A lady seated against a red cushion on a grassy bank playing the vina, by Shaykh Abbas, Persia or Deccan, dated A.H.1077/A.D.1666

on paper, signed by Shaykh Abbas and dated in a neat, small hand at right, on an album page with bands of verses in nasta’liq and gold floral decoration, gold-sprinkled borders, framed, 101 by 63mm., page 330 by 195mm.

Shaykh Abbas was a Safavid painter who flourished between 1650 and 1683 under the patronage of Shah Abbas II (reigned 1642-1666), who bestowed on him the hereditary title of Abbas. He has a distinctive style, with delicate colouring and notable European elements, and along with his sons Muhammad Taqi and Ali Naqi, and the painter Muhammad Zaman, he set a new style of painting which was to be followed throughout the eighteenth century.

It is possible that Shaykh Abbas travelled to India and was employed at Golconda in the Deccan, for many of his later works depict figures in Indian costume and settings. The present painting would certainly bear out this theory.

Paintings signed by or attributed to Shaykh Abbas have been sold in these rooms 12th December 1972, lot 202; 14th December 1987, lot 122; 29th April 1990, lot 35. Other paintings by Shaykh Abbas or his sons are in private and public collections including the Musée Guimet, Paris, the Chester Beatty Library, Dublin, the Pierpont Morgan Library, New York and the San Diego Art Museum.

For further references and discussion see:

£4,000-6,000

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Illustrated leaf from the Sibilline (genealogy of Ottoman Sultans), Turkey, early seventeenth century

six stylised portraits within gold roundels, numerous smaller roundels with names written in red, explanatory text written horizontally, diagonally and vertically in black, remarque, 205 by 172mm.

The stylised portraits on this leaf show the Mongol emperor Ghengis Khan and the Ilkhanid monarchs Hulagu Khan, Abaqa Khan, Arghun Khan and Baydu Khan as well as the final Abbasid Caliph Al-Mustasim. This particular leaf comes from a manuscript of the Sibilline part of which was sold in these rooms 15th October 1984, lot 194. £2,000-3,000

£2,000-3,000

Portrait of a bearded nobleman, wearing a green robe and black astrakhan hat, kneeling against cushions near an open window, signed by Aqa Buzurk, Persia, Qajar, c.1850

Watercolour on paper, some slight discolouration at left, minor crease across centre, slight flaking of white pigment, 280 by 174mm.

£1,500-2,000

Aqa Buzurk, also known as Mirza Buzurk, was a popular and respected artist of the mid-nineteenth century. He was the son of Mirza Muhammad and the father of the famous late nineteenth century painter Mirza Muhammad Ghaffari, known as Kamal al-Mulk. For an illustration of his work see M. Karimzadeh Tahrizi, The Lives and Art of the Old Painters of Iran, London 1985, vol.1, fig.10, and for a family tree see ibid., p.36.
A family in a European landscape, the father bringing fodder to the homestead where the mother tends a cooking fire with two of the younger children, a boy with a dog running out to meet his father. Ascribed to Muhammad Zaman, Isfahan, c.1870-80

gouache on paper, signed 'amalsi Muhammad Zamani', laid down and repaired, in mount, 178 by 235mm.

This composition appears to have been copied more or less directly from a European engraving. The style of painting is that of Muhammad Zaman although certain of his idiosyncrasies such as the chequered bark of trees are absent, perhaps accountable to the style of the engraved source.


£3,000-5,000

Album containing twelve portraits of Persian characters going about their professions, Qajar, second half of nineteenth century

watercolours on paper, each with cartouche containing inscription of identification, laid down on card and mounted in a concertina album, margins ruled in colours and gold, cloth covered binding, miniatures 147 by 101mm., pages 228 by 176mm.

£1,000-2,000

A Nightingale perched on the branch of a flowering rose bush watches as a butterfly hovers nearby, Persia, Qajar, mid-nineteenth century

watercolour on paper, very slight dampstain at right, framed, 193 by 111mm.

£1,500-2,000
The present watercolour appears to be a reproduction of A Kind of the Four Posters, which is mentioned in the catalogue of the British Museum exhibition "The Four Posters" held in 1970. It is likely that the watercolour was done by a local artist in the region, based on the style and technique used.

The scene depicted in the watercolour is a landscape with a river in the foreground and mountains in the background. The artist has used a range of colours to create a sense of depth and movement in the scene. The sky is painted in shades of blue and pink, creating a serene atmosphere.

The artist's signature is visible in the bottom right corner of the watercolour, indicating that it was created by a local artist. The watercolour is mounted on a piece of cardboard, which is covered in a protective layer of clear plastic.

Overall, the watercolour is a beautiful representation of the local landscape, capturing the essence of the region in a unique and artistic manner.
Persian lacquer pen-box, the top with a large cartouche showing an apocryphal Christian scene with Mary the Mother of Jesus holding the cross surrounded by angels and disciples, two smaller cartouches showing an angel and a youth and the poet Sa'di, the sides with scenes of men and women in wooded landscapes, Qajar, mid-nineteenth century

with an inscriptive inscription 'ya Sahib al-Zaman 1086', plain black underside and drawer, length 221mm.
£800-1,200

Persian lacquer pen-box, the top and sides with oval cartouches showing maidens and youths set against hunting scenes in wooded landscapes, Qajar, second half of nineteenth century

plain black underside and drawer, some retouching, length 226mm.
£800-1,200

Persian lacquer pen-box, the top with three scenes showing Sheikh Aitma, Nur Ali Shah and Sultan Bagir, the sides with scenes of figures in landscapes, with signature ‘Haidar Ali’, Qajar, dated A.H.1386/A.D.1867
underside and drawer with gold scrollwork motifs on red ground, one chip on underside, length 237mm.
£1,000-1,500

OIL PAINTINGS

The battle of Kerbala. Persia, Qajar, early twentieth century
oil on canvas, some cracking. 319 by 184cm.

This large oil painting depicts various events from the battle of Kerbala, at which Husain, the grandson of the Prophet Muhammad, was martyred. The main scene at the centre depicts the episode in which Husain, riding a grey horse in the present painting, comes to the aid of his nephew Kasim. Husain’s son, who has been wounded in the battle. This particular event is related in the sources with some tenderness. Kasim was young and handsome, but during the battle was mortally wounded and called out to his uncle (Husain) for help, who swooped like a falcon on the assailant and struck him with his sword. Husain then took the body of his nephew in his arms and carried him to the tent where other bodies were already lying (top left in this painting). Just behind the main scene of Husain attacking the assailant can be seen Kasim (the heartless figure on a horse) doing battle with Ibn Ziyad’s troops.

As well as these and other specific episodes from the battle itself, there are several scenes based on the legends which grew up around the events of the martyrdom of Husain. For instance, the whole of the right side of the painting depicts the entry of the martyrs to heaven (top half) and the descent of the opponents of Husain and those who desecrated his body and possessed it into hell, showing some of the punishments which were meted out to them.

£4,000-6,000