

α FIVE OUTSTANDING DANISH NEOLITHIC RIPPLEBLADE FLINT LEAF-BLADE DAGGERS

From the Rosehill Collection
Circa 2,400 BC, type 1 Dagger Period
Sizes: 21.2 cm, 20.2 cm, 19.2 cm, 19 cm, 19 cm

CATALOGUE
OF
THE CELEBRATED
ROSEHILL COLLECTION
OF
**PREHISTORIC & ETHNOLOGICAL
OBJECTS**

THE PROPERTY OF THE
RT. HON. DAVID JOHN CARNEGIE
10TH EARL OF NORTHESK
DECEASED

And removed from
THE TUDOR HOUSE MUSEUM, SOUTHAMPTON,
where it has been exhibited for many years

WHICH (by Order of the Trustees)
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
(L. HANNEN, C.B.E., W. B. ANDERSON, CAPT. V. C. W. AGNEW, AND L. G. HANNEN)
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
LONDON
On **MONDAY, JULY 14, 1924**
AND THREE FOLLOWING DAYS
AT ONE O'CLOCK PRECISELY

May be viewed Thursday and Friday preceding, and Catalogues
had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 King
Street, St. James's Square, London, S.W.1

β A GIANT MARBLE FOOT

Renaissance Rome, 17th century
Size: 1 m. 20 cm x
Parian marble

γ A GIANT MARBLE HAND

Rome, 1st half of 20th century
Size: 90 cm high
Parian marble

δ THREE BRONZE DOUBLE SPIRAL BROACHES

Central Europe, circa 1000 BC
Sizes: a.24cm high. b.21cm high. c.13cm high.

ε TWO LIMESTONE HEADS

South Arabia, 1st-2nd century AD
Sizes: a.21 cm high (inlaid eyes); b. 22cm high

ζ A BRONZE IBEX FINIAL

South Arabia, 1st-2nd century AD
Size: 20.5 cm

η A TAINO STONE ZEMI

Antilles, West Indies, 900-1500
Size: 15 cm high

θ A RIVER CRYSTAL HOUSE FERTILITY PHALLUS

Probably from Bhutan, early 20th century
Size: 30 cm long
With suspension loop

ι A BRONZE SHIVA LINGAM

Western India, late medieval
Size: 6 cm

κ MUHAMMAD MASIH

A Narcissus
Iran, early 18th century
Size: 29 x 19 cm album page: 15 x 11.5 cm painting
Gouache and gold on paper

The painter has signed in elegant gold script, specifying that it was ordered by a royal patron, presumably the Safavid Shah Sultan Husayn I.

Muhammad Masih's known works are exclusively floral compositions, of which one, in the Museum of Fine Arts in Isfahan, is dated 1711. This composition would appear to be inspired by a painting in the St. Petersburg Album by Muhammad Zaman whose successor he was. A number of the artists of the time travelled to India where this style of flower painting originated. It has been suggested that Muhammad Masih was himself from India, and came to work at the Safavid court.

λ A TIMURID GILDED SILVER GILT TANKARD

Probably Herat, Khurasan, second half 15th century

Size: 13.5 cm high

This appears to be the only known example of a Timurid tankard made of silver; usually they are cast in brass and inlaid in silver.

μ A SICULO-ARABIC IVORY CASKET

Sicily, 12th-13th century

Size: 12 x 8 x 8 cm

Lined with late medieval textile

Provenance: Lionel Harris (1862-1942)

ν PORTRAIT OF VAH-TA-AH AND ASSOCIATED TABUA

By George Baxter, 1857

Size: 13 x 9 cm

Vah-Ta-Ah was the daughter of Cakobau, the “cannibal king” of Fiji. She was described as “a cruel and vicious cannibal”, until she was converted by Wesleyan missionaries, and baptized as “Lydia”. She was born in the same year as Queen Victoria, who, while Princess, corresponded with her. The amethyst necklace she wears was sent to her by the young Princess Victoria.

The following dialogue took place at the presentation ceremony:

Missionary: “I am to present you with this beautiful necklace, a present from our Princess Victoria”.

Lydia: “Thank you”.

Missionary: “A condition of this gift is that you have given up cannibalism. Lydia, have you truly stopped eating people?”

Lydia: “Yes...(slight pause)...except for the occasional snack”.

ξ A BRITISH SOLDIER’S TOBACCO TIN CONTAINING A PHOTOGRAPH

South Africa, 1889

Size: 12 x 16 cm

ο PROVINCIAL FRENCH TOBACCO BOX

France, 19th century

Size: 10 cm high

π SOPHIE GRANDVAL

Sunflowers.

2017

Size: 60 x 40 cm

Oil on canvas

ρ ESKIMO IVORIES

19th century, some earlier

- a. A Walrus Tusk, faceted and decorated in scrimshaw with multiple scenes of hunting , with dogs pulling a sleigh, walruses , arctic hares and a fox, deer, sea-otters and large water fowl.
- b. A Marine Ivory Bear, decorated in scrimshaw with hunting scenes using harpoons and firearms.
- c. A Walrus Tusk, faceted and decorated is scrimshaw with scenes of whaling, walrus, caribou and bird hunting. Along the top and carved in high relief is a hunter with two guns apparently engaged in communication with two female caribou.
- d. A Walrus Tusk, decorated in scrimshaw with scenes in an Eskimo settlement, including hunting and dog-sledding.
- e. A Marine Ivory Fishing Weight, in the form of a seal with lead implants.
- f. A Marine Ivory Shaman's Drumstick. The velvety surface is the result of being rolled in sand over a long period of sand.
- g. A Marine Ivory Whale Tail Amulet
- h. A Whaler's Knife and Sheath, wood inlaid with brass, marine ivory and mother-of-pearl, showing a whale pursued by a boat, harpoons and a gaffing hook.

σ A SKULL CARVED FROM METEORITE

Germany, early 20th century

Size: 8 cm high

τ A LONG-BEAKED BIRD DANCE MASK

North-West Coast USA, 19th century

Size: 72 cm long

υ A REMARKABLE HEPHTALITE GOLD AMULET

Central Asia, 6th-5th century BC

Size: 3 cm high

The Hepthalites, or White Huns, established the first nomadic empire of Central Asia. This amulet represents the head of a king, evidenced by the elongated skull. It was the practice of royalty to constrain the skulls of royal infants so that they grew up with heads improbably high, which is a feature of their portraits on coins. They also tattooed their faces, and inhaled marihuana smoke communally in special enclosures. The tattoos here are in the form of marihuana leaves with a fish on the chin. On his forehead Hormazd looks towards heaven.

Φ A HIGHLY IMPORTANT IL-KHANID QUR'AN SECTION

Tabriz or Baghdad, circa 1310 AD

Size: 30 x 22 cm

The manuscript is the first *juz'* of a 30-part Qur'an, containing *Surat al-Fatihah* and part of *Surat al-Baqarah*. It has 34 folios of high quality burnished cream-coloured paper, with the text written in 5 lines of outstanding *Rayhani* calligraphy in black ink. Each line of calligraphy is framed by blue and gold lines. The verse divisions are marked by six-petal gold rosettes embellished in red and light blue, and medallions in the margins mark the 5 and 10-verse divisions.

The manuscript opens with a magnificent double-page illuminated frontispiece; the following double page has the opening verses of the *Fatihah* replacing the geometric panels of the frontispiece within a similar illuminated frame. Overleaf, the chapter heading for *Surat al-Baqarah* is written in gold against blue scrolling vines within a gold border with a medallion extending into the border. The final page is illuminated, with a large panel of gold arabesques on blue beneath the final three lines of text.

The front panel of the binding and the flap are probably original to this section, and the back panel probably taken from another *juz'* of the same Qur'an.

This manuscript belongs to the extraordinary series of Qur'ans commissioned by the Il-Khan Oljaytu in Tabriz, Hamadan, Mosul and Baghdad in the early part of the 14th century. The gold and blue framing lines for each line of calligraphy are identical to those found in the Hamadan Qur'an dated 1313 AD, written by Abdallah ibn Muhammad ibn Mahmud al-Hamadhani. The treatment of the Surah headings is also very similar. The calligraphy is remarkably expressive, of a type associated with either Suhrawardi or Sayrafi, but further analysis is required since there is no signature. The quality of the calligraphy, along with every other aspect of this manuscript, is outstanding.

David James, *Qur'ans of the Mamluks*, London, 1988.

Martin Lings, *Qur'anic Art of Illumination and Calligraphy*, London, 1976.

Poetic Anthology

Χ ANTHOLOGY OF POETRY

Probably Herat, Afghanistan, early 16th century AD

Size: 22.5 x 15 cm

Lacquer binding, circa 1600 AD

The manuscript has 36 folios including the flyleaf, on which an inscription in pencil states "Mir Ali Recueilles des poesies 36 feuilles". The colophon has been erased, replaced with a 19th century attribution to Mir Ali. The 16th century attribution in the text is to the calligrapher Mahmud ibn Ishaq, who lived in Herat until he was moved to Bukhara by 'Ubaydullah Khan after his capture of Herat in 935 (1528-9).

The calligraphy is quite outstanding, as is the quality of the illumination and the delicate floral decoration in gold of the borders on pink, green, *eau-de-nil*, light blue, dark blue and cream paper. This kind of production is usually attributed to Bukhara, possibly due to Mahmud ibn Ishaq's forced relocation there. Before that he was active in Herat, and the circumstantial evidence would suggest that Babur acquired the manuscript while he was active in Afghanistan, from 1504 when he besieged Kabul until he became master of the Punjab after the battle of Panipat in 1526. A possible clue is the curious squiggle below and to the left of the opening shamsa, which is probably the tughra of Humayun, Babur's heir. Only one other tughra of Humayun is known, on an imaginary portrait of the 11th century Sufi mystic Abdullah Ansari of Herat, whom Humayun believed was his invisible teacher and protector. Tamerlane believed, similarly, in his relationship with the 12th century Sufi Ahmad Yasavi, whose magnificent tomb in southern Kazakhstan he built and furnished.

The Mughal emperors had a habit of recording each time they took a manuscript out of their library to read it. Thus we know it was in Akbar's library, and was inspected on various occasions by Jahangir and Shah Jahan, and at least once under Shah Alam. Being an anthology of Persian poems, it is not surprising that there is no indication that it was looked at by the more fundamentalist Aurangzeb. The manuscript must have been among those brought back by Nadir Shah to Iran after his sack of Delhi in 1151-2 (1739), and was acquired for a son of Fath'ali Shah. Its fate after the death of the Prince is not clear, other than it was still in a Qajar hand in 1274 (1857-8).

Notes and seal impressions on the recto of the opening folio:

آثار شجاعت مدار دستگاه رفیع عالی جاه کتابخانه برسم
قدره زید الدین نظام

'For the library of the one of high-standing, exalted office ... with signs of bravery Nizam al-Din ... [may God] increase his power'

The note on the top-left of the shamsah, a note by the Mughal Emperor Jahangir:

درگاه نیازمند این [بخوانه] [کتاب] [داخل جلوس] [۱] - [سن] - آذر پنجم . اکبر الهی
غازی پادشاه اکبر بن جهانگیر نورالدین حرره اگره [فہ] [دارالخلا در شد الهی
۱۰۱۴ سن

'God is Most Great. It entered the library of the one in need of Divine threshold, in the Capital Agra on the fifth of ādhar, regnal year 1 (26 November 1605). Nur al-Din Jahangir son of Akbar Padshah, the conqueror, wrote it in the year 1014 (1605)'

A Qajar note below the shamsah (all names have been deliberately defaced):

جناب فلک مکان سپهر بندگان توامان قدر جریان قضا فرمان حسب نچو
وزارت جناب بلکہ الهی ظل والا ارفع اشرف قباب خورشید رکاب قمر
ارجمنداو فرزند امور کافل و مربی [امیرز الاعظم صدر] [بور] [دست-مآب
از را جنگ کتاب این بندگان جهانداری اورنگ زیب شهریاری تاج برازنده
(؟) ذلک کان و نمودت حصیل سرکار برای

'Following the order of the one whose decree flows, the one whose abode is the celestial globe, firmament his threshold, the Moon his stirrup, the Sun his vaults, the most noble, the exalted, the eminent, shadow of God moreover His Excellency who has ministerial rank, Minister Prime Minister, Mirza [Muhammad Shafi'.....], teacher and administer of the affairs of the beloved son and worthy of the royal crown, an ornament of the throne of the empire this anthology was acquired for [the prince] and that was

Muhammad Shafi was appointed Prime Minister to Fath-Ali Shah in 1215 (1800-1801), and stayed in his post until he died in 1234 (1818-19). He is said to have failed all missions he led, particularly the one against Russians. He is recorded as someone who accumulated much wealth. (M.Bamdad, Dictionary of National Biography of Iran, 1700-1900, vol 2, Tehran, 1966, pp.146-7)

The seal of a Qajar Prince on the top-right hand corner:

۱۲۱۷ محمود صفات بدا محمود مسعود است خسروی طالع چون

'As Royal destiny/horoscope is favourable, laudable are qualities of Mahmud. 1217 (1802-3)'

Seal of Mahmud Mirza, 15th son of Fath'ali Shah. He is recorded as a cultured and educated prince who

composed a few books on biography of nobles and great men, scholars, poets and Sufis. He was a poet himself with the pen-name 'Mahmud'. He held governorship of Nahavand and Luristan for many years. After Fath'ali Shah's death, he was called to Tehran and held under house arrest before being sent to the fortress in Ardabil and then to Tabriz where he is reported as having died in 1835. (M.Bamdad, Dictionary of National Biography of Iran, 1700-1900, vol 4, Tehran, 1966, pp.51-3)

A Divan of Sa'ib Tabrizi in the Majlis Library in Tehran bore a similar note when Mirza Shafi', the Prime Minister to Fath'ali Shah who was a teacher of the Prince, acquired it for him in 1222 (1807-08). The manuscript also bears the same seal impression of the Prince.

A Qajar note above the shamsah:

'Anthology of poems is by Mir Ali, 1274 (1857-8)'

A Qajar note on the left of the shamsah:

۱۲۷۴ است میرعلی خط اشعار جنگ

(....)؟ (المرجب رجب شهر بتاریخ خوشنویس بخط اشعار جنگ کتاب
'Anthology of poems by a calligrapher in the month of rajab al-murajjab ...')

Notes and seal impressions on the verso of the last folio, as chronological as possible:

سنه شوال شهر ۱۱ مطابق ۳۸ سنه الهی تیر ماه ۲۰ بتاریخ اشعار مجموع
خاصه کتابدار عنایت خواجه تحویل والی علیخان قاسم اموال بابت از ۱۰۰۱
مهر قیامت اسحق محمود هخواجه بخط مجموعه شد

'Collection of poems of properties of Qasim Ali Khan Vali was put in the custody of Khwajah Inayat the Royal Librarian on 20th of the divine month of t̄or, [regnal] year 38 corresponding to 11 shawwal 1001 (11 July 1593). Collection in the hand of Khwajah Mahmud [son of] Ishaq. Value ... two (? written in s̄oyāq) muhr'

'It was inspected in the divine month of bahman, [regnal] year 42 (January-February ')1596

An inspection note of Jahangir period:

شد دیده عرض احد نهس آذر هفدهم . اکبر الله

'God is Most Great. It was inspected on seventeenth of ādhar first [regnal] year (8th December 1605). Traces of the seal of: 'Fath [ullah] bin [Abu'l]-Fath'. A transfer note of Jahangir period:

لفتح [ابوا] بن [الله] فتح

محمدیوسف تحویل)؟ (ببار ۷ سنه الهی شهریور ماه ۲۵ بتاریخ . اکبر الله
شد الله حبیب تحویل به

'God is Most Great. It was entrusted to Habibullah from custody of Muhammad Yusif on 25 of shahr̄ovar [regnal] year 7 (16 September 1612)'.
'

A transfer note of Jahangir period:

شد مومن محمد تحویل الله حبیب تحویل از ۱۲ سنه الهی بهمن ماه ۲۲ یخبهار

'It was entrusted to Muhammad Mu'min from custody of Habibullah on 22 bahman [regnal] year 12 (11 February 1617)'

'It was inspected on 21 jumādū al-awwal, [regnal] year 21 (13 June 1648)'

Seal of an official of Shah Jahan:

۱۰۵۴ ۱۸ پادشاه جهان شاه باخل اص مری د شهید احمد

'Ahmad Shahid, the sincere devotee of Shah Jahan Padshah 18 [regnal year]1054 (1644)'

Seal of an official of Shah Jahan:

۱۰۶۳ [جهان] شاه [بنده خان اعتماد

'Ttimad Khan, servant of [Shah] Jahan 1063 (1653)'.
An inspection note of Shah Jahan's period:

۳۱ سنه ال اول جمی دی ۲۵ شد دی ده عرض

'It was inspected on 25 jumadi al-awwal [regnal year 31 (28 February 1658)', the devotee of Shah Jahan'.

Seal of an official of Shah Jahan:

'Inayat Khan Shah Jahani [1068/1658]'.
Seal of an official of Shah Alam:

۱۰۶۸ [جهانی شاه خان عنایت

غازی پادشاه عالم شاه زاد خان ارشد

'Arshad Khan, born in the Royal household of Shah Alam the conqueror King'.
An unclear inspection note:

ش د دی ده عرض ال ثان ی جمی دی

'Inspected in jumadū al-thānū... (?)' There are also a few faint notes and seal impressions that have not been deciphered.

ψ AN AMERICAN INDIAN STONE 'SPUD'

Mound Culture, Illinois, circa 1500-1200 BC

Size: 26.5 cm long

Provenance: David Knight Estate, London.

The hard stone is a beautiful green-black colour, mottled by pale occlusions. Such celts were objects of power. Or at least that's the best guess.