97

A BRASS-INAID STEEL LOCK AND KEY, NEAR EAST, 16TH-18TH CENTURY

The lock has a detachable locking piece or bolt, which is equipped with a set of latched springs, common with Kufi locks and locks from Shiraz, Shiraz. As the locking-piece is pushed into the main body of the lock, the bars are pressed down allowing them to enter through a narrow hole. Once in place, the bars open out preventing an extraction of the locking-piece. The key, which is placed in the other end, is designed to depress the bars and push the locking-piece out of the main body (for further information see Stanley, T., `Locks, padlocks and tools' in Science Tools and Magic, Part Two, The Nasser D. Khalili Collection of Islamic Art, London, 1997, pp. 316-319).

£4,000-6,000  €4,550-6,800

98

A LARGE SAFAVID MAGIC BOWL, PERSIA, DATED A.H. 1138/A.D. 1725-6

of deep rounded form supported on a raised foot, with narrow everted rim and raised amphora with attached circular tray with pierced rim, the interior and exterior engraved with overlapping rounds enclosing talismanic inscriptions, the amphora and outer rim engraved with monumental calligraphy, zodiac roundels, inner and outer rim engraved with zodiac roundels, inner and outer rim engraved with zodiac roundels, 22.5cm.

Engraved Inscriptions

Quotations from the Qur’an, the nesah ‘al quatrain, invocations to Muhammad and Ali, call to God to bless 'The Fourteen Innocents' and a Persian inscription round the base regarding bequests (not all deciphered) with the date 1138 (A.D. 1725-6).

This bowl relates to a group that were produced from the late seventeenth century onwards identified by the distinctive circular cup with holes attached to the central conical boss. Metal tags with inscriptions usually the basmalah or some of the asma’Athma would have been attached to the holes. Metal fish, birds and animals were sometimes attached to the boss or in this case possibly the rim as indicated by the holes around the rim of the bowl. A mid seventeenth century bowl in the Science Museum, London, Welcome Collection, inv.no.A.1264(1), unpublished has holes drilled at regular intervals around the rim and leather tags attached. Also see Paris 1996, p. 227, no. 940 for a seventeenth-century Indian magic bowl with inscribed metal fish attached to the rim.

£4,000-6,000  €4,550-6,800

99

A GROUP OF TWO MAGIC BOWLS AND A LUNAR SOLAR VOLVULL, SYRIA AND PERSIA, 18TH-19TH CENTURY

The two bowls of shallow rounded form supported on a narrow circular foot, both with everted rim, the larger of the two with a small domed boss, the other with a flattened boss; the interior and exterior of both engraved with roundels and cartouches filled with calligraphy and talismanic diagrams; the volvelle is composed of three rotating circular discs, the smallest disc with arrow-shaped pointer and a circular aperture, the thirty days of the lunar month engraved on the second disc, the zodiacal scale engraved on the third disc which has the named signs divided in numbered groups of five, thus locating the user in the solar year.

£3,000-5,000  €3,400-5,700

100

A BRASS MAGIC BOWL, SYRIA, 18TH CENTURY

of deep rounded form with a fluted domical boss surrounded by a loop finial, the cavetto engraved with three roundels enclosing magic numbers and diamond calligraphic medallions, flanked by cartouches filled with monumental inscriptions, all against a calligraphic ground, the rim slightly everted rim with further magic numbers, the exterior with an arcade of alternating lobed cartouches of magic numbers and inscriptions, monumental calligraphy to exterior rim 17cm, diam.

£3,000-5,000  €3,400-5,700
AN INDO-PERSIAN CELESTIAL GLOBE, LAHORE TRADITION,
PROBABLY 17TH CENTURY

7cm, diam.

PROVENANCE
Private collection in France before 1989.

LITERATURE
Published in Emile Saage-Smith, Ancient celestial globes: the History
Committee of the Smithsonian Institution (Smithsonian Studies in History and Technology number
49), Washington DC 1985, 261 no 87.

The globe, cast in one piece by the core-porous process, has two large
plugs reaching the rim of 2cm each and 2cm above the equator each other,
and an overall thick wall. The ecliptic, on the pole of which the globe is
currently mounted, is graduated to 2° in each sign in numbered groups of
six. The ecliptic meridians or ecliptic latitude circles are drawn dividing
the ecliptic in eight angles into twelve signs. The equator is numbered by
groups of six degrees reading to 1° in two segments of 180°. The
equatorial polar and tropical circles are drawn. There are no constellation
figures but the positions of some 62 stars, generally named, are
indicated by thin within a small circle. The zodiac names are
engraved along the ecliptic and the celestial poles are labelled.
The surface is pierced for both the ecliptic and the equatorial
polar. The zonation of the globe is uneven. Graduations
are irregular, the distance between circles is not
uniform and star latitudes are not always correct.

Having lost its morion, the globe is now
installed on a stand in a glass case.
The stand is with circular base and a semi-circular support
for the globe. The horizon ring is graduated
(16°) and numbered by groups of five in four
continuous 90°.
AN INDO PERSIAN BRASS ASTROLABE, ATTRIBUTED TO THE
SCHOOL OF 17TH CENTURY LAHORE

Composed of a matrix (jami) cast in one piece with the high,
symmetrically fitted base; the trace of which is engraved with
stylized floral decoration, carrying a shackle and ring; limbs engraved
with a scale of degrees in four quadrants numbered by groups of
six, the interior of the matrix carrying geographical scales and fitted
with a bottom lug for locking the four plates in place. Three of the
plates serve latitudes 32.54 and 36 degrees above and below. In
addition there are markings for the horizons and for latitudes 46.5
degrees, the latter serving the conversion of equatorial and ecliptic
coordinates. The matrix is engraved with a gnomon displaying
lengths and latitudes for 64 localities in Greater Iran and India.
The upper back bears a sesquialteral (base 60) trapezoidal grid and
a solar altitude scale with graphical markings for latitudes 27 and 32
degrees. In the lower two quadrants is a double shadow square of
season (65.15) and swine (35) numbered divisions which complete
with the similarly numbered cotangent scales on the edge of the
instrument. Within the shadow square is a numbered table of the
twenty eight stations of the Moon. The alidade is appropriately
marked for use with the sesquialteral markings and for use as a
universal sundial.
16cm height
10cm diam.
£60,000 - 90,000  •  $83,000 - 124,500

This astrolabe is a typical production of the prolific school of instrument
makers of 17th century Lahore with one significant distinguishing feature.
This is the elegant and charming floral decoration on the rings, which
though skilful, is entirely new to Lahore pieces. In style the piece is close to
that of the somewhat larger astrolabe known as Jahan B. (CCA 76),
Gunther (206-7) dated 1657 AD. The realistic plant forms used on these
two astrolabes differ with those from most of the rings fitted to the hundred
odd astrolabes surviving from the Lahore workshops on which the leaf
forms are more stylized and formalized in form. By contrast the
 treatment of the open work leaf, although this is rendered in simple
forms, is the same as that on the Jahan B astrolabe. Employing a very
ornamental leaf decoration which is closer to that employed in the Jahan B
astrolabe by Muhammad Mushir Khan (1615-44) now in the Museum of
the History of Science, Oxford (CCA 75, Gunther 1, 199-79). The lucid form and trace of the leaf on each of these instruments is however very close.

The absence of an east-west bar from the rear of this astrolabe is
highly unusual. Distinctive also is the inclusion of a double latitude
plate and a plate giving the ecliptic co-ordinates of the stars shown
on this set. Both of these are complexes characteristic of Lahore
astrolabes. Both can be found for example in an astrolabe by
Muhammad Mushir Khan dated AH 1044 (AD 1633-4), (CCA 76),
Gunther (1), 199-79.

For the astrolabes mentioned see Robert T. Gunther, The
For Lahore instrument making workshops see S. A. Samra, 'The
Lahore Family of Astrolabists and their "Oranjas", Studies in History
of Medicine and Science 1994, 205-24, reprinted in Necromints
of Indian Astronomical Instruments, Mumbai 2008, Ch. 10.
103
A SMALL OTTOMAN HORARY AND SINICAL WOODEN QUADRANT, SIGNED BY AL-HAJJ SAYYID SULEYMAN RUSHDI SUKUKU, DATED A.H. 1350/A.D. 1887, TURKEY

The lacquered wood quadrant with script and markings in red and black with gold and green high lights, inscribed with the name Ishaq Pasha, presumably an owner. 9.5 by 8.5 by 1.9 cm.

INSCRIPTIONS
The obverse carries the diagram for an horary quadrant, tables, instructions for use and the maker's signature in a circle. The reverse is marked with a sesquiagonal sinical quadrant with sine and cosine arcs crossed by two straight lines used for the determination of the height of the Sun at the moment of the 'Suhur' prayer. Instructions for use are contained in four cartouches to one side of the diagram. Two blocks on the meridian side of the instrument serve as sights.

The maker of this and the following lot is Hajj Sayyid Sulayman Rashi [?] of Sogzlu probably came from a small town in North-West Anatolia, North-West of Eskisehir. Two other quadrants by the same maker, one dated A.H. 1903 (A.D. 1884-5) can be found in the collection of early instruments in the Kandilli Observatory, Istanbul, while the other dated 6 Ramadan A.H. 1308 (A.D. 19 May 1890), is in the Hess D. Pellat collection of Islamic Art at the Royal Ed. 1995, p.160, pl.157.

£4,000-6,000  €4,550-6,800

104
AN OTTOMAN SINICAL WOODEN QUADRANT, SIGNED BY AL-HAJJ SAYYID SULEYMAN RUSHDI SUKUKU, DATED A.H. 1356/A.D. 1888-99, TURKEY

The lacquered wood quadrant with script and markings written in red and black, inscribed with the name Ishaq Pasha, presumably an owner. 11.5 by 10.5 by 1.7 cm.

The obverse carries the diagram of a sesquiagonal sinical quadrant with sine and cosine arcs crossed by two straight lines used for the determination of the height of the Sun at the moment of the 'Sin El Felou'. Instructions for use are contained in four cartouches to one side of the diagram. The reverse carries a set of astronomical tables and the maker's signature in a circle. Two blocks on the meridian side of the instrument serve as sights.

£4,000-6,000  €4,550-6,800

105
A CIRCULAR BRASS QIBLA COMPASS, SIGNED USTAD 'ALI ALI AL-MAKKHI, MARRAKESH, MOROCCO, DATED A.H. 1350/A.D. 1921-22

Of small circular form, with hinged lid and suspension loop, with incised scallops around the sides, a small inset compass lined with traditional Persian bird-shaped needle inside. 6.4 cm. max. diam.

INSCRIPTIONS
Signed as: 'The work of Ustad M. Ali AL-MAKKHI, Marrakesh, A.H. 1350 (1921-22)'.

The use of simple qibla indicators of this kind was noted by Edward William Lane during his stay in Egypt. "The magnetic needles is seldom employed, except to discover the direction of Mecca; for which purpose convenient little compasses (called 'Kibla-wihils') are constructed." (See El'V Lane, An account of the Manners and Customs of the Modern Egyptians, 1856).

One other instrument by Faraj is known, a qibla dial, in a private collection dated A.H. 1354/1935.

£6,000-8,000  €6,500-9,000

106
A BRASS CELESTIAL GLOBE, SIGNED BY AL-ISANDERIANI, INDIA, PROBABLY 19TH CENTURY

Of typical spherical form, the globe with engraved markings and figures, sitting within a four-legged stand with vegetal motifs and markings incised around the rim 17cm. height with stand. 11cm. globe diam.

INSCRIPTIONS
on the globe:
'sind-al-isandari
'work of al-isandari

This small globe belongs to a stylistically distinct group of nearly thirty known decorative, yet non-functional pieces which, although many of them carry names and dates from the 17th and 18th centuries, depend iconographically on a tentant work. Jewel of the Essence of All Sciences which, written between 1822 and 1839 by Dharghulakara Pathara, contains astronomical and astrological material illustrated by four celestial maps.


£6,000-8,000  €6,500-9,000

ADDITIONAL INFORMATION AND CONDITIONS OF PURCHASE ON OTHER PAGE
107
A SAFAVID DISH WITH CENTRAL BLUE FLOWERHEAD, KUBACHI, NORTH WESTERN PERSIA, 17TH CENTURY
of deep circular form, decorated in underglaze blue and ochre, the design of the central rosette enclosing blue underglaze foliate motifs, the cavetto with a continuous geometrical ochre and blue underglaze decoration.
54.5cm. diam.
£9,000-13,000 €11,000-15,600

109
A SAFAVID BLUE AND WHITE OCTAGONAL DISH, PERSIA, 17TH CENTURY
of octagonal form, painted in cobalt blue with a leopard at the bottom climbing onto the floral motifs depicted along the border sprouting from a central veined flower; the reverse of the rim decorated with a continuous foliate motif, old collector’s sticker on base.
34cm. diam.
† £7,000-10,000 €8,200-11,500

108
A SAFAVID POLYCHROME POTTERY DISH, KUBACHI, NORTH WESTERN PERSIA, 17TH CENTURY
of deep circular form, decorated in underglaze blue, ochre and green with black outline, the design of a central rosette enclosing floral and foliate motifs, the cavetto with a succession of framed floral and foliate motifs.
54.5cm. diam.
£6,000-8,000 €7,800-10,000

110
A SAFAVID CUERDA SECA POLYCHROME TILE, PERSIA, 18TH CENTURY
of square form, decorated in the cuerda seca technique with shades of yellow, cobalt blue, verdigris, olive, yellow-green and white, outlined in black, with central stork and jackal at a water basin surrounded by tree and sprays of foliate and floral motifs.
23 by 22.5cm.
£5,000-6,000 €6,400-7,500
A SAFAVID PIERCED STEEL PLAQUE AND GILT MOUNT, SIGNED MUHAMMAD REZA, PERSIA, ISFAHAN, SECOND HALF 17TH CENTURY

The main panel is lobed ovoid form with a broad border with rows of glazing, the centre finely pierced with an elegant inscription in thuluth script with the maker's name signed below, amid interlacing spiralling vines issuing leaves and flowerheads, laid on a gilt copper rectangular panel with plain steel spandrels; panel 372 by 313cm. Inscriptions: Qur'an, surah al-Asr (XLVI), verse 15: 'Lest there who say our Lord is God, and to whom walk right, there shall no fault come upon them neither shall they grieve.'

The Maker's name Muhammad Reza is likely to be Muhammad Reza al-Imani who contributed the inscriptions to various important monuments in Isfahan and Mashad during the second half of the seventeenth century. These inscribed Quran verses were crafted by the most talented masters of calligraphy and were used to adorn the doors of important monuments and mosques. Other recorded inscriptions that bear his name exist in Isfahan, Gazvin and Qom, dated between 1054-5 and 1071-2. The wide chronological span of these dated examples raises the question of whether there were two craftsmen of that name. The present example relates to another pierced steel plaque with gilt mount of identical dimensions and style in a UK private collection which is likely to have come from the same structure (see Melisio Chervani, S. Le Chemin du Monde, L'Art de L'Iran Safavide, 1981-1983, Paris, 2003, p.183-3). £50,000-70,000

To contact a specialist, refer to Auction Calendar on Page 5