

# RIM ENCHÈRES

The Parisian Auction House for Arts from the Middle East

Agrément 171-2021

## ENCRE ET OR

### *Quintessence*

PARIS, MARDI 10 MARS 2023

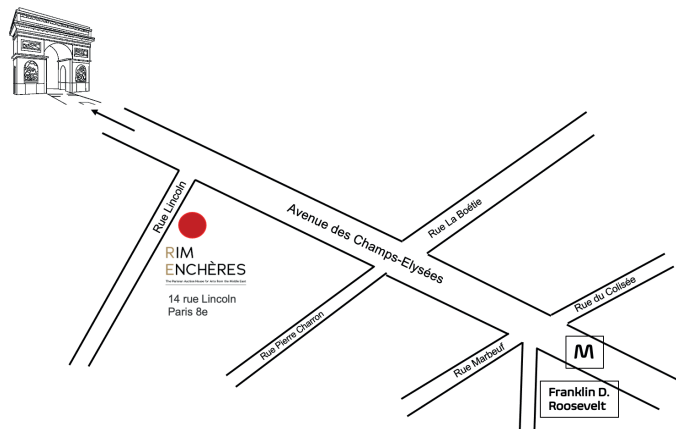




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# ENCRE ET OR

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**RIM**  
**ENCHÈRES**

The Parisian Auction House for Arts from the Middle East

**LARGE FOLIO OF A KUFIC KORAN ON VELLUM**

NORTH AFRICA OR ANDALUSIA, 9TH OR 10TH CENTURY

A kufic Qur'an manuscript on vellum, North Africa or Andalusia, 9th or 10th century

Text: Sura al-Taha (20), vv. (part) 134-135 and Sura al-Anbiya' (21), vv.1-11 (part). Arabic manuscript of 14ll. in kufic script (hybrid style between B.II and D). Vocalization in red, verses marked with three oblique dashes in black ink, replaced by three small gold discs, khams marked with a gold ha', 'ashr in letters with numerical value (abjad) in illuminated rosettes, the first on the front, 'qaf, lam, ha' (135), the second on the back 'ya' (10). Title in gold highlighted in sepia. Stains and slight restoration.

Text: 15.5 x 24 cm; Page: 25.1 x 33.5 cm

12 000 | 15 000€

Two sections from a copy with the same dimensions, number of lines, and the same characteristics of illumination and subdivisions were sold successively at Christie's, Art of the Islamic and Indian Worlds Including Oriental Rugs and Carpets, London, 2 May 2019, lot 2; Christie's, Art of the Islamic and Indian Worlds Including Oriental Rugs and Carpets, London, 28 October 2020, lot 9. There is also a large part of this manuscript, preserved in the b. Yusuf Library in Marrakesh (Catalogue Exhibition Masahif al-Maghrib, National Library of the Kingdom of Morocco in Rabat, 6-31 May 2011, Ministry of Culture, pp. 122-23). Yusuf Library in Marrakesh (Catalogue of the Masahif al-Maghrib Exhibition, National Library of the Kingdom of Morocco in Rabat, 6-31 May 2011, Ministry of Culture, pp. 122-23). The attribution to the use of abjad markers is the basis for the attribution of the manuscript to the Western Mediterranean rather than to the East. Indeed, according to a table of numerical values corresponding to the letters of the abjad, published by François Déroche, six letters do not have the same value depending on the origin of the manuscript between the East and the Maghreb, the value 60 is indicated by the letter 'sin' in the East and by 'sad' in the Maghreb (F. Déroche, *Manuel de codicologie des manuscrits en écriture arabe*, Bibliothèque nationale de France, 2000, p.104). The sections cited above, from the same set as our folio, include a tens marker using the letter sad for the sixtieth verse. It should be noted, however, that this distinction does not seem to be attested in manuscripts in kufic script dating from the first three or even four centuries of Islam (see, for example, BnF Arabic 331, f.18r; BnF Arabic 339, f.15r).







## 2

### FOLIO OF A KUFIC KORAN ON VELLUM

MIDDLE EAST, NINTH CENTURY

A kufic Qur'an manuscript on vellum, Middle-East, 9th century

Text: Sura al-Ahzab (33), vv. (part) 43-45. Arabic manuscript, 6ll. in classical kufic script (type close to D.I), some letters, such as the kaf or ta, show horizontal elongations (mashq). Black oxidised metal-gallic ink, now sepia-coloured. Rare diacritical marks, vocalisation by dots in red, verses separated by rosettes in gold leaf with green ink in the centre. Damaged in the margins and stained (wetness).

Text: 11.5 x 16.5 cm; Page: 18 x 26 cm

5 000 | 6 000€

This folio belongs to the same copy as the fragment in the BnF Arabe 346c (Déroche, notice 66). The latter consists of seven leaves, acquired by Jean-Louis Asselin de Cherville (d. 1822) in Egypt, and which came from the Qur'anic library of the Great Mosque of 'Amr b. al-'As in Fustat (Old Cairo). The folios are in fact consecutive: the text of lot 744 includes Sura 33, verses 43 to 45, up to the term 'arsalna', which ends with an alif. The text continues in f.42 of Arabic 346c with the affixed pronoun '-ka'. (Déroche, François. Catalogue des Arabic manuscripts. Second Part: Muslim Manuscripts, Volume I, 1: The Origins of Qur'anic Calligraphy, Paris, Bibliothèque nationale de France, 1983, notice 66, p.86).



3

### **LARGE DISH WITH MONUMENTAL INSCRIPTION**

EASTERN IRAN OR CENTRAL ASIA, NISHAPUR OR SAMARKAND, 10TH CENTURY

A Nishapur or Samarkand pottery large dish with a bold inscription, North East Iran or Central Asia, 10th century

Inscription: Repetition of the word al-birr (piety). In clay pottery, painted brown on a creamy white slip background, inscribed in kufic script with slender, radiating stems around a hollow cavity, surrounded by a frieze of Greek figures. Restorations and associated repaints.

D. 35 cm

4 000 | 6 000€

Private collection, Paris.

A dish with the same style of writing and shape with a hollow umbilicus and wide flat border was sold at Sotheby's in London, Arts of the Islamic World & India including Fine Rugs and Carpets 27 October 2021, lot 172.





4

#### FRAGMENT OF A KORAN FOLIO IN GILDED MAGHREBI ON VELLUM

ANDALUSIA OR NORTH AFRICA, 11TH/ 12TH CENTURY

A Qur'an leaf fragment manuscript on vellum, chrysographed in gold maghrebi script, Andalusia or North Africa, 12th/13th century

Sura al-Ra'd (13), part of v. 31- beginning of v. 33, end of v. 33 - 35 (part). Manuscript on vellum, 5 ll. written in gilt maghrebi, highlighted in black, vocalisation in red, shadda and sukun in blue, hamza marked in yellow and gold. The verses marked by roundels with a blue background surrounded by gold, inscribed with the word "Ayah" in kufic script in reserve on the blue background. The fifth line of the front cover has disappeared.

10.3 x 18 cm

6 000 | 7 000€

This fragment probably comes from a folio originally containing 6 or 7 ll, and given the missing text between the recto and verso, we can guess that most probably only one or two lines are missing. Other sections or fragments of the same group are preserved in the Chester Beatty Library, Dublin (Ms.1424), Bibliothèque Nationale de France, Paris (S.L.217), and some folios in the Metropolitan Museum, New York (Ms.37.21). One folio with 9 ll., was sold at Sotheby's in London: Arts of the Islamic World, 2006, lot 14.



5

## TWO CONSECUTIVE FOLIOS OF A KORAN IN MAGHRIBI SCRIPT ON PARCHMENT

NORTH AFRICA OR ANDALUSIA, 14TH CENTURY

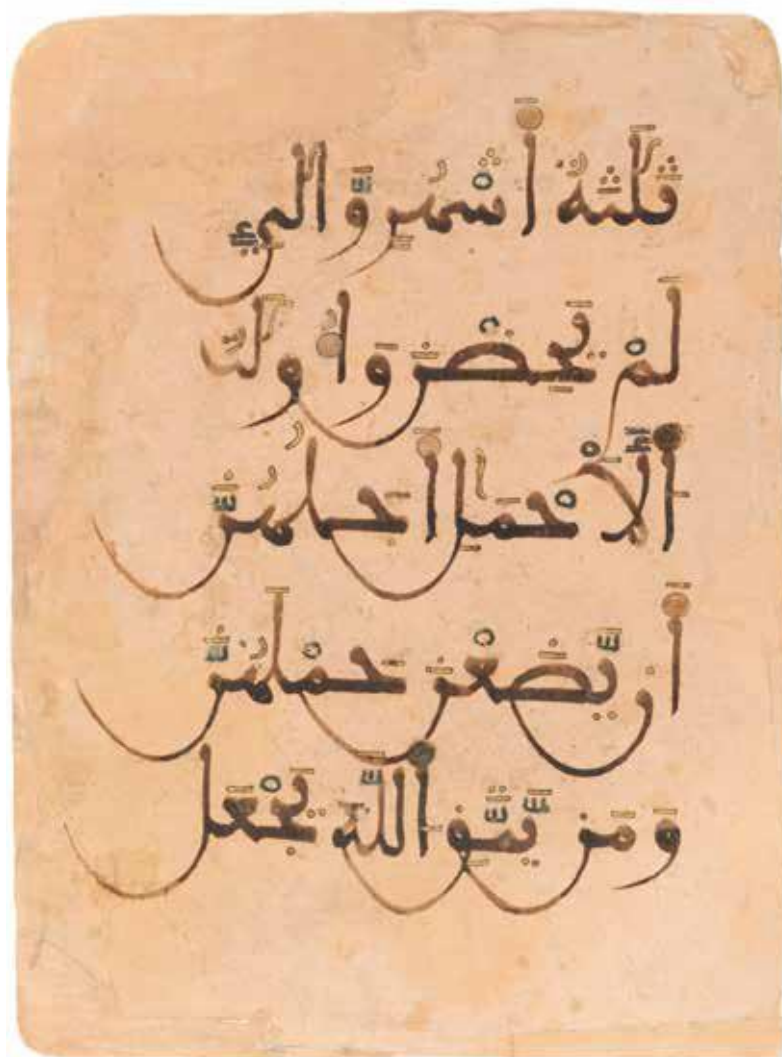
Two consecutive maghribi Qur'an manuscript folios on vellum, North Africa or Andalusia, 14th Century

Text: Sura al-Furqan (25), part of v. 24 - v. 44 (half). Arabic mansukrit, 9 ll. per page, written in black ink tending to brown, very airy text. The writing style is Maghribi with a fine line. The text is completely provided with diacritical points (the qaf is indicated by a point above, in accordance with the ancient tradition). The vowels and the alif above are marked with modern symbols in red. The hamza indicated by a green dot. The shadda and the sukun in blue. The verses are separated by a fairly large space, which has been prepared for an illumination that has not been added. Groups of five verses are indicated by a gilt "ha" and groups of ten by a medallion drawn in ink with a gilt disc in the centre. Ink stains and fungal damage.

Text: 12 x 10 cm; Page: 12.5 x 11.5 cm

1 000 | 1 200€

Other smaller manuscripts have a similar fine script style and a similar vowel system. See for example the one kept in the David Collection (inv. 32/1974). Another copy, kept in the National Library of the Kingdom of Morocco, was copied by the Sultan of the Zianid kingdom of Tlemcen, Abu Zayyan II in AH 801 / AD 1398-99 in the imperial city of Tlemcen (Catalogue of the Masahif al-Maghrib Exhibition, National Library of the Kingdom of Morocco in Rabat, from 6 to 31 May 2011, Ministry of Culture, p. 36-37)



6

# **FOLIO OF A KORAN**

ANDALUSIA OR NORTH AFRICA, XI -XIII CENTURY

A folio from a qur'an in maghribi script on pink paper, North Africa or Andalusia, 12th/13th century AD

Text: Sura Al-Talaq (65), part of v. 4 and part of v. 5. Arabic manuscript on pink peach paper. 5ll. per page written in large maghribi, in black ink, vocalisation in gold highlighted in black and blue, diacritical marks in yellow surrounded by black, roundels illuminated in gold inscribed in blue mark the verses.

Text: 25 x 16 cm; 32 x 24 cm

3 000 | 4 000€





7

## CONSECUTIVE DOUBLE SHEET OF A JALAYIRID QUR'AN ON PAPER

IRAQ, 14TH CENTURY

A double-page from a rayhan Quran manuscript on paper, Iraq, Jalayirid, 14th century

Text: Sura al-Nahl (16), part of v. 20 to half of v. 31. Manuscript in Arabic with 7 ll. The writing style is rayhan. The text is completely provided with diacritical dots and vocalised in black. The verses are separated by golden rosettes. The groups of five verses are indicated in the margin by a medallion in the form of a teardrop bordered by petals, inscribed with the word khams in ornamental kufic script. The ten verses indicated by discs inscribed with the word 'ashr on green background. The two medallions in our leaflets differ from each other. The first is circled with petals, then flamed. In the second, the term is inscribed in an eight-pointed star.

Text: 23 x 16 cm; Page: 32.5 x 24 cm

1 500 | 2 000€

The ornamental elements found here, particularly the eight-pointed star and petal motifs, can be traced to a set of manuscripts copied in Baghdad in the years 1320-1330 by the copyist Arghun al-Kamili (one of the six students of Yaqut al-Musta'simi) and the illuminator Muhammad ibn Sayf al-Din al-Naqqash. The copy of the text of our folios differs from these known copies, particularly in the number of lines on the page, and the illuminations differ in the choice of pigments. See David James, *Manuscripts of the Holy Qur'an from the Mamluk Era*, pp.156-160).

## TWELVE FOLIOS OF A RARE KORAN ON ORIENTAL PAPER

### EASTERN IRAN, 10TH CENTURY

A group of Twelve folios from a Rare New Style Kufic Qur'an manuscript on paper, Eastern Iran, 12th century.

Surah al-Ma'ida (5): from the last word of v. 90 to half of v. 104. Sura al-An'am (6): from half of v. 46 to v. 61 (last 3 letters missing). Sura al-Nahl (16) from v. 27 (sixth word) to the end followed by Sura al-Isra' (17): vv. 1-9. End of Sura al-Nur (24) followed by Sura al-Furqan (25). Surah As-saffat (37): vv. 165 to the end, followed by Surah Sad (38): vv. 1-22. And Sura Ghafir (40): from half of v. 5 to half of v. 27. Ink, gouache and gold on brown paper, 17 ll. per page, in highly stylised kufic script of the "New Style I" type, or "broken cursive

"This is characterised by the triangular shapes of curly letters such as waw, mim or fa/qaf, and the V-shaped indentations below the base line. Numerous diacritical marks, oblique dashes or diamonds, indicating punctuation (iʿjam) and non-punctuation (ihmal) of consonants with common shapes. Vowels are indicated by red dots according to the ancient tradition. Hamza, shadda, sukun and madda signs in green. The verses are separated by golden discs circled in black. Polychrome and gilded marginal medallions indicate further divisions. The groups of five verses are indicated by an elongated vase with contours highlighted in blue and a central medallion inscribed with the term khams. The ten verses indicated by radiating circular medallions with the term ʿashr in the centre. The separations of juz' or hizb are marked by rectangles. The titles of the suras in gold, in the New Style, mentioning the place of revelation, ending with a medallion.

Text: 25.5 x 21 cm; Page: 35.5 x 30 cm

60 000 | 80 000€

Two folios from this or a similar manuscript were sold at Christie's: Arts & Textiles of The Islamic and Indian Worlds, London, 10 October 2014, lot 255. Two other folios are held in the Nasser Collection

D. Khalili in London and published in: François Déroche, *The Nasser D. Khalili collection of Islamic Art*, Oxford, 1992, cat. 95, KFQ74, pp.178-179. In contrast to the folios presented here, the four folios mentioned above have had their side margins cut away and their medallions cut out and glued to the margins. The style of writing, the decoration and the orthoepic signs, allow us to link this manuscript to a production in eastern Iran and Afghanistan, culminating between the 11th and 12th centuries (Karame, 2023, p.28). This dating is consistent with the results of the radiocarbon analysis of the paper (95.4% probability): 1054-1061 CE (1.3%) and 1156-1262 CE (94.1% probability).

(Karame, "Ghaznavid Imperial Qur'an Manuscripts: The Shaping of a Local Style", *The word illuminated: form and function of Qur'anic manuscripts from the seventh to seventeenth centuries*, edited by Simon Rettig and Sana Mirza, Smithsonian Institution Scholarly Press, 2023, p.27-53).



**BIFOLIO OF A SMALL KUFIC KORAN ON ORIENTAL PAPER**

MESOPOTAMIA, 10TH CENTURY

A double-page from a New Style Kufic Qur'an manuscript on brown paper, Mesopotamia, 11th century

Text: Sura Muhammad (47), part of v. 25 - v. 28 and Sura al-Fath (48), part of v. 4 - v. 6 (part). Arabic manuscript. 7 ll. per page. The writing style borrows some elements from the New Style (alif with upper bulge, curvilinear form of the nun). The text is completely provided with diacritical points (the qaf is indicated by a dot below, in accordance with the ancient tradition). Vowels are marked with red dots. Other signs (shadda, madda), in green, are indicated by modern symbols. The verses are not separated. In the margin of f.1, verso, there is a circular medallion, drawn in ink, centred by a golden disc.

Text: 9 x 6 cm; Page: 14.3 x 9 cm

2 000 | 3 000€

Leaves from other relatively similar copies are preserved in the Khalili collection (KFQ79), published in François Déroche, The Nasser D. Khalili collection of Islamic Art, Oxford, 1992, cat. 91, p.174.



يَعْلَمُ أَسْوَأَهُمْ فَكَيْفَ  
إِذَا تَوَقَّعْتَهُمُ الْمَلَائِكَةُ  
يَضْرِبُونَ رُءُوسَهُمْ  
وَأَذْهَبَ أَهْلَهُمْ دَلِيلًا لَهُمْ  
اتَّبِعُوا أَمْرًا سَيُكَلِّمُ اللَّهُ  
وَكُوْهُوَ أَزْهَرُ مِنْ  
قَافِرٍ أَهْلِهِمْ

لِيُؤْذَنُوا وَإِذَا نَادَى  
مَعَ إِبْرَاهِيمَ وَ إِيَّاهُ  
جَنُودُ السَّمَوَاتِ  
وَالْأَرْضِ وَكَانَ اللَّهُ  
عَلِيمًا خَبِيرًا  
لِيَدْخُلَ الْمُؤْمِنِينَ  
وَالْمُؤْمِنَاتِ جَنَّاتٍ

تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ  
يُفَارِحُونَ فِيهَا  
وَيُكَفِّرُونَ عَنْهُمْ سَيِّئَاتِهِمْ  
وَكَانَ لَهُمْ  
عِنْدَ اللَّهِ قُرُورٌ عَظِيمًا  
وَيُعَذِّبُ الْمُنَافِقِينَ  
وَالْمُنَافِقَاتِ وَالْمُشْرِكِينَ

أَذْهَبَ أَهْلَهُمْ مِنْ بَعْدِ مَا  
تَبَيَّنَ لَهُمُ الْهُدَى الشَّيْطَانُ  
نَسُوا لَهُمْ وَامْلَأَهُمْ  
دَلِيلًا لَهُمْ وَاللَّهُ يَدْرِكُ  
كُلَّ شَيْءٍ قَاتِلًا  
اللَّهُ سَمِيعٌ عَلِيمٌ  
وَيُعَذِّبُ الْأُمُورَ وَاللَّهُ

**EXCEPTIONAL GLASS "SANDWICH" CUP**

IRAN OR SYRIA, 10TH TO 10TH CENTURY

Inscribed with *al-mulk li-llah* (sovereignty belongs to God), chanted four times. Colourless blown glass, in two layers assembled at a flared edge, enclosing a cut gold leaf, forming a composition of concentric rings: inscription in flowery kufic script and a knotted garland of six scrolling vine leaves, interspersed with shamrocks, ending in a knotted register at the centre. Scientific analyses in 2013 and 2022 confirm the composition of soda-lime-silica glass with traces of iron and manganese, and its natural aging in an archaeological context.

D. 15.6 cm; H.: 1.5 cm

40 000 | 50 000€

Private collection, Paris. Former collection of Madame Léone Daviaud-Fouroughi (died in 1985 in Paris).

We are grateful to Dr Heather Ecker (Art Historian, specialist in Medieval Art), for her contribution to the research for this glass.

Gold sandwich glass vessels produced in Islamic lands are extremely rare, some surviving only as shards. Only ten other examples are known. Most of these are in museums and all are attributed to the tenth century or earlier (Whitehouse, David. "Early Islamic Gold Sandwich Glass in The Corning Museum of Glass." *Journal of Glass Studies*, vol. 50, 2008, pp. 97-103). Several have also been published in: Carboni, Stefano and David Whitehouse, *Glass of the Sultans*, New York: Metropolitan Museum of Art, 2001, pp. 221-225). Of these objects, only two fragments of a bottle (Victoria and Albert Museum, inv. 333-1937 and 333A-1937), now reunited, were excavated from a known archaeological site: the site of al-Mina, near the town of Samandag in the Antakya region of Turkey, found in the 1930s by Sir Leonard Woolley. These excavations were carried out on Syrian territory under the French mandate, which explains the systematic attribution of these glasses to Syria (Lane, Arthur, *Medieval finds at Al Mina in North Syria*, *Archaeologia* vol. 87, 1938, p. 71; Day, Florence, *Review article, Medieval finds at Al Mina in North Syria*, By Arthur Lane, Oxford, *Ars Islamica*, vol. 6, 1939, p. 195; Wenzel, Marian, *Islamic gold sandwich glass: Some fragments in the David Collection*, Copenhagen, *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, 1988, no. 1, p. 48 and Whitehouse, David, *Early Islamic Gold Sandwich Glass in The Corning Museum of Glass*, *Journal of Glass Studies*, vol. 50, 2008, p. 100. Eight gold sandwich glass tiles were found in Maratah, Syria, now in the National Museum in Damascus and one in the Louvre (inv. AC 102), see : Goldstein, Sidney, *Glass, From Sasanian antecedents to European imitations*. The Nasser D. Khalili Collection of Islamic Art, vol. 15. London: Azimuth, 2005, pp. 44-45. It is likely that the small group of surviving vessels and sandwich glass fragments were produced in the same place, i.e. Syria. However, their stylistic and technical aspects also link them to Egypt or Iran. As in the case of our dish, which shows close stylistic links with Samanid art in eastern Iran. Its shape with a slightly flared rim is similar to that of a glass dish found at Tepe Madrasa in Nishapur (Metropolitan Museum of Art, inv. 40.170.60).

The decorative composition of this dish is close to that found on various ceramics, see for example a bowl in the collection of the Freer Gallery of Art in Washington (inv. F1957.24), or a fragment of a plate found in Nishapur (Metropolitan Museum of Art, inv. 40.170.480), and a dish from the Keir collection on loan to the Dallas Museum of Art (inv. K.1 .2014.249) with a beaded border instead of the inscription. For a further comparison suggesting a connection between Bouyid and Samanid art, see a fragmentary glass sandwich bowl in the Davis Collection in Copenhagen (inv. no. 4/1987), a suggestion already made by Wenzel in 1988, now reinforced by the present dish. The place of manufacture of the whole group, whether in Syria, eastern Iran or Egypt, remains unknown.





**PART OF THE BACK OF A BLUE AND GOLD SILK TUNIC**

EASTERN IRAN OR CHINA, 10TH TO 11TH CENTURY

A Silk textile fragment from a tunic, Eastern Iran or China, 10th/11th century

Woven in blue and green silk threads and gold threads, decorated with lozenges, alternating with birds displaying their plumage, linked to lotus flowers nestled between the lozenges. Mounted on a wild silk support, on a wooden frame.

Textile: 121.2 x 55.6 cm; Panel: 130.5 x 61.5 cm

25 000 | 30 000€

Private collection, Paris, acquired from an antique dealer in Paris as part of a set of antique textile fragments.

This multi-coloured fragment of a samite silk textile bears Buddhist symbols including lotus flowers, cloud forms and birds with outstretched wings. Birds were a common decoration in Tang art.

(618-907). The birds spreading their wings, with a slightly upwardly flaring beak, are similar to those found on another fragment in the al-Sabah collection (inv. no. LNS 589 T b), attributed to the Iranian world. The particular decoration, with the repetition of a square within a rhombus, is similar to an example found in one of the many Buddhist caves in Samangan, also in the al-Sabah Collection (inv. no. LNS 1168

T). The latter shows quadrupeds running in a square and is thought to be from a hanging. Our tunic shows the same type of square in a rhombus which may represent an abstraction of a mandala. Both fragments are published in: Spuhler, Friedrich, *Early Islamic Textiles from along the Silk Road. Dar al-Athar al-Islamiyyah. The al-Sabah Collection Kuwait*. New York: Thames and Hudson, 2020, p. 159, cat. 117 and p. 371, cat. 321. In addition, a similar double-nuage design is found on a pair of trousers with attached straps bearing Arabic inscriptions and attributed to the 11th-12th centuries (Sotheby's, *Arts of the Islamic World*, London, 24 April 2013, lot 127).





12

### COMPLETE EIGHT-SIDED CANDLESTICK

IRAN, SELJUK ART, 11TH-11TH CENTURY

An impressive silver inlaid bronze Candlestick with a tall shaft, Iran, 12th/13th century

In cast bronze consisting of three parts: the base, a central articulation element and its shaft. The latter two are connected by an original filling material. The engraved decoration is inlaid with silver, calligraphic, figurative and vegetal motifs. Each side houses a throned figure, holding a support from its throne. The top of the base, decorated with a quadruped running in cartouches alternating with drops in relief. Inscriptions on the base, its upper surface, the central joint and the ends of the shaft, repeating the letters 'waw-alif', the stems of the 'alifs', slender like Hasta. Remarkably well preserved silver inlays. Good condition.

H. 45 cm; D: 22 cm

40 000 | 50 000€

Private collection in Paris, since the early 1980s.

This rare candlestick with its shaft appears to be the only surviving one. Its base is one of a group of about twenty-five polygonal cast-metal candlestick bases, with eight or nine sides, all inlaid with silver and some also inlaid with gold. Only one of the candlesticks bears a documentary inscription, giving the name of its patron, a merchant from Maragha, and a date: Shawwal 599 / June-July 1203 (Sotheby's, Arts of the Islamic World, 11 October 2006, lot 109 and Christie's, Art of the Islamic and Indian Worlds, 7 April 2008, lot 54). The remaining candlesticks have been attributed to a broad geographical area including north-eastern or western Iran, and some of the most elaborate, Mosul (see, for example, David Collection, Copenhagen, inv. 27/1972 and Sotheby's, Arts of the Islamic World and India, 31 March 2021, lot 170). The inlaid figures on this candlestick are similar to those on another, with figures grasping a stand from their thrones (Christie's, Art of the Islamic and Indian Worlds, 27 October 2002, lot 199). The latter has been attributed to 12th-century Khorasan, another faceted candlestick in the Victoria and Albert Museum (inv. 1438:1, 2-1902) has also been attributed to Khorasan circa 1180-1200. However, the shape of our candlestick is very similar to the one in the collection of the Freer Gallery of Art (inv. F1954.128). The latter has nine facets and is attributed to 13th century Iran. Other shafts separated from their candlesticks have appeared in public sales, see for example: Boisgirard - Antonini, Archéologie, Arts d'Orient, 5 June 2013, Paris, lot 114.





**BRONZE BOX INLAID WITH SILVER**

EASTERN ANATOLIA, SIIRT OR MOSSUL, 13TH CENTURY

A silver inlaid bronze cylindrical box, Eastern Anatolia, Siirt or Mosol, 13th century. With a possessor's inscription on the base.

Cylindrical shape, consisting of base and lid, with a double-bar hinge holding the lid open. Locks with a single bar hinge on the opposite side. Three-lobed handle attached to the lid. Made of white bronze, with a high tin content, decorated on the outside with floral motifs and twisted ribbons, engraved and inlaid with silver. An Arabic inscription engraved on the underside of the base, a possible reading of which is: 'bi- rasmi (al-rabb) al-ma'muratu, makhzan shahi li'l-mu'afar', (By order of the lord of al-Ma'muratu, princely reserve of al-Mu'afar). The exterior has been cleaned, while the interior retains traces of natural corrosion.

H. 14 cm; D: 12 cm

12 000 | 15 000€

Private collection in Paris since the early 1980s.

The shape of this box is comparable to two others, one made in Mosul for the Zangid Atabeg Badr al-Din Lu'lu (r. 1233-59), preserved in the British Museum (1878, 1230.674), the other for the Ayyubid ruler, al-Malik al-'Adil II (r. 1238-40), in the collection of the Victoria and Albert Museum (8508/1, 2-1863). During the reign of al-'Adil, a richly inlaid basin bears figures in roundels similar in form to those on this box. It was made by the craftsman Mawsili Ahmad ibn 'Umar (Musée du Louvre, inv. OA 5991). This basin also bears the same type of inscription on the base that attributes it to the *tishtkhana* (dressing room) of al-'Adil. Another box from the Keir Collection, on loan to the Dallas Museum of Art (K.1.2014.456.A-B), is identical in shape, with a similar double-bar hinge and a cloverleaf handle. The alternating trefoil ornamental pattern around the base is almost identical to that of two registers on a basin in the Victoria and Albert Museum (acc. no. 740-1898), attributed to Cairo or Damascus of the Mamluk period (1250-1350). The lid of the present box is engraved with eight-petalled flowers, each petal surrounded by four nodes. This style of flower is found on the basin made for al-Malik al-'Adil, as well as on a series of candlesticks and various vessels, all attributed to Anatolia, Konya or the city of Siirt (see for example (See James Allan, "From Tabriz to Siirt - A relocation of a 13th century metalworking school," *Iran* XVI, 1978, 182-183 and Assadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8th-18th Centuries*, London: Victoria and Albert Museum, 1982, pp.356-368). The eight-petalled flower is the main motif of some of these works, for example the candlesticks in the British Museum (inv. 1955,0214.2) and the Ashmolean Museum, Oxford (inv. EA2009.17).

All these works are made of the same material and with the same technique as our box. The possible interpretation of the inscription: "al-Ma'mura" may indicate the steppe south-east of Aleppo, or any richly populated area. "al-Rabb" may mean the 'lord' (of the area) or a designation of a non-Muslim. "li-al-Muzaffar" may indicate a royal title of the owner. Several rulers in Syria, Anatolia and Yemen bore this title in the late 12th and 13th centuries, including Saladin's nephew, al-Mu'afar Taqi al-Din 'Umar (r. 1179-1191), who ruled over Hamah, and al-Malik al-Mu'afar Shihab al-Din Ghazi who ruled Mayyafariqin (r. 1220-4). The eight-petalled flower decoration, which links our box to Siirt, and its shape to Mosul, can be attributed to al-Malik al-Mu'afar Shihab al-Din Ghazi, due to the geographical proximity of Siirt, Mosul and Mayyafariqin.









14

**SMALL CUP IN THE SHAPE OF A LOTUS FLOWER**

IRAN, KASHAN, 11TH-11TH CENTURY

A Kashan pierced and moulded whiteware bowl, Iran, 12th/13th century

Siliceous ceramic with openwork and moulded decoration, enhanced with cobalt blue fillets. The wall is faceted in the shape of petals. A few restorations are missing.

Diameter: 16.5 cm

2 000 | 3 000€

Former Xavier-Guerrand Hermès Collection.

Published in: Sotheby's, Art from the Islamic World, London, 9 October 2013, lot 24.



**15**

# **HEXAGONAL COATING**

CENTRAL ASIA, SAMARKAND, TIMURID ART, 15TH CENTURY

A black line, turquoise and cobalt blue glazed hexagonal tile, Central Asia, Timurid, 15th century

Black line decoration and coloured glazes, enhanced with gold, decorated with white palmettes forming a fleuron around a four-lobed rosette. Turquoise border.

16.5 x 14.5 cm

1 500 | 2 000€

Sotheby's, Islamic Art, London 1992, p. 67. Franco and Franca Bernasconi Collection, Lugano, inv. no. B 9256.

These elements of cladding are found on the mausoleum of the Timurid dynasty in Samarkand, the Guri Amir, published in: Arthur Pope, A Survey of Persian Art, Oxford University Press, London, vol. IV, p 421.



16

## SECTION OF A QUR'AN (JUZ' 14)

IRAN, TIMURID ART, 15TH CENTURY

A Qur'an section (Juz' 14), Iran, Timurid, 15th century

Sura al-Abraham (14), Sura al-Hijr (15) and Sura al-Nahl (16). Arabic manuscript on paper. 18 ff, 11 ll. per page, written in naskh, in black, gold and polychrome ink, within a blue and gold frame. The text is fully provided with diacritical points and vowels. Verses separated by gold rosettes. The five verses indicated in the margin by a small gold medallion, inscribed in a lapis blue circle, bordered by a lanceolate pattern of polychrome petals. The ten verses are represented by large circular medallions inscribed with the word 'ashr in gold kufic script. The suras are separated by bands with a thin gold border. The titles, in gilt thuluth, are inscribed in clouds and stand out against a background of fine ink squares. Bound in a later European style.

Text: 22 x 15 cm; Page: 30 x 22.5 cm

6 000 | 8 000€

A similar decoration is found on a Qur'an executed in Shiraz between 1336 and 1357 for the daughter of Sharaf al-Din Mahmudshah, founder of the Inju dynasty (ca. 1325-1353). (D. James, *The Master Scribes. Qur'ans of the 10th to 14th Centuries AD*, The Nasser D. Khalili Collection of Islamic Art, Volume II, London 1992, pp.126-7, cat.29). The titles of this manuscript also appear in the same way in a volume copied by Ahmad al-Rumi in 851 AH / 1447 AD, probably in Herat, see Sotheby's, *Arts of the Islamic World & India including Fine Rugs and Carpets*, 31 March 2021, lot 18.



17

**LARGE MAMLUK BASIN BELONGING TO A HIGH OFFICER OF THE OTTOMAN GARRISON IN EGYPT, 18TH CENTURY**

EGYPT OR SYRIA, MAMLUK ART, 14TH CENTURY

A large Mamluk engraved brass basin, Egypt or Syria, 14th century

Rounded shape with convex walls. Decorated with a broad epigraphic band in thuluth, interspersed with rosettes and cross-braced registers. The inscription on the shoulder is dated: Sâhibihi (owner) Mustafa Agha Ikhtiyar Javushan, muharram Sanat 1171 AH/September 1757.

D. 35 cm; H. 20 cm

2 000 | 3 000€

Private collection, South of France.

The Ottoman Aghas in Egypt became very powerful and wealthy during the 17th and 18th centuries, "Javushan" refers to one of the seven regiments of the Turkish garrison. The title Agha of the owner of this basin suggests that he was the leader of this regiment. For more information about the Aghas transferred from the Great Gate to Egypt during the 17th and 18th centuries, see the article by Dr. Bashir Al-Abdin, The Political and Administrative Role of the Kizlar aghas in Egypt During the first Half of the twelfth Century A.H (A.D 1687-1737), in Contemporary Arabic Manuscript Sources, Department of Sociology, College of Arts, University of Bahrain, 2009.



18

**MEDICINAL BOWL DEDICATED TO "MAHMOUD"**

MIDDLE EAST, 18TH CENTURY

A tinned copper medicinal bowl, dedicated to 'Mahmud', Middle East, 18th century

A tin-plated copper vessel with engraved inscriptions in Arabic, naskhi and cursive within concentric circles, punctuated by medallions also engraved with inscriptions, centred on a magic square. Owner's mark 'Mahmud' on the outer wall. Accident with a small lack.

H. 6 cm; D.: 19 cm

1 000 | 1 200€





19

**AL-'AQD AL-MAWQUF FI AL-FIQH AL-ISLAMI: EIGHT FOLIOS OF A TREATISE ON JURISPRUDENCE**

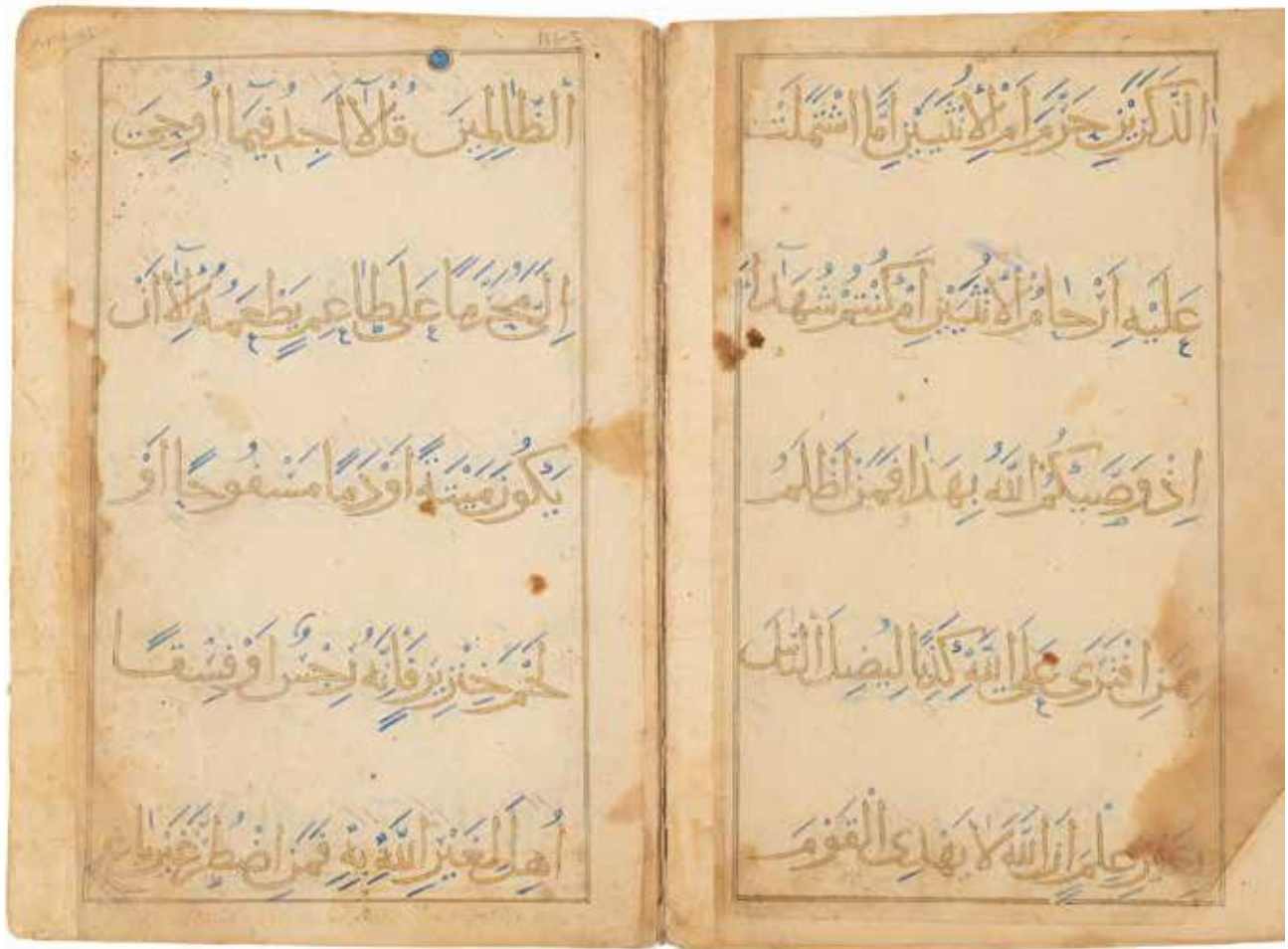
EGYPT OR SYRIA, MAMLUK ART, 14TH CENTURY

Al-'Aqd al-Mawquf fi al-Fiqh al-Islami, eight folios from an Arabic manuscript on paper (, Egypt or Syria, Mamluk, 14th century

Arabic manuscript on paper, 25 ll. per page, written in naskh in sepia ink. Text:

21 x 13 cm; Page: 26.5 x 17.5 cm

1 500 | 2 000€



20

# **RARE SET OF SIXTEEN FOLIOS OF A GILT AND BLUE KORAN**

IRAN, ILKHANID ART, 14TH CENTURY

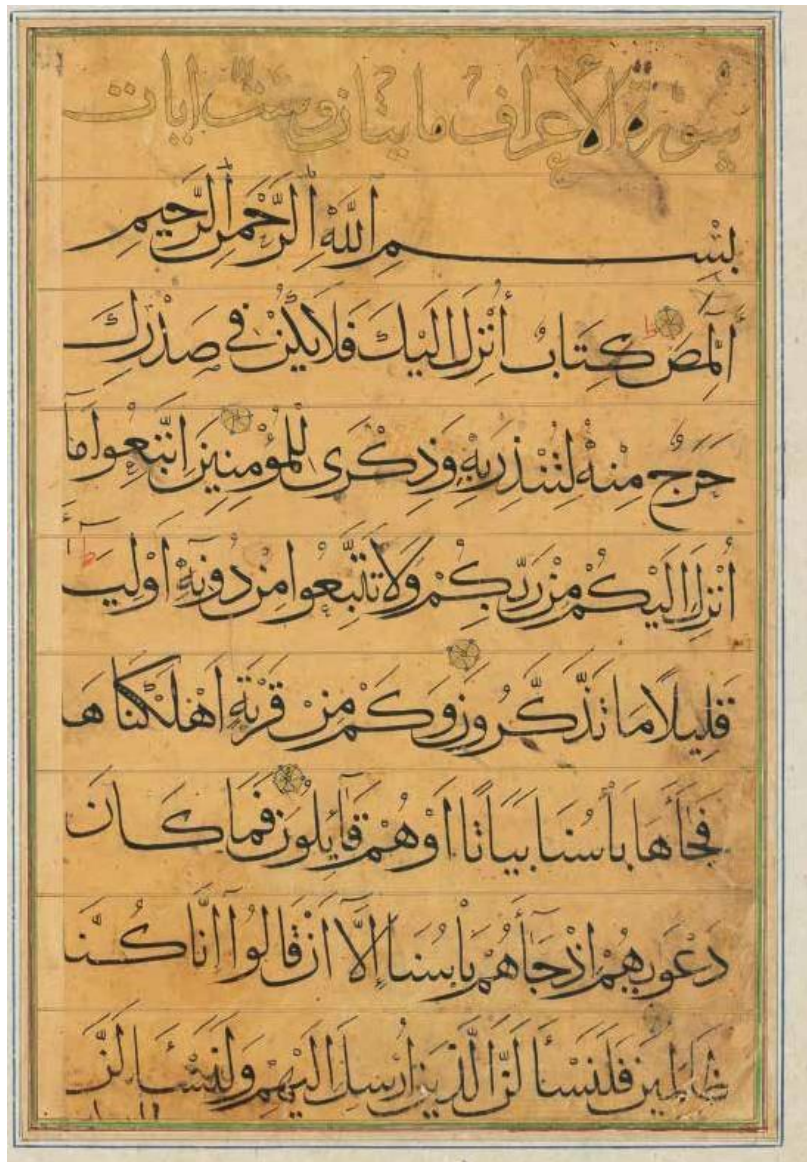
A group of sixteen illuminated folios from a rare gold Qur'an manuscript on paper, Iran, Ilkhanid, 14th century

Arabic manuscript on paper, 16 ff. with 5ll. per page, within a frame drawn in black ink and gilt border. The writing is in large module, muhaqqaq style, in gold ink and outlined in black ink. Diacritical points, vowels and orthoepic signs in blue. Verses separated by gold circles filled in blue. The ten verses marked by a marginal medallion with gilt floral decoration on a blue background and circled in gold, and blue enhanced with geometric motifs. Stains, traces of wetness, some old restorations on the margins.

Text: 26 x 14.5 cm; Page: 28.5 x 20 cm

15 000 | 20 000€

Text: Surah al-An'am (6) vv. 106-109; 114-118; 121-124; 141-151 and vv. 153-164. Surah al-Kahf (18) vv. 13-16; 41- 45 and 68-78. Other manuscripts can be compared to these leaves with a gold writing style, as well as diacritical points and vowels in blue. They are attributed to Ilkhanid Iran, 14th century (David James, Manuscripts of the Holy Qur'an from the Mamluk Era, cat. 55 and 57 pp. 242-243). Similar ornamental medallions can be seen in f.2a of the Mamluk Qur'an dated AH 784 / AD 1382-83, copied and illuminated by Ahmad ibn 'Ali al-Ajami, which is presumed from its decoration to be of Iranian origin (David James, The Master Scribes: Qur'ans of the 10th to 14th Centuries Ad, 1992, cat. 47, p.190).



21

# **SURA AL-A'RAF (7): SECTION OF A LARGE MAMLUK QUR'AN**

EGYPT OR SYRIA, 14TH CENTURY

A large Mamluk Qur'an section: Surah al-A'raf (7), Egypt or Syria, 14th century.

Arabic manuscript on paper, 25 ff. inscribed with 9 ll. per page, in muhaqqaq in black ink, and in red thuluth, in cartouches framed with gold fillets highlighted in black. Verses separated by gilt rosettes, title of sura in gilt thuluth framed in black. Modern margins. Bound later.

Text: 29 x 19.5 cm; Page: 45 x 30 cm

4 000 | 5 000€





22

### FOLIO OF A MONUMENTAL MAMLUK KORAN

EGYPT OR SYRIA, 14TH TO 15TH CENTURY

A muhaqqaq and thuluth folio from a monumental Mamluk Qur'an, Egypt or Syria, 14th/15th century

Text: Sura al-Tegabun (64), vv. 13-18 and the beginning of Sura al-Talaq (65). Manuscript in Arabic on paper, 11 ll. per page, in black and red muhaqqaq, the titles in gilt thuluth highlighted in black, gilt rosettes at the end of the verses, subdivision in gold and black thuluth. Restorations, repaints.

The word 'waqf' is inscribed at the top of each page.

Text: 32 x 22 cm; Page: 42 x 31 cm

400 | 600€



23

### FOLIO OF A LARGE MAMLUK KORAN

EGYPT OR SYRIA, 14TH CENTURY

A folio from a large Mamluk Quran, Egypt or Syria, 14th century

Text: Sura 71, Nuh, from half of v. 13 to the end, Sura 72 (Al-Jinn), from the beginning to v. 14 (part). Arabic manuscript on paper, 13 ll. per page in muhaqqaq in black ink, gilt rosettes at the end of the verses, title of the sura in gilt thuluth surrounded by black, marginal disc illuminated in gold and highlighted in black, with floral decoration, indicating the "ashr".

Text: 29 x 18.5; Page: 37 x 26 cm

600 | 800€



24

**FOLIO OF A MONUMENTAL MAMLUK KORAN**  
EGYPT OR SYRIA, 14TH TO 15TH CENTURY

A muhaqqaq and thuluth folio from a monumental Mamluk Qur'an, Egypt or Syria, 14th/15th century

Text: Sura 4, an-Nisa, v. 176 (part) and Sura 5, al-Ma'idah, v. 1 and part of v. 2. Arabic manuscript on paper, 11 ll. per page, calligraphed in muhaqqaq in black ink, "bismillah" and a selection of words in red, titles in gold thuluth, highlighted in black, verses marked with gold rosettes. Subdivision of juz' inscribed in the margin in gold thuluth, highlighted in black. Restorations with some retouching. The word "waqf" inscribed later at the top of each page.

Text: 32 x 22 cm; Page: 42 x 31 cm

400 | 600€

25

**FOURTEEN FOLIOS OF A LARGE MAMLUK KORAN**  
EGYPT OR SYRIA, EARLY 14TH CENTURY

A set of fourteen folios from a large Qur'an manuscript on paper, Egypt or Syria, Mamluk, early 14th century

Arabic manuscript on paper, 14ff. with 13 ll. per page, in muhaqqaq in black ink, end of verses marked with gold rosettes, two sura titles (Ibrahim and Maryam), in white thuluth, in reserve on a gold background, in illuminated cartouches ending in a gold and blue pastille furnished with a lotus flower, inscribed marginal medallions of the subdivisions, almond-shaped. Several tears, old restorations.

Text: 34 x 20 cm; Page: 41.5 x 29 cm

4 000 | 5 000€

Text: Sura Yusuf (12), v. 67 (part) to end, Sura al-Ra'd (13) complete, Sura Ibrahim (14), vv. 1-22 (part), Sura al-Kahf (18), (part) v. 66 to end, Sura Maryam (19), vv. 1-98 (part). For one half of a very similar Qur'an, smaller in size, see: Christie's, Art of the Islamic and Indian Worlds, London, 5 October 2010, lot 137.





26

# PART OF JUZ' 24: NINE LEAVES OF A LARGE MAMLUK QUR'AN

EGYPT OR SYRIA, 14TH CENTURY

A Qur'an section of nine folios (part of Juz' 24), Egypt or Syria, Mamluk, 14th century

Text: Sura Ghafir (40), vv. 66 to end, Sura al-Fussilat (41) and Sura Al-Shura (42), vv. 1-42. 9 ll. per page, written in black ink, in muhaqqaq, verses marked with gilt rosettes, yellow and punctuated with red and blue, Sura titles in blue thuluth, set against a background of gilt scrolls of bifid palmettes. In a modern binding.

Text: 28 x 22 cm; Page: 41 x 26 cm

4 000 | 5 000€



27

**SURA AL-A'RAF (7): SEVEN FOLIOS OF A MAMLUK QUR'AN**

EGYPT OR SYRIA, 14TH CENTURY

Text: vv. 1-85 (part). Arabic manuscript on paper, inscribed with 11 ll. per page in thuluth, verses separated by gold rosettes, marginal medallions inscribed in kufic script, illuminated in gold, blue and red, indicating the "khams" and the "ashr". Later inscription of the word waqf in vertical, traces of wetness, inner edge restored. Text: 23.5 x

16 cm; Page: 31.5 x 24 cm

3 000 | 5 000€



28

# **TWENTY-FOUR FOLIOS OF A MAMLUK OR IL-KHANID KORAN**

IRAN OR EGYPT, 14TH CENTURY

A section of twenty four folios from a Qur'an, Mamluk or Ilkhanid, 14th century

Text: Sura al-Mu'minun (23), part of v. 115 to end; Sura al-Nur (24), vv. 1-38. Arabic manuscript on paper, 24ff. with 7 ll. per page, written in muhaqqaq, in black and red ink. verses separated by gold rosettes, title of the sura (f.1 r) inscribed in gold in a cartouche with illuminated background. The 'ashr are indicated by the letter "'ayn" in red. Subdivision of the hizb in a medallion, marginal. Unbound.

Text: 22 x 16 cm; Page: 37 x 28 cm

3 000 | 5 000€



29

## PART OF THE QURAN (JUZ' 22)

TURKEY, OTTOMAN ART, 15TH CENTURY

A rare early Ottoman Qur'an Juz' (22), Turkey, 15th century. Verses from the last Sura (Ya-Sin) missing Sura al-Ahzab (33), v. 31 to the title of Sura Ya-Sin (36). Arabic manuscript on paper, 31 ff, 7 ll. per page in muhaqqaq and rayhani in black and red ink, framed in red, verses separated by rosettes. Titles in red. Frontispiece with blue background, inscribed in kufic script. Mention written in the margin in Ottoman Turkish: "yakrami". Bound in brown morocco with gold embossing. Missing the first 27 verses of the sura (36). Restorations.

Text: 19 x 11.8 cm; Page: 26.5 x 17.8 cm

5 000 | 7 000€

Christie's, London, 13 October 1982, lot 125. Collection of Dr Mohammad Saleh Makiya (1914-2015). Christie's, Islamic Manuscripts Featuring The Mohamed Makiya Collection, 18 April 2016, London, lot 1.

For a similar manuscript, see: Sotheby's, Arts Of The Islamic World, 24 October 2018, London, lot 22. Mohamed Makiya is one of the greatest Arab architects. He left Iraq in 1971, moving to Bahrain and then Oman before settling in London in 1975. From this time on, and until the 1980s, he made many acquisitions at auction. His first major architectural project was the Khulafa Mosque in Baghdad (1960-65), commissioned by the Iraqi Ministry of Awqaf. The mosque was built on the site of the Abbasid mosque of the Caliph al-Muqtafi and the design incorporated the existing 13th century minaret of Suq al-Ghazl. He was commissioned to construct a number of iconic buildings in the Arab world, including the headquarters of the League of Arab States in Tunis (1983).





30

# LEAF FROM A MONUMENTAL KORAN IN BIHARI

INDIA, SULTANATE, 15TH/16TH CENTURY

A monumental bihari Qur'an Folio, India, Sultanate, 16th century

Text: Sura Az-zumar (39): from half of verse 66 to half of verse 72. Ink, gouache and gold on paper, calligraphed on both sides with 11 ll. per page written in black and the word "allah" in gold, in bihari influenced by muhaqqaq, on a background streaked in red with polychrome floral decoration. The verses are separated by gold rosettes punctuated in red and blue. The margins cut along the text area, replaced by a modern paper.

Text: 38.5 x 24.5 cm; page: 49.5 x 34.5 cm

3 000 | 4 000€



31

# **RARE FOLIO OF A GILT BIHARI QUR'AN**

INDIA, SULTANATES, 15TH CENTURY

Text: Sura al-Maa'rij (70), vv.1-14. Manuscript in Arabic on paper. 11 ll. per page inscribed in late bihari, in gold highlighted in black, the vocalisation indicated in red, gold rosettes dotted in blue at the end of each verse, Title of the sura inscribed in reserve on a background illuminated in blue and gold, of palmette scrolls against a background of flowering stems. The Qur'anic text within a frame traced in gold. The margins cut and replaced. The background dotted with wormholes.

Text: 24.5 x 19 cm.

4 000 | 5 000€

Two leaves of a gilt bihari Qur'an are published in: David James, Qur'ans and Bindings from the Chester Beatty Library, World of Islam Festival Trust, 1980, p. 103, Cat. 82. A fifteenth-century Qur'an, also in gilt bihari, with illumination and dimensions comparable to this one, was sold at Christie's, Indian and Islamic Works of Art and Textiles, London, 3 April 2009, lot 90. Part of a fifteenth-century Sultanate Qur'an from India with illumination similar to this folio was sold at Christie's, Indian and Islamic Works of Art & Textiles, London, 3 April 2009, lot 90.



32

# FOLIO OF A BIHARI QUR'AN

INDIA, SULTANATES, 15TH-16TH CENTURY

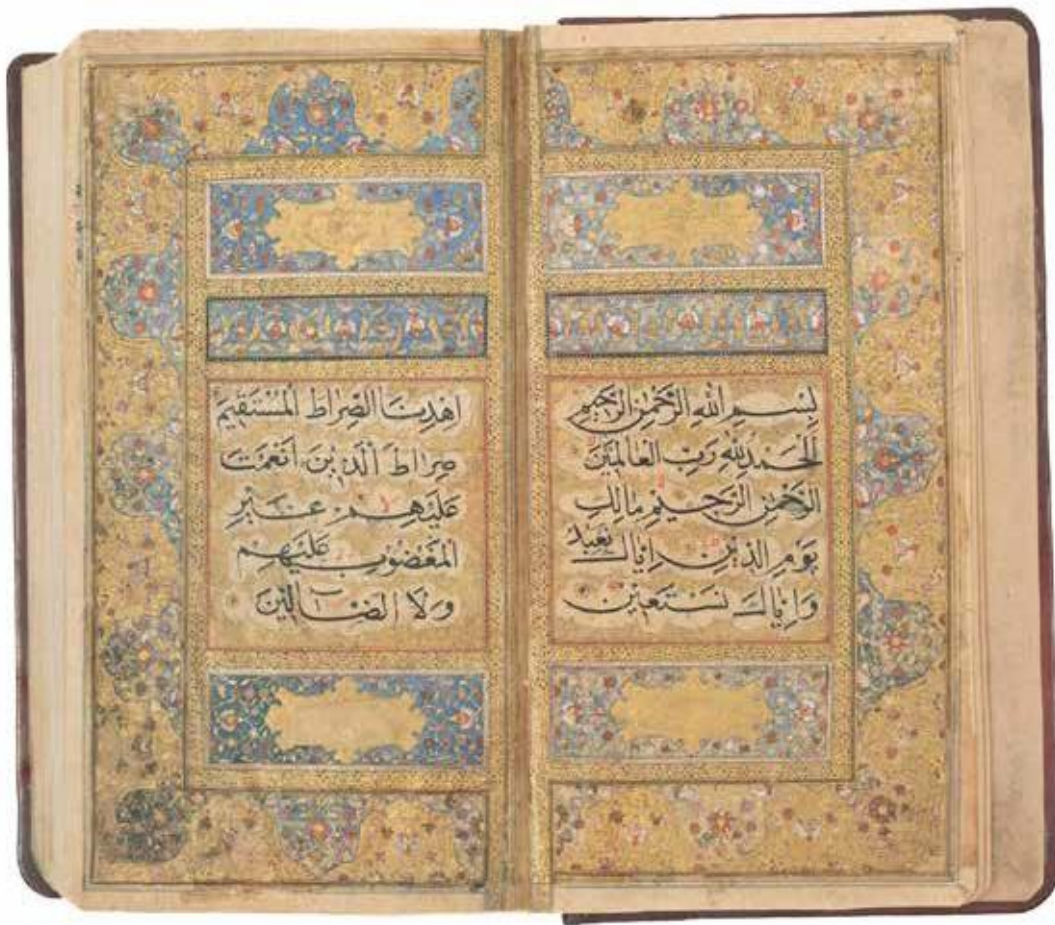
A Qur'an leaf in Biḥārī script, India, Sultanate, 15th/16th century

Text: Sura Taha (20), vv. 86-92. Arabic manuscript on paper. 11 ll. per page, in large biḥārī script in black ink, the divisions of each verse marked by rosettes dotted with blue, decorated with applied gold leaf, the ten verses indicated by the letter "ayn" in the margin, the text in a double red and blue frame. stains, edges with missing parts.

Text: 25 x 16.5 cm; Page: 33.5 x 25.5 cm

400 | 600€





33

**MUGHAL KORAN BELONGING TO SHAYKH ADAM BIN ISMAIL AL-BANNURI (D. 1643 IN MEDINA), GREAT SUFI MASTER OF NAQSHBANDIYYA**

INDIA, LATE 16TH-EARLY 17TH CENTURY

A Mughal Qur'an manuscript on paper, with an early 17th century dated seal of the Naqshbandiyya Sufi Master Shaykh Adam bin Ismail Al-Bannuri (d. 1643 in Madinah), India, late 16th/early 17th century

Arabic manuscript on paper, 508 ff, 14 ll. per page, in bihari in black ink on a gilt background. Opening double page illuminated with spirals, followed by an illuminated frontispiece with the sura Al-Baqara. Sura titles in red thuluth, verses marked with gilt lozenges, marginal medallions illuminated in blue and gold. Later binding.

Text: 16.5 x 8 cm; Page: 22 x 11.5 cm

7 000 | 8 000€

Stamps and seals of dated owners: Stamp 1 in square form: "Naqshbandi Garden Bulbul, Sayyid Adam Bannuri 1101 AH /1602-1603". Shaykh Adam bin Ismail Al-Bannuri (d. 1643 in Medina) was one of the great masters of the Sufi brotherhoods in India at the time of the Mughal emperor Jahangir (1605-1627), Naqshbandiyya. He was buried in Baqi' near Uthman bin Affan (Al-Hasani, Abd al-Hayy, Nuzhat al-khawahir wa bahjat al-masami' wa al-nawazir al-a'lam bi-man fi tarikh al-hind min al-a'lam, Vol. 5, Beirut: Dar ibn al-hizn, 1999, p. 461). Stamp 2 of oval shape: "Sayyid Muhammad Mir Shah". A note next to the stamps on the page of Surah Al-Kahf reads: Mirza 1298 AH /1881-82.





34

# **FOURTEEN FOLIOS OF A BLACK AND GOLD KORAN**

IRAN, HERAT, SAFAVID ART, 16TH CENTURY

Arabic manuscript on paper, 14 ll. per page in naskh in black and gold ink, verses marked with gold roundels, titles of the suras in white thuluth on a gold background or gold on an azure blue background, star-shaped and almond-shaped illuminated marginal medallions. The juz' inscribed in gold thuluth, in horizontal marginal cartouches.

Text: 22 x 13.5 cm; Page: 35 x 24 cm

5 000 | 7 000€

Text: Sura al-Baqara (2), vv. 126-144; Sura al-Nisa (4), vv. 141-160; Sura al-Anbiya' (21), vv. 83-112 and title of Sura al-Hajj (22); Sura an-Nur (24), v. 57 to end and Sura al-Forqan (25), vv. 1-31.



35

# **FOURTEEN FOLIOS OF A SAFAVID KORAN**

IRAN, HERAT, 16TH CENTURY

Fourteen folios from a Quran manuscript on paper, Iran, Herat, Safavid, 16th century

Arabic manuscript on paper. 15 ll. per page, inscribed in juxtaposed registers, 3 ll. in gilt thuluth, alternating with 6 ll. in naskh, gilt rosettes, naskh panels flanked by illuminated cartouches, framed with gold fillet, illuminated marginal medallions inscribed in kufic of khams and 'ashr, the hizb. Stains, spotting. Unbound.

Text: 22.1 x 14.2 cm; Page: 34 x 24 cm

4 000 | 6 000€

These folios were acquired separately in several public sales, for example: Piasa, Archéologie, Orientalisme, Arts d'Orient, Paris, Hôtel Drouot, 13 June 2003, lot 286.

Surah al-Tawba (9), vv. 59-73; Surah Hud (11), vv. part 64-88; Surah al-Nahl (16), vv. 66-83; Surah al-Isra (17), vv. part 18-42; Surah al-Kahf (18), vv. part 21-87; Surah al-Furqan (25), vv. 44-72. Surah Fatir (35), vv. 11-35; Surah Yasin (36), vv. 11-81; Surah Fussilat (41), vv. 29-50; Surah Az-zukhruf (43), vv. 3-54

Surah al-Qamar (54), vv. 6-52. For more information on this Qur'an, see: David James, *After Timur: Qur'ans of the 15th and 16th Centuries*. The Nasser D Khalili Collection of Islamic Art, Oxford University Press, London, 1992, no. 25.



36

# **MINIATURE KORAN**

IRAN, SAFAVID ART, 17TH CENTURY

An Illuminated miniature Qur'an manuscript on paper, Iran, Safavid, 17th Century

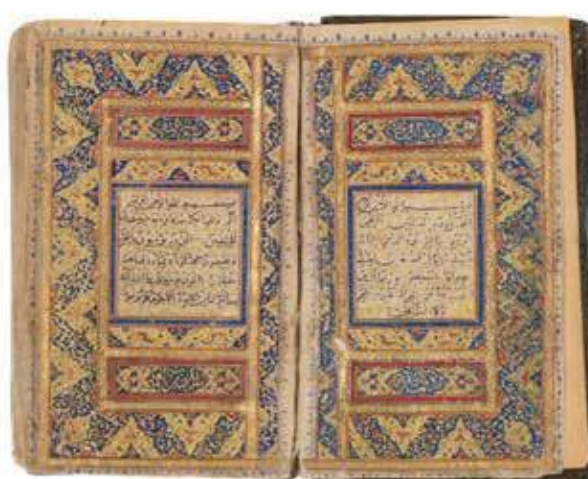
Arabic manuscript on paper, ink, gouache and gold, 241 ff, plus 9 endpapers, 16 ll. per page in naskh script. Titles of suras in gold thuluth, verses separated by roundels.

Illuminated double-frontispiece. Bound in papier-mâché and lacquered, decorated with flowers. Some tears, stains.

Text: 6 x 3.2 cm; Page: 8.2 x 5 cm

5 000 | 6 000€

Christie's, Islamic Art, Indian Miniatures, Rugs and Carpets, London, 19 October 1993, lot 53. Former Shakerine Collection.



37

# **MINIATURE QUR'AN WITH A BINDING SIGNED BY AHMAD AND DATED: 1267 H./1850-51**

IRAN, QAJAR ART, 19TH CENTURY.

A miniature Qur'an manuscript on paper, Iran, Qajar, 19th century. The binding signed by Ahmad and dated: AH 1267/1850-51 AD

Arabic manuscript on paper, black and red ink on paper. 243 ff. plus 3 endpapers. 19 ll. per page, in naskh within a gold and blue frame. Titles of the suras in gold in illuminated cartouches, Recalled in fleurons at the spandrels. Marginal medallions illuminated in polychrome and gold, indicating subdivisions. Illuminated opening double-page. Bound in papier-mâché and lacquered, the inner boards decorated with a poly-lobed oval flanked by palmettes. The outer boards decorated with bouquets, signature and date on the first board. Restorations.

Text: 7.5 x 3.9 cm; Page: 9.5 x 5.8 cm

2 000 | 3 000€

Ahmad is known as an artist from Shiraz. He excelled in making portraits and decorations with birds and flowers (gul-o-bulbul). His identified works are dated between AH 1256 /1840-41 and AH 1276 /1859-60 (M. A. Karimzadeh Tabrizi, *The Lives and Art of Old Painters of Iran*, vol. I, London, 1985, pp. 53-54).





38

### MINIATURE KORAN

IRAN, QAJAR ART, 19TH CENTURY

A lavishly illuminated miniature Qur'an, Iran, Qajar, 19th century

Manuscript in Arabic on paper, 232 ff. and 1f. of endpapers. Three illuminated double-pages beginning with index of sura titles, followed by prayers inscribed in red on gold background, and double-frontispiece with beginning of Qur'anic text. 19ll. per page in small naskh, in reserve on a gold background. Verses separated by gold rosettes, punctuated in blue. Sura titles in gold tawqi' on a blue, green and red background. Marginal medallions of the subdivisions illuminated and flamed in gold. Oval owner's stamp on the last folio: ?Abdallah. Bound in papier-mâché and lacquered, decorated on the outside with bouquets of roses and on the inside with irises.

Text: 7.5 x 4 cm; Page: 9.7 x 5.5 cm

4 000 | 6 000€



39

### MINIATURE KORAN

IRAN, QAJAR ART, 19TH CENTURY

A miniature Quran manuscript on paper, Iran, Qajar, 19th century

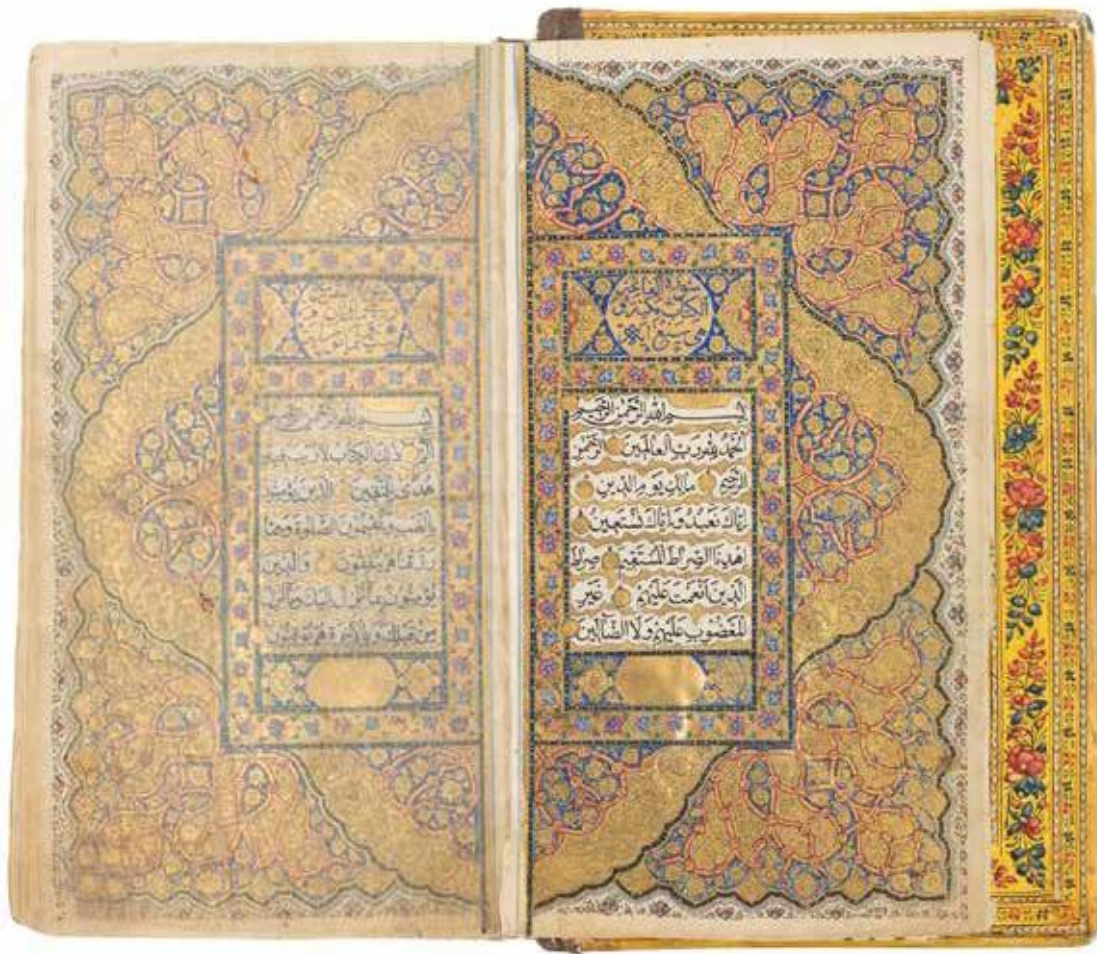
Arabic manuscript on paper, ink, gold and gouache, 272 ff. plus 2ff. of endpapers, 18 ll. per page written in naskh in black ink. verses separated by small gold dots,

Sura titles in red on a gold background. Double-frontispiece illuminated in gold and polychrome with the text inscribed in reserve in clouds on a gold background. Owner's stamps on the endpapers. Bound in papier-mâché and lacquered with gol-o-bolbol decoration.

10 x 7 cm

2 000 | 3 000€





40

## KASHMIR QURAN

NORTH INDIA, MUGHAL ART, LATE 18TH-EARLY 19TH CENTURY

An illuminated Qur'an, North India, Kashmir, late 18th-early 19th century

Arabic manuscript on paper, 251 ff. plus 4 endpapers, 18 ll. per page, in naskh in black ink, verses separated by gilt roundels, titles of suras in blue naskh, on a gilt background against a blue background illuminated with gilt flowers.

Opening double page illuminated in blue, pink and gold, the text in reserve in clouds on a gold background. Titles of suras repeated in the upper corner of each page, marginal medallions, inscribed with the subdivisions of the juz'.

Qur'anic text followed by Hadith and a Du'a'. Owner's note on title page, dated: 24 Shawwal 1256H./18 December 1840. The binding reported.

Text: 12.5 x 6 cm; Page: 17 x 11 cm

8 000 | 9 000€

An almost identical double frontispiece to this Qur'an with the same dimensions is in the Metropolitan Museum in New York (2009.294), published in: Maryam D. Ekhtiyar, How to Read Islamic Calligraphy, The Metropolitan Museum of Art/Distributed by Yale University Press, 2008, cat. 19, pp. 86-87.



41

# **COLLECTION OF PRAYERS: DU'A AL-USBU'YYAH (PRAYERS FOR THE DAYS OF THE WEEK)**

ATTRIBUTED TO YAQUT AL-MUSTA'SIMI, MIDDLE EAST, DATED: 660 H./1261-62. MOUNTED ON BUKHARA MARGINS, 16TH CENTURY

Du'a al-usbu'yyah (prayers for the days of the week), ascribed to Yaq'ut al-Musta'simi, Middle-East, dated AH 660 /1261-62, with 16th century Safavid Bukhara margins

Arabic manuscript on paper, ink, gold and polychrome, 12 ff. plus 4 endpapers, 14 ll. per page, written in naskh, titles in gilt thuluth. The verses separated by gilt rosettes, the rear margins with gilt foliage decoration. Incomplete. f. 1b with floral illumination, f.12a with a colophon mentioning the name Yaq'ut al-Musta'simi and the date AH 660 /1261-62. Bound in brown and stamped in gold.

20.5 x 12.9 cm

10 000 | 15 000€



42

# **TARJOMAT AL-'ARBAIN OR ÇEHEL HADITH BY JAMI COMPOSED IN 1481**

PROBABLY HERAT, LATE 15TH-EARLY 16TH CENTURY

Tarjomat al-'Arbain or Çehel Hadith of Jami ( The forty sayings of the Prophet), Arabic and Persian manuscript on paper, probably Herat, late 15th/early 16th century, with a signature of Soltan 'Ali Mashhadi

Arabic and Persian manuscript on paper, 4 ff. and 6 endpapers, inscribed in black ink, f 1. inscribed with 10 ll. of nast'aliq framed with a gold ribbon surmounted by a blue and gold illuminated panel, the other three with 3 ll. of a larger nast'aliq alternating with two registers of 4 ll. at an angle. Last f. ends with the name: 'Abd (Solta)n 'Ali (traces of covers in the middle). Bound in gold-stamped brown morocco. Mottling, some retouching to the illuminations.

Text: 14.4 x 7.1 cm; Page: 20 x 13 cm

5 000 | 7 000€





43

**MUNAJAT 'ALI (PIOUS CONVERSATIONS): SIGNED BY RUSTAM 'ALI SHAHI**

IRAN, PROBABLY MASHHAD, SAFAVID ART, 966 H./1558-59

The versed Munajat of Imam 'Ali copied by Rustam Ali Shahi, Iran, probably Mashhad, Dated AH 966/1558-59 AD  
Manuscript on brown paper mounted on coloured paper margins, decorated with gilt branches and animals. 6 ff. with 12 ll. in nast'aliq per page in Arabic and its Persian translation, in polychrome ink in illuminated cartouches, and gilt pendants in smaller registers. Some animals in the margins later highlighted in black. Signature on f. 6 r., with date. Later binding.

Text: 16 x 8.5 cm; Page: 26.5 x 16.5 cm

4 000 | 6 000€

For another manuscript, also composed by Munajat 'Ali and identical in style, signed by Mahmud Nishapuri, dated AH 967 /1559-60, see: Christies, Art of The Islamic and Indian World, London, 23 October 2007, lot 103. Rustam Ali Shahi (d. AH 970 /1562-63) was the nephew of Behzad, the famous Timurid miniaturist. He was a pupil of Sultan 'Ali Mashhadi, who was active in the royal library of Bahram Mirza Safavid (son of Shah Isma'il and brother of Shah Tahmasp). At the end of his life, he worked for Bahram Mirza's son, Ibrahim Mirza Safavid in Mashhad. He also signed the album of Bahram Mirza, the Safavid prince (Bayani, Mehdi, Ahval va ?athar-i khushnivisan-i irani, vol.1-2, Tehran, 1984, vol I, pp. 207-209). Few manuscripts by this calligrapher are dated, which makes the present compilation a rare example.





44

# **MUNAJAT NAMEH (PRAYERS) OF KHWAJA ABDULLAH ANSARI AND THE ADVICE OF LUQMAN THE WISE TO HIS SON**

PART ONE BY SHAH QASIM AL-KATIB, IRAN, HERAT, SAFAVID ART, PART TWO DATED 1014 H./1605

A book of advice in prose and verse, including quotes from 'Abdullah Ansari's works, Sa'di's Gulistan, Nizami's Makhzan al-Asrar, and Luqman's advice to his son, copied by Shah Qasim, Iran, Herat, Safavid, dated AH 1014/1605 AD

Persian manuscript on marbled or gold-sprinkled paper, ink, gold and polychrome, 66 leaves, plus 8 endpapers, 10 ll. per page, written in nasta'liq in black ink. Multicoloured margins decorated with fauna and flora. Illuminated frontispiece. Stamps and notes of owners: Abda-hu 'Ata Allah Rahman 1200 AH/1785-86, Abda-hu al-Raji ili mihrab Allah 1219 AH/1804-5. Safavid binding, bound in black leather with gold-stamped decoration.

Text: 14.2 x 7.8 cm; Page: 23.8 x 15.4 cm

8 000 | 10 000€

Shah Qasim, a specialist in nasta'liq, was active in Herat. His known works are dated between AH 1002 /1593-94 and AH 1028 /1619-20 (Bayani, Mehdi. Ahval va athar-e khoshnvisan-e irani, vol.1 Tehran, 1348, pp. 290-292).



45

**ABU 'ALI MUHAMMAD BIN MUHAMMAD AL-BAL'AMI (D. 974): TARJAMAH-I TARIKH-I TABARI**

SIGNED BY 'INAYATULLAH BIN NURULLAH BIN SHAYKH 'ABDULLAH, TURKEY, OTTOMAN ART, DATED: 1 RAJAB 940 H./16 JANUARY 1534

Abu 'Ali Muhammad bin Muhammad al-Bal'ami (d. 974) : Tarjamah-i Tarikh-i Tabari, copied by 'Inayatullah bin Nurullah bin Shaykh 'Abdullah, Turkey, Ottoman, dated: 1 Rajab AH 940/16 January 1534. With a Shamsa on f. 1r mentioning that the manuscript was in the collection of Sultan Suleyman (r. 1520-1566).

Manuscript in Persian and Arabic on paper, 560 ff, plus 3 endpapers. 25 ll. per page, written in black ink, in naskh. Shamsa inscribed on f. 1r, mentioning that the manuscript was part of the collection of Sultan Soleiman (r.1520-66). Chapters (fasl) and sentences in Arabic in polychrome and gold. Foliation in red. Illuminated double-frontispiece. Colophon at the end of the text. Restored. Bound in stamped black leather.

Text: 16.5 x 9 cm; 25.5 x 15.5 cm

6 000 | 8 000€

46

**SHEIKH YASSIN MUHAMMAD AL-SHAFI' AL-ANSARI (HADITH AL-SHIFÂ'): JURISPRUDENCE AND TRANSACTIONS, COPIED BY IBN 'ABD AL-SALAM**

NORTH AFRICA, DATED: 1077 H./1666-68

Sheikh Yassin Muhammad al-Shafi'i al-Ansari (Hadith al-Shifâ'), copied by Ibn 'Abd al-Sala, commissioned by al-Malik al-Qadir Muhammad bin Abi al-Ghaith bin Abd al-Qadir al-Maliki, North Africa, dated: 1077 H./1666-68.

Arabic manuscript on paper, ink, gold and gouache, 296 ff, plus 2 endpapers, 33 ll. per page. Contemporary marginal marks in red ink, later marks in brown.

Commissioned by al-Malik al-Qadir Muhammad bin Abi al-Ghaith bin Abd al-Qadir al-Maliki. At the end of the text a handwritten note is dated 1079 AH. Bound in red morocco with flap, stamped in green and gold.

28 x 22 cm

1 500 | 2 000€

Former Mohammed Makiya collection (d. 2015)



47

**NE'MATULLAH BIN AHMAD BIN MUBARAK AL-RUMI (TREATISE ON FARSI VOCABULARY), COPIED BY ESTEVAN LE GRAND, FRENCH TRANSLATOR IN CAIRO**

EGYPT, CAIRO, 1160 H./1747-48

Ne'matullah bin Ahmad bin Mubarak al-Rumi (A Farsi vocabulary Treatise), copied by Estevan Le grand, a French translator in Cairo, Persian manuscript on paper, Egypt, Cairo, dated: AH 1160/1747-48 AD

Persian manuscript on paper, single volume, 194 ff. including 9 ff. of notes in Persian and French at the end. 25 ll. per page in red and black naskh, marginal comments in slanted registers. Bound in tan morocco with grain, spine detached.

22 x 16.5 cm

1 000 | 1 500€







48

**FIVE FRONTISPIECES: FOUR OF A HAFT  
AWRANG BY JAMI AND ONE OF A MAKHZAN  
AL- ASRAR BY NEZAMI**

IRAN, SAFAVID ART, 16TH CENTURY

Five illuminated frontispieces from a Haft Awrang of Jami and a Makhzan al-Asrar of Nezami, Iran, Safavid, 16th century

Persian manuscript on paper, illuminated in gold and polychrome, 10ll. in two columns, and oblique lines, inscribed in black and red ink and gold. Old European numbering in black pen. Glass holes.

Text: 11 x 9 cm; Page: 20 x 14.5 cm

2 000 | 3 000€







49

**TWO FOLIOS FROM A JAM-E JAM (THE BOWL OF JAMSHID) BY RUKN AL-DIN AWHADI MARAGHA'I (D. 1338)**

IRAN, SAFAVID ART, 16TH CENTURY

Two illuminated folios from a manuscript of the Jam-e Jam of Awhad al-Din Maraghi'i (d. 1338), Iran, Safavid, 16th Century

Persian manuscript on gold sanded paper, 12ll. per page in nasta'liq, in black ink, in two columns, interrupted by illuminated cartouches, inscribed with the title in red ink, margins decorated in gold, salmon with motifs of perching birds or olive green with motifs of hunting animals. The text is non-consecutive.

Text: 13 x 7 cm; Page: 26 x 15.5 cm

800 | 1 200€

One of the two folios is from the sale: Bonhams, Islamic and Indian Art, London, 6 October 2015, lot 13.



50

**ZAKARIYA IBN MUHAMMAD QAZWINI, 1203-1283, AJA'IB AL-MAKHLUQAT (BOOK OF WONDERS): THE NAKED AND WINGED WOMEN OF THE ISLAND OF RAMI, SUMATRA ISLAND**

IRAN, TIMURID ART, LATE 15TH CENTURY

A leaf from a Persian manuscript: The women from Sumatra Island (Wonders Of Creation) 'Ajaib al-Makhlukat of Zakariya ibn Muhammad Qazwini (1203-1283), Iran, Timurid, late 15th century

Persian manuscript on paper. Brown and red ink and gouache. 17 ll. written in nasta'liq, interrupted by illustrations: on the front, animals and birds and on the back, two fantastic winged creatures. Some stains, handwritten annotation in French in the margin.

Page: 24 x 17 cm; Text: 15.5 x 9.5 cm



RICHARD WHYTELL ROTTON (STAMP)



BAYZAID II SEAL



51

**AMIR KHUSROW DIHLAWI (D. 1325): DIWAN, FROM THE COLLECTION OF SULTAN BAYZID II (1481-1512), THEN IN THE COLLECTION OF RICHARD WHYTELL ROTTON (D. 1810 IN INDIA)**

COPIED BY MUHAMMAD IBN MUHAMMAD BAQQAL, TIMURID ART, BEFORE 1480

Diwan of Amir Khusraw Dehlavi (AH d.725/1324 AD), From the Collection of Richard Whytell Rotton (d.1810 India), with Sultan Bayazid II Library stamp, copied by Muhammad Ibn Muhammad Baqqal, Timurid, before 1480.

Persian manuscript on paper, 321 ff. and 4 endpapers, 17 ll. per page, in nasta'liq, in black ink, in 2 columns separated by a golden double-rule. Illuminated double-frontispiece, the text in reserve in gilt clouds. The colophon at the end of the text. On f. 1r, seal of Sultan Bayazid II (r. 1481-1512) and inscribed illuminated Shamsa,

mentioning that the manuscript is part of the reserves of Bayazid II. And stamp of Richard Whytell Rotton (d. 1810 in India). Restored. Later binding.

Text: 13.6 x 7.4 cm; page: 21.5 x 13 cm

20 000 | 30 000€

Sotheby's, Islamic and Indian Art, Oriental Manuscripts and Miniatures, 30 April 1992, lot 351.

Muhammad Ibn Muhammad Baqqal copied two Shahnamehs dated between AH 868 /1463 and AH 885 /1480, preserved in the Topkapi Saray Library and the Chester Beatty Library respectively (A Catalogue of the Persian Manuscripts and Miniatures. Vol.II. MSS. 151-220, Dublin, 1960, Pers 157, pp. 9-11). A square stamp on the flyleaf: Rawshan al-Dawlah Mubarriz al-Mulk Richard Vital Ratin As'ad Bahadur Sabit Jang 32, belongs to Richard Whytell Rotton (d.

1810). The same stamp appears on another manuscript in the Manchester Library (Baharistan-i Jami (Persian MS

305).



52

**AMIR KHOSROW DEHLAVI (PATIALI 1253-DELHI 1325): DIWAN, COPIED BY JALAL AL-DIN MUHAMMAD ASLAH**

TURKMEN DYNASTIES, AQ-QOYOUNLOU, CA. 1490-1500, LATER MINIATURES

Amir Khosrow Dehlavi (Patiali 1253-Delhi 1325): Diwan, copied by Jalal al-din Muhammad, Turkmen, Aq Qoyunlu, circa 1490-1500, with later miniatures

Persian manuscript on paper, 372 ff. Double-page illuminated frontispiece. 8 ll. of nasta'liq per page, in two columns framed in blue and gold, text interrupted by cartouches decorated with gold and blue interlacing, concealing the words "wa lahu". Illustrated with 8 miniatures from the 20th century. Colophon at the end of the text, several dated owners' seals. A note indicating the date of purchase of the book: 25 Rabi' II 1214 AH / 26 September 1799: "The guilty servant, Muhammad Taqi/Naqi al-Munajima"; Muhammad Ibrahim (...) Tabatabayi. Bound in gold-stamped decoration.

25 x 15.5 cm.

10 000 | 12 000€

Former Collection of Madame Djahanguir Riahi. Sotheby's, Madame Djahanguir Riahi - Les Œuvres Que J'ai Aimées, Paris, 6 July 2017, lot 83.

A diwan by Amir Khosrow, preserved in the Bibliothèque nationale de France (Persian supplement 636), has a similar illumination. According to Francis Richard, this illumination can be dated to around 1490-1500. Richard suggests that it was made in Shiraz rather than in Tabriz (Richard, F., *Le livre Persan*, Éditions de la Bibliothèque nationale de France, Paris, 2003, ill. 29, p. 57 and p. 89 ) and Richard, F. (ed.), *Splendeurs Persanes*, Paris, 1997, no. 74, p. 114).





53

**MUSLIIH AL-DIN SA'DI (D.1291-92): BUSTAN, COPIED BY 'ALI BIN SULTANBAKHT-E KHOSHWARDAN, IRAN, SAFAVID ART, DATED: 8 MUHARRAM 917 H./17 APRIL 1511**

A Bustan of Sa'di copied by 'Ali bin Sultanbakht-e Khoshmardan, Iran, Safavid, dated : AH 8 Muharram 817/17 April 1511 AD

Persian manuscript on paper, 125ff. plus 2 endpapers. 14 ll. per page, in two columns interrupted by cartouches, in nasta'liq in black ink. Double page illuminated with gold rosettes, followed by another with an illuminated frontispiece (sarlawh), inscribed in ornamental kufic script. The opening text, inscribed in reserve, in clouds on a gold background. Colophon at the end of the text.

Text: 13 x 6 cm; Page: 20 x 11 cm

5 000 | 7 000€

For more information on the calligrapher 'Ali bin Sultanbakht-e Khoshmardan (d. AH 919 /1513-14), see: Bayani, Mehdi. Ahval va athar-e khoshnivisan-e irani, vol.2, Tehran: ?llmi, 1348, p. 455.



54

**JALAL AL-DIN MUHAMMAD RUMI (D. 672 H./1273-74): MATHNAWI MA'NAWI**

IRAN, SAFAVID ART, DATED 2 SHA'BAN 1046 / 30 DECEMBER 1636

Jalal al-Din Muhammad Rumi (d. AH 672 / 1273-74): Mathnawi Ma'nawi, Iran, Safavid, dated: AH 2 Sha'ban 1046/30 December 1636 AD

Persian manuscript on paper, 443 ff. and 2 endpapers. 15 ll. in naskh, in black, blue and red ink. In two columns drawn in red ink, surrounded by oblique text. Five illuminated frontispieces (sarlawh), the last one reported (f.

355). The end of the first section is indicated on f. 59. The date of the end of writing of the second section is given on f. 124, the scribe and the possessor: Sunday 13 Rabi' I 1046 / 15 August 1636. The date of the end of writing of the third section in

f. 209: Sunday 2 Sha'ban 1046 / 30 December 1636. Binding replaced, margins cut. Text: 18.5 x 9.5 cm;

Page: 26.5 x 14.5 cm

4 000 | 6 000€

On the first flyleaf: Old French inscription "masnavey écrit par gellaeddin-Roumi; 16eme Siècle". On the last flyleaf: Old inventory number "N°324", written in pen.



55

**NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. 898 H./1492-93): YUSUF WA ZULAYKHA**

COPIED BY MUHAMMAD REZA, CENTRAL ASIA, BUKHARA, SAFAVID ART, 16TH CENTURY

Nur al-Din 'Abd al-Rahman Jami (D. AH 898/1492 AD): Yusuf Wa Zulaykha, Copied By Mahmud Muhammad Reza, Bukhara, 16th Century.

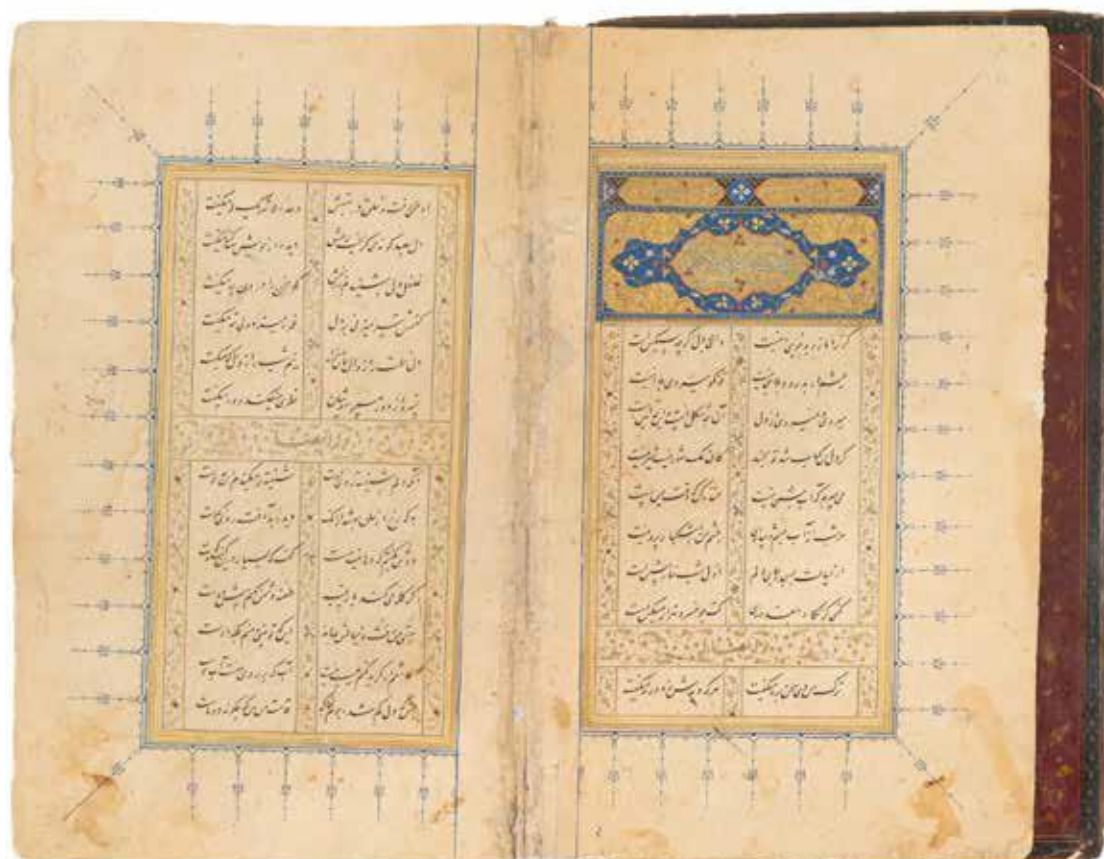
Persian manuscript on coloured paper sanded with gold, 154 ff. inscribed with 13 ll. per page, in black ink, in nast'aliq, in two columns, interrupted by cartouches inscribed in white and yellow, on pink and gilt paper (zar-afshan), margins with cut-out and applied decoration of poly-lobed medallions on a turquoise, green and indigo background, trimmed with gilt foliage. Illuminated frontispiece (sarlawh) containing the title, inscribed in white on a background illuminated in polychrome and gold. Some pages with restored margins. Binding contemporary with the manuscript, repaired.

Text: 13.5 x 7 cm; Page: 23.5 x 14.5 cm

8 000 | 10 000€

There are several calligraphers active during the 16th / 17th century with the same name: Muhammad Reza Mashhadi (died AH 992 / 1584) Bayani, vol. 3, pp. 736-7; Muhammad Reza Khatun Abadi (active in AH 1024 / 1613) Bayani, vol. 3, p. 728 and Muhammad Reza Tabrizi (active in 994 A.H./1586) Bayani, vol. 3, pp. 726-727.





56

# **AMIR KHUSRAW DIHLAWI (D.1325): SELECTION OF THE DIWAN, COPIED BY AHMAD**

IRAN, SAFAVID ART, 16TH CENTURY

A selection from Diwan of Amir Khosrow Dihlawi (d.1325 AD), copied by Ahmad (..), Iran, Safavid, signed and dated, 16th century (colophon partially legible)

Persian manuscript on gold-flecked paper, 254 ff. plus 3 endpapers, 14ll. per page in elegant nasta'liq in black ink, in two columns divided by a register decorated with gold and polychrome flowers. Frontispiece inscribed with the title: Matla' al-Anwar (reported). Titles in gold highlighted in black, within illuminated cartouches, ruled in orange, gold and blue. Illuminated frontispiece. Last folio illuminated. The colophon inscribed on a gold background, partially legible: Harrarahu al-'Abd Ahmad (..) bi-tarikh noh-e (..). Bound in Qajar lacquer with gol-o-bolbol decoration.

Text: 16 x 8.3 cm; Page: 24.5 x 15.3cm)

4 000 | 6 000€





57

**NUR AL-DIN 'ABDULRAHMAN JAMI' (D. 898 H./1492-93): THIRD BOOK OF SILSILAT AL-DHAHAB, COPIED BY MUHAMMAD SALIH AL-KATIB**

TURKEY, OTTOMAN ART, DATED: 980 H./1572-73

Nur al-din 'abd al-Rahman Jami' (D. AH 898/1492-93 AD): The Third book of the Silsilat al-Dhahab, copied by Muhammad Salih al-Katib, Turkey, Ottoman, dated: AH 980/1572-73 AD

Persian manuscript on gold-speckled paper, 45 ff. plus 1 endpaper, 14 ll. of nasta'liq per page, written in black ink, in 2 columns. Titles in red and blue, rules in gold, green and blue. Illuminated frontispiece inscribed in white. The three penultimate pages with registers, inscribed in 4 ll. oblique, framed by later illuminated triangles. Colophon dated on the last page, with later drawings and a dated ownership stamp:

1261 H./1844-45. Contemporary manuscript binding in red morocco with gold embossed decoration. Stains, tears and spotting.

Text: 15.5 x 8 cm; Page: 23.5 x 14.4 cm

5 000 | 7 000€

An album dated AH 948 / AD 1541-42 bearing the signature of Muhammad Salih al-Katib al-Khaqani is preserved in the Topkapi Palace (Medhi Bayani, Ahval va Asar-e Khosh-Nevisan, Vol. III, Tehran, p. 777).



58

**SHEIKH MUSLIH AL-DIN SA'DI (DIWAN), ILLUSTRATED WITH TWO MINIATURES**

IRAN, SAFAVID ART, DATED: JUMADI I 1003 H./JANUARY-FEBRUARY 1595

An illustrated Diwan of Sa'di, Iran, Safavid, dated : AH Jumadi I 1003/ January-February 1595 AD

Persian manuscript on paper, 189 ff, 17 ll. per page, and oblique lines, in 3 columns, in nastaliq in black ink, the titles in red, illustrated with two miniatures (with repaints). Possessor's stamp in oval form inscribed with the name Reza Qoli. Bound in brown leather with embossed central pendant.

Text: 19.5 x 11.5 cm; Page: 28 x 17 cm

12 000 | 15 000€



59

**NUR AL-DIN 'ABD AL-RAHMAN JAMI' (D. 1492): SUBHAT AL-ABRAR**

SIGNATURE (PARTLY LEGIBLE) OF MAHMUD NISHAPURI, IRAN, SAFAVID ART, DATED: DHI AL-QA'DAH 962 H./SEPTEMBER 1554

Nur Al-Din 'Abd Al-Rahman Jami' (d. 1492 AD): Subhat Al-Abrar, Ascribed to Mahmud Nishapuri, Iran, Safavid, dated: AH Dhi al-Qa'dah 962/September 1554 AD

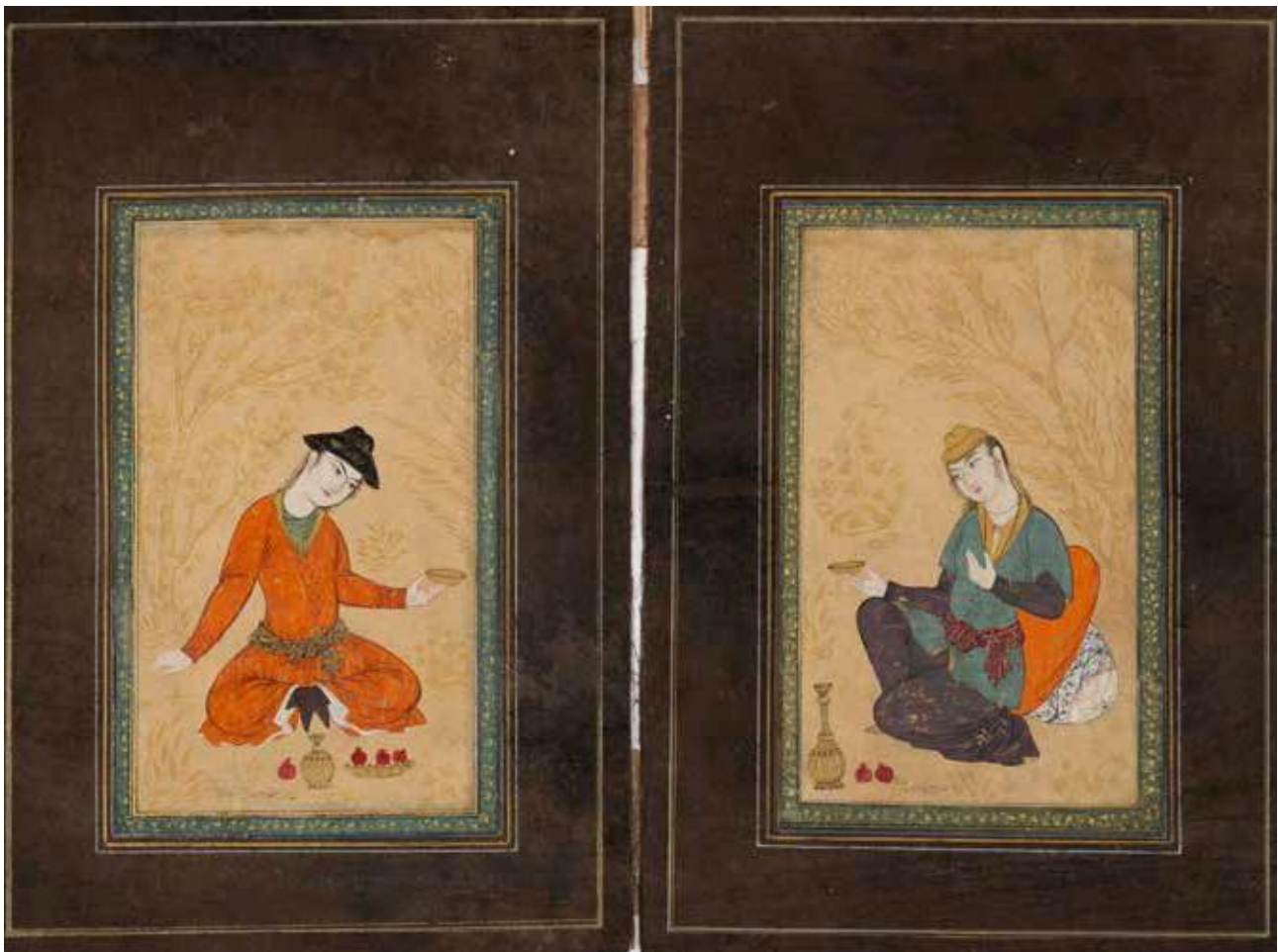
Persian manuscript on paper, with 21 ll. per page, in late nasta'liq (khaffi), in black ink in 4 columns, title cartouches inscribed in red. The colophon dated at the end of the text, partly legible due to restored tears. Several owners' notes on endpapers: Calligram in the form of a bird dated: The Great Nowruz, 1184 AH/March 1771. A marginal note dated: 24 dhi al-qa'dah Quay-el 1238 AH / 2 August 1823, the year of the goat, "written in remembrance on the margins of the book of the late Abd al-Karim Bayg Qomi". Bound in a new binding.

Text: 21 x 12 cm; Page: 27.3 x 18 cm

6 000 | 8 000€

A manuscript very similar to this one is published in the public sale catalogue: Mes Laurin-Guilloux-Buffetaud- Tailleux, Orient et ses Arts, 23 April 1994, lot 412.





60

**YOUNG WOMAN AND YOUNG MAN IN A LANDSCAPE: DRAWINGS MOUNTED ON PAGES FROM A SINGLE ALBUM, COMPILED AROUND 1808-9**

IRAN, FOLLOWER OF MU'IN MUSAVVIR (D. C. 1693),  
SAFAVID ART, LATE 17TH-EARLY 18TH CENTURY

Two album pages with Safavid portraits: Kneeling young woman and man, Iran, after Mu'in Musavvir, Safavid, late 17th/early 18th century. The album with a possessor's seals dated: AH 1225/1808-9 AD

Drawings in black ink and polychrome, heightened with gold, on paper mounted on the pages of a plum-margined album. The mention of the end of the album is inscribed in two parts at the bottom of each drawing: Jahat-e muraqqa' be etmam resid, mubarak bad (the finished muraqqa', which he May he be blessed); Ruz-e shanbe haftom-e shahr-e rabi' al-awal sana 1088 be etmam resid mibarak bad Saturday, 8 Rabi' I, 1088 AH / 11 May 1677 (Completed 10 May 1677, may he be blessed). On the reverse, the owner's stamp, dated AH 1225 / AD 1808-9, the numbers 37 and 38 inscribed in pen and attributions to Mu'in Musavvir, in several places, of different periods.

Drawings: 18 x 10.5 cm; Page: 30 x 19.9 cm

6 000 | 8 000€

known, bearing similar inscriptions and dates. These dated inscriptions, without signatures, and in the same style as those of Mu'in, seem to be taken up generically either by disciples or by followers at the end of the artist's life or after his death, see pages of a scattered Shahnameh, all Safavid and "in the style" of Mu'in, some of which are preserved in the Metropolitan Museum of Art in New York (2-014, 2-059, 5-240).



These drawings are unsigned, and it is likely that they were made after the death of Mu'in Musavvir (d. circa 1693), by one of his followers, as are other examples





61

**RARE FRAGMENT OF A SILK BROCADE WITH MADONNA LILIES**

IRAN, YAZD, SAFAVID ART, 17TH CENTURY

A rare silk lampas and metal thread cloth fragment, Iran, Yazd, Safavid, 17th century

Silk embroidered with silver and gold metal wrapped threads, twill and brocade weave. White, salmon and green on a yellow background.

Textile: 35 x 17.5 cm; With frame: 51 x 41 cm

2 500 | 3 000€

Former Franco and Franca Bernasconi Collection, Lugano, Switzerland.

This rare fragment displays a floral motif and technique typical of 17th-century Yazd production. For a discussion of the identification and attribution of this fragment and an almost identical fragment formerly in the Ackerman-Pope collection, see: POPE (Arthur Upham) and ACKERMAN (Phyllis), *A Survey of Persian Vol. III*, London, New York, Oxford University Press, 1938-1939, fig. 693, pp. 2114 and 2115.



62

**KASRA ANUSHIRAVAN (KHUSRAW I) AFTER HIS CORONATION: PERSIAN MINIATURE ILLUSTRATING AN EPISODE FROM THE SHAH NAMEH OF FIRDAWSI (BOOK OF KINGS)**

IRAN, SAFAVID ART, 16TH CENTURY

Kasra Anushiravan after his coronation: A Persian miniature illustrating an episode from Firdawsi's Shahnama (The book of kings), Safavid, 16th century.

Mounted on cardboard

Glued to a cardboard page. Ink, gouache and gold on cream paper, 7 ll. of text written in Persian, in nast'aliq, in four columns, interrupted by a large miniature illustrating the scene. Repaints

Miniature size: 21 x 11 cm; page size: 30 x 17 cm

500 | 700€



63

**BATTLE OF RUSTAM AND AFRASIYAB: PERSIAN MINIATURE ILLUSTRATING AN EPISODE FROM THE SHAH NAMEH OF FIRDAWSI (BOOKS OF KINGS)**

IRAN, SAFAVID ART, 16TH CENTURY

A Persian miniature illustrating an episode from Firdawsi's Shahnama (the book of Kings): Battle of Rostam and Afrasiyab, Iran, Safavid, 16th century. Mounted on cardboard

Glued to a cardboard page. Ink, gouache and gold on cream paper, 5 ll. of text written in nast'aliq, in four columns, interrupted by a large miniature illustrating the scene. Title inscribed in blue ink in a cartouche with a gilt scroll background.

Miniature: 25 x 11 cm; (dim. at sight) Page: 30 x 17 cm

500 | 700€



**64**

**GOLD AND BLUE ILLUMINATION MOUNTED ON AN ALBUM PAGE**

IRAN, PROBABLY 18TH CENTURY

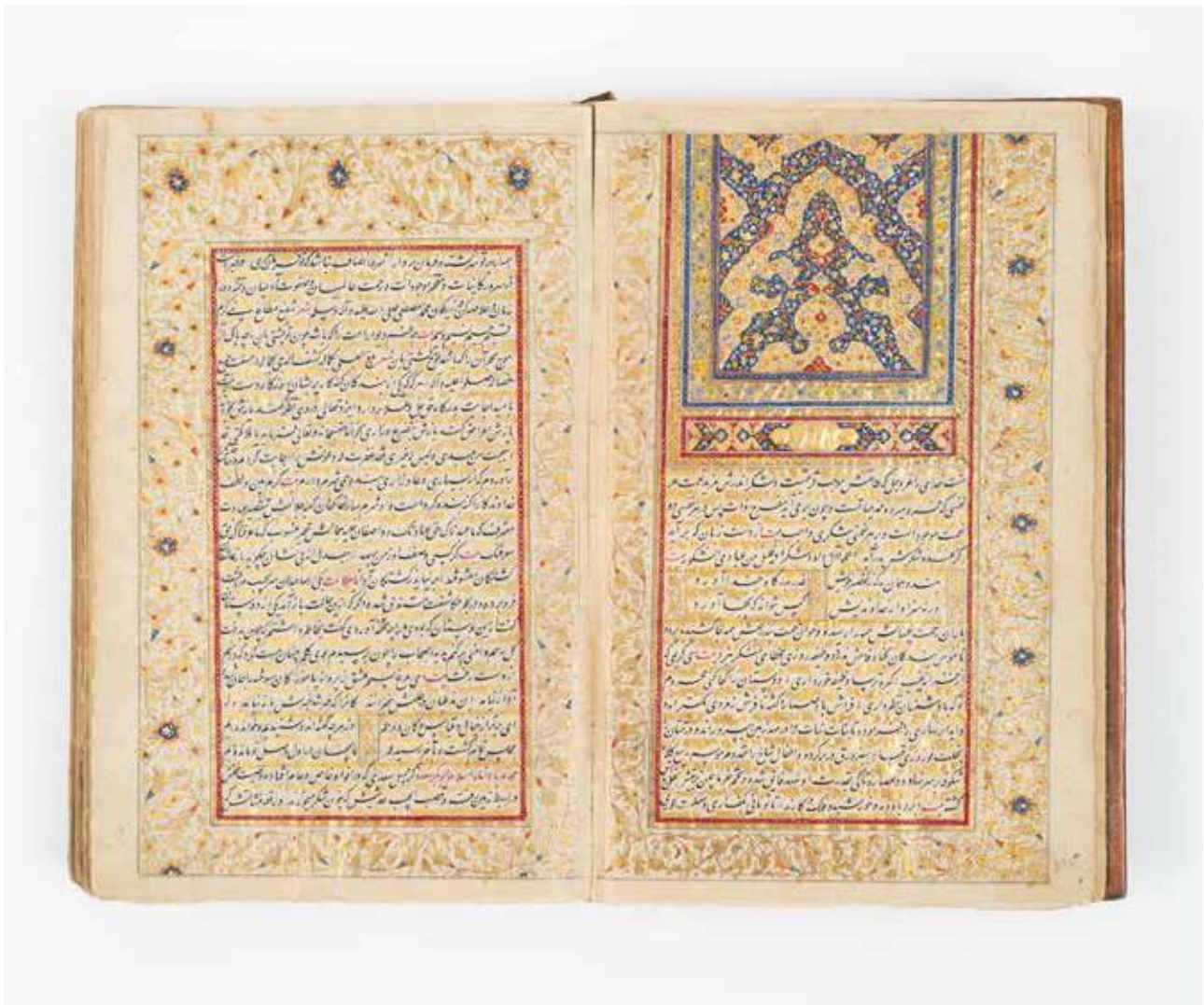
A gold and blue illuminated leaf mounted on an album page, Iran, probably 18th century

Gouache and gold on paper, decoration in reserve on a blue background, showing a tree with flowering branches, a heron and birds. Mounted on a cardboard page with gold speckled margins.

Illumination: 21 x 10.5 cm; page: 31.5 x 22 cm

1 000 | 1 500€





65

**SHAYKH MUSLIH AL-DIN SA'DI (D. 1292), KULLIYAT (COMPLETE WORKS), FROM THE COLLECTION OF MEHR 'ALI SON OF SHUKRULLAH KHAN NURI (D. 1865)**

IRAN, QAJAR ART, FIRST HALF OF THE 19TH CENTURY

Kulliyat of Shaykh Muslih Al-Din Sa'di (d. 1292), The Completed Works, from the collection of Mehr 'Ali son of Shukrullah Khan Nuri (d. 1865): Iran, Qajar, first half of 19th century.

Persian manuscript on western paper of the Nicolo Bruzzo mark, ink, gold and gouache, 456 ff. plus 8 endpapers, 23 ll. per page in nasta'liq, often in two columns separated by a double-rule. Titles in red, numerous illuminations.

Original paper-mâché and lacquered binding with gol-o-bolbol decoration, inner boards with figurative scenes. Very good condition. Some folios detached.

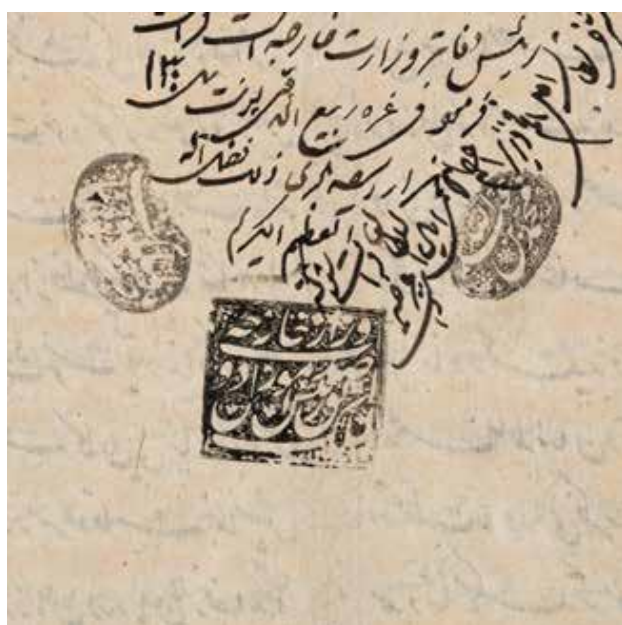
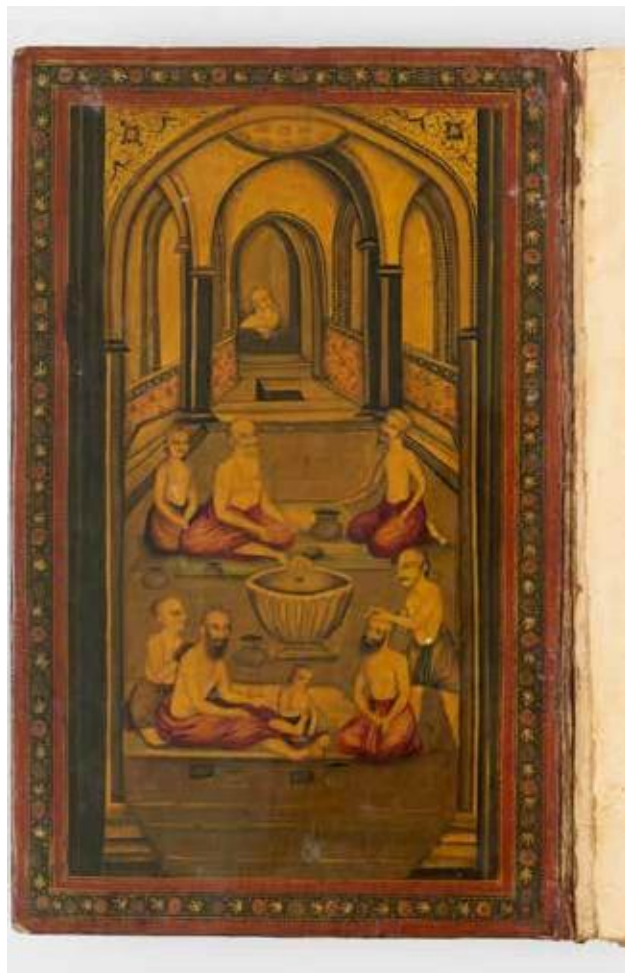
Text: 20 x 12 cm; Page: 29.5 x 19 cm

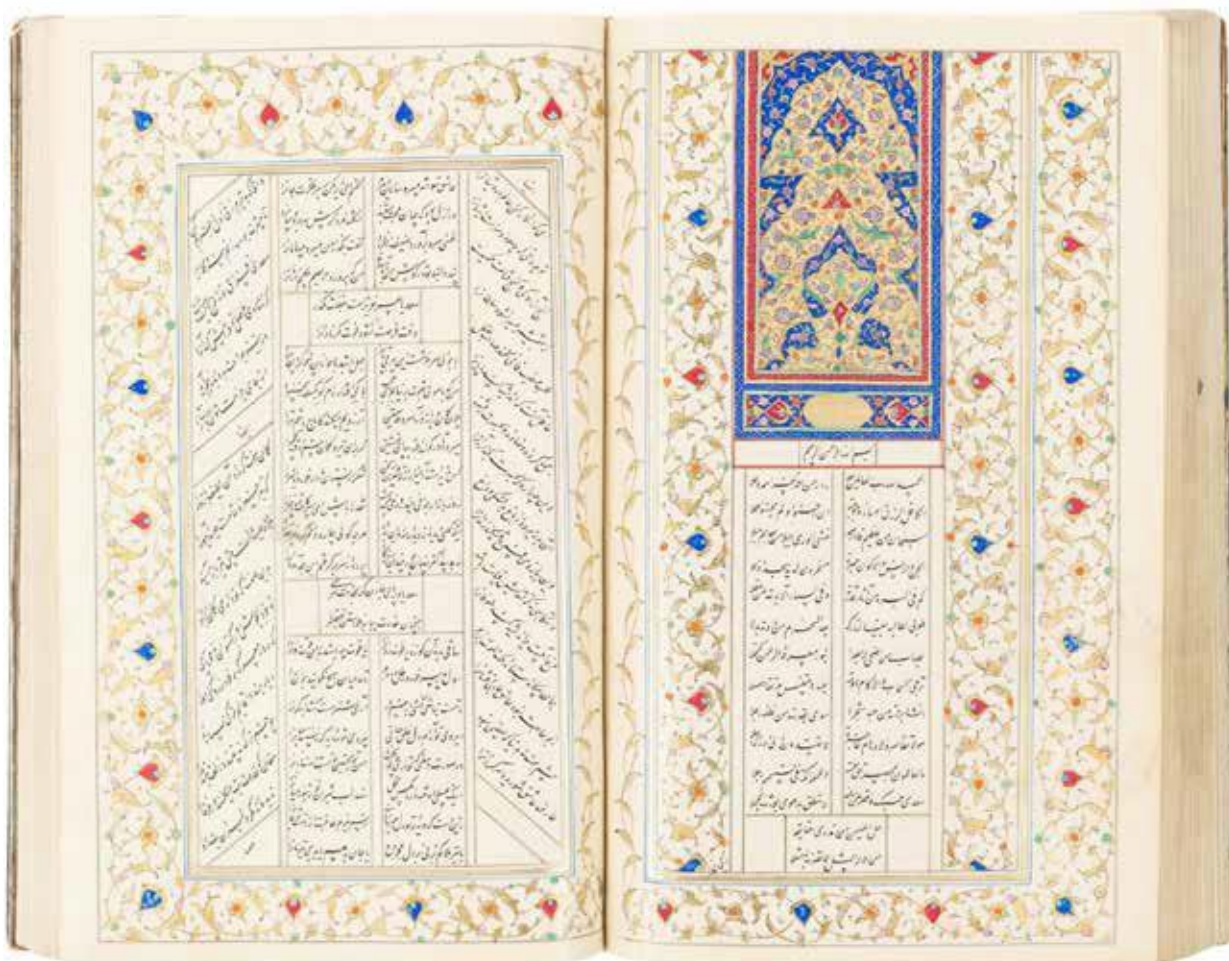
30 000 | 50 000€

Christie's, Art of Islamic and Indian Worlds, London, 31 March 2009, lot 204. A note on f.1a indicates that the manuscript was purchased in Shiraz on 10 Rabi' I 1270 / 11 December 1853, by Mehr 'Ali son of Shukrullah Khan Nuri, and remained in the Nuri family, including with Sadiq al-Mulk, the Deputy Foreign Minister, until it was presented by Sadiq al-Mulk to the library of Prime Minister Amin al-Sultan in 1300 / 1882-83.

Although unsigned, this manuscript shows a remarkable quality, in addition to being perfectly documented, its journey through prestigious collections is traceable thanks to its numerous stamps and notes. Oval stamp: Sadiq al-Mulk 1295 / 1878, square stamp: 1. Sadiq al-Mulk ra'is omur-e doval-e khareje 1295 / 1878; 2. al- raji Mehr-'Ali bin Shukrallah Khan. The seals on the last page: Three belong to Mirza Muhammad Khan Nuri, son of Abdallah Nuri (the private secretary of Abbas Mirza) and the head of the Ministry of Foreign Affairs from the year 1275 A.H./1858-59, possessor of the title Sadiq al-Mulk from the year 1295 A.H./1878-79; One oval seal: Muhammad bin Abdallah 1274 A.H./1857-58, another: Sadiq al-Mulk 1295 A.H. /1878-79. And a square one: Sadiq al-Mulk ra'is omur-e doval-e khareje 1295 H./1878.







66

**SHAYKH MUSLIH AL-DIN SA'DI (D.1291-92): KULLIYAT (COMPLETE WORKS), COPIED BY 'ABD AL- KARIM AL-TABATABA'I**

IRAN, QAJAR ART, DATED: RABI II 1265 H./JANUARY-FEBRUARY 1852

Shaykh Muslih al-Din Sa'di (d.1291-92), Kulliyat, copied by 'Abd al-Karim al-Tabataba'i, Iran, Qajar, dated: AH Rabi' II 1265 /January-February 1852 AD

Persian manuscript on paper, 268 ff, 24 ll. per page, written in black ink in nasta'liq, horizontally, in a central column, and 17 ll. diagonally, in the side columns. Titles and important words in red, ruled in gold. Double frontispiece illuminated in polychrome and gold. Margins with gilt and polychrome floral decoration. Six other illuminated double pages. Colophon at the end of the text. Bound in papier-mâché and lacquered, contemporary to the manuscript, with a new binding.

Text: 20.8 x 11.1 cm; Page: 29.5 x 18.7 cm

6 000 | 8 000€

'Abd al-Karim al-Tabataba'i active in the 19th century. Two of his works are preserved in the Golestan Palace Library in Tehran, one dated AH 1269 /1852-53, the other a manuscript made for Mirza Taqi Khan Amir-e Kabir and dated AH 1265 /1848-49 ( Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 2, Tehran 1346, pp. 412-13).







68

**DERVISH KASHKUL IN COCO-DE-MER,  
COMMISSIONED FOR ITS OWNER MUHIB'ALI**

IRAN, QAJAR ART, DATED: 1266 H./1849-50

A Coco-de-Mer Dervish Kashkul, Iran, Qajar,  
Commissioned by Muhib'ali, dated: AH 1266/1849-50 AD

Engraved decoration, plant, animal and epigraphic, with  
chains, hung by openwork brass rings, the underside  
decorated with a rider and his falcon, two inscribed  
registers giving a date and an owner.

H. 14 cm; W. 26 cm

1 500 | 1 800€







69

**ENGRAVED AND GOLD DAMASCENED IRON  
"TABAR" AXE**

IRAN, QAJAR ART, 19TH CENTURY

A gold-damascened iron axe head, Iran, Qajar, 19th century

The crescent-shaped blade, decorated on each side with two seated figures and friezes of flowers, the fang decorated with the same motifs and an inscription of blessing. Without its handle.

20 x 15 cm

300 | 500€





70

**SMALL TINNED COPPER WINE CUP (BADIYE) WITH AN OWNER'S NAME**

IRAN, SAFAVID ART, 17TH CENTURY

A tinned copper footed wine bowl (Badiye) with ownership, Iran, Safavid, 17th century

Of spherical form resting on a high flared pedestal, decorated with an engraved frieze of palmettes on the rim, the name of the owner in a cartouche: Ali (Hussein).

D. 13.5 cm; H. 7 cm

300 | 400€

71

**LARGE CAMPANIFORM COPPER BOWL (BADIYE), TINNED AND ENGRAVED**

IRAN, QAJAR ART, EARLY 19TH CENTURY

A large engraved tinned copper bowl, with Persian poetry inscriptions, Iran, Qajar, early 19th century

Rounded in shape, the high wall resting on a ring-shaped pedestal, the decoration engraved with inscriptions in large nasta'liq, signs of the zodiac and hunting scenes. Slight restoration inside, wear and tear.

Diameter: 33 cm; height: 23 cm

1 000 | 1 200€

Private collection, Brittany, France.

This badiye is based on the model of 17th-century Safavid cups in large format, such as the one in the Victoria and Albert Museum in London (no. 404 1884). However, the decoration of this one clearly refers to Qajar Iran.



72

**RARE ENAMELLED DAGGER AND ITS VELVET SCABBARD (JAMBIYA)**

IRAN, QAJAR ART, MID-19TH CENTURY

A fine enamelled and gilded dagger (Jambiya) with a steel blade in its velvet covered wooden scabbard, Iran, Qajar, 19th century

The wooden handle covered with copper with gilded and enamelled decoration in cobalt blue, set with polychrome cabochons in brass nets. The cabochons are missing on one side. Steel blade, curved with edge. Wooden scabbard covered with wine-coloured velvet, button end, made of walrus ivory.

Length: 38 cm

1 500 | 2 000€

The decoration of this dagger is particularly noteworthy for its richness of material and its finesse.

Comparables are rare, another comparable dagger is in the Metropolitan Museum in New York (Acc. 36.25.683).







73

**GREEN GLASS INTAGLIO ENGRAVED WITH A KORANIC VERSE MOUNTED IN SILVER**

IRAN, QAJAR ART, 19TH CENTURY

An engraved green glass intaglio, with a Quranic inscription, silver mounted, Iran, Qajar, 19th century

Inscribed with Sura al-Ghafir (40), v.44 (part). Rectangular shape with cut sides. Mounted in silver (34 g.).

5 x 4 x 1.5 cm

300 | 500€

74

**SILVER AND ENAMEL POCKET WATCH WITH THE ROYAL EFFIGY OF NASER AL-DIN SHAH QAJAR (R. 1848 -1896)**

LEBET ET FILS MOVEMENT, BUTTES, SWITZERLAND FOR THE PERSIAN MARKET, CIRCA 1850

An enamelled silver Pocket Watch with Portrait of Naser al-Din Shah Qajar (r. 1848-1896), the movement signed "Lebet et fils" at Buttes, Switzerland for the Persian Market, circa 1850

Double silver case, brass dial, elegantly engraved with foliage and flowers in a central medallion, Turkish numerals, small seconds dial. Silver and gilt brass mechanism, engraved Lebet et fils à Buttes, no. 89577. The case is decorated with an enamelled portrait. The back is enamelled in blue and decorated with a pendant motif in turquoise. Pendant and chain. Several hallmarks (60 g.). (Sold as is, Rim Enchères does not guarantee the functioning of the movement).

D. 4 cm. L. (with chains): 34 cm

1 200 | 1 500€

Private collection, Namur (Belgium)







**75**

**LARGE EUROPEAN PORCELAIN DISH FOR THE PERSIAN MARKET**

COMMISSIONED BY ALEXIS RENAN (?),  
SECOND HALF OF THE 19TH CENTURY

Decorated with a Persian-inspired scene, the edges in blue underlined with gold. Inscription in Persian under the base: farmayesh-e Alexi Renan (?)

D. 33 cm

500 | 600€

A service very similar to this one, certainly produced by the same manufacturer, was sold by Christie's, Art of the Islamic and Indian Worlds, London, 23 October 2007, lot 181.



**76**

**LARGE CIRCULAR DISH FROM MULTAN**

SINDH, LATE 19TH CENTURY

A large white slip and cobalt blue and turquoise painted under a transparent glaze pottery plate, Sindh, Multan, late 19th century

Resting on a small annular pedestal, painted in cobalt blue and turquoise on a white slip background, under a transparent glaze. Decorated with a floral bouquet in the centre and two concentric bands on the border.

D. 47 cm

200 | 300€



**77**

**SET OF SIX BLUE AND WHITE TILES**

IRAN, QAJAR ART, 19TH CENTURY

A group of six blue and white pottery tiles, Iran, Qajar, 19th century

Siliceous ceramic with painted cobalt blue and black decoration on a white slip background, decorated with stars with radiating floral motifs. Detached.

Tile size: 22 x 21.5 cm

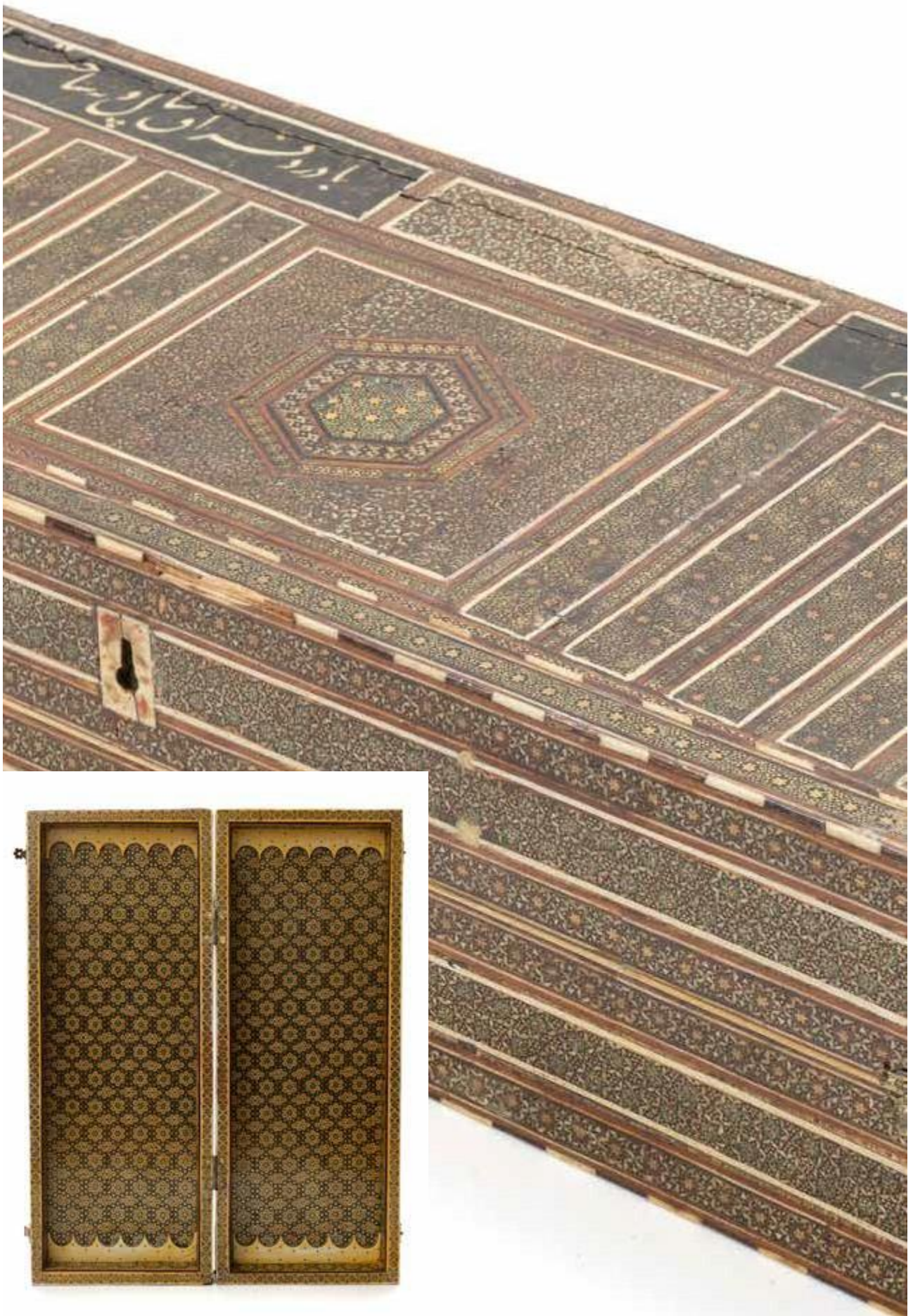
400 | 600€

Covered the wall of an old property in the south west of France.





**Two objects in micromosaic marquetry (Khatamkari)  
from the collection of  
Mirza Abol Ghasem Khan Nasir Ol-Molk II (1852-1924)  
then by descent to his grandson**







78

## FOLDING BACKGAMMON (OR NARD) BOARD

IRAN, QAJAR ART, CIRCA 1860

A micro-mosaic (Khatamkari) folding backgammon (Nard) board, Iran, Qajar, circa 1860

Inscriptions: four hemispheres of a Persian love poem in the form of a qasidah. Of quadrangular shape, made of wood with a micro-mosaic (khatamkari) decoration embellished with inlaid ivory elements, in a black paste, each side decorated with Persian poetry cartouches in a very fine nast'aliq and rectangular registers bordering a square furnished with concentric hexagons. Please note that this lot contains elephant ivory and that according to the European regulation 2021/2280 of 16 December 2021, the export of goods containing this material outside the EU is prohibited, except for a purchase by a cultural or museum institution, for non-commercial purposes. Rim Enchères will be able to deliver to the buyer the intra-community certificate (CIC, K permit) which conditions the sale and the circulation of this good in the European Union.

54 x 21.5 x 11.5 cm

6 000 | 8 000€

Collection of Mirza Abol Ghasem Khan Nasir Ol-Molk II (1852-1924). Then by descent to his great-grandson, France, Haute-Savoie

Similar game boxes, with inscriptions and workmanship of this quality, are extremely rare. Only one other, produced in Tabriz and dated AH 1248 / AD 1832-33, was sold at Sotheby's: London, 09 April 2008, lot 215. A similar chessboard is kept in the Topkapi Museum in Istanbul (inv. 2/1377), published in: Béatrix Saule, Marthe Bernus Taylor, Jean-Paul Desroches, Stéphane Yerasimos, TOPKAPI A VERSAILLES. Trésors de la Cour ottomane, Éditions Réunion des Musées Nationaux, Paris, 1999, cat. 213, p. 250. Another game box, without the inscriptions, and without the interior decoration, is in the Victoria and Albert Museum in London (acc. 935:1-1869). It was exhibited in Paris in 1867, allowing for a possible dating to around 1860.





79 ■

### NEO-ACHAEMENID" STYLE BOX

IRAN, QAJAR ART, LATE 19TH CENTURY

A casket with Achaemenid-inspired scenes on silver plates, Iran, Qajar, 19th century

Of quadrangular shape, standing on four feet, with a fish-shaped metal clasp lid, made of wood covered with micro-mosaic (khatamkari) and inlaid with bone and ivory, embellished with silver repoussé plates. Please note that this lot contains elephant ivory and that according to the European regulation 2021/2280 of 16 December 2021, the export of goods containing this material outside the EU is prohibited, except for a purchase by a cultural or museum institution, for non-commercial purposes. Rim Enchères will be able to deliver to the buyer the intra-Community certificate (CIC, K permit), which is a condition for the sale and circulation of the goods in the European Union.

31.2 x 21 x 11.5 cm

1 000 | 1 200€

Same provenance as the previous batch.

The so-called neo-Achaemenid style was initially confined to Qajar stone reliefs, the best known of which were commissioned by Fath'Ali Shah. It became popular after the 1880s (Fellinger, *The Empire of Roses, Masterpieces of Nineteenth-Century Persian Art*, Musée du Louvre-Lens and Snoek, Ghent, 2018, p. 61). Inspired by Achaemenid sculptures from Persepolis and Sassanid bas-reliefs, this style was all the rage in the Shiraz region. A carved alabaster mantel panel shows the same scene as on the lid of the box (Lerner, *Three Achaemenid 'Fakes': A reevaluation in the light of 19th century Iranian architectural sculpture*, Expedition Magazine, Penn Museum, 1980, pp. 13-15).



80

**CALLIGRAPHY IN NAST'ALIQ GULZAR,**

IRAN, QAJAR ART, SECOND HALF OF THE 19TH CENTURY

Calligraphy in nast'aliq Gulzar, Iran, Qajar art, second half of the 19th century

Ink, gouache and varnish on brown paper. Inscribed in Nasta'liq Gulzâr: "Emâd al-Hasani, may God bless him". Mounted on a cardboard page.

Text: 30.5 x 56 cm; Plate: 37 x 62.5 cm

1 500 | 2 000€

A similar calligraphy is preserved in the Reza Abbasi Museum in Tehran, Iran (Inv. 22369), published in: Kianoosh Motaghedi and Sahar Goudarzi, *Calligraphic Paintings From Qajar Era*, Ketab Araie Irani Publisher, Tehran, 2019, p. 47.





81

**PENCIL BOX (QALAMDÂN) WITH  
EUROPEANIST PORTRAITS**  
IRAN QAJAR ART, 19TH CENTURY

Quadrangular shape, made of papier-mâché and  
lacquered. Polychrome painted and gold decorated.  
L. 23 cm

500 | 700€

82

**LARGE PAPER MACHE AND LACQUERED PEN BOX**  
INDIA, CASHMERE, 19TH CENTURY

Of quadrangular form, decorated with polychrome floral  
bouquets in ovoid medallions, cracks and wear.  
H. 8.3 cm; L. 28.5 cm; W. 8.8 cm

800 | 1 000€



83

**PAIR OF BALUSTER VASES AND THEIR ASSOCIATED  
OPENWORK BRASS LIDS**

IRAN, EARLY 20TH CENTURY

A pair of openwork brass vases and associated covers,  
Iran, early 20th century

The domed lids surmounted by a gripping point. The  
body is decorated with medallions with seated  
figures, some with animal heads, on a background of  
floral scrolls.

H. 29 cm high, 15 cm wide

500 | 700€



84

**MINIATURE FROM AN AKBARNAMA (BOOK OF AKBAR) BY ABU'L FAZL (1551-1602): BATTLE BETWEEN AZIM KHAN AND THE SONS OF SHER KHAN FULADI**

INDIA, MUGHAL ART, CIRCA 1595-1600

The Battle between Khan Azam and the sons of Sher Khan Fuladi: illustration from a manuscript of the Akbarnama, Mughal, circa 1595-1600

Gouache and gold on paper, mounted on a cardboard page. Blue inner margin, the number 27 inscribed in red ink in the lower right corner. Several repaints, tear in the upper left-hand corner, stains and wetness.

Miniature: 23.5 x 12.7 cm; Folio: 39 x 24.5 cm

4 000 | 6 000€

Private collection, Paris.

It is likely that this miniature is truncated from a page that was originally larger. Its dense composition, iconography and various features are close to an Akbarnama in the Victoria and Albert Museum in London (IS.2:98-1896 and IS.2:109-1896).



85

## TEMPLE SCENE

INDIA, MUGHAL ART, 17TH CENTURY

A Temple scene (suggesting the Annunciation), India, Mughal, 17th century

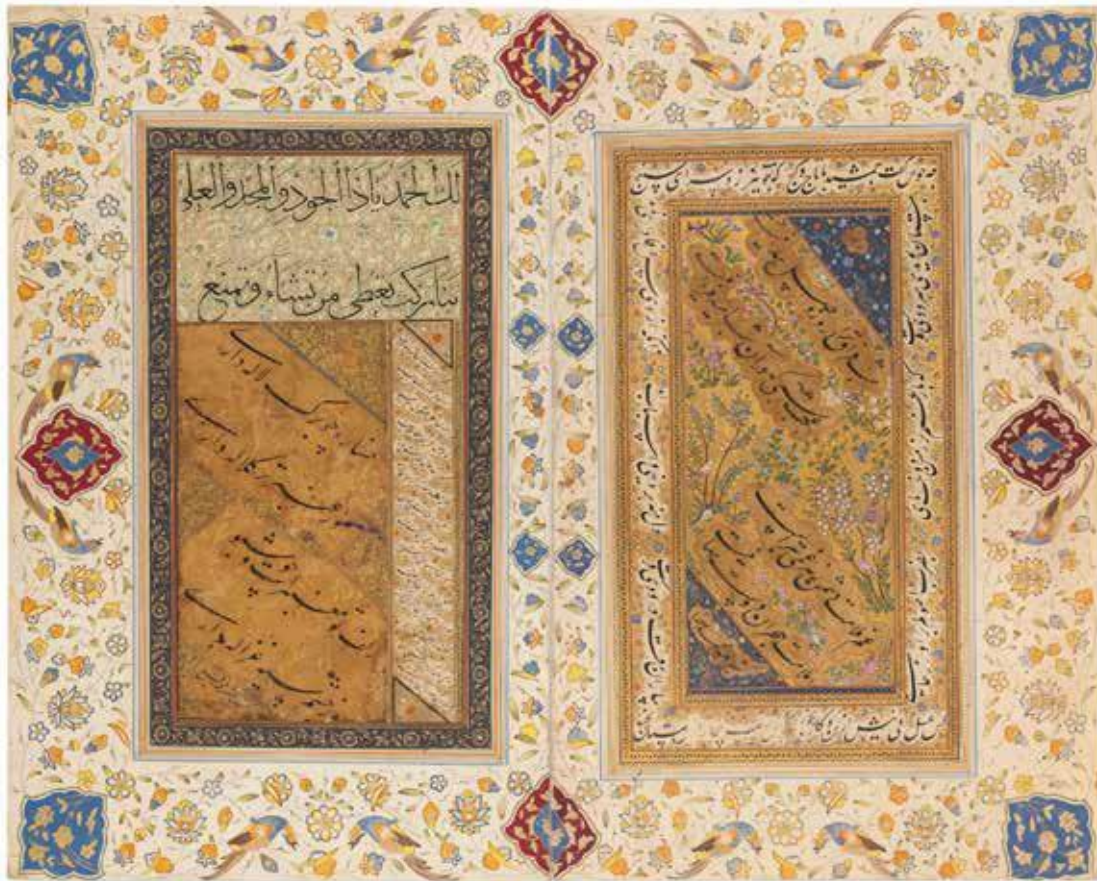
Grisaille enhanced with polychrome pigments (traces) and gold, on paper mounted on a cardboard page with pink margins decorated with gold scrolls. Representing a scene suggesting the Annunciation, animated by characters in European dress, two angels presenting a book and a portrait (of Christ) to a young woman reading, seated on an armchair decorated with golden rams' heads, young children waving at her feet. In the background, a figure lifting a curtain. Very damaged condition, consolidated by the application of a white material visible on ultra violet examination. Illegible inscription in the upper middle.

Drawing: 18 x 11.5 cm; Page: 32.5 x 20 cm

3 000 | 4 000€

A drawing in the Edwin Binney collection shows similar architecture and a seated young woman wearing a gilded outfit and headdress very similar to those in this drawing (Binney, E., 3rd, *Indian Miniature Painting from the Collection of Edwin Binney, 3rd: the Mughal and Deccani Schools*, Portland, 1973, cat. no. 70, p. 95). For a drawing from the Akbar period with an almost identical chair, see: Christie's, *Art of the Islamic and Indian Worlds*, London, 17 April 2007, lot 212). An album page with a drawing showing the same figure lifting a curtain and the same trees in the background is in the collection of the British Library in London (acc. J.6, 6).





86

## CALLIGRAPHIES MOUNTED ON ALBUM PAGES

MUHAMMAD REZA AND MUHAMMAD RAFI', INDIA, MUGHAL ART, 17TH CENTURY.

Two Persian and Arabic calligraphic panels, signed by Muhammad Reza and Muhammad Rafi', India, Mughal, 17th century. On a later album pages.

Text: Ghazal of Salman Savaji surrounded by poetry verses of Hafez (Saqi Nameh), by Muhammed Reza; Qasida of Imam 'Ali in thuluth, Persian poetry verses in oblique, by Muhammed Rafi' and Persian prose of the introduction of 'Ali ibn Ahmad-e Bistun. Ink, gouache and gold on paper.

Calligraphy: 24 x 13 cm and 23.5 x 11.7 cm; Page: 35.4 x 22.2 cm

4 000 | 5 000€

For another page from this album, see: Christie's, Art of the Islamic and Indian Worlds, London, 26 October 2017, lot 79. Muhammad Salih Isfahani (d. 1126H./1615-16), known as Muhammad Rafi' was the son of Munshi al-Mamalik, Qajar politician (Bayani, Mehdi, Ahval va athar-e khoshnvisan-e irani, vol.3, Tehran: ?Ilm?, 1348, p. 738). Several Muhammad Reza's are referenced in Bayani, all active during the 16th and 17th centuries (Bayani, vol. 3, pp. 726-727, p. 728 and pp. 736-7).



87

**TWO LARGE PAGES FROM A MUGHAL ALBUM WITH OLIVE-GREEN MARGINS: PERSIAN POETRY AND MYSTICAL SUFI PROSE**

INDIA, 17TH CENTURY

Two large calligraphic panels, India, Mughal, 17th century

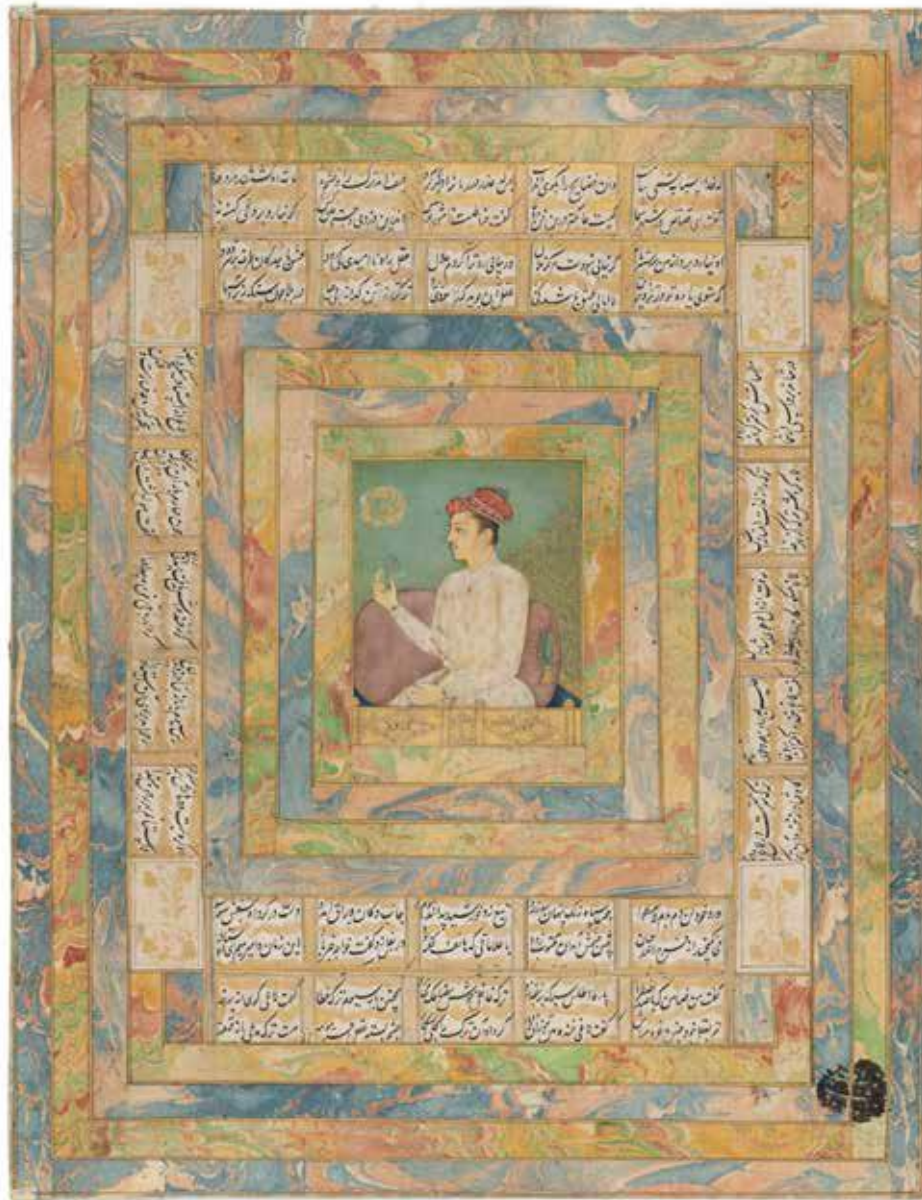
Text: Mystical prose by Rasayel-e Khwaje Ubaydallah al-Ahrar (d. 1489); ghazal verses by Hafez and Khwaju-ye Kermani. In black nasta'liq, of various sizes, in verse and prose in a rectangular register, surrounded by horizontal 2 ll cartouches and oblique 3 ll registers. Birds furnish the outer decoration. The text in reserve on a blue and brown background, illuminated. The margins are decorated with gilded animals hunting in a landscape.

Text: 27 x 19 cm; Page: 43 x 28.5 cm

6 000 | 8 000€

Two pages of this album were sold here: Rim Enchères, 15 October 2021, lots 152 and 153. Rasayel-e Khwaje Ubaydallah al-Ahrar (806-895 A.H./1403-1489) is a famous shaykh of the Naqshbandiyya Sufi brotherhoods of Central Asia.





88

# **PAGE FROM A READ ALBUM: BUST PORTRAIT OF A MUGHAL DIGNITARY**

INDIA, DECCAN, MUGHAL ART, 18TH CENTURY

A Read Album page : Portrait of a Nobleman seated against a bolster, concentric outer marbled borders with small nasta'liq calligraphic panels, India, Deccan, Mughal, 18th century.

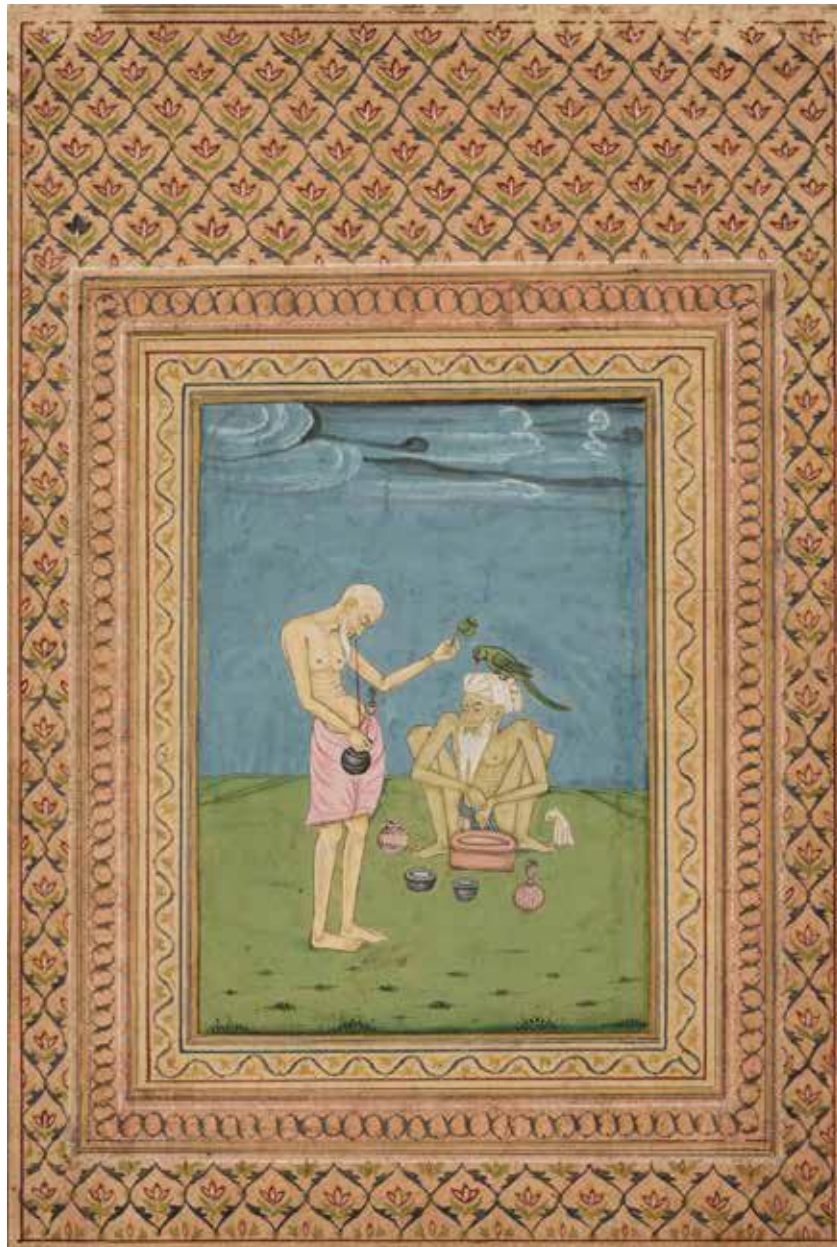
Text: Mathnaw-y-e Ma'nawi by Jalal al-Din Rumi (d. 1273). Black ink, pigments and gold on paper, mounted on a cartouche page, with marbled paper cut-outs and cartouches inscribed in nasta'liq. On the reverse, stamped with the name of "Muhammad Asif Jang" and a note dated: 1293 H./1876-77. Miniature:

7.8 x 6.2 cm; Page: 31.5 x 23.8 cm

8 000 | 10 000€

This page comes from an album known as the "Read Album", the majority of whose pages are held in the United States (The Pierpont Morgan Library, New York). Our page can be compared with a very similar one sold at Sotheby's in New York: South Asian Art, New York, 21 March 2012, lot 226. Two other pages from a Read album are also close to the one shown here, published in: B. Schmitz, *Islamic and Indian Manuscripts and Paintings in The Pierpont Morgan Library*, New York, 1997, pp.170-2, pl. 42 and figs. 236 and 237. The Read album of Mughal paintings belonged to Sir Charles Hercules Read, Curator of Medieval Antiquities at the British Museum. The Pierpont Morgan Library was able to acquire 30 folios from this album in 1911. The remaining 48 pages have all been dispersed.





89

### ASCETICS IN A LANDSCAPE

INDIA, MUGHAL ART, 18TH CENTURY

Dervishes smoking in a landscape, India, Mughal, 18th century

Gouache and gold on paper mounted on a cardboard page. Miniature on the front showing two ascetics: one standing preparing a narghile, holding a poppy stem in his left hand, the other seated with a parrot on his turban. Two inner borders decorated with scrolls and outer margins with a lining motif of lotus flowers in vegetal lozenges. The reverse side decorated with an array of lotus buds, housed in leafy stems.

Miniature : 15.5 x 11 cm : Page : 30.5 x 20.5 cm

3 000 | 3 500€

The decoration of the margins of this album page is very similar to that of the collection "Dames et seigneurs persans (miniature de l'Inde et de Perse)", kept in the Bibliothèque nationale de France, see in particular folios 9 and 42. An album in the British Museum in London also shows margins in the same style (acc. 1974,0617,0.21.39).



90

# **LARGE ALBUM PAGE: PORTRAIT OF A YOUNG RAJA**

INDIA, RAJASTHAN, BIKANER, FIRST HALF OF THE 18TH CENTURY

A large album page: A standing Raja, India, Bikaner, Mughal, first half 18th century. With a stamp of the Royal Collection from Bikaner and several dated possessors notes (AH 1293).

Gouache and gold on paper mounted on a cardboard page. Depicting a raja standing in profile, dressed in an orange robe (jama), wearing a turban surrounded by a net of pearls and topped by an egret, carrying a shield, a dagger, a sword and a large spear. The inner border is red and the outer border is Persian blue, decorated with elegant lotuses. On the reverse, a partly damaged Devanagari inscription, an inventory number from an old European collection (B.C.), a stamp from the personal collection of the Maharajah of Bikaner and inventory number (5072), dated 10-6-1964, the name "Khet Sing" below.

Miniature: 18 x 12.5 cm; Page: 40.2 x 28.5 cm

1 500 | 2 000€

Former Royal Collection of Bikaner, 1960s, inv. no. 5072. Former "B.C" Collection (Inv. n°315). Private collection, France.

The royal family of Bikaner built up a collection inventoried by the last ruler, H.H. Maharaja Dr. Karni Singh of Bikaner (r. 1950-1977), whose library stamp is found on the back of each painting. Several miniatures bearing this stamp, in European collections, have appeared in public sales, see for example: Ader OVV - Exp. Marie-Christine David (d. 2021), Arts de l'Orient et de l'Inde, Paris, 29 June 2018, lot 149. A large set from this collection, kept by the royal family, was sold at Christie's, The Indian Sale, India, Mumbai, 15 December 2015. Our page is particularly interesting, because of its size, the quality of its painting and the aestheticism of its margins. In addition, it bears an inventory number of an old European provenance.



91

# **GOLD HEAD ORNAMENT (JADANAGAM) SET WITH RUBIES, EMERALDS AND DIAMONDS**

SOUTH INDIA, EARLY 19TH CENTURY

A ruby, emerald and diamond-inset gold head ornament (Jadanagam) depicting Krishna and Kaliya, South India, early 19th century. Krishna face engraved in a green glass.

In the form of an upright Royal Cobra head, overlooking its coiled body. Krishna, in the centre, dancing and playing the flute, subdues the serpent Kaliya. Krishna's face in emerald glass. The back of the jewel delicately chiselled and guilloché, with a snake scale motif. The lower border is decorated with gold bell pearls, the upper border with gold beads.

decorated with pearl tassels, one missing. Two hanging rings and two side hanging holes. In its case, two small diamonds and a fine pearl are missing. Some deformed gold bells (44 g.).

H. 6.5 cm; W: 5 cm

12 000 | 15 000€

Private collection, South Finistère, France.

The cobra head in relief represents the immortal Hindu god Sheshnag who protects the fluted Krishna. The finely incised gold reverse depicts the bodies of the snakes uniting in a twisted tail, with dragon heads embossed on either side.

Another ornament (Nagar) was sold at Bonhams, Islamic and Indian Art, London, 5 April 2011, lot

345. A similar piece of jewellery from the Barbara Hutton collection was sold at Coutau-Bégarie, Mobilier, Objets d'art, Peintures, Paris, 30 May 2012, lot 260.





**92**

**MUGHAL EWER (AFTÂB-E)**

INDIA, DECCAN, 18TH CENTURY

A rare bronze ewer, India, Deccan, Mughal, 18th century

Resting on a square base with four feet, the body is pear-shaped, with a straight spout, a handle with a dragon's head, and a domed lid with a button.

H. 25.5 cm

800 | 1 000€

A pair of ewers almost identical to the present one was sold at Christie's in London: Art of the Islamic and Indian worlds, London, 7 October 2008, lot 233.

93

**SMALL BOTTLE VASE IN BIDRI DAMASCENED WITH BRASS AND SILVER**

INDIA, DECCAN, BIDAR, MUGHAL ART, 18TH CENTURY

A brass gold and silver-damascened bidri ware flask, India, Deccan, Bidar, Mughal, 18th century

The globular body surmounted by a long conical neck slightly flared, resting on a ring-shaped base. Decorated with a motif of floral bouquets in ovoid medallions. Geometric line mark under the base.

H. 21.5 cm

1 000 | 1 200€

A bottle from the same group is in the British Museum in London (1878,1230.758), published in: Mark Zebrowski, Gold, Silver & Bronze from Mughal India, Alexandria Press in association with Laurence King, 1997, p. 191, fig. 284.



94

**RECTANGULAR CIGARETTE BOX WITH KOFTGARI DECORATION**

INDIA, CIRCA 1900

A koftgari gold and silver-damascened iron cigarettes' box, India, circa 1900

Fitted with a thin rectangular grip. In gold and silver damascene metal. Repeated lotus motif in palmettes. The four sides decorated with vines on a gold background. The underside is decorated with a grid pattern and a network of rosettes.

H. 5 cm; D.: 8.5 cm; W.: 15 cm

400 | 600€





95

**NARGUILEH (HOOKA) BASE IN BIDRI**

INDIA, DECCAN, BIDAR, MUGHAL ART, LATE 19TH CENTURY

A silver damascened bidriware hooka base, India, Deccan, Mughal, late 19th century

Piriform, resting on an annular base, with silver damascene decoration, the body decorated with lobed registers, furnished with dense floral bouquets. Missing decoration, small chips.

H. 18 cm

300 | 400€



96

**NARGUILEH (HOOKAH) BASE IN BIDRI**

INDIA, DECCAN, BIDAR, MUGHAL ART, CIRCA 1800

A bell-shaped silver-inlaid bidri water pipe (huqqah base), Bidar, Central India, circa 1800

Bell-shaped, topped by a slightly flared neck, with silver damascene decoration, the body decorated with dense floral bouquets between friezes of floral scrolls and leaves. Missing decoration, chips.

H. 17.5 cm

800 | 1 200€

A narguileh base of the same shape and decorative style is in the Victoria and Albert Museum in London (acc. 136-1852).

97

**POT AND ITS ASSOCIATED LID IN BIDRI**

INDIA, DECCAN, BIDAR, MUGHAL ART, 18TH CENTURY

A silver-inlaid bidri Deccani lidded recipient, India, Bidar, Mughal, 18th century

Baluster shape, resting on a small pedestal, the lid topped by a knob. Decorated with silver inlay, a floral motif repeated on the body, and geometric bands. Missing decoration, chips.

H. 14 cm; Diameter: 10.7 cm

300 | 400€







(Part of a batch)

98

### PORTRAIT OF A MUGHAL DIGNITARY

INDIA, MUGHAL ART, 19TH CENTURY

A portrait of a Nobelman, India, Mughal, 19th century.  
With a later inscription: By Abd Allah, AH 1165/1752-53

Gouache and gold on paper, mounted on card stock,  
apochryphal signature and date: Amal-e Abd Allah,  
1165H./1752-53

13.5 x 7 cm

800 | 1 200€

99

### FOUR INDIAN MINIATURES

PROVINCIAL MUGHALS, FAIZABAD AND  
RAJASTHAN, EIGHTEENTH-  
NINETEENTH CENTURY

Four Indian paintings, Provincial Mughal and Rajasthan,  
18th/19th century

Gouache and gold on paper, mounted on cardboard  
pages, showing (i) a young woman smoking under a  
flowering tree, light green margins, (ii) two young women  
sitting on a terrace, (iii) night scene (ragamala) a princess  
in a yellow dress surrounded by female musicians, red  
margins and (iv) four women in a pavilion playing dice  
(Pachisi).

i: 27 x 17.5 cm; ii: 12 x 8 cm; 21.5 x 13 cm; 20.5 x 17 cm

2 000 | 2 200€



100

**PORTRAIT OF A MUGHAL DIGNITARY WEARING A WHITE ROBE ON A BROWN BACKGROUND**

INDIA, 19TH CENTURY

An album page within marbled paper and poetry inscriptions borders: Portrait of a Raja with a white jama, India, 19th century. Later borders.

Ink and gouache on paper, mounted on a cartouche page with marbled paper cut-out bands and inscribed cartouches. The dignitary shown standing, holding his sword in his right hand, another sword hanging from his belt. Late borders.

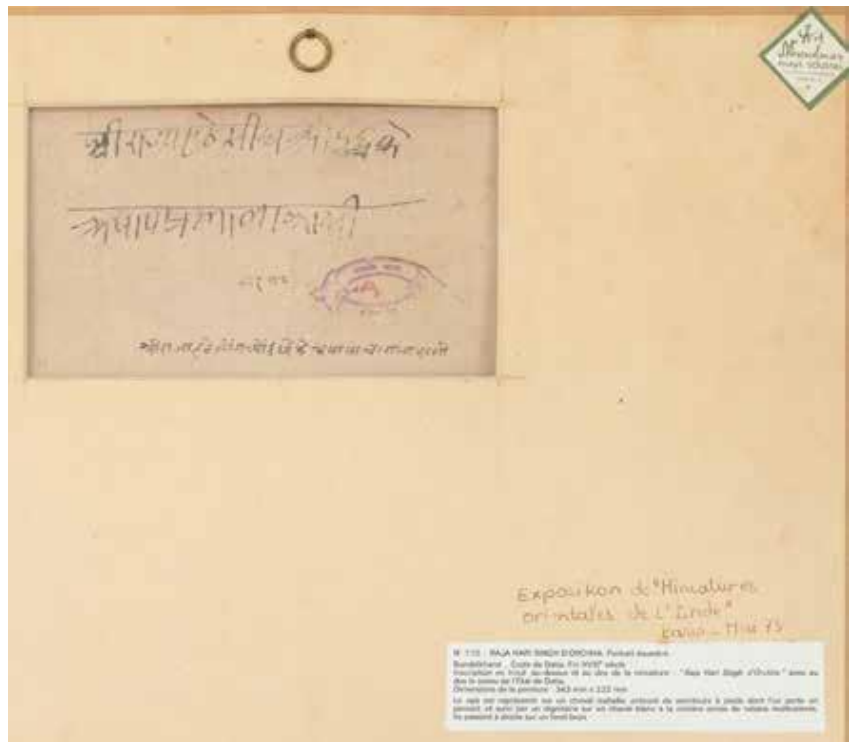
Miniature: 16 x 11 cm; Page: 46 x 33 cm

200 | 300€

100



101



101  
(back)

101

# **RAJA HARI SINGH OF ORCHHA IN PROCESSION**

INDIA, BUNDELKHAND, DATIA SCHOOL, LATE 18TH CENTURY

Indian miniature painting depicting the Procession of Raja Hari Singh of Orchha, India, Bundelkhand, Datia, late 18th century

Gouache and gold on paper, the raja dressed in a green robe on his horse, sheltered by a parasol carried by a servant. Inscribed in Hindi above, and on the reverse, giving the name Hari Singh of Orchha with the state stamp of Datia. Old label of the Joseph Soustiel Gallery and a handwritten note stating: Exhibition of "Oriental Miniatures of India", Paris, May 73.

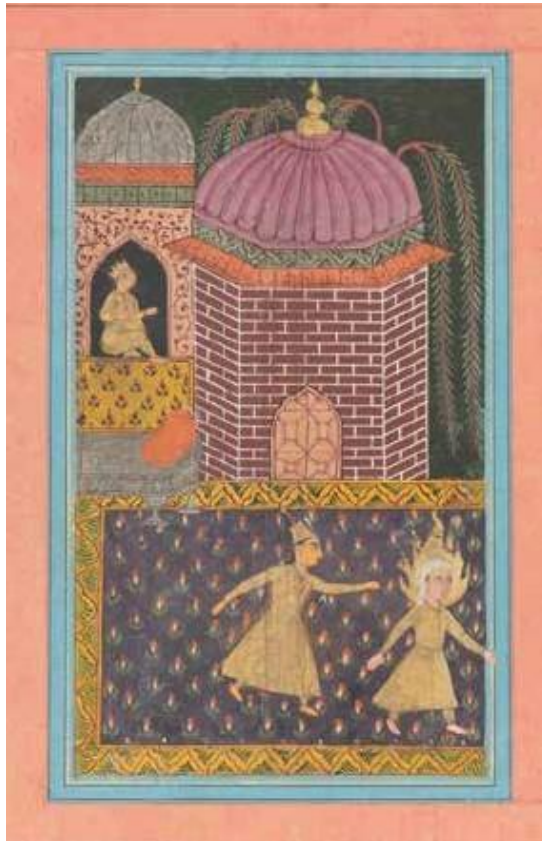
21.5 x 34 cm

800 | 1 200€

Former collection of Joseph Soustiel, 1973.

**Jean Soustiel, Miniatures Orientales de l'Inde: Les écoles et leurs styles, Présentation d'un ensemble de peintures musulmanes et rajpoutes appartenant à Joseph Soustiel, Paris, 88 rue de Miromesnil, 14-25 May 1973, Imprimerie Grou-Radenez, Paris, 1973, p. 94, cat. 110.**





102

**CONCERTINA ALBUM OF NINE INDIAN MINIATURES: EPISODES FROM THE LIFE OF YUSUF**

INDIA, DECCAN, 18TH CENTURY

A concertina album of nine Indian paintings, Deccan, 18th century

Gouache and gold on paper, mounted on card pages, with pink, green, plum orange and pale green margins, the scenes framed by gold fillets. Bound in cloth-covered leather with boteh decoration, oval stamp furnished with a dragon on the back of each page, probably that of a private library or possessor.

H. 25.5 cm; W: 15.5 cm; paintings: from 13 x 9 cm to 16 x 9 cm

2 000 | 3 000€

The figures depicted in these paintings are close to a group of Deccan portraits from the 17th/18th century, published in: Petra Kuhlmann-Hodick, *Indian Paintings, The collection of The Dresden Kupfertich - Kabinett, Staatliche Kunstsammlungen, Sandstein Verlag, and authors, 2017, Cat. 23-26, pp. 146 and cat. 75, p. 171.*

103

**DEVI MAHATMYA: HINDU MANUSCRIPT IN PRAISE OF THE GREAT GODDESS DURGA AND THE DEMON MAHISHASURA**

NORTH INDIA, KASHMIR, CIRCA 1800

Devi Mahatmya, Sanskrit manuscript illustrated with eight miniatures, Northern India, Kashmir, circa 1800

Oblong format, ink and watercolour in vivid polychrome on paper, consisting of 526 ff., 6 ll. of Sanskrit text per page, important sections indicated in red, in yellow and red ruling. Marginal marks in black. Text illustrated with eight illuminated miniatures, depicting the goddess Durga with the great gods of the pantheon or fighting demons. Bound in later leather and paper. Stains and wetness, repairs, some pages missing, folios consolidated at beginning and end.

Text: 9 x 5 cm; Page: 13.2 x 8.7 cm

1 500 | 2 000€



Durga is one of the avatars of Pravati, wife of the god Shiva. The Devi Mahatmyam describes a historical battle between good and evil, where the goddess Durga defends the forces of good against the demon Mahishasura. The goddess wins against the forces of evil (Tracy Pintchman, Seeking Mahadevi: Constructing the Identities of the Hindu Great Goddess, State University of New York Press, 2001, pp. 191-192).

104

#### ILLUSTRATION OF A GITA GOVINDA

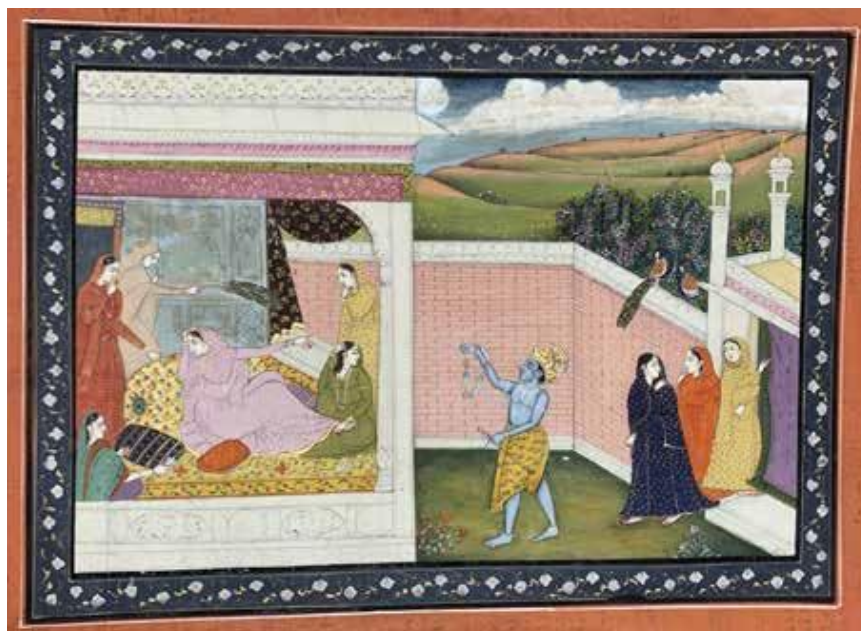
INDIA, KANGRA STYLE, CIRCA 1900

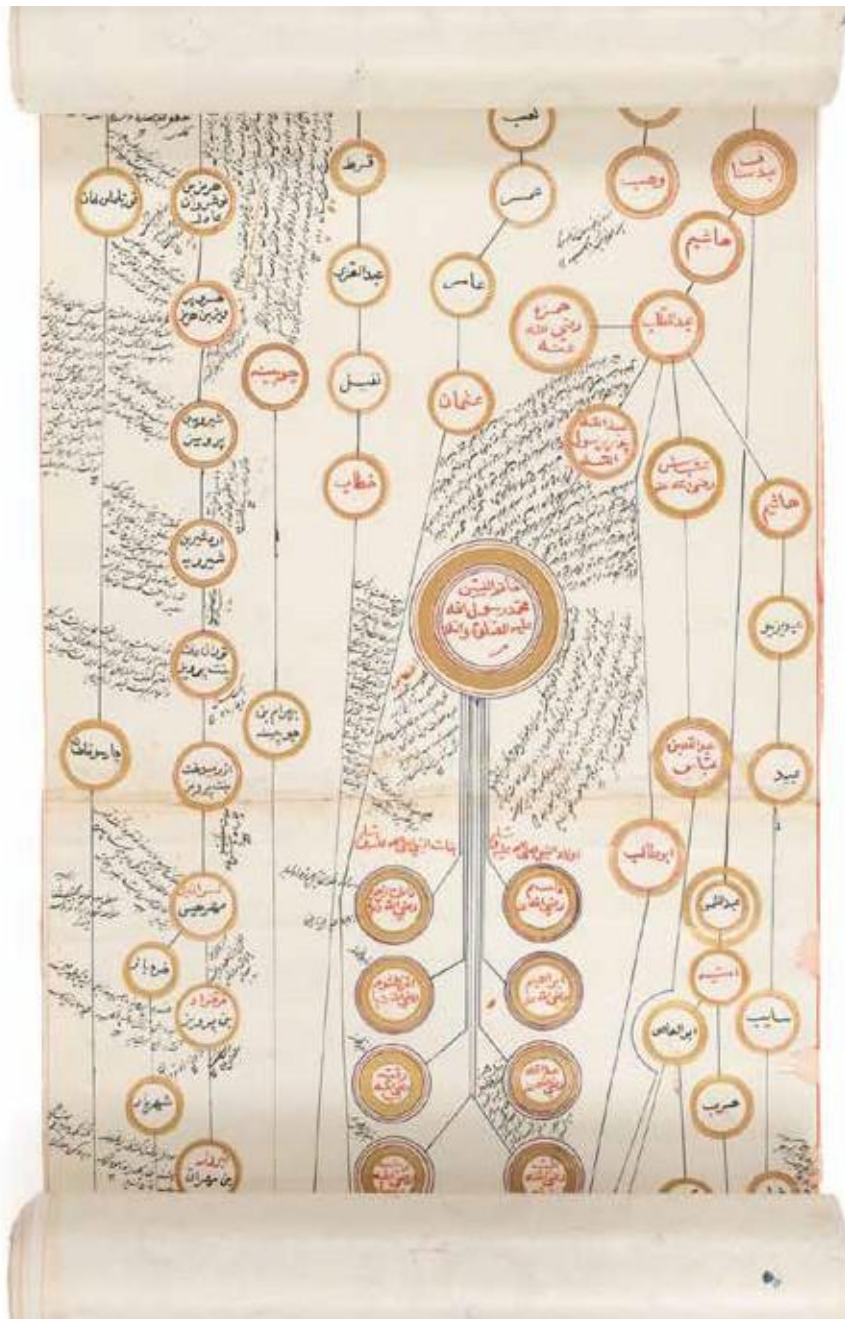
An illustration from Gita Govinda series, India, Kangra style, circa 1900

Gouache and gold on a cardboard page, with flowered inner margin on black background and red outer margins.

Miniature: 17.5 x 25 cm; Page: 32.7 x 23.5 cm

200 | 300€





105

**GENEALOGICAL SCROLL (SILSILENAME), PREPARED IN THE YEAR OF THE CORONATION OF SULTAN ABDÜLMECID I (R. 1839-61)**

TURKEY, OTTOMAN ART, DATED 1255 H./1839-40

A genealogical scroll (Silsilename) prepared in the year of the coronation of sultan Abdülmecid I (r. 1839-61), Ottoman Turkey, dated AH 1255/1839-40 AD

An Ottoman Arabic and Turkish manuscript on paper, ink and gold, with circles outlined in gold, containing names and titles of historical figures written in diwani in red, connected by lines, surrounded by comments in black ink. The scroll begins with Adam, and ends with Sultan Abdülmecid I. Date in the lower left corner.

804 x 27.8 cm.

12 000 | 15 000€

This silsilename includes the ancient Iranian and Turkish kings, the pre-Islamic Arabs and prophets, the twelve Shi'a Imams, the Umayyads, the Abbasids, the Buyids, the Samanids, the Ghaznavids, the Seljuks, the Khwarezmshahs, the Chingizids and the Ottomans.





106

**KUNHU'L-AHBAR (THE ESSENCE OF HISTORY) BY GELIBOLULU MUSTAFA 'ALI BIN AHMED BIN ABDULMEVLA ÇELEBİ (D. 1600)**

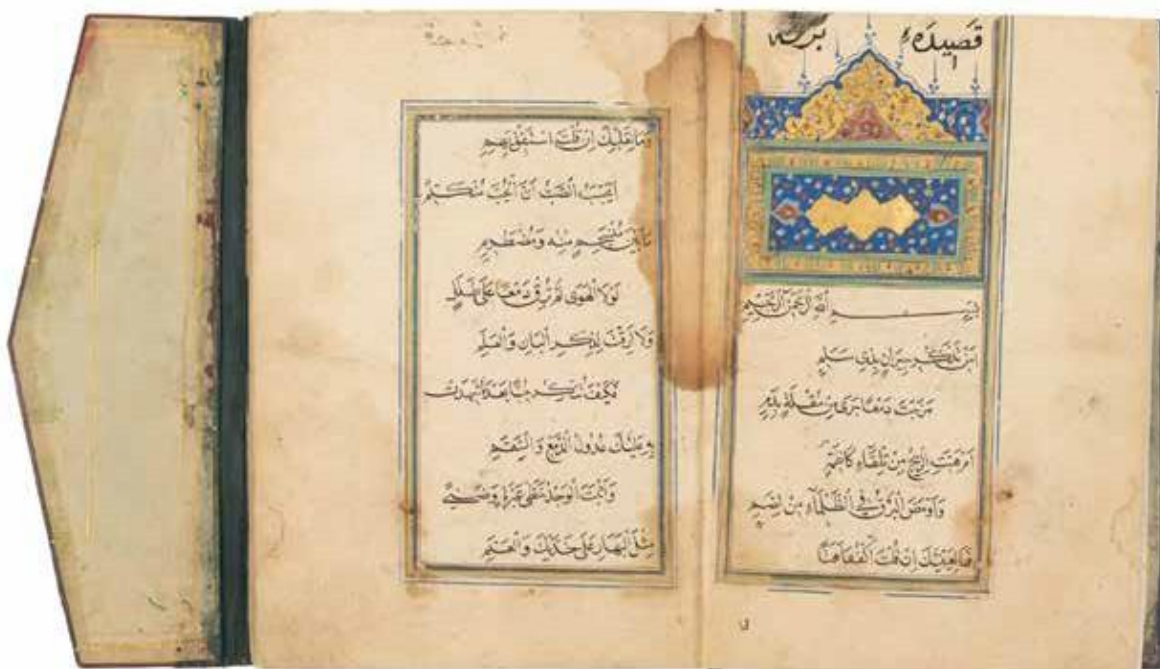
TURKEY, OTTOMAN ART, 18TH CENTURY

Mustafa 'Ali's Kunh'l-Ahbar (The Essence of History), an Ottoman Turkish Manuscript on paper, Turkey, 18th century  
 Manuscript in Ottoman Turkish on paper. 549 ff. plus 2 endpapers, 29 ll. per page, written in t'aliq, in black and red ink, on beige, salmon or blue paper. Opening page illuminated with a golden dome. The first 3 double-pages, drawn with a chapter index diagram. Four frontispieces illuminated in a rocaille style, and a gilt illuminated cartouche. Bound in brown leather with gilt decoration on one side. Restored.

4 000 | 6 000€

Gelibolulu Mustafa 'Ali bin Ahmed bin Abdulmevla Çelebi (born 28 April 1541 - died 1600) was a major Ottoman historian, bureaucrat and literary figure. He became famous particularly for his work of world history, Kunhu'l-Ahbar, covering the period from the creation of the world to 1000 AH (1591/92).

This work remains an important source for sixteenth-century Ottoman history (Cornell Fleischer, Bureaucrat and Intellectual in the Ottoman Empire: The Historian Mustafa Âli, 1541-1600. Princeton: Princeton University, 1986).





107

**ABU 'ABDALLAH BIN MUHAMMAD BIN AHMAD BIN JUBAYR AL-QINANI (D. 1217) : SIRAH NABAWYA**

TURKEY, OTTOMAN ART, DATED 1202 H./1785

Abu 'Abdallah bin Muhammad bin Ahmad bin Jubayr al-Qinani (d. 1217): Sirah Nabawya, Turkey, Ottoman, dated AH 1202/1785 AD

Arabic manuscript on paper, 21 ll. per page, written in black and red ink, frontispiece illuminated in blue and gold, dated at the end of the text. Bound in brown leather with gold embossed decoration.

3 000 | 5 000€

Former Ahmad bin Yussuf al-Mazar collection, Tripoli.  
Dispersed in Paris in September 2021.

108

**SHARAF AL-DIN ABU 'ABDULLAH MUHAMMAD IBN HASAN AL-BUSIRI (D.1296-97), QASIDA AL-BURDA**

OTTOMAN EMPIRE, 18TH CENTURY

Sharaf al-Din Abu 'Abdullah Muhammad ibn Hasan al-Busiri (d.1296-97 AD), Qasida al-Burda, Turkey, Ottoman, 18th century

Arabic manuscript on paper, ink, gouache and gold, 19 ff. plus 5 endpapers, 9 ll. per page, written in naskh in black ink, ruled in gold, green and blue.

Frontispiece

illuminated, several mentions of owners in the endpapers.  
Bound in leather and cloth with later flaps.

17.4 x 11.9 cm

5 000 | 7 000€

109

**OTTOMAN PROSE MANUSCRIPT**

TURKEY, 18TH CENTURY

An illuminated Ottoman manuscript on paper, with two Sukufe style illustrations, Turkey, 18th century. Possessor seal : Ahmad Rasim, AH 1217/1800-1 AD

Manuscript in Ottoman Turkish on paper, black and red ink, gold and gouache, 29 ff. plus endpaper, 15 ll. of nasta'liq per page, in two columns, in gold and red ruling. Illuminated double-frontispiece, the margins decorated with floral scrolls linking medallions. At the end of the manuscript, two floral illustrations illuminated in the Sukufe style. Binding covered with purple velvet (much worn) with gilt borders. The owner's seal on the flyleaf, Ahmad Rasim, dated AH 1217 / AD 1800-1.

Text: 14 x 9.2 cm; Page: 20.5 x 13.2 cm

600 | 800€





**110**

**KITAB AL-NAHJ AL-MASLUK FI SIYASAT AL-MULUK, TASNIF AL-IMAM JALAL AL-DIN 'ABD AL-RAHMAN BIN NASR AL-SHAYZARI AL-TABARI**

COPIED BY AL-HAFIZ MUHAMMAD AL-NAJI AL-JIMISHKIZIGI (ÇEMI?GEZEKI), TURKEY, OTTOMAN ART,  
DATED: 1255 H./1838-39

Kitab al-Nahj al-Masluq fi Siyasat al-Muluk, Tasnif al-Imam Jalal al-Din 'Abd al-Rahman Bin Nasr al-Shayzari al-Tabari,  
Copied by al-Hafiz Muhammad al-Naji al-Cemeshkazi, Turkey, Ottoman, dated : AH 1255/1838-39

Manuscript in Ottoman Turkish on paper. 104 ff. plus 2 endpapers, 34 ll. per page, written in naskh, in black and red ink. Opening double page illuminated in blue and gold, margins decorated with gilt foliage. Colophon at the end of the text. Bound in reddish-brown leather with gold stamped decoration. On the first front flyleaf, Tughra of Mahmud II and several notes mentioning the verification of the text, the subject and that the manuscript was offered to Sultan Abdulmajid.

Text: 15.3 x 8 cm; Page: 20.5 x 13 cm

5 000 | 7 000€

**111**

**TREATISE ON THE ALPHABET**

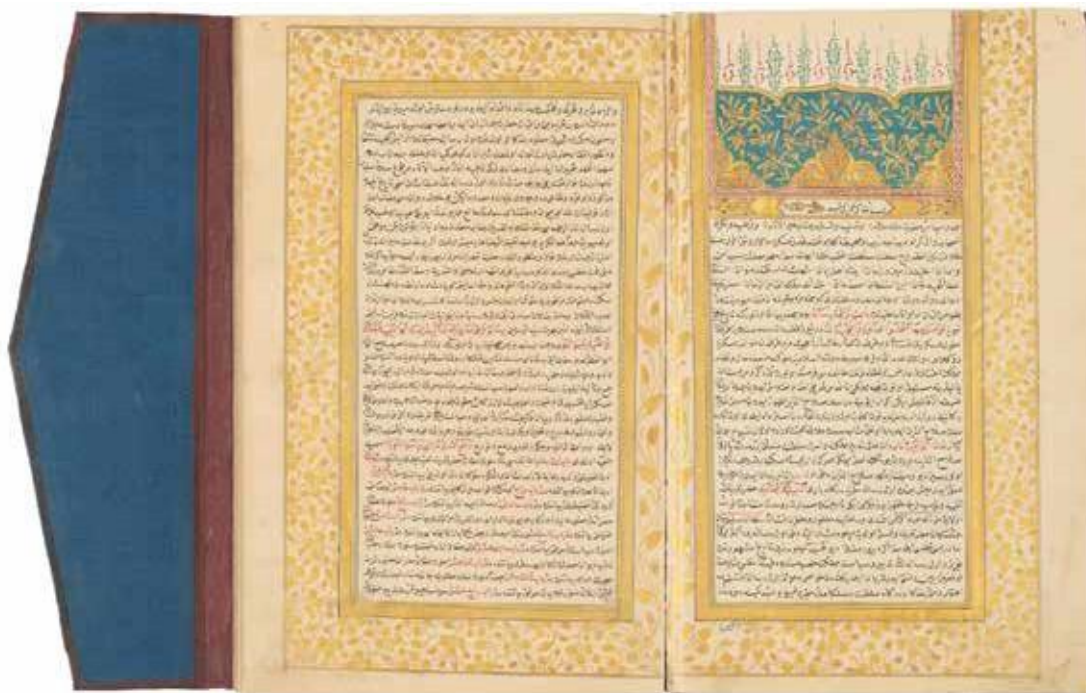
BY AL-RA'OUF MUHAMMAD AL-AYYUBI, TURKEY, OTTOMAN ART, 19TH CENTURY

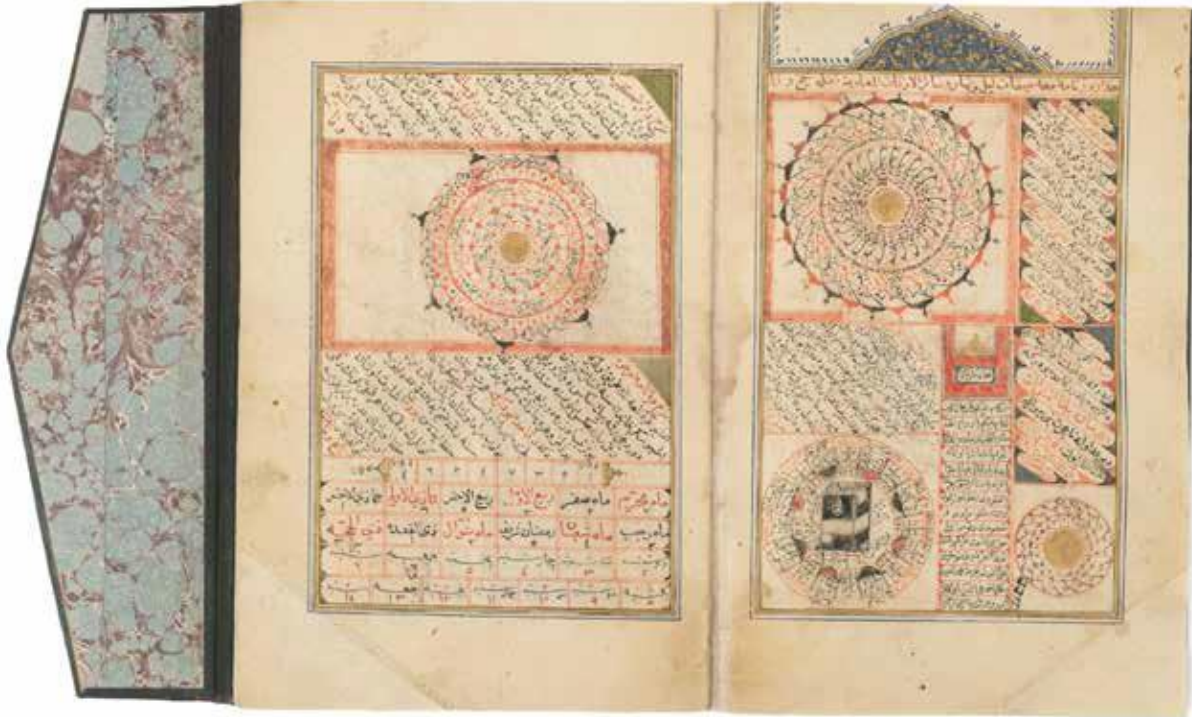
An Arabic manuscript on paper (Alphabet Treatise), copied by al-Ra'ouf Muhammad al-Ayyoubi, Turkey, Ottoman, 19th century. Without binding.

Manuscript in Arabic on paper, unbound, 9 ff. plus 1 blank f. 15ll. per page, inscribed in black ink and gold, in naskh, within a thick gold frame, highlighted in blue and red, frontispiece illuminated in gold and polychrome, with floral decoration, simulating a large fountain, signature at the end of the text followed by a register decorated with gold garlands.

Text: 22.5 x 13.5 cm; Page: 31 x 19 cm

2 000 | 3 000€





112

**PERPETUAL CALENDAR ACCORDING TO SHEIKH VEFA, DRAWN UP FOR THE YEARS 1084-1085 H./1673-1674**

TURKEY, OTTOMAN ART, 17TH CENTURY

An Ottoman Turkish Manuscript on paper: Almanac according to Sheikh Vefa (15th century), Turkey, Ottoman, 17th century.

Manuscript in Ottoman Turkish on paper, 8ff. plus 3 endpapers, inscribed in naskh in red and black ink, double-page opening with gold illuminated frontispiece on blue background, the text in gold and blue ruling. Diagrams showing the movement of the sun in the signs of the zodiac, for the twelve months of the Muslim and Christian calendar.

As well as indications, according to the planets, of the actions to be done or avoided at a given time of day. At the bottom right of the

f. 3v. a date, probably retouched or apocryphal: 1066 H./1655-56. the signs of the zodiac drawn in marginal medallions. Bound in brown leather with gold embossed decoration.

Text: 13.5 x 8.5 cm; Page: 19.5 x 13 cm

3 000 | 5 000€

Sheikh Vefa or Vafa was a 15th century astronomer. Several calendars were made according to his method, including a group preserved in the Bibliothèque nationale de France (Turkish, 185 and 187).





**113**

**ASTROLABE QUADRANT, RUZNAMA (ALMANAC), ON SKIN, AND A WEIGHT**

TURKEY, OTTOMAN ART, 18TH AND 19TH CENTURY

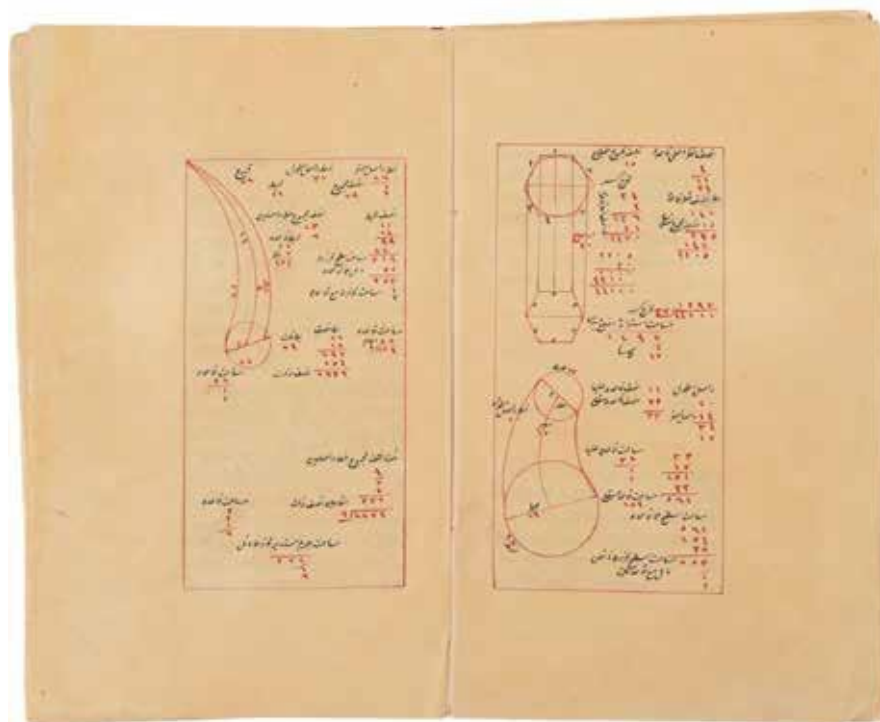
A group of ottoman astrological tools and an Almanac on a skin scroll, in a box: An illuminated Ruzname (Almanic), by al-Sayyed Muhammad As'ad and Muiy Effendi Zadeh, dated AH 1205/1788 AD, a wooden quadrant with compass, signed by Niyazi Effendi, 19th century and a brass weight.

The quadrant, signed: dâmad (son-in-law of) Mustafa Effendi Zâdeh, Niyazi Effendi, in lacquered wood, written and drawn in red and black, the cavity in brass, has a table of hours, graduations, and an astronomical projection of latitudes and longitudes. The almanac, signed and dated: by al-Sayyed Muhammad As'ad and Muhyi Effendi Zadeh, 1205 AH/1788.

Inscribed on a gold sandblasted parchment scroll, lined with leather, decorated with an illuminated pediment, inscribed in black, red and gold ink, several tables of measurements and a text in Ottoman Turkish. The weight is made of faceted brass, the body bulbous, the tip pyramid-shaped, fitted with a hook.

Qadrant: 13.5 x 15.5 cm; Ruznama: 57 x 7 cm

6 000 | 8 000€



**114**

**KITAB-I HENDESE (TREATISE ON GEOMETRY)**

TURKEY, OTTOMAN ART, 19TH CENTURY

An Ottoman Turkish Manuscript on paper: Ktabi Hendese (Geometry Treatise), Turkey, Ottoman, 19th century. With a colophon, probably added or retouched, by Salih Hilmi Bin Muhammad Constantinople, AH 1262/1846 AD.

Manuscript in Ottoman Turkish on brown paper, 27 ff. and 2 endpapers. 21 ll. per page inscribed in t'aliq in black and red ink, several figures and geometrical calculations, in the text and on the margins, colophon, probably rewritten: Copied by Salih Hilmi bin Muhammad al-Barquqi Fakhradi, Constantinople, 1262 A.H. /1846.

Text: 13.5 x 7 cm; Page: 20.8 x 13 cm

1 500 | 2 000€

**115**

**AL-TUHFA AL-SHARIFA WA'L-DHARIFA (SHAJART NISA' AL-NABYI) AND NAFAHAT ANBARIYA FI NA'AL- KHAYR AL-BARIYA (SANDALS OF THE PROPHET)**

OTTOMAN EMPIRE, BY HASSAN IBN 'ALI AL-GHAZALI, DATED: 997 H./1589 AND BY AHMAD BIN MUHAMMAD IBN AHMAD AL-MAGHRIBI (AL-MAGHRI), 9 SHAWWAL 1072 H./28 MAY 1662

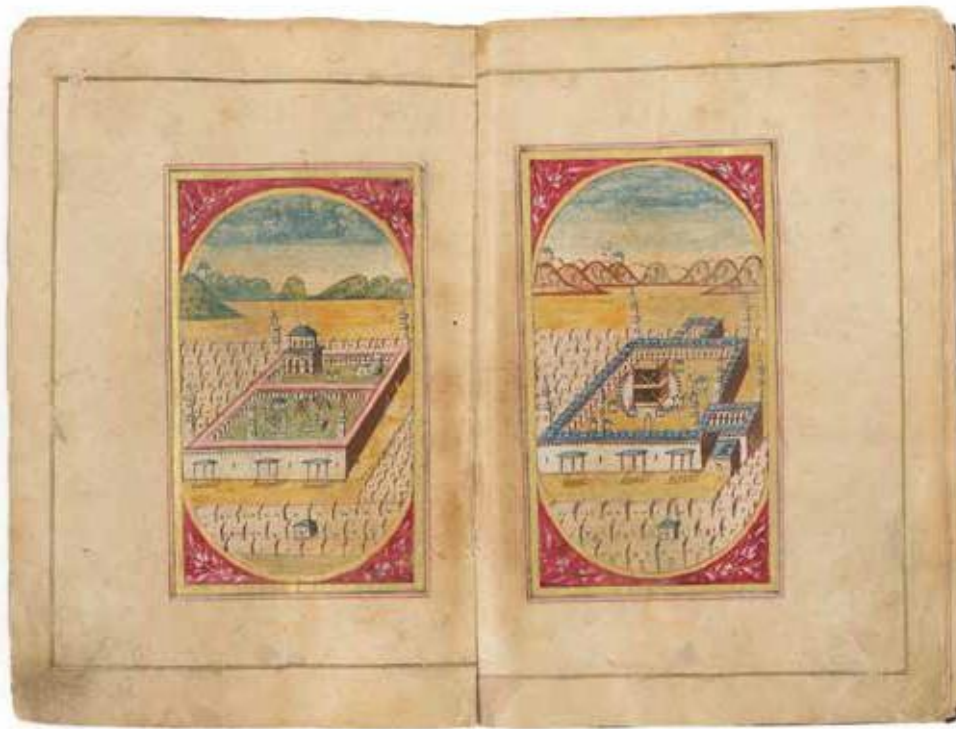
Al-Tuhfa al-Sharifa wa'l-Dharifa (Shajart Nisa' al-Nabyi) and Nafahat Anbariya fi Na'al-Khayr al-Bariya (Sandals of the Prophet), Ottoman, signed and dated: Hassan ibn 'Ali al-Ghazali, dated: AH 997/1589 AD and Ahmad bin Muhammad ibn Ahmad Al-Maghribi (al-Maghri), 9 Shawwal AH 1072/28 May 1662 AH

Manuscript in Ottoman Turkish. Enlightened 16th-century frontispiece on the front flyleaf. The first book (ff. 1v. - 32v), calligraphed in ink in several colours, in several scripts and in different directions, containing an oval owner's stamp in two places (ff. 32v, 13r): Ahmed Afendi al-Mardini, 1209 AH /1794-95 and two possessor's notes (ff. 1r, 32v): Hasan, sha'ban 1182 /1768. The second book: ff. 33r. - 75r., in a different script in black and red ink, illustrated with seven Sandals of the Prophet (13 r, 36 r, 37 r, 38 r, 39 r, 40 r and 70 r).

Text: 21.5 x 12.3 cm; Page: 29 x 19.5 cm

5 000 | 7 000€





116

**DALAIL AL-KHAYRAT WA AL-AWRAD (COMPILATION OF PRAYERS), COPIED BY MAHMOUD AL-RAHMI AL-RIZAWI**

TURKEY, OTTOMAN ART, DATED 1227 H./1812-13

An illuminated Dala'il al-Khayrat, copied by Mahmoud al-Rahmi al-Rizawi, Turkey, Ottoman, dated AH 1227/1812-13 AD Arabic manuscript on paper, 71 ff. plus 4 endpapers, 13 ll. per page, in naskh in black and red ink, punctuated with gold rosettes, in a gold and red ruling. Marginal comments in green, red and black. Two gold illuminated pediments and several illuminated cartouches. Titles in white on gold background. Illustrations of Mecca and Medina in ff. 13 v.-14 r. Colophon dated at the end of the text. Bound in brown leather with gold embossed decoration, with flap now missing.

Text: 9.5 x 5.5 cm; Page: 16 x 10.5 cm

3 000 | 4 000€



117

# **QURAN SIGNED BY MUHAMMAD KHULUSI BIN HASAN BIN AHMAD, STUDENT OF 'ALI AL-HILMI AL-RIZAWWI**

TURKEY, OTTOMAN ART, 1234 H./1818-19

A Qur'an manuscript on paper, copied by Muhammad Khalusi Bin Hasan Bin Ahmad, pupil of 'Ali Al-Helmi Al-Rizavvi, known as imam al-Qala', Turkey, Ottoman, dated AH 1234/1818-19 AH

Manuscript in Arabic on paper, 298 ff. and 3 endpapers, 15 ll. per page, in naskh in black ink framed in gold, with diacritical marks and vocalizations, verses separated by gold rosettes. Illuminated marginal medallions for subdivision. Sura titles in tawqi' in white on a gold background. Illuminated opening double page. Colophon in a triangular register. Cartouche above the colophon inscribed with an inscription, probably the illuminator (illegible). Bound in brown leather with gold embossed decoration.

Text: 11.5 x 6 cm; Page: 18 x 11.5 cm

4 000 | 6 000€

WW

For a Qur'an signed by the same calligrapher, see: Sotheby's, Arts of the Islamic World, London, 3 October 2012, lot 39.



118

**SMALL OTTOMAN KORAN SIGNED BY AL-SAYYID MUSTAFA SAFWAT, STUDENT OF AL-SAYYID IBRAHIM AL-FALLAHI**

TURKEY, MID-19TH CENTURY

A small Qur'an manuscript on paper, copied by al-Sayyid Mustafa Safwat pupil of al-Sayyid Ibrahim al-Fallahi, Turkey, Ottoman, mid-19th century

Arabic manuscript on paper, 309 ff. and 3 endpapers, 15ll. per page, in an elegant naskh in black ink, verses separated by gilt roundels. Titles of suras in tawqi' in white on gold background. Marginal medallions indicating the "sajda", illuminated double-frontispiece and double-finispice with colophon. Bound in gilt brown morocco with lattice decoration.

Text: 9.5 x 5.5 cm; Page: 15.5 x 9.5 cm

5 000 | 7 000€

Former private collection, Germany, mid-20th century. Christie's, Art of the Islamic and Indian Worlds, London, 8 October 2015, lot 76.

The description in the Christie's sale catalogue where this manuscript was acquired mentions the presence of an old note in German from the owner dated 22 January 1963. This has since been lost.



119

**SMALL OTTOMAN KORAN SIGNED BY AL-HAFIZ MUHAMMAD AL-NAJFI AL-JIMISHKIZIGI (ÇEMI?GEZEKI)**

TURKEY, DATED: SHAWWAL 1250 H./ FEBRUARY 1835

An illuminated Qur'an manuscript on paper, copied by al-Hafiz Muhammad al-Najafi al-Jimishkizigi (Çemi?gezeki), Turkey, Ottoman, dated AH 1250/1835 AD

Arabic manuscript on paper, 299 ff. and 2 endpapers, 13 ll. per page, in naskh in black ink, within a gold frame. The verses separated by gold rosettes, the titles in white tawqi' on a gold background and framed in polychrome. Illuminated opening double page. Polychrome and gilt marginal subdivision medallions. Colophon in a gilt ovoid against a pink background, followed by the Du'â also dated 1250 H. Bound in brown leather with gilt stamping. In its leather box.

Text: 7.5 x 4.5 cm; Page: 12.2 x 8 cm

5 000 | 6 000€

Another Qur'an signed by the same calligrapher, dated 1852, was sold at Sotheby's, Arts of the Islamic World, London, 26 April 2017, lot 90.



120

**SMALL OTTOMAN KORAN**

19TH CENTURY

An illuminated Qur'an manuscript on paper, Ottoman, 19th century

Arabic manuscript on paper. 15 ll. per page, written in black and red ink in naskh within a gold and red frame. Verses separated by gold rosettes. Titles of suras in tawqi', in white on a gold background, framed in polychrome. Illuminated opening double-page. "Hizbs" indicated by marginal medallions, "nisf" by half-medallions. The "Sajada" by vertical cartouches. Bound in reddish-brown morocco with gilt stamped decoration.

Text: 8.5 x 5 cm; Page: 13 x 9.5 cm

1 500 | 2 000€





**121**

**SET OF SEVEN CALLIGRAPHY TOOLS  
"MEVLEVI"**

TURKEY, OTTOMAN ART, 19TH AND EARLY 20TH  
CENTURY

A set of seven mevlevi calligrapher tools, Turkey,  
Ottoman, 19th/ and 20th century

consisting of three wooden Qalams, a steel knife with gold  
damascene decoration and agate handle, three wooden  
points mounted in lapis lazuli, Bakelite and amber.

Lengths: from 18.5 to 26.5 cm

2 000 | 3 000€



**122**

**CALLIGRAPHER'S SCISSORS**

IRAN, 18TH CENTURY

Calligrapher's Pierced and gold damascened Steel Scissors, Iran, 18th century

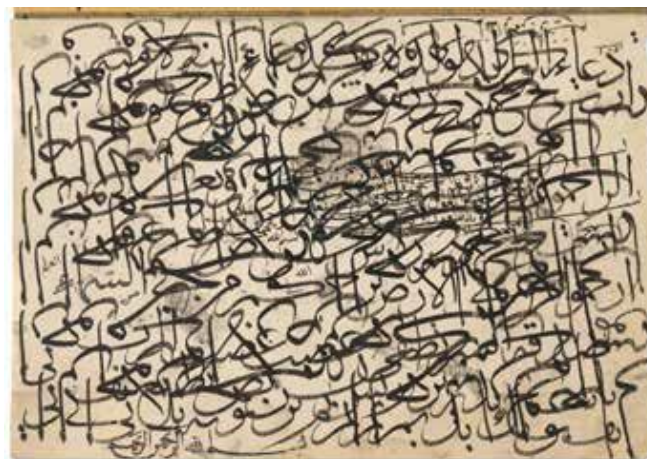
Made of steel with openwork and gold damascene decoration. Long concave blades with fish-head terminations,  
interlocking ears.

L.: 22.7 cm

200 | 300€

Private collection, south of France.

For another pair of paper scissors almost identical to ours, see: J. W. Allan, Persian Steel The Tanavolli Collection,  
Yassavoli Publications in association with Iran Heritage Foundation, 200. p. 94, Cat.73.



123

### THREE CALLIGRAPHY EXERCISES MOUNTED ON ALBUM PAGES

TURKEY, OTTOMAN ART, 18TH-19TH CENTURY, ONE DATED 1201 H./1784-85

Three Calligraphic exercise panels, Turkey, Ottoman, 18th/19th century. One dated: AH 1201/1784-85 AD

Ink and gold on paper, (i) 3 ll. in thuluth and naskh, exercise on the letter 'jim', with yellow coloured margins. (ii) 4 ll. of exercise on the letter 'Ta', two proportions of naskh, brown margins with traces of gold. (iii) lines in thuluth, naskh and reqa' inscribed with prayers and dated: 1201 H., part of the margin shows marbled paper

(i) 15.7 x 25 cm; (ii) 17.5 x 24.5 cm; (iii) 16.9 x 21.7 cm

1 000 | 1 200€





124

**CALLIGRAPHY IN CUT PAPER (QATA'I), SIGNED BY SULEYMAN**

TURKEY, OTTOMAN ART, SECOND HALF OF THE 19TH CENTURY

A paper cut-out calligraphy (qata'i), signed lower left by Suleyman, Turkey, Ottoman, second half 19th century

Text: Sura al-Naml (27), v. 30. Silver-coloured paper cut out, calligraphic composition in thuluth, forming a pear with two leaves. Signature in the decoration at the bottom left: "Amali Suleyman".

Composition: 41 x 31 cm; Page: 45 x 35 cm.

3 000 | 4 000€

This sophisticated and particularly elegant paper-cutting technique is very rare. Only two other examples have been recorded, signed by Suleyman and published. The closest to the present one, with an identical outer border, is in the Khalili Collection (Empire of the Sultans - Ottoman Art from the Collection of Nasser D. Khalili, The Nour Foundation, London, 1995, cat. 213, pp. 265-266).



125

**ZOOMORPHIC CALLIGRAPHY (NADI ALI), SIGNED BY BAYAT SAFDAR**

TURKEY, OTTOMAN ART, MID-19TH CENTURY

Zoomorphic calligraphic lion : Arabic poem "nadi ali", in homage to Imam Ali, signed by Bayat Safdar, Turkey or Iran, mid-19th century. With a dated possessor's note on the reverse: AH 1293/1879-80 AD

Text: Arabic poem "nadi ali". Blue and gold ink on paper, composition forming a lion, mounted on an album page with blue margins speckled with gold. On the reverse, several handwritten notes in black ink, two of which mention the name of Mirza Reza, one of which is dated AH 1293 /1879-80.

Text: 15 x 20.5 cm; Page: 20 x 30 cm

2 000 | 3 000€

A handwritten note in shekasteh on the reverse side reads: Mirza Reza bought it in Isfahan in AH 1293 / AD 1876.

126

# **DRAWING OF A HURI AND POETRY VERSE BY HAFEZ**

TURKEY OR IRAN, 19TH CENTURY

An album page with a drawing of a Huri and a Persian verse by Hafez, Turkey or Iran, 19th century

Text: Mathnavi de Hafez. Drawing in ink heightened with gold on paper mounted on an album page with marbled margins. Huri holding a fire in a brazier. Two illuminated triangles and a calligraphic cartouche in the upper margin, calligraphy in black and red ink, in t'aliq, on the reverse.

Drawing: 19.5 x 13.5 cm; Page: 33.3 x 22 cm

2 000 | 3 000€



127

# **SUPPLICATION OF THE TENS (DU'A' AL-'ASHARAT): CALLIGRAPHY**

BY MUHAMMAD QASIM TABRIZI, TURKEY, OTTOMAN ART, DATED: 1283 H./1866-67

An illuminated calligraphic panel (Supplication of the Tens), signed by Muhammad Qasim Tabrizi, Turkey, Ottoman, dated AH 1283/1866-67 AD

Ink, gouache and gold on green paper brushed with gold, mounted on a cardboard page. 5 ll. calligraphy in Arabic, oblique, the background decorated with flowering stems,

Rectangular illuminated cartouches with spandrels, one inscribed with the calligrapher's name and date. Framed under glass.

Calligraphy: 37 x 20.5 cm; With frame: 48.5 x 24 cm

1 200 | 1 500€







128

# **DEEP DISH WITH POMEGRANATES**

TURKEY, IZNIK, OTTOMAN ART, 17TH CENTURY

An Iznik pottery deep dish, Turkey, Ottoman, 17th century

Siliceous ceramic with polychrome painted decoration on a white slip base under a transparent lead glaze. The cavity decorated with four large pomegranates surrounding a four-leafed flower, in reserve on a lime green background, the rim decorated with a scroll alternating blue and green leaves. The reverse side decorated with green and blue petals.

The base with a posterior mark. Hanging hole with cord. Glaze chips and chipping especially on the rim. Glaze cracks. Small restoration on the rim with associated retouching.

D. 26.5 cm

2 000 | 3 000€



129

**TWO BLUE AND WHITE IZNIK BORDER TILES**

TURKEY, OTTOMAN ART, 17TH CENTURY

Two blue and white glazed iznik pottery border tiles, Turkey, Ottoman, 17th century

Siliceous ceramic with blue painted decoration on a white slip base under a transparent lead glaze. Reglued fractures and chips with small missing parts.

1 500 | 2 000€

130

**SET OF THREE MIRRORS AND TWO ALMOND-SHAPED POLISHERS**

OTTOMAN EMPIRE, PERIOD OF SULTAN ABDULHAMID II (1876-1909) AND 19TH CENTURY

A group of three mirrors and two polishers, silver mounted, Ottoman Empire, Period of Sultan Abdulhamid II (1876-1909)

Two round and one oval mirrors, in silver repoussé frames, decorated with floral bouquets, the central buttons in the form of perched birds. Stone polishers, covered with engraved and embossed silver leaf.

Tughras (on two circular mirrors). Hallmarks.

Mirrors: 15.5 cm (360 g.), 13 cm (224 g.), L.: 14 cm (228 g.); Polishers: 10.5 x 6.5 cm (138 and 161 g.)

250 | 300€





131

**PAIR OF POWDER BLUE EXPORT PORCELAIN EWERS DECORATED WITH GOLD, MOUNTED IN CHASED SILVER**

CHINA, QING DYNASTY, CA. 1720-1730 AND TURKEY, ISTANBUL, OTTOMAN ART, PERIOD OF SULTAN MAHMUD II (1808 -1838)

A blue Qing porcelain pair of ewers for the export market, China, circa 1720-1730, with Ottoman silver mounts, Period of Sultan Mahmud II (1808-1838)

The globular body, the mouth in crescent, the spout, faceted, slightly arched, gilded floral decoration, silver chains, mounts and lids, struck with "tughra" and "sah".

Diam. 16 cm; h. 33 cm

8 000 | 10 000€





**132**

**RARE SILVER BOWL OF A COFFEE SERVICE (SITIL)**

TURKEY, ISTANBUL, OTTOMAN ART, SULTAN ABDULMEÇİD PERIOD (1839-1861)

A rare silver coffee warmer (Sitol), Turkey, Istanbul, Ottoman, Period of Sultan Abdulmeçid (1839-1861)

Composed of two parts, the body of the bowl and the base, screwed together with a brass element. Flared shape, flared rim, embossed, engraved and openwork decoration, fitted with three suspension rings in the form of scrolls, and chains hanging from a rosette topped with a hook. At the bottom of the cavity is a hole for screwing the base of the coffee pot. Tughras, Sah and zigzag (tchechne). Punches (549 g.).

D. 25.5 cm; H. with chains: 53 cm.

1 500 | 2 000€

Private collection, Provence, France.

A silver stove of the same type is kept in the Topkapi Palace Museum in Istanbul, published in the exhibition catalogue: From Byzantium to Istanbul. Un port pour deux continents, 10 October 2009 - 25 January 2010, Grand Palais in Paris, RMN, Paris, 2009, cat. 2, p. 306. A silver "Sitol" with suspension chains is published in the sale catalogue: Ader Picard Tajan, Islamic Art, Paris, 3 and 4 March 1986, lot 84.

**133**

**GILDED COPPER HAMMAM BOWL (TOMBAK)**

OTTOMAN EMPIRE, BALKANS, 19TH CENTURY

A gilt-copper (tombak) hammam bowl, Balkans, Ottoman, 19th century

Rounded shape, flattened base. In gilded, engraved and embossed copper. Floral frieze on the outer wall.

H. 5.3 cm; Diameter: 12.5 cm

800 | 1 200€





**134**

**BOWL OF A COFFEE SET (SITIL) IN GILDED COPPER (TOMBAK)**

TURKEY, OTTOMAN ART, 19TH CENTURY

A gilt-copper tombak bowl (Sitol), Turkey, Ottoman, late 18th/early 19th century

Of spherical form, resting on a domed pedestal, the edge slightly flared. Engraved and incised decoration of vines and bunches of grapes, openwork foliage on the shoulder. Three scrolls were originally used as a base for the suspension rings. The rings and chains of suspension are missing. Some traces of burns, small dents and slight cracks.

H. 13 cm; D.: 24.7 cm

4 000 | 6 000€

Private collection, Paris. Acquired in Paris in the early 1990s.

A 'Sitol' is a basin in which a coffee pot was placed on charcoal to heat the coffee that was carried to serve the notables. For a similar vessel, see the exhibition catalogue *Topkapi à Versailles: Trésors de la Cour ottomane*, Musée national des châteaux de Versailles et de Trianon, 1999, cat. 110, p. 155. For more information on "coffee ceremonies" see a recent article published on the website of the Pera Museum in Istanbul: *Coffee in the Ottoman Empire*, 30 September 2022.



135

**LARGE RED VELVET PANEL EMBROIDERED WITH SILK AND METALLIC THREADS (ÇATMA)**

TURKEY, OTTOMAN ART, 17TH CENTURY

A voided silk velvet and metal thread çatma, Turkey, Ottoman, 17th century

Gilded decoration in reserve on a wine-coloured background. Ornamented with a motif of tulips surmounted by egrets, opening onto a floral plant decoration, within a frame of two interlocking ogives, adorned with braided ropes, the sides with carnations surmounting tulips with saz-style leaves. Very worn.

184 x 58.5 cm

1 500 | 2 000€

Private collection, south of France.





136

**WOODEN SCRIBE'S CHEST INLAID WITH BONE, MOTHER-OF-PEARL AND TORTOISE SHELL VENEERS**

TURKEY, OTTOMAN ART, 19TH CENTURY

An Ottoman mother-of-pearl, tortoiseshell, and bone-inlaid Casket, Turkey, 19th Century

Rectangular shape, resting on four arched legs, with a drawer in the front. Several missing veneers.

H. 51 cm; D.: 27 cm; W.: 27 cm

4 000 | 5 000€



**137**

**RARE DECAGONAL PEDESTAL TABLE (SEHPA)**

TURKEY, OTTOMAN ART, 17TH CENTURY

A rare mother-of-pearl, tortoiseshell and bone-inlaid wooden coffee table (Sehpa), Turkey, Ottoman, 17th century

Facetted form, resting on ten legs forming domed arches, inlaid with mother-of-pearl and tortoiseshell veneers bordered by bone fillets. Decorated with hexagons. A central star on the top. Restorations and missing inlays.

H. 35.5; Diameter: 38

3 000 | 5 000€

Private collection, Mulhouse, acquired before 1980.

Sehpa (pedestal tables) dating from the 17th century are very rare. A very similar pedestal table with similar decoration and proportions is in the Mevlâna Müzesi in Konya (Inv. no. 354). A scribe's chest with the same decoration is in the British Museum (1991.0717.2), published in Ladan Akbarnia, *The Islamic World: a History in Objects*, Thames and Hudson, London, 2018, p.158.





**138**

**SILK PANEL WITH CALLIGRAPHY EMBROIDERY, SIGNED BY SAMI**

TURKEY, OTTOMAN ART, DATED 1290 H./1873-74

An embroidered silk calligraphic panel, signed by Sami, Turkey, Ottoman, dated AH 1290/1873 AD

Text: Ya Sayyed Hathrat Ahmad al-Rifa'i (Praise to Imam Ahmad Rifa'i). Arabic calligraphy in ornamental thuluth, embroidered with gold metallic threads and cabochons, on a black silk background. Framed under glass.

Embroidery: 32 x 25 cm; With frame: 47 x 40.5 cm

1 000 | 1 200€

Bonhams, Islamic and Indian Art, London, 24 April 2002, lot 149, Shakerine Collection.

Ahmed al-Rifa'i (1118-1182) was the founder of the Rifa'iyya Sufi order. Ibn Khallikan presents him, in his work He is known in the "Wafayat al-A'yan" (Biographical Dictionary) as an eminent Shafi'i jurist and a great Sufi spiritual master. He is known for his "Hikam" (Wisdom), a collection of sayings and advice for his disciples, and the "Nidam al-khas li Ahl al-ikhtisas", a précis of the behaviour recommended to the Sufi in his relationship with God.

**139**

**CALLIGRAPHIC PANEL EMBROIDERED WITH GOLD METALLIC THREADS**

CALLIGRAPHY BY MUSTAPHA IZZAT EFENDI, TURKEY, OTTOMAN ART, DATED: 1286H./1869-70

A metal thread embroidered calligraphic panel, the calligraphy by Mustafa Izzat Efendi, Turkey, Ottoman, dated: AH 1286/1869-70 AD

Text: Sura al-hud (11), v. 88 (part). Rectangular in shape, the black background embroidered with gold metallic threads, signature and date in the lower part. Framed under glass, in very good condition.

63.5 x 32.4 cm; Size with frame: 50 x 80 cm.

5 000 | 7 000€

Christie's, Arts of the Islamic and Indian worlds, London, 7 April 2011, lot 370.

**140**

**CALLIGRAPHIC PANEL EMBROIDERED WITH GOLD METALLIC THREADS**

CALLIGRAPHY BY MEHMET SHEVKI, TURKEY, OTTOMAN ART, LATE 19TH CENTURY

A metal thread embroidered calligraphic panel, calligraphy by Mehmet Shevki, Turkey, Ottoman, late 19th century

Text: Sura al-nisa (4), v. 59. Rectangular in shape, gilt calligraphy embroidered on a black background, signature of the calligrapher in the lower left corner. framed under glass. The gilt thread altered by wetness.

42.2 x 79.3 cm; With frame: 56 x 96.5 cm

4 000 | 6 000€

Christie's, Art of the Islamic and Indian Worlds, 7 April 2011, lot 372.



**141**

**AROUND A FOUR-POSTER BED, SIX LARGE AND TWO SMALL CUSHIONS**

OTTOMAN EMPIRE, 19TH CENTURY

A Canopy bed cover, six large and two small cushions in silk brocaded with gold metallic thread, Ottoman, 19th century

Silk brocaded with golden metallic threads, golden floral decoration on pink background, golden metallic thread fringes, wear and tear.

800 | 1 200€

**142**

**BLUE SILK PANEL EMBROIDERED WITH THE PURIFICATION VERSE (AL-TATHÎR)**

OTTOMAN EMPIRE, PROBABLY EGYPT, DATED 1342 H./1922

A metal thread embroidered blue silk calligraphic panel, with the verse of purification (Sura (33) al-Tatheer, v.33), Ottoman, probably Egypt, dated: AH 1342/1922 AD

Text: Sura al-Ahzab (33), verse 33 (part). Rectangular in shape, decorated with gold metallic thread embroidery, decorated with seven vertically superimposed cartouches, furnished with the Qur'anic text in thuluth, bordered by floral scrolls. The lower cartouche includes a statement indicating that this banner is a replacement (renewal), followed by the date. Fringes braided with gilt metal threads and selvages. Wear, tears and chips.

174 x 55 cm

6 000 | 8 000€







143

**PORTRAIT OF QADI ASKER  
(KAZASKER)**

TURKEY, OTTOMAN ART, 19TH  
CENTURY

Portrait of Qadi Asker (Kazasker) from  
an Ottoman costume album, Turkey,  
19th century

Polychrome pigments on paper, the  
figure shown wearing a large white  
turban, a coat with small flowers trimmed  
with fur, inscription in the margin written  
in pen giving the name. Framed under  
glass.

Page: 30 x 19 cm; With frame: 47 x 36  
cm

500 | 700€



144

**PAGE FROM A COSTUME ALBUM**

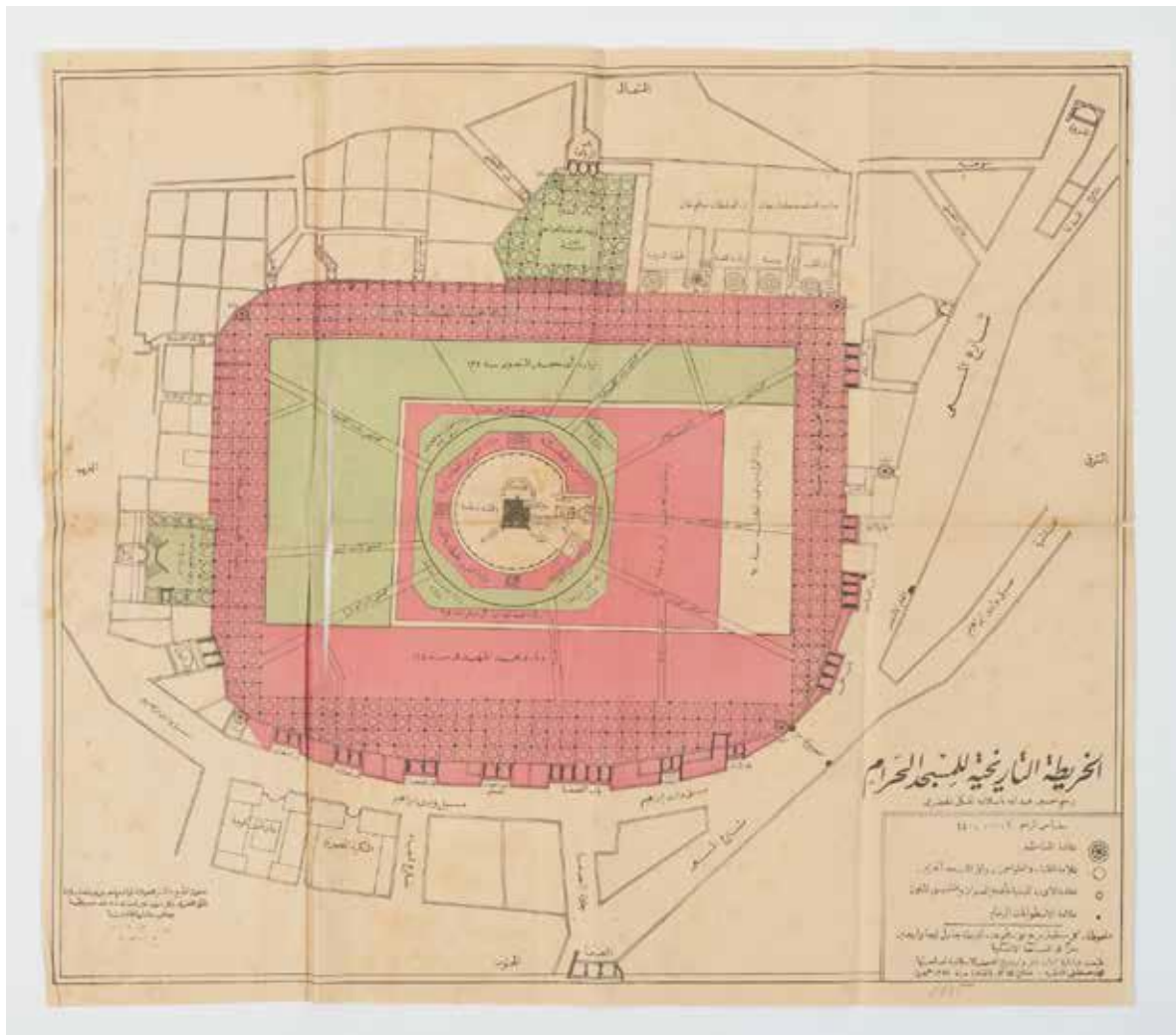
TURKEY, OTTOMAN ART, 19TH CENTURY

An Ottoman costume album page : Portrait of a Nobelman,  
Turkey, 19th century

Watercolour and ink on paper, pasted on a cardboard  
page. Depicting a dignitary with a long beard, wearing a  
large turban and a green coat with fur trim. Inscription in  
pen in the margin. Rusty stains.

26.5 x 19 cm

500 | 600€



145

**HUSSEIN 'ABDALLAH BA SALAMA AL-MAKKI AL-HATHRAMI: HISTORICAL PLAN OF THE MOSQUE IN MECCA (AL-KHARITA AL-TARIKHIYA LI AL-MASJID AL-HARAM)**

EGYPT, CAIRO, 1354 H./1934-35

Husayn 'Abdallah Ba Salama Al-Makki Al-Hadrami I: AL-Kharita al-Tarikhiyat li al-Masjid al-Haram, Cairo Press, Mustafa al-Faqih, AH 1354/1934-35 AD

In Arabic at 1:440,000 on beige paper coloured in pink and green, executed by Hussein Abdallah Ba Salama Al-Makki al-Hadhrani. Printed by Mohamed Mustafa al-Faqih, Mohamed 'Ali Street in Cairo, in the year: 1354 AH /1935.

52.5 x 45.7 cm

800 | 1 200€

A book printed by Hussein Ba Salama al-Makki al-Hathrami on the subject of the construction of the Mecca Mosque, Maqam Ibrahim and the Zemzem Well, dating from the same year 1354 AH, was sold at Christies, Arts & Textiles of the Islamic & Indian Worlds, London, 9 October 2015, lot 391.





146

**SAMSON CERAMIC COVERED EWER IN THE IZNIK STYLE**

FRANCE, PARIS, LATE 19TH CENTURY

A Samson Iznik-style pottery ewer, France, Paris, late 19th century

Fitted with a spout, a handle and a lid hinged at the shoulder by a copper alloy hinge, polychrome enamelled decoration, the body decorated with a character and a palace in almond-shaped medallions. Mark on the base of the letter "S" in Arabic alphabet.

H. 36.5 cm

1 000 | 1 500€

A covered ewer with the same decoration in a Christie's sale, London, Art of the Islamic and Indian Worlds Including A Private Collection Donated to Benefit The University of Oxford, Part V, 10 April 2014, lot 237

147

**LARGE CERAMIC PLANTER BY SAMSON IN THE IZNIK STYLE**

FRANCE, PARIS, LATE 19TH CENTURY

A Large Samson Iznik-style pottery jardinière, France, end of the 19th century (Mark on the base)

With a rounded body, resting on an annular pedestal, the flared edge, enamelled floral decoration in polychrome on a white background. Monogram of the artist in Arabic on the base.

D. 33.5 cm; H. 16.5 cm

3 000 | 5 000€



148

# **DALAI'L AL-KHAYRAT (PRAYER BOOK)**

NORTH AFRICA, MOROCCO, 18TH CENTURY

An illuminated Dalai'l al-Khayrat (prayer book),  
North Africa, Morocco, 18th century

Arabic manuscript on paper, 122 ff, 9 ll. per page,  
in Maghribi in polychrome ink, vocalisations in  
red, accents in blue, vowels in yellow.

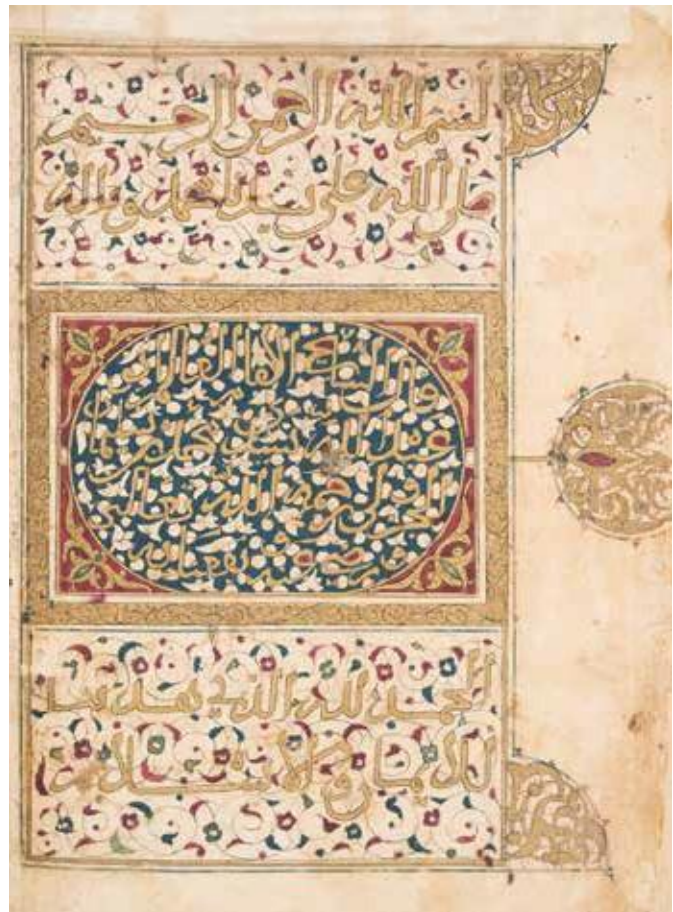
Illuminated frontispiece. Titles and section ends  
in kufic or smaller maghribi gilt on blue  
background. Illustrations of Mecca and Medina,  
preceded by a prayer inscribed in gold in an  
illuminated almond, ff. 15-19 inscribed with the  
names of the prophet, separated by rosettes.  
Bound in gold-stamped red morocco with flap.

Owner's notes: "Abd al-Rahman bin 'Abd  
al-Wahhab". Stains and wetness, some tears and  
restorations.

page: 22 x 15 cm; text: 15.5 x 10

2 000 | 3 000€

For a similar manuscript see: Christie's, Indian  
and Islamic Works of Art, London, 30 April 2004,  
lot 282.



149

# **QASIDAT AL-BURDA, SHAYKH AL-IMAM SAYYID MUHAMMAD BIN SA'ID AL-BUSAYRI**

NORTH AFRICA, MOROCCO, 20TH CENTURY

Qasidat al-Burda, Shaykh al-Imam Sayyid  
Muhammad bin Sa'id al-Busayri : Arabic  
Manuscript on paper, North Africa, Morocco, 20th  
century

Arabic manuscript on paper, polychrome ink,  
gouache and gold, 13 ll. maghribi per page, four  
titles illuminated in blue and gold, the other titles  
and important elements in red and green ink.

The original text ends with a horizontal  
palmette vignette, followed by an illuminated  
double-page spread of the title Shawariq al-  
Anwar in a pediment. Bound in brown leather  
with a flap.

18 x 12 cm

500 | 700€





**150**

**JEWISH WEDDING HEADDRESS (TADJ CHECHIA), IN TWO PARTS, WITH THE ORIGINAL CORD**

ALGERIA, TLÉMCEN, MID-19TH CENTURY

An openwork silver and metal thread embroidered Algerian Jewish wedding headdress, Tlemcen, mid-19th century.

Of conical shape, one in openwork and chased silver decorated with crescents and "khamisa", under which is placed the one embroidered with golden metallic threads. Old inventory label. Marked. (249 g.)

H. 16 and 15 cm; D. 15 and 16 cm

1 000 | 1 500€

Former Edmonde Charles-Roux collection (Neuilly sur Seine 1920 - Marseille 2016). Public sale : Tajan, Paris, 2 December 2008, lot 14 (part).

Edmonde Charles-Roux joined the French Resistance as a nurse. After the landing in Provence in August 1944, she joined General de Lattre's cabinet. She was awarded the war cross, made a knight of the Legion of Honour in 1945 and received the distinction of "vivandière d'honneur". After the war, she distinguished herself as a woman of letters and a great French journalist, receiving the Goncourt Prize in 1966 for the novel "Oublier Palerme". From 1983 to 2016 she was a member of the Goncourt Academy, which she chaired from 2002 to 2014.



151

**TWO QUADRANGULAR KORAN CASES**

NORTH AFRICA, 20TH CENTURY

Two metal engraved Qur'an boxes, North Africa, 20th century

Silver plated metal and brass, set with turquoise and jasper, with engraved scrolls surrounding a central rose window. One with a cord, the back decorated with a rosette and quarter rosettes in the spandrels. The other with a talismanic table on the back, framed by a silver plate (459 g. and 625 g.).

13.5 x 12.5 cm and 13 x 11 cm.

200 | 300€



152

**METAL PLATE REPRESENTING A MILITARY MAP OF THE FRENCH COLONY, ALGERIA**

FRANCE, LATE 19TH CENTURY

A gilded metallic tray depicting a colonial military map of Algeria, France, late 19th century

Rectangular shape with sockets, applied decoration of a military map of the Oran region, with its Arms, surrounded by a plant garland.

39.5 x 54.5 cm

400 | 600€



The map is published in Vuillemin's Atlas, La France et ses Colonies, Migeon, Paris, 1876.





**153**

**GLOSSY TILED CLADDING PANEL**

SPAIN, SPANISH-MOORISH (MANISES) 18TH CENTURY

A rare hispano-moresque ceramic tile with a Virgin Mary, Spain 18th century

Rectangular in shape, with moulded and lustrous copper decoration, probably depicting a Virgin surrounded by numerous buildings and flowers, from the so-called "carnation" series

"Restorations, small chips and scratches, two later grip holes.

29 x 24 cm.

500 | 700€

**154**

**MINIATURE DAGGER OF TOLEDO**

SPAIN, 20TH CENTURY

A Toledo gold damascened iron miniature dagger, Spain, 20th century

Made of iron inlaid with gold, the blade straight, the handle with two vertical lugs, the grip surmounted by a conical tubular button.

L.: 18 cm

300 | 500€

Another slightly larger small dagger is preserved in the Khalili Collection (No. Zul 73), published in: James D. Lavin, The Art and Tradition of the Zuloagas, Spanish Damascene from the Khalili Collection, 1997, cat. 79, p. 183.





**155**

**HANDLE OF A PARASOL OR UMBRELLA WITH THE MONOGRAM "R.K."**

SPAIN, TOLEDO, 20TH CENTURY

A Parasol or Umbrella gold-damascened iron Handle, Spain, Toledo, 20th century

Iron inlaid with gold, tubular shape surmounted by a globular pommel, inscribed with the Nasrid motto in cartouches, surrounding the monogram, and star motifs.

H. 13.5 cm

500 | 600€

**156**

**SMALL BOX WITH CURVED LID IN METAL DECORATED WITH GOLD, WITH ITS KEY**

SPAIN, TOLEDO, EARLY 20TH CENTURY

A domed and footed gold-damascened iron Casket, Spain, Toledo, 20th century.

Resting on four small ball feet, finely damascened, chased and engraved decoration. On the front, a lock in the centre. The lid is decorated with blazons, inscribed with the Nasrid motto, framed by cartouches inscribed with the Shahada. The sides are decorated with a geometric star pattern. The rear side with a pattern of poles forming a repeated cross motif, revealing a mirrored kufic inscription, a repetition of the words of the Nasrid motto. The interior is covered with green velvet. A small openwork key of trifoliate form. Very good condition.

H. 9.5 cm; W. 13.3 cm; D. 7.2 cm

5 000 | 7 000€

A very similar box was sold by Christie's: Art of the Islamic and Indian Worlds, London, 31 March 2009, lot 241. Two boxes from the same group are held in the Khalili Collection (acc. ZUL9 and ZUL 133), published in: J. D. Lavin (ed.), The Art and Tradition of the Zuloagas: Spanish Damascene from the Khalili Collection, Oxford 1997, cat. 91, p. 197 and cat. 97, p. 203.







**157**

**CARAVEL PLATE BY SERGHINI**

MOROCCO, FEZ, 19TH CENTURY

A Moroccan pottery dish by Serghini, Fez, 19th century

Flattened round shape, resting on a ring base. In polychrome earthenware. Decorated with a pair of yellow latin sailboats, sailing on a turquoise sea.

Stylized vegetal frieze on the edge. Signature on the base :

"Fes, S.". Fractures reattached.

Diam. 30 cm

150 | 200€

Private collection, Brittany, France.

**158**

**POLYCHROME BOWL WITH CARAVEL :  
TARBOUCHE (ZALFA)**

MOROCCO, FES, EARLY 20TH CENTURY

A large Moroccan pottery bowl, Fez, beginning of the 20th century

Resting on a high pedestal, the wall slightly flared, decorated on the inside with a sailboat, the outside with stylized plant decoration. Hanging holes.

H. 14 cm; Diam. 28 cm

300 | 400€

Private collection, Brittany.

The history of Poterie Serghini begins in 1832 in Fez, with Sidi Mohammed Serghini (1st generation), who passed on his knowledge and creativity to his son Moulay Idriss (2nd generation) and his grandson Moulay Tahar (3rd generation). The eighth Serghini generation continues to produce pottery, having adapted the style and form to current taste.



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**SMALL MOROCCAN EARTHENWARE VASE (MARK ON THE BASE)**

20TH CENTURY

A small Moroccan blue and white pottery vase, 20th century

An earthenware baluster, narrowed before the neck, with cobalt-blue painted decoration on white slip, marked on the base 'al-Sawiri'.

H. 18.5 cm

60 | 80€

