The scene is interesting for the varied activities which are going on around the three poets: a man is digging, two are tending cooking pots over vesseLs, another is hanging skins out to dry, while a turbaned figure is portrayed in the act of praying.

Other pages of this interesting Shahnama were in the Hagop Kevoorian Collection, and were sold in these rooms 7th April 1975, lot 36, and 12th April 1976, lots 20 and 21, one of which was subsequently in the British Rail Pension Fund collection, sold 23rd April 1996, lot 15. The practice of extending manuscripts in this way was apparently not unique to this manuscript; another large Shiraz Shahnama page treated in this way, also from the Kevoorian Collection, was sold 7th December 1970, lot 42. £3,000-5,000

44 Large lacquered wooden panel painted with birds and beasts amongst vegetation, Persia, probably Tabriz or Qazvin, mid-16th century. Wooden panel painted in gold, red, brown and black on a gold-sprinkled ground, several vertical splits skillfully repaired and retoned along repairs, the edges bevelled 80 by 46cm. including bevelled edges 83.5 by 49cm. This magnificent piece of lacquer painting is not only not only for the quality of the work, but also for the sheer size of the panel. The wood panel had been painted with a green and gold, which has been gold-sprinkled. The pictorial design had then been painted over the gold-sprinkled surface, and lacquered. From the size and shape of the panel, and the distinctive bevelled edges, it is likely to have been made as a panel for a door or a wall. Although the pictorial composition is not unusual in the context of 16th century Persian painting, and would be typical in the context of illuminated borders or lacquer bookcovers, the size and type of panel is very rare.

The design shows a simurgh, two kylans and three mountain goats set amongst dense vegetation of trees and flowers. The simurgh seems to be attacking the upper kylan, while the second kylan is attacking one of the mountain goats. A bird is perched in a tree at upper right. The red tree at the upper right corner has a particularly strong Chinese flavour and the floral sprays have a lively naturalism. These are all features which occur frequently in the decorative vocabulary of 16th century Persian painting, notably in the illuminated borders of manuscripts and albums, several of which are very close in style to the present piece and are worth mentioning individually: the opening folio of the Amir Husain Beg Album, dated 1560 (Topkapı Saray Museum, Istanbul, H.2151); a manuscript of Sa‘di’s Golestan of 1668-9 in the Art and History Trust Collection, in which the borders were ‘decorated c.1525-40 (Sooudavar 1992, no.136, pp.178-9,332-4, where they are attributed to Aqa Mirak); a border in a manuscript of Jami’s Haft Awrang made for Sultan Ibrahim Mirza, 1536-65 (the ‘Firer Jami’; see Simpson 1997, p.131); a dispersed album of calligraphy by Mir ‘Imad al-Hassani, of which the borders have been attributed to Sultan Muhammad and the Tabriz school (see sale in these rooms, 23rd April 1997 for illustration and references); and the borders of an album leaf of circa 1580-70 sold in these rooms 7th April 1975, lots 30 and 46, and again 15th October 1997, lots 46 and 57, (of which lot 46 is now in the Rietberg Museum, Zurich). Further aspects of the present composition which link it to the finest quality productions of the mid-16th century are the grotesque faces robustly hidden amongst the rocks, the trees and the interior spaces of the five lower animals. This technique of ‘peopling’ or anthropomorphising landscapes and trees is evident in, for example, the illustrations to the Shahname of Shah Tahmasp of c.1525-40, but this motif within the interior spaces of the animals, as here, is unusual.

The use of gold-sprinkled ground is another technique borrowed from manuscript illumination. By the end of the 15th century the text areas and borders of fine manuscripts were often sprinkled with gold dust or small gold flecks to create a shimmering surface, which contrasted with the strong black script or with the coloured illustrations. Here the gold has been sprinkled and is on top, then the images painted and it lends a further oriental feeling to the composition.

42 Layla and Majmun fainting outside Layla’s tent. Illustrated leaf from a manuscript of the Khamasa of Nizami, Persia, Shiraz, c.1560-80. Gouache with gold on paper, text above and below in four columns of nasta’liq script with interlinear illumination in colour and gold, margins ruled in colours and gold, framed miniature 261 by 165mm. This is a well-known scene from the mystical romance of Layla and Majmun and is typical of the Shiraz style of the third quarter of the 16th century. The artist has enriched the formulaic composition with amusing asides, such as the lion, fox and bear attacking the men in the foreground, and the snow leopard threatening the swordman on the left. The animals were the friends and protectors of Majmun, following his hermetic sojourn in the wilderness. Thus, their attacking the kinsmen of Layla can be seen as continuing the rivalry between the two ‘tribes’, even while Layla and Majmun are swooning. Another interesting feature is the presence of rows of dots on the arms of Majmun. These represent burns which Majmun has inflicted on himself as a sign of his devotion to Layla. This particularly Persian expression of love can be seen to good effect in a painting by Afzal al-Husaini sold in these rooms, 10th December 1974, lot 796 and now in the Sad-Bin-Ghanim Aga Khan Collection, see Casby 1998, no.50. In the present picture Majmun has gone one stage further, actually lacing the word ‘Layla’ in Persian characters on his chest. £2,500-3,500

43 Firdausi and the court poets of Ghazni seated in a garden with their books and pen-cases, gardeners working nearby and food being prepared over two fires: illustrated leaf from a manuscript of the Shahnama, Persia, Shiraz, c.1570. Gouache with gold on paper, text written in real nasta’liq script, contemporary extension to miniature on three sides, framed miniature 380 by 240mm. text area 335 by 190mm. page 445 by 270mm. Provenance: Sold at Hotel George V, Paris, 24th March, 1975, lot 140. Sold in these rooms, 16th October 1966, lot 57. This leaf is from the preface of a manuscript of Firdausi’s Shahnama in which an early change of plan led to the considerable extension in size of the illustrations. In the case of this illustration the borders or lacquer bookcovers, the size and type of panel is very rare. The closest comparisons to the present piece can be found on a lacquer bookcover in the British Library (Ch.1578; see Tilley, Dragons, front cover illustration), and on three lacquer bookbindings of the mid-16th century in the Bibliothèque Nationale (Richard 1997, nos.133, 125, pp.169-170, Arabesques, nos.136-7, pp.165-6). £60,000-80,000.
45 A lion stalking an antelope, Persia, mid-16th century
ink on paper, laid down on vellum cream paper with inner illuminated borders, in mount
drawing 44 by 211mm.
Provenance:
Formerly in the collection of Major D. MacAskill, c.1930
Exhibited:
International Exhibition of Persian Art, the Royal Academy of Arts,
Burlington House, London, 1931
Published:
R.A., 1931, no.357; Binyon, Wilkinson and Gray 1933, no.252,
pl. CVIIb
£3,000-5,000

46 Portrait of a maiden holding a pomegranate, attributed to Sadiqi Beg, Persia, Isfahan,
c.1600
 gouache on gold on uncoloured paper, mounted on a contemporary album leaf with inner borders of coloured paper decorated with floral motifs in gold and cartouches of uncoloured paper with nasta’liq calligraphy, outer borders decorated with animals and mythical beasts amidst vegetation in gold and silver on orange paper, reverse with large, illuminated calligraphic panel of naqsh and thuluth, borders of blue paper decorated with animals and vegetation in gold miniature 136 by 82mm.
page 372 by 244mm.
This unsigned work is attributable to the artist Sadiqi Beg, who flourished under Shah Abbas I at Isfahan at the turn of the 16th-17th century. Both the subject and the treatment are typical of his style, and close similarities, particularly in the smooth, slightly glossy finish and the small, pinched lips, can be seen in the following works signed by or attributed to him: a portrait of a maiden holding a flower in the Israel Museum (Miletstein 1984, no.21); another maiden holding a flower in the Bibliothèque Nationale, Paris, and a portrait of a youth in the same institution (Stechow and Stechow 1964, pls.XVII-XIX); a third maiden holding a flower, formerly in the Kraus Collection, New York (Stechow and Stechow, 1964, no.152), for re-attribution to Sadiqi Beg see Miletstein, op.cit, p.44; and a seated maiden sold at Drocourt & Bâcle, Paris, 22nd March 1996, lot 101B. For a discussion of Sadiqi Beg see Stechow and Stechow 1964, pp.76-9.
£2,000-3,000

47 A man holding a lion by a chain, after Mu’in Musavvity, Persia, Isfahan, c.1675
gouache with gold on paper, inscribed at upper left, framed 173 by 105mm.
This is a second version, perhaps by a pupil, of a work by Mu’in Musavvity, dated 1675 which had apparently been given to the geographer Petermann by Nasir al-Din Shah Qajar in 1855, and which was sold in our New York rooms, 10th December 1981. The present work is a mirror-image of the Petermann piece, and while the quality is fine, it is somewhat sketchier than the signed work. The presence of the inscription (which is an exact copy of that on the Petermann work) was probably included as an honorific reference to the master by the pupil.
£2,000-3,000

48 Illuminated album leaf with a drawing of a dervish and a bearded man, early style of Rezai Abbasi or Sadiqi Beg, and an illustration of a partridge, Persia, probably Isfahan, c.1620-1630
ink on paper, the uncoloured background decorated with curving foliate motifs in gold, inscription at middle left, Persian couplet written vertically in nasta’liq script at left, laid down on an album page with borders of blue paper decorated with gold foliate motifs and calligraphic panels, outer borders of blind ruled cream paper decorated with birds perched amidst bold scrolling foliate designs in colours and gold, reverse
text written in four columns, intercalated borders of gold and borders of stool cream paper decorated with birds perched amidst scrolling floral motifs in gold upper drawing 83 by 21mm.
page 6 by 254mm.
This drawing of a princely youth is ascribed to the Isfahan artist Muhammad Qasim, who flourished in the first decades of the 17th century. Both the subject and the style of this work are typical of Muhammad Qasim, and while the signature at the left of the figure is almost certainly added later, it is very possibly a correct attribution. The artist had a penchant for single figures of youths and maidens, often standing isolated against uncoloured backgrounds, and a favourite compositional feature was a short, embroidered, fur-trimmed jacket slung over one shoulder of a staring figure, as in the present work. This motif can be seen in a signed female portrait sold in these rooms 16th April 1984, lot 111, in another attributed to the artist sold in these rooms, 15th October 1996, lot 66, and in a drawing in the British Museum (Carlye 1993, no.67). Muhammad Qasim’s treatment of the face, particularly the eyes, eyebrows and chubby, oval jawline, is also distinctive. Other works signed by or attributed to the artist are as follows: a youth holding a poem, in the Prince Sodruddin Aka Khan Collection (Carlye 1998, no.52); a seated youth, and a scene of Khosrau and Shirin (both in the Art and History Trust Collection, see Soudavar 1992, nos.120-1); several miniatures in a manuscript of Siz-e-Gol in the Chester Beatty Library, Dublin (see Stechow and Stechow 1964, pls.LXXIII-LXXV and Arberry 1962, pls.27-9); and a portrait of Shah Abbas and a page-boy in the Musée du Louvre, Paris (see Bernus-Taylor 1997, p.47).
For further comparisons and discussion see:
Swietochowski and Rabinov, nos.34
Sales in these rooms, 15th October 1997, lot 43; 30th April 1992, lot 311; 11th April 1997, lot 16 (from the Dent Collection)
£6,000-8,000
50 Full-length fresco portrait of a mother and child, Persia, Isfahan, c.1650-60

This is an important example of Safavid fresco painting, an artistic development which was part of the Europeanizing period of Persian painting in the mid- to late-17th century. Although it is known that grand houses and palaces in Isfahan were often decorated with wall-paintings during the mid-17th century, most have been destroyed, and the present piece is a very rare survival. The most famous series is in the Chihil-Sutun Palace in Isfahan (see Ferrier 1989, p.214-5).

The composition of this piece is interesting, for although the depiction of a mother and child could be seen as a simple pictorial theme, it may directly represent the Virgin and Child of Christian iconography. The existence of such a theme is prominently displayed in an Iranian city in the 17th century is not surprising as it may sound. A key factor was the settlement in Isfahan in 1604 of a large colony of Christian Armenian merchants, from Old Julfa on the River Araxes. Under the patronage of Shah Abbas they were housed in a suburb south of the town, across the River Zanderood, christened New Julfa. The Shah granted the Armenians a monopoly of the silk trade in Europe, and the Armenian merchants were primarily responsible for the transmission of European art forms to Persia. They swiftly became prosperous and built a number of churches decorated with European-style paintings and magnificent private houses similarly embellished. The Armenians had a large and important colony in Amsterdam. The first Armenian Bible was printed in Amsterdam in 1666, and the Armenians introduced the art of printing with movable type to Julfa at least as early as 1641. Inevitably, the European painters influenced local artists, and nowhere can this be more clearly seen than in the Armorian Cathedral in New Julfa, which is decorated with wall-paintings from top to bottom in a variety of European and less sophisticated styles.

A fragment from a similar fresco was sold at Benham, London, 15th October 1997, lot 247. For further references and discussion of this period of Persian painting see: Bosse, Julie; Casewell, New Julfa; Elia, Dagny; East and West; Dibb 1989; Ivanov 1979; Karimzadeh 1990, Sims 1979.

£50,000-70,000

51 Three nobles in discussion under a tree, courtiers in attendance with refreshments: illustrated page from a manuscript in prose chronicling the history of Shah Isma’il Safavi ir.1576-80 illustrated by Mu’ in Musavvir, Persia, Isfahan, c.1650-70
gouache with gold on paper, inscriptions of identification in red (rubbed and barely legible) on knees of central figures, text above and below in most Makes’a script in black on cream paper with interlinear gold decoration, laid down on an album page with inner orange border and outer blue border decorated with scrolling foliate motifs in gold, framed	miniature 178 by 152mm, text area 83 by 152mm.

This is a fine painted example of the theme of Gud-o-bulbul or the nightingale and the rose, which became so popular from the mid-18th century onwards. As well as being highly decorative, the theme can be said to have mystical connotations, the nightingale representing the lover who turns in romantic rapture towards his beloved, the rose (see Ziai 1997, pp.34-5).

£2,000-3,000

52 Two birds perched in a flowering rose-bush, two butterflies flutter nearby, Persia, Qajar, early 19th century
gouache on paper, numbered 48 in Persian at upper left, seal impressions of at upper edge, mounted on an album page with gold-decorated borders of stout coloured paper, framed 263 by 171mm.

This is a finely painted example of the theme of Gud-o-bulbul or the nightingale and the rose, which became so popular from the mid-18th century onwards. As well as being highly decorative, the theme can be said to have mystical connotations, the nightingale representing the lover who turns in romantic rapture towards his beloved, the rose (see Ziai 1997, pp.34-5).

£2,000-3,000

53 A maiden holding a glass: reverse-glass painting, Persia, Qajar, c.1830-40
painting on glass with one of gold, border of white floral motifs on black ground, framed 260 by 165mm.

Reverse-glass painting (églomisé) was popular both in Europe, principally Germany, and in China before it developed in Iran in the early 19th century. The subjects of these decorative works were predominantly portraits of richly-dressed youths and maidens set against landscape backgrounds, typical of the Qajar aesthetic of the 19th century. The inherently fragile nature of the medium means that surviving examples of glass paintings are relatively rare, and while no surviving glass paintings are signed, the present work relates closely to the style of the artist Muhammad Hassan. A glass portrait of Prince Abbas Mirza is in 1864, pls LXVI-LXVII, while other leaves have been sold in these rooms 7th April 1975, lot 50, 4th April 1979, lot 30, 23rd May 1986, lots 251-4, 20th November 1986, lots 208-1, and in our New York rooms, 30th June 1980, lot 243A.

£4,000-6,000
the Ethnographical Museum, Tehran (Ferrier 1989, p.230) and a youth and maiden are in the Khalili Family Trust (see Diba and Ehtiar, nos.6-7, pp.212-3). A closely related portrait in a private collection is illustrated in Ferrier, ibid., while three more were sold in these rooms, 30th April 1998, lots 572-4.

£ 2,000-5,000

54 Full-length portrait of Sultan Muhammad Mirza Sayyid al-Dawlah, by the artist Sayyid Mirza, Persia, Qajar, c.1830-35 oil on canvas, signed at lower right corner ‘HUQAN-i KAMIRIN SAYYID Mirza’, framed 171.6 by 73.5 cm.

This is a rare signed portrait of Sultan Muhammad Mirza, the thirty-eighth son of Fath Ali Shah. He was born in 1813 and was briefly governor of Isfahan in 1835. An unsigned seated portrait of him was sold in these rooms 24th April 1979, lot 233 (and subsequently at Christie’s, 10th October 1989, lot 281), and is currently appearing in the exhibition ‘Royal Persian Painting: The Qajar Epoch’ (The Brooklyn Museum of Art October 23rd, 1998-January 24th, 1999). University of California, Los Angeles, Armand Hammer Museum of Art and Culture, February 23rd-May 9th 1999, University of London, Brunei Gallery, July 9th-September 26th 1999). The catalogue to this exhibition (Diba and Ehtiar, pp.195-6) attributes that portrait to Sayyid Mirza too, and mentions two other known portraits of Sultan Muhammad Mirza, both in private collections, one of which is dated 1829 and is signed, again, by the artist Sayyid Mirza. Thus, of the four extant portraits of this sultan, two are signed by Sayyid Mirza and one is convincingly attributed to him. Whether this prince was a particular patron of the artist Sayyid Mirza we do not know, but it would seem eminently possible.

£ 20,000-30,000

55 A female acrobat performing a hand-stand, attributable to the artist Ahmad, Persia, Qajar, c.1830 oil on canvas, framed 161 by 87.5 cm.

This painting is a fine example of the popularity during the reign of Fath Ali Shah of depicting maidens in a variety of poses, from seductive to incongruously acrobatic. Falk (1972, p.10) describes the depiction of maidens as one of the two main themes of early Qajar painting (the other being royal portraiture). The other main subject - girls - apparently resulted from a desire for decoration which would suit the purpose of the building for which the paintings were intended. Sometimes they are playing a drum, a long-necked mandolin, or a guitar, sometimes dancing with castanets, and sometimes just sitting in a languid or inviting posture. A curious group of pictures is that which depicts the girls-acrobats who played a prominent part in the entertainments provided at court. Here the artists have found an opportunity to exercise their ingenuity in depicting attitudes and contortions of the human body for which they have no models in earlier painting. The present picture is very close in style to two paintings of similar subjects in the Victoria and Albert Museum, London (see Falk 1972, figs.3-4; Diba and Ehtiar, nos.60-61, p.210, where they are attributed to the artist Ahmad). As well as the obvious similarity of pose, the paintings share the same type of orange-brown floral carpet, the window opening to a blue background and a similar depiction of the faces of the acrobats.

£ 50,000-70,000
WORKS OF ART

56 A group of three moulded glass flasks
Persia, 8th/9th century
of clear glass with a pale yellowish hue, each of squat faceted cylindrical form with a broad faceted neck, areas of iridescence (3)
7.5cm. and smaller
£5,500-5,800

57 A group of three wheel-cut turquoise glass flasks
Persia, 7th-9th century
each of globular form with a broad cylindrical neck, decorated with a design of oval facets, areas of iridescence (3)
9cm. and smaller
For a related example sold through these rooms see 30th April, 1998, lot 2.
£10,000-12,000

58 A large wheel-cut clear glass flask
Persia, 9th/10th century
of clear glass with a pale yellowish hue, the cylindrical body curved at the shoulder, the tall neck of inverted conical form, decorated with interlocking abstract motifs, areas of iridescence 16cm.
Similar abstract designs can be found on a flask of this period in the L. A. Mayer Museum (Hasan 1979, p.27, nos 47)
£7,000-9,000

FROM THE COLLECTION OF
THE LATE KENNETH MALCOLM

59 An Abbasid tin-glazed pottery bowl
Mesopotamia, 9th/10th century
of shallow form with a curved rim, decorated in cobalt with a stylised tree composed of a foliate motif within a circular dotted border supported on a hatched stem, flanked by a pair of foliate stems 20.1cm. diameter
Provenance

Exhibited
'Islamic Pottery, 800-1400 A.D.', Victoria & Albert Museum, 1969, no8
Published
'Islamic Pottery, 800-1400 A.D.', London, 1969, p.78, no.8
£3,000-5,000

60 A Mina'i-decorated pottery bowl
Persia, circa 1200 A.D.
the straight-sided form with a raised lip above the tall foot, with polychrome and gilt decoration over a turquoise glaze of an enthroned princely figure within a border of dart motifs, the rim with four sections of foliated leafs separated by floral designs, the exterior with a band of calligraphy
18.5cm. diameter
Inscriptions
The repetition of the phrase 'Wealth'
Provenance
D. Kokkian Collection, 2 Place Vendome, no. D.K.3374
Purchased from Bluett and Sons, London, 1957
Exhibited
Exhibition of Persian Art, The Iranian Institute, New York, 1940, no.PA16.
£3,000-5,000

61 A Kashan lustre-decorated pottery bowl
Persia, circa 1200 A.D.
of deep rounded form with a curved rim and narrow foot, decorated in lustre, cobalt blue and splashes of turquoise with rectangular cartouches of stylised foliate motifs and palmettes divided by vertical panels of curvilinear calligraphy, the interior cobalt blue
18cm. diameter
Inscriptions
A repeated phrase possibly 'Prosperity'
Provenance
Purchased from Hamilton Galleries, London, 1965
£1,000-1,500
62 A Nishapur slip-decorated pottery bowl
Eastern Persia, circa 10th century
the straight-sided form decorated in white on brown under a transparent green glaze with a mirrored design of stylised birds flanked by a pair of four-lobed panels and reserved on a dotted ground, the rim with an undulating double band 23.7cm. diameter
Provenance
Purchased from the Estate of the late Peter Harris, Sotheby’s, 11th July 1977, lot 221.
Exhibited
On loan to the Graves Art Gallery, Sheffield, 1975-77.
Published
£2,000-3,000

63 A Nishapur slip-decorated pottery bowl
Eastern Persia, circa 10th century
the straight-sided bowl decorated in black, red and buff with a central roundel of interlacing strapwork within a band of ropework design, a broad border of pseudo kufic separated from the rim by a row of dots 23.8cm. diameter

64 A Nishapur slip-decorated pottery bowl
Eastern Persia, circa 10th century
the straight-sided form decorated under a pale green glaze in white on brown slip with a phrase in floriated kufic, the rim with a continuous broad band of floriated kufic beneath a narrow geometric border; the reverse with hatched triangles and trefoil motifs 29cm. diameter
Inscriptions
‘No misfortune is greater than the ignorance in... limit’, the reverse with a repetition of kufic letters, undeciphered.
Provenance
£1,000-1,500

65 A large Nishapur slip-decorated pottery bowl
Eastern Persia, circa 10th century
the straight-sided form decorated in red and brown on a cream ground with a central interlacing knot motif, the sides with a broad band of elegant kufic all reserved on a dotted ground, the exterior with three kufic designs 32.3cm. diameter
Inscriptions
Published
£8,000-12,000

66 A rare Lajvardina pottery sweetmeat dish
Persia, late 13th/early 14th century
the broad shallow form incorporating six circular recesses, each decorated in white, red and gold over a deep lapis blue glaze with a solar motif, the interspaces with scrolling designs, the exterior with extended petal forms beneath a further band of scrolling designs 78.5cm. diameter
Provenance
The H. Nielson Collection
Exhibited
Published
This is a rare form of Persian pottery, particularly with Lajvardina decoration, in a discussion of this dish and two other recorded examples, one in the Freer Gallery and another in the Nelson Gallery, Kansas City. Ait states that the present example is considerably less worn than the Freer example (Ait 1973, p.167, no.26). Another example is recorded as having been exhibited in the exhibition of Persian Art at the Iranian Institute, New York in 1940 (catalogue p.233, case 24 J). (8,000-12,000)
67 A celadon pottery bowl
Persia, 15th/16th century
the broad shallow form with a foliated rim, with incised
decoration of a central lotus motif and a band of scrolling designs
around the cavetto
45.5 cm. diameter
Provenance
The peeling of glaze in the well of
this dish is typical of Persian
celadons, though the use of a ring
to support the dish during firing is
less common. The stylized copying
of Chinese porcelain by the Persian
potters displays the reverence in
which they held these luxury
goods. The form and design of this
dish is most closely comparable to
Longquan dishes of the early Ming
period.
£1,500-2,000

68 A "Gombroon" soft-paste
porcelain dish
Persia, circa 1700 A.D.
of shallow rounded form, with a
band of pierced geometric
decoration, the centre with a raised
central boss painted in cobalt blue
issuing three foliate clusters in
underglaze black, groups of three
dots in black around the rim
34.4 cm. diameter
Provenance
£1,500-2,000

69 A Chahansar 'high-tin' bronze
bowl
Eastern Persia, circa 11th century
the deep rounded form decorated
in low relief with a geometric
design of interlocking hexagons
and triangles beneath a band of
circle-and-dot motifs
23.7 cm. diameter
£2,000-3,000

70 A Safavid brass torchstand
Persia, circa 1600 A.D.
the slender columnar form resting
on a splayed foot, the central
section faceted, the incised
decoration of quadrifoil
calligraphic cartouches amidst
interlacing floral and foliate motifs
on a hatched ground heightened
with black
37 cm. diameter
Inscriptions
The interior centre: "...the High, the
Lord, the Great, the Learned, the
Diligent, the Holy Warrior, the
Defender."
The interior border: The
Honourable the High, the Lord,
the Great, the Learned, the
Diligent, the Treasure House of Excellence,
the Conqueror, the Holy Warrior,
the Defender, the Naseri"
On the reverse 'For His High
Excellency, the Lord, the Well-
Served, al-'Ala'i Taybugha Haji,
the Cup-Bearer' within a pair of
blazons depicting a cup on an
undivided field.
A later incised inscription: 'For
Ahmad ibn 'Abdallah Mu'izzib"
Mayer records one similar example
of this inscription on a dish whose
whereabouts is now unknown
(Mayer 1957, p. 217). Following the
translation of van Berchem, as
Mayer had not seen the dish, the
owner's name is given as 'Tanbugha
Hajji, rather than Taybugha Hajji as
in the present example. However,
the inscription can be read as either
and, as Mayer points out in a
footnote, Taybugha is a more
common name. It is, therefore, very
likely that both inscriptions refer to
the Taybugha Hajji who was
appointed Governor of Gaza in
A.H.756 (1353-6 A.D.) and was
dismissed from this office in
A.H.759 (1358-9 A.D.).
£2,000-3,000

71 A Mamluk brass tray
Egypt or Syria, circa 1335-39
A.D.
the shallow circular form with a
lipped rim, decorated with an
interlacing strapwork design
around a calligraphic medallion
within lobed cartouches of bold
thuluth and lobed medallions of
scrolling foliate forms, a border of
interlacing dart motifs, the rim
exterior with a band of thuluth, the
reverse inscribed with an owner's
name and the blazon of the cup-
bearer, the centre later inscribed,
traces of silver and heightened in
black
45 cm. diameter
Inscriptions
The interior centre: "...the High, the
Lord, the Great, the Learned, the
Diligent, the Holy Warrior, the
Defender."

Other Properties
£5,000-6,000
72 A brass astrolabe by Husayn al-Baghdadī probably Jazira, dated A.H.933/1527-8 A.D.
comprising a mater with a lobed throne, four discs, ornate rete and a later alidade (8)
15.2cm. diameter; 1cm. thickness
Inscriptions
The reverse inscribed:
'Constructed by Husayn ibn Bākī al-Baghdādī known as al-
Baghdadī in the year 933 [1527/8 A.D.]
On the four plates six sides are drawn for the latitudes 32°, 39°, 36° (repeated), 46°, 43° and 45°. Of the remaining two sides, one bears four sets of half-borizons and the other a set of three base circles.
The reverse of the mater bears a zodiacal scale around the upper half of the circumference. On the lower circumference there are two shadow scales, labelled for shadow to base 7 on the left and base 12 on the right, although both serve base 12. In the lower right quarter is a universal horary quadrant for finding the time in seasonal hours approximately at any latitude. The horizontal shadow scale across the lower left quarter, with the length of the gnomon being indicated by a vertical scale representing 12 digits, is unusual. This kind of scale was invented in the early 9th century by the celebrated astronomer al-
Khwarizmi and is represented on only one other instrument, a tenth century astrolabe made by Muhammad ibn Shaddad. This kind of shadow scale was soon replaced by the shadow square which features on the vast majority of later astrolabes.
This note was prepared with the kind assistance of Professor David A. King, Frankfurt.
£2,000-3,000

73 A niello'd silver amulet
Persia, circa 12th century
of flattened crescent form, decorated with stylised calligraphic and foliate designs within brick-form cartouches, six raised studs on each side, a pair of hinged loops for suspension, with a hinged cover 10.2cm.
£1,500-2,000

74 A Mamluk bronze door knocker
Egypt or Syria, 14th/15th century
in three sections, the ornate openwork knocker of tear-shape pierced with circular apertures and a central inlaid motif, decorated with raised slender bosses and incised foliate motifs, the plate incised with a calligraphic design to the knocker 15cm.
Though a rare form of medieval metalwork a comparable example was sold through these rooms, 30th April 1998, lot 10.
£1,200-1,500

75 A Fars silver and gold-inlaid brass bowl
South-Western Persia, 14th century
the squat rounded form with incised and inlaid decoration of three circular medallions each containing a depiction of an enthroned figure flanked by a pair of attendants, the medallions separated by oval cartouches of bold calligraphy on a ground of scrolling foliage, the underside with a radiating design of interlocking lobed cartouches of foliate and floral motifs, the centre inscribed, the interior with a design of fish, details heightened with black.
23cm. diameter
Inscriptions
'Glory to our Lord, the Greatest
sultan, the Learned, the Just, the
Sultan of sulatms of the Arabs
and Persians, the Triumphant, the
Master who curbs Nations'
The underside with an owner's name incised 'Muhammad Salih', 'Israil' and other names unreadable.
This splendid example of inlaid Fars metalwork retains a good degree of its original inlaid decoration giving useful evidence as to the nature of the use of silver and gold inlay in this tradition. The form and decoration is largely typical. A bowl with comparable decoration is in the Victoria and Albert Museum (Melikian-Chirvani 1982, p.213, no.98). The enthroned figure on the present example, however, is supported on a curved 'cushion' which may be a simplified form of a lobed support seen on a Fars casket, also in the Victoria and Albert Museum (ibid., p.195, no.89). The fish design on the interior and the overall pattern on the underside are both characteristic of Fars metalwork bowls (ibid., p.212, no.97).
6,000-8,000

76 No lot