ARTS & TEXTILES OF THE ISLAMIC & INDIAN WORLDS

South Kensington 22 April 2016









ARTS & TEXTILES OF THE ISLAMIC & INDIAN WORLDS

22 APRIL 2016

AUCTION

Friday 22 April 2016 at 10.30 am (Lots 301-479) and 2.00 pm (Lots 480-612)

85 Old Brompton Road London SW7 3LD

VIEWING

Saturday	16 April	11.00 am - 5.00 pm
Sunday	17 April	11.00 am - 5.00 pm
Monday	18 April	9.00 am - 7.30 pm
Tuesday	19 April	9.00 am - 5.00 pm
Wednesday	20 April	9.00 am - 5.00 pm
Thursday	21 April	9.00 am - 5.00 pm

AUCTIONEERS

Romain Pingannaud and William Robinson

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All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

Please see the Important Notice on page 157 for further information.

Cover: Lot 414 Opposite: Lot 481 Inside back cover: Lot 564

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18 APRIL

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21 APRII

ART OF THE ISLAMIC & INDIAN WORLDS
LONDON, KING STREET

22 APRIL

ART & TEXTILES OF THE ISLAMIC & INDIAN WORLDS LONDON, SOUTH KENSINGTON

26 MAY

ARTS OF INDIA

LONDON, KING STREET

26 MAY

SOUTH ASIAN MODERN + CONTEMPORARY ART

LONDON, KING STREET

23 JUN

ART AFRICAIN ET OCÉANIEN PARIS

6 JULY

ANTIQUITIES LONDON, KING STREET

13 SEPTEMBER

INDIAN, HIMALAYAN, AND SOUTHEAST ASIAN WORKS OF ART

NEW YORK

14 SEPTEMBER

SOUTH ASIAN MODERN + CONTEMPORARY ART NEW YORK

5 OCTOBER ANTIQUITIES

NEW YORK

20 OCTOBER

ART OF THE ISLAMIC & INDIAN WORLDS

LONDON, KING STREET

21 OCTOBER

ART & TEXTILES OF THE ISLAMIC & INDIAN WORLDS LONDON, SOUTH KENSINGTON

1 DECEMBER

ART D'AFRIQUE, D'OCÉANIE ET D'AMÉRIQUE DU NORD PARIS

7 DECEMBER

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MORNING SESSION 10.30AM (LOTS 301-479)



*301

A KUFIC QUR'AN FOLIO

NEAR EAST OR NORTH AFRICA, 9TH/10TH CENTURY

Qu'ran VII (sura al-tawba), vv.64-66, Arabic manuscript on vellum, 9II. of black kufic script with red and green diacritics, a gold terminal ha khams marker, minor areas of flaking to the ink on the hair side Folio $4\frac{1}{4} \times 6\frac{3}{4}$ in. (10.6 x 17cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800



A GOLD KUFIC QUR'AN BIFOLIO

NORTH AFRICA OR NEAR EAST, 9TH/10TH CENTURY

Qur'an LI (sura al-dhariyat), vv.1-30, Arabic manuscript on vellum, with 8ll. of gold kufic script outlined in sepia, the verses marked with two-roundel clusters topped by a triangular motif to form a palmette, outlined in sepia with orange and blue highlights, fine sepia diacritics possibly a later addition, sura heading in sepia ink

Text area $3 \times 4in.(7.6 \times 10.1cm.)$; folio $3\frac{1}{2} \times 5\frac{1}{4}in. (9 \times 13.4cm.)$

£4,000-6,000

\$6,100-9,000 €5,600-8,300

PROVENANCE:

Spink and Son, London

Three other bifolios from this Qur'an sold at Christie's South Kensington, 10 October 2014, lot 251, 24 April 2015, lot 237 and 9 October 2015, lot 226.

θ**303**

A SECTION FROM A LARGE QUR'AN

ILKHANID IRAN, 13TH/14TH CENTURY

Qur'an XXXIII (sura al-ahzab), v.37 to Qur'an XXXIV (sura saba'), v.23, Arabic manuscript on paper, 8ff., each folio with 9ll. of large black thuluth script, with Persian interlinear translation in black naskh script, each word marked diagonally, with gold rosette verse markers with black outlines and blue highlights, sura heading in white thuluth script within gold illuminated cartouche, the marginal section markers finely illuminated in gold and polychrome, some with blue outlines rising in the margin as palmettes, with catchwords

Folio 18% x 12.3/5in. (46.8 x 32.5cm)

£3,000-4,000

\$4,600-6,000 €4.200-5.500





305

A KUFIC QUR'AN FOLIO

NEAR EAST, 10TH CENTURY

Qur'an LXVII (sura al-mulk), v.13 (part) to Qur'an LXVIII (sura al-qalam), v. 4 (part), Arabic manuscript on vellum, with 17II. of elegant sepia kufic script, red reading markers, verse markers composed of gold roundels in the shape of a pyramid, gold khams markers, gold rectangular 'ashr markers, with an elegant band of gold and polychrome strapwork marking the sura heading and issuing a palmette in the margin, sura title written in yellow kufic script in the margin, minor holes and small areas of staining 7% x 10% in. (20.2 x 26.4cm)

£1,500-2,500

\$2,300-3,800 €2,100-3,500

This Qur'an folio appears to come from a Qur'an of which a section is in the Bibliothèque Royale in Rabat (inv. 12610: Maroc. Les trésors du royaume. exhibition catalogue, Paris, 1999, no. 139, p.101). There the Qur'an is attributed to the Caliph 'Uthman bin 'Affan on the basis of a comparable example also attributed to him in the Topkapi (The 1400th Anniversary of the Qur'an, exhibition catalogue, Turkey, 2010, cat.16, pp.168-69). The Topkapi Qur'an was brought into the museum from the library of Sultan Mahmud I (r. 1730-54) which had been located in the Haghia Sophia in 1912. On the face of the manuscript's last page is the inscription "Caliph 'Uthman bin Affan wrote in the 30th year", taken to mean that it was written by a scribe of the Caliph 'Uthman in the first half of the 1st century AH. Dr. Tayyar Altikulac revisited the Topkapi codex manuscript in 2006 and wrote that even if it had not belonged to 'Uthman it must have been copied from one that did (op.cit., p.17). Two further folios from this Qur'an sold at Christie's King Street, 7 April 2011, lots 1 and 2.

305

A KUFIC QUR'AN FOLIO

NORTH AFRICA OR NEAR EAST, 9TH/10TH CENTURY

Qur'an IV (sura al-nisa'), vv.20-25, Arabic manuscript on vellum, 16II. of sepia kufic script, reading marks in red roundels, diacritics in green, gold heading to juz' IV in the margin, mounted 7% x 9% in. (18 x 25cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500

Another folio from this Qur'an sold at Christie's South Kensington, 5 October 2012, lot 546.



306

A LARGE BIFOLIO FROM A QUR'AN IN 'EASTERN' KUFIC SCRIPT SELJUK IRAN OR MESOPOTAMIA, 12TH CENTURY

Qur'an VII (sura al-a'raf), vv.101-134, Arabic manuscript on paper, each folio with 14II. of large black *kufic* script, with gold rosette verse markers highlighted in black, blue and red, with black diacritics, green and red vocalization, Persian interlinear translation written diagonally in *naskh* script, marginal medallions in *kufic* script with illuminated circular medallions in gold and polychrome, mounted, framed and glazed,

Folio 14 x 9½in (35.5 x 24.4cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

*307

AN 'EASTERN' KUFIC QUR'AN FOLIO

SELJUK IRAN OR MESOPOTAMIA, 12TH CENTURY

Qur'an XLII (sura al-shura), v.48 to Qur'an XLIII (sura al-zukhruf), v.6, Arabic manuscript on paper laid down on card, with 19II. of black 'Eastern' kufic script with red diacritics, yellow verse roundels, sura heading in large kufic script in yellow ink outlined in black, set in card window mount, minor losses around the edges

Folio 5½ x 3%in. (14 x 8.6cm.)

£800-1,200

\$1,300-1,800 €1,200-1,700







THE CONSTELLATION OF THE DRAGON TIMURID IRAN, CIRCA 15TH CENTURY

Black ink and opaque pigments on paper, the recto with a coiled snake, with heading in red nasta'lia script, in thin yellow margins with black rules, the verso with similar illustration, in thin yellow margins with black rules, 10ll. of red and black nasta'liq script above, in red rules, glazed and

Folio 8% x 5%in. (21.2 x 14.6cm.)

£3,000-6,000

\$4,600-9,000 €4,200-8,300

The constellation of the Dragon (al-tannin) is depicted twice on this double-sided folio - as visible in the sky, and its projection on a globe.

*309

A PORTRAIT OF A SUFI MENDICANT SAFAVID ISFAHAN, IRAN, SECOND HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, the Sufi wears an animal pelt shawl and a short grey tunic, gold outlined rocky landscape background with swirling stylised clouds above, the border with later applied nasta'liq verses on a gold floral ground, the reverse with a nasta'lig quatrain in clouds reserved against gold ground, later gold and polychrome illumination in triangular cartouches along the edges, laid down on margins with large gold palmettes issuing from scrolling vine flanked by saz leaves Painting $6\% \times 3\%$ in. (17 x 9.7cm.); folio $14\% \times 9\%$ in. (36.3 x 23.8cm.)

£2,000-3,000

\$3,100-4,500 €2.800-4.200

In the border around the painting, verses from the Sharafnameh from the Khamsa of Nizami On the back, four hemistichs from a Ghazal of Amir Khusraw

Below the calligraphic panel, darvish

The hair shirt and the short tunic identify the figure as a member of an austere Sufi order. The strong red outlines combined with the expressive facial features, notably the slightly aged and wrinkled face bear resemblance to the work of Mu'in Musavir who was active in Isfahan in the second half of the 17th Century. A slightly earlier depiction of a Sufi mendicant attributed by Sheila Canby to either Isfahan or Qazvin is in the collection of the British Museum, (inv.ME 1930,0607,0.15; Sheila R. Canby, Shah 'Abbas. The Remaking of Iran, exhibition catalogue, London, 2009, p.134, no.52).

The word *darvish* beneath the calligraphic panel might be part of a calligrapher's name. There was. for example, a calligrapher of the 16th century called Hassan Darvish who is recorded by Bayani. A gita' of his is in the Hazine-yi Evkaf Library in Istanbul (Mehdi Bayani, Ahval va Asar-e Khosh-Nevisan, Tehran, 1346 sh., p.141, no.225).





310

THE PROPHET SALIH BRINGING FORTH THE SHE-CAMEL FROM A ROCK

SAFAVID IRAN, SECOND HALF 16TH CENTURY

Opaque pigments on paper heightened with gold, the prophet and two attendants facing a richly bedecked camel stepping out of a rocky outcrop, a calligraphic cartouche with three lines of white *nasta'liq* script on gold ground above, within gold margins and black rules, laid on gold speckled card Folio 11 x 7in. (28 x 17.8cm.); illustration and cartouche 65% x 4in. (17 x 10cm.)

£2,500-3,500 \$3,800-5,300 €3,500-4,800

This painting illustrates the story of the Prophet Salih and the she-camel. Salih is mentioned a number of times in the Qur'an. In this story, the people of Thamud ask for a miracle to believe in Salih's preaching and message. The she-camel is sent by God to Thamud to provide them with sustenance, as both a blessing and a test. The people of Thamud decide to slay it instead of letting it graze and prosper, a decision leading to the destruction of their city, (Qur'an VII, sura al-a'raf, v. 73).

311

A KING VISITS SHAYKH 'ALLAMA

BUKHARA, CENTRAL ASIA, CIRCA 1630

Opaque pigments heightened with gold on paper, Shaykh 'Allama kneels on a raised dais as a royal figure and his courtiers bring gifts, set in a rocky landscape with a large tree extending into the upper left hand margin, 5ll. of nasta'liq script above and 7ll. below divided into four columns with gold rules, reverse with 2lll. of faded nasta'liq script, mounted, framed and glazed Visible 13% x 9%in. (34.8×25 cm.); frame 17% x 14%in. (44×36.7 cm.)

£3,000-5,000 \$4,600-7,500 €4,200-6,900

The inventive style of this painting is very similar to a painting in a copy of the *Zafarnama* dated to the equivalent of 1628-29 AD in the Uzbek National Library in Tashkent. The caricature of the courtier in the orange *kaftan* in the lower left hand corner with his neck hidden by his collar is very close in style to some of the figures in the Tashkent painting (Elmira Marufovna Ismailova, *Oriental Miniatures of Abu Raihon Beruni Institute*, Tashkent, 1980, no. 36).







312

TWO ILLUSTRATED FOLIOS FROM A SAFAVID SHAHNAMA: KAY KHUSRAW, FARANGIS AND GIV CROSSING THE OXUS AND RUSTAM HOLDS CAPTIVE THE KHAQAN OF CHIN

SAFAVID IRAN, FIRST HALF 16TH CENTURY

Opaque pigments heightened with gold on paper, each folio with text in black nasta'liq script arranged in four columns, with double gold and black divisions, text within gold and polychrome rules, each with a single illustration at top, mounted together, framed and glazed

Largest illustration $4\frac{1}{2}$ x $6\frac{1}{6}$ in. (11.4 x 15.5cm.); each folio $13\frac{3}{2}$ x $8\frac{1}{6}$ in. (34.1 x 21.9cm.)

£3,000-4,000 \$4,600-6,000 \$4,200-5,500

PROVENANCE:

The Francoise and Claude Bourelier Collection

Another folio depicting Kay Khusraw and his mother Farangis crossing the Oxus was in the Freer 'Small' *Shahnama* and sold at Christie's King Street, 6 October 2011, lot 82.

314

AN ENGRAVED COPPER-ALLOY CANDLESTICK

ILKHANID IRAN, 13TH CENTURY

Of typical form, the engraved decoration with large medallions containing avian motifs and geometric lattice, a narrow band of geometric forms above and below, the slightly recessed shoulder with elegant strapwork, with four interlocking roundels

7½in. (19cm.) high

£2,000-4,000

\$3,100-6,000 €2,800-5,500

PROVENANCE:

Christie's South Kensington, 11 June 1986, lot 369

*313

RUSTAM KILLS THE MAD ELEPHANT

PROBABLY QAZVIN, SAFAVID IRAN, FIRST HALF 16TH CENTURY

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, Rustam dressed in blue tunic with gold turban strikes the head of a white elephant in bridle with a demon-headed axe, beyond is a palace with baked brick and tile decoration and a walled garden with one of the double doors ajar, laid down between blue and pink borders and polychrome rules on wide card mount, some flaking and minor repainting Painting 8¾ x 5¾in. (22.3 x 14.9cm.); folio 15 x 10¾in. (38.1 x 27.5cm.)

£3,000-5,000 \$4,600-7,500 €4,200-6,900



314







315 316 317

*315

AN ILLUMINATED FOLIO FROM A PERSIAN EPIC: A LADY AND MUSICIANS SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, two musicians kneeling and sitting, playing the tambourine and the *tambur*, a lady in blue tunic dances to the sound of their instruments, a mountain in the background, two columns of black *nasta'liq* script above and below, in gold margins, with blue and green rules, the wide borders with intricate floral scrollwork

9¾ x 6%in. (24.8 x 16.2cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

*316

A DETACHED ILLUSTRATED FOLIO FROM A PERSIAN EPIC: A BAKER

SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, a man in a blue tunic prepares some dough balls, a servant in mustard tunic and simple turban holding a plate to his side, a calligraphic heading in red nasta'liq script above two columns of black nasat'liq script below, in thing green margins, with blue and gold rules, with wide floral borders The page 9% x 6%in. (24.8 x 16.5cm.), the painting 5% x 2%in. (13 x 7.4cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500

*317

AN ILLUSTRATED FOLIO FROM A SHAHNAMA: JAMSHID'S THRONE BORNE BY DIVS

SHIRAZ, SAFAVID IRAN, SECOND HALF 16TH CENTURY

Opaque pigments heightened with gold on paper, Jamshid, son of Tahmuras and the fourth Pishdadian king is carried by two red and a white demons and surrounded by heavenly beings offering wine, delicacies and playing music, a simurgh hovers above, in thin blue margins, in black rules, mounted 12½ x 8½in. (31.8 x 21.5cm.)

£2.000-3.000

\$3,100-4,500 €2,800-4,200



319

318

A FINELY ILLUMINATED CALLIGRAPHIC SHAMSA

MUGHAL INDIA OR SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, from a Qur'an, the calligraphic inscription arranged as a grid of mirrored invocations to 'Ali, with black and green rosette, on floral blue ground, the spandrels with floriated tendrils, mounted

3%in. (9.1cm.) square

£3.000-5.000

\$4,600-7,500 €4,200-6,900

319

A CALLIGRAPHIC PANEL

SIGNED MALIK [DAYLAMI], SAFAVID IRAN, 17TH CENTURY

Ink on gold-speckled blue paper, the panel with eight lines of fine black nasta'liq script written diagonally, each in cloud bands on later added gold ground, the two long sides with panels of small black nasta'liq script, black seal impression at top, laid down on pink silhouette borders with gilt foliage, mounted, framed and glazed

Folio 1234 x 7 1/8 in. (32.5 x 18 cm.)

£1.800-2.400

\$2,800-3,600 €2,500-3,300

Malik Daylami (AH 924-969/1518-1562 AD) was a famous *nasta'liq* scribe who originally worked at the library of Sultan Ibrahim Mirza in Mashhad but was called by Shah Tahmasp to Qazvin to write the inscriptions of the Chehel Sutun. He then remained at his court until his death. The famous Shah Tahmasp album in the Topkapi was produced under his supervision (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Vol. III, Teheran 1348 sh., pp. 598-609).

320

SHAH 'ABBAS AND TWO COURTIERS

STYLE OF MU'IN MUSAVVIR, SAFAVID IRAN, CIRCA 1700

Opaque pigments on paper, the emperor kneeling on carpets, wearing an elaborate turban and pink tunic with gold foliate embroidery, two courtiers facing him, one kneeling, with intricate turban and white tunic held with a red and green chequered sash, the other standing, his sleeves pulled down, with probably date of Jumada I AH 1116/1704-05 AD, the reverse with English pen inscription

41/8 x 7in. (10.5 x 17.8cm.)

£4.000-6.000

\$6,100-9,000 €5,600-8,300

Mu'in Musavvir worked between 1635 and 1697. He was the pupil of the celebrated master Reza 'Abbasi. He excelled in painting single figures and developed interest in non-Iranians and their fashions.

321 No Lot

322

A PRINCE HUNTING

STYLE OF MU'IN MUSAVVIR, SAFAVID IRAN, CIRCA 1700

Opaque pigments on paper, mounted on his horse, wearing pink tunic and white trousers, delivering a blow with his *shamshir* to a galloping ibex, in thin black, gold and orange rules, with added date of AH 1116, the reverse with old English pen inscription

4½ x 65/sin. (10.5 x 16.8cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200







A GOLD-DAMASCENED AND JADE-HILTED WATERED-STEEL DAGGER (PESH-KABZ)

QAJAR IRAN, 19TH CENTURY

Of typical form, the ricasso with foliate tendrils, the thick pale green jade hilt with small perforated pommel, the sheath with engraved and repousse silver mounts 16½in. (42cm.) long

£2,000-3,000

\$3,100-4,500 €2,800-4,200

324

A GOLD-DAMASCENED AND WATERED-STEEL DAGGER (KARD)

QAJAR IRAN, 19TH CENTURY

Of typical shape, the hilt with golddamascened decoration of repeating floral blooms to the pommel, tang and openwork spine 13%in. (34cm.) long

£3,000-5,000

\$4,600-7,500 €4,200-6,900

~325

A GOLD-DAMASCENED IVORY-HILTED WATERED-STEEL DAGGER (PESH-KABZ) IRAN OR AFGHANISTAN, 19TH

CENTURY

With typical single-edged tapering blade with broad flat spine, the ivory hilt undecorated, the damascening heavily rubbed 16%in. (41cm.) long

£1,500-2,500

\$2,300-3,800 €2,100-3,500

~326

A MARINE-IVORY WATERED-STEEL DAGGER (KHANJAR) QAJAR IRAN, 19TH CENTURY

Of typical form, with doubleedged curved blade engraved with calligraphic inscriptions, the forte with a seated figure on stylised floral ground, the hilt plain, the silver repousse sheath with a large scrolling floral tendril, with bulbous finial 19¼in. (49cm.) long

£1,500-2,500

\$2,300-3,800 €2,100-3,500



A GOLD-DAMASCENED THREE-PIECE SET OF ARMOUR

QAJAR IRAN, 19TH CENTURY

Comprising a helmet, a shield and a bazuband, each with gold-damascened engraved decoration consisting of floral quatrefoils and seated figures entertained and waited upon by musicians and servants, a register of foliated calligraphic cartouches below, the helmet noseguard with cusped calligraphic

The helmet 11% in. (29cm.), the shield 20% in. (51.8cm.) diam., the <code>bazuband</code> 12in. (30.5cm.) long

£4,000-6,000

\$6,100-9,000 €5,600-8,300

PROPERTY FROM A QAJAR PRINCELY COLLECTION (LOTS 328-334)

THE WORKS OFFERED IN THIS SECTION WERE COLLECTED BY A PROMINENT QAJAR ARISTOCRAT, OFFICIAL AND DIPLOMAT DURING THE VERY FIRST YEARS OF THE 20TH CENTURY.











331 332 333

328

A GOLD ENAMELLED QALYAN

QAJAR IRAN, 19TH CENTURY

Of flaring form, the sides finely decorated with polychrome foliated cusped medallions with portraits of Qajar youths, large rose bushes above, a meandering vine around the bottom, the interior with green enamel 2%in. (7.3cm.)

£3,000-5,000 \$4,600-7,500 €4,200-6,900

329

THREE GOLD ENAMELLED ZARFS

QAJAR IRAN, 19TH CENTURY

Of typical form, the flaring body with polychrome enamelled decoration consisting of princely couples within roundels surrounded by a wreath, rosebushes above and below, the scalloped rim with blue and red simplified palmettes, the interior with green enamel

2in. (5cm.) (3)

£1,500-2,000 \$2,300-3,000 €2,100-2,800

330

FITNA AND THE COW

QAJAR IRAN, LATE 19TH CENTURY

Oil on canvas, Bahram Gur's sweetheart Fitna performs the feat of climbing a ladder with a cow on her shoulder, framed 35.5 x 55% in. (89 x 141.4 cm.)

£2,000-3,000 \$3,1

\$3,100-4,500 €2,800-4,200

331

A CALLIGRAPHIC PANEL

SIGNED FAQIR 'ALI, SAFAVID IRAN, SECOND HALF 16TH/FIRST HALF 17TH CENTURY

Black ink on gold-speckled paper, with six lines of elegant black *nasta'liq* script written diagonally, signed in the lower left corner, laid down on gold-speckled green card with blue, white, black and gold rules

Calligraphy 7% x 2½in. (18.3 x 6.4cm.); panel 10¼ x 6in. (25.9 x 15.4cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500 Mahmud bin Ishaq al-Shahabi was a much praised pupil of Mir 'Ali and was taken to Bukhara by 'Ubaydallah Khan after the capture of Herat. His recorded works are dated between AH 924/1518-19 AD and AH 993/1585-86 AD (Mehdi Bayani, *Ahval-va asar-e khosh-nevisan*, vol III., Tehran, 1346, pp.876-880). For a full account of his life see V. Minorsky (tr.), *Calligraphers and Painters*, Washington, 1959, p. 131.

A copy of Amir Shahi's *Diwan* by him sold at Christie's, London, 31 March 2009, lot 42 and a calligraphic panel on 26 April 2012, lot 29.

332

A NASTA'LIQ QUATRAIN

SIGNED MAHMUD BIN ISHAQ AL-SHAHABI, SAFAVID IRAN, DATED AH 988/1580-81 AD

Black ink on paper, the four lines of elegant black nasta'liq script within cloud bands outlined in black and gold, the ground illuminated with floral decoration probably added later, two triangular medallions at top and bottom with fine floral sprays illuminated on blue ground, signed in the lower left corner, laid down on gold-speckled brown card

Calligraphy 5% x 31/sin. (12.8 x 7.9cm.); panel 91/4 x 61/sin. (23.4 x 15.4cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100

333

A NASTA'LIQ QUATRAIN

SIGNED KASHFI AL-HUSAYNI, SAFAVID IRAN, SECOND HALF 16TH/FIRST HALF 17TH CENTURY

Black ink on paper, with four lines of elegant nasta'liq script, each in cloud band on gold ground, two triangular cartouches at top and bottom, signed in the lower left corner laid down on cream card with blue silhouette borders highlighted in gold

Calligraphy 6 x 31/4 in. (15 x 8.3 cm.); panel 133/4 x 85/8 in. (37.5 x 21.8 cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100





TWO MOULDED POTTERY TILES QAJAR IRAN, 19TH CENTURY

Each of rectangular form, depicting duelling knights mounted on white steeds in a flowery landscape, each wearing tunic and turban, brandishing a *shamshir*, a city and a palace in the background, a dense floral bush below and a swaying floral tendrils inhabited with stylised birds above, very good condition
Each 7½ x 10% in. (18 x 27cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

334



VARIOUS PROPERTIES

335

A RARE EMBROIDERED PANEL SAFAVID IRAN OR AZERBAIJAN, 18TH CENTURY

Of square form, embroidered with floral motifs within cusped medallions, the borders with stylised floriated scrollwork, on beige, garnet and green ground, mounted, glazed

£2,000-3,000

14¾ x 15 in. (37.5 x 38cm.)

\$3,100-4,500 €2,800-4,200

335





336

A LARGE PRINTED TEXTILE PANEL (KALAMKARI)

SIGNED MIRZA 'ABD AL-RAHIM, IRAN, LATE 19TH/EARLY 20TH CENTURY

Of rectangular form, the scene depicting a ruler and knights in conversation around a bowl laden with fruits, a servant standing in the background, two facing *shihr-o khorshid* above the borders with elegant floral sprays rising from a tuft of grass below cusped arches $107\frac{1}{2} \times 59\frac{1}{4}$ in. (273 x 151cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

*337

A QAJAR WOOL LIVERY COAT

EDMUND STOLL, VIENNA, AUSTRIA FOR IRAN, 19TH CENTURY

With embroidered chevrons to the arms and chest, the gilt buttons embossed with the imperial coat of arms, the collar embroidered with similar repeating motifs $\frac{1}{2} \int_{-\infty}^{\infty} \frac{1}{2} \left(\frac{1}{2} \int_{-\infty}^{\infty} \frac{1}{$

The chest 37% in. (96cm.); the waist 41in. (104cm.); 39in. (99cm.) high

£3,000-5,000

\$4,600-7,500 €4,200-6,900









338 (part lot)

FIVE ILLUMINATED SHIKASTEH PANELS

ONE SIGNED 'ABD AL-MAJID DARWISH, QAJAR IRAN, 19TH CENTURY

Ink and opaque pigments heightened with gold on paper laid down on card, three panels with multi-directional *shikasteh* script written in black ink reserved in white clouds on gold ground, two with thin salmon coloured borders, two further panels with diagonal *shikasteh* script, one written in black reserved in green clouds on gold ground, the other written in white on green ground

The largest panel 81/4 x 5in. (21 x 12.8cm.)

£1,500-2,500

\$2,300-3,800 €2,100-3,500 The scribe known as Darvish, 'Abd al-Majid Taliqani, is the most accomplished scribe of *shikasteh* who moved to Isfahan. He was a poet with the pen-names Khamush and Darvish. His recorded works are dated between AH 1170 (1756-57 AD) and AH 1185 (1771-72 AD) the year he died. A *Kulliyyat* of Sa'di copied by him is in the Gulistan Palace Library in Tehran (see Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Vol. IV, Tehran, 1348 sh., pp. 252-4).



θ339

AN ALBUM OF CALLIGRAPHY

QAJAR IRAN, 19TH CENTURY

Comprising 32 folios in concertina binding, most with a panel of *shikasteh* script arranged in two columns or four smaller panels, laid down on pink card with gold and polychrome rules, including four grisaille watercolour studies of of flowers, later added pencil notes with attribution to Muhammad Shafi', in fine Qajar lacquer binding with floral medallions and gold-speckled ground

Folio 10% x 6% in. (27 x 16.4cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

339



A FINE NASTA'LIQ QUATRAIN

SIGNED 'IMAD AL-HASSANI, SAFAVID IRAN, DATED AH 1020/1611-12 AD

Ink on paper, the four lines of elegant black nasta'liq script within cloud bands, the gold ground decorated with blue scrolling palmettes, signed in the lower left corner, later verses in black nasta'liq script around, laid down on blue card with gold and polychrome borders Calligraphy $6\frac{1}{4} \times 3\frac{3}{10}$ in. (15.7 x 8.7cm.)

£6,000-8,000

\$9,100-12,000 €8,400-11,000

Mir 'Imad al-Hassani al-Husayni is amongst the most famous of the *nasta'liq* calligraphers of the Safavid period. He was born around the year AH 961/1553-54 AD in Qazwin, the capital of Safavid Iran.

He moved to Tabriz where he was apprenticed to the master Muhammad Husayn Tabrizi, moving back to the capital on completion of his studies in AH 981/1573-74 AD. He became an itinerant craftsman, as was the custom among his profession, accepting commissions as he moved from one town to the next. Later in life he set out for the *hajj* and remained in the region for several years, working in Aleppo before returning to Iran in AH 1005/1596-97 AD. His great rival as court calligrapher, 'Ali Reza 'Abbassi, gradually replaced him in the Shah's favour and, in the increasingly extreme Shi'ite environment of the court of Shah 'Abbas, he was accused of Sufism and Sunnism. He was murdered in AH 1024/1615 AD by an agent of the Shah.

His recorded works are dated between AH 972/1564-65 AD and AH 1024/1615-16 AD (Mehdi Bayani, *Ahval wa Asar-e Khosh-Nevisan*, Vol. II, Tehran, 1346 sh., pp. 518-38).







342

A GRISAILLE EQUESTRIAN PORTRAIT OF A YOUTH

QAJAR IRAN, MID 19TH CENTURY

Ink on paper, depicted in European dress, depicted in a forest, facing the viewer, his sword drawn, his steed simply harnessed, mounted 81/2 x 6in. (21.5 x 15.2cm.)

£2,000-3,000

\$3,100-4,500 €2.800-4.200

342

NIGHTINGALES IN A ROSEBUSH (GUL-O **BULBUL**)

QAJAR IRAN, 19TH CENTURY

Opaque pigments on paper, two nightingales in a rosebush, two butterflies above, laid on card, in green margins, with gold and blue rules, with wide blue borders

Page 13½ x 9in. (34.4 x 22.8cm.); painting 8¾ x 5%in. (22.2 x 13.6cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

343

PORTRAIT OF PRINCE ARFA' AL-DAWLA ON HORSEBACK

QAJAR IRAN, SECOND HALF 19TH CENTURY

Opaque pigments on card mounted on board, the Prince depicted in military uniform on horseback with camels in the background and a small pavilion and mountains on the horizon to the right, corners cut, minor scratches to the surface 20 x 25³/₄in. (50.8 x 65.2cm.)

£1.500-2.000

\$2.300-3.000 €2,100-2,800

Prince Reza Khan Arfa' al-Dawla (ca. 1846-1937) was a poet and a diplomat who accompanied Nasir al-Din Shah Qajar (r.1848-96) on several of his diplomatic missions to Europe and Russia.

344

PORTRAIT OF A SEATED YOUTH

QAJAR IRAN, CIRCA 1820

Oil on canvas, a balding young man wearing a red and white striped embroidered coat and pouring wine from a crystal decanter, sits against a floral bolster upon an elaborate carpet, behind him an open window, small areas of retouching, mostly to background, relined, new strecher, trimmed at top 36% x 36½in. (92.3 x 92.6cm.)

£6.000-8.000

\$9.100-12.000 €8,400-11,000

PROVENANCE:

Sotheby's London, 13th April 1976, lot 215 Christie's London, 24 April 1990, lot 144 Sotheby's London, 15 October 1998, lot 77



TWO ILLUSTRATIONS INSPIRED BY THE CHEHEL SUTUN MURALS: THE BATTLE OF CHALDIRAN AND SHAH ABBAS RECEIVING NADIR MUHAMMAD KHAN

OAJAR IRAN, 19TH CENTURY

Opaque pigments on paper, each scene inspired form the frescoes of the Chehel Sutun, the first with the two rulers with their retinue entertained by musicians and dancers; the second showing the Persian army routing the Ottoman forces, laid on card

Each 6 x 9in. (15.2 x 22.8cm.)

£2.000-3.000

\$3.100-4.500 €2,800-4,200

Chehel Sutun is a large pavilion built by Shah 'Abbas II (r. 1642-1666) in Isfahan as a leisure place. It was decorated with large frescos depicting marking historical events of Safavid dynasty such as Shah Isma'il defeating the Uzbeks, the Battle of Chaldiran against the Ottomans or Shah Tahmasp receiving the Mughal prince Humayun.



343











347 (part lot)

346

TWO EUROPEAN HORSEMEN

QAJAR IRAN, 19TH CENTURY

Ink on paper grisaille, depicted in European costume, bearing arms, a small dog in the foreground, laid on card, in pink margins, with wide dark blue borders

Page $13\% \times 11\%$ in. (35 x 28.2cm.); painting $9\% \times 7$ in. (24.8 x 17.8cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

347

FOUR CALLIGRAPHIC PANELS

THREE PANELS SIGNED, QAJAR IRAN, 19TH CENTURY

Comprising a panel in black *shikasteh* script, the lines written in multiple directions, each in cloudbands on gold illuminated ground, laid down on marbled card with gold and silver floral border; a panel of gold *shikasteh* script with lines written in multiple directions, signed and dated *Muharram* AH 1194/January-February 1780 AD, copied in Isfahan, laid down on brown card with gold floral illumination; a large *nasta'liq* quatrain with later added polychrome floral illumination, signed Mir 'Ali, laid down on plain brown card; and a panel of large black *mashq* on blue paper, signed Fursat, laid down on gold-speckled beige card

The largest 16½ x 11% in. (42 x 28.8 cm.)

(4)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

*348

TWO PORTRAITS OF QAJAR LADIES

QAJAR IRAN, 19TH CENTURY

Oil on canvas, each representing a lady of the Qajar court richly attired, with elaborate headdress, her hands tattooed with henna, one with a green skirt with floral lattice, the other with a red skirt with floriated *boteh* motifs, each standing within an arched niche

Portrait of Lady in red skirt $46 \times 24.5/6$ in. (117 x 62.4cm.); green skirt 62×32 in. (157.5 x 81.1cm.) (2)

£5,000-8,000

\$7,600-12,000 €7,000-11,000







A 'KUBACHI' POTTERY DISH

SAFAVID NORTHEAST IRAN, LATE 16TH/EARLY 17TH CENTURY

On short straight foot, of shallow form, the white slip and cobalt blue floral decoration on green ground consisting of a central spray and swaying leaves, the gently sloping rim with scrolling tendrils 8½in. (21.5cm.) diam.

£2,000-3,000

\$3,100-4,500 €2.800-4.200

The Caucasian city of Kubachi gave its name to a large group of Persian pottery where many of this 16th and 17th century pieces were found decorating houses. They have since been reattributed to Tabriz where they were produced in the 16th and early 17th century. The potteries at Tabriz were probably set up by craftsmen from Samarqand during the 15th century and lasted into the 16th century and only declined when the Safavid capital was moved to Qazvin and finally to Isfahan in 1598. Tabriz in northwest Iran was exposed to the Ottoman influence military and culturally. Chinese porcelains were held in high esteem in the courts of the fifteenth century. The present piece shows the hue of green recalling celadon, a much sought after colour believed, like jade, to betray the presence of poison. The floral spray of our dish, rising from a tuft of grass and held together by a clasp, is reminiscent of the Iznik potteries productions. For polychrome and monochrome Kubachi wares see Oliver Watson, Ceramics from Islamic Lands, London, 2004, cat. U.7 to U.18, pp.455-465.

350

A FINE CARNELIAN SEAL

MUGHAL INDIA, DATED AH 1265/1849 AD

Drop shaped with scalloped finial, engraved with 5II. of elegant *nasta'liq* script on floral ground, set on later gold frame discreetly engraved with floral motifs 2½in. (5.8cm.) high

£1,200-1,800

\$1,900-2,700 €1,700-2,500





*351

A BLUE AND WHITE POTTERY DISH

QAJAR IRAN, 19TH CENTURY

On short straight foot, of shallow form, rimless, the painted floral and avian decoration arranged in roundels 13in. (33cm.) diam.

£1,500-2,000

\$2,300-3,000 €2,100-2,800

A RARE SAFAVID POTTERY TOMBSTONE TILE

SAFAVID IRAN, DATED AH 1056/1646-47 AD

Of rectangular form with triangular top, inscribed with four lines of black nasta'liq script, each within a black cartouche on white ground, the tympanun decorated with a painted pottery candlestick, topped with a face, cypresses to the sides between floral garlands

14 x 10in. (35.5 x 25.5cm.)

\$3,800-5,300 £2,500-3,500 €3,500-4,800

PROVENANCE:

Collection of Rafi Y. Mottahedeh (1901-78), New York, acquired before 1978

Islamic Art from Princeton Collections, Princeton University Art Museum, May 20-June 30, 1974

LITERATURE:

Richard Ettinghausen, Islamic Art from Princeton Collections, Princeton University Art Museum, 1974, no. 128

The inscriptions comprise a couplet from the Bustan of Sa'di, a couplet from Asrarnama of 'Attar followed by death of the Sayyada Salih Begum Aqanah, daughter of Ghulam 'Ali 'Arabi at the dawn of the blessed month of shab'an [1] 056/August 1646 AD.



354

A CALLIGRAPHIC GILT-COPPER PLATE

ISFAHAN, IRAN, DATED AH 1212/1797-98 AD

Of square form, finely carved with an inscription in *thuluth* script written diagonally, drilled holes in the corners 71/2 x 71/2 in. (18.1 x 18.1 cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Christie's South Kensington, 3 May 2001, lot 26

The inscription relates to two 'illuminated domes' al-qubbatayn almunawwaratayn' and gives the name of Sarkar 'Alishan bin Hajji Muhammad Rafi' bin Hajji Muhammad 'Ali Khawansari. The plaque comes from a set which sold at Christie's South Kensington, 3 May 2001, lot 26. For a cut-out plaque with related inscription see also The Saeed Motamed Collection, Christie's South Kensington, 22 April 2013, lot 147.



353

A PAPIER-MÂCHÉ CIRCULAR BOX

SIGNED ABU AL-QASIM, QAJAR IRAN, DATED AH 1270/1854 AD

On plain base, with straight walls and flat lid, the polychrome lacquer decoration consisting of dense rose sprays and bushes between two narrow bands of geometric patterns, the lid with calligraphic cartouches in ta'liq script, the lid signed and dated 91/4in. (23.5cm.) diam.

£1,000-1,500

\$1,600-2,300 €1,400-2,100



354





A LARGE CALLIGRAPHIC POTTERY TILE QAJAR IRAN, DATED AH 1218/1803-04 AD

Of rectangular form, the blue and white painted decoration with three lines of *nasta'liq* script with invocations to Allah and Imam 'Ali, with black and white margins and turquoise borders, on white ground

151/4 x 203/4in. (38.6 x 52.8cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

356



TWO LARGE GRISAILLE MOULDED POTTERY TILES OF KINGS TUR AND SALM

QAJAR IRAN, LATE 19TH CENTURY

Each of rectangular form, with a portrait of a Persian king within a central stellar frame, each with identification in <code>nasta'liq</code> script, the spandrels with scrolling tendrils, a register with scrolling vine below Each 21 x 17½ in. (53.4 x 44.5cm.)

£3,000-5,000 \$4,600-7,500 €4,200-6,900





358

(2)

TWO LARGE GRISAILLE MOULDED POTTERY TILES OF KINGS ZAB AND KAYUMARS

QAJAR IRAN, LATE 19TH CENTURY

Each of near square form, with a portrait of a Persian king within a central stellar frame, each with identification in <code>nasta'liq</code> script, the spandrels with scrolling tendrils, a register with scrolling vine above or below Each 21 x 17½ in. (53.4 x 44.5cm.)

£3,000-5,000 \$4,600-7,500 €4,200-6,900



31

(2)



359

A HARDSTONE INTAGLIO MOUNTED AS AN ARMLET (BAZUBAND)

IRAN, 19TH/EARLY 20TH CENTURY

Of rectangular form with triangular top, carved with three lines of fine *nasta'liq* script with invocations to 'Ali, set in brass mounts 3½in. (7.8cm.) across overall

£2,000-4,000

\$3,100-6,000 €2,800-5,500

360

AN ENGRAVED TINNED-COPPER BOWL IN SAFAVID STYLE

QAJAR IRAN, 19TH CENTURY

On plain base, of rounded form, the decoration consisting of various animals and figures within lobed medallions issuing rising and hanging palmettes interspersed with similar themes, a register of *nasta'liq* inscription above between two narrow bands of scrolling tendrils 7½in. (18.5cm.) diam.

£2,000-3,000

\$3,100-4,500 €2,800-4,200



360



361

A LARGE HARDSTONE INTAGLIO

QAJAR IRAN, 19TH/EARLY 20TH CENTURY

Of rectangular form with rounded top, carved with fine *nasta'liq* inscriptions on floral ground, in modern silver mounts $3\frac{1}{2} \times 2\frac{3}{4}$ in. (9 x 7cm.)

£2,000-4,000

\$3,100-6,000 €2,800-5,500

SIX HARDSTONE SEALS AND INTAGLIOS

QAJAR IRAN, 19TH/EARLY 20TH CENTURY

Comprising four of rectangular form and two of oval form, carved in fine nasta'liq or thuluth script, mostly with religious inscriptions, each in modern silver mount

The largest 2 x 21/4in. (5.3 x 5.6cm.)

£3,000-4,000 \$4,600-6,000 €4,200-5,500





363

A FINE GOLD-DAMASCENED AND TURQUOISE-INSET STEEL **BOTTLE**

QAJAR IRAN, 19TH CENTURY

On circular ringed foot, with bulbous body rising to a flaring flanged neck and bulbous lid with elongated finial, the engraved decoration arranged in lobed medallions consisting of floral quatrefoils, a palmette above and below, interspersed with half lobed medallions and turquoise inset palmettes to the body, the foot and flanges with floral decoration, the flaring neck with hanging palmettes and cusped cartouches outlined in gold 16in. (40.6cm.) high

£2.000-3.000

\$3.100-4.500 €2,800-4,200

364

A LARGE HARDSTONE INTAGLIO CARVED WITH THE NAMES **OF THE TWELVE IMAMS**

QAJAR IRAN, 19TH/EARLY 20TH CENTURY

Of oval form, the main panel inscribed with 5ll. of rounded thuluth script, bordered with 12 smaller medallions around, each with the name of an Imam, set with turquoise beads

4in. (10.2cm.) across (overall)

£2.500-4.000

\$3.800-6.000 €3,500-5,500



364



365

A GILT CALLIGRAPHIC COMPOSITION (LEVHA)

AFTER YESARI ZADEH, OTTOMAN TURKEY, DATED AH 1254/1838-39 AD

Ink on blue paper, in fine large gold *nasta'liq* script inscribed in Arabic *hadha min fadl rabbi*, within gold rules, with signature of Yasari Zadeh and date in the lower left corner, framed and glazed 10 x 15% in. (25.5 x 40 cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

Yesârîzâde Mustafa 'Izzet (d. 1849) is the son of Mehmet Es'ad Yesari Efendi (d. 1798). He is know to have fully codified the rules of *jali ta'liq*. He was trained by his father from whom he received his *ijaza* in 1788. It is recorded that they went on pilgrimage to Mecca together in 1792. He held various official charges, including that of Head of the Government Printing Press. He is thought to have brought Turkish *ta'liq* to unequalled heights after 1834.



366

A CALLIGRAPHIC PANEL (QIT'A)

SIGNED YUSUF KNOWN AS HAFIZ AL-QUR'AN, OTTOMAN TURKEY, DATED AH 1192/1778-79 AD OR 1292/1875-76 AD

Black ink on paper, the top line in large thuluth script, a panel of four lines of naskh script below, with gold and polychrome rosette verse markers, each line in cloudband on gold ground, signed and dated '92' along the bottom, with floral illuminated panel to either sides, laid down on card with silvered margins

6¾ x 9%in. (17.3 x 24cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

366

A PAGE FROM A CALLIGRAPHIC ALBUM (MUFRADAT)

ATTRIBUTABLE TO AHMAD QARAHISARI, OTTOMAN TURKEY, 15TH CENTURY

An exercise on the letter ha, black ink on paper, elegantly written in two lines of thuluth script, each line within a garland of rosettes, laid down on green card with black and pink borders ruled in gold

Calligraphy 6% x 11% in. (16.3 x 28.3 cm.); panel 10% x 14% in. (27.2 x 36.8 cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

Two folios in the Fogg Art Museum displaying a similar calligraphic composition and layout and mounted with identical album mounts are attributed to Ahmad Qarahisari (1958.208). It is likely that the present page comes from the same album and is also by the hand of the celebrated master. See Annemarie Schimmel, *Calligraphy and Islamic Culture*, New York University Press, 1984, p.82 and object 1958.208, accessible on http://www.harvardartmuseums.org/collections.



200

368

AN OTTOMAN CALLIGRAPHIC PANEL (LEVHA) WITH SURA AL-FATIHA AND SURA AL-TAWHID

OTTOMAN TURKEY, 19TH CENTURY

Black ink and gold on paper and card, Qur'an I (sura al-fatiha) and Qur'an CXII (sura al-tawhid) in elegant black thuluth script arranged in six lines, each line in cloud band on gold ground, with panels of two-colour gold floral sprays on black ground, within gold rules, mounted on black card with two-colour gold foliage and cornucopia 14½ x 16¾in. (36.2 x 42.4cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900





*369

A GILT-COPPER (TOMBAK) COFFEE POT

OTTOMAN TURKEY, 18TH/EARLY 19TH CENTURY

On short splayed foot, the pear-shaped body with ringed neck rising to a flaring mouth and hinged bulbous lid, with serpentine spout and handle, the neck and lower body gadrooned 11½in. (28.6cm.) high

£3,000-4,000

\$4,600-6,000 €4.200-5.500

370

THREE FINE SILVER BOWLS

OTTOMAN GREECE OR BALKANS, 18TH CENTURY

Each of shallow form, two with repoussé decoration, the first on short foot, the raised central bosse with stellar motif, the walls with pelicans in half-cusped medallions interspersed with floral roundels above a narrow band of scrolling tendrils; the second with central rosette applied with brass figure of a bird, the exterior with repoussé birds, snakes, horses and deer within niches; the third on plain base, engraved with dense floral decoration, the base with Greek name and date of 1799 AD

The largest 45% in. (11.6cm.) diam.

(3)

£3,500-5,000

\$5,300-7,500 €4,900-6,900









3½in. (9cm.) high ; 5½in. (14cm.) diam. £1,200-1,800

371

\$1,900-2,700 €1,700-2,500

The inscription around the rim appears to relate to the gift of the bowl to the Armenian cathedral of St. James of Jerusalem. The inscription is dated AH 1118/1669 AD.

On short conical foot, the engraved decoration consisting of a lobed medallion with interlocked palmettes surrounded by four fish, flanked with floral sprays rising from globular vases and inhabited with birds, with hounds, wolf and deer

AN ARMENIAN TINNED-COPPER BOWLOTTOMAN JERUSALEM, DATED AH 1118/1669-70 AD

A GILT-COPPER (TOMBAK) EWER

OTTOMAN TURKEY, 18TH/EARLY 19TH CENTURY

On short-tiered foot, the squat pear-shaped body with ringed neck rising to a flaring mouth and hinged bulbous lid with flat bulbous finial, with serpentine spout and handle, the neck, lower spout and lower body gadrooned 151/4in. (38.9cm.) high

£3,000-4,000

\$4,600-6,000 €4.200-5.500

373

A FINE OTTOMAN SILVER REPOUSSE HAMMAM BOWL

TURKEY, CIRCA 1800

Of circular form on plain base, the slightly raised central bosse with floral rosette, the walls with elaborate scrolling tendrils 5%in. (14.4cm.) diam.

£2,000-3,000

\$3,100-4,500 €2,800-4,200



374

A GILT-COPPER (TOMBAK) LIDDED BOWL (SAHAN) OTTOMAN TURKEY, LATE 17TH/EARLY 18TH CENTURY

On short conical foot, with straight walls and domed lid with squat bulbous finial, the engraved decoration consisting of large flowerheads interspersed with swaying saz leaves between a band of geometric patterns below and with floral scrollwork above, the lid with palmettes rising from floral roundels, the lid possibly associated 61/2in. (16.5cm.) high

£4,000-6,000

\$6,100-9,000 €5.600-8.300



372





A GILT-COPPER (TOMBAK) EWER

OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY

On conical foot, the globular body rising to a ringed neck and an elongated flaring mouth with bulbous hinged lid, with serpentine handle and spout, the body faceted with a lattice of lozenges 16% in. (42cm.) high

£3,000-5,000

\$4,600-7,500 €4,200-6,900



*376

A GILT-COPPER (TOMBAK) CANDLESTICK

OTTOMAN TURKEY, 18TH/EARLY 19TH CENTURY

On circular base, rising from a shallow well to a tapering flanged tubular stem, slightly flaring sconce and straight nozzle, the engraved decoration consisting of floral garlands to the base and of swaying floral twigs to the stem and sconce

131/4in. (33.6cm.) high

£2,500-3,500

\$3,800-5,300 €3,500-4,800



AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

Of circular form on short ring foot, with sloping rim, the finely painted decoration with a bouquet of carnations and blue serrated leaves encompassing tulips, the rim with paired tulips alternating with rosettes, the reverse with stylised floral buds, drilled at top, old collection labels to front and reverse, areas of restoration

121/4in. (31.3cm.) diam.

£7,000-10,000 \$11,000-15,000

PROVENANCE:

Formerly in the collection of Max De Vries (1914-2014)







A PARCEL-GILT SILVER PEN CASE (DIVIT)

WITH MAKER'S MARK OF MUHAMMAD BIN ISMA'IL, OTTOMAN TURKEY, WITH *TUGHRA* OF SULTAN MAHMUD I (R. 1730-54)

Of typical long rectangular form with faceted inkwell, with deeply carved floral bands, the inkwell's underside engraved with floral sprays, the inkwell struck with *tughra*, the case with maker's mark, the reverse of the inkwell's lid finely engraved with a calligraphic composition 11½in. (30cm.) long

£4,000-6,000

\$6,100-9,000 €5.600-8.300

The reverse of the inkwell's lid is finely engraved with the name of the Seven Sleepers: 'Aliha, Mekshalina, Mathlina, Merthuke, Kafkshattiush, Shadnush and Marnush. The Seven Sleepers of Ephesus refer to a group of young Christians who hid inside a cave to escape a persecution. Having fallen asleep inside the cave, they purportedly awoke more than a century later. The story, very popular in the Islamic world, is reported in the Qur'an (Qur'an XVIII, sura al-kahf). These names sometimes appear on the decoration of Ottoman yataghans, such as lot 91 in this sale.

The maker of this pen case, Isma'il bin Muhammad (Ismail bin Mehmed) is recorded as a maker during Sultan Mahmud I's reign. See Garo Kurkman, *Ottoman Silver Marks*, Istanbul, 1996, p.106.

379

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1620

Of baluster form on short foot with simple handle linking shoulder and mouth, the white ground painted under the glaze in blue, bole-red, green and black, the body with a design of alternating blue tulips and red carnations, the neck similar, small bands of dots and swirls between the registers, the handle with simple black splashes, neck with some restoration 10½in. (26.1cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Private Greek collection since 1960s

380

A SILVER PEN CASE (DIVIT)

MARKED 'ABD AL-LATIF, WITH TUGHRA OF SULTAN 'ABD AL-HAMID II (R.1876-1909)

Of typical elongated from, the rectangular section with pronounced rounded terminals, one hinged, each engraved with floral vine, the barrel-shaped truncated octagonal inkwell with hinged cover, secured with a small turning latch, the base and borders engraved with similar floral designs, the base of inkwell and pencase both marked with sahh and the tughra of 'Abd al-Hamid II, the pencase stamped with maker's stamp in Arabic script reading "Abd al-Latif" within a lobed medallion

10%in. (26.5cm.) long 13 oz t.

£2,500-3,500

\$3,800-5,300 €3,500-4,800

The maker of this pen case, Abdullatif (Abd al-Latif) is recorded as a maker during Sultan Abd al-Majid and Abd al-Aziz's reigns. As our pencase is struck with the *tughra* of Sultan Abd al-Hamid II, it would suggest it was proofed in or after 1876. See Garo Kurkman, *Ottoman Silver Marks*, Istanbul, 1996, p.106.



AN IZNIK RIMLESS POTTERY DISH OTTOMAN TURKEY, CIRCA 1580

Of circular form on short ring foot, the symetrical floral composition comprising carnations, roses and tulips on white ground, the border with a red and white interlace, the reverse with stylised floral buds, the foot drilled twice, areas of restoration 30.3cm. diam.

£6,000-8,000

\$9,100-12,000 €2,800-4,200

PROVENANCE:

Formerly in the collection of Max De Vries (1914-2014)



A FIGURAL IZNIK POTTERY DISH

OTTOMAN TURKEY, 17TH CENTURY

On short foot, of shallow form, the polychrome painted decoration with a bird amidst simplified floral designs, the gently sloping rims with stylised floral sprays

9%in. (24.5cm.) diam.

£1,800-2,400

\$2,800-3,600 €2,500-3,300



382

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, 17TH CENTURY

On short straight foot, the blue, green and bole red decoration consisting of a floral spray arising form a tuft of grass, the gently sloping rim with 'wave-and-rock' pattern

11%in. (29cm.) diam.

£3,500-4,500

\$5,300-6,800 €4.900-6.200

PROVENANCE

From the deceased estate of a Finnish Minister



384

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, 17TH CENTURY

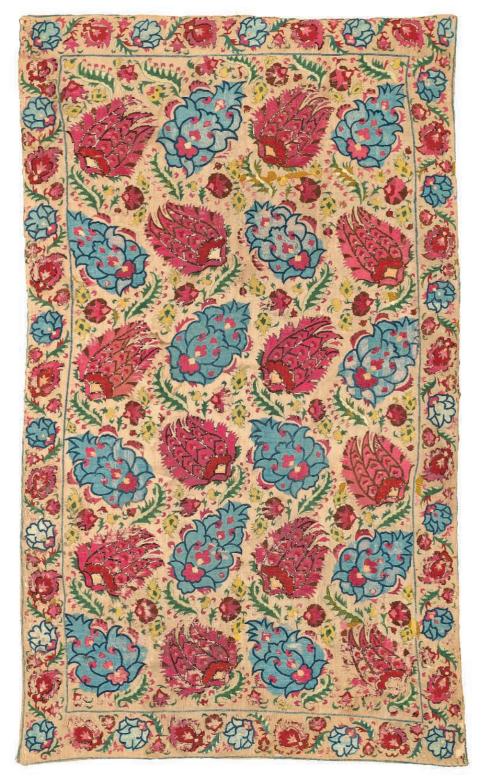
Of circular form on short ring foot, with sloping rim, the decoration with a large spray of carnations and tulips, the rim with rosettes alternating with stylised floral sprays, a row of claw-shaped motifs below, with remains of gilt highlights, the reverse with stylised floral motifs, the foot drilled, with old collection labels and custom stamps 33.8cm. diam.

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Formerly in the collection of Max De Vries (1914-2014)



AN OTTOMAN EMBROIDERED PANEL

TURKEY, LATE 18TH/EARLY 19TH CENTURY

Of rectangular form, the cream field embroidered with tulips and bluebell-like floral buds amidst swaying palmettes, the borders with floriated scrolling tendrils 84 x 50in. (213.5 x 127cm.)

£7,000-10,000

\$11,000-15,000 €9,700-14,000

For a similar embroidery see Krody, Sumru Belger, *Flowers of Silk and Gold, Four Centuries* of Ottoman Embroidery, Merrel, Washinton D. C 2000. cat. 16, p. 116



A FINE KUTHAYA POTTERY DISH

OTTOMAN TURKEY, FIRST HALF 18TH CENTURY

On short straight foot, of shallow form with gently sloping rim, the blue, yellow, green and bole-red painted decoration consisting of foliated motifs arranged around a central stylised floral bloom, the rim with further similar foliate patterns interspersed with bole-red palmettes 7½ in. (18.5cm.) diam.

£1,500-2,000

\$2,300-3,000 €2,100-2,800

This type of brightly coloured decoration combined with extremely well drawn motifs is associated with the first half of the 18th century and the peak of the ceramic production at Kutahya. This dish is a fine example of the technical achievement reached by these potters. A bowl with closely related decoration is in the Suna and Inan Kirac Collection in Istanbul and attributed to the first half of the 18th century (see Sebnem Akalin and Hulya Yilmaz Bilgi, *Delights of Kutahya*, Istanbul, 1997, cat. 10/230, p.33).



387

A KUTAHYA POTTERY SPRINKLER AND A KUTAHYA POTTERY BOWL

OTTOMAN TURKEY, FIRST HALF 20TH CENTURY

On short straight foot, with drop-shaped body rising to a ringed shoulder and straight stem, the blue, green, yellow, aubergine and bole-red decoration consisting of elegant floral sprays interspersed with incised elongated roundels filled with floral blooms; the bowl on conical foot, with rounded body and lightly everted rim, the blue, green, yellow, aubergine and bole-red decoration consisting of simplified medallions arranged around a central floral bloom, the walls with flowerheads, the exterior with fish motifs between two bands of cusped medallions with fishscale motifs, with loop handles

The sprinkler $8 \, \text{¼in.}$ (20.8cm.) high; the bowl $3 \, \text{½in.}$ (8.2cm.) high and $8 \, \text{½in.}$ (21.7cm.) across (2)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

The Armenian inscription on the bowl translates as 'To the image-maker (painter) Toros'.



388

AN EMBROIDERED TEXTILE PANEL

OTTOMAN TURKEY, 17TH CENTURY

Of rectangular form, the light blue field with two large floral blooms flanked with crescent designs filled in with stellar motifs, the border with white and red floral sprays, backed with larger black cloth

The panel 211/8 x 351/2 in. (53.5 x 90.4 cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

For similar panel embroidered with repeating polychrome flowerheads, albeit larger and dated 17th and early 18th century see *Embroidered flowers from Thrace and Tartary*, exhibition catalogue, David Black Gallery 1981, cat. 3, 4, 7, 8.

Ψ389

A CIRCULAR JADE-INSET AND PARCEL-GILT SILVER BOX

OTTOMAN TURKEY, 19TH CENTURY

The straight walls engraved with a floral garland, the plain base with a minaret, the lid inset with a nephrite jade panel inlaid with gold thread and inset with foiled emeralds and rubies, the interior with sahh mark and illegible tughra 0%in. (2.2cm) high, 1%in. (4.8cm.) diam.

£1,500-2,500

\$2,300-3,800 €2,100-3,500







Ψ390

A RECTANGULAR GEMSET AGATE AND SILVER BOX

OTTOMAN TURKEY, 18TH/19TH CENTURY

On plain base, of rectangular form, engraved with foliate scrollwork and palmettes, the lid made of a agate panel applied with a silver lattice fitted with foiled rubies and emeralds and half pearl $1 \times 2^{1/4} \times 1^{3/4}$ in. $(2.6 \times 5.8 \times 4.5 \text{cm})$

£3,000-4,000

\$4,600-6,000 €4,200-5,500



A GOLD-DAMASCENED YATAGHAN

SIGNED HAJJ MUHAMMAD SAHIB 'ALI AGHA, OTTOMAN TURKEY OR PROVINCES, DATED AH 122[0]/1805-06 AD

Of typical form, the blade gold-damascened with calligraphic cartouches and elegant foliated palmettes issuing from a floral medallion, the silver repoussé hilt with floral garlands rising to a trophy to each ear, the black leather sheath with large silver mounts decorated with profuse repeating foliate motifs
Unsheathed, 28% in. (73cm.) long

£3,000-5,000

\$4,600-7,500 €4,200-6,900

The fine gold-damascened inscription on the blade gives the name of the maker as Al-Hajj Muhammad Sahib 'Ali Agha and the date of AH 122[0]. The rosette between the two rectangular cartouches is filled in with a calligraphic composition giving the name of the Seven Sleepers of Ephesus: 'Aliha, Mekshalina, Mathlina, Merthuke, Kafkshattiush, Shadnush and Marnush. The Seven Sleepers of Ephesus refer to a group of young Christians who hid inside a cave to escape a persecution. Having fallen asleep inside the cave, they purportedly awoke more than a century later. The story, very popular in the Islamic world, is reported in the Qur'an (Qur'an XVIII, sura al-kahf).

A Greek yataghan with similar hilt, dated 1823-24 AD is published in Robert Elgood, *The Arms of Greece and Her Balkan Neighbours in the Ottoman Period*, London, 2009, cat.165, p.169.

392

A GOLD-DAMASCENED AND WATERED-STEEL DAGGER (KARD)

OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY

With single-edged straight watered-steel blade, the forte with rising half-palmettes with scrolling foliate motifs, the faceted hilt with further scrolling tendrils, the blue velvet covered sheath with silver repoussé mounts decorated with floral tendrils, with hanging chain 16½in. (42cm.) long

£1,500-2,500

\$2,300-3,800 €2,100-3,500







A GOLD-DAMASCENED SWORD (KILIC)

SIGNED MAHMUD, OTTOMAN TURKEY, 19TH CENTURY

Of typical form, the blade gold-damascened with the bismillah and the Throne Verse (Qur'an II, $sura \, al$ -baqara, v. 255), the quillon block engraved with foliated tendrils issuing from rose blooms, with bulbous quillons, the ridge with repeating simplified floral motifs, the pommel engraved with four palmettes 37% in. (94.5cm.) long

£2,500-3,500

\$3,800-5,300 €3,500-4,800

394

A NIELLOED AND PARCEL-GILT SILVER CARTRIDGE BOX

OTTOMAN TURKEY, 19TH CENTURY

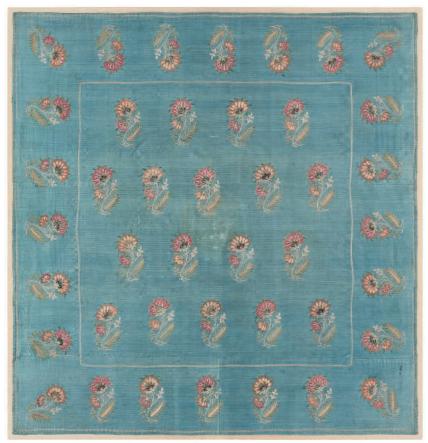
Of typical shape, with applied crescent moon, the field with nielloed trophy within a laurel wreath, the sides with a garland of floral palmettes, the reverse plain with hatched borders and with belt loop 4in. (10.3cm.) across

£1,500-2,000

\$2,300-3,000 €2,100-2,800



393



■395

A LARGE AND FINE OTTOMAN EMBROIDERED PANEL (BOCHA)

TURKEY, 19TH CENTURY

Of square form, the finely embroidered lattice of floral sprays on blue silk ground, mounted $49\% \times 47\%$ in. (126.5 x 121cm.)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

395



396

■396

A LARGE EMBROIDERED TEXTILE PANEL WITH SEATED SULTANS

OTTOMAN TURKEY, SECOND HALF 19TH CENTURY

Of near square form, the field embroidered with five seated rulers within medallions to the centre and at either corner on floral ground, the border with figures in a luxuriant garden, a register of stylised foliate motifs below, mounted 52½ x 48¾in. (132.8 x 123.8cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100





397

A VELVET BOLSTER COVER (YASTIK)

SCUTARI, OTTOMAN ISTANBUL, TURKEY 19TH CENTURY

Of rectangular form, with central radiating floral medallion, a palmette above and below, framed with further similar motifs, a register of stylised floral sprays above and below within lobed arched niches, mounted, framed and glazed

Visible 351/4 x 22in. (89.5 x 56cm.)

£2,000-3,000

J

\$3,100-4,500

€2,800-4,200

398

A PRAYER ARCH (MIHRAB) PANEL

BANJA LUKA, OTTOMAN BALKANS, 19TH CENTURY

The embroidered and applied decoration on green ground with a large floral spray rising from a vase flanked with foliate strapwork within a \it{mihrab} niche, the spandrels with further floral sprays rising from pseudo-cornucopias, the borders with interlocking scrollwork, backed $48 \% \times 46 \% in.$ (123.4 x 117.5cm.)

£3,000-4,000

\$4,600-6,000 €4,200-5,500



THE PROPERTY OF A LADY

399

AN OPENWORK DIAMOND AND TURQUOISE-INSET $\it ZARF$

SWITZERLAND FOR THE OTTOMAN MARKET, LATE 19TH CENTURY

Of typical form, with old mine-cut diamond stellar motifs within turquoise-inset escutcheons interspersed with stylised floral sprays 2.4/4in. (5.8cm.) high

£3,000-4,500

\$4,600-6,800 €4,200-6,200

399

VARIOUS PROPERTIES

400

A LARGE OTTOMAN PAINTED TRAY

TURKEY, LATE 19TH CENTURY

The large copper tray of oval form with two handles, finely painted with a mosque within a cusped medallion, with gilt highlights and floral borders, on red ground 77cm. across

£1,500-2,000

\$2,300-3,000 €2,100-2,800



400



A SILVER FILIGREE TRAY AND TWELVE SILVER-GILT FILIGREE ZARFS

OTTOMAN TURKEY AND RUSSIA, 19TH CENTURY

The tray on four spherical feet, the filigree decoration consisting of a central rosette and radiating scrolling tendrils, the straight rim worked as everted petals; the *zarfs* of typical form with similar decoration, the rim as a band of palmettes, the fifteen porcelain cups on straight foot, with slightly recessed base and flaring body, with gilt linear decoration, with Russian maker's mark
The tray 12½in. (31cm.) diam.; the zarfs with cups 2½in. (6.5cm.) high

£3,000-5,000

\$4,600-7,500 €4,200-6,900



~402

A PAIR OF TORTOISESHELL AND MOTHER-OF-PEARL VENEERED TURBAN STANDS (KAVUKLUK)

OTTOMAN TURKEY, PERIOD OF SULTAN 'ABD ALHAMID II (R.1876-1909 AD)

Of typical form, the decoration consisting of six interlocked and radiating palmettes within a central oval medallion on dense foliated ground, a large trophy above with the *tughra* of Sultan Abd al-Hamid II

Each 36%in. (93cm.)

(2)

£4,000-6,000

\$6,100-9,000 €5,600-8,300





~403

A RARE OSTRICH EGG ENGRAVED WITH AN OTTOMAN CITYSCAPE

OTTOMAN TURKEY, 18TH OR 19TH CENTURY

Engraved with a harbour scene, the houses and mosques arranged around the pier at the base, drilled 5%in. (14.7cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200



PROPERTY FROM A GERMAN FAMILY COLLECTION

405

A CARVED WOODEN QUR'AN STAND (KURSI)

TURKEY OR SYRIA, PROBABLY 19TH CENTURY

Of typical shape, with calligraphic lobed roundels and cartouches, with gilt paste, the folding legs with pointed lobed arch, with floral decoration 27½in. (70cm.) high

£1,500-2,500 \$2,300-3,800 €2,100-3,500



404

A GILT GREEN LEATHER ATTACHE-CASE

LONDON, UNITED KINGDOM FOR THE OTTOMAN MARKET, 19TH

Of typical form, with six compartments and an interior pocket, the gilt decoration consisting of a continuous scrolling vine issuing large palmettes, with inward facing crescent moons, with handle and functioning gilt copper lock, the lock and the case stamped 'Lund, Cornhill, London' $12\frac{3}{4} \times 14\frac{3}{4}$ in. (32.5 x 37.5cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900



~406

TWO PRAYER ROSARIES (MISBAHAH)

OTTOMAN TURKEY AND PROVINCES, 19TH CENTURY AND LATER

With ovoid beads, the first stringed with thirty-three beads, each inlaid with three names of God, with flanged *imami* and tassel with silver knop; the second stringed with twenty-three beads inlaid with repeating hexagonal designs, with flanged *imami*, the tassel composed of three silver chains with three Ottoman silver coins

The first 14% in. (36cm.) long; the second 12% in. (31.5cm.) long

(2)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

The *tasbihs* with thirty-three beads are used to perform *dhikr* - the recitation of the 99 attributes of Allah plus an elongated extra bead to recite his name.

The rosaries stringed with twenty-three beads are probably Christian and may commemorate the execution of the members of the Holy Synod of the Orthodox Church of Constantinople in June 1821, an event that happened at the beginning of the Greek war of Independence.

Our two rosaries are related to and may come from the same area as four *tasbihs* which sold at Christie's South Kensington, 11 April 2014, lot 411.

A BRASS QUADRANT AND ITS CASE

NORTH AFRICA, PROBABLY MOROCCO, 19TH CENTURY

Unsigned and undated with astrolabic projection to the obverse, two pin holes sights, the reverse with sexagesimal trigonometric grid, in leather and marbled paper bound wooden

5¾in. (14.5cm.) radius

£3,000-4,000

\$4,600-6,000 €4,200-5,500





A similar diagram, although of the Prophet Ibrahim's footprint, sold at Christie's South Kensington, 5 October 2012, lot 626. Among the miracles popularly attributed to the Prophet Muhammad is the belief that his sandals left no imprint in the sand. The present piece was probably used as an amulet, carried at all times on one's body. These copies could also be hung in homes, to grant protection from the evil eye and intruders. They seem to have been very popular in north Africa. See an example in the British Library, dated to the 1800s (British Library, Or.6774).

409

A BRASS QIBLA POINTER AND A WOODEN QUADRANT

OTTOMAN PROVINCES, 19TH CENTURY

The pointer of rectangular form, the top and base with engraved references and a circular table with hand, a boussola encased within; the quadrant with grid and graduation

The pointer 3%in. (9.4cm.) across; the quadrant 6½in. (16.5cm.) radius

£2,500-3,500 \$3,800-5,300 €3,500-4,800

408

A DIAGRAMATIC IMPRESSION OF THE PROPHET'S SANDAL MOROCCO, 17TH/18TH CENTURY

Red and black ink on paper with polychrome pigments, depicting the outline of a stylised footprint, inscribed with praises to the Prophet Muhammad in white maghribi script reserved on blue ground, a diagram of the minbar of the mosque of the Prophet in Medina and the Haram, a geometric composition in the centre, surrounded with floral illumination, laid down on card 10% x 6%in. (26.4 x 16.7cm.)

£800-1,200 \$1,300-1,800 €1,200-1,700





410

AN IMPRESSIVE GILT AND SILVER-**EMBROIDERED CALLIGRAPHIC TEXTILE** PANEL FOR THE HOLY SHRINES

SIGNED 'ABD AL-RAHIM AMINI, MECCA, SAUDI ARABIA, DATED AH 1413/1993 AD

Of rectangular form, with Qur'anic verses in monumental thuluth script in gilt thread within a cartouche, the borders with palmettes at either corner, backed 331/2 X 98in. (85 x 249cm.)

£10,000-12,000

\$16,000-18,000 €14,000-17,000

The inscription is from Qur'an IV (sura al-nisa), v.110 and translates as "Whoso committeth sin committeth it only against himself. Allah is ever Knower, Wise".

For more information please visit www.christies.

411

A GOLD-THREAD EMBROIDERED CALLIGRAPHIC PANEL FOR THE HOLY **SHRINES**

MECCA, SAUDI ARABIA, 20TH CENTURY

Possibly from the *kiswa*, the calligraphic medallion in thuluth script reading ya rahman ya rahim within a cusped medallion, on black ground, white marks to the bottom left corner, with original bag from the Saudi Ministry of the Hajj 23 x 30in. (58 x 77cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

412

A HAITI WALL HANGING

MOROCCO, 19TH CENTURY

With red and green velvet mihrabs beneath yellow, green and yellow arches, piped in black and white

84 x 292in. (213 x 742cm.)

£2.000-3.000

\$3.100-4.500 €2,800-4,200

The fitted green velvet bag is inscribed Hidayat min masna' kiswat al-ka'ba al-musharrafa bi-makka al-mukarrama ma'a tahiyat wazir al-hajj wa alawqaf ("A gift from the manufacture of the Kiswa of the Ka'ba in Mecca, with the compliments of the Minister of the Hajj and Awqaf").





412 (detail)



A FINE SUSANI

UZBEKISTAN, 19TH CENTURY

Of rectangular form, finely embroidered with repeating garnet floral blooms within foliate roundels interspersed with simplified floral sprays, the wide borders with further similar large blooms interspersed with scrolling serrated leaves issuing thin floral sprays, backed $85\% \times 64\%$ in. (216.5 x 163.8cm.)

£5,000-7,000

\$7,600-11,000 €7,000-9,700



AN IMPRESSIVE IZNIK-STYLE POTTERY VASE

SAMSON, FRANCE, CIRCA 1878

Of broad baluster form rising from a broad foot with recessed base to a slightly everted rim, the blue, green and red painted decoration consisting of an elegant floral lattice of intersecting swaying saz leaves held with green and red cusps, a wide register with a scrolling floral tendril below, the neck with further similar decoration, the base with maker's mark 15% in. (38.8cm.) high

£4,000-6,000

\$6,100-9,000 €5,600-8,300 This impressive and finely decorated vase is copy, larger than the original, of an Iznik vase acquired by the British Museum in 1878 (inv.1878,1230.513). The vase is dated circa 1550-55 and was published as OA16 in a British Museum slide set entitled 'The Turkish Pottery of Iznik' and with a commentary by R. H. Pinder-Wilson (London, 1975). It is also shown in various cities across the world between 2014 and 2016 as part of *A History of the World in 100 Objects*. The present piece was probably copied by Samson after its acquisition by the British Museum in 1878.

Samson ceramics are amongst the most prestigious made in France during the second half of the 19th century. Edme 'Mardoché' Samson (1810-1891) is the first of his family to open a workshop in Paris in 1845. His first pieces are executed in the Romantic style. The production rises throughout the third quarter of the 19th century, following the high demand for luxury objects encouraged by the court of Napoleon III. The workshop starts creating pieces for the export. Edme brings his eldest son Emile to the business and it is under the name Samson E. Père et Fils Aîné that they participate to the Paris International Exhibition of 1867. In 1879 under Emile's supervision, the workshop is moved to a new site located in Montreuil, just outside Paris, and employs about 125 craftsmen. The production is considered luxurious - the Sevres Museum buy pigments from the Samsons in 1878-79 and the Victoria and Albert Museum acquires a few pieces after the Paris Great Exhibition of 1889. The workshop reproduces published pieces from important public and private collections and occasionally buys antiques that they sell after copying them. A very large dish in the Persian style sold at Christie's South Kensington, 9 October 2015, lot 443 is a copy of a vessel in the Victoria and Albert Museum (inv.890-1876).

Emile and his son Léon worked together under the name *Samson et Fils* until the beginning of the 20th century.

The publication of Recueil de dessins pour l'Art et l'Industrie, engraved by Adalbert de Beaumont in 1859 after his travels in the Middle East gives Samson an interest for oriental pieces as well as providing ceramicists with a vast repertoire of motifs. Other ceramicists such as Theodore Deck, Edmond Lachenal et Leon Parvillee also start producing pieces in the Islamic style. Copies of Ottoman ceramics are produced in larger numbers by Samson and other makers such as Cantagalli after the purchase by Cluny Museum between 1865 and 1878 of the Salzmann Collection, comprising over 500 Ottoman ceramics. Prices and interest for Ottoman ceramics continue to rise after the exhibitions in London and Munich in 1885, 1907 and 1910. A vase with a similar decoration to the present piece although of smaller size in the Iznik 'Damascus style' and with mark 'E' is published in Florence Slitine, Samson Génie de l'imitation, Paris, 2002, p.76.

A POTTERY DISH IN THE IZNIK 'DAMASCUS' STYLE

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

On short conical foot, of shallow form, the blue, green and aubergine painted decoration on white ground consisting of a large central tulip and carnation spray rising form a tuft of grass, the rim with stylised floral decoration, on blue background, the base with maker's mark 12%in. (32cm.) diam.

£1,200-1,800

\$1,900-2,700 €1,700-2,500

Ulisse Cantagalli (1839-1901) founded the Manifattura Cantagalli in Florence in 1878 with his brother Giuseppe. The Cantagalli 'Iznik-style' ceramics can be identified by their signature cockerel marker on the base of the vessels. This unique signature and the non Iznik typical size and form of many Cantagalli vessels reveal that the Italian producers did not seek simply to create Iznik reproductions (Walter B. Denny, Iznik: the Artistry of the Ottoman Ceramics, London, 2004, p.222). The present dish appears to be closer to Ottoman originals however and seems almost directly inspired by a dish in the Louvre, with similar cobalt-blue ground and aubergine and sage green flowers (No. 6643, Nurhan Atasoy and Julian Raby, edited by Yanni Petsopoulos, Iznik, London, 1994, cat. 363) The Louvre dish is dated circa 1550-55. See also the following lot for two Cantagalli candlesticks in the same style.

During his time in Florence in 1892, William de Morgan used Cantagalli decorators as well as the factory's kilns to produce some of his pieces.



A PAIR OF POTTERY CANDLESTICKS IN THE IZNIK 'DAMASCUS' STYLE

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

Each of typical form, the decoration in white reserved against cobalt blue ground, painted in turquoise-blue and aubergine with large tulips and carnation sprays interspersed with saz leaves, the flat wide shoulders and flanged straight stem with bulbous finial with further similar decoration, the flange with pseudo 'rock-and-wave' pattern, the base with maker's mark and marked ITALIA 10¾in. (27.3cm.) high

£3,000-4,000

\$4,600-6,000 €4,200-5,500

For a short note on Cantagalli pieces, see the preceding lot.







AN IZNIK-STYLE POTTERY JUGTHEODORE DECK, FRANCE, LATE 19TH CENTURY

Of baluster form rising from short, slightly splayed foot to tapering neck with straight mouth, simple handle leading from the mouth to the body, the painted decoration consisting of rising cypress motifs flanked by red flower blooms on cobalt blue and turquoise blue fishscale background, interspersed with white swaying saz leaves, a register of stylised strapwork above and below, the neck with further similar decoration, a thin band of white half flowerheads above, the handle with blue brush strokes, the base marked *TH DECK* 9%in. (25cm.) high

£1,500-2,500

\$2,300-3,800 €2,100-3,500

Theodore Deck (1823-1891) was director of the Musée de la Céramique, Sèvres, as well as a famous ceramicist.

As early as 1856, Deck has in charge the decoration of the Hotel de la Païva in Paris, decorating the walls with tiles in the Islamic style. One of his well-known pieces is a reproduction of the Vase with Gazelles of the Alhambra which he publishes in his work La Faïence in 1887. He presents it at the Great Exhibition in London in 1862; the piece is subsequently bought by the Victoria and Albert Museum in 1865 (then the South Kensington Museum). The museum also acquires a mosque lamp by Deck in 1867. In a report written by the French commissioner to the 1871 London Great Exhibition, it is suggested that Deck's interest for Iznik ceramics started with an Iznik fragment given to him by Adalbert de Beaumont in 1859. His aim was to discover the technique behind the bright red of Iznik ceramics. A large dish by Deck, copying a piece from the British Museum (Nurhan Atasoy and Julian Raby, Iznik, 1989, London, fig.241, pp.137-138) sold at Christie's South Kensington, 24 April 2015, lot 435.

418

AN IZNIK-STYLE POTTERY JUGBOCH FRERES KERAMIS, BELGIUM, EARLY 20TH CENTURY

Of baluster form rising from short slightly splayed foot to tapering neck with straight mouth, simple handle leading from the mouth to the body, the blue, red and green painted decoration consisting of swaying carnations interspersed with curved saz leaves, the neck with large flowerheads, a register of blue stylised strapwork above and below, the handle with black brush strokes, the base marked *BFK 37 10* 9%in. (23cm.) high

£1,200-1,800

\$1,900-2,700 €1,700-2,500

For a short discussion on BFK, see lot 423 in this sale.





AN IZNIK-STYLE POTTERY JUG

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

Of bulbous form rising from short slightly splayed foot to tapering neck with straight mouth, simple handle leading from the mouth to the body, the painted decoration consisting of two wide registers of tulip sprays rising from green *cintamanis* between thin bands of stylised flower blooms, on blue field, the handle with black brush strokes, on white ground, the base with maker's mark and marked *ITALIA*

9%in. (24.5cm.) high

£1,200-1,800 \$1,900-2,700 €1,700-2,500

A bottle from the same series with paired tulips on blue ground sold at Christie's South Kensington, 9 October 2015, lot 448. For a discussion on Ulisse Cantagalli, see lot 415 and 416 in this sale.

420

AN IZNIK-STYLE POTTERY JUG

THEODORE DECK, FRANCE, CIRCA 1870

On straight foot, the globular body rising to a gently flaring mouth, with serpentine handle, the blue, red and green decoration consisting of repeating blue medallions with simple triple floral sprays surrounded with scrolling carnations, a thin register with stylised strapwork above and below, the neck with further similar decoration 95/sin. (24.5cm.) high

£1,200-1,800

\$1,900-2,700 €1,700-2,500

For a discussion on Théodore Deck, see lot 417 in this sale.



A EWER AND BASIN IN PERSIAN STYLE

EDMOND LACHENAL, FRANCE, CIRCA 1880

The basin on straight foot, of shallow form with raised central bosse, the ewer on conical foot, with drop shaped body rising to a straight mouth and domed lid, with serpentine handle and spout, the decoration with simplified clouds and flying cranes amidst raised stylised flowerheads 10% in. (27.5cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200

This piece is part of a series produced by Edmond Lachenal circa 1880. Another example is published in Purs Décors, exhibition catalogue, Paris, 2007, fig.8, p.235. It appears to be copied from an illustration of Philippe Burty, Chefs-d'oeuvre des arts industriels. Céramique - verrerie et vitraux - émaux - métaux - orfèvrerie et bijouterie - tapisserie, Paris, vers 1866, p.165. The same illustration from Burty will be used by Philippe Imberton for a glass ewer (Purs Décors, op. cit., p.235-236).



421

A LARGE POTTERY CHARGER IN THE IZNIK STYLE

EMILE DECOEUR, FRANCE, AFTER 1902

On straight foot, the blue and green painted decoration consisting of scrolling and interlocking tendrils bearing large flower blooms and tulips, the sloping rim with 'wave-and-rock' pattern, the base with maker's marks

16%in. (41cm.) diam.

£1,500-2,000

\$2,300-3,000 €2,100-2,800

Emile Decoeur (1876-1953) studied under Edmond Lachenal and started his career as ceramicist in 1890. He starts exhibiting under his own name in 1902. The present dish is inspired by Iznik examples and is very much in Lachenal's style. This may suggest an early date of execution in Decoeur's career as he later moves towards a very different style



AN IMPRESSIVE IZNIK-STYLE POTTERY DISH

BOCH FRERES KERAMIS, BELGIUM, LATE 19TH CENTURY

On straight foot, of shallow form, the blue and red painted decoration consisting of a pheasant amidst elegant floriated sprays on turquoiseblue background, the wide flat rims with floral scrollwork within a lattice of red lobed medallions 201/4in. (51.5cm.) diam.

£1.500-2.000

423

\$2.300-3.000 €2.100-2.800

This impressive dish is directly inspired from the largest Iznik dish on record, dated circa 1585-90, now part of the Wallace Collection, London (see Nurhan Atasoy and Julian Raby, edited by Yanni Petsopoulous, Iznik, London, 1994, fig.532, pp.254-255). With a diameter of 51.5cm. the present dish is even larger than the original piece (47.4cm.).

BFK is the mark of "Boch Frères Keramis' founded by Eugene and Victor Boch and their brother-in-law in 1841 and located in La Louvière in eastern Belgium. Other BFK Iznik-style dishes sold at Christie's South Kensington, 7 October 2011, lot 588 and 9 October 2015, lot 447. See the following lot for other BFK marks.

AN IZNIK-STYLE THREE PIECE MANTEL GARNITURE

BOCH FRERES KERAMIS, BELGIUM, LATE 19TH/EARLY 20TH CENTURY

Each of octagonal form, on short foot with slightly recessed bases, the vase of baluster form with domed lid and feline finial, the rouleau vases of narrow slightly flaring form, each with blue and green painted decoration on white ground consisting of hares and felines amidst foliate motifs, the urn and a vase's bases marked BFK D721 and incised $111d\ TK$ and $109E\ KC$, the second vase base marked $BFK\ D121$ and $109\ EK$ The urn 19% in. $(50\ cm.)\ high$; the larger vase 16% in. $(41.4\ cm.)\ high$ (3)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

See the preceding lot for a short discussion on BFK.



424

425

TWO FINE IZNIK-STYLE POTTERY TANKARDS WITH PARCEL-GILT SILVER MOUNTS

W. ZSOLNAY, PECS, HUNGARY, DATED 1878

Each on plain base, with tapering body rising to a hinged parcel-gilt silver domed lid with floral palmettes thumb rest, square handle, the blue, green, yellow and red painted decoration consisting of elegant cypresses amidst intersecting floral sprigs, elongated foliate motifs and carnation sprays, the base with maker's mark and date

Each 6¾in. (17cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200

The Zsolnay Porcelain Manufacture opened in 1853 in Pecs. Under the direction of the founder's son, Vilmos Zsolnay, the factory exhibited in the Great Exhibitions of the 1870s and was awarded a price in Paris in 1878. As most European ceramicists of the period, the Zsolnay factory copied Iznik vessels from readily available publications such as *L'Art pour tous*, a French magazine published in 1869. Zsolnay pieces in the Iznik style mostly date from the period between 1878 and 1882, such as this pair of tankards which is dated 1878 (Éva Csenkey, Ágota Steinert, Piroska Ács, *Hungarian Ceramics from the Zsolnay Manufactory*, 1853-2001, Yale, p.39).





AN IMPRESSIVE IZNIK-STYLE POTTERY VASE

ULISSE CANTAGALLI, FLORENCE, ITALY, 19TH CENTURY

Of baluster form rising from short, slightly splayed foot to waisted neck with flaring mouth, two handles to the body, the blue, red and green painted decoration consisting of large composite flower blooms under intersecting saz leaves and amidst profuse vegetal and floral field, a wide band of scrolling floral tendrils and swaying leaves above and below, the foot with a simple blue lattice dotted in red, a wide register with elegant floral scrollwork above 23% in. (60.4cm.) high

£4,000-6,000

\$6,100-9,000 €5,600-8,300 This impressive vase by Cantagalli appears to be copied after a vase in the Italian Royal collections (whereabouts unknown), published in Théodore Deck, *La Faience*, primary source edition, open source reprint of 1887, fig.11, p.26. The copy of renowned pieces in public and private collections by most European ceramicists such as Cantagalli, Theodore Deck, Samson and Lachenal is well recorded. It is particularly interesting that lot 128 in this sale is also a copy of the same Iznik original, this time executed by Samson and on a much smaller scale.

A KUTAHYA-STYLE POTTERY EWER

SAMSON, FRANCE, LATE 19TH CENTURY

The flattened body rising from an oval foot to a waisted and ringed neck, the flaring rim with hinged bulbous lid, the blue, green and red painted decoration on white ground with a drop-shaped medallion to each side, one with a pavilion flanked with floral sprays, the other with a figure holding a sword, the serpentine spout with a rising floral garland, the handle with repeating red *cintamani* patterns on blue background, the neck with geometric motifs, unmarked

14in. (35.5cm.) high

£2,000-3,000

\$3,100-4,500 €2.800-4.200

Two other ewers from the same series, each marked Samson, sold at Christie's King Street, 10 April 2014, lot 237 and Christie's South Kensington, 09 October 2015. lot 445.



429

£2.500-3.500

A PAIR OF LARGE GILT BLUE AND WHITE BOTTLE VASES

SAMSON, FRANCE, CIRCA 1870-1880

Each with drop-shaped body extending up to the tubular neck, decorated with four cusped blue oval panels each filled with cold-gilt interlaced floral designs and arabesques, a band of similar pendant panels around the mouth with upper turquoise band, a similar band of meandering vine around the foot, again with turquoise band

18 ¼in. (46.5cm.)

\$3,800-5,300

€3,500-4,800

Other bottles from this Samson series sold at Christie's King Street, 12 October 1999, lot 343 and Christie's South Kensington, 24 April 2015, lot 429.



427

428

A SMALL IZNIK-STYLE POTTERY VASE

SAMSON, FRANCE, LATE 19TH CENTURY

Of baluster form rising from short, slightly splayed foot to waisted neck with flaring mouth, two handles to the body, the blue, red and green painted decoration consisting of large blue and red composite flowers amidst profuse vegetal and floral field, a wide band of scrolling floral tendrils and swaying leaves above and below, the foot with a simple blue lattice dotted in red, a wide register with an elegant floral scrollwork above 9%in. (25cm.) high

£1,000-1,500

\$1,600-2,300 €1,400-2,100

This vase is a copy of a piece in the former Royal Italian Collections (whereabouts unknown. The piece was also copied by Ulisse Cantagalli, although on a much larger scale. See lot 426 in this sale.





430

A 'PORCELAINE DE PARIS' TISANIERE

FRANCE, 19TH CENTURY

On circular base, modelled as a sultan, with gilt attire and turban, wearing a $\it shamshir$

14¾in. (37½cm.)

£4,000-6,000

\$6,100-9,000 €5,600-8,300

431

TWO 'PORCELAINE DE PARIS' TISANIERES

FRANCE, 19TH CENTURY

On circular base, each modelled as a seated sultan and sultana, wearing colourful tunic and wearing a floral turban, he with a *huqqa*, she with a bird, minor losses

The sultan 13in. (33cm.)

(2)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

432

A 'PORCELAINE DE PARIS' TISANIERE

FRANCE, 19TH CENTURY

On circular base, modelled as a sultana, wearing colourful tunic and floral turban, minor losses $\,$

14¾in. (37.5cm) high £2,000-3,000

\$3,100-4,500 €2,800-4,200



432

A LARGE IZNIK-STYLE POTTERY CHARGER AND TALL VASE

BOCH FRERES KERAMIS, BELGIUM, 20TH CENTURY

The charger on short straight foot, of shallow form, the blue, red and green painted decoration consisting of a large central floral medallion amidst intersecting floriated tendrils within saaz leaf wreath, the wide gently sloping rim with further floral medallions interspersed with hanging cusped palmettes, the base with maker's mark and marked D69 and 5RKC, the foot drilled, with suspension cord; the rouleau vase on plain base, the blue and red painted decoration consisting of large floral blooms on a ground of interlocking foliate tendrils bearing flower and floral palmettes between two registers of similar decoration, the base with maker's mark and production number D69

The charger 19%in. (49.3cm.) diam.; the rouleau vase 19%in. (50.3cm.) high

£2.000-3.000

\$3,100-4,500 €2,800-4,200 433

For a short discussion on BFK, see lot 423.



435

A LARGE IZNIK-STYLE POTTERY CHARGER

 ${\tt BOCHFRERES\,KERAMIS,BELGIUM,LATE\,19TH/EARLY\,20TH\,CENTURY}$

On short straight foot, of shallow form, the blue, green and red painted decoration on white ground consisting of a central swaying saz leaf, tulips and carnations rising from a tuft of grass, the wide sloping rim with further similar decor, the base marked BFK24TE 19½in. (49.5cm.) diam.

£1,000-2,000

\$1,600-3,000 €1,400-2,800

434

A LARGE IZNIK STYLE POTTERY VASE

BOCH FRERES KERAMIS, BELGIUM, LATE 19TH/EARLY 20TH CENTURY

On high conical foot, of globular form, with flaring mouth, the blue, red and green painted decoration on white ground consisting of two large floral medallions framed with a saz leaf wreath and of two hanging similar medallions with intersecting floral tendrils below, a register of floral strapwork above and below, the neck with similar decoration, the base marked *BFK* 69 17¾in. (45cm.) high

£1,500-2,000

\$2,300-3,000 €2,100-2,800







AN IMPRESSIVE BASIN IN MAMLUK STYLE

THEODORE DECK, FRANCE, CIRCA 1863

Of typical flaring form, with tapering body, the turquoise-blue and red painted decoration consisting of monumental calligraphic inscriptions interspersed with large calligraphic medallions in *thuluth* script, a register of floral scrollwork above and below, a band of simplified palmettes under the narrow everted rim, unmarked

16%in. (41.5cm.) diam.

£5,000-8,000

\$7,600-12,000 €7,000-11,000

This large basin in the Mamluk style is part of a series made by Theodore Deck (1823-1891) after 1863. He gave the first piece of this series to the Musée des Arts Décoratifs that year (Inv. UC 515, published in *Purs Décors*, exhibition catalogue, Paris, 2007, cat.251, p.254). It is directly copied from a Mamluk gold and silver-inlaid basin published by Adalbert de Beaumont in 1859 (*Recueil de dessins pour l'art et l'industrie*, Paris, 1859, pl.54). The interest for Fatimid and Mamluk Egypt increases after the publication in the 1840s of the works of Pascal Coste (*Architecture arabe ou monumens du Kaire*, Paris, 1839) and Girault de Prangey. For further discussion on Theodore Deck, see lot 417 in this sale.

The inscription reads 'izz li-mawlana al-sultan al-malik al-'amil al-'adi al-mujahid Nasir al-dunya wa al-din Muhammad bin Qalawun (Glory to our Master, the Sultan, the King, the Diligent, the Just, the Defender, Nasir al-Din Muhammad bin Qalawun). The inscription is precise and executed in a fine thuluth script, copying exactly the piece published by Adalbert de Beaumont, a Mamluk basin in the name of Sultan Al-Nasir Muhammad (r. 1293-95; 1299-1309; 1310-42 AD).





TWO LARGE EMBROIDERED CURTAINS

CYCLADIC ISLANDS, GREECE, 17TH/18TH CENTURY

Each of rectangular form, the embroidered decoration consisting of a repeating patterns composed of geometric form and stylised trees within garnet, green and beige chevrons 82×41 in. (208×104 in.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900 For related embroidered curtains, see A.J.B. Wace, *Mediterranean and Near Eastern Embroideries from the Collection of Mrs F.H. Cook*, Londres, 1935, pl. XXIX et XXX and *Aegean Crossroads, Greek Island Embroideries in the Textile Museum*, James Trilling, Washington, 1983, cat. 39, p. 127 and pl. 16, p. 115. However embroideries with similar motifs have also been attributed to Patmos in Dodecanese and it is often difficult to confirm the geographical origin of these pieces (Margaret Gentles, *Turkish and greek Island Embroideries from the Burton Yost Berry Collection in the Art Institution of Chicago*, Chicago, 1964, cat. 53.) but recent publications seem to confirm a Cycladic attribution (Sumru Belger Krody, *Embroidery of the Greek Islands and Epirus* Region, exhibition catalogue, Washington, 2008, cat. 2.3 et 2.4, pp. 46-47).

A PAIR OF MOTHER-OF-PEARL INLAID CHAIRS

SIGNED HABIB IBRAHIM, EGYPT, DATED AH 1327/1909-10 AD

Each of typical form with wide seats, straight backs surmounted by arabesque arches, the back of each elegantly engraved with two niches flanking a square panel all engraved with arabesque, panels of mashrabiyya above and below, the engraved elements each inlaid with mother-of-pearl geometric or stellar motifs, the upper panels of mashrabiyya bordering a panel of thuluth script, the arched panel on the top with a crescent and star roundel between mother-of-pearl inlaid panels with the signature of the maker and date, the leading edges all with mother-of-pearl bands decorated with geometric strapwork, the seat and legs similarly decorated, some pieces now separate but retained, some lacking 44% x 18½ x 18½in. (113.7 x 47 x 47cm.)

£4.000-6.000

\$6,100-9,000 €5,600-8,300

A pair of mother-of-pearl inlaid armchairs from the same maker, Habib Ibrahim, sold at Christie's King Street, 23 April 2015, lot 33.





439

A LARGE AND FINE 'CAIROWARE' GOLD AND SILVER-OVERLAID TRAY

EGYPT FOR THE EXPORT, LATE 19TH/EARLY 20TH CENTURY

Of circular form, finely decorated with a large central circular medallion, the borders of which interlock to form smaller cusped roundels around, the surface engraved with palmette scrolls and geometric motifs, the name of Sultan Qalawun in gold *thuluth* script in the centre, the sultan's titles repeated numerous times in silver within the smaller medallions around, each in large *thuluth* script in radiating inscriptions 69.5cm. diam.

£2,000-3,000

\$3,100-4,500 €2,800-4,200

440

A LARGE 'CAIROWARE' LAMP STAND

EGYPT OR SYRIA FOR THE EXPORT, EARLY 20TH CENTURY

On domed circular foot, with elongated flanged stem, rising to a flaring cup, the openwork decoration with calligraphic inscription in *thuluth* script on profuse foliate ground 63%in. (161cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200





PROPERTY FROM THE COLLECTION OF JOHN ROBERT ALDERMAN AND THE LATE DR. MARK ZEBROWSKI

(LOTS 441-479)

Christie's is delighted to offer this section (lots 141-179) of works from the collection of John Robert Alderman and the Late Dr. Mark Zebrowski, Indian textiles form the core of the selection, with fine examples from the Mughal period including velvets, embroideries and chintz. Shown together in this catalogue, they are a vibrant illustration of this field of Indian art with examples from north, central and south east India. Recent exhibitions at the Metropolitan Museum, New York (Interwoven Globe, 2013) and the Victoria and Albert Museum, London (Fabric of India, 2015) have revived attention in this important category. Between 1600 and 1800, India was the greatest exporter of textiles in the world. The block-printed and painted chintz textiles in this collection are particularly interesting, many of them being well-preserved and having retained their brilliant colours. The collection is not limited to textiles and also includes metalwork, paintings, 19th and early 20th century views of India as well as the reference library of the late Dr. Mark Zebrowski. Zebrowski was the author of two seminal works - on Deccani painting and Indian metalwork, both of which are still an important reference today (Deccani Painting, 1983; Gold, Silver and Bronze from Mughal India, 1997). The reference library offered here includes over 700 books on Indian and Islamic art, some of them rare and out of print. It represents a once-in-a-life-time opportunity to acquire the result of a life-long dedication to this field.

441

A FINE FLORAL EMBROIDERED PANEL

MUGHAL INDIA, CIRCA 1800

Of rectangular form, the field embroidered with radiating central garnet and green flower bloom within a cusped medallion, surrounded with curved floral twigs with heavy blooms, each corner with an inward facing floral spray, the border with a scrolling floral tendril between two narrow registers of swaying floral garland, backed 53¼ x 35%in. (135.2 x 89.8cm.)

£1,500-2,500

\$2,300-3,800 €2,100-3,500



■6442

A COLLECTION OF REFERENCE BOOKS ON INDIAN ART

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Randhawa, M.S., 1959. Basohli Painting. Calcutta: Sree Saraswaty Press Ltd.

Zebrowski, M., 1983 Deccan Painting. Los Angeles: University of California Press.

Khandalavala, K., Chandra, M., 1969. New documents of Indian painting. Bombay: The Board of Trustees of the Prince of Wales Museum of Western India.

Barrett, D., Painting of the Deccan XVI-XVII Century. London: Faber and Faber Ltd.

and including books and reference books on South East Asian, Indian, Far Eastern art and architecture.

(109)

(181)

£3,000-5,000 \$4,600-7,500 €4,200-6,900

■0443

A COLLECTION OF BOOKS ON INDIAN HISTORY AND A QUANTITY OF INDIAN JOURNALS

Forbes, J., 1834. Oriental Memoirs: Seventeen years of residence in India, vol. 182. London: R.Bentley (2 copies of each volumes)

Majundar, R., 1965. The History and culture of Indian people. Bombay: Bharatiya Vidya Bhavan.

The Chronology of Modern Hyderabad 1720 - 1890. Hyderabad: The central records office Hyderabad Government, 1954

Hayavadana Rao, C., 1930. Mysore Gazetteer: Compiled for Government. Bangalore: Government Press (8 volumes)

Also including a volume on the History of Delhi Coronation Durbar, four copies of the Revue des arts asiatiques, some Lalit Kala magazines and copies of the Journal of Indian art and Industry.

£1,000-2,000 \$1,600-3,000 €1,400-2,800



■0444

A COLLECTION OF REFERENCE BOOKS ON ISLAMIC ART

Ivanov, Anatolij A., et al., 1962. Album Of Indian and Persian Miniatures of the XVI-XVIIIth Centuries. Moscow: Izd-vo Vostochnoj Lieratura. Scala, Arthur von., 1895. Sammlung von Abbildungen Turkischer, Arabischer, Persischer, Centralasiatischer und Indischer Metallobjecte. Wien: K.K. Osterreichisches Handels-Museum.

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Golombek, L. & Wilber D., 1988. The Timurid Architecture of Iran and Turan - Volume II. Princeton: Princeton University Press.

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Ferrier, R. W. (ed), 1989. The Arts of Persia. New Haven: Yale University Press.

Diba, S. L. & Ekhtiar, M. 1999. Royal Persian Paintings: The Qajar Epoch 1785-1925. New York: I. B. Tauris.

Lane, A., 1947. Early Islamic Potter: Persia, Syria, Egypt, Turkey. London: Faber and Faber.

Lane, A., 1957. Later Islamic Pottery: Persia, Syria, Egypt, Turkey. London: Faber and Faber.

Bressand, F. B., 1997. The Blue Gold of Samarkand. Paris: Art International Publishers.

Stierlin, H., 2005. Oriental Treasures in the Mediterranean from Damascus to Granada. Italy: White Star S.p.a.

Blochet, E., 1930. Collection Jean Pozzi, Bulletin de la Société française de reproductions de Manuscrits à Peintures, Recueil des Planches. 175 pages. 65 illustrations- 9 in colour. 86 paintings (reproduction).

Damluji, S. S., 2007. The Architecture of Yemen: From Yafi to Hadramut. London: Laurence King Publishing.

Gillow, J., 2010. Textiles of the Islamic World. London: Thames & Hudson.

Riefstahl, R. M., 1923. Persian and Indian Textiles: From the late Sixteenth to the Early Nineteenth Century. New York: E. Weyhe. 289 black and white monochrome. Anand, M. R. et al., 1979. Homage to Kalamkari. Bombay: Marg Publications.

Ettinghausen, R. & Schroeder, E., 1941. *Oriental Art: Series O, Section IV: Iranian and Islamic Art.* Black and White Halftone Prints. Cambridge: The University Prints. De Forest, L. 1885. *Indian Domestic Architecture*. Boston: Heliotype Printing Co. Comprising 25 monochrome plates.

Reuther, O., 1925. Indische Palaste und Wohnhauser Mit Beitragen Von Conrad Preusser Und Friedrich Wetzel. Berlin: Berlin Preiss

and including further titles on islamic and Indian art architecture, archaeology, paitnings, rugs and carpets, some British and foreign salerooms catalogues, some publications on Far eastern and European Art, mostly in English, German and French

£3,000-5,000 \$4,600-7,500 €4,200-6,900

■0445

A COLLECTION OF VARIOUS REFERENCE BOOKS, AUCTION CATALOGUES AND MAGAZINES

Including

Pope, A. & Ackerman, P., 1964. A Survey of Persian Art. Tehran: Manafzadeh.

Burlington House, 1931. Persian Art: An Illustrated souvenir of the exhibition of Persian Art at the Burlington House London London: Hudson & Kearns Ltd. Sale, G., 1734. A preliminary Discourse. London: C. Ackers.

and numerous volumes of İran, the *Journal of British Institute and Persian Studies*; two volumes of *Ars Orientalis* Journal (1957, 1963); numerous Christies, Sotheby's, Bonham's, and other overseas salerooms' sale catalogues and a set of miscellaneous travel guides.

(187)

£1,000-2,000 \$1,600-3,000 €1,400-2,800





A LARGE TENT PANEL (QANAT)

INDIA, 19TH CENTURY

Of long rectangular form, the block printed floral lattices on various coloured fields, each within a foliated arch, bands of swaying floral tendrils to the sides, above and below, backed

£4,000-6,000 \$6,100-9,000 €5,600-8,300

447

A LONG TENT PANEL (QANAT) AND A PALAMPORE FRAGMENT

INDIA, 18TH AND 19TH CENTURY

The palampore printed with a large niche with repeating floral sprays, the spandrels with further intricate floral sprays rising from leaves, the borders with a continuous floral garland between two narrow bands of scrolling floriated tendrils, a band of split palmettes above, one remaining half panel only; the long tent panel block-printed with floral sprays rising from stylised vessels under lobed pointed arches, each spandrel with a swaying floral motif, a band of geometric patterns below, a band of hanging and rising split palmettes above (2)

£1,200-1,800 \$1,900-2,700 €1,700-2,500





■448

A LARGE PANEL FROM A SUMMER CARPET

MUGHAL INDIA, 18TH CENTURY

Of rectangular form, the beige field embroidered with an elegant lattice of swaying foliated tendrils bearing pink floral blooms, the border with similar scrollwork, mounted $58\% \times 35\%$ in. (149.2 x 90.4cm.)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

449

A FINE BLOCK-PRINTED TEXTILE PANEL (CHINTZ)

MUGHAL INDIA, 18TH CENTURY

Of near square form, the off-white field printed with a lattice of large recurring red and green floral sprays, mounted $19\%\times20\%$ in. (49 x 53cm.)

£600-800

\$910-1,200 €840-1,100



449



450 (part lot)





THREE PANELS FROM A FINE FLORAL CHINTZ

MUGHAL INDIA, PROBABLY RAJASTHAN, EARLY 18TH CENTURY Each rectangular, from the same panel, the off-white field printed with a lattice

of recurring green and light brown iris sprays, two mounted, one loose The panels 29 x 221/4in. (73.8 x 56.5cm.) (2)

\$2,300-3,000 £1,500-2,000 €2,100-2,800

For a related block-printed cotton textile panel, decorated with a lattice of carnations and attributed to Rajasthan, early 18th century, see Rosemary Crill, ed., The Fabric of India, London, 2015, cat.109, p.107.

451

AN EMBROIDERED PANEL

MUGHAL INDIA, MID-18TH CENTURY

Of rectangular form, the off-white field embroidered with a lattice of recurring purple, yellow and green floral sprays, a scrolling floral register below with split floral palmettes above, mounted 21¾ x 43¼in. (55.4 x 110cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800

A Mughal man's robe (jama) in the York Art Gallery is decorated with a very similar lattice of floral sprays, embroidered with floss silk. It was worn by Captain John Foote, circa 1761 (Rosemary Crill, ed., The Fabric of India, London, 2015, cat.108, p.106). Also see another embroidered panel in the Mughal style, dated to the 18th century in the Calico Museum (Irwin & Margaret Hall, Indian Painted and Printed Fabrics, vol. II, Ahmedabad, 1971, pl.15).

452

A VELVET BORDER PANEL

MUGHAL INDIA, 17TH CENTURY

Of narrow rectangular form, with an elegant recurring floral spray rising from a gadrooned baluster vase, a register of floral scrollwork above and below between two thin bands of swaying leaves interspersed with flowerheads, on red ground, mounted, stretched

The panel 15% x 72in. (39 x 183cm.) £3.000-5.000

\$4.600-7.500 €4,200-6,900

In the same way as the Safavids, the Mughal courts produced velvet carpets woven in coloured silks on a metal-thread ground. The borders were always woven separately and attached later. The most impressive of all is probably that in the Metropolitan Museum of Art (Stuart Cary Welch, India, exhibition catalogue, New York, 1985, no.136, p.207). The present border was very probably made for a velvet floorspread similar for example to one in the Victoria and Albert Museum (Court Life and Arts under Mughal Rule, exhibition catalogue, London, 1982, no.223, p.88).

453

A CHINTZ BORDER PANEL

COROMANDEL COAST, SOUTHEAST INDIA, 18TH CENTURY

Of rectangular form, with bold floral scroll with large red flower blooms, two thin registers of floral scrollwork above and below 9 x 551/4in. (140.4 x 22.8cm.)

£1500-2000

\$2,300-3,000 €2,100-2,800





(part lot)

A STUDY COLLECTION OF ELEVEN FINE TEXTILE PANELS

MOSTLY RAJASTHAN, MUGHAL INDIA, 18TH-19TH CENTURY

Each with elegant and intricate floral patterns block-printed on coloured grounds

The largest $7\% \times 40\%$ in. (18 x 103.6cm); the smallest $10\% \times 18\%$ in. (27.5 x 48cm)

(11)

£4,000-6,000

\$6,100-9,000 €5,600-8,300 Fragments of block-printed, mordant-dyed, resist-dyed and painted cotton attributed to late 18th/early 19th century Rajasthan and with a closely related design are in the Calico Museum. See John Irwin & Margaret Hall, *Indian Painted and Printed Fabrics*, vol. I, Ahmedabad, 1971, No. 86, pl. XI. See also plate 58, 62 and 63. For other examples in similar style and technique, see Mattiebelle Gittinger, *Master Dyers to the World*, Washington, 1982, cat.45-49, pp.62-63



A STUDY COLLECTION OF FIFTEEN FINE TEXTILE PANELS

MOSTLY RAJASTHAN, MUGHAL INDIA, 18TH-19TH CENTURY

Each with elegant and intricate floral patterns, including a larger *chintz* fragment with floral lattice, the border with two bands of swaying tendrils bearing large flower blooms

The largest $40\,x\,51\% in.\,(101.6\,x\,131 cm)$; the smallest $2.5\,x\,20 in.\,(6.35\,x\,50.8 cm)$

£5,000-8,000

\$7,600-12,000 €7,000-11,000

(15)







TWO PATOLAS

GUJARAT, NORTH WEST INDIA, CIRCA 1800

Of rectangular form, with plain green field and stylised floral borders, each end with an embroidered floral lattice

Each 22 x 63in. (56 x 160in.)

(2)

£1,000-2,000

\$1,600-3,000 €1,400-2,800

457

A RESIST DYE PATOLA

INDIA FOR THE INDONESIAN MARKET, 19TH CENTURY

With radiating quatrefoils interspersed with orange broken lines and stellar motifs

44½ x 177½in. (113 x 450cm.)

£2.000-4.000

\$3,100-6,000 €2,800-5,500

458

A SHAWL

FRANCE, CIRCA 1820

In Kashmiri style, of near square form, the light cream field with repeating floral pattern, the borders with three bands of floral scrolling tendrils on cream, garnet and orange ground, backed $65\% \times 62$ in. (167×157.5 cm.)

£800-1,200

\$1,300-1,800 €1,200-1,700

459

A CHINTZ BORDER PANEL

DECCAN OR SOUTH EAST INDIA, CIRCA 1800

Of rectangular form, the wide central panel with exuberant scrolling tendrils with large flower heads, inhabited by parakeets, a floral quatrefoil at the end, a band of restrained scrolling floral tendrils above and below, backed The fragment $12 \times 47\%$ in. (30.5×120.6)

£2,000-4,000

\$3,100-6,000 €2.800-5.500

The present panel would probably have formed the outer edges of painted and dyed *pichhvais*. Lotus meanders were particularly favoured for these. Two similar border panels are in the Tapi Collection (Ruth Barnes, Steven Cohen, Rosemary Crill, *Trade, Temple & Court, Indian Textiles from the Tapi Collection*, Mumbai, 2002, cat.85-86).







A LARGE SKETCH OF AN ELEPHANT

RAJASTHAN, NORTH INDIA, SECOND HALF 18TH CENTURY

Pencil on paper, the animal depicted facing right, his right hind leg tethered, two bales of grass in front of him, mounted, framed and glazed $12\frac{1}{8} \times 17$ in. (30.8 x 43.2cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800

461

THE VIRGIN AND CHILD WITH SAINT ANNE

RAJASTHAN, NORTH INDIA, SECOND HALF 18TH CENTURY

Opaque pigments on paper heightened with gold, the Child held by Mary and playing with Saint Anne, laid on card, mounted, framed and glazed $7\% \times 10\%$ in. (18 \times 26cm.)

£1,200-1,800 \$1,900-2,700 €1,700-2,500





462 TWO SKETCHES OF A HILT AND A SKETCH OF A PALANQUIN LUCKNOW OR BENARES, NORTH INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, the hilts sketched for a *pesh-kabz* and a *tulwar* with dense floral decoration, the palanquin, with mythical bests, incomplete, each mounted The palanquin 6 x9%in. (15.2 x 25cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

462 (part lot)



THE GODDESS FORTUNE DISTRIBUTES MONEY TO A CROWD

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, MID-18TH CENTURY

Pencil on paper, the figure of Fortune balancing on a large sphere, giving gold from a bag to the audience, mounted $9\% \times 6\%$ in. (24.5 x 16cm.)

£1,000-1,500 \$1,600-2,300 €1,400-2,100

This drawing is a study for a painting of the Goddess Fortune published by Mildred Archer *in Indian Paintings from court, town and village*, London, 1972, no.2, dated circa 1740.

465

TWO FINE PEN DRAWINGS

QAJAR IRAN IN THE MUGHAL STYLE, CIRCA 1900

Pencil and gold on paper, the first with a prophet seated on a dais, addressing a lady; the second with three ladies in conversation in a garden, in gold margins with black rules, copied on folios from a non-related manuscript, mounted Each $5\% \times 3\%$ in. (14.6 $\times 8.5$ cm.) (2)

£800-1,200

\$1,300-1,800 €1,200-1,700



464

464

AN ILLUSTRATED FOLIO FROM THE ISKANDARNAMA OF NIZAMI: A RULER ENTHRONED

SULTANATE INDIA, PROBABLY DELHI, 15TH CENTURY

Opaque pigments heightened with gold, black ink on paper, the ruler being attended to by three servants, an elegant floral scroll behind, in gold margins and black rules, four columns of black *nasta'liq* script in gold margins, with black rules, mounted 10¼ x 7½in. (26 x 18cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100



465

THREE MUGHAL COPPER-ALLOY EWERS

NORTH INDIA, 18TH CENTURY

Each with drop-shaped body on four feet, with serpentine handles and straight spouts, engraved floral medallions and lattice of floral or palmettes motifs, one lid loose

The largest 11in. (28cm.) high (3

£1,500-2,500

\$2,300-3,800 €2,100-3,500

467

A SILVER-INLAID STEEL CHAMFRON

MUGHAL INDIA OR DECCAN, 17TH CENTURY

Of narrow and elongated form, with scalloped and hemispherical forehead plate, with profuse overlaid and engraved floral decoration 12%in. (32cm.) long

£1,500-2,000

\$2,300-3,000 €2,100-2,800







468

THREE COPPER-ALLOY WATER VASES (KINDIS)

INDIA, 18TH CENTURY

Each of typical form, two with plain body, the other gadrooned

The larger 61/4in. (16cm.) high

gh (3) \$4,600-7,500

€4,200-6,900

LITERATURE:

£3,000-5,000

The two *kindis* on the right of the illustration are, published in Mark Zebrowski, *Gold Silver* and *Bronze form Mughal India*, Alexandria Press, London, 1997, ill. 355, 357, p. 220.

FOUR STEEL HOOKS, THREE STEEL FLINT STRIKERS AND FOUR STEEL BELT LOOPS

INDIA, 17TH-18TH CENTURY

The hooks and strikers with bird or feline head finials, the medallion-shaped belt loops with floral designs, one with peacock motifs, another U-shaped with lion head finial

The largest 71/sin. (18cm.) long, 33/sin. (9.5cm.) high

(12

£3,000-5,000

\$4,600-7,500 €4,200-6,900

Similar steel implements sold at Sotheby's London, The Stuart Cary Welch Collection, Part I, 6 April 2011, lots 155, 156, 157.

For two steel wall brackets of horse and camel form, see Simon Ray, Exhibition Catalogue, April 2002, ill. 40 and 41.



470

SIX COPPER-ALLOY VESSELS

MUGHAL INDIA AND DECCAN, 17TH-19TH CENTURY

Comprising an openwork bronze basket, on high raised circular foot, the wide body flaring to a rim worked as a band of repeating palmettes; two circular lidded boxes, on plain base, with straight walls rising to a hinged raised lid; two globular water vases (*lotas*) on conical foot; a ceremonial libation dish, on plain base, of shallow form, with elongated straight spout

The basket 8%in. (22cm.) diam.; the larger lidded box 4%in. (12cm.) diam.; the larger *lotas* 7%in. (19cm.); the ceremonial libation dish 8in. (20.5cm.) across (6)

£2,000-4,000

\$3,100-6,000 €2,800-5,500



470

471

A GROUP OF INDIAN ARMS

INDIA, 18TH/19TH CENTURY

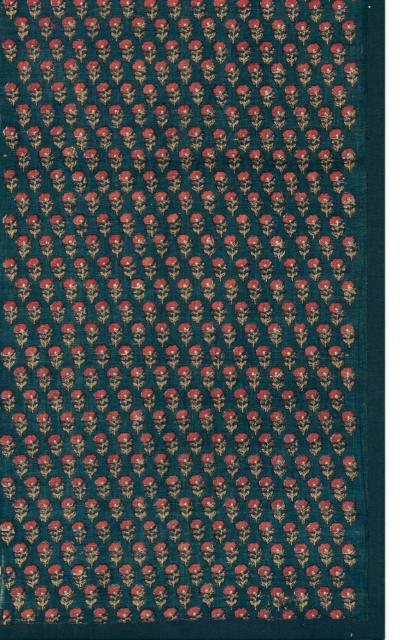
Comprising a mace; two push-daggers (katars), of typical form; a dagger, with curved blade and plain steel hilt; en engraved ceremonial axe head; **together with** a Keralan lock, on stand, and a brass processional standard ('alam) The mace 32¾in. (83.4cm.) long; the larger push-dagger 22½in. (57cm.) long; the dagger 19in. (48.2cm.) long; the axe head 10¾in. (27.5cm.) high; the lock 10½in. (26.7cm.) across; the 'alam 11¾in. (30cm.) high (7

£2,000-4,000

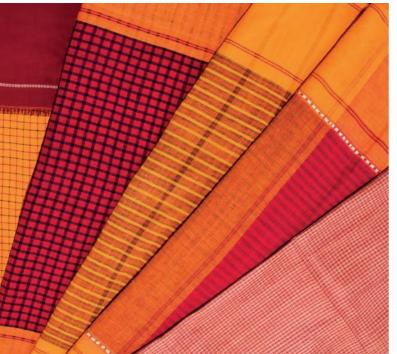
\$3,100-6,000 €2,800-5,500



471









473 (part lot)

THREE TEXTILE PANELS

INDIA, 18TH/19TH CENTURY AND LATER

Each of rectangular form, with elegant floral motifs on garnet, indigo blue and mustard ground

The largest 39 x 21½in. (99 x 54cm.)

(0)

£2,000-4,000

\$3,100-6,000 €2,800-5,500

473

THREE WOVEN SILK PANELS

INDIA, 18TH/19TH CENTURY

The garnet ground woven with a lattice of elegant floral sprays, one panel with a tighter arrangement

331/4 x 32in. (84.4 x 81.2cm.)

(3)

£800-1,200

\$1,300-1,800 €1,200-1,700

474

SEVEN SARIS

INDIA, 19TH/20TH CENTURY

Each with chequered patterns

 40×162 ½in. (101.6 x 412.8cm.) each approximately

(7)

£800-1,200

\$1,300-1,800 €1,200-1,700

474 (part lot)

■475

A LARGE AND FINE CHINTZ PANEL

MUGHAL INDIA, PROBABLY RAJASTHAN, 18TH **CENTURY**

Of near square form, the off-white field block-printed with a lattice of recurring red and blue floral sprays, mounted, framed and glazed

35½ x 29in. (90.4 x 73.7cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200





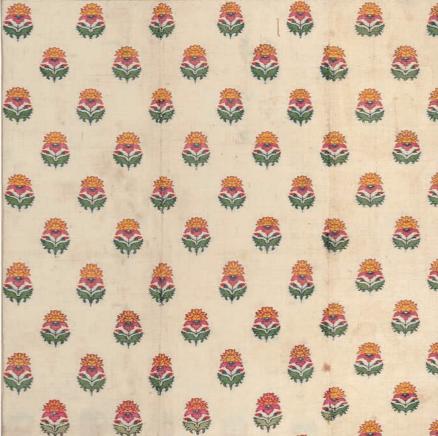
The first of square form, the cream ground with a lattice of floral sprays, stretched; the second, of near square form, with crisscrossed ovoid patterns, a lobed calligraphic medallion with Nasr min Allah wa fath qarib ("Help from God and victory near at hand"), mounted

15in. (38.1cm.) square; 12 x 11%in. (30.5 x 29.5cm.)

£800-1,200

476

\$1,300-1,800 €1,200-1,700





A LARGE BLOCK-PRINTED COTTON TENT PANEL (QANAT)

INDIA, 19TH CENTURY

Of rectangular form, block-printed with elegant floral sprays and tendrils rising and scrolling beneath lobed pointed arches, superposed registers of split palmettes, floral garland and stylised foliate motifs above and below, on beige ground, backed, stamped 292 x 905cm.

£3,000-5,000

\$4,600-7,500 €4,200-6,900



478



479 (part lot)

A SMALL COLLECTION OF EIGHT SILVER-INLAID (BIDRI) VESSELS

BIDAR, DECCAN, INDIA, 17TH-19TH CENTURY

Comprising a rare 17th century tray, on four feet, worked as an elongated lobed cartouche, the inlaid decoration consisting of three central floral blooms on interlocking floral ground, surrounded by vertical bands of stylised flowers, the gently sloping lobed rim with further simplified decoration; a spittoon, a carpet weight (*mir-i farsh*), each of typical form with floral designs; four *huqqa* bases, the first, bell shaped, with vertical bands of floral scrollworks, the others with dense floriated decoration arranged within a wide central register; and a lidded bowl, on short conical foot, of rounded form, the silver inlaid decoration with repeating dense floral sprays

The tray 12½ in. (31cm.) across; the larger huqqa base 8in. (20.4cm.) high; the spittoon 3½ in. (7.9cm.) high; the carpet weight 5¾ in. (14.7cm.) high; the bowl 5in. (12.7cm.) high; and 5½ in. (13cm.) diam. (8

£4,000-6,000

\$6,100-9,000 €5,600-8,300

479

A LARGE COLLECTION OF VIEWS OF INDIA

INDIA, EUROPE AND AMERICA, LATE 19TH/EARLY 20TH CENTURY

In various media, comprising two watercolours of the Elephanta caves and of the *Settlement of Bombay seen from Malabar Hill*, the latter signed William Shapter Hunt (fl. 1850-1865), black and white silver prints of the Delhi durbar, possibly of 1903, and of famous architectural views of the subcontinent, including, Jaipur, Delhi, Amritsar and Agra

Bombay seen from Malabar Hill 11% x 18in. (29.5 x 45.8cm.); views of the Durbar $3\frac{1}{2}$ x 7½in. (9 x 18cm.) each (113)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

William Shapter Hunt who painted the Settlement of Bombay seen from Malabar Hill joined the 74th Highland Regiment on 6 July 1852, became a Lieutenant on 30 June 1854 and Captain on 17 November 1863. A similar view of Bombay and Colaba from Malabar Hill was sold at Phillips London, 1 May 1990.





INDIAN PAINTINGS FROM THE COLLECTION OF THE LATE PROF. MARJORIE JACOBS (LOTS 480-489)

Marjorie Jacobs (1915-2013) was Professor of History at Sydney University from 1969 – 1980. Her main area of scholarship was post-colonial history. This lead her to a life-long passion for India. One of her major interests was Indian miniature paintings, a subject on which she lectured frequently. She travelled regularly to India and England where she purchased the pieces which became her collection.



*480

AN ICON OF LORD VISHNU

MYSORE, SOUTH INDIA, 19TH CENTURY

Opaque pigments, gold leaf and sukka (limestone paste) on wood, the light-skinned god standing on a lotiform base, beneath a lobed arched altar, holding a mace, flanked with priests, high candlesticks at either side

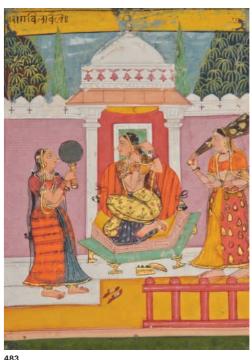
15 x 12in. (38 x 30.5cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800







*481

AN ILLUSTRATION TO A RASIKAPRIYA SERIES

ORCCHA, NORTH INDIA, CIRCA 1690

Opaque pigments on paper, Radha seated beneath a tree inhabited by two peacocks waits for Krishna in conversation with one of her confidantes, in white and red margins with black rules, the reverse with 5ll. of text in *devanagari* script, mounted 10% x 6% in. (26.4 x 16cm.)

£1,500-2,500

\$2,300-3,800 €2,100-3,500

PROVENANCE:

Spink & Son, London, acquired 17 August 1977

*482

AN ILLUSTRATED FOLIO FROM A PERSIAN EPIC: LADIES IN THE ZENANA AT NIGHT

SUB-IMPERIAL MUGHAL STYLE, NORTH INDIA, EARLY 17TH CENTURY

Opaque pigments heightened with gold, black ink on paper, depicting a princess kneeling on an elaborate carpet under a pavilion stargazing, her attendants asleep in the garden, two guards at the gate, two columns of black nasta'liq script above and below, the reverse with two columns of black nasta'liq script, in orange margins, in black and gold rules, mounted, some repainting 7%in x 4½in. (19.3 x 10.8cm.)

£1,500-2,000

\$2,300-3,000 €2.100-2.800

*483

AN ILLUSTRATION TO A RAGAMALA SERIES: BILAWAL RAGINI

SIROHI, NORTH INDIA, CIRCA 1680-90

Opaque pigments on paper heightened with gold, the *ragini* on a throne near a white pavilion, adjusting her veil, two servants to her side, one holding a mirror, the other peacock feathers, identification inscription in black *devanagari* at top and on reverse, with defaced stamp of Bikaner library on reverse

10½ x 8¼in. (26.7 x 21cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

PROVENANCE:

Royal Collection of Bikaner, stamp of Khet Sing dated 4 June 1964 Acquired Spink & Son, London, 2 May 1978

Another painting from this series sold at Christie's, New York, 16 September 2008, lot 438



*484

AN ILLUSTRATION FROM A KALPASUTRA MANUSCRIPT: INDRA GIVING ORDERS TO HARINAIGEMESHIN

NORTH WEST INDIA, PROBABLY GUJARAT, LATE 15TH/EARLY 16TH CENTURY

Opaque pigments, gold and ink on paper, the horizontal folio with 9II. of large black *devanagari* script, various lines in smaller script above and below, circular red medallions to the margins, Indra and the antelope-headed Harinaigemeshin appear in gold in a rectangular cartouche on red ground, the reverse with text, mounted $4\% \times 10\%$ in. (11 x 25.6cm.)

£1.000-1.500

\$1,600-2,300 €1 400-2 100

EXHIBITED:

Intimate Encounters, Indian Paintings from Australian Collections, Art Gallery of New South Wales, Sydney, February-May 2008

The subjects of the pictures deal mainly with the early life of Mahavira, part of the second book of the *Kalpasutra*. In this folio Harinaigameshin, the antelope-headed general receives orders from Indra to remove the foetus of Mahavira, the twenty-fourth *Tirthankara*, from the womb of Devananda, a *Brahmani* and to transfer it to that of Trishala, a *Kshatriya* woman who is to give birth to him.



485

*485

AN ILLUSTRATION TO THE RAMAYANA: A HERO KILLS A DEMON

PANNA, INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a lord and his lady sit on a hilltop amidst a furious battle, various episodes from the epic fight between the lord and a monkey demon appear to the left and right, the demon throwing a mount to the left, a blue-skinned god, an ascetic, two brahmins and some retainers bless the scene from above, in red borders 8 x 14%in. (20.4 x 36.5cm.)

04 500 0 000

£1,500-2,000 \$2,300-3,000 €2,100-2,800

This folio comes from a Bhagavata Purana series attributed to Panna, circa 1690-1700. Eight folios are published in Konrad Seitz, Orccha, Datia, Panna, Miniaturen von den rajputischen Hofen Bundelkhands 1580-1820, Cologne, 2015, cat.51, pp.138-162.

*486

AN ILLUSTRATED FOLIO FROM THE ISKANDARNAMA

SULTANATE INDIA, PROBABLY DELHI, 15TH CENTURY

Opaque pigments and black ink on paper, an old man is brought before a ruler seated beneath a scalloped arch, four columns of black *nasta'liq* script, with central heading in blue ink, mounted $9½ \times 6\%$ in. (24 x 16.5cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100

PROVENANCE:

P & D Colnaghi & Co, acquired 30 May 1980

The Story of Alexander the Great was versified by the Iranian poet Nizami and later by Delhi-born Amir Khusraw during the 15th century.



486





*487

FOUR INDIAN PAINTINGS

MEWAR, NORTH INDIA, 17TH-19TH **CENTURY**

Opaque pigments, heightened with gold on paper, comprising a 19th century Mewar painting of a prince paying his respect to an ascetic, his body covered in blue ashes, in a grassy and hilly landscape, in aubergine margins, with yellow rules and light pink borders, mounted, framed and glazed; a Bilaspur painting of a prince receiving a retainer on the terrace of a palace, circa 1670-80, mounted; an illustration to an epic with halfhuman half-serpent beings carrying severed heads to an ascetic in a forest, circa 1700, mounted; and a painting of a seated Raja presented with pan, four attendants around him, heavily bejewelled, identified in devanagari at top and reverse Prince and ascetic 8½ x 5%in. (21.5 x 14.4cm.) visible

£2,000-3,000

\$3,100-4,500 €2.800-4.200

PROVENANCE:

Bilaspur illustration: Maggs Bros, London, acquired 2 September 1977

*488

A FALCON AND ITS PREY

MUGHAL INDIA OR DECCAN, CIRCA 1600

Opaque pigments on paper, the scene finely rendered on the grassy banks of a stream, the falcon holding the duck in its claws and beak, a tulip on the left, within thin black rules, laid down on buff paper

Folio 9 x 5½in. (22.8 x 14cm.); painting 6 x 35/sin. (15.2 x 9.4cm.)

£1,500-2,000

\$2.300-3.000 €2.100-2.800

*489

SARUP SINGH AT WORSHIP

UDAIPUR, RAJASTHAN, NORTH INDIA, CIRCA 1860

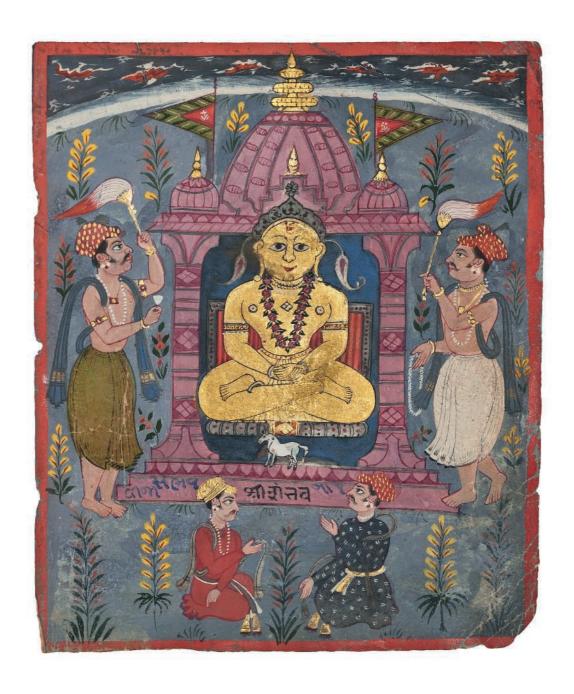
Opaque pigments on paper heightened with gold, depicted facing right, bejewelled and wearing a diaphanous *dhoti*, worshipping at a *lingam*, surrounded by four brahmins, offerings around, identified at top in black devanagari script, in blue, black, yellow and white margins, with red and white rules and borders 11% x 9%in. (30 x 24.5cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800



489



VARIOUS PROPERTIES

490

TIRTHANKARA SAMBAHAVANATHA

GUJARAT, INDIA, 17TH CENTURY

Opaque pigments heightened with gold on paper, the deity seated in *vajrasana* beneath a pink domed pavilion, flanked with two brahmins with flywhisks, two adorants kneeling beneath, in red margins, mounted

61/4 x 51/4in. (15.8 x 13.4cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

*491

KRISHNA AND RADHA

SUB-IMPERIAL MUGHAL SCHOOL, NORTH INDIA, MID-17TH CENTURY

Opaque pigments heightened with gold on paper, he depicted facing right and standing, holding a lotus, approaching his beloved, she, sitting and thoughtful on the bank of a stream, in gold margins, with red and blue rules, mounted $6\frac{1}{2} \times 7\frac{1}{4}$ in. (16.5 x 18.5cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200



491



A BATTLE SCENE

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1600

Opaque pigments heightened with gold on paper, two armies meet on the battlefield, mounted attendants with trumpets and drums visible over a rocky outcrop, a knight charges a mounted bowman with his spear, within thin orange, gold and black rules, mounted, framed and glazed

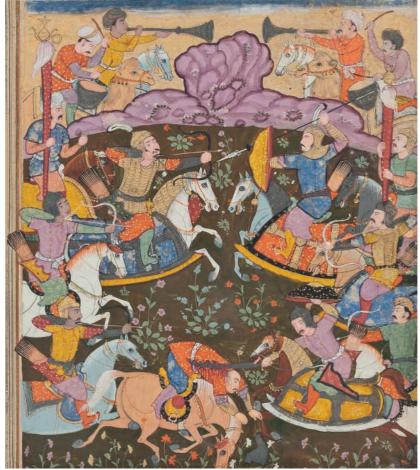
Visible 6¾ x 6in. (17 x 15.2cm.)

£3,000-5,000

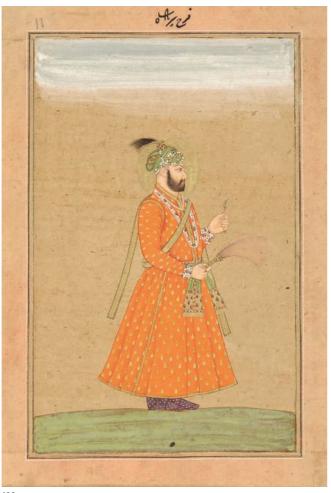
\$4,600-7,500 €4,200-6,900

PROVENANCE:

Christie's, 23 October 2007, lot 340



492





493

A STANDING PORTRAIT OF THE EMPEROR FARRUKHSIYAR

MUGHAL STYLE AT KISHANGARH, NORTH INDIA, FIRST HALF 18TH CENTURY

Opaque pigments heightened with gold on paper, depicted haloed, facing right, holding a sarpech and a flywhisk, wearing a bejewelled green turban and orange tunic held with a green sash, in gold, orange and black rules, with wide green borders, black nasta'liq identification inscription above, mounted

11 x 8in. (28 x 20.4cm.) visible

£4,000-6,000

\$6,100-9,000 €5,600-8,300

This portrait is executed after portraits of the Emperor Farrukhsiyar by Bhavani Das, dated circa 1720. One of them sold at Christie's King Street, 10 June 2015, lot 13. Another portrait signed by the artist was in the Francoise and Claude Bourelier Collection which sold at Artcurial, Paris, 4 November 2014, lot 243 (see Oliver Forge & Brendan Lynch catalogue, *Indian Painting 1590-1880*. 2015. cat.12).

494

A PORTRAIT OF A NOBLE LADY IN A GROVE

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, depicted standing, facing left, holding a flower and a fly-whisk, richly attired and bejewelled, the trees and flowers around her inhabited with birds, with added attribution to Dalchand Bay in white ink to the upper right corner, in gold and white floral margins, in white rules, with wide floral borders, mounted

9 x 6in. (22.8 x 15.2cm.) visible

£2,500-3,500

\$3,800-5,300 €3,500-4,800

495

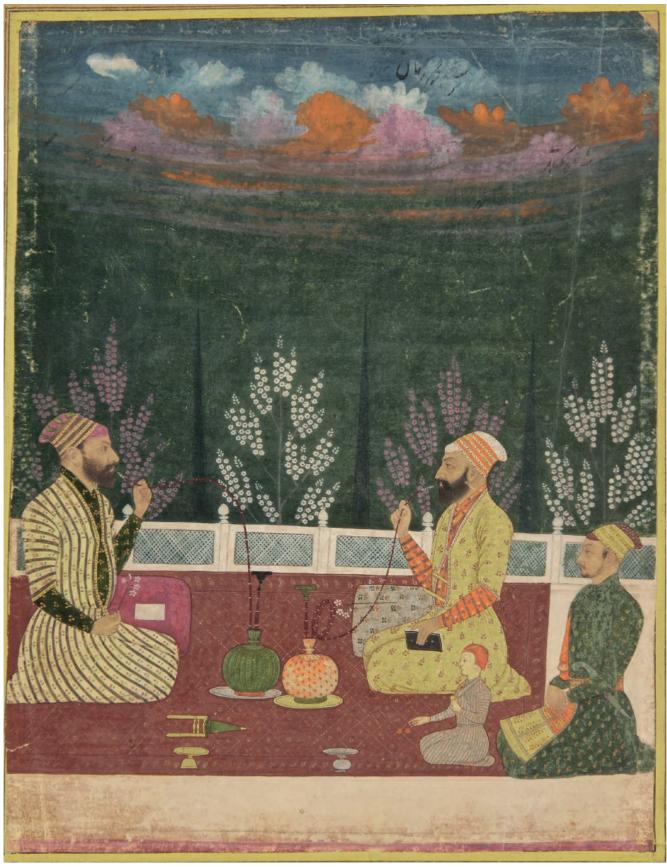
TWO NOBLEMEN SMOKE A *HUQQA* AT DUSK

PROVINCIAL MUGHAL INDIA, EARLY 18TH CENTURY

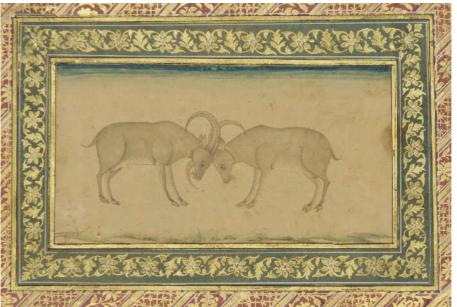
Opaque pigments heightened with gold on paper, both seated on a garnet carpet laid out on a terrace, each richly attired and wearing intricate turbans, one holding a manuscript, an attendant to his side, a courtier behind him, in yellow margins, in black and white rules, illegible identification inscriptions at top, the reverse with old inscription in Urdu giving the price for the painting (9 rupees) 9 x 7in. (23 x 18in.)

£6,000-8,000

\$9,100-12,000 €8,400-11,000







496

A PLUMP SHEPHERD

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, FIRST HALF 18TH CENTURY

Opaque pigments and pencil heightened with gold on paper, the shepherd wearing a red turban and white tunic, wrapped in gold stoles, carrying a lamb, a sheep behind him, in blue and pink margins, in gold and red rules, laid on card, mounted, framed and glazed

7% x 5%in. (19.6 x 14.2cm.)

£2,500-3,500 \$3,800-5,300 €3,500-4,800



498

*497

AN ALBUM PAGE: TWO RAMS FIGHTING

MUGHAL INDIA, 18TH CENTURY

Opaque pigments and pencil heightened with gold on paper, drawn in grisaille, interlocking their horns in a sparse plain, high blue sky above, in floral margins within gold and black rules, the borders with gold floral swaying tendrils, mounted

10% x 14% in. (26.4 x 37.5 cm.)

£2,000-3,000 \$3,100-4,500

€2,800-4,200

498

AN ALBUM PAGE

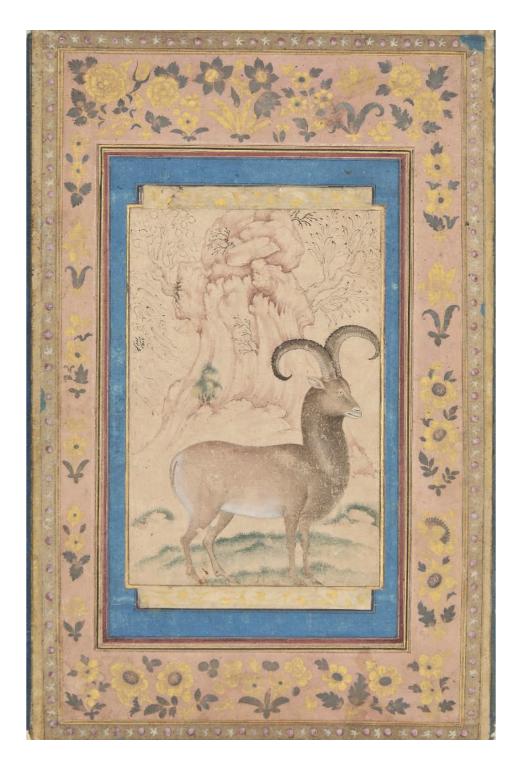
INDIA AND IRAN, 17TH-19TH CENTURY

Pen and ink on paper, a princess sitting on a terrace and clutching a flower in one hand receives a gold bowl from a visitor as a servant ties back a curtain behind them, in the foreground a gold vessel and cat, behind them a city on the horizon, inscribed 'amal Manohar in the border below, above a small miniature with late Zand or early Qajar portraits of youths, one in polychrome, laid down together between gold and polychrome illuminated borders on wide pink gold-sprinkled card, the reverse with a Deccani miniature of a woman dressed in European style standing on a balcony and holding a wine bottle and cup, between blue borders on similar margins, mounted Painting inscribed Manohar 4 x 2% in. (9.8 x 7.1cm.); Deccani painting 6% x 4% in. (16.3 x 12.1cm.); folio 14% x 10% in. (37.4 x 26.4cm.)

£2,500-3,500 \$3,800-5,300 €3,500-4,800

Although it may not be by the master Manohar himself, the small Mughal miniature of this album page is quite possibly the work of an artist of a similar period. Here we see the style typical of the late 16th or early 17th century where artists such as Manohar or his famous father Basawan were being influenced by European prints and paintings. The humanistic concern for portraiture and individuality as seen here are traits typical of Mughal work quite apart from the Iranian tradition.

The miniature to the reverse of the painting, which depicts a European woman bears stylistic resemblance to a miniature of a Courtesan attributed to Golconda in the last quarter of the 17th century which is in a private collection (Mark Zebrowski, *Deccani Painting*, London, 1983, no. 179, p. 206).



*499

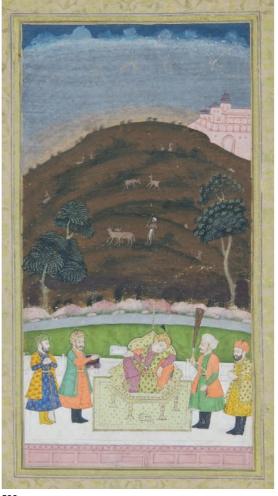
AN ALBUM PAGE : A MOUNTAIN GOAT MUGHAL INDIA, 18TH CENTURY

 $Opaque\ pigments\ and\ pencil\ on\ paper,\ the\ animal\ standing\ facing\ right,\ an\ impressive\ rocky\ outcrop\ in\ the$ background, laid on card in blue and red margins with gold and black rules, with wide floral borders, added attribution to Manohar and date of AH 1057 to the left side

Folio 12%x 8½in. (31.4×21.5 cm.); painting $6\frac{1}{2} \times 4$ %in. (16.5×11 cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900



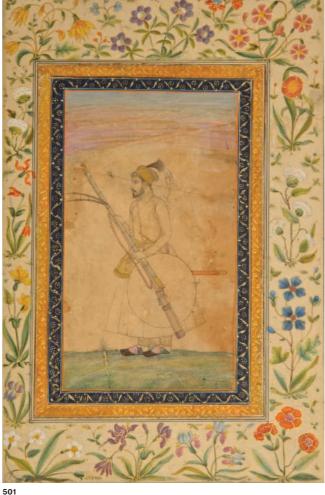


THE INFANT KING SHAPUR II ENTHRONED

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, the enthroned Shapur receives a portrait from a messenger, his attendants watching over the scene, a river, hill and walled city in the background probably a later extension, in floral borders, a line of black nasta'liq script to the left identifying the scene, others at top identifying the scene as the King of Turan, Khusraw and Nushirvan $18\frac{1}{4} \times 11\frac{3}{4}$ in. $(46.4 \times 30$ cm.)

£2,000-4,000 \$3,100-6,000 €2,800-5,500



50

501

AN ALBUM PAGE WITH A PORTRAIT OF A MUGHAL PRINCE

MUGHAL DELHI, NORTH INDIA, CIRCA 1800

Pencil and transparent pigments on paper, the turbanned prince stands facing left, he holds a long gun and wears a rounded shield and a sword, laid down between blue and salmon illuminated borders, the margins with fine floral illumination

Painting $7 \% \times 4 \%$ in. (18.8 x 10.6cm.); folio $12 \% \times 8 \%$ in. (31.3 x 21cm.)

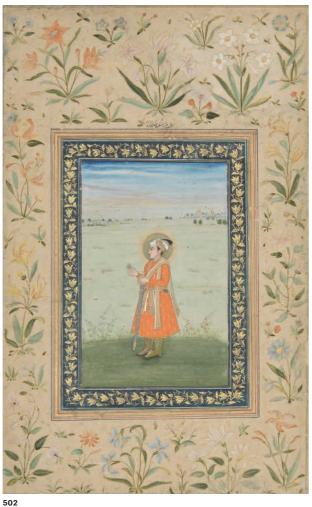
£3,000-4,000 \$4,600-6,000 €4,200-5,500

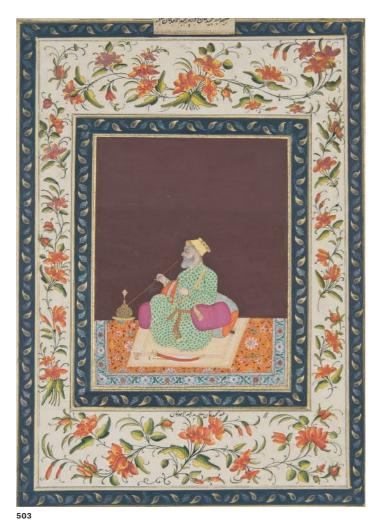
PROVENANCE:

The Saeed Motamed Collection, Christie's South Kensington, 7 October 2013, lot 271 $\,$

Acquired at Sotheby's, October 1980, lot 311

Five other pages from this album sold at Sotheby's, London, 3 October 2012, lots 85 to 89. They are copies of works by Mughal masters such as Manohar, Govardhan, Bichitr and Nanha which were prepared for an imperial album of Shah Jahan, known as the Kevorkian Album and now in the Metropolitan Museum of Art in New York. They were in the Collection of William (1784-1835) and James Fraser (1783-1856).





*502

AN ALBUM PAGE: THE MUGHAL PRINCE DARA SHIKOH MUGHAL DELHI, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, depicted standing facing left, holding a flower in his right hand and a khanda in his left, wearing a white turban and orange tunic, in a grassy landscape, a city in the background, the margins with gilt floral scroll in dark blue ground, in green, red and blue rules, laid on card, the borders with exuberant floral sprays

Folio 15% x 10in. (39.6 x 25.4cm.); painting 71/4 x 43/4in. (18.4 x 12cm.)

£2,000-3,000 \$3,100-4,500 €2,800-4,200

*503

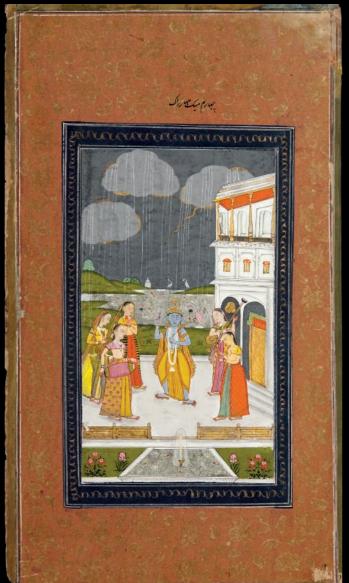
AN ALBUM PAGE: A RULER SMOKING A HUQQA

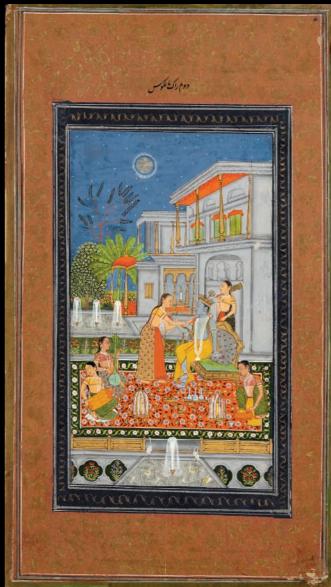
PROVINCIAL MUGHAL INDIA, PROBABLY LUCKNOW, MID-18TH CENTURY: THE BORDERS CIRCA 1770-1780

Opaque pigments heightened with gold on paper, depicted facing left, reclining on a bolster, wearing an elegant green tunic, his *tulwar* and spittoon laid before him, with wide floral borders between two margins of foliate tendrils, a line of *nasta'liq* script above and below identifying the sitter as 'Abd al-Mujid Khan, mounted 15¼ x 10¾in. (38.8 x 27.4cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200





504

AN ILLUSTRATION FROM A RAGAMALA SERIES: MALHAR RAGA DECCAN, PROBABLY HYDERABAD, LATE 18TH CENTURY

Opaque pigments and gold on paper, the monsoon rain falls on Krishna dancing and surrounded by female musicians, a marble pavilion to the right, a lake with cranes and fish in the background, the pink borders with gold floral illumination, identified in Urdu at top, numbered 19 in the lower right corner Painting 24.7 x 14cm.; folio 43.7 x 24.7cm.

£2,500-3,500

\$3,800-5,300 €3,500-4,800

505

AN ILLUSTRATION TO A RAGAMALA SERIES: MALKOS RAGA DECCAN, PROBABLY HYDERABAD, LATE 18TH CENTURY

Opaque pigments and gold on paper, Krishna is seated on a throne and attended by women, music is played, the scene moonlit, a palace in the background, with pink card borders with gold floral illumination, identified in

Painting 26.3 x 15cm.; folio 43.4 x 23.5cm.

£2,500-3,500

\$3,800-5,300 €3,500-4,800

This page is the from the same album as lot 206 in this sale.

This page is from the same *ragamala* series and album as lot 205 in this sale.



*506

MUHAMMAD SHAH AND NADIR SHAH

PROVINCIAL MUGHAL SCHOOL, INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, each richly attired and wearing intricate turbans, reclining on bolsters, their arms to their sides, with pan, fruits and drinks between them, a servant fanning in the background, mounted, framed and glazed

Painting 834 x 91/4in. (22.4 x 23.5cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

507

AURANGZEB BEFORE A BESIEGED CITY

DECCAN, CENTRAL INDIA, 19TH CENTURY

Possibly the siege of Golconda, opaque and transparent pigments heightened with gold on paper, the emperor is carried on a palanquin, writing, his armies before him, a walled city in the background rises above a row of firing canons, mounted, framed and glazed

10³/₄ x 7½in. (27.5 x 19cm.)

£2,500-3,000

\$3,800-4,500 €3,500-4,200



507

ELEVEN PAGES FROM A DECCANI ALBUM AND OTHER INDIAN PAINTINGS COLLECTED IN THE LATE 19TH AND EARLY 20TH CENTURY



*508

AN ALBUM PAGE: RUSTAM AND RAKHSH

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

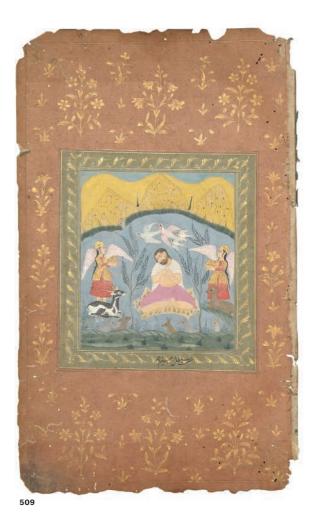
Opaque pigments heightened with gold on paper, the hero bearing arms and armour, depicted on his richly bedecked steed, in blue margins, a line of black *nasta'liq* script below, the reverse with a calligraphic panel of 6ll. of black *nasta'liq* script, green margins, laid down on cream card $16 \times 9\%$ in. $(40.6 \times 24.8 \text{cm.})$

£3,000-4,000

\$4,600-6,000 €4,200-5,500

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)





*509

AN ALBUM PAGE: SULTAN IBRAHIM ADHAM VISITED BY ANGELS

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, seated cross-legged under willow trees, flanked with angels, surrounded with deer, a rocky outcrop in the background, in green floral margins, a line of black *nasta'liq* script below, laid on card with gold floral sprays; the reverse with calligraphic panel of 10ll. of black *naskh* script and three headings in similar script

Page 16¼ x 9½in. (41.2 x 24.1cm.); painting 6¼ x 5½in. (15.8 x 14cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984) The subject of this miniature was a popular one in eighteenth century Mughal and Deccani painting. Based on the legend by Farid al-Din 'Attar, Sultan Ibrahim bin Adham (d.776-77 AD), gave up the Kingdom of Balkh to become a Dervish. He was visited by angels who bought him ten dishes of food inciting the jealousy of another poor dervish. One such miniature, attributed to the Lucknow/ Faizabad by the artist Hunhar and dated circa 1760-70 is in the Polsky collection (Andrew Topsfield (ed.), In the Realm of Gods and Kings. Arts of India, London, 2004, no. 80, pp.196-97). Others, from Lucknow and Murshidabad respectively, are in the India Office Library (Toby Falk and Mildred Archer, Indian Miniatures in the India Office Library, London, 1981, nos.325 and 367) and in The St. Petersburg Muragqa' (Milan, 1996, pl.90/folio 53 recto).

*510

AN ALBUM PAGE: A GATHERING OF HOLY MEN

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, in conversation in a grassy landscape around a spring and under willow trees, each identified in nasta'liq script, on pink card with gold foliage, the reverse with a calligraphic panel of 12II. of black naskh script and three headings in gold thuluth script, in brown floral margins, laid down on card with gold floral spray

Page 16½ x 9¼in. (42 x 23.5cm.); painting 9¼ x 6¾in. (23.5 x 17.4cm.)

£2,000-3,000

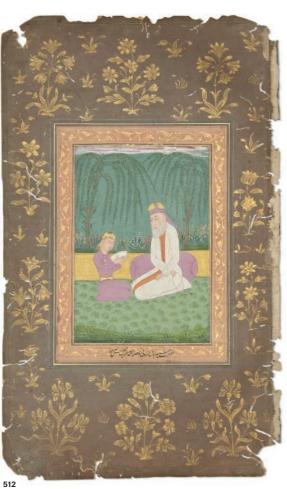
\$3,100-4,500 €2,800-4,200

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

The saints are identified as follows (clockwise from top right): Shaykh Nur [?] al-Din, Baba Zayn al-Din, Baba Darya Din (?), Baba Yumna (?) Rishi, Baba Shukur al-Din, Baba Lutf al-Din, Baba Bam al-Din and Baba Nasir al-Din





*511

TWO ELEPHANTS FIGHTING

DECCAN, CENTRAL INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, each with their mahouts, two attendants with elephant goads 7% x 10%in. (18.2 x 27cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

*512

AN ALBUM PAGE: TWO SAYYIDS IN DISCUSSION

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, both kneeling in a garden with trees and flowerbeds, the master listening to his pupil reading, a line of black nasta'liq script below, identifying them as Sayyid Jamna Zuli (?) and Sayyid 'Arab, in pink floral margins, laid down on brown card with gilt foliage, the reverse with a calligraphic panel of two lines of imposing black thuluth script, the wide brown borders with gold floral sprays Page $16\frac{1}{4} \times 9\frac{1}{4}$ in. (41.2×23.5 cm.); painting $7 \times 4\frac{3}{4}$ in. (17.9×12 cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)





*513

AN ILLUSTRATED FOLIO FROM A PERSIAN EPIC

SAFAVID IRAN OR DECCAN, 17TH CENTURY

Black ink and opaque pigments heightened with gold on paper, two men in a palace take prisoners, the two princesses in despair, with female attendants, text in naskh script above and below, in blue and gold rules, laid down on card Page 13¾ x 8in. (35 x 20.4cm.); painting 7 x 6in. (17.7 x 15.2cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

*514

THE VIRGIN AND CHILD

MEWAR, NORTH INDIA, SECOND HALF 18TH CENTURY

Opaque pigments heightened with gold on paper, the Virgin Mary wearing a black veil and breastfeeding the Child, his head with a gold nimbus, within a pink medallion, a water-lilly pond below and a walled palace in the background, with attribution to the artist Shaykh Turab in nasta'liq script below, with red and yellow rules and aubergine borders

8 x 5½in. (20.4 x 14cm.)

£3,000-4,000

\$4,600-6,000 €4.200-5.500

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)







i15 516

*515

AN ALBUM PAGE: A PRINCELY COUPLE DECCAN, CENTRAL INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, they hold each other amorously, he wears an elaborate turban and drinks from a white cup, holding a *khanda*, she wears a gold-trimmed veil, holds a bottle, laid down on marbled card, later attributions in *nasta'liq* script below; the reverse with a quatrain in *nasta'liq* script on fine marbled paper, laid down on another fine type of marbled paper

Page $12\frac{1}{2}$ x 8in. (31.7 x 20.3cm.); painting $6\frac{3}{4}$ x $3\frac{5}{6}$ in. (17.2 x 9.3cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

The *nasta'liq* inscriptions below the painting identify the couple as Jahangir and Nur Jahan.

*516

AN ALBUM PAGE: THE POET JAMI DECCAN, CENTRAL INDIA, LATE 18TH

DECCAN, CENTRAL INDIA, LATE 1811 CENTURY

Opaque pigments heightened with gold on paper, depicted seating and reading a manuscript under a lone tree on a rocky outcrop, a meandering river in the foreground, a walled city in the background, laid down on cream card with pink margins and white, gold and blue rules; the reverse with a calligraphic panel in *muhaqqaq* script on green marbled ground, laid down on pink card Page 16½ x 9½in. (41.4 x 23.5cm.); painting 7 x 3½in. (17.8 x 9cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

*517

AN ALBUM PAGE: YA'QUB AND YUSUF DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, Yusuf (Joseph) addresses his father Ya'qub (Jacob) who reclines on a bolster while two of his brothers stand around, with green floral margins on pink card with gold floral borders, Ya'qub identified in nasta'liq script below; the reverse with a calligraphic panel in fine black thuluth script giving a hadith of the Prophet, on green card with gold floral borders

Page 16¼ x 9¼in. (41.2 x 23.5cm.); painting 6½ x 4½in. (16.5 x 11.4cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)







520 (part lot)

*518

AN ALBUM PAGE: SARMAD KASHANI AND HIS FOLLOWERS IN THE WILDERNESS

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, flanked with attendants, two followers below, one drinking from a cup, laid down on pink card with gold floral borders, identified in *nasta'liq* script below; the reverse two panels of black *naskh* script, a floral cartouche above and below, on blue card with gold floral borders

Page 16½ x 9¾in. (42 x 24.8cm.); painting 7 x 5in. (18×12.6 cm.)

£2,000-3,000 \$3,100-4,500 €2.800-4.200

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

Sarmad (circa 1590-1661) was a mystic from Armenia and Iran who settled in India in the 17th century. Invited to Delhi by Dara Shikoh, Sarmad was later tried for heresy by Aurangzeb and sentenced to death in 1661.

*519

AN ALBUM PAGE: LAYLA VISITING MAJNUN IN THE WILDERNESS

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the scene set in a grassy landscape, surrounded by animals, a camel and its groom resting by a stream, laid down on pink card with gilt floral borders; the reverse with a calligraphic panel of 10ll. of black naskh script, laid down on blue card with gold floral sprays

Page 16 x 8%in. $(40.8 \times 22.4 \text{cm.})$; painting $10\% \times 7\%$ in. $(27.4 \times 18 \text{cm.})$

£2,000-3,000

\$3,100-4,500 €2,800-4,200

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984)

*520

TWO ALBUM PAGES : MULLAH MUHAMMAD NAZIK AND DATI BABA

DECCAN, CENTRAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the first with the bearded scholar facing left, depicted kneeling on a terrace, wearing white turban and tunic, flanked by two trees bearing blooms, identified below as Hazrat Mullah Muhammad Nazik (?), laid down on pink card with gold floral decoration; the reverse with two panels of black *naskh* script, on green card with gold floral decoration; the second with the *mullah* facing right, depicted kneeling in a floral field, wearing white turban and brown tunic, identified as Hazrat Dati Baba, laid down on green card with gold floral decoration; the reverse with two panels of black *naskh* script, on blue card with gold floral decoration

Each page $16\frac{1}{4} \times 9\frac{1}{10}$. (41.2 x 23.5cm.); the first painting $7\frac{1}{4} \times 5\frac{1}{10}$. (18.5 x 13.7cm.); the second painting $6\frac{1}{4} \times 4\frac{1}{10}$. (16 x 11.5cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800

PROVENANCE:

Lockwood de Forest II (1850-1932), thence Lockwood de Forest III (1896-1949) and his wife, Elizabeth (d. 1984) VARIOUS PROPERTIES

~521

AN ANGLO-INDIAN IVORY-VENEERED SANDALWOOD CASKET

VIZAGAPATAM, SOUTH INDIA, LATE18TH/EARLY 19TH CENTURY

Of rectangular form on four feet, with ribbed sloping hinged lid, with bevelled finial, the borders engraved with a floriate garland, the lid fitted to accommodate a mirror now lacking, opening to reveal a removable compartmented tray set, the sides with large scrolling floral tendrils, overall in good condition

51/4 x 13 x 95/sin. (13 x 33 x 24.5cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800





~522

AN INTRICATELY CARVED DARKWOOD TRAVELLING WRITING SLOPE

GALLE DISTRICT, SRI LANKA, 19TH CENTURY

Of rectangular form with flat top, the deeply carved floral decoration consisting of elegant scrollwork bearing oversized leaves, lotus buds and flowerheads, the lid opening to reveal compartments, a cylindrical ivory inlaid ruler and a hinged slope, the interior's ivory-inlaid decoration of dotted rosettes and scrollwork arranged around a central medallion inhabited by an elephant on a lotiform base

5% x 16% x 9in. (13.5 x 41 x 23cm.)

£2,500-3,000

\$3,800-4,500 €3,500-4,200

A closely related writing slope sold at Christie's South Kensington, 12 June 2014, lot 155

523

A HORN-VENEERED SANDALWOOD SEWING CASKET

SOUTHEAST INDIA, 19TH CENTURY

On four bulbous feet, of rectangular form, with slightly gadrooned and rounded body and hinged domed lid, the interior with compartments and pin cushions $13\frac{1}{4} \times 10 \times 4\frac{3}{10}$ in (33.8 x 25.5 x 12cm.)

£2,000-2,500

\$3,100-3,800 €2,800-3,500



Ψ**524**

TWO LARGE SILVER ENAMELLED FIGURINES OF ELEPHANTS

BENARES, NORTH INDIA, 19TH/20TH CENTURY

Each with a ruler in a howdah, a mahout in front, inset with green, red and pink coloured resin and fitted with hanging imitation pearls and turquoises, the first on oval base, the second on rectangular plinth on four bulbous ribbed feet
The largest 9in. (23cm.) high (2)

£1,000-1,500

\$1,600-2,300 €1,400-2,100







AN IVORY VOTIVE FIGURINE OF THE GODDESS DURGA

BENGAL, EAST INDIA, 19TH CENTURY

On rectangular platform, on four bulbous feet, the four-armed goddess mounted on her lion vehicle, holding her attributes, now lacking, two female attendants to her feet, a screen behind $51/4 \times 5 \times 21/6$ in. (13.4 x 12.8 x 6.5cm.)

£1,000-1,500

\$1,600-2,300 €1,400-2,100

Ψ**526**

AN ENAMELLED PARAKEET ON ITS SILVER ENAMELLED PERCH

BENARES, NORTH INDIA, 19TH CENTURY

The perch on circular base enamelled with registers of pink heart-shaped petals on green background, worked as a domed parasol in repousse with intricate foliate motifs, the stem spiralling to the silver repousse canopy, enamelled with floral quatrefoils and small flower blooms, the parakeet, realistically rendered perched atop the green enamelled finial 11½in. (29.3cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200





526



~527

A SILVER-REPOUSSÉ THREE-PIECE TEA SET

 ${\sf MARKED\,OOMERSI\,MAWJI,\,KUTCH,\,NORTHWEST\,INDIA,\,LATE\,19TH\,CENTURY}$

The teapot on plain base, of squat baluster form, with straight neck rising to a slightly domed lid with finial worked in the form of a *naja-naja*, with serpentine handle and spout, the handle with ivory isolators, the decoration of animals hunting and fighting on dense scrolling floral ground; the sugar bowl of similar form and with further similar repousse decoration; the creamer on plain base, of elongated baluster form, with serpentine spout and finely decorated with a tiger and a wild boar and dense scrolling ground, each marked *OM Bhuj* at the base

The teapot 61/2 in. (16.5 cm.) high

£3,000-5,000 \$4,600-7,500 €4,200-6,900

Oomersi Mawji was the court silversmith of the ruler of Kutch, Maharao Shri Mirza Raja Sawai Khengarji Bahadurno. Kutch was a major centre for the production of silverware in the 19th century which was exported to Europe. Little of the vast output of Kutch pieces however remotely approached the quality of the work of Oomersi Mawji and his sons. Other pieces by this important silversmith sold at Christie's South Kensington, 11 October 2013, lot 579 and lot 580; 10 June 2013, lot 302 and 12 June 2014, lot 234.

528

A SILVER-REPOUSSÉ FOUR-PIECE TEA SET

MARKED RAGHAVAJI MAWJI, KUTCH, NORTH WEST INDIA, CIRCA 1900

The teapot, hot water jug and sugar bowl on four feet worked as feline paws, each of globular form, with slightly domed lid, the finial worked in closed lotus bud, with angular handles, each with plain escutcheon; the milk jug on plain base, of squat baluster form rising to a flaring mouth, with serpentine handle applied with a coiled <code>naja-naja</code>; each with scenes depicting animals on a hunt on dense scrolling floral ground, their base stamped <code>MR Bhuj</code> The teapot 5½in. (13.4cm.)

£2,000-3,000 \$3,100-4,500 €2,800-4,200

Raghavaji Mawji and his maker's mark are recorded in Wynyard R.T. Wilkinson, *Indian Silver*, *1858-1947*, London, 1999, p.70 and fig.139, p.90





A FIGURAL SILVER-INLAID (BIDRI) TRAY

BIDAR, DECCAN, CENTRAL INDIA, 19TH CENTURY

Of circular shallow form, on plain base, the silver inlaid decoration consisting of animals on foliate ground arranged around a central floral medallion, the rim with a gently swaying foliated tendril 12.18in. (31cm.) diam.

£2,500-3,500

\$3,800-5,300 €3,500-4,800



529

530

TWO LARGE SILVER-INLAID (BIDRI) VASES

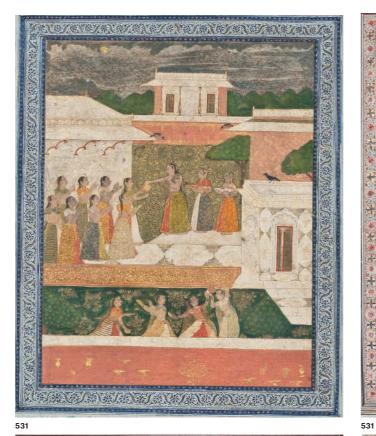
BIDAR, DECCAN, CENTRAL INDIA, LATE 19TH CENTURY

On circular splayed foot, with flanged stem rising to a lightly rounded body and gently flaring scalloped rim, the silver-inlaid decoration consisting of a dense repetition of flower heads around medallions with floral sprays 12⁵%in. (32cm.) high

£3,000-5,000

\$4,600-7,500 €4,200-6,900









SCENES FROM THE LIFE OF KRISHNA AND A PRINCESS AND COURTIERS

PROVINCIAL MUGHAL SCHOOL, 18TH CENTURY AND LATER

Opaque pigments heightened with gold on paper, the first depicting Krishna and the *gopis* then visiting *brahmins* in a courtyard; the second with a princess bestowing presents upon her companions in the courtyard of a palace with lush garden, in floral margins and wide borders, each mounted, framed and glazed

Each painting $10\% \times 8\%$ in. $(27.4 \times 21$ cm.); $15\% \times 13\%$ in. $(39.4 \times 34$ cm.) with frame (2)

£3,000-5,000 \$4,600-7,500 €4,200-6,900

PROVENANCE:

Both paintings acquired at Phillip's, London, 31 July 1985

532

A PRINCELY COUPLE

PROVINCIAL MUGHAL SCHOOL, INDIA, CIRCA 1760-80

Opaque pigments heightened with gold on paper, standing and facing each other, he presents her with a small wine cup, holding a bottle, two attendants behind them carrying a fly whisk and a glass bottle, a balustrade and trees in the background, with gold and polychrome rules, mounted, framed and glazed $7\% \times 5\%$ in. (19.4 x 14.8 cm.)

,

£2,000-3,000 \$3,100-4,500 \$2,800-4,200

533

KRISHNA, THE COWHERDS AND THE GOPIS

PROVINCIAL MUGHAL SCHOOL, INDIA, 19TH CENTURY

After a mid-18th century Faizabad original, Opaque pigments heightened with gold on paper, depicted fluting flanked by *gopis*, the cowherds and their cattle listening to his music, some *gopis* at leisure after having abandoned their water *lotas* near a river bank, mounted

111/4 x 8in. (28.6 x 20.3cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

534

AN ILLUSTRATION TO A RAGAMALA SERIES: TODI RAGINI

PROVINCIAL MUGHAL SCHOOL, PROBABLY LUCKNOW, CIRCA 1760

Opaque pigments heightened with gold on paper, the veiled lady carrying a *veena*, an antelope approaching, in a hilly landscape, laid down on card, in dotted margins and wide floral borders, mounted, framed and glazed

Painting 7½ x 5%in. (19 x 13.5cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

For a very similar painting of *Todi Ragini*, by Fath Chand and dated 1750-60, see *India's Fabled City, The Art of Courtly Lucknow*, exhibition catalogue, Los Angeles, 2010, fig.19, p.242.

535

A SEATED PORTRAIT OF THE EMPEROR MUHAMMAD SHAH

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, the enthroned and haloed Mughal emperor depicted facing left, under a parasol, wearing a white turban and tunic tied with a gold embroidered sash securing a *katar*, a *tulwar* and shield to his sides, a falcon perched on his right forearm, laid down on marbled card, in gold floral margins, with gold and black rules, mounted, glazed and framed

Painting 9½ x 6½in. (24.2 x 16.5cm.); 12½ x 9¾in. (31.7 x 24.7cm.) visible

£1,000-1,500 \$1,600-2,300 €1,400-2,100



534



A GILT CLEAR-GLASS CUP AND SAUCER

MUGHAL INDIA, LATE 18TH CENTURY

The saucer on short straight foot, of shallow form, with central rosette composed of radiating leaves, the rim with flowerheads; the cup on short straight foot, the rounded body rising to a flaring rim, the decoration consisting of a repeating flower pattern below a geometric band

The cup 3in. (7.5cm.) diam.; the saucer 4%in. (12.2cm.) diam.

£1,500-2,000

\$2,300-3,000 €2,100-2,800

A pair of gilt clear-glass cups and saucers, probably from the same set as the present pieces, sold at Christie's South Kensington, 11 October 2013, lot 595. For a related bowl decorated with gold iris sprays, see *Princes and Painters in Mughal Delhi, 1707-1857*, exhibition catalogue, New York, 2012, cat 83, p.179.



537

A SILVER-GILT ROSE WATER SPRINKLER CHINA FOR THE INDIAN MARKET, LATE 18TH CENTURY

On circular base, the slightly conical foot worked as an openwork palmette garland, with gadrooned globular body, waisted neck in the form of an inverted iris flower and tapering stem with lightly flaring mouth, the body encased in intricate filigree mesh, the spout decorated with a floral bunch 10½in. (26cm.) high

£2,500-3,500

\$3,800-5,300 €3,500-4,800

538

A SILVER-INLAID (BIDRI) VASE BIDAR, DECCAN, CENTRAL INDIA, 17TH CENTURY

On short conical foot, with squat globular body rising to a flaring mouth, the silver-inlaid decoration consisting of floral motifs within a lattice, a band of split palmettes below, a floral garland above 3¾in. (9.5cm.) high

£1,500-2,000

\$2,300-3,000 €2,100-2,800

A small vase of related form and dimension, although decorated with a lattice of cintamani motifs, is in the Krishna Riboud Collection, now in Musee Guimet and published in Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, cat.526. It is dated to the 17th century.





537





*539

TWO FEMALE ADORANTS

HYDERABAD, CENTRAL INDIA, LATE 18TH CENTURY

Two fragments from a *picchvai*, opaque pigments heightened with gold on cloth, each standing, wearing gold saris and heavy jewellery, palms joined, holding lotus flowers, with floral margins, in yellow rules, each mounted, framed and glazed

351/4 x 191/2 in. (89.5 x 49.5 cm.)

(2)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

These two adorants come from the same *picchvai*. They are very similar in style and technique to female attendants depicted on two black ground *picchvais* from the Thomas and Margot Pritzker collection and from the Sackler Gallery (See *Gates of the Lord, the Tradition of Krishna Paintings*, the Art Institute of Chicago, 2015, cat.45 and cat.46, pp.107-108). Both are attributed to Hyderabad and dated late 18th century.



Ψ*540

THREE GEMSET NAVRATNA JADE PENDANTS

INDIA, 19TH CENTURY

Each of cusped form with suspension piece at top, the gold-inlaid decoration with a floral spray inlaid with rose-cut diamond, cabochon sapphire, corral, and foiled gem stones, mounted as a necklace on modern chain, with modern clasp
The larger pendant 1%in. (4.5cm.) across

£4,000-6,000

\$6,100-9,000 €5,600-8,300

541

A LARGE ENAMELLED SILVER BEAKER

KASHMIR, NORTH INDIA, 19TH CENTURY

On plain base, of flaring form, the body enamelled with elegant green floral scrolls on blue ground within niches, a register of similar scrollwork below, repeating palmettes above and below 6½in. (15.5cm.) high

£1,000-1,500

\$1,600-2,300 €1,400-2,100





541

Ψ**542**

AN ENAMELLED AND GEMSET GOLD PENDANT AND MATCHING EARRINGS

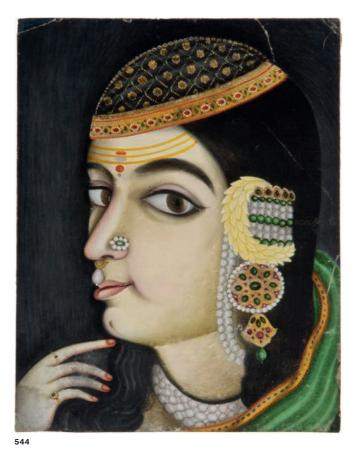
INDIA, 19TH CENTURY

Each in the form of a peacock, the body with blue enamel, the feathers with green enamel set with diamonds and foiled rubies, with drop-shaped ornaments set with diamonds, with pearls and emeralds
The pendant 2%in. (6cm.) high; the earrings 1%in. (3.5cm.) high

£2,000-3,000

\$3,100-4,500 €2,800-4,200





*543

TWO COURTESANS

JAIPUR, RAJASTHAN, NORTH INDIA, SECOND QUARTER 19TH **CENTURY**

Opaque pigments on paper heightened with gold, each richly attired and bejewelled, depicted facing left carrying a tray, the first with a flower bunch placed in a globular lota, the second with pan and its paraphernalia, in gold and blue narrow margins, with white rules and with wide red borders 16 x 12¾in.(40.6 x 32.4cm.)

£2,500-3,500 \$3,800-5,300 €3,500-4,800

*544

A PORTRAIT OF A PRINCESS

JAIPUR, RAJASTHAN, NORTH INDIA, CIRCA 1860

Opaque pigments heightened with gold on paper, facing left, her eyes towards the viewer, wearing elaborate ear jewellery and a nose ring, her headdress with elegant floral lattice, her forehead marked with three votive yellow lines 7¾ x 6in. (19.7 x 15.2cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

PROVENANCE:

Acquired in Agra, 1966 (owner's correspondence)







A GOLD-DAMASCENED PUSH-DAGGER (KATAR)

INDIA, 18TH/19TH CENTURY

Of typical shape, the engraved decoration with an elongated palmette rising from a flower bud on the single-fuller of the double-edged blade with reinforced tip, the gold-damascened hilt with balustered cross bars decorated with avian motifs, good condition 16½in. (42cm.) long

£2,000-3,000

\$3,100-4,500 €2,800-4,200

546

A GOLD-DAMASCENED WATERED-STEEL PUSH DAGGER (KATAR)

INDIA, 18TH/19TH CENTURY

Of typical form with flaring hilt bars, with double-fullered double-edged blade, the gold-damascened decoration with palmettes and scrolling floral motifs 14in. (35.5cm.) long

£2,000-3,000

\$3,100-4,500 €2,800-4,200

547

A GOLD-DAMASCENED PUSH-DAGGER (KATAR)

NORTH INDIA, 18TH/19TH CENTURY

Of typical form, with straight hilt bars, with double-fullered blade, the gold-damascened decoration consisting of floral cusped cartouches with palmettes and scrolling floral tendrils 17in. (43.8cm.) long

£1,500-2,000

\$2,300-3,000 €2,100-2,800







PROPERTY FROM A GERMAN FAMILY COLLECTION

Ψ**~548**

A LION-HEADED IVORY-HILTED WATERED-STEEL DAGGER

INDIA, 19TH CENTURY

The straight blade with slight drop point tip, the ridge engraved at the forte, the ivory handle ringed with three dark wooden and copper inserts, the pommel worked as a lion head with delicately engraved mane, his eyes inset with foiled cabochon rubies 12½in. (32.5cm.) long

£2,500-3,500

\$3,800-5,300 €3,500-4,800

549

A GOLD-DAMASCENED STEEL DAGGER (KARD) WITH CONCEALED KNIFE

QAJAR IRAN, 19TH CENTURY

Of typical form, with single-edged blade, the ricasso gold-damascened with dense foliate sprays, the ridge with meandering tendril, the hollow hilt with rising and hanging foliate palmettes issuing from calligraphic cusped medallions, the hinged flat pommel opening to reveal a smaller dagger with similar damascened decoration, the sheath embroidered with swaying floral decoration

The kard 13½in. (34.4cm.)

£2,500-3,500

\$3,800-5,300 €3,500-4,800 VARIOUS PROPERTIES

550

A STEEL AXE

MUGHAL INDIA, CIRCA 18TH CENTURY

With plain blade, the hollow tubular shaft concealing a blade and a gun barrel, fitted with powder tray and ram rod, with pike 26in. (66cm.) long

£2,500-3,500

\$3,800-5,300 €3,500-4,800

~551

AN ANGLO-INDIAN EBONY, IVORY AND PORCUPINE QUILL WRITING SLOPE

GALLE DISTRICT, SRI LANKA, 19TH CENTURY

Of rectangular form with flat top, the decoration consisting of panels of applied quills, the lid opening to reveal ivory and bone compartment, a cylindrical ivory-inlaid ruler and a green felt hinged slope, the interior's ivory-inlaid decoration of dotted scrollworks arranged around a central hexagonal medallion inhabited by an elephant on a lotiform base, with lock, the key now lacking

51/4 x 151/2 x 81/2 in. (13.5 x 39.4 x 21.5 cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800





553

AN ANGLO-INDIAN BRASS-INLAID CASKET

INDIA, 19TH CENTURY

Of rectangular form, with hinged flat lid opening to reveal a compartment interior with sliding dividers, the inlaid decoration consisting of profuse and elegant floral scrolling tendrils, the front and back with floral sprays rising f a globular vase, with brass handles

61/4 x 15 x 10in. (16 x 38 x 25.5cm.)

£1,800-2,200

\$2,800-3, €2,500-3,



552

A SILVER-REPOUSSE COOLING BOTTLE (SURAHI)

NORTH INDIA, 19TH/EARLY 20TH CENTURY

Of mallet form, the elongated flaring neck worked in repousse with a floral lattice, the body covered with a silver-thread embroidered black velvet with repeating floral sprays 13¾in. (35cm.) high

£1,000-1,500

\$1,600-2,300 €1,400-2,100



~554

A MUGHAL IVORY POWDER HORN

NORTH WEST INDIA, 17TH CENTURY

Carved in the point of a tusk, each side with a lion attacking a stag, the eyes inlaid with black paste, the silver mounts a 19th century addition, the base engraved with a crest and Latin motto 'nec sperno nec timeo' 16cm. long

£4.000-6.000

\$6.100-9.000 €5,600-8,300





■555

A CARVED WOOD MERCHANT'S FOLDING DESK KASHMIR, NORTH INDIA, 19TH CENTURY

Of rectangular form, with collapsible feet, the decoration consisting of dense foliate patterns, the hinged top opening to reveal a compartmented interior, with torn maker's label reading '... Bridge SRINAGAR, KASHMIR'

Folded $7\frac{1}{4}$ x 18 x 13 $\frac{1}{4}$ in. (18.4 x 45.6 x 33.6cm.), standing $17\frac{1}{2}$ x 18 x 131/4in. (44.5 x 45.6 x 33.6cm.)

£1,500-2,000

\$2,300-3,000 €2.100-2.800

~556

A MOTHER-OF-PEARL VENEERED **POWDER HORN**

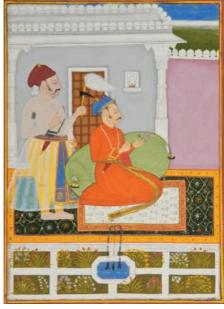
NORTH INDIA, 17TH/18TH CENTURY

Formed as a stylised fish, the body applied with mother-of-pearl panels, with copper-alloy stopper and bone finial 8in. (20.4cm.) long

£2,000-3,000

\$3,100-4,500 €2,800-4,200









*557

A PORTRAIT OF THAKUR MOKAM SINGH **BALUNDA**

MEWAR, RAJASTHAN, CIRCA 1680-90

Opaque pigments heightened with gold on paper, depicted facing right, reclining on a bolster on a garden terrace, holding a flower in his left hand, wearing a blue turban and red tunic, a katar in his sash, a fly whisk bearer behind, a water display in the foreground, in yellow margins, with black rules and red borders, the reverse with two lines of devanagari script

9¾ x 7¼in. (24.8 x 18.2cm.)

£2,500-3,500 \$3,800-5,300

€3,500-4,800

558

TEN SHIVAITE ASCETICS

POSSIBLY BUNDI, NORTH INDIA, CIRCA 1790

Opaque pigments heightened with gold on paper, the ascetics shown in various positions in the courtvard of their hermitage, some performing austerities, others tending to a fire or in a discussion, a pond with water lillies and egrets in the background, in green and yellow margins, in black and red rules, mounted 10½ x 8in. (26.8 x 20.4cm.)

£3,000-4,000 \$4,600-6,000 €4.200-5.500

*559

AN INEBRIATED FARANGI COUPLE

BUNDI, NORTH INDIA, CIRCA 1760-80

Opaque pigments heightened with gold on paper, the European couple attired in local fashion, him drinking from a cup and leaning on his walking staff, her with a bottle and leaning on his shoulders, a pet dog at their feet, in yellow margins, within black rules, with wide red borders, a line of loose *devanagari* script above 12% x 91/4in. (32 x 23.5cm.)

£2,000-3,000 \$3,100-4,500

€2,800-4,200

560

THREE ILLUSTRATIONS FROM A RAGAMALA SERIES: MADHUMADHAVI RAGINI, GAURI RAGINI AND DESAKAR RAGA

MEWAR, NORTH INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, the first with a lady feeding a peacock on the terrace of her pavilion during a rainy night; the second with a lady collecting blossoms on a river bank, in a grassy and rocky landscape, her distant crowned lover in a hut in the background; the third with a lord tended to by servants, listening to musicians on the terrace of his palace, each in thin yellow margins with black rules and red borders, mounted, framed and glazed

Each 91/4 x 73/sin. (23.5 x 18.7cm.) visible

£3,500-5,000 \$5,300-7,500 €4,900-6,900

*561

A PORTRAIT OF MAHARANA RAJ SINGH

MEWAR, RAJASTHAN, NORTH INDIA, CIRCA

Opaque pigments heightened with gold and iridescent beetle wings, son paper, the haloed and bejewelled ruler depicted facing right, reclining on a bolster and leaning on a jarokah adorned with a bright textile with floral decoration, holding a lotus bud in his left hand, wearing an orange turban and red tunic, a *katar* in his green sash, in double oval black rules, with yellow spandrels and wide red borders, the reverse with a line of devanagari script 11 x 9in. (28 x 23cm.)

£2,000-3,000 \$3,100-4,500

€2,800-4,200

562

AN EQUESTRIAN PORTRAIT OF **MUHAMMAD SA KHAN**

JODHPUR, MARWAR, RAJASTHAN, NORTH INDIA, DATED 1841

Opaque pigments heightened with gold on paper, facing left, preceded by foot soldiers and followed by his parasol, fly whisk and mace bearers, attired in white, his horse richly bedecked, a line of red devanagari script above, in red and yellow rules with wide red borders and associated floral borders, mounted 15 x 11in. (38 x 28cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200





560 (part lot)









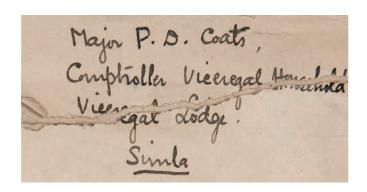
A STANDING PRINCESS

MEWAR, NORTH INDIA, MID 18TH CENTURY

Opaque pigments heightened with gold on paper, wearing yellow sari and holding her hand to her veil, a pavilion in the background, in red, green and white rules, mounted, framed and glazed Painting 8% x 4% in. (22.4 x 11.2 cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500





564

WILD HORSES

AFTER CHOKHA, DEOGARH, NORTH INDIA, CIRCA 1810-20

Opaque pigments on paper, the horses finely painted, frolicking in a grassy and hilly landscape, mounted and glazed $4\% \times 8\%$ in. (12 x 21cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500

PROVENANCE:

Peter Coats and thence by descent

The painting is very much in the style of the artist Chokha who worked in Devgarh circa 1800, possibly even by the artist himself. Wild horses were amongst the artist's favourite subjects and a number of his works closely relate to the present example. See for instance 'Bounding Horses', a painting dated circa 1800 in the collection of the Fine Arts Museum of San Francisco, Achenbach Foundation for Graphic Arts, Katherine Ball Collection (X.71.42.426) and published in Stuart Cary Welch, India, exhibition catalogue, New York, 1985, no.259, p.382. The technique of applying small dots of pigments create a pointillist effect which is visible both in the San Franscisco painting and in the present work seem to be a signature of the artist.

Another painting of wild horses is in the Harvard University Art Museums and dated circa 1811 offers a close comparable example. The vibrant herd of horses show the animals with gentle heads and typical bulgy eyes, frolicking in a sparse landscape (Milo Cleveland Beach, Rawat Nahar Singh II, Rajasthani Painters Bagta and Chokha, Master Artists at Devgarh, 2005, fig.100, p.84).

565

A COWHERD RECEIVES THE ASSISTANCE OF KRISHNA AND BRAHMA

MUGHAL DELHI, NORTH INDIA, LATE 18TH CENTURY

Pencil on paper, Krishna crouching and milking a cow in an enclosure, assisted by a cowherd, Brahma in the background leading a herd, with blue and gold margins and gold and red border, signed in gold *nasta'liq* script above, mounted, framed and glazed

9 x 6in. (23 x 15.2cm.)

£800-1,200

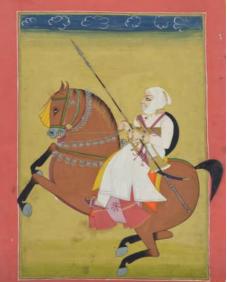
\$1,300-1,800 €1,200-1,700

PROVENANCE:

Peter Coats and thence by descent









566



THREE EQUESTRIAN PORTRAITS OF RULERS

RAJASTHAN, NORTH INDIA, 19TH CENTURY

Opaque pigments on paper, each facing left, the first wearing helmet, coat of mail and bearing spear and shield, the horse heavily caparisoned, in wide red borders; the second wearing a white turban and tunic, bearing spear and shield, the horse simply saddled; the third wearing a white turban and tunic, the rein of his chestnut mount in the right hand, a spear in the left hand, a shield in his back; each mounted, framed and glazed 10×7 in. (25.4 x 17.8cm.), $11\frac{1}{4} \times 9$ in. (28.5 x 22.8cm.) and $11 \times 7\frac{3}{4}$ in. (28 x (3)

19.8cm.)

£2,000-2,500 \$3,100-3,800 €2,800-3,500

PROVENANCE:

Peter Coats and thence by descent

567

AN EQUESTRIAN PORTRAIT OF A RULER

JODHPUR, RAJASTHAN, NORTH INDIA, 19TH CENTURY

Opaque pigments on paper, facing right, wearing an orange turban and cream and pink pleated tunic, holding the reins of his richly bedecked buckskin mount in his right hand and raising his left, his servant following to his side, a red ink inscription in devanagari script in the upper right now faded, mounted and glazed

11½ x 9¼in. (29.2 x 23.5cm.)

£1,800-2,200

\$2,800-3,300 €2,500-3,000

PROVENANCE:

Peter Coats and thence by descent

VARIOUS PROPERTIES

568

A PICCHVAI OF SHRI NATHJI

NATHDWARA, NORTH INDIA, 19TH CENTURY

Opaque pigments on cloth, Shri Nathji depicted standing, richly adorned with floral garlands, an orange sash going through his hands $35 \times 62\%$ in. (89 x 158.2cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

569

TWO LACE PICCHVAI

GERMANY OR ENGLAND FOR THE INDIAN MARKET, LATE 19TH/EARLY 20TH CENTURY

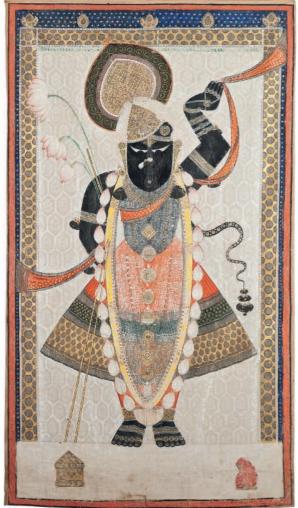
Each of near square form, the first with Krishna and the *gopis* in a grove, backed with black cloth; the second with two female worshippers under a domed pavilion in a forest landscape, the borders with cows, backed with pink cloth

The first 68×67 in. (172.8 × 170.2cm.); the second $47\frac{1}{2} \times 56\frac{1}{4}$ in. (120.6 × 143cm.) (2)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

Light-coloured *picchvais* such as the pink ground example in this lot are hung behind Shri Nathji during the hottest time of the year, in the summer months of May, June and July. Lace *picchvais* became very popular during a short-period of time in the late 19th and early 20th century after the introduction of lace making machines during the second half of the 19th century. They were manufactured in Europe. Nottingham, Scotland or even Germany have been suggested as production centres (Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, Chicago, 2015, cat.41, p.101)











570

A PICCHVAI

POSSIBLY GUJARAT, NORTH WEST INDIA, 19TH CENTURY

Of rectangular form, the garnet ground block-printed with silver foliated boteh patterns, the borders with a floral garland between two bands of scrolling tendrils

71 x 57in. (180.4 x 144.8cm.)

£1,500-2,000

\$2,300-3,000 €2.100-2.800 The present piece appears to be related to two brocade *picchvais* from Gujarat in the Tapi Collection which are winter picchvais. Although their technique is different (our piece is block-printed with a floral lattice whilst the Gujarati examples are woven), they are assembled in a similar manner with a red central field bordered by blue panels (Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, Chicago, 2015, cat.68 and 69, pp. 134-135).

571

A LARGE KALAMKARI

NORTH INDIA, 19TH CENTURY

Of rectangular form, the yellow ground block-printed with floriated *boteh* within floral sprays, the borders with an elegant scrolling floral garland between two bands of tendrils with swaying leaves $90\% \times 62$ in. (230.5 x 157.5cm.)

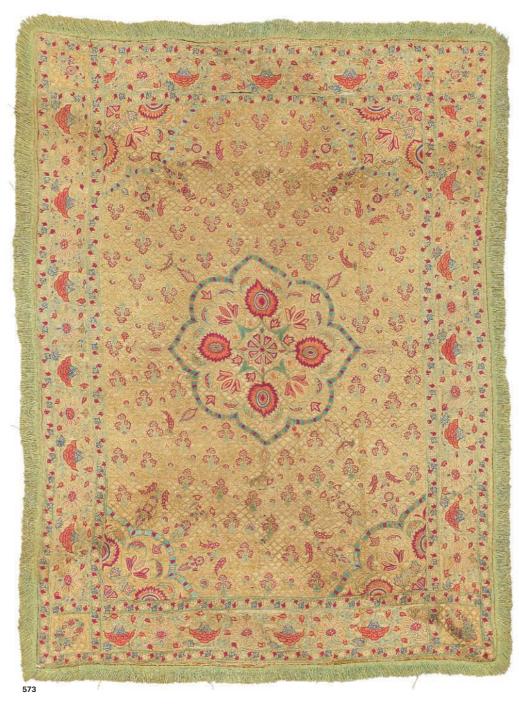
£1,500-2,000

\$2,300-3,000 €2,100-2,800

Kalamkaris are painted textile panels made often of cotton and sometimes of silk. The root of the word kalamkari comes from qalam, the pen, and kari, the hand or the skill. The patterns are first either drawn or wood block-printed onto the cloth with an easily removable darker matter such as coal. The colour dyes and resists are then applied before immersion to fix them, often with alum. thus, a kalamkari can be subjected to a series of baths before being completed.

Kalamkaris are intended as decorative. Earlier hanging panels of larger size show elaborate figural scenes such as the royal court within a palace compound depicted on the kalamkari now held at the Musee Guimet (MA5678) in Paris. Later courtly or vernaculer textiles hangings are decorated with geometric and checked patterns (Crill Rosemary, The Fabric of India, exhibition catalogue, Victoria and Albert Museum, London 2015).





A SIKH EMBROIDERED SHAWL

PUNJAB OR KASHMIR, NORTH INDIA, 19TH CENTURY

Of near square form, embroidered with intricate palmettes composed of boteh motifs at either corner and pointing to a central medallion, the wide borders with repeating botehs, backed

67% x 66% in. (172.5 x 170cm.)

£2,000-4,000 \$3,100-6,000 €2,800-5,500

573

A MUGHAL SUMMER CARPET

MUGHAL INDIA, LATE 17TH/EARLY 18TH CENTURY

The cream field with a radiating floral quatrefoil within a central lobed medallion, on dense floral ground, the borders with a continuous floral garland issuing large red flower heads $51\% \times 38\%$ in. (131.5 x 97.1cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

For a related shawl, see Parvis Nemati, Shawl of the East, New York, 2003, p.235.





*574

GAJALAKSHMI

KANGRA, NORTH INDIA, MID-19TH **CENTURY**

Opaque pigments heightened with gold on paper, the four-armed deity depicted seated on a lotus flower rising from a pond, two white elephants pouring water from lotas balanced on their forehead in the background, a crowned attendant with his hands joined in front, in oval medallion, the spandrels with floral scrollwork on yellow ground, in black margins

9¾ x 6¾in. (24.8 x 17.2cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800

*575

A LONE NAYIKA

SIBA, PAHARI SCHOOL, NORTH INDIA, CIRCA 1770-1780

From an dispersed Nayika series, opaque pigments heightened with gold on paper, the heroine alone on a terrace contemplating a peacock, her female servants in the background, one holding a huqqa, within oval medallions and white spandrels, with narrow floral borders 9¾ x 7¼in. (24.8 x 18.5cm.)

£3.000-4.000

\$4.600-6.000 €4,200-5,500

Few paintings from the Pahari school of Siba are know. The style has been described as follow: At Siba standard idioms included towering women with sharp keen features and great skirts fanning out in huge triangles, perhaps a variation from Nurpur painting of the late 18th century (in Sukh Dev Singh Charak, Anita K. Billawaria, Pahari Styles of Indian Murals, 1998, p.22). For other examples of this school, see Archer, Indian Paintings from the Punjab Hills, 1973.

*576

A LADY AND HER PET BIRD

KANGRA, NORTH INDIA, CIRCA 1800

Opaque pigments on paper heightened with gold, depicted alone on a terrace, holding a cup high in an attempt to attract the bird, an open cage, a lota and a cup at her feet, in narrow dark blue margins, in yellow rules, with wide brown margins 9½ x 7¼in. (24 x 18.5cm.)

£3.000-4.000

\$4.600-6.000 €4,200-5,500

PROVENANCE:

With Doris Wiener, 1972







577

PORTRAIT OF A NOBLE

BASOHLI, NORTH INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, the noble dressed in Mughal fashion with heavy turban of green and gold brocade, wearing a white jama with black stains to the armpits, a blue sash securing his katar, he holds a flower, his sword on his lap, kneeling on a green floral carpet, with red background, yellow borders with black and red rules, mounted on card $8\% \times 7\%$ in. $(22.5 \times 19.8 \text{cm.})$

£2,000-3,000

\$3,100-4,500 €2,800-4,200

*578

AN ILLUSTRATION FROM A RAGAMALA SERIES: DESAKH RAGA HINDUR, PAHARI SCHOOL, NORTH INDIA, CIRCA 1840

Opaque pigments heightened with gold on paper, three horsemen galloping in a forest, bearing arms, a rocky outcrop in the background, in narrow floral margins, in pink rule, with wide borders

Page 12% x 10in. (32 x 25.2cm); painting 9 x 6½in. (22.8 x 16.5cm.)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

Another painting from this Hindur *ragamala* series sold at Christie's New York, 20 March 2008, lot 258.





579

SITA IN RAVANA'S GARDEN

PAHARI STYLE AT LAHORE, NORTH INDIA, MID-19TH CENTURY

Opaque pigments heightened with gold, she sits on a throne under a parasol, her feet on a footstool, female demons of various colours around her holding implements, a demon addresses her, a luxuriant garden and a palace wall in the background, two peacocks perched at top, with floral borders, mounted, framed and glazed

10¾ x 8½in. (27.4 x 20.5cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900

The old English inscription on the reverse of this paintings reads *Wife of Raja Ramchanderjee in Rawan's House at the time when he* [..] *to her (Name Seetajee).*

580

A LARGE BANQUET SCENE

KANGRA OR GULER, NORTH INDIA, MID - 19TH CENTURY

Opaque pigments heightened with gold on paper, in a palace courtyard, the king and prince looking at a window, the guests seated on the floor and waited upon by servants, in black rules, with light pink borders, mounted, framed and glazed

11 x 14%in. (28 x 37.2cm.)

£5,000-8,000

\$7,600-12,000 €7,000-11,000



581

A FINELY CARVED FOLDING DARKWOOD QUR'AN STAND

INDIA, 19TH CENTURY

Of typical shape, the feet carved as a palmette rising above a cusped arch, the spandrels with floral scrolling vines, the book panels with quatrefoils within an elegant lattice

37½in. (95.4cm.) high (folded)

£2,000-4,000

\$3,100-6,000 €2,800-5,500



583

581

AN ELDERLY MAN WITH A CHILD

MUGHAL DELHI, NORTH INDIA, MID-19TH CENTURY

Opaque pigments heightened with gold on paper, the bearded man depicted standing, wearing a long light brown coat with gold embroidered *botehs*, scooping a liquid from a gadrooned bowl, a child with a hair knot and holding a walking stick stands by his side, a grey cat sits at the man's feet, the reverse with old French inscription and label from Drouot, mounted, framed $5 \times 3\%$ in. (12.8 $\times 8$ cm.)

£2,000-3,000

\$3,100-4,500 €2.800-4.200

The old label on reverse from a French art dealer established on rue Drouot identifies the scene as 'a Physicist giving medication to a child'.



583

A LARGE GILDED FIRMAN IN THE NAME OF THE NIZAM OF HYDERABAD SHAHANSHAH SIKANDAR JAH

DECCAN, CENTRAL INDIA, EARLY 19TH CENTURY

Urdu manuscript on paper, with 25II. of black <code>nasta'liq</code> script, each line in cloud band on heavily gilt ground, one sentence in Arabic written in gold <code>naskh</code> script, the text within thick gold frame, the borders with two inscriptions in <code>nasta'liq</code> cript, on heavily gilt ground, mounted, framed and glazed $30 \times 18\%$ in. (76 x 47.5cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

Sikandar Jah Asaf Jah III ruled over the Hyderabad State in Deccan from 1803 until his death in 1829. The *firman* gives the names of various officials of the State.



584

TWO STANDING PORTRAITS OF ASAF AL-DAWLA AND A FAVOURITE

AFTER MIHR CHAND, LUCKNOW, NORTH INDIA, CIRCA 1780-90

Opaque pigments heightened with gold on paper, each facing each other, richly attired, he with a *tulwar*, she holding a diaphanous veil and long dress, an arch opening onto a garden perspective in the background, in black and blue borders, mounted 8% x 6in. (22.4 x 15.2cm.) each (2)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

This double portrait seems directly inspired by those of the Lucknow court artist Mihr Chand. See for instance a portrait of Nawab Shuja al-Daula and his ten sons by Mihr Chand, dated circa 1774, now in Museum fur Islamische Kunst, Berlin (*India's Fabled City: The Art of Courtly Lucknow*, exhibition catalogue, Los Angeles, 2010, fig.27, p.181.

585

A STUDY OF A MONUMENTAL PORCH AT LUCKNOW

COMPANY SCHOOL, NORTH INDIA, CIRCA 1820

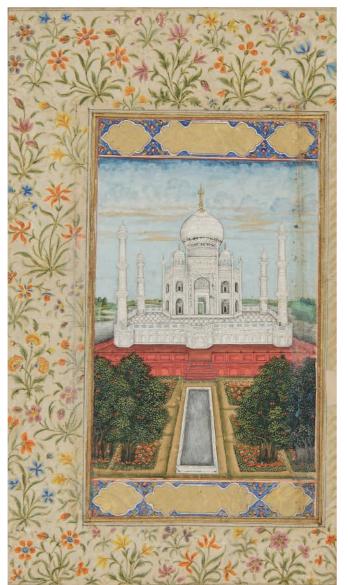
Pen, ink and opaque watercolour on paper, the arch on gadrooned columns, the spandrels inhabited by two curled fish, framed with elongated cusped medallions, two plain columns rising from a lotiform pedestal at either side, mounted, framed and glazed

6 x 14½in. (40.7 x 37cm.)

£3,000-5,000

\$4,600-7,500 €4,200-6,900







(recto) (verso)

586

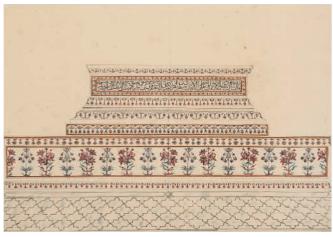
A DOUBLE-SIDED FOLIO: THE TAJ MAHAL AND A BIRD OF PREY

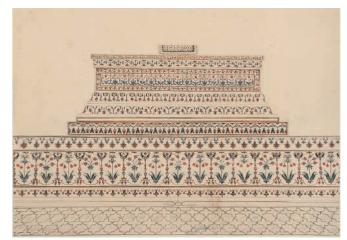
MUGHAL DELHI, INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, the mausoleum seen from the garden, a cartouche with a cusped medallion above and below, in thin gold margins, with wide polychrome floral borders; the bird of prey, possibly a peregrine falcon, depicted on his perch, within gold and red rules, the wide gold borders with further birds amidst intricate floral sprays $16 \times 10\%$ in. $(40.6 \times 26.5 \text{cm.})$

£3,000-5,000

\$4,600-7,500 €4,200-6,900





587

THE CENOTAPHS OF SHAH JAHAN AND MUMTAZ MAHAL

COMPANY SCHOOL, PROBABLY AGRA, NORTH INDIA, CIRCA 1850

Watercolour and ink on paper, the first illustrating the stepped cenotaph of the Mughal Emperor Shah Jahan, the second illustrating the cenotaph of Mumtaz Mahal with an elegant *muhaqqaq* calligraphic band, each mounted, framed and glazed

Each 9½ x 13½in. (24 x 34.4cm.) (2)

£3,000-5,000 \$4,600-7,500 €4,200-6,900

588

TWO ILLUMINATED ALBUM FOLIOS DECCAN OR AWADH, INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, the first with an intricate floral lattice; the second with an elegant floral spray rising from a floral mound under a lobed pointed arch, each with scrolling floral garland, in blue and pink borders, laid down on card, mounted

Page 16 x 12¼in. (40.7 x 31.2cm.); painting 9½ x 6½in. (24 x 16.5cm.) (2)

£2,000-3,000 \$3,100-4,500 €2,800-4,200

589

589

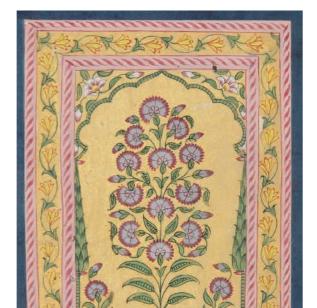
A MIMOSA BRANCH COMPANY SCHOOL, INDIA, 19TH CENTURY

Watercolour and opaque pigments on paper, the branch realistically rendered, bearing flowers, the reverse marked *Mimosa concordiana, a new species* in cursive script, the paper with watermark J WHATMAN, mounted, framed and glazed 12¾ x 10½in. (32.4 x 26.7cm.)

£2.500-3.500

\$3,800-5,300 €3,500-4,800

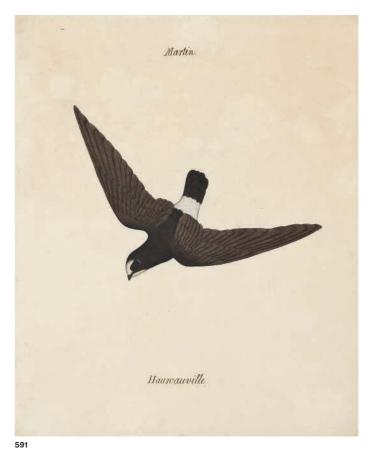
For more information please visit www.christies.











A WOODPECKER

COMPANY SCHOOL, NORTH INDIA, EARLY 19TH CENTURY

Watercolour and opaque pigments on paper, the bird realistically rendered, facing right, standing on a rock covered in moss, marked 'Studies of Woodpecker' above and 'Hooddood' below, mounted, framed and glazed 14% x 10% in. (37.3 x 27.4 cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

591

A MARTIN

COMPANY SCHOOL, NORTH INDIA, EARLY 19TH CENTURY

Watercolour and opaque pigments on paper, the bird realistically depicted in flight, marked 'Martin' above and 'Hauwaville' below, mounted, framed and glazed

14¾ x 12in. (37.5 x 30.5cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

592

A BEDDA FISH

COMPANY SCHOOL, INDIA, EARLY 19TH CENTURY

Watercolour and opaque pigments on paper, the fish realistically depicted, facing left, annotation in black ink to the lower right corner, reading 'Bedda, D 13/10, P12, V.7, A3/7, C14', mounted, framed and glazed 19 x 111/4in. (48.2 x 28.5cm.)

£2,000-3,000 \$3,100-4,500 €2,800-4,200

593

AN EXOTIC FISH

COMPANY SCHOOL, INDIA, EARLY 19TH CENTURY

Watercolour and opaque pigments on paper, the elongated thin fish realistically depicted, facing left, a detail of the body cross section to the right, mounted, framed and glazed 11½ x 18in. (29.4 x 45.8cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200











594 (part lot) 595 596

α **594**

TWO REVERSE-GLASS PAINTED EQUESTRIAN PORTRAITS

INDIA OR CHINA FOR THE INDIAN MARKET, 19TH CENTURY

Oil on glass, each with a portrait of a mounted royal figure or officer of the British army, wearing a red jacket and white trousers or breeches, extending a hand and pointing forwards, a bushy landscape in the background, one with label *Queen Victoria*, framed

Each 223/4 x 16in. (57.8 x 40.6cm.)

(2)

£1,000-2,000 \$1,600-3,000 €1,400-2,800

595

A LARGE ALBUM PAGE: THE EMPEROR BABUR IN DURBAR NORTHERN INDIA. 19TH CENTURY

Opaque pigments heightened with gold on paper, the emperor enthroned on a raised platform beneath an open domed pavilion, surrounded by princes, officials and servants, the courtiers beneath, with green and black rules and with wide floral borders with calligraphic medallions in <code>nasta'liq</code> script, the reverse with a <code>nasta'liq</code> quatrain, in green rules with wide gold-speckled borders

Page 22 x 141/8 in. (56 x 35.8 cm.); painting 15 x 91/4 in. (38.2 x 23.5 cm.)

£2,000-3,000 \$3,100-4,500 €2,800-4,200

596

AN EQUESTRIAN PORTRAIT OF THE EMPEROR AKBAR HAWKING

MUGHAL DELHI, INDIA, FIRST QUARTER 19TH CENTURY

Opaque pigments heightened with gold on paper, his head turned to the viewer, richly attired with a bejewelled turban and white tunic, bearing a tulwar and a katar, his falcon perched on his right arm fitted with a falconry glove, the rein of his dapple gray horse in the left hand, in floral margins with red and black rules, laid down on gold-speckled card $16 \times 10\%$ in. $(40.6 \times 26.8 cm.)$

£2,500-3,500

\$3,800-5,300 €3,500-4,800

597

A MEMENTO ALBUM FROM A SOJOURN IN INDIA,

INDIA AND ENGLAND, LATE 19TH CENTURY

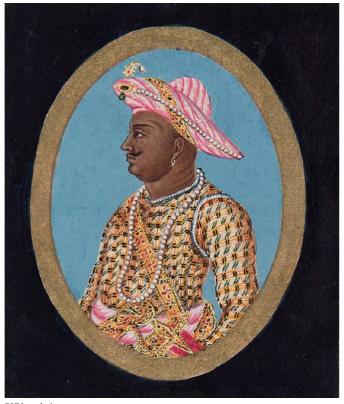
With mica plates of ethnics, trades and castes, watercolours of rulers including Tipu Sultan and architectural views and scenes, the paper with watermark R Turner, Chafford Mills, leather bound $11\frac{1}{2} \times 9\frac{3}{2}$ in. (29.3 x 24.2cm.)

£4,000-6,000 \$6,100-9,000 €5,600-8,300

This memento album belonged to the Cumberland-Greenaway family. Emily Cumberland, George Cumberland's granddaughter, the daughter of Sydney Cumberland spent time in India with her husband Thomas Greenaway whom she married on 20 April 1844 at Holy Trinity, Brompton (*The Asiatic Journal and Monthly Register for British and Foreign India, China, and Australia*, Parbury, Allen, and Company, 1844). Thomas Greenaway was then serving in the native Madras infantry.

The album presents as a scratch book intended as a memento with illustrations of peoples and trades of India during a posting, most likely Tomas Greenaway's in Trichonopoly with his regiment of which a *sepoy* in full uniform is illustrated on a mica plate in this album. Besides the portrait of Tipu Sultan, two watercolours show one of the Cumberland-Greenaway's daughters, Emily. The first a full face portrait, the other in the arms of her *ayah* or nanny, titled 'Ann a Christian from Madras'. Emily's main portrait is titled 'Emily Cumberland-Greenaway at 2 years, MIRSINGPORE'.

By the age of 21, still a resident of Trichonopoly, Emily Cumberland-Greenaway's married Bonham Brydges Faunces, a Lieutenant in the Madras staff Corps, on 16 June 1866. Her probate record shows that she died on 3 January 1907 in Guildford, Surrey at the age of 61.



597 (part lot)



AN OX-DRAWN CART

SCHOOL OF SHAYKH MUHAMMAD AMIR OF KARRAYA, CALCUTTA, INDIA, SECOND QUARTER 19TH CENTURY

Watercolour on paper, depicted facing right, loaded, drawn by two white oxen, the bare-torso carter with simple and plain white turban and loincloth, holding a whip, thin black margin and rule below, possibly cropped, mounted $8\% \times 10\%$ in. (21 x 27cm.)

£1,800-2,400

\$2,800-3,600 €2,500-3,300

PROVENANCE:

Acquired from Doris Wiener Gallery.

For more information please visit www.christies.com.



TWENTY-FOUR MICA PLATES OF CASTES AND TRADES OF INDIA

INDIA, 19TH CENTURY

£2,000-3,000

\$3,100-4,500 €2,800-4,200



597 (part lot)



598



599 (part lot)



A PAIR OF GOLD AND ENAMEL **EARRINGS**

INDIA. 20TH CENTURY

Each composed of three hanging foiled-diamond insets, two octagonal, one drop-shaped, each with a blue and red enamelled floral spray on white ground to the reverse 11/sin. (3cm.) long

£3,000-4,000 \$4,600-6,000 €4,200-5,500

Ψ601

A DIAMOND AND RUBY-INSET GOLD AND ENAMEL PENDANT

INDIA, 20TH CENTURY

Of oval form, set as a foliated rosette, with a green foiled hardstone radiating from a large central inset red gem, the foliated patterns inset with foiled table-cut diamonds, the necklace with tourmaline and drop-shaped colourless gemsinset elements, the reverse with a red floral spray on white ground

Pendant 2in. (5cm.) across

£2,500-3,500

\$3,800-5,300 €3,500-4,800

Ψ602

AN EMERALD, DIAMOND AND RUBY-**INSET PENDANT**

INDIA, 20TH CENTURY

Of oval shape, a row of heart-shaped table-cut diamonds around a central foiled emerald carved with a floral spray, the border inset with circular and foiled red gems, the reverse with an elaborate enamelled red floral spray, on white ground 2in. (5cm.) across

£2,500-3,500

\$3,800-5,300 €3,500-4,800



A FINE SILVER GILT MODEL OF A STALLION NORTH INDIA, 19TH CENTURY

Realistically rendered, standing, with gilt harness and saddle 6½ in. (16.5 cm.) high

£3,000-5,000

\$4,600-7,500 €4,200-6,900



604

A RARE PAINTED AND BLOCK-PRINTED NARRATIVE PANEL WITH VISHNU

SOUTH INDIA, 18TH CENTURY

Opaque pigments on cloth, the God reclining on a lotus rising from the primeval waters, Brahma rising from his navel, his consort massaging his feet, Shiva overlooking the scene, two *brahmins* in a cartouche to the lower right corner, mounted, framed and glazed $21\frac{1}{2} \times 33\frac{1}{2}$ in. (54.5 \times 85cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200

This fragment was part of a narrative scroll used during performances recounting the tales of Bhavana, the mythical primogenitor of the Padmasalis, a sub-caste of weavers. Our panel depicts Vishnu reclining on the serpent floating of the primordial ocean. Issuing from his navel is the lotus from where Brahma appears, from its fibre Bhavana first spun the threads of fabric to cloth the Gods. After accomplishing this feat he married Bhadaravti and sired a hundred and one sons. All but one became the ancestors of the Padamsalis.

These large cloth panels would be unrolled in rhythm with the narrator's story and the musician accompanying him. Each story, composed of many episodes, had a particular narrative and iconography directed to a specific caste. The handling and the climate meant those large pictorial screens were kept only for a limited period of time. Once used, those panels would be copied by a master painter before being ritually cremated, their ashes scattered in a river (Dallapiccola, A. L., South Indian Paintings, a Catalogue of the British Museum Collection, Ahmedabad 2010).

For a related panel dated late 18th or early 19th century, see Dallapiccola, A. L, South Indian Paintings, a Catalogue of the British Museum Collection, Ahmedabad 2010, cat. 23, p. 231



605





605

A LARGE WOODEN PEACOCK

SOUTH INDIA, LATE 19TH CENTURY On rectangular plinth, realistically carved in three parts

32in. (80.4cm.) high; 32in. (80.4cm.) long

£2,000-3,000

\$3,100-4,500 €2,800-4,200

*606

TWO FOLIOS WITH COUPLES IN AN EROTIC EMBRACE

ORISSA, EASTERN INDIA, 18TH **CENTURY**

Opaque pigments on paper, each couple intimately entwined under a lobed arched pavilion, glazed and framed 81/4 x 63/4in. (21 x 17cm.)

£1,500-2,500

\$2,300-3,800 €2,100-3,500

Four other folios from this series were published in Indian Miniature Paintings From The Arturo Schwarz and Other Private Collections, Prahlad Bubbar Gallery, 2007.

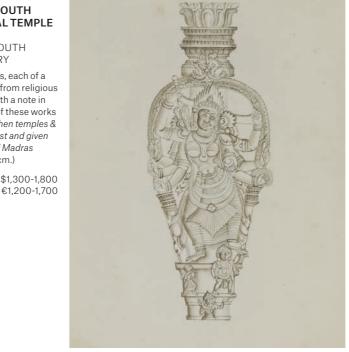
607

FORTY DRAWINGS OF SOUTH INDIAN ARCHITECTURAL TEMPLE **FIGURES**

MADRAS, TAMIL NADU, SOUTH INDIA, LATE 19TH CENTURY

Comprising forty watercolours, each of a single divinity or other details from religious architecture, accompanied with a note in English, probably the patron of these works These drawings of Indian heathen temples & idols were done by a native artist and given to me by the Rev Symons (?) of Madras Each 101/4 x 71/8 in. (25.8 x 20.1 cm.)

£800-1,200 \$1,300-1,800



607 (part lot)



608













609 (part lot)

■608

A LARGE PAINTING OF A KING AND HIS SUITE

TANJORE, INDIA, LATE 19TH CENTURY

Of rectangular form, the lower register with a prince and his suitor, the upper register with three rulers, each richly clothed, with elaborate headdress and reclining on bolsters, the suitor veiled and wearing heavy jewellery, framed and glazed $43\% \times 55\% in.$ (110.5 x 140.4cm.)

£3,000-4,000

\$4,600-6,000 €4,200-5,500

609

A BUDDHIST MANUSCRIPT (KAMMAVACA)

KONBAUNG DYNASTY, BURMA, 19TH CENTURY

Possibly an ordination manuscript, composed of 15 red-lacquered and gilded palm-leaf folios, each with 5II. in Burmese 'tamarind seed' script, in horizontal format, the two covers with figurative and foliate decorative motifs Folio $3\% \times 21\%$ in. $(54 \times 9.5 \text{cm.})$

£1,500-2,500

\$2,300-3,800 €2,100-3,500

A similar *kammavaca* manuscript sold at Christie's South Kensington, 27 April 2012, lot 515.

610

THE CORONATION OF RAMA

TANJORE, TAMIL NADU, SOUTH INDIA, LATE 19TH CENTURY

Opaque pigments, gold leaf and sukkan (limestone paste) on cloth stretched over wood, depicting a heavily jewelled and crowned green-skinned Rama bearing the thenkalai caste mark on his forehead, bordered by his consort Sita and brother Lakhshmana, a royal retinue of relatives and seven topknotted sages around, Hanuman at his feet with monkey warriors, the scene taking place in a heavily decorated shrine, some flaking, in original frame, glazed 29 x 23¼in. (73.5 x 59cm.)

£3.000-5.000

\$4,600-7,500 €4,200-6,900

For a similar scene depicting the Coronation of Rama, although from Mysore, see Barbara Rossi, *From the Ocean of Painting, India's Popular Painting 1589 to the Present*, New York, 1998, cat.33, p.86-7.

*611

AN ICON OF KRISHNA FLUTING (VENUGOPALA)

TANJORE, SOUTH INDIA, SECOND QUARTER 19TH CENTURY

Opaque pigments, gold leaf and *sukka* (limestone paste) on wood, the blue-skinned god fluting under a tree flanked by two female attendants, one carrying a peacock, a cow and its calf at his feet

161/4 x 14in. (41.4 x 35.6cm.)

£2,000-3,000

\$3,100-4,500 €2,800-4,200





θ612

ARTHUR UPHAM POPE AND PHYLLIS ACKERMAN: A SURVEY OF PERSIAN ART FROM PREHISTORIC TIMES TO THE PRESENT

OXFORD UNIVERSITY PRESS, LONDON AND NEW YORK, 1938

Six volumes, in gilt and stamped blue binding, good condition $% \label{eq:condition}%$

10¾ x 14¾in. (27.5 x 37.5cm.)

£1,200-1,800

\$1,900-2,700 €1,700-2,500



612

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested. received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and

shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (o)20 7839 9060.

IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/
livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www. christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all lots we charge 25% of the hammer price up to and including £50,000, 20% on that part of the hammer price over £50,000 and up to and including £1,000,000, and 12% of that part of the hammer price above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buver's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT. please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies. com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these **lots** with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

WARRANTIES

SELLER'S WARRANTIES 1

For each lot, the seller gives a warranty that the seller:

- (a) is the owner of the lot or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of five years In these categories, the **authenticity warranty** from the date of the auction. After such time, we does not apply because current scholarship does

will not be obligated to honour the authenticity not permit the making of definitive statements. warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO ... in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction:
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense: and
- (iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, sts, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
- (a) This additional warranty does not apply to:
- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) lots sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these

PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
- the hammer price; and
- (ii) the buyer's premium; and
- (iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.
- (e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer. in circumstances

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 90th day following the date party warehouse.

of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law: (v) we can take what you owe us from any amounts which we or any company in the Christie's Group

may owe you (including any deposit or other partpayment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller:

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us: and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's** Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third

- days of the auction then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date. (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the lot in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at Christie.com/storage terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material

(c) US import ban on African elephant ivory The USA prohibits the import of ivory from the African elephant. Any lot containing elephant

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol \(\psi \) in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into wellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string). (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £,34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale: or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality,

(d) If you do not collect a lot within 90 calendar ivory or other wildlife material that could be condition, attribution, authenticity, rarity, Wales. Before we or you start any court proceedings importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with. our privacy policy at www.christies.com.

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

I AW AND DISPLITES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court

10 REPORTING ON WWW.CHRISTIFS.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www. christies.com.

GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer:

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source: or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buver's premium: the charge the buver pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot. Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or

more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies. com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

^{1.} We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you **bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

⁽a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of; 30 days via a 'controlled export' for * and O tots. All other lots what he exported within these mouths of must be exported within three months of

collection.
4. Details of the documents which you 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00

We charge a processing fee of £3.5.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the IO may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

All reinvoicing requests must be received within four years from the date of sale.

of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christie.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

_

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D₃ of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H₂(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \star , Ω , α , #, \pm

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

 Δ Property Owned in part or in full by Christie's From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol • •

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom amouncement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

LOTS OF IRANIAN ORIGIN

Some countries prohibit or restrict the purchase and import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example, carpets, bowls, ewers, tiles, ornamental boxes).

For example, the USA prohibits the import of this type of property as well as its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances.

As a courtesy to bidders, Christie's indicates under the lot title if a lot originates from Iran (Persia). If you require further detail about when a particular lot left Iran, please contact our specialists.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of: Cadogan Tate Ltd

241 Acton Lane, Park Royal London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London,
New York or Singapore FreePort at any time for
environmentally controlled long term storage, per
client request. CFASS is a separate subsidiary of
Christie's and clients enjoy complete confidentiality.
Visit www.cfass.com, or contact london@cfass.com.
Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects	
Transfer/Admin	£,42.00	£,21.00	
Storage per day	£5.25	£,2.65	
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges		

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd 241 Acton Lane, Park Royal London NW10 7NP

Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com on every business day after the day of transfer, from 9.00 am until 5.00 pm. Lots may only be released by Cadogan Tate upon

a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to

b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

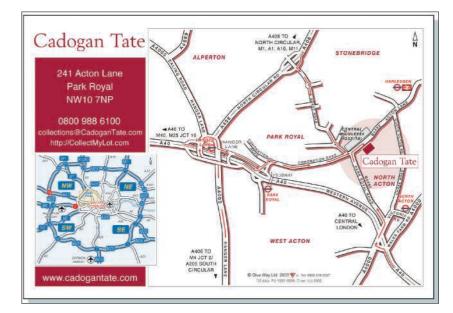
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All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.



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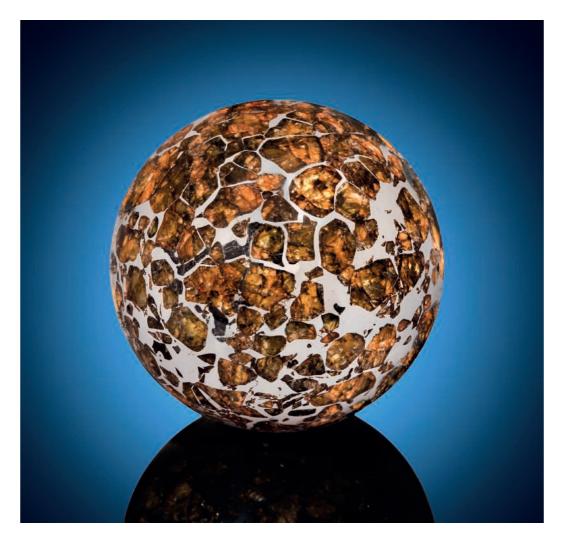
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04/02/16

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METEORITES

London, South Kensington, 20 April 2016

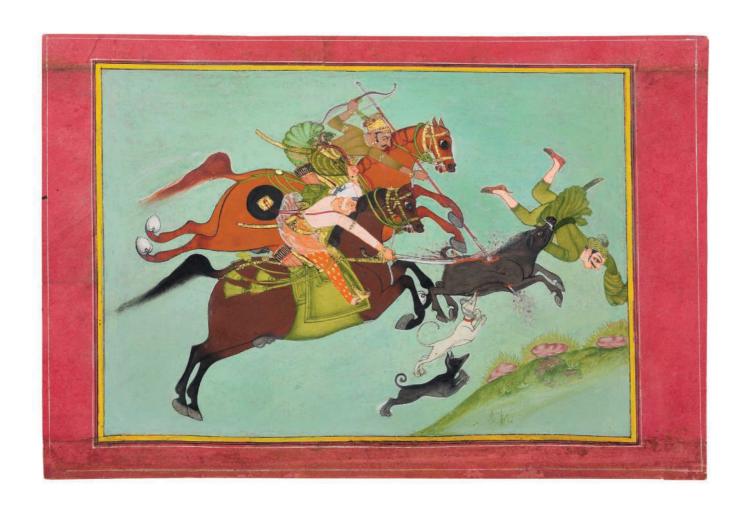
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WRITTEN BIDS FORM

CHRISTIE'S LONDON

Client Number (if applicable)

ARTS & TEXTILES OF THE ISLAMIC & INDIAN WORLDS

FRIDAY 22 APRIL 2016 AT 10.30 AM AND 2.00 PM

85 Old Brompton Road, London SW7 3LD

CODE NAME: DEVGHAR SALE NUMBER: 12282

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

 UK£50 to UK £1,000
 by UK£50s

 UK£1,000 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

 UK£3,000 to UK£5,000
 by UK£200, 500, 800

UK£5,000 to UK£10,000 by UK£500s
UK£10,000 to UK£20,000 by UK£1,000s
UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,200, 35,000, 38,000)

(eg UK£4,200, 4,500, 4,800)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £150,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM

12282

Sale Number

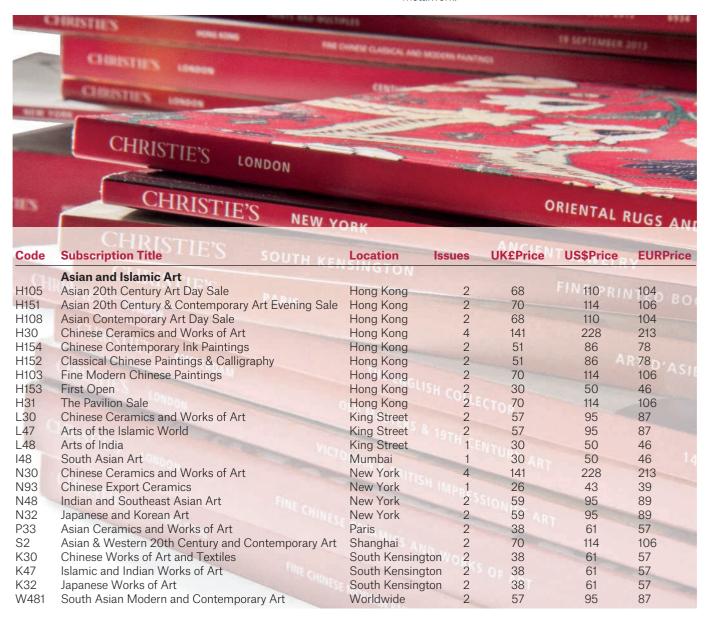
Billing Name (please pr	int)		
Address			
			Postcode
Daytime Telephone		Evening Telephone	
Fax (Important)		E-mail	
Please tick if you pr	refer not to receive information abou	t our upcoming sales by	e-mail
I have read and underst	cood this written bid form and the Co	onditions of Sale - Buyer	's Agreement
Signature			
example a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, tog who have not made wishing to spend m also request that yo	esport) and, if not shown on the lor bank statement. Corporate such as trusts, offshore comment at +44 (0)20 7839 906 group to bid on behalf of someone tach identification documents either with a signed letter of a purchase from any Christie fore than on previous occasion ou complete the section below	te clients: a certificat panies or partnership 0 for advice on the ir e who has not previo s for yourself as well authorisation from the s office within the lans will be asked to su	e of incorporation. Other os: please contact the information you should supply. usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We
Name of Bank(s)			
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Account Number(s)			
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