well as the rocky landscape are so closely comparable in both drawings that we can suggest the possibility that the master artist Reza-i ‘Abbasi is also the artist of the drawing to hand.

£ 10,000-15,000 € 11,700-17,500



75



76

75

AN ILLUSTRATED LEAF FROM NIZAMI'S KHAMSA: MAJNUN WATCHES THE BATTLE OF THE CLANS, PERSIA, TURKMAN, LATE 15TH CENTURY

gouache heightened with gold on paper, 9 lines to the page above and below the painting, written in *nasta'liq* in black ink within 4 columns, reverse with 17 lines to the page
painting: 11.9 by 12.5cm.
leaf: 27 by 16.2cm.

PROVENANCE
Ex-collection H.K. Monif, New York, 1940s, thence by descent.

‡ £ 3,000-5,000 € 3,500-5,900

76

A COURTLY SCENE, PERSIA, TURKMAN, CIRCA 1490

gouache heightened with gold on paper, mounted on card
leaf: 26.2 by 17cm.
painting: 20.5 by 12.5cm.

This page was probably the right hand side of a frontispiece from a manuscript produced in the Turkman region of Central Asia. The geometric decoration of the outside border recalls those found in a manuscript now in the Al-Sabah Collection (Inv. no. LNS 28 MS, published in Adamova and Bayani 2015, p.304) completed in 893 AH/1487-88 AD, while the style of interior, decorated with blue and white ceramic panels and polychrome detailed tiles, recalls others found in a contemporary Turkman manuscripts, for example Sotheby's London, 28 April 2004, lots 32 and 33, and more recently Sotheby's London, 25 April 2018 lot 64 and 65.

£ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



77



78

77

AN ILLUSTRATED LEAF FROM FROM THE MAJALIS AL-'USHSHAQ BY KAMAL AL-DIN HUSAYN HAZURGAHI (D. POST 1503-04): A KING HONOURS SHAYKH SAYF AL-DIN BAKHARZI BY RUNNING AT HIS STIRRUP, PERSIA, SHIRAZ, LATE 15TH/ EARLY 16TH CENTURY

gouache heightened with gold on paper, 6 lines to the page above and below the painting, written in *nasta'liq* in black ink, reverse with 14 lines of text
painting: 15.5 by 14cm.
leaf: 30.8 by 18.6cm.

PROVENANCE
Ex-collection H.K. Monif, New York, 1940s, thence by descent.

‡ £ 3,000-5,000 € 3,500-5,900

78

AN ILLUSTRATED AND ILLUMINATED LEAF FROM NIZAMI'S KHAMSA: MAJNUN ON A HORSE BUYING A DEER FROM A HUNTER, SIGNED BY MU'IN MUSAVVIR, PERSIA, SAFAVID, 17TH CENTURY

ink and gouache heightened with gold on paper, 9 lines to the page written above and below the painting, written in *nasta'liq* in black ink, signed in the lower margin, ruled in gold and blue, reverse with 25 lines of text in *nasta'liq*
painting: 14.3 by 11.3cm.
leaf: 29.2 by 16.3cm.

‡ £ 4,000-6,000 € 4,650-7,000





79

TWO ILLUSTRATED LEAVES FROM NIZAMI'S KHAMSA: ISKANDAR MEETING THE PHILOSOPHERS AND MAJNUN BEGGING THE OLD WOMAN TO TAKE HIM WITH HER, PERSIA, TURKMAN, 1494-95 AD

each leaf gouache heightened with gold on paper, 11 and 12 lines to the page above and below the painting, written in *nasta'liq* in black ink within 4 columns, reverse with 19 lines to the page
(2)
painting: 10 by 10.3cm.
leaf: 28 by 17.4cm.

PROVENANCE
Ex-collection H.K. Monif, New York, 1940s, thence by descent.

LITERATURE
'A Persian Manuscript of the Fifteenth Century', *The Brooklyn Museum Annual Volume V*, 1963-64, p.46.

These leaves come from a known manuscript that is partly in the Brooklyn Museum, and whose colophons are dated between 899 and 900 AH (1494-95 AD). For an extensive discussion on this manuscript, please see L. Katz, 'A Persian Manuscript of the Fifteenth Century', *The Brooklyn Museum Annual Volume V*, 1963-64, pp.15-48.

‡ £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



80



81

80

AN ILLUSTRATED LEAF FROM NIZAMI'S KHAMSA: THE OLD MAN REVIVES LAYLA AND MAJNUN, PERSIA, TURKMAN, LATE 15TH CENTURY

gouache heightened with gold on paper, 12 lines to the page above the painting, written in *nasta'liq* in black ink within 4 columns, reverse with 21 lines of text, framed
painting: 14.5 by 11.5cm.
leaf: 34.2 by 19.4cm.

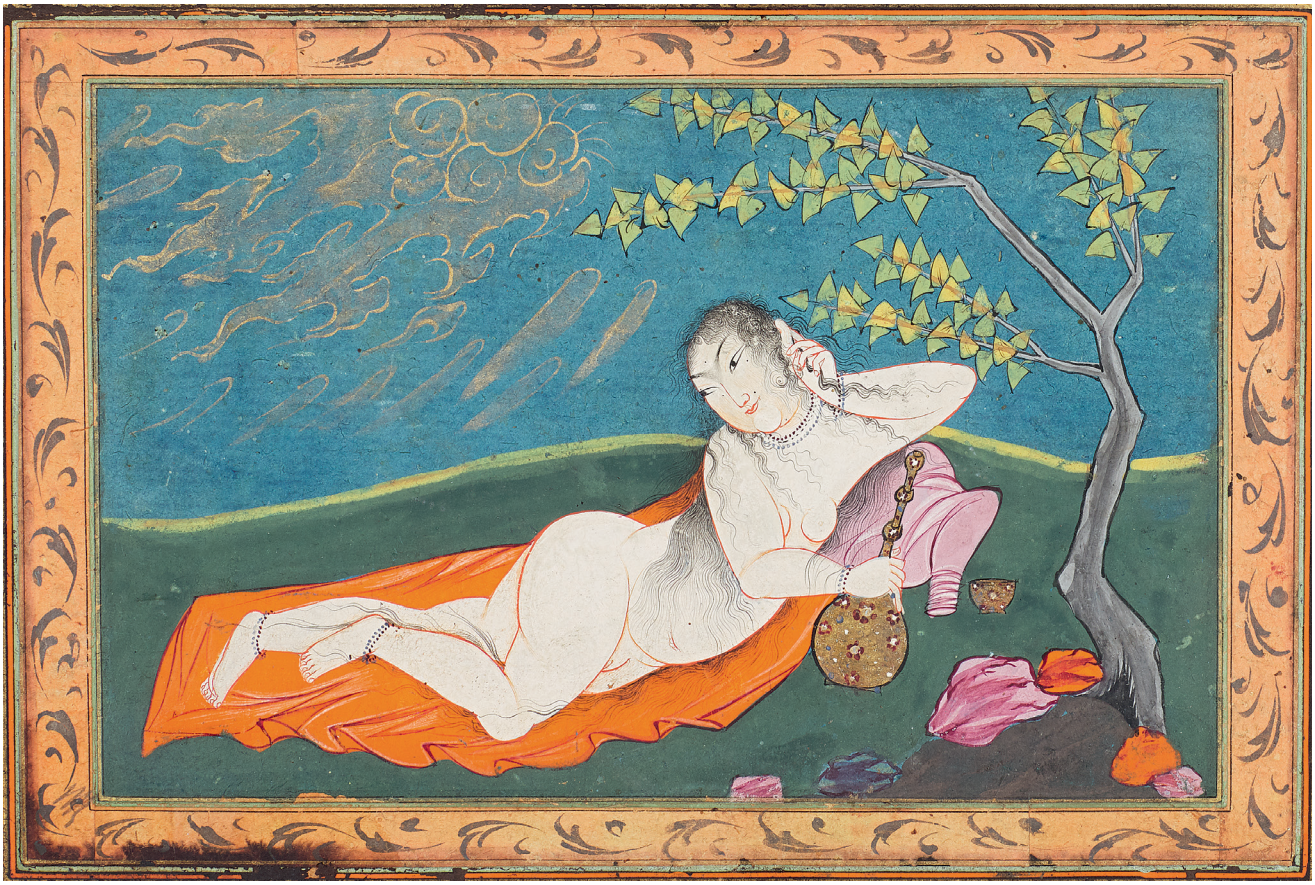
£ 3,000-4,000 € 3,500-4,650

81

AN ILLUSTRATED LEAF FROM NIZAMI'S KHAMSA: BAHRAM-E GUR KILLS A LION AND AN ONAGER WITH ONE ARROW, PERSIA, TURKMAN, LATE 15TH CENTURY

gouache heightened with gold on paper, 11 lines to the page above the painting, written in *nasta'liq* in black ink within 4 columns, reverse with 21 lines of text
painting: 10.8 by 11.3cm.
leaf: 34.5 by 19.8cm.

£ 3,000-4,000 € 3,500-4,650



82

82

A RECLINING NUDE, INDIA OR TURKEY, DECCAN OR OTTOMAN, 17TH CENTURY

gouache heightened with gold on paper, the reverse with 18 lines in *nasta'liq* within 4 columns, the borders decorated with gold interlacing scrolls
painting: 19.5 by 12.5cm.
leaf: 37 by 24.5cm.

£ 5,000-8,000 € 5,900-9,300

83

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMEH: BAHRAM CHUBINA CUTTING OFF SAVA SHAH'S HEAD AFTER DEFEATING HIM, PERSIA, SHIRAZ, MID-16TH CENTURY

gouache heightened with gold on paper, 6 lines to the page above and below the painting, written in *nasta'liq* script in black ink within 4 columns, the reverse with 24 lines of text
painting: 21.2 by 17.5cm. max.
leaf: 36.5 by 22.1cm.

PROVENANCE
Ex-collection A. Demirdjian (pencil note on reverse of mount).

A further leaf from the same manuscript was sold in these rooms 14 April 2010, lot 64.

‡ £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



83



84

84

A PORTRAIT OF A KNEELING YOUTH, PERSIA, ISFAHAN, SAFAVID, EARLY 17TH CENTURY

ink heightened with gold on buff paper, uncoloured ground decorated with flowers and clouds in gold, inscription at lower left
painting: 21.8 by 15cm.
leaf: 32.1 by 23.4cm.

PROVENANCE
Sotheby's London, 12 October 2005, lot 32.

This is a fine drawing typical of the Isfahan school of the seventeenth century, but the face of the youth is slightly unusual, with a more rounded nose than normal and wide, almost oriental features. This facial type appears on a drawing of a reclining woman in the Metropolitan Museum of Art, New York (12.223.3, see Swietochowski 1989, no.20).

There is a semi-legible inscription, probably an artist's signature, at the lower left which may read 'Kamal al-Katib' or 'Jamal al-Katib'.

‡ £ 7,000-10,000 € 8,200-11,700

A PAGE FROM THE MURRAY ALBUM

85

PROBABLY A PREVIOUSLY UNKNOWN ILLUSTRATION FROM THE 'BRITISH LIBRARY/ CHESTER BEATTY' AKBARNAMA: A BATTLE OUTSIDE A WALLED FORTRESS, ATTRIBUTED TO SUR DAS, INDIA, MUGHAL, CIRCA 1602-03

coloured drawing with gold on paper, borders of gold-flecked orange paper
painting: 17 by 12.8cm.
leaf: 40.4 by 28.8cm.

PROVENANCE
From an album assembled by Colonel John MacGregor Murray, Bart (1745-1822), Bengal and Scotland.
Sotheby's London, 15 June 1959, lot 117.
Sotheby's London, 21 April 1980, lot 128.
Colnaghi Oriental, London, 1984.

John MacGregor Murray, who acquired this painting along with several others in the late eighteenth century, was commissioned in to the Bengal Establishment of the East India Company in 1771, rising to the rank of Colonel in 1787. He was an influential and respected military administrator and among the appointments he held was the post of Military Auditor-General. He was also vice-president of the Asiatic Society of Bengal. In 1795 he was awarded a baronetcy and retired to Scotland in 1798, where he became Deputy Lord Lieutenant of Perthshire (see *The East India Military Calendar, Containing the Services of General and Field Officers of the Indian Army,* London, 1824, pp.461-3). The album of paintings he assembled in India was sold at auction in these rooms, 15 June 1959, lot 117, acquired by Hagop Kevorkian and subsequently dispersed. This leaf was sold again at Sotheby's, 21 April 1980, lot 128.

EXHIBITED
Museum of Fine Arts, Houston, 2004.

This finely executed Mughal painting, executed in *nim-qalam*, shows a captured commander brought before a ruler or general on horseback as a battle rages outside a walled fortress. It is painted in a style associated with the final few years of the reign of Emperor Akbar, about 1600-05, typified by the so-called 'Second'*Akbarnama,* of c. 1602-03, also known as the British Library/Chester Beatty Library *Akbarnama*, and a manuscript of the *Nafahat al-Uns* of 1604-05, in the British Library (Or. 1362, see J. Losty and M. Roy, *Mughal India, Art, Culture, Empire,* London, 2012, pp.70-72).

Indeed, it may be a previously unknown illustration from the Second *Akbarnama*. 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. For a full account of the manuscripts and surviving folios see L. Leach, *Mughal and other Indian Paintings from the Chester Beatty Library,* Dublin, 1995; Losty and Roy, *Mughal India, Art, Culture, empire,* pp.58-70). Although the majority of folios are preserved in the British Library (163 folios with 39 illustrations, all from part 1), and Chester Beatty Library, Dublin (268 folios with 61 illustrations, from parts 2 and 3, plus seven further illustrations separately mounted), a number are dispersed in other institutions and private collections, including the Freer Gallery of Art, Washington D.C. (see Beach, *The Imperial Image*, Washington, 2012, nos.10A-E); the Cleveland Museum of Art (see S. Quintanilla *et al.*, *Mughal Painting Art and Stories,* Cleveland and London, 2016, fig.4.39, p.171); the Walters Art Gallery, Baltimore, and the Cincinnati Museum of Art. Several have appeared in the market over the last few decades, at least two previously unknown: Sotheby's London, 24 October 2018, lots 75 and 90, 24 October 2007, lot 34; 6 December 1967, lot 124, 13 July 1971, lots 127-8; Sotheby's New York, 25 March 1987, lots 183-6, 2 November 1988, lot 102; Christie's London, 26 October 2017, lot 183; 25 April 1995, lots 8,8A; P and D Colnaghi, London, *Persian and Mughal Art,* 1976, nos.86i, ii, iii.

The present drawing corresponds closely in size to others from the manuscript: it currently measures 17 by 12.8cm, but has probably been trimmed somewhat at the lower edge and upper edges and possibly at the lateral edges when it was mounted into the later album borders. Thus its original size was probably closer to 21 by 14 cm, which is within the size range of surviving illustrations. It has not yet been possible to identify the specific battle scene depicted here, but further research may bear fruit.

The miniature was given a verbal attribution by Robert Skelton to the artist Sur Das. This attribution would further support the likelihood that the miniature originates from the Second *Akbarnama*, as Sur Das was one of the most prolific royal artists of the period and painted at least thirteen miniatures in the Second *Akbarnama* as well as many in other royal manuscripts of the late sixteenth and early seventeenth century. For further information on Sur Das see the entry on Sur Das in S. Verma, *Mughal Painters and Their Works,* Delhi, 1994, see also L. Leach, *Mughal and other Indian Paintings from the Chester Beatty Library,* Dublin, 1995, vol.II, pp.1117-18.

The Second *Akbarnama* 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 J. Losty and M. Roy, *Mughal India, Art, Culture, Empire,* 2012, pp.58-69.

Sotheby's is grateful to Marcus Fraser for cataloguing this lot.

‡ £ 60,000-80,000 € 70,000-93,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



86

A DRAWING OF FREDERICK THE WISE, ELECTOR OF SAXONY (1463-1525), AFTER A 1524 ENGRAVING BY ALBRECHT DURER, INDIA, MUGHAL, FIRST HALF 17TH CENTURY, THE REVERSE WITH A PAGE OF CALLIGRAPHY BY MIR 'ALI, HERAT OR BUKHARA, CIRCA 1500-35

drawing on paper with use of colours and gold, inner borders of floral motifs in colours on gold, wide outer border of gold-flecked orange paper, inscribed below in a crude hand imitating Latin "S. Bernardus"; reverse with a central panel containing four diagonal lines of Persian poetry in *nasta'liq* script signed by Mir 'Ali, inner calligraphic border, wide outer border of gold-flecked orange paper
drawing: 11.6 by 8.5cm
leaf: 39 by 22.5cm.



Frederick the Wise (1453-1525). Frederick III. Elector of Saxony (1486-1525), Etching, 1514, by Albercht Dürer / Granger / Bridgeman Images

PROVENANCE
Sotheby's London, 4 April 1978, lot 221.

This striking image of a heavily bearded European man wearing a hat and a fur coat is a Mughal version of a 1524 engraving by Albrecht Durer (1471-1528) of Frederick the Wise, Elector of Saxony (1463-1525).

European engravings arrived in India from the late sixteenth century onwards, brought by missionaries, travellers, diplomats and merchants. The imagery they contained was taken up by artists during the reigns of Akbar and Jahangir, and Mughal versions of European prints, some copied verbatim, some with variations or adapted, had become a major feature of Mughal art. The majority of the subjects were religious, including Biblical figures, Christian scenes and figures of saints, or were taken from classical mythology – reflecting the sort of engravings that were brought to India. The copying of a near-contemporary secular figure such as the present example was altogether rarer (another secular example, an equestrian portrait of the Earl of Nottingham, the Lord High Admiral during the reigns of Elizabeth I and James I based on an engraving by the English printmaker Thomas Cockson of 1596-1603, is in the Fitzwilliam Museum, Cambridge, see M. Fraser, *From Kabul to Kolkata, Highlights of Indian Painting in the Fitzwilliam Museum,* Cambridge, 2017, no.25, pp.62-63).

The Mughal artist of the present work has kept quite closely to the original – the face, hat, shape of the beard and the thick fur coat are all quite accurate. The two major differences introduced by the Mughal artist are the book held in the right hand and the fact that the figure's eyes are looking towards the viewer, whereas in Durer's print they are gazing off to the left. The texture of the beard has also changed subtly, although the general shape and bushiness remains the same. The book held in the right hand is an interesting addition, as it implies that the artist had seen an engraving of a similar figure holding a book. A strong candidate is a 1587 engraving by Christoph Murer of the French-Swiss religious reformer Wolfgang Musculus (d.1563), who bore a resemblance to Frederick the Wise (at least in the engravings) and had a similarly bushy beard (examples of the engraving are in the Staatliche Graphische Sammlung, Munich and the University of Tubingen Library). The head and shoulders image shows Musculus in a similar pose to Frederick, wearing a similar hat and fur-lined coat, but significantly he is holding a book. Alternatively, the presence of the book here may be linked to the inscription below the drawing that mentions Saint Bernard. The inscription may have been copied from an engraving of St. Bernard, but, being unfamiliar with the Latin script, the artist has made some mistakes in the lettering. Engravings of at least three Saints Bernard (Bernard of Clairvaux (d.1153), Bernard of Uberti (d.1133) and Bernardino of Siena (d.1444)) were in circulation in Europe by the late sixteenth century and although the figures themselves do not resemble Frederick the Wise, most of the engravings show these saints holding a book. One or more of these images of the saints and/or Musculus may have found their way to India and been combined by the Mughal artist with Durer's image of Frederick the Wise. It is also possible that the drawing was influenced by earlier Mughal versions of these amalgamated European images. A good candidate for an earlier Mughal model is a full-length figure of a European with an extremely similar face, hat and fur coat holding a book in his hand, dating to circa 1595. It was formerly in the Khosrovani-Diba Collection, sold in these rooms 19 October 2016, lot 11.

The *nasta'liq* quatrain on the reverse of the album page is signed by the great early sixteenth century master of *nasta'liq* Mir 'Ali al-Harawi , whose works were greatly sought after in Mughal India and were included in large numbers in the royal albums of the first half of the seventeenth century. For an illustration of the calligraphy, see p.6 of the current catalogue.

Frederick the Wise, Elector of Saxony (1463-1525) was one of Durer's earliest patrons and commissions by him helped Durer's reputation and influenced others to patronise the artist. The print of Frederick the Wise was based on a drawing by Durer now in the Ecole des Beaux-Arts, Paris. Frederick the Wise was a powerful Catholic ruler, but towards the end of his life he transferred his allegiance to the Lutheran cause. Following Luther's excommunication in 1521 Frederick ensured his safe protection in Wartburg Castle, and is thus remembered as the man who saved Martin Luther from the wrath of the Catholic Church (see http://collections.vam.ac.uk/item/O137565/frederick-the-wise-elector-of-print-durer-albrecht/).

Sotheby's is grateful to Marcus Fraser for cataloguing this lot.

‡ £ 15,000-25,000 € 17,500-29,100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


BERNARDVS





87

TWO ALBUM PAGES WITH PORTRAITS OF NOBLEMEN, INDIA, DECCAN, 17TH CENTURY

gouache heightened with gold on paper, the borders with 10 lines of fine diagonal *nasta'liq*, bold *nasta'liq* couplets above and below each portrait
each album page: 23 by 18cm.
(2)

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

One album page depicts an unidentified prince, with text around the image comprising a quatrain and two ghazals by unidenified poets all on the subject of love.

The other sitter is also unidentified, although an inscription above reads 'Huzuri', who could possibly be identified with a *sayyid* from Qom who studied in Najaf (d.1591-92). The verses around this delicate portrait are *ghazals* by Ahi Torshizi Jaghata'i, a sixteenth-century poet who moved to Herat and was a companion to Gharib Mirza, a son of the Timurid Sultan Husayn Bayqara (see F. Mojtaba'i, 'Ahi Torshizi', *The Great Islamic Encyclopaedia*, edited by K. Musavi Bojnurdi, vol.ii, Tehran, 1990, p.252). Two portraits from the same album were sold at Christie's London, 26 October 2017, lot 186.

‡ £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

88

A FINE MUGHAL SILVER SEAL, INDIA, DATED 1178 AH/1764-65 AD

of bell-shaped form with loop terminal, the base incised with a *nastaliq* inscription
6.2cm. diam; 6.2cm. height

INSCRIPTIONS

'Jasarat Jang Bahadur Muftakhir al-Dawla, Mr Lyster [Lester/Leicester?] the devotee of the Conqueror King, Shah Alam 1178 AH (1764-65 AD), [regnal] year 6'

Shah Alam, whose original name was 'Ali Gauhar was the son of the emperor 'Alamgir II by Zinat Mahal. Following the murder of his father Shah Alam ascended to the throne in 1759. In 1765 he granted the East India Company the Sanad of the Diwani of Bengal on the Company agreeing to pay him 24 Lakhs annually from the revenues of the three provinces of Bengal, Bihar and Orissa. Returning to Delhi in 1771 he was then cruelly blinded by Ghulam Kadir Khan, a Rohila chief. He was re-assumed to the throne and died in 1806. The name Lyster [Lester/ Leicester?] is not recorded in C.E. Buckland, *Dictionary of Indian Biography*, reprinted 1999.

£ 3,000-5,000 € 3,500-5,900



88



89

89

THREE FINE MUGHAL SILVER SEALS, INDIA, 18TH CENTURY

each of bell-shaped form with loop terminal, the base incised with a *nastaliq* inscription
(3)
5.5cm. max. diam; 7cm. max. height

One seal bears the name of Sombre and the date 1179 AH/1765-66 AD. Sombre's birth name was Walter Reinhard, he was born in Strasburg, went to India as a sailor on a French ship, deserted at Pondicherry and enlisted in French Army as Sumner or Somers, which the French changed to Sombre. He joined various courts in Oudh, Bhartpur and Jaipur, he later settled in Agra where he died. For more information on him see C.E. Buckland, *Dictionary of Indian Biography*, N.Y. 1968, p.372. The other seal is inscribed with the name George Hirsht (?) from the British Company and is dated 1186 AH (1772-73 AD); the third one bears the date 1173 AH (1759-60 AD) but no name.

£ 3,000-5,000 € 3,500-5,900



90

AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMEH: FARAMARZ (SON OF RUSTAM) IS HANGED BY THE ORDER OF BAHMAN, INDIA, CIRCA 1800

gouache heightened with gold on paper,
2 lines of *nasta'liq* above and below the painting, within 6 columns, the reverse with 17 lines in *nasta'liq* in black ink in horizontal and diagonal lines, separated by double intercolumnar rules, borders ruled in colours and gold
painting: 39 by 25.4cm.
leaf: 49.5 by 33.5cm.

This scene from chapter sixteen of Firdausi's *Shahnameh* is that of Faramarz, son of Rustam, being executed by Bahman. This chapter comes after Bahman's father Esfiandar has been killed by Rustam. The *Shahnameh* goes on to describe how Bahman sets off with a large army to avenge his father's death. In the meanwhile however, Rustam had already been treacherously killed by Bahman's half-brother Shagad. Frustrated, Bahman instead kills Rustam's son Faramarz.

The style of the drawing seems to be based on the late seventeenth century Isfahan tradition however by looking closely at the miniature, the six-column archaic feature which one associates with the fourteenth century is quite apparent. Equally apparent is the workmanship of the scribe, which shows a steady and clean hand. An overall assessment of the painting's style and composition would indicate that it had been executed in India or possibly Iran during the late eighteenth century. This scene is found in earlier editions of the *Shahnameh,* more specifically the one in the British Library, London dated to 1719 (Ms 311, folio 087v, see Titley N.M 1977); the Chester Beatty in Dublin from 1548 (Minutoli 134, folio 372v, see Minovi 1960 pg. 78. cat.44), and the Princeton University Library, dated 1544 (Ms 311, folio 408v).

‡ £ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Part of the lot



91

EIGHT PORTRAITS OF MUGHAL EMPERORS AND THEIR ANCESTORS, INDIA, DELHI, LATE MUGHAL, EARLY 19TH CENTURY

gouache heightened with gold on paper, each with inscriptions identifying the ruler on top and Persian *nasta'liq* on reverse, framed
(8)
each: 29 by 18cm.

These eight portraits were part of an album depicting Mughal rulers, each of them identified in the cartouches above the portrait as well as by an inscription in English on the gold border. The style of the works point towards the north of India and recall similar portraits, see for example Sotheby's Dubai, 13 November 2013, lot 71.

The emperors represented are named as follows: Timur (d.1405); Miran Shah son of Timur (d.1408); Ahmed Shah, son of Muhammad Shah (d.1442); Sultan Umer Sheikh Mirza son of Abu Said (d.1494); Sultan Babur, son of Umar Sheikh Mirza (d.1530) Sultan Jahangir, son of Akbar (d.1627); Jahandar Shah, son of Bahadur Shah (d.1713), and Muhammad Shah, grandson of Bahadur Shah (d.1748).

‡ £ 15,000-25,000 € 17,500-29,100



92

AWRANGZEB CONFRONTS THE ELEPHANT SUDHAKAR, INDIA, MUGHAL, LATE 17TH CENTURY

opaque pigments heightened with gold on paper, framed
painting: 23.5 by 34.5cm.
with frame: 36.2 by 47cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).

This famous scene depicts Prince Awrangzeb spearing a raging elephant in front of his father Shah Jahan, an incident which happened in the early 1630s and recorded in the *Padshahnama*. During Awrangzeb's reign the incident was remembered with certain pride and represented more than once. The earliest version of this event is on the recto of f.133 in the Windor Castle *Padshahnama* (illustrated in S.C. Welch, *Room for Wonder*, New York, 1978, p.20, f.2). Other versions of this scene were offered in these rooms, 11 April 1988, lot 16; 21 March 1990, lot 25 and Sotheby's New York, 16 September 1999, 144.

£ 8,000-12,000 € 9,300-14,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



93



94

93

AN ILLUMINATED ALBUM PAGE WITH A PORTRAIT OF DARA SHIKOH, NORTH INDIA, MUGHAL, 17TH/18TH CENTURY

Persian manuscript and gouache on paper, framed
leaf: 33.5 by 21.5 cm.

The prose text above the image is from *Akhlaq-e Jalali* by Jal al-Din Davani (d.1505-06), popular in India. The text below the image is likely to be the abridged Persian text of *Kitab-e Kubra* on philosophy, and in the middle are verses from Sa'di's *Bustan*.

‡ £ 10,000-15,000 € 11,700-17,500

94

AN ILLUMINATED ALBUM PAGE: MAJNUN AND A MAIDEN, NORTH INDIA, MUGHAL, 17TH CENTURY

gouache heightened with gold on paper, mounted on an album page with floral scrolls and animals
painting: 9.5 by 5.5cm.
leaf: 29 by 19cm.

PROVENANCE
Bonham's London, 21 April 1999, lot 477.

‡ £ 7,000-10,000 € 8,200-11,700



95



96

95

A PORTRAIT OF A EUROPEAN NOBLEWOMAN, NORTH INDIA, MUGHAL, 18/19TH CENTURY

gouache heighted in gold on paper
painting: 25 by 15.5cm.
leaf: 35 by 26.5cm.

The sitter of this portrait is unidentified. However, the hair and face recall the consort of Ferdinand III, Holy Roman Empress Marie, Queen of Hungary and Bohemia (d.1646). On the other hand the treatment of the double chin is more reminiscent of Maria de Medici Queen of France (d.1642), who is often depicted in this manner.

£ 8,000-12,000 € 9,300-14,000

96

A PORTRAIT OF A PROPHET, INDIA, DECCAN, LATE 18TH/ EARLY 19TH CENTURY

gouache heightened with gold on paper, framed
28 by 17cm.

The inscription at the top identifies the subject as the Prophet Lot, who is mentioned both in the Old Testament and in several surahs of the Qur'an (see for example surah al-A'raf (VII), surah Hud (XI), surah al-Hijr (XV)). The nephew of Abraham, Lot was sent to Sodom and Gomorrah to warn its inhabitants about their sins and God's punishment. This portrait is numbered '9' at the top left and was likely part of a series depicting prophets.

A portrait of the Prophet Isma'il, possibly from the same album, was in the collection of Karl and Elizabeth Katz, and later sold at Christie's New York, 5-12 December 2017, lot 57. Other portraits similar in style and attributed to the same period were sold at Sotheby's New York, 10 December 1981, lot 27; 30 June 1980 lot 46, and 14 December 1979, lot 66.

£ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



97



98

97

AN ILLUSTRATION FROM A SERIES ON DIVINATION AND OMENS (FALNAMAH): THE FIGURE OF SATURN, INDIA, MUGHAL, CIRCA 1580

gouache on cloth, *nasta'liq* text above and below in two columns, marginal rulings in red
painting: 26.8 by 19.1cm.
leaf: 35 by 21.7cm.

From an interesting series of illustrations and interpretations of dreams and omens closely related to the *Falnamah*, several of which were exhibited and published by Colnaghi in 1979 (for discussion and illustrations see S. Digby in Colnaghi, *Paintings from Mughal India,* London, 1979, pp.15-17, nos.1-5,).

The figure of Saturn appears in the *Falnamah* either individually or as part of a celestial sphere, accompanied by other planets and signs of the zodiac. Massumeh Farhad notes that the iconography of Saturn, the most negative of the seven planets in the *Falnamah*, ultimately derives from Indian visual sources (see M. Farhad with S. Bagci, *Falnama, The Book of Omens,* Washington D.C., 2009, p.177), as clearly seen here in this Mughal Indian example, with the multi-armed figure holding a variety of symbols familiar from Indian imagery. For a closely related figure of Saturn in a Safavid copy of the *Falnamah*, see *ibid.*, p.251, fig.9.4.

Other illustrations from this series have appeared at Sotheby's London, 22 April 2015, lot 143; 8 October 2014, lot 204; *Colnaghi, Paintings from Mughal India*, 1979, nos.1-4; Sotheby's London, 17 June 1999, lot 3; 26 April 1995, lot 137; and Christie's London, 24 April 1980, lot 49. For an essay and further examples see Falk and Digby 1979, pp.13-19.

£ 7,000-10,000 € 8,200-11,700

98

AN ILLUSTRATION FROM A SERIES ON DIVINATION AND OMENS (FALNAMAH): MAJNUN SPYING LAYLA, INDIA, MUGHAL, CIRCA 1580

gouache on cloth, *nasta'liq* text above and below in two columns, marginal rulings in red
painting: 26.3 by 18.7cm.
leaf: 34.1 by 21.7cm.

See catalogue note to previous lot. Various episodes from the story of Layla and Majnun often feature in *Falnamahs*, where they are accompanied by warnings, auguries and symbolic references (see M. Farhad with S. Bagci, *Falnama, The Book of Omens,* Washington D.C., 2009, pp.29, 37, 52, 144).

£ 7,000-10,000 € 8,200-11,700



99



100

99

AN ILLUSTRATED AND ILLUMINATED ALBUM PAGE: A NOBLEMAN AND MAIDEN ON A PALACE ROOF, INDIA, DECCAN, 17TH/18TH CENTURY

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

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

‡ £ 2,000-3,000 € 2,350-3,500

100

A LADY IS LED TO HER BED BY ATTENDANTS, INDIA, RAJASTHAN, BIKANER, FIRST HALF 18TH CENTURY

gouache with gold on paper, mounted with later gold borders
20.3 by 14.8 cm.

£ 5,000-8,000 € 5,900-9,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

101

A NAYIKA AT HER TOILETTE, INDIA, PAHARI, CIRCA 1820-30

gouache and gold on paper, narrow blue border with gold and white floral motifs
leaf: 25.2 by 17.7cm.

£ 10,000-15,000 € 11,700-17,500

102

MAHARANA ARI SINGH ON HIS HORSE TILAK SUNDAR, BY THE ARTIST SHIVA, MEWAR, UDAIPUR, CIRCA 1765-70

gouache with gold on paper, narrow black inner border, red outer border, inscription of identification in *nagari* on painted surface above figure, three-line inscription in *nagari* on reverse
painting: 35.3 by 46.8cm.
leaf: 38.2 by 49.1cm.

Maharana Ari Singh ruled Mewar from 1761 to 1773. Many portraits of him survive, but the energy and intensity of this example, with the ruler and caparisoned horse placed centrally on a large expanse of blank green background, is striking. Another equestrian portrait of Ari Singh that names his horse Tilak Sundar was sold in our New York rooms, 20 September 2002, lot 125. For the artist Siva and discussions of painting during the reign of Ari Singh see A. Topsfield *Court Painting at Udaipur,* Artibus Asiae, Supplementum XLIV [44], Zurich, pp.197-207; A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria,* Melbourne, 1980, pp.110-123.

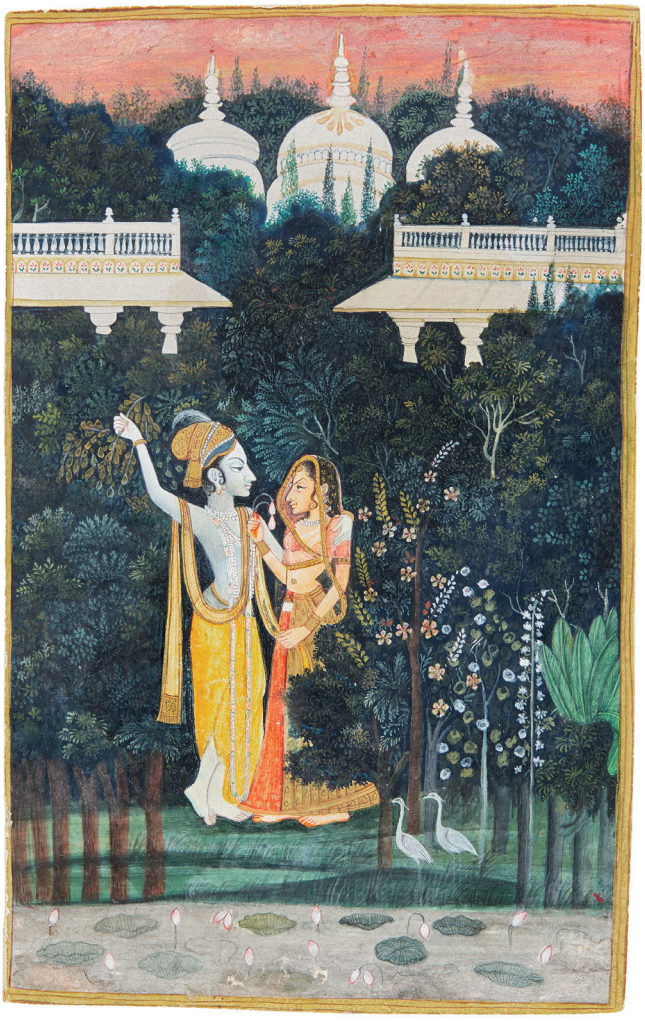
£ 8,000-12,000 € 9,300-14,000



101



102



103



104

103

RADHA AND KRISHNA BY A LAKE, INDIA, KISHANGARH, 19TH CENTURY

gouache heightened with gold on paper
12.4 by 7.8cm.

£ 4,000-6,000 € 4,650-7,000

104

A STANDING FIGURE IN A LANDSCAPE, INDIA, MUGHAL, CIRCA 1600

gouache heightened with gold on paper
19.8 by 7cm.

£ 6,000-8,000 € 7,000-9,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

105

A DERVISH SMOKING A HOOKAH IN A ROCKY LANDSCAPE, INDIA, DECCAN, POSSIBLY BIJAPUR, CIRCA 1600

gouache heightened with gold on paper
20 by 7cm.

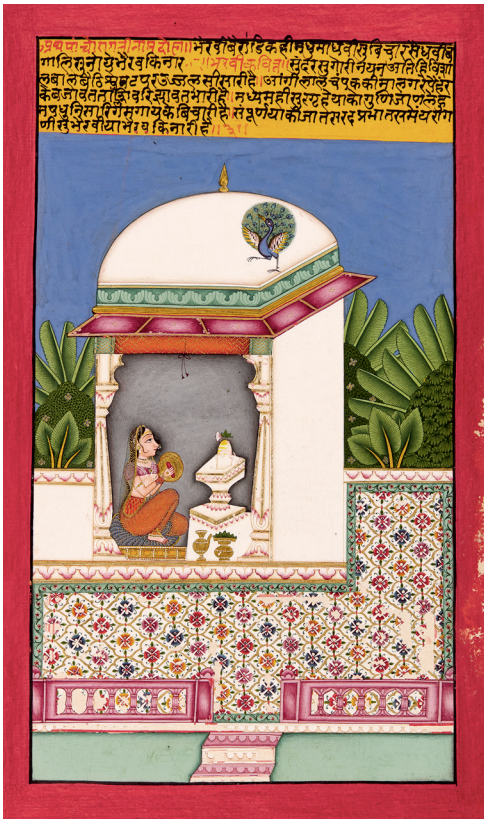
This fine landscape on a gold ground is typical of the end of the sixteenth century/beginning seventeenth century Bijapur. The rocky mountains recall those in a painting of a Yogini playing a tambur, now in the Museum für Islamische Kunst, Berlin (published in Zebrowski 1983, p.119) and another Yogini, attributed to the Dublin painter (*ibid*, p.108). The tall trees on the background can be compared to those found in another painting, of A Maiden Leading a Gazelle (published in *ibid*, p.113).

£ 25,000-30,000 € 29,100-34,900





106



107



108



109

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

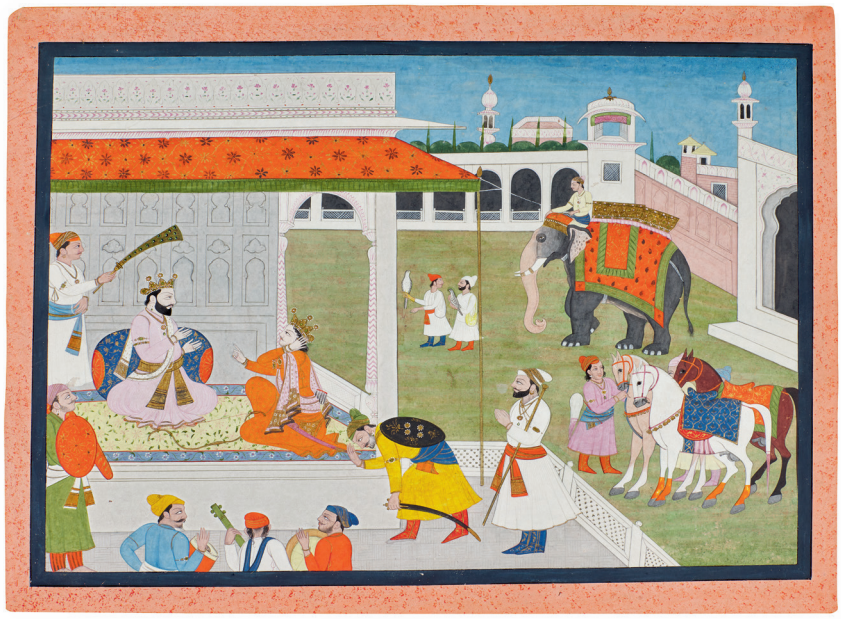
106

BRAHMA MOUNTED ON HIS MOUNT, THE GOOSE HAMSA, INDIA, PAHARI, BILASPUR, CIRCA 1700-20

gouache with gold on paper, verso with stamp of the Mandi Royal Collection
painting: 18.7 by 12cm.
leaf: 21.5 by 15.5cm.

This painting is from a dispersed series produced at Bilaspur in the early eighteenth century. The majority are illustrations of Hindu deities, including the *Desavatara* (the Ten Incarnations of Vishnu). Other examples from the series have been sold at Sotheby's New York, 22 March 2007, lot 154-155, in these rooms 24 May 2007, lots 2-5, and 16 June 2009, lot 24, and at Christie's, 12 June 2018, lot 138, 10 June 2013, lots 2-4, 12 June 2014, lot 142.See also Francesca Galloway, *Treasures from India,* London, 2006, no.49, pp.130-1.

£ 10,000-15,000 € 11,700-17,500



110

107

AN ILLUSTRATION FROM A RAGAMALA SERIES: BHAIRAVI RAGINI, A LADY WORSHIPPING AT A SIVA LINGAM SHRINE, INDIA, RAJASTHAN, BUNDI, LATE 18TH CENTURY

gouache with gold on paper, narrow inner black border, wide red outer borders, with original paper cover sheet
painting: 30.7 by 17.5cm.
leaf: 39.7 by 26.3cm.

£ 4,000-6,000 € 4,650-7,000

108

AN ILLUSTRATION FROM A RAGAMALA SERIES: KAKUBHA RAGINI, A LADY WALKS THROUGH A FOREST, INDIA, RAJASTHAN, BUNDI, LATE 18TH CENTURY

gouache with gold on paper, narrow inner black border, wide red outer borders, with original paper cover sheet
painting: 30.7 by 17.5cm.
leaf: 40 by 26.8cm.

The iconography here is very unusual. The inscription indicates that this is *Kakukbha Ragini*, which relates to a woman startled by a calling cuckoo, but the usual iconography for Kakukbha shows a woman walking among peacocks, not monkeys.

£ 4,000-6,000 € 4,650-7,000

109

SRI NATH-JI, INDIA, RAJASTHAN, KOTA, CIRCA 1830-40

gouache with gold on paper, narrow blue inner borders, red outer borders, inscription in white *nagari* in upper border
painting: 17.7 by 10.9cm.
leaf: 20.4 by 14cm.

£ 3,000-5,000 € 3,500-5,900

110

A KING CONVERSES WITH A PRINCE ON A PALACE TERRACE, INDIA, PAHARI, EARLY 19TH CENTURY

gouache with gold on paper, narrow blue inner border, pink-flecked outer border
painting: 20 by 29.2cm.
leaf: 25.1 by 34.3cm.

This painting is probably from a series of illustrations of a Hindu epic, such as the Mahabharata or the Bhagavata Purana.

£ 10,000-15,000 € 11,700-17,500



Part of the lot

111

A GROUP OF FIVE ILLUSTRATIONS FROM THE RAMAYANA, INDIA, MANDI, CIRCA 1770

opaque watercolor heightened with gold on paper
(5)
painting: 23.5 by 41cm.
leaf: 29.2 by 46.3cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 204.
Ex-private collection, Germany.
Acquired from the Royal Library of Mandi in 1969.

The present group contains illustrations of various stories from the epic Ramayana. Pictured here is the story relating Rama's pursuit of the demon Maricha who entices Sita in his guise as a golden deer, which leads Rama to pursue him.

Also included are illustrations featuring Parashurama's encounter with Rama; Rama and Lakshmana visiting the hermitage of sage Bharadwaj on the banks of the Ganges and Rama subduing the ogress Taraka.

For more illustrations from the same series, see Sotheby's New York, 29 March 2006, lot 159.

‡ £ 15,000-20,000 € 17,500-23,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



Part of the lot

112

A GROUP OF FOUR ILLUSTRATIONS FROM THE DEVI MAHATMYA: VISHNU BATTLES THE DEMONS KAITAVA AND MADHU, INDIA, MANDI, CIRCA 1770

opaque watercolor heightened with gold on paper
(4)
painting: 19.4 by 29.4 cm. max.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 201.
Ex-private collection, Germany.
Acquired from the Royal Library of Mandi in 1969.

The present group of illustrations is from the first chapter of the Devi Mahatmya and relate the beginning of the story of how Devi, the Great Goddess, assumed her omniscient form as the bearer of Supreme Power or Shakti.

The narrative begins with Vishnu, pictured here in his Anantasyayin form, lying in *yoganidra*, a deeply meditative state of consciousness induced by the Great Goddess, on his serpent Sheshanaga in the cosmic ocean, with Brahma issuing from his navel creating the universe. This universal order is threatened by two demons Kaitava and Madhu who attempt to abduct Brahma and thereby break the cycle of Creation. Brahma then invokes Mahayogini, the Great Goddess, and pleads with her to withdraw from Vishnu so that he may awaken from his meditative sleep and engage the demons. The Goddess acquiesces and as Vishnu awakens his ensuing wrath is terrible. The demons are easily vanquished and cosmic order is restored thanks to the beneficence of Devi.

The Devi Mahatmya is part of the Markandeya Purana which principally relates the myths and legends of Vishnu. This text is significant as one of the earliest Puranas and formed the basis of the Shakti cult which flourished in later times and was particularly popular in the Punjab Hills region.

‡ £ 12,000-18,000 € 14,000-20,900



113

AN ILLUSTRATION FROM THE 'SHANGRI' RAMAYANA: RAMA GREETS SUGRIVA, INDIA, KULU OR BAHU, CIRCA 1700-10

opaque watercolor on paper
painting: 19 by 29.2cm.
leaf: 22.2 by 33cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 232.

Rama is seen warmly greeting the newly crowned Monkey King Sugriva while Lakshmana and Hanuman look on from behind.

The current lot is from an album of illustrations known as the 'Shangri' Ramayana after Shangri, the place of residence of a branch of the royal family of Kulu who were formerly in possession of the largest portion of these paintings. The Shangri Ramayana is widely considered to be one of the most important narrative series of paintings from the Punjab Hills. The present illustration is from the 'Lanka Kanda' section of the epic, which relates the events leading up to the assault on Ravana's stronghold.

W. G. Archer, who was one of the first scholars to examine the Shangri Ramayana, divided the paintings into different stylistic groups. The present lot belongs to the relatively small group of 'Style III' paintings, see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol.1, p.328. B.N. Goswamy has attempted to re-attribute the series to Bahu, near Jammu, on account of three inscribed portraits of Bahu nobles in the same style.

Paintings from the Shangri Ramayana series are in the collections of the National Museum, New Delhi; Bharat Kala Bhavan, Benaras; British Museum and Victoria and Albert Museum, among other institutions. Other illustrations from the same series were sold in these rooms, 19 October 2016, lot 26, and Sotheby's New York, April 1, 2005, lots 108 & 109; September 20, 2005, lots 125 & 126; March 29, 2006, lots 157 & 158 and September 19, 2006, lots 9 & 10.

‡ £ 8,000-12,000 € 9,300-14,000

114

AN ILLUSTRATION OF KRISHNA IN HIS COSMIC FORM, INDIA, NATHDWARA, 18TH CENTURY

opaque watercolor heightened with gold on paper
painting: 47 by 29.8cm.
leaf: 48.9 by 32.6cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 289.
Ex-collection Peter Cochrane.

Krishna is depicted here in his cosmic form as Vishnu, centering the Universe with his serpent Sheshnaga beneath. The Pandava and Kaurava armies gather on each side of his feet. The seven oceans of the earth encircle his body and at their center is Krishna dancing in his *rasalila* or cosmic cycle of ecstacy. Brahma sits within the crown on his head while Shiva pays obeisance from his abode in Mount Kailasa on the upper right. Above, Krishna is seen dancing the divine *rasalila* in his heavenly abode as the four Vedas, the fountain of all knowledge stand respectfuly on either side. Compare with another illustration of the same subject in Philip Rawson, *Tantra: The Indian Cult of Ecstasy*, London, 1979, no.48.

‡ £ 12,000-18,000 € 14,000-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





115



116

115

AN ILLUSTRATION FROM THE HARIVAMSA: NIKUMBHA ASSAULTS KRISHNA AND PRADYUMNA WITH A MACE, INDIA, KANGRA, CIRCA 1820

opaque watercolor heightened with gold on paper
painting: 32.5 by 43.1cm.
leaf: 36.8 by 47cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 210.
Ex-private collection, Germany.
Acquired from the Royal Library of Mandi in 1969.

The demon Nikumbha charges out of his lair with his mace, seemingly impervious to the hail of arrows released at him by Krishna, Pradyumna and Arjuna. The demon then attacks and wounds Arjuna who is on Krishna's Garuda mount and surprises Pradyumna who is on his chariot, from the rear.

The artist maintains the sense of rapid and continuous action in the scene by featuring the demon multiple times and in various poses in the same image. For other illustrations from the same series see Sotheby's New York, September 19, 2006, lots 16, 17 and 18.

‡ £ 20,000-30,000 € 23,300-34,900

116

AN ILLUSTRATION FROM THE MAHABHARATA: KRISHNA, ARJUNA AND PRADYUMA RELEASE A SHOWER OF ARROWS AT THE DEMON NIKUMBHA, INDIA, KANGRA OR GULER, CIRCA 1820

opaque watercolor heightened with gold on paper
painting: 32.3 by 42.4cm.
leaf: 36.5 by 46.3cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 211.
Ex-private collection, Germany.
Acquired from the Royal Library of Mandi in 1969.

Here we see the penultimate scene of the battle between Nikumbha and the warriors Krishna, Pradyumna and Arjuna.

After Nikumbha proves himself immune to the multiple charges launched against him by the trio, Krishna finally summons his invincible discus the Sudarshana Chakra and aims it at the demon. The Gods and other celestial beings gather amidst the clouds above to witness this climactic scene which ends with the beheading of Nikumbha. For other illustrations from the same series see Sotheby's New York, September 19, 2006, lots 16, 17 and 18.

‡ £ 20,000-30,000 € 23,300-34,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



117

AN ILLUSTRATION FROM THE MAHABHARATA: KRISHNA AND PRADYUMNA BATTLE THE DEMON NIKUMBHA WHO ASSUMES THE FORM OF A BIRD, INDIA, KANGRA OR GULER, CIRCA 1820

opaque watercolor heightened with gold on paper
painting: 32.3 by 42.4cm.
leaf: 36.7 by 47cm.

PROVENANCE
Sotheby's New York, 19 March 2008, lot 209.
Ex-private collection, Germany.

Acquired from the Royal Library of Mandi in 1969.

The present and two following illustrations are from the Vishnu Parva of the Mahabharata which recounts the struggle between Krishna and the demon Nikumbha.

Nikumbha abducted a Yadava princess named Bhanumati causing Krishna, Arjuna and Pradyumna to mount a rescue effort. Here the demon assumes the form of a giant bird who holds the hapless damsel in his talons as he darts across the skies, all the while dodging the shower of arrows from the three warriors who are in hot pursuit. For another illustration from the same series see Sotheby's New York, September 19, 2006, lot 15.

‡ £ 20,000-30,000 € 23,300-34,900

PROPERTY FROM THE PARLBY ALBUM

LOTS 118–121

The following 4 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.

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' 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' supervision (many are published in Llewellyn-Jones 2017), 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).

There are no artists' signatures but numerous inscriptions added by the owners are usually 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).

118

PROPERTY FROM THE 'PARLBY ALBUM'

A GROUP OF 11 FAUNA AND FLORA STUDIES: FOUR BIRDS AND NINE FLOWERS, 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 by 76.8cm.

£ 8,000-12,000 € 9,300-14,000



Part of lot 118



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

119

PROPERTY FROM THE 'PARLBY ALBUM'

A GROUP OF 14 FAUNA AND FLORA STUDIES: FOUR BIRDS AND TEN FLOWERS, 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 € 8,200-11,700



Part of lot 119

120

PROPERTY FROM THE 'PARLBY ALBUM'

A GROUP OF 4 LANDSCAPE STUDIES, INDIA, MURSHIDABAD, COMPANY SCHOOL, LATE 18TH/EARLY 19TH CENTURY

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

£ 10,000-15,000 € 11,700-17,500



Part of lot 120



Part of lot 119



Part of lot 120





121 Part of the lot

121

PROPERTY FROM THE 'PARLBY ALBUM'

A GROUP OF 17 FAUNA AND FLORA STUDIES: THREE BIRDS AND FOURTEEN FLOWERS, 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 by 76.8cm.

£ 10,000-15,000 € 11,700-17,500



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



122



123

122

A VIEW OF A EUROPEAN CITY, INDIA, RAJASTHAN, JAIPUR, MID-19TH CENTURY

gouache heightened with gold on paper
23.2 by 38cm.

This and the following lot are two paintings closely related to a group attributed to Jaipur.

European prints of cities like Rome, Venice and Paris reached India and impressed local artists who copied some of the architectural features in their drawings. The prospective effects and style of the buildings recall the group of three miniatures from a series depicting imaginary incidents in Indian cities in the Chester Beatty Library (Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, vol.II, Dublin, 1995, pp.752-5, nos.7, 86-7, 88).

£ 4,000-6,000 € 4,650-7,000

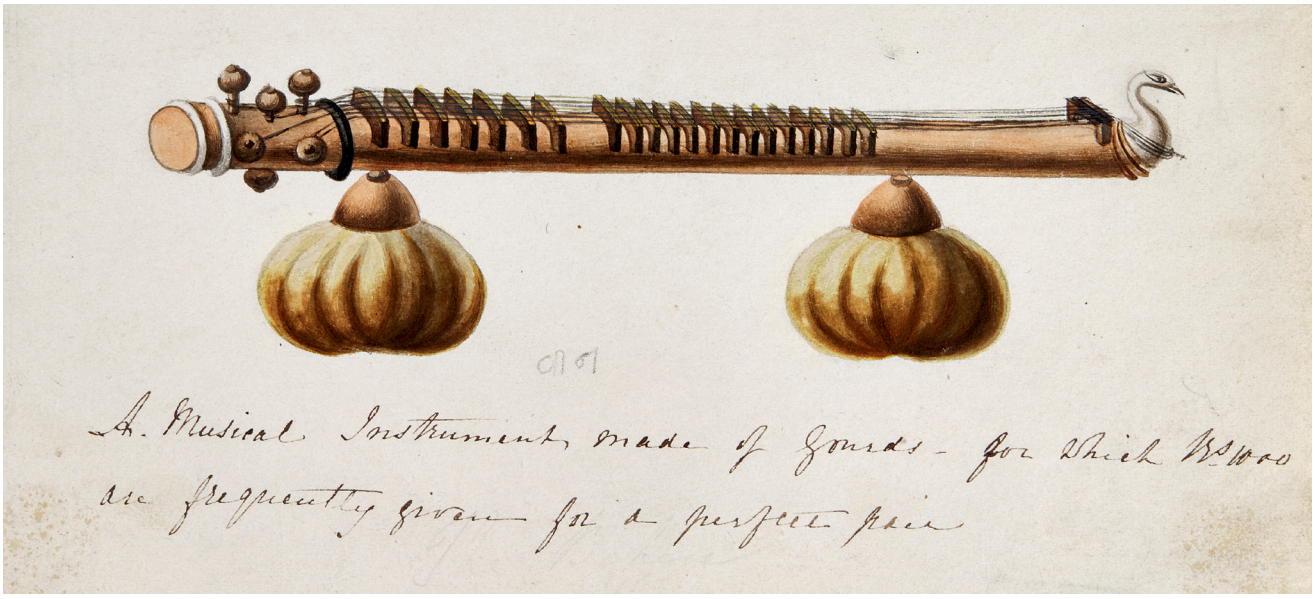
123

A VIEW OF A EUROPEAN CITY, INDIA, RAJASTHAN, JAIPUR, MID-19TH CENTURY

gouache heightened with gold on paper
24 by 37.1cm.

Please see catalogue note to previous lot.

£ 4,000-6,000 € 4,650-7,000



124

A GROUP OF 122 DRAWINGS AND WATERCOLOURS FROM AN ALBUM ASSEMBLED AND PARTLY DRAWN BY RACHEL WELLAND, INDIA, COMPANY SCHOOL, LATE 18TH/ EARLY 19TH CENTURY

watercolour and gouache on paper, laid down occasionally on album pages, each drawing now loose, with accompanying album
(122)
33.8 by 21cm. max.

Dating between 1798 and 1804, this album was assembled by Rachel Welland and it stands as a testament to the taste and fashion of the British in India at the beginning of the nineteenth century.

Rachel Welland, nee Friell, was the niece of a senior East India Company official, John Boulau. Born in Dublin, Ireland, in 1773, she married Abraham Welland, probably thanks to the uncle's connections in India where she moved with her husband who was employed in the East India Company. A judge and magistrate in Patna, Abraham was also a patron of the arts and literature and it was under his protection that Maulana Khairuddin Muhammed, the historian of Shah Alam, wrote Tarikh-i Jaupur and Tarikh-i ul-Ulama (Askari 1960). He became a member of the Royal Asiatic Society to which donated a copy of the Shah Jahan (see the appendix in Royal Asiatic Society 1834). For further information on Abraham Welland see the Asiatic Journal and Monthly register for British India and its Dependencies, 1820, p.519 or S. Taylor, *Storm and Conquest: the Battle for the Indian Ocean 1808-10*, London, 2012.

The drawings can be dated between 1798 an 1804. Many are of botanical subject matter, and have at the bottom right corner Welland's name as well as the date when they were painted (see illustration). Interestingly, these are not limited to plants and flowers but include some studies of local costumes as well as two fine bird drawings (illustrated here). A drawing of a dancer bears a poem, which as far as we know is not recorded and could have been composed by Welland herself.

One of the most interesting aspects of this album is the variety in the subjects represented: alongside plants and flowers, common subject for the time, we find a large collection of musical instruments as well as depictions of locals playing them. Many watercolours depict scenes of everyday life or figures wearing colourful costumes which would have appeared unusual and 'exotic' in Britain.

By the first quarter of the nineteenth century the Wellands can be identified with an address connecting them to London and then Kent after leaving India, bringing back with them this substantial collection of drawings and watercolours from the Subcontinent.

A major exhibition of Company School painting entitled *Forgotten Masterpieces of Indian Painting for the East India Company* will take place at the Wallace Collection, London, between September 2019 and January 2020, curated by William Dalrymple.



£ 12,000-18,000 € 14,000-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.







Part of the lot





125

A BLUE ROCK THRUSH ON A FLOWERING BRANCH, INDIA, CALCUTTA, COMPANY SCHOOL, CIRCA 1800

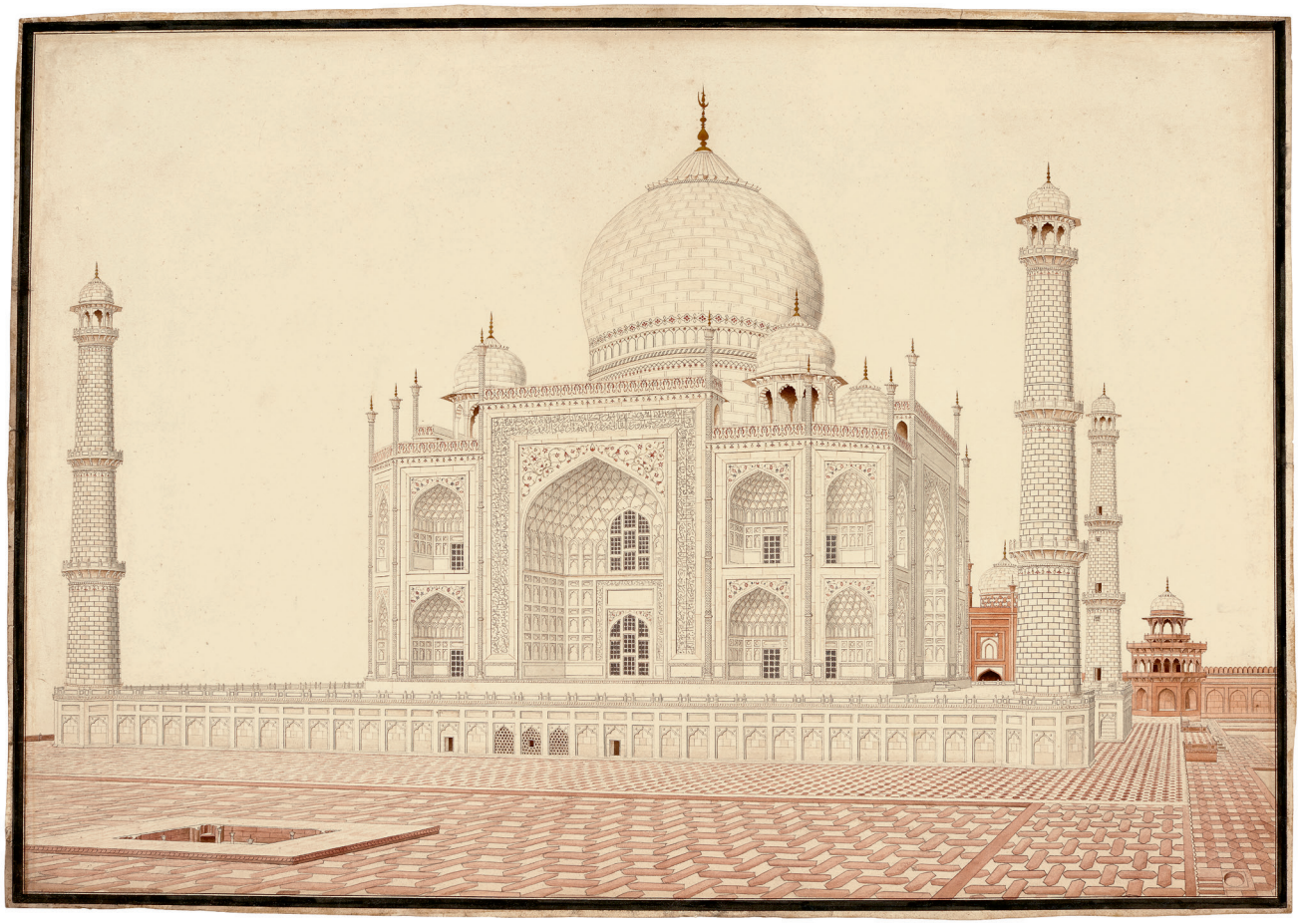
watercolour on European paper, inscribed at lower edge 'Dant Rangooa'
visible area: 46 by 34cm.

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

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

‡ £ 3,000-5,000 € 3,500-5,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



126

A VIEW OF THE TAJ MAHAL FROM THE WEST LOOKING EAST, INDIA, COMPANY SCHOOL, CIRCA 1813

watercolour on paper, watermarked
'J.Whatman', dated 1813
58 by 79.5cm.

PROVENANCE
From the collection Sir Charles Barry (1795-1860), architect of the Houses of Parliament, thence by decent.

Sir Charles Barry, (1795-1860) was the architect of the Houses of Parliament. His son, Sir John, was a renown engineer, whose projects included the Tower of London. It is unclear when the drawing entered the collection of the Wolfe-Barry family, but it is likely that it was acquired in the first half of the nineteenth century, as these drawings were produced for a European audience.

This picture presents the Taj Mahal from the south-west corner terrace, providing a view across the front of the mausoleum towards the south-east corner tower. The subject concurrently exhibits the beauty and detail of the decoration along the mausoleum and the artist's ability to execute the work in double-point perspective. In addition the perspective provides a good view of the alternating marble and sandstone slabs encircling the mausoleum.

The current example may be the only Agra draughtsman's view of the Taj Mahal for which there might be a European prototype, that of the eccentric artist and indigo planter Thomas Loncroft, whose only surviving coloured drawing describes the mausoleum from the same south-west approach (now in the Victoria and Albert Museum, see E. Koch, *The Complete Taj Mahal*, London, 2006, fig.357). Longcroft arrived in India with his friend Johan Zoffany in 1783 and drew some of the Mughal monuments of Delhi and Agra in the 1780s and 1790s in meticulous detail, normally finished in wash. For a similar Agra draughtsman's view, see M. Archer, *Company drawings in the India Office Library*, London, 1972, pl.62.

£ 15,000-25,000 € 17,500-29,100



127

127

A PORTRAIT OF NASIR AL-DIN SHAH (R.1848-96), PERSIA, QAJAR, 19TH CENTURY

oil on canvas
73.8 by 59.8cm.

‡ £ 6,000-8,000 € 7,000-9,300

128

A PORTRAIT OF KHOSROW PARVIZ, CIRCLE OF MIHR ALI, PERSIA, QAJAR, DATED 1217 AH/1802-03 AD

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

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

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

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

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

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

£ 15,000-25,000 € 17,500-29,100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



128

129

PROPERTY FROM A ROYAL COLLECTION

A PORTRAIT OF SULEYMAN THE MAGNIFICENT, BY A FOLLOWER OF GENTILE BELLINI, ITALY, PROBABLY VENICE, CIRCA 1520

oil on panel, framed
painting: 32.5 by 28cm.
frame: 42 by 36cm.

PROVENANCE

Ex-collection Samuel H. Kress.
Ex-collection Contini Bonacossi.
Ex-collection Cini, Castello di Monselice.

Both from a historical and art-historical point of view, the present portrait is a landmark. Not only is it one of the few Western images of an Eastern potentate done by a European artist, but it probably also served as a primary source of inspiration for many later portraits, drawings, prints and medals of Sultan Suleyman the Magnificent.

When he came to power in 1520, Suleyman II inherited a vast empire which encompassed Syria, Palestine, Egypt and the Hijaz, including Mecca and Medina; extending eastwards towards the Caspian Sea, as far North as Vienna and parts of the African coast to the South. As the tenth ruler of the House of Osman, Suleyman quickly became known locally as *Kanuni* ('the Lawgiver'), due to his important legal reformations (E. Atil, *The Age of Sultan Suleyman the Magnificent*, 1987, p.18). Also known in Europe as 'Sultan Suleyman the Magnificent' due to his prodigious administrative restructuring and keen artistic patronage, Sultan Suleyman was responsible for turning Constantinople (now Istanbul) into an important intellectual centre.

Furthermore, his military conquests and the terror engendered by Barbaros Hayreddin Pasha (Barbarossa) and his fleet in the Mediterranean provoked a fascination with the Sultan and his important Empire. Unlike his great grandfather, Mehmed II, who actually invited European artists to his court to paint depictions of him to be sent out as diplomatic gifts, Suleyman does not seem to have commissioned any portraits. Details of his physical appearance were conveyed to European artists through sketches created by artists who had accompanied foreign embassies to the Ottoman court.

The two earliest known surviving depictions of Suleyman as a young man include a drawing by Albrecht Durer now in the Musée Bonnat, Bayonne, France (inv. no. 286/1515, fig.1), and a copper plate print by the Italian lithography master 'A.A' now in the Graphische Samlung Albertina, Vienna (inv. no. AL6 41.54IB), both dated 1526 (Lamberto Donati, 'Due Immagini Ignote di Solimano I (1494-1566)', in *Studi orientalistici in onore di Giorgio Levi Della Vida: Volume I*, Roma, 1956, pp.219-233).

Scholarly debate has come to the conclusion that these two depictions were probably copied after a 'lost model' created just after Sultan Suleyman's accession to the throne in 1520 (A. Orbay, *The Sultan's Portrait: Picturing the House of Osman*, Istanbul, 2000, pp.98-99). The present portrait bears striking similarities to both illustrations and it is possible that it may even be the original 'lost' model from which such depictions of the Sultan stemmed. Resemblances in the shape of his turban, the large drooping collar of his robe, his aquiline nose, fine lips and gently protruding chin with a thin moustache and slight delineation of his adam's apple point towards this connection. Such details are shared on a medal representing Suleyman and inscribed "Solyman – Imp – TVR" in the Heberden Coin Room, Ashmolean Museum, Oxford (See Orbay 2000, p.112).

This painting is also inscribed along the bottom frame *Turchorum Imperator Maximus* ('Great Turkish Emperor Suleyman'). This was to be the catchphrase used on further depictions of the Sultan, including in Durer's drawing and A.A's copper plate print. Whereas Durer's drawing condenses it to 'Suleyman Imperator', A.A's copper plate print reads 'Suleyman Imperator T' – the 'T' most probably standing for *Turchorum* as in the present painting. In addition, Durer and A.A. have both added the date 1526, which would have held strong symbolic connotations in the minds of a European audience as it was the date that marked the battle of Mohacs, during which forces of the Kingdom of Hungary led by King Louis II of Hungary and Bohemia were defeated by the Ottomans.

It is very likely that either Andrea Gritti (1455-1538) or his son Alvise Gritti (1480-1534) was the patron behind this portrait. Before being elected Doge of Venice in 1523, Andrea Gritti spent most of his life in Constantinople as a grain merchant and diplomat looking after Venetian interests. His son, Alvise Gritti was born from a non-Muslim Ottoman woman with whom Andrea had an affair, and played an important political role in the Ottoman state, advising both the Ottoman Sultan and European diplomats. A passionate patron of the arts, Alvise promoted architects and artists such as Jacopo Sansovino and Titian, who also drew a portrait of him. Titian eventually painted four known 'portraits' of Suleyman (see J.M. Rogers and R.M. Ward, *Suleyman the Magnificent*, exhib. cat. British Museum, London, 1998, p.46 note 4 and H.E. Wethey, loc. cit.). Suleyman would have been far too grand to sit for the attendants of the ambassadors and other foreigners he received, which is why Alvise, who had artists around him and who received visits from the Sultan, may indeed be the patron behind this particular work.

In 1941, this painting entered the Contini Bonacossi collection, and notes accompanying the entry in the collection record the observations by leading historians of the time such as Longhi, Fiocco, Van Marle and Pope Hennessy. Whereas Longhi attributes it to Bellini himself, Fiocco describes it as a "school work but not too distant from the hand of the master himself". Indeed, one can sense the artist's subtle technique in the modelling of the face and clothing of the Sultan.

£ 250,000-350,000 € 291,000-407,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


SVLEIMAN·TVRCHORVM·IMPERATOR·MAXIMVS



Reverse

130

A RARE AND IMPORTANT IZNIK 'GOLDEN HORN' POTTERY DISH, TURKEY, CIRCA 1530

of shallow, rounded form with narrow flanged rim, decorated in cobalt blue with a large central serrated roundel filled with intricate scrolls comprising four large spiral stems, interspersed with five smaller spiral stems, thin paired lines below the rim, rim with stylised flower-heads, exterior painted with a frieze of floral vines and palmettes in the 'Abraham of Kutahya' style
28.2cm. diam.

PROVENANCE
Sotheby's, London, 16 April 1986, lot 174.

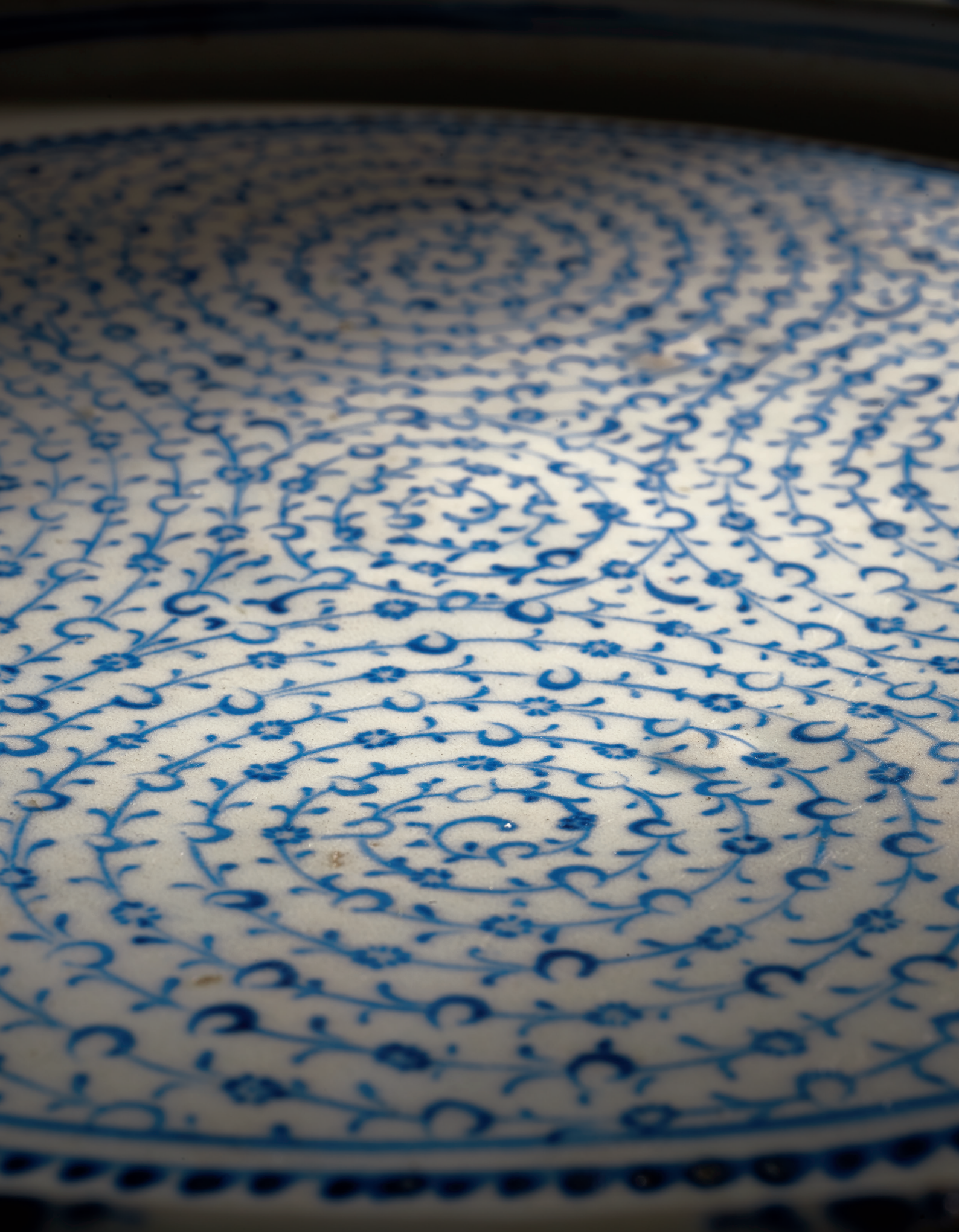
LITERATURE
Atasoy and Raby 1989, pp.182-3, nos.333 & 590

‡ £ 300,000-500,000
€ 349,000-585,000



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





This is a rare intact example of Iznik pottery of the 'Golden Horn', or '*Tuğrakeş*', style. Last sold in these rooms over thirty years ago, it represents an opportunity to acquire one of the last examples of 'Golden Horn' Iznik remaining in private hands.

The group of wares known as 'Golden Horn' took their name from a group of sherds discovered on the waterways of the southern shores of Istanbul in the early twentieth century, during excavations for a new Post Office in Sirkeci (Carswell 1998, p.50). Others are said to be have been found near Aksaray (Atasoy and Raby 1989, p.108). They were published as 'Golden Horn' by G. Migeon and A. Sakisian, 'Les faiences d'Asie Mineure', *Revue de l'Art Ancien et Modern*, Paris, 1923, vol.44, pp.128-9, based on a record by the seventeenth century Turkish traveller Evliya Celebi. Although there are records of pottery production on the Golden Horn at this period, the association is misleading and the pieces in this group are clearly the work of the potters of Iznik and Kutahya, as further confirmed by excavations undertaken in 1984 by Professor Aslanapa in Iznik that revealed fragments of this pottery style (O. Aslanapa et al, *The Iznik Tile Kiln Excavations: The Second Round: 1981-1988*, Istanbul, 1989, p.149).

One of the most famous pieces of the group is the Godman flask in the British Museum (Atasoy and Raby 1989, p.46). The fame of this piece is in part due to its bearing an inscription with historical information on its base. Unusual enough in itself, the inscription also provides a rare documentary dating for a piece of Iznik, in this case 1529, giving a relatively secure dating for the Golden Horn wares. The group displays a form of decoration, predominantly a series of floral concentric spirals, which neither evolve from an Iznik antecedent nor leave a significant legacy in that tradition.

Rather, the inspiration seems to come from contemporary illumination, and in particular Imperial illumination of a type found on the background of the Sultan's *tughras* (Atasoy and Raby 1989, p.109, fig.131). It is significant that the *tughra*, which acted as an imperial signature or calligraphic insigna for each Ottoman sultan, was often used on firmans, edicts made by the Sultan himself, with his *tughra* as a heading, that were created, issued and controlled solely by the Ottoman Imperial Chancery in the Topkapi Palace. Specifically trained court officials known as *tughrakes*, were solely in charge of drawing and illuminating these on each document. It is with Sultan Suleyman Magnificent (r.1520-66) that these works took on important oeuvres d'art with the use of expensive gold ink and detailed decorative designs within. The Metropolitan Museum of Art, New York, houses an impressive firman bearing the *tughra* of Sultan Suleyman the Magnificent, inv. no. 38.149.1. Although dated to the later part of his reign, it demonstrates the evolution of this scrolling motif in its complex curved saz leaves, lotus blossoms and feathery-leaves. Sotheby's sold an early sixteenth century illuminated Qur'an copied by Mustafa Dede with a finely executed finispiece featuring a similar blue on white split palmettes scroll as on this example (see comparable image) (sold in these rooms, 8 October 2014, lot 31).

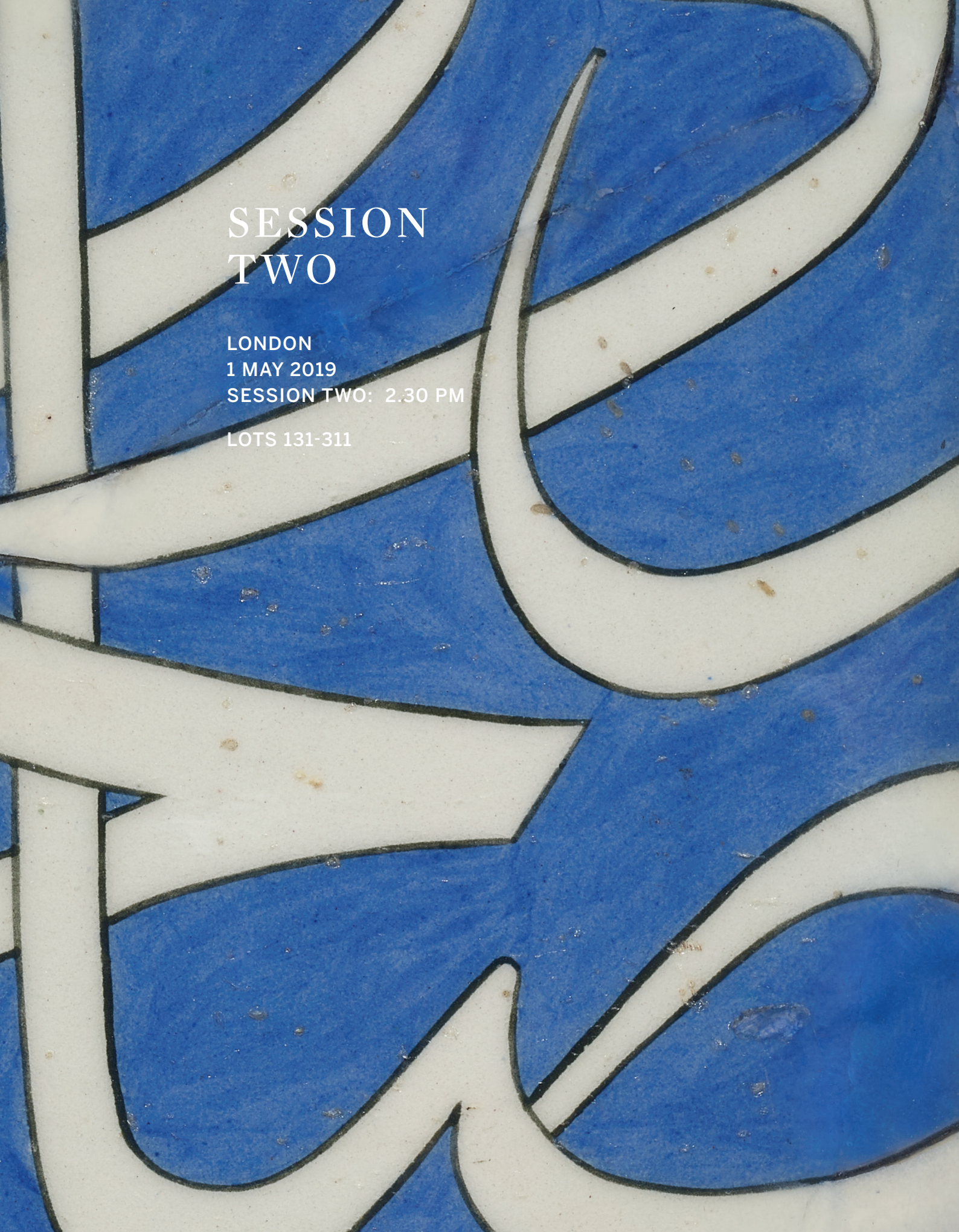
Metalwork was also influenced by these designs, as seen on a ewer now in the Victoria and Albert Museum (inv. no. M.21-1987), dating from 1530-50, it was hammered and chased throughout on the surface with spiraling palmettes. An inkwell sold in these rooms, 9 April 2014, lot 160, shows the use of this type of background on an imperial silver-gilt and nielloed penbox (*divit*) bearing the tughra of Mehmed IV (r.1648-87). These sources indicate the multiple influences of the innermost workings of the Imperial chancery and the legitimate the assertion of Sultanic patronage of this period, particularly on Iznik pottery.

Although this style appears to be short-lived, its influence reached beyond the boundaries of the Ottoman empire. Whereas some Italian majolica shapes, such as the 'tondinos' (few extant examples of which are listed below), make an appearance in Golden Horn wares, Iznik ceramics were popular in Venice and continued to influence Italian potters in Liguria in the second half of the sixteenth century (Atasoy and Raby 1989, p.267, fig.589). **Last offered at Sotheby's in 1986 and housed in a private collection since, this dish presents a rare opportunity to acquire an important example of Iznik demonstrating this rare and unusual motif.**

Examples of 'Golden Horn' wares in museum and personal collections:

Dish, David Collection, Copenhagen, inv. no. 43-1973.
Dish, Sadberk Hanim Museum, Istanbul, inv. no. 301.3904.
Dish, British Museum, London, inv. no. 87.6-17.9.
Dish, British Museum, London, inv. no. G.1983.17.
Dish, Metropolitan Museum of Art, New York, inv. no. 66.4.11.
Dish, Metropolitan Museum of Art, New York, inv. no. 41.45.
Dish, Kuwait National Museum, inv. no. LNS 231C.
Dish, Musée de l'Institut du Monde Arabe, Paris, inv. no. 55.92.
Dish, Sotheby's, New York, 21 May 1981, lot 218 (ex-collection Egene Bernat).
Bowl, Victoria and Albert Museum, London, inv. no. 790-1905.
Bowl, Atasoy and Raby 1989, p.109, no.135.
Bowl, Museum fur Islamische Kunst, Berlin, inv. no. 1.5567.
Footed bowl, Victoria and Albert Museum, London, inv. no. 243-1876.
Bowl with missing foot, Victoria and Albert Museum, London, inv. no. 1980-1910.
Jug with cover, Metropolitan Museum of Art, New York, inv. no. 66.4.3.
Jug with cover, Cincinnati Art Museum, Cincinnati, inv. no. 1952.269.
Jug, David Collection, Copenhagen, inv. no. 11/1970.
Carafe, Museo Civico, Bologna, inv. no. 1303.
Bottle, British Museum, London, inv. no. 78.12.30.519.
Fragmentary bottle, British Museum, London, inv. no. G.1983.118.
Hanap, Fitzwilliam Museum, Cambridge, inv. no. 58-1911.
Tondino, Kier Collection, London.
Tondino, ex-collection Lady Barlow, Cambridge, sold at Bonham's, 16 October 2003, lot 228.
Tondino, Ashmolean Museum, Oxford, inv. no. X.3274.
Tondino, Musée des Beaux-Arts, Lyon, inv. no. D 167.
Tile fragments, Museum fur Islamische Kunst, Berlin, inv. no. 5614.





SESSION TWO

LONDON
1 MAY 2019
SESSION TWO: 2.30 PM

LOTS 131-311

131

A FATIMID CARVED ROCK CRYSTAL CHESS PIECE, EGYPT, 10TH/11TH CENTURY

of typical form, carved with cut stylised foliate designs and dash details
3.8cm.

PROVENANCE
Purchased from Michel Albert Manoukian, Paris, 7 April 1969 (receipt on file).

The feat of carving rock crystal, an extremely hard element, was mastered by the Fatimids in the tenth century as evident from the magnificent, but limited, corpus of remaining works, including ewers, flasks and chess pieces. It was the abundant wealth of the Fatimid caliphs that permitted them to commission works of such refinement as the present chess piece. A similar example is in the Victoria and Albert Museum, London (inv. no. 669:1, 2-1883), described as "probably a king".

‡ £ 15,000-25,000 € 17,500-29,100



131



132

132

A FATIMID CARVED GLASS OR OBSIDIAN CHESS PIECE, EGYPT, 10TH/11TH CENTURY

carved with stylised foliate designs and incised dash details
3.8cm. height

PROVENANCE
Purchased from Michel Albert Manoukian, Paris, 7 April 1969 (receipt on file).

The conchoidal fractures on the underside of this piece, combined with its very dark black colour, suggest that it is obsidian, an igneous rock that occurs as a natural glass which was formed by the rapid cooling of viscous lava from volcanoes. It has been used by ancient civilisations throughout the world in the fashioning of various objects, notably tools.

‡ £ 30,000-40,000 € 34,900-46,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Alternate view

133

A FATIMID CARVED AQUAMARINE FLASK, EGYPT, 10TH/11TH CENTURY

of cylindrical form on a short spreading foot, with everted rim and inner cylinder, the body decorated with four relief-cut curved and etched stylised vines with upward-pointing palmette terminals
6.4cm. height

PROVENANCE
Purchased from Michel Albert Manoukian, Paris, 7 April 1969 (receipt on file).

This bottle was produced during the Fatimid period most probably for use as a container for perfume and scented oils. It is extremely rare to find aquamarine examples of the period and so one must turn to rock-crystal for comparison. A rock-crystal bottle of similar decoration is found in the Keir Collection, both bottles share the same bevelled palmette scroll around the body (R. Pinder Wilson, in B. Robinson (ed.), *Islamic Art in the Keir Collection,* London, 1988, no. R3, pp. 294-295). There existed a common repertoire of shapes and designs between cut-glass and rock crystal and it was likely that they were carved in the same workshops by the same craftsmen (Contadini, A., *Fatimid Art at the Victoria & Albert Museum,* 1998, p.25). Beryl mines were known in Egypt since ancient times and it is possible that this aquamarine was sourced from one of these, forming part of a very special commission.

‡ £ 30,000-50,000 € 34,900-58,500



134

A GROUP OF EARLY ISLAMIC GLASS FRAGMENTS, EGYPT AND SYRIA, 9TH-14TH CENTURY

comprising eighteen Mamluk fragments: some with applied gold leaf, lustre and polychrome enamels; subjects include: two figural, a row of fish, a few with birds, a few with pseudo-inscriptions, an architectural scene, some floral motifs; one larger deep purple glass fragment with applied enamel and gold, the base of a bowl with fish painted in lustre, seven millefiori glass fragments, **including a rare gold sandwich glass fragment**
(28)
6.4 by 5.1cm. max.

PROVENANCE
Ex-collection John J. Slocum (1914-97).

John Slocum was a respected scholar who started collecting while serving as a U.S. cultural attaché in Berlin (1950-60) and while attached to the Embassy in Egypt (1960-63). Later, he served as Assistant to the Director of the Smithsonian, and was appointed by President Reagan to the Presidential Cultural Property Advisory Committee and a Trustee Emeritus of the Archaeological Institute of America. The John J. Slocum Collection of Coins of the Crusades was sold in these rooms, 6-7 March 1997.

Each of these sherds belongs to a number of highly important groups of glass testifying to the various productions of glass within the early Islamic lands.

The piece of sandwich glass is the earliest and most rare example in this group. The technique, which was first used by the Romans (circa fourth century AD) and went on to be developed by the Byzantines, involves sandwiching a gold-leaf decorative pattern between two layers of glass. In this particular example, the gold leaf has been applied to the glass on the inside after which a second layer of glass has been blown into the first as can be seen along the edges of the piece.

There are only a handful of surviving examples located in major public collections: a fragmentary cup in the David Collection (inv. no.4/1987) (von Folsach 2001, p.213, no.325; Carboni and Whitehouse 2001, no.110, pp.221-2); a bottle in the British Museum (inv. no. 1978.10-11.2) (*ibid*, no.111, pp.223-4); and a stemless cup in the Corning Museum of Glass (inv. no.64.1.32) (*ibid*, no.112, p.225). All bear similar decorative patterns to the present example suggesting a common timeframe and centre of production.

Continuing chronologically, the seven examples of mosaic or *millefiori* glass bear witness to the persistence of this technique in Syria and Iraq in the early Islamic period after its flourishing in the Hellenistic and Roman times. The widest and most varied group present are from the Mamluk period, and feature multiple decorative techniques, including lustre, applied gold and enamel. The dark purple fragment which at first appears mysterious, can be attributed to Syria or the Egyptian region, mid-late thirteenth century, following Stefano Carboni's cataloguing of an identical piece in the Al-Sabah Collection, Kuwait (Carboni 2001, pp.348-9, no.94e).

£ 10,000-15,000 € 11,700-17,500

135

AN UMAYYAD OR EARLY ABBASID BRONZE EWER, PERSIA, 8TH/9TH CENTURY

of pear-shaped form with flaring grooved neck and flattened rim in the form of two stylised wings and punched foliate designs, with a curvilinear handle surmounted by a bold palmette thumbpiece, on a tall foot with incised flowerhead motif to underside
38.5cm. max. height

£ 5,000-8,000 € 5,900-9,300

136

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.

£ 5,000-8,000 € 5,900-9,300



135



136



137

137

A KASHAN LUSTRE POTTERY STAR TILE WITH SIMURGH, PERSIA, 14TH CENTURY

of stellar form with one flat edge, decorated in lustre over an opacified tin glaze with in-glaze cobalt blue, featuring a Simurgh in flight, border with stylised blue design
17 by 20.3cm.

£ 5,000-7,000 € 5,900-8,200

138

A KASHAN BLUE AND BLACK POTTERY BOWL WITH PALMETTES, PERSIA, EARLY 13TH CENTURY

of deep form with flaring walls on a low foot, decorated in underglaze cobalt blue and black under a transparent glaze, with interlacing palmettes, the interstices filled with cross pattern, the exterior with stylised foliate motif
10cm. height
22cm. diam.

£ 3,000-5,000 € 3,500-5,900



138

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



139

A LARGE NISHAPUR CALLIGRAPHIC POTTERY BOWL, PERSIA OR CENTRAL ASIA, 10TH CENTURY

of deep conical form, decorated in dark brown on a slip-painted ground with four Kufic calligraphic inscriptions under the rim and point to centre, plain exterior
10.5cm. height
34.3cm. diam.

INSCRIPTIONS

'Modesty is a branch of faith and faith is'

Slip-painted bowls with calligraphic decoration such as this are thought to have been inspired by silverware. With their conical form, straight sides, wide flat foot and black on white colour scheme recalling niello on burnished silver, the ceramic dishes echo the few extant examples of Central Asian silverwork produced for the ruling elite. The bold and geometric Kufic inscriptions that typify this group are elegantly executed with a brush and then tidied up along the edges with a palette knife. The ground is kept pristine white to show the calligraphy to greatest effect.

† £ 30,000-40,000 € 34,900-46,500



140



140

A BLUE AND BLACK BANDED POTTERY JAR, NEAR EAST, CIRCA 13TH CENTURY

fritware, of baluster form with short cylindrical neck and everted rim, painted underglaze in alternating black and blue horizontal bands
19.5cm. height

‡ £ 4,000-6,000 € 4,650-7,000



141

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



142

141

AN AGHKAND SGRAFFIATO POTTERY BOWL, PERSIA, 12TH-13TH CENTURY

of deep rounded form with straight edges on a short foot, the body with a cream slip-ground decorated with iron brown and copper green splashed glazes, incised drawings, featuring a simurgh amidst foliage, the cavetto with bands containing stylised details, the back left plain, old collector's labels, handwritten '*no.1447*' and '*6*' and printed '*no. 101*' and a further faded
11.3cm. height
27.5cm. diam.

For a related example in the Al-Sabah Collection, Kuwait, and a discussion of this rare type of Persian ceramics, see Watson 2004, pp.252 and 265. Another similar model was sold in these rooms, 6 October 2010, lot 163.

£ 4,000-6,000 € 4,650-7,000

142

A CALLIGRAPHIC CARVED WOOD PANEL WITH TRACES OF POLYCHROME PAINT, PROBABLY ANATOLIA, KONYA, SELJUK, 13TH CENTURY

carved in deep relief with inscription in *thuluth* script between entwined split-palmettes
21 by 66cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).

INSCRIPTIONS

'Religion is the crown of Islam'

The overall effect of the decorative elements of this panel, notably the inscription carved in deep relief between stylised split-palmettes, is visually comparable to the stylistic designs seen on the facades of certain Seljuk monuments in Konya dated to the second half of the thirteenth century, notably, the Iwan of the Ince Minareli Madrasa (G. Curatola, *L'Art Seljoukide et Ottoman,* Paris, 2010, pp.36-43) and (G. Hakki Eldem, *Türk Mimari Eserleri, Works of Turkish Architecture*, Istanbul, 1970, pp.53-55).

£ 8,000-12,000 € 9,300-14,000

143 no lot



144

144

A NASRID LUSTRE POTTERY TILE, SPAIN, POSSIBLY MÁLAGA OR GRANADA, CIRCA 1350-1400

the tin-glazed earthenware tile decorated in cobalt blue and lustre with an armorial shield at the centre featuring the Nasrid motto, set in wooden frame, the back of the tile with inscription written in black ink *"alhambra V. Fortuny. no. Paris 1875 [...] il n'y a de vainqueur que Dieu"*
17 by 13cm.
framed: 23 by 19cm.

PROVENANCE
Ex-collection Mariano Fortuny, Drouot, Paris, 26-30 April 1875, N°48.

INSCRIPTIONS

'There is no conqueror but God'

This tile most probably belongs to a known group of Nasrid lustre tiles associated with the Alhambra palace in Granada (see B.M. Caviró, *La Ceramica Hispanomusulmana*, Madrid, 1991, pl.106, p.113). Although once used widely throughout the palace, only a small number of tiles still survive onsite. In the course of the latter half of the nineteenth century tourists visiting the Alhambra were encouraged to remove tiles as souvenirs and many are now to be found in museums and collections across Europe such as the Victoria and Albert Museum, London, inv. no. 382-1894.

£ 3,000-5,000 € 3,500-5,900

145

A NASRID SILK LAMPAS FRAGMENT, SPAIN, 15TH CENTURY

woven in red, yellow, black threads with confronting lions on either side of a stylised tree with pomegranate at its base, encircled by palmettes, framed
22.5 by 17.5cm.
framed: 28 by 21.7cm.

This popular Nasrid design is documented in at least thirty-four extant fragments with some variation in the detail and coloured grounds (J. Thompson, *Silk. 13th to 18th centuries. Treasures from the Museum of Islamic Art, Qatar*, Doha, 2004, p.24). For further examples see *La Seta Islamica. Temi ed Influenze Culturali*, Florence, 1999, no.22, p.77, and Ecker 2004, no.55, pp.61-63 and 146-147.

The distinctive extravagant curled leaves appears to be a conscious reference to a style of decoration that was brought to Spain from the East after the massacre of the Umayyad family in Damascus in 750 AD, an event which led to the foundation of the first Islamic dynasty in Spain. It is possible that textiles such as this lampas were produced by Muslim weavers for the Christian market and that the heraldic lions are a reference to the emblem of the kingdom of Leon-Castile (*Ibid*, p.24).

‡ £ 3,000-5,000 € 3,500-5,900



145

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



146

A PAIR OF TIN-GLAZED EARTHENWARE BLUE AND WHITE ALBARELLI, SPAIN, CATALONIA, 1450-1500

each of waisted cylindrical form with sloping shoulder and slightly everted rim, painted in underglaze cobalt blue on a cream ground with thick stylised leaves, each featuring an abstract figure in profile blending amongst the background
(2)
27cm and 26.7cm.

Such blue and white earthenware had its origins from Eastern production centres such as Kufa, Basra and Baghdad, only later finding its way into Islamic Al-Andalus. Following the thirteenth century Christian conquest in the region, Muslim artisans were granted the right to work freely in the region upon the payment of a small tax. The exchanges between Islamic and Christian artisans produced a hybrid style of ceramics symptomatic of the artistic openness of fifteenth century Iberia. This is exemplified through the combination of aniconic Andalusian vegetal motifs coupled with the human image of a woman on these jars (Martinez Caviró 1991, p.158, fig.158). A collection of similar shaped blue-and-white jars can be found in the Victoria & Albert Museum (inv.nos. 47-1907, 49-1907 & 50-1907).

£ 20,000-30,000 € 23,300-34,900

147

TWO RARE NASRID SILK FRAGMENTS DEPICTING PEACOCKS, SPAIN, 14TH/15TH CENTURY

each silk fragment of rectangular form featuring a peacock woven in dark and light blue, and dark and light beige, with a large stylised tail rising above its head and feet in movement
(2)
34.5 by 21cm; 33 by 21cm.



PROVENANCE
Matossian, Cairo/Paris, 1960.
Heidi Vollmoeller, Zurich, 1960-2003.

LITERATURE
Setz-Frey, A. 'Zu Gast in der Galerie Heidi Vollmoeller', in *57 Jahrgang*, vol.1, November 1969-70, pp.204-5, (monochrome illustration).
Monochrome postcard, New Year, 1968 (of one textile only).
Seltene Antike Koptische, Islamische und Präkolumbianische Stoffe sowie Teik ainor Vorderasiatischer Teppiche, Galerie Heidi Vollmoeller, exhibition catalogue, Zurich, 2001, p.54, no.340.

This lot is accompanied by a copy of the radio-carbon calibration report by the ETH University, Zurich, confirming the date of manufacture between 1295 and 1400 AD.

† £ 40,000-60,000 € 46,500-70,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





148

AN IVORY AND EBONY-INLAID WALNUT FOLDING ARMCHAIR, MOORISH SPAIN, 16TH/17TH CENTURY OR LATER

of curving X-frame form with abstract geometrical inlaid decoration consisting of ivory stellar patterns and octagonal rounders, leather seat with an interlace of palmettes, back with calligraphic panel, seat and back secured by large circular bosses, a red and gold cushion on top
91cm. height
71cm. width

The leather inscription reads 'Glory to our lord, the Sultan, Abi 'Abdallah the one asking for help from God' which should refer to the last ruler of Granada, Abu 'Abdallah Muhammad XII (c.1460-c.1533). Also known as Boabdil, he was the twenty-second and last Nasrid ruler of the Emirate of Granada. The last Muslim territory in the Peninsula, Granada was ruled by Boabdil from 1482 until he was defeated by Castille in 1492, the final act of the Christian *Reconquista*. Boabdil fled into exile to Morocco where he died forty years later.

† W ⊙ £ 8,000-10,000 € 9,300-11,700



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



149

A LARGE TIMURID CUT MOSAIC TILE FRAGMENT, CENTRAL ASIA, LATE 14TH/EARLY 15TH CENTURY

the mosaic tiles fitted together and forming part of a monumental inscription, with cobalt blue, emerald green, light and very light blue glazes
63.5 by 53.5cm. mounted.

PROVENANCE
Ex-collection Carl Johan Lamm, Sweden (1902-81).
Sotheby's, 30 April 1992, lot 93.

Carl Johan Lamm was born in Stockholm and was a renowned art historian, particularly in the field of Islamic glass and oriental rugs. He was associate professor at the University of Cairo between 1934 and 1937.

This impressive mosaic tile fragment is composed of fitted polychrome mosaic tiles in which letters from an old existing inscription can be seen but not read, enhancing the abstract quality of the design.

The technique of tile mosaic or mosaic faience reached its peak under Timurid patronage, and the Gur-i Amir in Samarqand, Uzbekistan, features a similar, complete frieze above the entryway to the foundation of Muhammad Sultan (illustrated in P. Chuvin and G. Degeorge, *Samarkand, Bukhara, Khiva*, Paris, 2011, pp.14-15).

A part of this calligraphic section was sold in these rooms 24 April 2013, lot 148.

W £ 15,000-25,000 € 17,500-29,100

A TIMURID CUT MOSAIC TILE PANEL, CENTRAL ASIA, LATE 14TH/EARLY 15TH CENTURY

the rectangular panel composed of polychrome fritware including white, blue, orange, green and light blue, featuring a central calligraphic design within a foliated border, some old restoration
54 by 86cm.

PROVENANCE
Ex-collection Henry René d'Allemagne (1863-1950).

This tile was once installed in the Oriental house of the eminent French travelogue, historian and collector, Henri René d'Allemagne (1863-1950). Henri René d'Allemagne was also an avid writer having authored several works which centred on niche topics as far afield as the history of playing cards, locksmithing and the nineteenth century political philosophy of the Saint-Simonians. Of particular significance was his four volume *Du Khorasan au Pays des Bakhtiaris* which documented his travels in Persia. It was this fascination with the Orient that inspired the interior of d'Allemagne's house whose walls contained a number of Timurid tiles and panels, including the present example.

LITERATURE
Henry René d'Allemagne: La maison d'un vieux collectionneur, présentée par Guillaume Janneau, Paris, Librairie Gründ, Tome 2, 1948.

INSCRIPTIONS

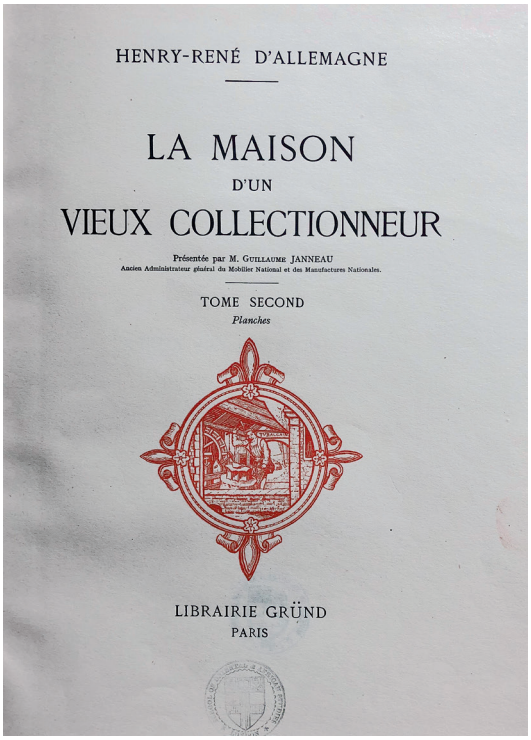
The main part in Thuluth *(restorations)*:
'I put my trust in God, my Lord'
The Kufic, repeat of:
'The Rule is God's

The Timurid Dynasty, established in 1370, was named after its eponymous founder Timur (or Tamerlane). Belonging to a Turco-Mongol tribe which traced its origins to Genghis Khan, Timur successfully conquered most of present day Central Asia, Iran, Iraq, parts of modern day Russia and the Indian Subcontinent. Despite Timur's Empire being short lived, his descendants ruled Transoxania as leading patrons of Islamic art. In this period the city of Herat, presently in Afghanistan, became the cultural capital of the Timurid world.

Due to politico-religious considerations, many Timurid princes became patrons of numerous religious institutions such as mosques, madrasas, mausoleums and Sufi shrines. Craftsmen were brought over from all over the conquered lands, with a particular emphasis on Persian culture resulting in a flowering of Central Asian Islamic art (Yalman 2002). By the fourteenth century sophisticated techniques were developed in the Persian world which utilised pieces of cut-tiles joined with plaster to form complex multi-coloured mosaic panels (Wade 2006). Such techniques would be enhanced and used in the adornment of Timurid religious architecture.

Due to its overtly religious nature in praising God, comparisons can be seen in other Timurid tiles used in religious contexts. Particular examples include a prayer niche currently in the Metropolitan Museum of Art, New York (inv. no. 39. 20) and a collection of tiles sold in these rooms, 25 April 2018, lots 106-110. A further example is a calligraphic panel in the State Hermitage Museum in St. Petersburg (inv.no. AFR-4992). Such tiles exemplify the combination of the fluid *naskh* calligraphic style with the more angular Kufic. There are also similarities in the floral motifs and the contrasting use of blues, turquoise, yellow and ochre.

‡ W £ 60,000-80,000 € 70,000-93,000


HENRY-RENÉ D'ALLEMAGNE

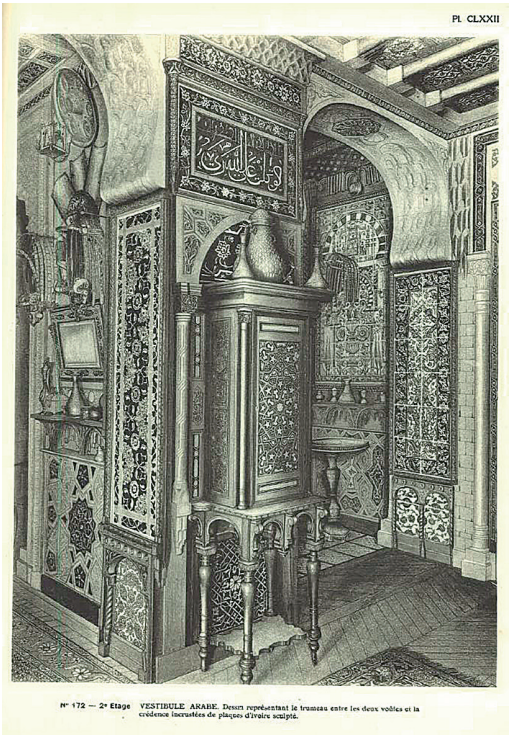
LA MAISON
D'UN
VIEUX COLLECTIONNEUR

Présentée par M. GUILLAUME JANNEAU
Ancien Administrateur général du Mobilier National et des Manufactures Nationales.

TOME SECOND
Planches

LIBRAIRIE GRÜND
PARIS

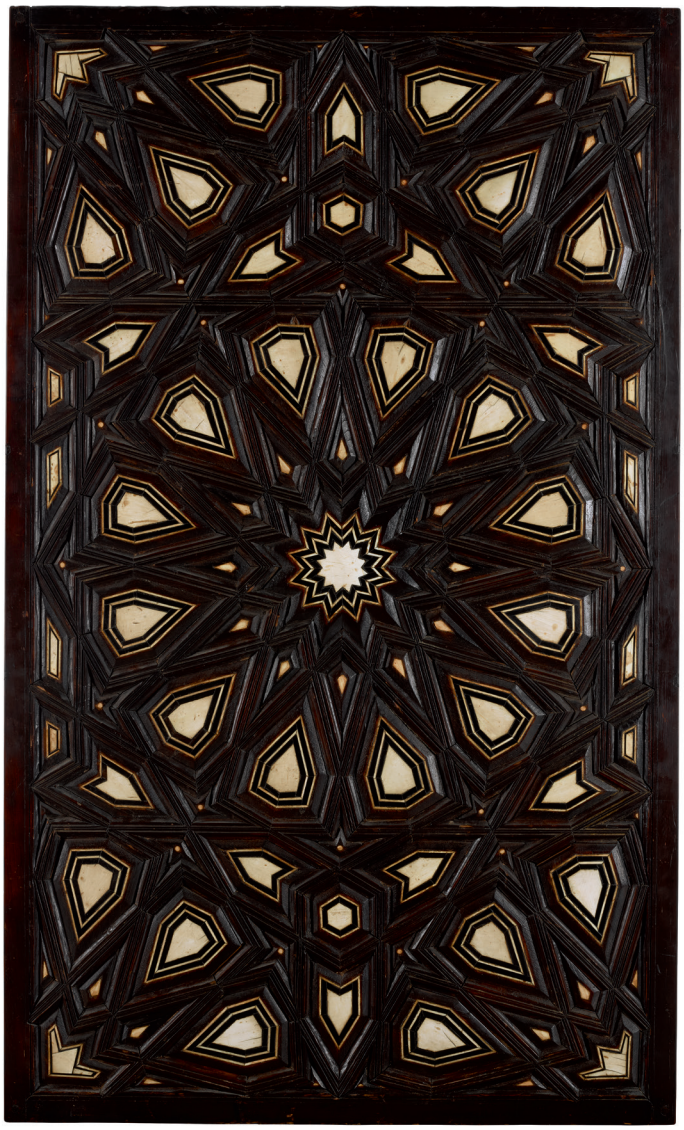
Henry René d'Allemagne, *La maison d'un vieux collectionneur*, présentée par Guillaume Janneau, Paris, Librairie Gründ, Tome 2, 1948.



Interior of Henry René d'Allemagne's home showing the present tile panel.

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





151

AN IVORY-INLAID WOOD PANEL, EGYPT, 15TH/16TH CENTURY OR LATER

comprising interlocking polygonal wooden elements set with ivory around central stellar composition, set in 19th century European frame
125 by 76cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).
Drouot, Paris, 13 November 2001, lot 285.

The Mamluk dynasty was known for transforming the skyline of their capital, Cairo, during the fourteenth and fifteenth century with ambitious architectural projects punctuated by fine woodwork craftsmanship known for its harmonious geometrical designs, bold symmetry and formal strength.

The European craze for Orientalism in the nineteenth century saw a renewed interest in Mamluk architectural models. One of the seminal exhibitions of Islamic art, *Die Meisterwerke für Muhammedanischer Kunst,* held in Munich in 1910, exhibited various Mamluk carved wood polygonal elements. A number of comparable examples subsequently entered the collections of numerous European museums (see *Die Meisterwerke für Muhammedanischer Kunst*, Munich, 1910-12, Tafel 250, kat. no. 2199).

Sotheby's recently sold a pair of Mamluk wooden panels later mounted as doors in the nineteenth century belonging to Octave Borelli Bey (1849-1911), a notable lawyer living in Cairo at the turn of the century, from his home in St Tropez (Sotheby's, London, 20 April 2016, lot 86). Another Frenchman, Count Gaston de Saint Maurice, did the same and produced a set of doors in the nineteenth century with ivory plaques dating between 1300-40 and 1480-1520 to be mounted in his Neo-Mamluk home in Cairo (now in the Museum of Fine Arts, Boston, inv. no.77.1). These were also displayed at the Exposition Universelle in Paris in 1878, attesting to this fashionable trend.

This panel not only exemplifies the Mamluk mathematical genius for producing such geometric compositions, but also testifies to the continued European admiration for such works to the present day.

W ◉ £ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

A LARGE MAMLUK SILVER AND NIELLO-INLAID BRASS CANDLESTICK, EGYPT, 14TH CENTURY

the body hammered of truncated conical form with concave drip-pan and straight cylindrical neck with conical socket, incised and inlaid in silver and niello (*vestiges*) with a monumental *thuluth* inscription set against a ground of spiralling foliate scrolls between two large roundels containing birds and foliate scrolls, with raised ridged bands above and below, the well of the drip-pan and socket with a radial inscription, with modern wooden socket setting
35.6cm. height
31cm. max. diam.

INSCRIPTIONS

Around the body:
'The high authority, the lordly, the great amir, the possessor, the conqueror, [at the service of] al-Malik al-Nasir'

Around the shoulder:
'The high authority, the lordly, the great amir, the leader, the conqueror, the holy warrior, the well-served, [at the service of] al-Malik al-Nasir'

The term 'Mamluk', meaning 'owned' in Arabic, refers to the Turkic warrior slaves who initially served the Ayyubid dynasty prior to emerging as rulers in their own right. The Mamluk sultans ruled over key territories in the Islamic world including the holy cities of Mecca, Medina and Cairo which, as the Mamluk capital, developed into an artistic and cultural powerhouse of paramount significance. The period would see an extensive patronage of art and architecture as a means to display wealth and political power. The Mamluk elites constructed lavishly decorated mausolea, madrasas and mosques which in turn necessitated the growth in the production of decorative objects. Inlaid candlesticks were typical of the products found in Mamluk workshops with a particular emphasis on large *thuluth* calligraphic panels bearing the name of the ruler or an intended patron. Candlesticks of this design and quality were largely produced in the first half of the fourteenth century and their splendour reflected their role as an important part in Mamluk ceremony. The inscription on this candlestick affirms that it was intended for a member of the court of the Sultan al-Nasir Muhammad (r.1293-1341).

The wax candles that would have been housed in such a piece were equally as extravagant, being strongly scented and possibly decorated with silver or gold leaf (Ward 1992, p.67). Fourteenth century sources note the quality of such candles being carried in ceremonial processions by the amirs and their households (Allan 1982, pp.82-82). This conically based candlestick would have been hammered from two soldered brass sheets. Much of the missing inlay would have been of silver and a black organic material applied to the background would have provided a sharp contrast to the metal inlays. A similar candlestick, also attributed to Sultan al-Nasir, was sold in these rooms, 8 October 2008, Lot 116. Two further examples can be found in the Museum of Islamic Art in Cairo (Wiet 1932, nos.4043 and 3982, pls.XXXI-XXXII).

‡ £ 40,000-60,000 € 46,500-70,000





153

AN EARLY MAMLUK TWO-PIECE CARVED WOOD AND IVORY-INLAID STAR PANEL, EGYPT, 13TH/EARLY 14TH CENTURY

each section forming half of a twelve-pointed star, the central fields carved with scrolling and entwined leafy tendrils issuing palmette terminals, set in an ebony frame inlaid with a thin ivory band
(2)
23.4cm. max. diam.

This panel, which displays complex dexterity, was decorated with a distinctive Mamluk geometric and foliate design and bears witness to the architectural preferences of the dynasty. A similar panel found in the David Collection (Copenhagen, Inv. no. 6/2008) also uses various shades of wood and naturally occurring materials that add a similar contrast and depth

Stylistically similar to the *muqarnas* that would adorn the ceilings of Mamluk buildings and decorative doors seen throughout Mamluk buildings, this complex and well-preserved wooden panel is stylistically close to examples on the *minbar* of the mosque of Al-Nasfi Qaisun in Cairo of 1329 AD (E. Prisse d'Avennes, *Arab Art*, London, 1983, p.107, pl.85-6). It is noted by Doris Behrens-Abouseif that throughout the general richness of Mamluk architecture "the wooden *minbar* occupied a prominent place" (D. Behrens-Abouseif, *Cairo of the Mamluks, A History of the Architecture and its Culture,* London, 2007, p. 96). These would often feature elaborate geometric stars much like the one seen here.

This twelve-sided stellar panel is characteristic of Mamluk design, which saw a development of complex geometric patterns comprising interlocking polygons, each, as in the present example, intricately carved with flowing, interwoven palmettes. It is stylistically close to examples on the minbar of the mosque of Al-Nasfi Qaisun in Cairo of 730 AH/1329 AD (E. Prisse d'Avennes, *Arab Art*, London, 1983, p.107, pl.85-6).

◉ £ 20,000-30,000 € 23,300-34,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



154

A TIMURID TINNED COPPER TANKARD, PERSIA, PROBABLY HERAT, 15TH CENTURY

of globular form with cylindrical slightly everted neck, carved throughout with interlacing palmetted on a hatched ground and *naskh* calligraphic cartouches
11.6cm. height

The inscriptions within the cartouches are benedictory couplets by Sa'di, Daqiqi and Firdausi, which are also found on a dish attributed to Khurasan now in the Victoria and Albert Museum, London, published in Melikian-Chirvani 1982, p.252). The underside bears a later ownership inscription giving the name Nizam al-Sharafi.

‡ £ 7,000-10,000 € 8,200-11,700



155

155

A SAFAVID SILK BROCADE PANEL WITH FIGURAL DESIGN, PERSIA, CIRCA 1600

woven with cream, blue, green, red and yellow silk threads with lobed medallions containing two figures, one standing and the other kneeling with an instrument between a cypress tree, with a lush foliate design in between
76.5 by 34.5cm.

Another fragment from the same loom is in the Textile Museum, Washington D.C (inv. no. TM 3.307).

£ 8,000-12,000 € 9,300-14,000



156

156

AN ENGRAVED TINNED-COPPER BOTTLE, PERSIA OR INDIA, CIRCA 16TH/17TH CENTURY

of baluster form with bulbous body on small foot and slender neck with ridge, engraved throughout with alternating cartouches containing calligraphy and split-palmettes on an etched ground, the upper section with horizontal incised lines above decoration
43cm. height

INSCRIPTIONS

Repetition of verses from a *ghazal* of Sa'ib-e Tabrizi (d.1676). Born in Tabriz and educated in Isfahan, Tabrizi travelled in India, where he was received by Shah Jahan. He returned to Isfahan where Shah 'Abbas II titled him King of Poets (*malik al-shu'ara'*). It is possible that this bottle was produced in either Persia or India as both places would have been familiar with Tabrizi's works.

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



157

A LARGE SAFAVID VOIDED SILK VELVET PANEL, PERSIA, 18TH CENTURY

possibly a floorspread, the cut and voided velvet with repeat pattern of seated turbaned figures between a cypress tree and stylised tree containing facing birds, the border with stylised floral and stem motif, on modern stretcher
170 by 120cm. mounted

EXHIBITED
label attached to reverse: *International Exhibition of Persian Art*, Royal Academy of Arts, London, 7 January - 7 March, 1931, no.MR 15.

The schematic depictions of the figures on the present panel derive from book illustration and show what an important source this was for the Safavid weavers. High quality velvets of the period are rare, see, for example, a velvet in the Metropolitan Museum of Art, New York, inv. no. 52.20.11 from the mid-sixteenth century. For a further conversation on Safavid textile production, see N.H. Munroe, *Silk Textiles from Safavid Iran, 1501–1722*, Department of Islamic Art, The Metropolitan Museum of Art, 2012 (https://www.metmuseum.org/toah/hd/safa_3/hd_safa_3.htm).

W £ 20,000-30,000 € 23,300-34,900

158

A SAFAVID DEEP BLUE SPOUTED GLASS BOTTLE, PERSIA, 18TH CENTURY

of deep cobalt blue, on a splayed foot, collectors' labels to the underside, including one mentioning 'Paris 1961'
19cm.

A similar shaped bottle is in the Victoria and Albert Museum, inv.no.103-1877.

‡ £ 4,000-6,000 € 4,650-7,000



158



159

159

A MUGHAL CARVED JADE CANDLESTICK, NORTH INDIA, 19TH CENTURY

the jade carved in typical candlestick form with hollow cylindrical interior, the exterior with vertical ribs, stylised leaves, and ropework borders
18cm. height.
10cm. max. diam.

The use of jade in the fabrication of a candlestick is highly rare and unusual. The form takes on that of medieval bell shaped candlesticks found throughout the Islamic world, a direct emulation which indicates that there wasn't an extensive tradition of Mughal jade candlesticks. The closest parallel to such an object can be found in East Asia. A Ming era jade candlestick was exhibited at the Royal Academy of Arts in 1935-36 (St. George Spendlove & Royal Academy of Arts 1935, pl.251, no.2790) and another can be found in the National Palace Museum of Taipei (Shu-Ping 1983, pp.254-5, pl.65). This piece therefore retains some stylistic heritage with the Chinese origins of its material and is a testament to the extensive intra-Asiatic movement of ideas and techniques.

£ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

160

A DECCANI BRASS EWER, INDIA, 17TH/EARLY 18TH CENTURY

cast with angled flat sloping circular panel on the sides, the spout with an everted flowerhead mouth
30.5cm.

PROVENANCE
Christie's London, 15 October 2002, lot 178.

‡ £ 6,000-8,000 € 7,000-9,300



160



161

161

A LARGE BRASS PEACOCK, INDIA, DECCAN, 17TH CENTURY

of typical form, the body and tail finely casted with an applied openwork panel in front, on a wood base
33cm.

PROVENANCE
Christie's London, 14 October 2003, lot 85.

‡ £ 10,000-15,000 € 11,700-17,500



162

A BIDRI SILVER-INLAID HUQQA BASE ON WIDE STAND, INDIA, EARLY 18TH CENTURY

the huqqa base of bell-shape form, detailed silver-inlaid decoration with naturalistic scenes featuring a variety of animals in various activities, two houses and a vegetal background, the wide slightly domed stand with circular aperture in the centre, decorated with a band featuring birds and tigers between houses and scrolls
(2)
huqqa base: 21cm. height
stand: 41.5cm. max. diam.

PROVENANCE
Ex-private collection, Germany.

A rare example of a bell shaped huqqa base complete with a large stand, huqqas of this stature and intricacy can be seen in renowned institutions, notably the Salar Jung Museum in Hyderabad and Victoria and Albert Museum in London (inv. no. 136-1852). For further examples, see V.L Devkar, (ed.), *Bidri Ware*, Hyderabad, 1961. This huqqa base aptly highlights the potential for complexity and beauty that can be achieved through the bidri technique. Retaining an exceptional amount of its silver inlay, a similar base was offered in these rooms 24 April 1991, lot 696.

£ 5,000-7,000 € 5,900-8,200



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

163

A MUGHAL PIETRA DURA MARBLE PANEL, NORTH INDIA, CIRCA 17TH CENTURY

carved marble inlaid with coloured glass and hard stones
114 by 36.5 by 4cm.

PROVENANCE
Ex-private collection, London, 1962.

Similar panels were sold in these rooms, 20 April 2016, lot 147 and 24 October 2018, lot 153.

W £ 5,000-8,000 € 5,900-9,300

164

A MUGHAL CALLIGRAPHIC JADE PENDANT (HALDILI), INDIA, DATED 1005 AH/1598-99 AD

of drop shape form, the surface carved in cursive calligraphy, remnants of red material
5.6 by 5.2cm.

INSCRIPTIONS

Qur'an, *Ayat al-Kursi* 'The Throne Verse', surah al-Baqara (II).

The shape (without a drill hole at the top) indicates that this jade pendant would have been intended to be mounted, such as a similar example sold at Christie's, 10 April 2014, lot 130, also featuring the Ayat al-Kursi inscription and dated 1006 AH/1597 (just one year after this plaque).

£ 4,000-6,000 € 4,650-7,000



164



163



165



166





165

A GEM-SET AND ENAMELLED BOX, NORTH INDIA, 19TH CENTURY

oval shape with hinged slightly domed cover set with table-cut diamonds on blue-foiled ground, the sides with red enamelled flowers on a light purple ground, the underside and inside of lid with birds within foliate background
3 by 5.2 by 3.6cm.

£ 4,000-6,000 € 4,650-7,000

166

A TINNED-BRASS CALLIGRAPHIC STEM CUP WITH LID, INDIA, DECCAN, CIRCA 17TH CENTURY

engraved and incised on the exterior of lid with birds (heads now defaced) within foliate cartouches, the body with further palmettes, interiors of lid and body filled with carved calligraphic bands on an etched ground
10.6cm. height
11.3cm. diam.

INSCRIPTIONS

Qur'an, chapter I (*al-fatihah*), the beginning of the *nada 'ali* quatrain and invocations to God, Muhammad, 'Ali and Imam Husayn.

† £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



167

A MONUMENTAL MUGHAL-STYLE TENT CANOPY PANEL, CENTRAL INDIA, DECCAN, FIRST HALF 18TH CENTURY

comprising thirteen triangular panels, printed with a repeat design featuring flowering plants emerging from ornate vases on a deep crimson ground, between borders with chevron bands enclosing floral scrolls
185.5 by 597cm.

PROVENANCE
Ex-collection Mark Zebrowski (1945-99) and John R. Alderman.

Despite the durability and timelessness of Mughal architecture, the era's rulers were usually peripatetic. Constant travel was a necessary requirement for sovereigns whose physical presence was necessary in maintaining political suzerainty over large swathes of territory. The mobility of potentates required encampments that would match their aspirations as worthy rulers and the splendour of their tents became significant in this regard. The particular use of opulent reds was associated with royal stature and linked to the Mughal Emperor himself (Welch 1985, p.252).

The sixteenth century Mughal chronicler Abu Fazl, in his seminal *Ain-i-Akbari*, remarked that such tents with peaked roofs were considered by the Emperor Akbar "as the ornament of royalty...the insignia of a ruler and the care bestowed upon it as a part of divine worship" (Abu'l Fazl 1977, vol.1, p.55). A prominent surviving example is the seventeenth century *Lal Dera* or Red Tent commonly attributed to the Mughal Emperor Shah Jahan and currently housed at the fort of Mehrangarh in Jodhpur, Rajasthan.

The eighteenth century saw an increased flowering of such luxury encampments, especially due to the increasing power of regional rulers in North India and the Deccan who in turn sought to emulate the established Mughal artistic tradition (Chowdhury 2015, p.669). The tent form which this panel comes from was no doubt made for one these mobile princely courts especially through its scale and the use of deep reds with established Mughal era motifs and is typical of products made in Burhanpur in the Deccan province. The region, according to the French traveller Jean-Baptiste Tavernier, was known for the extensive production and export of textiles from the seventeenth century onwards (Tavernier 1889, vol.1, p.51). The motifs of flower filled baluster vases with vegetal handles and arabesques was a common Deccan motif derived from designs for Mughal bidriware, carpets and other decorative ornaments. The earliest presence of this style can be seen on a 1630 album page, presently in a private collection, attributed to the artist Muhammad Hasan Bijapur of Golconda, a region in the historic Deccan Sultanate (1490-1687) (Haidar and Sardar 2015, p.132, no.54).

A similar eighteenth century tent canopy can be seen in J. Irwin and K.B. Brett, *Origins of Chintz,* 1970, p.33, fig.22. A more recent example is that of the Deccan manufactured tent of Tipu Sultan, a magnificent marquee that was recently reconstructed and displayed at the 2015 *Fabric of India* exhibition in the Victoria & Albert Museum. Like this fragment, the ceiling of the 'Tipu' tent depicts a triangular segmented peaked roof with three facets of floral sprays rising from vases (Crill 2015, pp.124-6, cat. no.131). The reconstructed 'Tipu' tent provides the closest approximation of the scale and grandeur of the tent from which this fragment stemmed. Like traditional tents this piece would have been arranged as part of an octagonal or square canopy and its later rearrangement as a long rectangular panel could have occurred in the twentieth century.

‡ £ 20,000-30,000 € 23,300-34,900



168

168

A MUGHAL CARVED JADE BOWL, NORTH INDIA, CIRCA 18TH CENTURY

naturally striated jade bowl finely carved in low relief with a petalled foot, flowerheads and stylised leaves along body, fitted in old satin and velvet-lined box
6cm. height
15cm. diam.

A jade bowl with similarly stylised foliate decoration is in the Victoria and Albert Museum, London, inv. no. 02554(IS). The bowl was purchased by the then India Museum in London in 1868 from the Guthrie collection.

£ 10,000-15,000 € 11,700-17,500

169

AN OCTAGONAL SILVER FILIGREE BOX WITH LID, POSSIBLY SUMATRA, LATE 17TH/18TH CENTURY

of octagonal form, on four rounded feet, the rim decorated with eight handleds in the shape of stylised clouds
11cm. height
14.cm diam.

"There is no manufacture in that part of the world; and perhaps I might be justified in saying, in any part of the world, that has been more admired and celebrated than the fine gold and silver filigree of Sumatra." William Marsden F.R.S., 1780.

In the recent past more attention has been given to the filigree production in South East Asia and especially West Sumatra. This area had been under the control and protection of the Dutch United East India company (V.O.C.) since 1663. The VOC had their headquarters in Batavia, modern day Jakarta and from the end of the seventeenth century onward, the production of filigree in the region and its trade with Europe increased, becoming one of the main products of export (for several examples and an extensive discussion on the subject see Veenendaal 2014, p.133). The West Sumatran filigree is quite distinctive from that produced in the rest of Asia, and is characterised by "*curls of thread...generally interspersed with little ovals. The arrangement looks like a tiny plant with two leaves and a flower*" (*ibid.*).

£ 3,000-5,000 € 3,500-5,900



169

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



Front



Reverse

170

A LARGE MUGHAL CARVED EMERALD, NORTH INDIA, CIRCA 1800

of heart-shaped form, the front carved with a lily in the centre, the reverse with petal pattern, the edge carved, later set in simple gold frame
3.4 by 4 by 0.9cm.
68.29 carats.
17.7grams

While India is rich in beryl minerals, emeralds were historically imported from Egypt. With the discovery of emerald mines in Colombia, the Mughal Emperors, who were passionate collectors of precious stones, went to great lengths to acquire these stones. Formed with the typical inclusions expected in an emerald, and resembling a garden, it is not clear where the present example originated. The style in which it was carved is interesting as the Mughal lapidaries were careful to keep the shape of the original crystal, which in this case must have been quite large. Of slightly concave form, the exterior features a naturalistic floral stem which undulates with the contours of the stone, whilst the reverse is carved throughout with a petal design. As Usha Bala Krishnan notes: "The motif of the flowering plant, reminiscent of the pietra dura surface of the Taj Mahal, was vitually a logo of the reigns of Jahangir and Shah Jahan. It appears in architecture, in textiles and in jewellery" (U.R. Bala Krishnan and M.S. Kumar, *Dance of the Peacock: Jewellery Traditions of India,* India Book House Limited, 2001, p.46).

Mughal emeralds became popular in the nineteenth century with jewellers such as Cartier who remounted them to form new superb creations. Whereas the present example was later set in a simple mount, it speaks to the continued fashion for carved emeralds. See E. Shcherbina, *India: Jewels That Enchanted the World*, London, 2014, pg.196-7 for similar examples of carved Mughal emeralds, pp.272, 286-293 and Keene 2001, pp.111-114, for carved emeralds in the Al-Sabah collection, Kuwait National Museum.

£ 30,000-50,000 € 34,900-58,500

PROPERTY FROM THE FAMILY OF HARI SINGH NALWA (1791-1837)

LOTS 171–176



General Hari Singh Nalwa with Maharaja Ranjit Singh and Bishan Singh, © photo courtesy of Toor Collection

Lots 171-176 belonged to the family of Hari Singh Nalwa. Described as a 'leading light' of the Sikh Empire, Hari Singh earnt a formidable reputation through his military exploits under Maharaja Ranjit Singh (D. Toor, *In Pursuit of Empire, Treasures from the Toor Collection of Sikh Art*, Kashi House, 2018, p.107). Expanding Sikh territory through various military victories between 1807 and 1837, Hari Singh also restored order and played a key role throughout what is regarded as one of the greatest eras in Sikh history. His prowess is historicised in the city of Haripur, Pakistan, which bears the great commander or *Sardar's* name to this day, with a further fifty buildings attributed to him and coins, known as the 'Hari Singh rupee' were struck in his name; these remained in circulation until the late nineteenth century. In addition to this raw power, Hari Singh not only brought glory to the Sikh empire during his lifetime, but left a lasting legacy that has endured through time.



171

AN IMPORTANT GEM-SET AND ENAMELLED TURBAN ORNAMENT (SARPECH), INDIA, PROBABLY DECCAN, 19TH CENTURY

the openwork hinged body set with foiled diamonds and a large central octagonal carved emerald between four smaller carved emeralds, topped with a curling *jigha* and hanging spinel, the reverse with polychrome enamelled floral details and birds, compartment for jigha, suspension cords
11.2cm. height
20cm. diam.

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

Only the Mughal emperor, his intimate relations and select members of his entourage were permitted to wear a royal turban ornament (Prior and Adamson 2000, pp.38-39).

In the period of Emperor Akbar's reign (1556-1605), the principal turban ornament was the *kalgi*, a simple gold or jewelled stem into which a heron feather was inserted (*ibid*, pp.38-39). During the reign of Shah Jahan, an ornate jewelled brooch appears to have taken the place of the feather. This solid plume retained the characteristic droop of the Jahangiri feather *kalgi* and one or more pendant stones were added to it as ornaments. In this form, the turban ornament is known as a *jigha*, though it is important to note that like the present example, most *jighas* retain a stem or *tana* for the insertion of the original feathered plume.

Retaining their imperial connotations, such *kalgis* were considered as marks of honour, worn by the emperor and ceremonially presented on important occasions. These continued to hold their mark of prestige as notable examples entered into British aristocratic collections. One is in the collection of Robert, 1st Lord Clive; 'Clive of India' (illustrated in Prior and Adamson, p.67) and another example now in the Victoria and Albert Museum (inv. no IS.3&A-1982) was originally presented to Admiral Charles Watson on 26 July 1757 by Mir Ja'far 'Ali Khan, successor to Suraj-ud-Daula as the Nawab of Bengal.

£ 120,000-180,000 € 140,000-209,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Reverse



172

172

A SEED-PEARL AND JEWELLED NECKLACE, NORTH INDIA OR LAHORE, 19TH CENTURY

comprising two strands of seed-pearls with a large floral-form pendant in the centre and ten smaller foliate pendants, each gem-set on both sides, with hanging seed pearls, metal-thread suspension cord
seed pearl strands: 33.5cm.

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

Variations of this type of necklace, with multiple strands of seed pearls with jewelled pendants, are in the Al-Sabah Collection, Kuwait (Keene 2001, p.71) and the Victoria and Albert Museum, London (inv. no. 03183(IS)). The example in the Gem-Palace, Jaipur (Untracht 1997, p.374), features seven strands and is known as *sat lara har*. It is probable that the present example once formed part of a larger necklace like the latter.

£ 20,000-30,000 € 23,300-34,900

173

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 makaras, decorated with red, green, white, and blue enamels, the interiors with floral vines, set with foil-backed facet-cut diamonds to exterior and two cat-eye stones on heads
(2)
each: 7.8cm. diam.

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

£ 12,000-18,000 € 14,000-20,900



173

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



174

A DIAMOND-SET AND ENAMELLED NECKLACE (KHANTI), NORTH INDIA, CIRCA 1800

set with facet-cut diamonds with foil backing, the openwork design forming flowerheads and two birds, with a hinged pendant in the form of a bird with spinel drop, polychrome enamelling on the reverse with foliate motifs and birds on each setting
19cm. diam.

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

An almost identical example, with the exception of enamelling to the reverse, attributed to 1750-1800, is in the Al-Thani collection (see *From the Great Mughals to the Maharajas: Jewels from Al Thani collection*, exh. cat. Grand Palais, 29 March-5 June 2017, no.187.)

£ 20,000-30,000 € 23,300-34,900



Detail - Reverse



175

175

A FINE POLYCHROME ENAMELLED GOLD CUP, NORTH INDIA, CIRCA 1700

decorated with delicate flowers and leaves in red and green enamel on a hatched ground on a white background, gold interior
4cm.

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

£ 12,000-18,000 € 14,000-20,900

176

A GEM-SET JADE SCABBARD CHAPE, INDIA, SECOND HALF 19TH CENTURY

carved in typical form, set with foil-backed colourful gemstones in *kundan* settings in floral design
11.3cm. height

PROVENANCE
Family of Hari Singh Nalwa (1791-1837), by descent.

£ 6,000-8,000 € 7,000-9,300



176

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





177

A MUGHAL GEM-SET JADE-HILTED DAGGER (KHANJAR), INDIA, 18TH/19TH CENTURY

the jade hilt of pistol grip form decorated in low relief with a flowers and foliage on each face rising to a lobed pommel decorated with semi-precious stones, watered steel curved blade, the back-edge with a cusped reinforcing strip
30cm.

The *khanjar* is said to have originated in the central Middle East among Turkic warriors and spread with the Mughal Empire to India. Such daggers were largely produced for the Mughal court in Jaipur with a particular predilection for the use of gem-inlaid white jade hilts. Such jewelled daggers were bequeathed by the Mughal Emperor to his courtiers as artistic status symbols. An example of this is visible in the seventeenth century Mughal *Padshahnama (*inv. no. RCIN 1005025.al), in the Royal Collection, depicting dignitaries of Shah Jahan's court all armed with ornate weaponry.

The use of ornate floral lotus motifs upon the hilt was a design initiated under the auspices of the seventeenth century Emperor Shah Jahan and was an artistic norm by the beginning of the eighteenth century (Elgood 2015, p.38). The hilts were set with gemstones and then inlaid using the indigenous *kundan* technique. The particular nephrite jade used in such daggers was primarily found near the Kunlun mountains in China's Xinjiang province and its wider Asiatic trade began with the fourteenth century Turco-Mongol Timurid dynasty, from which the Indian Mughals claimed descent. Such a coveting of jade, therefore, sought to reflect Mughal aspirations as the genealogical successors to the Mongol dynasty.

£ 25,000-35,000 € 29,100-40,700



178



179

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

178

A MUGHAL JADE-HILTED DAGGER (KHANJAR), INDIA, 17TH/18TH CENTURY

the jade hilt of pistol grip form, the pommel decorated in low relief with a lotus flower, the curved blade with a calligraphic cartouche at the forte
31cm.

£ 8,000-12,000 € 9,300-14,000

179

A MUGHAL JADE-HILTED DAGGER (KARD), INDIA, 18TH CENTURY

the jade hilt decorated in low relief foliage rising to a lobed pommel, single-edged blade of watered steel
33cm.

£ 7,000-10,000 € 8,200-11,700

180

A MUGHAL GEM-SET JADE-HILTED DAGGER (KHANJAR), INDIA, LATE 18TH CENTURY

the jade hilt of pistol grip form decorated in low relief with lotus flowers and foliage on each face rising to a lobed pommel, each side with two semi-precious stones, curved blade with a medial ridge
33cm.

15,000-25,000 € 17,500-29,100





181

A BIRD-FORM GEM-SET PENDANT, INDIA, DECCAN, 19TH CENTURY

rendered in the form of a bird with outstretched wings and tail feathers, the breast mounted with a diamond medallion, gold head and body set with *cabochon* gemstones, wings and tail feathers with drop-pendant pearls, suspension loop on each wing, simple gold reverse
6.5 by 5cm.

Pendants shaped in the form of eagles with outstretched wings appear throughout Spain, North Africa and India. It was customary within Deccani noble circles to wear one or more pendant necklaces with pearl chains (See Zebrowski 1983, p.248 no.XXIV). Miniature paintings of the period depict similar necklaces, mainly with floral pendants, denoting the present example as a true rarity and most likely commissioned for an important patron.

A gem-set eagle pendant of similar design and size, dated to the eighteenth century is in the Al-Sabah collection, Kuwait (see Keene 2001, no.8.38), whilst another was sold in these rooms, 22 April 2015, lot 224.

£ 18,000-25,000 € 20,900-29,100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Reverse

182

A DIAMOND-SET AND ENAMELLED TORQUE (HASLI) WITH PEARL FRINGE, INDIA, JAIPUR, 19TH CENTURY

of rigid ovoid from, with an applied diamond-set, foil-backed rosette to the centre, the upper side decorated with diamond flowerheads and leaves reserved against a blue enamelled ground, the reverse decorated in red, green, white and blue enamels with flowerheads and birds, the edge bordered with pearls
16.5cm. diam.

Mughal craftsmen inspired goldsmiths outside the confines of the court to produce jewellery that combined the ornamentation and refinement of the Mughal court with traditional rural forms such as the torque. This type of necklace might have been worn by the wife of a *zamindar* (landowner) or merchant. For a comparable *hasli* please see Markevitch 1987, p.44, no.15 and Untracht 1997, p.352, nos.776 & 777.

A very close example was sold in these rooms, 6 April 2011, lot 360.

£ 10,000-15,000 € 11,700-17,500





183

183

A MUGHAL GEM-SET AND ENAMELLED GOLD ARCHER'S RING, NORTH INDIA, CIRCA 17TH CENTURY

enamelled with a green ground and set with diamonds, pink gemstones and turquoise in the *kundan* technique as a flowerhead with foliate stems, the interior with a white enamel ground and red, blue and green enamelled floral blossoms
4.5cm. max. length

Archers' rings with an asymmetrical construction, such as the present example, were designed to enable the archer to release the arrow with precision and in so doing, protect the inner side of the thumb against the bow string. Appreciated for their practical use as well as their craftsmanship, they were presented as tokens of appreciation by the emperors and would have only been worn by his innermost circle. A similar ring is in the Al-Sabah Collection, Kuwait, inv. no.2216 J (see Keene 2001, p.63, no.6.3).

£ 10,000-15,000 € 11,700-17,500



184

184

A DIAMOND-SET AND ENAMELLED GOLD BRACELET (KARA), NORTH INDIA, RAJASTHAN, MID-19TH CENTURY

the hinged clasp rendered in the form of two confronting elephant heads, decorated with blue, red, green, and white enamels, the interior with floral motifs and birds, set with foil-backed facet-cut diamonds to exterior
7.8cm. diam.

£ 3,000-5,000 € 3,500-5,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

185

A JEWELLED AND ENAMELLED GOLD NECKLACE, NORTH INDIA, RAJASTHAN, 19TH CENTURY, WITH LATER STRINGING

comprising a straight rigid bar with five beads with attached reticulated flowerheads, and geometric gem-set and enamelled beads hanging with miniature seed pearl fringes, two round enamelled beads, hanging strands composed of three rows of green gems, textile and metal-thread suspension cord
central bar: 11.5cm.

‡ £ 6,000-8,000 € 7,000-9,300



185

186

A PAIR OF GEM-SET AND ENAMELLED BRACELETS (KARA), NORTH INDIA, RAJASTHAN, MID-19TH CENTURY

the terminals in the form of two confronting makaras, each with a hinge for opening to one side, gem-set on a blue enamel ground on the exterior, the interior with polychrome floral enameling
(2)
each: 7.6cm. diam.

‡ £ 6,000-8,000 € 7,000-9,300



186



187



188 part of lot

187

A PRINTED COTTON HANGING (PALAMPORE), SOUTH EAST INDIA, COROMANDEL COAST, FOR THE EUROPEAN MARKET, CIRCA 1800

dyed and printed cotton, with polychrome stylised foliate border, coat-of-arms featuring a horse standing on its back legs, within a crest surmounted by crown
73 by 109cm.

The coat-of-arms at the centre of this palampore indicates that it was commissioned for a European owner, possibly a Dutch patron. A palampore also with a coat-of-arms at its centre is in the Victoria and Albert Museum, London, inv. no. IS.13-1976. For further examples see R. Crill, *Indian textiles for the West,* V&A Publishing, London, 2008.

£ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



189

188

TWO PRINTED COTTON HANGINGS (PALAMPORES) ADAPTED AS QUILTS, SOUTH EAST INDIA, COROMANDEL COAST, FOR THE EUROPEAN MARKET, CIRCA 1800

both dyed and printed cotton, stitched as a quilts, the larger with four coat-of-arm crests in its centre, each featuring a lion and sun with a crown above, with a stylised foliate border and edges adapted for a bed, also with crests and bouquets, the smaller of rectangular form with en-suite design, same coat-of-arms, and two suspension hooks
(2)
225 by 194cm; 104 by 134.45cm.

PROVENANCE
Adhemar family coat of arms.

The term *palampore,* which is derived from the Persian and Hindi words for bedcover or *palangposh*, would usually only consist of a single chintz panel. In the present examples, one textile was converted into a quilt for the bed and the other most probably as a head-frame. The European family whose crest features throughout would have needed the extra padding to keep warm in a colder climate. This bears witness to the tremendous influence of such textiles on households and the subsequent production of textiles in Europe.

£ 5,000-7,000 € 5,900-8,200

189

A CARVED FIGURAL SANDALWOOD AND IVORY CASKET, SOUTH INDIA, MYSORE, 19TH CENTURY

on four animal feet, each side of the exterior deeply carved with scenes from the Indian epics, the top in the shape of a roof, the interior dividend into four rows, the top with four niches, the other three with ten drawers each with ivory pommels, all finely carved
46 by 38.5 by 21cm.

◉ W £ 10,000-15,000 € 11,700-17,500



190

190

TWO SILVER SPICE BOXES (PANDAN), NORTH INDIA, RAJASTHAN, PROBABLY MALWAR, 18TH/19TH CENTURY

each of flower-shaped form, divided into six heart-shaped compartments with hinged opening, the smaller on three feet decorated with birds, the larger on six feet decorated with buds and floral design, central lotus bud with finial with screw threads
larger: 11.5cm.
smaller: 10.5cm.

Comparable spice boxes, with similar decorations and compartments are published in *Silver Mughal Magnificence*, exhibition catalogue, Charleroi, 1987, cat.238 and 239, p.159.

£ 3,000-5,000 € 3,500-5,900

191

A MOSS-AGATE AND GOLD REPOUSSÉ BOX, INDIA, 19TH CENTURY

comprising two plaques of moss agate set as the base and lid of a hinged box with gold repoussé mounts with incised and punched floral details
3.4 by 8.5 by 6.4cm.

£ 3,000-5,000 € 3,500-5,900



191



192

192

TWO SILVER SPICE BOXES (PANDAN), NORTH INDIA, RAJASTHAN, PROBABLY MALWAR, 18TH/19TH CENTURY

each of flower-shaped form on six feet, divided into six heart-shaped compartments with hinged opening, the smaller decorated buds, the larger with birds, each with a central finial in the form of a peacock with screw threads
larger: 12cm.
smaller: 10cm.

£ 3,000-5,000 € 3,500-5,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

193

A GOLD-MOUNTED IVORY SWORD (NIMCHA), EAST AFRICA, SULTANATE OF OMAN, 18TH/19TH CENTURY

the single-edged curved blade with a carved ivory hilt set with gold repoussé plaques and a silver cross-guard
95.5cm.

Produced in East Africa by Omani craftsmen, these swords were diffused in the Zanzibar province of the Sultanate of Oman in the early nineteenth century, as visible in a photograph of Souali Mohamed, the Vizir of the Comoros Islands (published in Hales 2013, p.237), in which similar swords are worn by the guards accompanying the Vizir.

This type of sword, of which only a few examples of great quality survive, was a prestige item produced for a high-ranking Muslim man, probably to mark his coming of age or the occasion of his marriage. A similar piece was sold in these rooms, 5 April 2006, lot 158.

◉ £ 6,000-8,000 € 7,000-9,300

194

A SILVER SWORD (SAIF) AND SCABBARD, YEMEN, 19TH CENTURY

the single-edged triple fullered curved steel blade set with a silver-plated hilt with engraved decoration, the silver-plated scabbard with engraved vegetal motifs
80cm.

Swords of this type were used in Yemen and Oman in the nineteenth century. The decoration of the hilt, with intricate floral scrolls, is reminiscent of similar workmanship produced in Hyderabad, a testimony of the strong links between India and the Arabian peninsula. For three comparable examples, see Hales 2013, p.245.

£ 4,000-6,000 € 4,650-7,000



193



194

ARMS AND ARMOUR FROM AN IMPORTANT PRIVATE COLLECTION

LOTS 195–214





195

A HORSE HEAD-HILTED SWORD (SHAMSHIR) AND SCABBARD, INDIA, PROBABLY KUTCH, 19TH CENTURY

the gilt copper hilt shaped as a horse's head with knopped quillons, set with foil backed colourful stones in a floral design on a punched ground, with curved single-edged steel blade, with fabric-covered wood scabbard set with gilt-copper mounts carved with floral motifs and two suspension hooks
(2)
88cm.

‡ £ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

196

A FINE LACQUERED AND PAINTED MATCHLOCK RIFLE (TORADOR) WITH BAYONET, INDIA, 18TH CENTURY

long slender barrel with chiselled foliate design with gilt details on breech and muzzle, fitted to front with spring-bayonet, stock decorated throughout with lacquered and painted floral and bird motifs in polychrome and gilt, trigger guard with catch to release bayonet, in a wooden case lined with green baize, with hand-written label *"An Indian gun taken at the surrender of Seringapatam 1792"* 152cm.

PROVENANCE

Possibly: Sotheby's, 18 December 1979, lot 191, as indicated by two labels with lot and label on box with: *"50 - Sotheby's - 089297"*.

As attested by its inscription, this gun was taken following the treaty and surrender of Seringapatam on 18 March 1792, an act which officially ended the Third Anglo-Mysore War.

In keeping with Tipu Sultan's moniker as the 'tiger of Mysore', the majority of guns associated with him tended to display a preoccupation with tiger imagery, namely the *bubri* or tiger stripe motif (Wigington 1992). That this gun is lacquered with floral and bird motifs is reminiscent of Mughal textiles and the borders of Mughal miniatures which make it highly rare among Indian guns from the period and region (see Metropolitan Museum of Art, inv. no. 55.121.10.23).

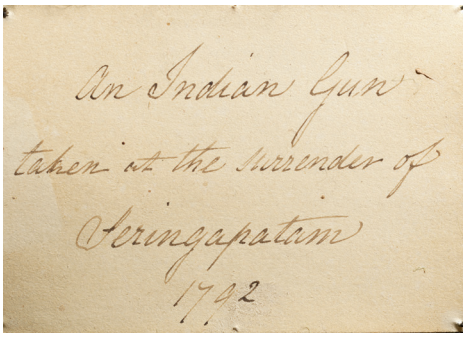
Such floral imagery forms a *leitmotif* present throughout South Asian art and architecture which had its roots in Mughal emulation of Safavid courtly tradition as well as European botanical paintings (Dusenbury & Bier 2004, p.18). The formalised Mughal flowering plant motif was one that was largely adopted during the emperor Jahangir's reign in which Mughal court artists were encouraged to paint flowers in a more naturalistic manner.

The lengthy, delicate and costly process of lacquering was usually confined to boxes and dishes which were intended as diplomatic gifts. Whilst lacquerware could have been known in India through prior contact with Chinese and Southeast Asian products, there is no documented indication of this until the seventeenth century when the Dutch and Portuguese East Indian Companies brought many pieces of *nanban* Japanese lacquerware as gifts for the Mughal Court and other potentates (Kaufmann 2019, p.30).Two seventeenth century Mughal miniatures found in the Windsor *Padshahnama* (fols.117a & 116b) depict Europeans carrying such lacquerware, clearly making an impression on the receiving South Asian elites.

That this gun is lacquered affirms that it was probably an object intended for presentation and indicates a tradition of established Indian lacquering techniques built upon indigenous designs. Due to the length of the lacquering process, which took several months to complete, this item may have belonged to Tipu himself or a member of his court. Of the few extant Indian lacquered matchlock guns, two near contemporary pieces can be found in the Windsor Royal Collection (inv. nos. RCIN 38203 & 37889).

‡ W £ 25,000-35,000 € 29,100-40,700









197

A JEWELLED DRESS SABRE AND SCABBARD, OTTOMAN PROVINCES OR EASTERN EUROPE, POSSIBLY HUNGARY, MID-19TH CENTURY

the curved watered steel blade featuring etched and gilt trophies and allegoric motifs, gilt-metal hilt set on one side with colourful gemstones on a ground engraved with foliate details with polychrome enamels, the velvet-covered wood scabbard with en-suite mounts and two suspension hooks, with custom Asprey & Co. case
(2)
98cm.

‡ £ 20,000-30,000 € 23,300-34,900



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

198

A TURQUOISE-SET SWORD (KILIJ) AND SCABBARD, FRANCE OR RUSSIA, 19TH CENTURY

the curved lightly watered steel blade with flat back, pricked details of old inscription, hilt and grips on scabbard set with an overall design of cut-turquoise in silver frames, the quillons with carved foliate details and cut-turquoise terminals, the band along the edge of the hilt and scabbard strap decorated in parcel gilt and niello with arabesque motifs on a punched ground, two suspension hooks to scabbard with carved details, with an Asprey & Co. case
(2)
97cm.

This sword belongs to a rare and important group of swords, each characterised by their profuse use of cut-turquoise in combination with an elegant design of split palmettes or arabesques in gilt and niello that can be traced back to the same workshop with outlets both in Paris and St Petersburg. A similar example, with a Turkish blade with an inscription is illustrated in Hales 2013, pp.220-1.

‡ £ 40,000-60,000 € 46,500-70,000







199

199

AN OTTOMAN CORAL AND TURQUOISE-SET SWORD AND SCABBARD, TURKEY, 18TH/19TH CENTURY

the curved steel blade with flat back edge and gold-overlaid inscription within fuller on edge to both sides, the hilt with a curved pommel and quillons set with a turquoise plaque featuring gilt inscription, set with ribbed drop-shaped coral beads and smaller, round turquoise beads, the scabbard decorated *en-suite*, with two suspension loops, the reverse with *repoussé* floral motifs, in a modern Asprey & Co. case
(2)
78.1cm.

INSCRIPTIONS

Blade contains Qur'an 61:13 (in part), mixed with other *undeciphered* words. In the small cartouche on the blade is *muhammad rasul allah*, 'Muhammad is the Prophet of God'

‡ £ 18,000-25,000 € 20,900-29,100



200

200

AN OTTOMAN JEWELLED PRESENTATION SWORD (KILIJ) AND SCABBARD, SIGNED BY AHMED, TURKEY, DATED 1121 AH/1709-10 AD, WITH EUROPEAN BLADE

the silver hilt, quillons and scabbard with chased decoration of floral stems, set with rubies, emeralds and diamonds, reverse of hilt with inscription and figure at head, with seventeenth century ridged European blade with false edge and fullers, suspension rings on scabbard and openwork motif at chape, stamped with *tughras* and maker's marks
(2)
99cm.

PROVENANCE
Sotheby's, London, 16 April 1987, lot 145.

INSCRIPTIONS

'Made for Khalil Pasha'

‡ £ 10,000-15,000 € 11,700-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

201

A FINE OTTOMAN IVORY AND MOTHER-OF-PEARL MOUNTED MIQUELET RIFLE, TURKEY, 18TH CENTURY

the pattern-welded barrel with gold overlay scrolling motifs at breech and muzzle, full stock with ivory-veneer, set with mother-of-pearl and ivory bands further set with engraved silver-gilt panels and studs with coral mounts to butt
150cm.

Comparable examples of ivory-inlaid Ottoman guns are in the Metropolitan Museum of Art, New York (inv. no. 32.75.270); the Military Museum in Istanbul (*Palace of Gold and Light*, Washington, 2000, p.160, no.E25); the Victoria & Albert Museum (A. North, *An Introduction to Arms and Armour*, London, 1985, p.11, fig.3b); the Wallace Collection (G. Laking, *Wallace Collection Catalogues: Oriental Arms and Armour*, London, 1914, no.2091) and the Nasser D. Khalili Collection, London (Alexander 1992, pp.126-9, nos.72 and 73; Paris 1988, no.42), as well as two privately owned in Denmark (Copenhagen 1982, nos.40 and 41).

‡ ◉ £ 35,000-45,000 € 40,700-52,500



202

AN OTTOMAN CORAL-INLAID MIQUELET RIFLE, TURKEY, EARLY 19TH CENTURY

the pattern-welded steel barrel with flared muzzle, decorated with gold-overlaid scrollwork and further individual flower motifs along length of barrel, lock mounted with ribbed coral beads, full wooden maple stock, thirteen openwork silver-gilt barrel-bands, each with coral-inlaid link, butt with wooden walnut section, iron ramrod, in a modern Asprey & Co. case
120cm.

‡ ⊙ £ 8,000-12,000 € 9,300-14,000



202

203

AN OTTOMAN MIQUELET RIFLE WITH SILVER MOUNTS, SIGNED BY LUTF 'ALI, TURKEY, DATED 1226 AH/1811 AD AND 1274 AH/1857 AD

the elaborately watered barrel with arch-shaped sighting plate, gold-overlaid designs to the top and flintlock mechanism, lock with date and red coral bead, six silver barrel bands, stock and barrel extensively decorated, chased silver mounts comprising foliate motifs, notably tulips, geometric designs, maker's mark to top of butt, further inscription and date near tang
122.5cm.

‡ ⊙ £ 4,000-6,000 € 4,650-7,000



203



204



205

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



204

AN OTTOMAN BRASS AND BONE-INLAID MIQUELET RIFLE, TURKEY, EARLY 19TH CENTURY

the octagonal watered steel barrel with silver-overlaid ornamental designs, single brass band, iron lock and raised sighting plate, the stock and butt with extensive brass studding, green-stained and plain bone bands, further bone designs near trigger
145cm.

‡ £ 5,000-7,000 € 5,900-8,200



205

AN OTTOMAN BRASS AND IVORY-INLAID MIQUELET RIFLE, TURKEY, LATE 18TH CENTURY

the octagonal steel barrel with raised sighting plate, clasped by a silver *capuchine* with blued steel details, ivory-tipped forestock, lock with silver inlay, the wood stock decorated with ivory and green stained ivory and bone bands, underside with foliate ivory and bone designs, with brass studding throughout, later ramrod
100cm.

‡ ◉ £ 6,000-8,000 € 7,000-9,300







206 207

206

AN OTTOMAN WOOD AND BONE MIQUELET RIFLE, TURKEY, EARLY 19TH CENTURY

the steel barrel chiselled and silver-overlaid with inscription near lock and overall scrolling palmettes, full stock and butt decorated throughout with alternating wood and bone lozenges, two silver bands retaining barrel, gilding to iron lock
142cm.

INSCRIPTIONS
'... Glory to our Lord, the Victorious Sultan ... Glory to our Lord ...'

‡ £ 5,000-7,000 € 5,900-8,200

207

A BONE AND MOTHER-OF-PEARL INLAID MATCHLOCK MUSKET (TORADOR), INDIA, LATE 18TH/19TH CENTURY

the tubular steel barrel chiselled with stylised plant designs, parrot motif at head, the wood stock decorated with inlaid bone, horn and mother-of-pearl floral motifs
152cm.

‡ W £ 5,000-7,000 € 5,900-8,200

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



208



209

208

A JADE-HILTED DAGGER WITH TURQUOISE-SET SCABBARD, OTTOMAN PROVINCES, MID-19TH CENTURY

watered steel blade with central ridge, incised and punched *koftgari* foliate design at forte, jade hilt of waisted faceted form, scabbard set with turquoise segments, the centre with foliate *koftgari* motifs, velvet interior
(2)
48.4cm.

‡ £ 4,000-6,000 € 4,650-7,000

209

AN OTTOMAN DAGGER (JAMBIYA) WITH GILT-COPPER HILT AND SCABBARD, TURKEY, 19TH CENTURY

the double-edged slightly curved steel blade with central raised ridge, the forte with gilt-overlaid foliate design, the hilt and scabbard in gilt-copper encasement, decorated with chased floral motifs on a punched ground
(2)
55.6cm.

‡ £ 5,000-7,000 € 5,900-8,200 =

210

AN IMPRESSIVE JEWELLED COURTLY DAGGER (KRIS), INDONESIA, PROBABLY BALI, 19TH/20TH CENTURY

the wavy steel blade with distinct layered pattern-welded *pamor*, gilt chiselled decoration at chape, the hilt in the form of the Deity Batara Bayu, squatting on a foliate throne, encased in sheet gold and set throughout with semiprecious stones and rubies, *mendak* en-suite 57cm.

Similar examples are illustrated in Hales, 2013, pp.115, 117, 125. The hilts often depict different deities, including Bima, Bayu and Bhuta-Nawa-Sari.

A close example in the Metropolitan Museum of Art, New York, inv. no. 28.23.2a, b, is accompanied by an explanation of the spiritual significance of the figure represented on the hilt and the part that it plays in Balinese ritual:

"The subject of the hilt can be identified as Bhima's spiritual father, Batara Bayu, the Indonesian version of the Indian wind god, Vayu. Batara Bayu is closely linked with Indra, the god of storms, who is the spiritual father of Arjuna. Thus the fraternal relationship between Bhima and Arjuna may be seen as an earthly reflection of the celestial relationship between Batara Bayu and Indra. Batara Bayu is worshiped not only as the wind god but also as the bringer of health and prosperity and hence symbolizes protection against evil. He is recognizable by his characteristic broad grin, large mustache, and panchanaka. In his right hand he holds a representation of the bejeweled vessel that contains life-giving holy water (toya mreta), an important element of many Baliense rituals, especially those related to spiritual and physical purification. In the context of this hilt, the holy-water vessel may also symbolize the deep spiritual self-awareness (dewa ruci) into which Bhīma was initiated by Batara Bayu."
(https://www.metmuseum.org/art/collection/search/23017?searchField=All&sortBy=Relevance&where=Bali&ft=Kris&offset=0&rpp=20&pos=18)

‡ £ 10,000-15,000 € 11,700-17,500



Detail of reverse of hilt

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

211

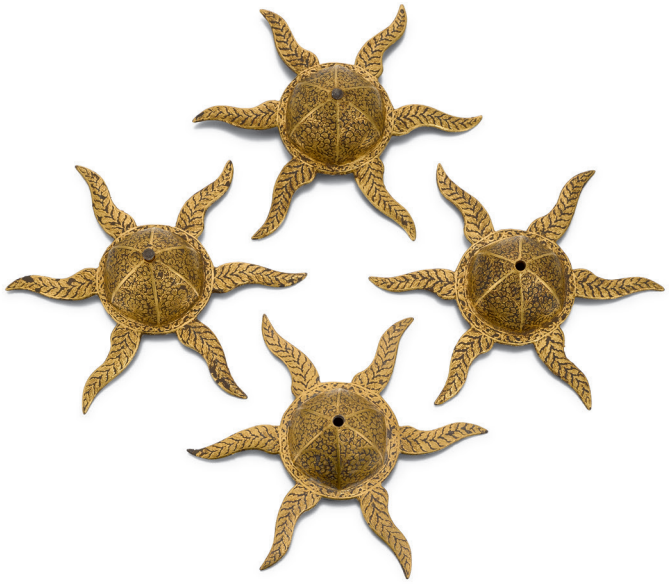
A JEWELLED COURT SWORD (KASTANA) AND SCABBARD, SRI LANKA, PROBABLY KANDY, 19TH CENTURY

the cast, chased and engraved gilt-hilt in the form of a *yali*, the knuckle-guard and quillons also terminating with *yali* heads, gem-set, the curved single-edged blade with single groove, engraved *'D.J.A.Ekenaike Modliar',* with silver-gilt wood scabbard carved with foliate decoration and terminal in form of stylised dragon head, in bespoke Asprey case
(2)
54.7cm.

‡ £ 18,000-25,000 € 20,900-29,100



211



212

212

A SET OF FOUR IRON SHIELD BOSSES WITH KOFTGARI DESIGNS, INDIA, MID-19TH CENTURY

each profusely decorated in full with fine *koftgari* foliate work
(4)
each: 12.3cm. diam.

These four shield bosses would have once rested on the centre of either a steel or leather shield. See R. Elgood, *Arms & Armour at the Jaipur Court: The Royal Collection*, Niyogi Books, New Delhi, 2015, pp.164-173 for shield with these types of bosses.

‡ £ 3,000-4,000 € 3,500-4,650



213

213

A QAJAR STEEL HELMET AND MATCHING SHIELD AND BAZUBAND, PERSIA, MID-19TH CENTURY

the helmet, shield and bazuband densely decorated with hunting scenes, the helmet with a band of inscriptive cartouches around the rim, and around the rim and central cartouche of the shield
(3)
helmet: 65cm. height
shield: 46.5cm. diam.
bazuband: 34.5cm.

PROVENANCE
Sotheby's London, 13 April 1988, lot 202.

INSCRIPTIONS

Helmet: Persian verses (*undeciphered*)
Shield: around the rim: Persian verses (*undeciphered*)
In the centre: A version of (with spelling errors): *'During the time of Shah Sultan Husayn Safavi'*

‡ W £ 4,000-6,000 € 4,650-7,000

214

A PAIR OF GILT-STEEL ARMGUARDS (BAZUBANDS) WITH MITTS, INDIA, LATE 17TH/EARLY 18TH CENTURY

each of characteristic form with hinged inner-guard, featuring chiselled gilt foliate designs to centre and along borders, the interiors padded with red textile, mitts with external chain-mail with gilt lozenge design, open and *en-suite* padding to interior
(2)
each: 50cm.

‡ W £ 5,000-7,000 € 5,900-8,200



214

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

215

A PAIR OF OTTOMAN FLINTLOCK PARCEL-GILT PISTOLS (ZLATKA), OTTOMAN PROVINCES, PROBABLY PRIZREN, CIRCA 1800

the long tapered steel barrels encased at the muzzle, stocks decorated throughout with repousse gilt-silver, finely chiselled and chased with dense floral and scroll-designs, silver wire grips
(2)
each: 52.5cm.

A near identical pair believed to have been owned by Captain Henry Digby (commander of the *HMS Africa* at the battle of the Nile, 1798) is illustrated in R. Elgood, *The Arms of Greece and her Balkan Neighbours in the Ottoman Period*, London, 2009, pp.190-1, nos.246 and 247.

£ 8,000-12,000 € 9,300-14,000



215



216

216

A RARE OTTOMAN 'MILETUS' WARE POTTERY BOWL, TURKEY, 14TH/15TH CENTURY

slip-decorated earthenware body with dark and lighter blue, mauve, the foliate stylised designs against a cream ground, fragments reconstructed into bowl with infill, underside of foot handwritten '*Miletos ware, see page 142, The Iznik Tile, Kiln Excavation, 1981-88*'
10.4cm. height
19.5cm. diam.

This type of pottery, a pre-curser to Iznik ceramics, came to be known as 'Miletus' because examples were first excavated in the ancient town of Miletus in South-West Turkey, but have subsequently also been found in Iznik (Carswell 1998, p.29). Further examples of this type of rare pottery are in the Victoria and Albert Museum, London, inv. nos. C.17-1982 and inv. no. 792-1905.

£ 5,000-7,000 € 5,900-8,200

217

A LARGE IZNIK BLUE AND WHITE POTTERY FOOTED DISH (TAZZA), TURKEY, CIRCA 1560-70

of deep rounded form with sloping bracketed rim, resting on a raised everted foot, decorated in underglaze cobalt blue and grey-blue with a central rosette surrounded by lotus palmette stems with wheatsheaf motif, the rim with en-suite design, exterior and foot with repeating similar motifs on smaller scale
12.3cm. height
36cm. diam.

PROVENANCE
Ex-collection George Antaki, Paris.

LITERATURE
N. Atasoy and J. Raby, *Iznik: The Pottery of Ottoman Turkey,* Istanbul, 1989, pp.240-1, no.446.

This majestic tazza exemplifies the important cross-cultural interactions that occurred along the silk road. Iznik potters were highly influenced by early Chinese blue and white porcelains, just as some of the large chargers that were being produced in China during the Yuan dynasty featured unique adaptations to suit Middle Eastern dining customs. A miniature depicting the use of Yuan chargers at a feast held in the Topkapi Palace, Istanbul, in the seventeenth century is illustrated by Julian Raby and Ünsal Yücel in R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol.1, p.45.

The origin of the design on this particular tazza can be traced back to an early fifteenth century Ming dish such as the one in the collection of the Topkapi (*ibid*, p.513, no.602). It is highly likely that the maker of the present tazza would have seen one of the examples of Ming pottery once preserved in the royal collections of the Safavids in Persia and Ottomans in Turkey. For examples in the Ardabil Shrine in the National Museum of Iran, Tehran, see J.A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1956, pls.29.101, 29.106 and 29.109; and Ottoman Turkey: Krahl 1986, vol.2, pls.601 and 602.

It is interesting to compare the present example with a finely painted blue and white 'floral' charger from the Ming Dynasty, Yongle period, offered as part of the Tianminlou collection, Sotheby's Hong Kong, 3 April 2019, lot 2. Both display a similar rendering of lotus blossom palmettes with delicately scrolling stems; a motif which also reflected the Jingdezhen potters' own interpretations of foreign aesthetic taste. The distinctive 'wheatsheaf' motif, which is said to derive from a conflation of floral elements and Ming designs seems to have been popular for use on the tazza form. The earliest recorded tazza, thought to date from 1525-35, displays these same motifs in the well and on the rim (now in the Metropolitan Museum of Art, New York, inv. no. 66.4.2, illustrated in Atasoy and Raby 1989, no.208). A tazza dated to 1570 in the Turk ve Islam Eserleri Museum, Istanbul, inv. no. 802, has a very similar version of the design on this tazza (*ibid*, no.444).

£ 80,000-120,000 € 93,000-140,000



Sotheby's Hong Kong, *Selected Imperial Ceramics from the Tianminlou Collection*, 3 April 2019, Lot 2, A Finely Painted Blue and White 'Floral' Charger, Ming Dynasty, Yongle Period

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.







218

AN OTTOMAN BROCADE 'KEMHA' PANEL WITH UNDULATING TULIPS, TURKEY, 16TH CENTURY

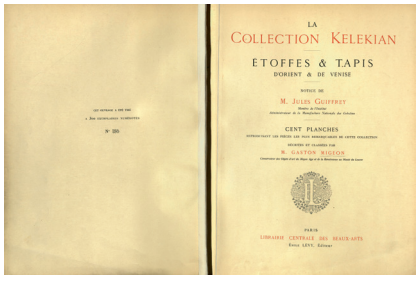
woven with a repeat pattern of closely placed flowering tulip motifs, on a cerise ground, mounted within a later glazed rectangular frame
183 by 76cm. approx.

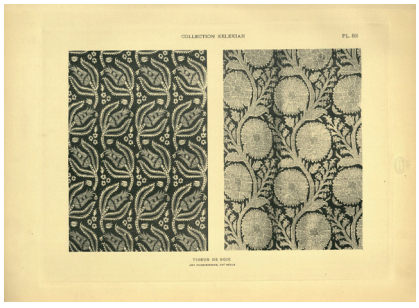
PROVENANCE
Ex-collection Dikran G. Kelekian, early 20th century.
Ex-collection Sir Howard Hodgkin (1932-2017).

EXHIBITED
La Collection Kelekian, Paris, 1908.
Turquie au Nom de la Tulipe, Paris, 1993.
Couleurs d'Orient, Brussels, 2010.
Turkophilia, Paris, 2011.

LITERATURE
La Collection Kelekian, Paris, 1908, pl.52.
Paris 1993, p.40.
Brussels 2010, p.25.
Paris 2011, p.61.

Dated to the sixteenth century, this 'kemha' is woven with stylised tulips on swaying stems, with two rows alternately leaning in opposing directions. This piece was both exhibited and published in *La Collection Kelekian* (Paris 1908, pl.52) alongside a vast collection of over 300 textiles from across the Ottoman empire and spanning the Coptic, Persian and Islamic Middle East. An avid collector, Dikran Garabed Kelekian (1868-1951) was involved in not only the purchasing of various textiles, coins and pottery, but also in archaeological excavations, founding


LA
COLLECTION KELEKIAN
ÉTOFFES & TAPIS
D'ORIENT & DE VENISE
M. JULES GUIFFREY
CENT PLANCHES
M. GASTON MIGEON
PARIS



La Collection Kelekian, Paris, 1908, pl.52. Detail of the present textile

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

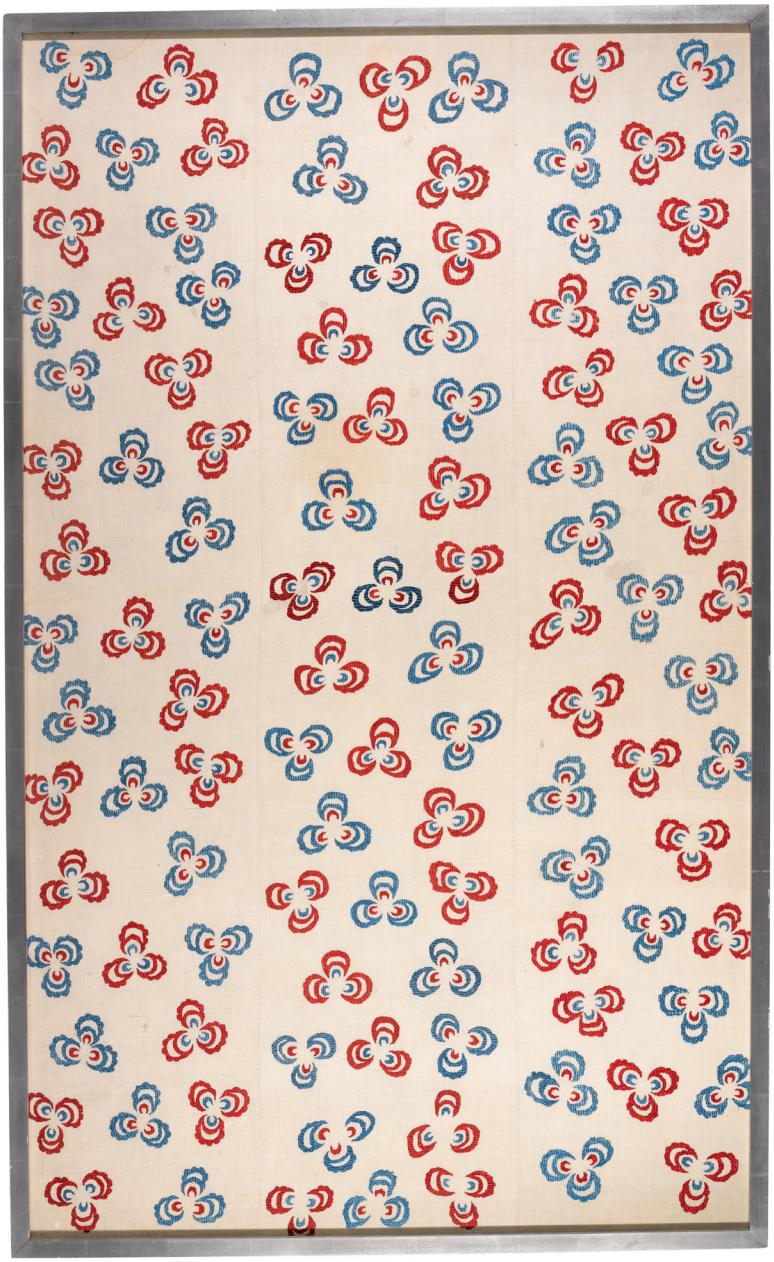
his antiques business later in the US in 1983 (New York Times, *Obituary,* 10.01.1982). It was later owner by the famed British artist, Howard Hodgkin, part of whose collection was sold in these rooms, 24 October 2017.

A highly similar design is seen in a length of textile in the Metropolitan Museum of Art, New York (inv.no. 08109.25) and in the Topkapi Museum (inv. no. 12/216). For further discussions and examples of similar undulating stem patterns and tulips across the sixteenth century, see N. Gürsu, *The Art of Turkish Weaving, Designs through the Ages*, Istanbul, 1988, p.96, no.94). To see the evolution of this design, see Petsopoulos 1982, p.144 no.155, for an eighteenth century example where the design is reworked, attesting to the continuing popularity of this motif.

W £ 25,000-35,000 € 29,100-40,700

219

AN OTTOMAN 'CINTAMANI' EMBROIDERED QUILT COVER OR CURTAIN, TURKEY, LATE 17TH CENTURY



embroidered silk, linen, mounted
144 by 234cm. approx.

EXHIBITED
Couleurs d'Orient, Brussels, 2010.
Turkophilia, Paris, 2011.

LITERATURE
Brussels 2010, p.19.
Paris 2011, p.56.

Featuring bright and highly pigmented blue and orange petals that alternate in colour across diagonal paths, this cover provides an apt example of a the 'cintamani' motif, a pattern which has been interpreted on a variety of media and resonates across the far East. For an example of pottery tiles with a similar motif, see Petsopoulos 1982, p.90 no.53.

This style can be identified initially through its use of repeated tri-petal flowers that follow the 'cintamani' codex, and through the use of tight crochet techniques. An eighteenth-century example can also be found in *ibid*. p.144, no.156, where tri-petal flowers alternate with a similar diagonal 'wave' pattern. A cover of similar stylistic design is published in Erber 1993, pp.252-3, no.G10. A similar motif is also seen in the Royal Ontario Museum, inv. no. 941.22.236 (see Gervers 1982, p.116, fig.34).

W £ 20,000-30,000 € 23,300-34,900

AN OTTOMAN PAINTED WOOD TURBAN STAND WITH TORTOISESHELL AND IVORY-INLAID CASE, TURKEY, 18TH CENTURY

the turban stand of domed cylindrical form on a pentagonal base, the lower section painted in red with gilt arabesques, the base with a single line of cursive calligraphy on each face in gilt on a green ground, the wooden case of octagonal form with a deep hinged door with gilt-copper mounts, the decoration composed of inlays of mother-of-pearl, tortoiseshell and ivory with panels of symmetrical floral designs alternating with interlocking geometric motifs, the interior lined with green cloth
(2)
stand: 26.5cm. height
case: 37.2cm. height

EXHIBITED
Couleurs d'Orient, Brussels, 2010.
Turkophilia, Paris, 2011.

LITERATURE
Brussels 2010, p.10.
Paris 2011, p.11.

INSCRIPTIONS

Around base of turban stand:
destar gibi başım üstünde yerin var
'Like the turban, your place is on top of my head'

The carefully inscribed gilt lettering on this decorative stand is composed of stanzas from the Ottoman Turkish poet Mahtumi Vahidi (d.1732), otherwise known simply as *mahtumi*. Hinting at a romantic oeuvre, further information on the writing styles of this poet can be found in *The Cambridge history of Turkey: The Later Ottoman Empire 1603-1839,* pp.499-500. Other examples of romantic poetry involving the turban can be found in the work of the Ottoman Sultan Ahmed I (1590-1617). The poetic Sultan wrote "If only could I bear over my head like my turban forever thee, if only I could carry it all the time with me, on my head like a crown, the footprint of the Prophet Muhammad, which has a beautiful complexion, Ahmed, go on, rub your face on the feet of that rose" (https://ottoman-history.net/node/269). Described as "so important in signalling rank and status" (Istanbul 2001, pp.52-53.), turbans were key in establishing social groupings in Ottoman court scenes, and through their place in literature, appear to hold an authority and grandeur of their own. It can thus be deduced that a turban indicating high rank would enjoy storage and display of the calibre witnessed in the present lot.

Perhaps created for a *sikke* or turban cap, which may bear some resemblance to those worn by the dervish orders of Sufi Muslim ascetics, the poetic inscription at the base of the stand provides concurrent evidence of its purpose in holding a turban. The Victoria and Albert Museum in London has a number of illustrative and lithographed drawings of such turban caps. Proving a popular subject matter for orientalist painters across Europe, Luigi de Brocktorff produced a watercolour portrait between 1830 and 1840 (Victoria and Albert Museum, London inv. no. SD.175) which depicted dervishes sporting turbans and turban caps, likely to resemble those housed within this opulent case. Not only does the Topkapi Palace Museum hold an Ottoman painting of Suleyman the Magnificent (r.1520-66), wearing a red cap and turban appropriate for this stand (Topkapi Palace Museum, inv. no. R.804, folios 52a and 111b), but their collection also boasts a cap dated to the eighteenth century that would befit a stand and case of this style and luxury (see Washington 2000, p.136, no.C14, inv. no. 24/2113).

◉ £ 40,000-60,000 € 46,500-70,000



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





221



222

221

AN OTTOMAN EMBROIDERED PANEL, TURKEY, 17TH/18TH CENTURY

embroidered in red, green, light blue, mauve, cream on yellow ground, the pattern with regular repetitions of the main design of scrolling vertical trail lattice, with detailed and individual floral elements within the medallions, further foliate motifs and trails within the lattice, mounted on later stretcher 156 by 36cm. approx.

The 'ogival medallion' was one of the best known patterns for Turkish fabrics, variously interpreted in different technical methods. The woven *kehma* textiles are among the most striking examples of sixteenth century Ottoman textiles with this ogival medallion design, having been influenced by the fifteenth century Mamluk silk designs. The distinctive design template was used by other craftsmen for embroideries, tile panels, painted decoration and metalwork, and the resulting sixteenth century pieces were influential throughout the empire and beyond.

For a comprehensive discussion and examples of ogival medallion designs, from sixteenth century fragments in museum collections, see Nevber Gürsu, *The Art of Turkish Weaving, Designs through the Ages*, Istanbul, 1988, Chp.V. *The sixteenth century*, pp.45-108, 'The ogival medallion pattern', pp.67-93, figs.48-51, 53-60, pp.75-77.

For further discussion of Ottoman fabrics and examples of Ottoman embroideries interpreting the ogival medallion designs, see C. Erber, *A Wealth of Silk and Velvet*, Bremen, 1993, The Embroidery, pp.25-33, figs, pp.194-279. For a general overview see R. Taylor, *Ottoman Embroidery,* London, 1993, pp.106-9.

W £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



222

A LARGE OTTOMAN EMBROIDERED BOHÇA OR TURBAN COVER, TURKEY, LATE 17TH/18TH CENTURY

comprised of three joined vertical panels, worked with overall design of stylised palmettes in red, blue, beige, yellow, green and brown on a cream linen ground, within a four sided border with same motifs, mounted on later stretcher
152.5 by 142cm.

A variation of this design is illustrated in J. Gillow, *Textiles of the Islamic World,* London, 2010, p.27, attributed to eighteenth-century Istanbul. For further examples, see H. Bilgi, I. Zanbak, *Ottoman Embroideries in the Sadberk Hanim Museum Collection - Skill of the Hand, Delight of the Eye*, Vehbi Koc Foundation, 2012, pp.58-79.

W £ 5,000-7,000 € 5,900-8,200

223

AN OTTOMAN EMBROIDERED QUILT COVER OR CURTAIN PANEL SECTION, TURKEY, 18TH CENTURY

worked with overall design of foliate stems with seed clusters in blue, light blue, orange and red details with beige branches on a cream linen ground, mounted on later stretcher
139.5 by 58.5cm.

£ 4,000-6,000 € 4,650-7,000







224

224

AN OTTOMAN QIBLA INDICATOR, TURKEY, 19TH CENTURY

of round form, the interior of the base depicting the Ka'ba, encircled by names of various cities, the interior of the lid with a larger view of Mecca
19.5cm. diam.

A Qibla indicator dated 990 AH/1582-83 AD, now in the British Museum, bears the names of the cites encircling the Ka'ba and, as in the present example, only the name Constantinople is picked out in red, indicating the latitude for which the instruments were created (Porter 2012, p.35). This piece is close in form and style to the British Museum indicator, but is likely to have been made in the nineteenth century.

A further Qibla indicator dated 1151 AH/1738 AD is in the Museum of Islamic Art, Cairo (MIA3348, illustrated in Porter 2012, p.36), and another sold at Christie's London, 20 October 2016, lot 183.

£ 15,000-20,000 € 17,500-23,300



225

225

A RARE OTTOMAN CALLIGRAPHIC BAG (FERASET BOHACI), INSCRIBED FROM SULTAN ABDULAZIZ TO AHMED ESAD EFENDI, TURKEY, DATED 1285 AH/1285-86 AD

of rectangular form, the dark brown leather body with edges in yellow, the flap and the back each with a medallion embroidered with an Arabic inscription in silver
34 by 32.5cm.

This bag was intended to carry petitions for Sultan Abdulaziz through the agency of the Sultan's deputy, the Agent of the Noble Officer Office of Sweeper (Ferashet Vekili) in Medina, Ahmed Esad Efendi. On one side the inscription states the wish that the enclosed contents should reach the attention of Ahmed Esad Efendi in Medina. On the other side it is stated that it is a petition intended for the for Sultan Abdulaziz Khan. Both sides are dated 1285 AH (1868-69 AD).

The Ferashet Vekili was the Sultan's deputy in the Holy Places and acted as an intermediary between the Holy Places and Istanbul. For Ahmed Esad Efendi's role in this capacity during the later reign of Abdulhamid, see R. Allen, *Spies, Scandals, and Sultans: Istanbul in the Twilight of the Ottoman Empire*, 2008, p.133-153.

£ 7,000-10,000 € 8,200-11,700

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

226

AN IVORY AND TORTOISESHELL-INLAID WOOD PILGRIM FLASK (MATARA) MADE FOR FAKHREDDIN PASHA, MECCA, DATED 1334 AH/1916 AD

the bulbous body with two spouts linked to a central, larger spout, on three small feet, decorated in ivory, bone, tortoiseshell and wood with coral studs and floral carvings, the roundels on the body depicting the Ka'ba and Masjid Al-Nabawi, split palmettes to sides, with inscriptions and later leather straps
30.5cm. height

INSCRIPTIONS

Fakhreddin Pasha, 1134 (AH); Mecca al-Mukarrama; Madina al-Munawara

A fierce leader also known as the 'Defender of Medina' and 'Lion of the Desert', Fakhreddin Pasha (1868-1948) whose name features on this elaborate pilgrim flask, began his military career in 1886 when he enrolled in the Turkish War Academy. The illustrations of Mecca and Medina on this flask most probably refer to his appointment as commander of the Hijaz expeditionary force in 1916, and governor of Medina between 1916 and 1919, marking the end of Ottoman rule over the city.

Given the depictions and the holy associations of Mecca and Medina, it is also likely this vessel would have carried the holy *zamzam* water. Water from the *zamzam* spring is believed to enhance physical and spiritual well-being and plays an important role in the Hajj for pilgrims who partake in it and bring it back for honoured guests and loved ones. This flask must have been a diplomatic gift presented to Fakhreddin for his appointment.

◉ £ 10,000-15,000 € 11,700-17,500









227

A LARGE IZNIK CALLIGRAPHIC POTTERY TILE, TURKEY, SECOND HALF 16TH CENTURY

fritware decorated in underglaze blue, turquoise and relief red, outlined in black, with details of a large calligraphic inscription, between two bands, corner restored
28.7 by 26cm.

INSCRIPTIONS

... *oldi* ...
'... became ...'

£ 12,000-18,000 € 14,000-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



228

A LARGE IZNIK CALLIGRAPHIC POTTERY TILE, TURKEY, SECOND HALF 16TH CENTURY

fritware decorated in underglaze blue, turquoise and relief red, outlined in black, with details of a large calligraphic inscription
26.5 by 27.4cm.

INSCRIPTIONS

... *sahib-kiran*
'... Lord of the Auspicious conjunction'

A large tile panel with similar script, in which the red bole is featured within some of the letters, is in the Ömer Koç collection (Bilgi 2015, pp.196-7, no.64).

£ 20,000-30,000 € 23,300-34,900



229

A RARE IZNIK BLUE AND WHITE POTTERY DISH, TURKEY, CIRCA 1560-1570

of shallow round form with everted rim, decorated in cobalt blue with central foliate medallion encircled by four floral vases, rim with breaking wave motif, the reverse with alternating chinoiserie and flowerheads, old European collection label
28cm. diam.

PROVENANCE
Ex-collection Édouard Aynard, France (1837-1913).
Lyon, Hotel des Ventes des Tuiliers, 6 November 1991, lot 5.

Aynard was a notable patron of the arts, and a founding member of the Historical Museum of Fabrics of Lyon and the School of Commerce and Weaving. With a particular interest in Islamic art, he enriched the collections of the Museum of Lyon through generous donations, as well as chairing the commission of acquisitions and the board of directors. In 1913, he became an honorary member of the National Society of Fine Arts.

Characteristic of the second half of the sixteenth century, the present dish belongs to a rare group with motifs based on Chinese *Jiajing* design, after a dynasty that ruled from 1522-66 (Atasoy & Raby 1994, p.245, figs.471-476). Pertinent to debates surrounding reciprocal influences between China and the Islamic Middle East, the 'wave and rock' motif is one of the most popular and pervasive Chinese decorative trends seen in Iznik wares. Two further dishes from this group can be found in the Barlow Collection and in the Museum of Fine Arts, Boston (inv. no. 19.1189). For a similar central decoration see O. Aslanapa, *The Iznik Kiln Tile Excavation*, Ankara, 1989, pp.87-220.

† £ 40,000-60,000 € 46,500-70,000



Edouard Aynard

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



230

AN IZNIK BLUE AND GREEN POTTERY 'GRAPE' DISH, TURKEY, CIRCA 1565

of deep rounded form, decorated in underglaze cobalt blue and green, a central design of bunches of grapes amongst curling leaves and tendrils, a wide cavetto with scrolling blossom, the exterior with similar blossom design
33.5cm. diam.

This sixteenth-century dish is based on a Ming design from the beginning of the fifteenth century, of which there are examples in the Topkapi Palace (see R. Krahl, *Chinese Ceramics in the Topkapi Museum Istanbul*, vol.II, London, 1986, nos.605 and 606. The potters at Iznik may have had first-hand knowledge of the Chinese porcelains at court, but more likely, they were sent drawings or pounced studies by draughtsmen working in a *kitabkhana*. The fact that the grape motif is reversed compared with the Chinese model supports the theory that a transfer was used.

It remained popular as a pattern on Iznik throughout the sixteenth century and a number of variations are now in museum collections. There is an almost identical example in the Freer Gallery of Art (see Atil 1973, no.83), another rimless example with both blue and green glazes from the collection of Lady Barlow, Cambridge (Atasoy and Raby, pp.198-99, no.717) and a further example sold in these rooms, 17 October 1997, lot 39.

£ 30,000-40,000 € 34,900-46,500



231

A BLUE AND WHITE POTTERY BOTTLE, OTTOMAN PROVINCES, LATE 16TH/EARLY 17TH CENTURY

fritware of baluster form, decorated in underglaze cobalt blue on a white ground with palmette blossoms and finely swirling vines, the neck with vertical bands
32.5cm.

This unusual bottle exemplifies the outward looking artistic developments of the Ottoman Empire. The design around the body and neck with wiry scrolls and palmettes relate to the blue-and-white designs of Iznik pottery whereas the use of such blue-and-white floral motifs was without doubt a design element that had its roots in Ming dynasty Chinese porcelain. However, the absence of petuntse, a powdery stone necessary for the production of porcelain, prevented artisans in the Islamic world from wholly imitating the art form, developing instead their own 'fritware'.

The glaze on this bottle, whilst uncharacteristic of Iznik, is visible on two blue-and-white jars in the Victoria & Albert museum, London (inv.no. 262-1905; 627-1902) and it has been suggested that there may have been a secondary, as yet not fully identified, ceramic production centre from which this bottle would have stemmed (Atasoy & Uluç 2012, p.137). The bottle's form, with its knopped neck and flaring mouth, is reminiscent of Iznik *sürahi* flasks and similar shaped examples can be found in the collections of both the British Museum (inv.nos. G.167; 1878, 1230.465) and Victoria & Albert Museum (inv. no. 973-1875).

‡ £ 6,000-8,000 € 7,000-9,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

232

AN OTTOMAN PRINCELY EMBROIDERED COAT, TURKEY, 19TH CENTURY

the red velvet with pink silk lining, the sleeves, collar and front densely decorated with gilt metal thread floral designs, the edges with tassels, on modern stand
65cm. height

The intricate design created by the embroidery recalls the pattern seen in several costumes attributed to the late Ottoman era and now in the Sadberk Hanim Museum, Istanbul (inv.no. SHM 1780-K.295 and SHM 12480-K.617) all illustrated in L. Görünür, *Women's costume of the Late Ottoman Era from the Sadberk Hanim Museum Collection*, Istanbul, 2010. A similar but less decorated jacket was sold in these rooms, 3 October 2012, lot 255.

£ 6,000-8,000 € 7,000-9,300



232

233

A CALLIGRAPHIC POTTERY TILE WITH ABJAD DATE, SYRIA, CIRCA 18TH CENTURY

the calligraphy and outlines in black with dark blue bands and details on a white ground under a transparent glaze, set in an old wooden frame, with handwritten collector's note to reverse and printed '44' label
frame: 42.6 by 42.6cm.

PROVENANCE
Ex-private collection, Germany, Prof. Karabauer.

INSCRIPTIONS

'Drink here what is healing'
A foundation tablet for a drain made by a certain Zayn al-'Abidin given in Arabic in rhymed form, dated in *abjad*: *ishrab huna (hanniyann?) shafa* 'Drink [with] enjoyment, [it] will heal', which adds up to 981 AH (1573-4 AD).

The handwritten note reads:
'The tile bears a chronogram which carries the date: '...[saying in Arabic]' which is not a date: 'Drink what brings you health' - The combination of the letters [ie the chronogram' gives the date 981 AH/1573 AD' Prof. Karabauer.

† £ 8,000-12,000 € 9,300-14,000



233



234

234

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1580-90

fritware decorated in underglaze grey-blue, green and bole red with black outlines, floral medley comprising tulips, hyacinths, roses and florettes, breaking-wave and scroll border, paired tulips and rosettes to underside, old collection label 'Art Musulman, Joseph Soustiel, 146 Boul. Haussmann, Paris, 8em with hand-written: 'N.S.10' 31.8cm. diam.

PROVENANCE
Ex-collection Joseph Soustiel (1904-90), Paris.

£ 12,000-18,000 € 14,000-20,900

235

AN IZNIK POLYCHROME POTTERY DISH WITH CYPRESS TREE, TURKEY, CIRCA 1590

fritware decorated in underglaze dark blue, green and relief red outlined in black, with a central cypress tree in the middle of a swirling branch of saz and composite palmettes, the everted rim with stylised scrolls, alternating paired tulips and rosettes on underside 31cm. diam.

The cypress tree, which acts as a central balancing form in the composition, first made its appearance as a motif in Iznik in the early 1520s, notably on architectural murals, but became especially popular from the 1560s. This dish, attributed to a slightly later period due to the fluidity of the glaze, notably the red bole, combines the cypress tree design with a composite *saz* and palmette swirling branch

£ 18,000-25,000 € 20,900-29,100



235

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



236

AN IZNIK POLYCHROME POTTERY DISH WITH HYACINTHS AND PRUNUS, OTTOMAN TURKEY, CIRCA 1575-85

fritware decorated in underglaze cobalt blue, green and relief red with thin green outlines, featuring a central bouquet between hyacinth and prunus stems, the rim with a breaking wave design interspersed by S-shape motifs, reverse with flower heads and foliate stems
30cm. diam.

PROVENANCE
Ex-collection Leon Rolin (1871-1950) and his wife Madeleine Shaar (1876-1954);
by descent.

Known fondly as the 'Lion of Cairo', Leon Rolins stimulated the construction industry and made significant contributions to the infrastructure and landscapes of Cairo through his firm Leon Rolin & Co from its inception in 1902. It was during these fruitful business ventures that the family began avidly collecting Islamic art, which is still being passed down through the generations to this day.

"There are no people who so much delight in beautiful flowers as the Turks, when they find a beautiful wallflower or some other graceful flower, even though it has no smell they do not prize it the less [...]. Artisans commonly have several flowers of different colours in a jar of water in front of them, to keep them fresh in their beauty. And so the Turks think as much of their gardens as we do, and go to great trouble to get exotic trees, particularly those that have beautiful flowers, and grudge no money for the purpose"

Pierre Belon du Mans, a herbalist who travelled in quest of plants throughout the Ottoman empire (1546-49) in the entourage of the French ambassador to Suleyman the Magnificent (*Travels in the Levant: The Observations of Pierre Belon du Mans (1553)*, (ed.) Alexandra Merle. (trans.) James Hogarth, UK, p.469).

£ 25,000-35,000 € 29,100-40,700



237

237

A MINIATURE IZNIK POTTERY TAZZA, TURKEY, CIRCA 1600

everted rim, decorated in underglaze cobalt blue and green, with black concentric outlines, exterior with Chinoiserie motifs, on a small foot with drill hole
5cm. height
16.2cm. diam.

£ 4,000-6,000 € 4,650-7,000



238

238

AN OTTOMAN GILT-COPPER (TOMBAK) POT AND COVER, TURKEY, 18TH CENTURY

with domed cover and knop finial, the body and lid engraved and stamped with floral wreaths
22cm. height
17.2cm. max. diam.

£ 5,000-7,000 € 5,900-8,200

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

239

AN OTTOMAN SILVER AND GILT-COPPER COFFEE POT, TURKEY, SECOND HALF 18TH CENTURY

of slender baluster form with a curved spout and hinged domed cover surmounted by small red stone, the handle of s-shape form, richly decorated with engraved entiwined foliate motifs on a punched ground, palmette design to spout
19cm. height

This richly decorated pot was most probably intended to serve coffee. Two almost identical pots are in the Benaki Museum, Athens and Victoria and Albert Museum, London (inv. no. 369-1897) respectively. The Benaki example is accompanied by a number of similarly designed small cups. It is noted that this so-called 'Baroque' style, which was influenced by European fashion, was particularly popular in the Ottoman world between the 1740s and 1820s (see http://collections.vam.ac.uk/item/O108563/coffee-pot-unknown/).

£ 6,000-8,000 € 7,000-9,300



239

240

AN OTTOMAN JEWELLED SILVER-GILT BOX, TURKEY, 19TH CENTURY

the exterior set with colourful stones against a ground of engraved foliate details and inscriptions, woven textile set on the base of the inside, hinged decorative clasps, with spurious date 1015 AH/1608-9 AD
5 by 10 by 7cm.

INSCRIPTIONS:

On the top, the *bismillah*; Qur'an, chapter I (*al-fatihah*), verse 1; 'This is by the grace of my Lord', and Qur'an, chapter LVI (*al-waqi'ah*), verse 80 (or Qur'an, chapter LXIX (*al-haqah*), verse 43.
Around the body: The *shahadah*; the names of God, the four Orthodox Caliphs and Fatimah.
Under the lock, the date 'In 1015 (1606-07)'.

£ 3,000-5,000 € 3,500-5,900



240



241

241

AN OTTOMAN POLYCHROME WOOD TURBAN STAND (KAVUKLUK), TURKEY, EDIRNE, 18TH CENTURY

of characteristic form, tall back plate and bracketed shelf, wood carved in deep relief and painted in polychrome and gilt with openwork designs of classical colonnades, floral sprays and elaborate acanthus leaves
97cm.

PROVENANCE
Sotheby's London, 30 April 2003, lot 92.

† W £ 6,000-8,000 € 7,000-9,300

242

A TORTOISESHELL, IVORY AND MOTHER-OF-PEARL INLAID CALLIGRAPHER'S BOX, TURKEY, 17TH CENTURY

of rectangular form standing on four short legs, comprising a lengthways-sliding lockable lid, opening to reveal a slik-lined interior with one small division, the exterior decorated with a diamond-shaped pattern with arabesques on the upper surface composed of applied elements in tortoiseshell, mother-of-pearl, metal wire, the edges with ivory and wood marquetry borders
11.5 by 33.5 by 13.4cm.

◉ £ 6,000-8,000 € 7,000-9,300



242

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



243

243

AN OTTOMAN METAL-THREAD EMBROIDERED HORSE CHAMFRON, TURKEY, CIRCA 1900

the characteristic elongated, slightly curved form flanked by two stitched side sections with apertures for eyes, each with two leather hooks for attaching, embroidered in relief with metal threads, comprising a repeat cintamani pattern
44cm. height

There are few examples of metal-thread embroidered horse fittings. This model takes inspiration from the more classical steel and tombak examples comprised of three parts. The form, in turn, is relate-able to a late fifteenth, early sixteenth century chamfron published in Missillier and Ricketts 1988, p.25, no.16.

The Flemish diplomat and ambassador to Constantinople eloquently describes the Ottoman predilection for horse accessories: "The Turkish horseman presents a very elegant spectacle, mounted on a horse of Cappadocian or Syrian or some other good breed, with trappings and horse-cloths of silver spangled with gold and precious stones" (Ogier Ghislain de Busbecq, *The Turkish letters of Ogier Ghiselin de Busbecq, Imperial ambassador at Constantinople 1554-1562*, trans. E.S. Forster, Oxford, 1927).

£ 12,000-18,000 € 14,000-20,900

244

A FINE OTTOMAN LEATHER DOCUMENT CASE, ISTANBUL, TURKEY, DATED 1785

of rectangular form, the leather embroidered throughout with metal thread in a symmetrical design of a formal arabesque of flowering vines, the reverse with a monogram 'C.O.G.' and the inscription Ancona, the interior flap with 'Constantinople 1785'
12 by 19cm.

Letter wallets such as this were produced in the eighteenth century and likely used as export products for the European market. A very similar one, of same size, colour and embroidery is now in the Sadberk Hanim Museum, Instanbul (in.no. SHM 15113-i1473), published in Bilgi & Zanbak 2012, p.348. The current example is particularly interesting for the initials on the reverse and the mention of the Italian city of Ancona, probably the origin of the individual who commissioned the embroidery.

£ 4,000-6,000 € 4,650-7,000



244

TILES FROM THE COLLECTION OF SIR HOWARD HODGKIN

LOTS 245–251



245

245

AN IZNIK POLYCHROME POTTERY TILE WITH ENTWINED PALMETTES AND BOLE RED SAZ LEAVES, TURKEY, CIRCA 1550-1600

decorated in underglaze blues, green, turquoise, bole red and black outlines, mounted
30.4 by 30cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).

£ 4,000-6,000 € 4,650-7,000



246

246

AN IZNIK POLYCHROME POTTERY BORDER TILE WITH COMPOSITE FLOWERHEAD AND KEY FRET RED BORDER, TURKEY, CIRCA 1550-1600

decorated in underglaze cobalt blue, turquoise, viridian green and bole red with black outlines, mounted
15.5 by 24.8cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).

£ 7,000-10,000 € 8,200-11,700

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



247

247

AN IZNIK POLYCHROME POTTERY TILE WITH CHINOISERIE AND SAZ LEAVES, TURKEY, CIRCA 1580

decorated in underglaze blues, viridian green and bole red with black outlines, mounted
24.8 by 22cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).
Drouot, Paris, 25 September 1998, lot 43.

An almost identical tile is in the Metropolitan Museum, New York, inv. no. 02.5.91.

£ 4,000-6,000 € 4,650-7,000

248

AN IZNIK TURQUOISE AND COBALT BLUE POTTERY TILE FRAGMENT WITH COMPOSITE PALMETTES, TURKEY, CIRCA 1545-55

decorated in underglaze cobalt blue and turquoise, mounted
29 by 20.6cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).

£ 2,000-3,000 € 2,350-3,500



248



249

249

AN IZNIK COBALT BLUE AND WHITE POTTERY TILE FRAGMENT WITH A PEACOCK, TURKEY, CIRCA 1540-50

decorated in underglaze cobalt blue and turquoise with peacock, mounted
23.5 by 17.5cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).
Piasa, Paris, 5 December 2005, lot 18.

For the catalogue note of this lot please see online version..

£ 2,000-3,000 € 2,350-3,500

250

AN IZNIK POLYCHROME POTTERY TILE FRAGMENT WITH SAZ LEAVES AND LOTUS BLOSSOMS, TURKEY, CIRCA 1550-1600

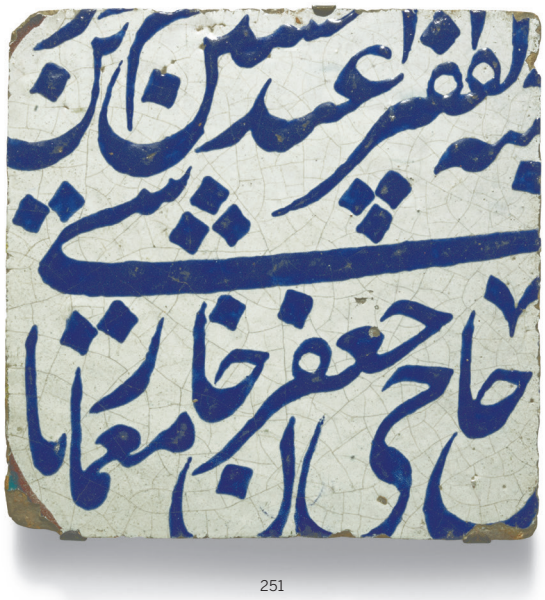
decorated in underglaze blues, turquoise, viridian green and bole red with black outlines, mounted
20 by 29cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).
Ex-private collection, Germany, since 1983 (as published in catalogue).
Artcurial, Paris, 24 May 2016, lot 133.

£ 3,000-5,000 € 3,500-5,900



250



251

251

A QAJAR COBALT BLUE AND WHITE CALLIGRAPHIC POTTERY TILE, PERSIA, CIRCA 1900

decorated with inscription painted in blue relief glaze, mounted, old auction labels to reverse
24 by 24cm.

PROVENANCE
Ex-collection Sir Howard Hodgkin (1932-2017).
Drouot, Paris, 15 June 1948, lot 34 (as indicated by old auction label to reverse).

INSCRIPTIONS
al-faqir 'abd al-husayn ibn .... Haji ja'far khan mi'marbashi
'The needy 'Abd al-Husayn ibn .... Haji Ja'far Khan, the Chief architect'

The 'Abd al-Husayn referred to here was most probably the patron of this tile. There is one reference on Haji Ja'far, an architect who lived during the reign of Muzaffar al-Din Shah to the early Pahlavi dynasty (d.1934).

£ 700-1,000 € 850-1,200



252 lid



253

252

AN ENAMELLED AND DIAMOND-SET BOX, SWISS FOR THE OTTOMAN MARKET, CIRCA 1835

of hinged scalloped form, decorated in polychrome enamels with alternating cartouches containing floral arrangements and musical instruments, the base and interior of lid with floral bouquets, the cover applied with elaborate diamond mounts
2.2 by 7.6 by 5.6cm.

During the nineteenth century, Swiss enamellers were among the many European craftsmen producing works of art for the luxury market in the Middle East. A similar enamelled box with the same silver diamond-set mounts, was sold in these rooms, 24 October 2007, lot 295.

£ 8,000-12,000 € 9,300-14,000



252 open

253

TWO OTTOMAN LEATHER DOCUMENT CASES AND A TORTOISESHELL COMB, TURKEY, 17TH CENTURY AND LATER

one brown leather document case emboidered with flowers and scrolls and the name Harbert Randolph, the interior with a dedication reading *'From your obliged cousin B Randolph, Smirna, 25th June 1669'*, the other case in lighter brown leather with borders decorated with fine silver filigree, containing a tortoiseshell comb
(3)
bigger case closed: 16 by 25.5cm.
smaller case closed: 10.8 by 16.6cm.

◉ £ 4,000-6,000 € 4,650-7,000



253 alternate view





254





255

254

TWO QAJAR GOLD AND ENAMELLED PORTRAIT PLAQUES, FEATURING FATH ‘ALI SHAH AND MUZAFFAR AL-DIN SHAH, PERSIA, 19TH CENTURY

both composed of polychrome enamels, the smaller featuring a seated portrait of Fath ‘Ali Shah with inscriptive cartouche, set in a gold pendant with seed pearl fringe and later necklace, the other oval enamelled plaque with a portrait of Muzaffar al-Din Shah, plain enamel to reverse
(2)
smaller: 2.3cm. diam.
larger: 5cm.

‡ £ 4,000-6,000 € 4,650-7,000

255

TWO PAIRS OF QAJAR GOLD AND ENAMELLED BELL-EARRINGS, PERSIA, 19TH CENTURY

one pair comprising three pendant elements suspended from a loop with filigree design, decorated in polychrome enamels with floral and bird motifs on a gold ground, fringed with pearl-like elements; the other pair comprising a dome element and drop-shape pendant with polychrome enamel floral decoration and hanging seed pearls, later suspension hooks, interiors green
(4)
8cm; 7.5cm.

‡ £ 3,000-5,000 € 3,500-5,900





256





257

256

TWO QAJAR GOLD AND ENAMELLED JEWELLED PENDANTS, PERSIA, 19TH CENTURY

both composed of a hammered gold sheet cut in lobed medallion form with two birds between a lotus bud at the top, set in the centre with a flowerhead containing colourful stones, polychrome enamelled motifs, seed-pearl fringes, both enamelled to reverse, one with a portrait of a lady and link chain for hanging, the other with floral details and birds
(2)
11.8cm; 7.8cm.

These may also have been used as hair ornaments.

‡ £ 4,000-6,000 € 4,650-7,000

257

TWO QAJAR GOLD AND ENAMELLED PLAQUES, ONE SIGNED MIRZA BAQIR AND THE OTHER WITH MOTHER AND CHILD, PERSIA, 19TH CENTURY

the square panel decorated in repoussé motifs and polychrome enamels with a central cartouche depicting a mother and child flanked by a female and winged attendant beneath calligraphic signature, framed by oval floral panels; the other of oval form in polychrome enamels depicting a mother and child (most probably the Madonna and Child) in a garden with a small deer at their feet, later gold frame mounted with diamonds, gold suspension loop and chain
(2)
6.3 by 7cm; 7 by 5.1cm.

PROVENANCE
Oval pendant: Sotheby's London, 11 October 2006, lot 161.

‡ £ 4,000-6,000 € 4,650-7,000



258



258

258

TWO QAJAR GOLD AND POLYCHROME ENAMELLED GHALIAN CUPS, PERSIA, 19TH CENTURY

each of waisted form with enamel decoration featuring cartouches bearings portraits, amorous couples and mother & child, the spandrels with floral designs, one with inscriptive cartouches
(2)
7.1cm; 7cm.

INSCRIPTIONS

'A *ghalyan* in your hand, enter!

O my silver-bossom beloved

Give me the *ghalyan* gracefully

Sit next to me tenderly'

‡ £ 5,000-7,000 € 5,900-8,200



259

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

259

A QAJAR POLYCHROME ENAMELLED GOLD CANE HANDLE MOUNTED AS A SEAL HOLDER, PERSIA, 19TH CENTURY

of tapering cylindrical form, decorated with floral enamelled bands between double lines of turquoise stones, with bespoke box
10cm.

‡ £ 3,000-4,000 € 3,500-4,650

260

A SET OF FIVE PORCELAIN BOWLS AND DISHES WITH 'FAMILLE ROSE' DECORATION FROM A SERVICE MADE FOR MA'SUD MIRZA ZILL AL-SULTAN, CHINA AND PERSIA, DATED 1297 AH/1879-80 AD AND 1301 AH/1883-4 AD

of varying sizes, the five large, deep, porcelain bowls decorated with bright polychrome colours and lobed medallions containing interior scenes with figures alternating with floral bouquets with birds and butterflies on a gold ground, the exteriors with *en-suite* decoration and inscriptive medallions, each set on a matching dish of same design with inscriptive medallion at its centre and plain exterior
(10)
bowls: 16.8 by 41cm; 14.2 by 33.5cm; 9 by 22.3cm; 7 by 14.5cm; 5.6 by 11cm.
diameter of dishes: 39.5cm; 36.5cm; 27cm; 19.5cm; 16cm.

INSCRIPTIONS

'Commissioned by His Excellency, the auspicious, the most glorious, the most high, the most noble, the eminent Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan, 1297 AH (1879-80 AD)'

The date on one is 1301 AH (1883-4 AD).

Zill al-Sultan (1849-1917) was a son of Nasir al-Din Shah and a powerful Prince who held Governorship of most of the southern provinces with his own army and British support, attempting to replace Nasir al-Din Shah. His territory was finally reduced to Isfahan in 1887-88. For his full bibliography, see M. Bamdad, *Dictionary of National Biography of Iran*, 1700-1900, vol.4, Tehran, 1966, pp.78-100.
A number of bowls and dishes from this set have been sold in these rooms, 25 October 2017, lot 221; 19 October 2016, lot 333; 7 October 2015, lot 347; 22 April 2015, lot 194; 8 October 2014, lot 123; 9 April 2014, lot 190. Others are now in the Islamic Art Museum, Malaysia (inv. no.2013.19.61), published in de Guise 2019, p.89.

‡ £ 8,000-12,000 € 9,300-14,000

261



260



261

A PAIR OF QAJAR MOULDED POLYCHROME POTTERY TILES, PERSIA, 19TH CENTURY

moulded and painted in underglaze cobalt blue, turquoise and pink, each depicting a hunter riding a horse among floral stems with buildings in the distance, below a border of birds among meandering flowers, set in black wooden frame
(2)
each: 37.1 by 29.5cm. framed

A similar tile with a prince on horseback in now in the Metropolitan Museum in New York, inv.no.83.1.67.

£ 5,000-7,000 € 5,900-8,200

262

A LARGE QAJAR MOULDED POLYCHROME POTTERY TILE, PERSIA, 19TH CENTURY

moulded and painted in underglaze cobalt blue, turquoise, ochre and mauve, outlines and details in black, depicting two courtly men and attendants, outdoor scene with entertainers in front and palace in the distance, food vessels throughout, border with foliate branches and birds, in wooden frame
42.5 by 56.6 by 5cm.

A tile showing a similar scene was sold at Christie's London, 5 October 2010, lot 266.

£ 5,000-7,000 € 5,900-8,200



262



263

263

A QAJAR MOULDED POLYCHROME POTTERY TILE, PERSIA, 19TH CENTURY

moulded and painted in underglazed blue, turquoise, grey and pink, depicting a standing figure in military outfit, within a geometric border of interlacing palmettes, set in black wooden frame
29 by 22.4cm.

£ 2,000-3,000 € 2,350-3,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



264

A QAJAR CARVED CALLIGRAPHIC GREEN BERYL TALISMAN, PERSIA, 19TH CENTURY

the gemstone carved in fine *nasta'liq* with an inscription between foliate scrolls, set in openwork modern gold frame with suspension clip
3.8 by 4cm.

INSCRIPTIONS

Qur'an, surah LXV (*al-talaq*), a part of verse 2 and verse 3.

£ 5,000-7,000 € 5,900-8,200



265

265

TWO OTTOMAN BISCUIT PORCELAIN FIGURES OF A SULTAN AND SULTANA, BY JEAN GILLE, FRANCE, PARIS, MID-19TH CENTURY

each modelled in the form of a richly attired Sultan and Sultana on a pedestal, the Sultana with a black eunuch carrying her mantel and the Sultan with a lady at his feet, the underside of each with mark 'JG'
(2)
each: 40cm. approx. height

Jean Gille was active in Paris during the middle of the nineteenth century. His porcelain factory was in Rue de Paradis-Poissonniere and he was renowned for the quality of his biscuit (a pottery fired without a ceramic glaze) figurines.

£ 6,000-8,000 € 7,000-9,300

266

TWO OTTOMAN 'PORCELAIN DE PARIS' FIGURES OF DIGNITARIES, FRANCE FOR THE TURKISH MARKET, 19TH CENTURY

each modelled in the form of an Ottoman dignitary on a pedestal, one carrying a vase the other one a set of arrows
46cm. max.

£ 5,000-7,000 € 5,900-8,200



266

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

267

A LARGE DECAGONAL COFFEE TABLE, NORTH AFRICA, 19TH/20TH CENTURY

of decagonal form, standing on ten short legs, each facet decorated with painted muqarnas, the ceramic top decorated with a central star emanating concentric geometrical motifs
41cm. height
85cm. diam.

PROVENANCE
By repute, gifted by Thami el-Glaoui (1879-1956), Pasha of Marrakesh from 1912 to 1956, to James McBey (1883-1959), a Scottish artist who first travelled to Morocco in 1912. McBey was appointed as the official war artist to the Egyptian Expeditionary force between 1917 and 1918, travelling through Palestine, Gaza and Damascus. He eventually bought a house with his wife in Tangier in 1932, and another in Marrakesh.

W £ 4,000-6,000 € 4,650-7,000



267

268

A MONUMENTAL HISPANO-MORESQUE POTTERY 'ALHAMBRA-STYLE' VASE, SPAIN, LATE 19TH CENTURY

of tall baluster form, carved in relief with split-palmette and foliate decoration, orange, blue and cream glazes, gold borders, inscriptions to handles, a roundel on each side featuring a coat of arms and 'Y' surmounted by a crown, on wooden base
84.5cm. height
40cm. approx. diam.

INSCRIPTIONS

Repetition of: *la ghalib illa allah*
'There is no Conqueror but God' (The Nasrid motto)

The monogram on the vase may be that of Queen Isabella II of Spain (r.1833-68).

‡ W £ 3,000-5,000 € 3,500-5,900



268



269

A LARGE GEM-SET AND ENAMELLED GOLD EAGLE PENDANT NECKLACE (LEBBA), MOROCCO, LATE 18TH CENTURY

featuring a large stylised eagle-shaped pendant, inlaid with colourful gemstones, the wings with a stylised eagle motif worked in repoussé, the reverse with polychrome enamel decoration, the necklace with almond-shaped ribbed beads and hanging enamelled pendants set with gemstones, gold chain, clasp set with gemstone
42cm. max. length
eagle pendant: 12.5cm.

£ 30,000-50,000 € 34,900-58,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



270

270

A PAIR OF JEWELLED AND ENAMELLED GOLD FIBULAE (KHALLALAT), MOROCCO, 18TH/19TH CENTURY

each comprising an openwork pendant decorated in polychrome enamels set with jewels and seed-pearls, linked to a larger and thicker drop-shaped pendant set with jewels and polychrome enamels on both sides, lined with miniature seed pearls, each with six hanging chains terminating with colourful stones, both fitted at the top with a hook and stud
(2)
each: 34.5cm.

£ 10,000-15,000 € 11,700-17,500

271

A JEWELLED AND ENAMELLED GOLD COMB, MOROCCO, 18TH/19TH CENTURY

of typical form, with openwork 'Hand of Fatima' motif in centre, set with colourful stones, polychrome enameled details to hand and edges on both sides
9.3 by 14.2cm.

£ 3,000-5,000 € 3,500-5,900



271

RUGS AND CARPETS

LOTS 275–311

Collectable rugs and carpets from distinguished collections rejoin the Arts of the Islamic World in this auction. The sale includes a number of small consignments from individual collectors together with two larger groups: property from the Collection of Dr. Erika Pohl-Ströher, and from Eberhart Herrmann.

Dr. Erika Pohl-Ströher, a scientist, geologist, collector, museum patron and business woman was the granddaughter of Franz and Marie Ströher, founders of the German hair care and cosmetics giant Wella AG. After the Second World War, the Ströhers settled in Hünfeld in Hessen, where Erika's father, Karl Ströher (1890-1977) re-established the Wella factory. Her father was renowned not only for his business acumen, but also for his eclectic passion for art, collecting 19th Century European Paintings, the Bauhaus, École de Paris, Brücke and American Pop Art. Dr. Erika Pohl-Ströher continued this tradition, assembling world class collections of portrait miniatures, which are being sold across three single-owner sales with Sotheby's, and of minerals, and further collections of rugs and of folk art. Typical of the broad scope of her collections, her rugs, which were used to decorate the family home, offer a range of iconic types.

This collection from Eberhart Herrmann follows his offering of several pieces in the auction of Rugs and Carpets on 6th November 2018 and this note summarises the introduction in that catalogue. Born in Munich in 1943, Herrmann entered into the family carpet and textiles business when just ten years old, learning to clean the carpets. From 1967 he was responsible for the family's Munich Gallery, having in the meantime also trained as a lawyer. Herrmann is well known for the beautifully illustrated hardback catalogues he issued to accompany the exhibitions he mounted in Munich from 1978, which became synonymous with the very best of what the market had to offer and remain a yardstick by which many rugs are measured. In 1995 Herrmann relocated to Switzerland. Meanwhile, from the 1980's, he had been developing his own analyses on carpets, locating their designs and motifs within, amongst others, the ancient traditions of astronomy, hermetic geometry and eschatology. Determined to complete these studies, he is keen to reduce his day-to-day involvement with carpets, and the pieces offered last autumn and here form part of that ongoing aim.



275

275

PROPERTY FROM EBERHART HERRMANN

AN OUSHAK 'TRANSYLVANIAN' DOUBLE-NICHE RUG, WEST ANATOLIA

first half 17th century
approximately 173 by 114cm., 5ft. 8in; 3ft. 9in.

PROVENANCE
Burckhard Collection, Alexandria
Private collection, Switzerland

Burckhard was a Swiss cotton manfacturer based in Egypt; his collection of textiles went to the Egyptian state when he returned home in 1964, bringing a small carpet collection with him to Switzerland.

For an example of a related field design, with a central palmette issuing two forked leaves, please see Ionescu, Stefano, *Antique Ottoman Rugs in Transylvania,* Rome, 2005, Cat.76, p.115, dated to the early 17th century and another Cat.78, p.116, dated to the mid-17th century. For further related examples and discussion of 'Transylvanian' rugs, please see Sothebys.com.

W £ 4,000-6,000 € 4,650-7,000

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

276

PROPERTY OF ANOTHER OWNER

A 'LARGE-PATTERN HOLBEIN' RUG, WEST OR CENTRAL ANATOLIA

16th century, possibly earlier

missing outer borders,
approximately 200 by 130 cm., 6ft. 5in; 4ft. 3in.

A previously unrecorded 'large-pattern Holbein' rug, 'Type III', with unusual hooked 'gul' divisional borders. Holbein's painting of 1533, *'The Ambassadors'* in The National Gallery, London, Inv.ref.NG1314, depicts a Type III rug draped over a buffet. An earlier depiction of a different Type III rug appears in *'The Mass of Saint Giles',* by the Master of Saint Giles, of c.1500, also in the National Gallery, London. Inv.ref.NG4681.

The medallions in the present lot are centred by an eight-pointed star within a white interlace that forms a rosette. The more frequently seen central motif employs a change in colour on one side of the outer 'petal', which links to the ring of volute motifs, creating the appearance of a whirling central star, see for example, Thompson, Jon, *Milestones in the History of Carpets,* Moshe Tabibnia, Milan, 2006, Fig.1, p.38. Whilst it is of course possible the painter simplified the motif, the rug which appears in *The Mass of Saint Giles* has an identical central rosette, and intriguingly, each of the stars in the 'star and bar' motif has a white dot marking the tip of each point, a feature also seen in the present rug. An extant example also featuring a rosette rather than whorled centre is the large-pattern Holbein carpet, probably Central Anatolia, 16th century, 108 by 178cm, in The Textile Museum, Washington DC, R.34.2.1 acquired by George Hewitt Myers in 1928, and illustrated in Hali 126, p.114.(The divisional borders of the Myers rug include trefoil motifs which are identical to those pictured in the rug in *The Mass of Saint Giles;* these motifs decorate the narrow borders of the panels in the present example.)

Issuing from the central rosette is a ring of eight palmette-like volute motifs with scrollwork, here in alternating colours of blue and forest green. The dotted crosses which bisect the green motifs are relatively unusual. These volutes are further surrounded by an interlace forming the 'star and bar' motif. In addition to the white tips to the stars previously noted, the diamonds formed by the interlace are also 'tipped' and the bars are also edged with white dots; these serve both to articulate the geometry of the interlace and to create a kind of sparkle amongst the close tones of the motifs. Unusually, there is a further, outer ring of trefoil motifs with scrollwork, whose flat bases form the inner edge of the medallion. The elaborate arrangement of motifs in these medallions may suggest an earlier date. Examples with notably complicated interlaced medallions include the fragmented Holbein carpet from the Ulu Mosque Divriği, now in the Vaklifar Museum, Istanbul, Inv. A-217, dated to the 13th/14th century, illustrated *Hali* Winter 2015, p.74, and the example in the Museum of Islamic Art, Cairo, illustrated Thompson, *op.cit.*, Fig.142, p.142. A rug with medallions of interim design related to the present lot, and sharing the dotted bars and stars feature is the early Turkish rug, dated to the 15th/16th century in the Türk ve Islam Eserleri Müzesi, Istanbul, Inv.No. 417, found in Alaeddin Keykubad Mosque, Konya. The frame of the medallion is filled with alternating dark and light spiky rosettes with hooks. An identical border to this is seen in the large pattern Holbein carpet, dated to the second half 15th century, 118 by 132cm, in the Cathedral of St. Catherine, Sion (Sitten), Canton Valais, Switzerland.

The spandrels are also relatively elaborate, consisting of an endless knot in red within blue and white scrollwork, apparently simplified versions of the spandrels found in the Cairo rug; it may also have provided the inspiration for the divisional borders of the present lot, which appear unique: the angular outlines of the 'guls' with their V-shaped projections echo those framing the small stars which border the two medallions in the Cairo rug. These border motifs are beautifully articulated; their unusual angles are achieved with extensive use of offset knotting. Fragments with similar offset knotting were found in Fostat, Egypt, c.f the examples dated to the 15th century in The Röhss Museum of Arts and Crafts, Gothenburg, see Lamm, Carl Johan, *Carpet Fragments,* Uddevalla, Sweden, 1985, pls.15 & 16. Whilst the present lot is assigned to the 16th century, a 15th century date is feasible.

For further discussion of this rug and related literature please see Sothebys.com.

W £ 20,000-30,000 € 23,300-34,900



276



277



278

277

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

A KAZAK PRAYER RUG, CENTRAL CAUCASUS

second quarter 19th century
approximately 156 by 108 cm., 5ft. 1in; 3ft. 6in.

‡ W £ 4,000-6,000 € 4,650-7,000

278

A LARGE KAZAK 'TREE' RUG, CENTRAL CAUCASUS

second quarter 19th century, indistinctly dated, possibly AH 1261 (1845 AD) or AH 1241 (1826 AD)
approximately 242 by 188 cm., 7ft. 11in; 6ft. 2in.

The design of the 'Tree' Kazaks derives from the earlier Chahar Bagh carpets of Northwest Iran and Azerbaijan. The island pools have become octagonal medallions with foliate motifs; the water channels have disappeared, but the regular layout of tree-filled garden squares is alluded to in the symmetrical placement of the trees. A closely related example was illustrated by Eberhart Herrmann in *Von Konya bis Kokand,* Nr.28, p.74. See Sothebys.com for other related examples.

‡ W £ 5,000-7,000 € 5,900-8,200

279

PROPERTY FROM EBERHART HERRMANN

A KAZAK 'SEWAN' RUG, WEST CAUCASUS,

mid 19th century
approximately 233 by 181cm., 7ft. 8in; 5ft. 11in.

PROVENANCE
The Estate of Carl Edelheim of Philadelphia (d. 1899), and thence by descent
Property of a Massachusetts family, sold Sotheby's New York, 1st June, 2006, lot 67

A comparable red ground 'Sewan' cruciform medallion Kazak with a shield palmette border, from the Karl F. Milde Collection, is illustrated in Tschebull, Raoul, *Kazak,* New York, 1971, pl.27 and Sotheby's New York, 5 November 1983, lot 145, advertised *Hali,* Winter 1983, p.18.

"Not too many pre-revival era Sewan, or cross shield, Kazaks are known. the impressive cross shield has marker triangles relating to moon geometry, referring to the cycle of its major stillstand. A precursor of this medallion type can be seen in the West Central Anatolian rug, (lot 300)" EH

‡ W £ 18,000-25,000 € 20,900-29,100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



279



280



281

280

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

AN OUSHAK 'TRANSYLVANIAN' DOUBLE-NICHE RUG, WEST ANATOLIA

mid 17th century
approximately 161 by 118 cm., 5ft. 4in; 3ft. 10in. (mount: 173 by 128 cm., 5ft. 8in; 4ft. 2in.)

The example, with cartouche-only border, and a simplified motif within the skeletal palmette, is likely to date from the mid-17th century. With similar spandrels to the other double-niche 'Transylvanian' rug from the Pohl collection offered in this sale, Lot 281, the field is decorated with palmettes rather than vases. Comparable examples exhibiting these traits include for the border layout, Ionescu, Stefano, *Antique Ottoman Rugs in Transylvania,* Rome, 2005, p.126, Cat.106, and for the arrangement of supporting leaves with a palmette field, *ibid.,* pp.120-121, Cat.90, 92, 93, 94. For a more detailed discussion of the 'Transylvanian' group of rugs, please see the catalogue entry on Sothebys.com

‡ W £ 5,000-7,000 € 5,900-8,200

281

AN OUSHAK 'TRANSYLVANIAN' DOUBLE NICHE RUG, WEST ANATOLIA

second half 17th century
approximately 169 by 121 cm., 5ft. 6in; 4ft.

This example, with its border composed of linked cartouches, absent the connecting star motifs found in the earliest examples, and with a hexagonal rather than lobed motif within the skeletal palmette, here with a simplified diamond centre, is likely to date from the mid to second half of the 17th century. The field design is the variant type which employs palmettes on the central axis, rather than vases and where the central red reserve is allowed to 'float' slightly away from the borders, similar to the previous lot, also from the Pohl collection. For comparable examples with the border layout, see Ionescu, Stefano, *Antique Ottoman Rugs in Transylvania,* Rome, 2005, Cat.100, p.124, and Cat.109, p.127. For further discussion, please see the catalogue entry on Sothebys.com

‡ W £ 8,000-12,000 € 9,300-14,000

282

PROPERTY OF AN AMERICAN FAMILY

A 'STAR' KAZAK RUG, WEST CAUCASUS

mid 19th century or earlier

Type 'D' single border variant
approximately 218 by 150cm., 7ft. 2in; 4ft. 11in.

‡ W £ 30,000-50,000 € 34,900-58,500



282

PROVENANCE
Probably with Henry Haldeman, second half 19th century
Eugenia Haldeman Riley (1879 - 1966), Austin, Texas
Inherited by the present owner's father
Thence by descent

Eugenia Haldeman Riley was a Daughter of the American Revolution, the great-great-great grand-daughter of Jacob Haldeman (1722-83), originally from Switzerland, who settled in Pennsylvania in the mid 18th century. An Austin 'society girl', she married Lieut. Napoleon William Riley in October 1907; later a Colonel in the US army he served in Panama and the Philippines. The family at one time had a late 19th century photograph, now sadly mislaid, of Eugenia as a girl at home and which also showed this rug.

The typology of 'Star Kazak' rugs was first articulated in *'Star-Kazaks/SternKasaks'* in *Hali Vol.3, No.1,* Spring 1980, pp.17-26. The present example is one with 'Type D' border - with 'c' gul motifs. In 1980 18 examples of Star Kazaks in total had been identified. In the intervening years, the number of known examples has increased several-fold; *Hali Issue 157,* Autumn 2008, APG, p.144, noting they knew of 23 of type 'D' in total. Type 'D' rugs are further subdivided into those which include an inner star surround, and those like the present example, without. The appearance of this previously unrecorded example, which has been in the same family since the second half of the 19th century at least, is an addition to the former group. The presence of a purplish-brown in the motifs suggests a date in the first half of the 19th century. For references and comparative examples, please see the cataloguing note on Sothebys.com



283

283

PROPERTY OF A GENTLEMAN

A KASHAN SILK CARPET WITH REVIVALIST 'VASE' DESIGN, CENTRAL PERSIA

early 20th century

the design based on 17th C. South Persian 'Vase' carpets
approximately 326 by 221 cm., 10ft. 8in; 7ft. 3in.

W £ 15,000-20,000 € 17,500-23,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



284

284

PROPERTY OF AN ENGLISH GENTLEMAN

AN AGRA CARPET, NORTH INDIA

last quarter 19th century
approximately 505 by 408cm., 16ft. 7in; 13ft. 5in.

W £ 10,000-15,000 € 11,700-17,500



285



286

285

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

A KUBA RUG, EAST CAUCASUS,

early 19th century

main border removed
approximately 149 by 88 cm., 4ft. 11in; 2ft. 11in.

LITERATURE
Sotheby's Los Angeles, 1 June, 1981, Lot 64; *Hali 4/1,* Spring 1981, p.88; Edelmann's New York,12 December, 1981, Lot 260; *Hali 4/3,* Autumn 1982, p.307

Comparable yellow-ground Kuba rugs with a design of rows of stylised shrubs as seen here are discussed in *Hali 63,* June 1992, Marketplace, p.134, which considers them as 'post-classical' Caucasian weavings related to earlier Anatolian rugs and to Shield carpets. In their review of the long rug sold Grogan Dedham, 12 January 2009, lot 92 (sold for $37,375), *Hali Issue 159,* Spring 2009, APG, p.125 the reviewer knew of six other rugs of this field design with stylised arabesque border, cf. Herrmann, E., *Seltene Orientteppiche IX,* Munich, 1987, Nr.34, p. 84. These cited examples share the same inner crenellated border as the present lot, and it seems likely the original border was arabesque type. The addition of a prayer arch is an unusual feature; Herrmann publishes one with this field and a stepped blue arch, but within a rosette border in Herrmann, E., *Seltene Orientteppiche V,* Munich, 1983, Nr.25, p.57. See also Sothebys.com

‡ W £ 5,000-8,000 € 5,900-9,300

286

A BESHIR PRAYER RUG, MIDDLE AMU DARYA REGION, TURKESTAN

mid 19th century
approximately 185 by 104 cm., 6ft; 3ft. 5in.

For a comprehensive review of Beshir prayer rugs, a discussion of their origins, and extensive classification of the various types, please refer to Kaffel, Ralph, *Beshir Prayer Rugs, Hali 151,* Spring 2007, pp.74-83. The example offered here is of class 3-D, with flowering shrubs forming the principal decoration in the field. The borders of the arch and the outer guards are both of 'cross and circle' type, with the majority of the rosy-red circles enclosing a yellow centre, so that they resemble flowerheads. Please see additional cataloguing on Sothebys.com

‡ W £ 5,000-7,000 € 5,900-8,200

287

AN OUSHAK 'SMALL MEDALLION' DOUBLE-NICHE RUG, WEST ANATOLIA

16th century
approximately 175 by 108 cm., 5ft. 9in; 3ft. 6in.

PROVENANCE
Collezione Barbieri, Genoa
Private Collection

LITERATURE
Viale Ferrero, M., *Arazzi e tappeti antiche,* Torino, 1952, no.50, pp.238-9, fig.164b
Boralevi, A., *L'Ushak Castellani-Stroganoff,* Firenze, 1987, Tav.9, pp.30-31

As with many classical rugs, dating is underpinned by their representation in European paintings: the earliest depiction of the small-medallion type is in '*The Calling of St. Matthew*' dated 1519, by Girolama da Santacroce in the Museo Civico, Bassano, 127, see Thompson, Jon, *Milestones in the History of Carpets,* Moshe Tabibnia, Milan, 2006, p.113, Fig.104. The Santacroce example has the bi-coloured arabesque spandrel design, with the cloud-band border, indicating that this border was in production from at least the early 16th century. In the majority of examples the 'heads' of the cloudbands face outwards, or occasionally they alternate in-and-out. The left hand border has been rewoven to match the right, but with three borders extant it seems reasonable to assume that originally and unusually, *all* the cloudbands faced inwards. Another unusual feature is the small leaf scrolls which decorate the outline of the double-niche. For references and comparisons, please see catalogue note on Sothebys.com

‡ W £ 12,000-18,000 € 14,000-20,900



287



288

288

PROPERTY FROM EBERHART HERRMANN

A 'KARAPINAR' RUG FRAGMENT, CENTRAL ANATOLIA

16th - 18th century
fragment approximately 127 by 96cm., 4ft. 2in; 3ft. 2in.,
mount approximately 130 by 100cm., 4ft. 3in; 3ft. 6in.

This piece, with two medallions and part of an end border, is one of a small group of fragments perhaps originally from the same runner, which relate to the ten-medallion runner now in the al-Sabah Collection, Kuwait, LNS 21R. Other fragments include the Christopher Alexander fragment with three medallions, ex. Argine Banaki Salvago, sold Sotheby's London 7 November 2017, Lot 57 and the fragment with two medallions advertised by Ezkenazi in *Hali 108,* p.57; opinions vary and the group has been dated variously to 16th-18th century. For additional discussion and references please see Sothebys.com.

‡ W £ 8,000-12,000 € 9,300-14,000



289

289

A KONYA RUG, CENTRAL ANATOLIA

first half 19th century, or earlier
approximately 147 by 120cm., 4ft. 10in; 3ft. 11in.

PROVENANCE
Private Swiss Collection

A related rug, called Bergama, 18th century, is in the Textile Museum, TM R.34.2.5, illustrated Yohe, Ralph S. and McCoy Jones, H, ed., *Turkish rugs,* exh. catalogue, Washington, 1968, no.36. The lattice work trellis design may be derived from Ottoman brocade.

‡ W £ 7,000-9,000 € 8,200-10,500

290

A KAZAK BORDJALOU RUG, SOUTHWEST CAUCASUS,

mid 19th century
approximately 203 by 177cm., 6ft. 8in; 5ft. 10in.

"Calouste Gulbenkian travelled the Caucasus in 1894, hoping to understand why Caucasian rugs are made either long or squarish. The squarish measure of this Bordjalou relates to the proportion of 1 : 1/10 3x3x13; ultimately indicating knowledge of and preoccupation with the squaring of the circle." EH

‡ W £ 14,000-18,000 € 16,300-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



290



291



292 (part lot)



292 (part lot)

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



293

291

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

A BASHAISH CARPET, NORTHWEST PERSIA

last quarter 19th century
approximately 330 by 167cm., 10ft. 10in; 5ft. 6in.

The design references 17th & 18th century garden carpets, rendered with charming naivety on a rare white ground: a pastoral idyll with plane trees, cypresses and willows and birds and dogs among the trees and flowers.

‡ W £ 6,000-9,000 € 7,000-10,500

292

A NEAR PAIR OF DAGHESTAN LONG RUGS, EAST CAUCASUS,

third quarter of the 19th century
approximately 313 by 155cm. and 307 by 147cm., 10ft. 3in; 5ft. 1in. and 10ft. 1in; 4ft. 10in. (2)

‡ W £ 4,500-6,500 € 5,300-7,600

293

A BIDJAR CARPET, WEST PERSIA

circa 1900

with the *garrus* design,
approximately 554 by 371 cm., 18ft. 2in; 12ft. 2in.

‡ W £ 6,000-9,000 € 7,000-10,500



294



295

294

PROPERTY FROM EBERHART HERRMANN

A KUBA 'STAR GUL' RUG, EAST CAUCASUS

mid 19th century

of unusual, almost square format
approximately 136 by 115cm., 4ft.6in; 3ft. 9in.

PROVENANCE
A West Coast Collection

"The motif is based on an intricate system of rectangles and octagons to derive the star shape, placed on dark blue, colour of the moon and the night sky" EH

‡ W £ 6,000-8,000 € 7,000-9,300

295

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

A SOUTHEAST CAUCASIAN LONG RUG

third quarter 19th century
approximately 306 by 118 cm., 10ft; 3ft. 11in.

‡ W £ 2,000-3,000 € 2,350-3,500

296

PROPERTY FROM EBERHART HERRMANN

A SHAKHRISABZ SUSANI, UZBEKISTAN,

first half 19th century
approximately 260 by 201cm., 8ft. 6in; 6ft. 7in.

PROVENANCE
The Estate of Murad Megalli, sold Sotheby's London, 25 April 2012, Lot 678

See Sotheby's London, 6 November 2018, Lot 92 for a related susani. Please also see footnote on Sothebys.com

‡ W £ 12,000-18,000 € 14,000-20,900

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



296

AN IMPORTANT INSCRIBED AND DATED SILK RUG, MADE FOR BABA KHAN NA'IB AL-SALTANAH (LATER FATH-'ALI SHAH) IN 1790-91

297

PROPERTY OF A LADY

A WEST PERSIAN SILK RUG

dated 1205 AH (1790-91 AD)

with an inscription panel, the inscription reading: 'By the order of the Highness, the Gracious, the Noble, the Exalted, the Vice-regent (*Na'ib al-Saltanah*)'
'The work of Nawruz Saruqi in 1205 (1790-91)'

approximately 295 by 197 cm.,
9ft. 8in; 6ft. 5in.

PROVENANCE
Possibly Kathinka von Heeg (c.1819-1897), Schloss Altenweiher
Konstantin Dorfner (1866-1901), Schloss Altenweiher
Thence by descent

Baba Khan (later Fath-'ali Shah) was nominated as the heir and vice-regent by Agha Muhammad Khan Qajar after his accession to the throne in 1200 (1786), see Encyclopaedia Iranica, *(http://www.iranicaonline.org/articles/fath-ali-shah-qajar-2)*. Bamdad references Baba Khan being nominated as a *Na'ib al-saltanah* and notes historians have suggested various dates for exactly when he was nominated, as there is no recorded seal of Baba Khan as a *na'ib al-saltanah*. Perhaps the impetus for commissioning this splendid and finely woven carpet was that nomination.

On an intense golden yellow field is a lobed medallion enclosing an ivory strapwork cartouche with madder infill that encloses a pair of mirrored stylised crowns. Three plane vine scrollwork is used to decorate the medallion, with the tan scrolls terminating in the mythical animal and bird heads of the Vaq-Vaq tree and enclosing flower sprays and floral vines. The field itself is filled with a variety of motifs familiar from 17th century classical carpets: lyre palmettes, sickle leaves, rosettes and small vases of flowers. The spandrels are indicated with red vine scroll interlace, terminating in further mythical animals and attenuated peacocks. The sand coloured border encloses cartouches formed of hooked stems entwined with flowering vines.

The Vaq or talking tree in Turkic legend was a tree with fruits resembling human or animal heads, which talked with one another: "Vaq-vaq." As an ornamental motif it appears in the decorative arts of the Middle East from medieval times, often as decoration in miniatures, it is also seen in stonework, metalwork, embroideries and in carpets. Further discussion and examples can be found it Kerimov, Lyatif and Tagieva, Roya, *Vaq-Vaq, Hali 6/1,* Spring 1983, pp.36-37.

In the 19th century, the Vaq-Vaq tree is found as the primary motif in a group of silk rugs normally ascribed to Heriz. On first acquaintance, Heriz would seem the most likely place of manufacture for this rug too, were it not for the inscription 'The work of Nawruz Saruqi'. Did the weaver or the artist come from Saruq and was the rug made there or further north in the Heriz area? Piled wtih glossy, luscious silk and with a flexible handle, this piece has 8 knots per/cm vertically and 7 knots per/cm horizontally.

Dated silk rugs are rare: one of the best known, the Ritman Burns silk rug is illustrated *Frontlines Masterpiece, Hali 168,* Summer 2011, p.33. It has three dates (1213 (1798/99); 1216 (1801/02); 1238 (1822/23). A silk rug, possibly Kirman and dated 1210 or 1219 (1795 or 1804) is illustrated in Shaffer, D., *Joining up the dots, Hali 198,* Winter 2018, p.62. Not only is the present rug highly important for the rarity and content of its inscription, ordered for the vice-regent Baba Khan, the future king, Fath-'ali Shah, it also appears to be the earliest dated post-classical silk rug known to date.

W £ 60,000-80,000 € 70,000-93,000



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



297



298

298

PROPERTY FROM EBERHART HERRMANN

A BERGAMA PRAYER RUG, WEST ANATOLIA

circa 1850
approximately 169 by 135cm., 5ft. 7in; 4ft. 5in.

See Christie's East, New York, 22 January 1991, Lot 122 for a comparable to this rare type, with closely related spandrel design, "[...] a geometrical, confronted motif which recalls a Simourgh or bird-like figure, with long feathery tail. The flowing border with sinuous elevation motif representing the moon observation." EH

‡ W £ 6,000-8,000 € 7,000-9,300

299

A MUDJUR PRAYER RUG, CENTRAL ANATOLIA

first half 19th century
approximately 160 by 124cm., 5ft. 3in; 4ft. 1in.

Please see catalogue note on Sothebys.com

‡ W £ 5,000-8,000 € 5,900-9,300



299

300

A KONYA RUG, CENTRAL ANATOLIA

16th-17th century
approximately 161 by 129cm., 5ft. 3in; 4ft. 3in.

LITERATURE
Herrmann, E, *Asiatische Teppich-und Textilekunst, Band 2,* Munich, 1990, No.7, pp.22-23

Herrmann, in his entry for this rug, *op.cit*. discusses possible origins for the spandrels motif, considering them to be mythical birds, probably Senmurv (Simourgh), see *ibid*, Abb.7, their presence mediating between heaven and earth. In recent correspondence he suggested these bird motifs, which he relates to the drawing of the animals in the MMA 14th century animal rug, in defining the field shape resulting from their framing are also at the root of the so called 'animal skin carpet' design. Opinions continue to vary as to whether these anthropomorphic figures are accidental - purely the geometricization of the forms found in workshop rugs of the period - or whether, as for example Alan Marcuson suggests in '*When is a prayer rug not a prayer rug*' in *Hali Issue 152*, pp. 101-105, the weavers of village rugs took those motifs and deliberately transfigured them into forms which held mythical significance for them. Marcuson, *ibid*., p.104, fig.10 illustrates a Konya rug, 16th century, TIEM 772 with a related border, in monochrome red on a yellow ground. For further references and comparisons, please see Sothebys.com.

‡ W £ 15,000-20,000 € 17,500-23,300

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



300



301

301

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

AN ERSARI CARPET, WEST TURKESTAN

second half 19th century
approximately 389 by 199 cm., 12ft. 9in; 6ft. 6in.

‡ W £ 5,000-7,000 € 5,900-8,200

302

A YOMUT ASMALYK, WEST TURKESTAN

second half 19th century

with a naively drawn but rare depiction of a wedding procession, including the bridal camel with *kejebe,* two mounted horsemen, another camel in dark indigo, a figure with headress (?), and multiple small animals probably representing dogs and sheep
approximately 69 by 123 cm., 2ft. 3in; 4ft

For related literature and comparisons please see catalogue note at Sothebys.com

‡ W £ 1,000-2,000 € 1,200-2,350



302

303

PROPERTY FROM EBERHART HERRMANN

A LARGE KAZAK KARATCHOP RUG, SOUTHWEST CAUCASUS

circa 1870
approximately 245 by 181cm., 8ft. 1in; 5ft. 11in.

Embodying "a contrast between a strictly abstract geometrical pattern, containing an arithmetical play between the numbers 8 and 9, and on the other hand easily recognizable mythological animals, here the dog, who in pre-Islamic times carried the soul into the cosmic world after a person passed away, the stag, whose antlers represent the complex geometrical path through the moon levels, and some birds, continuing the northerly path." EH

‡ W £ 18,000-25,000 € 20,900-29,100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



303



304



305

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

304

PROPERTY FROM EBERHART HERRMANN

A SHAHSAVAN LONG RUG, TRANSCAUCASIA

third quarter 19th century

with seven horned animals
approximately 272 by 93 cm., 8ft. 11in; 3ft.

Please see catalogue note on Sothebys.com

‡ W £ 6,000-8,000 € 7,000-9,300

305

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

A TALYSH LONG RUG, SOUTHEAST CAUCASUS

circa 1870

with an unusual plant filled field
approximately 221 by 94 cm., 7ft. 3in; 3ft. 1in.

‡ W £ 2,500-4,000 € 2,950-4,650

306

PROPERTY OF ANOTHER OWNER

A WEST PERSIAN OR AZERBAIJAN 'TRELLIS AND PALMETTE' GALLERY CARPET

early 19th century or earlier
approximately 654 by 257 cm., 21ft. 5in; 8ft. 5in.

The design of this carpet ultimately derives from the 'Vase' carpets of 16th & 17th century Persia, probably through the lens of a Khorasan shrub carpet such as the example illustrated in Klose, Christine, *Khorasan Shrub Carpets, Hali 125,* p.125, Fig.4, a Khorasan 'shrub-vase' carpet, early 17th century. This link can be seen clearly in a close relative of the present lot, the 'Bakhtiari carpet, Central Persia, 18th century', in the James D Burns collection, illustrated Evans, Ben, *The nature of a collector, Hali 169,* p.95, Fig.9. The primary border of the James D Burns carpet and the lot offered here are remarkably similar; the sprays of flowers in the classical model have been simplified to a box with rosettes at each corner, and the intermittent palmettes are now rendered as trees on zig-zag bases. The field and border of the present lot show further simplification from the Burns rug, suggesting a date in the late 18th or early 19th century.

W £ 10,000-15,000 € 11,700-17,500



306



307

307

PROPERTY FROM EBERHART HERRMANN

A BOKHARA NIM SUSANI, UZBEKISTAN

mid 19th century
approximately 180 by 112cm., 5ft. 11in; 3ft. 8in.

Please see catalogue note on Sothebys.com

‡ W £ 7,000-10,000 € 8,200-11,700

308

A WEST PERSIAN RUG, POSSIBLY SENNEH OR BAKHTIARI

first quarter 19th century
approximately 194 by 160 cm., 6ft. 4in; 5ft. 3in.

LITERATURE
Christie's New York, 7 April, 1990, Lot 77
Hali, Issue 51, June 1990, APG, p.182

This rug is one of only two examples known of this group which are wool piled, the other being the rug dated 1816, in the Carpet Museum, Teheran, illustrated Azadi, S., *Persian Carpets,* Teheran, 1977, pl.25; they are related to a small number of silk rugs, which share common design features, all feasibly of similar age and possibly from the same workshop.The common denominators are the spandrel design (sometimes also used for the medallion), and a trellis field filled with confronting plants. The Teheran carpet shares a bi-coloured trefoil outer border with the present lot, which is unique to these two wool pile examples. The carpet in Teheran, in addition to the spandrels common to the group also employs the medallion and the border design seen in the pale blue ground silk rug, sold Sotheby's London, 1 November, 2016, Lot 97 previously with Eberhart Herrmann. For references for the comparable silk examples, please see the catalogue note at Sothebys.com

W £ 12,000-15,000 € 14,000-17,500

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



308



309



310

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

309

PROPERTY OF A GENTLEMAN

A BIDJAR CARPET, WEST PERSIA

circa 1870
approximately 377 by 227cm., 12ft. 5in; 7ft. 6in.

W £ 7,000-10,000 € 8,200-11,700

310

PROPERTY OF A LADY

A SMALL ISFAHAN CARPET, CENTRAL PERSIA

first half 20th century
approximately 300 by 213 cm., 9ft. 10in; 7ft.

W £ 6,000-9,000 € 7,000-10,500

311

PROPERTY OF ANOTHER LADY

AN AGRA CARPET, NORTH INDIA

circa 1890

the field design derived from 17th century Khorasan tree carpets
approximately 705 by 540 cm., 23ft. 2in; 17ft. 9 in.

W £ 25,000-35,000 € 29,100-40,700

END OF SALE



311

Bibliography

Adamova and Bayani 2015	Adamova A. and Bayani M. *Persian Painting. The art of the book and portraiture*, London, 2015
Allan 1982	Allan J.W, *Islamic Metalwork, the Nuhad Es-Said Collection,* London, *1982.*
Allen 2000	Allen R. *An Introduction to Arabic Literature*, Cambridge, 2000
Arberry 1956	Arberry A, *A Handlist of the Arabic Manuscript,* Dublin 1956
Arberry 1967 Dublin 1967	Arberry A. *The Koran illuminated. A handlist of the Korans in the Chester Beatty Library*,
Archer 1973	Archer W.G , *Indian Paintings from the Punjab Hills*, London 1973.
Askari 1960 Indian History	Askari S. H, *Discursive notes on the Sharqi Monarchi of Jaupur*, in Proceedings of the Congress, Vol 23, part I, 1960, p.152
Atasoy and Raby 1989	Atasoy N and Raby J, *Iznik: Pottery of Ottoman Turkey*, London, 1989.
Atasoy and Uluc 2012	Atasoy N & Uluç L, *Impressions of Ottoman Culture in Europe: 1453-1699*, Istanbul, 2012
Atil 1981	Atil E. *Renaissance of Islam: Art of the Mamluk*, Washington, 1981
Atil 1987	Atil E. *The Age of Sultan Suleyman the Magnificent,* 1987.
Bamdad 1966	Bamdad M, *Dictionary of National Biography of Iran 1700-1960,* Tehran, 1966.
Bayani, Roger and Stanley 2009	Bayani M, Roger J.M. and Stanley T. *The Decorated Word, Qur'ans of the 17th to 19th centuries*, The Nasser D. Khalili Collection of Islamic Art, London, 2009
Bernier 1891	Bernier F, *Travels in the Mogul Empire A.D. 1656-1668*, trans. A. Constable. London, 1891.
Bilgi & Zanbak 2012	Bilgi H. & Zanbak I. *Skill of the hand, delight of the eye, Ottoman embroideries in the Sadberk Hanim Museum Collection*, Istanbul, 2012
Binney 1973	Binney E. *Indian miniature painting from the Collection of Edwin Binney 3rd, an exhibition at the Portland Art Museum*, 1973-74
Blair 2006	Blair S. *Islamic Calligraphy*, Edinburgh 2006
Blochmann and Jarrett 1977	Blochmann H & Jarrett H.S (ed.) & D.C.Philott (tran.) . *The Ain–i-Akbari by Abu'l Fazl 'Allami.* Tran. Henry Blochmann & H.S. Jarrett & (ed.) D.C. Phillott. 3 Vols. Calcutta , 1977
Bloom 2001	Bloom J. *Paper before Print. The History and Impact of Paper in the Islamic World*, New Haven, 2001
Bojnurdi 1990	Bojnurdi M, (ed.), *The Great Islamic Encyclopedia, Vol. II,* Tehran 1990.
Brac de la Perriere 2008	Brac de la Perriere E. *L'art du livre dans l'Inde des Sultanats*, Paris 2008
Brussels 2010	Hitzel F et al., *Couleurs d'Orient, Arts et arts de vivre dans l'Empire Ottoman*, exh. cat., Brussels, 2010.
Carboni and Whitehouse 2001,	Carboni S, *Glass from Islamic Lands: The Al-Sabah Collection*, Kuwait, 2001.
Carswell 1998	Carswell J, *Iznik Pottery*, London, 1998
Caviro 1991	Caviró B.M, *Ceramica Hispanomusulmana, Andalusi y mudejar*, Madrid, 1991
Chenery 1867	Chenery T. *The Assemblies of al-Hariri translated from the Arabic, with an Introduction and noted*, London 1867
Chowdhury 2015	Chowdhury Z, 'An Imperial Mughal Tent and Mobile Sovereignty in Eighteenth-Century Jodhpur' in *Art History 38* (4), 2015.

Constable 1981	Constable H (tran.). *Francois Bernier Travels in the Mogul Empire A.D. 1656-1668*. London, 1891
Crill 2015	Crill R (ed.), *The Fabric of India*, exh. cat., London, 2015.
Curatola 2010	Curatola G, *L'Art Seljoukide et Ottoman,* Paris, 2010.
De Guise 2018	De Guise L. (ed.) *Al-Tibb. Healing Traditions in Islamic Medical Manuscripts*, Kuala Lumpur, 2018
De Guise 2019	De Guise L. (ed.) *Qajar Ceramics,* Malaysia, 2019
Derman 2009	Derman U. *Eternal Letters: From the Abdul Rahman Al Owais Collection of Islamic*
Calligraphy, Sharjah,	Sharjah, United Arab Emirates, 2009
Déroche 1992	Déroche F. *The Abbasid Tradition*, The Nasser D. Khalili of Islamic Art, vol. I Oxford, 1992
Djebbar 2005	Djebbar A. *L'Age d'Or des Sciences Arabes*, Paris, 1995
Dusenbury and Bier 2004	Dusenbury M.M. & Bier C, *Flowers, Dragons & Pine Trees: Asian Textiles in the Spencer*
Museum of Art,	New York & Manchester, 2004.
Eldem 1970	Eldem G.H, *Turk Mimari Eserleri, Works of Turkish Architecture,* Istanbul 1970.
Elgood 2009	Elgood R, *The Arms of Greece and her Balkan Neighbours in the Ottoman Period,* London, 2009.
Elgood 2015	Elgood R, *Arms & Armour at the Jaipur Court,* New Delhi, 2015
Erber 1993	Erber C, *A Wealth of Silk and Velvet*, Bremen, 1993.
Erdem 2017	Erdem H, *The Making of Selim, Succession, Legitimacy and Memory in the Early Modern Ottoman World,* Bloomington 2017.
Farhad 2009	Farhad M and Bagci S, *The Book of Omens,* Washington, 2009.
Farhad 2016	Farhad M. (ed.) *The Art of the Qur'an. Treasures from the Museum of Turkish and Islamic Arts*, Washington, 2016.
Galloway 2006	Galloway F, *Treasures from India*, London 2006
Gervers 1982	Gervers V, *The Influence of Ottoman Turkish Textiles*, Royal Ontario Museum, 1982.
Haidar and Sardar 2015	Haidar N.N & Sardar M, *Sultans of Deccan India, 1500-1700*, New York, 2015.
Hales 2013	Hales B. *Islamic and Oriental Arms and Armour. A lifetime's passion*. London, 2013
	Hali 1992?
Irwin 1970	Irwin J & Brett K.B, *Origins of Chintz*, London, 1970.
Irwin 1999	Irwin R. *The Penguin Anthology of Classical Arabic Literature*, London, 1999
Iskandar 1967	Iskandar A.Z. *A Catalogue of Arabic Manuscripts on Medicine and Science in the Wellcome Historical Medical Library*, London, 1967
Istanbul 2001	Palace of Gold & Light: Treasures from the Topkapi, Istanbul, 2001.
James 1980	James D. *Qur'ans and bindings from the Chester Beatty Library : a facsimile exhibition*, London, 1980
James 1988	James D. *Manuscripts of the Holy Qur'an from the Mamluk era*, London 1988
James 1988	James D. *Manuscripts of the Holy Qur'ān from the Mamlūk era*, Riyadh, 1988
James 1992	James D. *After Timur, Qur'ans of the 15th and 16th centuries*, The Nasser D. Khalili Collection of Islamic Art, London,1992
Kana'an 2014	Kana'an R. *Pattern and Light, Aga Khan Museum*, Toronto 2014

Karimzadeh 1985	Karimzadeh M.A, *The Lives and Art of Old Painters on Iran Vol 1,* London 1985.
Kaufmann 2019	Kaufmann T.D, 'Japanese export Lacquer and Global Art History: An art of Mediation in
Circulation' in	R.A.G. Reyes (ed.) *Art, Trade, and Cultural Mediation in Asia, 1600-1950*. London, 2019, pp. 13-42
Keene 2001	Keene E, *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*, The Al-Sabah Collection, Kuwait National Museum, London, 2001.
Keshvarez	Keshvarez F, *A Descriptive and Analytical Catalogue of Persian Manuscripts in the Library of the Wellcome Institure for the History of Medicine,* London 1986.
Khalili 1996	Khalili N. D., B.W. Robinson and T. Stanley, *Lacquer of the Islamic Lands*, The Nasser D. Khalili Collection of Islamic Art, Part One, London, 1996
Kritzeck 1964	Kritzeck 1964 Kritzeck J. *Anthology of Islamic Literature*, New York, 1964
Leach 1995	Leach L.Y, *Mughal and Other Indian Paintings from the Chester Beatty Library, Vol. II,* Dublin, 1995.
Lings 1976	Lings M. *The Quranic art of calligraphy and illumination*, London 1976
London 1935	*International Exhibition of Chinese Art*, London, 1935.
London 2018	Padshanameh, Royal Library, Windsor Castle, London, 2018
Lyons 1966	Lyons U, *The Chester Beatty Library - A Handlist of the Arabic Manuscripts*, volume VIII, Dublin, 1966
Markel 2018	Markel S, *Mughal Jades- A Technical and Sculptural Perspective*. 14 Jul 2018: http://www.asianart.com/articles/markel2/index.html#2
Markevitch 1987	Markevitch E, *Indian Jewellery Bijoux Indiens,* Switzerland, 1987.
Mercedes 2013	Mercedes V, *The reclaiming of "Belle Époque" Architecture in Egypt (1989-2010): On the*
Power of Rhetorics	*in Heritage-Making*, USA, 2013.
Mingana 1934	Mingana A, *Catalogue of the Arabic Manuscripts in the John Reynolds Library,* Manchester 1934.
Orbay 2000	Orbay A, The Sultans Portrait: Picturing the House of Osman, Istanbul, 2000.
Paris 1908	*La Collection Kelekian*, Paris, 1908, pl.52.
Paris 1993	Turquie: Au Nom de la Tulipe, Paris, 1993.
Paris 2011	Hitzel F, et. A., Turkophilia Revealed, exh. cat., Paris, 2011.
Petry 2008	Petry C, *The Cambridge History of Egypt, Vol 1: Islamic Egypt 640-1517,* Cambridge 2008.
Petsopoulos 1982	Petsopoulos Y, Tulips, Arabesques & Turbans, London, 1982.
Porter 2012	Porter V, (ed.), *Hajj. Journey to the Heart of Islam*, exhibition catalogue, London, 2012
Prior and Adamson 1900	Prior K and Adamson J, *The Maharajahs' Jewels,* London, 1900
Rawson 1979	Rawson P, *Tantra: The Indian Cult of Ecstasy*, London, 1979.
Rieu 1996	Rieu C, *Catalogue of the Persian Manuscripts in the British Museum,* Oxford 1966.
Rogers 1995	Rogers M. *Empire of the Sultans, Ottoman Art from the Collection of Nasser D. Khalili*, Geneva, 1995
Rosenfeld & Ihsanoglu 2003	Rosenfeld B.A and Ihsanoglu E, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and their Works (7th – 19th C.)*, Istanbul, 2003, p.15, no.9.
Royal Asiatic Society 1834.	Appendix, No. IV. Donations to the Royal Asiatic Society of Great Britain and Ireland

	Source: Transactions of the Royal Asiatic Society of Great Britain and Ireland, Vol. 3, Cambridge 1834
Şahin 2010	Şahin S. *The 1400th anniversary of the Qur'an : [Museum of Turkish and Islamic Art Qur'an collection]*, Istanbul 2010
Sardar 2003	Sardar M , 'Indian Textiles: Trade and Production.' in Heilbrunn Timeline of Art History,
New York: The	Metropolitan Museum of Art, October 2003. Published here: http://www.metmuseum.org/toah/hd/intx/hd_intx.htm
Savage-Smith 1997	Savage-Smith E. 'Depiction of human anatomy in the Islamic world' in Francis Maddison and Emilie Savage-Smith, *Science, Tools & Magic*, The Nasser D. Khalili of Islamic Art, vol. XII, Part One, London, 1997, pp.18-22.
Schmitz 1992	Schmitz B. *Islamic Manuscripts in the New York Public Library*, New York, 1992
Shu-Ping 1983	Shu-Ping T, *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, Taipei, 1983.
Taipei 1983	*Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, Taipei, 1983.
Tavernier 1889	Tavernier J.B, *Travels in India*. Tran. V.Ball 2 vols. London, 1889
Taylor 2012	S. Taylor, *Storm and Conquest: the Battle for the Indian Ocean 1808-10,* London, 2012
Untracht 1997	Untracht O, *Traditional Jewelry of India,* UK, 1997
Veenendaal 2014	Veenendaal J *Asian Art and Dutch taste*, Gemeentemuseum Den Haag 2014
Von Folsach 2001	Von Folsach K, *Art from the World of Islam in the David Collection*, Copenhagen, 2001.
Wade 2006	Wade D, 'Material and Mediums', March 2006 Published here: https://
patterninislamicart.	com/background-notes/materials-and-mediums
Ward 1992	Ward R, 'Incense and incense burners in Mamluk Egypt and Syria' in *Transactions of the*
Oriental Ceramic	*Society 1990-1991*, vol.55, London, 1992. Pp. 67-82
Welch 1985	Welch S.C, *India: Art and Culture*, 1300-1900, New York, 1985
Wiet 1932	Wiet G, *Catalogue général du Musée Arabe du Caire: objets en cuivre*. Vol. 6. Cairo, 1932
Wiginton 1992	Wigington R, *The Firearms of Tipu Sultan 1783-1799*. Hatfield, 1992.
Yalman 2001	Yalman S, 'The Art of the Mamluk Period (1250-1517).' In Heilbrunn Timeline of Art
History, New York: The	Metropolitan Museum of Art, October 2001 Published here: http://www.metmuseum.org/toah/hd_maml.htm
Zebrowski 1983	M. Zebrowski, Deccani Paintings, London, 1983.

Sotheby's EST. 1744



(Left)
JEAN-LÉON GÉRÔME
Rider and his Steed in the Desert
Estimate £1,000,000–1,500,000
The Orientalist Sale



(Below left)
An Ottoman 'cintamani', embroidered quilt cover or curtain, Turkey, late 17th century, (detail)
Estimate £20,000–30,000
Arts of the Islamic World

Orientalist and Middle Eastern Week

25 – 30 APRIL

The Orientalist Sale
Auction London 30 April

20th Century Art / Middle East
Auction London 30 April

Arts of the Islamic World
Auction London 1 May

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES ORIENTALIST +44 (0)20 7293 5658 CLAUDE.PIENING@SOTHEBYS.COM
20TH CENTURY ART /MIDDLE EAST +44 (0)20 7293 5154 ASHKAN.BAGHESTANI@SOTHEBYS.COM
ARTS OF THE ISLAMIC WORLD +44 (0)20 7293 5113 BENEDICT.CARTER@SOTHEBYS.COM
SOTHEBYS.COM/ORIMIDEASTWEEK

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744



STONE

MARBLE & HARDSTONES

AUCTION LONDON AUTUMN 2019
NOW ACCEPTING CONSIGNMENTS

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5089 JOAO.MAGALHAES@SOTHEBYS.COM
SOTHEBYS.COM/CONTINENTALFURNITURE

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744

GAETANO CHIERICI
Surprised!
Estimate £150,000–200,000*



19th Century European Paintings

AUCTION LONDON 9 JULY
NOW ACCEPTING CONSIGNMENTS

EXHIBITION FREE AND OPEN TO THE PUBLIC 6 – 9 JULY

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5658 CLAUDE.PIENING@SOTHEBYS.COM
SOTHEBYS.COM/19CENTURYEUROPEAN #SOTHEBYSEUROPEANART

*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.

S EST. 1744

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744

C. Snouck Hurgronje. Mekka ... mit Bilder-Atlas [zu Mekka [and] Bilder-Atlas aus Mekka]
The Hague & Leiden: 1888-1889
The author's own specially bound set of his photobooks on Mecca including images by the first Arab photographer of Mecca, Al-Sayyid Abd Al-Ghaffar
Estimate £80,000–120,000*











Travel, Atlases, Maps and Natural History

AUCTION LONDON 14 MAY

EXHIBITION FREE AND OPEN TO THE PUBLIC 10 – 13 MAY

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5301 RICHARD.FATTORINI@SOTHEBYS.COM
SOTHEBYS.COM/TRAVEL #SOTHEBYSBOOKS

* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS


Sotheby's
EST. 1744
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.
34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 6422 VALUATIONS@SOTHEBYS.COM
SOTHEBYS.COM/VALUATIONS #SOTHEBYSVALUATIONS
© DOUGLAS MACKIE © SIMON UPTON © THE ESTATE OF ADRIAN HEATH
EST. 1744
DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS


Sotheby's EST. 1744
"The Fife Tiara is an incredibly exciting acquisition, and its display at Kensington helps us bring the palace's glittering past to life like never before."
ADRIAN PHILLIPS, PALACES AND COLLECTIONS DIRECTOR, HISTORIC ROYAL PALACES
Create a Legacy.
Sotheby's Tax, Heritage & UK Museum Services match art and cultural property with museums in the UK by negotiating tax efficient sales, gifts, and loans that benefit both the owner and the nation.
34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5082 SOTHEBYSTAXANDHERITAGE@SOTHEBYS.COM
SOTHEBYS.COM/TAX&HERITAGE #SOTHEBYSTAX&HERITAGE
EST. 1744
DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744



Upcoming Watch Auctions 2019

24 March
Watches, Dubai

25 March – 2 April
Watches Online

3 April
Important Watches, Hong Kong

16 April
Watches, London

12 May
Important Watches, Geneva

31 May – 13 June
Watches Online

4 June
Important Watches, New York

8 – 17 July
Watches Online

ENQUIRIES
GENEVA +41 22 908 48 13
NEW YORK +1 212 606 7184
SOTHEBYS.COM/WATCHES
HONG KONG +852 2822 8117
LONDON +44 (0)20 7293 5793
#SOTHEBYSWATCHES

Patek Philippe
A possibly unique, fine and very rare yellow gold openface perpetual calendar minute repeating split seconds chronograph watch with moon phases, ref. 767, movement made in 1922 and cased in 1959
Estimate HK$1,200,000–2,000,000 / US$153,600–256,000

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYSWATCHES

Sotheby's EST. 1744

Absentee/Telephone Bidding Form

Sale Number L19220 | **Sale Title** ARTS OF THE ISLAMIC WORLD | **Sale Date** 1 MAY 2019

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. Sotheby's Group companies may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

❑ I do not wish to receive promotional communications from Sotheby's

SIGNATURE

PRINT NAME | DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

10/18 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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 online.

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 If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, 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:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating 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 11 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 catalouging 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 11 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 Conditions of Business for Live Online Bidding 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 are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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

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 = €1.16

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 €

IVORY'

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

8/17 IVORY NOTICE

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.

Photography
Rick Jenkins
Jamie Govier
Amanda Harvey
Brian Watt
James Stabler
Catalogue Designer
Terence Sullivan
Colour Editor
Lee Hillier
Production Controller
Gaelle Monin

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London
Edward Gibbs
Head of Department
Chairman, Middle East & India
+44 (0)20 7293 5332

Benedict Carter
Head of Auction Sales
Middle East Department
+44 (0)20 7293 5113

Alexandra Roy
Specialist
Middle East Department
+44 (0)20 7293 5507

FAX +44 (0)20 7293 5986

Paris
Caroline le Loarer
+33 1 53 05 52 31

Brussels
Deborah Quackelbeen
+32 2 627 7193

New York
Laura Kovacs
+1 212 606 7304

Istanbul
Oya Delahaye
+90 212 373 9644

Cairo
Mai Eldib
+20 100 1455 5566

UAE
Katia Nounou
+971 526 314 072

Forthcoming Auctions

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE ORIENTALIST SALE
30 April 2019
London

20TH CENTURY ART/MIDDLE EAST
30 April 2019
London

ART OF AFRICA, OCEANIA & THE AMERICAS
13 May 2019
New York

TRAVEL, ATLASES, MAPS AND NATURAL HISTORY
14 May 2019
London

IMPORTANT CHINESE ART
15 May 2019
London

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
President and Chief Executive Officer

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

David Schwartz
Corporate Secretary

SOTHEBY'S EXECUTIVE MANAGEMENT

Jill Bright
Human Resources & Administration Worldwide

Amy Cappellazzo
Chairman Fine Art Division

Valentino D. Carlotti
Business Development Worldwide

John Cahill
Chief Commercial Officer Worldwide

Kevin Ching
Chief Executive Officer Asia

Ken Citron
Operations & Chief Transformation Officer Worldwide

Lauren Gioia
Communications Worldwide

David Goodman
Digital Development & Marketing Worldwide

Mike Goss
Chief Financial Officer

Jane Levine
Chief Compliance Counsel Worldwide

Laurence Nicolas
Managing Director Jewelry & Watches Worldwide

Jonathan Olsoff
General Counsel Worldwide

Jan Prasens
Managing Director Europe, Middle East, Russia, India and Africa

Allan Schwartzman
Chairman Fine Art Division

Patti Wong
Chairman Asia

SOTHEBY'S INTERNATIONAL COUNCIL

Robin Woodhead
Chairman

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Amyn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston, CM, CVO, OOnt

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
Nina del Rio
Mari-Claudia Jimenez
Brooke Lampley
Gary Schuler
Simon Shaw
Lucian Simmons
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella

Alex Bell
Michael Berger-Sandhofer
David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
George Gordon
Franka Haiderer
Henry Howard-Sneyd
Caroline Lang
Cedric Lienart
Daniela Mascetti
Wendy Philips
Lord Poltimore
Samuel Valette
Albertine Verlinde
Roxane Zand

ASIA

Patti Wong
Nicolas Chow

Lisa Chow
Jen Hua
Yasuaki Ishizaka
Wendy Lin
Rachel Shen



Sotheby's EST. 1744

Collectors gather here.