

chiswick
AUCTIONS

Islamic Art

Property of a European Collector
Part III

Friday 29 April, 11am

Islamic Art

Property of a Private European Collector

Friday 29 April, 11am

Highlight viewings at our South Kensington Showroom, by appointment only

Monday 28 March, 10am to 5pm
Tuesday 29 March, 10am to 5pm
Wednesday 30 March, 10am to 5pm
Thursday 31 March, 10am to 5pm
Friday 1 April, 10am to 5pm

Monday 4 April, 10am to 5pm
Tuesday 5 April, 10am to 5pm
Wednesday 6 April, 10am to 5pm
Thursday 7 April, 10am to 5pm
Friday 8 April, 10 am to 5pm

Full Viewings at our Chiswick Saleroom

Friday 22 April, 10am to 5pm
Saturday 23 April, 11am to 4pm
Monday 25 April, 10am to 5pm
Tuesday 26 April, 10am to 5pm
Wednesday 27 April, 10am to 5pm
Thursday 28 April, 10am to 5pm

Front Cover Lot 22
Front Inside Covers Lot 56, 90
Back Cover Lot 66

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Lots of Iranian Origin

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian “works of conventional craftsmanship” (works that are not by a recognised artist and/or that have a function, such as lacquer decorative objects, pottery bowls and tiles, metalware, scientific instruments and textiles) and carpets. These restrictions do not apply to “informational materials” such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.





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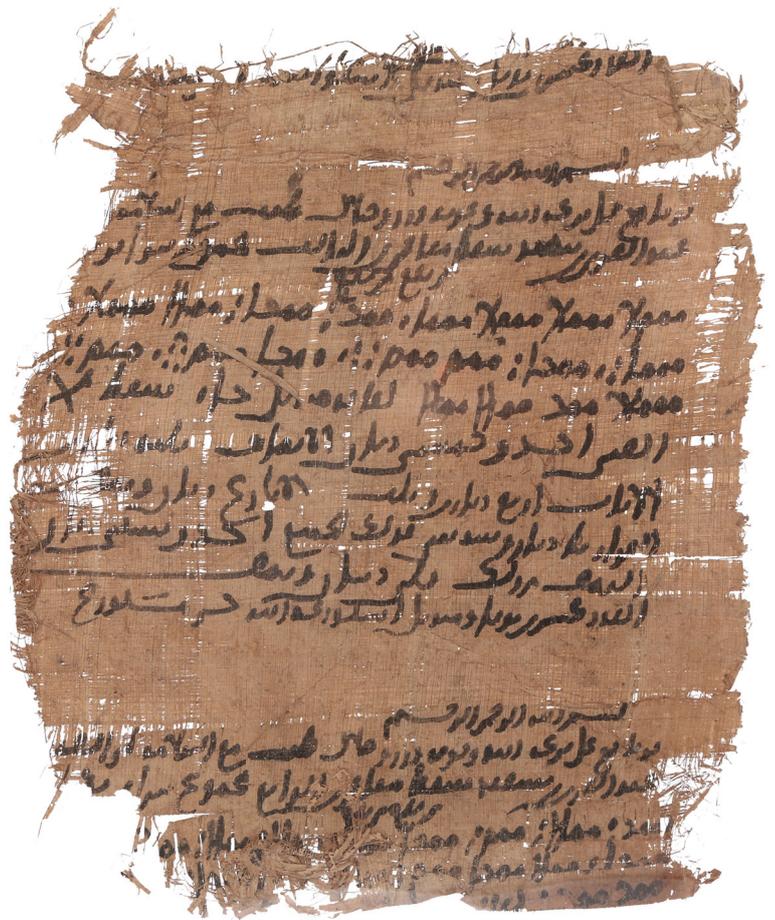
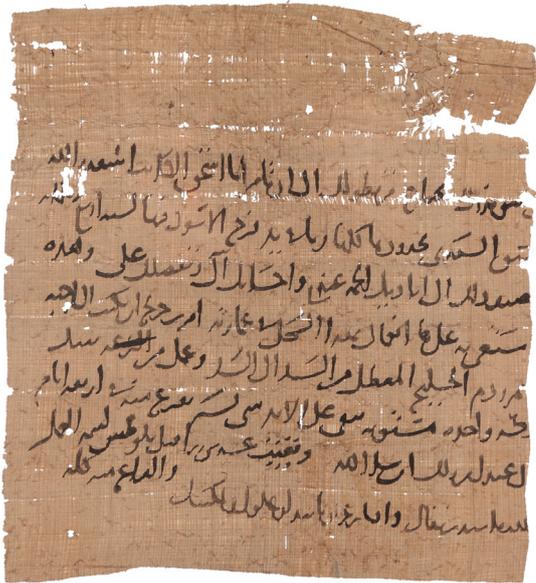


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Echoes of the Past



Lot 1
TWO PAPYRUS FRAGMENTS
Egypt or Sudan, 9th century
19.5cm x 18cm and 27cm x 22.5cm

In the late 19th and early 20th centuries, a large group of papyrus documents was discovered, mostly made in Upper Egypt and dating from the first few centuries of Islamic history. Although mostly fragmentary, several of these documents managed to survive in thanks only to the properties of the Egyptian soil long known for its enhanced ability to preserve organic matter. The maker's choice of papyrus over vellum is also significant in helping us to discern the nature of the documents; at the time, parchment was a very expensive material while papyrus was readily

available, therefore suggesting that the documents had an everyday origin. Despite their fragmentary nature and their hard legibility, documents like these offer a fascinating insight into the early stages and developments of not only Arabic scripts but also Arab history.

These fragments show several affinities with a larger group of fragmentary papyrus documents offered at Sotheby's London, 10 June 2020, lot 1, and with a papyrus letter in very early black *naskh* script, attributed to 8th-century Egypt, sold at Christie's London, 30 April 2004, lot 297.

£800 - £1200



Lot 2
**A FINE SELJUK SILVER AND COPPER-INLAID
BRONZE INKWELL**

Eastern Iran or Herat, 12th - 13th century
7cm diam. and 11cm high

For an analogous Seljuk silver and copper-inlaid bronze inkwell, please see the David Collection in Copenhagen (Inv. no. 32/1970). The dimensions and decorative vocabulary of the two inkwells are almost identical. The loop handles (now missing from the body of our lot but surviving on the lid) would have once been attached with chains so that the inkwell could be carried on a belt.

It is very common for bronze inkwells dating to this period to be decorated with scenes from a carefree courtly life such as banquets and musicians. The calligraphic bands often tend to repeat auspicious wishes for their owners and phrases from the holy scriptures. This decorative program links these fine metalwork creations with Seljuk *mina'i* ceramics produced around the same time in Iran.

£800 - £1200



Lot 3
**A SELJUK SILVER AND COPPER-INLAID
BRONZE INKWELL LID**

Khorasan, Eastern Iran, 12th - 13th century
8cm diam. and 4.5cm high

£200 - £300



Lot 4
**A PAGE FROM A MINIATURE QUR'AN IN
MAGHRIBI SCRIPT**

North Africa or Andalucía, 10th - 11th century
7.7cm x 5.7cm

The folio is accompanied by a handwritten note from the owner describing the script as 'Kufic *Ghubar* with chapter heading'. A very similar loose Quranic folio in proto-*maghribi* script was successfully sold in the French auction market four years ago (Ader Nordmann, Paris, December 2018).

£600 - £800



Lot 5

A LARGE SELJUK BRONZE FIGURE OF A BIRD

Khorasan, Eastern Iran or Central Asia, 10th - 12th century

18.5cm high

£400 - £600



Lot 6

A LARGE SAMANID EPIGRAPHIC POTTERY BOWL

Eastern Iran or Central Asia, 9th - 10th century

35.5cm

£1500 - £2500





Lot 7
A SAMANID EPIGRAPHIC POTTERY BOWL
Eastern Iran or Central Asia, 9th - 10th century
26.2cm diam.

£1000 - £1500



Lot 8
A SMALL SELJUK BRONZE FIGURE OF A PARTRIDGE
Khorasan, Eastern Iran or Central Asia, 12th - 13th century
13.5cm high.

Provenance: Sotheby's London, 20 October 1994, lot 61.

For a similar yet slightly larger bronze bird vessel also attributed to Iran in the Seljuk period, please see the Freer Gallery collection catalogue (E. Atil Chase, *Islamic Metalwork in the Freer Gallery of Art*, 1985, no. 11, p. 88).

£1000 - £1500





Lot 9
A SMALL SAMANID EPIGRAPHIC POTTERY DISH

Eastern Iran or Central Asia, 9th - 10th century
20cm

£600 - £800

Lot 10
TWO INCISED AND CARVED DECORATIVE STONE MOULDS

Possibly Iran, 13th - 15th century
18cm x 13.4cm at widest point; and 15.5cm x 14.5cm

£400 - £600





Lot 11

**A SELJUK ENGRAVED AND COPPER-INLAID
BRONZE COVER WITH FISH DESIGN**

Khorasan, Eastern Iran or Central Asia, 11th - 13th
century

11cm x 17.5cm.

£500 - £700



Lot 12

**A LARGE OCTAGONAL MIRROR WITH
REVERSE-GLASS PAINTED GOLDFISH**

Qajar Iran, late 19th - early 20th century
80.5cm diam. at widest point

£150 - £250





Lot 13
TWO SMALL SPLASH-WARE DISHES
Kashan, Iran, 12th century
14.9cm diam. and 15.2cm diam.

£200 - £300

Lot 14
TWO KASHAN POTTERY BOWLS WITH
PANEL STYLE DECORATION
Iran, 13th - 14th century
20.2cm diam. and 19.5cm diam.

£400 - £600

Lot 15
AN ILKHANID COBALT BLUE AND COPPER LUSTRE-PAINTED POTTERY TILE FRAGMENT

Kashan, Iran, 13th - 14th century
29.2cm x 19.4cm at widest points

A tile with a comparable scene resides in the Victoria and Albert Museum collection, London (acc. no. 543-1900).

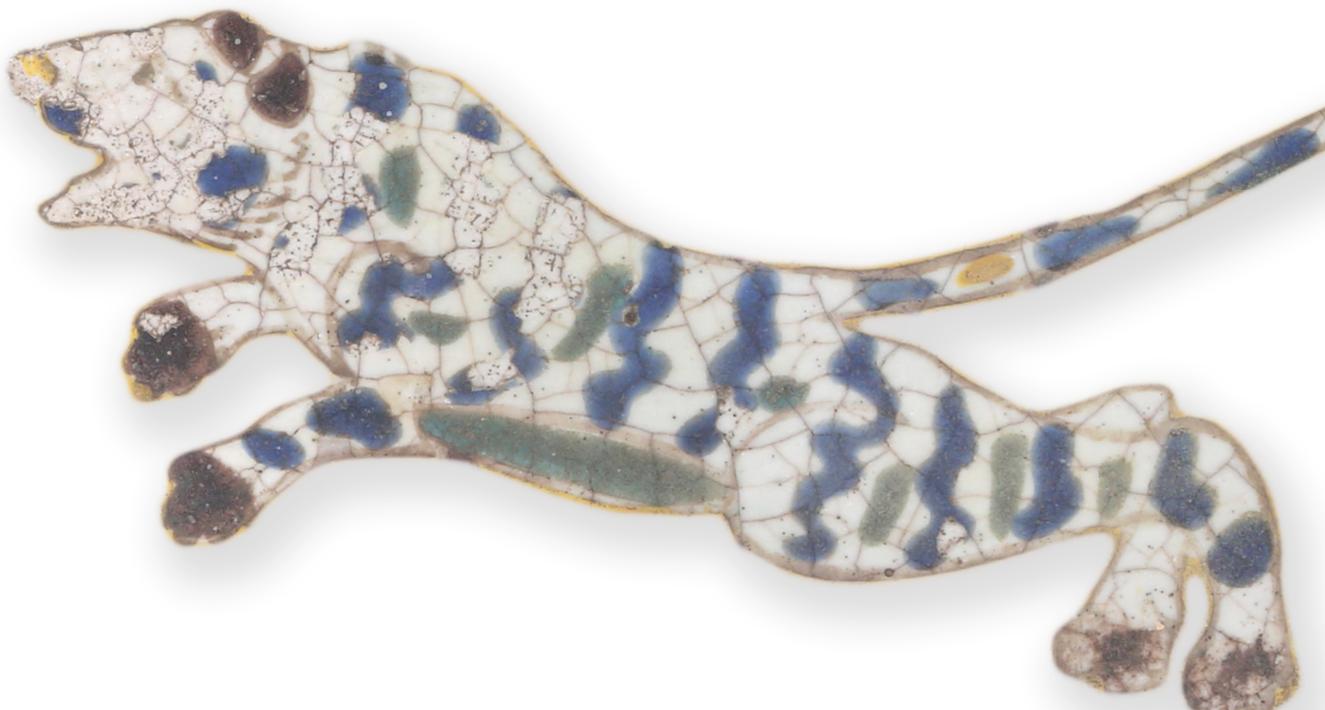
£400 - £600



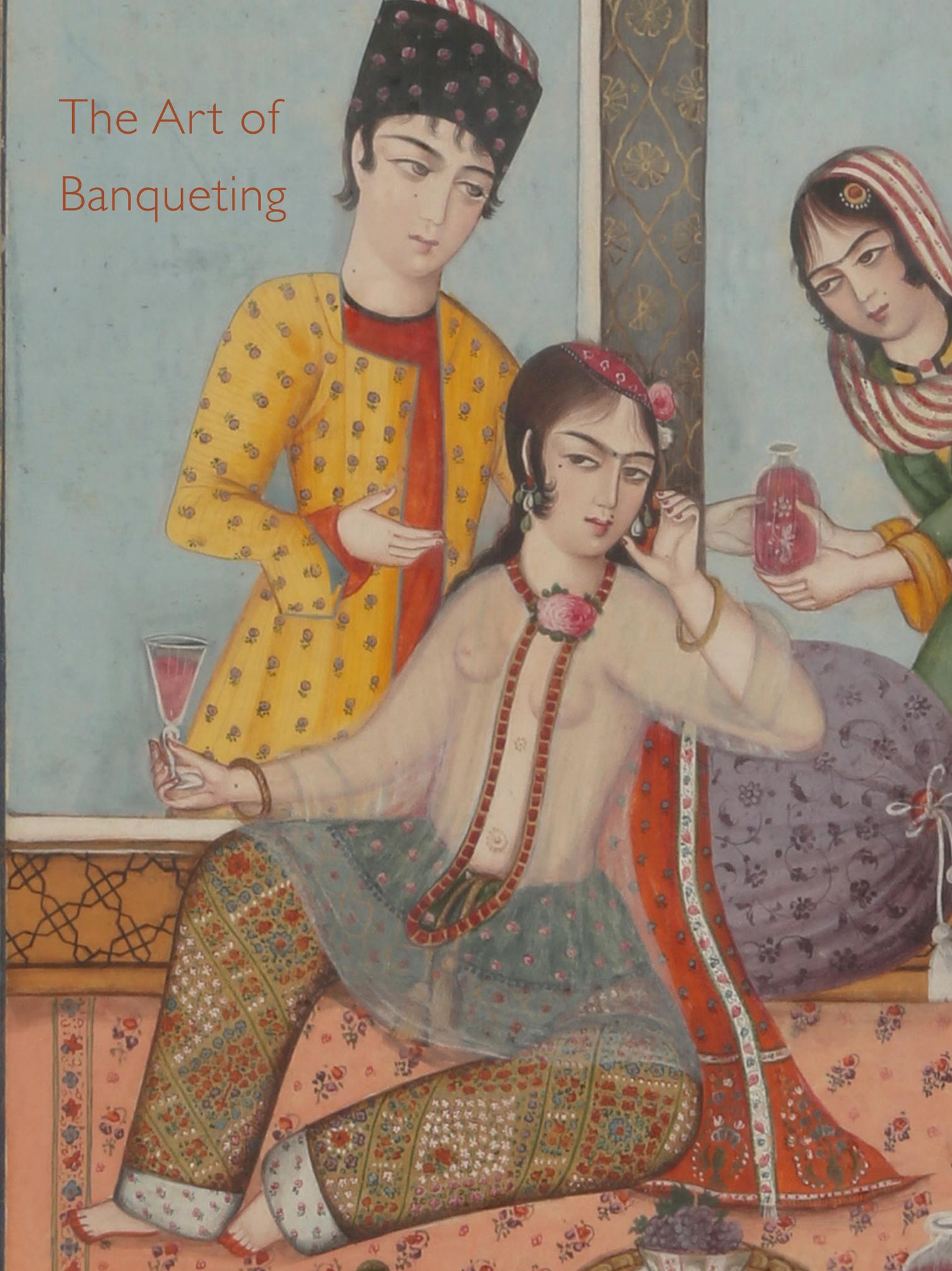
Lot 16
A PAIR OF SAFAVID CUERDA SECA POTTERY TILES WITH A POUNCING TIGER

Safavid Iran, 17th century
46cm x 22.5cm together

£800 - £1200



The Art of Banqueting





Lot 17
A RESTORED MINA'I POTTERY BOWL
DECORATED WITH BIRDS IN GEOMETRIC
FRAMEWORK

Iran, ca. 1180 - 1220
19.3cm diam

Provenance: Christie's, King Street, 23 April 1996,
lot 159

Fragments of a *mina'i* bowl with a very similar
geometric pattern to ours are part of the
Metropolitan Museum of Art collection,
bequeathed by collector William Milne Grinnell in
1920 (acc. no. 20.120.124).

£400 - £600



Lot 18
AN ENAMELLED AND GILT QAJAR POTTERY
BOWL WITH A PORTRAIT OF SHAH ABBAS

Iran, 19th century
19.6cm

Inscribed and dated to give the impression of an
earlier piece; 'Abdullah Kukeltash Abbasi, 1019 AH'

£300 - £500



Lot 19

A SAFAVID TINNED COPPER BOWL

Iran or Central Asia, late 17th - 18th century
15cm diam. and 11.5cm high

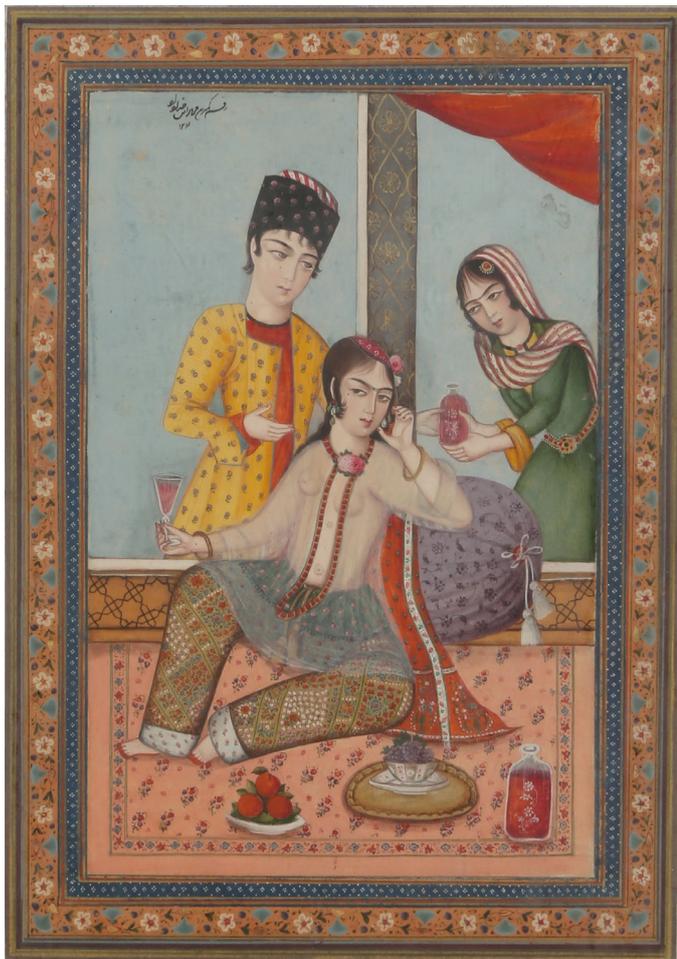
£200 - £300

Lot 20

TWO SMALL TINNED COPPER BOWLS

Safavid Iran or Central Asia, 17th century
the largest 10cm diam. and 7cm high

£400 - £600



Lot 21

AN INTERIOR SCENE WITH A COUPLE DRINKING WINE

Post-Safavid Iran, circa 1789, inscribed 'Raḡam-e Kamtarin Muhammad Ibn Khodadad 1204 AH' the folio 20.5cm x 14.5cm, 35.5cm x 24.5cm including the frame

In the majority of paintings from the Zand period (1751 - 1794), the most common and beloved subjects seem to be scenes of domesticity and romantic encounters (Layla Diba, *Royal Persian Paintings: The Qajar Epoch 1785 - 1925*, 1998, p. 148). These paintings act as photographs of the time, capturing relevant elements of the history, costume, social behaviours, and traditions of those years. This painting is representative of the gender dynamics in the domestic domain. It may be said that in the public domain men were the ones in control, the ones "wearing the trousers". That said, these roles were often reversed in the home - the women of the house were the ones that (literally) wore the trousers and exercised their will and persuasive powers over men, as is so clearly portrayed here.

The painter Muhammad ibn Khodadad, was active in the Zand period at about the same time as Muhammad Sadiq. He was known for his bird studies and flower paintings, these were often painted in a style reminiscent of Safavid models. Among his most original creations however; domestic scenes have a special place. Two similar interior compositions attributed to this artist, one of them signed, were sold in these Rooms, 29 October 2021, lots 190 and 191, and were once part of the same private collection auctioned in our current lot. For two other miniatures by Muhammad ibn Khodadad, both dated 1204 AH (1789 AD) like our current example, please see Sotheby's London, 18 April 2007, lot 36 and Matthew Barton Ltd., 21 - 22 November 2018, lot 354.

£600 - £800



Lot 22

**A LARGE RECTANGULARLY-CUT PANEL
FROM A MONUMENTAL QAJAR OIL
PAINTING: A CELESTIAL CELEBRATION**

Iran, first half 20th century

210cm x 62.5cm

In Iran, monumental oil paintings became prominent during the Qajar period. Acting as effective palatial wall illustrations, they covered large architectural surfaces, leading to the progressive replacement of more time-consuming decorative solutions like frescoes and figural cuerda-seca tiles, both of which dominated Safavid buildings. The suggestion that this panel was once part of a much larger depiction is supported by both the fragmentary nature of the scene, cropped at the top and missing the red and brown borders, and the gaze and direction of most participant's bodies in the scene, indicating that the main subject or core action was once taking place on a different panel located to the left of ours.

£2000 - £3000



Lot 23

A MONUMENTAL QAJAR GOLD-DAMASCENED STEEL BOTTLE

Qajar Iran, second half 19th century
61.5cm high

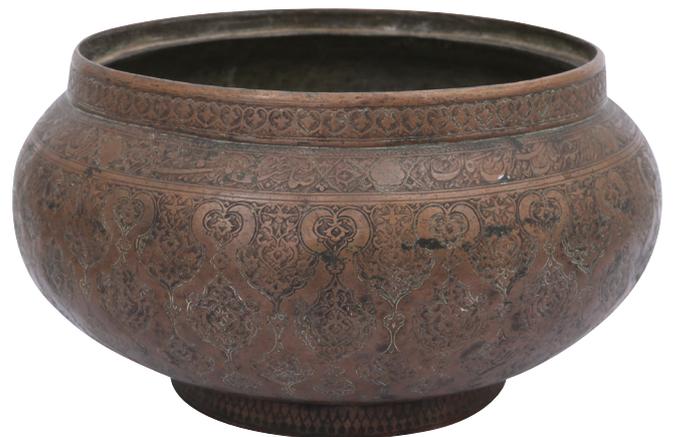
£1800 - £2200

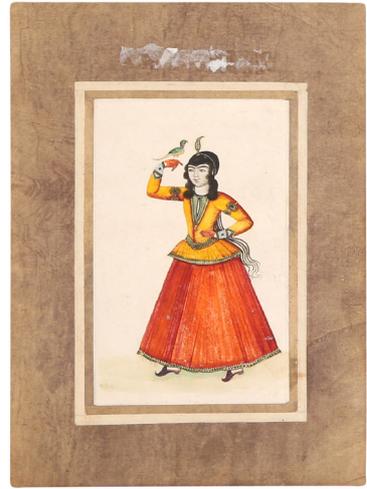
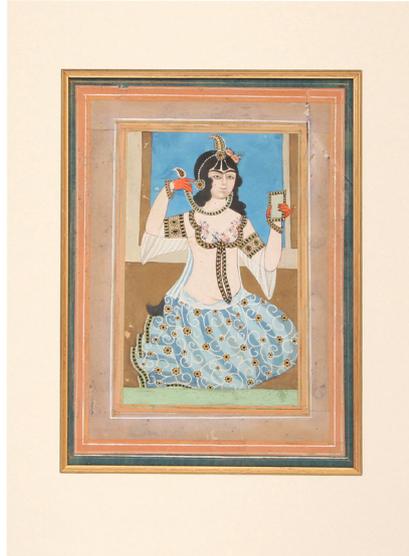
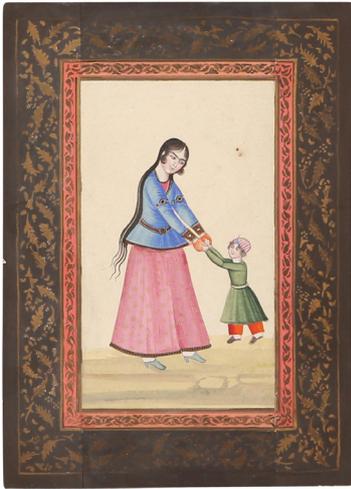
Lot 24

A LARGE TINNED COPPER BOWL

Safavid Iran or Central Asia, 17th - 18th century
24cm diam. and 17.4cm high

£800 - £1200





Lot 25
THREE ALBUM PAGES WITH PORTRAITS OF QAJAR BEAUTIES

Qajar Iran, 19th century
the largest full length portrait 16.5cm x 10cm
excluding the borders; the other 28cm x 17cm

£300 - £500

Lot 26
A QAJAR COUPLE SMOKING A WATER PIPE (QALYAN)

Qajar Iran, 19th century
the painting 21cm x 16cm excluding the frame

£300 - £500



Lot 27

A SMALL SOLID SILVER SNUFFBOX

Qajar Iran, late 19th - early 20th century

141gr., 2cm x 7cm x 5cm

£200 - £300



Lot 28

A NEAR PAIR OF QAJAR GOLD-DAMASCENED STEEL BOTTLES WITH STOPPERS

Qajar Iran, second half 19th century

the tallest 42cm high

Provenance: Christie's King Street (London), 17 October 1995, lot 129.

£1000 - £2000



Lot 29

A COLLECTION OF FIVE SAFAVID LUSTRE-PAINTED POTTERY BOTTLES AND VASES

Safavid Iran, 17th century

the tallest 19cm, the shortest 9.9cm

Provenance: (two bottles): Christie's South Kensington (London), 26th October 1995, lot 413 and lot 408.

£500 - £700

Lot 30

FOUR BLUE AND WHITE CHINESE-INSPIRED POTTERY DISHES

Iran, 19th century

the largest 21cm diam., the smallest 17cm diam.

£300 - £500





Lot 31

TWO FIGURAL KUBACHI TILES

Iran, 17th century

each 18.5cm x 18.5cm

The term *Kubachi*, usually attributed to these folkish pottery creations with colourful figures, comes from a remote Daghestani village where many examples of tiles and wares similar to these two were found. Such pottery items were used to decorate villagers' houses towards the end of the 19th century. The pictorial composition of our tiles is very similar to a dish in the Al Sabah Collection in Kuwait. The colours and form of the flowers may seem partially indebted to the Iznik pottery tradition, but the figures and their outfits follow contemporary conventions in Persian manuscript painting (Oliver Watson, *Ceramics from Islamic Lands*, 2004, p. 460).

£1000 - £1500



Lot 32

AN ELEGANT SAFAVID COBALT BLUE AND RUBY COPPER LUSTRE-PAINTED POTTERY BOTTLE

Safavid Iran, 17th century

25cm high

Provenance: Formerly in the collection of Dikran Khan Kelekian (1868-1951), New York and Paris.; Literature: Dikran Khan Kelekian, *The Potteries of Persia, being a Brief History of the Art of Ceramics in the Near East*, Paris, 1909, fig. 22, p. 26

£200 - £400

Expressions of Kinship





Lot 33
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH SCENES OF
NUDES

Qajar Iran, late 19th century, one inscribed 'Amal-i
 Abd Al-Husain Sani' Humayun' and dated 1317 AH
 (1899 AD)
 the longest 23cm

£400 - £600

Lot 34
TWO LACQUERED PAPIER-MÂCHÉ
PEN CASES (QALAMDAN) WITH FEMALE
PORTRAITS

Qajar Iran, 19th century, one signed Muhammad
 Mahdi and dated 1246 AH (1830 AD)
 the longest 24cm

£400 - £600



Lot 35
A QAJAR POLYCHROME-PAINTED ENAMELLED BRASS QALYAN CUP WITH LANDSCAPES AND PORTRAITS
Late Qajar Iran, late 19th - early 20th century
7cm diam. and 6.2cm high

£200 - £300

Lot 36
A QAJAR POLYCHROME-PAINTED ENAMELLED BRASS QALYAN CUP WITH PORTRAITS OF WESTERN BEAUTIES
Qajar Iran, second half 19th century
8cm diam. and 6cm high

£300 - £500

Lot 37
A KIRMAN POTTERY BOTTLE
Kirman, Safavid Iran, 17th century
32.2cm high

An almost identical Kirman pottery bottle was sold at Christie's London, 26 April 2013, lot 748.

£800 - £1200

Lot 38
THREE PAIRS OF SMALL COPPER QALYAN PIPE TUBULAR ELEMENTS
Iran, mid to late 19th century
the largest 4cm high

£300 - £500



Lot 39
TWO POLYCHROME-PAINTED CERAMIC WATERPIPE (QALYAN) BASES AND THEIR STEMS MADE FOR THE IRANIAN MARKET
 Russia and Europe, possibly France, late 19th - early 20th century
 the base 21.5cm high, the stem 15cm

£400 - £600

Lot 40
A POLYCHROME-PAINTED ENAMELLED GOLD QALYAN CUP WITH QAJAR YOUTHS AND MAIDENS
 Qajar Iran, 19th century
 8.5cm diam. and 6.4cm high

A very similar *qalyan* cup with portraits of a Qajar high-class family their with son and daughter was also part of the same collection and sold in these Rooms, 29 October 2021, lot 217. One could speculate the two cups were supposed to be a near pair and used in the same household, showing different images (the family vs. the eros) according to the mood of the day and the beholders' entourage.

£800 - £1200



Lot 41
**TWO ALBUM PAGES (MURAQQA') WITH
 PORTRAITS OF RECLINING FIGURES**
 Possibly Bukhara, Central Asia and Iran, 18th and
 19th century
 32.2cm x 20cm; and 34cm x 24cm

£800 - £1200



Lot 42
A COURTLY BANQUET SCENE
 Safavid Iran, second half 17th century
 37cm x 35.5cm including the frame.

£800 - £1200



Lot 43

**A QAJAR POLYCHROME-ENAMELLED
PAINTED GOLD PENDANT WITH MOTHER
AND CHILD**

Qajar Iran, 19th century
5.8cm long

An almost identical Qajar polychrome-enamelled pendant depicting a pining lady was once part of the same collection and successfully sold in these Rooms, 22 July 2020, lot 88.

£600 - £800



Lot 44

**TWO POLYCHROME-PAINTED ENAMELLED
QALYAN CUPS WITH QAJAR MAIDENS**

Qajar Iran, 19th century
7cm diam. and 5cm high

Another gold *qalyan* cup, part of the same collection and showing an almost identical decorative program to the 'Mother and Child' one in this lot, was successfully sold in these Rooms, 25 October 2019, lot 224.

£400 - £600





Lot 45
TWO FIGURAL QAJAR POTTERY TILES
 Iran, 19th century
 17.5cm x 18cm and 20.4cm x 20.4cm

£200 - £300

Lot 46
A PORTRAIT OF TWO QAJAR MAIDENS
 Qajar Iran, late 19th century
 30.8cm x 25cm excluding the mount and frame

A very similar group presenting three bust portraits of Qajar beauties, once part of the same private collection, was successfully sold in these Rooms, 29 October 2021, lot 114.

£400 - £600



Lot 47
TWO PORTRAITS OF QAJAR YOUTHS IN WESTERN ATTIRE

Qajar Iran, dated Dhu'l Hijja 1267 AH (September - October 1851 AD), signed Mirza Jani Tabrizi
each 23.5cm high

£2000 - £3000

Lot 48
THREE POTTERY TILES WITH EUROPEAN FIGURES MADE FOR THE EXPORT MARKET

Possibly Iran, 20th century
25.5cm x 26cm

£200 - £300



مجلس لیلی و مجنون
یکیش مخموزن

Lot 49

A PORTRAIT OF LAYLA AND MAJNUN

Iran, late 18th century, signed Muhammad Zaman
139cm x 85.5cm including the frame

This painting can be attributed to the work of Muhammad Zaman III (act. 1758 - 94), a talented portraitist as well as a painter of poetic romances, birds, and flowers. Muhammad Zaman 'the third' (see Karimzadeh-Tabrizi, *Lives and Art of Old Painters of Iran*, 1990, vol.II, no.1038, pp. 816 - 820) appears to have served at the court of Lutf'Ali Khan Zand (r. 1789 - 94) and is known to have painted in several media including lacquer, watercolour, and oil, attempting to imitate European painting styles and perspective, as is illustrated in the landscape background of this work. His characters always showcase stylised rounded facial shapes, establishing a ripe ground for 19th-century Qajar portraits to flourish; languid and plastic poses, partially reminiscent of 'Abbasi and Isfahani school models but more prone to stasis; and greater attention to detail and realism, as evident in the lines on Majnun's ribcage or Leyla's corset.

A number of similar works with characters from beloved Persian romances attributed to Muhammad Zaman III have appeared in the UK and European art market in the last thirty years. Examples include Bahram Gur on horseback, sold at Sotheby's London, 23 April 1997, lot 161; the encounter of Yusuf and Zuleykha, sold at Sotheby's London, 16 October 1996, lot 75; and Khosrow and Shirin, sold at Drouot in Paris, 12 December 1975 (also illustrated in Karimzadeh-Tabrizi, *ibidem*, pl.85, p. 999). Our painting seems to perfectly fit in line with both the style and the traditional subject choice of this painter, showing not only the great demand for his creations but also the popularity of these characters that were first introduced in Persian literary sources in the 12th century.

£6000 - £8000



Lot 50

**A LACQUERED PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) WITH THE VIRGIN MARY AND
CHILD**

Qajar Iran, signed Najaf 'Ali (*Ya Shah Najaf*) and
dated 1272 AH (1855 AD)

23.5cm long

The decorative vocabulary used in this *qalamdan* is strongly influenced by Christian engravings depicting Mother and Child scenes. Such scenes were introduced to Persia and India by Western missionaries and travellers during the 17th and 18th centuries. That said, some of the paintings on this pen case show an element of originality and departure from the standard Christian canon, creating new iconographic solutions like in the scene of the little bird offered to Jesus, this time by a maiden instead of St. John the Baptist, or of the Annunciation, in which Mary is shown resting in a green landscape with an attendant. Lastly, although in Christianity birds and grapes have always borne a strong connection with the figure of Christ himself, the way these subjects are depicted on the underside of this pen case is quintessentially Persian, thus creating a composition appealing to both Christian and non-Christian crowds.

£800 - £1200



Lot 51

TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH STANDING
PORTRAITS OF INDIAN MAIDENS

Qajar Iran, mid to late 19th century
the longest 23cm

Two analogous *qalamdans* repeating the same subject and composition, one of which signed Najaf 'Ali and dated to the mid-19th century, sold at Christie's London, 10 October 2013, lot 105, and 24 April 2015, lot 222.

All these pen cases, including ours, are very closely related to other two main examples in private collections, both of which are signed with Najaf 'Ali's *takhallus* 'Ya Shah Najaf' and date respectively 1259 AH (1843 - 44 AD) and 1270 AH (1853 - 53 AD). For further comparison, please see Mary McWilliams and David J. Roxburgh, *Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600-1900*, 2007, fig. 44, p. 62, and Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands, Part Two*, 1996, cat. 226, pp.31 - 33.

The considerable large number of *qalamdans* presenting the same subject with minor variations to the theme (e.g. with ducks, without ducks, the lady facing to the right or to the left) is indicative not only of the popularity of a genre or the high demand for a specific scene but also, and most importantly, the training of the artists, forced to repeat the work of the masters that preceded them in a form of manual 'mass-production'.

£600 - £800



The Indian Connection



Lot 52

AN ILLUSTRATION FROM A LATE MUGHAL HISTORICAL MANUSCRIPT

Delhi School, Northern India, first half 19th century
38.3cm x 21cm

The text accompanying this illustration is an extract from a known historical manuscript, the *Tarikh-i Firishta*, a general history of India prior to the time of the Muslim conquest up until the early 17th century, written around 1612 by the Persian historian Muhammad Qasim Hindu Shah, better known as *Firishta*. The book is also known as *Gulshan-i-Ibrahimi* because it was dedicated to Ibrahim Adil Shah of Bijapur (1570 - 1627), and several chapters are specifically dedicated to the Deccan states, where *Firishta* served as court historian.

Although most of *Firishta*'s work was based on previously written historical manuscripts, particularly Nizamuddin Ahmad *Bakhshi*'s *Tabaqat-i-Akbari* (1592 - 1593) and Bada'uni's *Muntakhab-ut-Tawarikh* (1590 - 1595), the book still owns its merit, being credited as an independent and reliable source on the topics of contemporary north Indian politics, especially in the Jahangiri times, and of the history of the Sultanate of Bengal, of which no contemporary historical account in Bengali was written. Several portions of *Firishta*'s general history manuscript have been translated into English, one of the most complete and well-known versions published by General J. Briggs under the title of *The History of the Rise of the Mahomedan Power in India* (London, 1829, 4 vols. 8vo).

For further reference, please read the entry of *Tarikh-i Firishta* in <https://en.banglapedia.org/index.php/Tarikh-i-Firishtah> (last accessed 18/03/2022).

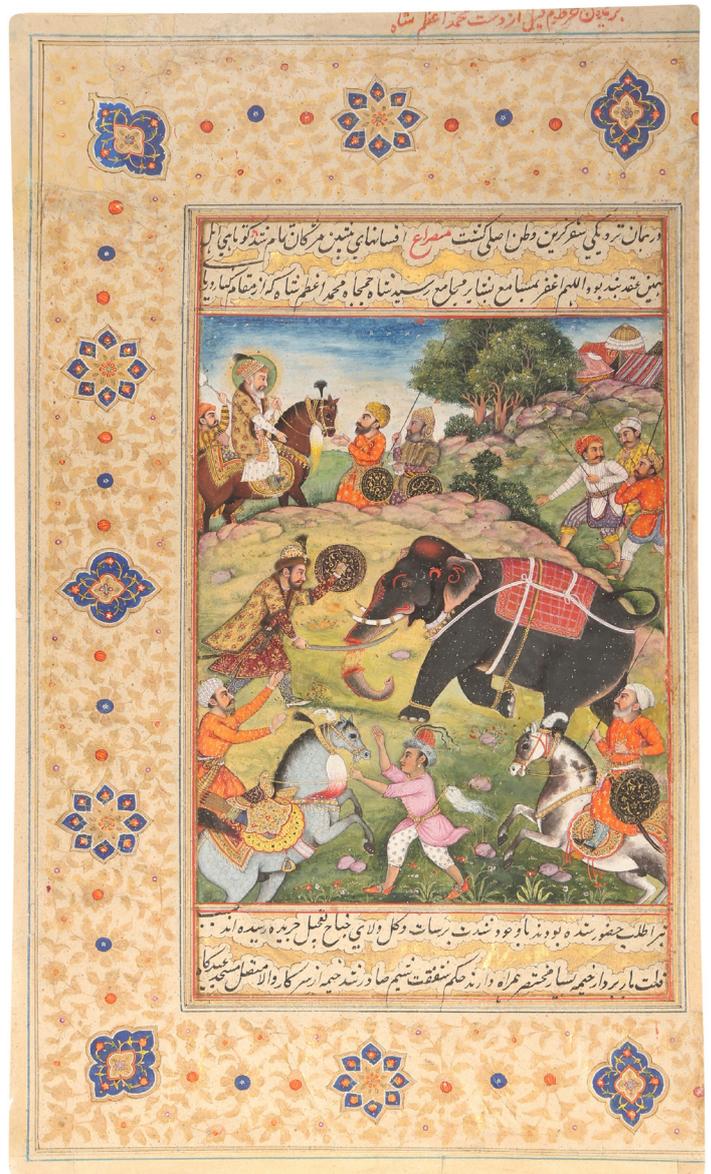
£400 - £600

Lot 53

THE HINDU GODS TRIAD AND THEIR CONSORTS

Bundi or Bikaner, Rajasthan, North-Western India, mid to late 18th century
15cm x 18.5cm

£100 - £150





Lot 54
A BIDRI SILVER-INLAID HUQQA BASE WITH
SAILING VESSELS IN A RIVER AND WILD
ANIMALS

Bidar, Deccan, Central India, mid to late 18th century
the base 24cm diam. and the *huqqa* 21cm high

This *huqqa* base, previously offered at Sotheby's London, 24 April 2013, lot 201, is a very fine and remarkable example of the skills of Bidri craftsmen in the 18th century. Influenced and inspired by the vibrancy and dynamism of 17th and 18th-century Deccani paintings, especially *Ragamala* compositions, the decorative program on this water pipe base is a most accomplished one. In his research, Zebrowski attributes similarly decorated globular *huqqas* with original figural and architectural designs to a highly-skilled workshop - or perhaps even just a single talented craftsman - active in Bidar in the mid-17th century (M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1997, pp. 229 - 232). The five pieces selected by the scholar as exquisite examples of unusual

17th-century Bidri work all feature lively animals, naturalistic lush vegetal motifs, and accurate representations of local architecture. Similar to contemporary paintings and to our lot, the division of the surface into water, earth, and sky evokes an ideal world in microcosm, an increasingly popular concept in the arts of India of the 17th and 18th centuries.

In the same publication, Zebrowski affirms that the introduction of bell-shaped *huqqa* bases in the formal vocabulary of Bidri metalwork did not take place until the 1730s - 1740s, and it grew in popularity mostly in the second half of the 18th century (*Ibidem*, p. 236). Therefore, it is plausible to suggest that our *huqqa* base was probably produced in the mid-18th century as one of the first examples following the same style and decorative vocabulary of the innovative group of mid-17th century creations but applying it onto a completely new shape.

£3000 - £4000



Lot 55

**THREE DECORATIVE ARCHITECTURAL
POTTERY TILES WITH FLORAL MOTIFS**

Damascus, Ottoman Syria, late 17th - 18th
century; Qajar Iran, 19th century; and Sindh,
Pakistan, early 20th century

23.3cm x 23cm; 22cm x 22cm; 15cm x 15cm

£200 - £300



Persian Topos I

Gol-o-Bolbol





Lot 56
A SAFAVID BROCADED SILK TEXTILE
FRAGMENT
 Iran, 17th century
 29cm x 35cm, 39.5cm x 45.3cm including mount

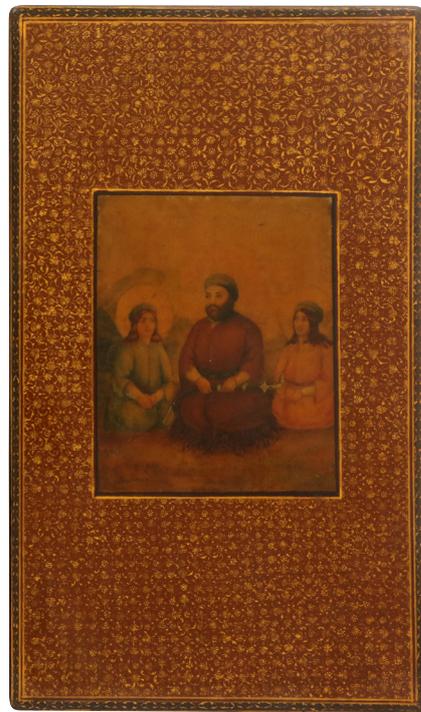
Provenance: by repute, purchase in a Sotheby's London auction in 1998.

£600 - £800

Lot 57
TWO SAFAVID TEXTILE FRAGMENTS
 Iran, late 17th century
 on board, in mount, 54.5cm x 48.2cm, 72.5cm x 68.5cm including mount.

Provenance (dress silk panel): Christie's London, 8 November 2011, lot 194, previously sold at Sotheby's London, 14 October 1998, lot 43.

£400 - £600



Lot 58
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH THE GOL-O-BOLBOL
MOTIF

Qajar Iran, 19th century
 the longest 22.5cm.

For an almost identical near pair of Qajar *gol-o-bolbol* pen cases, once part of the same private collection, please see the successful sale taking place in these Rooms, 29 October 2021, lot 228.

£200 - £300

Lot 59
A LACQUERED PAPIER-MÂCHÉ MIRROR
CASE WITH A PORTRAIT OF ALI, HASAN,
AND HUSSAYN

Qajar Iran, 19th century
 29.4cm x 18cm

£1500- £2000



Lot 60
TWO ALBUM (*MURAQQA'*) PAGES WITH GILT
FLORAL MOTIFS

Qajar Iran, first half 19th century
each page 27.6cm x 18.5cm

£300- £500

Lot 61
A FLORAL STUDY OF A ROSE STEM ON A
NATURAL DRIED OAK LEAF

Iran or Turkey, 20th century
the leaf 21.8cm x 14.5cm, 37cm x 32cm including
the frame

£200- £300



Lot 62
A VARIED GROUP OF FOUR LACQUERED
PAPIER-MÂCHÉ BOOKBINDINGS AND A
SINGLE LOOSE BOOK COVER

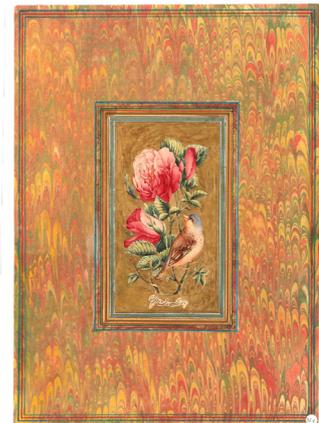
Qajar Iran and Kashmir, Northern India, 19th
century
the largest 31 cm x 20cm

£400- £600

Lot 63
TWO FLORAL STUDIES OF ROSES

Qajar Iran, 19th century
the painting 18cm x 11cm

£300- £500



Lot 64
A QAJAR OPENWORK GILT-COPPER
POLYCHROME-ENAMELLED QALYAN
SECTION (WATER PIPE)

Iran, 19th century
7cm widest diam. and 7cm high.

£1500- £2500

Lot 65
FOUR FLORAL STUDIES WITH THE GOL-O-
BOLBOL MOTIF

Iran, 19th and 20th century
the largest 44cm x 32cm

£250- £350



Lot 66
A POLYCHROME-ENAMELLED BIRD
PENDANT

Qajar Iran, 19th century
6cm x 3cm

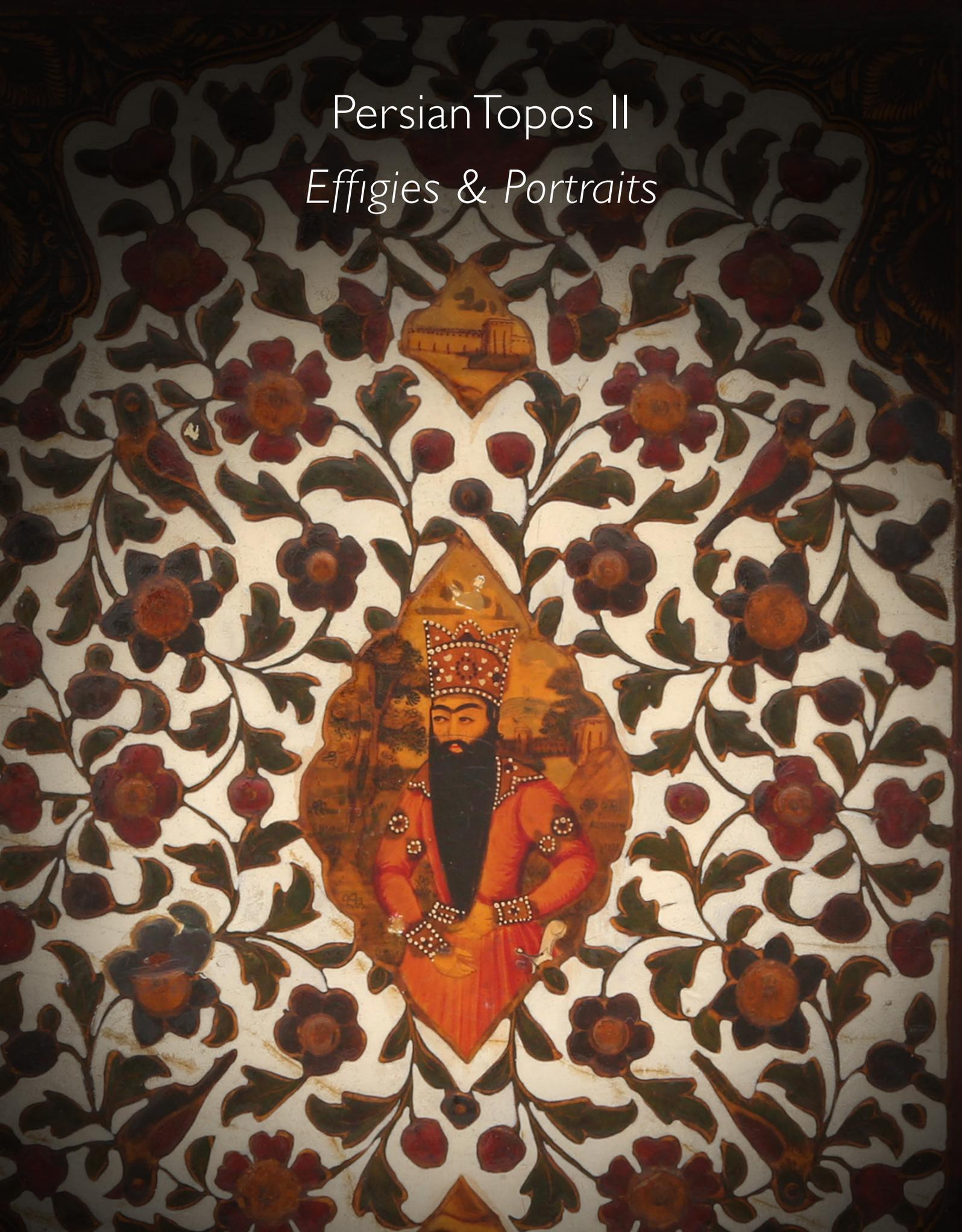
The pendant in our lot is almost identical in shape and design to a pendant dating to the first half of the 19th century, that was possibly once used as an *aigrette* (turban ornament). This pendant is housed in the Doha Museum of Islamic Art (inv. no. JE.7.1997), and was published in G. Fellingner, *L'Empire des Roses*, 2018, cat. 176, p. 167. The main difference with our example is the lack of both the pearl hanging from the eagle's beak and the original precious stones set on the bird's breast and wings.

Pendants of this form and design do not seem to have been prominent in Iran prior to the Qajar period. It is plausible that the inspiration for such creations was drawn from elsewhere. Eagle pendants were certainly popular and

en vogue at the Northern Indian Mughal and Deccani courts since at least the second half of the 16th century. Usually made of gold and clad in precious stones set with a truly autochthonous Indian technique employing hyper-purified 24ct gold foil called *kundan*, these pendants could have been conceived as a local response to European heraldic birds, which were very popular in the 16th and 17th centuries. Such figures were introduced to India by Italian craftsmen working at the Mughal court. To view how these pendants would have been worn in India, please see the portrait of Maharana Amar Singh (ca. 1735 - 40) in the Victoria and Albert Museum's collection (A. Jaffer, *Treasures of the Mughals and the Maharajas: The Al Thani Collection*, 2017, p. 212) and for further comparative examples, please see A. Jaffer, *Treasures of the Mughals and the Maharajas: The Al Thani Collection*, 2017, cats. 145, 146 and 147, pp. 213 - 215; and M. Keene, *Treasury of the World*, 2001, cats. 8.38 - 40, pp. 108 - 109.

£800- £1200

Persian Topos II
Effigies & Portraits

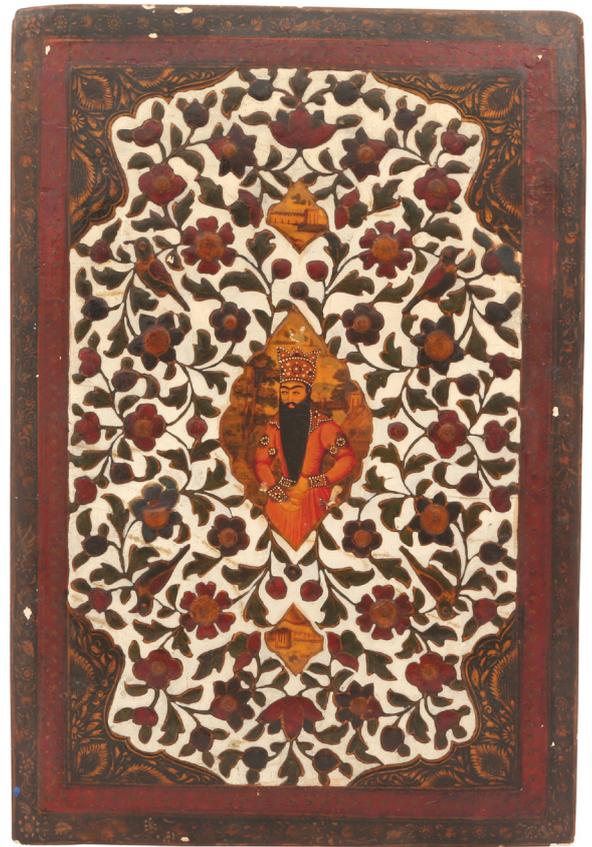


Lot 67

**A LACQUERED PAPIER-MÂCHÉ MIRROR
CASE WITH QAJAR RULERS**

Qajar Iran, mid to late 19th century
29cm x 19.5cm

£400- £600



Lot 68

**AN INK STUDY OF LOTF ALI KHAN (1769
- 1794), THE LAST RULER OF THE ZAND
DYNASTY**

Iran, late 18th century
27cm x 21.4cm

£300- £500





Lot 69

**A SMALL QAJAR POLYCHROME-ENAMELLED
PAINTED PENDANT WITH FATH ALI SHAH
QAJAR (R. 1797 - 1834)**

Qajar Iran, early 19th century
the pendant 2.2cm diam.

Provenance: Christie's King Street (London), 15th -
17th October 1996, lot 212.

More images of Fath 'Ali Shah Qajar; perhaps the most renowned and influential ruler of the Qajar dynasty, have survived than of any other Persian ruler. Their iconography having been dictated by very clear and precise indications (L.S. Diba and M. Ekhtiar, *Royal Persian Paintings: the Qajar Epoch, 1785-1925*, Brooklyn, 1998, p. 180). When portrayed alone, the ruler was most frequently depicted seated on a bejewelled floor spread. When accompanied by his sons and courtiers, he was instead depicted enthroned, standing with his staff of state, or clad in ceremonial armour. The emphasis on the formulation of a dynastic image increased drastically with the ruler's accession in 1797, when he started fostering a very precise iconographic and decorative program entailing multi-image cycles and monumental compositions (*Ibidem*, p. 37). From that moment on, images of the Shah and his entourage would not only dress walls, niches, arches, and halls of Qajar palaces but were also incorporated into jewellery creations and accessories such as our lot, enacting a true form of visual propaganda.

A similar enameled miniature portrait set on a gold ring, once part of the same collection, was successfully sold in these Rooms, 29 October 2021, lot 116.

£300- £500

Lot 70

**A LACQUERED PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) DEPICTING THE BATTLE OF
KARNAL (1739)**

Qajar Iran, 19th century

21.4cm long

Similar to the next lot, the decorative program on this pen case pays tribute to a momentous battle that shaped Persian history. The victory of Karnal was the culminating point of Nadir Shah's invasion of the Mughal Empire, inflicting a blow to the Mughal dynasty from which they never recovered and which hastened their progressive weakening and later fall.

When the Persians advanced towards Karnal, the Mughals sent a force to meet them, including several war elephants which are clearly portrayed in the foreground of our lot (left). The Persians waited until the Mughals came within close range and unleashed devastating volleys of gunfire, represented in our lot as small red and gold explosions (right). To further strengthen the rhetorical message of Persian supremacy, our *qalamdan* has been decorated on the sides with scenes from the *Shahnameh*, the magnum opus of the Persian poet Ferdowsi, depicting the hero Rustam shooting arrows at his enemies.

For further reference on the Battle of Karnal, please visit the Encyclopedia Britannica website: <https://www.britannica.com/event/Battle-of-Karnal> (last accessed 13/03/2022).

£300- £500



Lot 71

TWO LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) REPLICATING THE SAME BATTLE SCENE OF SHAH ISMA'IL FIGHTING THE OTTOMAN TURKS

Qajar Iran, late 19th century, one dated 1302 or 1304 AH (1884 or 1886 AD)
the longest 22cm

The subject of the battle between Shah Isma'il and the Ottomans must have been a popular and recurrent one in the production of Qajar *qalamdans*. Indeed, the scene on our two pen cases is exactly the same, just the quality of its draughtsmanship differs. A *qalamdan* depicting the same battle, dating to the early 19th century and attributed to the master court painter Mirza Baba (active 1780s – 1810) or an artist in his circle is part of the permanent collection of the Metropolitan Museum of Art in New York (acc. no. 2006.523a, b), published in M. Ekhtiar, Sheila R. Canby, N. Haidar, and Priscilla P. Soucek, ed. *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*. 2011. cat. 193, p. 276. Another similar pen case is part of the Brooklyn Museum collection, showing the wide availability and popularity of *qalamdans* depicting this subject. The sides, however, appear to be different on the four pen cases, suggesting that the maker's individual creativity was only encouraged on the less visible parts of the object.

It is particularly interesting to notice and compare the pictorial evolution of a falling horse on the right side of the pen case. In the MET example, the horse is shown slightly tilted to the right, his crest and head out of sight suggesting they were already on the ground or hidden by other soldiers on horseback joining the scene. In our examples instead, the horse body has been painted in a vertical position, the rider falling off behind. Paradoxically, the horse's crest and head are missing, leaving a face-less horse. These comparisons are indicative of how the artists' ateliers worked at the time: painters were trained and asked to replicate images and scenes considered of the highest quality over and over through the years, without amending or perfecting them, weaving an unbreakable thread with the work of the great masters that preceded them.

£300- £500



Lot 72

**A POLYCHROME-PAINTED ENAMELLED
MINIATURE PORTRAIT PENDANT OF FATH
ALI SHAH QAJAR AND TWO QAJAR YOUTHS**

Qajar Iran, 19th century
the largest 2.5cm x 1.5cm

£600- £800



Lot 73

**A EUROPEAN FULL HUNTER SILVER POCKET
WATCH WITH A PORTRAIT OF MUZAFFAR
AL-DIN SHAH QAJAR (R. 1896 - 1907) MADE
FOR THE PERSIAN EXPORT MARKET**

Possibly France or England, ca. 1890s - 1900s
4.5cm diam.

£200- £300

Lot 74

**A MINIATURE OVAL PORTRAIT OF PRINCE
KHOSROW MIRZA QAJAR (1813 - 1875)**

Qajar Iran, late 19th century
the portrait 6.3cm x 9.2cm, 19.2cm x 24cm
including the frame

In 1829, Alexander Griboedov, the Russian envoy and minister plenipotentiary in Tehran (*wazir-e mohtār*) was murdered and the entire Russian legation was massacred. The Qajar government started fearing that Griboedov's death could provoke a new war with Russia and decided to dispatch a mission with precious gifts and an official letter of apology from Fath - 'Ali Shah to Tsar Nicholas I. The mission was headed by Khosrow Mirza (the prince in our portrait), who was already present at the peace negotiations in Dehkharaqan the year before, when the Treaty of Turkmenchay was signed (21 February 1828). On that occasion, he had met General Ivan Paskevich, the Russian commander of the Caucasus, and had tied a good relationship with him. For further information on Khosrow Mirza Qajar and his diplomatic career, please see his entry on the Encyclopaedia Iranica (<https://www.iranicaonline.org/articles/khosrow-mirza>).



£600- £800



Lot 75

A SET OF FOUR PORCELAIN BOWLS AND SAUCERS WITH 'FAMILLE ROSE' DECORATION MADE FOR THE QAJAR PRINCE MAS'UD MIRZA ZILL AL-SULTAN'S SERVICE

Provenance: Christie's London, 25 April 1997, lot 215 (originally counting 12 parts).

Inscription:

فرمایش حضرت اسعد امجد ارفع اشرف والا سلطان مسعود میرزا
 یمین الدوله ظل السلطان ۱۲۹۷ / ۱۲۹۸ / ۱۳۰۱

Translation:

Commissioned by His Excellency, the auspicious, the most glorious, the highest, the noblest, the eminent Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan, 1297 AH / 1298 AH / 1301 AH (date varies depending on the bowl)

The golden inscriptions on this set of vessels identify them as part of a much larger service commissioned by Prince Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan (1850 – 1918) who was the eldest son of the Qajar ruler Nasir al-Din Shah (1831 – 1896). Despite being the first male born of the ruling Shah, his mother was a commoner, a link that excluded him from the Qajar throne and the much-desired crown. His younger brother, Muzaffar al-Din, was instead in line to be the next Shah upon their father's death.

In 1866, Mas'ud Mirza was appointed governor of Isfahan, where he ruled almost uninterruptedly for 33 years (Heidi Walcher, *In the Shadow of the King: Zill al-Sultan and Isfahan under the Qajars*, 2008, p. 35). Four years later, Nasir al-Din granted him the title of *Zill al-Sultan* (the Shadow of the King). From then on, Mas'ud Mirza turned Isfahan, the largest economic and trading centre in Iran at the time, into his own quasi-royal dominion. In 1879, Mas'ud Mirza commissioned his own vessels from the same Chinese kiln that had produced his father's 1865 service, adding unique features which make them clearly attributable to him. Indeed, each vessel is marked with a gold roundel with a golden epigraphic inscription clearly mentioning his name, *Mas'ud Mirza*, and title, *Zill al-Sultan*. Moreover, his choice of background colour, a tinge

of grey-mauve, is very much characteristic of this production and hadn't been seen in Iran before his time (Daniel Nadler, *China to Order – Focusing on the 19th century and surveying polychrome export porcelain produced during the Qing Dynasty (1644 – 1908)*, 2001, p. 171). Several porcelain sets and vessels from his service have appeared and successfully sold in the London auction market starting from these very Rooms, 3 May 2019, lot 226; 25 October 2019, lot 221; and 22 April 2020, lot 197, to Sotheby's London, 25 October 2017, lot 221; 25 April 2018, lot 199; and Bonham's London, 8 October 2009, lot 157; 25 April 2017, lot 177.

All the sets offered in these Rooms between 2019 and 2022 were once part of this prestigious private collection, and have been acquired and treasured by our client at major art auctions and renowned art galleries through the years.

£6000- £8000



Lot 76
THREE LACQUERED PAPIER-MÂCHÉ SINGLE
FIGURAL BOOK COVERS

Qajar Iran, 19th - early 20th century
22.3cm x 15cm; 30cm x 22.5cm; and 32cm x
22cm excluding the frame

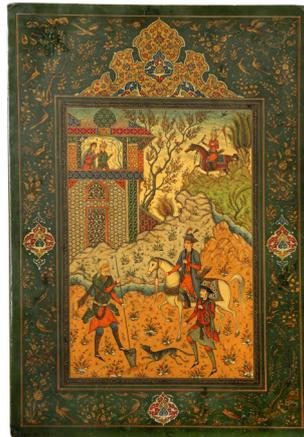
£250- £350



Lot 77
A PAIR OF LARGE LACQUERED PAPIER-
MÂCHÉ BOOK COVERS

Qajar Iran, 19th century
each cover 36cm x 23.5cm excluding the frame

£800 - £1200

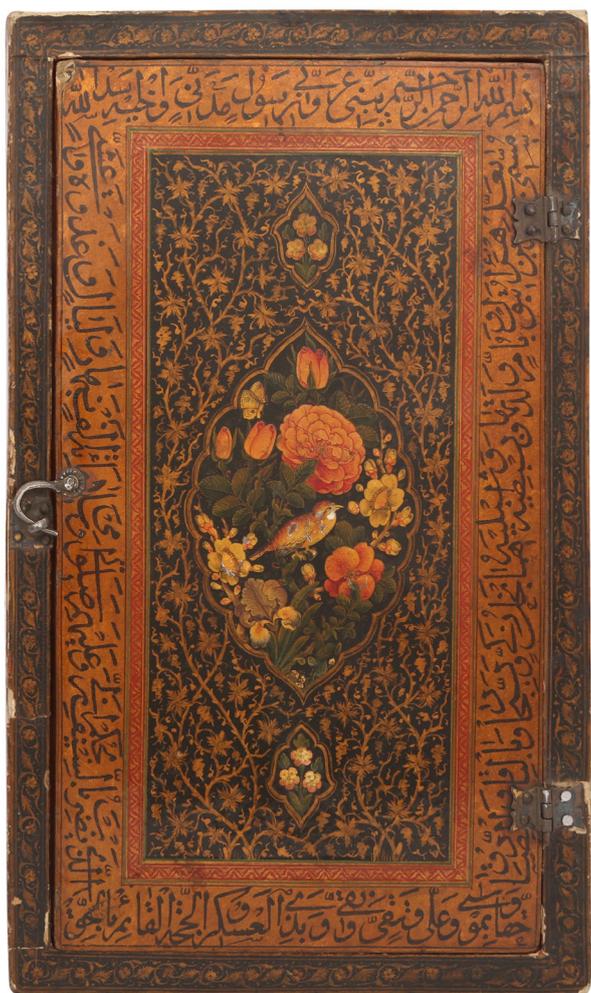


Lot 78
FIVE QAJAR FIGURAL MOULDED POTTERY
TILES

Iran, 19th century
28.9cm x 19.2cm; 25.5cm x 18cm; 25cm x
18cm; 24.7cm x 15.8cm; 25cm x 16.3cm; all
measurements including frames

£300 - £500





Lot 79
A LACQUERED PAPIER-MÂCHÉ MIRROR
CASE WITH A REVERSE GLASS PAINTING
OF ALI, HASAN, AND HUSSAYN ON THE
INTERIOR

Qajar Iran, 19th century
25cm x 15.5cm.

£400 - £600



Lot 80
A PORTRAIT OF A QAJAR CARPENTER

Qajar Iran, 19th century
33cm x 29cm including the frame

£200 - £300



Lot 81

TWO SECTIONS OF STEEL SCALES

Iran, 18th - 19th century

the weight 18.5cm high; approximately 50cm long

£150 - £200



Persian boys going out hunting.

Lot 82

TWO HUNTERS AND AN ITINERANT WATER SELLER

Iran, 20th century

33.5cm x 26.5cm including the frame

£200 - £300



Saka or water seller.



Lot 83
TWO GOLD-DAMASCENED STEEL QALYAN
CUPS

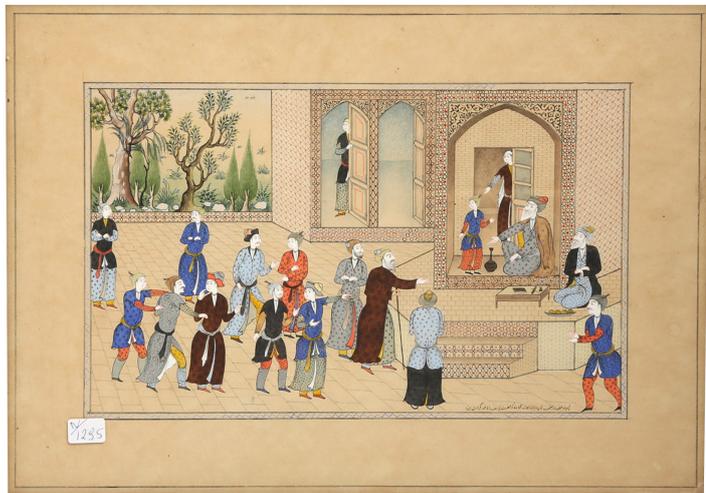
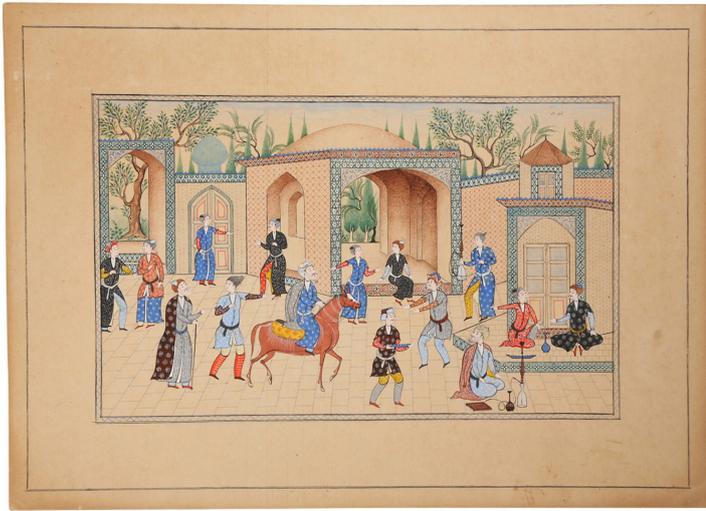
Qajar Iran, late 19th century
the largest 8cm diam. and 6cm high

£300 - £500

Lot 84
FOUR ARCHAISTIC STYLE FIGURAL STUDIES

Iran, 20th century
30cm x 25.5cm including the frame

£200 - £300



Lot 85
FIVE IMAMI-STYLE PAINTINGS WITH
LITERARY AND HUNTING SCENES MADE
FOR THE WESTERN EXPORT MARKET
Isfahan, Iran, first half 20th century, most paintings
signed Abu'l Qasim Imami
the largest 34.5cm x 39cm including the frame

£200 - £300



Lot 86
A GROUP OF THIRTEEN QAJAR MOULDED
FALCONER POTTERY TILES
Iran, late 19th - early 20th century
each approx. 15cm x 15cm.

£600 - £800

Persian Topos III
Sufis, Teachers &
Storytellers





Lot 90
A SAFAVID OPENWORK CUT-STEEL
DECORATIVE PLAQUE
Iran, late 17th - early 18th century
19cm diam.

£2000 - £3000



Lot 89
A LARGE KUBACHI POTTERY CHARGER
Safavid Iran, 17th century
33.5cm diam.

£600 - £800



Lot 91
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH SUFI LITERARY
FIGURES

Qajar Iran, 19th century
the longest 24cm

£800 - £1200



Lot 92

AN ENGRAVED BRASS ASTROLABE

Safavid Iran, dated 1125 AH (1713 AD), signed by
the maker Amin Mohammad Shams al-Din
13cm diam. and 16.5cm long

£1000 - £1500



Lot 93
TWO PARCEL-GILT AND NIELLOED SILVER
SNUFFBOXES

Possibly Georgia, Ottoman Western Provinces or Bukhara, Central Asia, late 19th century, one dated 1293 AH (1876 AD)
each 163gr, the largest 11cm x 6.5cm

£200 - £300



Lot 94
A MINIATURE GOLD-DAMASCENED STEEL
BOX

Qajar Iran, 19th century
5.8cm x 4.5cm x 1.5cm

£150 - £200

Lot 95

**A FOLIO FROM THE NASIR AL-DIN SHAH
ALBUM WITH DÉCOUPAGE CALLIGRAPHY
AND DECORATIVE BORDER**

Qajar Iran, circa 1888

the text panel 34cm x 20.5cm, the folio 43.8cm x
28.8cm

A folio with the same calligraphic quatrain and an analogous découpé border signed by Muhammad Husayn was sold at Christie's London, 21 April 2016, lot 133. Another folio from the same album without calligraphy but only découpé decorations, once part of the same private collection of our lot, was sold last year at Christie's London, 1 April 2021, lot 33. It seems plausible that once, these folios were all part of the now dispersed royal album made for Nasir al-Din Shah Qajar in 1888 to commemorate his 40th anniversary of accession to the throne.

£1000 - £1500



Lot 96

**FIVE DECORATED DÉCOUPAGE BORDERS
FROM THE NASIR AL-DIN SHAH ALBUM**

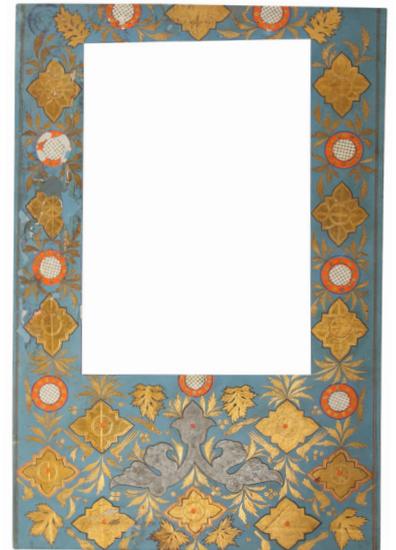
Qajar Iran, c. 1888

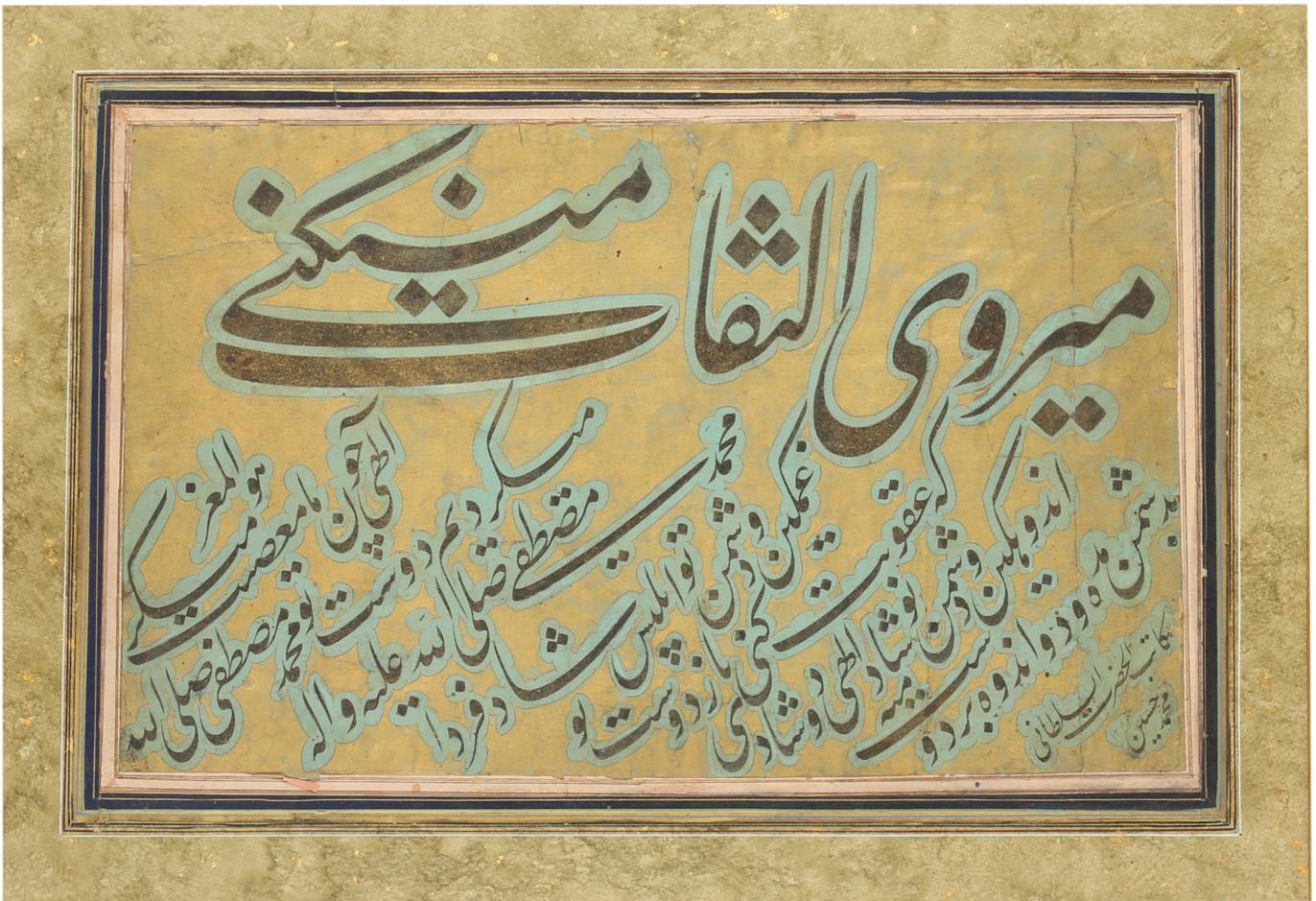
each approximately 43.5cm x 29cm

Another group of six similar borders attributed to the Nasir al-Din Shah Album, once part of the same private collection, was successfully sold in these Rooms, 22 July 2020, lot 112. Several more examples have been offered in the London auction market in the last ten years (Christie's London, 6 October 2011, lot 265 and 1 April 2021, lot 33; Christie's South Kensington, 26 April 2012, lot 219; and Sotheby's London, 9 October 2013, lot 5).

In terms of material, whimsical decorative style, use of bold colours, quality of découpage, and dimensions, our borders present a strong connection to the others mentioned above, leading to suggest that they also come from the now-dispersed album made for Nasir al-Din Shah (r. 1848 - 96) in 1888, believed to have been produced to mark the 40th anniversary of his accession to the throne.

£1000 - £1500





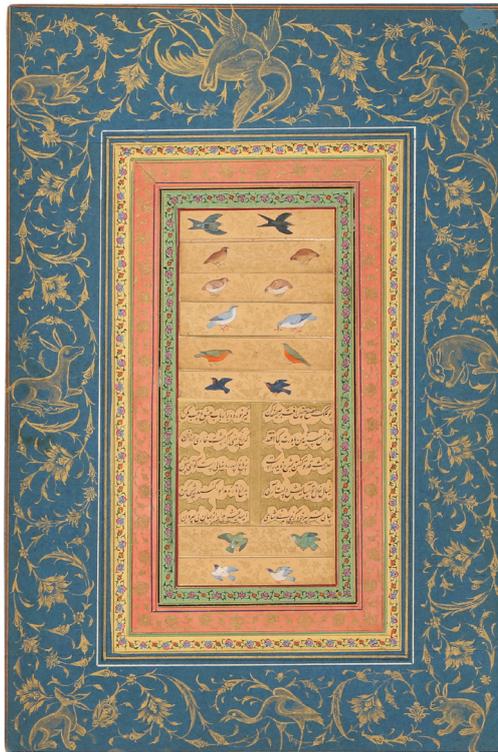
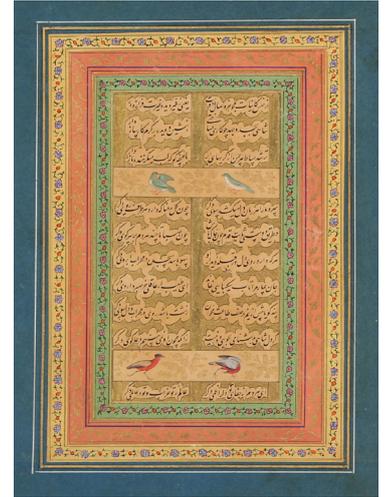
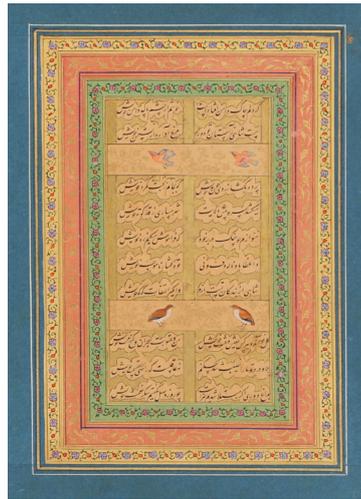
Lot 97

A PRAYER BY KHAJA ABDULLAH ANSARI

Iran, 1264 AH (1848) mohammad hissein hazrat
soltani

the text panel 23cm x 38.3cm, 54.5cm x 67.8cm

£400 - £600



Lot 98
THREE HORIZONTAL THULUTH
CALLIGRAPHIC PANELS
Iran, late 17th century – early 18th century
8cm x 24.5cm, 34cm x 50cm including frame

£800 - £1200

Lot 99
THREE INDIAN ALBUM PAGES WITH
NASTA'LIQ CALLIGRAPHY
Mughal India, late 17th century, later assemblage
the text panel 16cm x 6.6cm, the folio 31.5cm x 20.8cm

£800 - £1200

Lot 100

THE FOURTH BOOK OF MAWLANA RUMI'S
MATHNAWI-YE MA'NAVI

Mughal India, 17th century

the text panel 18cm x 7.3cm, the folio 27.5cm x
16cm

£1500 - £2500



Lot 101

**TWO MURAQQA' ALBUM PAGES WITH
CALLIGRAPHIC COMPOSITIONS IN MASHQ
FORMAT**

Iran, dated 1183 AH (1769)

text panels 20.8cm x 13.9cm, 21.8cm x 13cm, the
folios 29.6cm x 19.8cm.

£300 - £500



Lot 102

**A DECCANI CALLIGRAPHIC MURAQQA'
ALBUM PAGE**

Deccan, India, 17th century

23.7cm x 15cm, 40.3cm x 29cm

The Qutb Shahis were a Persianate Shi'a dynasty of Turcoman origin ruling the Golconda Sultanate in the Northern Deccan plateau in the period from 1512 until 1687. Descendants of Qara Yusuf from the Qara Qoyunlu tribe of the Persian Hamadan province, they distinguished themselves as great patrons of the Persianate Shi'a arts and culture, introducing in India motifs and compositions in line with the contemporary creations of Safavid Iran.

£1000 - £1500



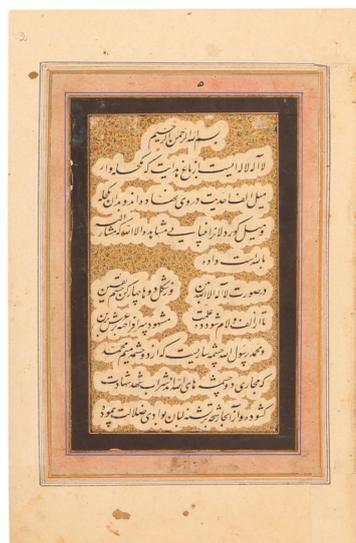
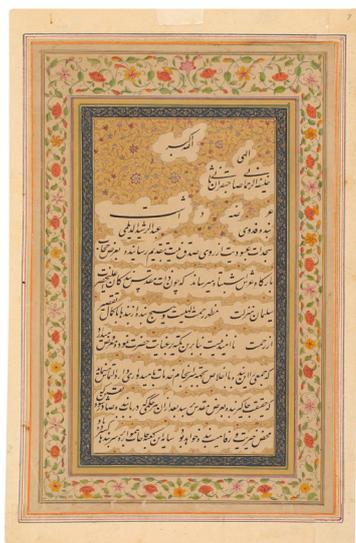


Lot 103
TWO MURAQQA' ALBUM PAGES OF NASTA'LIQ CALLIGRAPHY

Iran or India, 19th century
 the text panel 14cm x 8cm, 38.5cm x 31.4cm
 including frame

These calligraphic compositions are of particular relevance to the arts of India in the Persianate Age, especially the Deccan region. The first panel is signed by Muhammad Taqi. At the time, this must have been a rather common name and calligraphers' *takhallos*, but it seems worthy to mention here that a famous calligrapher and manuscript illuminator by the name of *Muhammad Taqi* was the Iranian emigre Ibn Mahmud Muhammad Taqi al-Shirazi who worked in Nauraspur (Deccan) for Ibrahim Adil Shah II (1570 - 1627). Should the date on the panel be interpreted as 1025 AH (1616 AD), instead of 1125 or 1205 AH, this would set our calligraphic composition in the time period when he was active at the Adil Shahi court. Stylistically speaking, the *chalipa* quatrains present several analogies to calligraphic compositions attributed to Persian calligraphers active in the Deccan region. The second panel mentions the minister Shahab ud-Din of the Asaf Jahi dynasty. Better known as the Nizams of Hyderabad, the Asaf Jahis were a Muslim dynasty that, after settling in India in the late 17th century, became employees of the Mughal Empire and ruled the kingdom of Hyderabad from 1724 until 1948.

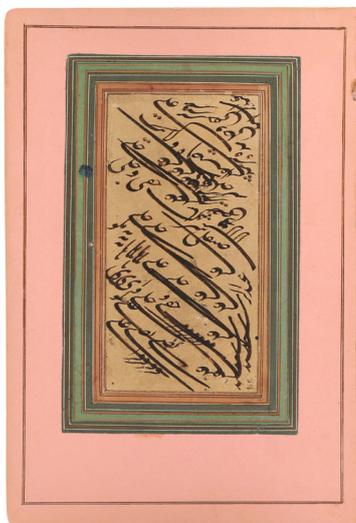
£600 - £800

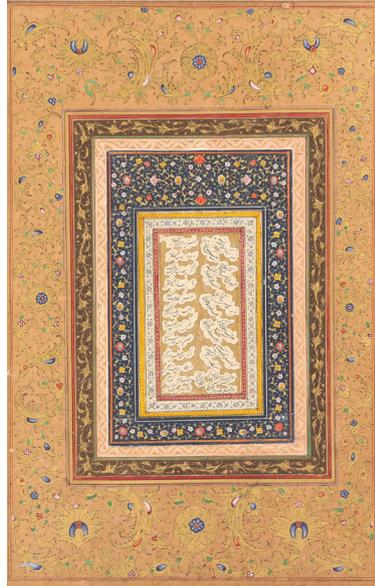


Lot 104
THREE ALBUM PAGES

Mughal India, 17th century and later
 the text panel 18cm x 9.2cm, the folio 31.6cm x 21.3cm;
 the text panel 19.3cm x 10.5cm, the folio 32.5cm x 20cm;
 the text panel 20.2cm x 10.5cm, the folio 32.5cm x 20.2cm

£800 - £1200





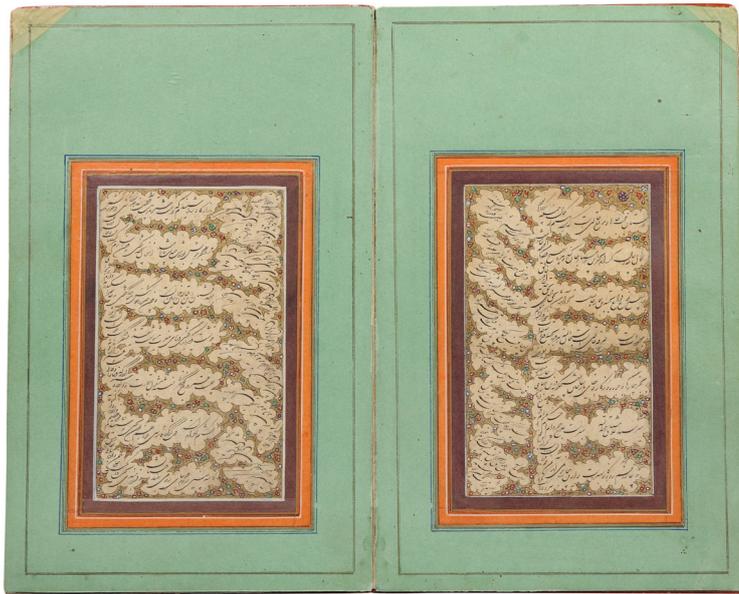
Lot 105

**THREE LARGE MURAQQA' ALBUM PAGES
WITH SHIKASTEH NASTA'LIQ CALLIGRAPHY**

Iran, 19th century

the text panel 10.2cm x 10.2cm, the folio 42.2cm x 30cm; the text panel 8.3cm x 3.8cm, the folio 29.8cm x 19cm, 39.8cm x 29cm including mount; text panel 28.8cm x 19.2cm, the folio 37cm x 23.8cm

£600 - £800



Lot 106

**A LACQUERED PAPIER-MÂCHÉ
CONCERTINA MURAQA' ALBUM WITH
SHIKASTEH NASTA'LIQ CALLIGRAPHY**

Iran, dated 1277 AH (1861)

text panels 14cm x 8.5cm, and 17cm x 10.5cm,
the folios 26.5cm x 16.2cm

£600 - £800

Lot 107

**THREE SAFINA MANUSCRIPTS OF
CALLIGRAPHY OF POETRY AND PRAYERS**

Qajar Iran, 19th century

the text panel 15.2cm x 6.3cm, the folio 19.3cm x
10cm; the text panel 4cm x 7.5cm, the folio 11cm
x 6.4cm; the text panel 4cm x 10cm, the folio
13cm x 6.6cm

£600 - £800





Lot 108

A RESALA JANAN AL SAYEMIN (HEAVENLY MESSAGE TO THOSE WHO FAST)

Iran, signed Mohammad Reza Hosseini Mashhadi and dated 1108 AH (1696)

the text panel 15.5cm x 6.5cm, the folio 21.7cm x 11.8cm

£300 - £400

Lot 109

A ROYAL QAJAR QURA'N

Iran, dated 1288 AH (1871 AD), inscribed by the order of the governor of Khorasan, Abbas Mirza's son

the text panel 15cm x 8cm, the folio 21.8cm x 13.5cm

£600 - £1200





Lot 110
A SINGLE ALBUM PAGE WITH *DIWANI*
CALLIGRAPHY
Iran, 19th century
the text panel 13.5cm x 19.8cm, the folio 20.8cm
x 32.5cm

£200 - £300



Lot 111
A CALLIGRAPHIC *HAWQALA* COMPOSITION
Iran, 20th century
the text panel 26cm x 17.5cm, 38cm x 30cm
including frame

£250 - £350

There's more
to come...



Islamic & Indian Art

Friday 29 April, 1 pm

• AUCTIONS •
chiswick

