MAHARAJAS & MUGHAL MAGNIFICENCE

CHRISTIE'S

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CHRISTIE'S

گر تو سربازی چه حاجت خرقه رنگین بدوش
دل ز سودا های کوتاه کون بشوی و جمع باش

بر کسان صد عیب و جون نوبت بعیب خود رسد
شیر را در حمله سینی پر پشه دان مغفر مباش

MAHARAJAS & MUGHAL MAGNIFICENCE

AUCTION

Wednesday 19 June 2019

Session I
at 10.00 am
(Lots 1–149)

Session II
at 2.30 pm
(Lots 150–388)

20 Rockefeller Plaza
New York, NY 10020

AUCTIONEERS

Francois Curiel (#0761369)
Rahul Kadakia (#1005929)
Jussi Pylkkanen (#1351667)
William Robinson (#2017522)

VIEWING

Friday	14 June	11 am – 4 pm
Saturday	15 June	11 am – 4 pm
Sunday	16 June	11 am – 4 pm
Monday	17 June	11 am – 4 pm
Tuesday	18 June	11 am – 4 pm

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, these sale should be referred to as **MAGNIFICENCE-17464**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

CHRISTIE'S

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opposite:
Lot 139

WORLDWIDE JEWELRY DEPARTMENT

INTERNATIONAL TEAM

FRANÇOIS CURIEL
Chairman, Europe
fcuriel@christies.com
+33 1 40 76 84 00

RAHUL KADAKIA
International Head of Jewellery
rkadakia@christies.com
+1 212 636 2310

VICKIE SEK
Chairman, Jewellery, Asia
vsek@christies.com
+852 297 89922

JULIEN BRUNIE
International Head,
Private sales, Jewellery
jbrunie@christies.com
+33 1 40 76 83 82

ASIA

KAREN AU YEUNG
Senior International Specialist
kau-yeung@christies.com
+852 2978 9921

JEFF CHAN
Specialist
jechan@christies.com
+852 2978 9979

FUNG CHIANG
Senior Specialist
fchiang@christies.com
+852 2978 9977

MONICA HARRISON
Associate Specialist
mharrison@christies.com
+852 2978 9975

CAROLINE LIANG
Specialist
cliang@christies.com
+86 212 226 1520

CONNIE LUK
Associate Specialist
cluk@christies.com
+852 2978 9928

EUROPE, MIDDLE EAST, RUSSIA AND INDIA

ANGELA BERDEN
Senior Specialist
aberden@christies.com
+41 22 319 17 82

MAFALDA CHENU
Associate Specialist
mchenu@christies.com
+33 1 40 76 72 59

MARIE-CECILE CISAMOLO
Junior Specialist
mccisamolo@christies.com
+41 22 319 17 61

LEO CRIACO
Specialist
lcriaco@christies.com
+41 22 319 17 44

VIOLAINE D'ASTORG
Head of Department, Paris
vdastorg@christies.com
+33 1 40 76 85 81

ELEONORA D'OTTAVI
Junior Specialist
edottavi@christies.com
+39 06 686 3340

RACHEL EVANS-OMEYER
Specialist
revans@christies.com
+44 20 7389 2382

JESSICA ELLIOTT
Associate Specialist
jelliott@christies.com
+44 20 7389 2172

MAX FAWCETT
Specialist
mfawcett@christies.com
+41 22 319 17 38

MEI Y GIAM
Private Sales Director
mgiam@christies.com
+44 20 7389 5104

JESSICA KOERS
Head of Department, Amsterdam
jkoers@christies.com
+31 20 575 5915

JEAN-MARC LUNEL
Senior International Specialist
jlunel@christies.com
+41 22 319 17 37

KEITH PENTON
Head of Department, London
kpenton@christies.com
+44 20 7389 2526

RAYMOND SANCROFT-BAKER
Consultant
rsancroft-baker@christiespartners.com
+44 20 7389 2388

FREDERIK SCHWARZ
Specialist
fschwarz@christies.com
+49 175 524 4379

ELENA TSCHIGG-BAUER
Business Getter
etschigg@christies.com
+41 44 268 10 30

DAVID WARREN
Senior International Director
dwarren@christies.com
+44 20 7389 2380

24/04/2019

SPECIALISTS FOR THIS AUCTION

JEWELRY

ANGELINA CHEN
Senior Specialist
achen@christies.com
+1 212 636 2303

ALEXANDRA DAMIANOS
Junior Specialist
adamianos@christies.com
+1 212 636 2308

JACQUELINE DISANTE
Associate Specialist
jdisante@christies.com
+1 212 636 2313

CAROLINE ERVIN
Associate Specialist
cervin@christies.com
+1 212 636 2307

PEGGY GOTTLIEB
Specialist
pgottlieb@christies.com
+1 310 385 2665

LISA HUBBARD
Senior Advisor
lhubbard@christiespartners.com
+1 310 385 2624

JEROME KERR-JARRETT
Private Sales Director
jkerrjarrett@christies.com
+1 310 385 2620

EDWARD KLOPFER
Associate Specialist
eklopfer@christies.com
+1 212 636 2318

DAPHNE LINGON
Head of Jewelry Department, Americas
dlingon@christies.com
+1 212 636 2309

CLAIBOURNE POINDEXTER
Associate Specialist
cpoindexter@christies.com
+1 212 636 2316

GLOBAL MANAGING DIRECTOR, LUXURY

ALINE SYLLA-WALBAUM
Tel: +44 (0)20 7389 2554

BUSINESS MANAGEMENT

ALEXA SHITANISHI
Business Manager
ashitanishi@christies.com
Tel: +1 212 636 2306

KIRA VIDUMSKY
Head of Sale Management
kvidumsky@christies.com
Tel: +1 212 636 2319

ISLAMIC & INDIAN ART

WILLIAM ROBINSON
International Head of Group, World Art
wrobinson@christies.com
+44 20 7389 2370

BEHNAZ ATIGHI MOGHADDAM
Head of Sale
batighimoghaddam@christies.com
+44 20 7389 2509

RUKMANI KUMARI RATHORE
Junior Specialist
rrathore@christies.com
+44 20 7389 2700

XAVIER FOURNIER
Junior Specialist
xfournier@christies.com
+44 20 7752 3172

SALE COORDINATORS

CAITLIN DOWD
cdowd@christies.com
Tel: +1 212 636 2315

JULIA SHANNON
jshannon@christies.com
Tel: +1 212 636 2311

SHARON SUN
ssun@christies.com
Tel: +1 212 636 2314

MELANIE PAPATHOMAS
mpapathomas@christies.com
Tel: +1 212 636 2312

SERVICES

ABSENTEE AND TELEPHONE BIDS
Tel: +1 212 636 2437

AUCTION RESULTS
christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: christies.com

INSURANCE
Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES
Clare Smith
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL
For general enquiries about this auction,
emails should be addressed to the Sale Coordinator(s).

24/04/2019

FOREWORD

Putting together a collection in any area of the art world requires time.

Assembling the most magnificent collection of Mughal jewels, gem encrusted daggers and bejewelled objects - along with the finest Art Deco creations by the world's leading house - takes time, knowledge and a deep passion, almost at the brink of obsession.

Maharajas & Mughal Magnificence offers a group of objects from The Al Thani Collection and exemplifies collecting at its best, exploring the significant creative dialogue between India and the West, from as far back as the early 17th century through to modern day mastery.

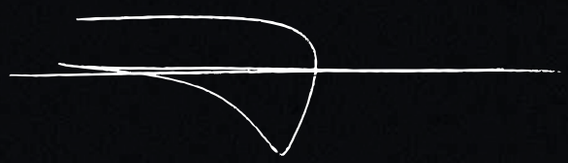
From a jade hilted dagger once owned by Shah Jahan, creator of the Taj Mahal, to a jade cup with an ibex head so realistically carved that the Chinese Emperor Qianlong composed a poem in its honor, and; from the 52 carat Mirror of Paradise diamond from the fabled Golconda mines to the Nizam of Hyderabad's diamond encrusted state sword, this collection showcases the sophistication of artistic production from the Royal courts of India.

The Patiala Ruby Choker created by Cartier in 1931 is a wonderful example of the fusion, capturing the romance between two cultures. Created for one of Cartier's greatest clients, Maharaja Bhupinder Singh of Patiala, it is one of the many delightful jewels created by the French house when the Maharajas flocked to Paris to re-set gems from their treasuries.

Featuring carved Mughal emeralds, sarpechs and jighas fit for the turbans of great rulers, imperial spinel beads inscribed with the names of important emperors and Tipu Sultan's magic box, Maharajas & Mughal Magnificence will surround you with the richest possible demonstration of India's preeminent position in the world of jewelry and jeweled objects.

Having shared many of these wonderful pieces over recent years through a series of landmark publications and travelling exhibitions, The Al Thani Collection has entrusted us to find new homes for these exquisite objects. From next year, we can look forward to exploring other areas of this diverse and encyclopaedic collection at their new museum space opening in Paris. In addition to further acquisitions, sale proceeds will support ongoing initiatives of The Al Thani Collection Foundation which extend from exhibitions, publications and lectures to sponsorships of projects at museums around the world.

Come and visit us at Christie's to see this extraordinary exhibition, and to revel in the history, artistry and flair of the Mughals and Maharajas.



Guillaume Cerutti
Chief Executive Officer

INTRODUCTION

50 years at Christie's and the top of the jewellery industry, I thought I had seen it all, until this once in a lifetime collection comes along.

As the global exhibition of Maharajas & Mughal Magnificence continues its triumphant journey, the "oohs" and "aahs" from Shanghai to London and Hong Kong to Geneva are still ringing in our heads. From morning till dusk, crowds of visitors filed in through the doors of Christie's around the world to be dazzled by the finest and rarest examples of Indian art, historic and contemporary. These jewels and objects are beyond magnificent; they are definitive, the true embodiment of the essence of Mughal India.

Maharajas & Mughal Magnificence consists of almost 400 jewels, gems and objects from the legendary Al Thani collection of 6,000. The selection is deliberate and thoughtful, as a microcosm of the original assemblage, echoing important themes in the art and culture of a great civilization.

Beginning with the classics, prominent in the collection are priceless ornaments, ceremonial objects, decorative art used by kings and elites during the age of the Maharajas; and genuine artifacts with royal provenance spanning 500 years.

Next comes fusion with the West, when at the turn of the 20th century the Maharajas brought India's famously incomparable gems and pearls to the renowned jewellery houses of Europe for new inspirations.

And then, the innovation of contemporary jewellery maestros such as Bhagat and JAR, who breathe fresh, 21st century air into high Mughal art.

This is a complete story of an intellectual, invaluable and visually stunning archive of the artistic ingenuity that best epitomizes Mughal aesthetics at its most glorious. Maharajas & Mughal Magnificence is a collection that transcends throughout the world. A salute to art and history.

François Curiel
Chairman, Christie's Europe

SESSION I

LOTS 1–149
10.00 AM

Please note that the lot images are not necessarily illustrated to actual size, check dimensions and disclaimers carefully.

Throughout the catalogue, please note these abbreviations:
AGL: American Gemological Laboratories
GIA: Gemological Institute of America
SSEF: Swiss Gemological Institute

Jam Sahib Of Nawanagar. Vibhaji II Ranmalji (1827 - 1895), Jam Sahib (or Saheb) of Nawanagar, circa 1877.

Hulton Archive/Hulton Royals Collection/Getty Images

MAHARAJA VIBHAJI II RANMALJI

Maharaja Vibhaji II Ranmalji ruled the Indian princely state of Nawanagar, now known as Jamnagar, from February of 1852 until his death in April 1895. Nawanagar gained much of its wealth from a famous pearl fishery. The Maharajas of Nawanagar were known for their magnificent jewelry collection. Jacques Cartier noted the collection was, "unequaled in the world, if not in quantity, then certainly in quality."

1

1

AN ANTIQUE DIAMOND AND ENAMEL PORTRAIT PENDANT

Oval-shaped enamel plaque depicting Maharaja Vibhaji II Ranmalji, Jam Sahib of Nawanagar, old-cut diamonds, gold, 1¼ ins., early 20th century

2

3

2

AN ANTIQUE DIAMOND AND ENAMEL PORTRAIT BROOCH

Oval-shaped enamel plaque depicting Maharaja Vibhaji II Ranmalji, Jam Sahib of Nawanagar, old and baguette-cut diamonds, platinum, 1¾ ins., early 20th century, portrait initialed J. G.

3

A PAIR OF ANTIQUE ENAMEL, DIAMOND AND PEARL CUFFLINKS

Oval-shaped enamel plaques depicting Maharaja Vibhaji II Ranmalji, Jam Sahib of Nawanagar, old-cut diamonds, pearl, gold, ¾ in., early 20th century

4
(alternate views)

4

AN ANTIQUE ENAMEL, RUBY AND DIAMOND GOLD HUNTING CASE MINUTE REPEATING POCKET WATCH, SEELAND

Champlevé enamel portrait depicting His Highness Sawai Mahendra Sir Pratap Singh Bahadur, enameled monogram on the reverse, set with rose-cut diamonds and oval-cut rubies, white enamel dial, 18k gold (Swiss marks), 2⅞ ins., circa 1890, signed Seeland, portrait signed J. Graff, case no. 39874, movement no. 370020

PROVENANCE:
Sotheby's, Geneva, 15 May 2011, lot 109

John Graff (1836-1906) was a talented Swiss enamel portraitist who was popular during the later part of the 19th century. His clients were typically important European families, however, J. Graff was also commissioned to create portraits for the Indian market.

Depicted here, His Highness Pratap Singh was a career British Indian Army Officer and the Maharaja of Idar. From 1878 to 1911 he served as Administrator and Regent under four Maharajas of Jodhpur. While serving the Maharajas of Idar he developed a close relationship with the British Royal family and became Edward VII's aide-de-camp from 1887 to 1910. Pratap abdicated the *gadi* in 1911 and built an illustrious military career serving in the British Indian Army. His service in the Second Afghan War, the Tirah Campaign, the Boxer Rebellion, and the First World War earned him many honors including the Order of the Star of India, the Kaisar-i-Hind Medal, the Order of Bath, the Order of the Nile, the Legion d'Honneur, and the Order of the Star of Romania. After thirty-eight years of military service, he returned as to the role of Regent of Jodhpur until his death in 1922.

5
(alternate views)

5

AN ENAMEL AND GOLD HUNTING CASE MINUTE REPEATING POCKET WATCH

Champlevé enamel portrait depicting Maharaja Bhupinder Singh of Patiala, enamel coat of arms on the reverse, white enamel dial, 18k gold (British and Swiss hallmarks), 2½ ins., case no. 34894, circa 1930

PROVENANCE:
Sotheby's, Geneva, 15 May 2011, lot 110

6
(alternate views)

6

AN ANTIQUE ENAMEL AND GOLD HUNTING CASE MINUTE REPEATING POCKET WATCH, CHARLES FRODSHAM

Champlevé enamel portraits on either side depicting a nobleman or Maharaja, white enamel dial, 18k gold (British and Swiss marks), 3 ins., case no. 06763, circa 1885, signed 'Cha. Frodsham, 84 Strand London', workshop mark (H. M. F.)

PROVENANCE:

Sotheby's, Geneva, 15 May 2011, lot 111

During the late 19th and early 20th century, many pocket watches were made in Europe for the Indian market. Photographs were typically sent to the artists so that they could render the enamel portraits of the Maharaja or nobleman commissioning the watch.

7

AN ANTIQUE DIAMOND AND GOLD *PAIZEB*

The anklet set with variously-shaped table-cut diamonds, foil, gold, diameter 2¾ ins.,
early to mid-19th century

PROVENANCE:
Christie's, London, 8 October 1997, lot 309

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 70
The Miho Museum, Koka 2016, p. 122, no. 89
Grand Palais, Paris 2017, p. 238, no. 176
The Doge's Palace, Venice 2017, p. 254, no. 174
The Palace Museum, Beijing 2018, p. 274, no. 178
de Young Legion of Honor, San Francisco 2018, pp. 126-27, no. 59

LITERATURE:
Jaffer 2013, p. 178, ill. p. 198, no. 85

Throughout India gold anklets were gifted by rulers to their subjects to honor achievements and recognize status. Gold anklets similar to this example were also seen in the collection of the Nizams of Hyderabad.

8

A PAIR OF ANTIQUE DIAMOND, PEARL AND ENAMEL *KARAN-PHUL* EARRINGS

The earrings set with pear and oval-shaped table-cut diamonds, pearls, red and green enamel, foil, gold, 2½ ins., early to mid-19th century, with modern fittings

9

A CAT'S EYE QUARTZ *TAVEEZ* BEAD

Cat's eye quartz *taveez* bead of 19.74 carats, 17th century

(actual size)

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 65, no. 44
The Doge's Palace, Venice 2017, p. 84, no. 41
The Palace Museum, Beijing 2018, p. 97, no. 42

10

THE 'INDORE SAPPHIRE' *TAVEEZ* BEAD PENDANT NECKLACE, MOUNTED BY CARTIER

Oval-shaped sapphire *taveez* bead of 23.20 carats, 18th century, later added 18k white gold finelink chain, 24⅛ ins., chain signed MT Cartier, no. SB7885

PROVENANCE:
Maharaja Yeshwant Rao Holkar II of Indore

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 56, no. 21
The Miho Museum, Koka 2016, p. 29, no. 6
Grand Palais, Paris 2017, p. 65, no. 43
The Doge's Palace, Venice 2017, p. 85, no. 42
The Palace Museum, Beijing 2018, p. 98, no. 43
de Young Legion of Honor, San Francisco 2018, p. 172, no. 29

LITERATURE:
Jaffer 2013, p. 382, no. 130

MAHARAJA YESHWANT RAO HOLKAR II OF INDORE

No ruler represents the comingling of European and Indian culture in the 1930s as the Maharaja of Indore, Yeshwant Rao Holkar II. Born in India in 1908, he was educated in England, as was his future wife. With a great passion for Western culture, they spent most of their time in Europe, returning to India with great treasures they purchased, such as art and jewelry, as well as new design ideas.

They were famously photographed by Man Ray in Paris and Cannes. Recalling the event in his autobiography, he states: 'The Maharaja of Indore came to the studio to be photographed, also in Western clothes – sack suits and formal evening dress. He was young, tall and very elegant. I got a substantial order from this sitting.... Next year, the Maharaja was in the South of France with his young bride. He had taken an entire floor of a hotel in Cannes for himself and his retinue. I arrived in Cannes before noon, was assigned to my room in the suite...The Maharanee was an exquisite girl in her teens. She wore French clothes, and a huge emerald ring. The Maharaja had bought it for her that morning while taking a walk....'

Portrait du Maharaja of Indore, Rao Holkar, avec sa femme, Sanyogita Devi of Indore, 1937

© Man Ray 2015 Trust / ADAGP – ARS - 2019, image : Telimage, Paris

11

A FOLIO FROM THE DE LUYNES ALBUM
MUGHAL INDIA, RECTO ATTRIBUTABLE TO HIRANAND
CIRCA 1600

Opaque pigments and gold on paper, recto depicting a mounted prince hawking, verso a court scene with jesters after a European print, within colored borders on cream album leaf
Recto painting 12⅞ x 8¼ ins. (31.5 x 21 cm.); verso painting 7⅛ x 4½ ins. (18 x 11.5 cm.); folio 18⅛ x 12⅝ ins. (46 x 32 cm.)

PROVENANCE:
The family collection of the Ducs de Luynes, by 1843, sold Christie's, London, 4 October 2012, lot 167

LITERATURE:
Losty 2013C, cat. 4, pp. 76–79

The hunting scene can be attributed to the artist Hiranand dating to circa 1600. The main figures, particularly the attendant carrying a gun in the foreground have quite high foreheads and expressive features. A good comparison can be made with a work attributed to Hiranand in the Freer Gallery of Art from the *Akbarnama* dated to circa 1604, (inv.1952.31; Beach, 1981, cat. no.12f). The fine modeling of both the facial features and the delicate outlines of this European inspired scene make this a remarkably refined work of its time. A European inspired biblical scene by the Mughal artist Kesu Das attributed to circa 1590 depicts figures with expressive gestures very similar to the striking figures present in our painting. It has been suggested that the current lot is a Deccani rather than Mughal copy of a European original. However the composition and in particular the foreground with two figures depicted only from their head and shoulders upwards outside the walled compound is distinctly Mughal.

(verso)

IMAGE OF REDUCED SIZE

IMAGE OF REDUCED SIZE

12

A GOSHAWK
MUGHAL INDIA, 18TH CENTURY, THE BORDERS
SIGNED BY DAULAT, 17TH CENTURY

Opaque pigments and gold on paper, signed on the lower inner gold margin, within cream album leaf painted with flowers, backed on cream card
Painting 7½ x 4½ ins. (19 x 11.5 cm.); folio 12⅞ x 8 ins. (32.6 x 20.2 cm.)

PROVENANCE:
Layla S. Diba, New York
Sarikhani Collection

INSCRIBED:
amala kamtarin daulat, 'the work of the most humble, daulat'

IMAGE OF ENLARGED SIZE

13

A PAIR OF JADE FALCON BRACELETS
INDIA, EARLY 19TH CENTURY

Each set with leaf shaped rubies
Each 1½ ins. (4 cm.) diam.

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 37
The Miho Museum, Koka 2016, p. 107, no. 75
Grand Palais, Paris 2017, p. 105, no. 73
The Doge's Palace, Venice 2017, p. 128, no. 76
The Palace Museum, Beijing 2018, p. 152, no. 80
de Young Legion of Honor, San Francisco 2018, p. 75, no. 21

LITERATURE:
Jaffer 2013, p. 126, ill. p. 186, no. 49

14

A GEM SET GOLD ARCHER'S RING
SOUTH INDIA OR DECCAN, POSSIBLY TANJORE, 1750-1850

Set with diamonds, rubies and emeralds
1 in. (2.6 cm.) high; 1¼ ins. (3.3 cm) deep; 1⅝ ins. (4.1 cm.) deep

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.183, no.137
The Doge's Palace, Venice 2017, p.210, no.143
The Palace Museum, Beijing 2018, p.233, no.147

15

16

15

A GEM SET JADE ARCHER'S RING

INDIA, 1750-1800

Set with diamonds, rubies and emeralds
¾ in. (2.1 cm.) high; 1⅛ ins.(2.9 cm.) wide; 1⅝ ins. (4.1 cm.) deep

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.93, no.44
Grand Palais, Paris 2017, p.106, no.77
The Doge's Palace, Venice 2017, p.131, no.80
The Palace Museum, Beijing 2018, p.156, no.84

LITERATURE:
Jaffer 2013, p.186, no.50

16

A JADE AND SILVER ARCHER'S RING

INDIA, 1650-1700

Set with rubies and emeralds, the gold *kundan* setting carved with serrated edges and scalloped around the central ruby
¾ in. (2 cm.) high; 1⅛ ins. (2.8 cm.) wide; 1½ ins. (3.8 cm.) deep

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.93, no.44
Grand Palais, Paris 2017, p.106, no.75
The Doge's Palace, Venice 2017, p.131, no.79
The Palace Museum, Beijing 2018, p.155, no.83

LITERATURE:
Jaffer 2013, p.55, no.21

The silver lining was probably inserted to resize the ring.

17

AN ANTIQUE DIAMOND RING

Old-cut diamond, gold and silver,
ring size 7¼, circa 1760

PROVENANCE:
By repute, Major Rasfur Lee Knox of Sligo

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 38, no. 8
The Doge's Palace, Venice 2017, p. 53, no. 7
The Palace Museum, Beijing 2018, p. 63, no. 8
de Young Legion of Honor, San Francisco 2018, p. 170, no. 4

INSCRIBED:
R. Knox 1764

Major Rasfur Lee Knox of Sligo (also known as Randfurlie Knox of Sligo) was born in Sligo, Ireland to a military family related to the prominent Knoxes of Prehen. Knox entered the Royal Military college of Woolwich at sixteen years old. In 1753 he enlisted in the British East India company as an Ensign and quickly rose through the ranks of the Madras Army. He commanded Bengal, European, and Sepoy Battalions. After the successful siege of Patna, he gained the title Lieutenant Colonel but died before he could assume his command at the age of thirty-four. He is buried in a tomb on the banks of the Ganges at Patna, which bears the inscription, "the earthly remains of the truly gallant Major Randfurlie Knox."

(alternate views)

18

AN ANTIQUE DIAMOND RING

Old European brilliant-cut diamond of 21.67 carats, gold, ring size 5¾, circa 1915

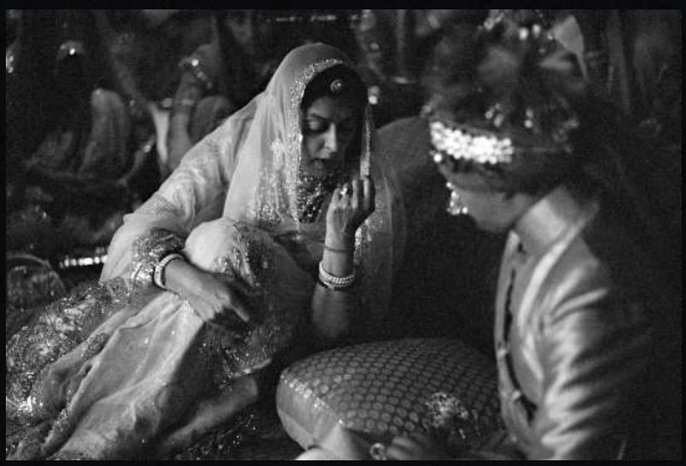
GIA, 2019, report no. 5202200026: 21.67 carats, O to P range, VS2 clarity

PROVENANCE:

By repute, Rajmata Gayatri Devi of Jaipur

EXHIBITED AND CATALOGUED:

The Doge's Palace, Venice 2017, p. 342, no. 238
The Palace Museum, Beijing, 2018, p. 352, no. 242



Rajmata Gayatri Devi of Jaipur at the wedding of the Maharaja's son, 1966, wearing a ring similar to Lot 18.

© Marilyn Silverstone/Magnum Photos

19

A PAIR OF ANTIQUE RUBY, PEARL, GLASS AND DIAMOND EARRINGS

Oval-shaped rubies, rose-cut diamonds, pearls, red glass beads, gold and silver, 1½ ins., early 20th century, one ruby deficient

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 118, no. 67
The Miho Museum, Koka 2016, p. 154, no. 118
Grand Palais, Paris 2017, p. 257, no. 190
The Doge's Palace, Venice 2017, p. 272, no. 186
The Palace Museum, Beijing 2018, p. 291, no. 190

LITERATURE:
Jaffer 2013, p. 240, ill. p. 274, no. 99

20

A PAIR OF ANTIQUE DIAMOND, PEARL, GLASS AND ENAMEL EARRINGS

Rose-cut diamonds, pearls, green glass beads, red enamel, foil, gold and silver,
2 ins., early 20th century

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 118, no. 68
The Miho Museum, Koka 2016, p. 155, no. 119
Grand Palais, Paris 2017, p. 257, no. 191
The Doge's Palace, Venice 2017, p. 273, no. 187
The Palace Museum, Beijing 2018, p. 291, no. 191

LITERATURE:
Jackson and Jaffer 2009, p. 151
Jaffer 2013, p. 240, ill. p. 274, no. 100

21

AN ANTIQUE DIAMOND AND ENAMEL *BAZUBAND*

The armband set with pear and variously-shaped table-cut diamonds, white, red and green enamel, foil, silver and gold on a lac core, 7⅝ ins., 19th century

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 120, no. 87
Grand Palais, Paris 2017, p. 235, no. 174
The Doge's Palace, Venice 2017, p. 250, no. 171
The Palace Museum, Beijing 2018, p. 270, no. 175

LITERATURE:
Jaffer 2013, p. 194, no. 73

(reverse)

22

AN ANTIQUE DIAMOND RIVIÈRE NECKLACE

Thirty-three graduated old-cut diamonds, the seven central diamonds weighing (from left to right) 10.03, 10.93, 19.19, 24.38, 17.52, 12.28, and 9.90 carats, gold and silver, 15 ins., late 19th century

PROVENANCE:
Nizams of Hyderabad
Christie's, Hong Kong, 25 November 2014, lot 2085

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 282, no. 211
The Doge's Palace, Venice 2017, p. 296, no. 205
The Palace Museum, Beijing 2018, p. 312, no. 209
de Young Legion of Honor, San Francisco 2018, p. 130, no. 63

23

A LEATHER AND BRASS JEWELRY TRUNK

The rectangular black leather trunk comprising ten compartments lined with magenta fabric, with brass slides and lock mechanism, accompanied by outer travel cover and two keys, 17 x 11 x 11¾ ins., lock inscribed 'Chubb's 128 Queen Victoria Street, London, Makers to His Majesty' with maker's mark, interior of case inscribed 'A. Abid & Co., Hyderabad & Secunderabad', two brass slides and one lock mechanism deficient

PROVENANCE:
Nizams of Hyderabad

Founded in 1818 by brothers Charles and Jeremiah Chubb, the Chubb lock company was well-renowned in London. In 1823, the firm was awarded with a license to work for King George IV and the royal household. Chubb was also known as the sole supplier during this time to the General Post Office and Her Majesty's Prison Service.

Chubb opened its first location in London on 57 St Paul's Churchyard. Here they remained until 1877, until they moved to 128 Queen Victoria Street. They have since expanded and changed locations over time and the firm still remains in business today.

IMAGE OF REDUCED SIZE

24

AN AGATE ARCHER'S RING
INDIA, 1775-1825
¾ in. (1.8 cm.) high; 1⅛ ins. (2.9 cm.) wide; 1½ ins. (3.9 cm.) deep

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.106, no.76
The Doge's Palace, Venice 2017, p.132, no.81
The Palace Museum, Beijing 2018, p.157, no.85

For a note on archer's rings see the following lot.

25

A CARNELIAN ARCHER'S RING
NORTH INDIA, CIRCA 18TH CENTURY

Of typical form
¾ in. (2.1 cm.) high; 1⅜ ins. (3.4 cm.) wide; 1⅝ ins. (4.3 cm.) deep

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.106, no.78
The Doge's Palace, Venice 2017, p.132, no.82
The Palace Museum, Beijing 2018, p.157, no. 86

LITERATURE:
Jaffer 2013, p.126, no.51

Archer's rings made of precious and semi-precious stones are well documented in Mughal India. In the Windsor *Padshanameh* dating from the first half of the 17th century, for example, Jahangir can be seen with a pair of archer's rings suspended from his belt, one of which is colored cream and orange and could easily be made of similar stone (see, Beach, Koch and Thackston, 1997, pp.36-37, figs.8-9).

26

27

26

A GOLD-DAMASCENED STEEL PUSH-DAGGER (*KATAR*)
INDIA, 18TH CENTURY

The hilt's gold-damascened decoration with floral motifs
21½ ins. (54.5 cm.) long

27

A GOLD-INLAID AND RUBY INSET STEEL PUSH-DAGGER (*KATAR*)
INDIA, 18TH CENTURY

Watered-steel blade, verso with a lion hunting a deer and recto with a tiger hunting a camel, all animals set with ruby eyes and gold details
19¼ ins. (49 cm.) long

28

AN EMERALD-INLAID AND GEM SET GOLD PUSH-DAGGER (*KATAR*)
INDIA, 18TH CENTURY

Inlaid with carved emeralds along each outer edge decorated with flowers in low relief, the entire hilt set with diamonds, rubies and emeralds on gold, steel blade
15⅞ ins. (40.3 cm.) long

(detail)

(detail)

29

A GOLD AND GEM SET DAGGER (*KATAR*)
NORTH INDIA OR DECCAN, CIRCA 1680-1720

Set with diamonds, rubies and emeralds, steel blade
16½ ins. (42.1 cm.) long

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp.42-43
Grand Palais, Paris 2017, p.160, no.121
The Doge's Palace, Venice 2017, p.198, no.133
The Palace Museum, Beijing 2018, p.222, no.137

IMAGE OF REDUCED SIZE

IMAGE OF REDUCED SIZE

30

AN ANTIQUE RUBY, EMERALD AND DIAMOND FINIAL

Oval and circular cabochon rubies and emeralds, table-cut diamonds, gold, 3⅜ ins., late 18th or early 19th century, with later added pinstems

31

32

31

A GOLD GEM SET BOX
POSSIBLY SOUTH INDIA, 1675-1725

Set with diamonds, rubies and emeralds,
the interior and base in plain gold
1¼ ins. (3.1 cm.) high; 1½ ins. (3.9 cm.) diam.

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.156, no.118
The Doge's Palace, Venice 2017, p.176, no. 115
The Palace Museum, Beijing 2018, p.204, no.119

LITERATURE:
Jaffer 2013, p.93-94, no.10

32

A SPHERICAL GOLD JEWELED BOX
INDIA, 1675-1725

Set with diamonds, rubies and emeralds,
the interior and underside in plain gold
1⅜ ins. (3.5 cm.) high; 1½ ins. (3.9 cm.) diam.

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.82, no.52
Grand Palais, Paris 2017, p.156, no.119
The Doge's Palace, Venice 2017, p.176, no. 116
The Palace Museum, Beijing 2018, p.204, no.120

LITERATURE:
Jaffer 2013, p.93, no.9

(actual size)

33

AN ANTIQUE EMERALD BEAD, DIAMOND AND SEED PEARL *NATH*

The nose ring set with emerald beads, pear and old-cut diamonds, circular rose-cut diamonds, seed pearls, gold, 1⅞ ins., early 20th century

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp. 76-77
Victoria and Albert Museum, London 2015, p. 119, no. 69
The Miho Museum, Koka 2016, p. 156, no. 120
Grand Palais, Paris 2017, p. 261, no. 193
The Doge's Palace, Venice 2017, p. 278, no. 191
The Palace Museum, Beijing 2018, p. 296, no. 195
de Young Legion of Honor, San Francisco 2018, p. 181, no. 117

LITERATURE:

Jaffer 2013, p. 247, ill. p. 276, no. 106

Nose rings are very popular in most parts of India. Ornate pieces such as the ones offered here would have been worn at elaborate weddings and other formal occasions.

34

AN ANTIQUE RUBY BEAD, DIAMOND AND SEED PEARL *NATH*

The nose ring set with ruby beads, circular and pear-shaped diamonds, circular rose-cut diamonds, seed pearls, gold, 1⅝ ins., early 20th century

PROVENANCE:
Christie's, London, 8 October 1997, lot 335

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp. 76-77
Victoria and Albert Museum, London 2015, p. 119, no. 69
The Miho Museum, Koka 2016, p. 157, no. 121
Grand Palais, Paris 2017, p. 261, no. 194
The Doge's Palace, Venice 2017, p. 279, no. 192
The Palace Museum, Beijing 2018, p. 296, no. 196
de Young Legion of Honor, San Francisco 2018, p. 181, no. 118

LITERATURE:
Jaffer 2013, p. 276, no. 105

(actual size)

35

AN ANTIQUE EMERALD BEAD AND PEARL NECKLACE

Round to oval carved and polished emerald beads of 15.65-13.40 x 13.10 to 9.55 x 9.15 x 7.15 mm, pearls, shortest length 17 ins. (adjustable), 19th century, restrung at a later date

AGL, 2019, report no. 1100325: Excess of 50% tested at random, Colombia, minor to moderate clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 50, no. 12
The Miho Museum, Koka 2016, p. 35, no. 12
Grand Palais, Paris 2017, p. 51, no. 32
The Doge's Palace, Venice 2017, p. 74, no. 33
The Palace Museum, Beijing 2018, p. 87, no. 34
de Young Legion of Honor, San Francisco 2018, p. 54-55, no. 8

36

AN ANTIQUE COLORED DIAMOND, DIAMOND AND NATURAL PEARL PENDANT

Triangular-shaped table-cut pink diamond, half-moon and triangular-shaped table-cut diamonds, rose-cut diamonds, pearls, engraved on the reverse with floral motif, silver, 2 ins., 19th century

GIA, 2019, report no. 6204203869: natural pearls, saltwater, no indications of treatment

GIA, 2019, report no. 5202203895: Identification and Origin Report, Colored Diamond, Natural Color

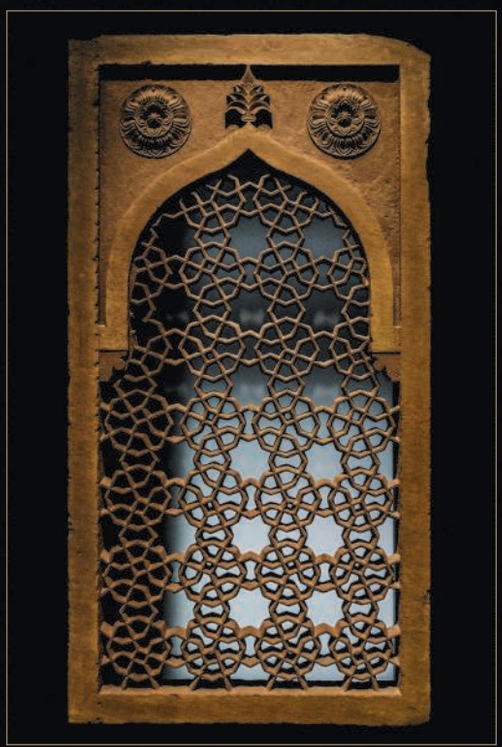
(actual size)

BHAGAT

Bhagat today is widely recognized as one of the most inventive contemporary jewelers of our time. Based in Mumbai, Bhagat works with a strictly limited but opulent palette of gemstones, tirelessly travelling the world in search of the rare and important material needed to manufacture their intricate and exquisite creations. Each unique jewel is made by hand with fewer than 60 produced annually. The essence of Bhagat's originality lies in the manner in which they unite classical Indian forms and motifs with a contemporary sensibility that, whilst it combines aspects of East and West, is entirely international.

Now in its fourth and fifth generations, Bhagat is run by Viren along with his two sons, Varun and Jay. In recent years, their works have been exhibited globally at the Kremlin State Museum in Moscow, the Metropolitan Museum of Art in New York and the Victoria and Albert Museum in London.

Lot 37, entirely set with diamonds, draws inspiration from architectural elements referred to as *jali*. These screens were used to allow air to flow through buildings whilst also providing privacy. Lot 38 is designed as a flowering plant, a central motif in Mughal decorative art. This motif also became popular in Europe during the 1920s and 1930s and is reminiscent of Art Deco jewelry by Cartier, Van Cleef & Arpels and Janesich. Both are very clever reinterpretations of history through timeless designs, continuing to inspire collectors and professionals alike.



An example of a jali in Indian architecture.

Photo © Sylvain Collet/Bridgeman Images

37

38

37

A DIAMOND BROOCH, BHAGAT

Circular, half-moon and pear-shaped table-cut diamonds, circular-cut diamonds, platinum, 2⅛ ins., 2015, signed Bhagat

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 218, no. 176
Grand Palais, Paris 2017, p. 350, no. 262
The Doge's Palace, Venice 2017, p. 364, no. 254
The Palace Museum, Beijing 2018, p. 368, no. 254
de Young Legion of Honor, San Francisco 2018, p. 160, no. 86

38

A DIAMOND AND EMERALD BEAD BROOCH, BHAGAT

Pear and circular-shaped rose-cut diamonds, circular-cut diamonds, drop-shaped emerald bead of 20.03 carats, platinum, 1⅞ ins., 2014, signed Bhagat

Gübelin, 2014, report no. 14105105: Colombia, indications of minor clarity enhancement

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 214, no. 172
Grand Palais, Paris 2017, p. 355, no. 266
The Doge's Palace, Venice 2017, p. 369, no. 258
The Palace Museum, Beijing 2018, p. 371, no. 258
de Young Legion of Honor, San Francisco 2018, p. 161, no. 87

39

A FIVE-STRAND NATURAL PEARL AND DIAMOND NECKLACE, BHAGAT

Five graduated strands of three hundred and seventy-seven natural pearls of 9.45 to 3.90 mm, twenty-four natural pearls on neckchain, drop-shaped natural pearl on clasp, cushion-cut diamonds of 4.05 and 4.03 carats, oval-shaped diamond of 2.06 carats, pear, circular and baguette-cut diamonds, platinum, shortest strand 25 ins., 2012, unsigned

SSEF, 2011, report no. 58248: 377 natural pearls, the analyzed properties confirm the authenticity of these saltwater natural pearls; letter attesting to the exceptional characteristics of the pearls

GIA, 2010, report no. 6127870822: 4.05 carats, F color, VS1 clarity

GIA, 2010, report no. 1126870853: 4.03 carats, F color, SI1 clarity

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 150, no. 92
The Miho Museum, Koka 2016, p. 219, no. 177
Grand Palais, Paris 2017, p. 344, no. 256
The Doge's Palace, Venice 2017, p. 358, no. 248
The Palace Museum, Beijing 2018, p. 362, no. 248
de Young Legion of Honor, San Francisco 2018, pp. 154-55, no. 82

Multiple-row pearl necklaces have been worn throughout history by male Indian royalty. Originating in the Persian Gulf, the pearls found their way to India through existing trade routes and were strung in large numbers for Indian rulers to wear in multiple layers.

IMAGE OF REDUCED SIZE

RAMAYANA AND CONTEMPORARY CARTIER

The Ramayana is one of the great ancient epics of India attributed to the Sanskrit sage Valmiki. The hero, Lord Rama, lived his whole life by the rules of dharma; in fact, that was why Indians consider him heroic. When Rama was a young boy, he was the perfect son. Later he was an ideal husband to his faithful wife, Sita, and then an ideal ruler to the Kingdom of Ayodhya.

The name Ramayana literally translates to "Rama's Journey". The Ramayana consists of 24,000 verses in seven books and tells the story of Rama an incarnation of the Hindu god Vishnu, whose wife Sita is abducted by the demon king of Lanka, Ravana. Thematically, the epic explores the tenets of human existence and the concept of dharma.

The Ramayana has over the centuries helped to bind together the people of India, transcending caste, distance and language. Two all-Indian holidays celebrate events in the Ramayana. Dussehra, a fourteen-day festival in October, commemorates the siege of Lanka and Rama's victory over Ravana, the demon king of Lanka, and Diwali, the October-November Festival of Lights, celebrates Rama and Sita's return home to their kingdom of Ayodhya.

A leader of the monkey tribe, Hanuman allied with Rama against Ravana. Hanuman has many magical powers because his father was the god of the wind and his devotion to Rama, and his supernatural feats in the battle to recapture Sita, has made him one of the most popular characters in the Ramayana and later a favorite god amongst Indians.

Though made in 2012, the brooch component of lot 40 incorporates the large 19th century carved emerald mentioned above, along with other Mughal emeralds from a similar time period. The brooch was inspired by the incredible emerald, diamond and platinum brooch from collection of Marjorie Merriweather Post. Created in 1923, the brooch remains in her collection at the Hillwood Estate, Museum & Gardens in Washington, D.C.

Portrait of Mrs. Marjorie Merriweather Post Hutton and Nedenia Hutton by Giulio de Blass; she is wearing a shoulder brooch of similar design to Lot 40.

Hillwood Estate, Museum, & Gardens

40

A CARVED EMERALD WITH TWO INTERCHANGEABLE EMERALD AND DIAMOND MOUNTINGS, CARTIER

Interchangeable brooch set with a hexagonal carved emerald of 380.98 carats, reversible with one side depicting Lord Rama, his wife Sita and their loyal servant, the monkey god Hanuman, the reverse depicting a poppy blossom, circular-cut diamonds, platinum (French mark), 2¾ ins., emerald 19th century, signed MT Cartier, maker's mark, no. SC2697

Brooch mounting, cabochon emerald drops, cushion-shaped carved emerald, circular-cut diamonds, platinum and 18k white gold (French marks), 7⅝ ins., 2012, signed MT Cartier, maker's mark, no. SC2697

Jigha mounting, cabochon emerald drop, circular-cut diamonds, platinum and 18k white gold (French marks), 7½ ins., 2012, signed MT Cartier, maker's mark, no. SC2699

AGL, 2019, report no. 1100391: 380.98 carats, Colombia, minor clarity enhancement, traditional type

AGL, 2019, report no. 1100392: Brooch mounting, 6 emeralds tested, Zambia, moderate clarity enhancement, traditional type

AGL, 2019, report no. 1100428: Jigha mounting, Brazil, minor clarity enhancement, traditional type

SSEF, 2011, report no. 59871: 380.982 carats, Colombia, indications of clarity modification, moderate amount of oil in fissures

PROVENANCE:

Christie's, London, 23 September 2005, lot 168 (emerald, unmounted)
Christie's, New York, 22 April 2010, lot 43 (emerald, unmounted)

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 151, no. 94
The Miho Museum, Koka 2016, p. 204, no. 163
Grand Palais, Paris 2017, p. 375, no. 277
The Doge's Palace, Venice 2017, p. 381, no. 268
The Palace Museum, Beijing 2018, p. 383, no. 268

(actual size)

41

AN IMPERIAL SPINEL BEAD

Tumbled spinel bead of 14.90 carats

INSCRIBED:
Shah Jahan

(alternate views)

42

AN ANTIQUE SPINEL AND GOLD SEAL RING WITH HIDDEN KEY

Rectangular-cut spinel, gold, opens to reveal an extendable gold key, ring size 6¾, mid to late 19th century, the spinel is inscribed in reverse for use as a seal

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 79
The Miho Museum, Koka 2016, p. 134, no. 100

LITERATURE:
Jaffer 2013, p. 206, ill. p. 273, no. 96

INSCRIBED:
The Rustam of the Age, the Aristotle of the Time, Fath Jang Sipah Salar 1302 Muzaffar al-Mamalik Nizam al-Mulk Mir Mahbub 'Alikhan Bahadur Asaf Jah Nizam al-Dawlah'

(actual size)

43

AN IMPERIAL SPINEL BEAD

Tumbled spinel bead of 24.26 carats,
dated 1607 and 1628-29

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 31, no. 8
Grand Palais, Paris 2017, p. 57, no. 38
The Doge's Palace, Venice 2017, p. 79, no. 36
The Palace Museum, Beijing 2018, p. 92, no. 37
de Young Legion of Honor, San Francisco 2018, p. 59, no. 10

INSCRIBED:
Akbar Shahi
Jahangir Shah
Akbar Shah
AH 1015

This important spinel includes the names of three great Mughal emperors suggesting that it once belonged to the Imperial Treasury, which was looted after the Sack of Delhi by Nadir Shah in 1739. The inscriptions on the spinel suggest that it was likely passed down from emperor to emperor.

(alternate views)

44

AN IMPERIAL SPINEL BEAD

Tumbled spinel bead of 54.50 carats,
mid to late 17th century

PROVENANCE:
Mrs. David Graham Pole
Private Collection
Sotheby's, London, 26 April 2017, lot 191

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 81, no. 39

INSCRIBED:
Jahangir Shah [son] of Akbar Shah
Khurram [son] of Jahangir Shah 10 1024
1074 Alamgir

(actual size)

(image of reduced size)

45

A SHEEP-HEADED JADE DAGGER HILT
NORTH INDIA, 1675-1725

Set with ruby eyes
3½ ins. (9 cm.) long; ⅝ in. (1.6 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.114, no.86
The Doge's Palace, Venice 2017, p.138, no.85
The Palace Museum, Beijing 2018, p162, no.89

46

A HORSE-HEADED JADE-HILTED DAGGER WITH SCABBARD
INDIA, POSSIBLY DECCAN, CIRCA 1700

Set with ruby eyes, watered-steel blade, rain guard and chape with gold-damascened decoration on both sides
14½ ins. (36.8 cm.) long

IMAGE OF ENLARGED SIZE

47

A JADE DAGGER HANDLE
NORTH INDIA OR DECCAN, 18TH CENTURY

The pale green jade pistol-grip handle inlaid with dark green jade flowering sprays
5¼ ins. (13 cm.) long

48

A CAMEL-HEADED CARVED JADE DAGGER HILT
INDIA, 17TH CENTURY

In the form of a Bactrian camel, set with ruby eyes
5¼ ins. (13.2 cm.) long; 3⅛ ins. (8.1 cm.) wide

PROVENANCE:
Sven Gahlin Collection, acquired before 1968, sold Sotheby's, London, 6 October 2015, lot 143

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 1982, pp.120-21, no.363
Grand Palais, Paris 2017, p.110, no.82
The Doge's Palace, Venice 2017, p.138, no.86
The Palace Museum, Beijing 2018, p.162, no,90

The appreciation of finely carved jade was another way that the Mughal emperors continued the traditions of their Timurid forebears. They collected earlier carved jades; the famous white jade jug made for Ulugh Beg now in the Gulbenkian collection (inv.no.328) carries an engraved owner's inscription of Jahangir. They also commissioned jades in considerable numbers, as is evidenced both by the examples that survive, and also from contemporary textual references. Dress daggers were among the most treasured objects of a Mughal prince or courtier. Cary Welch's examination of courtly figures in the Windsor *Padshanama* demonstrated that the small number of daggers with animal hilts were reserved for the use of princes, such as Dara Shikoh and Shah Shuja, as well as a few senior dignitaries (Welch 1985, pp.257-8, esp. f.116b (fig.1) and f.71 (fig.2)). The present head is finely carved and acutely observed, including the curious, tongue-like *dulla* which identifies this as a male of the species. Jonathan Barrett writes: 'In pursuit of females in season, the male camel inflates a sac (known as a *dulla*) in his upper palette. This protrudes from one side of his mouth, and is accompanied by a frothy spume of saliva. For some inexplicable reason females find this attractive. The *dulla* is frequently mistaken for the camel's tongue by those who are ignorant about camelid physiology; female camels however are not susceptible to this error.' (quoted in Hales 2013, p.28, no.69). In the catalogue of the Victoria and Albert exhibition where this hilt was exhibited, Robert Skelton writes, 'Naturalistically carved animal heads, more usually of horses or wild goats, were favorite subjects of weapon hilts at this time.' For a further brief discussion of the importance of naturalistic carved jade handles please see the entries under lots 117 and 313.

49

A JADE POWDER HORN
INDIA, 1725–1775

Set with diamonds, rubies and emeralds
7⅛ ins. (18 cm.) long; 1⅞ ins. (4.9 cm.) high; 1⅞ ins. (4.9 cm.) deep

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.95, no.64
The Doge's Palace, Venice 2017, p.126, no.74
The Palace Museum, Beijing 2018, p.150, no.78

LITERATURE:
Jaffer 2013, pp.125, 187, no.55

50

A GEM SET JADE POWDER FLASK
MUGHAL INDIA, 18TH CENTURY

Of curved tapering form, the jade body carved in relief with a ram head with ruby eyes, one end terminating with a flowerhead shaped lid, finial with quatrefoil gold flower set with rubies and emeralds, with gilt silver stopper and handle set on a lion shaped silver decoration, the top further decorated with leaf shaped rubies in gold, with silvered case
6 ins. (15 cm.) long

LITERATURE:
Jaffer 2013, p. 70, ill. p. 100, no. 26

51

A GEM SET GOLD POWDER HORN

INDIA, CIRCA 1850-1920

Set with diamonds, rubies and emeralds, eyes set with agates, removable mouth plug, lid in shape of a flowerhead set with a large central ruby
7¼ ins. (18.5 cm.) long

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p.217, no.203
The Doge's Palace, Venice 2017, p.286, no.198
The Palace Museum, Beijing 2018, p.302, no.202

52

AN IMAGINARY FLOWER
AURANGABAD, NORTH DECCAN,
VS 1726/1669 AD

From a *Siddantha-sara*, *Siddantha-bodha* and *Aporaksha-siddantha* of Maharaja Jaswant Singh of Jodhpur (r.1629-1678 AD), opaque pigments on a gold ground, the reverse with 15ll. black and red *devanagari* written by Vyasa Madhava, gold illuminated margins
Painting 7¾ x 4⅜ ins. (19.7 x 11 cm.);
folio 12¼ x 7½ ins. (31 x 19 cm.)

Further leaves from the same manuscript were exhibited at the Metropolitan Museum of Art (Haidar and Sardar, 2015, no.169, pp.292-3). The text refers to a previous exhibition that published further leaves and, one assumes, the colophon. The text contains three philosophical works by the long-lived maharaja of Jodhpur Jaswant Singh. He started out as a loyal ally of the Mughal emperor Shah Jahan but backed Dara Shikoh over Alamgir (Aurangzeb). Aurangzeb showered honours and titles on him to in his loyalty, and to assist in his military campaign against Shivaji in the Deccan (Bose, 2015, p.174).

This volume shows clearly the mix of influences that were all to be found throughout India at this time. The Hindu text is combined with Mughal-like flowers, but with an Deccani imaginary flavour and the Aurangabad gold ground. These are framed in borders that derive from the Ottoman *cintamani* design. Attributing the manuscript without the colophon would not be straightforward.

53

AN IMAGINARY CARNATION

AURANGABAD, NORTH DECCAN,
VS 1726 / 1669 AD

From a *Siddantha-sara*, *Siddantha-bodha* and *Aporaksha-siddantha* of Maharaja Jaswant Singh of Jodhpur (r.1629-1678 AD), opaque pigments on a pounced gold ground, the reverse with 15ll. black and red *devanagari* written by Vyasa Madhava, gold illuminated margins
Folio 7⅞ x 4¾ ins. (20 x 12.1 cm.)

PROVENANCE:
Probably Shuja' al-Daula, Nawab of Awadh, Lucknow (1731-75, r.1754-75)
Either John Dent or his brother William, Bengal, by 1796; thence by descent to
Sir Robert Annesley Wilkinson Dent, C.B. (1895-1983), sold Sotheby's, London, 11 April 1972, lot 106
Sven Gahlin Collection, sold Sotheby's, London, 6 October 2015, lot 45

EXHIBITED AND CATALOGUED:
London, 1976
London, 1982
The Palace Museum, Beijing 2018, pp.45-51, no.174

LITERATURE:
Zebrowski 1983, p.133, no.10

This painting was previously attributed to Haidar Ali and Ibrahim Khan, two artists working at the court of Sultan Muhammad Adil Shah of Bijapur (r.1627-56), on grounds of the quality and also the pricking of the gold ground (Zebrowski 1983, p.133, nos.100-101, pp.132-3). The script on the reverse and the decoration on the margin clearly show it to have come from the same volume as the previous lot. Please see the note to that lot for further information.

This painting was formerly in the Dent Collection, an exceptional group of approximately 150 paintings and drawings of Persian, Mughal and Deccani paintings, probably assembled in Bengal in the later eighteenth century, by either John Dent, a lieutenant in the Bengal Infantry from 1782 to 1792, or by his brother William, who was at Patna, Buxar and Tamluk from 1776 to 1796. A large number of works in the collection had inscriptions indicating that they had formerly been in the collections of Shuja' al-Daula, Nawab of Oudh (1731-75).

54

A EUROPEAN LADY IN INDIAN DRESS

DECCAN, PROBABLY GOLCONDA, SECOND HALF 17TH CENTURY

Opaque pigments and gold on paper, cream and pink borders, cream leaf, seal impression in lower right corner of Suhrab Khan khanazad Pad Shah Alamgir, verso with a late 17th century portrait of a nobleman
Painting 6⅞ x 3⅞ ins. (17.6 x 9.8 cm.); folio 15¼ x 10¾ ins. (38.6 x 27.4 cm.)

PROVENANCE:

Sir Harrison Oulsnam, former Secretary to the Government of India in the Department of Health (1898-1972), sold from his estate, Sotheby's, London, 27 March 1973, lot 28
The Khosrovani-Diba Collection, sold Sotheby's, London, 19 October 2016, lot 14

The style of this elegant portrait is comparable to a number of paintings produced in Golconda 1660-80, characterized by a bolder and more intense use of color. One such portrait of an African courtier (Zebrowski, 1983, p.164) and a portrait of Sayyid Shah Kallimullah Husayni in the David Collection (inv. no. 68/1979) share the vivid background with distinctive flowers in the foreground as in the present painting.

This attribution is supported by the costume of the present figure. Female figures wearing fringe-like décolletage appear in works attributed to a late seventeenth century artist working in Golconda, Rahim Deccani. These include a drawing in the Chester Beatty Library (Leach, 1995, vol.II, no.9.681, p.952) and a lacquered box in the Victoria and Albert Museum (inv. no. 851-1889, Zebrowski, 1983, no.169, pp.202-203).

IMAGE OF ENLARGED SIZE

55

A PAIR OF ANTIQUE DIAMOND, ENAMEL AND MULTI-GEM *KADAS*

Each bangle set with pear-shaped ruby cabochons, pear and mixed-shape table-cut diamonds, cabochon emeralds, pearls, red, green and white enamel, foil, gold on a lac core, each diameter 1¾ ins., 19th century

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2009, p. 120, no. 99
Munich 2010, p. 120, no. 99
Metropolitan Museum of Art, New York 2014, p. 71
Victoria and Albert Museum, London 2015, p. 99, no. 52
The Miho Museum, Koka 2016, p. 149, no. 113
Grand Palais, Paris 2017, p. 243, no. 180
The Doge's Palace, Venice 2017, p. 258, no. 177
The Palace Museum, Beijing 2018, p. 278, no. 181
de Young Legion of Honor, San Francisco 2018, p. 180, no. 108

LITERATURE:
Jaffer 2013, p. 166, ill. p. 195, no. 76

56

AN ART DECO RUBY, EMERALD AND DIAMOND *JIGHA*

The turban ornament set with carved rubies, circular, cushion and oval-cut rubies, rectangular-cut and pear-shaped cabochon emeralds, old-cut diamonds, gold, with brooch fitting on the reverse, 2⅝ ins., mid-20th century

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 145, no. 88
The Miho Museum, Koka 2016, p. 131, no. 97
Grand Palais, Paris 2017, p. 281, no. 210
The Doge's Palace, Venice 2017, p. 295, no. 204
The Palace Museum, Beijing 2018, p. 311, no. 208

The open gold setting of this turban ornament is indicative of strong European influence during the early 20th century. This *jigha* is based on traditional elements of Indian jewelry, however, the larger carved rubies and old-cut diamond surrounds are highly European.

57

AN ANTIQUE CARVED EMERALD AND RUBY BIRD

Designed as a carved emerald bird, circular cabochon rubies, gold, 1 in., 17th to 18th century

(actual size)

58

AN ANTIQUE CARVED EMERALD FROG

Carved emerald frog of 6.85 carats,
10.00 x 12.20 x 9.55 mm, 17th to 18th century

AGL, 2019, report no. 1100340: 6.85 carats, Colombia,
minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 204, no. 154
The Doge's Palace, Venice 2017, p. 87, no. 45
The Palace Museum, Beijing 2018, p. 101, no. 46

(actual size)

(actual size)

59

AN EMERALD BUTTON

With two drill holes on base to fashion as a button, round cabochon emerald of 24.49 carats, 16.28-15.80 x 12.56 mm, late 16th or 17th century

AGL, 2019, report no. 1100305: 24.49 carats, Colombia, minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 46, no. 27
The Doge's Palace, Venice 2017, p. 66, no. 25
The Palace Museum, Beijing 2018, p. 79, no. 26

60

A CARVED EMERALD

Trapezoidal-shaped tabular carved emerald of 26.70 carats, 23.48 x 28.46 x 5.24 mm, mid to late 17th century

AGL, 2019, report no. 1100342: 26.70 carats, Colombia, insignificant clarity enhancement, traditional type

(actual size)

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, pp. 54-55, no. 19
The Miho Museum, Koka 2016, p. 170, no. 132
Grand Palais, Paris 2017, p. 44, no. 20
The Doge's Palace, Venice 2017, p. 63, no. 18
The Palace Museum, Beijing 2018, p. 75, no. 19
de Young Legion of Honor, San Francisco 2018, p. 171, no. 13

LITERATURE:

Jaffer 2013, p. 96, no. 16

61

AN ANTIQUE EMERALD AND DIAMOND *JIGHA*

The turban ornament set with oval cabochons, circular and rose-cut emeralds, emerald drop and *taveez* bead, old, rose and single-cut diamonds, foil, gold and silver-topped gold, lower portion is detachable and may be worn as a brooch, 5 ins., 19th century

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 247, no. 169
The Palace Museum, Beijing 2018, p. 267, no. 173

(actual size)

(actual size alternate views)

62

AN ANTIQUE EMERALD AND GOLD RING

Hexagon-shaped portrait-cut emerald, foil, gold, ring size 6½, early 20th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 137, no. 103

LITERATURE:
Jaffer 2013, p. 273, no. 95

INSCRIBED:
From the Qur'an, surah 13 (Al-Ra'd, The Thunder), beginning of verse 13: *And thunder glorifies and praises Him, and so do the angels because of His Awe*

63

AN ANTIQUE SAPPHIRE AND GOLD RING

Octagonal modified mixed-cut sapphire, gold, ring size 5½, early 20th century

AGL, 2019, report no. 1100347: Ceylon, no gemological evidence of heat or clarity enhancement

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 283, no. 212
The Doge's Palace, Venice 2017, p. 297, no. 206
The Palace Museum, Beijing 2018, p. 313, no. 210

Made in yellow gold with a stylized open-work floral motif, this ring was likely produced by a leading jeweler in Hyderabad. The prong-setting of the sapphire is a highly westernized element.

(actual size alternate views)

64

A PAIR OF ANTIQUE RUBY, EMERALD AND PEARL *KADAS*

The pair of bangles set with oval cabochon rubies, oval cabochon and rectangular-cut emeralds, pearls, gold, each diameter 2⅜ ins., 19th century, pearls restored at a later date

LITERATURE:
Jaffer 2013, p.141, ill. p. 191, no. 64

65

AN ANTIQUE DOUBLE-STRAND GOLD LONGCHAIN NECKLACE

Gold plaques of floral motif, 57½ ins., 401.2 g, 19th century

PROVENANCE:
Nizams of Hyderabad

IMAGE OF REDUCED SIZE

(actual size)

66

AN ANTIQUE DIAMOND, EMERALD AND RUBY BIRD BROOCH

Designed as a bird, old and rose-cut diamonds, carved emerald bead, circular cabochon rubies, silver, 2¼ ins., early 19th century

SSEF, 2015, report no. 80550: Colombia, indications of clarity enhancement, moderate oil

67

AN ART DECO CARVED EMERALD AND DIAMOND CLIP-BROOCH, TIFFANY & CO.

Hexagonal-shaped carved emerald, old, baguette, trapezoid, triangular and lozenge-shaped diamonds, platinum, 1⅝ ins., circa 1925, signed Tiffany & Co.

(actual size)

68

A NATURAL PEARL AND DIAMOND NECKLACE, CARTIER

A graduated strand of thirty-seven round to oval natural pearls of 14.00 to 7.05 mm, old-cut marquise-shaped diamond, platinum (French marks), 15¼ ins., unsigned, partial maker's mark, red Cartier soft case

SSEF, 2016, report no. 85153: 37 natural pearls, saltwater, with Appendix letter attesting to the 'extraordinary characteristics' of the necklace

PROVENANCE:

By repute, Rajmata Gayatri Devi of Jaipur

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 331, no. 246
The Doge's Palace, Venice 2017, p. 343, no. 239
The Palace Museum, Beijing 2018, p. 352, no. 243
de Young Legion of Honor, San Francisco 2018, p. 184, no. 148

This natural pearl and diamond necklace reputedly belonged to Rajmata Gayatri Devi, wife of Maharaja Sawai Man Singh II of Jaipur. She was considered to be among the most beautiful women in the world and often traveled between India and Europe. Usually seen in a colorful chiffon sari and a string of pearls, the Rajmata was politically active, especially passionate about women's rights. After India's Independence, she had a landslide victory and was elected to the Lower House of India's bicameral Parliament in 1962.

Portrait of Gayatri Devi, Rajmata of Jaipur and wife of Maharaja Jai Singh taken on July 25, 1980 in India; she is wearing a pearl necklace, her preferred accessory among her jewelry.

The India Today Group/Getty Images

69

A JADE AND GEM SET *HUQQA* MOUTHPIECE
NORTH INDIA, CIRCA 1800

Set with diamonds, rubies and emeralds in gold and silver
3¼ ins. (8.2 cm.) high

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p.39
Victoria and Albert Museum, London 2015, p.76, no.33
Grand Palais, Paris 2017, p.96, no.66
The Doge's Palace, Venice 2017, p.121, no.70
The Palace Museum, Beijing 2018, p.143, no.73

LITERATURE:
Jaffer 2013, p.118, no.45

70

A JADE AND GEM SET *HUQQA* MOUTHPIECE
NORTH INDIA, 1750-1800

Set with rubies and emeralds in gold
2¾ ins. (7.1 cm.) high; ¾ in. (1.9 cm.) diam.

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p.39
The Miho Museum, Koka 2016, p.88, no.58
Grand Palais, Paris 2017, p.96, no.65
The Doge's Palace, Venice 2017, p.121, no.69
The Palace Museum, Beijing 2018, p.142, no.72

LITERATURE:
Jaffer 2013, pp.118, 184-85 no.44

71

AN ENAMELLED AND GEM SET *HUQQA* SET
INDIA, POSSIBLY DELHI, CIRCA 1680–1720

Set with diamonds, rubies and emeralds, consisting of three parts, vase, hose port with stem and tray, with cloth-covered base and pipe
22⅝ ins. (57.5 cm.) high

This *huqqa* base, noticeably larger than almost all other spherical examples, was almost certainly made in the imperial Mughal workshop. The techniques are very laborious, each stone having its own deep straight-sided compartment separately fashioned rather than just using a hammered depression in the main ground metal. The gauge of gold used is thick, with no apparent filler artificially increasing the strength (and apparent weight). But it is the design that links it closely to items made for the Mughal court. The use of this tone of red ground as a background to large floral sprays is immediately reminiscent of the Peacock Throne, removed from Delhi by Nadir Shah and now in the Topkapi Palace in Istanbul (Zebrowski, 1997, pl.55, p.73). The other main colors are also the same, a dark green and, most unusually, a translucent lime green.

The base of the *huqqa* also echoes the design on a dish also taken by Nader Shah from Delhi and in this instance sent to the Russian Empress in St. Petersburg (*idem*, pl.33). The whole base is a single large open lotus flower. Now lacking much of the enamel, it must have been very powerful when first made. The flowers on the main panels do not have the naturalism of those of the Shah Jahan period, but the strength of design, and the lack of minor borders, one field generally going straight into the next, is indicative of a date in the later 17th century.

Smoking was introduced to the Mughal court by the Europeans via the Arab world and thence to the Deccan. The famous extended quote of Asad Beg in his *Wiqaya'* written in the early 17th century gives a detailed account of how he brought both the material and the equipment from Bijapur to the Mughal court in Delhi.

IMAGE OF REDUCED SIZE

72

73

72

A DIAMOND-SET GOLD AND EMERALD *HUQQA* MOUTHPIECE
INDIA, CIRCA 1920

The body set with diamonds, the tip surmounted with an oval shaped emerald
4 ins. (10 cm.) long

PROVENANCE:
Nizams of Hyderabad

This example illustrates the influence of European jewelry designs and techniques in 20th century Indian gem set objects.

73

AN ENAMELLED AND GEM SET *HUQQA* MOUTHPIECE
JAIPUR, NORTH INDIA, 1800–1850

Set with diamonds and emeralds, on a gree n and red enamelled ground further enhanced with white, lilac and black enamels
6¾ ins. (17.3 cm.) high

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.199, no.150
The Doge's Palace, Venice 2017, p.230, no.157
The Palace Museum, Beijing 2018, p.252, no.161

LITERATURE:
Jaffer 2013, p.194, no.71

74

AN ENAMELLED AND GEM SET *HUQQA* MOUTHPIECE
INDIA, 19TH CENTURY

Set with diamonds, rubies and emeralds
6¼ ins. (16 cm.) high

75

A CALLIGRAPHIC ALBUM PAGE

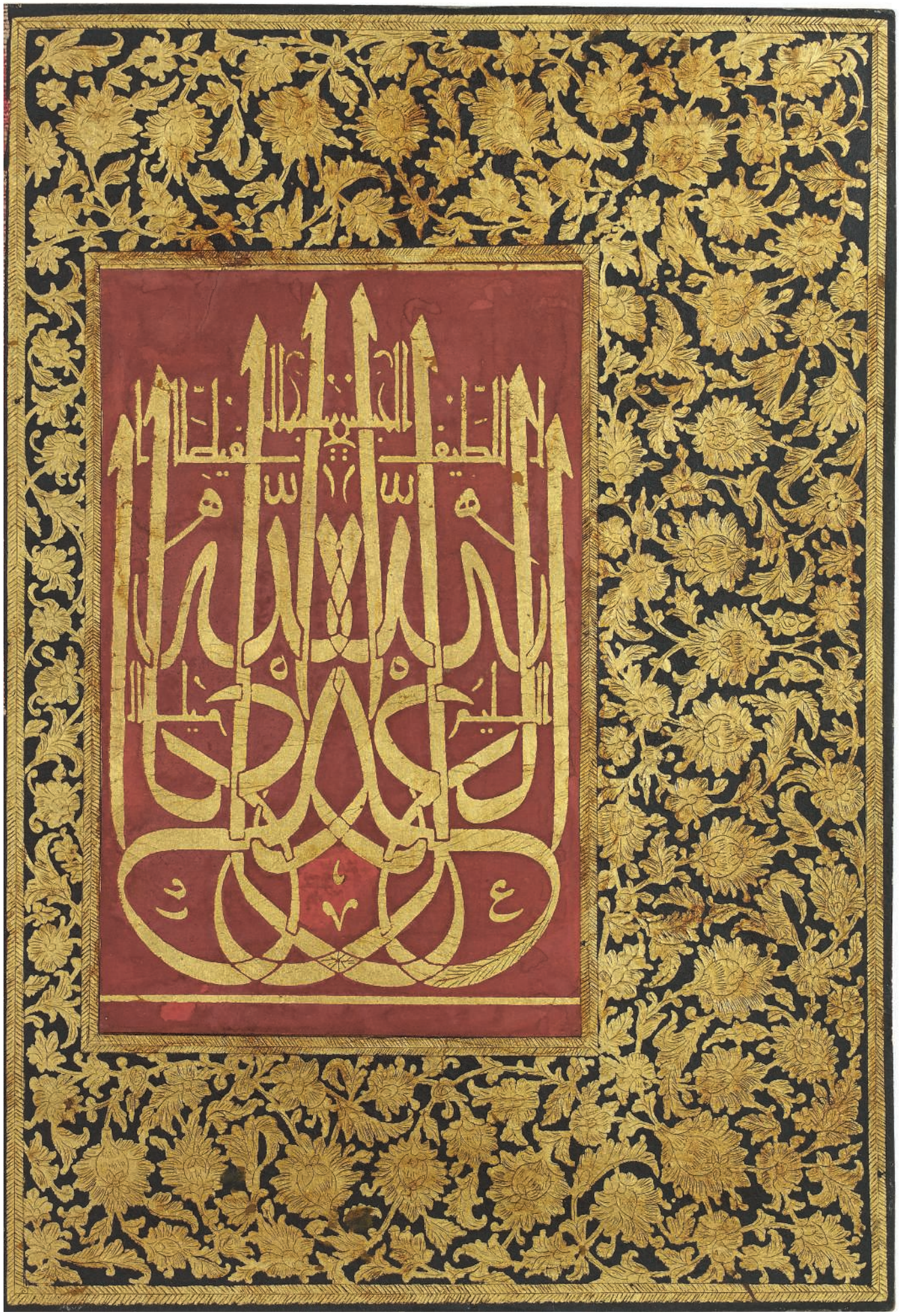
INDIA, DECCAN, BIJAPUR OR GOLCONDA, CIRCA 1700

Gold and color on paper, black leaf with dense gold flowering vine, backed on cream card with three Mughal seal impressions
Folio 8⅝ x 6¼ ins. (21.7 x 15.7 cm.)

INSCRIBED:

In large *thuluth*: *allah al-'adl*, 'Allah the just', in *kufic*: *al-khabir, al-latif, al-halim*, 'The All-Aware, The Kind, The Forbearing'

A very similar leaf was sold in these Rooms 12 September 2012, lot 612, with further leaves from the same album forming lots 610 and 611 in the same sale. The calligraphy here, with its play on the orientation of the lettering, and particularly the coloring with the extensive use of gold on a deep red and black ground, resembles the calligraphic panels included in the *mihrab* wall of the Jama Masjid in Bijapur. This magnificent building was erected by `Ali Adil Shahi after his victory over the Vijaynagara empire in 1578. A further leaf, identical to one of those in lot 611 but with the ground colors reversed, is in the Kronos collection, and was exhibited, attributed to Golconda, in the Metropolitan Museum of Art in 2015 (Haidar and Sardar, 2015, no.105, p.212). The catalogue entry there discusses the technique used to create this design and its links to the practices of bookbinding.



A FOLIO FROM THE LATE SHAH JAHAN ALBUM

76

RECTO WITH A PORTRAIT OF A COURTIER, PROBABLY GHAZI KHAN, ZAFAR JANG

VERSO WITH A *NASTA'LIQ* QUATRAIN WRITTEN BY MIR 'ALI

THE PAINTING MUGHAL INDIA, CIRCA 1650-58 AD, THE CALLIGRAPHY SIGNED BY MIR 'ALI, HERAT OR BUKHARA, LATE 15TH/EARLY 16TH CENTURY

Opaque pigments heightened with gold on paper, recto an extremely sensitively observed portrait on plain ground, the margins with mostly military figures surrounded by gold floral sprays, verso with four very strong diagonal lines of *nasta'liq*, on scrolling gold and polychrome floral ground, signed *katabahu al-mudhib 'Ali al-Katib*, within illuminated borders decorated with birds amidst scrolling vines
Folio 15¼ x 10 ins. (18.6 x 25.4 cm.)

PROVENANCE:
Georges Demotte, Paris 1909
Leila Diba Collection
Sarikhani Collection

EXHIBITED AND CATALOGUED:
The Palace Museum, Beijing 2018, pp.464-65, no.177

THE ALBUM

The 'Late Shah Jahan Album' was so called because it was compiled during the last decade of Shah Jahan's reign, between 1650 and 1658. The paintings in the album date from about 1620 to 1657, with an emphasis on single standing portraits of Mughal dignitaries. The associated calligraphic folios are by the well-known 16th century Iranian calligrapher Mir 'Ali, most of them signed by him. The unsigned ones are also thought to be the work of Mir 'Ali, with the exception of a single folio which is signed by Sultan 'Ali Mashhadi. The album is assumed to have been part of the loot taken by Nadir Shah from Delhi in 1739. In the late 19th century it was taken to Russia by a brother of Nasir al-Din Shah, the Qajar ruler of Iran, and sold to an Armenian dealer who subsequently brought it to Paris in 1909 and sold it to the French dealer, Georges Demotte. It was dispersed in Paris after Demotte split many of the folios separating the paintings from their associated calligraphic sides. For a detailed discussion of the album, see Wright 2008, pp.106-139. For a list of known folios from the Late Shah Jahan Album, see *Ibid.*, App.3, pp.462-466.

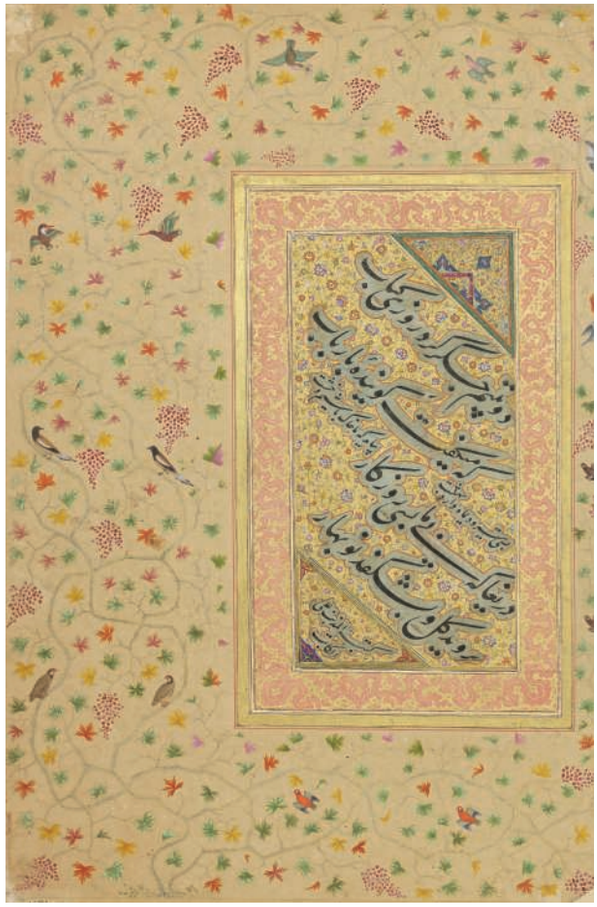
THE MAIN SUBJECT AND BORDERS

The most distinctive feature of the Late Shah Jahan Album are the seated and standing figures in the borders surrounding the central paintings. The usual format for the border figures surrounding non-royal Mughal subjects, like our portraits, is three standing figures in the long outer border and single or pairs of figures seated in the upper and lower borders. If the subject of the central painting has a military association, the standing border figures are often depicted carrying various types of arms. The border figures are attendants of the main subject and represent his wealth or military prestige. The paintings in the Shah Jahan album only illustrate individuals of importance at the Mughal court during Shah Jahan's reign. Ghazi Khan, of Uzbek origin, was in charge of the campaigns for Qandahar, so well depicted in the *Padshahnama*. He was a close friend of Dara Shikoh,which certainly contributed to his advancement. He served as Governor of Kabul and was given the title Zafar Jang by the emperor.

On the other side of the folios, the borders surrounding the panels of calligraphy comprise either arabesques or flowering plants which are sometimes illustrated with colorful birds as is the case with our folio.

CALLIGRAPHY

The calligraphy on our Late Shah Jahan Album folio is signed *al-muthnib 'Ali*, probably referring to Mir 'Ali al-Katib (1465-1544 AD). Mir 'Ali is often mentioned by Safavid sources as amongst the most important *nasta'liq* calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of *nasta'liq* script to him. Born in Herat circa 1476, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in AH 935/1528-29 AD (Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, vol. II, Tehran 1346 sh., p.494). His recorded works are dated between AH 914/1508-09 AD and AH 951/1544-45 AD. The works of leading Persian calligraphers were particularly prized at the Mughal court and Mir 'Ali was amongst those particularly admired by Jahangir. A large number of *qit'as* signed by him found their way into important Mughal albums, and he is the calligrapher responsible for most of the specimens in the Late Shah Jahan Album. It is possible that they were brought to the Mughal court by way of his son Muhammad Baqir who emigrated to India and was mentioned by Abu'l Fazl's in his *Ain-i Akbari* (*Islamic Calligraphy*, 1998, p.170-171, no.54,). A comparable folio from a royal album made for Shah Jahan, probably the Late Shah Jahan Album, with floral margins surrounding a calligraphic panel signed by Mir 'Ali, sold in these Rooms, 9 October 2014, lot 136.



(verso)

IMAGE OF REDUCED SIZE

IMAGE OF REDUCED SIZE

77

PORTRAIT OF SHAH JAHAN
MUGHAL INDIA, CIRCA 1700

Opaque pigments and gold on paper, on cream album leaf painted with gold floral sprays, backed on cream card
Painting 6¾ x 3⅝ ins. (17.1 x 9.4 cm.); folio 14 x 9⅝ ins. (35.5 x 24.6 cm.)

LITERATURE:
The Palace Museum, Beijing 2018, p.114, fig.4
Château de Fontainebleau, 2018, p. 148, cat. 33

78

A PORTRAIT OF THE EMPEROR AURANGZEB (R.1658-1707)
MUGHAL INDIA, CIRCA 1700

Opaque pigments on paper, remains of faint identification inscription near the face of the standing figure in Devanagari, backed on cream paper
Painting 7 x 4⅝ ins (17.8 x 11.7 cm.)

EXHIBITED AND CATALOGUED:
The Palace Museum, Beijing 2018, p. 474, no. 180

INSCRIBED:
In Devanagari *Padshah Aurangzeb*

79

A SWORD (*TALWAR*) WITH SCABBARD AND ASSOCIATED GEM-ENCRUSTED LOCKET AND CHAPE
INDIA, 19TH CENTURY

The sword hilt enamelled and set with diamonds, rubies and spinels, watered-steel blade, the locket and chape set with diamonds, rubies, spinels and emeralds, some colored gems foilbacked
Sword 37⅞ ins. (88.5 cm.) long; locket 9 ins. (22.8 cm.) long; chape 8⅝ ins. (22 cm.) long

IMAGES OF REDUCED SIZE

80

A SERPENTINE AND ROCK-CRYSTAL HILTED DAGGER

NORTH INDIA, HILT PROBABLY 19TH CENTURY; BLADE INDIA OR IRAN, DATED AH 1198/1783-84 AD

Watered-steel blade, rain guard signed and dated
18¾ ins. (47.5 cm.) long; 2½ ins. (6.5 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.131, no.101
The Doge's Palace, Venice 2017, p.156, no.102
The Palace Museum, Beijing 2018, p.180, no.106
de Young Legion of Honor, San Francisco 2018, p. 92, no. 34

LITERATURE:
Hales 2013, p.27, no.67

INSCRIBED:
In Persian on both sides of the blade 'Oh Allah, work of Isfahan 1198'

This elegant dagger hilt, along with a similarly decorated sword (Lot 81) and a flywhisk (Lot 82) in this sale, belongs to a very small group of objects which were probably produced in the same workshop. The sophisticated craftsmanship suggests an attribution to an imperial atelier. This rare combination of two different hardstones, rock crystal set into jade, with each rock crystal panel foiled and carved on the inside creates a dazzling pearl-like effect (Beijing 2018, p.181). The decoration is reminiscent of the *Sheesh Mahal* or *Aina Mahal*, 'Hall of Mirrors', a feature in several 17th and 18th century Mughal and Rajput buildings in north and western India. These were pleasure pavilions intricately decorated with thousands of small mirrors, glass tiles and pietra dura mosaics.

The hilt is set with an impressive blade decorated with gold *koftgari* overlay and pierced with three channels containing several steel balls. Robert Hales notes that blades with free running steel balls or with captive pearls are known from the 16th century onwards. They are often referred to as 'the tears of Allah' or 'the tears of the afflicted' (Hales 2013, p.27). The proportions of the carving and the use of shallow relief of this form finds comparison with Safavid Iranian blades.

There is a comparable 18th century dagger hilt in the Victoria and Albert Museum in London (IS.02562) with very similar decoration which is probably from the same centre of production. Sophie Makariou compares the decoration with a jade mirror-back or screen in the Musée Jacquemart-André in Paris and with a *huqqa* base in the Museum of Islamic Art in Doha (Paris 2017, p.130).

IMAGE OF REDUCED SIZE

81

A SERPENTINE AND ROCK-CRYSTAL HILTED SWORD
NORTH INDIA, HILT PROBABLY 19TH CENTURY, BLADE 1750-1800

The hilt carved from a single piece of jade, set with carved rock-crystal lozenges and rubies, watered-steel blade inscribed and inlaid with gold royal parasol (*chhattri*)
36 ins. (92 cm.) long; hilt 5⅛ ins. (13 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.132-33, no.102
The Doge's Palace, Venice 2017, pp.158-59, no.104
The Palace Museum, Beijing 2018, pp.182-83, no.108
de Young Legion of Honor, San Francisco 2018, p. 176, no. 70

INSCRIBED:
Qur'an LXI (*al-Saff*), part v.13, 'help from God and near victory'

For a brief note on the rare decoration of this sword hilt and for a similarly decorated a dagger hilt and flywhisk handle in the sale, see lots 80 and 82. The single-edged curved watered-steel blade has a fuller on both sides just below the rear edge. Inlaid in gold with an Arabic inscription from the Qur'an, the blade also bears a gold parasol (*chhatri*) which is a symbol of imperial ownership (Beijing 2018, p.183).

IMAGE OF REDUCED SIZE

82

A SERPENTINE AND ROCK-CRYSTAL FLYWHISK HANDLE
NORTH INDIA, HILT PROBABLY 19TH CENTURY

Of typical form, set with a diaper pattern of foiled rock-crystal lozenges, rubies at finial and collar
7⅛ ins. (18 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.130, no.100
The Doge's Palace, Venice 2017, p.157, no.103
The Palace Museum, Beijing 2018, p.181, no.107
de Young Legion of Honor, San Francisco 2018, p. 176, no. 69

For a brief note on the rare decoration seen on this flywhisk handle and for a similarly decorated dagger and sword hilt in the sale, see lots 80 and 81.

83

A GEM SET JADE-HILTED DAGGER (*KHANJAR*) WITH SCABBARD

NORTH INDIA, 1740–80

Set with diamonds, rubies, and emeralds, set in silver and gold, watered-steel blade, scabbard covered with later block-printed cotton
15 ins. (38 cm.) long; scabbard 11 ins. (28 cm.) long

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p.129. no.99
The Doge's Palace, Venice 2017, p.154, no.100
The Palace Museum, Beijing 2018, p.178, no.104

IMAGES OF REDUCED SIZE

84

A GEM SET JADE-HILTED DAGGER

NORTH INDIA OR DECCAN, CIRCA 1675–1700

Set with rubies, watered-steel blade, later cloth-covered wooden scabbard with original gem set jade locket
14⅜ ins. (36.6 cm.) long

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 35, no. 40
Grand Palais, Paris 2017, p.120, no,91
The Doge's Palace, Venice 2017, p.145, no,93
The Palace Museum, Beijing 2018, p.169, no,97
de Young Legion of Honor, San Francisco 2018, p. 90, no. 32

The form of this hilt derives from an early all-steel hilt type which ended in animal heads. Good examples, both with curved katar-like blades, are in the Furusiyya Collection (Mohamed, 2007, no.175, p.187) and in the Victoria and Albert Museum (IS 86-1981; Skelton et al, 1982, no.421, p.131). Here the terminals have been transformed into scrolls instead of tigers' heads, but the material enables the allusion to tigers to be made in the stripes (*bubri*) of the design. The previous catalogue entries for this dagger point clearly to the significance of the tiger stripes and their later association with Tipu Sultan. The design is far older than this, appearing on 16th century and earlier manuscripts and textiles. Similar hilts are noted as being worn by Prince Muhammad Muazzam Shah Alam Bahadur, the second son of the emperor Aurangzeb, in around 1680 (Falk and Archer, 1981, no.91). In his entry on the Furusiyya example Bashir Mohamed notes another example worn by one of the princes in the famous image of *The Princes of the House of Timur* by Mir Sayyed `Ali dating from 1550-1555 in the British Library (inv.no.1913,0208,0.1). The blade here, of rare Indian form, is also found on a steel hilted dagger dating from around 1600 in the al-Sabah Collection (LNS 1053 M).

IMAGES OF REDUCED SIZE

85

86

85

AN ANTIQUE RUBY, EMERALD AND GEM SET HAIR ORNAMENT

Oval-shaped ruby bead, oval cabochon rubies and spinels, oval cabochon emerald, old-cut colorless gemstone, foil, gold, with pendant hoop, 2 ins., 19th century

86

AN ANTIQUE RUBY, EMERALD AND GEM SET HAIR ORNAMENT

Oval cabochon rubies and spinels, oval-shaped emerald, table-cut colorless gemstone, foil, gold, with pendant hoop, 2⅛ ins., 19th century

87

AN ANTIQUE GOLD AND DIAMOND HAIR ORNAMENT

Round and triangular faceted and table-cut diamonds, gold, 5⅜ ins., early 20th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 148, no. 112
Grand Palais, Paris 2017, p. 263, no. 196
The Doge's Palace, Venice 2017, p. 274, no. 188
The Palace Museum, Beijing 2018, p. 292, no. 192
de Young Legion of Honor, San Francisco 2018, p. 132, no. 65

LITERATURE:
Jaffer 2013, p.244, ill. p. 275, no. 102

88

AN ANTIQUE DIAMOND, RUBY AND PEARL PLAIT ORNAMENT

Designed as a hair ornament, rose-cut diamonds, rectangular and circular-cut rubies, pearls, silver and gold, 12 ins., may separate into four sections of 5¼, 3⅝, 3 and 2⅛ ins., late 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 90
Victoria and Albert Museum, London 2015, p. 147, no. 111
Grand Palais, Paris 2017, p. 258-59, no. 192
The Doge's Palace, Venice 2017, p. 276-77, no. 190
The Palace Museum, Beijing 2018, p. 294, no. 194
de Young Legion of Honor, San Francisco 2018, p. 133, no. 66

LITERATURE:
Jaffer 2013, pp. 254-55, ill. pp. 274-75, no. 101

Lot 88 would have been worn over a single long braid or plait. Derived from the Sanskrit word for cobra, a *jadanagam* is long and tapered and is often designed as an abstract representation of a hooded serpent. A popular motif for female jewelry, in Hinduism snakes are associated with fertility.

IMAGE OF REDUCED SIZE

89

AN ANTIQUE RUBY, EMERALD AND DIAMOND *JIGHA*

Designed as a turban ornament of elephant motif, pear and variously-shaped table-cut diamonds, oval cabochon rubies and emeralds, table-cut emerald, foil, gold, 3⅜ ins., 19th century, accompanied by a gold stand

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 223, no. 165
The Doge's Palace, Venice 2017, p. 240, no. 164
The Palace Museum, Beijing 2018, p. 261, no. 168
de Young Legion of Honor, San Francisco 2018, p. 180, no. 99

The top of these two turban ornaments (Lots 89 and 90) extend to the left in the form of an abstract elephant. Elephants, the traditional mount of a king, have long been associated with royalty and the presence of this motif suggests that this *jigha* originally belonged to a royal family member or favored associate.

90

AN ANTIQUE RUBY, DIAMOND AND EMERALD *JIGHA*

Designed as a turban ornament of elephant motif, oval cabochon rubies, rose and table-cut diamonds, cabochon emeralds, foil, gold, elephant design engraved on reverse with initials 'M. A.', 3¼ ins., 19th century

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, p. 61
The Miho Museum, Koka 2016, p. 125, no. 92
Grand Palais, Paris 2017, p. 222, no. 164
The Doge's Palace, Venice 2017, p. 240, no. 163
The Palace Museum, Beijing 2018, p. 261, no. 167
de Young Legion of Honor, San Francisco 2018, p. 119, no. 54

LITERATURE:

Jaffer 2013, p. 136, ill. p. 189, no. 59

91

AN IMPERIAL SPINEL BEAD AND PEARL NECKLACE

Tumbled spinel beads, pearls, shortest length 16 ins. (adjustable), spinel bead of 50.08 carats (right of center), spinels 17th century, necklace restrung at a later date

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 80, no. 38 (inscribed spinel)
The Palace Museum, Beijing 2018, p. 94, no. 39 (inscribed spinel)

INSCRIBED:
Jahangir Shah [son] of Akbar Shah 1020
Second Lord of the Auspicious Conjunction 1049 [1] 2 [?] (partially indistinct)

92

A SPINEL BEAD

Tumbled spinel bead of 9.34 carats, circa 1747-73

(actual size)

INSCRIBED:
Ahmad Shah Durr-e Durran (Ahmad Shah Pearl of Pearls)

Ahmad Shāh Durrānī, also known as Ahmad Khān Abdālī, was the founder of the Durrani Empire and is regarded as the founder of the modern state of Afghanistan. He reigned for 25 years between 1747-1772 and raided India eight times during this time period.

93

AN ART DECO DIAMOND, ONYX AND ENAMEL LAPEL WATCH

Pear, single and old-cut diamonds, onyx, white and black enamel, black silk cord, restrung at a later date, platinum and gold (French marks), manual movement, case 22.75 x 14.75 mm, 2¾ ins., circa 1925, movement by Agassiz & Compagnie

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 141, no. 84
The Miho Museum, Koka 2016, pp. 190-91, no. 151
Grand Palais, Paris 2017, p. 316, no. 232
The Doge's Palace, Venice 2017, p. 326, no. 226
The Palace Museum, Beijing 2018, p. 339, no. 230
de Young Legion of Honor, San Francisco 2018, p. 183, no. 131

94

AN ART DECO DIAMOND, EMERALD, ENAMEL AND PEARL PENDANT-WATCH, JANESICH

Old, single and rose-cut diamonds, pear-shaped emerald, black and white enamel, pearl, restrung at a later date, platinum and 18k gold (French marks), manual movement, case width 16.08 mm, pendant 2½ ins., cord 28 ins., circa 1925, dial signed Janesich, no. 7260

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 192, no. 152
Grand Palais, Paris 2017, p. 317, no. 233
The Doge's Palace, Venice 2017, p. 326, no. 227
The Palace Museum, Beijing 2018, p. 339, no. 231

95

AN ART DECO EMERALD, DIAMOND, ONYX, ENAMEL AND PEARL LAPEL WATCH, MARZO

Old, rose, single and baguette-cut diamonds, fluted emerald bead, onyx, enamel, pearls, platinum, 4½ ins., circa 1925, dial signed Marzo

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 318, no. 234
The Doge's Palace, Venice 2017, p. 327, no. 228
The Palace Museum, Beijing 2018, p. 340, no. 232

96

AN ART DECO EMERALD, DIAMOND, ONYX AND ENAMEL LAPEL WATCH, CARTIER

Circular cabochon carved emerald, carved and polished emerald beads, circular cabochon emeralds, single, old, rectangular and half moon-shaped diamonds, onyx plaques, black enamel, platinum, manual movement, case width 18.05 mm, 5⅛ ins., circa 1925, signed Cartier, no. 03210, dial signed Cartier, France, detachable in three places and may be worn as a shorter pendant or as a clip brooch

PROVENANCE:
Rita Dee Hassenfeld (1926-2015)
Leslie Hindman, Chicago, 16 September 2015, lot 421

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 319, no. 235
The Doge's Palace, Venice 2017, pp. 328-29, no. 229
The Palace Museum, Beijing 2018, p. 341, no. 233

97

A SPINEL, NATURAL PEARL, DIAMOND AND EMERALD BEAD 'IMPERIAL MOGHUL NECKLACE' AND EARRINGS, CARTIER

Antique tumbled spinel beads, natural pearls, circular, briolette and rose-cut diamonds, carved emerald bead of 25.89 carats, platinum and 18k white gold (French marks), necklace 16½ ins., 2012, signed Cartier, nos. RE1943 (necklace), accompanied by a pair of earrings 2¼ ins., signed Cartier, no. RE4121 (earrings), custom red Cartier case inscribed 'The Imperial Moghul Necklace'

Cartier, 2011: Certificate of Authenticity (necklace)

Cartier, 2011: Certificate of Authenticity (earrings)

AGL, 2009, report no. CS 41137: 17 spinels, Tajikistan, no enhancement, letter attesting to the unique importance of the spinels

SSEF, 2011, report no. 58195: Emerald, 25.896 carats, Colombia, moderate clarity enhancement, oil

SSEF, 2011, report no. 60723: 29 natural pearls, saltwater

SSEF, 2011, report no. 59289: Tassel, 50 natural pearls, saltwater

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 379, no. 279
The Doge's Palace, Venice 2017, p. 384, no. 270
The Palace Museum, Beijing 2018, p. 386, no. 270

INSCRIBED:

On the spinel pendant: *Akbar Shah Bahadur*

This contemporary Cartier necklace is reminiscent of jewelry from the Mughal period. Incorporating an antique spinel engraved *'Akbar Shah Bahadur'*, the necklace continues the firm's tradition from the early twentieth century of designing jewelry that highlights historical elements. The spinel refers to the great Mughal ruler, Akbar Shah II, who was demoted to the rank of King of Delhi by the East India Company in the early 19th century.

THE ARCOT II

When Queen Charlotte of Great Britain, wife of King George III, died in 1818, her will was very precise on what should happen of her personal jewels, and especially some of her diamonds:

'...I give and bequeath the jewels received from the Nawab of Arcot to my four remaining daughters, or to the survivors or survivor in case they or any of them should die before me, and I direct that these jewels should be sold and that the produce... shall be divided among them, my said remaining daughters or their survivors, share and share alike.'

Five important diamonds had indeed been gifted to her in 1777 by a loyal British ally in South India, Muhammad Ali Wallajah, Nawab of Arcot. Of incredible beauty, they were some of the favorites of the Queen's personal jewels. Still, against Queen Charlotte's will, her son, the future King George IV, appropriated the diamonds for a few years before eventually selling them to Rundell & Bridge, who in 1804 had been appointed jewelry and silversmiths to the Crown by George III.

In 1837, the 'Arcot' diamonds ended up at auction. The historic sale took place in London at Willis's Rooms in St James's. The auction catalogue illustrated all of the five diamonds, giving their weights in grains. 'The Times' stated a few days before the auction *'We have been gratified with a private view of the extraordinary jewels, for some time past in the possession of Messrs. Rundell, Bridge and Co... The celebrated Arcot diamonds are of great brilliancy, and very large: among them are a superb pair of earrings, which, in volume, shape, and purity we should say far surpass anything of the kind.'*.

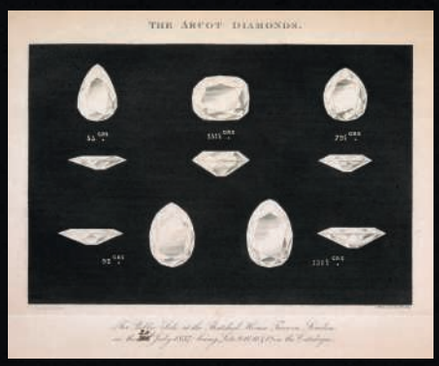
Arcot I and II, the so-called pair of earrings, were purchased for £11,000 by Emanuel Brothers of Bevis Marks, for their client Robert Grosvenor, First Marquess of Westminster. He was to present them to his wife, Eleanor Egerton, as a present; he had also purchased the Nassak diamond from the same auction

Almost a century later, in 1930, still in the Grosvenor family, the Arcot diamonds were given to Parisian jeweler Lacloche to be mounted into the 'Westminster Halo Tiara' for Loelia, third wife of the 2nd Duke of Westminster. She was famously photographed in 1931 by Cecil Beaton wearing the magnificent tiara. It was then passed on to Anne Grovesnor, fourth wife of the Duke, who wore it at the 1953 coronation of Queen Elizabeth. After the Duke of Westminster died, it was not to be seen until it appeared at auction in 1959 in London, sold by order of the executors of the late Duke.

Harry Winston purchased the tiara for a then record £110,000. He unmounted the two pear-shaped diamonds, which had probably never been touched since they had been in Queen Charlotte's collection. Their respective weights were 33.70 and 23.65 carats. The discrepancy between these weights and the weights indicated into the 1837 catalogue is understandable. In 1837, the Arcot diamonds' weights were stated in grains as 131 1/2 and 92 grains. When translated into carats, it resulted in 32.9 and 23 carats. But these are what we call 'old carats', when a carat was about 0.2053 grams, before the United Kingdom, and the rest of the world, adopted a universal metric carat at the beginning of the 20th Century. Once converted to metric carat, weights correspond exactly to 33.70 and 23.65 carats.

Harry Winston had the stones re-cut to improve their symmetry and remove some surface scratches, bringing them to 31.01 carats and 18.85 carats respectively. They were then mounted in separate rings and sold. That is how the famous pair parted for the first time.

Years later, when leaving the collection of Baroness Stefania von Kories zu Goetzen, the Arcot II was slightly recut to achieve the best color and clarity possible, now weighing 17.21 carats, but still carrying the original magic of its Golconda origin.



above: A 1913 advertisement for Lacloche

below: To be sold by auction, by Messrs. J. G. and G. A. Sharp...on the 3d Thursday of July, 1837...the Nassuck Diamond...and...the celebrated Arcot Diamonds, etc.

© The British Library/LEEMAGE/Bridgeman Images

opposite: The 'Westminster Halo Tiara' worn by Loelia, third wife of the 2nd Duke of Westminster.

Cecil Beaton/Conde Nast Collection/Getty Images

98

'THE ARCOT II'

Pear brilliant-cut diamond of 17.21 carats

GIA, 2019, report no. 1132471891: 17.21 carats, D color,
Internally Flawless clarity, Type IIa

Gübelin, 2012, report no. 12020074: 17.21 carats, D color,
Internally Flawless clarity, Type IIa, appendix and 'Golconda' letter

PROVENANCE:
Muhammad Ali Wallajah, Nawab of Arcot (1717-1795)
Queen Charlotte (1744-1818), consort of George III, King of Great Britain
George, Prince Regent (1762-1830), later George IV, King of Great Britain, by descent
Rundell & Bridge, London
Auction by Sharp, London, 20 July 1837
Emanuel Brothers, Bevis Mark, London
Robert Grovesnor, 1st Marquess of Westminster (1767-1845)
Hugh Grovesnor, 2nd Duke of Westminster (1879-1953), by descent
Sotheby's, London, 25 June 1959, lot 20
Harry Winston
Baroness Stefania von Kories zu Goetzen (1939-2013)
Private Collection

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2015, pp. 329-30
Victoria and Albert Museum, London 2015, p. 44, no. 6
The Miho Museum, Koka 2016, p. 177, no. 139
Grand Palais, Paris 2017, p. 37, no. 6
The Doge's Palace, Venice 2017, p. 47, no. 2
The Palace Museum, Beijing 2018, p. 54, no. 3
de Young Legion of Honor, San Francisco 2018, p. 50, no. 2

LITERATURE:
Khalidi 1999, p. 67
Balfour 2000, pp. 42-45
Jaffer 2013, pp. 380-81, no. 125

(actual size)

99
(alternate views)

99

AN ENAMELLED AND DIAMOND-SET GOLD SPOON
NORTH INDIA, 19TH CENTURY

The reverse of the handle similarly decorated in enamelled floral designs and three birds, leading to a zigzag pattern and a fish design on the neck.
5⅛ ins. (13 cm.) long

100
(alternate views)

100

AN ENAMELLED AND GEM SET CIGARETTE CASE
NORTH INDIA, CIRCA 1900

The exterior surface is enamelled with dense floral designs on all sides, the top is set with diamonds and rubies in a lobed central cartouche and four corner, the reverse is decorated with an enamelled elephant within a lobed cartouche,
the interior is plain gold
3⅜ ins. (8.5 cm.) wide

101

A FOOTED ENAMELLED GOLD BOWL
MUGHAL INDIA, 18TH CENTURY

Enamelled in translucent green, red and yellow with blue, white and black, the interior enamelled in green and decorated with a central flowerhead with a band of floral frieze around the inner lip, the base in plain gold, engraved with numerals
3 ins. (7.6 cm.) diam.; 1¾ ins. (4.5 cm.) high

102

AN ENAMELLED AND DIAMOND-SET GOLD CUP AND COVER
NORTH INDIA, CIRCA 1900

The interior in plain gold, the underside decorated with a small green flower
4½ ins. (11.5 cm.) high (including lid)

A very similar cup and cover, together with a saucer, was given to Edward, Prince of Wales, on his tour of India in 1875-6 (inv.no.11424; RCIN Meghani, 2018, p.94). Presented by Ram Singh II, Maharaja of Jaipur the catalogue suggests that it was made by Ghuma Singh of Jaipur who is recorded as having made a further similar example in 1895 that is now in the Albert Hall Museum, Jaipur.

103

AN ENAMELLED AND DIAMOND-SET GOLD CUP AND COVER
NORTH INDIA, CIRCA 1900

The foot, tip and rim of the lid, and handle set with diamonds, the entire outer surface of the cup and lid decorated with enamelled floral patterns, the interior of the cup in plain gold except the inner lip which has a band of navy enamelled design, the base shows remains of blue enamel which is mostly lost, the finial on the lid is now missing
4½ ins. (11.5 cm.) high

(alternate views)

104

AN ENAMELLED AND DIAMOND-SET MODEL OF A HORSE AND GROOM
NORTH INDIA, 19TH CENTURY

The base in plain gold
3 ins. (7.7 cm.) wide; 2⅝ ins. (6.7 cm.) high

105

AN ENAMELLED AND GEM SET PEACOCK FITTING
MUGHAL INDIA, 19TH CENTURY

With a hollow cylinder on the back of the bird a nd two suspension loops on each side of the base, four further suspensions loops on the underside, back of the raised tail gem set in diamonds on green enamel
3⅝ ins. (9.2 cm.) high; 4 ins. (10 cm.) wide

105

106

106

AN ENAMELLED AND DIAMOND-SET GOLD PEACOCK
NORTH INDIA, 19TH CENTURY

The rear decorated with engraved stripes on gold, covered with green and white enamel, the base of the foot in plain gold
3¼ ins. (8.2 cm.) high

107

AN ANTIQUE EMERALD, DIAMOND, RUBY AND SILK BELT

Octagonal-shaped table-cut emerald, variously-shaped table-cut diamonds, oval cabochon rubies, gold, buckle 1¾ ins., belt 41½ ins., early 20th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 140, no. 105

LITERATURE:
Jaffer 2013, p. 272, no. 92

(alternate views)

108

AN ENAMELLED GOLD BELT BUCKLE
NORTH INDIA, 1650-1700

Decorated with floral designs on both sides, recto in basse-taille technique,
and verso in cloisonne and painted enamelling, with finely worked slide fastener, stamped 750
2⅛ x 1⅞ ins. (5.5 x 4.7 cm.)

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p.183, no.1221
The Palace Museum, Beijing 2018, p.209, no.125

MAHARANI SITA DEVI OF BARODA

Maharani Sita Devi of Baroda (1917-1989) had a passion for natural pearls, emeralds, rubies and diamonds. Her many commissions at Cartier or Van Cleef & Arpels show her love for spectacular jewelry. After her wedding to the Maharaja Pratapsingh Gaekwar of Baroda, she received jewels from the Baroda treasury to add to her collection. These gemstones and jewels dated back to the Mughal era. These included a magnificent seven-strand natural pearl necklace and a superb three-row diamond necklace that suspended the Star of the South diamond of 128.80 carats and the English Dresden of 78.53 carats.

The Maharani led a lavish lifestyle, even after her husband was deposed by the Indian Government in 1951. She and her beloved son, Sayajirao Gaekwar nicknamed 'Princie', continued to attend high-society events together for many years.

Her strong personality was only matched by a poised elegance and her very impressive collection of jewels contributed to her glamorous lifestyle. Legend has it that she would come to Paris and stay at the famous Ritz Hôtel, right on Place Vendôme, and that she would be seen crossing the square to go to Van Cleef & Arpels, followed by some of her aids, carrying bags of gems to be remounted by the French house.

During the 1950s, she developed a reputation for living an extravagant lifestyle in Paris. The Maharani had many of her traditional Indian jewels reset to fit the latest Western trends, most of which was handled by the workshops of Van Cleef & Arpels. Originally derived from the Baroda treasury and although unsigned, it is likely that the emerald bracelet, Lot 109, was designed by Van Cleef & Arpels. This bracelet was worn to complement a spectacular emerald necklace and a pair of earrings by Van Cleef & Arpels that she also commissioned.

Lot 110, a grey pearl and diamond bracelet, was commissioned by the Maharani from Cartier in 1953. It was one of her favorites and she paired the bracelet often with her three-row natural pearl necklace. Both bracelets, along with 46 other pieces from her collection, were sold by the Crédit Municipal de Monaco on 16 November 1974 in order to pay off the Maharani's debts.

opposite: Party Given at Vagenende Restaurant in Paris: Maharani of Baroda Who Has The Most Beautiful Jewels in Paris and the Jeweller Irene Jacob, June 17, 1966 (b/w photo)

wearing lot 110

Photo © AGIP / Bridgeman Images

109

AN EMERALD BEAD AND DIAMOND BRACELET

Round to oval-shaped emerald beads, baguette, square and circular-cut diamonds, platinum (French marks), 7⅛ ins., circa 1950

AGL, 2019, report no. 1100326: Excess of 50% tested at random, Colombia, minor to moderate clarity enhancement, traditional type

PROVENANCE:
Maharani Sita Devi of Baroda (1917-1989)
Crédit Municipal de Monaco, 16 November 1974, lot 45
Sotheby's, Geneva, 15 May 2008, lot 434

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 332, no. 247
The Doge's Palace, Venice 2017, p. 345, no. 240
The Palace Museum, Beijing 2018, p. 354, no. 244
de Young Legion of Honor, San Francisco 2018, p.184, no. 149

LITERATURE:
Papi and Rhodes 2013, p. 189

110

A NATURAL PEARL AND DIAMOND BRACELET, CARTIER

Drop, button and baroque-shaped gray and black pearls, marquise, circular and baguette-cut diamonds, platinum (French marks), 6¾ ins., 1953, signed Cartier, London, red Cartier case

PROVENANCE:
Maharani Sita Devi of Baroda
Crédit Municipal de Monaco, 16 November 1974, lot 5
Property of a Lady of Title
Christie's, Geneva, 13 November 2012, lot 253

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 346, no. 241
The Palace Museum, Beijing 2018, p. 355, no. 245

LITERATURE:
Meylan 2012, pp. 12, 27, 54, 60
Papi and Rhodes 2013, pp. 194, 201

Maharani Sita Devi of Baroda ordered this bracelet from Cartier London in 1953. This same year, she also had similar earrings ordered from Van Cleef & Arpels.

(actual size)

111

A DIAMOND AND EMERALD NECKLACE

Graduated faceted diamond beads, single-cut diamonds, emerald bead, white silk cord, white gold, longest length 24½ ins. (adjustable)

PROVENANCE:
Sheikh Saoud bin Mohamed bin Ali Al Thani

LITERATURE:
London 2015, p. 154, no. 97
Miho 2016, p. 25, no. 2
Paris 2017, pp. 358-59, no. 267
Venice 2017, p. 385, no. 271
Beijing 2018, p. 389, no. 271

112

112

A JADE AND RUBY ORNAMENT
MUGHAL INDIA, 17TH CENTURY

The pale green jade carved as a flower set with a ruby centre, the back carved with petals in low relief with two suspension loops
1⅜ ins. (3.5 cm.) wide

113

A GEM SET JADE ARM BAND
NORTH INDIA, 18TH CENTURY

Set with a diamond, rubies and emeralds, reverse undecorated
1¼ ins. (3.1 cm.) wide

113

114

A CIRCULAR GEM SET JADE SASH ORNAMENT
NORTH INDIA, LATE 17TH CENTURY

Set with a diamond, rubies and emeralds, reverse with two suspension loops
1½ ins. (3.7 cm.) wide

114

115

115

A GEM SET JADE DISC
NORTH INDIA, SECOND HALF 17TH CENTURY

Set with a diamond, rubies and emeralds, reverse inscribed in a flowerhead design
1⅝ ins. (4.2 cm.) wide

116

ANTIQUE RUBY, EMERALD AND PEARL WAIST TASSEL ELEMENTS

Two elements to be applied to a belt or waist tassel, pear-shaped cabochon rubies, rectangular-cut emeralds, pearls, gold, ⅞ and ½ in., 19th century

(actual size)

117

A JADE ELBOW CRUTCH HANDLE

NORTH INDIA, CIRCA 1650

Set with agate and later-added diamonds in gold and silver settings
5⅛ ins. (12.8 cm.) across

PROVENANCE:
Sheikh Saoud bin Mohamed bin Ali Al Thani

EXHIBITED:
London 1982, pp.118-19, no.359
New York 2014, pp.30-31
London 2015, pp.70-71, no.28
Miho 2016, p.44, no.19
Paris 2017, p.95, no.63
Venice 2017, p.118, no.97
Beijing 2018, p.140, no.70
San Francisco 2018, p. 72, no. 18

LITERATURE:
Ray 2009, pp. 32-33, no,10
Jaffer 2013, p.60, no.25

Naturalistic and zoomorphic imagery flourished under the rule of emperor Jahangir who, like his great grandfather Babur, was enamoured by nature and the animal kingdom. His memoirs, *Tuzuk-i-Jahangiri,* repeatedly refer to the appearance, habitats and habits of various flora and fauna (Jahangir, 1909-1914). He provides anecdotes of his encounters with animals, such as the ibex depicted here, noting its agility (*ibid.*, p.114).

The Mughal fascination with flora and fauna was expressed frequently in painting and drawing, but also through carvings of dagger hilts and crutch handles in jade, rock crystal and ivory produced for courtly consumption. The present crutch handle (*zafar takiya*) is remarkable both for its delicate carving of the ibex (*rang*), where even the finest details such as the knotted harness demonstrate its outstanding craftsmanship. The hilt of a dagger in this sale, lot 313**,** presents another magnificent example of Mughal jade carving. A comparably beautifully observed jade crutch handle carved in the form of two naturalistic blackbuck is in the al-Sabah collection, Kuwait (Curatola *et al.*, 2010, no. 282 p.302).

118

AN ENAMELLED AND GEM SET ELBOW CRUTCH

MUGHAL INDIA, 1650-1700

The handle set with diamonds and rubies, the stick made of three sections, base in plain gold
20⅞ ins. (52.8 cm.) high; 6⅛ ins. (15.6 cm.) wide; 1⅛ ins. (2.9 cm.) deep

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p.170, no.129
The Doge's Palace, Venice 2017, p.197, no.132
The Palace Museum, Beijing 2018, p.221, no.136
de Young Legion of Honor, San Francisco 2018, p. 177, no. 78

LITERATURE:

Jaffer 2013, p.105, no.37

A smaller but similarly elegant early Mughal enamelled gold fakir's crutch is in the al-Sabah Collection (LNS 286 M; Keene and Kaoukji, 2001, no.6.42, p.80).

120

A JADE CRUTCH HANDLE
NORTH INDIA, 1700-1740

The handle is carved to each end with a band of leaves and floral motifs, the sides and top are inset with diamonds, rubies and emeralds in gold and silver
1¾ ins. (4.6 cm.) high; 4¾ ins. (12.3 cm.) wide

PROVENANCE:
Sotheby's, London, 6 April 2011, lot 355

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.92, no.43
Grand Palais, Paris 2017, p.104, no.72
The Doge's Palace, Venice 2017, p.127, no.75
The Palace Museum, Beijing 2018, p.151, no.79

LITERATURE:
Jaffer 2013, p.83, no.38

(actual size)

121

TWO JADE STEM CUPS
MUGHAL INDIA, 18TH CENTURY

Each cup set with table-cut diamonds and cabochon rubies and emeralds in silver and gold
2 ins. (5 cm.) high (each)

PROVENANCE:
Simon Ray, London, 2012

LITERATURE:
Ray, 2012, pp. 32-33, no.14

122

A GEM SET JADE CUP
NORTH INDIA, 1740-1780

Set with diamonds, emeralds and rubies in silver and gold
2⅜ ins. (5.9 cm.) high; 1½ ins. (3.7 cm.) diam. at top

PROVENANCE:
Bonhams, London, 4 October 2011, lot 255

EXHIBITED AND CATALOGUED:
Spink 1994, no.17
The Doge's Palace, Venice 2017, p.124, no.72
The Palace Museum, Beijing 2018, p.148, no.76

123

A GOLD DAGGER HILT
SOUTH INDIA, 18TH CENTURY

In the form of a mythical creature issuing a floral spray from its mouth
4 ins. (10 cm.) high

124

A SPINEL, COLORED SAPPHIRE AND PEARL NECKLACE

Spinel and yellow sapphire *taveez* beads, pearls, shortest length 18½ ins. (adjustable), 18th century (beads), restrung at a later date

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 57, no. 22

LITERATURE:
Jaffer 2013, p. 381, no. 128

125

A GEM-ENCRUSTED GOLD DAGGER HILT
INDIA, CIRCA 1850-1920

The entire surface set with rubies and emeralds, the quillon set with a diamond on each end
5⅝ ins. (14.8 cm.) high; 3⅜ ins. (8.6 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.268-69, no.200
The Doge's Palace, Venice 2017, p.285, no.196
The Palace Museum, Beijing 2018, p.301, no.200

(detail reduced size)

126

A GEM SET GOLD SWORD HILT
NORTH INDIA, CIRCA 1850-1875

Set with rubies and emeralds on both sides
6⅝ ins. (17 cm.) high; 3⅝ ins. (9.2 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.268-69, no.201
The Doge's Palace, Venice 2017, p.286, no.197
The Palace Museum, Beijing 2018, p.301, no.201

For a spoon of similar design, see lot 205.

127

A CARVED EMERALD, DIAMOND AND PEARL *TIKKA*

The forehead ornament set with a carved emerald bead of flower bud design, round table-cut diamond, graduated pearls, gold, 14¾ ins., 18th century (emerald), 20th century (pearl necklace)

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 53, no. 16
Grand Palais, Paris 2017, p. 52, no. 33
The Doge's Palace, Venice 2017, p. 69, no. 28
The Palace Museum, Beijing 2018, p. 82, no. 29

LITERATURE:
Jaffer 2013, p. 96, no. 15

Ornaments, like Lot 127, were worn by women in their hair. The carved emerald flower bud would have been positioned at the front, near the forehead.

128

AN ANTIQUE EMERALD AND DIAMOND PENDANT

Carved emerald, pear-shaped rose-cut diamond, foil, gold, with two protruding lugs for suspension, 1⅛ ins., mid to late 18th century

PROVENANCE:
By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 70, no. 29
The Palace Museum, Beijing 2018, p. 83, no. 30

Originally strung on a necklace, this pendant has small drill holes on the outer leaves that allows for suspension.

(actual size)

129

AN ANTIQUE EMERALD AND DIAMOND *SARPECH*

The turban ornament set with cushion, oval, pear and drop-shaped cabochon emeralds, variously-shaped old, circular and rose-cut diamonds, foil, gold, plume holder at the reverse, *sarpech* 4¾ ins., strings each 24 ins., early 20th century, restrung at a later date

AGL, 2019, report no. 1100322: Colombia,
insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 67
The Miho Museum, Koka 2016, p. 127, no. 94
Grand Palais, Paris 2017, p. 227, no. 169
The Doge's Palace, Venice 2017, p. 246, no. 168
The Palace Museum, Beijing 2018, p. 266, no. 172

130

AN ART DECO CORAL, NATURAL PEARL AND DIAMOND JABOT 'CLIQUET' BROOCH, CARTIER

Geometric-shaped coral plaques, rose-cut diamonds, variously-shaped natural pearls, platinum (French marks), 6 ins., 1922, signed Cartier, no. C9843, green Cartier case

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 195, no. 155
Grand Palais, Paris 2017, p. 301, no. 223
The Doge's Palace, Venice 2017, p. 325, no. 225
The Palace Museum, Beijing 2018, p. 338, no. 229
de Young Legion of Honor, San Francisco 2018, p. 138, no. 69

MAHARAJA JAGATJIT SINGH OF KAPURTHALA

In December 1905, before heading to the royal wedding of King Alfonso XIII and Princess Victoria Eugenia of Battenberg in Madrid, the Maharaja Jagatjit Singh of Kapurthala went to Paris to prepare for the event. A great connoisseur of the French *art de vivre* and culture, the Maharaja was an important client of the jewelry houses of Place Vendôme and Rue de la Paix. Looking for spectacular jewels, worthy of a royal wedding, he entered the Mellerio boutique on December 7th, where he discovered the perfect jeweled ornament.

A multi-century old French jewelry house dating back to 1613, Mellerio's destiny had constantly been linked with royal families. European queens, starting with Queen Marie-Antoinette, bought jewelry from the firm, as well as many writers, composers, bankers, industrialists and all the great families of the French and foreign aristocracy, as well as the upper-middle class. Fashion icons ordered jewels that became emblematic of their time, *avant-garde* even.

On his quest for an appropriate jewel, the Maharaja of Kapurthala found at Mellerio a magnificent enamel and diamond peacock aigrette. The peacock, that mythical animal venerated by numerous civilizations and especially by India, had been a favorite of Mellerio ever since Empress Eugenie had commissioned a peacock feather brooch in 1868. Emblematic of their artistic repertoire, the bird motif justified the combination of blue and green, which was unconventional in the jewelry of the day. The aigrette purchased by the Maharaja presented the perfect combination of Indian influence with a Western vision.

The Maharaja probably wore the aigrette on his turban at the royal wedding at the end of May 1906, where, during the same visit, he incidentally met a young Spanish flamenco dancer, Anita Delgado. She would become his fifth wife less than two years later. The peacock aigrette, linked to their first encounter, was later seen worn by Anita Delgado, known as the Maharani Prem Kaur Sahiba after their marriage.

Portrait of Jagatjit Singh (1872-1949), Maharaja of Kapurthala, India, engraving by Cantagalli from photograph by Bourne

De Agostini / Icas94 / Bridgeman Images

131

AN ANTIQUE DIAMOND AND ENAMEL PEACOCK AIGRETTE, MELLERIO DITS MELLER

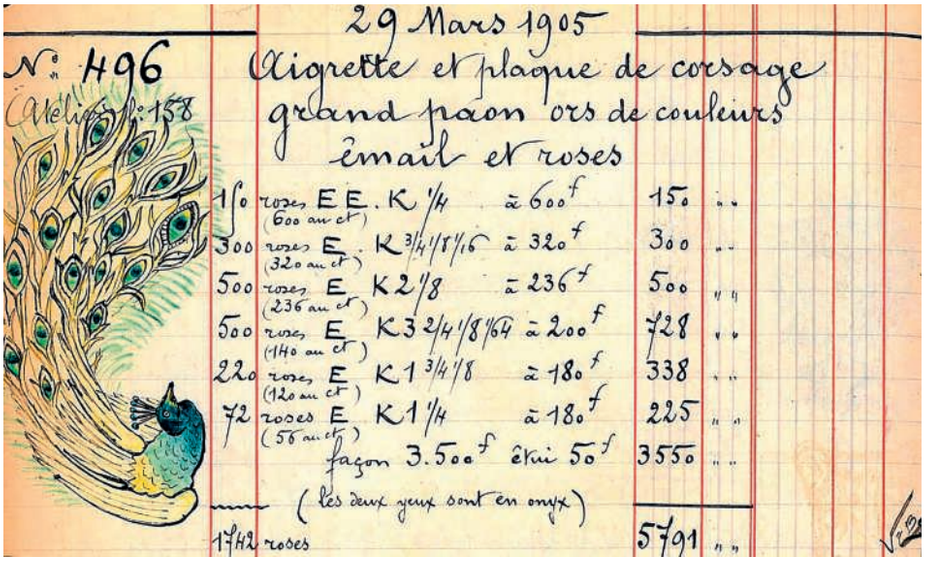
Rose-cut diamonds, blue, green, yellow and golden brown enamel, 18k gold (French marks), 7 ins., 1905, signed Mellerio dit Meller, '9 Rue de la Paix, Paris'

PROVENANCE:

Maharaja Jagatjit Singh of Kapurthala and Anita Delgado

EXHIBITED AND CATALOGUED:

State Museums of the Moscow Kremlin, Moscow 2014, p. 322, no. 216
Victoria and Albert Museum, London 2015, pp. 122-23, no. 70
The Miho Museum, Koka 2016, pp. 160-61, no. 124
Grand Palais, Paris 2017, p. 293, no. 218
The Doge's Palace, Venice 2017, p. 307, no. 210
The Palace Museum, Beijing 2018, p. 322, no. 214
de Young Legion of Honor, San Francisco 2018, p. 136, no. 67



Details of Lot 131 from the Mellerio dits Meller atelier's record book

Courtesy of Mellerio archives

132

A BELLE ÉPOQUE EMERALD AND DIAMOND BROOCH

Crescent-shaped emerald, old and marquise-cut diamonds, platinum, 3¾ ins., circa 1910

AGL, 2019, report no. 1100336: Colombia, insignificant clarity enhancement, traditional type

PROVENANCE:
Anita Delgado (1890-1962)
Ajit Singh (1908-1982), by descent
Christie's, London, 12 December 2007, lot 201

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 124, no. 71
The Miho Museum, Koka 2016, p. 162, no. 125
Grand Palais, Paris 2017, p. 294, no. 219
The Doge's Palace, Venice 2017, p. 308, no. 211
The Palace Museum, Beijing 2018, p. 323, no. 215
de Young Legion of Honor, San Francisco 2018, p. 182, no. 124

LITERATURE:
Hue-Williams and Sancroft-Baker 2016, p. 41

Anita Delgado Briones (1890-1962) Spanish dancer, princess of Kapurthala c. 1920

PVDE / Bridgeman Images

ANITA DELGADO

Anita Delgado (1890-1962) was born in Malaga to a modest family of restaurateurs. The strikingly beautiful Anita took to the Madrid stage as a dancer in her late teens. During a performance, she captured the heart of Maharaja Jagatjit Singh of Kapurthala, a charismatic Indian prince visiting Spain to attend the marriage of King Alfonso XIII to Victoria Eugenia of Battenberg. Fiercely protective at first, the Delgado family eventually allowed the prince to meet their daughter. Preserving Anita's reputation, the Maharaja proposed to the young dancer and carried her off to Paris, where she underwent months of training, emerging as a true *Parisienne* and Maharani of Kapurthala.

As Jagatjit Singh of Kapurthala was among one of the first Indian princes to patronize European jewelers, often supplying them with precious stones from his own treasury to be set in the latest western style, the young Anita also developed a passion for jewelry. A jewel that was of particular importance to the Maharani was a Belle Époque emerald and diamond brooch. This brooch, Lot 132, was designed to highlight an extraordinary crescent-shaped emerald. This magnificent stone originally adorned the Maharaja's most prized elephant, until Anita admired it and it was given to her on her nineteenth birthday as an award for learning Urdu. Anita often wore this brooch as a forehead ornament at official events and when sitting for formal portraits.

Popularly known as the Spanish Rani, on her marriage Anita took the name Prem Kaur, 'Love of a prince.' Over time, the romantic story of her marriage, her candid charm and her great beauty won Anita international fame and she was often photographed and featured in social columns and magazine covers.

Anita Delgado was also a strong philanthropic character, who played a particularly important role in caring for the many Punjabi troops who fought on European fields in World War I. Her marriage to the Maharaja ended after eighteen years in 1925, and with a generous financial settlement she returned to Europe. Her legendary jewels were passed to her only son, Ajit Singh (1908-1982).

(actual size)

133

AN ART DECO EMERALD, RUBY, SAPPHIRE AND DIAMOND BROOCH, MAUBOUSSIN

Baguette, half moon and single-cut diamonds, pear-shaped carved emeralds, cabochon rubies and sapphires, platinum (French mark), 1⅛ ins., circa 1930, signed Mauboussin

PROVENANCE:
Christie's, New York, 13 June 2007, lot 69
The Estate of a Distinguished New York Collector
Sotheby's New York, 18 April 2012, lot 367

134

AN ART DECO CARVED RUBY AND DIAMOND BROOCH, ATTRIBUTED TO LACLOCHE FRÈRES

Carved rubies, old, single, baguette and triangular-cut diamonds, platinum and gold (French marks), detachable pendant, 6⅝ ins., circa 1930, unsigned

EXHIBITED AND CATALOGUED:
State Museums of the Moscow Kremlin, Moscow 2014, p. 327
The Miho Museum, Koka 2016, p. 197, no. 157
Grand Palais, Paris 2017, p. 312, no. 229
The Doge's Palace, Venice 2017, p. 332, no. 231
The Palace Museum, Beijing 2018, p. 344, no. 235
de Young Legion of Honor, San Francisco 2018, p. 183, no. 132

135

A BUST PORTRAIT OF A NOBLEMAN
MUGHAL INDIA, 17TH CENTURY

Recto with a portrait of a Mughal noble man, opaque pigments and gold on paper, in ruled gold and colored borders, on gold-flecked cream leaf, verso with eight lines of Persian poetry written diagonally in *nasta'liq* on cream ground
Painting 8¾ x 5⅝ ins. (22 x 14.3 cm.); folio 12½ x 9¼ ins. (31.7 x 23.5 cm.)

IMAGE OF REDUCED SIZE

136

THE EMPEROR JAHANGIR IN THE ZENANA
MUGHAL INDIA, 17TH CENTURY

Ink, opaque pigments and gold on paper, on floral album leaf, backed on cream card
Painting 8 x 5⅜ ins. (20.1 x 14.8 cm.); folio 12¼ x 8 ins. (31 x 20.4 cm.)

137

TWO LADIES SHARING A TENDER MOMENT

ATTRIBUTABLE TO GOVARDHAN, MUGHAL INDIA, CIRCA 1615-20

Opaque pigments and gold on paper, on cream leaf painted with gold floral lattice, backed on cream card
Painting 6⅜ x 4 ins. (16.3 x 10.1 cm.); folio 19¾ x 15¾ ins. (50 x 40.1 cm.)

EXHIBITED AND CATALOGUED:

Museum Reitberg, Zurich, 2010

LITERATURE:

Seyller, 2010, pp.54-55

This exquisitely detailed portrait of two women from the royal Mughal court illustrates their indulgent and sumptuous courtly life. Unlike their male counterparts who were often painted with detailed and distinguishable facial features and accessories denoting their rank, for reason of propriety, harem artists never gave away the identity of their sitters. As a result, the women are often depicted as general beauties who at times were engaged in amorous acts, such as the scene here. The artist has captured a real sense of tenderness between the women as they gaze deeply into each other's eyes. They are portrayed at equal height, similarly bejeweled denoting the same social status.

This work has been attributed to Govardhan, often described as the most talented artist in capturing his sitters' emotions. He was an artist active in the royal Mughal atelier during the reigns of Jahangir and Shah Jahan (Seyller, 2011, p.56). The characteristic features of the artist include the arc of the eyebrows, and granular modeling of the faces, which softens the jaw, mouth and eye-sockets, giving sense of movement and emotional depth (*ibid.*). Other giveaway features of Govardhan's hand are the color palettes used with the carefully considered and calculated interpretation of patterns on every decorated feature which is present in the scene.

The date of this work is determined by the presence of the orange border around the purple carpet, which are also seen on two other works (dated to ca. 1615-1620) by the artist before he moved on to more subdued colors. The second feature is the fantastic animal patterns depicted on the carpet which were the predominant decorative elements of the finest border decorations of Mughal manuscripts from the 1590s.

IMAGE OF ENLARGED SIZE

138

AN ENAMELLED AND GEM SET ROSEWATER SPRINKLER

NORTH INDIA OR DECCAN, 1775-1825

Of typical form, set with diamonds, rubies and emeralds, body decorated in green enamel with some areas of light blue enamel, the base undecorated, in three parts
11⅜ ins. (28.6 cm.) high

PROVENANCE:
By repute, the Nizams of Hyderabad
Hapsburg Feldman, Geneva, 9 November 1987, lot 23
Dr. Mohammed Said Farsi
Christie's, London, 5 October 2010, lot 46

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.96, no.66
Grand Palais, Paris 2017, p.192, no.146
The Doge's Palace, Venice 2017, p.223, no.152
The Palace Museum, Beijing 2018, pp.244-45, no.156
de Young Legion of Honor, San Francisco 2018, p.113, no. 50

LITERATURE:
Jaffer 2013, pp.192-93, no.68

Rosewater, sprinkled on honored guests when they arrived, using a bottle (*gulab pash*) like the present example, was a tradition in Mughal India and across Islamic lands. The sprinkling of rosewater had a ceremonial and social significance. The custom was observed in the context of a durbar assembly or a social gathering as a mark of favor or hospitality. The Emperor Jahangir refers to the sprinkling of rosewater at the Mughal court in his memoirs, 'the assembly of *gulab-pashi* took place and has become established from amongst customs of former days' (quoted in Zebrowski, London, 1997, p.69).

An elaborately gem set bottle such as this would have been made in an imperial workshop. The green enamel employed for decoration suggests this sprinkler was produced in North India or the Deccan. The form of the vessel and the gem setting indicate a late eighteenth or early nineteenth century date. Similar long-necked bottles were made in gold, silver and filigree. A silver gilded bottle of comparable form is in the Clive collection at Powis Castle, and appeared in an inventory of 1770 (Paris 2017, p.193). The large oval panels decorated with gem-set single flowers can be compared to the decoration on a silver-gilt enamelled *huqqa* base, possibly from Lucknow from around 1800, in the Khalili Collection (inv.no. JLY 1716; Carvalho, 2010, pp.162-163, no. 71).

139

A DIAMOND SET AND ENAMELLED GOLD COVERED BOWL AND STAND

HYDERABAD, INDIA, 1790–1810

The cover with a square cabochon foiled ruby finial, the underside of the cover engraved with radiating lobes flanking a lion rampant in floral meander border, the interior of the bowl with a stylised leopard engraved under the enamel, the centre of the stand finely enamelled with polychrome flowers nd birds on gold ground

Bowl and cover 5¼ ins. (13.3 cm.) high; 3½ ins. (9 cm.) diam.;
stand 8¼ ins. (21 cm.) diam.

PROVENANCE:

By repute, the Nizams of Hyderabad
Habsburg Feldman, Geneva, 9 November 1987, lot 21
Dr. Mohammed Said Farsi
Christie's, London, 5 October 2010, lot 45

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.97, no. 67
Grand Palais, Paris 2017, p.197, no.149
The Doge's Palace, Venice 2017, p.226, no.154
The Palace Museum, Beijing 2018, p.248, no.158
de Young Legion of Honor, San Francisco 2018, p. 179, no. 92

LITERATURE:

Jaffer 2013, p.193, no.69

This impressive gem set bowl with cover and stand is a rare example of a complete drinking vessel set to have survived from Mughal India. It was probably used for drinking by a royal patron. In his memoirs, the Mughal Emperor Jahangir referred to a crystal cup with a dish and enamelled cover sent to Shah 'Abbas I of Iran as a gift in 1617. The French traveller, Jean-Baptiste Tavernier, recorded seeing Emperor Aurangzeb drinking from a crystal cup with a gold dish and gem encrusted cover (Beijing 2018, p.248). The underside of the lid is decorated with an image of a stylized leopard or lion which is a royal motif used throughout India. It also alludes to the Caliph 'Ali, known as the 'Lion of God', implying that the set was made for a Shi'a patron (Jaffer, 2013, p.193). The translucent green enamelling links this set to a small group of objects in the sale which were made in Hyderabad in the Deccan in the late eighteenth or early nineteenth century, see also lots 240 and 241.

There is a comparable red and white enamelled gold covered bowl and tray from North India, dated circa 1700, in the Al-Sabah Collection in Kuwait (LNS 2191 Ja-c; Keene and Kaoukji, 2001, p. 78, no. 6.38). Another comparable example is a Deccani rock crystal bowl with an enamelled gold cover and tray, dated 1811 and inscribed 'Sarkar Imad ud daula Bahadur' in the Wallace Collection, London (inv. no. 1662, Zebrowski 1997, p.79, pl. 65).

IMAGE OF REDUCED SIZE

IMAGE OF ENLARGED SIZE

140

AN ENAMELLED AND GEM SET MODEL OF A PARROT
HYDERABAD, DECCAN, CIRCA 1775-1825

Set with diamonds, rubies and emeralds and with a pendant emerald hanging from its beak, on a stand similarly decorated, base decorated with two central flowers in green and white enamel and four leaves in each corner
8¾ ins. (22.2 cm.) high

PROVENANCE:
Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.115, no.83
Grand Palais, Paris 2017, p.191, no.145
The Doge's Palace, Venice 2017, p.221, no.151
The Palace Museum, Beijing 2018, p.243, no.155
de Young Legion of Honor, San Francisco 2018, p. 179, no. 89

Birds were considered a symbol of royalty at the Mughal court and at other provincial states in India. The Mughal Emperor Jahangir mentions being gifted a gem encrusted bird and Shah Jahan's legendary peacock throne is thought to have had two jeweled peacocks on top of the canopy (Jaffer 2013, p.192). This gem-set and enameled parrot standing on a similarly decorated base is closely related to another known jewelled parrot (Beijing 2018, p.242, no.154). Both birds were probably made as a pair and were originally in the collection of the Nizams of Hyderabad. They were apparently part of a group of birds which were placed around the throne during durbar ceremonies (Paris 2017, p.190). Other comparable jeweled birds include the late 18th century *huma* bird from the canopy of Tipu Sultan's throne, now in the Royal Collection, United Kingdom (RCIN 48482) and a large 17th century Mughal falcon in the Museum of Islamic Art, Doha (JE.69.2001; Tan, 2002, pp.8-15).

141

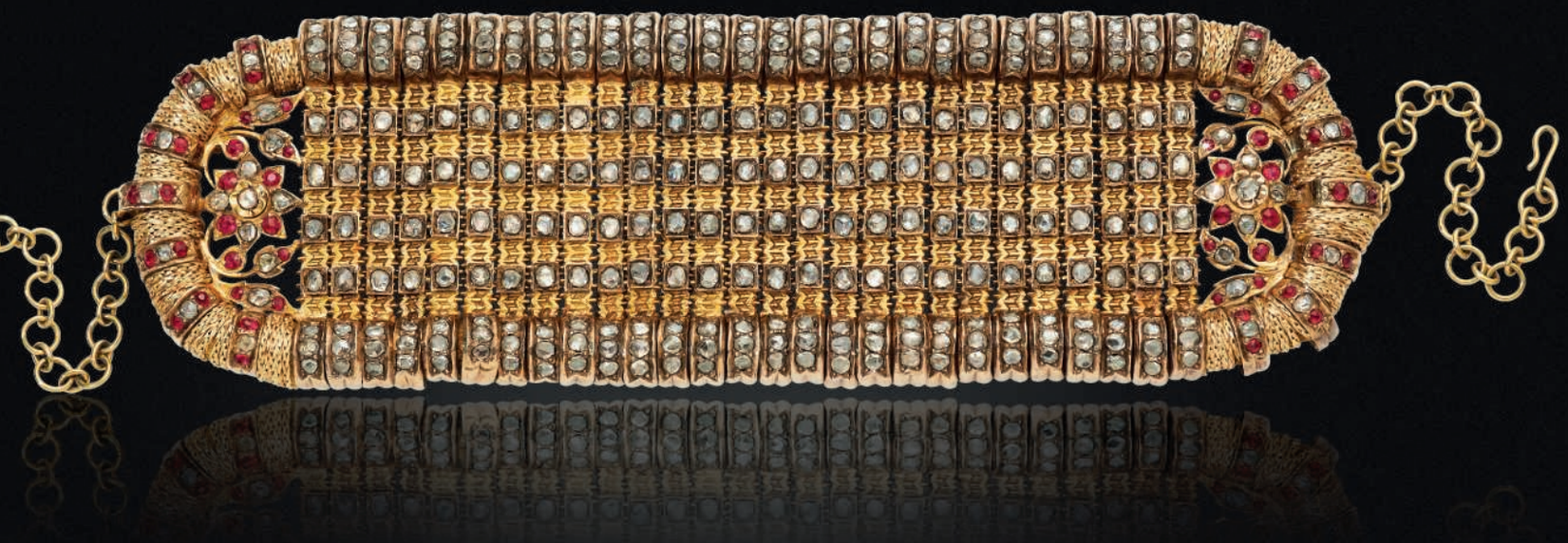
A DIAMOND, RUBY AND GOLD *BAZUBAND*

The armband set with rose-cut diamonds, single-cut rubies, thread, gold, 13½ ins., early to mid 20th century

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 262, no. 195
The Doge's Palace, Venice 2017, p. 275, no. 189
The Palace Museum, Beijing 2018, p. 293, no. 193

LITERATURE:
Jaffer 2013, pp. 276-77, no. 107

This *bazuband* is inscribed at the reverse with both Hindi and Roman numerals suggesting that the armband was the result of a collaboration between a European and an Indian jeweler.



BAZUBANDS

Inherited by the Mughals from their ancestors, the Timurids, the traditional form of a *bazuband* was to be worn on the upper arm. They were usually composed of a large stone of the highest quality, chosen to ward off certain malefic effects and sometimes engraved for additional 'power', strung on silk cords and directly applied against the skin to guard the wearer from his enemies in battle. They became more ornate throughout the centuries, becoming symbols of aristocracy and masculinity, and ultimately being an important accessory to the rulers. They were even more significant during the provincial rule, when all the Maharajas and Nawabs wore them to identify their role.

142

AN ANTIQUE EMERALD BEAD AND PEARL *BAZUBAND*

The armband set with tumbled emerald beads of 267.57 carats total, pearls, 7 ins. (adjustable), late 18th century, restrung at a later date

AGL, 2019, report no. 1100316: Colombia, minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 53, no. 35
The Doge's Palace, Venice 2017, p. 68, no. 27
The Palace Museum, Beijing 2018, p. 80, no. 28

143

A PAIR OF DIAMOND, RUBY, PEARL AND GLASS TURBAN ORNAMENTS

Old and rose-diamonds, circular-cut and cabochon rubies, pearl drops, green enamel, gold, each 2¼ ins., early to mid-20th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 132, no. 98
Grand Palais, Paris 2017, p. 280, no. 209
The Doge's Palace, Venice 2017, p. 294, no. 203
The Palace Museum, Beijing 2018, p. 310, no. 207

144

AN ENAMELLED AND DIAMOND-SET *ANKUS*
NORTH INDIA, 19TH CENTURY

Steel tip with gold mounts, the entire surface set with diamonds in gold on blue, green and red enamelled ground, the blunt end of the hook modelled as an elephant head with agate eyes, the end of the stick is missing an ornament exposing a screw
21⅛ ins. (53.8 cm.) long

IMAGE OF REDUCED SIZE

145

PRINCE SALIM RIDING AN ESCAPED ELEPHANT

MUGHAL INDIA, PROBABLY ALLAHABAD, CIRCA 1600-1605

Opaque pigments and gold on paper, backed on cream card
Painting 7½ x 5⅛ ins. (19.1 x 13.2 cm.); folio 11⅝ x 9¼ ins. (29.5 x 23.6 cm.)

PROVENANCE:

The Khosrovani-Diba Collection; sold, Sotheby's, London, 19 October 2016, lot 3

EXHIBITED AND CATALOGUED:

The Palace Museum, Beijing 2018, pp.442-43, no.171

The elephant here seems to have escaped its tether, which drags behind it across the grassy hillside. The implied wild careering of the elephant serves to heighten the imagined bravery of the rider.

IMAGE OF ENLARGED SIZE

146

THE PROCESSION OF THE EMPEROR AKBAR SHAH II THROUGH DELHI
DELHI, INDIA, CIRCA 1825

Opaque pigments and gold on paper, the various participants in the procession identified below in *nasta'liq* in ink with English pencil translations, plain cream back, constructed from three sheets of paper
75 x 6⅜ ins. (190.5 x 16.3 cm.)

EXHIBITED AND CATALOGUED:
Château de Fontainebleau, 2018, p. 152, cat. 35

IMAGES OF REDUCED SIZE

147

'THE PINK GOLCONDA DIAMOND'
A COLORED DIAMOND AND DIAMOND RING, JAR

Oval brilliant-cut light pink diamond of 10.46 carats, single-cut diamonds, blackened gold, ring size 4½, signed JAR, Paris, pink JAR case

GIA, 2019, report no. 2115073049: 10.46 carats, Light Pink, natural color, VVS1 clarity, potentially Internally Flawless, Type IIa

Gübelin, 2009, report no. 0909069: 10.46 carats, Light Orangy-Pink, natural color, Internally Flawless, Type IIa, appendix and 'Golconda' letter

PROVENANCE:
Sotheby's, New York, 9 December 2010, lot 467 (colored diamond)

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 48, no. 9
The Miho Museum, Koka 2016, p. 176, no. 138
Grand Palais, Paris 2017, p. 38, no. 9
The Doge's Palace, Venice 2017, p. 50, no. 4
The Palace Museum, Beijing 2018, p. 58, no. 5
de Young Legion of Honor, San Francisco 2018, p. 170, no. 5

LITERATURE:
Jaffer 2013, p. 381, no. 127

First discovered in 400 BC, Golconda represents the ancient diamond fields of India, the world's earliest and richest diamond mines. A broad area extending nearly one thousand miles in the north-south direction along the eastern half of the nation, this diamond belt comprised five distinct districts, each separated by high terrain. Each district had its own name. Of these, the most famous is the one called Golconda. Comprising the Kistna and Godaviri valleys, the Golconda district centered around the trading capital. Indeed, Golconda yielded the world's most beautiful and illustrious diamonds including the Koh-i-noor, now part of the British Crown Jewels, mounted in the late Queen Mother's crown, in The Royal Collection at the Tower of London; the Regent, considered the finest diamond in the French Crown Jewels, at the Musée du Louvre in Paris; and the Hope, gifted by Harry Winston to the Smithsonian Institution in Washington D.C.

Little is recorded of the very early days of diamond mining in India. The older history is told by the earth itself as geologists have unraveled the scientific mysteries regarding the origin of the deposits. The more recent history of the area is found in the writings of Jean Baptist Tavernier. Tavernier journeyed to Persia and India six times between 1630 and 1668, and chronicled in great detail his visits to the Indian diamond mines. According to Tavernier, diamond mining in the Golconda district grew at an explosive rate in the mid seventeenth-century. At the Kollur mine alone, the most prestigious among the local mines, 60,000 diggers and washers were employed where the vast majority of diamonds found were from alluvial deposits. Alluvial deposits are secondary deposits formed by the breakdown of older rocks by natural forces. Nature tends to gather heavier particles and pebbles, including diamonds, into river beds where very little remains of the "parent" rocks that originally contained the diamonds. These rocks, called kimberlites, formed one hundred miles below the earth's crust and were pushed up to the surface by violent volcanic action. In time, the kimberlites disintegrated, leaving behind the hard and durable diamond crystals which were originally imbedded in them.

For about two thousand years, India remained the world's only source of diamonds. The second earliest known source is Borneo during the tenth century. When the Indian deposits came close to depletion, alluvial sources were discovered in Brazil in 1725. A century and a half later, when the Brazilian mines were largely exhausted, alluvial deposits were found in the Ural Mountains of Russia and in 1866, the significant diamond finds of South Africa were discovered. Diamonds in Australia were first recorded in 1851 but it was not until 1979 that the important Argyle pipe was discovered. More recently, Canada and the Yakutsk region of Russia have become forerunners in diamond mining. Today, diamond production in India is a fraction of what it was during the seventeenth-century and is completely overshadowed by mining in Africa, Australia, and Russia. However, it is the Golconda diamond with its incomparable quality, mystery and romance, sought by royal houses all over the world, which still reigns supreme among gem connoisseurs.

(actual size)

148

A DIAMOND, CACHOLONG, SAPPHIRE AND TITANIUM BROOCH, JAR

Designed as an elephant wearing an aigrette, titanium, modified pear brilliant-cut diamond of 2.32 carats, single-cut diamonds, oval cabochon sapphires, tusk-shaped white cacholong, blackened gold and platinum (French marks), 6⅝ ins., 2013, signed JAR, Paris, pink JAR case

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2013, no. 25
Grand Palais, Paris 2017, p. 372, no. 275
The Doge's Palace, Venice 2017, p. 380, no. 267
The Palace Museum, Beijing 2018, p. 382, no. 267
de Young Legion of Honor, San Francisco 2018, pp. 166-67, no. 93

The distinguished Parisian jeweler JAR has incorporated historic Golconda diamonds into his unmatched creations (as seen, Lot 147), as well as highlighted Indian motifs in his designs. This incredible titanium elephant brooch is adorned with a Belle Époque style diamond aigrette, relating to the Indian tradition of dressing royal animals with jewelry.

149

A BELLE ÉPOQUE DIAMOND *JIGHA*

The turban ornament set with old, baguette and pear-shaped diamonds, white gold, fitted with plume holder on the reverse, lower portion detachable and may be worn as a brooch, 5¾ ins., 1907 and remodeled circa 1935

PROVENANCE:
Property of a Royal House
Christie's, Geneva, 17 November 2010, lot 292

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp. 92-93
Victoria and Albert Museum, London 2015, pp. 130-31, no. 76
The Miho Museum, Koka 2016, pp. 36-37, no. 13
Grand Palais, Paris 2017, p. 287, no. 215
The Doge's Palace, Venice 2017, p. 300, no. 208
The Palace Museum, Beijing 2018, p. 316, no. 212
de Young Legion of Honor, San Francisco 2018, p. 147, no. 77

LITERATURE:
Jaffer 2013, pp. 258, 260-61, ill. p. 275, no. 103
Hue-Williams and Sancroft-Baker 2016, p. 36

Maharaja Ranjitsinhl Vibhaki, Jam Sahib of Nawanagar wearing a near identical version of Lot 149.

Popperfoto/Popperfoto/Getty Images

SESSION II

LOTS 150-388
2.30 PM

150

A GEM SET JADE-HILTED DAGGER (*KHANJAR*)
NORTH INDIA, 1700-1750

Set with rubies and emeralds, watered-steel blade, green cotton covered sheath
15¼ ins. (38.6 cm.) long

PROVENANCE:
Christie's, London, 5 October 2010, lot 357

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.113, no.85
The Doge's Palace, Venice 2017, p.141, no.89
The Palace Museum, Beijing 2018, p.165, no.93
de Young Legion of Honor, San Francisco 2018, p. 84, no. 28

151

A GEM SET JADE HORSE HEAD DAGGER
MUGHAL INDIA, 18TH CENTURY

The jade hilt decorated with floral designs in low relief, set with an emerald and rubies in gold, watered steel blade, a few missing gems
13½ ins. (34.3 cm.) long

152

A LION-HEADED JADE-HILTED DAGGER (*KHANJAR*) WITH SCABBARD
NORTH INDIA OR DECCAN, CIRCA 1750

Watered steel blade, in red velvet covered sheath with gold locket and chape
17⅞ ins. (45.5 cm.) long; 2⅜ ins. (6.1 cm.) wide; scabbard 14 in. (35.5 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.116, no.88
The Doge's Palace, Venice 2017, p.142, no.90
The Palace Museum, Beijing 2018, p166, no.94
de Young Legion of Honor, San Francisco 2018, p. 88, no. 30

153

A HORSE-HEADED GEM SET JADE-HILTED DAGGER (*KHANJAR*) WITH SCABBARD
SIGNED SHIR AHMAD, HILT: NORTH INDIA, 1675–1725; BLADE: CIRCA 1750–1800

The hilt set in the first half of the 19th century with rubies and pearls, watered-steel blade with running ball bearings, known as the 'Tears of Allah', signed on the spine
16⅝ ins. (42.8 cm.) long; 2⅜ ins. (6.2 cm.) wide; scabbard 13⅜ ins. (34.1 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.112, no.84
The Doge's Palace, Venice 2017, p.140, no.88
The Palace Museum, Beijing 2018, p164, no.92

LITERATURE:
Ricketts 1973, no.51

INSCRIBED:
In Persian 'Made by Shir Ahmad, Rao Bahadur Thakur Durjan Singh'

154

A GEM SET GLASS-HILTED DAGGER (*KHANJAR*)
INDIA, CIRCA 1900

Set with diamonds and rubies, locket and chape loose and similarly decorated, watered-steel blade
10⅝ ins. (36.8 cm.) long; 2½ ins. (6.2 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.124, no.95
The Doge's Palace, Venice 2017, p.153, no.99
The Palace Museum, Beijing 2018, p.179, no.105

IMAGE OF REDUCED SIZE

155

A RARE GEM SET JADE-HILTED DAGGER WITH SCABBARD

MUGHAL INDIA, 17TH CENTURY

The slightly recurved watered-steel double-edged blade damascened with gold foliage on one side at the forte, the pale green jade hilt with swelling grip, and pronounced pommel, knuckle-guard with pierced and carved leaf and bud-shaped finial, inlaid overall with engraved gold flowers set with emerald and ruby leaves, the flowerheads formed from pavé set emeralds and rubies, the grip with two gold bands set with rubies, in original leather covered wooden scabbard retaining some of its original polychrome painted decoration en suite with the hilt, the original pale green jade locket jeweled en suite with the hilt, one stone missing
14 ins. (35.7 cm.) long

PROVENANCE:

Dr. Herbert Kayden and Dr. Gabrielle Reem Collection; sold Christie's, London, 25 May 2017, lot 107

Due to the fragility of the material, jade daggers with knuckle guards are rare and few survive intact to this day. Michael Spink and Robert Skelton have distinguished two separate groups of jade daggers with knuckle guards. The first one is "quite distinct and earlier in date. These have a bifurcated palmette at the top of the hilt and a rounded moulding in the centre of the grip and can be dated to the Deccan during the 17th century". The second type "has vase-shaped grips, knuckle bows and triple flower buds" (Jaffer, 2013, pp.186-187). Our example is a fine variation of the second group. The vase-shaped grip, knuckle bow and pommel are all features common to the second category, although the shape of the upper section of our hilt is quite unusual. The shape of the hilt is very similar to an example now in the al-Sabah collection (279 INV. LNS 728 HS ab; Curatola *et al.*, 2010, p.299). Both pieces are dated to the second half of the 17th century and are decorated with floral motifs inlaid with gold and set with rubies, emeralds and diamonds. The main technical difference between these two daggers is the way the stones are inlaid. While the dagger in the al-Sabah collection presents each stone separately set in the *kundan* technique, in our case a number of the stones are set directly next to others without the gold borders. A similar technique is found only on a few contemporaneous jade pieces, most of extremely high quality. A pen box now in the Victoria and Albert Museum (Inv.No 02549(IS)) has a floral arrangement very similar to the one on our dagger, with rubies and emeralds composing a floral scroll and some of the gems continuously set. The Victoria and Albert Museum box is dated to the 17th century and a similar date thus seems likely for our dagger. A notable feature of our dagger is that it retains its original sheath, with painted lacquer decoration and original gem set jade locket. The pattern on the lacquer of the sheath clearly recalls the floral decoration on the handle. Sheaths contemporaneous to their arms are quite rare - they are often replaced by velvet ones. Very few examples of original lacquer sheaths survive. One other example is now in the Al-Sabah collection (LNS 1004 M; Stronge, 2010, p.221, pl.183).

(reverse)

156

AN ANTIQUE EMERALD, DIAMOND, PEARL AND ENAMEL *TIKKA*

The forehead ornament set with rectangular, oval and pear-shaped table-cut diamonds, table-cut emeralds, emerald bead, pearls, red, white, green and blue enamel on the reverse depicting a peacock, gold on a lac core, pendant 3¼ ins., strings 11¾ ins., mid-19th century

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp. 74-75
Victoria and Albert Museum, London 2015, p. 106, no. 57
The Miho Museum, Koka 2016, p. 152, no. 116
Grand Palais, Paris 2017, p. 240, no. 178
The Doge's Palace, Venice 2017, p. 257, no. 175
The Palace Museum, Beijing 2018, p. 275, no. 175

LITERATURE:

Jaffer 2013, p. 170, ill. pp. 196-97, no. 81

157

AN ANTIQUE DIAMOND, EMERALD AND ENAMEL CRESCENT PENDANT

Circular, pear and triangular-shaped faceted diamonds, circular cabochon emeralds, red and green enamel, gold on a lac core, 3¾ ins., 18th century

158

A SUITE OF ANTIQUE PEARL, DIAMOND AND EMERALD JEWELRY

Comprising a four-strand necklace, four-strand bracelet, a pair of pendants and a pendant, pearls, variously-shaped table-cut diamonds, variously-shaped cabochon emeralds, rectangular-cut emerald, green, red and white enamel, foil, gold, necklace shortest strand 22 ins., bracelet 6¾ ins., pair of pendants each 1⅜, pendant 2½ ins., 19th century

159

A PAIR OF ANTIQUE RUBY, DIAMOND AND MULTI-GEM CHILD'S *KADAS*

Each bangle designed with opposing elephant head terminals, faceted rubies, diamonds and variously colored gemstones, gold, each diameter 1⅜ ins., late 18th century to early 19th century, some stones deficient

160

A PAIR OF ANTIQUE ENAMEL, DIAMOND AND RUBY *KADAS*

Each bangle designed as opposing *makara* head terminals, variously-shaped faceted and table-cut diamonds, cabochon rubies, green, blue, red, white and yellow enamel, foil, gold on a lac core, mid to late 19th century, each diameter 2¼ ins.

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 98, no. 49
The Miho Museum, Koka 2016, p. 108, no. 76
Grand Palais, Paris 2017, p. 246, no. 183
The Doge's Palace, Venice 2017, p. 260, no. 179
The Palace Museum, Beijing 2018, p. 280, no. 183
de Young Legion of Honor, San Francisco 2018, p. 180, no. 109

LITERATURE:
Jaffer 2013, p. 180, ill. p. 197, no. 84

161

A PAIR OF ANTIQUE DIAMOND, RUBY AND ENAMEL *KADAS*

Each bangle designed with opposing *makara* head terminals, pear and mixed-shaped table-cut diamonds, table-cut rubies, blue, green, red and white enamel, foil, gold on a lac core, each 2½ ins., late 19th century

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 98, no. 50
The Miho Museum, Koka 2016, p. 109, no. 77
Grand Palais, Paris 2017, p. 246, no. 182
The Doge's Palace, Venice 2017, p. 260, no. 178
The Palace Museum, Beijing 2018, p. 279, no. 182
de Young Legion of Honor, San Francisco 2018, p. 181, no. 110

LITERATURE:
Jaffer 2013, p. 180, ill. p. 197, no. 83

162

AN ANTIQUE DIAMOND, RUBY AND ENAMEL *KADA*

The bangle designed as two opposing tiger head, variously-shaped table-cut diamonds, rectangular and variously shaped cabochon rubies, green, red and white enamel, gold on a lac core, diameter 2⅝ ins., mid-19th century

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 247, no. 184
The Doge's Palace, Venice 2017, p. 261, no. 180
The Palace Museum, Beijing 2018, p. 281, no. 184

The terminals are very likely tigers' heads. Tigers were hunted in India by royalty and using the tiger's image was a statement of power. The most famous Indian ruler who used the tiger image intentionally to express his royal status was Tipu Sultan, the 'Tiger of Mysore', a very powerful ruler whose kingdom posed an enormous threat to British military power in India.

163

A PAIR OF DIAMOND, EMERALD AND ENAMEL EARRINGS

Of rosette design, pear and mixed-shaped table-cut diamonds, table-cut emeralds, green, red and white enamel on the reverse, foil, gold on a lac core, 1⅝ ins., original pendants 18th century

LITERATURE:
Jaffer 2013, pp. 104-05, no. 36

Originally made in the 18th century in Northern India or Deccan, pendants like Lot 163 were traditionally suspended from pearl necklaces. These examples have since been converted into earrings with 18k gold clip backs and pendant bails on the reverse.

164

A PAIR OF ANTIQUE DIAMOND AND MULTI-GEM CHILD'S *BAZUBANDS*

The pair of armbands of florette design, rectangular and cushion-shaped table-cut spinels and foil-backed colorless gemstones, pear-shaped table-cut diamonds, cabochon emeralds, green, red, white and blue enamel on the reverse, gold on a lac core, each 2¾ ins., mid to late 19th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 150, no. 114

LITERATURE:
Jaffer 2013, p. 197, no. 82

165

AN ANTIQUE JADE, RUBY, EMERALD AND PEARL NECKLACE

Jade plaques, cabochon rubies, ruby beads, cabochon emeralds, pearls, gold, longest length 24 ins. (adjustable), 17th century (plaques), restrung at a later date

CARTIER AND INDIA

As curiosity with Indian culture became prevalent in Europe in the early 20th century, Jacques Cartier and his offices began to import gemstones and jewelry directly from India in order to execute commissions received from international clients and Indian maharajas. This included resetting the stones entirely as well as incorporating elements, like a child's *bazuband*, into new designs, as seen with Lot 166.

Pierre Cartier's first impression of the jewels of India must have been formed when he was commissioned, in 1901, to alter the Indian jewelry owned by Queen Alexandra. She required him to reconstruct the pieces, primarily male jewelry, so that she could wear the jewels paired with gowns sent to her by Lady Curzon, wife of the then Viceroy of India.

Pierre's brother, Jacques Cartier, first visited India in 1911 at the time of the celebration of the Coronation of George V and Queen Mary of Teck at the Delhi Durbar. Jacques used his visit to cultivate contacts with the Maharajas, from Kapurthala to Mysore, and all were fascinated by the Parisian styles which he showed them. Many entrusted their jewels, both Crown Jewels and personal treasures to Cartier to re-design. The Maharaja of Patiala commissioned Cartier to re-set his Crown Jewels between 1925 and 1928, one of the largest single commissions in the firm's history.

The close bond between Cartier and India can be seen most clearly in the Art Deco period and resulted in two types of jewels: the Indian gems re-designed in the Cartier western style for the Maharajas, and the 'India-inspired' jewels presented to the Western clientele. During the 1920s and 1930s, Europe was crazed over the Far East and the Orient; The Indian *Turrah* was the inspiration for some shoulder tassel brooches, the *sarpech* with paisley motif was the base for many a jeweled delight, echoes of Indian miniature borders and Persian friezes could be found in some diamond bracelets, enameled plaques were imported from Jaipur to cover cigarette cases, and carved gemstones were all the rage, doing much to popularize the 'Indian style'.

opposite: Jacques Cartier with Indian gemstone dealers. Photo from Jacques Cartier's album recording his voyage to India in 1911

Cartier Archives © Cartier

166

AN ART DECO JADE, RUBY, EMERALD AND DIAMOND BROOCH, MOUNTED BY CARTIER

Of lion motif, jade plaque, cabochon rubies and emeralds, table-cut diamonds, 18k gold (French marks), 2¼ ins., circa 1930, original *bazuband* mid-17th to mid-18th century, mounting signed Cartier, Paris, no. 003

PROVENANCE:
Lord Glenconner (1926-2010)
Sotheby's, London, 14 April 2010, 189
Sheikh Saoud bin Mohamed bin Ali Al Thani

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 102
Grand Palais, Paris 2017, p. 328, no. 241
The Doge's Palace, Venice 2017, p. 314, no. 215
The Palace Museum, Beijing 2018, p. 328, no. 219
de Young Legion of Honor, San Francisco 2018, p. 183, no. 136

LITERATURE:
Jaffer 2013, p. 321, no. 113

(actual size)

167

AN ART DECO DIAMOND 'CLIQUET' BROOCH, CARTIER

Heart modified brilliant-cut diamond of 7.56 carats, marquise and old-cut diamonds, platinum (French marks), 2¼ ins., circa 1925, signed Cartier, 'Made in France', maker's mark, red Cartier case

GIA, 2013, report no. 15768175: 7.56 carats, H color, Internally Flawless clarity

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 196, no. 156
Grand Palais, Paris 2017, p. 298, no. 221
The Doge's Palace, Venice 2017, p. 324, no. 224
The Palace Museum, Beijing 2018, p. 337, no. 228

Fibula brooches originated in the Roman period and were used to secure garments like cloaks, worn on the right shoulder. They are designed as a pin but have been developed in several forms and have been used ever since. Particularly in vogue in India, used to secure turbans, they were also a staple of Art Deco creations in Europe, as exemplified by lots 167 and 168. Recently, contemporary jewelry masters such as JAR and Bhagat have experimented by reinventing fibula brooch creations.

168

AN ART DECO DIAMOND AND NATURAL PEARL 'CLIQUET' BROOCH, CARTIER

Drop-shaped cream-colored natural pearl of 9.75-10.20 x 17.55 mm, two oval drop-shaped brownish gray natural pearls of 7.78-7.97 x 9.16 and 7.35-7.37 x 8.55 mm, old-cut diamonds, platinum (French marks), 4½ ins., 1922, unsigned, workshop mark (Atelier Renault), red Cartier case

Cartier, 2006: Certificate of Authenticity

SSEF, 2006, report no. 47780: Drop-shaped, cream color, natural pearl, saltwater

SSEF, 2006, report no. 47779: Two drop-shaped, brownish gray color, natural pearls, no indications of artificial color modification

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 194, no. 154
Grand Palais, Paris 2017, p. 299, no. 222
The Doge's Palace, Venice 2017, p. 324, no. 223
The Palace Museum, Beijing 2018, p. 336, no. 227

Design for a Maharaja brooch. Cartier Paris, 1937. Executed for Daisy Fellowes in gold, hard stones, turquoises and diamonds. Graphite and gouache on card. 5,3 x 7,9 cm. Inv. AT37/392

Archives Cartier Paris © Cartier

169

AN ART DECO MULTI-GEM AND DIAMOND CLIP BROOCH, CARTIER

Designed as a maharaja, agate, bloodstone, carnelian, circular cabochon turquoise, circular, single and rose-cut diamonds, single-cut rubies and green gemstones, 18k gold and platinum (French marks), silver, 2⅞ ins., 1937, signed Cartier, Paris, no. -079 (partially indistinct)

PROVENANCE:

Daisy Fellowes (1890-1962)
Christie's, New York, 20 October 2015, lot 245

LITERATURE:

Nadelhoffer 1984, no. 74

170

A COLORED DIAMOND

Old mine brilliant-cut light pink diamond of 7.56 carats

GIA, 2017, report no. 2181648399: 7.56 carats, Light Pink, natural color, VS1 clarity, Type IIa

(actual size)

171

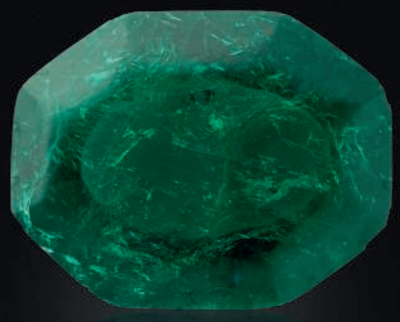
A CARVED EMERALD AND GOLD RING

Carved emerald ring, gold, ring size 5¼, 16-17th century (emerald),
gold hoop of later addition

PROVENANCE:
Lyn Revson
Christie's, New York, 23-24 October 1996, lot 200
Lily Safra
Christie's, Geneva, 14 May 2012, lot 34

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 33, no. 10
Grand Palais, Paris 2017, p. 50, no. 30
The Doge's Palace, Venice 2017, p. 58, no. 11
The Palace Museum, Beijing 2018, p. 70, no. 12
de Young Legion of Honor, San Francisco 2018, p. 171, no. 9

(actual size)



(actual size)

172

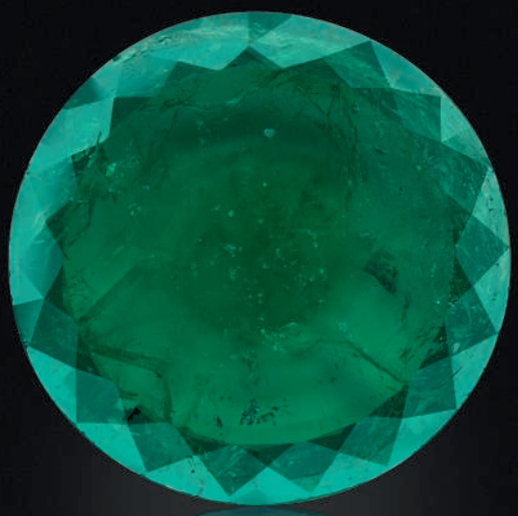
AN EMERALD

Octagonal modified buff-top step-cut emerald of 44.41 carats, 29.62 x 23.28 x 8.82 mm, mid-18th to mid-19th century

AGL, 2019, report no. 1100344: 44.41 carats, Colombia, minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 169, no. 131
Grand Palais, Paris 2017, p. 46, no. 25
The Doge's Palace, Venice 2017, p. 66, no. 24
The Palace Museum, Beijing 2018, p. 79, no. 25



173

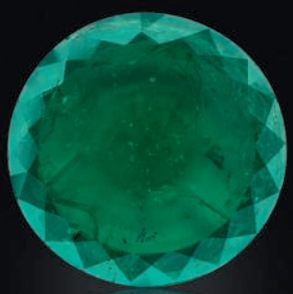
AN EMERALD

Round modified mixed-cut emerald of 105.12 carats,
37.55-36.85 x 10.80 mm, mid-18th to mid-19th century

AGL, 2019, report no. 1100328: 105.12 carats,
Colombia, minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 46, no. 26
The Doge's Palace, Venice 2017, p. 67, no. 26
The Palace Museum, Beijing 2018, p. 79, no. 27



(actual size)

174

AN ANTIQUE EMERALD, DIAMOND AND PEARL NECKLACE

Octagonal, cushion, hexagonal and rectangular-shaped emeralds, table and rose-cut diamonds, seed pearls, foil, gold and silver, restrung at a later date, shortest length 31 ins. (adjustable), mid to late 19th century

AGL, 2019, report no. 1100320: Colombia, insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp. 88-89
Victoria and Albert Museum, London 2015, pp. 108-9, no. 59
The Miho Museum, Koka 2016, p. 136, no. 102
Grand Palais, Paris 2017, p. 255, no. 188
The Doge's Palace, Venice 2017, p. 268, no. 184
The Palace Museum, Beijing 2018, pp. 288-89, no. 188
de Young Legion of Honor, San Francisco 2018, p. 129, no. 62

LITERATURE:
Jaffer 2013, p. 209, ill. p. 271, no. 88

This necklace features foil-backed emeralds and diamonds. The foil enhances the brilliance of the stones, despite their closed mounts. The arrangement of the gems and the lack of engraving or enamel on the reverse reveals Western influence, however, the adjustable cord is a quintessential feature of traditional Indian jewelry.

175

A GEM SET JADE-HILTED DAGGER (*KHANJAR*) WITH SCABBARD
NORTH INDIA OR DECCAN, 1700-1725

Set with rubies and emeralds, pierced watered-steel blade fitted with three channels containing free running seed pearls, the velvet-covered wooden scabbard with enamelled gold locket and chape
14 ins. (35.5 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.114, no.90
The Doge's Palace, Venice 2017, p.144, no.92
The Palace Museum, Beijing 2018, p.168, no.96
de Young Legion of Honor, San Francisco 2018, p. 89, no. 31

LITERATURE:
Hales 2013, p.31

This exquisite dagger with its carved scale decoration jade hilt inlaid with rubies has a strong sculpted effect. The hilt is further inlaid with foliage, lotus flowers and poppies set with emeralds and rubies. The rich enamelled sheath fittings have later restorations with foliage on one side and chevron patterns on the other. The free running seeds within the blade are related to Iranian and Ottoman examples dating to sixteenth and seventeenth century, usually referred to as 'the tears of Allah' or 'the tears of the wounded' (Hales, 2013, p.31.)

IMAGES OF REDUCED SIZE

176

A GEM SET JADE-HILTED DAGGER WITH SCABBARD

NORTH INDIA OR DECCAN, 1700-1750; SCABBARD INDIA OR IRAN, CIRCA 1650

Set with rubies and emeralds, watered-steel blade
13⅝ ins. (34.8 cm.) long; scabbard 9⅜ ins. (23.8 cm.) long

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p.122, no,93
The Doge's Palace, Venice 2017, p.146, no.94
The Palace Museum, Beijing 2018, p.170, no.98

IMAGES OF REDUCED SIZE

177

A SWORD
INDIA, 18TH CENTURY

Watered steel blade with gold royal parasol mark, the spine inscribed with a Qur'anic verse in gold, gold damascened hilt with cushioning, the velvet-covered wooden scabbard with silver chape
40⅞ ins. (103.8 cm.) long

178

A PUSH DAGGER (*KATAR*)
MUGHAL INDIA, 19TH CENTURY

The hilt with gold damascened and open work deigns, the ricasso similarly decorated with a floral deisgn, the water steel blade in scalloped design, original yellow velvet sheath
18 ins. (45.7 cm.) long

179

A GEM SET JADE HILTED DAGGER (*KHANJAR*) WITH MATCHING LOCKET
DECCAN, CENTRAL INDIA, 1675-1725

Set with rubies and emeralds, watered-steel blade 15½ ins. (39.5 cm.) long; locket 1⅝ ins. (4.1 cm.) long; 2 ins. (5.1 cm.) wide

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.91, no.42
Grand Palais, Paris 2017, p.127, no.98
The Doge's Palace, Venice 2017, p.150, no.97
The Palace Museum, Beijing 2018, p.174, no.101
de Young Legion of Honor, San Francisco 2018, p. 176, no. 67

LITERATURE:
Jaffer 2013, p.68, no.29

180

A GEM SET JADE-HILTED DAGGER (*KHANJAR*)
POSSIBLY LUCKNOW, INDIA,
CIRCA 1775-1790

Set with serpentine and rubies, rain-guard decorated in gold-damascened arabesques, watered-steel blade
15⅜ ins. (39.2 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.126, no.97
The Doge's Palace, Venice 2017, p.155, no.101
The Palace Museum, Beijing 2018, pp.176-77, no.103
de Young Legion of Honor, San Francisco 2018, p. 93, no. 35

181

THE EMPEROR AKBAR HOLDING A JEWEL
MUGHAL INDIA, 18TH CENTURY

Opaque pigments and gold on paper, inscribed 'Akbar' below, *nasta'liq* couplets bordered by illuminated panels above and below, black album leaf painted with gold birds, flowers and trees, signed on the bottom left hand corner ... *banaya musavir davari ... lapur*, backed on cream card
Painting 5¼ x 3⅝ ins. (13.2 x 9.3 cm.); folio 12¾ x 8¾ ins. (32.3 x 22.2 cm.)

PROVENANCE:
Anon. sale, Sotheby's, London, 25 April 2012, lot 482

OPPOSITE IMAGE OF ENLARGED SIZE

چو کاخ آسمان فیروزه خشتی
زمین از ضبع و لطف او بهشتی

بپرداشش و نگار از دوش تا مستوف
مهندس را در و فکر و نظر وقف

182

THE EMPEROR JAHANGIR WITH ASAF KHAN

MUGHAL INDIA, CIRCA 1700; BORDERS FROM THE LATE SHAH JAHAN ALBUM, CIRCA 1650-1658

Opaque pigments with gold on paper, lines of *nasta'liq* calligraphy from a qasidah in illuminated borders above and below, finely illuminated album leaf, backed on cream card
Painting 7⅞ x 6⅝ ins. (20.1 x 16.9 cm.); folio 14⅜ x 9¾ ins. (36.4 x 24.9 cm.)

PROVENANCE:

Maurice and Edmund de Rothschild Collection, Paris
P & D Colnaghi & Co Ltd, London, 1976
The Khosrovani-Diba Collection, sold Sotheby's, London, 19 October 2016, lot 9

LITERATURE:

Stchoukine 1929, pp.212-241. no.VII
Falk 1976, p.198, no.132

This fine drawing with its unusual plain pink background depicts Jahangir conversing with nobleman Asaf Khan, one of the most trusted and senior courtiers under Jahangir and Shah Jahan. His high status within the royal courts is reflected by the number of portraits composed of him. Asaf Khan figures numerous times in the Windsor *Padshahnama*. Two examples there, whose depiction of Asaf Khan is similar to this drawing, are "The wedding procession of Prince Dara Shikoh" (f.123A) and "The arrival of Prince Aurangzeb at the court at Lahore" (f.217B) (Beach, Koch and Thackston 1997, no.23, p.65, no.44, p.107). For another portrait of Asaf Khan, see lot 338 in the present sale.

The distinctive borders of this drawing come from the renowned 'Late Shah Jahan Album.' For another drawing mounted with borders from this album, see lot 256 in this sale.

گر تو سربازی چه حاجت خرقه رنگین بدوش ۲۸
دل ز سودا های گوناگون بشوی و جمع باش ۲۹

برکسان صد عیب و جون نوبت بعیب خود رسد
شیر از حمله سینی پرستوان ینی مغفر است ۲۹

183

A FOLIO FROM THE DE LUYNES ALBUM
MUGHAL INDIA, MID-17TH CENTURY AND CIRCA 1590

Recto ink on paper depicting Shah Jahan as king of the world, verso opaque pigments with gold on paper depicting an escape from a palace probably from a copy of a *Harivamsa*, within colored borders on cream album leaf
Recto drawing 12¼ x 8¼ ins. (31 x 21 cm.); verso painting 9⅞ x 5½ ins. (25 x 14 cm.); folio 18¼ x 12⅜ ins. (46.5 x 31.5 cm.)

PROVENANCE:
Christie's, London, 4 October 2012, lot 165

LITERATURE:
The Palace Museum, Beijing 2018, fig.1, p.97
Château de Fontainebleau, 2018, p. 140, cat. 30

This portrait of Shah Jahan follows an almost identical depiction inscribed to Hashim dated to the mid-17th Century and in the collection of the Freer Gallery of Art, (inv. 1939.49; Beach, 1981, cat. no.18d). It has been suggested that the quality of the draughtsmanship of our drawing, particularly noticeable in the delicate facial features of Shah Jahan and in the expressive surprisingly strong faces of the putti, are an indication that this is by Hashim, a preparatory or companion work for the Freer Gallery painting. A further depiction of Shah Jahan standing on a globe from the Minto Album is almost identical to both our work and the Freer Gallery painting, (Leach, 1995, vol.I, no. 3.26, p. 401).

The depiction on the verso side of this album folio is an illustration most probably from a copy of the *Harivamsa* which recounts the life of Krishna. The very distinctive crown worn by the figure on the balcony with its three pointed pinnacles each with two rounded bosses is very similar to crowns depicted in the *Harivamsa* in the Victoria and Albert Museum dated to circa 1590, (Inv. IS4-1970; Stronge, 2002, pl.63, p. 97).

OPPOSITE IMAGE OF REDUCED SIZE

(verso)

184

SUFIS AND MUSICIANS IN A LANDSCAPE
MUGHAL INDIA, 18TH CENTURY,
CALLIGRAPHY SIGNED ALMAS

Opaque pigments on paper heightened in gold, in gold speckled margins, verso with Arabic calligraphy, signed, in cream margins
Painting, 10 x 6⅜ ins. (25 x 16.2 cm.); folio 21⅛ x 15 ins. (53.5 x 38 cm.); calligraphic panel 6¼ x 5⅞ ins. (16 x 14.8 cm.)

(verso)

185

PORTRAIT OF PRINCE DARA SHIKOH

WITH LATER ATTRIBUTION TO LA'L CHAND, MUGHAL INDIA, LAST QUARTER 17TH CENTURY, CALLIGRAPHY SIGNED HEDAYAT ALLAH ZARIN QALAM, DATED AH 1114/1702-03 AD

Recto with a portrait in opaque pigments on paper within illuminated borders, attribution inscription at the top verso with six lines of Persian poetry written diagonally in *nasta'liq* on richly illuminated ground, within illuminated borders
Painting 8⅛ x 3¾ ins. (21.2 x 9.6 cm.); folio 12¾ x 7⅜ ins. (32.5 x 18.8 cm.)

PROVENANCE:

Christie's, London, 27 April 2017, lot 64.

Prince Dara Shikoh (1615-59) was the eldest son of Emperor Shah Jahan and brother of 'Alamgir. He was defeated and killed by his brother who rose to the throne as Emperor Aurangzeb. A number of portraits depicting him in his youth are known, including two full-length portraits from the Dara Shikoh album in the British Library: the first attributed to Chitarman, painted circa 1631-32 (Add. Or.3129, f.19v) and the second attributed to Murar, dated to the same year (f.59v., Losty and Roy, 2012, fig.78 and 80, pp.129-131). The present work shows a close likeness to the Murar portrait which depicts the prince aged 16 or 17. Our portrait is attributed to La'l Chand, an artist whose works are found in the Dara Shikoh album – he is known to have executed a portrait of Dara's sister, Jahanara. He was a court artist of Shah Jahan, within whose reign most of his work falls.

Another Mughal calligraphic panel signed Hidayatullah, probably the same as the present scribe, dated 1691-92, was on the reverse of a Mughal drawing which sold at Christie's, London, 23 October 2007, lot 342.

186

AN EQUESTRIAN PORTRAIT OF AURANGZEB
MUGHAL INDIA, CIRCA 1700

Opaque pigments and gold on paper, backed on cream card
Folio 11⅜ x 8 ins. (28.7 x 20.4 cm.)

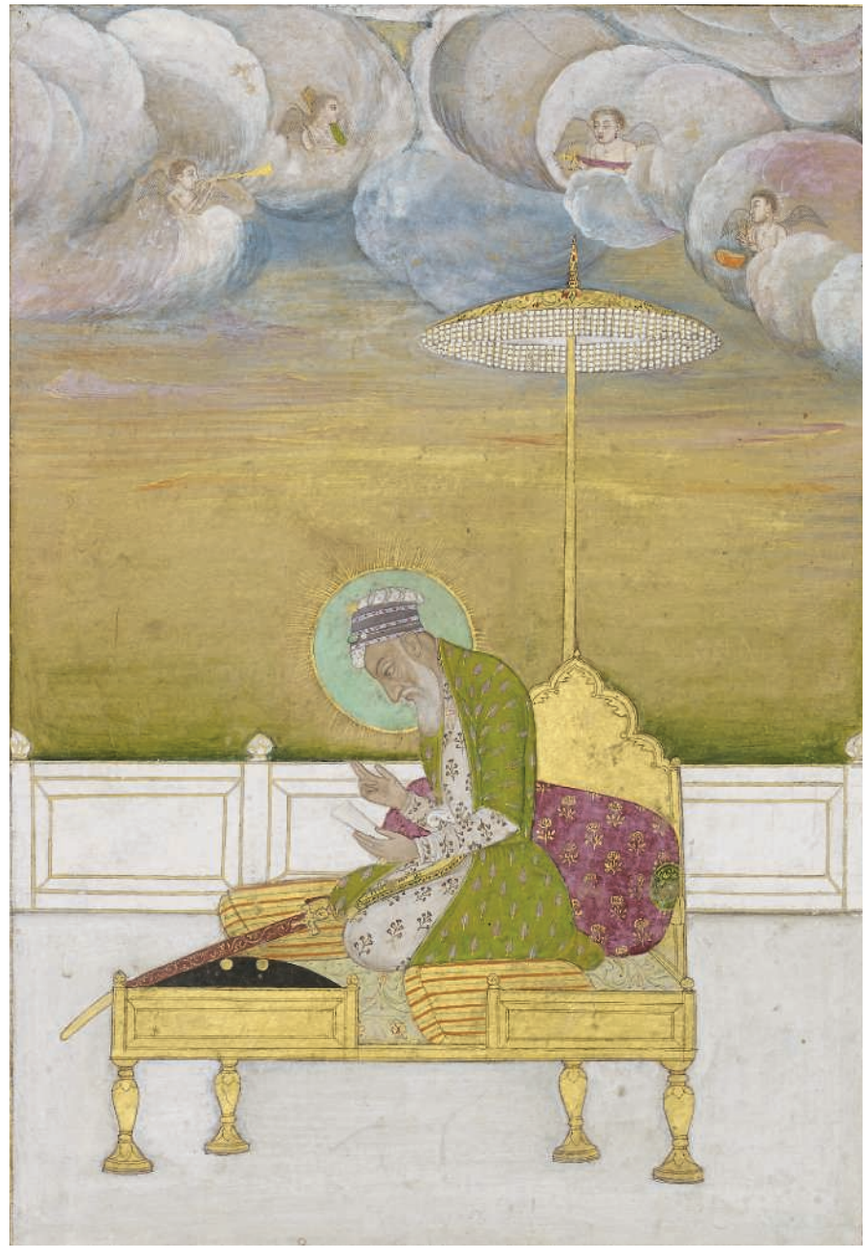
PROVENANCE:
Sir John Murray MacGregor,
with Simon Ray, 2016

IMAGE OF REDUCED SIZE

187

THE EMPEROR AURANGZEB IN OLD AGE
PAINTING MUGHAL INDIA, CIRCA 1700;
CALLIGRAPHY SIGNED YAQUT BIN
QANKHAN, DATED AH 1140/1728–29 AD

Opaque pigments and gold on paper, on gold-flecked blue leaf, verso with lines of strong black *naskh* in gold-outlined clouds signed by ʻAsyat Allah bin Radarzadeh Yaqut bin Qankhan and dated AH 1140 / 1727-28 AD, (panel slightly trimmed), on gold-flecked pink leaf
Painting 6¾ x 4⅝ ins. (17.2 x 11.8 cm.);
folio 13¾ x 9⅝ ins. (35 x 24.7 cm.)



(verso reduced)

188

A GEM SET JADE-HILTED DAGGER (*KHANJAR*) WITH MATCHING SCABBARD
NORTH INDIA, FIRST HALF 18TH CENTURY

The hilt set with rubies, emeralds, yellow gemstones and citrines in gold, rain guard carved and decorated in gold-damascened floral designs on both sides, steel blade, sheath with gold thread silk cover and gem set decorated locket matching the hilt
15 ins. (38 cm.) long

PROVENANCE:
By repute, Maharajas of Indore

IMAGE OF REDUCED SIZE

189

A GEM SET JADE-HILTED DAGGER (*KHANJAR*) WITH SCABBARD
INDIA, 19TH CENTURY

Jade hilt set with rubies, emeralds, and turquoise, curved steel blade, bolster and heel decorated in gold-damascened floral designs, chipped blade tip, the wooden sheath covered in silver brocade silk with a tassel
12⅜ ins. (31 cm.) long

PROVENANCE:
By repute, Maharajas of Indore

190

191

190

A DEER-HEADED JADE-HILTED DAGGER
INDIA, SECOND HALF 17TH CENTURY

Watered-steel blade
13⅝ ins. (34.7 cm.) long

PROVENANCE:
By repute Spink and Son, London,
Stuart Cary Welch, sold Sotheby's, London,
6 April 2011, lot 106

191

A JADE-HILTED DAGGER
INDIA, 18TH CENTURY

With gold-damascened rain guard, the pistol-grip handle carved with floral designs in low relief and set with a ruby at the tip and on each side
14 ins. (35.5 cm.) long

LITERATURE:
Jaffer 2013, p. 123, ill. p. 187, no. 53

192

A JADE-HILTED DAGGER
INDIA, FIRST HALF 18TH CENTURY

The hilt carved from a single piece of jade, watered-steel blade
17 ins. (43.2 cm.) long

192

193

A ROCK-CRYSTAL CARVING OF A SHEEP
INDIA, 19TH CENTURY

Carved from a single piece of rock crystal
2¾ ins. (7 cm.) wide

(actual size)

194

A SMALL GEM SET ROCK CRYSTAL HAND
INDIA, 18TH/19TH CENTURY

Carved from a single piece of rock crystal,
each finger and wrist set with rubies
and emeralds in gold
2¼ ins.(5.8 cm.) long

This hand would have originally belonged to a backscratcher and is now missing its handle.

(actual size)

195

A FOUR-LOBED GEM SET JADE *PAAN* BOX
NORTH INDIA, 1740-1780

Set with rubies, emeralds and rock-crystal on the lid and around the edges, the interior and underneath are undecorated
4¼ x 4 x 1⅝ ins. (10.8 x 10.2 x 4.2 cm.)

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p.36
Victoria and Albert Museum, London 2015, pp.74-75, no.32
The Miho Museum, Koka 2016, p.89, no.59
Grand Palais, Paris 2017, p.98, no.68
The Doge's Palace, Venice 2017, p.113, no.64
The Palace Museum, Beijing 2018, pp.134-35, no.67
de Young Legion of Honor, San Francisco 2018, p. 74, no. 20

LITERATURE:
Jaffer 2013, p.118, no.49

(actual size)

196

A GEM SET JADE *HUQQA* BASE

NORTH INDIA, 1740-1780

Set with diamonds, rubies and emeralds,
the underside with a rosette formed of six leafy tendrils
6⅜ ins. (16.2 cm.) high; 6¼ in. (16 cm.) diam.

PROVENANCE:
Maharana Fateh Singh of Udaipur

EXHIBITED AND CATALOGUED:
Delhi Exhibition, Delhi 1903, pl.75
Metropolitan Museum of Art, New York 2014, p.38
Victoria and Albert Museum, London 2015, pp.78-79, no.34
The Miho Museum, Koka 2016, p.87, no.57
Grand Palais, Paris 2017, p.97, no.67
The Doge's Palace, Venice 2017, p.122, no.71
The Palace Museum, Beijing 2018, pp.144-45, no.74
de Young Legion of Honor, San Francisco 2018, p. 73, no. 19

LITERATURE:
Jaffer 2013, p.114, no.43

This *huqqa* base was put on display at the Delhi Durbar in 1903 as part of the loan exhibition of Indian Arts drawn both from museum collections and from those of the 'Indian chiefs and nobles'. At that time it was owned by Maharana Sir Fateh Singh of Udaipur, GCSI GCIE GCVO who ruled this, one of the most prominent and powerful of Indian states, for 46 years, from 1884 until his death in 1930. The exhibit of the *huqqa*, as it sits somewhat askew on its stand, is recorded in a photograph published in the official record of the exhibition by George Watt (London, 2015, p.78).

There are very few jade *huqqas* that have survived. This is not surprising; the task of grinding out the entire interior of such a vessel through the mouth must have taken weeks if not months. In the present vessel this process has been speeded up by making it in two parts. The join is very cleverly concealed by the band of linked leaves around the shoulder. This is another indication of the subtlety of the Indian designers. The lines of inlaid stones in jade is frequently chosen to efface a flaw or discoloration in the original stone, to make the result more perfect.

This is the only *huqqa* base of this form. There is a related bottle which was sold in our London saleroom 17 April 2007, lot 107, whose provenance could be traced back almost certainly to William Pitt Amherst, first Earl Amherst of Arracan (1773-1857), who had served as Governor General of Bengal. The surviving jade *huqqa* bases are almost all from a group, one of which was exhibited alongside this one in Delhi in 1903. Each spherical body is covered with an inlaid lattice of dark jade leaves forming lozenge-shaped compartments each of which contains a lapis iris flower. One of this group reached the Chinese court where the Emperor Qianlong inscribed it as it entered the Imperial Treasury; it is now in the Museum of Islamic Art in Doha (Tan, 2002, no.4).

197

A CARVED JADE BOX
INDIA, CIRCA 1700

Comprising six hinged compartments around a central compartment, the stopper set with a ruby, the surface and underside engraved in ribbed patterns, one loose lid
4 ins. (10 cm.) across

198

A QUATREFOIL CARVED JADE BOX
NORTH INDIA, CIRCA 1740-1800

The lid and main body decorated in low-relief floral patterns, the cover set with garnet in lac, the underside decorated with a central flowerhead framed by scalloped patterns
3¼ ins. (8.2 cm.) long; 2⅜ ins. (6.1 cm.) wide; 1⅛ ins. (2.8 cm.) high

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.74, no.31
Grand Palais, Paris 2017, pp.86-87, no.55
The Doge's Palace, Venice 2017, p.112, no.63
The Palace Museum, Beijing 2018, pp.132-33, no.66
de Young Legion of Honor, San Francisco 2018, p. 174, no. 43

(alternate view)

(actual size)

199

A CARVED AND GEM SET JADE ELEPHANT
INDIA, LATE 19TH CENTURY

Set with diamonds and rubies
1⅜ ins. (3.5 cm.) wide; ⅞ in. (2.3 cm.) high

200

A GEM SET JADE DISH
INDIA, CIRCA 1800

Set with rubies, diamonds and emeralds in gold and silver,
the recessed centre drilled with a central hole, the reverse undecorated
3⅜ ins. (8.5 cm.) diam.

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.90, no.60
Grand Palais, Paris 2017, p.99, no.69
The Doge's Palace, Venice 2017, p.125, no.73
The Palace Museum, Beijing 2018, p.149, no.77

LITERATURE:
Jaffer 2013, p.118, no.49

It is likely that this was originally placed under a vessel or cup.

TIPU SULTAN

Tipu Sultan (1750-1799), also known as 'Tippoo Saheb', was the last ruler of the kingdom of Mysore in South India. The emblem of the tiger and the tiger-stripe (bubri) motif were adopted by Tipu as his personal emblem and adorned all his weapons and courtly objects, earning him the name, the 'Tiger of Mysore'.

As one of the last powerful sovereigns in southern India, Tipu's kingdom posed a significant threat to British military power. Born in 1750, he was the eldest son of Hyder Ali. Along with his father, he fought several wars against the British East India Company. Tipu commanded a corps of cavalry in the Carnatic War of 1767 and later distinguished himself in the Maratha War of 1775-79. In December 1782 he succeeded his father, and following his defeat of the British forces during the Anglo-Mysore War of 1780-84, he made peace in 1784. The British declared war on him in 1790 culminating in Tipu's defeat near Seringapatam and the ceding of half of his territories in March 1799. After fierce fighting, Tipu was killed during the storming of Seringapatam on May 4th of that year. The siege was led by Colonel Wellesley who later became Duke of Wellington. The battle made Wellesley's military career, and he remained in India as Governor of Seringapatam for five years. Tipu's fall led to several days of plunder of his palace and treasury. Although several items were taken by the soldiers, the most important objects were reserved for the British Royal Family and the Directors of the East India Company.

Portrait of Tipu Sultan

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201

TIPU SULTAN'S GEM SET JADE PENDANT
NORTH INDIA OR DECCAN, 1720–1750;
MOUNTED AS A BROOCH CIRCA 1900

Set with rubies and emeralds, mounted in a later gold frame with a pin
1½ ins. (3.7 cm.) high; 1⅝ ins. (4.2 cm.) wide

PROVENANCE:
Rowlands and Frazer, 146 Regent Street, London
Miss Maud Odda, by 1890, thence by descent
Christie's, London, 9 October 1990, lot 88
Spink and Son Ltd., London, 1992
Bonhams, London, 21 April 2015, lot 175

EXHIBITED AND CATALOGUED:
Spink and Son 1992, p.58, no.47
The Miho Museum, Koka 2016, p.146, no.110
Grand Palais, Paris 2017, p.105, no.74
The Doge's Palace, Venice 2017, p.128. no.77
The Palace Museum, Beijing 2018, p.153, no.81

This elegantly decorated gem set jade ornament is believed to have been found on the body of Tipu Sultan, the ruler of Mysore who was defeated by British forces in 1799. His treasury was subsequently distributed amongst members of the campaign and the most significant items were presented to George III and Queen Charlotte (Beijing 2018, p.153). It has been suggested that this ornament probably decorated the belt loop of a dagger (Paris 2017, p.105). It was converted into a brooch in the 19th century. It comes in a fitted case from Rowlands and Frazer jewellers and is accompanied by a hand-written note which mentions Tipu Sultan and is dated 1799.

For a gem set jade plaque which is thought to have belonged to Tipu Sultan, see lot 202.

202

A JEWELED JADE PLAQUE
INDIA, CIRCA 1800

Lion and sun motif set with rubies, emeralds and rock-crystal, the reverse undecorated
¾ x ¾ in. (2.1 x 2.1 cm.)

LITERATURE:
Jaffer 2013, p. 92, no. 6

The lion and sun motif is a heraldic symbol associated with the Safavid and Qajar rulers of Iran and alludes to a possible Shi'a patron. This jeweled plaque is thought to have been worn by Tipu Sultan.

For a gem set jade pendant belonging to Tipu Sultan in the sale, see lot 201.

(actual size)

203

A GOLD FINIAL FROM THE THRONE OF TIPU SULTAN

MYSORE, SOUTH INDIA, CIRCA 1787-1793, PLINTH CIRCA 1800

Set with diamonds, rubies and emeralds,
the marble plinth with gilt metal fittings
6¾ ins. (17.1 cm.) high with stand

PROVENANCE:

Tipu Sultan of Mysore
Thomas Wallace, Baron Wallace of Knarsdale (1763-1843)
Bonhams, London, 2 April 2009, lot 212
Private Collection

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp.46-47
Victoria and Albert Museum, London 2015, pp.66-67, no.26
The Miho Museum, Koka 2016, p.144, no.108
Grand Palais, Paris 2017, pp.176-77, no.133
The Doge's Palace, Venice 2017, p.206, no.138
The Palace Museum, Beijing 2018, pp.228-29, no.142
de Young Legion of Honor, San Francisco 2018, p. 110, no. 47

LITERATURE:

Jaffer 2013, pp.189-90, no.61

This is one of eight finials that ornamented the octagonal (or possibly hexagonal) gold throne commissioned by Tipu Sultan (r. 1782-1799), known as the 'Tiger of Mysore'. Tipu adopted the symbol of the tiger as part of his royal identity. The tiger is associated with all his courtly objects and weapons. Following Tipu's defeat by British forces at the battle of Seringapatam in 1799, the throne was dismantled and the components dispersed.

Only three other tiger-head finials, in addition to the present lot, from the railing of Tipu's grand throne are published. One was given by Lord Wellesley to the second Lady Clive in India and is now in the Clive Collection at Powis Castle. The second, acquired by Surgeon-Major Pultney-Mein after the battle, was sold at Sotheby's, London, 19 March 1973, lot 180; its current whereabouts are unknown. The third, from the collection of Lieutenant-General Sir Thomas Bowser (1749-1833), sold at Bonhams, London, 7 October 2010, lot 370 (Paris 2017, cat. 132, p.176). While the design is the same on the all the finials, there are differences in the gem settings and craftsmanship, suggesting that several goldsmiths worked on the throne and its fittings.

Two other parts of the throne, the majestic jeweled *huma* bird finial from the canopy and a large gold tiger head from the base, are in the British Royal Collection (RCIN 48482 and 67212).

204

TIPU SULTAN'S MAGIC BOX
MYSORE, SOUTH INDIA, 1780-90

Each of the twenty sides of the gold icosahedron decorated with a numeral
2⅛ ins. (5.5 cm.) high; 2¼ ins. (5.8 cm.) diam.

PROVENANCE:
Tipu Sultan of Mysore
General Robert Bell
Sir Charles Hopkinson
Hans William Sotheby
Ingram Bywater
Charles Francis Bell
Christie's, London, 10 October 1989, lot 183
Sotheby's, London, 25 May 2005, lot 65

EXHIBITED AND CATALOGUED:
The National Gallery of Scotland, Edinburgh 1999, pp. 68, 84, pl.90, no.68
Metropolitan Museum of Art, New York 2014, p.48
Victoria and Albert Museum, London 2015, p.68, no.27
The Miho Museum, Koka 2016, p.145, no.109
Grand Palais, Paris 2017, pp.180-81, no.135
The Doge's Palace, Venice 2017, p.207, no.139
The Palace Museum, Beijing 2018, pp.230-31, no.143
de Young Legion of Honor, San Francisco 2018, p. 111, no. 48

LITERATURE:
Moienuddin, 2000, p.133
Jaffer 2013, pp.138-39, 190, no.62

Taken by General Robert Bell after Tipu Sultan's defeat by the British at Seringapatam in May 1799, the definitive meaning of the numerals on the box has eluded scholars to date. The numerals are 11, 20, 21, 31, 41, 51, 61, 71, 81, 91, 101, 201, 202, 301, 401, 501, 601, 701, 801 and 901. It is considered most likely that they represent complex mathematical calculations based on those of the ancient Greeks (Paris 2017, p.180). The exact purpose of this unique and extraordinary box, however, remains a mystery. The box originally contained two manuscript notes, one with a diagram of the 20 sides of the box, the other stating that the box was taken from the treasury of Tipu Sultan (Beijing 2018, p.230).

(alternate view)

(alternate views)

205

A GEM SET GOLD SPOON
INDIA, CIRCA 1850-1875

Set with diamonds, foiled rubies and emeralds,
the reverse fully gem set in dense floral patterns
8¼ ins. (21 cm.) long

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 270, no. 202
The Doge's Palace, Venice 2017, pp. 286-87, no. 199
The Palace Museum, Beijing 2018, p. 303, no. 203

For a sword hilt of similar design, see lot 126.

IMAGE OF REDUCED SIZE

(detail)

(detail)

206

A GEM SET MACE
INDIA, 17TH CENTURY

Set on finial with large Mughal-cut diamond and also set with rubies and emeralds
21 ins. (53.3 cm.) long

PROVENANCE:
By repute, Maharajas of Indore

The historic weapon of the mace is considered second only to the sword and played a key role in ceremonies as a symbol of power, authority and military prowess (Mohamed, 2007, p. 235). The shape of the present mace is comparable to an earlier eighteenth century steel mace produced in India in the Metropolitan Museum of Art (inv. no. 36.25.1874). Other examples of ceremonial maces were produced in luxurious materials such as a carved rock crystal example set with a ruby from eighteenth century Mughal India in the Metropolitan Museum of Art (inv. no. 36.25.1884). However, the quantity of the inset stones adorning this mace is considerably higher than other known examples.

The Royal Mace of Iran, although a different shape to this example, shares this lavish ornamentation as it is encrusted with various jewels including diamonds, emeralds, and spinels. This mace was the favorite of Fath 'Ali Shah who is frequently depicted with it in portraits including one in the British Library (inv. no. F116, see Fellinger and Guillaume, 2018, fig. 1, p.114).

THE PEN CASE AT COURT

The pen case has been a symbol of power at court throughout the mediaeval Islamic period. One of the very few top quality mediaeval Persian objects that has survived inscribed with a non-royal owner's name was a pen case made for the Ilkhanid vizier Shams al-Din Muhammad Juvaini that sold at Sotheby's, London, 30 April 2003, lot 68. At the Mamluk court in Egypt the pen-case became an increasingly frequent element of the heraldry that indicated the position at court of the amir whose bearing it was. Pen cases and inkwells are among the most opulently decorated works of art of the mediaeval Islamic world. In a way they are a mediaeval reflection of the modern maxim that "knowledge is power".

This tradition continued into the Mughal world. Because of the wonderfully detailed records left by the early Mughal emperors and their courtiers, we know that from Babur's time until the reign of Aurangzeb, opulently decorated pen cases were given to leading court officials, especially viziers and Chief Revenue Officer. One such was given by Jahangir to Asaf Khan, the official depicted in Lots 338 and 182, on his appointment as Mir Bakhshi (vizier) in 1608. Considerable further examples are noted by Amin Jaffer (Jaffer, 2013, p.90). Such pen-cases were worn with pride, frequently tucked into the waist sash, as depicted in various paintings. One of the best depictions is in the depiction of the submission of Rana Amar Singh of Mewar to Prince Khurram in the Chester-Beatty Library where two courtiers are depicted with pen-cases in their waists (CBL. In 60.6; reproduced in San Francisco 2018, pl.28). Because of the lack of comparable record-keeping we know far less about the practices at the Deccani courts, but it is relatively safe to assume that the pen case was a similarly important indication of status there as elsewhere in the Islamic and Mughal worlds. That the shape was also used in the Deccan is demonstrated by a late 16th century drawing from Ahmednagar of a *Scholar mediating before an open book* in the Musee Guimet in Paris (E.O.3577 (b); Zebrowski, 1983, pl.18).

The earliest dateable pen case of this form, with the inkwell attached to one side near the end of the tubular pen cases, is a silver and niello inlaid brass example signed by Mirak Hussein Yazdi dating from the early Safavid, early 16th century period in Iran (Benaki Museum, Athens, inv.13172). It is a form that spread, becoming the most popular shape in Ottoman Turkey as well as appearing elsewhere in slightly different forms in the Islamic World. Within India the shape took on regional characteristics. A spectacular gem set jade example almost certainly made for the Mughal court is in the al-Sabah Collection (LNS 84 HS; Keene and Kaoukji, 2002, no.2.17, p.38). Very close in form to the Iranian prototype, the inkwell is compact, of small diameter and with a simple onion dome with ball finial. Here the proportions are very different: the inkwell is of wider diameter, but the really prominent element is the ribbed domed cover. Similarly enlarged and ribbed domed covers are known on brass examples attributed to the Deccan in the Al-Sabah Collection (LNS 637 M and LNS 638 M). The dome in our example is higher and even closer to the proportions of the swelling lotus-bud shaped domes that are such a feature of Deccani Sultanate architecture. The collar below the dome echoes the band of sepals that typically encloses the base of a Sultanate architectural dome.

Just as the proportions here are far more voluptuous than the elegant refinement of the Mughal jade example, so is the decoration. A riot of gold and precious stones, the gold with its scrolls, leaves and swirls running riot like a plant over the surface. These leaves and scrolls are however carefully worked to create claws that help retain the stones. The work, both in terms of the materials and the execution is very similar to that of a flask, probably a case for a ceremonial conch shell, in the Al-Sabah Collection, (LNS XXXV SH; Zebrowski, 1997, pl.45; Keene and Kaoukji 2001, no.13.3, p.144). Both use very pronounced gold, proudly ribbed on the surface, within which the stones are almost enveloped. The stones themselves are comparable, with good colour rubies contrasting with paler emeralds. The diamonds are noticeably primitively cut, some clearly revealing the original crystalline structure. The use of claws extruded from raised gold-work enclosing cabochon tightly packed rubies is reminiscent of the construction of South Indian temple jewels such as the late 17th century Gopalakrishna temple pendant now in Doha (Tan, 2002, no.12, pp.46-49).

The bird on the underside of the inkwell has been identified as a *hamsa*, a mythical bird that is associated with water, is also the mount of Sarasvati and is very similar to the mount for Brahma. The conch shell cover in Kuwait has as the main element of the design a large bird that is considerably more ferocious; it resembles the simurgh but has a strongly Hindu South Indian face, reminiscent of the large lion supports at the Vitthala temple at Hampi, the capital of the Vijayanagara dynasty in Southern India. While the main dynasty there was strongly Hindu, there were Moslem queens, many of the constructions are very clearly strongly influenced by the Muslim architecture just to the north of their realm, and one of the buildings still standing is a mosque in the Royal Enclosure of pure Sultanate form. This seems the perfect context in which this spectacular inkwell and the conch shell cover would have been created, a site that shows the same fusion of Hindu and Muslim elements as are found here.

A comparable work is also found on a dagger attributed to the royal Mughal workshop under Jahangir (inv.no.R-59; Mohamed, 2007, no.172); also two *tawiz* type pendants attributed to Deccan late 16th early 17th century in the Al-Sabah Collection (LNS 1902 J; Curatola *et. al*, 2010 no.283).

207

AN EMERALD, RUBY AND DIAMOND SET GOLD STATE PEN CASE AND INKWELL (*DAVAT-I DAWLAT*)
DECCAN, CENTRAL INDIA, LATE 16TH CENTURY

A sacred bird (*hamsa*) engraved under the inkwell
12¼ ins. (30.6 cm.) long; inkwell 4⅝ ins. (11.7 cm.) high

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2009, p.142, no.116
Kunsthalle der Hypo-Kulturstiftung, Munich 2010, p.142, no.116
Metropolitan Museum of Art, New York 2014, p.50
The Miho Museum, Koka 2016, p.80, no.50
Grand Palais, Paris 2017, p.147, no.110
The Doge's Palace, Venice 2017, p.173, no.113
The Palace Museum, Beijing 2018 pp.200-01, no.117
de Young Legion of Honor, San Francisco 2018, p. 96, no. 36

LITERATURE:
Jaffer 2013, p.90, no.1

IMAGE OF ENLARGED SIZE

208

A GEM SET GOLD CHESS SET
PROBABLY SOUTH INDIA, CIRCA 1775-1825

Thirty two pieces, set with rubies and emeralds, the base of each piece in plain gold with undeciphered South Indian script
Highest piece 1⅞ ins. (4.7 cm.) high; smallest piece ⅞ in. (2.1 cm.) high

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, pp.58-59, no.31
Grand Palais, Paris 2017, pp.206-07, no,156
The Doge's Palace, Venice 2017, p.217, no148
The Palace Museum, Beijing 2018, pp.238039, no,152

The ancient game of chess has been played in India since the sixth century. This set represents the opposing teams through opulent gem set pieces with rubies and emeralds. The gem-settings and the presence of an undeciphered script on the base suggest a South Indian attribution for the present pieces. The script under the base of these pieces is similar to Telegu. If so, then a Hyderabad attribution would be appropriate. Such an attribution becomes more probable as there was a tradition for the Nizams of Hyderabad to marry Ottoman princesses. An earlier gold Ottoman chess set from the sixteenth century in the Topkapi Sarayi Museum has similar shaped pieces decorated with turquoise inlay and rubies (Rogers and Koseoglu, 1987, no. 121a, p.207 and London, 2012, no. 250, p.382). The similarity between our set and this earlier example could indicate a direct influence from the Topkapi example.

IMAGES OF REDUCED SIZE

209

AN ENAMELLED AND GEM SET FLYWHISK

DECCAN OR NORTH INDIA, 1675-1725

Set with diamonds, rubies and emeralds
8¾ ins. (22 cm.) long

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.95, no.65
Grand Palais, Paris 2017, p.171, no.130
The Doge's Palace, Venice 2017, p.195, no.131
The Palace Museum, Beijing 2018, p.220, no.135
de Young Legion of Honor, San Francisco 2018, p. 177, no. 80

LITERATURE:

Jaffer 2013, p.106, no.40

A very similar flywhisk in terms of proportion, stones and coloring, is in the al-Sabah Collection (LNS 1805 J; Keene and Kaoukji, 2001, no.6.50, p.83). That example, lacking the lattice design that encloses the present flowerheads, is attributed by the authors probably to Hyderabad, and dated to the 18th century.

210

A GOLD GEM SET AND ENAMELLED FLYWHISK HANDLE
INDIA, POSSIBLY DELHI, CIRCA 1680-1720

Of typical form, set with diamonds, emeralds and rubies on red-enamelled ground, the finial set with a carved emerald
8⅝ ins. (22 cm.) long

The design and settings of this flywhisk relate it closely to the large gem set and enamelled *huqqa* base in the same collection (lot 71). Particularly indicative is the use of stylised diamond-set cypress trees as dividing elements between fields containing floral sprays.

211

211

A GROUP OF GLASS AMULETS

Four molded green glass amulets of floral motif, with fittings for suspension, 1⅞, 1⅝, 1½, 1 ins. or 23.7 g, 22.8 g, 18.7 g, 2.6 g

It is very rare to come across a group of glass amulets. It is very possible that these panels were replicas of carved emerald amulets and were taken on long journeys in order to prevent theft. It is also possible that these glass panels were used by lapidaries as models when carving gem emeralds.

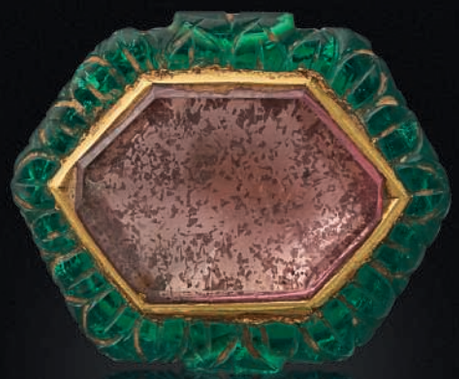
212

TWO EMERALD PINS

Carved emerald, drop-shaped emerald, gold, 3⅛ and 2⅜ ins.

PROVENANCE:
Nizam of Hyderabad

212



213

AN ANTIQUE EMERALD AND SPINEL PENDANT

Carved emerald, hexagonal-shaped table-cut spinel, foil, gold, drilled lug for suspension, ⅞ in., late 18th century

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 71, no. 30
The Palace Museum, Beijing 2018, p. 83, no. 31

The drilled lug on the emerald suggests that this pendant was originally part of a larger setting. Through the spinel, there is deterioration visible near the foil, perhaps indicating that a pigment was applied to enhance the stone's color.

(actual size)

214

AN ANTIQUE DIAMOND, EMERALD, RUBY AND ENAMEL COLLAR NECKLACE

Oval, cushion and triangular-shaped old and rose-cut diamonds, oval, rectangular and triangular-cut emeralds, oval and circular-cut rubies, red enamel, gold, 14¼ ins., 19th century

PROVENANCE:
Nizams of Hyderabad

(reverse reduced size)

215

AN ENAMELLED AND GEM SET GOLD SPOON

JAIPUR OR BIKANER, INDIA, 1825-1875

Set with diamonds, rubies, and a pearl finial, the back of the neck decorated with a peacock design in enamel, the ruby set in the bowl of the spoon is decorated with a bow design in red enamel on gold, the entire handle is enamelled
5⅜ ins. (13.7 cm.) long; bowl ¾ in. (1.9 cm.) wide

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.159, no.123
Grand Palais, Paris 2017, p.209, no.158
The Doge's Palace, Venice 2017, p.231, no.158
The Palace Museum, Beijing 2018, p.253, no.163

216

AN ENAMELLED AND GEM SET GOLD SPOON

PROBABLY HYDERABAD, 1800-1850

Set with diamonds and a large emerald, the sides and back decorated with green and red enamelled floral designs

4½ ins. (11.4 cm.) long, ¾ in. (1.8 cm.) wide

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.158, no,122
Grand Palais, Paris 2017, p.208, no.157
The Doge's Palace, Venice 2017, p.231, no.159
The Palace Museum, Beijing 2018, p.253, no.162

(detail reduced size)

(actual size)

217

AN ANTIQUE CARVED EMERALD, DIAMOND AND PEARL TURBAN ORNAMENT

Carved rectangular-shaped emerald of honeycomb motif, pear-shaped table-cut diamond, strand of graduated pearls, foil, gold, 16 ins., mid to late 18th century, restrung at a later date

218

AN ANTIQUE DIAMOND, EMERALD AND ENAMEL *SARPECH*

The turban ornament set with pear and oval-shaped table-cut diamonds, emerald beads, red, green, white and blue enamel, gold on a lac core, 5½ ins., mid-19th century

LITERATURE:
Spink 1986, pp. 76-77, no. 83
Jaffer 2013, p. 168, ill. p. 170 , no. 80

219

A PAIR OF ANTIQUE DIAMOND, PEARL, EMERALD AND GLASS EARRINGS

Triangular-shaped table-cut diamonds, rose-cut diamonds, pearls, emerald beads, round green glass beads, gold and silver, 3 ins., early 20th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 78
Victoria and Albert Museum, London 2015, p. 109, no. 60
The Miho Museum, Koka 2016, p. 153, no. 117
Grand Palais, Paris 2017, p. 256, no. 189
The Doge's Palace, Venice 2017, p. 270, no. 185
The Palace Museum, Beijing 2018, p. 290, no. 189

LITERATURE:
Jaffer 2013, p. 290, no. 189

MUGHAL EMERALDS

Fine large emeralds were unknown until their discovery in Colombia by the Spanish Conquistadors during the 16th and 17th centuries. They were extremely popular in all three of the great Islamic empires of the time: the Ottoman Turks, the Safavid Persians and the Mughal Indians; so much so that none appear to have been retained at the time in Europe. They reached India via Spain and Portugal as trade goods during the Mughal dynasty. They were highly prized by the Indians who used them mainly as beads or in gold artifacts.

Centuries of tradition have held certain precious stones to be imbued with powers radiated by celestial bodies. A logical inference was to augment this phenomenon by carving the stone with a suitable image of a deity, with symbols or with writing, transforming the stone into a talisman or an amulet. By the 17th century the master carvers in Jaipur were producing wonderful varied emeralds with floral motifs that were derived from the 17th century architecture, as well as to bring out the full color and beauty of the stone.

(actual size)

220

AN EMERALD BEAD

Drop-shaped emerald bead of 50.41 carats, 20.48 x 15.58 x 23.15 mm, mid-17th century

AGL, 2019, report no. 1100310: 50.41 carats, Colombia, minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 175, no. 137
Grand Palais, Paris 2017, p. 46, no. 24
The Doge's Palace, Venice 2017, p. 61, no. 15
The Palace Museum, Beijing 2018, p. 73, no. 16

221

A CARVED EMERALD BEAD

Drop-shaped carved emerald drilled bead of
92.16 carats, 23.60 x 21.50 x 26.92 mm,
mid to late 17th century

AGL, 2019, report no. 1100306: 92.16 carats,
Colombia, minor to moderate clarity enhancement,
traditional type

(actual size)

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015,
p. 51, no. 13
The Miho Museum, Koka 2016, p. 172, no. 34
Grand Palais, Paris 2017, p. 46, no. 23
The Doge's Palace, Venice 2017, p. 61, no. 14
The Palace Museum, Beijing 2018, p. 73, no. 15

LITERATURE:
Jaffer 2013, p. 95, no. 12

222

A CARVED EMERALD AND PEARL TURBAN ORNAMENT

Drop-shaped carved emerald drilled bead, oval-shaped pearl, gold, 2⅛ ins., mid to late 17th century

AGL, 2019, report no. 1100315: Emerald, Colombia, insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 52, no. 15
The Miho Museum, Koka 2016, p. 174, no. 136
Grand Palais, Paris 2017, p. 50, no. 31
The Doge's Palace, Venice 2017, p. 58, no. 12
The Palace Museum, Beijing 2018, p. 71, no. 13

LITERATURE:

Jaffer 2013, p. 95, no. 13

(actual size)

223

A CARVED EMERALD BEAD

Drop-shaped carved emerald drilled bead of 82.08 carats, 25.40 x 17.55 x 27.20 mm, mid to late 17th century

AGL, 2019, report no. 1100309: 82.08 carats, Colombia, insignificant clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 72, no. 14
The Miho Museum, Koka 2016, p. 173, no. 135
Grand Palais, Paris 2017, p. 47, no. 29
The Doge's Palace, Venice 2017, p. 60, no. 13
The Palace Museum, Beijing 2018, p. 72, no. 14
de Young Legion of Honor, San Francisco 2018, p. 171, no. 15

(actual size)

224

AN ANTIQUE EMERALD, DIAMOND AND PEARL *SARPECH*, LATER ADAPTED BY CARTIER

The turban ornament set with a cushion mixed-cut emerald, oval-shaped old-cut diamond, rose and old-cut diamonds, pearl drop, silver-topped gold, fitted with plume holder, top element is detachable, lower section may be worn as a *bazuband* (armband), 4⅝ ins., circa 1890, with later added brooch fitting by Cartier, Paris, 2012, red Cartier case

AGL, 2019, report no. 1100335: Colombia, insignificant clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, p. 110
Victoria and Albert Museum, London 2015, pp. 116-17, no. 66
The Miho Museum, Koka 2016, p. 135, no. 101
Grand Palais, Paris 2017, p. 284, no. 213
The Doge's Palace, Venice 2017, p. 299, no. 207
The Palace Museum, Beijing 2018, p. 314, no. 211
de Young Legion of Honor, San Francisco 2018, pp. 124-25, no. 57

LITERATURE:

Jaffer 2013, p. 236, ill. p. 274, no. 97

This turban ornament is an excellent example of the expanding Western influence in India in the early 20th century. With open gem settings, the use of silver and gold and the lack of enameling or engraving, the ornament parallels European jewelry trends.

225

AN ART DECO EMERALD, DIAMOND, RUBY AND ENAMEL SHOULDER BROOCH, CARTIER

Oval cabochon emerald, pear-shaped carved, buff-top and circular cabochon emeralds, pear-shaped table-cut and circular-cut diamonds, circular cabochon rubies, black enamel, platinum and gold, 2⅞ ins., 1924, unsigned, with later added detachable seed pearl, onyx bead, enamel, diamond, emerald and ruby tassel recreated from original records by Cartier workshops, 2012, signed Cartier, TV0738, red Cartier case inscribed 'Indian Style Brooch'

Cartier, 2010: Certificate of Authenticity (brooch)

Cartier, 2012: Certificate of Authenticity (brooch and tassel)

PROVENANCE:

Sotheby's, New York, 9 December 2010, lot 464

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp. 104-5
Victoria and Albert Museum, London 2015, p. 137, no. 80
The Miho Museum, Koka 2016, p. 185, no. 146
Grand Palais, Paris 2017, p. 302, no. 224
The Doge's Palace, Venice 2017, p. 315, no. 216
The Palace Museum, Beijing 2018, p. 329, no. 220
de Young Legion of Honor, San Francisco 2018, p. 139, no. 70

LITERATURE:

Jaffer 2013, p. 320, no. 111

226

A CARVED EMERALD

Oval-shaped tabular carved emerald of 218.21 carats, with protruding lugs on three sides, 54.00 x 35.75 x 12.87 mm, late 17th to early 18th century

AGL, 2019, report no. 1100308: 218.21 carats, Colombia, insignificant clarity enhancement, traditional type

Gübelin, 2015, report no. 15030102: 218.22 carats, Colombia, minor clarity enhancement

LITERATURE:

The Miho Museum, Koka 2016, p. 165, no. 127
Grand Palais, Paris 2017, p. 44, no. 21
The Doge's Palace, Venice 2017, p. 62, no. 16
The Palace Museum, Beijing 2018, p. 74, no. 17
de Young Legion of Honor, San Francisco 2018, p. 171, no. 17

(reverse actual size)

227

AN ART DECO MULTI-GEM AND DIAMOND 'TUTTI FRUTTI' BROOCH, CARTIER

Carved emeralds, emerald, ruby and sapphire beads, onyx plaques, old-cut diamonds, platinum and gold, 3⅝ ins., circa 1930, signed Cartier, red Cartier case

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 189, no. 150
Grand Palais, Paris 2017, p. 328, no. 242
The Doge's Palace, Venice 2017, p. 323, no. 222
The Palace Museum, Beijing 2018, p. 335, no. 226
de Young Legion of Honor, San Francisco 2018, p. 143, no. 75

Few designs have captured the imagination and enthusiasm of connoisseurs and collectors as Cartier's 'Tutti Frutti'. Jewels of this motif are directly inspired by the intricate Mughal carvings and craftsmanship found throughout the decorative arts of India from the 16th century onwards. The incorporation of Indian influence and their adaptation of Indian jewelry was one of Cartier's greatest contributions to the Art Deco period.

(actual size)

SYBIL SASSOON

Marchioness of Cholmondeley

Featured in Cartier's booth during the International Exhibition of Modern Decorative and Industrial Arts held in Paris in 1925, this magnificent emerald, sapphire and diamond belt buckle boasts an impeccable provenance. Especially created by Cartier for the 1925 exhibition, its design, gemstones and colors are striking. This belt buckle is a perfect example of Cartier's wonderful ability to reinterpret inspiration from the East, mixing Indian themes with Western Art Deco style.

The belt was designed to complement the chic low-waisted dresses that were in vogue, specifically for Sybil Sassoon, Marchioness of Cholmondeley. Sybil Sassoon, Marchioness of Cholmondeley, was the daughter of Sir Edward Sassoon and Baroness Aline de Rothschild. The importance of Lot 228 is demonstrated by the fact that she chose to wear it, alongside her most important jewels, for both the coronation of King George VI in 1937 and the coronation of Queen Elizabeth II in 1953. On both these occasions, she also famously wore the sapphire and diamond tiara and necklace that were originally part of the French Crown jewels.

opposite: Lady Sibyl Cholmondeley, wearing Lot 228, by Cecil Beaton.

Photograph courtesy of The Cecil Beaton Studio Archive at Sotheby's

228

AN ART DECO EMERALD, SAPPHIRE AND DIAMOND BELT BUCKLE-BROOCH, CARTIER

Octagonal step-cut emerald of 38.71 carats, buff-top calibré-cut sapphires and emeralds, old and single-cut diamonds, platinum and 18k white gold (French marks), 3½ ins., 1922, unsigned, partial maker's mark (Atelier Renault), no. 0346, red Cartier case

Cartier, 2004: Certificate of Authenticity

AGL, 2019, report no. 1100313: 38.71 carats, Classic Colombia, insignificant to minor clarity enhancement, traditional type

Gübelin, 2008, report no. 0801570: 38.71 carats, Colombia, indications of minor clarity enhancement

PROVENANCE:

Sybil Sassoon, Marchioness of Cholmondeley (1894-1989)

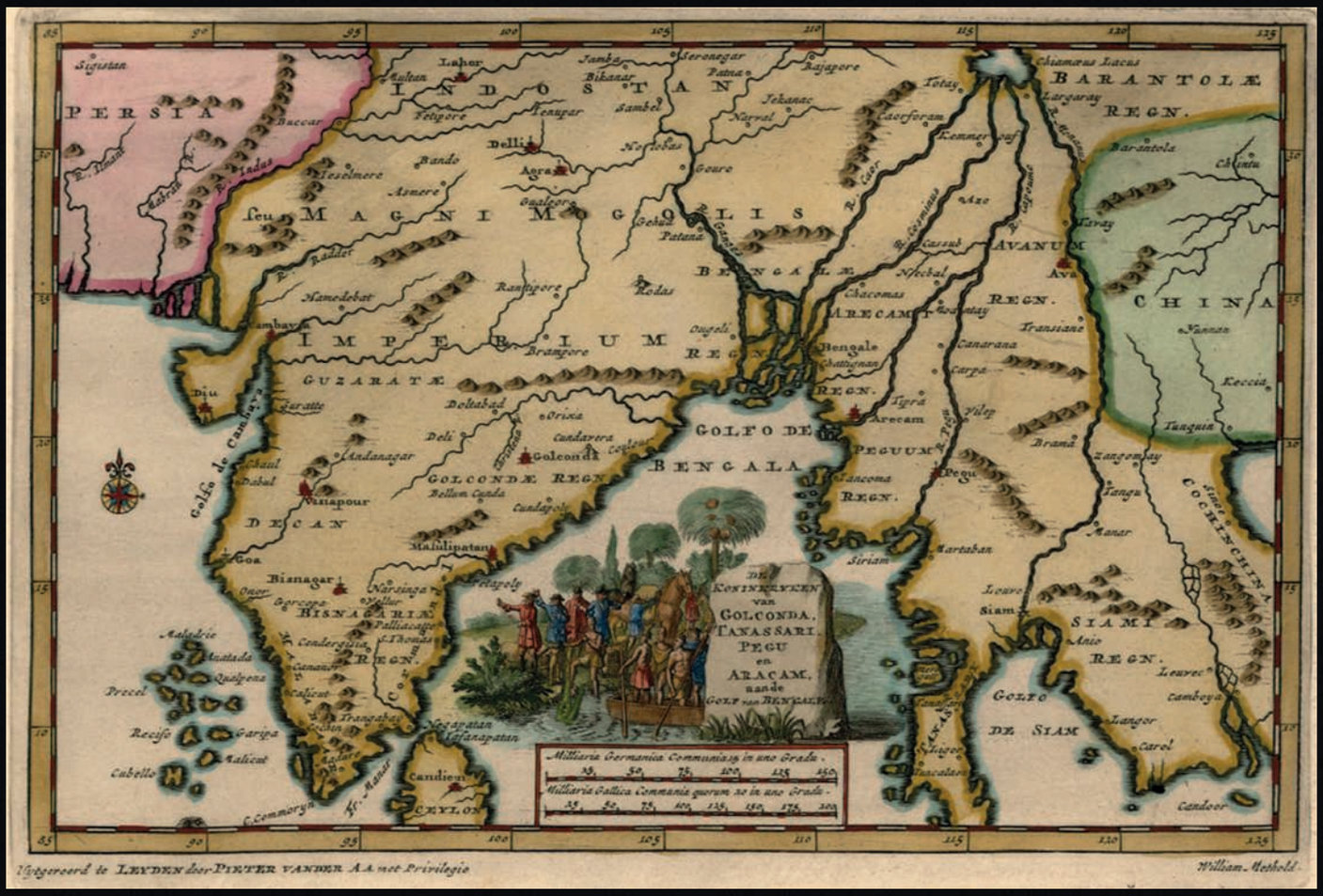
EXHIBITED AND CATALOGUED:

Fine Arts Museum of San Francisco, San Francisco 2009, p. 72, no. 62
Paris 2013, p. 153, no. 192
Metropolitan Museum of Art, New York 2014, p. 103
Victoria and Albert Museum, London 2015, pp. 36-37, no. 79
The Miho Museum, Koka 2016, p. 186, no. 147
Grand Palais, Paris 2017, p. 329, no. 244
The Doge's Palace, Venice 2017, p. 322, no. 220
The Palace Museum, Beijing 2018, p. 334, no. 224
de Young Legion of Honor, San Francisco 2018, p. 183, no. 135

LITERATURE:

Jaffer 2013, p. 319, no. 110

(actual size)


PERSIA
INDOSTAN
seu MAGNI MOGOLIS IMPERIUM
GUZARATÆ REGN.
DECAN
BISNAGARIM REGN.
GOLCONDÆ REGN.
Golconda
Visiapour
Bisnagar
Goa
Diu
Cambaya
Golfo de Cambaya
GOLFO DE BENGALA
BENGALA REGN.
ARRECAM REGN.
PEGUUM REGN.
Pegu
Arecam
Martaban
Siriam
Tenasserim
Malabar
Malacca
Sumatra
Java
Borneo
Celebes
Moluccos
Philippinæ Insulæ
Maldivæ Insulæ
CEYLON
Candien
Negapatan
Calicut
Cochin
Goa
Delli
Agra
Lahor
Bengale
Chatigan
Arracan
Tipra
Tanasseri
Siam
Ava
AVANUM REGN.
BARANTOLÆ REGN.
CHINA
Tunquin
COCHINCHINA
SIAMI REGN.
GOLFO DE SIAM
Camboya
Candoor
Macassar
Timor
Nova Guinea
Iava Minor
Sumatra
Beschrijvinge van de Koninckryken van Golconda, Tanassari, Pegu en Aracam, aende Golf van Bengalen
Milliaria Germanica Communia 15 in uno Gradu
Milliaria Gallica Communia quorum 20 in uno Gradu
Uytgegeven te Leyden door Pieter vander Aa met Privilegie
William Hetbold

GOLCONDA DIAMONDS

In the words of Venetian explorer Marco Polo (1254 – 1324) "No country but this (India) produces diamonds. Those which are brought to our part of the world are only the refuse, as it were, of the finer and larger stones. For the flower of the diamonds are all carried to the Great Khan and other kings and princes of the region. In truth they possess all the treasures of the world."

Universally esteemed as the world's finest diamonds, 'Golconda' is a name used within the jewelry world to denote diamonds which possess superb luminousness and transparency and an innate purity. Besides indicating a superior quality, the term also signifies that the diamond is a period gem, mined in the ancient diamond fields of Southern India. 'The Diamonds of Golconda' were known as India's most prized possession, and some of the most famous Golconda stones include the Agra Diamond, the Hope Diamond at the Smithsonian, the Koh-i-Noor which forms part of the British Crown Jewels, the Darya-i-Nur in Iran, and The Princie Diamond.

Golconda diamonds have a higher degree of transparency – a quality which is rarely seen in diamonds from other areas, such as South Africa, Russia, Canada or Australia, or even within India. The special whiteness about them is often described as soft, limpid, watery or pure. It is not to be confused with the color grade or clarity – it is rather a quality in which light appears to pass through the stone as if it were totally unimpeded, which gives the stone its soft appearance. In addition, the surface luster appears to have a light softness, more gentle and yet luminous and striking.

For the connoisseurs, the Golconda diamonds which retain their original cuts are the most appreciated. Since the stones may have been mined hundreds of years ago, many exhibit the slightly less than precise cutting styles common prior to this century. 'The Evening Star's old mine pear-shaped cut tends to emphasize the limpid transparency which makes Golconda diamonds so special.

It is widely accepted that all diamonds which display this special luminousness are of Indian origin. Although little is recorded of the very early days of diamond mining in India, it is believed that it began about 400BC. For about 200 years, with the exception of a small and protected source in Borneo, this was the only source of the precious gems until about 1725 when diamonds were discovered in Brazil, coincidentally at the same time as the majority of diamond mines in India were depleted.

The Indian diamond fields are found scattered throughout a broad belt of ancient rocks extending nearly one thousand miles in the north-south direction along the eastern half of the country. The vast majority of the diamonds found were from alluvial deposits – a secondary deposit formed by the breakdown of older rocks by the forces of nature and set down in river beds. Within the diamond belt, diamonds were found in five distinct districts, each separated by high terrain. Each district had its own name, the most famous being the Golconda district centered around the area capital, trading center and ancient fort of Golconda.

opposite: Courtesy of Barry Lawrence Ruderman Antique Maps — www.RareMaps.com

229

'MIRROR OF PARADISE'
A DIAMOND RING

Rectangular-cut diamond of 52.58 carats, tapered baguette-cut diamonds, platinum, ring size 7¼

GIA, 2019, report no. 1132889310: 52.58 carats, D color, Internally Flawless clarity, Type IIa

Gübelin, 2013, report no. 13090169: 52.58 carats, D color, Internally Flawless clarity, Type IIa, appendix and 'Golconda' letter

PROVENANCE:

Christie's, New York, 20 April 1988, lot 308
Christie's, New York, 10 December 2013, lot 496

LITERATURE:

Rome 2002, p. 80, fig. 17
Victoria and Albert Museum, London 2015, p. 49, no. 10
The Miho Museum, Koka 2016, p. 180, no. 142
Grand Palais, Paris 2017, p. 40, no. 12
The Doge's Palace, Venice 2017, p. 51, no. 5
The Palace Museum, Beijing 2018, p. 60, no. 6
de Young Legion of Honor, San Francisco 2018, p. 171, no. 8

(actual size unmounted)

(actual size alternate views)

230

A WHITE ENAMELLED GOLD BOX WITH A GEM SET JADE LID
NORTH INDIA, 1650-1700

The entire exterior surface of the gold box including the underside is decorated in white enamel with red floral designs, the interior is undecorated and in plain gold, the jade lid is gem set with rubies and diamonds on top, the undersides bears an engraved flowerhead framed with a band of enamelled gold with floral designs, four small feet
2⅜ ins. (6.2 cm) high; 3¼ ins. (8.2 cm.) diam.

The white enamel design on the underside is almost identical to that of a pair of earrings (*karnphul*) formerly in the collection of Sheikh Saoud al-Thani and now in the Museum of Islamic Art, Qatar (Tan, 2002, no.11, pp.44-5).

231

A CIRCULAR ENAMELLED GOLD BOX
MUGHAL INDIA, 1650-1700

Enamelled in translucent red, green and orange, with white, yellow and black on a blue ground, inscribed on the base in Persian' 2 tola, 7 masha', base and interior are undecorated
1⅛ ins. (2.8 cm.) high; 1⅜ ins. (3.5 cm.) diam.

(alternate view)

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.86, no.56
Grand Palais, Paris 2017, p.168, no.128
The Doge's Palace, Venice 2017, p.189, no.126
The Palace Museum, Beijing 2018, p.213, no.130

232

A GEM SET GOLD BOX
NORTH INDIA, CIRCA 1675-1725

Set with diamonds, emeralds and rubies on enamelled ground,
interior and underside enamelled with flowers
2⅜ x 1⅝ x 1⅛ ins. (6 x 4.3 x 2.9 cm.)

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.168, no.127
The Doge's Palace, Venice 2017, p.188, no.125
The Palace Museum, Beijing 2018, p.212, no.130

LITERATURE:
Jaffer 2013, p.93, no.8

The rectangular form, hinged cover and the extruded shaped thumbpiece on the fore-edge of the lid of this elegant box are clearly taken from European models. European jewelers were highly prized at the Mughal court for their innovative techniques, including the introduction of enamelling which transformed the art of the Indian jeweler. Two closely related boxes are in the al-Sabah Collection, (Keene and Kaoukji, 2001, nos. 6.27 and particularly 6.28, p.73). The decoration and form of no.6.27, with its row of stocky flowers around the sides closely resembles our box. The turquoise color used for the ground here is highly unusual, being found only on a small number of other Indian artifacts, including the interior of no.6.26. A sword with similar colored ground on the hilt and locket in the same collection, formerly sold at Christie's, London, 19-20 April 1999, lot 407, is worked with classic Mughal mid-17th century single flowering irises (*op.cit.* no.6.26, pp.72-3). It has been suggested that the color might have been made in imitation of the ubiquitous turquoise ground found on Chinese enamelled objects.

(actual size)

233

A MANGO-SHAPED CARVED AND GEM SET GOLD PERFUME FLASK
NORTH INDIA, 1700-1740

Set with diamonds, rubies and emeralds
3½ ins. (9.1 cm.) high, 1¾ ins. (4.5 cm.) wide, 1⅞ ins. (4.7 cm.) deep

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.83, no.53
Grand Palais, Paris 2017, p.166, no.125
The Doge's Palace, Venice 2017, p.202, no.135
The Palace Museum, Beijing 2018, p.224, no.139

234

A PEAR-SHAPED GEM SET GOLD FLASK
INDIA, 1850–1900

Made in three sections, set with diamonds, rubies and emeralds, pendant pearls, the base of the stem with a small star shaped leaf enamelled in green, the base of the fruit set with a cabochon emerald
4⅜ ins. (11.1 cm.) high; 1¾ ins. (4.4 cm.) diam

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.166, no.126
The Doge's Palace, Venice 2017, p.202, no.136
The Palace Museum, Beijing 2018, p.225, no.140

235

A ROCK-CRYSTAL LIDDED CONTAINER
GOA, DECCAN, OR NORTH INDIA, 1575-1625

The body carved from one piece of rock crystal, set with rubies and an emerald in finely crafted gold mounts, the lid attached on one side with a delicate gold clasp,
underside with undecorated rock crystal body
1⅞ ins. (4.8 cm.) high; 2⅜ ins. (5.9 cm.) wide; 1⅞ ins. (4.8 cm.) deep

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.92, no.62
Grand Palais, Paris 2017, p.142, no.108
The Doge's Palace, Venice 2017, p.166, no.110
The Palace Museum, Beijing 2018, p.191, no.114
de Young Legion of Honor, San Francisco 2018, p. 174, no. 52

LITERATURE:
Jaffer 2013, pp.32, 90, no.2

A similar gem set rock crystal box is at the Victoria and Albert Museum (London, 1982, no.373, p.122). That entry notes other examples in the British Museum and in the Topkapi Saray Museum, Istanbul. A further example was sold Christie's, London, 6 October 2011, lot 382.

236

A MUGHAL ROCK-CRYSTAL FLASK
NORTH INDIA, 1650-1700

Original gold collar and stopper, the body set with rubies and emeralds in finely scalloped gold *kundan*
3⅝ ins. (9.2 cm.) high; 2⅛ ins. (5.5 cm.) diam.

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp.32-33
Victoria and Albert Museum, London 2015, p.81, no.36
The Miho Museum, Koka 2016, p.93, no.63
Grand Palais, Paris 2017, p.143, no.109
The Doge's Palace, Venice 2017, p.164, no.109
The Palace Museum, Beijing 2018, p.190, no.113
de Young Legion of Honor, San Francisco 2018, p. 78, no. 24

LITERATURE:
Jaffer 2013, p.30, no.7

This bottle is made in two hemispherical parts held together by the inlaid gold wire mesh surrounding it. This technique would have allowed an easier process for the craftsmen as opposed to carving and hollowing the bottle from a single block of brittle rock crystal. Such small bottles could have been used to hold perfume but also lime, a key ingredient to betel chewing, an important element of life at the Mughal court.

Please also see the following lot for a closely related flask.

237

A GEM SET ROCK-CRYSTAL FLASK
NORTH INDIA OR DECCAN, 1740-1780

Body carved out of a single piece of rock crystal set with diamonds, rubies and emeralds in gold and silver, gold support ring on foot, lid similarly decorated
7⅝ ins. (19.2 cm.) high; 4⅜ ins. (11.3 cm.) diam.

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, pp.80-81, no.35
The Miho Museum, Koka 2016, p.91, no.61
Grand Palais, Paris 2017, p.141, no.107
The Doge's Palace, Venice 2017, p.167, no.111
The Palace Museum, Beijing 2018, pp.192-93, no.115
de Young Legion of Honor, San Francisco 2018, p. 77, no. 23

The bottle with its inlaid single gold wire decoration alternating elegant floral sprays with a lozenge issuing swaying and curving floral sprigs recalls the decoration seen on the small drop-shaped scent bottle (Lot 236). In contrast to that example, this larger rock crystal bottle (*surahi*) is made from one block of rock crystal, a remarkable technical feat (London, 2015). Very probably intended as a wine bottle, its form can be paralleled to that of a magnificent gem set jade bottle which belonged to Lord Clive, sold at Christie's, London, 27 April 2004, lot 156. There are numerous examples of this form in metal including a gem set gold example that formed part of Nadir Shah's booty taken in Delhi after his victory at Karnal in 1739, entirely set with emeralds with thin band of rubies now kept at the Hermitage, St Petersburg (inv.no.V3-702).

238

A PAIR OF ENAMELLED AND DIAMOND-SET DOMED FITTINGS
INDIA, 19TH CENTURY

Each fitting with two attachment loops below
2½ x 2¼ x 2¼ ins. (6.3 x 5.5 x 5.5 cm.)

PROVENANCE:
By repute, Maharaja of Indore

239

AN ENAMELLED AND DIAMOND-SET *MAKARA*-HEADED SLIDE
INDIA, 19TH CENTURY

Set with diamonds on a green enamelled ground heightened with navy blue enamel, reverse in plain gold with four suspension loops
6⅜ ins. (16 cm.) wide

PROVENANCE:
By repute, Maharaja of Indore

240

AN ENAMELLED AND DIAMOND-SET SUITE OF *PAAN* BOXES

HYDERABAD, DECCAN, 1760-1780

Comprising a large container and eight smaller boxes on a fitted tray, all set with diamonds on a green enamel ground, the outer rim of the tray decorated in dark blue enamel, the interior of all boxes and base of tray are undecorated
Tray 13¾ x 11⅜ ins. (35 x 29 cm.); largest box 4⅜ x 2⅜ x 2⅛ ins.(11.2 x 6.2 x 5.3 cm.); each small box 1½ x 1⅛ x 1⅛ ins. (3.7 x 2.8 x 2.7 cm.)

PROVENANCE:

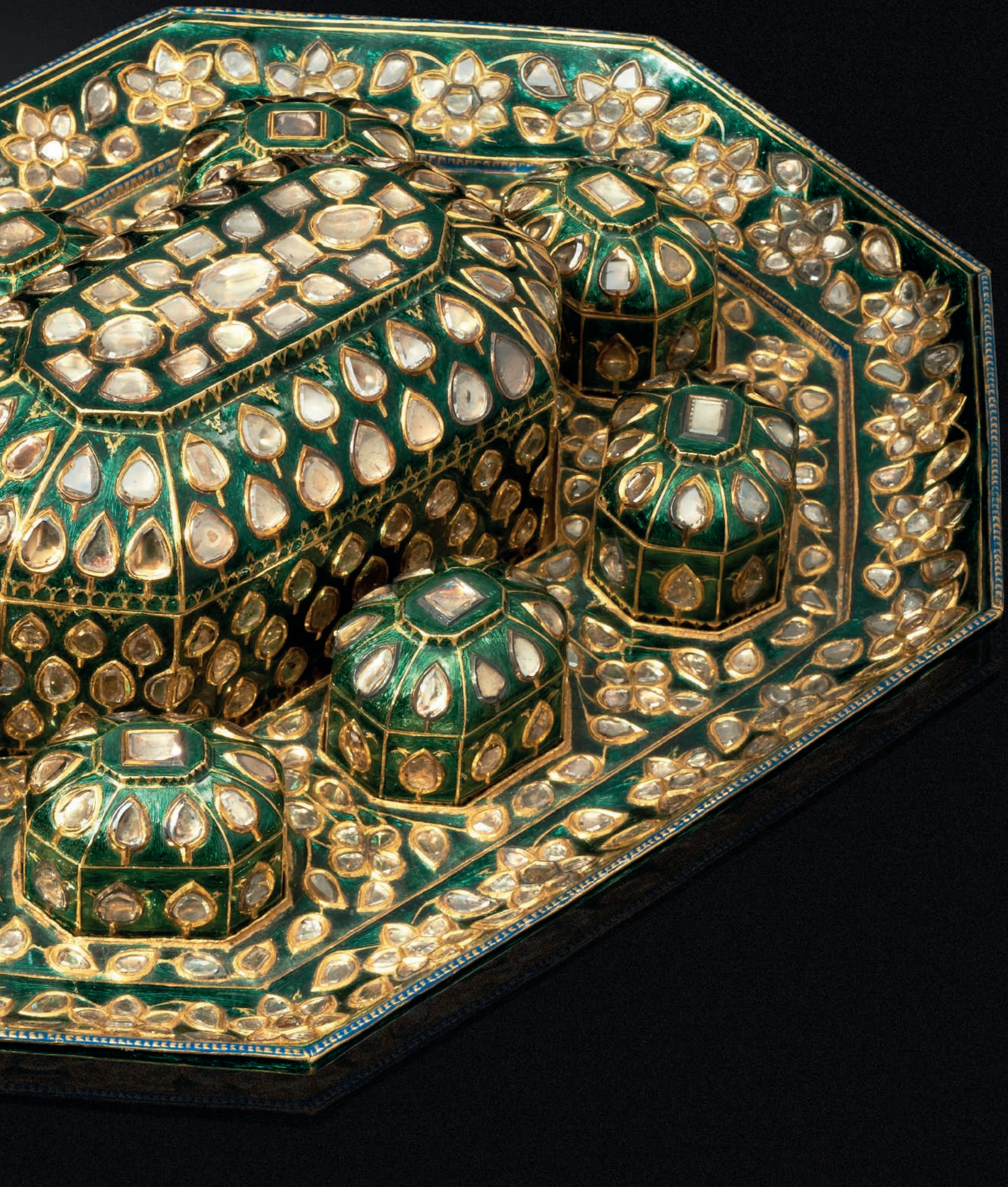
By repute, Nizams of Hyderabad
Habsburg Feldman, Geneva, 9 November 1987, lot 20
Sotheby's, London, 9 October 2013, lot 241

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, pp.98-99, no.68
Grand Palais, Paris 2017, pp.194-95, no.147
The Doge's Palace, Venice 2017, p.225, no.153
The Palace Museum, Beijing 2018, pp.246-47, no.157
de Young Legion of Honor, San Francisco 2018, p. 114, no. 51

This bejeweled suite of *paan* boxes illustrates the wealth and splendor of the richest royal courts of India in the eighteenth century and the use of the most lavishly decorated objects in Indian courtly tradition. The larger *paan daan* (container) would have been used for holding betel nut and prepared *paan*. The smaller boxes, an unusual feature, were for additional spices and would have been part of the elaborate ritual of preparing and offering *paan* to guests at formal durbar assemblies (Paris 2017, pp.194-195). The floral gem settings and the translucent green enamel employed for decoration suggests Hyderabad in the Deccan as the centre of production. For other similarly decorated objects from Hyderabad, dateable to the third quarter of the eighteenth century, see lots 139 and 241.

A partly gilded, silver *paan* box and tray of similar style and size, dated to the second half of the eighteenth century, is in the Clive Collection at Powis Castle (Archer et al, New York, 1987, p.74, no.86, ill. p.58).



241

AN ENAMELLED AND GEM SET *PAAN* BOX

HYDERABAD, DECCAN, 1750-80

The lid set with diamonds on an engraved gold ground covered in green enamel, the inside and base decorated with dense floral designs in green and blue enamel
6⅜ ins. (16.2 cm.) across

PROVENANCE:

By repute, Nizams of Hyderabad
Habsburg Feldman, Geneva, 9 November 1987, lot 18
Christie's, London, 8 October 1997, lot 390
Francesca Galloway, London Art Market

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 196, no. 148
The Doge's Palace, Venice 2017, p. 227, no. 155
The Palace Museum, Beijing 2018, p. 249, no. 159

LITERATURE:

Jaffer 2013, pp. 193-94, no. 70

This diamond-set and enamelled box in the form of a betel leaf would have been used for holding and presenting *paan*. The use of a leaf shape is unusual for a *paan* container as they are more commonly seen in circular or octagonal form with a domed lid and an accompanying tray. The jeweled decoration of this box suggests that it was probably used in a courtly context and its small size suggests use in an intimate social setting. A carved nephrite jade box, dateable to the early 18th century, of comparable leaf form is in the Victoria and Albert Museum, London (C.1947 and A-1910; Skelton *et al*, 1982, pp.120-1, no. 368). Another comparable Deccani copper alloy *paan* box with pierced decoration, dating from the early 19th century, is in the Jagdish and Kamla Mittal Museum of Indian Art in Hyderabad, India (Jaffer 2013, p.194).

The gem settings and the translucent green enamel suggests that this *paan* box was probably made in Hyderabad in the late 18th century. For other examples of gem set and green enamelled objects from the Deccan in the sale, see lots 139 and 240.

(reverse reduced size)

242

AN ENAMELLED AND GEM SET STEEL ELEPHANT GOAD (*ANKUS*)
HYDERABAD, DECCAN, 19TH CENTURY

Of typical form set with diamonds, main body covered in green enamel with small areas decorated in navy and light blue enamels, a small ruby-eyed parrot at the junction of shaft and plate, silk and metal-thread cord
18⅛ ins. (46 cm.) long without tassle; 4⅜ ins. (11.2 cm.) wide

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.111, no.79
Grand Palais, Paris 2017, p.189, no.143
The Doge's Palace, Venice 2017, p.229, no.156
The Palace Museum, Beijing 2018, pp.250-51, no.160
de Young Legion of Honor, San Francisco 2018, p. 115, no. 52

LITERATURE:
Bala Krishnan and Kumar 1999, p.120, no.171
Jaffer 2013, p.196, no.79

This gem set and enamelled goad (*ankus*) was constructed for use by a *mahout* to control and direct an elephant. Alongside its practical function, the goad's elaborate jeweled decoration suggests a ceremonial use perhaps in a religious or state procession where richly caparisoned elephants would have played an important role. An *ankus* was also seen as a symbol of authority. In his 1886 publication, Colonel Hendley notes that gold and enamelled goads formed part of the dress of honor given by the Maharaja of Jaipur to some of his high-ranking nobles (Jaffer 2013, p.196). The *ankus* has symbolic importance as being an attribute of various Hindu deities, including the elephant-headed Ganesh, and is often found in temple treasuries in India. It is one of eight auspicious objects (*ashtamangala*) used at ceremonial occasions and is a sacred symbol in Hinduism, as well as Jainism and Buddhism.

There is a comparable gem-encrusted and enamelled elephant goad from Jaipur in the Victoria and Albert Museum, London (inv.no. 02693 (IS); Skelton *et al*, 1982, cat. 449, p.136); one in the Wallace collection, London (inv.no. OA11382) and another illustrated in Spink 2000, pp.58-59, no. 36 (Jaffer 2013, p.196). All three, like the present lot, can be dated to the 19th century on the basis of their gem settings and enamelling styles.

IMAGE OF REDUCED SIZE

243

AN ENAMELLED AND GEM SET SWORD HILT
NORTH INDIA, EARLY 18TH CENTURY

Set with diamonds and emeralds in gold on a red enamelled ground, in four separate parts which screw in to one another, all surfaces decorated, some stones missing
8 ins. (20.3 cm.) high

LITERATURE:
Jaffer 2013, p. 84, ill. p. 106, no. 42

IMAGE OF REDUCED SIZE

244

A GEM SET RUBY SWORD HILT
SOUTH INDIA, PROBABLY 16TH CENTURY

Made from a single block of ruby, set with diamonds, those on the ruby added in the early 19th century, green *champlevé* enamelled quillons
6⅞ ins. (17.4 cm.) long; 3¾ ins. (9.5 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.268-69, no.199
The Doge's Palace, Venice 2017, p.284, no.195
The Palace Museum, Beijing 2018, p.300, no.199

245

THE HILT OF THE STATE SWORD OF MAHARAJA JAGATJIT SINGH OF KAPURTHALA (1872-1949)
NORTH INDIA, CIRCA 1900

Enamelled and set with diamonds, the lion-headed pommel set with ruby eyes, one side of the hilt set with a raised and molded crest of Kapurthala and the other side with the words 'Kapurthala State' set in diamonds
8¾ ins. (22.5 cm.) high

This magnificent hilt was produced for a ceremonial sword belonging to Maharaja Jagatjit Singh (r.1877-1947), the last ruler of Kapurthala, a former princely state in North India and one of the five Phulkian states of Punjab. Painted portraits and photographs of Indian princely rulers would often depict them with their swords clearly visible, as illustrated in the official Delhi Durbar portraits of 1903 and 1911. Maharaja Jagatjit Singh was present at the Delhi Durbar of 1903 where an extravagantly jeweled sword befitting the grand occasion, such as this, would have been used.

The decoration on the hilt is an amalgation of traditional Indian and Western design influences. The hilt follows the Mughal tradition of enamelled and gem-encrusted blade weapons. The dark blue enamel used on the hilt is often seen on 19th century objects and usually associated with the enamelling centers of Punjab and Lahore in the North-West and Jaipur in western India. The scrolling diamond-set gold framework surrounding the enamelled coat of arms on the guard illustrate a strong European influence. The hilt with its pommel in the form of a tiger's head is a known feature from Mughal swords and daggers. The Emperor Jahangir is portrayed in a c.1620 painting from the Minto Album, by the artist Bichitr, with tiger-head hilted knife suspended from his cummerbund (Leach, 1995, cat.no. 3.15, p. 387). There is a Mughal knife dating from the first half of the 17th century in the Al-Sabah Collection, Kuwait with its hilt carved in the form of a young lion or lioness's head (inv.no.LNS 841; Kaoukji, 2017, cat.no.74, pp.208-209).

A gem set and enamelled sword hilt from the second half of the 19th century made for the Raja of Nabha, another Phulkian princely state in Punjab, sold recently at Christie's, London, 21 April 2016, lot 34. A ceremonial sword made for the Nizam of Hyderabad, the hilt with comparable gem-settings, dating from circa 1880-1900, is being offered in the present sale as Lot 263.

246

A SILK AND GOLD-THREAD EMBROIDERED SASH
NORTH INDIA, POSSIBLY DELHI, SECOND HALF 19TH CENTURY

The gold slide-bar and buckle each set with diamonds, rubies and emeralds, backed with an orange velvet
Sash 2 ins. (5.1 cm.) wide; bar 4¼ ins. (12.1 cm.) wide; buckle 2½ x 3⅛ ins. (6.5 x 8 cm.)

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp.82-83
Victoria and Albert Museum, London 2015, p.116, no.65
The Miho Museum, Koka 2016, pp.138-39, no.104
Grand Palais, Paris 2017, pp.264-65, no.197
The Doge's Palace, Venice 2017, p.128, no.193
The Palace Museum, Beijing 2018, p.297, no. 197

LITERATURE:
Jaffer 2013, pp.226-228, no.93

A very similar buckle was fitted to the centre of a tortoiseshell shield presented to the Prince of Wales on his tour of India in 1876, now in the British Royal Collection. (inv.no. RCIN 11411; Meghani, 2018, p.147). Presented by the Maharaja of Patiala, it was already at that stage reported in the *Illustrated London News* as being re-used from another setting.

IMAGE OF REDUCED SIZE

247

SEHRA AND TOPI
POSSIBLY NORTH INDIA,
CIRCA 19TH CENTURY

A bridegroom's ornamental headdress consisting of a fitted cap (*topi*) and a veil (*sehra*), made of cotton/silk, a gem set border along the bottom with inset jewels backed with textile, 25 suspended strands with hanging rubies, pearls, and emeralds, ending in tassels
Sehra: 10 ins. (25.4 cm.) wide (gem set border); 13½ ins. (34.2 cm.) long (suspension beads)
Topi: 6 ins. (15.2 cm.) high

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 274-275, no. 206
The Doge's Palace, Venice 2017, p. 293, no. 202
The Palace Museum, Beijing 2018, p. 308, no. 206
de Young Legion of Honor, San Francisco 2018, p. 182, no. 121

IMAGE OF REDUCED SIZE

(reverse reduced size)

248

AN ANTIQUE SPINEL, EMERALD, DIAMOND AND ENAMEL *JIGHA*

The turban ornament set with rectangular-shaped spinels, pear-shaped emeralds, drop-shaped emerald beads, variously-shaped portrait-cut diamonds, green, red, white and blue enamel on the reverse, foil, gold on a lac core, with plume holder fitting on the reverse, 6¼ ins., mid 18th century

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 124, no. 91
Grand Palais, Paris 2017, p. 219, no. 161
The Doge's Palace, Venice 2017, p. 239, no. 162
The Palace Museum, Beijing 2018, p. 260, no. 166

LITERATURE:
Jaffer 2013, p. 131, ill. p. 189, no. 58

249

A GEM SET AND ENAMELLED GOLD FLYWHISK HANDLE

INDIA, POSSIBLY HYDERABAD, SECOND HALF 18TH CENTURY OR POSSIBLY LATER

Of typical form, longer than normal, set with diamonds and rubies on green and occasionally blue enamel ground, areas of loss of enamel
11⅝ ins. (29.5 cm.) long

PROVENANCE:
By repute, Maharajas of Indore

IMAGE OF REDUCED SIZE

(actual size)

250

AN ANTIQUE RUBY, DIAMOND, EMERALD AND PEARL BIRD ORNAMENT

Designed as a bird set with variously-shaped cabochon rubies and emeralds, variously-shaped table-cut diamonds, seed pearls, gold on a lac core, 1⅜ ins., 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 52
The Miho Museum, Koka 2016, p. 116, no. 84
Grand Palais, Paris 2017, p. 183, no. 139
The Doge's Palace, Venice 2017, p. 209, no. 142
The Palace Museum, Beijing 2018, p. 233, no. 146

LITERATURE:
Jaffer 2013, pp. 191-92, no. 66

Set with a small screw at the bird's feet, this pendant was likely mounted originally on a ring or staff of office.

251

A PAIR OF ANTIQUE DIAMOND AND MULTI-GEM BIRD PENDANTS

Pear-shaped table-cut diamonds, cabochon and table-cut rubies, cabochon emeralds, red glass beads, pearls, green and blue enamel, foil, gold on a lac core, each 1⅝ ins., 18th century

(reverse)

252
(alternate views)

252

AN ANTIQUE DIAMOND AND MULTI-GEM BIRD PENDANT

Variously-shaped table-cut diamonds, oval cabochon rubies and emeralds, pearls, foil, gold on a lac core, 3 ins., mid-18th century

PROVENANCE:
Bonhams, London, 4 October 2011, lot 263

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 53
The Miho Museum, Koka 2016, p. 112, no. 80
Grand Palais, Paris 2017, p. 184, no. 140
The Doge's Palace, Venice 2017, p. 214, no. 146
The Palace Museum, Beijing 2018, p. 236, no. 150

LITERATURE:
Jaffer 2013, p. 187-88, no. 56

253
(alternate views)

253

AN ANTIQUE DIAMOND AND MULTI-GEM BIRD PENDANT

Variously-shaped table-cut diamonds, oval and triangular-shaped cabochon rubies and emeralds, pearls, black, blue, green, white, red and yellow enamel, foil, gold on a lac core, 3¼ ins., mid 18th century

PROVENANCE:
Sotheby's, London, 1 April 2009, lot 126

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 113, no. 81
Grand Palais, Paris 2017, p. 184, no. 141
The Doge's Palace, Venice 2017, p. 215, no. 147
The Palace Museum, Beijing 2018, p. 237, no. 151

LITERATURE:
Jaffer 2013, p. 188, no. 57

254

AN ANTIQUE RUBY, EMERALD AND GOLD HAWKING RING

Designed as a bird, oval and circular cabochon rubies, cabochon emeralds, gold on a lac core, ring size 7¾, bird 2¾ ins., mid to late 18th century

PROVENANCE:
By repute, Tipu Sultan of Mysore

EXHIBITED AND CATALOGUED:
The National Gallery of Scotland, Edinburgh 1999, pl. 28
Grand Palais, Paris 2017, p. 185, no. 141bis
The Doge's Palace, Venice 2017, p. 208, no. 140
The Palace Museum, Beijing 2018, p. 232, no. 144
de Young Legion of Honor, San Francisco 2018, p. 178, no. 87

It is believed that Tipu Sultan wore this ring when hawking. Hawking was a common sport associated with kingship in India, especially during the British Raj.

255

AN ANTIQUE DIAMOND, RUBY, EMERALD AND ENAMEL BIRD PENDANT

Pear-shaped table-cut diamonds, cabochon and table-cut rubies, green and blue enamel, gold, 1⅜ ins., 18th century

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp. 186-87, no. 142
The Doge's Palace, Venice 2017, p. 213, no. 145
The Palace Museum, Beijing 2018, p. 235, no. 149
de Young Legion of Honor, San Francisco 2018, p. 104, no. 43

(alternate views actual size)

256

A COURTIER FEEDING A GOSHAWK

MUGHAL INDIA, CIRCA 1600-1610; BORDERS FROM
THE LATE SHAH JAHAN ALBUM, CIRCA 1650-1658

Opaque pigments and gold on paper, blue and cream borders,
illuminated cream album leaf, backed on cream card
Painting 5⅜ x 5¼ ins. (13.6 x 8.2 cm.); folio 14⅜ x 9¾ ins. (36.5 x 24.9 cm.)

PROVENANCE:

Probably Georges Demottes, Paris 1909
Maurice and Edmund de Rothschild Collection, Paris
P & D Colnaghi & Co Ltd, London 1976
The Khosrovani-Diba Collection, sold Sotheby's, London,
19 October 2016, lot 7

EXHIBITED AND CATALOGUED:

The Palace Museum, Beijing 2018, pp.472-73, no.179

LITERATURE:

Falk 1976, p.189 and 212, no.110
Goswamy and Fischer 1987, no.73

INSCRIBED:

In Persian, *pad shah turkestan* 'Emperor of Turkestan'

This elegantly dressed Mughal courtier is depicted feeding a small bird to a goshawk. Falconry, with its association to royal status, was a popular sport in Mughal courtly circles, in particular under Emperor Jahangir. Many Mughal paintings depict courtiers or noblemen holding a bird of prey including a comparable painting in the Musée Guimet, Paris (Okada, 1989, no.49, pp.34, 174-5).

The painting is mounted with borders originating from the remarkable 'Late Shah Jahan Album,' notable for their lavish decoration with human figures, birds, animals and flowers. The framework lattice design of this border is among the rarest; only six others of this type have been recorded (Wright, 2008, nos. 55-56 pp.115-117, nos. 55-56, 68B, pp.116-117, 405, app. 3E, p.465). For another drawing mounted with borders from this album, see lot 182 in this sale.

257

PRINCE MU'AZZAM BAHADUR SHAH AND A COURTIER HOLDING A FALCON

MUGHAL INDIA, FIRST HALF 17TH CENTURY

Opaque pigments and gold on paper, on pink leaf, backed on cream card
Painting 9⅛ x 5⅞ ins. (23.2 x 15 cm.); folio 16 x 10⅞ ins. (40.3 x 27.8 cm.)

PROVENANCE:

Colonel John Murray
Sotheby's, London, 15 June 1959, lot 117
Hagop Kevorkian (1872-1962), New York
Sotheby's, London, 21 April 1980, lot 138

OPPOSITE IMAGE OF ENLARGED SIZE

258

A GROUP OF PRINCES OUT HAWKING
MURSHIDABAD, PROVINCIAL MUGHAL, NORTH INDIA,
MID 18TH CENTURY

Opaque pigments and gold on paper, backed on cream card
Painting 10⅜ x 15⅞ ins. (27.7 x 40.3 cm.)

This beautiful illustration of a group of royal princes out hawking finds close comparison with a large landscape painting from Murshidabad in the Swinton Collection which depicts the Mughal Emperor Muhammad Shah (r.1719-48) hunting cranes with his hawks, attributable to the artist Chitarman, dating circa 1725-30 (Losty, 2017, p.799, no.35). Both paintings illustrate the hunting cavalcade in the foreground with the figures dressed in traditional green hunting attire. Covered wagons drawn by bullocks on the left, hawks attacking cranes mid-air on the right, and the background receding with distant views of hills and an imperial entourage marching through are elements common to both paintings.

The details rendered with extraordinary sensitivity, the landscape format and the use of perspective suggests that Murshidabad artists were familiar with the development of the imperial Mughal style in the mid-18th century and the popularity of large, detailed processional scenes towards the end of the reign of Muhammad Shah and that of his successor Ahmad Shah (r.1748-54). Our painting can also be compared to a processional scene portraying Mir Jafar Ali Khan on a hunting expedition with his son Miran, signed by the artist Purannath known as Hunhar II, painted Patna dating circa 1760, in the Victoria and Albert Museum, London, I.M. 13-1911 (Losty, 2014 p.88, fig. 5).

OPPOSITE IMAGE OF REDUCED SIZE

259

A CAMEL-HEADED JADE-HILTED DAGGER (*KARD*)
NORTH INDIA, 1650-1700

Set with ruby eyes, steel blade
11⅝ ins. (29.5 cm.) long; 1¾ ins. (4.6 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.111, no.83
The Doge's Palace, Venice 2017, p.139, no.87
The Palace Museum, Beijing 2018, p.163, no.91

Zoomorphically carved dagger hilts are well documented in 17th century Mughal Indian paintings. Several examples can be seen in the Windsor *Padshahnameh*, for example, dating from the first half of the 17th century (See Beach, Koch and Thackston, 1997, pp.36-37, pls.8-9, p.109, pl.45, pp.40-41, pls.10-11, p.47, pl.14, p.47, pl.19, pp.64-65, pls.23-24).

260

A GEM SET JADE HILTED DAGGER WITH MATCHING LOCKET
NORTH INDIA OR DECCAN, 1675-1725

Set with rubies and emeralds, rain guard decorated with a half sun motif in gold-damascened, steel blade
15¼ ins. (38.5 cm.) long; 2⅞ ins. (7.2 cm.) wide; locket 1⅝ ins. (4.2 cm.) long; 1⅞ ins. (4.9 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.121, no.92
The Doge's Palace, Venice 2017, p.147, no.95
The Palace Museum, Beijing 2018, p.171, no.99

LITERATURE:
Jaffer 2013, p.68, no.31

261

A GEM SET JADE HILTED DAGGER

NORTH INDIA, 1620-1640

The hilt with split pommel and set with rubies and emeralds decorated with two birds and floral sprays on each side, the tip of the hilt in a v-shape design also gem set, watered-steel blade, later associated wooden scabbard with gilt copper fittings
14⅞ ins. (27.8 cm.) long; scabbard 11 ins. (28 cm.) long

PROVENANCE:
Christie's, London, 26 April 2012, lot 299

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp.28-29
Grand Palais, Paris 2017, p.108, no.80
The Doge's Palace, Venice 2017, p.137, no.84
The Palace Museum, Beijing 2018, pp.160-61, no.88

LITERATURE:
Jaffer 2013, p.92, no.5

The emperor Jahangir is seen wearing a dagger with such a pommel in two paintings from the Windsor *Padshahnama* (RCIN 1005025, ff. 43b and 192b). The second of these paintings shows a dagger also inlaid with a ruby at the centre of the guard. The facetted guard finds a direct comparable in the hilt seen on a dagger at The Hermitage, St Petersburg (Amsterdam, 1999, p. 283, cat. 286).

262

A GOLD GEM SET HILTED DAGGER (*KINJAL*)
TANJORE OR MYSORE, SOUTH INDIA,
1790-1810

The hilt in the form of a *yali*, set with diamonds, rubies and emeralds, steel blade
13⅜ ins. (34.1 cm.) long

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p.55
Grand Palais, Paris 2017, p.172, no.131
The Doge's Palace, Venice 2017, p.200, no.134
The Palace Museum, Beijing 2018, p.223, no.138
de Young Legion of Honor, San Francisco 2018, p. 106, no. 45

LITERATURE:
Jaffer 2013, p.191, no.65

The hilt of this impressive gem set dagger is in the form of a *yali*, a fearsome mythical beast. It is a well-known motif in the architecture of southern India, also used for smaller furniture fittings in ivory and wood, and often seen on the hilts of weapons (Paris 2017, p.172). A comparable 17th century dagger from Tanjore, with a chiselled iron grip and pommel modelled as a *yali* is published in Hales, 2013, cat.162, p.76. Another comparable sword hilt, dated to the 17th or 18th century from the private collection of the Raja of Tanjore is illustrated in Elgood, 2004, cat.8.64, p.99.

The gem settings on the dagger, particularly the emeralds on the back of the *yali's* neck and the rubies on the grip of the hilt, have been compared to the settings seen on the tiger-head finials of Tipu Sultan's throne (see Lot 203) suggesting a broadly similar dating for this dagger (Jaffer 2013, p.191).

IMAGES OF REDUCED SIZE

263

A CEREMONIAL SWORD OF THE NIZAM OF HYDERABAD

HYDERABAD, CENTRAL INDIA, 1880-1900

Inscribed steel blade, gold hilt set with diamonds, rubies and emeralds often mounted in silver
38¾ ins. (98.5 cm.) long; hilt 9¼ ins. (23.5 cm.)

PROVENANCE:
Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp.84-85
Victoria and Albert Museum, London 2015, p.115, no.64
The Miho Museum, Koka 2016, p.141, no.106
Grand Palais, Paris 2017, pp.266-67, no.198
The Doge's Palace, Venice 2017, p.283, no.194
The Palace Museum, Beijing 2018, pp.298-99, no. 198
de Young Legion of Honor, San Francisco 2018, p. 131, no. 64

LITERATURE:
Jaffer 2013, pp.230-32, 233, 273, no.94

Ceremonial swords such as this example often symbolized power and military prowess during royal processions or while holding a durbar. They also signified the presence of a ruler by being placed on the throne. They were also used in the royal courts to solemnize a wedding ceremony, by standing in for the absent groom. This sword follows the Mughal tradition of encrusted edged weapons, although the form of the hilt is strongly influenced by European small-swords which were fashionable in 19th century Europe. The manufacture and design is typical of South India, most probably Hyderabad, where lavishly decorated swords were popular in the late nineteenth century.

An almost identical sword is known to have existed in the Asaf Jah treasury which is documented in a black and white photograph taken by King Kothi, on 29 March 1951 (Jaffer, 2013, p.273).

For another gem set ceremonial sword in this sale see lot 245.

264

'THE NIZAM OF HYDERABAD NECKLACE'
AN ANTIQUE DIAMOND, EMERALD AND ENAMEL NECKLACE

Triangular-shaped table-cut diamonds, variously-shaped faceted and rose-cut diamonds, carved emerald bead, green enamel, foil, gold, engraved on the reverse with foliate motif, 16 ins., mid to late 19th century

PROVENANCE:

By repute, Nizams of Hyderabad

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp. 86-87
Victoria and Albert Museum, London 2015, p. 107, no. 58
The Miho Museum, Koka 2016, p. 119, no. 86
Grand Palais, Paris 2017, p. 251, no. 186
The Doge's Palace, Venice 2017, p. 264, no. 182
The Palace Museum, Beijing 2018, p. 284, no. 186
de Young Legion of Honor, San Francisco 2018, p. 128, no. 61

LITERATURE:

Jaffer 2013, p. 205, ill. 270-71, no. 87

The eight large diamonds set in this impressive necklace each have an estimated weight of 10.00 to 15.00 carats. The modified brilliant-cut of these diamonds reflect the advancement of gem faceting in India. Additionally, the openwork setting and symmetrical nature of the necklace's design is the direct result of Western influence.

265

AN ENAMELLED AND DIAMOND-SET STAFF
INDIA, 19TH CENTURY

With flower and parrot finial, the candy-striped staff made in two pieces, end piece missing
13 ins. (33 cm.) long

PROVENANCE:
By repute, Maharajas of Indore

IMAGE OF REDUCED SIZE

266

ENAMELLED GOLD FITTINGS FROM A STAFF OR ROD
NORTH INDIA, CIRCA 1650

Tip in the shape of a parrot head, decorated in green, red, white, yellow and black enamels, with modern rock-crystal mount
Upper section 3¼ ins. (8.3 cm.) long; lower section 1¾ ins. (4.5 cm.) long

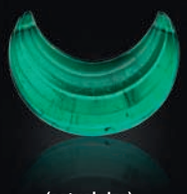
EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.84, no.54
Grand Palais, Paris 2017, p.151, no.113
The Doge's Palace, Venice 2017, p.181, no.119
The Palace Museum, Beijing 2018, p.207, no.123
de Young Legion of Honor, San Francisco 2018, p. 101, no. 41

Staffs of this kind were often carried by senior officials at the Mughal court. Royal paintings such as folio 43b in the Windsor *Padshahnama* dated to circa 1635 includes a similar example (Beach, Koch and Thackston, 1997, no. 5, pp. 28-29). The delicate floral motifs in basse-taille enamelling are representative of both the architectural decorations and illustrated borders with similar patterns dating from the first half of the seventeenth century.

Parrots hold a strong symbolic presence in both Persian and Mughal arts. By the 16th century, they were already, from centuries earlier, associated with Indo-Persian storytelling and literary eloquence. They were a symbol that would have been recognised by any cultured person in Mughal India, the Deccan Sultanates and Safavid Iran. The *Tutinama* (Tales of the Parrot) which is a 14th century Persian series of stories was an extremely popular text in the Mughal court. A lavish illustrated copy including 250 illustrations was commissioned by the Mughal Emperor Akbar at the end of the 16th century.

The central section is set with a modern rock crystal mount.

IMAGE OF REDUCED SIZE



(actual size)

267

A CARVED EMERALD

Half moon-shaped carved emerald of 10.51 carats, 20.76 x 14.45 x 6.06 mm, 17th or 18th century

AGL, 2019, report no. 1100341: 10.51 carats, Colombia, insignificant clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 43, no. 16
The Doge's Palace, Venice 2017, p. 65, no. 22
The Palace Museum, Beijing 2018, p. 78, no. 23
de Young Legion of Honor, San Francisco 2018, p. 172, no. 20

268

A CARVED EMERALD SPOON HEAD

Carved emerald bowl of a spoon of 16.48 carats, 24.36 x 19.46 x 7.00 mm, late 17th to early 18th century

AGL, 2019, report no. 1100332: 16.48 carats, Colombia, insignificant clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 47, no. 28
The Doge's Palace, Venice 2017, p. 64, no. 21
The Palace Museum, Beijing 2018, p. 77, no. 22

(actual size)

269

A CARVED EMERALD

Oval-shaped carved emerald of 10.05 carats, 19.25 x 12.10 x 5.42 mm,
17th or 18th century

AGL, 2019, report no. 1100343: 10.05 carats, Colombia,
no clarity enhancement

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 43, no. 15
The Doge's Palace, Venice 2017, p. 65, no. 23
The Palace Museum, Beijing 2018, p. 78, no. 24
de Young Legion of Honor, San Francisco 2018, p. 171, no. 19

(actual size)

270

AN EMERALD, DIAMOND AND GOLD RING, BULGARI

Oval-shaped step-cut emerald, circular-cut diamonds, 18k gold, ring size 6, signed Bulgari, engraved emerald 17th century

AGL, 2019, report no. 1100349: Colombia, insignificant clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 154, no. 98
The Doge's Palace, Venice 2017, p. 355, no. 246
The Palace Museum, Beijing 2018, p. 360, no. 246

INSCRIBED:

O God Most High, You are righteous,
You send us six things as help,
Knowledge, work and generosity,
faith, security and health, 129

(actual size)

271

AN ART DECO DIAMOND AND COLORED DIAMOND BROOCH, CARTIER

Orange-brown circular old-cut diamond, old-cut diamonds, platinum and 18k white gold (French marks), 2½ ins., circa 1920, signed Cartier, Paris, workshop mark (Henri Lavabre), green Cartier case

GIA, 2019, report no. 2205210851: Identification and Origin Report, Colored Diamond, Natural Color

EXHIBITED AND CATALOGUED:

Grand Palais, Paris 2017, p. 329, no. 243
The Doge's Palace, Venice 2017, p. 322, no. 221
The Palace Museum, Beijing 2018, p. 335, no. 225
de Young Legion of Honor, San Francisco 2018, p. 183, no. 133

Henri Lavabre's atelier worked exclusively for Cartier between 1906 and 1921.

(actual size)

MAHARAJA OF PATIALA

Bhupinder Singh, Maharaja of Patiala (1891-1938), ruled the princely state of Patiala from 1900 to 1938. Best known for his extravagant lifestyle, Bhupindar Singh believed in excess and had an insatiable appetite for women, food, travel, sports, politics and every day luxuries. Legend tells that he had a motorcade of over twenty Rolls-Royce, which would transport the Maharaja along with his countless wives, aides, servants and staff, when traveling in Europe.

Bhupindar Singh was born into a family accustomed to over-indulgence and expenditure. His father, Rajendra Singh (1872-1900) was even more gluttonous with his spending than his son. Often traveling to Europe to acquire new treasures, he was the first Maharaja to marry a European woman and the first to import a motor car to India – specifically a French De Dion-Bouton with the license plate 'Patiala 0'.

When Rajendra Singh died in 1900, a council of regency took over the state as Bhupindar Singh was only nine years old at the time. Spoilt beyond belief, the young Maharaja enjoyed the same luxuries that his father did, inheriting some of the most incredible jewels of the time, including the De Beers yellow diamond of approximately 234.50 carats – which he later had mounted by Cartier and a grand Western style diamond-set tiara.

A key patron to English and French luxury firms during the early 20th century, the Maharaja of Patiala was a frequent client of Asprey, Boucheron, Cartier, Garrard and many others. Heir to a treasury of the finest gemstones and diamonds, the Maharaja brought truckloads of jewels and stones for the firms to work with.

In the mid-1920s, the Maharaja supplied Cartier with countless gemstones from his treasury to be reset and redesigned. He preferred platinum over gold and requested jewels be made for himself as well as his many wives and concubines.

One of the most impressive jewels to derive from the collaboration between Cartier and Patiala was an incredible ruby, natural pearl and diamond multi-layer necklace. Worn in a famous portrait of the Maharaja and his many wives and consorts, Lot 272, 'The Patiala Choker', is a surviving portion of this superb masterpiece.

As with many jewels from the 1920s and 1930s, the necklace was eventually reset and restyled to adapt to evolving trends. In 2012, the necklace was restored and restrung to its original design by Cartier Tradition. Considered by the firm to be one of the most important necklaces ever made, the 'Patiala Choker' represents one of the greatest relationships that developed during this period and truly captures the romance between the East and West in the early part of the 20th century.

Bhupinder Singh, Maharaja of Patiala (1891 - 1938), 1911. From the photo of Carl Vandyk.

© Costa / Bridgeman Images

opposite: Sir Bhupinder Singh, Maharaja of Patiala, with members of his family

© National Portrait Gallery, London

272

'THE PATIALA RUBY CHOKER'
AN ART DECO RUBY, DIAMOND AND NATURAL PEARL CHOKER NECKLACE, CARTIER

Ruby beads, oval cabochon and circular-cut rubies, old and single-cut diamonds, natural pearls, platinum (French marks), 13 ins., 1931, restored and restrung by Cartier Tradition in 2012, signed Cartier, 'Paris, Made in France', no. HSA40139, red Cartier case

Cartier, 2012: Certificate of Authenticity, with appendix

PROVENANCE:
Maharaja Bhupinder Singh of Patiala (1891-1938)
Christie's, Geneva, 17 May 2000, lot 417

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2009, pp. 76-77
Metropolitan Museum of Art, New York 2014, pp. 108-9
Victoria and Albert Museum, London 2015, p. 138, no. 81, fig. 63
The Miho Museum, Koka 2016, p. 198, no. 158
Grand Palais, Paris 2017, p. 314, no. 230
The Doge's Palace, Venice 2017, p. 331, no. 230
The Palace Museum, Beijing 2018, p. 342, no. 234
de Young Legion of Honor, San Francisco 2018, p. 146, no. 76

LITERATURE:
Jaffer 2006, p. 77
Jaffer 2013, p. 322, no. 114

opposite: Three necklaces executed in rubies, pearls and diamonds. Executed for the Maharanee of Patiala, here shown on a wax mannequin. Cartier Paris, 1931. Autochrome plate. 30,5 x 25,5 cm. Inv. Autochrome/49R

Archives Cartier Paris © Cartier

273

A DIAMOND

Cut-cornered rectangular portrait-cut diamond of 20.22 carats

GIA, 2015, report no. 1176200206: 20.22 carats, J color, VS2 clarity, Type IIa

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 49, no. 11
The Miho Museum, Koka 2016, p. 26, no. 3
Grand Palais, Paris 2017, p. 34, no. 4
The Doge's Palace, Venice 2017, p. 45, no. 1
The Palace Museum, Beijing 2018, p. 50, no. 1
de Young Legion of Honor, San Francisco 2018, p. 46, no. 1

Portrait diamonds, also called lasques, are among the earliest cut diamonds preserved to this day. Extremely shallow, they consist of virtually nothing but two tables separated by a tiny row of girdle facets. They were sometimes used to cover miniature paintings and therefore came to be known as portrait diamonds. Due to their extreme flatness, they were unsuited for later recutting and their original shape was preserved, making them historically significant.

Large portrait diamonds are extremely rare and among few famous examples is one seen on a portrait of Shah Jahan from 1616, where he holds a turban ornament set with an emerald and a portrait diamond or the 'Russian Portrait Diamond', dating around 1820, covering a miniature portrait of Czar Alexander I in a bracelet.

The present diamond also exhibits a feature common in gems shaped for Mughal use, a pair of drilled holes by which a stone could be sewn to a turban or garment to impart both pomp and courtly fashion.

(actual size)

Portrait of Prince Khurran, later Shahbuddin Mohammed Shah Jahan, Mughal Emperor of India, holding a turban ornament or jewel, India, c. 1616

The turban ornament most likely set with a portrait-cut diamond similar to Lot 273

© Victoria and Albert Museum, London

274

AN ART DECO EMERALD, DIAMOND AND ENAMEL BROOCH, CARTIER

Hexagonal carved emerald of 88.03 carats, circular cabochon carved emerald of 15.65 carats, oval cabochon emeralds, square and old-cut diamonds, black enamel, platinum and 18k white gold (French marks), 2⅝ ins., 1927, signed Cartier, 'Made in France,' no. 02553

Cartier, 2011: Certificate of Authenticity

AGL, 2019, report no. 1100318: Central 4 Emeralds, Colombia, insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Paris 2013, p. 223, no. 308b
Metropolitan Museum of Art, New York 2014, pp. 106-7
Victoria and Albert Museum, London 2015, p. 132, no. 78
The Miho Museum, Koka 2016, p. 187, no. 148
Grand Palais, Paris 2017, p. 323, no. 238
The Doge's Palace, Venice 2017, pp. 320-21, no. 219
The Palace Museum, Beijing 2018, p. 333, no. 223
de Young Legion of Honor, San Francisco 2018, p. 140, no. 71

LITERATURE:

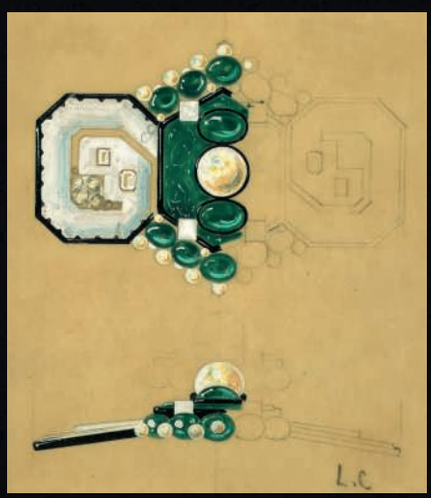
Rudoe 1997, p. 319, no. 270
Jaffer 2013, p. 320, no. 112

As seen in the sketch below, this brooch was originally executed with pearls, carved emeralds and diamonds. It was displayed at the the 1925 Exposition des Arts Décoratifs and was later reworked by Cartier in 1927 to the current design.

(actual size)

Vitrine at the 1925 Exhibition of Modern Industrial and Decorative Arts in Paris, displaying the Berenice set: the shoulder necklace and tiara.

Cartier Archives © Cartier



Design for a brooch. Cartier Paris, 1925. Executed in platinum, pearls, enamel, emeralds and diamonds. Displayed at the international exhibition of modern industrial and decorative arts, held in Paris in 1925. Graphite and gouache on tracing paper. 14,8 x 12,8 cm. Inv. ST25/05B

Archives Cartier Paris © Cartier

275

AN ART DECO EMERALD, DIAMOND, ONYX AND ENAMEL NECKLACE

Hexagonal-shaped carved emerald tablet, emerald beads, old, rose, single and briolette-cut diamonds, faceted onyx beads, green enamel, black silk cord, restrung at a later date, pendant 4½ ins., cord 23 ins., carved emerald 19th century, necklace circa 1925

AGL, 2019, report no. 1100337: Classic Colombia, insignificant clarity enhancement, traditional type

Gübelin, 2012, report no. 12070037: Colombia, indications of minor clarity enhancement

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, p. 125, no. 72
The Miho Museum, Koka 2016, p. 183, no. 144
Grand Palais, Paris 2017, p. 325, no. 239
The Doge's Palace, Venice 2017, p. 311, no. 213
The Palace Museum, Beijing 2018, p. 326, no. 217

(actual size detail)

276

AN ART DECO SAPPHIRE AND DIAMOND BROOCH

Cushion modified mixed-cut sapphire of 109.50 carats, circular, single and baguette-cut diamonds, platinum, 2¾ ins., circa 1920

AGL, 2019, report no. 1100319: 109.50 carats, Classic Ceylon, no gemological evidence of heat or clarity enhancement

Gübelin, 2013, report no. 13050015: 109.50 carats, Sri Lanka, no indications of heating

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, p. 91
The Miho Museum, Koka 2016, p. 130, no. 96
Grand Palais, Paris 2017, p. 289, no. 217
The Doge's Palace, Venice 2017, p. 303, no. 209
The Palace Museum, Beijing 2018, p. 317, no. 213
de Young Legion of Honor, San Francisco 2018, p. 148, no. 78

LITERATURE:

Jaffer 2013, pp. 265, 267, ill. p. 276, no. 104

(actual size)

DEVANT-DE-CORSAGE

This incredible 'devant-de-corsage' brooch is an extraordinary example of the magnificence of the Belle Époque. Made-to-order for Solomon Barnato Joel in 1912, who provided Cartier with his four best diamonds, it is an incredible combination of top diamonds, a delicate design, remarkable make and famous provenance.

Born in England in 1865, Solomon Barnato Joel made his fortune in the South African diamond mines within less than ten years. Together with his two brothers Jack and Woolf, Solomon had joined his uncle, Barney Barnato, on the Kimberley diamond fields and they were the first to reach the Rand mines after the discovery of gold. Upon his uncle's passing in 1897, 'Solly', as he was known in the family, succeeded him as a director of Barnato Brothers as well as of De Beers Consolidated Diamonds Mines, for nearly 30 years. His influence on the diamond and gold industry at the beginning of the 20th Century was significant and he retained his fascination with diamonds throughout his long career.

Upon his return to England, 'Solly' Joel was described as 'a sportsman and a lavish host, a patron of the theater, owner of yachts, racing stables, and the Maiden Erleigh stud farm'. Renowned for being a very generous man, he purchased the first motorised ambulance for the Royal Berkshire Hospital and gave the Sol Joel Park, in Earley, to the Corporation of Reading in 1927.

His vast wealth, generosity, passion for diamonds, horse races and theatre built his legend and the present 'devant-de-corsage' brooch embodies his love for exceptional jewels.

The brooch is a great example of the subtle and delicate 'serti muguet' (Lily-of-the-Valley setting) used by Cartier at the time and mastered by their famous workshop 'Atelier Henri Picq'. It is unmistakably one of the most stunning jewels of the Belle Époque period.

opposite:
©Denis Hayoun / Diode SA.

277

A BELLE ÉPOQUE DIAMOND DEVANT-DE-CORSAGE BROOCH, CARTIER

Pear brilliant-cut diamond of 34.08 carats, oval brilliant-cut diamond of 23.55 carats, modified marquise brilliant-cut diamond of 6.51 carats, heart modified brilliant-cut diamond of 3.54 carats, Lily-of-the-valley old-cut diamond links, platinum and 18k white gold (French marks), 7½ ins., 1912, signed Cartier, accompanied by a later added unsigned double-row Lily-of-the-valley necklace of 15½ ins.

GIA, 2013, report no. 2155827220: 34.08 carats, E color, VS1 clarity, Type Ia

GIA, 2013, report no. 2155827320: 23.55 carats, D color, VVS2 clarity, potentially Internally Flawless, Type IIa

GIA, 2013, report no. 2155827783: 6.51 carats, D color, VS1 clarity, Type IIa

GIA, 2013, report no. 5151827771: 3.54 carats, E color, VS2 clarity, Type Ia

PROVENANCE:
Solomon Barnato Joel (1865-1931)
Private Collection
Christie's, Geneva, 16 May 1991, lot 327
Private Collection
Christie's, Geneva, 14 May 2014, lot 259

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 128, no. 74
The Miho Museum, Koka 2016, p. 182, no. 143
Grand Palais, Paris 2017, p. 297, no. 220
The Doge's Palace, Venice 2017, p. 310, no. 212
The Palace Museum, Beijing 2018, p. 324, no. 216
de Young Legion of Honor, San Francisco 2018, p. 182, no. 125

LITERATURE:
Cologni and Nussbaum 1995, pp. 100-101
Nadelhoffer 2007, pp. 44-45
Hue-Williams and Sancroft-Baker 2016, p. 29

Solomon Barnato Joel by Bassano Ltd., original owner of Lot 277

© National Portrait Gallery, London

278

THE BARODA PEARL CANOPY

BARODA, CIRCA 1865-1870

The cloth embroidered with pearls, colored glass beads, and diamonds, rubies, sapphires and emeralds set in silver and gold, backed
47¼ ins. (120 cm.) diam.

PROVENANCE:

Commissioned by Maharaja Khanderao Gaekwad of Baroda;
thence by descent to Maharani Sita Devi of Baroda
Private Collection, 1985
Sotheby's, New York, 24 March 2011, lot 105

EXHIBITED AND CATALOGUED:

Delhi Exhibition, Delhi 1903, pp.444-469
Victoria and Albert Museum, London 2009, pp.163-165, no.138
Kunsthalle der Hypo-Kulturstiftung, Munich 2010, pp.164-64, no.138
The Miho Museum, Koka 2016, pp.142-43, no.107
Grand Palais, Paris 2017, pp.276-77, no.207
The Doge's Palace, Venice 2017, pp.288-89, no.200
The Palace Museum, Beijing 2018, pp.304-05, no. 204

LITERATURE:

Birdwood 1878, p.110
Birdwood 1884, p.3770
Kunz and Stevenson 1908, pp.460-61
Weeden 1911, pp.311-12
Sergeant 1928, pp.91-0
Tottenham 1934, pp.154-55
Welch 1985, pp.437-38
Prior and Adamson 2000, pp.101-02
Jaffer 2013, p.211, no.86

Composed of approximately 950,000 precious 'Basra pearls', emeralds, sapphires, rubies and colored glass beads in elaborate floral arabesques, this exquisite pearl canopy is a true testament to the sophistication and grandeur of the courts of the maharajas. It is one of only two surviving pieces of the renowned five-part suite of carpets commissioned by the maharaja of Baroda, Khande Rao Gaekwad (r. 1856-1870), reputedly intended to adorn the tomb of the Prophet Muhammad in Medina. The unparalleled craftsmanship of this canopy bears witness to the flourishing pearl-trade between the Arabian Gulf and India, which reached its golden age in the mid-nineteenth century. At that time, the highest quality pearls were sold in Basra to the Indian elite where they adorned lavish jewelers and textiles, used here in an astonishing quantity.

Even the earliest accounts of this textile stress the striking visual effect of the abundant jewels and pearls. Among them, George Birdwood wrote, around a decade after its production, "when spread out in the sun it seemed suffused with a general iridescent pearly bloom, as grateful to the eyes as were the exquisite forms of its arabesques." (Birdwood, 1884, p.284) The only other surviving piece from this magnificent carpet was acquired by Qatar Museums at Sotheby's, Doha, 19 March 2009, lot 401.

(detail)

IMAGE OF REDUCED SIZE

279

AN ANTIQUE DIAMOND AND MULTI-GEM *JIGHA*

The turban ornament set with a rectangular-shaped rose-cut spinel, table-cut diamonds, emerald bead, cabochon spinels and rubies, red, white, green and blue enamel, gold, enamel and plume holder at the reverse, 8⅞ ins., 18th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp. 58-59
The Miho Museum, Koka 2016, p. 109, no. 77
Grand Palais, Paris 2017, pp. 216-17, no. 159
The Doge's Palace, Venice 2017, pp. 236-37, no. 161
The Palace Museum, Beijing 2018, p. 259, no. 165
de Young Legion of Honor, San Francisco 2018, p. 118, no. 53

LITERATURE:
Jaffer 2013, p. 73, ill. p. 104, no. 33

Turban ornaments were reserved for members of the ruling family and those closest to them at the Mughal court. This example of a turban ornament is designed as a stylized feather, which was made popular by Jahangir.

(reverse)

280

AN ANTIQUE JADE, DIAMOND AND MULTI-GEM *JIGHA*

The turban ornament of white jade, variously-shaped table-cut rubies and spinels, pear and rectangular-shaped table-cut diamonds, pear-shaped table-cut emeralds, pearl drop, green enamel bead, foil, gold, jade engraved and carved with a plume holder at the reverse, 7¾ ins, 18th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p.6
The Miho Museum, Koka 2016, p. 123, no. 90
Grand Palais, Paris 2017, p. 221, no. 163
The Doge's Palace, Venice 2017, p. 234, no. 160
The Palace Museum, Beijing 2018, p. 258, no. 164
de Young Legion of Honor, San Francisco 2018, p. 179, no. 95

LITERATURE:
Jaffer 2013, p. 74, ill. p. 104, no. 34

Jade turban ornaments are rare. It has been recorded that Emperor Aurangzeb had given one to a courtier in 1673. Two other known examples are currently on display at the State Hermitage Museum in St. Petersburg.

281

AN ANTIQUE SPINEL, RUBY AND DIAMOND *SARPECH*

The turban ornament set with spinel beads, circular ruby cabochons, rounded and mixed-shape table-cut diamonds, diamond *taveez* beads, foil, gold and silver, 7⅞ ins., mid to late 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 66
The Miho Museum, Koka 2016, pp. 128-29, no. 95
Grand Palais, Paris 2017, p. 231, no. 171
The Doge's Palace, Venice 2017, p. 249, no. 170
The Palace Museum, Beijing 2018, p. 268, no. 174
de Young Legion of Honor, San Francisco 2018, p. 122, no. 55

LITERATURE:
Jaffer 2013, p. 215, ill. p. 271, no. 89

INSCRIBED:
On two of the spinels: *12 Shah Jahan [son] of Jahangir Shah 1049*

IMPERIAL SPINELS

Jahangir Shah [son of] Akbar Shah (Jahangir)

Jahangir Shah [son of] Akbar Shah 1016 (Jahangir 1608-9 AD)

Sahib Qiran-i thani 1043 [regnal year] 6 (Shah Jahan 1633-4 AD)

Alamgir Shah 1070 (Aurangzeb 1659-60 AD)

Jahangir Shah [son of] Akbar Shah 04 (part polished away) (Jahangir. Date uncertain)

Jahangir Shah [son of] Akbar Shah 1017 (Jahangir 1609-10 AD)

Probably [A]lamgir Shah ibn [son of] Shah Jahan 1071 (Aurangzeb 1660-61 AD)

Jahangir Shah [son of] Akbar Shah (part polished away) (Jahangir)

Ahmad Shah [son of] Durduran 1168 (Ahmad Shah Durrani 1754-5 AD)

Alamgir Shah [son of] Shah Jahan (Aurangzeb)

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282

AN ANTIQUE IMPERIAL SPINEL, PEARL AND EMERALD NECKLACE

Seven tumbled spinel beads, pearls, pear-shaped cabochon emerald drop, gold, 20½ ins., spinel beads from the 17th century, restrung at a later date

SSEF, 2014, report no. 73623: 7 Spinels, Tajikistan, no indications of any treatment

PROVENANCE:
Christie's, Geneva, 14 May 2014, lot 177

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, pp. 40-41, no. 36
The Miho Museum, Koka 2016, p. 74, no. 45
Grand Palais, Paris 2017, p. 59, no. 41
The Doge's Palace, Venice 2017, p. 78, no. 35
The Palace Museum, Beijing 2018, p. 90, no. 36
de Young Legion of Honor, San Francisco 2018, p. 60, no. 11

INSCRIBED:
Bead 1
Jahangir Shah [son of] Akbar Shah (Jahangir)

Bead 2
Jahangir Shah [son of] Akbar Shah 1016 (Jahangir 1608-9 AD)
Sahib Qiran-i thani 1043 [regnal year] 6 (Shah Jahan 1633-4 AD)
Alamgir Shah 1070 (Aurangzeb 1659-60 AD)

Bead 3
Jahangir Shah [son of] Akbar Shah 04 (part polished away)
(Jahangir. Date uncertain)

Bead 4
Jahangir Shah [son of] Akbar Shah 1017 (Jahangir 1609-10 AD)

Bead 5
Probably [A]lamgir Shah ibn [son of] Shah Jahan 1071 (Aurangzeb 1660-61 AD)

Bead 6
Jahangir Shah [son of] Akbar Shah (part polished away) (Jahangir)

Bead 7
Ahmad Shah [son of] Durduran 1168 (Ahmad Shah Durrani 1754-5 AD)
Alamgir Shah [son of] Shah Jahan (Aurangzeb)

Mughal Emperors were captivated by regal red spinels, also called 'ballas rubies'. Spinels were the gemstone of choice to carry imperial titles, as important as rubies or emeralds. Mughal Emperors were known to have their best and largest stones inscribed with their names. Calligraphy was the highest art of the Islamic courts and its practitioners were the most renowned artists. The best calligraphers were tasked with these engravings.

283

A CARVED EMERALD

Octagonal-shaped tabular carved emerald of 84.63 carats, with protruding lugs on two opposing sides, 32.45 x 33.95 x 7.85 mm, mid 17th century

AGL, 2019, report no. 1100331: 84.63 carats, Colombia, insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2009, pp. 54-55, no. 18
The Miho Museum, Koka 2016, p. 167, no. 129
Grand Palais, Paris 2017, p. 45, no. 22
The Doge's Palace, Venice 2017, p. 56, no. 9
The Palace Museum, Beijing 2018, p. 67, no. 10
de Young Legion of Honor, San Francisco 2018, p. 54, no. 6

The exceptional purity, color and saturation of this emerald indicates that it likely belonged to a royal family. The lugs on opposing sides suggest that it was strung around the arm or worn as a turban ornament.

(actual size)

284

A CARVED AND INLAID MARBLE QUR'AN STAND
NORTH INDIA, 19TH CENTURY

In damascened steel frame
15⅜ ins. (39 cm.) high

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 69, no. 41

IMAGE OF REDUCED SIZE

285

AN OCTAGONAL ENAMELLED AND GEM SET GOLD MINIATURE QUR'AN CASE
LUCKNOW OR DECCAN, 1750-1800

Set with diamonds and an engraved spinel, the interior in plain gold, lid attached on one side, two suspension loops on the top
1⅝ x 1½ x ⅝ ins (4.2 x 3.8 x 1.5 cm.)

(alternate view)

PROVENANCE:
Bonhams, London, 2 October 2012, lot 243

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p.191, no.128
The Palace Museum, Beijing 2018, pp.216-17, no.132

INSCRIBED:
On the spinel: 'Allah, Muhammad, 'Ali, Fatima, Hasan, Husayn'
On each rock crystal around the spinel: 'Allah'
On the base: the *bismillah* and the *nada 'ali* quatrain

286

286

AN OVAL CORNELIAN AMULET
INDIA, CIRCA 1700

Inscribed with Shi'a poetry in praise of Imam 'Ali
1⅛ ins. (3.3 cm.) wide

287

AN OVAL GEM SET JADE AMULET
INDIA, 17TH/18TH CENTURY

Arabic inscription set with rubies, the reverse decorated with a four petal emerald flower with a central diamond
1 in. (2.1 cm.) wide

287

INSCRIBED:
Qur'an XI, *sura al-hud*, part of v.88: *wa ma tawfiqi ila billah,* 'and my success is only with Allah.'

This beautiful ruby inlaid jade seal bears a popular extract from Qur'an XI, *sura al-hud*, part of v.88. This extract is often used on seals as a talismanic feature which would bring success and victory to its owner. The use of precious stones in jade seals to highlight a calligraphic text is extremely rare. The fact that the reverse of this seal is also gem set with a central flower indicates that it was to be mounted with the back visible. The delicacy of the inlay here is comparable to lot 84, a ruby inlaid jade dagger with tiger-stripe (*bubri)* pattern in this sale.

288

AN ENAMELED GOLD MOUNTED SULEIMANI AGATE AMULETIC ARMBAND
LAHORE OR JAIPUR, EARLY 19TH CENTURY, THE AGATE EARLIER

The reverse enameled with a falcon attacking a bird on blue ground
1½ in. (3.9cm.) high; 2⅝in. (6.9cm.) across

LITERATURE:
Jaffer 2013, p.196, no.78

In the note on this amulet Amin Jaffer notes the similarity of the setting to that of the original setting of the Koh-i-Noor diamond, made in Lahore in around 1818. A similar mounted agate is in the Al-Sabah Collection (inv.no.LNS753J). It is almost certain however that our agate amulet itself is considerably earlier. A very similar stone, that had been drilled for suspension, was said to be from the Indus valley civilisations (Hoare, 2017, no.244)[i]. Further very similar stones have been associated with the Bactrian, Urartian and Sumerian kingdoms, unfortunately few with in documented archaeological contexts. The use of these stones through the eastern classical world is without doubt, and it seems very probable that our amulet represents the re-mounting of a far older agate.

(actual size)

289

A CARVED EMERALD, RUBY AND GOLD HINDU SAINT PENDANT

Depicting a Hindu saint, carved emeralds, cabochon ruby, gold, modern mounting of 18k gold, ¾ in., original emerald pendant early 17th century

SSEF, 2011, report no. 61234: Colombia, moderate clarity enhancement, oil

PROVENANCE:
Lord Glenconner (1926-2010)
Bonhams, London, 28 September 2011, lot 145

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 171, no. 133
Grand Palais, Paris 2017, p. 203, no. 153
The Doge's Palace, Venice 2017, p. 87, no. 44
The Palace Museum, Beijing 2018, p. 100, no. 45
de Young Legion of Honor, San Francisco 2018, p. 172, no. 31

Surviving carved gemstone figures such as Lot 289 and 290 are rare. These two examples display intricate carvings which are a testament to the refined lapidary skills of Indian jewelers during the 17th and 18th centuries.

Lot 290, a carved sapphire figure of a Hindu saint, formerly in the Rothschild Collection, is dated to the 18th century bears similarities to Lot 289, however, the Glenconner figurine has a flat back, indicating that it was at one time laid into a larger setting.

290

A CARVED SAPPHIRE HINDU SAINT

Depicting a Hindu saint, carved sapphire of 37.82 carats, 1⅛ in., 18th century

(actual size)

PROVENANCE:
Rothschild Collection

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 28, no. 5
Grand Palais, Paris 2017, p. 202, no. 152
The Doge's Palace, Venice 2017, p. 86, no. 43
The Palace Museum, Beijing 2018, p. 98, no. 44

LITERATURE:
González-Palacios 1981, pp. 296-97, no. 142
Spink 1988, pp. 64-65, no. 49

(actual size)

291

AN ANTIQUE DIAMOND AND ENAMEL RING

Knob-cut diamonds, black and white enamel on reverse and shank, foil, gold, ring size 5¼, 17th century

EXHIBITED AND CATALOGUED:
Tokyo Metropolitan Teien Art Museum, Tokyo 2003, p. 57
The Miho Museum, Koka 2016, p. 24, no. 1

LITERATURE:
Cf. Tillander 1995, pp. 66-67
Cf. Scarisbrick 2007, p. 315

This ring presents two rare surviving examples of 'knob-cut' diamonds and a 17th century seven-stone ring setting. The 'knob-cut' was a development of the classic pyramidal-cut by eliminating the main point and replacing it with a very small table. This particular cut was popular in Europe from 14th to 17th century. It was sometimes referred to as 'nail-cut', in some inventories, as the crown looked like the head of an antique nail. Very few 'knob-cut' diamonds have survived as eventually, most of them were re-fashioned into 'table cut' diamonds.

The 'knob-cut' diamonds are set in a classic 17th century 'seven-stone' ring. This specific ring setting would have three small diamonds set on either side of a larger central stone, placed lozenge-wise. The gold ring would be engraved with foliage or scrolls on the shoulders. The reverse of the bezels would have been applied with black and white enameling, sometimes figuring flowers, rosettes or acanthus ornaments.

(alternate views)

292

AN ENAMELLED AND GEM SET GOLD FIGURE OF A FEMALE SAINT

GOA OR NORTH INDIA, 1625-1660

Decorated with enamel and set with diamonds in gold on all sides, the figure has a suspension loop on the back above her braided hair
2⅛ ins. (5.4 cm.) high

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.56, no,30
Grand Palais, Paris 2017, p.158, no,119
The Doge's Palace, Venice 2017, p.194, no.130
The Palace Museum, Beijing 2018, p.219, no. 134
de Young Legion of Honor, San Francisco 2018, p. 99, no. 39

INSCRIBED:

In Persian '2 tola, 7 masha'

This *kundan*-set gold figure of a female saint displays the European influence in India which gained popularity under Emperor Akbar. His considerable interest in Christian iconography led to imperial patronage of artworks where Indian techniques were paired with Western styles and forms. Artists such as Basawan and Kesu Das drew inspiration from Flemish and German engravings, producing spectacular copies and interpretations of Christian saints (Okada, 1992, pp.86-89 and p.99). However, there are very few known figures produced in precious metals and stones from Goa, making this an incredibly rare example of an opulent, three-dimensional work displaying such imagery. While the gem-settings, garment and hairstyle reveal an Indian origin of manufacture, the open-armed posture of the saint is derived from Christian devotional sculpture.

The table-cut stones adorning this figure are notable for how they barely change the form of the natural diamond crystals. Texts as early as the sixth century such as the *Ratnapariksa* expressly state that the best form of diamond was in its natural octahedral crystal form (Keene, 1981, p.24). The table-cut used here first developed in India in the fourteenth century. This type of cutting supported the general reluctance to grind the stone away unnecessarily while creating more light reflection and refraction to amplify the brilliance of the stone (Stewart, 2018). Given the use of this type of cutting, it is likely that the diamonds here are examples of very early Mughal cut diamonds. For a ring of similarly cut diamonds, see the previous lot in this sale.

293

A CARVED JADE BOWL
NORTH INDIA, 1700-1750

Carved from a single block of jade, the base formed in a quatrefoil flowerhead
6¾ ins. (17.1 cm.) diam.; 8½ ins. (21.6 cm.) wide with handles; 2¾ ins. (7 cm.) high

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, pp.72-72, no.29
Grand Palais, Paris 2017, p.83, no.52
The Doge's Palace, Venice 2017, p.105, no.55
The Palace Museum, Beijing 2018, p.124-25, no.59
de Young Legion of Honor, San Francisco 2018, p. 173, no. 38

294

A CARVED JADE BOWL
NORTH INDIA, 18TH CENTURY

Carved from a single piece of jade, the body decorated with leaf designs in low relief, flowerhead shaped foot
6¼ ins.(16 cm.) wide

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 50, no. 24
Grand Palais, Paris 2017, p. 84, no. 54
The Doge's Palace, Venice 2017, p. 104, no. 54
The Palace Museum, Beijing 2018, p. 122, no. 57

The good property in Lutai (Deer Terrace Pavilion) comes from distant lands where this cup was carefully carved and pierced by fine artisans. The design is different from those cups of the Han dynasty as well as from vessels of the Shang. This ladle-cup is carved from exquisite jade. The gourd has many lobes, and flowers as well as leaves are shown. The crooked handle is turned around to resemble a ram's head. [This design] is fantastic and the concept behind it is comprehensive. The smoothness makes it easy to get close to and the nature is soft. Neither the Dongling [jade - aventurine quartz] nor the [jade from] Guannei is comparable. Imperially composed in the jihai year of the Qianlong reign [1779, the 44th year of the Qianlong reign].

Qianlong Emperor (r.1735-1796, d.1799)

295

AN IBEX-HEADED CARVED JADE CUP

NORTH INDIA, 1660-1680

Set with ruby eyes framed in gold, silver support-ring on foot
3¼ ins. (8.4 cm.) across

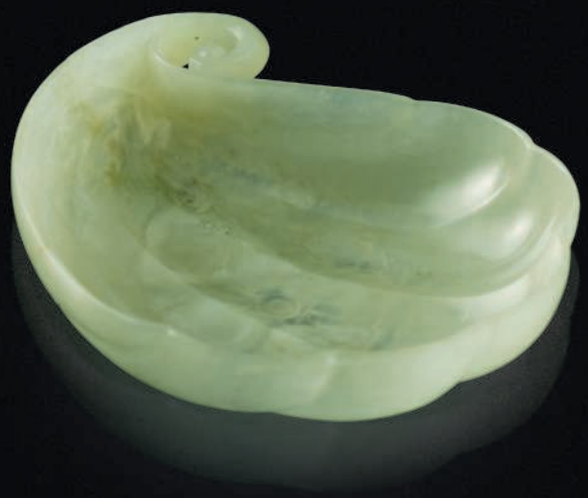
EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, pp.48-49, no,23
Grand Palais, Paris 2017, p.88, no.57
The Doge's Palace, Venice 2017, p.109, no.59
The Palace Museum, Beijing 2018, pp.128-29, no.62
de Young Legion of Honor, San Francisco 2018, p. 68, no. 16

LITERATURE:
Forsyth and McElney 1994, p.413, no.350

INSCRIBED:
In Chinese: *pu* 'jade in the rough' and with the following poem.
'The good property in Lutai (Deer Terrace Pavilion) comes from distant lands where this cup was carefully carved and pierced by fine artisans. The design is different from those cups of the Han dynasty as well as from vessels of the Shang. This ladle-cup is carved from exquisite jade. The gourd has many lobes, and flowers as well as leaves are shown. The crooked handle is turned around to resemble a ram's head. [This design] is fantastic and the concept behind it is comprehensive. The smoothness makes it easy to get close to and the nature is soft. Neither the Dongling [jade - aventurine quartz] nor the [jade from] Guannei is comparable. Imperially composed in the jihai year of the Qianlong reign [1779, the 44th year of the Qianlong reign].'
The poem is no.51 in a series of poems written by the Qianlong Emperor (r.1735-1796, d.1799) between 1756 and 1794 in praise of Mughal jades, of which he had a large collection.

The present cup is similar to a carved jade wine cup made for the Mughal Emperor Shah Jahan, dated to 1657, in the Victoria and Albert Museum, London (IS.12-1962).

(actual size)



296

A CARVED JADE CUP
INDIA, CIRCA 1700

Flowerhead shaped foot in low relief
3 ins. (7.5 cm.) long; 2¼ ins. (5.6 cm.) wide; ⅝ in. (1.6 cm.) high

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.48, no.23
Grand Palais, Paris 2017, p.88, no.58
The Doge's Palace, Venice 2017, p.108, no.58
The Palace Museum, Beijing 2018, p.127, no.61

297

A CARVED JADE CUP
INDIA, 1675–1725

The handle delicately carved with leaf patterns around the edges, the foot carved in the shape of a flowerhead in low relief
3⅞ ins. (9.9 cm.) long; 2¾ ins. (7 cm.) wide; 1 in. (2.6 cm.) high

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.89, no.59
The Doge's Palace, Venice 2017, pp.106-07, no. 57
The Palace Museum, Beijing 2018, p.126, no.60
de Young Legion of Honor, San Francisco 2018, p. 69, no. 17

The unusual material is possibly a rare variety of nephrite from Siberia.

298

A JADE SPITTOON
MUGHAL INDIA, 18TH CENTURY

Carved from a single piece of jade in the shape of a poppy seed-head, curling foliate handle, flowerhead foot
2 ins. (5 cm.) high; 2¼ ins. (5.8 cm.) diam.

A very similar carved jade spittoon, dated to the 17th century, is in the Al-Sabah Collection, Kuwait (LNS 243 HS; Keene and Kaoukji, 2001, no.8.13, p.98).

299

A DOUBLE-HANDLED CARVED JADE JAR
NORTH INDIA OR DECCAN, 1740-1780

Of globular form, finely carved around the sides with a stripe pattern, flanked by a pair of bud shaped handles suspended between acanthus leaves, flower-head foot
2¾ ins. (7 cm.) high, 4¼ ins. (10.6 cm.) diam.

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.51, no.25
Grand Palais, Paris 2017, p.93, no.62
The Doge's Palace, Venice 2017, pp.100-01, no.52
The Palace Museum, Beijing 2018, p.115, no,53

300

300
(reverse)

301

300

A CARVED JADE DISH
NORTH INDIA, CIRCA 1700-1740

Extremely fine body, leaf shaped handle, the reverse engraved with flowerhead in low relief
2¾ ins. (7 cm.) diam.;
3¾ ins. (9.6 cm.) wide with handle

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.55, no.29
Grand Palais, Paris 2017, p.86, no.56
The Doge's Palace, Venice 2017, p.111, no.62
The Palace Museum, Beijing 2018, p.132, no.65

301

A CARVED JADE BELT-HOOK
NORTH INDIA, 18TH CENTURY

Horn shaped body with a sharp point, the tip carved in a bud shape with leaves in low relief
4¾ ins. (12 cm.) long

302

A JADE MIRROR FRAME
NORTH INDIA, CIRCA 1800

Carved from a single piece of jade, the back with floral decoration in low relief
7¾ ins. (19.7 cm.) high; 2¾ ins. (6.9 cm.) wide; ⅜ in. (1.2 cm.) deep

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.100-01, no.70
The Doge's Palace, Venice 2017, pp.114-15, no.65
The Palace Museum, Beijing 2018, pp.136-37, no.68

LITERATURE:
Jaffer 2013, p.119. no.47

(reverse not to scale)

303

AN EMERALD *TAVEEZ* AND PEARL NECKLACE

Emerald *taveez* bead, pearls, restrung at a later date, gold, shortest length 21 ins. (adjustable), emerald 18th century, pearls strung at a later date

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 53, no. 17
The Miho Museum, Koka 2016, p. 64, no. 36
Grand Palais, Paris 2017, p. 52, no. 34
The Doge's Palace, Venice 2017, p. 73, no. 32
The Palace Museum, Beijing 2018, p. 86, no. 33

LITERATURE:
Jaffer 2013, p. 382, no. 129

304

A PAIR OF ANTIQUE ENAMEL AND MULTI-GEM *PAIZEBS*

Each anklet set with lozenge and quatrefoil-shaped quartz plaques, pearls, green glass drops, blue glass beads, red, white, green and blue enamel, foil, gold, each 9¾ ins., mid 19th century

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, p. 68
The Miho Museum, Koka 2016, p. 151, no. 115
Grand Palais, Paris 2017, p. 241, no. 179
The Doge's Palace, Venice 2017, p. 257, no. 176
The Palace Museum, Beijing 2018, p. 276, no. 180
de Young Legion of Honor, San Francisco 2018, p. 127, no. 60

LITERATURE:

Jaffer 2013, p. 168, ill. p. 195, no. 77

(alternate views)

305

AN ANTIQUE ENAMEL AND PEARL PENDANT

Drop-shaped pearl, white, red, green and blue enamel, gold on a lac core, 2⅜ ins., late 17th century

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 150, no. 112
The Doge's Palace, Venice 2017, p. 182, no. 120
The Palace Museum, Beijing 2018, p. 208, no. 124

(alternate views)

306

AN ANTIQUE DIAMOND AND MULTI-GEM PENDANT

Modified oval hollow-back cabochon sapphire, cabochon emeralds and rubies, triangular-cut diamonds, pearl, white, red, green enamel on reverse, gold on a lac core, 1¾ ins., mid to late 19th century

AGL, 2019, report no. 1100348: Australia, no gemological evidence of heat

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 96, no. 47
The Miho Museum, Koka 2016, p. 27, no. 4
Grand Palais, Paris 2017, p. 232, no. 172
The Doge's Palace, Venice 2017, p. 184, no. 122
The Palace Museum, Beijing 2018, p. 210, no. 126

LITERATURE:
Jaffer 2013, p. 104, no. 35

(actual size)

307

AN ANTIQUE RUBY, DIAMOND AND PEARL PENDANT

Carved rubies set as a poppy flower, pear and cushion-shaped rose-cut diamonds, pearl drop, foil, gold and silver, 2 ins., early to mid 18th century

EXHIBITED AND CATALOGUED:

The Doge's Palace, Venice 2017, pp. 186-87, no. 124
The Palace Museum, Beijing 2018, p. 211, no. 128

Although this pendant resembles traditional Indian jewelry pendants, the setting of the diamonds appears to have been influenced by a European jeweler or the result of Western gem-setting techniques.

308

AN ANTIQUE COLORED SAPPHIRE, DIAMOND, PEARL AND ENAMEL PENDANT

Octagonal-shaped step-cut yellow sapphire, table-cut diamonds, pearl drop, foil, gold, white, red and green enamel on the reverse, 2¼ ins., 17th century

AGL, 2019, report no. 1100345: Yellow Sapphire, Ceylon, no heat or clarity enhancement

PROVENANCE:
Jaipur State

EXHIBITED AND CATALOGUED:
State Museums of the Moscow Kremlin, Moscow 2014, p. 202, no. 111
The Miho Museum, Koka 2016, p. 63, no. 35
Grand Palais, Paris 2017, p. 233, no. 173
The Doge's Palace, Venice 2017, p. 185, no. 123
The Palace Museum, Beijing 2018, p. 211, no. 127
de Young Legion of Honor, San Francisco 2018, p. 177, no. 79

(actual size reverse)

309

A PAIR OF ANTIQUE DIAMOND AND ENAMEL TURBAN ORNAMENTS

Pear and triangular table-cut diamonds, variously-shaped rose-cut diamonds, briolette diamond drops, green enamel on reverse, foil, gold on a lac core, each 2⅛ ins., 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2015, p. 332, cat. 205

310

AN ANTIQUE DIAMOND, EMERALD AND RUBY NECKLACE

Variously-shaped rose and table-cut diamonds, emerald beads, cabochon ruby, gold, 17 ins., mid to late 18th century

PROVENANCE:
Maharaja of Nawanagar

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp. 252-53, no. 187
The Doge's Palace, Venice 2017, p. 265, no. 183
The Palace Museum, Beijing 2018, p. 286, no. 187
de Young Legion of Honor, San Francisco 2018, p. 181, no. 111

311

'THE NIZAMS OF HYDERABAD *SARPECH*'
AN ANTIQUE DIAMOND, SPINEL, PEARL AND ENAMEL *SARPECH*

The turban ornament set with circular, pear and variously-shaped table-cut diamonds, tumbled spinel beads, pearls, foil, gold on a lac core, silver, 10½ ins., strings each 15 ins., early to mid 19th century, restrung at a later date, lower left spinel dated 1607-8 and 1633-34

PROVENANCE:
Nizams of Hyderabad

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, pp. 62-63
Victoria and Albert Museum, London 2015, pp. 104-5, no. 56
The Miho Museum, Koka 2016, p. 126, no. 93
Grand Palais, Paris 2017, p. 224, no. 166
The Doge's Palace, Venice 2017, p. 224, no. 166
The Palace Museum, Beijing 2018, p. 264, no. 171
de Young Legion of Honor, San Francisco 2018, p. 122, no. 55

LITERATURE:
Jaffer 2013, p. 161, ill. p. 194, no. 72

INSCRIBED:
Two spinels engraved:
1043 Second Lord of the Auspicious Conjunction 6
Jahangir Shah [son] of Akbar Shah 1016

Sarpech is Hindi for 'head feather' but is generally known as a turban ornament. It was worn almost exclusively by the emperor, Indian princes and their immediate family. Considered the ultimate symbol of royalty and sometimes used as a reward for exceptional service to the emperor, it evolved from the tradition of pinning a heron's feather (*kalgi*) to the front of a turban. Even during the reign of Jahangir (1569-1627) a *sarpech* can be seen in most portraits when they were painted in miniature. During the reign of Shah Jahan (1592-1666), *sarpechs* became much more elaborate and began to be jewel encrusted. There are many references in the Shah Nama of expensive *jighas* being presented to noblemen and courtiers in recognition of deeds undertaken in the name of the emperor.

After Queen Victoria became Empress of India in 1857 no Indian Prince was supposed to wear a crown and perhaps this explains the emergence of highly elaborate and jeweled *sarpechs* with their own interpretation of royalty.

19th century *sarpechs* were significantly larger in scale. The central diamonds in this example are mounted in silver, suggesting that this *sarpech* was made in Hyderabad. Successor States suspended historic spinels inscribed with Mughal names from their turban ornaments as trophies.

312

AN ANTIQUE IMPERIAL SPINEL AND PEARL NECKLACE

Tumbled spinel beads, pearls, shortest length 21 ins. (adjustable),
17th century, restrung at a later date

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 43, no. 5
The Miho Museum, Koka 2016, p. 32, no. 9
Grand Palais, Paris 2017, p. 54, no. 36
The Doge's Palace, Venice 2017, p. 77, no. 34
The Palace Museum, Beijing 2018, p. 88, no. 35
de Young Legion of Honor, San Francisco 2018, p. 172, no. 23

LITERATURE:
Jaffer 2013, p. 97, no. 18

INSCRIBED:
Jahangir Shah [son] of Akbar Shah 1018
Jahangir Shan [son] of Akbar Shah 1016
Jahangir Shan [son] of Akbar Shah 1019
1044 Second Lord of the Auspicious Conjunction and Jahangir Shah [son] of Akbar Shah

IMAGES OF REDUCED SIZE

313

A GAZELLE-HEADED GEM SET JADE-HILTED DAGGER
NORTH INDIA, 1720–1740,
WITH LATER ADDITIONS

Set with rubies, the lower section of the hilt 19th century, watered-steel blade
10¾ ins. (27.3 cm.) long; ⅝ in. (1.4 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.115, no.87
The Doge's Palace, Venice 2017, p.119, no.68
The Palace Museum, Beijing 2018, p.141, no.71
de Young Legion of Honor, San Francisco 2018, p. 85, no. 29

The fine and expressive carving of this gazelle contrasts delicately moulded eyes and cheeks with the sculptural piercing around the horns. The more simply treated base of the hilt was probably created to preserve the delicately carved upper section, and indicates that it was a highly-treasured possession. For another example of finely carved zoomorphic jade, see lot 117 in the present sale.

314

A MUGHAL GEM SET JADE HILTED DAGGER
INDIA, 19TH CENTURY

With double edged steel blade, the pale green pistol form hilt set with emeralds, rubies and diamonds, with a stellar rosette and flowering plants to the grip and ruby buds and emerald collar to the pommel
16 ins. (41 cm.) high

LITERATURE:
Jaffer 2013, p. 187, no. 54

315

316

315

A JADE HILTED DAGGER
MUGHAL INDIA, 18TH CENTURY

Slightly curved steel blade, pale green jade hilt with floral motifs in low relief, swelling grip and pronounced pommel, knuckle-guard with pierced and carved leaf and bud-shaped finial, inlaid with gold wire and two rubies on each side of the rain guard, in yellow velvet covered wooden sheath
15 ins. (38 cm.) long

316

A CARVED JADE-HILTED DAGGER WITH SCABBARD
NORTH INDIA, 19TH CENTURY

Jade hilt with handle carved in floral decorations in low relief, the watered-steel blade with Persian inscription in gold on the ricasso on both sides naming Jalal al-din Akbar Padshah Qazi, in later wooden sheath
13 ins. (33 cm.) long

INSCRIBED:
Recto: From the treasury of the Emperor Akbar, dated AH 925
Verso: A dedicatory inscription offering the dagger to Maharaja Man Singh of Jaipur

317

A JADE-HILTED DAGGER AND SCABBARD
NORTH INDIA AND OTTOMAN TURKEY, 19TH CENTURY

The carved jade hilt and locket set with rubies, the watered-steel blade set with diamonds forming the *bismillah* and inscribed in gold above, the verso also inscribed in gold on the rain guard and along the blade, the locket and chape on the scabbard carved with floral motifs in low relief
17¼ ins. (44 cm.) long

INSCRIBED:
The verso with *bismillah* and a dedicatory verse to 'raja shah adil'
The recto with Shi'a invocations and names Ardalan and Bayazid

317

IMAGES OF REDUCED SIZE

318

A GEM SET GOLD-MOUNTED DAGGER (*JAMBIYYA*) AND SCABBARD
YEMEN AND INDIA, LATE 19TH CENTURY

Set with diamonds, rubies and emeralds, watered-steel blade, the reverse only decorated with a small number of rubies and emeralds
12½ ins. (31.8 cm.) long

PROVENANCE:
Nizams of Hyderabad
Habsburg Feldman, Geneva, 9 November 1987, lot 8
Private UK based collection, sold Christie's, London, 5 October 2010, lot 43

This sumptuous dagger illustrates the exchange between the Arabic peninsula and India. Daggers of this design originate from the Arabian peninsula where they indicate tribal affiliation as well as being a social marker; the form of the hilt and sheath is specific to each region. It is reported that members of a Muslim community of Hadhrami Arab descent served in the armies of Deccani rulers. They were referred to as Chaush, a name deriving from the Turkish for military personnel. They also retained very close ties with the Southern Arabian peninsula, their homeland, continuing the Arab practice of wearing the dagger in the waistband. A number of examples of Indian decorated jambiyyas are known; amongst them this is one of the most opulently decorated of all. A less ornamented example was given by Mahbub `Ali Khan, Nizam of Hyderabad, to Edward, Prince of Wales on the prince's tour of India in 1875-6 (Meghani, 2018, p.130).

IMAGE OF REDUCED SIZE

319

A GEM SET ROCK CRYSTAL BEAKER
INDIA, SECOND HALF 19TH CENTURY

Carved from a single piece of crystal, set with diamonds, rubies, emeralds, and sapphires in gold *kundan,* inscribed with a Persian couplet on the base
3 ins. (7.7 cm.) high

PROVENANCE:
By repute, Nizams of Hyderabad

320

AN EMERALD-SET GOLD FLASK
INDIA, CIRCA 1800

With green enamelled foot and collar, the top of the stopper set with a pavé diamond, the base covered in green enamel
2½ ins. (6.2cm.) high

321

AN ILLUSTRATION FROM THE *ANWAR I-SUHAYLI*: THE WILD BOAR SEIZES THE MONKEY'S FRUIT
QAJAR IRAN, CIRCA 1825

Opaque pigments on paper, lines of black *nasta'liq* above and below
5¼ x 5⅛ ins. (13.4 x 13 cm.)

322

A HOBBLED STALLION

ATTRIBUTABLE TO GOVARDHAN,
MUGHAL INDIA, CIRCA 1600-1610

Ink, opaque pigments and gold on paper,
mounted on blue 18th century album leaf,
verso with *nasta'liq* quatrain mounted on pink leaf
Painting 4 x 4⅜ ins. (10 x 11.2 cm.);
folio 13⅞ x 8⅝ ins. (35.2 x 22.1 cm.)

PROVENANCE:

Collection of Mrs Lucy Strickland
Sotheby's, London, 13 December 1965, lot 1
Sir Howard Hodgkin, C.H., C.B.E (1932-2017)
Sven Gahlin Collection, acquired in London, 1966,
sold Sotheby's London, 6 October 2015, lot 14

EXHIBITED AND CATALOGUED:

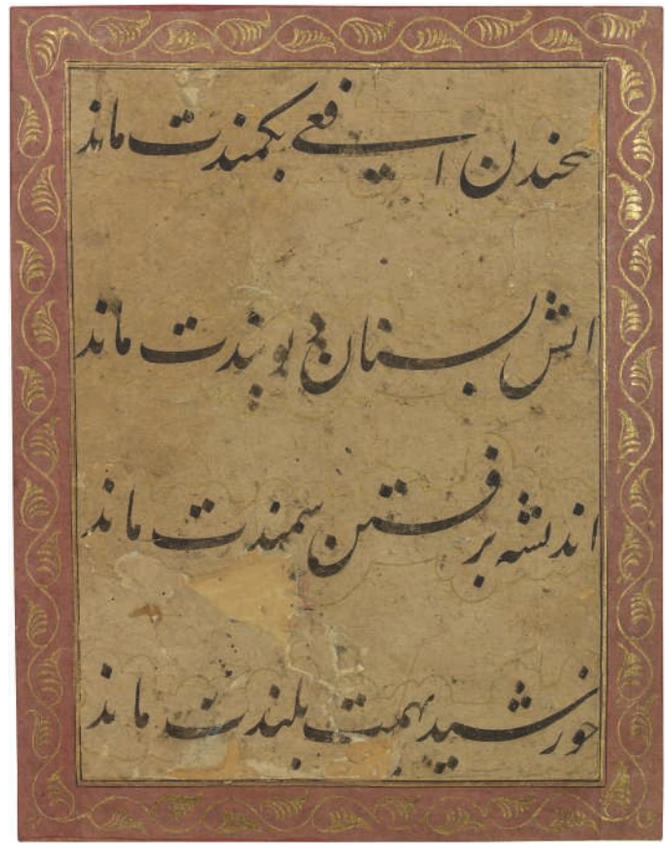
Indian Drawing, touring exhibition catalogue,
by the Arts Council of Great Britain and
Howard Hodgkin, 1983:
London, Hayward Gallery
Wolverhampton, Wolverhampton Art Gallery
Coventry, Herbert Art Gallery
Bolton, Bolton Museum and Art Gallery
Sheffield, Graves Art Gallery

LITERATURE:

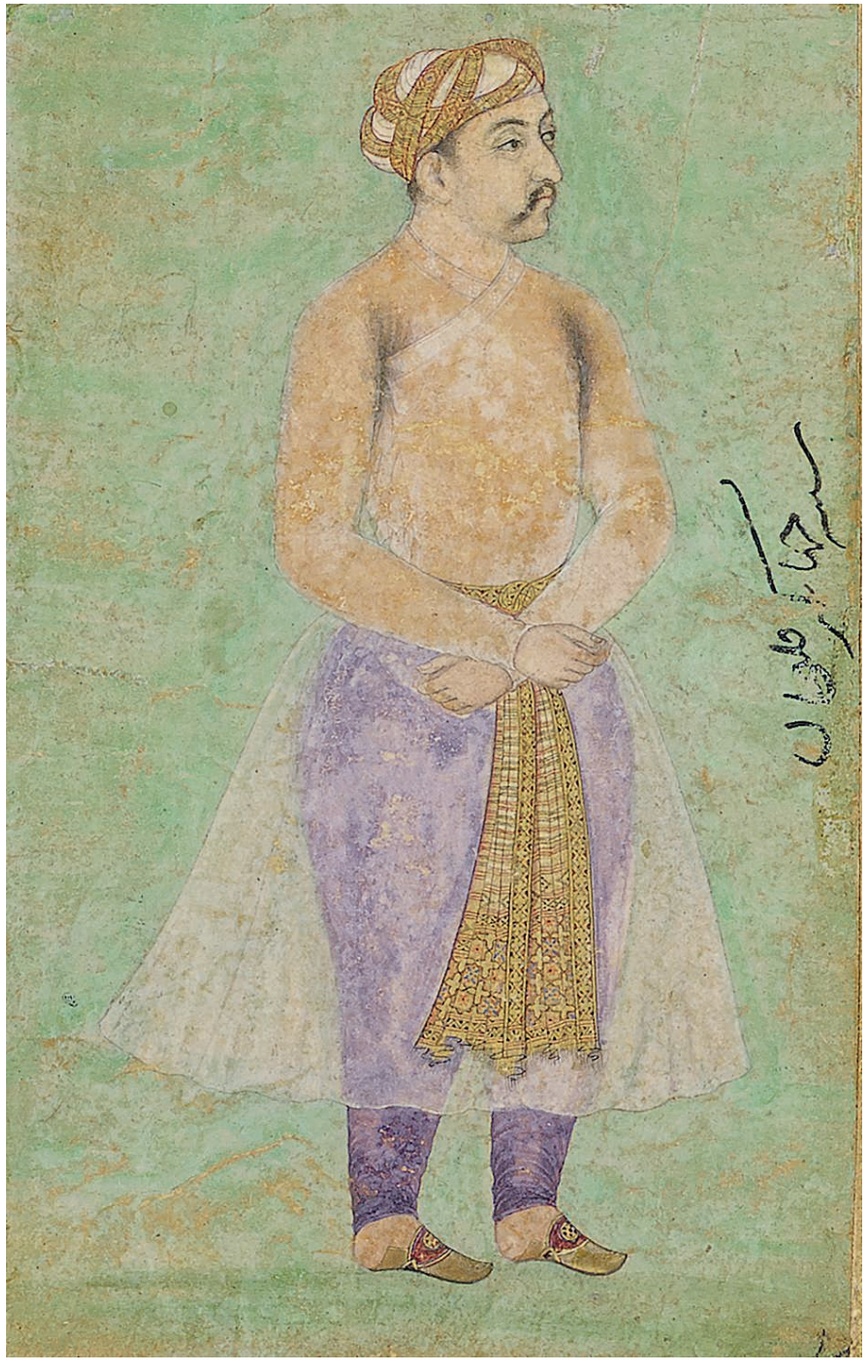
Hodgkin and McInerney 1983, no.19

This drawing has been attributed by Robert Skelton to Govardhan based on the overall naturalism of the animal and the European influence visible in the handling of the saddle drapery. It can be compared to the horses in a battle scene by Govardhan from a manuscript of the *Garshaspnama* of circa 1610 (David Collection, Copenhagen, 17/2004), see Sotheby's, London, 28 April 2004, lot 57.

Govardhan, one of the greatest royal artists of the Mughal period, was born at court, a 'house-born' son of the artist Bhavanidas. His earliest works were illustrations for manuscripts at the end of Akbar's reign in the early years of the seventeenth century. He moved to Allahabad with Prince Salim and continued in the royal atelier through the reigns of Jahangir and Shah Jahan, until around 1645. He developed a distinctive style that was simultaneously delicate and penetrating, with a strong interest in psychological observation and, in later years, a mellow manner of lighting that verges on sfumato.



(verso)



323

JAHANGIR QULI KHAN
MUGHAL INDIA, CIRCA 1620

Recto with a portrait of Jahangir Quli Khan, opaque pigments on paper, identification inscription in Persian on right, cream borders, mounted on cream leaf with *devanagari* identification inscription below, verso with a *nasta'liq* quatrain on blue ground within cream border
Painting 4¼ x 2⅝ ins. (10.7 x 6.7 cm.); folio 14¾ x 9¾ ins. (37.5 x 25 cm.)

324

A NOBLEMAN, POSSIBLY ASAF KHAN
ATTRIBUTABLE TO BISHANDAS OR NANHA, MUGHAL INDIA, CIRCA 1610-1615

Opaque pigments and gold on paper, a courtier with a plumed turban standing with his hand resting on a short red sword, backed on cream card
Painting 5⅝ x 2¾ ins. (14.2 x 7 cm.); folio 11⅜ x 7½ ins. (29 x 19 cm.)

PROVENANCE:
Sotheby's, London, 12 December 1966, lot 58
Sven Gahlin Collection, sold Sotheby's, London, 6 October 2015, lot 21

325

'INAYAT KHAN HOLDING A PORTRAIT OF A EUROPEAN SOLDIER

MUGHAL INDIA, CIRCA 1610

Opaque pigments and gold on paper, backed on cream card
Painting 6⅜ x 3½ ins. (16.2 x 9 cm.); folio 10¾ x 7¾ ins. (27.3 x 19.7 cm.)

PROVENANCE:

Tom Maschler Collection; sold Sotheby's, London, 26 April 2017, lot 92

EXHIBITED AND CATALOGUED:

The Palace Museum, Beijing 2018, pp.444-45, no.172

This painting depicts the Mughal nobleman Inayat Khan, one of Jahangir's favorite courtiers. A very similar portrait appears on a page in the Kevorkian Album in the Metropolitan Museum of Art, New York (see Welch *et al* 1987, no.26, and Crill and Jariwala 2010, no.16, upper right), along with three other portraits of courtiers. The brown background of the present work is seen in a number of portraits of the first decade or so of Jahangir's reign, including two on the aforementioned Kevorkian Album page.

IMAGE OF ENLARGED SIZE

326

A PORTRAIT OF NAWAB 'ASAD KHAN
INDIA, CIRCA 1650

Opaque pigments and gold on paper, verso with several identification inscriptions in Persian, English and Devanagari, inventory numbers
Painting 8⅝ x 4⅜ ins. (21.7 x 11.3 cm.);
folio 11 x 6¼ ins. (28 x 16 cm.)

INSCRIBED:
In Devanagari, Persian and English: 'Portrait of Nawab Asai Khan (d.1717) prime minister of the Mughal Empire Bahadur Shah. Mughal (Delhi) late 17th century

327

A PORTRAIT OF NAWAB MUHSIN KHAN
MUGHAL INDIA,
FIRST HALF 18TH CENTURY

Opaque pigments on paper heightened with gold, pasted on cream paper, identification inscription below the figure, plain back
Painting 10½ x 6⅜ ins. (26.5 x 16.2 cm.);
folio 15⅞ x 10⅝ ins. (40.5 x 27 cm.)

IMAGE OF REDUCED SIZE

328

A PORTRAIT OF KHAN ZAMAN
ATTRIBUTABLE TO BICHITR,
MUGHAL INDIA, CIRCA 1630

Opaque pigments and gold on paper,
on an album leaf, backed on cream card
Painting 8¼ x 4⅜ ins. (20.5 x 11 cm.);
folio 17½ x 11¾ ins. (44.9 x 30.2 cm.)

PROVENANCE:
Shuja al-Daula, Nawab of Awadh (r.1754-75)
Robert Clive, 1st Baron Clive, K.B. (1725-74), Governor of Bengal, as a gift from the Nawab in circa 1765; from the Small Clive Album, previously on long-term loan to the Victoria and Albert Museum, London
Christie's, London, 18 December 1968, lot 77
Sven Gahlin Collection, sold Sotheby's, London, 6 October 2015, lot 27

EXHIBITED AND CATALOGUED:
London 1976, p. 83, no. 153

IMAGE OF REDUCED SIZE

(actual size)

329

AN EMERALD BEAD, RUBY AND DIAMOND RING

Carved emerald bead, circular cabochon rubies, circular-cut diamonds, white gold, ring size 7

330

AN ANTIQUE DIAMOND AND MULTI-GEM *SARPECH*

The turban ornament set with variously-shaped table-cut diamonds, rectangular and pear-shaped spinels, rectangular-cut emeralds, spinel and emerald beads, blue and green enamel, pearls, foil, gold on a lac core, 6½ ins., 19th century

PROVENANCE:
Sirdar Charanjit Singh of Kapurthala (1883–1970)

Sirdar Charanjit Singh of Kapurthala (1883-1970) was the cousin of Maharaja Jagatjit Singh of Kapurthala. There are many portraits of the Maharaja wearing the present *sarpech.*

Sirdar Charanjit Singh of Kapurthala by Elliott & Fry.
© National Portrait Gallery, London

331

AN ANTIQUE RUBY, DIAMOND AND PEARL *SARPATTI*

The turban ornament set with pear-shaped cabochon and table-cut rubies, pear-shaped table-cut diamond, ruby beads, pearls, gold, white, red and green enameling on the reverse, 33 ins., 19th century, restrung at a later date

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 62, no. 34
Grand Palais, Grand Palais, Paris 2017, pp. 228-29, no. 170
The Doge's Palace, Venice 2017, p. 243, no. 165
The Palace Museum, Beijing 2018, p. 262, no. 169
de Young Legion of Honor, San Francisco 2018, p. 179, no. 97

(reverse)

332

A PAIR OF ANTIQUE DIAMOND AND ENAMEL BRACELETS

Pear and variously-shaped table and rose-cut diamonds, white, pink and blue enamel, foil, gold on a lac core, each 8 ins., early to mid 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 73
Victoria and Albert Museum, London 2015, p. 99, no. 53
The Miho Museum, Koka 2016, p. 121, no. 88
Grand Palais, Paris 2017, p. 239, no. 177
The Doge's Palace, Venice 2017, p. 252, no. 172
The Palace Museum, Beijing 2018, p. 272, no. 176
de Young Legion of Honor, San Francisco 2018, p. 125, no. 58

LITERATURE:
Jaffer 2013, p. 272, no. 176

333

AN ANTIQUE RUBY, DIAMOND AND ENAMEL BRACELET

Cabochon and table-cut rubies, table and rose-cut diamonds, green, red, white and black enamel on reverse, foil, gold on a lac core, 7½ ins., mid to late 18th century

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2009, p. 153, no. 126
Kunsthalle der Hypo-Kulturstiftung, Munich 2010, p. 153, no. 126
Metropolitan Museum of Art, New York 2014, p. 72
Victoria and Albert Museum, London 2015, p. 99, no. 51
The Miho Museum, Koka 2016, p. 66, no. 38
Grand Palais, Paris 2017, p. 236, no. 175
The Doge's Palace, Venice 2017, p. 253, no. 173
The Palace Museum, Beijing 2018, p. 273, no. 177
de Young Legion of Honor, San Francisco 2018, p. 180, no. 104

LITERATURE:
Jaffer 2013, p. 162, ill. p. 195, no. 74

The enamel palette on the sides and reverse of this bracelet suggests that it was likely made in Jaipur between 1750-1800.

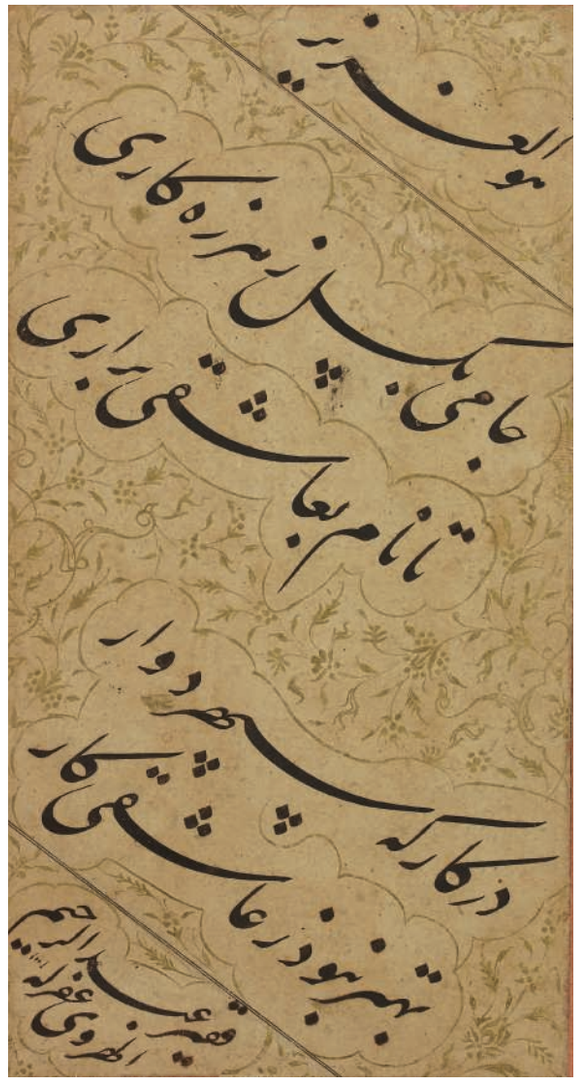
334

AN ANTIQUE DIAMOND AND ENAMEL *SARPECH*

The turban ornament set with variously-shaped table-cut diamonds,
briolette-cut diamonds, blue, green, white and red enamel on
the reverse with plume holder, foil, gold on a lac core, 7½ ins., mid 19th century

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 56, ill. pp. 64-65
Victoria and Albert Museum, London 2015, pp. 94-95, no. 46
The Miho Museum, Koka 2016, p. 118, no. 85
Grand Palais, Paris 2017, p. 225, no. 167
The Doge's Palace, Venice 2017, p. 245, no. 167
The Palace Museum, Beijing 2018, p. 263, no. 170
de Young Legion of Honor, San Francisco 2018, p. 180, no. 101

(reverse)



(verso)

335

AN ANGEL HOLDING ORB AND BOOK

PAINTING ATTRIBUTED TO ABU'L HASAN 'NADIR AL-ZAMAN', MUGHAL INDIA, CIRCA 1610-15; CALLIGRAPHY SIGNED 'ABD AL-RAHIM AL-HARAWI, DATED AH 1001/1592-93 AD

Opaque pigments and gold on paper, verso with four lines of *nasta'liq* calligraphy reserved in clouds among gold floral sprays, signed 'Abd al-Rahim al-Harawi and dated AH 1001/1592-93 AD
Painting 3⅞ x 2¼ ins. (10 x 5.6 cm.); folio 16¾ x 11¼ ins. (42.7 x 28.6 cm.)

PROVENANCE:
Mughal Imperial Collection
Raja Jai Singh of Amber (r.1699-1743)
Mewar Royal Collecton
Sven Gahlin Collection, acquired in London, 1988; sold Sotheby's, London, 6 October 2015, lot 20

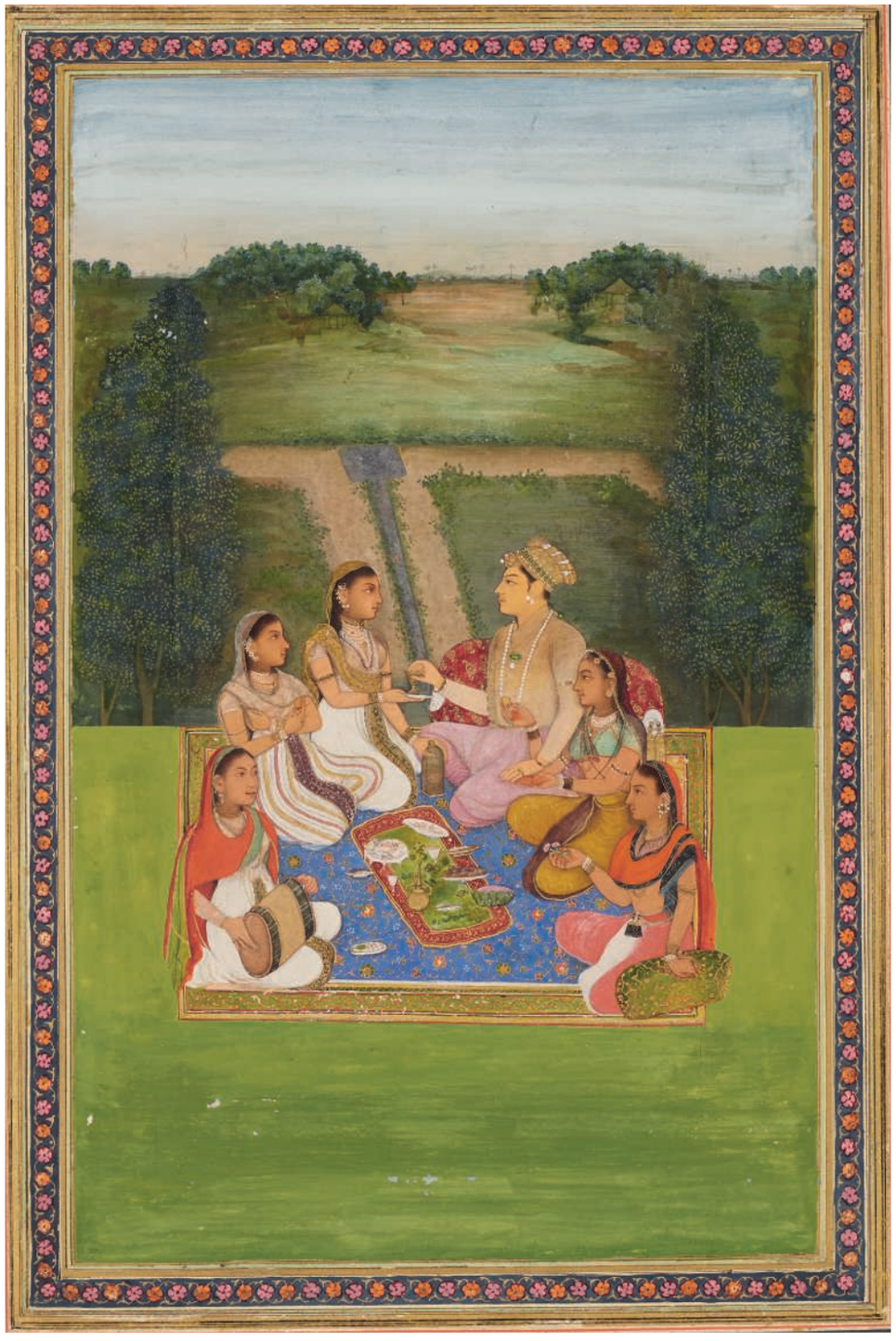
LITERATURE:
Beach *et al.* 2011, pp. 215 and 222, fig.22
Ramaswarmy, *Conceit of the Globe in Mughal Visual Practise,* 2007

INSCRIBED:
An inspection note made at Amber in an unusual combination of nasta'liq and devanagari script: 'ar 2 to 26 (I HIJJA) 1111 (1699-1700 AD) Mewari royal inventory number 9 17/8; and valuation of 10 rupees

The artist, Abu'l Hasan was born in 1588 or 1589 and was active in the royal atelier from around 1600 until circa 1630. He was the son of Aqa Riza, of Herat and the brother of Abid. Of the three he is considered to have been the most skilled, and to have transcended them both. The Mughal Emperor Jahangir (r.1605-27), writing in the *Tuzuk-i-Jahangiri*, praises Abu'l Hasan (Nadir al-Zaman, 'the Wonder of the Age') above all other artists.

The renowned Mughal royal calligrapher 'Abd al-Rahim al-Haravi, from Herat, worked initially at the library-atelier of the great general and bibliophile 'Abd al-Rahim Khan-i Khanan. His earliest work in the imperial workshop is dated 1591 and he continued working during the reign of Jahangir until 1625. His father and grandfather were also both scribes. In 1604 'Abd al-Rahim was awarded the title 'Anbarin-qalam' ('Amber Pen' or 'Pen of Ambergris').

Mughal miniatures are known to have been included in the Royal Mewar collection at Udaipur and section 17 comprised European subjects. The present painting was numbered 8 of 92 in the section.



336

A PRINCE SEATED WITH LADIES IN A LANDSCAPE
MUGHAL, INDIA, MID-18TH CENTURY

Pigment and gold on paper, a group a young women reunite around a prince drinking, on a terrace in a landscape, identification inscription in a cartouche above '*tasvire hosne 'alam sharab*', an illustration of beauty, the original central composition has been enlarged, backed on cream card
Painting 11¾ x 7½ ins. (30 x 19 cm.); folio 18½ x 14¾ ins. (47 x 37.5 cm.)

PROVENANCE:
Charles Gillot Collection; sold Christie's, Paris, 4-5 March 2008, lot 92

337

AKBAR HOLDING HUMAYUN'S TURBAN
MUGHAL INDIA, 17TH CENTURY

Ink, watercolor and gold on paper,
in gold borders, cream leaf
Painting 8½ x 4½ ins. (21.5 x 11.4cm.);
folio 10⅝ x 6¾ ins. (27 x 17cm.)

EXHIBITED AND CATALOGUED:
Château de Fontainebleau, 2018, p. 147, cat. 32

This delicately drawn portrait of Emperor Akbar, relates stylistically to a number of drawings and paintings produced during the reign of Shah Jahan (d. 1666), including an example in the Cleveland Museum of Art (see Leach, 1986, no. 26, p.91), and was possibly commissioned for him. The turban-crown he holds is symbolic of the dynastic lineage between Shah Jahan's grandfather Emperor Akbar and his great-grandfather Humayun. Mughal dynastic portraits often sought to reinforce the legitimacy of the Mughal dynasty by tracing the lineage back through Humayun to Babur and thence Timur. One of the most well-known and extravagant examples is *The Princes of the House of Timur* in the British Museum (inv. no. 1913.0208.0.1).

IMAGE OF REDUCED SIZE

338

ASAF KHAN HOLDING HUMAYUN'S TURBAN
ATTRIBUTABLE TO BALCHAND,
MUGHAL INDIA, CIRCA 1630

Opaque pigments and gold on paper, within colored borders on gold-flecked cream album leaf, backed on cream card with later owner seal impression and notes
Painting 5¾ x 3⅜ ins. (14.2 x 8.5 cm.);
folio 14¼ x 9¾ ins. (36.2 x 24.6 cm.)

PROVENANCE:
The Dukes of Newcastle, Clumber Park, Nottinghamshire, before 1928, sold *The Clumber Library: Catalogue of the Magnificent Library, Property of the Late Seventh Duke of Newcastle removed from Clumber, Worksop and sold by the order of the RT. Hon. The Earl of Lincoln,* Christie's, London, 25 October 1937, lot 348;
Jean Pozzi, Paris, sold *Succession de M. Jean Pozzi: Collection de Miniatures Indiennes des XVII-XVIII et XIX Siecles*, Hotel Drouot, Paris, 2 December 1970, lot 23;
Armen Tokatlian, Paris

EXHIBITED AND CATALOGUED:
Château de Fontainebleau, 2018, p. 143, cat. 31

This fine portrait depicts one of the most significant Mughal courtiers of the early 17th century, Mirza Abu'l Hassan Asaf Khan (d.1641). The son of Itimad al-Dawla (Ghyath Beg), the head of Jahangir's Treasury, he was also the brother of Jahangir's favorite wife Nur Jahan and the father of Mumtaz Mahal, Shah Jahan's much loved spouse for whom he built the Taj Mahal. As such he was more closely linked to the Imperial family than any other noble; a number of portraits of him were painted by imperial artists.

Many Mughal paintings depict figures holding symbolic objects such as jewelry, crowns or swords. A portrait of Asaf Khan in the St. Petersburg *Muraqqa'* similarly shows him holding royal insignia, in that instance the parasol and crown (Stronge, 2010, no.108, p.144). However, this portrait and the previous portrait of Emperor Akbar are rare examples which present each figure holding Humayun's distinctive turban-crown. Here, the crown likely symbolizes Asaf Khan's position as "kingmaker" (*ibid.*) amplifying his close relationship to Jahangir through an association with his grandfather Humayun.

Other known individual portraits of Asaf Khan include a folio from the Wantage Album signed by Balchand and dated to circa 1620 in the Victoria and Albert Museum (IM.120-1921, London, 1976, no.128, p.73), which is stylistically comparable to our portrait. The high quality of our painting coupled with the fact that Balchand is known to have painted Asaf Khan on a number of occasions suggests that our painting could be the work of this master, or a close follower. For another depiction of Asaf Khan, see lot 182 in this sale.

339

A GOLD-MOUNTED AGATE CAMEO OF JAHANGIR

CAMEO, FRANCE OR ITALY 1610-1630, MOUNT, FRANCE 1630-1640

Set in a gold pendant mount, the reverse engraved with flowers
2 ins. (5.1 cm.) long

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p.73, no.44
Grand Palais, Paris 2017, p.30, no.3
The Doge's Palace, Venice 2017, p.94, no.48
The Palace Museum, Beijing 2018, p.110, no.49
de Young Legion of Honor, San Francisco 2018, p. 66, no. 14

This rare, carved agate depiction of Jahangir finds comparison with a small group of Mughal cameos all bearing an image of Shah Jahan, produced by European or Indian lapidaries working at the Mughal court. These include a sardonyx cameo of Shah Jahan by a European craftsman at the Mughal court, circa 1630-40, in the Victoria and Albert Museum, London, inv. IS.14-1974. A sardonyx cameo with enamelled gold mount, attributed to *Kan Atamm* ('the Supreme Engraver'), circa 1630-40, illustrating the famous incident of a young Shah Jahan as Prince Khurram slaying a lion, is now in the Bibliothèque Nationale de France, Paris, inv. Camee.366 (Paris, 2017, p.29). An agate cameo portrait with a ruby surround is in the Al-Sabah Collection, Kuwait (inv.no. LNS 43 J; Keene and Kaoukji, 2001, no.9.11, p.114). Another sardonyx cameo, quite similar to the example in the Victoria and Albert Museum, sold at Bonhams, London, 1 May 2003, lot 380.

Amina Okada suggests that the 'relatively dry and angular' treatment of Jahangir's face indicates that this is the work of a European lapidary probably working in France or Italy. It is quite likely that the cameo was carved after an engraving or portrait of the Mughal emperor (Paris, 2017, p.30).

For a gold-mounted agate *bazuband* in the sale, see lot 288.

(actual size alternate views)

SHAH JAHAN

Considered one of the most consequential Mughal rulers, Shah Jahan reigned during what is now termed the Golden Age of the Mughal Empire. He ascended the throne in 1627 after the death of his father, Emperor Jahangir. The third of five sons, Shah Jahan was granted the title "Shah Jahan" by his father. Translating to "King of the World," it is by this name that he is known and not his given name. His thirty-year rule, 1628-1658, saw the development of the most significant examples of Mughal architecture and design.

An increasingly ambitious leader, Shah Jahan was responsible for the expansion of the territory under Mughal rule, as well as the construction of the most significant examples of Mughal architecture and design in history. Shah Jahan's vision for expansion was a holistic approach, using military prowess to extend his empire and propagating design and art to further unify his subjects.

The Taj Mahal, in its scale and scope, is Shah Jahan's best known symbol of his commitment to high Mughal architecture. The mausoleum was built on the bank of the Yamuna River in Agra as a tribute to his wife, Arjumand Banu Begum, known as Mumtaz Mahal, following her death during childbirth.

During his rule, Shah Jahan commissioned several architectural masterpieces, including the Moti Masjid, the Agra Fort, the Red Fort and the Wazir Khan Mosque. It is his throne, however, that provides the clearest evidence of his taste and standard for high art and design. Shah Jahan commissioned a solid gold throne with enamel, pearl and precious stones as a replacement for his father's throne. His father's throne, the throne of Jahangir, was a rectangular platform of engraved black basalt. In stark contrast, Shah Jahan's elaborate throne was considered one of the primary examples of Golden Age Mughal design and cost twice as much to produce as the Taj Mahal. This throne was used by subsequent Mughal emperors following Shah Jahan's death and ultimately pilfered from the city by invading Persians in 1739.

Shah Jahan was deposed from the throne in 1658 by his son, Aurangzeb. It is likely Shah Jahan's ambition led to his ultimate removal from the throne: his expanding empire spread the military too thin, allowing opportunity for rival ruling factions to challenge control; military losses begat financial instability, which was complicated further when coupled with his custom for his lavish spending. Shah Jahan fell ill and his sons sensed an opportunity to seize control. Aurangzeb emerged victorious and Shah Jahan was placed under house arrest at Agra Fort until his death in 1666.

Shah Jahan died in 1666 and was buried next to his wife in the Taj Mahal. It is believed that he had intended to build a second mausoleum for himself: a Taj Mahal in black marble across the Yamuna river from his wife's. His removal from power ensured that this project would never be seen to fruition. His cenotaph, instead, was inserted beside Mumtaz Mahal and they were oriented north to south in compliance with Islamic practice. Her cenotaph is in the center with his on the west side of the enclosure to her right. This asymmetry suggests that Shah Jahan never intended to be buried there.

opposite:
Shah Jahan,
illustrated in Lot 384

340

'THE SHAH JAHAN EMERALD'
A CARVED EMERALD

Oval cabochon emerald of 30.60 carats, 24.90 x 21.98 x 7.41 mm, circa 1621-1622

AGL, 2019, report no. 1100307: 30.60 carats, Colombia, minor clarity enhancement, modern type

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p. 77, no. 48
Grand Palais, Paris 2017, p. 42, no. 13
The Doge's Palace, Venice 2017, p. 55, no. 8
The Palace Museum, Beijing 2018, p. 66, no. 9
de Young Legion of Honor, San Francisco 2018, p. 53, no. 5

LITERATURE:
Jaffer 2013, p. 95, no. 11

INSCRIBED:
Shihab al-Din Muhammad Shah Jahan Warrior Emperor 1031

Mughal emeralds typically include spiritual texts when bearing an inscription. This rare emerald is inscribed with the name of Shah Jahan, but is dated prior to his accession to the throne in 1628. The inscription indicates that the emerald was likely inscribed during the time period when Shah Jahan unsuccessfully rebelled against his father, Jahangir.

(actual size)

341

'THE SHAH JAHAN NECKLACE'
AN ANTIQUE SPINEL, PEARL, DIAMOND AND MULTI-GEM NECKLACE

Tumbled spinel beads, pearls, octagonal table-cut diamond, variously-shaped table-cut diamonds and rubies, carved jade, gold, 42½ ins., one spinel dated 1609-10, restrung at a later date

EXHIBITED AND CATALOGUED:
Los Angeles 1989, pp. 136-37, no. 136
Paris 2001, pp. 220-21
The Miho Museum, Koka 2016, p. 76, no. 47
Grand Palais, Paris 2017, p. 61, no. 42
The Doge's Palace, Venice 2017, p. 72, no. 31
The Palace Museum, Beijing 2018, p. 84, no. 32
de Young Legion of Honor, San Francisco 2018, p. 172, no. 28

LITERATURE:
Pal et al., 1989, pp. 136-167, no. 136
Jaffer 2013, pp. 97-98, no. 19

INSCRIBED:
Shah Jahan Warrior Emperor (on the diamond)
Jahangir [son] of Akbar Shah 1018 (largest spinel to left of center)

(actual size)

342

A GEM SET GOLD *MAKARA*-HEAD FINIAL
MYSORE OR TANJORE, SOUTH INDIA,
1775–1825

Set with diamonds, rubies, and sapphires
1⅝ ins. (4.1 cm.) long; ¾ in. (2.1 cm.) high;
⅝ in. (1.7 cm.) wide

EXHIBITED AND CATALOGUED:
Metropolitan Museum of Art, New York 2014, p. 49
The Miho Museum, Koka 2016, p.106, no.74
Grand Palais, Paris 2017, p.183, no.138
The Doge's Palace, Venice 2017, p.209, no.141
The Palace Museum, Beijing 2018, p.232, no.145

LITERATURE:
Jaffer 2013, p.189, no.60

343

AKBAR WITH PRINCE KHURRAM
MUGHAL INDIA, 17TH CENTURY

Opaque pigments and gold on paper,
mounted on an album leaf, backed on cream card
Painting 7 x 3⅞ ins. (17.9 x 9.7 cm.); folio 13 x 8 ins.
(33 x 20.3 cm.)

PROVENANCE:
Sotheby's, London, 1 July 1969, lot 102

The style of the present painting shows influences from Manohar, considered the inventor of the group portrait during the reign of Emperor Akbar (Forge and Lynch, 2015, no. 3, pp.6-8). The well-known works by Manohar include two portraits of Emperor Akbar now in Cincinnati and Dublin c. 1602-04 (McInerney, 1991, pp.53-68, figs. 9-10, see also Okada, 1992, no.169, p.145). Works by Manohar were sources of inspiration for a number of works by other artists including a portrait of Emperor Akbar in the Kevorkian Album c. 1630 in the Metropolitan Museum of Art (acc. no. 55.121.10.22, see Welch *et al.*, 1987, no. 9, p.96, Forge and Lynch, 2015, p.6). The style of both the Cincinnati example and the Kevorkian album share similar facial features to this work, all shown in a three-quarter view.
The emperor Akbar is depicted here with his grandson prince Khurram, later Shah Jahan. This sensitively drawn portrait, probably completed during the reign of Shah Jahan, emphasises the link between the ruler and his beloved grandfather, reinforcing the legitimacy of his reign (Forge and Lynch, 2015, no. 3, pp.6-8).

This painting is believed to have come from an album composed for Fath 'Ali Shah in 1764 AD, many folios from which were sold at auction by Laurin-Guilloux-Bufetaud, Hôtel Drôuot, Paris, 23 June 1982. Many borders in this album were signed by artists such as Muhammad Baqir, and the borders of our album page also follow his style of painting.

344

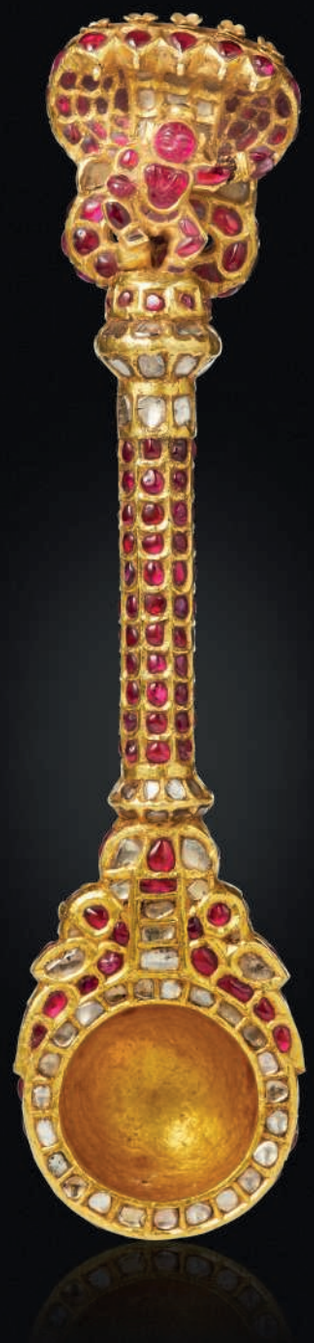
A JADE INKWELL LID
NORTH INDIA, CIRCA 1800

Carved and set with rubies in gold, on later mount
1¾ x 1⅝ ins. (4.4 x 4.2 cm.)

345

A MEETING BETWEEN SHAH JAHAN AND KHIZIR
MUGHAL INDIA, CIRCA 1640-1660

Opaque pigments and gold on paper, in pale pink borders on cream album leaf decorated with gold and polychrome cartouches and roundels, backed on green card
Painting 6½ x 4¼ ins. (16.5 x 10.9 cm.); folio 14⅜ x 9⅝ ins. (36.7 x 24.5 cm.)



346

A GOLD AND GEM SET RITUAL SPOON

SOUTH INDIA, 1800–1850

Set with diamonds and rubies, the finial showing Krishna beneath a five-headed cobra
6⅝ ins. (16.7 cm.) high; 1¼ ins. (3.9 cm.) wide; 1 in. (2.5 cm.) deep

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, p.54
The Miho Museum, Koka 2016, p.110, no,78
Grand Palais, Paris 2017, pp.200-01, no.151
The Doge's Palace, Venice 2017, p.211, no.144
The Palace Museum, Beijing 2018, p.234, no.148

LITERATURE:

Jaffer 2013, p.191, no.63

A ruby-inlaid gold Gopalakrishna temple pendant was exhibited in Doha in 2002 (Tan, 2002, no.12, pp.46-49). Attributed to late 17th century India, the detailed note links it to two further slightly later examples. One was donated in the 18th century to the Krishna Math (monastery) in Udupi by the Queen of Keladi; the other was donated at a similar time to the Sri Saradamba Temple at Shringeri by Rani Chennamma of Kittur. Further ritual objects remain at these and other related temples, mostly having been donated by the members of the local royal families. It is interesting that in none of these images are sapphires, which were available from Kashmir, used, the stone that would best reflect the color of The Blue God.

The relationship between Krishna and the multi-headed snake is complicated. Krishna achieved mastery over Kaliya, the poisonous multi-headed snake who was terrorizing the neighborhood, by dancing on his head until he submitted. Ichnographically Krishna in this spoon adopts precisely the dancing position that is associated with this event. But in this case the snake's hood rears up over him protectively, an image that immediately recalls Ananta Vishnu, the protection of Vishnu (whose avatar Krishna is) by Shesha, the Nagaraja or Lord of the Snakes. The head of this spoon combines the two elements in one icon.

(detail)

347

AN ENAMELLED SILVER AND GOLD FLYWHISK

DELHI, INDIA, CIRCA 1800

The steel body decorated with bands of gold, the base of the bell-shaped surmount with green and blue enamelling
7⅛ ins. (18 cm.) long;
with feathers 48⅞ ins. (124 cm.) long

PROVENANCE:

Stuart Cary Welch Collection; sold Sotheby's, London, 6 April 2011, lot 111

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, pp. 70-71, no. 42

348

A HARDSTONE *CHAUPUR* SET WITH ENAMELLED AND GEM SET GOLD DICE
NORTH INDIA; DICE 1700-1750, PIECES 20TH CENTURY

Consisting of three dice and sixteen game pieces carved from agate, chalcedony, yellow chalcedony and jasper, the dice with diamonds in gold surrounded by enamelled floral designs in red, green navy and white
Dice 2¾ ins. (6.9 cm.) long; pieces ⅝ in. (1.6 cm.) high

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.60, no.33
Grand Palais, Paris 2017, p.205, no.155
The Doge's Palace, Venice 2017, p.218, no.149
The Palace Museum, Beijing 2018, pp.240-41, no.153

349

A SET OF ROCK-CRYSTAL AND GOLD CUTLERY
SRI LANKA OR GOA, INDIA, 16TH-17TH CENTURY OR LATER

The gold mounts set with rubies and sapphires, the ends decorated with dragon shaped heads, the metal marked with a mark on all knives, the reverse of the spoon bowls decorated in low relief, the set comprising four knives, four forks and four spoons
Knife 8⅝ ins. (21.8 cm.) long; fork 5⅝ ins. (14.3 cm.) long; spoon 6⅛ ins. (15.5 cm.) long

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p.169, no.112
The Palace Museum, Beijing 2018, pp.194-95, no.116
de Young Legion of Honor, San Francisco 2018, p. 79, no. 25

(actual size detail)

IMAGES OF REDUCED SIZE

(actual size)

350

A CARVED EMERALD

Hexagonal-shaped carved emerald of
52.04 carats, 28.15 x 32.15 x 7.88 mm,
late 17th to early 18th century

AGL, 2019, report no. 1100333: 52.04 carats,
Colombia, no clarity enhancement

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 168, no. 130
Grand Palais, Paris 2017, p. 44, no. 18
The Doge's Palace, Venice 2017, p. 62, no. 17
The Palace Museum, Beijing 2018, p. 75, no. 18
de Young Legion of Honor, San Francisco 2018,
p. 171, no. 18

351

A CARVED EMERALD

Hexagonal-shaped tabular carved emerald of 80.24 carats, protruding lugs on opposing sides, 34.95 x 35.00 x 7.95 mm, mid to late 17th century

AGL, 2019, report no. 1100329: 80.24 carats, Colombia, insignificant clarity enhancement, traditional type

(actual size)

EXHIBITED AND CATALOGUED:

Victoria and Albert Museum, London 2015, pp. 54-55, no. 20
The Miho Museum, Koka 2016, p. 166, no. 128
Grand Palais, Paris 2017, p. 44, no. 19
The Doge's Palace, Venice 2017, p. 63, no. 19
The Palace Museum, Beijing 2018, p. 76, no. 20
de Young Legion of Honor, San Francisco 2018, p. 171, no. 12

LITERATURE:

Jaffer 2013, p. 96, no. 17

(actual size)

352

A CARVED EMERALD

Carved emerald of 45.53 carats, with protruding lug for suspension, 34.28 x 28.92 x 7.60 mm, 18th or 19th century

AGL, 2019, report no. 1100339: 45.53 carats, Classic Colombia, insignificant clarity enhancement, traditional type

353

AN INSCRIBED EMERALD

Oval mixed-cut emerald of 17.94 carats,
22.15 x 19.41 x 5.22 mm, emerald dated 1786–1787

AGL, 2019, report no. 1100330: 17.94 carats,
Classic Colombia, no clarity enhancement

INSCRIBED:
Mirza Raja Sultan Mir Bahram Raj Bahadur 1201

(actual size)

(actual size)

354

AN INSCRIBED EMERALD

Rectangular-cut emerald of 87.09 carats, 31.84 x 24.16 x 12.21 mm

AGL, 2019, report no. 1100311: 87.09 carats, Brazil, minor to moderate clarity enhancement, traditional type

PROVENANCE:

Bonhams, London, 25 April 2017, lot 204

INSCRIBED:

From the Qur'an Chapter II, (*al-Baqara*, The Cow), v. 255

355

A CARVED EMERALD

Carved emerald of 51.96 carats,
25.60 x 23.82 x 10.82 mm, 19th century
and reworked at a later date

AGL, 2019, report no. 1100334: 51.96 carats,
Colombia, insignificant to minor clarity,
traditional type

(actual size)

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p. 43, no. 17
The Doge's Palace, Venice 2017, p. 64, no. 20
The Palace Museum, Beijing 2018, p. 77, no. 21
de Young Legion of Honor, San Francisco 2018,
p. 172, no. 21

The small drill holes in the recessed area of this emerald suggest that the stone originally secured another gemstone, likely a diamond. After the additional gemstone was removed, the emerald was modified to a rounded shape.

3e ANNEE. — N° 11
PRIX: 50 cent.
1er Mars 1911.
Comœdia Illustré
nneau de Paul Iribe
d'après Mademoiselle JEANNE DIRYS,
dans "Le Cadet de Coutras" au Théâtre du Vaudeville
Chapeau créé par Gabrielle Chanel, 21, Rue Cambon

PAUL IRIBE

The designs of Paul Iribe are not widely known, yet they are of utmost importance in the history of jewelry design. Iribe was a talented illustrator, cartoonist and interior designer in Paris by the end of the Belle Époque period, contributing to satirical or style papers, infusing a very modernist vision into the art of fashion illustrations.

Around 1908, his collaboration with Paul Poiret, one of the most important couturiers of the Belle Époque, would represent the new standards in fashion of the era, favoring liberal display of fluid forms and to this today, representing perfectly the transitional period between Belle Époque and Art Deco.

In 1910, he designed a series of eleven jewels, beautifully executed by Robert Linzeler, that would exhibit a taste of what would evolve into the Art Deco style in the years to come.

The present aigrette, part of this series, was one of the first to present a combination of blue and green, through the use of emeralds and sapphires, directly influenced by the celebrated Diaghilev's 'Ballets Russes' exotic colors. It was also very clearly announcing the appeal for radical geometry that would invade all areas of design following World War II. The type of jewel itself, an aigrette, and the large carved emerald were a direct tribute to India's spectacular jewels and color combinations. A forerunner in each and every category, even the way Paul Iribe's jewels were exhibited was considered as 'never seen before', as written in '*Art et Decoration*' in 1911.

The aigrette was most certainly a favorite of Paul Iribe himself as it was worn by his wife, actress Jeanne Dirys, both in her play 'Le Cadet de Coutras' and on the cover illustration of '*Comoedia Illustré*' in March 1911.

opposite:
Cover of Comoedia Illustré, 1 March 1911, showing Jeanne Dirys wearing the Paul Iribe aigrette as a plaque de corsage

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356

AN ART DECO CARVED EMERALD, SAPPHIRE, DIAMOND AND PEARL AIGRETTE, PAUL IRIBE FOR ROBERT LINZELER

Hexagonal-shaped carved emerald, circular cabochon and calibré sapphires, old-cut diamonds, pearls, platinum and 18k white gold (French marks), 3½ ins., 1910, unsigned

AGL, 2019, report no. 1100327: Colombia, insignificant to minor clarity enhancement, traditional type

PROVENANCE:

Madame Jeanne Iribe
Cartier
Private Collection

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp. 98-99
The Miho Museum, Koka 2016, p. 184, no. 145
Grand Palais, Paris 2017, p. 321, no. 236
The Doge's Palace, Venice 2017, p. 313, no. 214
The Palace Museum, Beijing 2018, p. 327, no. 218
de Young Legion of Honor, San Francisco 2018, p. 137, no. 68

LITERATURE:

Carsix 1911, pp. 27-32
Comoedia illustré 1911-12
Bachollet et al. 1982, p. 229
Jaffer 2013, p. 318, no. 108

(actual size)

357

A JADE AND ROCK-CRYSTAL COSMETICS SPOON
INDIA, 19TH CENTURY

The back of the bowl engraved in a petal shape in low relief
7⅛ ins. (18.2 cm.) high

358

A CARVED ROCK-CRYSTAL CUP
INDIA, SECOND HALF 17TH CENTURY

The cup on short flared foot, with flower bud shaped handle, repaired breaks
3 ins. (7. 7cm.) high; 4⅛ ins. (10.4 cm.) wide including handle

(detail)

359

A GOLD-INLAID AND GEM SET JADE FLYWHISK

NORTH INDIA, 1675-1725

Set with rubies in gold, the interior of the head set with a silver disk, the terminal with rounded flower-bud surmounted with a small ruby
11¾ ins. (29.8 cm.) long; 1⅜ ins. (3.5 cm.) wide

EXHIBITED AND CATALOGUED:

Metropolitan Museum of Art, New York 2014, pp.34-35
The Miho Museum, Koka 2016, p.102, no.71
Grand Palais, Paris 2017, pp.138-39, no.106
The Doge's Palace, Venice 2017, p.162, no.107
The Palace Museum, Beijing 2018, p.188. no.111
de Young Legion of Honor, San Francisco 2018, p. 76, no. 22

LITERATURE:

Jaffer 2013, p.62, no.28

360

A JADE FLYWHISK
NORTH INDIA, CUP 1675–1725, HANDLE POSSIBLY LATER

In three colors of jade, the cup set with rubies in gold
7⅞ ins. (19.9 cm.) long; 1⅛ ins. (2.9 cm.) wide

PROVENANCE:
George Nathaniel Curzon, 1st Marquess Curzon of Kedleston, Viceroy of India (1898-1905);
Lady Alexandra Metcalfe, thence by descent
Bonhams, London, 28 April 2005, lot 571
Sotheby's, London, 6 April 2011, lot 358

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p.84, no.39
The Miho Museum, Koka 2016, p.103, no. 73
Grand Palais, Paris 2017, p.137, no.105
The Doge's Palace, Venice 2017, p.163, no.108
The Palace Museum, Beijing 2018, p.189, no.112

LITERATURE:
Jaffer 2013, p.65, no.27

361

A MUGHAL JADE LOBED BOWL
INDIA, CIRCA 1700

The thin walls divided into six petal-shaped lobes converging in the centre of the bowl, the exterior finely carved in low relief floral designs, the base engraved in a flowerhead shape
5¼ ins. (13.2cm.) wide

362

A JADE BOWL
MUGHAL INDIA, 18TH CENTURY

The exterior finely carved in low relief with flowers and buds, flanked by two broad leaves folded over at the tips to form the handles, punctuated by flowerhead finials, the base carved in a six petal flowerhead, the well-polished semi-translucent stone with small areas of opaque inclusions
6½ ins. (16.5cm.) wide

363

363

A JADE SPOON
INDIA, 1650-1700

Made in two parts, the reverse of the bowl inscribed with three leaves in low relief
6⅜ ins. (16.2 cm.) long; bowl ⅞ in. (2.4 cm.) wide

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.53, no.27
Grand Palais, Paris 2017, p.92, no.61
The Doge's Palace, Venice 2017, p.110, no.61
The Palace Museum, Beijing 2018, p.131, no.64

LITERATURE:
Jaffer 2013, p.70, no.23

364

364

A JADE SPOON
INDIA, CIRCA 1650-1700

Made in two pieces, the reverse of the bowl engraved with three petals in low relief
5¼ ins. (13.3 cm,) long; bowl 1½ ins. (3.7 cm.) wide

LITERATURE:
The Miho Museum, Koka 2016, p.54, no.28
Grand Palais, Paris 2017, p.92, no.60
The Doge's Palace, Venice 2017, p.110, no.60
The Palace Museum, Beijing 2018, p.130. no.63
de Young Legion of Honor, San Francisco 2018, p. 173, no. 42

365

A CARVED JADE BOWL
INDIA, 1700–1750

With floral decoration around the
base in low relief, flowerhead foot
3⅜ ins. (8.4 cm.) diam.; 1¼ ins. (3.2 cm.) high

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.82, no.51
The Doge's Palace, Venice 2017, p.105, no.56
The Palace Museum, Beijing 2018, p.123, no.58

(alternate view)

366

A CARVED JADE BOWL
NORTH INDIA, 1650-1700

The body engraved with flowers, serrated leaf forms to the sides rising to the shoulders and terminating in curled floral-bud shaped lug handles, the base carved as a flowerhead
2 ins. (5.2 cm.) high; 6⅛ ins. (15.7 cm.) wide

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, pp.72-73, no.30
The Miho Museum, Koka 2016, p.52, no.26
Grand Palais, Paris 2017, p.85, no.54
The Doge's Palace, Venice 2017, pp.102-03, no.53
The Palace Museum, Beijing 2018, pp.120-21, no.56
de Young Legion of Honor, San Francisco 2018, p. 67, no. 15

367

A CARVED JADE INKWELL
NORTH INDIA, 1600-1625

Of globular form rising from short ring foot to short waisted neck, the rim with a carved protruding ring, the finely carved decoration with five large rosettes between bands of lotus and radiating petals above and below, one side with a suspension hoop
3¼ ins. (8.2 cm.) diam.; 2.5 ins. (6.2 cm.) high; 1¾ ins. (4.6 cm.) diam. at mouth

PROVENANCE:
Rev. Dr. Nevil Maskelyne (d.1811) The Royal Observatory, Greenwich. His wife Margaret Maskelyne at Bassett Down, Wiltshire, thence by descent
Christie's, South Kensington, 27 April 2012, lot 564

EXHIBITED AND CATALOGUED:
The Miho Museum, Koka 2016, p.45, no.20
Grand Palais, Paris 2017, p.81, no.50
The Doge's Palace, Venice 2017, p.96, no.10
The Palace Museum, Beijing 2018, pp.112-13, no.51
de Young Legion of Honor, San Francisco 2018, p. 173, no. 36

A nephrite-jade inkwell, very similar in size and decoration, is in the al-Sabah Collection (Keene with Kaoukji, 2001, p.115, cat.9.14).

368

A CARVED JADE CRUTCH HANDLE
INDIA, EARLY 19TH CENTURY

Set with diamond eyes in gold
5⅞ ins. (15 cm.) long

(detail)

369

A JADE AND ROCK-CRYSTAL CEREMONIAL STAFF
INDIA, 18TH-19TH CENTURY

Carved rock crystal and jade, one repaired break on the lower rock crystal band
11½ ins. (29.3 cm.) long

370

A GEM SET CARVED JADE MIRROR
NORTH INDIA OR DECCAN, 1675-1700

The back decorated with floral designs in low relief, the mirror framed with a band of inlaid rubies and emeralds set in gold, the base inlaid with a large ruby set in gold
8½ ins. (21.6 cm.) high; 5⅜ ins. (13.8 cm.) wide; ¾ in. (1.9 cm.) deep

PROVENANCE:
Formerly in a Danish royal collection
Bonhams, London, 24 April 2012, lot 224

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, pp.102-03, no.71
The Doge's Palace, Venice 2017, pp.116-17, no.66
The Palace Museum, Beijing 2018, pp.138-39, no.69

371

***PAAN* BOX**
MUGHAL INDIA, CIRCA 1700

Jade with flowering plants in low relief, the lid with a ruby set in gold, base and interior undecorated
4½ ins. (11 cm.) wide

(alternate views)

372

A CARVED AND INSCRIBED JADE PENDANT (*HALDILI*)
INDIA, LATE 16TH OR 17TH CENTURY

Recto engraved with floral motifs, verso inscribed with Qur'an LXVIII, *sura al-qalam*, vv. 51-52
2 ins. (5 cm.) high

INSCRIBED:
Qur'an LXVIII, *sura al-qalam*, vv.51-52

The elegant *nasta`liq* on this pendant is very similar to that on another *haldili* pendant sold at Christie's, London, 10 April 2014, lot 130. That however was inscribed in Arabic, with the Throne Verse (*Ayat al-Kursi*) from the Qur'an, (*sura* II, *al-baqara*, v.256). The note to that lot gives an extensive discussion about the significance and use of jade at the Mughal Court, concentrating on the jades produced at Allahabad during Prince Salim's period of rebellion against Akbar. A further very comparable jade pendant, also inscribed *with Ayat al-Kursi*, is now in the Museum of Islamic Art, Doha (previously sold Sotheby's, London, 18 October 2001, lot 150). That example bore the name of Shah Jahan, written neatly along the lower edge, and a date of AH 1041/1631-62 AD.

A number of jades inscribed for the Emperor Jahangir are known. Most of these take the form of wine cups – something that for Jahangir were favorite possessions and imperial attributes (Welch, 1985, p.195). One of these is in the Brooklyn Museum (dated AH 1016/1607-08). Another, at the Rhode Island School of Design, is dated AH 1021/1612-13 AD. An inkpot and opium cup are also known (dated AH 1028/1618-19 AD and AH 1026/1617-18 AD respectively) and in the Metropolitan Museum of Art in New York and the Banaras Hindu University, Varanasi (all published Welch, *op.cit.*, nos.122-126). The Christie's pendant was the earliest of all, dated AH 1006/1597-8. While the present pendant bears the date of 1000/1591-2, this appears probably to be a later addition.

The design on the other side of this pendant is clearly European in influence, if not execution. The style is consistent with a 17th century dating.

373

A GEM SET DAGGER (*PESH-KABZ*) WITH ENAMELLED GOLD SCABBARD

DAGGER INDIA, SECOND HALF 18TH CENTURY; SHEATH PROBABLY HYDERABAD, SINDH, CIRCA 1800

The hilt enamelled and set with diamonds, watered steel blade, the scabbard with enamelled designs of animals and huntsmen on both sides, jeweled attachment with a large citrine topped by two enamelled parrots and a central diamond
Scabbard 14½ ins. (37 cm.) long
Blade 11½ ins. (29.2 cm.) long

PROVENANCE:

By repute, Maharaja of Indore

374

A RUBY-SET DAGGER (*PESH-KABZ*) WITH MATCHING SCABBARD
INDIA, CIRCA 1800

Steel blade
Dagger 14⅞ ins. (37.7 cm.) long;
scabbard 11¾ ins. (30 cm.) long

PROVENANCE:
By repute, Maharaja of Indore

375

A CARVED AND GEM SET WALRUS IVORY HILTED DAGGER
INDIA, 18TH CENTURY

Set with diamonds, rubies and emeralds, steel blade
12⅜ ins. (31.5 cm.) long

IMAGE OF REDUCED SIZE

376

THE QUEEN OF AWADH'S KNIFE (*KARD*)
NORTH INDIA, 1775-1800

Walrus ivory carved as a ram's-head,
set with ruby eyes, watered-steel blade
9⅝ ins. (24.5 cm.) long; ⅞ in. (2.2 cm.) wide

PROVENANCE:
By repute, the Queen of Awadh

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.117, no.89
The Doge's Palace, Venice 2017, p.143, no.91
The Palace Museum, Beijing 2018, p.167, no.95

377

A GEM SET JADE HILTED DAGGER (*KHANJAR*)
DECCAN OR NORTH INDIA, 1700-1725

Set with rubies and diamonds, rain guard decorated with floral motifs on each side, steel blade
17 ins. (43 cm.) long; 2½ ins. (6.5 cm.) wide

EXHIBITED AND CATALOGUED:
Grand Palais, Paris 2017, p.125, no.96
The Doge's Palace, Venice 2017, p.152, no.98
The Palace Museum, Beijing 2018, p.175, no.102
de Young Legion of Honor, San Francisco 2018, pp. 90-91, no. 33

LITERATURE:
Jaffer 2013, p.68, no.30

IMAGE OF REDUCED SIZE

378

A DAGGER (*KHANJAR*) WITH EXCEPTIONALLY FINE SILVER AND BRASS-INLAID HILT AND SCABBARD
BIDAR, CENTRAL INDIA, 17TH CENTURY

Watered-steel blade, the forte with rubbed inscription cartouche reading ''Ali', the top of the hit with overlaid gold decoration,
original finial probably lacking
15¼ ins. (38.8 cm.) long

PROVENANCE:
Christie's, London, 8 October 2015, lot 154

EXHIBITED AND CATALOGUED:
Higgins Armory Museum, Worcester MA, September-December, 1994

The very fine and controlled rendering of the poppy heads which decorated this dagger are very closely related in design to a bidri spittoon which Mark Zebrowski dates to the 18th century (Zebrowski, 1997, p.181, no.259). It is clear however, even in light of the similarity of design, that our dagger predates the spittoon. Robert Alderman states that the presence of both silver and brass inlay is a feature of early bidri wares, confirming that our dagger predates the 18th century (Haidar and Sardar, 2015, p.186).

The intricate balance between the larger poppies and the lattice formed by smaller poppies and fine tapering leaves is similar to the enamelled decoration on a sheath of a dagger in the Al-Sabah Collection which is attributed to Mughal or Deccani Sultanates, mid-17th century (Inv. LNS 2221; Stronge, 2010, p.221, pl.183). The form of our dagger with its raised central ring around the grip is typical of the Deccan. A dagger inscribed with verses dedicated to 'Ali of closely related form to our present dagger is catalogued as 17th century Deccani (Mohamed, 200, pp. 218 and 227, p.218).

379

A MUGHAL ENAMELLED DAGGER (*KARD*) WITH VELVET COVERED SHEATH
PROBABLY JAMMU AND KASHMIR, NORTH INDIA, DATED AH 1189/1775-76 AD

Steel blade, the hilt, locket and chape decorated in various deity figures with polychrome enamels on blue enamelled ground, the spine with Shi'a avocations and prayers in gold on blue enamel, the tip of the pommel with a prayer and dated AH 1189
13¾ ins. (35 cm.) long

EXHIBITED AND CATALOGUED:
The Doge's Palace, Venice 2017, p. 190, no. 127
The Palace Museum, Beijing 2018, pp. 214-245, no. 131

INSCRIBED:
In Arabic, on the back edge of the hilt – *'O Lord, for the sake of Muhammad and the family of Muhammad, 'Ali, and Fatima the daughter of Muhammad, Hasan and Husayn'*
In Arabic and Persian, on the front edge of the hilt – *'For every catastrophe that occurs recite seventy times / There is no hero but 'Ali no sword but Dhul-Fiqar'*
In Arabic and Persian, on the base of the hilt – from the Qur'an, LXI, *sura al-saff*, part v.13: *Help from God and speedy victory / Brings forth an answer at the court of God*
In Arabic, on the side of the scabbard – an invocation to 'Ali
In Arabic, along the edge of the scabbard – invocations to God – *'O Judge of Needs! And O Sufficient in Necessities! And O Answerer of Supplications!'*

The decoration on this dagger and scabbard displays a rare combination of Muslim prayers alongside images of Hindu deities. The inscriptions are derived from both the Qur'an as well as Shi'a sources. The figures of Indian gods and goddesses including the multi-armed goddess Durga, Vishnu seated under a five-headed serpent and the monkey god Hanuman illustrate an influence of eighteenth century North Indian painting from Kashmir and Pahari states (Beijing 2018, p.214).

The turquoise enamelling used for the ground on the hilt as well as the fittings on the scabbard is highly unusual. For brief note on turquoise enamel and a gem set gold box decorated with this color, see lot 232 in the sale.

380

A GEM SET JADE-HILTED DAGGER WITH SCABBARD
INDIA, CIRCA 1700

Set with diamonds, rubies and emeralds, watered-steel blade, the scabbard with enamelled locket and chape
15¼ ins. (38.8 cm.) long

PROVENANCE:
By repute, Maharaja of Indore

381

A PERSONAL SWORD OF SHAH JAHAN WITH GOLD-DAMASCENED *TULWAR* HILT
THE BLADE EUROPE, CIRCA 1600,
THE INSCRIPTION AND MOUNTS INDIA,
SECOND QUARTER 17TH CENTURY

The watered-steel blade with gold-overlaid inscription and marked with the royal parasol (*chhattri*)
33¾ ins. (85.7 cm.) long

INSCRIBED:
huwal 'ali ila 'ali, hilal-i zafar, sahib qiran-i thani, 'He is the Supreme Commander, the Crescent of Victory, Second Lord of the Auspicious Conjunction'

The phrase Sahib Qiran Thani was one used by Shah Jahan on selected items that were for his personal use. For a brief discussion please see the entry under the Shah Jahan dagger, lot 387. A further example of the use of this title is on a ring mounted with a spinel and dated 1643 (V, inv.no.1023-1871; 1982, no.355, p.118). The royal ownership is further
confirmed by the overlaid gold parasol, a sign of royalty indicating our *tulwar* entered the personal armoury of a Mughal emperor or of a direct relative.

The importation and use of foreign blades in India is well documented. Weapons fitted with such blades were referred to as *firangis* when of European provenance. A sword fitted with a similar European blade with deep fullers, and inscribed with the name of Emperor Aurangzeb on its spine, dated 1083/1673, also marked with the royal parasol, is in the Metropolitan Museum of Art, New York (Alexander, 2015 p.184, cat. 70, 36.25.1591a, b). The form of our blade has been slightly altered, probably in the Mughal armory, converting the form to one very similar to that of the Ottoman and Safavid swords with mostly single edged blade, pronounced *yelmen* and double-edged tip. The cusped panel *at forte* probably dates from the same period, again echoing Safavid and Ottoman prototypes.

The *koftgari* decoration of grapes hanging from interlocking vines forming a geometric lattice were in frequent use on hilts in the 17th century. Robert Hales attributes to the late 17th century two *tulwars* mounted with similar gold-decorated hilts, one with rows of blooming carnations and the other with repeating floral cartouches (Hales, 2013, p. 162). For a closely related sword please see the following lot.

(alternate views)

IMAGES OF REDUCED SIZE

382

'DIAMOND', A PERSONAL SWORD OF THE EMPEROR AURANGZEB WITH GOLD-DAMASCENED *TULWAR* HILT

THE BLADE EUROPE, CIRCA 1600,
THE INSCRIPTION AND MOUNTS INDIA,
SECOND QUARTER 17TH CENTURY

The watered-steel blade stamped with a royal inscription and inlaid in gold with further inscriptions on the spine and the royal parasol (*chhattri*) on the blade
35 ins. (89 cm.) long

INSCRIBED:

almas, inna fatahna laka fathan mubina, alam gir shahi, 'The Hardest / Diamond, We have given thee a signal of victory (Qur'an XLVIII, *sura al-Fath*, v.1), of Alamgir Shah'

The first word, which translates as 'Diamond' or 'The Hardest', almost certainly refers directly to the sword itself. It was not uncommon for Mughal emperors to name their personal swords. One of Aurangzeb's swords, named as *Blood Thirsty*, was sold at Christie's, London, 23 April 2015, lot 120. The practice of naming royal weapons is something that was mentioned by Niccolao Manucci (1639-1717), the Italian traveler and author of '*Storia do Morgor*', an important account of the later reign of Shah Jahan and that of Aurangzeb. His account includes a list of names which belonged to some of the Emperor Aurangzeb's weapons which included the likes of 'Killer of Enemies, Tyrant-Slayer, Violent Stroke, Without Fault, Army-Vanquisher, Hand's Friend, Waist-Adorner and World Conqueror' - that which Aurangzeb was said most usually to carry in his hand (Manucci, quoted in Abdul Aziz, 1947, pp.21-22). The gold inlaid parasol (*chhattri*) mark, a symbol reserved f or the ruler, is also found on the previous lot, and the Shah Jahan dagger, lot 387 in this sale.

The blade of our sword is punched near the sharp edge with a further indication of Alamgir's ownership, a stamp inscribed *Alamgir Shahi.* A blade with *tulwar* hilt bearing a similar punch, dated 1072/1661 and also bearing the parasol, is in the Furusiyya Art Foundation Collection (Mohammed, 2007, p. 100, cat. 64).

For a similar imperial sword from the reign of Shah Jahan please see the preceding lot.

(alternate views)

383

A PAIR OF ART DECO EMERALD, NATURAL PEARL, RUBY AND DIAMOND CLIPS, CARTIER

Oval-shaped carved emerald of 93.85 carats, hexagonal-shaped carved emerald of 56.40 carats, natural pearls, ruby beads, single and old-cut diamonds, platinum (French marks), 2 and 1⅞ ins., 1938, hexagon emerald 19th century, oval emerald 19th century or later, each signed Cartier, each no. 38-17151, accompanied by a modern hinged 18k blackened gold cuff bracelet with fittings for the brooches, diameter 2⅛ ins., made by Cartier, no. HSA 40221

Cartier, 2013: Certificate of Authenticity

AGL, 2019, report no. 1100338: Colombia, insignificant to minor clarity enhancement, traditional type

EXHIBITED AND CATALOGUED:

The Miho Museum, Koka 2016, p. 188, no. 149
Grand Palais, Paris 2017, p. pp. 326-27, no. 240
The Doge's Palace, Venice 2017, p. 316, no. 217
The Palace Museum, Beijing 2018, p. 330, no. 221
de Young Legion of Honor, San Francisco 2018, p. 183, no. 130

(actual size)

HSA 40221
Cartier

384

PORTRAIT OF PRINCE KHURRAM, LATER SHAH JAHAN
MUGHAL INDIA, CIRCA 1620

Opaque pigments and gold on paper, in colored borders on gold-flecked cream album leaf, backed on cream card
Painting 6⅜ x 4⅛ ins. (16.2 x 10.3 cm.); folio 12⅜ x 8¾ ins. (31.2 x 22.3 cm.)

IMAGE OF ENLARGED SIZE

385

SHAH JAHAN PRESENTS JEWELS TO A PRINCESS
DELHI, INDIA, 18TH CENTURY

Opaque pigments and gold on paper, on floral illuminated album leaf within gold illuminated borders, the reverse with a calligraphic panel with two lines of Persian poetry in *nasta'liq*
Painting 9¼ x 6⅞ ins. (23.5 x 17.4 cm.); folio 20¾ x 14¾ ins. (52.5 x 37.5 cm.);
calligraphic panel 10¾ x 6⅞ ins. (27.2 x 17.7 cm.)

IMAGE OF REDUCED SIZE

386

'THE SHAH JAHAN SEAL RING'
AN ANTIQUE SPINEL AND ENAMEL RING

Fluted spinel half-bead, blue enamel, gold, ring size 5, spinel dated 1643-44, ring late 19th or early 20th century

(actual size)

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 2015, p. 42, no. 4
The Miho Museum, Koka 2016, p. 78, no. 49
Grand Palais, Paris 2017, p. 56, no. 37
The Doge's Palace, Venice 2017, p. 83, no. 40
The Palace Museum, Beijing 2018, p. 97, no. 41
de Young Legion of Honor, San Francisco 2018, p. 58, no. 9

INSCRIBED:
Second Lord of the Auspicious Conjunction 1053 16

THE SHAH JAHAN DAGGER

This dagger, one of the masterpieces of Mughal art, demonstrates in one piece so many different elements which, when fused together, gave Mughal Art its character. The jade stone that was used for the hilt would have come from Kashgar in present-day Xinjiang, western China; the trade that brought the jade to the Mughal court is well documented (Markel, 2008: note 5 details the principal sources). The scrolling designs inlaid in gold at the top of the blade, together with the *nasta`liq* script in which the short inscription is written, are, both stylistically and technically, imports from the Iranian world, part of the substantial artistic input from there to India in the early Mughal period. A recently rediscovered dagger made in Herat in the late 15th century, now in the Wallace Collection shows both these features (Sotheby's, London, 26 May 1933, lot 65).

The carved jade head represents the European contribution, both in its three-dimensional carving, which is thought to have been influenced by and also in the subject matter itself. It has been suggested that it was either created by or else heavily influenced by the work of European lapidaries working at the Mughal court. What is certain is that the subject is of European origin. One scholar posits that it derives from an Indo-Portuguese head of Christ as the Good Shepherd (San Francisco, 2018, no.26). Another suggests that the source was the classic depiction of a young European man, complete with earring, showing its resemblance to an Indian drawing after a European print dating from 1600-1610 now in the Bodleian Library, Oxford (London, 2015). It has also been thought to derive from depictions of cherubs which, having been imported from Europe, appear in royal context in many Mughal paintings. None of these options however really account for what is clearly a ruff around the neck; in some ways the most European feature of all. Whatever the most immediate source, there is no doubt that it is a real masterpiece of hardstone carving, entirely consistent with royal Mughal work of the highest quality.

Two Mughal paintings depict a dagger of this form with a human head terminal, in a scabbard hanging from a royal waistband. One is a historical portrait of Prince Salim, the future emperor Jahangir, examining a mirror of very European taste, painted by Bichitr in around 1630, shortly after the subject had died (Minto Album, V -1925; New York, 2014, p.27). A second depiction, again a historical representation, painted about 5 years later, shows a dagger with human head terminal in the waistband of Prince Khurram (the future Shah Jahan) as he greets his father in a depiction in the *Padshahnama* in Windsor Castle attributed to `Abid (Jaffer, 2013, p. 22). The blade of the dagger is inscribed with the title *sahib qiran thani*, the Second Lord of the [Celestial] Conjunction, a title taken by Shah Jahan that also enforced the Mughal lineage since the original Sahib Qiran was Timur, back to whom the Mughals traced their lineage. The parasol (*chhatri)* motif inlaid on one side of the blade is a further royal indicator. It is an ancient Indian motif indicating royalty or divinity, appearing above the heads of many central figures in mediaeval stone sculpture. Its absence of further titles emphasizes the personal nature of this dagger. The earliest blade yet noted that bears this motif is a sword made for Jahangir dating from early in his reign in 1027/1608; under Shah Jahan and Aurangzeb it was frequently employed on royal edged weapons.

Previous descriptions of this dagger have noted that the closest depiction of a human headed dagger is depicted in the waistband of the young Jahangir, and that the use of a very pale green jade rather than a pure white is another indication of a Jahangiri rather than a Shah Jahani commission for the jade. They have tried to resolve this with the clear inscription on the blade that indicates Shah Jahan. It has been suggested that the blade was replaced when it was inherited by Shah Jahan (London 1982 and others), that the inscription was added to an earlier plain blade (London 2015) or that the commission took place at the start of Shah Jahan's reign 1629-1636 (Paris 2017 and others). It is true that the taste of the hilt with its color and its use of the human face (Elgood, 2004, pp.83-85) is more what one would expect of the reign of Jahangir. A further possibility is that the hilt was indeed carved under Jahangir, but had not had a blade added at the time that he died. The blade having just been added under his son Shah Jahan would also explain why the posthumous painting of Prince Salim by Bichitr honours him showing him wearing the extraordinary and unparalleled dagger which had just appeared in complete form at the court of Shah Jahan.

387

THE SHAH JAHAN DAGGER (*KARD*)
NORTH INDIA, HILT 1620–1630

With carved jade hilt and watered-steel blade
11⅝ ins. (29.7 cm.) long; hilt 4⅜ ins. (11.1 cm.) long

PROVENANCE:
By repute, Samuel Morse
Christie's, London, 17 April 1974, lot 142
Private Collection

EXHIBITED AND CATALOGUED:
Victoria and Albert Museum, London 1982, p.128, no. 406
Paris 1988, pp.93, 182, no.149
Metropolitan Museum of Art, New York 2014, pp.24, 26-27
Victoria and Albert Museum, London 2015, p.62, no.24
The Miho Museum, Koka 2016, p.75, no.46
Grand Palais, Paris 2017, pp.78-79, no.48
The Doge's Palace, Venice 2017, p.99. no.51
The Palace Museum, Beijing 2018, p.114. no.52
de Young Legion of Honor, San Francisco 2018, p. 82, no. 26

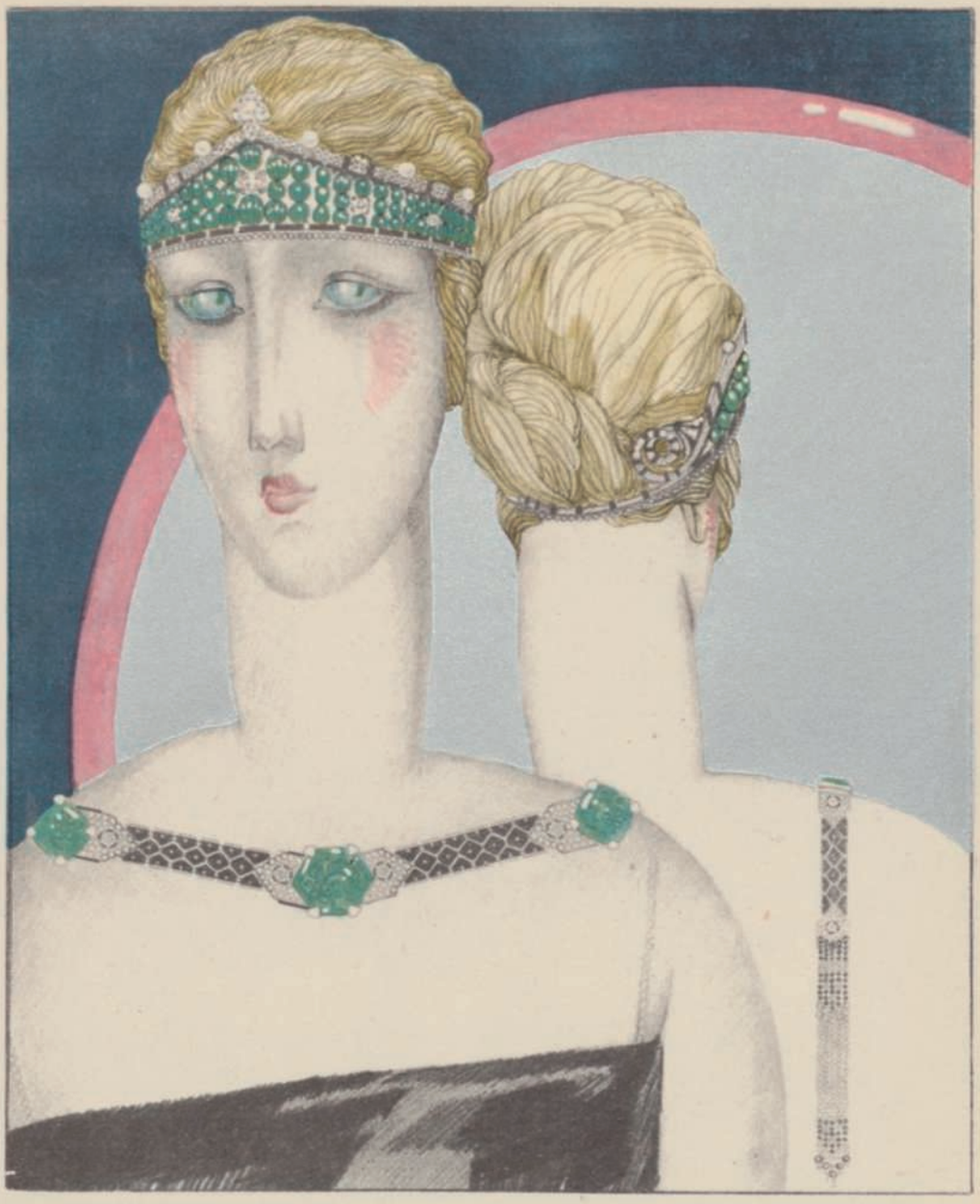
LITERATURE:
Welch 1985, pp.202-03
Haidar 1991, p.212
Elgood 2004, pp.83-85, fig.9
Jaffer 2013, pp.23, 91, no.4

INSCRIBED:
In Persian: *sahib-i qiran-i sani 2 (or 9)* 'Second Lord of the Auspicous Conjunction 2 (or 9)'

(detail)

IMAGE OF REDUCED SIZE

IMAGE OF REDUCED SIZE



BÉRÉNICE

DIADÈME ET COLLIER, DE CARTIER

N° 7 de la Gazette du Bon Ton. *Modèle déposé. Reproduction interdite.* *Année 1924-1925. — Planche 49*

THE TAJ MAHAL EMERALD

The International Exhibition of Modern Decorative and Industrial Arts took place in Paris in 1925. In a spirit of modernism and innovation, only works of art that were revolutionary in design were accepted. It was an exemplary moment in the Art Deco era.

Cartier presented more than 100 pieces, several especially created for this event, including the famous 'Collier Bérénice'. Created by the Renault workshop, one of Cartier's finest, this ornament was meant to be draped over one's shoulders, hanging at the back, without a clasp. Set with emeralds, onyx, pearls and diamonds, it centered upon an antique hexagonal-shaped carved emerald. This emerald was later named the 'Taj Mahal Emerald' for the carved floral engravings that were reminiscent of the colored stone inlay of the Taj Mahal. Immensely creative, this jewel was widely publicized and appeared in several publications.

The unsold pieces from the Exhibition were redesigned by Cartier and the gemstones were used to create new jewels. That was the case of the 'Collier Bérénice'. The whereabouts of this treasure of nature remained unknown for most of the 20th century, until its re-discovery in the 1990s.

opposite: A sketch of the Cartier vitrine at the 1925 Exhibition of Modern Industrial and Decorative Arts.

La Gazette du Bon Ton, Paris, 1925

right: Vitrine at the 1925 Exhibition of Modern Industrial and Decorative Arts in Paris, displaying the Berenice set: the shoulder necklace and tiara.

Cartier Archives © Cartier

388

'THE TAJ MAHAL EMERALD'
CARVED EMERALD AND DIAMOND BROOCH, CARTIER

Hexagonal-shaped carved tablet emerald of 141.13 carats, circular-cut diamonds, platinum and 18k white gold (French marks), 2⅛ ins., 2012, signed Cartier, no. TI9645, red Cartier case inscribed *'Taj Mahal' emerald*

AGL, 2019, report no. 11003346: 141.13 carats, Colombia, no clarity enhancement

PROVENANCE:

Mr. Montague Stanley Napier
Precious Stones Inc. of New York
Christie's, New York, 21 October 2009, lot 1187

EXHIBITED AND CATALOGUED:

Los Angeles 1989, p. 141, no. 143
Metropolitan Museum of Art, New York 2014, pp. 106-107
Victoria and Albert Museum, London 2015, pp. 132-133, no. 77
The Miho Museum, Koka 2016, p. 34, no. 11
Grand Palais, Paris 2017, p. 322, no. 237
The Doge's Palace, Venice 2017, p. 318, no. 218
The Palace Museum, Beijing 2018, p. 332, no. 222
de Young Legion of Honor, San Francisco 2018, p. 54, no. 8

LITERATURE:

Rudoe 1997, p. 316-319, no. 269
Untracht 1997, p. 330, no. 746
Bala Krishnan and Kumar 1999, p. 46, fig. 45
Jaffer 2013, p. 95, no. 14

(actual size)

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GLOSSARY

Ankus:
a hook with a handle, used in elephant handling and training. The hook is usually metal and the handle may measure as long as a meter. When highly ornamented or precious it has a ceremonial purpose.

Arabesque:
decorative design associated with the Islamic world consisting of interlacing foliate scroll-work, often symmetrical, with palmettes, flowers, and buds.

Basse-taille enameling:
translucent colored glass pastes covering an engraved or chased metallic surface, usually in gold or silver, in low relief. Basse-taille enameling, in contrast to champlevé, is normally employed on relatively extensive surfaces.

Bāzūband:
armlet worn on the upper arm

Cabochon:
smooth dome-shaped gem, unfaceted but polished

Champlevé enameling:
colored glass pastes filling the sunken relief of an engraved or chased metallic (usually gold or silver) surface. The most common type of enamel in India, probably adopted from Europe.

Chape:
metal mount at the end of a scabbard or sheath to protect the tip of a blade, often made of precious metal and highly decorated.

Chatr:
regal umbrella, in the Indian subcontinent an ancient symbol/insignia of royalty

Chauri:
fly-whisk often made of a yak's tail, an ancient Indian symbol of royalty, also used by the nobility

Cloisonné enameling:
colored glass pastes filling small partitions or cloisons created by flattened wires fused to a metal base plate.

Damascened:
term designating various metal techniques, including inlaying a precious metal into another metal (see also kūftah-garī)

Filigree:
delicate ornamental work of twisted gold or silver wire, often forming open-work decoration

Gold on a lac core:
distinguished characteristics of Indian jeweled objects; lac is derived from resin gathered from trees. The resin is purified and mixed with antimony sulphate to form a compound that is then melted and poured into the gold objects to form solid cores

Hadith:
recorded tradition(s) regarding deeds or sayings of the Prophet Muhammad in the light of which the text of the Qur'an may be interpreted or a principle of law explained

Haldili:
jade amulet to protect against palpitations, lightning, etc. worn by Muslims in India

Huqqah:
water pipe

Jadanagam:
a long plait ornament, typically worn over a braid

Jigha:
turban ornament

Kada:
bangle or bracelet

Kalgi:
a plume, generally of heron feathers, placed in turban ornaments such as the sarpech

Karan-phul:
(flower jewel) ear ornament worn in Rajasthan and north India

Kārd:
knife

Kūftah-garī:
damascening; the inlay or application of gold or silver to a prepared metal surface, usually brass, iron or steel, with intricate designs

Kundan:
ancient Indian jewellers' technique for setting gems at room temperature, in which 'hyper-purified' gold (or occasionally silver) foil becomes solid through molecular fusion

Lac:
resinous secretion from the scale insect (Coccus lacca), widely employed by Indian jewelers to form the core of most gold jewellery

Locket:
metal mount near the mouth of a scabbard or sheath to reinforce it, often made by precious metal and highly decorated

Makara:
mythical water monster, with crocodile head and body, fish scales and tail, sometimes with elephant tusks. It has been used as a decorative motif in India since ancient times

Nasta'līq:
elegant cursive Arabic calligraphic script, commonly used in both Safavid Persia and Mughal India

Nath:
a gold nose ring of wire, strung with pearls, rubies or emeralds

Nephrite:
one of the two minerals commonly known as jade (the other being jadeite)

Niello:
black substance made by melting powdered silver, lead, copper, Sulphur and borax, used as a filling for incised decoration and fixed by the application of heat

Painted enameling:
glass paste enamel painted onto the metal object in a liquid form before firing

Paizeb:
anklet

Pān:
mild stimulant, the leaf of the betel, Piper betel, chewed with dried arecanut, prepared lime and other substances, popular all over the Indian subcontinent

Pāndān:
box for pān

Pommel:
counterweight at the apex of the grip of swords and daggers

Quillon:
extended crosspiece between the grip and the blade of an edged weapon serving as a guard for the wrist, common in European arms

Repoussé:
sheet metal worked from the back to create a design in relief

Sarpatti:
turban ornament of pointed oval shape often worn in combination with a sarpech

Sarpech:
turban ornament shaped like a feather, related to the European aigrette. It was worn, as a sign of high rank, at the courts of both Hindu and Muslim India, and at the Safavid and Ottoman courts

Taveez:
an amulet invested with protective and prophylactic properties

Tikka:
a jeweled ornament without a kalgi that encircles the turban front

Watering:
wavy patterns on silks or on steel blades. The latter are often termed 'Damascus steel'

opposite:
Lot 278

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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(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.

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(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.

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(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. If no report is available, assume that the gemstones may have been treated or enhanced.

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(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.

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(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 at **+1 212-636-2490**.

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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.

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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.

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For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse.**

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(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

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4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 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.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. 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.

opposite:
Lot 277
© Denis Hayoun / Diode SA

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 mail 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.

D THE BUYER'S PREMIUM AND TAXES

1 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 US$300,000, 20% on that part of the **hammer price** over US$300,000 and up to and including US$4,000,000, and 13.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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 5 years of the date of the auction, you give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity 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 auction 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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, under 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, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that 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:

(i) 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 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property 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 categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th 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 States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US 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 Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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 30th day following the date 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.

4 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) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically 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 resale;

(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 part-payment 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) we can 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.

5 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.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  (i) charge you storage costs at the rates set out at www.christies.com/storage.
  (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and 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.

(c) **Lots containing Ivory or materials resembling ivory**
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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or 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 and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) **Watches**
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 Ψ 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 1 year of the date of the auction. 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**.

I 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, condition, attribution, authenticity, rarity, 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 LIVE™, **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 I(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.

J OTHER TERMS

1 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 : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 LIVE™ 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 notice at **www.christies.com/about-us/contact/privacy**.

8 WAIVER

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.

9 LAW AND DISPUTES

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 New York. Before we or you start any court proceedings (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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.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**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: 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 paragraph E2 of this agreement.

buyer's premium: the charge the buyer 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 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 E2.

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 paragraph 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.

13/02/2019

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'

º

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.

¤

Bidding by interested parties

•

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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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. 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.

º 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 º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

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

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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.These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

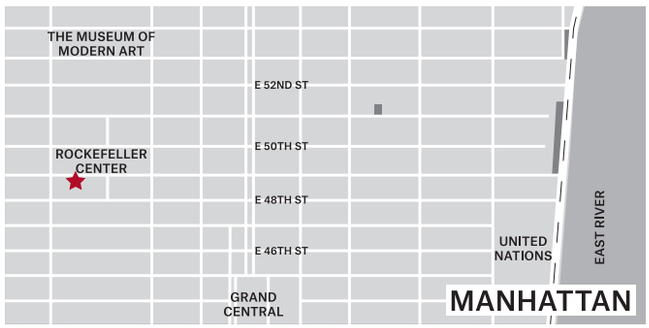
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

13/08/18

COLORLESS DIAMOND INDEX

LOT	NAME	COLOR	CLARITY	WEIGHT	CUT
98	The Arcot II	D	Internally Flawless	17.21	Pear
229	Mirror of Paradise	D	Internally Flawless	52.58	Rectangular
277		D	VVS2, Potential	23.55	Oval
277		D	VS1	6.51	Marquise
277		E	VS1	34.08	Pear
277		E	VS2	3.54	Heart
167		H	Internally Flawless	7.56	Heart
18		O-P	VS2	21.67	Old European

COLORED DIAMOND INDEX

LOT	COLOR	CLARITY	WEIGHT	CUT
147	Light Pink	VVS1, Potential	10.46	Oval
170	Light Pink	VS1	7.56	Old Mine
36	Pink (Not determined by the GIA)	~	~	Triangular
271	Orange-brown (Not determined by the GIA)	~	~	Circular

COLORED STONE INDEX

SAPPHIRE

LOT	ORIGIN	CLARITY	WEIGHT	CUT
276	Ceylon	None	109.50	Cushion
63	Ceylon	None	~	Octagonal
306	Australia	None	~	Oval Cabochon
308	Ceylon (Yellow)	None	~	Octagonal

EMERALDS

LOT	ORIGIN	CLARITY	WEIGHT	CUT
388	Colombia	None	141.13	Hexagonal, Carved
350	Colombia	None	52.04	Hexagonal, Carved
353	Colombia	None	17.94	Oval
269	Colombia	None	10.05	Carved
226	Colombia	Insignifiicant, Traditional	218.21	Oval, Carved
223	Colombia	Insignificant, Traditional	82.08	Drop-shaped Carved Bead
351	Colombia	Insignificant, Traditional	80.24	Hexagonal, Carved
352	Colombia	Insignificant, Traditional	45.53	Carved
60	Colombia	Insignificant, Traditional	26.70	Trapezoidal, Carved
268	Colombia	Insignificant, Traditional	16.48	Carved
267	Colombia	Insignificant, Traditional	10.51	Crescent
132	Colombia	Insignificant, Traditional	~	Crescent
224	Colombia	Insignificant, Traditional	~	Rectangular
270	Colombia	Insignificant, Traditional	~	Oval, Carved
275	Colombia	Insignificant, Traditional	~	Hexagonal, Carved
383 Pair	Colombia	Insignificant to Minor, Traditional	93.85, 56.40	Oval, Hexagonal, Carved
283	Colombia	Insignificant to Minor, Traditional	84.63	Octagonal, Carved
355	Colombia	Insignificant to Minor, Traditional	52.96	Carved
228	Colombia	Insignificant to Minor, Traditional	38.71	Octagonal
129	Colombia	Insignificant to Minor, Traditional	~	Various
174	Colombia	Insignificant to Minor, Traditional	~	Various
222	Colombia	Insignificant to Minor, Traditional	~	Drop-shaped Carved Bead
274	Colombia	Insignificant to Minor, Traditional	~	Various, Carved
356	Colombia	Insignificant to Minor, Traditional	~	Hexagonal, Carved
142	Colombia	Minor, Traditional	~	Tumbled Beads
40	Colombia	Minor, Traditional	380.98	Hexagonal
173	Colombia	Minor, Traditional	105.12	Round
220	Colombia	Minor, Traditional	50.41	Drop-shaped Bead
172	Colombia	Minor, Traditional	44.41	Octagonal, Buff-top
59	Colombia	Minor, Traditional	24.49	Cabochon
58	Colombia	Minor, Traditional	6.85	Carved, Frog
221	Colombia	Minor to Moderate, Traditional	92.16	Drop-shaped Carved Bead
35	Colombia	Minor to Moderate, Traditional	~	Beads
109	Colombia	Minor to Moderate, Traditional	~	Beads
38	Colombia	Minor	~	Drop-shaped Bead
66	Colombia	Moderate, Traditional	~	Carved Bead
97	Colombia	Moderate, Traditional	25.89	Carved Bead
340	Colombia	Minor, Modern	30.60	Cabochon
354	Brazil	Minor to Moderate, Traditional	87.09	Rectangular

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

MAHARAJAS AND MUGHAL MAGNIFICENCE

WEDNESDAY 19 JUNE 2019
AT 10.00 AM AND 2.30 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MAGNIFICENCE
SALE NUMBER: 17464

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$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 applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) 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 US$300,000, 20% on any amount over US$300,000 up to and including US$4,000,000 and 13.5% of the amount above US$4,000,000.
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: CHRISTIES.COM

08/01/19

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: +1 212 636 2437 on-line www.christies.com

17464

Client Number (if applicable) | Sale Number

Billing Name (please print)

Address

City | State | Zone

Daytime Telephone | Evening Telephone

Fax (Important) | Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

opposite:
Lot 148

19/01/2015

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18/04/19

opposite:
Lot 196

CHRISTIE'S