59 SHIRINE OSSEIRAN 1977
(1) Jameel
(2) Layla
(3) Safar

Sa'id, 1977 and dated 2000 twice on the reverse
Acrylic on board, in three parts
Each: 42 x 32 cm, 16 1/2 x 12 1/2 in.

INSCRIPTION
Various phrases

US$ 5,000–7,000
£ 3,500–4,500 Dhs 10,200–14,200

60 AISHA CAAN 1989
Allah, The Provider

Right panel, monogram and dated 2000
Oil on canvas, in two parts
Each: 102.5 x 51 cm, 40 x 20 in.
Overall: 102.5 x 127 cm, 40 x 50 in.

INSCRIPTION
The words Allah, al Razaq (Allah, the Provider)

US$ 4,000–6,000
£ 2,500–3,500 Dhs 9,200–14,000
CHARLES HOSSEIN ZENDEROUDI  1997
Salbayan Iran (The Iranian Desert)

SIGNED TWICE AND DATED 97
ACRYLIC ON CANVAS
42 BY 35.5CM  48 BY 39CM

PROVENANCE: Acquired directly from the artist by the present owner
INSCRIPTION: Styred script

US$ 80,000–120,000
£ 51,000–76,000  DM 292,000–457,000
MOHAMMAD EHSAI

Mohabbat (Kindness)

SIGNED AND DATED 1984 AP (2007 AD)

OIL ON CANVAS

146.9 X 140 CM. 57.5X 55.0 IN.

PROVENANCE: Acquired directly from the artist by the present owner in 2008

INSCRIPTION

The word Mohabbat (Kindness)

USD $80,000-120,000

£61,000-91,000 - Dhs 292,000-435,000
Much like the celebrated naturalistic artist Sehbal Sepahi, Mehrollah Afzai sought inspiration from the world around him. As a child he would go to the desert and paint the trees and the rolling landscapes, he would visit the sea and try to capture the form of the waves, but unlike Sepahi he chose to express the world around through calligraphy. The essential power of the earth and sea, the curve of the landscape and the freedom of the wind are all captured in his dynamic and perspective driven works that form horizons and mountains with the word.

Afzai believes calligraphy is a universal language anyone can enjoy, much like the colour field artists of the 60s and 70s who stripped back landscapes into fields of colour, and emitted minimalist works to appeal to primal emotion rather than drawing on recognition and association. Afzai utilizes the word, like an engineer, he schemes the angles in his scripts are precisely thought out and he is constantly pushing his own boundaries through trial and experimentation.

Property from the Collection of Mohammad Jamaldini

**63 NASROLLAH AFZAI B. 1953**

**Untitled**

Signed twice

Ink on canvas

47 by 39 in / 119.9 by 99.1 cm

Executed in 2004

Provenance: Acquired directly from the artist by the present owner

Inscription: A couplet by the Persian poet Hafiz

US$ 30,000-40,000

€ 25,000-33,300 / OMR 110,000-140,000

**64 MOHAMMAD EHSAI B. 1930**

**Untitled**

Signed and dated 1981 on reverse

Oil on canvas

70 by 99.5 cm / 27 7/8 by 39 1/8 in

Provenance: Acquired directly from the artist by the previous owner

Private Collection, Iran (acquired directly from the above)

Inscription: Stylistic script

US$ 75,000-100,000

€ 64,000-90,000 / OMR 250,000-365,000
A master of calligraphy, Sadequain fast became one of Pakistan’s most celebrated artists. This outstanding example of his work illustrates his radical departure from established calligraphic norms.

Devoting the majority of his life to the art of the pen, Sadequain’s unabashed departure from calligraphic tradition and the generosity with which he shared his works, led to his name being synonymous with calligraphy in Pakistan and the Middle East. He was a legend in his own time and is single-handedly responsible for the renaissance of Pakistani calligraphy.

Searching for a new manner of expression, Sadequain was the first, and ultimately the most famous, Pakistani to use calligraphy for both religious and artistic purposes. In a short period of time, he had made a huge impact on the calligraphic world and ushered in what has been described as a calligraphic revolution. Inspiring a generation of calligraphers by encouraging experimentation and innovation, in what had arguably become a stagnant art form.

In this exquisite work, the calligraphy and its aesthetic dominate the image, conveying the essential meaning of the script without requiring translation. Even for those who cannot comprehend the inscription, the power and majesty of the words is evident.

Sadequain focused on preserving the mystical power of the letter and the concepts behind the word, through visual representation.

Sadequain painted this work in 1983 as part of a series in which he separated the individual letters of Surah al-Rahman which he began in 1982. This particular painting is by far the most moving and evokes the calm serenity of the sea. Surah al-Rahman, The Beneficent, is the fifty-fifth surah of the Qur’an and is often described as the ‘beauty’ of the Qur’an.

Here the artist chooses to illustrate verses nineteen and twenty, separating the two seas of dark blue and dusty green with a forbidding barrier in white script framed in black, the calligraphy itself forms the “barrier which they cannot pass”. Inspired by the medieval Islamic script thuluth, Sadequain interprets the letters, generally used in bold inscriptions on facades of religious buildings, or in large copies of the Qur’an visually calligraphically and conceptually linking this work to his spiritual exploration.

To this day, Sadequain is highly respected for his skill, the way in which he enriched dry traditional forms with a lyricism and artistry that is second to none and his influence on the generations of artists that followed his calling.
66 GOHAR QALAM  2010
Supplication of Rahma
SIGNED AND DATED 2010
INK, GOUACHE, SILVER AND GOLD LEAF ON PAPER
94 x 90CM. FRAME 224 x 219CM.

INSCRIPTION
Qur’an, surah Yaseen (10), verse 64
‘Allah is better at guarding and He is the most Merciful of those who show mercy.’

US$ 5,000–7,000
£3,000–4,800 QAR 10,000–14,000

67 TAJAMUL HUSSAIN  2010
Wore the Sea to Become Ink
SIGNED, TITLED AND DATED 5TH SEPTEMBER 2010
INK, OIL, SILVER LEAF, GESSO, MALACHITE LAME AND MIXED MEDIA ON CANVAS MOUNTED ON WOOD
76.5 x 57CM. FRAME 91 x 71CM.

INSCRIPTION
Qur’an, surah Al-Huff (XVIII), verse 109
‘We’re the sea to become ink for the words of my Lord, surely the sea would be used up before the Words of my Lord were exhausted, even if we added another ocean. But it is them that fail.’

US$ 20,000–30,000
£13,700–19,200 QAR 50,000–75,000
68 KHALED AL-SAAI b. 1970
Earth 1
Signed and dated 2002
Oil on canvas
195 x 71.5 cm, 77 x 28 in.
Provenance: The Majlis Gallery, Dubai
Acquired directly from the above by the present owner in 2007
Inscription: Stylistic script
US$ 12,000—15,000
£ 7,600—9,500
AED 32,700—40,000

69 ALIREZA KARAMI b. 1949
Untitled
Signed
Oil on canvas
69 x 69 cm, 27 x 27 in.
Executed in 2004
Provenance: Acquired directly from the artist by the present owner
Inscription: Stylistic script
US$ 15,000—20,000
£ 9,500—13,700
AED 55,000—75,000
This Qur'anic verse refers to the Prophet Muhammad (PBUH)'s night journey from Mecca to Jerusalem and his ascension from there to heaven where he was granted a vision of the Hereafter and of the secrets of Paradise and Hell. The archetypal encounter with the divine reality, only hinted at in the words 'We might show Him some of Our symbols', is the subject matter of the poet's journey and ascent. It explains the power of the work in which a series of what appear like thunderbolts give rise to bundles of glowing rays of indescribable colour that rise up to a world beyond the confines of the canvas.

The elements of composition ascend with an unrestrained velocity as though engaged in an uncommon race on account of a powerful force which attracts them to the heights—a force that defies weight, size and quantity and to which no earthly bound can apply. As gravity is subdued, time is reduced to a finite moment in which all of Time itself is contained. Complete transfiguration seems to arise—and yet the viewer senses a hidden order at work which harmonizes the superimposing of opposing energies and unites them into a magic image of the Tree of Life—a blessed tree, an olive tree which is neither of the East nor of the West, whose oil is so bright that it almost shines though no fire had touched it (Qur'an, surah XVIII, verse 31).

The multiple moving forms which generate the composition consist of repeated visual utterances of the above cited Qur'anic verse which are scattered in different colours and sizes over the lower regions of the painting and from whose letter-shapes emerge the upward-chasing rays. The varying genes in which the Qur'anic utterance is displayed reflect a plurality of perspectives inherent in the wording of the verse, as the divine speaker refers to Himself, first as 'We', then as 'Allah' and lastly as 'I' (verse 31). Displayed against a deep night-blue background of seemingly limitless depth, the words appear to be thrown out into the midst of interstellar space.

The painting, however, appears not only to the eye, but also to the ear. The utterances are displayed with such rhythm, the upward moving streams of fire are seen and harmoniously intertwined as though they formed part of a polyphonic chorus of glorious praise. Musical sound is here made visible as it travels through space. In making us aware of the link between hearing and sight, space and time, the composition evokes the closing statement of the Qur'anic verse: 'Verily He is All-Seeing, All-Hearing, All-Seeing'. In its very grandeur the composition thus hints at a reality which dwarfs it and all else, and is 'meanless to man'.

As summarized by the artist himself, the work strives to give expression to a heavenly, angelic celebration, in which visible forms assume the role of sounds, in which meanings assume the hue of colours, while all is imbued with the scent of camphor and musk, and engulfed with a sprinkling of the dew of eternal life in which there is no 'where' and in 'between', and in which absolute goodness reigns supreme.

Dr. Stefan Speier
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