







ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 24 OCTOBER 2019

PROPERTIES FROM

The Collection of The Late Dr. Mohammed Said Farsi

A Dutch Nobleman

An Important European Collection

A Private Chicago Collection

A Private English Collection

A Private Middle Eastern Collection

A Private Swiss Collection, and

A Distinguished Private Collection



Front cover: Lot 38 (detail) Inside front cover: Lot 186 (detail) Opposite: Lot 37 (detail) Inside back cover: Lot 263 (detail) Back cover: Lot 266 (detail)



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide

register at christies.com

View catalogues and leave bids online at **christies.com**

AUCTION

Thursday 24 October 2019 Morning session at 10.30 am (Lots 1-154) Afternoon session at 2.00 pm (Lots 155-295)

8 King Street, St. James's London SW1Y 6QT

VIEWING

Saturday	19 October	12.00 pm - 5.00 pm
Sunday	20 October	12.00 pm - 5.00 pm
Monday	21 October	9.00 am - 4.30 pm
Tuesday	22 October	9.00 am - 4.30 pm
Wednesday	23 October	9.00 am - 8.00 pm

AUCTIONEERS

William Robinson and Eugenio Donadoni

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred

to as FARADIS - 17178

AUCTION RESULTS

UK: +44 (0)20 7839 9060 **christies.com**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.





WORLD ART GROUP



William Robinson International Head of Group Tel: +44 (0)20 7389 2370



G. Max Bernheimer International Head of Antiquities Department Tel: +1 212 636 2247



Susan Kloman International Head of African & Oceanic Art Department Tel: +1 212 484 4898



Deepanjana Klein International Head of Indian and Southeast Asian Antiquities, Modern + Contemporary South Asian Art Department Tel: +1 212 636 2189



Charlotte Liu Global Managing Director, Asian and World Art Tel: +852-29789982

INTERNATIONAL DEPARTMENTS

AFRICAN AND OCEANIC ART

Paris

Bruno Claessens Victor Teodorescu Remy Magusteiro Pierre Amrouche (Consultant) Tel: +33 1 40 76 84 06

ANTIQUITIES

London

Laetitia Delaloye Claudio Corsi Chanel Clarke Tel: +44 (0)20 7752 3331

New York

Hannah Solomon Maxwell Murphy Tel: +1 212 636 2256

ISLAMIC ART

London

Sara Plumbly Behnaz Atighi Moghaddam Tel: +44 (0)20 7389 2509 Xavier Fournier Rukmani Kumari Rathore

ORIENTAL RUGS AND CARPETS DEPARTMENT

London

Louise Broadhurst Tel: +44 (0)20 7389 2603

INDIAN, HIMALAYAN AND SOUTH EAST ASIAN ART

New York

Jacqueline Dennis Subhash Tristan Bruck Laura Weinstein Tel: +1 212 636 2188

SOUTH ASIAN MODERN + CONTEMPORARY ART

London

Damian Vesey Sakhshi Mahajan Tel: +44 (0)20 7389 2700

New York

Nishad Avari Salome Zelic Tel: +1 212 492 5717

Mumbai

Sonal Singh Tel: +91 22 2280 7905

REGIONAL MANAGING DIRECTOR

New York

Julia Grant Tel: +1 212 636 2483

BUSINESS MANAGERS

London

Valeria Severini Tel: +44 (0)20 7104 5789

France

Marie Faiola Tel: +33 (0)1 40 76 86 10

INTERNATIONAL SALES CALENDAR

23 OCTOBER 2019
MIDDLE EASTERN, MODERN
AND CONTEMPORARY ART
LONDON

28 OCTOBER 2019 ANTIQUITIES NEW YORK 28 OCTOBER 2019
FACES OF THE PAST:
ANCIENT SCULPTURE
FROM THE COLLECTION OF
DR. ANTON PESTALOZZI
NEW YORK

30 OCTOBER 2019 SPLENDORS - CHEFS-D'OEUVRE D'AFRIQUE, D'AMÉRIQUE DU NORD ET D'OCÉANIE PARIS 4 DECEMBER 2019 ANTIQUITIES LONDON

Email. First initial followed by last name@christies.com (e.g. Sara Plumbly = splumbly@christies.com)

SPECIALISTS AND SERVICES FOR THIS AUCTION



Louise Broadhurst International Head of Department Oriental Rugs & Carpets Tel: +44 (0)20 7389 2603



Sara Plumbly Head of Department Islamic and Indian Art Tel: +44 (0)20 7389 2374



Behnaz Atighi Moghaddam Head of Sale Islamic and Indian Art Tel: +44 (0)20 7389 2509



Xavier Fournier Junior Specialist Islamic and Indian Art Tel: +44 (0)20 7752 3172



Rukmani Kumari Rathore Junior Specialist Indian Art Tel: +44 (0)20 7389 2700



Sale Coordinator
Tel: +44 (0)20 7389 2029



Valeria Severini Business Manager Tel: +44 (0)20 7104 5789

SPECIALISTS

Louise Broadhurst Sara Plumbly Behnaz Atighi Moghaddam Xavier Fournier Rukmani Kumari Rathore Tel: +44 (0)20 7389 2509 Fax: +44 (0)20 7389 2326

SALE COORDINATOR

Cosima Stewart Tel: +44 (0)20 7389 2029

BUSINESS MANAGER

Valeria Severini Tel: +44 (0)20 7104 5789

FΜΔΙΙ

First initial followed by last name@ christies.com (e.g. Louise Broadhurst = lbroadhurst@christies.com) For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658 Fax: +44 (0)20 7930 8870 Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060 Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder® Internet: www.christies.com

POST-SALE SERVICES

Guisy Barbato
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060 Fax: +44 (0)20 7389 2869 Email: info@christies.com

christies.com

LOTS OF IRANIAN/PERSIAN ORIGIN

1.Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2.The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.









THREE SILVER AND BRASS OVERLAID STEEL RAMS

QAJAR IRAN, SECOND HALF 19TH CENTURY

Each of naturalistic form with pronounced corkscrew horns, the bodies with cusped cartouches and a band of swags and other floral designs
Each 10%in. (27cm.) high

£2,500-3,500

US\$3,100-4,300 €2,800-3,900

*2

AN ENAMELLED COPPER QALYAN BOWL

PROBABLY SHIRAZ MID-19TH CENTURY

Of typical form, with finely painted medallion portraits of a young Qajar man and woman. Alternating medallions depicting amorous couples, on blue ground with gold floral designs, floral lower border, silver suspension chains, on plain wooden base, on Perspex stand 6½in. (16.5 cm.) high overall

£4,000-6,000

US\$5,000-7,500 €4,500-6,700



THREE BRASS OR GOLD AND SILVER OVERLAID STEEL CAMELS

IRAN, SECOND HALF 19TH CENTURY

Each of naturalistic form, two forming a pair with gold and silver fine designs, the third slightly simpler with brass and silver overlaid designs 10%in. (27cm.) high

£2,000-3,000

US\$2,500-3,700 €2,300-3,300

*4

AN ENAMELLED GOLD QALYAN BOWL

QAJAR IRAN, CIRCA 1840-50

Of typical form, finely painted with two female portrait cusped medallions alternating with biblical scenes on a ground of dense floral cartouches, silver suspension chains, on plain wooden base, on Perspex stand 6%in. (16 cm.) high overall

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

The present lot shares the same iconogrpahy as lots 9 and 13. Consisting of elaborate scenes or double portraits in roundels or lobed medallions against very dense floral ground with exuberant pink and blue blooms inhabited by nightingales. The three *qalyans* are similar to a signed example in the Nasser D. Khalili Collection and attributed to circa 1840 (cat.129, p. 180). The attire of the ladies depicted on the present lot contrasts with the looser dresses portrayed on lots 9 and 13. Vernoit writes that nudity and more revealing attire start appearing on *qalyans* by the turn of the mid-19th century (ibid.). This would suggest that the present lot may either predate the other by a few years or illustrate perhaps a more persisting conservative depiction of female youths.





AN ENAMELLED GOLD QALYAN BOWL

QAJAR IRAN, FIRST HALF 19TH CENTURY

Of typical form, finely painted with three highly detailed floral sprays with perching birds, floral borders, gold suspension chains, silver plated copper tapering upper section pierced with quatrefoils, each part with suspension chains, on carved wooden base, on Perspex stand, with fitted box 8¾in. (22cm.) high overall

£7,000-10,000

US\$8,700-12,000 €7,800-11,000

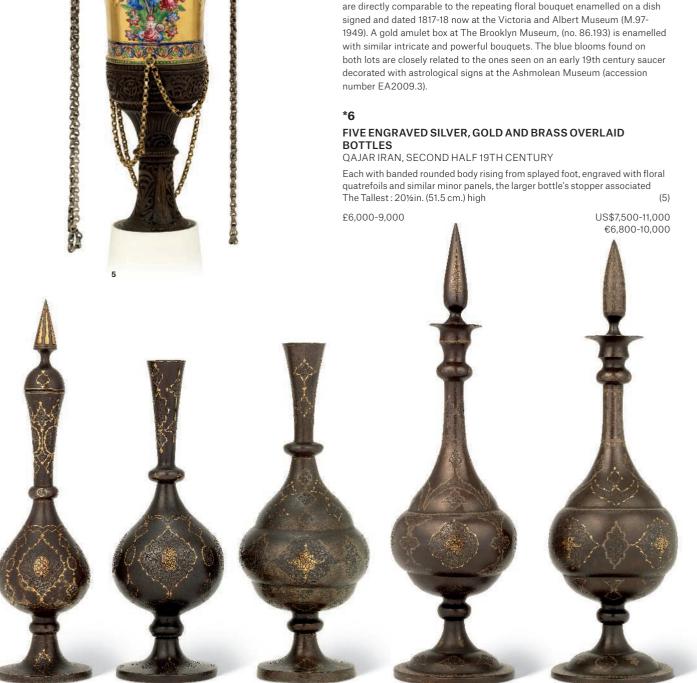
The large flowers of the gul-o bulbul pattern on the present qalyan and lot 7 are directly comparable to the repeating floral bouquet enamelled on a dish signed and dated 1817-18 now at the Victoria and Albert Museum (M.97-1949). A gold amulet box at The Brooklyn Museum, (no. 86.193) is enamelled with similar intricate and powerful bouquets. The blue blooms found on both lots are closely related to the ones seen on an early 19th century saucer decorated with astrological signs at the Ashmolean Museum (accession number EA2009.3).

*6

FIVE ENGRAVED SILVER, GOLD AND BRASS OVERLAID **BOTTLES**

QAJAR IRAN, SECOND HALF 19TH CENTURY

Each with banded rounded body rising from splayed foot, engraved with floral quatrefoils and similar minor panels, the larger bottle's stopper associated The Tallest: 201/2in. (51.5 cm.) high





AN ENAMELLED GOLD QALYAN BOWL

QAJAR IRAN, FIRST HALF 19TH CENTURY

Of typical form, with four finely painted floral sprays with perching birds, floral borders, silver suspension chains, on carved wooden base, on Perspex stand 6¼in (16cm) high

£6,000-8,000

US\$7,500-9,900 €6,800-9,000

*8

AN ENGRAVED AND GOLD OVERLAID STEEL EWER AND BASINQAJAR IRAN, SECOND HALF 19TH CENTURY

The ewer on trumpet foot, with rounded body engraved with floral quatrefoils and similar smaller panels, with associated stopper; the basin with wide curving flaring rim, densely engraved with floral designs around gold arabesque cartouches, sieve with knop, slight losses to gold Ewer: 14¼in. (36.5cm.) high.

Basin: 11%in. (29.5cm.) diam.

£3,000-4,000

US\$3,800-4,900 €3,400-4,500







AN ENAMELLED GOLD QALYAN BOWL

QAJAR IRAN, CIRCA 1840-50

Of typical form, enamelled with mother and child, portraits of young Qajar ladies and biblical scenes in roundels and cusped medallions, unidentified couplets in *nasta'liq* script in cusped cartouches below, on dense *gul-o bulbul* ground, with suspension chains, on plain wooden stem, on Perspex stand 6% in. (16cm.) high overall

£7,000-10,000

US\$8,700-12,000 €7,800-11,000

A galyan with similar scenes sold at Christie's, London, 08 October 2015, lot 65

*10

A GOLD OVERLAID CARVED STEEL BEGGAR'S BOWL (KASHKUL)

SIGNED HAJJI 'ABBAS, QAJAR IRAN, SECOND HALF 19TH CENTURY

Of coco-de-mer form, the main opening with pierced hinged domed cover, a band of gold overlaid inscription cartouches around the waist, signature cartouche on top, underside with concentric medallion 8¾in. (22cm.) long

£4,000-6,000

US\$5,000-7,400 €4,600-6,800

The inscription consists of Persian verses in praise of the *kashkul* and the maker 'Abbas and a couplet from the Gulistan of Sa'di.

For a discussion of the *kashkul* and the origin of its form please see Melikian-Chirvani,1991, pp.3-111. For a discussion on similar pieces and the translation of the verses see Allan and Gilmour, 2000, pp. 319-20.

For another kashkul with similar decoration and inscription, see lot 12

*11

AN ENAMELLED SILVER QALYAN BOWL

QAJAR IRAN, CIRCA 1850

Of typical form, with two finely painted medallion portraits of mother and child interspersed by *gul-o bulbul* designs, silver suspension chains, on carved wooden base, on Perspex stand 6in. (15cm.) high overall

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

Our huqqa furnace shows two lady-and-child within lobed medallions on oversized gul-o bulbul ground. The large nightingales and blooms appear more restrained than the one seen on our previous examples. However, the dress of the lady seen on two medallions is more representative of a mid-19th century depiction according to Vernoit in Occidentalism, The Nasser D. Khalili Collection of Islamic Art, London, 1997. The medallion showing the child with its left arm extended and the sideway glance of the lady on the present lot closely mirrors the medallion of the qalyan attributed to the mid-19th century in the same collection (ibid. p. 180, cat. 130). However, following Vernoit's argument, the open attire of the other medallion's lady would attribute our qalyan to the second half of the 19th century.



A GOLD OVERLAID CARVED STEEL BEGGAR'S BOWL (KASHKUL)

SIGNED HAJJI 'ABBAS, QAJAR IRAN, SECOND HALF 19TH CENTURY

Of coco-de-mer form, the lower body engraved to mimick watered steel, a band of gold overlaid inscription cartouches around the waist, signature cartouche on top, underside with concentric medallion, suspension chains 9½in. (24cm.) long

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

A direct comparable to this beggar's bowl is kept at the Hermitage Museum (St. Petersburg, 2004, no.147, p.130), originally from the Bachmanov collection in 1925. Both *kashkuls* share the same inscription and the distinguishable gold overlaid *huqqas* flanking the larger upper medallion.

Comparable *kashkul*s attributed to Hajji 'Abbas sold at Christie's, New York, 18-20 July 2011, lot 277 and at Christie's, London, 10 April 2014, lot 109

*13

AN ENAMELLED GOLD QALYAN BOWL

QAJAR IRAN, CIRCA 1840-50

Of typical form, with four finely-painted medallion portraits, two with a mother and child and two with a maiden and her servant, on dense floral ground, with suspension chains, on engraved wooden base 6in. (15cm.) high

£6,000-8,000

US\$7,500-9,900 €6,700-8,900





A GROUP OF CHINESE ENAMELLED PORCELAIN BOWLS AND DISHES FROM THE ZILL-I SULTAN SERVICE

CHINA AND IRAN, DATED AH 1297/1879-80 AD

Comprising two large basins, two large dishes and one smaller dish, each decorated in a 'Canton famille rose' palette on a blue enamelled ground with alternating panels of court figures and gilt-ground bouquets in the 'rose medallion' style, dedicatory nasta'liq inscription in the name of Zill-i Sultan Largest basin: 15¾in (40 cm.) diam.

£4.000-6.000

US\$5.000-7.400 €4,600-6,800

INSCRIPTIONS:

Zill-i Sultan sultan Mas'ud amir zadeh yamin al-dawla amjad arfa ashraf hazrat Sa'd farmayesh 1297, 'Ordered by Zill-i Sultan, sultan Mas'ud prince yamin aldawla, most praiseworthy, most eminent, most noble, his lordship Sa'd.'

From a service made for Mas'ud Mirza Zil-i Sultan al Dawla, named Governor of Isfahan in 1874. See Nadler, 2000, pp. 171-173, where the author notes that the inscription, 'bearing his name and date AH 1297 (AD 1879)....(is) replete with complimentary titles and highly laudatory of the prince.'

*15

TWO LACQUERED PAPIER-MACHÉ MIRROR CASES AND TWO LACQUERED PAPIER-MACHÉ PEN CASES (QALAMDANS) QAJAR IRAN, 19TH CENTURY

Each of rectangular form, the first mirror case with a depiction of Fath 'Ali

Shah enthroned surrounded by his courtiers, the interior with an informal depiction of Nasir al-Din Shah, a long inscription dated 1905 inside, the mirror lacking; the second, each side with a gul-o bulbul design in narrow borders, the red interior with an oval panel depicting 'Ali, Hassan and Husayn together with attendants; the larger galamdan with rounded ends and sliding tray, the exterior painted with a central figural oval panel on a floral ground, the sides with floral cartouches alternating with figural medallions, dosing spoon and calligrapher's scissors inside; the smaller pen case with square ends and sliding tray, the top with a mother and child, the sides with landscapes, red base, the interior with inkwell and pen

9in. x 61/4in. (23 x 15.7cm.); 9in. x 53/4in. (23 x 14.7 cm.); 85/6in. (22 cm.) and 43/6in. (11 cm.) long respectively

£4,000-6,000

US\$5,000-7,400 €4.500-6.700











15

AN OVOID ENAMELLED SILVER *QALYAN* BASE AND AN ENAMELLED COPPER *QALYAN* BOWL

QAJAR IRAN, PROBABLY SHIRAZ, SECOND QUARTER 19TH CENTURY

The base with a central band of repoussé silver floral sprays on blue ground, the interstices with gold floral designs, a band of finely enamelled figural medallions and panels above, a doubleheaded parrot armorial above the spout, repoussé silver fittings, on associated silver wire stand; Of typical form, finely painted with two portraits of a young Qajar man and woman alternating with dense floral cartouches, on blue ground with gold floral designs, silver suspension chains, on plain wooden base, on Perspex stand 9¼in. (23.5 cm.) and 6¼in. (16cm.) high (2)

£12,000-18,000

US\$15,000-22,000 €14,000-20,000

*17

A LACQUERED WOOD JEWEL BOX AND PAPIER-MACHÉ MIRROR CASE

QAJAR IRAN, FIRST HALF 19TH CENTURY

Each of rectangular form, the box with hinged flat lid, painted to imitate tortoiseshell, over-painted with *gul-o bulbul* designs, the base plain red, the interior plain wood; the mirror case with *gul-o bulbul* design on imitation tortoiseshell ground, the interior with a fine indoor seated portrait of the young Nasir al-Din Shah

The Box 12 x 4¾ x 7½ in. (30 x 12 x 19cm.); mirror case 10% x 7¼ in. (27 x 18,2 cm.) (2

£6,000-8,000

US\$7,500-9,900 €6,700-8,900







17 15

A LADY AT LEISURE

SIGNED [MUHAMMAD] SADIQ, ZAND IRAN, CIRCA 1770-1780 AD

Oil on canvas, a young lady sits, wearing floral skirt, a sheer shirt, jewels around her neck and flowers in her hair, leaning against a floral bolster cushion, a tray of fruit before her and a bottle and glass in her hands, behind her a servant stands behind a geometric balustrade, a porcelain dish in her hands, signed in white *nasta'liq* kamtarin Darwish Sadiq, minor restoration, framed 4ft.1in. x 2ft.9in. (125.5 x 84cm.)

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

Muhammad Sadiq was undoubtedly the leading painter of his generation. As is typical of Iranian artists of the time, very little is known about him apart from what can be gleaned from the paintings that he has left. He was a pupil of Muhammad 'Ali Ashraf (see lot 266) and worked on the St. Petersburg muraqqa in Isfahan. He subsequently moved to Shiraz. There he was commissioned to execute at least two paintings with historical subjects such as Yusuf appearing before pharaoh in one of the vakil's (Karim Khan Zand's) pavilions in Shiraz, a building which today serves as the Pars museum.

In 1840 when visiting Isfahan, the French explorer Charles Texier was informed that the huge fresco in the Chehil Sutun Palace that depicted Nadir Shah's victory at the battle of Karnal, was the work of the painter Sadiq who had been commissioned directly by Nadir Shah (Robinson, 1993, p.60). The painting has now been found to be inscribed, not only with Sadiq's name, confirming Texier's report, but also with the commission from Agha Muhammad Khan Qajar, the first Qajar ruler who died in 1797. This shows clearly that he was an artist specifically commissioned by both the Zand shahs in Shiraz and also the Qajar rulers who succeeded them. Another important documentary painting is a portrait of Rustam Khan Zand, in the collection of Mrs Eskandar Aryeh (Diba and Ekhtiar, 1999, pp.154-5, no.26). Although the sitter bears a strong resemblance to Lutf 'Ali Khan Zand, he is clearly identified to the left as being Rustam Khan Zand, the grandson of Karim Khan Zand's half brother Zaki who reigned briefly in 1779.

Not only was Sadiq the main painter of his generation, and the most important artist at court, he was also the 'originator of the style which was practiced by all painters at the Persian Court until at least the middle of the nineteenth century' (Robinson , *op.cit.*, p.280). The previous generation



(detail)

of painters, led by Muhammad Zaman and 'Ali Quli Jubbadar, had been hugely influenced by European art, frequently copying European subjects directly. The style that Muhammad Sadiq created was a partial rejection of this, creating something that was far more Persian, a style, as noted above, that became immensely popular in the Qajar period. The warm colouring, the heavy dark features, the inclusion of fruit, flowers and glassware are all features that came in at this time. It is easy to forget that Muhammad Sadiq was painting in this style a full thirty years before the accession of Fath 'Ali Shah. Sadiq was capable of considerable intimacy in his depictions: there is a lovely incomplete painting formerly in the Amery collection that depicts a lady in a stage of intoxication beyond that of our subject here. It depicts her looking at the viewer in a sultry manner, the attendant youth trying apparently in vain to offer her coffee. Sadiq's ladies almost always look directly at the viewer, as here, luring them into the world of alcohol and other temptations.

It was not only the style that he invented. This canon that we have seen above, of royal portraits, single figure portraits of ladies, and historical scenes, became the main subject matter that was painted in the following fifty years. Sadiq was also a great proponent of oil paintings on canvas, changing how artists in Iran worked. The Texier reference indicates that he was skilled at fresco painting, which was the technique that had been used for architectural decoration until this point, but the decoration in the pavilion in Shiraz demonstrates the change to painting compositions on canvas, which were then inserted into architectural niches in the building.

His signature varies considerably. Here he signs very clearly 'the humble Darwish Sadiq'. The painting of Yusuf and pharaoh in Shiraz is signed 'the humble Muhammad Sadiq', while a number of paintings, and also almost all his work in lacquer, use the punning signature Ya Sadiq al-Wa'd (O You who are true to Your promise) (Khalili, et al, 1996, nos.66-68, pp.74-75 and pp.100-103). This variation, and the conceit of a punning signature, is typical of artists of the 18th century, notably Muhammad Zaman and Muhammad Baqir. The placing of the signature here, on the upper band of the background wooden panel, is also very characteristic; his portrait of a 'Girl playing a Mandolin' formerly in the Foroughi Collection is signed in the equivalent place (Diba and Ekhtiar, op.cit., fig.VIII, p.157). This appears to be the only time he signs in this particular way, as the humble darwish, but the placing of the signature and its execution in bold white nasta'liq is completely consistent with other examples of his signature (Falk, 1972, pl.4 for example).

Below the window, a band of inlaid wood runs horizontally across the work. This is very close to the similar band in the portrait of Rustam Khan Zand. It is obviously copying inlaid wood panels that employ the same technique as the doors in lot 33 in this sale. They are so similar that it is probable that they were painted within a very short period of each other. While it is not dated, it is assumed that the portrait of Rustam Khan Zand dates from when his grandfather was shah, in 1779. A similar date for this painting is almost certain. This is one of the very few signed large oil paintings by the most important artist of his generation, an artist whose influence was critical to the whole development of Qajar painting.







Born in the South West quarter of Mecca Al-Mukarama on 7 January 1935, Farsi left home in 1956 to study in Egypt, one of only 35 students from all over the Kingdom of Saudi Arabia who were sent abroad for further education that year. Having obtained his BA in Architecture and Town Planning from the University of Alexandria, Farsi returned to Saudi Arabia to work in the Bureau of Town Planning in the Western District for ten years. He became the first Mayor of Jeddah, and during that tenure, in 1982, he received an MA from the University of Alexandria for his thesis on the architecture and town planning of Mecca. On his resignation from public office in 1986, Dr. Farsi focused his energies on research. He received a PhD. in Architecture and Town Planning from the University of Alexandria and wrote a series of essays on art history and architecture that were collected in 1989 and published as The Story of Art in Jeddah. Dr. Farsi passed away peacefully in March 2019, and is survived by his family as well as by a legacy of patronage and philanthropy that will surely inspire generations to come.

Dr. Farsi was one of the Middle East's great modern patrons of the visual arts. For a long time he was a driving force in the Egyptian art scene, offering support and guidance to many young emerging artists. Dr. Farsi was the only collector of Modern Egyptian Art to have systematically documented the works in his collection, commissioning a then all-inclusive book in 1997, published in 1998, by the critic and scholar Dr. Sobhy Sharouny entitled A Museum in a Book: The Farsi Art Collection "The Egyptian Works" Owned by Dr. Mohammed Said Farsi.

At the same time as promoting modern Egyptian artists, he also established close relationships with some of the great names of international art, including Cesar, Moore and Vasarely, each of whom provided several works for his extensive programme of public works in Jeddah. When he took the reins as Mayor in 1972, Jeddah had grown from a small medieval town to a city of 300,000. Under his guidance it was to grow fivefold in the next decade into a major city of over 1.5 million. Dr. Farsi's approach was unique, not just to the region but worldwide. Farsi coupled one of the world's largest urban development programmes with beautification through installation of a large number of site-specific monumental sculptures. Around 500 sculptures were commissioned by Arab and international sculptors, which also included works by Miro, Calder, Lipchitz, Arp, Vasarely, Cesar, Hellman, La Fuente, Salah Abdulkarim, Aref El-Rayess and Moore. A book entitled *Jeddah*: *City of Art*, published in 1991 by his son Hani, celebrates these achievements.

Over the years Dr. Farsi's profound affection for Egypt and most especially Alexandria, where he completed his studies, found expression in the formation of his astonishing collection. He himself commented that "Living intimately within Alexandria's enchanted atmosphere of the 1950s had the greatest effect in forming my artistic consciousness". This drove the formation of the modern Egyptian art collection, but at the same time he began to collect classical Islamic Art, again at first with a strong bias towards Egyptian items, but rapidly allowing his interests to spread over a much broader spectrum, including the spectacular Qur'ans that are in this sale. We are delighted to be able to offer this selection of some of the best masterpieces from the collection.



(part lot, f. 1r)

19

A SUBSTANTIAL GROUP OF LARGE KUFIC QUR'AN LEAVES

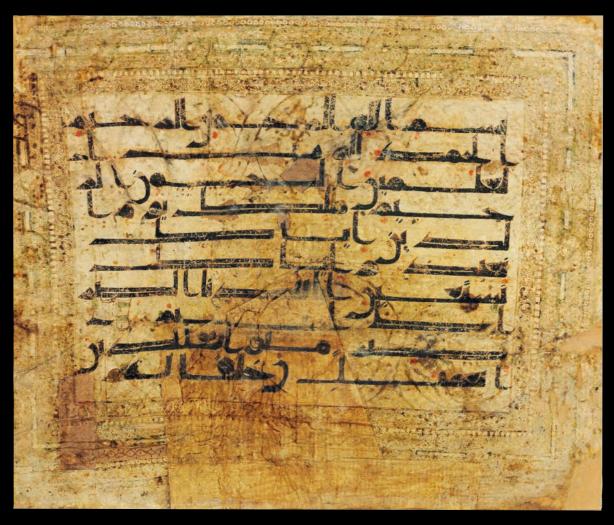
LATE UMAYYAD OR EARLY ABBASID, PROBABLY DAMASCUS OR JERUSALEM, MID-8TH CENTURY

Manuscript on vellum, 76ff. each with 16ll., extremely elegant black kufic, vowels in red and green dots, verse endings marked with groups of three lines, endings of larger section marked with illuminated panels of various forms, sura headings indicated by panels illuminated in brown and green, the title in red kufic, a marginal palmette at each side, opening verses within a similar multiple border, the opening page with large elaborate illuminated carpet page comprising two rows each of three interlaced roundels containing similar motifs (some damage, scuffing and minor restoration) Folio $12\frac{1}{2} \times 15$ in. (32×38 cm.)

£400,000-600,000

US\$500,000-740,000 €460,000-680,000

The Qur'an, of which the present leaves form by far the largest surviving block, was one of the most impressive Qur'ans produced on vellum in the early Islamic period. It is conceived on a magnificent scale, not quite the largest, but still strikingly more impressive than almost all other examples. The leaves are large, but it is in the script that there is the most marked opulence in approach. While there are indeed 16 lines to each folio, the individual letters are frequently elongated such that on a few occasions a single word occupies a complete line. It is a very individual script, with various features not found elsewhere.



(part lot, f. 1v)

The rounded *nuns* at the end of a word, the way the letters either side form a cup in which the raised *fes* rest, the trumpet-like lower strokes of the *waws* are all very idiosyncratic. The terminal *yes* running back under the word long beyond where the word started, meaning that the scribe had to think about the terminal before starting to write the word, also help serve to elongate the script. All indicates a project that was carefully considered, the scribe proceeding in an unhurried way, making sure that all was well-balanced. The script is so idiosyncratic and identifiable that, when he was dividing the various *kufic* scripts into different groups, François Déroche created a completely separate category, F, for the present manuscript, relating it only to two other manuscripts, one in the Topkapi Palace Library, the other an unpublished example in the Museum of Turkish and Islamic Arts, Istanbul (Déroche, 1992, pp.120-122, no.66). The distinctive features are well clarified by Alain George (George, 2010, appendix, p.159.)

Few illuminated pages from this Qur'an have been published. However, with the present group of leaves, we are able to have a far clearer idea of how the Qur'an would have looked when first produced. It started with the carpet page that is included in this lot; we cannot preclude the possibility of further carpet pages or even pages with architectural designs preceding this (George, 2010, pp.53 and 54; Christie's, 18 October 1994, lot 37). The opening of the text is on f.1v. as it stands now, but unlike in later Qur'ans there is no attempt to complete *sura* I, *al-fatiha* in one composition. It is enclosed within a broad frame of knotted strapwork. The text continued onto f.2 which again placed the text within a border of knotted strapwork, the illuminated band indicating the start of *sura* II, *al-baqara* running horizontally from side to side within the frame (Sotheby's, 8 October, 2008, lot 1). The text continued onto f.3, both sides of which were similarly decorated with frames of knotted strapwork (Christie's, 6 October 2011, lot 25). To date we do not know the whereabouts of f.4, to know whether the illuminated margins continued



(part lot)

for another folio. The assumption would be, judging from the general tradition of Qur'an manuscripts, while allowing for the fact that this is earlier than almost all illuminated *musahif*, that there would have been at least one side that was illuminated, to face the preceding folio before moving to complete pages of text for the remainder of the volume.

Up until the appearance of this block, and with the exception of the heading for *sura* II, *al-baqara*, already noted, only three illuminated *sura* headings were known (*Sura* XX, *Ta Ha* – Sotheby's, 29 April 1998, lot 2; *sura* XXII, *al-Hajj* – Christie's 17 October 1996, lot 47; *sura* XLIII *al-Zukhruf* – Bonham's, 1 May 2003, lot 1). The present block contains the headings for *sura* XI, *Hud*, *sura* XVI, *al-Nahl*, *sura* XXI, *al-anbiya'*, together with three other incomplete fragmentary headings, two on the same page due to the composite nature. All are of a similar form, an illuminated band running the width of the text block linking two marginal palmettes. The *sura* titles themselves are almost always inserted in red *kufic*, appearing almost as an afterthought – and the absence on one folio also indicates that they were not an essential part of the original composition. Those that have the *sura* heading panel at top or bottom of the page write the red *kufic* heading on the 'outside' of the illumination in each case.

Verse endings are indicated by groups of five diagonal lines. This is a very early feature, being found on the Tashkent Qur'an (see: Christie's, 20 October 1992, lot 225 and 225A) and also on the Sana'a Qur'an with architectural opening (Amsterdam, 1999, pp.100-103, nos.36-41). In addition to these, there is a variety of illuminated motifs at the end of every fifth or tenth verses, including *alif*-like motifs, roundels,



(part lot)

square panels, and linked roundels or square panels. The colours used throughout for the illumination are a green, a brown which may well originally have been closer to red, and a blue which has mostly disappeared, all within brown outlines.

When discussing the script, Déroche compares it to two inscriptions, one of which is dated 100/718-9, the other to 160/776-7. He also notes at the same time that the extended letters which are such a feature of this Qur'an 'seems to be present only in the material from Damascus' (Déroche, 1992, p.42). George develops the comparisons between architectural inscriptions and manuscripts, showing clear similarities between a Qur'an in the Bibliothèque Nationale and the mosaics in the Dome of the Rock in Jerusalem (George, 2010, pls.50-51, pp.76-7). The pronounced large rounded 'ain that is such a feature of this script also appears on the mosaic inscriptions on the Dome of the Rock in Jerusalem (George, 2010, pl.2.41 and 42, p.65). The colours used, and particularly the use of entwined strapwork filled with small diaper pattern is also very close to that of a Qur'an given in waqf to the Dome of the Rock (Salameh, 2001, pp.47-55, no.5).

While individual leaves from this magnificent Qur'an have appeared in various sales, and exist in many collections, (see: the Al-Sabah Collection, the Brooklyn Museum, the David Collection, Copenhagen, the Los Angeles County Museum of Art, the Tareq Rajab Museum, Kuwait and the Ashmolean Museum, Oxford), it is exceptional to find a block of this size, more than doubling the number of known *sura* headings, clearly defining how the Qur'an started, and with the same extraordinary unique controlled but exciting *kufic* script throughout.



(detail, part lot)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

θ**20**

A LARGE FORMAT KUFIC QUR'AN SECTION

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

Qur'an XX, sura Ta Ha, parts of vv. 39-40, 59-63, 81-86, 109-113 and 127-130; Qur'an XXII, sura al-hajj, parts of vv. 5-11, 78; Qur'an XXIII, sura al-mu'minun, parts of vv. 27 and 28, Arabic manuscript on vellum, 10ff. plus two flyleaves, 7ll. of large black kufic, diacritics in red and green, gold and polychrome verse markers and one drop-shaped marginal medallion, in Qajar brown morocco with stamped cusped medallion and the name of the previous owner's library, cream paper doublures

Each folio 10% x 14% in. (27.5 x 37.5 cm.)

£50,000-70,000

US\$62,000-87,000 €57,000-79,000

PROVENANCE

Anon. Sale, Christie's, London, 8 April 2008, lot 12

This fragment is from a manuscript of great power and simple beauty. The letter forms to an extent recall those of what Déroche terms the 'D' group, which is the most varied group of the early Abbasid scripts. In nature the line is thick and the vertical upstrokes are always perpendicular to the base line. The scribe of this Qur'an does not appear to have prepared the parchment by marking the lines, instead copying the manuscript free-hand, resulting in occasional uneven lines.

The sculptural nature of the *kufic* of this Qur'an folio relates closely to that of one in the Khalili Collection attributed to late ninth century North Africa or Egypt (Abu Dhabi, 2008, no.10, p.36).

Another folio from this Qur'an, sold in these Rooms, 11 October 1988, lot 40 is now in the Khalili Collection. Déroche notes in his catalogue entry on that leaf that on the basis of the script, this Qur'an may have been part of the famous MS.322 in the Institute of Oriental Studies in Leningrad (al-Munajjid, 1960, pl.I, in Déroche, 1992, no.69, p.126).

Other folios and sections from the same Qur'an have appeared at auction. Most recently a section was sold in these Rooms, 9 October 2014, lot 16.

ANOTHER PROPERTY

2

AN 'EASTERN' KUFIC QUR'AN FOLIO

IRAN OR CENTRAL ASIA, 11TH OR 12TH CENTURY

Qur'an XVI, sura an-nahl, part. vv. 1 to 5, and Qur'an XVII, sura al-isra, part. vv. 127 to 128, Arabic manuscript on paper, with 9II. of black 'Eastern' kufic script with red and green diacritics, gold verse roundels, sura heading in large kufic script, the gold outlined in black, minor losses around the edges Folio: 16% x 9% in. (41 x 23cm.)

£5,000-7,000

US\$6,200-8,700 €5,700-7,900

This folio is a fine example of the transition of style from the earlier *kufic* to the more angular and accuentated regional styles called 'Eastern' and 'Western' *kufic*. The crossed and perfectly symmetrical *lam-alif'* is a typical feature of this 'Eastern' *kufic*. The manuscript from which this folio originates is dispersed in private collections and museums around the world. Several folios were sold at Sotheby's, 4 July, 1979, lot 3, 15 October 1998, lot 9, 12 October 2000, lot 37, and 1 May 2019, lot 2. Two other folios are kept in the Harvard Art Museum of Boston, inv. no. 1924.95, and at the Freer Sackler Gallery, inv. no. S1997.95.



•22

A PINK QUR'AN FOLIO

SPAIN, 13TH CENTURY

Comprising Qur'an XXVI, $sura\ al$ -shu'ara, part vv. 109-114, Arabic manuscript on polished pink paper, 5ll. of brown maghribi to the page, gold diacritics outlined in black, shadda and sukun in blue, hamza in silver, recto with large marginal medallion comprising gold dots and geometric strapwork in white, large gold rosette marking tenth verse, with further smaller gold medallions separating verses, the upper margin with punched inventory inscription Folio $12 \times 9\%$ in. $(30.5 \times 23.5 \text{cm.})$

£5,000-7,000

US\$6,300-8,700 €5,700-7,900

PROVENANCE:

Anon. sale; Sotheby's, London, 22 April 2015, lot 51.

The pink dyed paper on which this Qur'an folio is executed allows a secure attribution to medieval Spain. Despite vellum remaining the main medium for Qur'an manuscripts in medieval *Ifriqiyya*, Almohad Spain is known for its use of high quality paper for manuscripts of all kinds. This type of paper is believed to have been produced in Jativa, near Valencia, the site of the earliest documented paper mill in Spain (Fraser and Kwiatkowski, 2006, p.64).

The David Collection holds a bifolium from the same manuscript, while others have appeared at auction. 215 folios from the collection of the Maréchal Lyautey were sold at the Hotel Georges V, Paris, 30 October 1975, lot 488. They reappeared at Sotheby's, 14 April 1976, lot 247. Other leaves from this manuscript have since sold in these Rooms, including a single folio and a bifolio, 26 April 2012, lots 135 and 136, and a folio on 10 October 2013, lot 70. More recently two bifolios and two single folios were sold in these Rooms, 25 October 2018, lot 22, 26 April 2018, lot 5, 26 October 2017, lot 66, and 2 May 2019, lot 13.



21





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

·023

QUR'AN SECTION

IRAN, 14TH CENTURY

Qur'an LVII, sura al-hadid, v.12 to Qur'an LIX, sura al-hashr, v.20, Arabic manuscript on paper, comprising ten folios, each with 9II. of large black naskh, gold and polychrome verse roundels, interlinear Persian translation in smaller diagonal script, sura headings in thuluth on illuminated panels, some repairs and areas of waterstaining Folio 18 x 13½in. (45.7 x 34.3cm.)

£1.500-2.000

US\$1,900-2,500 €1,700-2,300

PROVENANCE:

Bonhams, London, 15 April 2010, lot 13

23



·*24

A KHORASSAN COPPER-INLAID BRONZE BUCKET NORTH EAST IRAN. 12TH CENTURY

Of deep rounded form on spreading foot rising to a triangular section rim with two raised lugs linking the arched handle, the body finely engraved with a central band of linked roundels containing the zodiac flanked by scrolling fronds on a ring-pounced ground, a band above of spiralling vine around a copper-inlaid benedictory inscription, fine engraved band of *kufic* inscriptions below, two cartouches with further inscriptions divided by crescent roundels on the lip, areas of darker patination, generally good condition 7½ in. (18.1cm.) diam.

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

PROVENANCE:

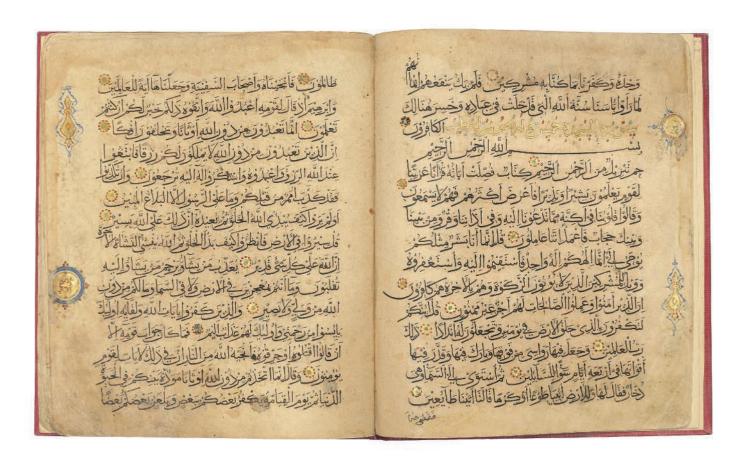
Christie's, London, 12 October 2004, lot 76

INSCRIPTIONS:

The main inscription reads: al-'izz wa al-iqbal wa al-dawla wa al-salama wa al-sa'ada wa al-nasr wa al-baqa li-sahibihi, 'Glory, prosperity, wealth, peace, happiness, support and long life to the owner'

The lower band of kufic reads: b'il-yumn wa al-baraka wa al-sur[ur], wa al-dawla wa al-ni'ima wa a bi'l-yumn wa al-baraka wa al-sur, ur wa al-sa'ada wa al-sala, ma wa al-'afiya wa al-kira, ma wa al-dawla wa al-ni'ma, wa al-shifa'a wa al-faragha, wa al-iuluw wa al-rifa'a (al-rifagha) wa, al-shakir[a] wa al-shukra, wa al-ni'ma wa al-baqa da'im, 'With Good-fortune and Blessing and Joy and Happiness and Well-being and Health and Generosity and Wealth and (God's) Grace and (Prophet's) Intercession and Inner-calm and Eminence and Superiority (or: Affluence) and Gratefulness and Gratitude and (God's) Grace and everlasting Long-life'

The upper cartouches read: bi'l-yumn wa al-baraka wa al-sur[ur] wa al-dawla wa al-ni'ma wa a / 'With Good-fortune and Blessing and Joy and Health and (God's) Grace and...'



θ**25**

THREE QUR'AN SECTIONS

ILKHANID IRAN, LATE 13TH/EARLY 14TH CENTURY

Comprising in parts or full, Qur'an VI to VII, IX to XI, XIII to XVI, XXI to XXIII, XXV to XXXII, XXXIV to XXXV, XXXVII to XLII, Arabic manuscript on paper, 23ff., 16ff. and 16ff. plus two flyleaves, each with 15II. of black *rayhani*, *sura* headings in gold *naskh* outlined in black with polychrome diacritics, gold and polychrome rosette verse markers, fine illuminated marginal markers in various shapes and colours, later catchwords, misbound, trimmed, minor waterstaining, in modern red cloth cover binding Folio 14 x 11½in. (35.4 x 29.3cm.)

£7,000-10,000

US\$8,800-12,000 €7,900-11,000

PROVENANCE:

Christie's, London, 13 April 2010, lot 176

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

26

AN ENGRAVED WHITE BRONZE BOWL

GHAZNAVID AFGHANISTAN, 12TH CENTURY AND ILKHANID, IRAN 14TH CENTURY

Of rounded form with slightly tapering dual banded rim, the exterior engraved and originally inlaid with a band of round medallions with the signs of the zodiac on a ground of stylised vegetation, the base with scrolling circles and pendant medallions, three further decorative bands on rim, with scrolling circles, interlocking chevrons and interlacing flowers, the interior with the rubbed remains of the Ghaznavid decoration of chiselled depressions and engraved lines, some silver-inlay remaining mainly on rim, one repair to side of bowl

8¼in. (21cm.) diam.

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

The exterior of this bowl is clearly of post-Mongol invasion date, with its very pronounced lotus flowers filling the spandrels, and the dense foliage forming the background to the zodiac figures. These have some similarities with metalwork from 14th century Fars - the large lotuses are similar to those on a remarkable covered bowl in the Victoria and Albert Museum (Melikian-Chirvani, 1982, no.83, pp.184-187 and frontis.). Similarities can also be found with the work produced in Tabriz and north western Iran (Fehervari, 1976, no.133, pl.44). However, the metal that is used, with its high tin content, and the overall form including the moulded band inlaid with feathering around the rim are more typical of Khorassan (Melikian-Chirvani, op.cit., fig.52). An examination of the interior reveals drilled rounded depressions and lines, typical of the work on high tin bronze bowls attributed to 11th century Ghaznavid Afghanistan. In what must have been a tricky bit of metalworking due to the brittle nature of the material, it seems that a skilled 14th century craftsman, most probably in Khorassan, has taken an earlier bowl, slightly changed the shape, and completely changed the decoration on the exterior to match the current prevalent style.

*28

A SILVER AND COPPER-INLAID BRASS CANDLESTICK

THE BASE MAMLUK EGYPT OR SYRIA, FIRST HALF 14TH CENTURY; THE NECK AND MOUTH MOSUL. 13TH CENTURY

Of typical form, the body decorated with a band of elegant thuluth punctuated with three figural ogival cartouches each issuing bold split-palmettes above and below, minor bands of leafy meander above and below, the shoulder with a smaller similar band, the body with two later owner's inscriptions, 'Al-Sayyid Muhammad bin al-Mahdi' and 'Sayyid Qasim Muhammad', the neck and mouth associated, originally from a 13th century Mosul candlestick 13in. (33cm.) high

£30,000-50,000

US\$38,000-62,000 €34,000-56,000

PROVENANCE:

Anon. sale, Gridel & Boscher, Paris, 17 December 1982; French Private Collection, sold Ader, Nordmann & Dominique, Paris 8 October 2012. lot 81

INSCRIPTIONS:

The principal inscription around the base reads: al-'izz wa'l-iqbal da['i]man wa al-ba |qa |aka ayyuha al-maw|a al-kabir | wa'l-sha'an wa'l-majd wa'l-... al-mujaddad (?) | khalid[an] [a]l-'ala'k [sic] ya dha'l-[a]fdal, 'Glory and prosperity continually for you and long life, O Lord of great authority, and grandeur and renewed ... [may] your superiority be everlasting, O possessor of virtues' Around the shoulder: al-'izz wa'l-iqbal / da[i']man wa'l-baqa |aka | ayyuha al-maw|a al-kabir | al-sha'n wa'l-majd wa'-l...|'Glory and prosperity continually for you and long life, O Lord of great authority, and grandeur' Around the neck: Undeciphered kufic inscriptions

The body of this candlestick is of typical Mamluk form but has a benedictory rather than an honorific inscription of the form that is more usually

27 No lot





encountered under that strictly hierarchical dynasty. Benedictory inscriptions are more frequently encountered on vessels of the early rather than the later Mamluk period; a candlestick that has a similar inscription divided by figural roundels is in the Museum of Islamic Art, Cairo (Allan, 1982, no.13, pp.80-83). This continues a tradition found more frequently under the earlier Ayyubid dynasty, and in early Mamluk Syria (Allan, 2002, nos. 4 and 5, attributed to "Jazira or Syria", late 13th century and c.1240-1260). The main band of inscription interrupted by roundels that extend into paired flaring split palmettes is another element, while well-known in the Mamluk period (a splendid basin in the al-Sabah Collection, Kuwait; Curatola, Keen and Kaoukji, 2011, no.102), that can be traced back directly to the works of Mosul, notably a candlestick base now in the Louvre (Raby, 2012, fig.1.7, p.26). Even the paired seated figures in the present candlestick are very similar indeed to those in the earlier Mosul example in the Louvre.

While the Mamluk body shows clear links to Mosuli origins, the neck and mouth come from an earlier copper-inlaid candlestick that was probably made in Mosul itself. The proportions, slightly more vertical, with no change of angle, and with narrow moulded borders, are similar to those of the candlestick made by Hajj Isma`il in Mosul in the 1230s (Raby, *op.cit.*, fig.1.19, p.44). The neck has a similar band of inscription interrupted by roundels to that on the body, but in this case of *kufic* interrupted by interlace rather than *naskh* interrupted by figures. The mouth has a very unusual band of interlace roundels inlaid in both silver and copper, which is very similar to the design found around the mouth of the Blacas ewer in the British Museum, made by Shuja' ibn Mana'a in Mosul in April 1232 (Ward, 1993, pl.59, pp.80-82). Thus while the present candlestick is composite, it is achieved with two parts that not only appear harmoniously together, but also share a common ancestor.

A GOLD-DAMASCENED STEEL MACE HEAD

MAMLUK EGYPT OR PROVINCES, 15TH CENTURY

Truncated, flanged, one flange extending to the axe blade, overlaid in gold with intertwined scrolling foliated tendrils within occasional silver outlines, on stand 5¼in. (13.5cm.) high

£50,000-70,000

US\$62,000-87,000 €57,000-79,000

PROVENANCE:

F. R. Martin, Stockholm, before 1910

EXHIBITED:

Meisterwerke Muhammedanischer Kunst, Munich, 1910, no.540 (R.53).

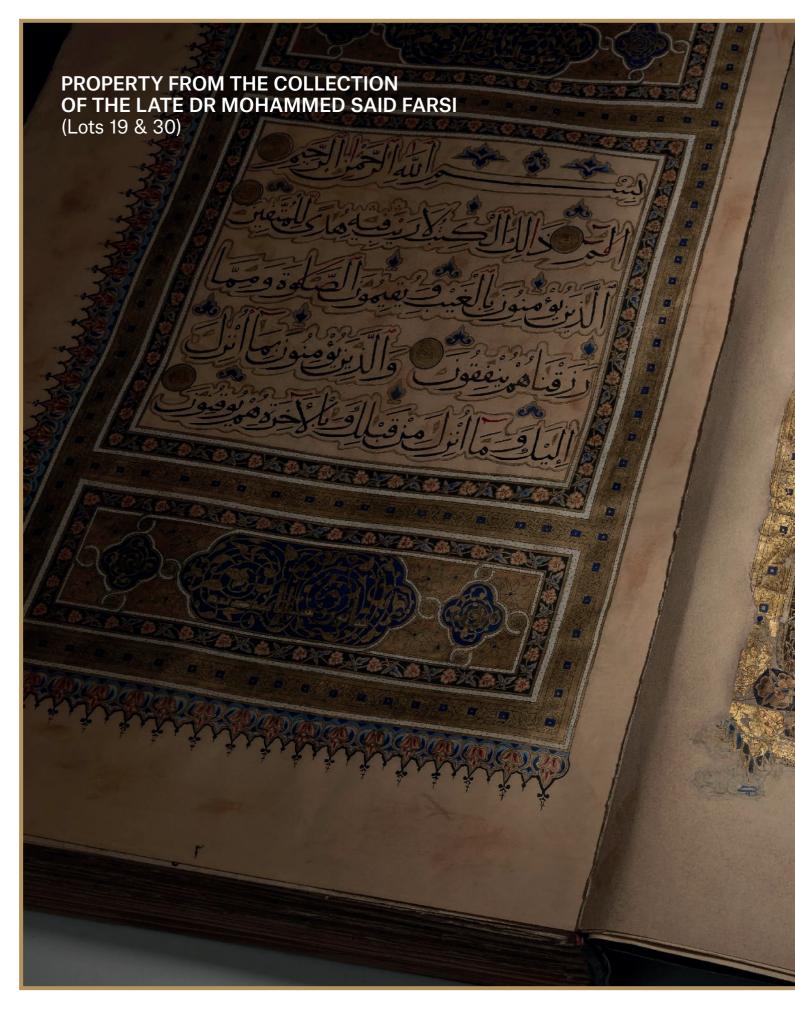
While Mamluk armour appears on the market on a regular basis, Mamluk weapons are considerably rarer, and among them axes even more so. The present hafted weapon, a combination of an axe and a mace, appears to be unique.

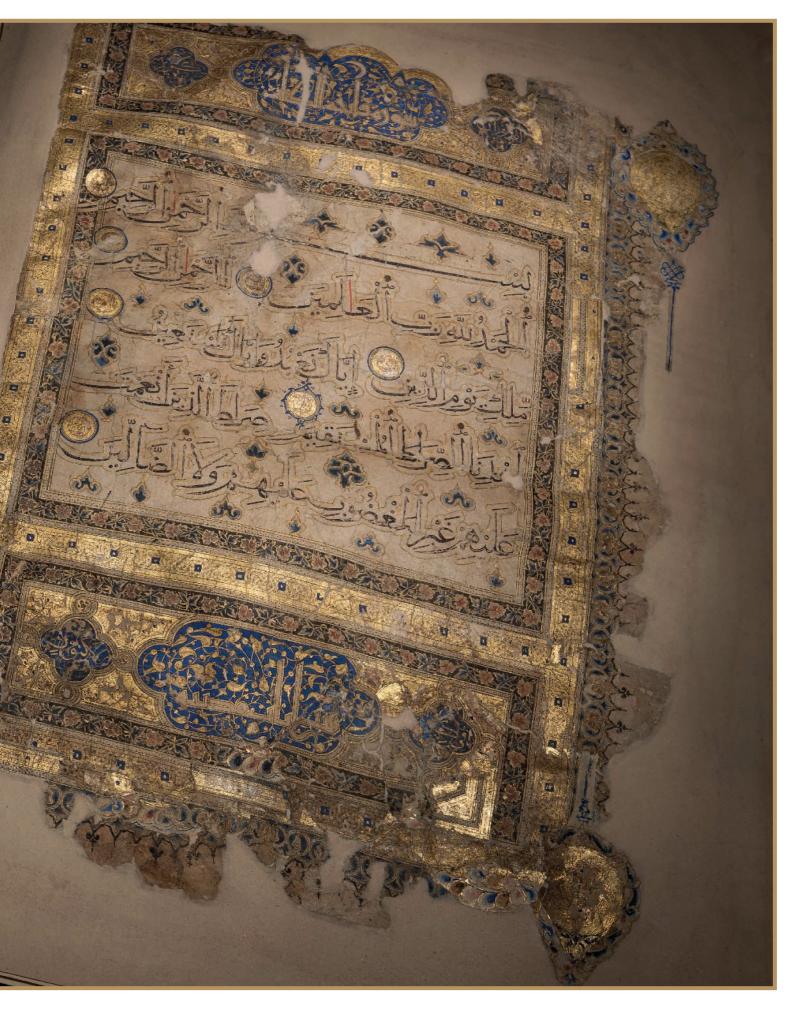
The even overall decoration, leaving the blade edge undecorated, is typical of Mamluk axes. The roundel in the centre of the blade sometimes contains a blazon, such as a particularly fine example in the Rüstkammer in Dresden,[1] but frequently is there but, as here, filled with similar decoration to the main area.[2] The silver outline of the roundel has blackened so as to be almost invisible against the now-dark steel. Similar silver outlining is seen in a second axe in Dresden[3] which was also exhibited with the present unique weapon, in the extraordinary landmark exhibition in Munich in 1910.

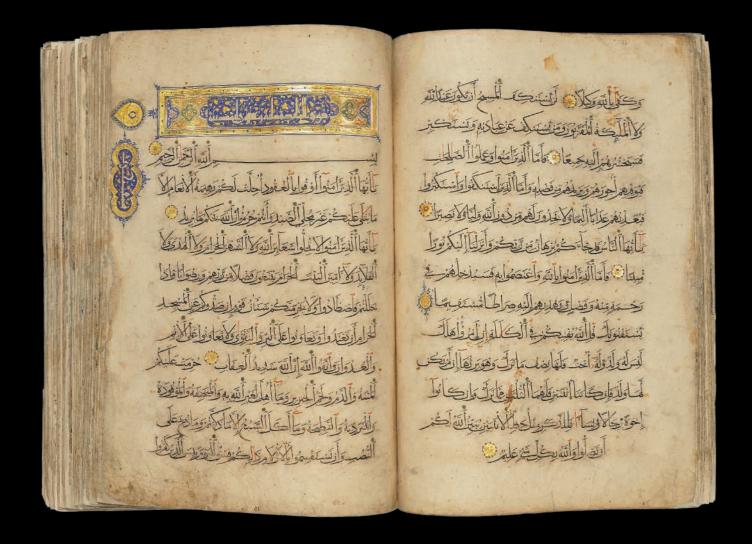


(detail)









PROPERTY FROM THE COLLECTION OF THE LATE DR MOHAMED SAID FARSI

030

A LARGE MAMLUK QUR'AN

THE ILLUMINATION ATTRIBUTABLE TO IBRAHIM AL-AMIDI, CAIRO, PERIOD OF SULTAN SHA'BAN, CIRCA 1363-1377 AD

Manuscript on polished ivory paper, 316ff. plus four flyleaves, each folio with 13ll. of extremely fine black *muhaqqaq*, gold and polychrome rosettes between verses, some also filled with the verse number, marginal medallions of various size superbly illuminated indicating textural divisions, the *sura* headings in ornamental *kufic* on scrolling leafy grounds with floral or geometric panels and multiple borders, again executed in polychrome and gold, opening bifolio with fine similar illumination including minor black bands of meandering flowering vine and outer lobes, some repairs and areas of restoration, a few folios replaced, mostly at end, Mamluk inspired brown morocco binding with flap in fitted case

Folio 201/2 x 131/2 in. (52 x 34.5 cm.)

£250,000-350,000

US\$310,000-430,000 €280,000-390,000

Muhaqqaq, as found here, was the most frequently encountered script in the series of Qur'ans produced in increasing grandeur for the Mamluk rulers and their courtiers in the fourteenth century. The script owes much

to the Baghdad school and the pupils there who learned at the feet of the master Yaqut al-Musta'simi. Mainly as a result of the political upheavals in Baghdad in the first half of the 14th century, a number of Ya'qut's pupils came to Mamluk Cairo. Among them were Muhammad ibn al-Wahid, (Blair, 2006, p.346), Mubarak Shah al-Suyufi, noted on some lists as being one of the *sittah*, the most famous pupils of Yaqut, (James, 1988, pp.150-152), and possibly also Mubarak Shah ibn `Abdullah, whose style was very close indeed to that of another of the *sittah*, Ahmad al-Suhrawardi (James, 1988, pp.153-155). As James clearly establishes, these calligraphers helped change the course of Qur'an production under the Mamluks, resulting in the glorious productions of the reign of Sultan Sha`ban (1363-76).

The *muhaqqaq* in the present volume is very much in the Baghdad tradition. While tighter, more urgently pressing forward than the script of Mubarak Shah ibn `Abdullah and Ahmad al-Suhrawardi, (Bastan, 1375 sh, pp.56-59) it is close to the *muhaqqaq* of Arghun al-Kamili, the Mamluk scribe Ahmad al-Mutatabbib (Blair, 2006, fig.8.1, p.320) and that of a number of unsigned magnificent Mamluk Qur'ans (Istanbul, 2010, pp.260-261). The strength of script, and the way it pushes forwards, are very suited to the scale on which it is written in these magnificent Mamluk volume.







But it is also in its illumination that this particular volume shows the strengths of its links to Baghdad. The designs clearly relate to those of the grandest Qur'ans made for Sultan Sha`ban in the third guarter of the 14th century. Much more than in most Mamluk Qur'ans, but in common with the Sha'ban Qur'ans, the panels at the end of sura headings play with the geometric forms, enjoying the unusual shapes that result from the intersections (TIEM 226, opening bifolium). This is a feature that is seen in the work of Arghun al-Kamili's favourite illuminator, Muhammad ibn Sayf al-Din al-Naqqash (Washington DC, 2016, pp.216-217). Even more telling is the blue petalled surround of many of the palmettes that extrude into the margin from the sura headings. These share their form and colouring with the marginal palmettes in a dispersed Qur'an also attributed to Arghun al-Kamili (Roxburgh, 2007, fig.19, pp.44-45; James, 1998, fig.113, p.166). The panels formed of overlapping blue circles filled with spiralling tendrils, here typically used as vertical marginal markers, and in the great Qur'an commissioned for Arghun Shah al-Ashrafi, now in Cairo, used in the upper and lower panels of the opening illumination, are another feature that derives from 13th century Baghdad (Lings and Safadi, 1976, p.56 no.80.and col.pl.XIII).

The closest similarities of all in terms of the illumination to the present manuscript are to be found in a Mamluk Qur'an originally in thirty volumes,

six of which are known. Two are in the Chester Beatty Library, one in the British Library, while three have been sold at Sotheby's (BL, Or.848; CBL 1464 and 1465; Lings, 1976, pls.36-40 and p.78; James, 1988, cat.35, pp.212-214 and 233; Sotheby's, 8 April 1975, lot 200; 5 July 1982, lot 112, and 25 April 2018, lot 11). While the volumes were given as wagf by Sultan Faraj ibn Barquq (r. AH 801-815/1399-1411 AD), the style is from an earlier period and James attributes them to c.1370-75 AD. Many features are in common between those volumes and the present one. Similar palmettes to those noted above surrounded by blue petals are found in the illumination throughout. The kufic in the illuminated headings is also very close indeed, with its extreme variation of the thickness of the strokes. The sajda marginal panels, rectangular in form with an upper gable, the word itself written in kufic with a sail-like letter jim are almost identical; only the colours are reversed (Lings, 1976, pl.39). The other marginal decorations are similar, not quite as close, but appropriate for the substantial change in scale between the separate juz' and the present complete mushaf. James confidently attributes the illumination of the ajza' to Ibrahim al-Amidi, dating them to c.1370-75 (James, 1988, p.212-214.) We have already noted the play with interlocking circles used by our illuminator; James describes these as typical of the work of al-Amidi. The decoration of the present Qur'an can therefore with confidence be attributed to the same master of the art of illumination.

الله و مستهدات المراق و المرا

فَانْ مَا دَا وَالْمُولِ كُولُ الْمُولِ عِنْهِ الْمُولِي مِنْ الْمُنْفِقِ

ن ادجان سنة على و حب والمانية عالم عداد و

المنطا لمستعمل المستعمل المست

ويديو المناون بالواحد العاكان كالمائنة الماجدة وعويات المؤذ ويدوالك الداد والانتا بالدود سطاس بالتتا التواعف فالموالك الداعان شلارا إثراثنا المروشه سأوع المتاد الدارجة اللين وأنتح اليووصة الافاقي وروكا وصنون والعاشة فالتي معدوية البطارة العاملاج الافادات الكريان وين في تعليد الله ين الله تتكلف عن المن الدان لشعم عدا اللاين -وحدد الذبكة النعوي تلذكاه اسكة النفوياتيد لأطبوركان العلوة والصندورة والشا التهب النبع مذم ونيت الماسل فخن بِ وَحَدَمِ هَذَهِ العَالِمَةِ وَكَالَ مَا قُالِمَاتُ سَنَّةً النِّينَ وَارْجُعِينَ وَالْمَالِيُّ سَنُكُ الواجَابِ لبياد لتاء الدومة الدبا المتنه فالله بالكثيري وواحدة احتاب العاجي ونجدة عنا في وحدث النفاء الله الله كالمائة المائمة فلا الما شاهدة الجزيدة البينة و الماد الشارة والمالية المالية المتساوعة المتالية المتالية المتالية المتالية الله المنطقة المعلمة الما على إليان المنطقة بالمعالمة الما العالم الما المعالمة المنطقة المنط والدوينتاة يساودهن المطق الجدي والجينة ويوسنات المسينو وفا يوسنون مغرو بالتستولك خياد ذالم مستعمد بذا لحبيل بتوارسته مه مرادات بالله المارسون بديتروا بحدث إوا لشوا بوقال المراسطة الماداة المرور بنشاد السنداد واشتفادا العامد وارعتفادا اوآب الدالمية

31



VARIOUS PROPERTIES

A31

'ABD AL-KARIM IBN HUZAN ABU AL-QASIM AL-QUSHAYRI AL-NISHABURI (D. AH 465): RISALA AL-QUSHAYRIYYA

LEVANT, PROBABLY JERUSALEM, 15TH CENTURY

A treatise on Sufism, Arabic manuscript on buff paper, 100ff. plus one flyleaf, each folio with 25II. of black *naskh*, headings and important words in red, catchwords, occasional marginal annotations, light stains and occasional repairs throughout, in later red morocco with flap, cream paper doublures Folio 10% x 7% in. (26.5 x 18cm.)

£8.000-12.000

US\$10,000-15,000 €9,100-14,000

Al-Qushayri was born in AH 376/986 AD in Ustawa. He trained under Shaykh Abu 'Ali al-Dakkak and became his successor. In his later life he relocated to Baghdad, where the caliph al-Qa'im had invited him to teach *hadith* in his palace.

The present work is a treatise on Sufism by Al-Qushayri, which was completed in AH 438/1046 AD . The work is divided into fifty-four *babs* (chapters) and seeks to outline the principles and terminology of Sufism, which reflects his lifelong interest in mystical topics (Bosworth et al, 1986, p.527). This copy has been read under the Dome of the Rock in Temple Mount in the Old City of Jerusalem as stated on the marginal notes on folios 60,187, 195, 208, 218 and, 226.

Nine copies of this work are known to have survived, the oldest dates to AH 505/1110-11 AD in the British Library (Rieu, 2013, p.147, no.227).

32

AN ENAMELLED CLEAR GLASS SHALLOW CIRCULAR DISH

POSSIBLY BROCARD, PARIS, SECOND HALF 19TH CENTURY

The decoration consisting of five roundels filled with geometric strap work, repaired breaks
8%in. (22cm.) diam.

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

There is an almost identical dish in the Metropolitan Museum of Art, bequeathed to the museum in 1891 by Edward C. Moore (Carboni *et al*, 2001. p. 273, fig. 105). Both dishes are even broken and repaired in a similar way. The two dishes relate closely to a famous spittoon in the Cleveland Museum of Art (Washington DC, p. 132, no. 51) and to an almost identical example that was sold at Sotheby's (18 October 2001, lot 97, sold for £2,093,500). The Cleveland spittoon has been re-attributed to the late 19th century, on the basis of a reported test result on the Sotheby's example; the Metropolitan example remains catalogued on the website as 14th century.

This design was used by Brocard as a model for his signed works. A spittoon signed by Brocard and dated 1867 was offered at Sotheby's, London, 24 October 2007, lot 351. The form was somewhat deeper, the glass body without bubbles, and the surface smooth, but the design is identical.

■~33

A PAIR OF MAMLUK REVIVAL IVORY AND HARDWOOD INLAID PINE DOORS

19TH CENTURY, POSSIBLY INCORPORATING MEDIEVAL ELEMENTS

Of rectangular form, the central geometric interlace panel flanked by smaller floral panels, the reverse with plain moulded rectangular panels overall 78×33 in. (198.2×83.8 cm.)

£15,000-20,000

US\$19,000-25,000 €17.000-23.000

PROVENANCE:

Private European collection by 1988

The orientalist taste of the second half of the 19th century was a godsend for the architectural salvage merchants who must have been around at the time. Trips to Cairo, Damascus and the other cities in the near east would have yielded quantities of old damaged Islamic furnishings, while the wealthy residents in these cities were vying for the most up-to-date French fashions. At the most expensive end there were collectors like Charles Gillot (1853-1903) who bought a spectacular inlaid panel from minbar of the Amir Qawsun dating from around 1330, and then had the leading Parisian ebénisté use walnut wood to make it into a doorway for his house in the 9th district (Ancienne Collection Charles Gillot, Christie's, Paris, 4-5 March 2008, lot 41), Many aspired to the taste, but were less fastidious about the actual date of the original interlace. Today it can be hard, without recourse to the expense of a scientific test, to say for certain how much, if any, of such panels are actually medieval and how much was adapted or even created for the 19th century fashionable interior market.



A FINE, EARLY AND COMPLETE COPY OF THE ZIJ-ILKHANI

ئذندوالتهاب احنيدونياها لات برآوردند وبنرموذة تاكتابها أزيواذ وإرام وموصل ونداسان باوردند وويوضى كريضدى كودند بنهاذ ندتاآن كارنسق وتركيب كوياف وآوان ان كارعظ وحله أفاق منترسك بس عناى تعالى تعدى ردنان كردك متكوماات ازمانسوف وتوبلاى فاان كماذ وكهزيون بال يجاى اوسادساهي بنست ويراسه وبارهاى شكو بفرخالم توسا أو معدانان بسالى سدجار هوالوخان هربين جذاى دوملا مترت مفاعة الى سالكي سواوا بقافان يحاى بدروس ادراء أور بوالتها لذرهان عدل وداذبيال وتاعدها منكو بناذبي درعهد بزيك ارائيان مبانك المادت أن بانسا الم والمساكان تام سُدُونِ الرين معدوان وج اللي نان كركوب بتكان نصيرم بالفخوسي بانشاء واك ونا وزجمان اعامان رسانيدم اسفاام الموافق وضاى وبائد للبولت اوسخان معبانات ازين ناع تقوتهما وطالعها بيروت مى أرند والم اليان تاهزاران الدرجوان باقى بالدبادث اهى وكامران اوتاجان بايندمال سنز ورحال رصد ستانكان وأتك رصد وتتق م و أن يح حيد رصدستانكان ازناذ كترين كالعابائدا زيهما تك هجيدات كالزيهن تاآساكا الكارها منسن تاكارها كي سان تذاوت باشد وجودوري تاباذ شاه برك والدار نبوذه بالدوصددست نعاذه بالدو بدانستن يصدموضع ستادكان مراسان ويبوث ائيان وحذالذن ومتعاددوري اسكان ازكد مك واذنامين ومتعار دوسن الياليوم سودواندانستن انحكم كانكردكه معدازين درعالم جرخوا عدبود دازامني ويريشان مصل باذشاهان بالكذكر وحرب وكردش دوزكار وتن درستي وبياري خلت ووباوفراخي وتنكي تعهاوبا رندكى وفسكي ومكرهالها وسحنين حالهاهر فريندك روجود لمذوورانك عمراوركة تاهى ونيك يحتى وبذبحتى وتزدرستى وريخودى وتوانك ى ودرولني ومرامخ و للمتكه باورشذابن هماذ مواضع ستاركان توان دانست ومعضع ستاركان كدهروس هركم بائد سوان دانست ماروش اسكال بباند مآفتا ب وماء وينح سيال نطاحيه وميع ونعن وعطاد دابن وسنت سال ووسهاى فتلف دارند كدهيم ذوبهم كانتا وافى ستانكافادوشي دكوبا عديكان زهل دمياسان لبى سال والدوم تد بدوانده سال ومتيح بدوسال وآفتاب وزهن وعطاد دهرك بكابين كمال وماته

المدتدرب العلين والعاقبة للتقين ولاعدوان الآعل لظلين والصلوة والتروالقي والظ اصنيا جريعطني واهل يت وبادان اوجنين كويدمحذ راين بقالات والانا معظر إطاارا المتقيمين والمتاحين متكل العلوم الاولين والآخرت نصيرا لحق والفرث بعطان لاسلام ولمن الذياكا فدالخلوج هن جوين لحسن لطوسي ستو اللدترا موجوا الحبته ينواج كبور حذاى تعالى حبكن حان را توت دا ذر مابسيا هي هر روى زمين أو رامسكر ك وكساني كم آبل م ليذندنواحت وكساني لكدروياغي شذندمانند فانان تركستان وخطاوسلطان فألغ ه رانست كرد و ماسها م نيكونها ذ و معدا زان بوق عناى تعالى أو باين عود بردان برافام ادكتانى قاآن بجاى بذريباك احى بنيئت وياسهاد نيكوبنها ذوهلق وادوفراعت وآسايش وللكهارا بغيستاذ وكرابي لكرباغ لهذه يؤوندا بالكردو بعبانجندسال كمبيز خذاي ساويول فالكوسوزان جنزمان بوزبا ذئاسى نبشت وخوات كمكا رهارمكلت داس كلامهلت نيانت وروذكاما وبئيبار نبوز وبون عهدا وبآخر يؤبدا بغاق لوروغ بزركمار اليئان منكوماان ساذساه وحمان بلشفت واويسر تولي خان وزكرا وبسره بكرهان موذ وجون نينات باسارتيكونها ذوكارهاى لهنا توتب شن بودباصلام آورد واندائها يك وباديك فوجود درمد بنوعها وازجلتو تبيهما نيكوكم فرموند برا ذخوبس هلاكوهان والزاب جبوك الزجاب فوستاذوا زهندوستان تاآنناب فزوطذن بذوسبر دويون ونبياسكي اين لموف دئيغاوا ملحنانا تهركود وولايتها وقليما كالئيان نستنه وفلائيا د. إيشان أنست كود بعدانان بعداد بكوفت وهليغد وابردائت وبعداذان بشام شذو تاحد دسق وص يكفت وسائي والمناب كالمروك الفائل الكه المائين بوادند سورغاسكم فرمود وهنوساك درها افاع بنواخت وبنرمود تاهنرهاى خوبين ظاهركنند ورسهها رسكونها ذو دران وتت كم فالتطار فلوال بكرفت من بند مكزين فصير مركد ازطوسم ويولايت ملحدان فذال بؤدم الأنج ببرون وردورصد ستاركان فرمو دوهكماي كر رصاري دا نسيد جون فح الدين لمراعي كم بموصل مبند ومؤلالدين عرضي بدمستي موذو فعالدين إحلاط كه بتغليس بعدد وخوالدين لمان كمتزون بدناذان ولاتها بطلسك وزمن مراغدرا يصداعتا ركردندوبان بتدائ

θ33A

NASIR AL-DIN AL-TUSI (D. AH 672/1274 AD): ZIJ-I ILKHANI NORTH PERSIA, PROBABLY TABRIZ, CIRCA 1350 AD

The astronomical tables prepared for Hülegü, Persian manuscript on buff paper, 101ff. plus two flyleaves, with 25ll. of black naskh, titles and headings in red, green and blue, many tables in red and black, folio 1r. with the title and numerous later owner notes and seal impressions; a further seal impression and note by Rustam ibn Salar ibn Muhammad ibn Salar, with further marginal notes by him and possibly other owners, two replacement folios, in dark brown blind tooled binding with flap, cream paper doublures

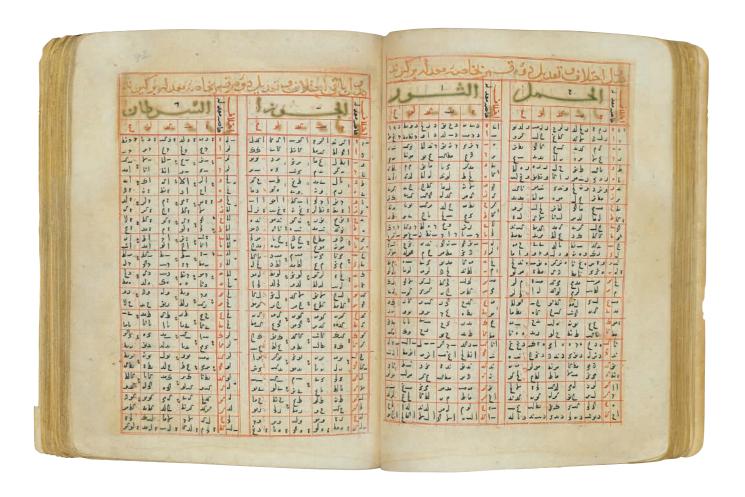
Text panel 6¼ x 5¼in. (18.5 x 13.5cm.); folio 8¾ x 6¾ (22.5 x 17cm.)

£70 000-100 000

US\$87,000-120,000 €79,000-110,000

Muhammad ibn Muhammad ibn al-Hasan Nasir al-Din al-Tusi was born in Tus in AH 597/1201 AD and died AH 672/1274 AD in Baghdad. He was the most eminent scholar of the medieval world in trigonometry and wrote on a wide range of topics within the areas of mathematics and astronomy as well as on logic and theology. He is well-known as the founder of the observatory at Maragha which, was built in AH 657/1259 AD for the Ilkhanid ruler Hülegü. Completed in 1272, the Zij-i Ilkhani contains tables for calculating the positions of the planets and the names of stars, derived from the observations of twelve years at the observatory at Maragha. The Zij-i Ilkhani is considered to be among the most important Zijs.

The title page of our manuscripts bears several later owner notes. Amongst these there is a note by Muhammad Tagi al-Din ibn Ma'ruf al-Dimashgi (d.1585), a celebrated Ottoman polymath, active in Istanbul in the sixteenth century. Muhammad Tagi-al-Din was also responsible for the building of the Constantinople Observatory, under the patronage of Sultan Murad III (1574-95), and wrote extensively on astronomy, engineering, mathematics,



Another notable owner of this manuscript was Rustum ibn Salar ibn Muhammad ibn Salar whose inscription and seal impression feature on a number of folios (f. 54r and 34r). He was a descendent from the Sallarid dynasty which ruled Northern Iran, Armenia and Azerbaijan during the 10th-11th century, hence the title of Prince. He is recorded in *Kholasat al-Dawar min Matalib al-Harar fi Mousiqi* (dated to 1455 AD) as a scholar, and known for his work on the science of music (see Mir Salim Babai, vol. VI, 2017, pp. 333). The extensive marginal comments are in the hand of Rustum ibn Salar, and one of the comments on page 34A provides a date of 861 A.H = 1458 A.D. This manuscript has been corrected against an earlier copy of the *Zij* by the scholar Ibn Salar himself.

Our manuscript is a complete copy of the *Zij-I Ilkhani* and consists of the following:

Preface

Discourse on the star observatory, and on *Zijs* and almanacs Discourse on the form of this observatory, newly built observation centres, and on other observatories

Book 1: on eras

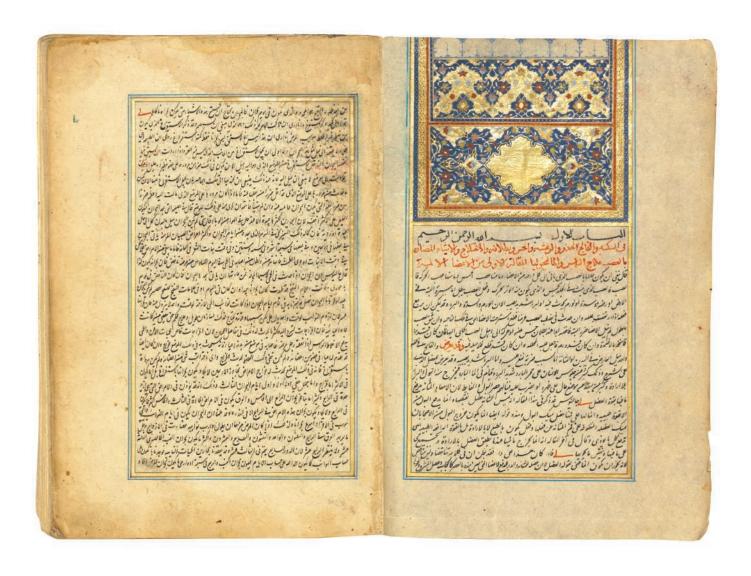
Book 2: on knowing the institutions of the Royal Observatory and its position in latitude and longitude $\,$

Book 3: on knowing the times and ascendant at any time.

Book 4: on the remaining astronomical calculations

This manuscript is accompanied by a C14 test which supports the 14th century date.

Another copy of the Zij was sold at Sotheby's, London, lot 27, 9 April, 2008.



θ**34**

ABU BAKR IBN ZAKARIYA AL-RAZI (D. AH 311/923 AD): *AL-HAWI AL-KABIR FI SANA'AT AL-TIBB*

SIGNED MUHAMMAD JA'FAR BIN AMIR ABU AL-QASIM AL-RAZAVI, TIMURID IRAN, DATED SUNDAY 15 SAFAR AH 902/FRIDAY 23 OCTOBER 1496 AD

Medicine, Arabic manuscript on thin burnished cream paper, 430ff. and three flyleaves, each folio with 25-27ll. of black *nasta'liq*, some words and titles picked out in red, text within blue and black-ruled gold frame, occasional marginal annotations, catchwords, opening folio with gold and polychrome floral illuminated headpiece, colophon signed and dated, in brown morocco with central gilt medallion and spandrels, red morocco doublures

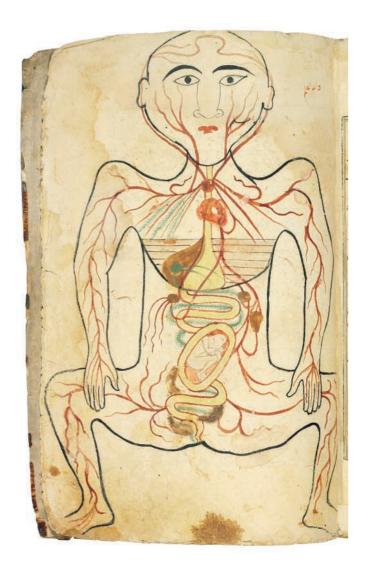
Text panel 7% x 4%in. (18 x 11cm.); Folio 10½ x 6¾in. (27 x 17cm);

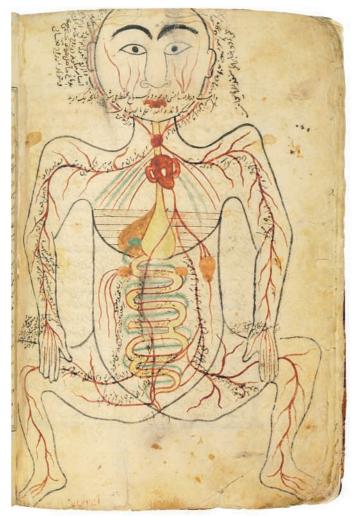
£10,000-15,000

US\$13,000-18,000 €12,000-17,000

The present work is a copy of al-Razi's notebook, where he stored extracts from earlier authors writing on the topics of diseases and therapies. Alongside these cuttings are also medical observations from al-Razi's own experiences. Following his death, his pupils organised his notes into sections based on diseases and pharmacological topics (Savage-Smith, 2011, pp. 162-171).

Aside from this version, there are three other known volumes of this work, the earliest (AH 845/1441 AD) is in the Bodleian Library, and two other copies are in the British Library (Brockelmann, pp. 418-419.)





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

θ35

MANSUR BIN MUHAMMAD BIN AHMAD BIN YUSUF BIN FAQIR ILYAS (FL. 15TH CENTURY): AL-TASHRIH BI'L-TASWIR

TIMURID IRAN, EARLY 15TH CENTURY

An illustrated anatomy, Persian manuscript on paper, 23ff. each with 24ll. of small black naskh, important words and phrases picked out in red, text panels outlined in gold and blue, the text with five full-page anatomical drawings, some with notes, one further chart, first folio with the bismillah in large gold thuluth on a ground of scrolling vine, later owner's notes on the first and final folio, repairs to the margins, areas of staining, in soft brown morocco highlighted with gold

Text panel 6½ x 4%in. (16.4 x 11.5cm.); folio 95% x 6%in. (24.3 x 15.9cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

PROVENANCE:

Anon. sale; Christie's, London, 23 April 2015, lot 16.

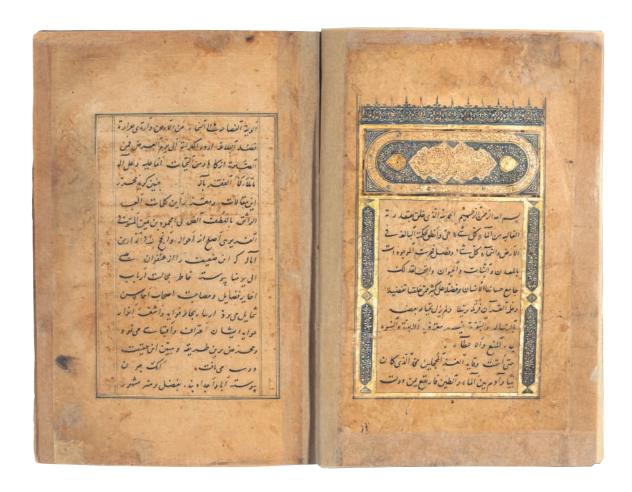
The Tashrih-i Mansuri, as this text is also known, was dedicated by the author to Timur's grandson, Pir Muhammad bin 'Umar Shaykh, who was the ruler of Fars between AH 1394 - 1409. It is divided into chapters which discuss the bones, nervous system, muscles, veins, arteries, organs, and the development of the embryo. According to Barbara Schmitz, the earliest known dated copies are from the 1670s and 80s. The calligraphy, illumination and drawings of ours however, as well as the paper, suggest a 15th century date, making it one of the earliest examples known (Schmitz, 1992, pp.134-35). An anatomical drawing from a similar text, with very similar drawing and colouring, again catalogued as 15th century, is in the Biblilothèque nationale de France (Paris, 1996, p.110). A copy of the Tashrih-i Mansuri copied in Shiraz in around 1450 AD is in the Nasser D. Khalili Collection (Paris, 2005, no.91, p.167). Like ours, the figures which illustrate the skeleton and the nervous system in the Khalili manuscript are shown from behind, with the head lifted up so that the mouth is at the top of the page. The other figures are all represented straight on.

Another 15th century copy of the manuscript was sold in these Rooms, 21 April 2016, lot 83. More recently a late 15th/early 16th century copy was sold at Sotheby's, 1 May 2019, lot 35.





A MANUSCRIPT COMMISSIONED FOR THE LIBRARY OF THE TIMURID PRINCE IBRAHIM SULTAN (d.1435)



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

θ36

AN ANTHOLOGY OF POETRY

AMIR FAKHR AL-DIN MAHMUD IBN YAMIN AL-FARYUMADI TUGHRA'I KNOWN AS IBN YAMIN (D. 1344),

DIWAN TIMURID TRANSOXIANA, PROBABLY SAMARQAND OR FARS, FIRST HALF OF 15TH CENTURY

Persian manuscript on polished cream paper, 492ff. plus three flyleaves, each page with 15ll. of black *nasta'liq* in two columns, titles in gold and red *nasta'liq* in rectangular cartouches on gold hatched ground, within double interlinear and intercolumnar gold and blue rules, catchwords in black *nasta'liq*, illuminated *shamsa*, folios 1v and 6v with finely illuminated headpieces, in later stamped and gilt brown morocco with gilt cusped medallion
Text panel 4½ x 3in. (11.5 x 7.5cm.); folio 7 x 4¾in. (17.5 x 12cm.)

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

PROVENANCE

Anon. sale; Bonhams, London, 7 October 2014, lot 2. with Sam Fogg, 2015.

INSCRIPTIONS

The inscription contained in the illuminated *shamsa* reads: 'For the treasury of the Most Great Sultan, the Most Just Mughith al-Sultana and ad-Din (Mughith ad-Din) Abu'l Fath Ibrahim Sultan'.

One of the seal impression reads:

'[One] of the books of the Library of the most Great Sultan Shah-Rukh [sic.] Bahadur'.

For another library seal impression of Shah Rukh see Blair, 1995, fig. 19, p. 34, which illustrates Rashid ad-Din's Illustrated History of the World, *Jami' al-tawarikh*, in the Khalili Collection.

This manuscript is attributable to the patronage of the Timurid prince Ibrahim Sultan, who ruled Fars in southern Persia between 1414-1435, and subsequently belonged to his father Shah Rukh (r.1405-47) as evident from one of the seal impressions which names him. Our copy is believed to be the earliest surviving manuscript of this author's *Diwan*, together with that in the National Library of Cairo (*Dar al-Kutub*), which is dated AH 836/1432-33 AD. The third earliest recorded version is in the Malik National Library and Museum, Tehran, and is dated AH 842/1438-39 AD (see Munzavi, vol. 4, pp. 2211-4).

Folio 6r bears the date of the revision of the manuscript after the death of the author. Various later seal impressions indicate that this manuscript was in the possession of the *Naqshabandi* Sufis, also known as *Khawajagan*, who flourished in Transoxiana during the 17th and 18th Centuries.



A RECENTLY RE-DISCOVERED MANUSCRIPT MADE FOR THE GREAT QARA QOYUNLU BIBLIOPHILE PRINCE PIR BUDAQ



ANOTHER PROPERTY

θ37

AMIR KHUSRAW DIHLAVI (D. AH 725/1324-5 AD): KHAMSA SIGNED 'ABDULLAH KATIB ISFAHANI, QARA QOYUNLU ISFAHAN,

IRAN, DATED 17 SAFAR AH 868/31 OCTOBER 1463 AD

Poetry, Persian manuscript on cream burnished paper, 163ff. plus four flyleaves, 25ll. of elegant black *nasta'liq* arranged in four columns with double gold divisions, titles in gold *naskh*, text within blue and black-ruled gold frame, catchwords, three finely illuminated chapter headings, colophon signed and dated, in 19th century European cream vellum with gold tooling Text panel 8% x 5%in. (21 x 13.6cm.); folio 13% x 8%in. (33.4 x 22cm.)

£80,000-120,000

US\$100,000-150,000 €91,000-140,000

PROVENANCE:

Commissioned by Pir Budaq in the *Dar al-Amana* (Royal Treasury) of Isfahan, 1463

Philipp Walter Schulz, purchased in Isfahan before 1900 Victor Goloubew, acquired at the Schulz estate auction, in Paris 1914 Private Collection Belgium, by inheritance

EXHIBITED:

Grassi Museum, Leipzig, 1900

Museum of Applied Arts Berlin, *Orientalische Buchkunst* (Oriental Book Art), 1910, no. 2.

Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1910

LITERATURE:

Meisterwerke Muhammedanischer Kunst, Munich, 1910, no. 653.

Schulz. Philipp Walter, Die persisch-islamische Miniaturmalerei: ein Beitrag zur Kunstgeschichte

Irans, 1914, p. 87.

Laurence Binyon, J. V. S. Wilkinson and Basil Gray, *Persian Miniature Painting*, 1933, p. 93.

B. W. Robinson, 'Origin and Date of Three Famous "Shah-Nameh" Illustrations,' in Ars Orientalis: The Arts of Islam and the East, Volume 1, 1954, pp. 105-112

J.V.S. Wilkinson, The Library of A. Chester Beatty, *A Catalogue of the Persian Manuscripts and Miniatures*. Vol I, 1959, pp. 67-69.

Arthur Upham Pope, A Survey of Persian Art from Prehistoric Times to the Present, Volume 3, 1938, p. 1414.

B. W. Robinson, *Persian Miniature Painting from Collections in the British Isles*, Victoria & Albert Museum, 1967, pp. 89-90.

Selected manuscripts from the Chester Beatty Library, 1967, p. 26. B. W. Robinson, Islamic Painting and the Arts of the Book (in the Keir Collection), 1976, pp. 162.

Norah M. Titley, A Khamsa of Nizami Dated Herat 1421, The British Library Journal, London, 1978, pp. 168-169.

Chahryar Adle, Art et Société dans le monde Iranien, 1982, p. 341.

Norah M. Titley, Persian Miniature Painting: and its Influence on the Art of Turkey and India, The British Library Collections, 1983, p. 62 and p.262.

Thomas W. Lentz and Glenn D. Lowry, Timur & the Princely Vision, 1989, p. 376.

Jonathan Bloom and Sheila Blair, Grove Encyclopaedia of Islamic Art & Architecture, 2009, p. 232.

Apart from being one of the most exciting re-discoveries of the last decade, this *khamsa* is important because of its fascinating line of provenance. Our manuscript had almost certainly been kept in Isfahan in an immaculate condition since the last quarter of the 15th century, until Philipp Walter Schulz, who is described by Robinson as 'the most methodical and scholarly European scholars of Persian art' purchased it in 1897-99 (Kadio and Szanto, 2013, pp.216-18). Schulz was the first German author to write on Persian miniature painting. His collection was exhibited in Leipzig in 1900 (see Kunstgewerbe-Museum zu Leipzig, 1990) and later sold to museums, libraries, and private collectors.

Pir Budaq (d.1466) was the eldest son of the Qara Qoyunlu ruler Jahanshah (r.1439-1467). With his father, he led a number of important Turkoman assaults on the Timurid territories of central Iran conquering centres such as Fars, Kirman, Isfahan, Mashhad, Yazd and Qum. In 1452, Pir Budaq was given the governorship of Isfahan by his father. Upon accepting the position, he entrusted the city to an Amir and marched to Fars to take over the town from Sultan Sanjar, who had fled to Khorasan (Minorsky, 1955, p.6). In the following year, he was ordered by his father to govern Fars, with his capitals in Isfahan and Shiraz. As a result of continued disobedience, in 1458, the

governance of Fars was given to his brother, Yusuf, and he was sent to Baghdad, the former seat of the Islamic world instead. There he asserted his autonomy by striking coins in his own name and replacing his father's name with his own in the Friday sermon. Jahanshah took this direct challenge badly. With the help of his other son, Mirza Muhammad, they marched on Baghdad. After a siege of eighteen months, Jahanshah and Mirza Muhammad took the city and killed Pir Budaq.

Pir Budaq was a true connoisseur of the finest manuscripts and had two main academies at Shiraz and Baghdad. During his short period of power, an exquisite library of manuscripts was created. A true bibliophile, he gathered the best calligraphers, painters and illuminators at his courts, using the highest quality of paper, pigments and material. In consistency of quality and aesthetic balance as well as the large number of manuscript productions, his library most closely resembles that of the Timurid prince and bibliophile, Baysunqur (d.1433) whose taste and patronage set a high benchmark of excellence for any future ruler or prince. Our *diwan* is a true testament to the superb quality of manuscripts produced for Pir Budaq, who capitalised on the resources and talents available to him.

Our khamsa of Amir Khosraw Dihlavi was originally bound to a copy of the khamsa of Nizami. These two were separated at some point by a European owner, most probably Schulz, between 1897-1912. Many scholars have discussed and studied the Nizami, and always questioned the whereabouts and existence of our volume since it had disappeared in to private hands after being separated in the early 20th century (Brend, 2003, pp. 104-105). According to Schultz's publication on his collection, the original manuscript housed 36 illustrations (Binyon and Wilkinson, 1933, pl.69, p.93 and Minovi and Blochet, 1959, no. 137, pp. 97-69). At some point, many of these illustrations were dispersed and sold separately resulting in their sporadic presence in private collections and museums such as the one in the David Collection, Copenhagen (inv. no. 39/2006). The khamsa now in the Chester Beatty Collection, which is the sister volume to our diwan contains 19 of its original illustrations. Scholars have debated the attribution of some of these paintings since they depict the styles of a number of artists, which are attributable to both Shiraz and Herat (ibid., see also Pope 1938, p.1856 and Robinson, 1991, pp. 23 and 31). This comes as no surprise since we are well aware of Pir Budaq's desire and ability to migrate his artists to new centres. It was the vision of Pir Budaq that brought these different styles together as a unified school which Robinson termed 'Turkman Court Painting' (Robinson, 1991, pp.29-30).

As a result of the lack of a colophon, which is present at the end of our manuscript, the attribution of the Chester Beatty *khamsa* has always been a puzzle, either thought to be Herat, Shiraz or in fact Isfahan according to Schulz's notes, but always followed by a question mark. Our colophon, which states the production of the manuscript in the *Dar al-Amana* (Royal Treasury) of Isfahan therefore proves that the calligraphy was in fact produced in Isfahan, eradicating all doubt. The date of our manuscript correlates with the period during which Pir Budaq was the governor of Baghdad (1460-66), where the majority of extant works were produced for him. However, this manuscript must have been commissioned by him in Isfahan in order to be completed there by the finest calligraphers and illuminators.



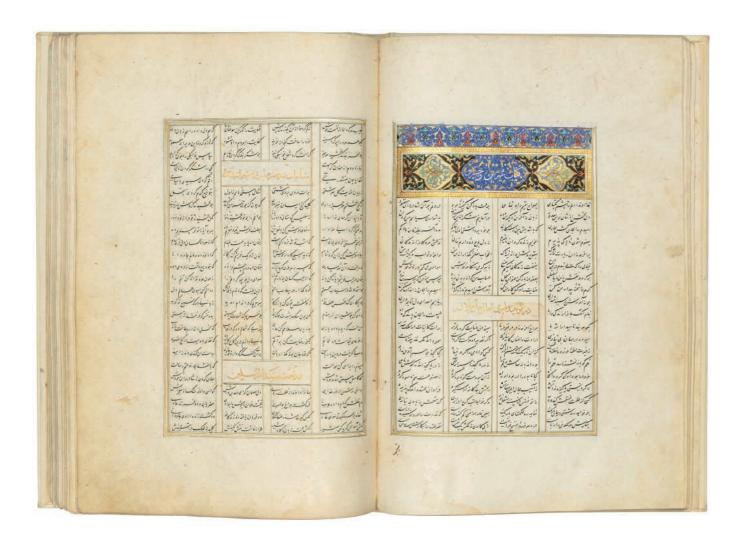
Philipp Walter Schulz (lower left) with his three brothers, *The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia*, ed. Yuka Kadoi and Ivan Szanto, (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), photographer unknown, date unknown

A fascinating aspect of this otherwise exquisite *khamsa* is that two chapter heading illuminations remain unfinished. This reflects how the upheaval at the court in Baghdad during the 18-month siege which Pir Budaq's father and brother placed on him resulting in his death, affected production in Isfahan. The manuscript was never completed after the death of its patron and was probably paused during its production by the illuminators in Isfahan.

This *khamsa* along with other extent manuscripts made for Pir Budag's library are the finest demonstrations of balance, control and refinement. The program of illumination might be limited here but it is executed with utmost care and uses the same pigments and design aesthetics that are seen on other Pir Budaq manuscripts. The headings bear close resemblance to the illuminations of the diwan of 'Umar Khavvam (inv. no. Ousley 131) and a masnavi of Rumi (inv. no. Elliot 251) both in the Bodleian Library. Our manuscript is also sensually appealing because of the quality of its crisp paper and the elegance of the nasta'liq calligraphy. At this time lapis lazuli was the rarest pigment, and yet the most characteristic feature in Pir Budaq's manuscripts is its rich use along with gold, which is generously applied to illuminations and text blocks as seen on the illuminated headings of our diwan. A rare and informative decree dating to Ramadan 864 (July 1460) housed in an album at the Topkapi Sarayi Muzesi (H. 2153, fl. 141b) issued by him during his last month as the governor of Shiraz illustrates the importance he gave to having the very best material used for the production of his manuscripts. In this decree, Pir Budaq demands the envoys to send to Shiraz lapis lazuli, Chinese shilu (green malachite) and jasper, all to be used for the pigments that are most common in his manuscripts (Roxburgh, 2014, 183).

Pir Budaq's refined taste is underscored by the selection of the most eminent calligraphers of his day to copy his books. They include Shaykh Mahmud, Azhar and Abdal-Rahman al-Khwarazmi. Although not much is known of the scribe of the present manuscript, 'Abdullah Katib Isfahani, he is known to have been active in the royal court and recorded by Mehdi Bayani as having copied a Jami al-Tawarikh in Isfahan in AH 880, now in the National Library in Tehran. The fact that 'Abdullah Katib mentions the location in which the manuscript was completed is important as it proves that Pir Budaq was also commissioning works in other centres to be sent over to him. This increased his speed of production, and allowed for other master calligraphers in addition to his favoured scribes such as Mahmud and Azhar to also contribute to his library.

Pir Budag also commissioned another earlier khamsa of Dihlavi copied by Mahmud, his favorite calligrapher, which is dated 1455-56 and kept in the Bodleian Library (inv. no. Fraser 65). Two manuscripts copied for the library of Pir Budaq were exhibited in the exhibition 'Turks. A Journey of A Thousand Years, 600-1600' in the Royal Academy. The first of these is a diwan of Qasim, copied by Shaykh Mahmud Pir Budaqi and dedicated to Pir Budaq in 'the last days' of Jumada II AH 863/early May 1459 AD (also published in Lentz and Lowry, 1989, no.139, pp.248-49). The other was a diwan of Katibi, copied by 'Abd al-Rahman al-Khwarazmi dedicated to Pir Budag and dated Jumada I AH 860/April-May 1456 AD (Roxburgh, 2005, no. 212 and 213). The latter was, according to Roxburgh, the earliest known commission of Pir Budaq. Two others are published, one a copy of a work by Amir Khusraw, dated AH 867/1463-64 AD now in Istanbul (TS R. 1021) and a work dated AH 870/1465-66 AD in the India Office Library (Gray 1979, p. 217). Pir Budag's extraordinary patronage of the arts continued and he commissioned some wonderfully illuminated manuscripts. A fine manuscript copied for Pir Budaq in Baghdad in the same year as our manuscript was sold in these Rooms, 6 October 2011, lot 124. The right-hand half of a frontispiece from an unidentified manuscript sold in these Rooms, 25 April 2013, perfectly illustrates the regal figure of Pir Budaq enjoying all the fruits of kingship.



The Baghdad manuscripts (listed above, all dating from the period when Pir Budaq was governor 1460-66) are referred to by Robinson as being more 'mature', showing the impact of the Herat tradition developed under Baysunghur's patronage. Al-Baghdadi's Tarikh al-Ghiyathi provides an astonishing passage on the actions taken by Pir Budaq, which led to the creation of this 'mature style', when transferring his artists from Shiraz to Baghdad: 'And he amassed a caravan from the people of Shiraz [comprising its] artists, scribes and master craftsmen in his company and departed the city...' (Roxburgh, 2014, 182). Pir Budaq's extensive travels with the same entourage of artists meant that the quality of production was always of the same excellent level. The majority are volumes of unillustrated poetry - either diwans or anthologies of selected verses by different poets, or longer works of individual poets including Jalal-ad-Din Rumi and Amir Khusraw Dihlavi. Each manuscript is characterized by crisp paper, fine calligraphy, exquisite binding and inventive illumination - which decorates not only the standard places where it would be expected, but also at the end of sections below or facing the colophon (Roxburgh, op.cit., p.429). Indeed, this new style, heavily influenced by Herat, continued in Baghdad into the Aggoyunlu period. A manuscript in the Khalili collection, which has a dedication to Sultan Khalil shares very similar illumination to ours despite being copied some fifteen years later (Abu Dhabi, 2007, no. 205, p.173).

For the most recent and comprehensive list of manuscripts produced for Pir Budaq see Roxburgh, 2014, pp.175-222. For more general information on Pir Budaq, see Robinson, 1993, pp.18, 22 and 228-229.



TWO FOLIOS FROM THE MAGNIFICENT TIMURID MANUSCRIPT, THE NAHJ AL-FARADIS

TEXT:

The text is taken from sections seven and eight of the first chapter of Mahmud ibn 'Ali al-Sarai's Nahj al-Faradis (The Paths of Paradise) (Eleanor Sims, 2014, p.93). The original work is lengthy, over 400 pages, originally composed in Khwarazmian Turkish ca. 1357-60, under the Golden Horde Khanate. It is an extensive work, based on the Hadith (verbal traditions) of the Prophet which it "creatively subsumes [....] into an entertaining novella" (Gruber, 2008, p.277). An early part of it concerns the first stage of the journey al-'Isra, which is described in the Qur'an as ending at the 'Further Mosque', the Dome of the Rock in Jerusalem (Qur'an 17, al-'Isra, v.1: Glory be to Him, who carried His servant by night from the Holy Mosque to the Further Mosque, the precincts of which We have blessed, that We might show him some of Our signs. He is the All-hearing, the All-seeing). From there, as part of the same journey, according to the Hadith, the Prophet began the mi'raj, accompanied by the angel Jibril or Gabriel to the Christians. This journey took the Prophet to tiers of Heavens of increasing holiness, and thereafter to a series of Hells, each reserved for a different type of sinner.

The text of the *Mi'rajnama*, (*Mi'rajnama* available online), the Mongol text whose best-known manuscript was the pictorial model for the present manuscript, was adapted from that of the relevant section of the *Nahj al-Faradis* (Gruber, 2008 p.351). Christiane Gruber notes that 'It is, with slight alterations, the *mi'raj*-tale included in the *Nahj al-Faradis*. These textual changes were made at the time of the manuscript's production and most likely were inflected by Shahrukh's religious programs, his attempts to quench internal power struggles, and his *modus operandi* in the field of international diplomacy'.

COMMISSION:

The manuscript from which the following two lots come originally opened with an illuminated *shamsa* in the name of its patron, the Timurid ruler Sultan Abu Sa`id Gurkan, who ruled in Herat from 1458-1469. He was the son of Sultan Muhammad, and grandson of Miranshah, himself the third son of Timur (Sims, 2014, pp.88-90).

The manuscript itself follows very closely indeed that of the *Mi'rajnama*; that manuscript, written for Sultan Abu Sa`id's great uncle Shah Rukh, a little over twenty years earlier, must have been in the Timurid royal scriptorium as the *Nahj al-Faradis* was being prepared. It seems probable that the Mi'rajnama survived in the Timurid library at Herat, through the Qara Quyunlu invasion and occupation and city's recapture under Sultan Abu Sa`id (Gruber, 2008, p.331).

The reasons for the reversion of the text to the earlier *Nahj al-Faradis* are not clear, but the illustrations follow almost exactly the same sequence. Each painting in the present two folios is taken almost verbatim, although sometimes with a little more flair in the present manuscript, from the Shah Rukh earlier version, especially in the paintings signed by the lead artist on the project, Sultan 'Ali al-Sultani.

THE PICTORIAL CYCLE:

The images follow very closely the text into which they are worked. They work hard to represent as many details as possible that are mentioned in the text. The facial styles and clothing can be seen to relate closely to other known Timurid manuscripts; the architecture, where it is found similarly has many parallels in early Timurid painting. In her publication of the Paris Mi'rajnama, containing the same sequence of paintings alongside a slightly altered text, Christiane Gruber devotes one chapter of her monograph to the influences from Sino-Central Asian Buddhist Art, seen in this manuscript. The wonderful gold clouds that dominate the blue sky are clearly Chinese

imports. Even more clearly, the polycephalous angel on f.32r (the *Nahj al-Faradis* version is in the David Collection) (Sims, 2014, pl.5, p.124) clearly relates to depictions of Aryavalokitesvara, while the depiction of the angel who is half fire and half snow, Gruber relates through its seated position to depictions of the bodhisattva Dizang/Ksitigarbha (Gruber, 2008, pp.314-6).

These two manuscripts, based on material that had never been illustrated before, drew on a number of different sources. It is too tempting not to mention another possible source, although at first it seems far-fetched. The story of the Prophet's nocturnal journey also has similarities with the narrative of Saint John in his vision of the Apocalypse as described in the Book of Revelation in the Christian Bible. The journey of the Prophet starts in Jerusalem; that of Saint John ends with a vision of the New Jerusalem. In both, the narrator travels, accompanied by and encountering a variety of angels; both are divided into series of different similar encounters.

For a variety of reasons, illustrated manuscripts of the Book of Revelation, and associated commentaries, became very popular in Western Europe, especially Britain, in the 13th and 14th centuries. A number of spectacular versions were produced, heavily illustrated, depicting the complex visions of Saint John. These have survived in various religious and secular libraries of the West. In some of the best known, including the "Trinity" (Trinity College, Cambridge, ms.R.16.2) and "Lambeth" (Lambeth Palace Library, London, ms.209, for example f.30r) Narratives of the Apocalypse, combine text with horizontal compositions on a blue ground with angels, often at one side, depicted with long brightly coloured wings, one raised and extended into the centre of the painting. The blue ground is also sometimes scattered with gold stars around the figures, as in the present lot.

There is a clear visual echo in the way some subjects are illustrated in the *Mi'rajnama* and the *Nahj al-Faradis*. One depiction in the David Collection, Copenhagen manuscript shows without doubt a visual link; the angel with four heads. While the arrangement is in the Asian Buddhist polycephalous manner, the choice of the four heads, angel, lion, bull and eagle, are clearly also the symbols of the four evangelists (Sims, 2014, pls.6 and 7, pp.126 and 127).

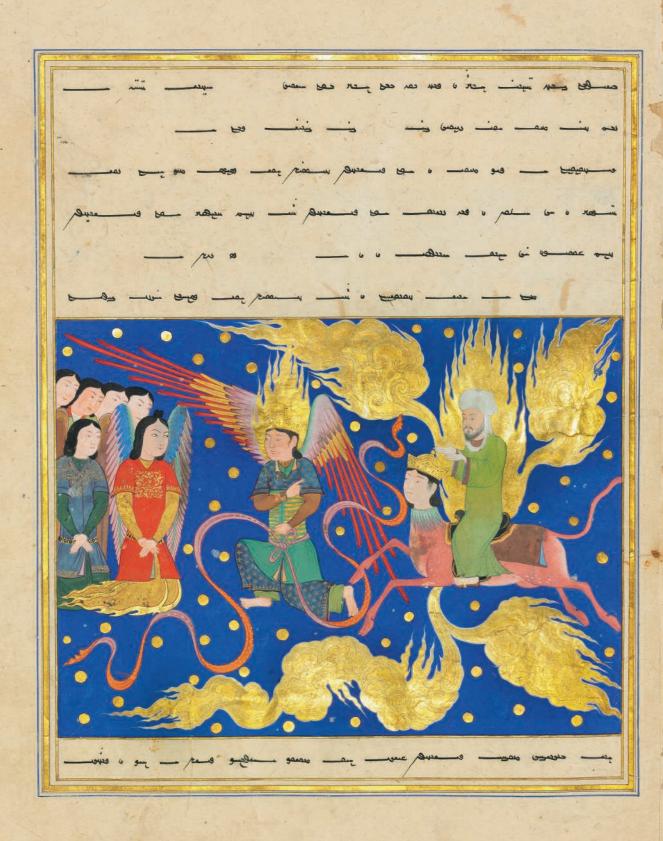
The founder of the dynasty, Timur, was very warmly thought of in the West in the early 15th century. He had, at the battle of Ankara in 1402, comprehensively defeated the forces of the Ottoman Bayezid I who had only recently, in 1396, crushed the crusading armies of the west. At Ankara, as an added bonus to the West, Timur captured the Sultan. Immediately after the battle of Ankara, Timur wrote offering friendship to various western monarchs, receiving a very warm response from England whose king, Henry IV, addressed him as amico nostro (our friend) (Knobler, 1995, pp.341-349, esp. pp.343-4). "Fake news" stories appeared almost immediately in England that indicated that Timur had captured Jerusalem - the chronicler Thomas Walsingham (d. circa 1422) even reporting that Timur and sixty thousand followers converted to Christianity after the capture. Embassies were exchanged, which would most certainly have included gifts. Could an illuminated narrative of the apocalypse have formed part of such an exchange of gifts? Henry IV had, after all, just inherited the extensive library of his predecessor, King Richard II, who was well-known for his artistic patronage.

Considerable amounts have been written on these two manuscripts by the leading scholars in the field. The recent studies by Christiane Gruber on the *Mi'rajnama* and by Eleanor Sims on the *Nahj al-Faradis* provide links to all other relevant publications for the following two lots.

حفهت رسول عليه المتدم جميع معلوقاتك درقين تعيين اليان ملكى



حفهت بهولك عليال لتراح البني كوكه وارد غيدك لولوابيضد نخلق اولين فدر وملطراستقبال الله وكلرب در



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

38

AN ILLUSTRATED DOUBLE-SIDED FOLIO FROM THE NAHJ AL-FARADIS: THE ANGEL OF BOUNTY AND THE ARRIVAL AT THE SECOND HEAVEN, OF PEARLS

COMMISSIONED BY SULTAN ABU SA'ID GURKAN, TIMURID HERAT, CIRCA 1465

Uyghur manuscript, opaque pigments and gold on paper, recto with the Prophet arriving at the secound heaven, of pearls, 6 II. above and 1I. below, verso with the Angel of Death, 3 II. above and 2II. below Folio 16 $\frac{1}{4}$ x 11% in. (41.4 x 30.3 cm.); illustration recto 5 $\frac{1}{4}$ x 7 in. (13.9 x 18 cm.), illustration verso 6 $\frac{1}{4}$ x 7 in. (16.4 x 18 cm.)

£700.000-1.000.000

US\$870,000-1,200,000 €780,000-1,100,000

PROVENANCE:

Comissioned for the Timurid ruler Sultan Abu Sa'id Gurkan. Private Collection, UK Christie's. London. Private sale. 2016.

Pacto:

THE PROPHET MUHAMMAD, MOUNTED ON AL-BURAQ, ARRIVES AT THE SECOND HEAVEN

The text narrates: Then passing that [place], we arrived at the second heaven. I saw that it was created of white pearls (aq inci) and its width was five hundred years' way. Gabriel proceeded and knocked [at the door]. A voice asked: "Who are you?" He said: "I am Gabriel and with me is Muhammad, the Prophet of God." The angel, filled with joy, immediately opened the heaven's gate. We entered and greeted that angel, and that angel returned the greeting and said: "Oh Muhammad, tonight celebrate the graces of the Lord Most High." Twenty thousand angels resembling him were standing in rows. They all greeted us (Gruber, 2008, p.359).

The artist here, while generally following the Mi'rajnama original very closely, has reduced the eight angels (which represent twenty divisions of angels mentioned in the text) even further, to six, by eliminating the two in the back row.

Verso:

THE PROPHET MUHAMMAD, MOUNTED ON AL-BURAQ, MEETS THE ANGEL OF BOUNTY

Guided by Gabriel, having entered the second heaven, the first person that the Prophet meets is an enormous winged angel, seated on a throne. The text describes: Passing that [place], I arrived close to a large angel. "What is this angel?" I then asked. Gabriel answered: "This is the angel that provides daily sustenance to all creature" (Gruber, 2008, p.359).

An earlier publication of the *Mi'rajnama* identified this scene as Gabriel introducing the Prophet to the angel of Bounty, Azrael (Seguy, 1977, pl.12). However that subject was formerly depicted in f.21 in the *Mi'rajnama*, now lacking. The *Nahj al-Faradis* version of that scene, clearly different from the present one, is now in the Sarikhani Collection (Sims, 2014, pl.3, p.122).

39

AN ILLUSTRATED DOUBLE-SIDED BIFOLIUM FROM THE NAHJAL-FARADIS: THE TWO HELLS RESERVED FOR MISERS AND FLATTERERS

COMMISSIONED BY SULTAN ABU SA'ID GURKAN, TIMURID HERAT, CIRCA 1465

Uyghur manuscript, opaque pigments and gold on paper, recto with Hell for Misers, 3 Il. below, verso with Hell for Flatterers, 4 Il. below, facing folio with 17 Il. of Uyghur script on reverse, recto blank folio $16 \frac{1}{4} \times 11\%$ in. $(41.4 \times 30.3$ cm.)

illustration on verso 6¾ x 7½ in. (17.2 x 19cm.) illustration on recto 6¾ x 7½ in. (17.2 x 19cm.)

folio 2, text panel 91/8 x 71/2 in. (23.2 x 19 cm.)

£700,000-1,000,000

US\$870,000-1,200,000 €780,000-1,100,000

PROVENANCE:

Made for the Timurid ruler Sultan Abu Sa'id Gurkan.

Private collection, UK (the piece was inherited through the family and documents date back to the 1970s). Christie's, London, Private sale, 2016.

Recto:

THE PROPHET MUHAMMAD, MOUNTED ON AL-BURAQ, VISITS THE HELL FOR MISERS

Accompanied by Gabriel who is almost concealed, the Prophet looks down on the suffering misers who have failed to pay the zakat or tithe. The text narrates that: I saw another group of people around whose necks were suspended heavy millstones and whose arms were fettered with chains. Angels were torturing them ruthlessly. I asked: "Who are these people?" Gabriel said: "These are the ones who do not pay the tithe on their possessions. With satisfaction in their hearts and not fearing this Day [of Judgment], they were not able to absolve the greediness in their hearts by paying the tithe on their possessions" (Gruber, 2008, p.367). It has been suggested that the red millstones were formed from their riches which had been thrown into the infernal furnace, (Seguy, 1977, pl.54, caption) alluding to the Qur'an which explicitly states that "on the Day of Resurrection they will wear around their necks what they hoarded in their lives" (Qur'an, sura III, al-'Imran, v.176).

This adheres very closely to the *Mi'rajnama* version of the same subject. The colouring here however is much brighter. Gabriel has an orange rather than lilac cloak, and the background is a clearly lighter shade of grey. The guardian demon in the Paris copy almost fades into the murky background where his light grey tone and brilliantly fiery eyebrows really make him stand out here. One interesting feature is that our artist had clearly looked carefully at flames. While the Paris copy flames are uniformly red painted on top of the gold ground, here the centre of the flame is blue-green, only turning to oranges and reds nearer the edge of the fire.

Verso:

THE PROPHET MUHAMMAD, MOUNTED ON AL-BURAQ, VISITS THE HELL FOR FALSE FLATTERERS

I saw another group of people whose faces were blackened. Their necks and hands were fettered by chains and they were tortured ruthlessly. I asked: "Who are these people?" Gabriel answered: "These are the people who proffered flattery to the eminent [ones]" (Gruber, 2008, p.367).

As in the painting on the recto, the main differences here are those of colouring. Again the angel Gabriel wears brighter clothing, while only two of the flatterers are blackened, the others looking almost overly healthily pink in the flames. The demon has however changed from the red of the Paris version to our purple, and here, in contrast to the earlier almost comical model, the demon is intently focussed on the Prophet and al-Buraq.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

θ **40**

NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD): KULLIYAT

COPIED BY MIR BIN MUHIBB 'ALI RASHIDI, SAFAVID IRAN, LATE 16TH CENTURY

The complete works of Jami, containing twenty of his writings both in verse and prose, Persian manuscript on paper, 508ff. plus three flyleaves, each folio with 21ll. of elegant black *nasta'liq* sometimes in four columns with double gold intercolumnar rules, headings and important words and phrases picked out in red, text panels outlined in gold and polychrome, catchwords, twenty 17th century illuminated headings in gold and polychrome, numerous ownership seals of Mihr 'Ali dated AH 1238, first bifolio heavily illuminated in gold and polychrome, previous folio with applied *shamsa* containing the name of Sultan Mirza Husayn Bayqara against a ground with gold floral design, one colophon signed, trimmed, in later green lacquer with central medallions and floral borders signed by Muhammad 'Ali and dated AH 1176, red doublures with gold floral medallion

Text panel 7¾ x 4¼in. (19.6 x 10.7cm.); folio 13 x 8in. (33 x 20.2cm.)

£7,000-10,000 US

US\$8,700-12,000 €7,800-11,000 This manuscript contains the following twenty works in order:

- 1. Subhat al-Abrar
- 2. Yusuf wa Zulaykha
- 3. Layla wa Majnun
- 4. Khirad namah-i Iskandari
- 5. Silsilat al-Dhahab
- 6. Daftar-i Ishq of Silsilat al-Dhahab
- 7. Daftar-i 'Adl of Silsilat al-Dhahab
- 8. Salaman Absal
- 9. Tuhfat al-Ahrar
- 10. Diwan-i Qasa'id
- 11. Diwan-i Ghazaliyat
- 12. Shawahid al-Nubuwwa
- 13. Sharh Mimiyya-i Khamriyya
- 14. Sharh Qasida-i Ta'iyya
- 15. Sharh Ruba'iyyat
- 16. Sharh-Baitain az Mathnavi-i ma'navi
- 17. No title
- 18. Sharh-i hadith-i Abu Zarrin al-'Aqil
- 19. Sharh-i Kalima-i Taiyiba
- 20. No title

PROVENANCE:

Christie's, London, 13 April 2010, lot 183

θ **41**

AMIR SHAHI (D. AH 857/1453 AD): *DIWAN*

SIGNED 'ABDULLAH, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, 52ff. plus six flyleaves, each folio with 11ll. of black <code>nasta'liq</code> organized in two columns with double gold and black intercolumnar divisions, opening folio with finely illuminated headpiece and title in white <code>nasta'liq</code> on gold floral ground, headings in gold or white <code>nasta'liq</code> over gold or plain ground within illuminated cartouches, text panel within gold and blue ruled frame, catchwords, last two folios on brown paper, colophon signed, in gilt lacquer covers and gilt and stamped cream morocco doublures, later owners' notes at beginning, generally very clean copy, binding scuffed Text panel 5% x 3% in. (14.7 x 8.6cm.); folio 9% x 5% in. (23.2 x 15.3cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

DOVENANCE.

Christie's, London, 13 April 2010, lot 109

The scribe 'Abdullah who copied this manuscript may be the same scribe as 'Abdullah bin Murshid al-Din Shirazi who copied another copy of Amir Shahi's *Divan*, now in the National Library in Tehran. He was called from Shiraz by Shah Tahmasp and made his private scribe. He died in Qazvin in AH 982/1574-5 AD (Bayani, 1346 sh., pp. 356-7).



ANOTHER PROPERTY

θ**42**

AFDAL AL-DIN KHAQANI (D. AH 582/1185-86 AD): TUHFAT AL-'IRAQAYN (GIFT OF THE TWO IRAQS)

SIGNED 'ABD AL-GHANI, PROBABLY BUKHARA OR SAMARQAND, DATED MUHARRAM AH 1025/JANUARY-FEBRUARY 1616 AD

A description of the poet's journey from Shirvan to Mecca and his return, Persian manuscript on gold-sprinkled paper, 124ff. each with 12ll. of elegant black nasta'liq divided into two columns with double gold intercolumnar rule, catchwords, margins ruled in colours and gold, headings in blue or white on gold panels surrounded by polychrome illumination, opening folio with gold and polychrome illuminated headpiece, colophon signed and dated, later owner's seal impressions, some rubbing and staining, in brown morocco with central stamped medallion

Text panel 6¼ x 2¾in. (16 x 7cm.); folio 9% x 5in. (24.5 x 12.5cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE:

Hagop Kevorkian Collection

EXHIBITED:

Arts from the Land of Timur, An Exhibition from a Private Scottish Collection, pl. 490, p. 263, 2012

Tuhfat al-'Iraqayn is one of the greatest works produced by the poet Khaqani, and the only masnavi written by this poet. It includes five sections which describe the poet's travels. Another 17th century copy of this work is in the Harvard Art Museum (acc. no. 1984.457)

There are two contemporary scribes with the name 'Abd al-Ghani. They are both obscure and only known by single recorded works (Bayani, 1346, pp. 406-7).

A number of later library notes and stamps on the flyleaves suggest that the manuscript was at some point in India.



42





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

43

A SAFAVID BRASS HORIZONTAL DIAL AND QIBLA INDICATOR SIGNED 'ABD AL-A'IMMA, ISFAHAN, IRAN, EARLY 18TH CENTURY

The rectangular brass plate on four feet, with two dials and inset compass-box, engraved in naskh with hour lines, place names, cardinal directions and meridian line, with the signature in a cartouche in the upper right corner $2\% \times 3\%$ in. $(6.8 \times 9.8 \text{cm.})$

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

PROVENANCE:

Private collection, Sweden, 2010 Anon. sale; Sotheby's, London, 22 April 2015, lot 201

EXHIBITED:

The Palace Museum, Beijing 2018, vol.3, p. 412, no. 159.

INSCRIPTIONS

signed in Arabic: sana'ahu 'abd al-aimmah 'Made by 'Abd al-A'imma'

The maker of our *qibla* indicator, 'Abd al-A'imma was a well-known and celebrated Safavid astrolabist (Savage-Smith, 1997, p.196). Only a handful of works by him are known. Those few which are dated range from AH 1115/1703-4 AD to AH 1132/1719-20 AD. The prestige of 'Abd al-A'imma works was such that already in the later 18th century, and throughout the 19th century, they were imitated and pieces not made by him were accredited to his name (*ibid*.).

An astrolabe in the Victoria and Albert Museum (inv. no. 458-1888), and a round shaped *qibla* indicator in the Khalili collection (inv. no. SCI 2) are both signed by our maker. The fine quality and detailed workmanship of our *qibla* indicator closely resembles these examples by 'Abd al-A'imma.

The compass on our indicator retains its original needle in the form of a bird, characteristic of late Safavid and succeeding Persian instruments.

TWO IMPORTANT TREATISES ON MAGIC AND OCCULT SCIENCES (JAFR) BY MAHMUD DEHDAR 'AYANI (d. AH 1016)

VARIOUS PROPERTIES

θ 44

MAHMUD DEHDAR 'AYANI (D. AH 1016): MAFATIH ALMAGHALIQ (THE KEY TO LOCKS) AND AND HAL AL-RUMUZ FI SIRR AL-KUNUZ (THE SOLVING OF SYMBOLS IN THE SECRETS OF TREASURES)

SAFAVID IRAN, CIRCA AH 976/1568-69 AD

The secrets of letters, numbers, talismans and curses, Persian and Arabic manuscript on paper, 241ff., plus ten flyleaves, each folio with 21ll., of black nasta' liq, important words and titles in red, marginal annotations throughout, with numerous diagrams, illustrations and charts, catchwords, library stamps of Dr Caro Minasian Isfahan in blue ink on a number of folios, paginated, colophon on folios 241v and 250v, flyleaves with extensive later owner's inscriptions, charts and seal impressions, loose folios with Owen Minasian's notes on the manuscript, in brown blind tooled morocco, blue paper doublures Folio 11% x 7% in. (29.5 x 18.3 cm.)

£30,000-50,000

US\$38,000-62,000 €34,000-56,000

PROVENANCE:

Ownership stamp of Afwaz Abi 'Abdullah Ahmadi 1119 AH Dr. Caro Owen Minasian Library 1935 (Hand Written note by Dr. Minasian on 15th August 1968)

Thence by descent until 2017

These two treatises were produced in the sixteenth century and were written by Mahmud Dehdar 'Ayani, who was one of the most influential Persian authors during this period. Today, Dehdar 'Ayani's work is still referenced and reproduced in Iran, as it transcends the culture of its time and resonates with contemporary readers.

He was multi-talented and recognised as being a skilled writer, a mystic, and a well-known scientist. During his career, he gained royal patronage from both Shah Tahmasp (1514-1576 AD) and his successor Shah Isma'il II (1576-1577 AD). This long exposure to court life saw him achieve particular acclaim during the 1560s and 1570s. Whilst at court, he recieved instruction from Shaikh Abu'l-Qasem who was the court poet under Shah Tahmasb for thirty years.



Dr. Caro Owen Minasian, *Shah dar Isfahan*, SH 1387, photographer unknown, date unknown.



However, this affiliation may have later led to tensions between Deydar 'Ayani and the Safavid court, as Abu'l-Qasem was blinded by the Shah and executed, due to allegations that he was associated with Noqtawiya. This may provide an explanation as to why Dehdar 'Ayani is not mentioned in official Safavid court chronicles, as he was a skilled court lettrist from a distinguished family and should have been included.

Dehdar 'Ayani had talented lineage, his father was the famed astronomer philosopher Sams-al-Din Muhammad Qafri (d. AH 942/1535 AD) (Melvin-Koushki, 2016). In addition, Dehdar 'Ayani is occasionally confused with his son Mu 'in-al-Din Muhammad Dehdar Shirazi (d. AH 1016/1607 AD), who also wrote mystical-philosophical texts. However, the two are distinct in that Dehdar 'Ayani's works are exclusively based on in-depth investigations into occultism, where his son makes only a small reference to the subject (Melvin-Koushki, 2016). This interest in occultism, which led him to wriet at least nineteen works, is in part due to his upbringing and education taking place in Shiraz, which was a leading centre for the study of magic.

The first book entitled 'Mafatih Al-Maghaliq' is comprised of an introduction and twelve chapters (Melvin-Koushki, 2016).:

Introduction: On what is meant by the dot (noqta) and the letter (harf), and the secret of their applications based on mathematical principles (qava'ed-e 'adadi) Chapter 1: On the procedure for writing a comprehensive prognosticon (jafr-e jame') and the rule for organizing it according to the celestial levels (darajat-i falaki)

Chapter 2: On the method of writing a concealed solar [prognosticon] (khabiaye shamsi) and the rules governing it

Chapter 3: An explanation of the hidden lunar [prognosticon] (kafia-ye qamari), and on certain principles governing bast and taksir-based operations, and the letters

Chapter 4: On the procedure for deriving names from a 3 x 3 magic square (lawh)

Chapter 5: An explanation of the nature and virtues of the magic square known as Solomon's Seal (khatam-e Solaymani)

Chapter 6: An explanation of the principles of invocation (da'avat) by means of the divine names.

Chapter 7: A discussion of the principles of invocation by means of the Fateha

Chapter 8: On the method of writing magic squares (alvah)

Chapter 9: On the categorization of the letters according to the mansions of the moon

Chapter 10: On the nature and quantity of numbers and talismans

Chapter 11: A discussion of the Four Viziers of Solomon

Chapter 12: On astrological elections (ekhtiarat) and judgments (hokmiyat) for operations

Ending: Further assorted points, and other benefits.

Both the first and second book explore the theme of *jafr* (divination) and magic. In the National Library of Iran, there is another copy of the 'Mafatih al-Maghaliq' similarly dated AH 976 (like the present work). The 'Mafatih al-Maghaliq' is a very important text, which showcases applied lettrism. The second book includes several tables, charts and drawings, which are accompanied by insightful analysis recorded by the scribe.

The manuscript contains a handwritten note by Dr. Minasian (1968), who was a physician, originally from Isfahan, and an important manuscript collector. In 1968, Dr. Minasian's collection was bought by UCLA, the Charles E Young University Research Library. The handwritten note was from the same year as the UCLA sale indicating that Dr. Minasian chose to keep this manuscript for personal use.



الي نشاخ رجهارب



θ**45**

QUR'AN

SIGNED JA'FAR, SAFAVID IRAN, DATED AH 967/1560-61 AD

Arabic manuscript on buff paper, 266ff. plus two flyleaves each with 15II. of elegant black naskh, within gold, black and blue rules, gold roundel verse markers, sura headings in gold thuluth within polychrome cartouches highlighted with arabesques and floral motifs, marginal annotations in gold and black, opening bifolio with prayers within gold and polychrome illumination, preceded by a similarly decorated illuminated bifolio with sura al-fatiha and beginning of sura al-bagara, similar illumination on the final bifolio with prayers, followed by a bifolio with the falnama written in gold, colophon signed and dated, later owner notes and a seal impression on folio 1v., occasional repairs, textblock trimmed, in gold stamped and painted brown morocco, cream paper doublures Text area 61/8 x 31/8 in. (15.3 x 8cm.); folio 9% x 5%in. (23.7 x 14.5cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

45



θ**46**

QUR'AN

SIGNED MUHAMMAD 'ALI IBN SULAYMAN AL-TALIQANI, SAFAVID IRAN, DATED AH 1068/1657-58 AD

Arabic manuscript on paper, 302ff. plus two flyleaves, each folio with 14ll. of black naskh , text panels outlined in gold and blue rules, gold roundel verse markers, sura headings in red thuluth within illuminated cartouches, catchwords, juz introductions within illuminated marginal devices, khams and 'ashar in red thuluth in margins, occasional marginal notes in small black nasta'liq, opening bifolio with gold and polychrome illumination framing 6ll. of black naskh in clouds reserved against gold ground, signed and dated colophon, textblock trimmed, first folio with later added owner notes, in Qajar lacquered binding with flowering medallions, red illuminated lacquered doublures Text panel 71/8 x 41/4 in. (18 x 11cm.);

folio 1014 x 634in. (26 x 17cm.)

£6,000-8,000

US\$7,500-10,000 €6,800-9,000

In the colophon the scribe states that this is his fourteenth completed copy of the Qur'an.

46



θ**47**

QUR'AN

SAFAVID IRAN, 16TH CENTURY

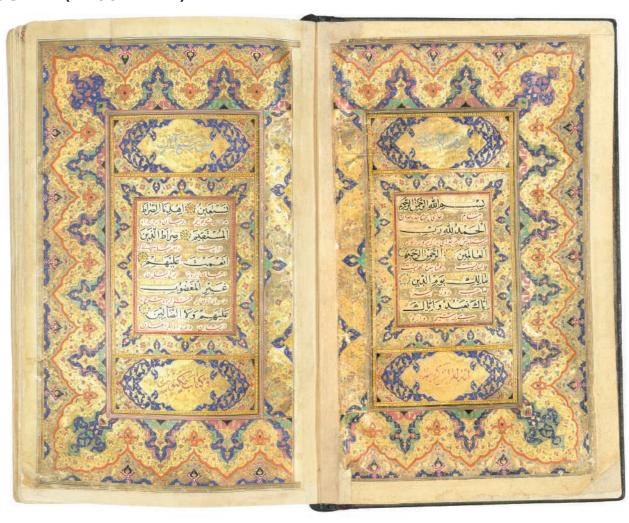
Arabic manuscript on buff paper, 270ff. plus three flyleaves each with 15ll. of clear black *naskh* on gold sprinkled paper within gold and polychrome rules, gold roundels between verses, *sura* headings in white on gold panels highlighted with polychrome arabesques and floral motifs, illuminated blue marginal medallions, 'ashr hizb, nisf and sajda marked in white and red in margins, opening bifolio with *shamsas* containing prayers, preceded by a double illuminated page with *sura al-fatiha* in gold and polychrome borders, opening folio with beginning of *sura al-baqara* within gold and floral clouds and illuminated heading, illuminated final bifolio, followed by the *falnama* in white on gold ground, generally good condition, trimmed, in gilt floral binding, cream paper doublures

Text panel 3½ x 1¾in. (8.2 x 4.3cm.); folio 5½ x 3½in. (14.2 x 8.6cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-20,000

A ROYAL SAFAVID QUR'AN FROM THE LIBRARY OF SHAH SULTAN HUSAYN (R.1694-1722)



θ48

OUR'AN

NASKH AND PERSIAN TRANSLATIONS MOST PROBABLY BY AQA HADI IBN MULLA MUHAMMAD SALIH MAZANDARANI, NASTA'LIQ COPIED BY MUHTASHAM AL-ISFAHANI THE ROYAL SCRIBE (KATIB AL-SULTANI), SAFAVID IRAN, EARLY 18TH CENTURY

Arabic and Persian manuscript on burnished cream paper, 474ff. with 12ll. of black <code>naskh</code> alternating with red Persian interlinear translation in <code>nasta'liq</code>, text within gold rules, gold roundel verse markers, <code>sura</code> headings in blue <code>thuluth</code> on gold within illuminated cartouches, marginal <code>hizb</code>, <code>sajda</code>, <code>nisf juz'</code> and <code>juz'</code> markers in illuminated cartouches, catchwords, extensive marginal annotations with commentaries reported from Shi'a Imams in elegant red and black <code>nasta'liq</code> on <code>selected</code> folios throughout, illuminated double frontispiece with <code>sura al-fatiha</code>, preceded by a further similarly illuminated bifolio with <code>sura al-baqara</code>, two colophons on folios <code>4v</code> and <code>474r</code>, illuminated finispiece with the <code>seal</code> impression of Shah Sultan Husayn dated AH 1125 on folio <code>474v</code>, later owner <code>seal</code> impressions, in gilt <code>stamped</code> brown morocco with central medallion and <code>spandrels</code>, light brown morocco doublures with decoupé floral designs on blue and pink ground

Text panel 6% x 3%in. (16.2 x 8.7cm.); folio 9½ x 5% in. (24.2 x 15cm.)

£40,000-60,000

US\$50,000-75,000 €45,000-67,000

PROVENANCE:

Library of the Safavid Shah Sultan Husayn (1694-1722) Library of the Qajar prince Abbas Mirza (d. 1833)

INSCRIPTIONS

The royal seal impression on the last folio reads: *kamtarin kalb-e amir al-mu'minin sultan husayn* 'the smallest dog of the Commander of the Faithful (i.e. Imam 'Ali) [is] Sultan Husayn 1125'.

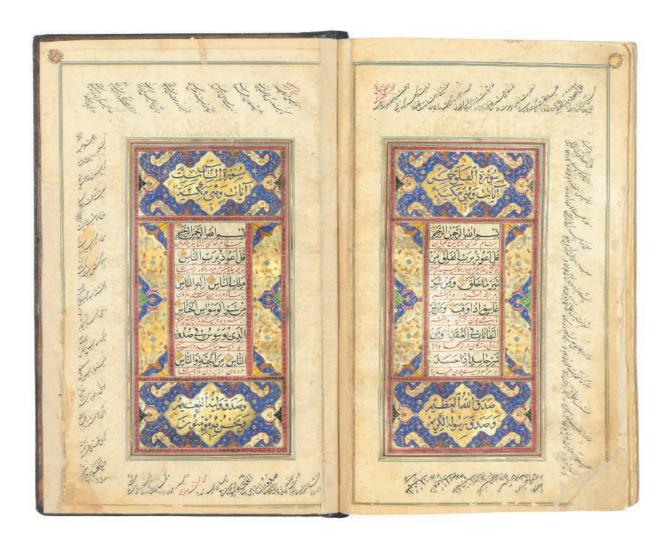
Other seal impressions include that of:

'Abbas Mirza Na'ib al-Saltanah, son of Fath 'Ali, 'Shahdurr-e darya-ye khosravi 'abbas 1214 (1799-1800);

Muhammad 'Ali al-Husayni dated 1252 (? 1836-7);

Muhammad Baqir (given as ya baqir al-'ulum) dated AH 1313/1895-6 AD

This Qur'an is particularly unusual for having full page folios which are dedicated to commentaries reported from Shi'a Imams inserted within the *suras* in elegant *nasta'liq*. Although such annotations are often found on the margins of Qur'ans, it is very rare to have *suras* interrupted by such insertions. The layout and colour palette of the illumination in the graceful double page openings and the decorations throughout are typical of Shah Sultan Husayn's reign (r.1105-35/1694-1722). Our Qur'an closely resemble another Qur'an dated to the last year of Shah Sultan Husayn's reign sold in these Rooms 23 April 1993, lot 39.



The margins of our manuscript are signed in elegant *nasta'liq* in two places by the celebrated royal scribe, Mohtasham Isfahani who was given the title *Katib-e Soltani* by Shah Sultan Husayn. Mohtasham is responsible for both the marginal annotations and copying of the interlinear translations done by Aqa Hadi. Also known as Hadi-ye motarjem, Aqa Hadi must have been the scribe of the main Qur'anic text in *naskh* and the translator of the text. A Qur'an by him was sold at Sotheby's, April 1989, lot 198 dated AH 1120, and two calligraphic pages also signed by him are published by Bayani (see Bayani, IV, p. 192). Amongst the manuscripts signed by Mohtasham in public institutions are two which are housed in the Niavaran Palace library and another in the Sepahsalar school Library, both located in Tehran (Bayani, III, pp. 618-19).

This Qur'an was most likely to have been created for the royal library of Shah Sultan Husayn and bears the seal impression of the shah on the last folio which is dated to AH 1125/1713-14 AD. A *firman* issued by Sultan Husayn bearing an identical seal impression, dated to AH 1123/1711-12 AD was sold in these Rooms on 25 October 2018, lot 99. A further identical seal impression is on a *firman* issued by Shah Sultan Husayn in Ramadan 1129/August-September 1717 (see Shahrestani, 2002, p. 46).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

θ49

ABU AL-QASIM FIRDAWSI (D. AH 416/1025 AD): SHAHNAMA SIGNED MUHAMMAD QASIM BIN MUHAMMAD MIRAK AL-HUSAYNI, ISFAHAN, SAFAVID IRAN, DATED JUMADA I AH 1050/AUGUST-SEPTEMBER 1640 AD

Poetry, Persian manuscript on gold sprinkled paper, 440ff. plus four flyleaves, each with 25ll. of elegant black *nasta'liq* arranged in four columns with double black and gold intercolumnar rules, headings in red *nastaliq*, text in panels laid down between gold margins with blue rules on buff paper, 49 miniatures, some with slight flaking, smudging or fading of paint, opening bifolio with gold and polychrome illumination surrounding the text blocks which are arranged in reciprocating panels on gold ground, one space left in the middle of the text, presumably for another illuminated headpiece, the colophon signed Muhammad Qasim bin Muhammad Mirak al-Husayni and dated Jumada I 1050, a later owner's seal throughout often blacked out at a later date, very minor areas of staining, otherwise good condition, in later brown morocco Text panel 10½ x 5½in. (26 x 13cm.); folio 14% x 8½in. (36.5 x 22.5cm.)

£60,000-80,000

US\$75,000-99,000 €67.000-89.000

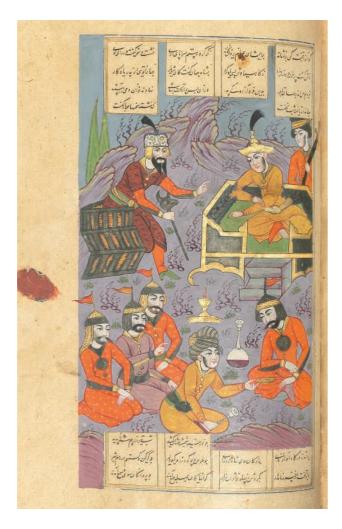
PROVENANCE:

Christie's, London, 8 April 2008, lot 208

Muhammad Qasim is a scribe whose only other recorded work is a copy of the *Hadiqa* of Sana'i, dated AH 1051 (1640-41), which he signed in precisely the same formation as this *Shahnama* (Bayani, 1348 *sh.*, p.811).

The miniatures of this manuscript can be attributed to Isfahan. The faces of some of these characters with their elongated eyes and wispy moustaches plus the detailing of the animals such as the elephant and the *simurgh* all bear resemblance to a *Shahnama* in the John Rylands Library which is dated 1650 (Robinson, 1980, pp.1481-1579, pp.330-347). Typically for the period, the figures are somewhat large and the execution is often summary.

B.W. Robinson mentions that a noteworthy feature of the John Rylands *Shahnama* and a *Shahnama* in Trinity College Dublin (also dated 1650), that is also shared by the present example, is the extensive use of silver in the miniatures (Robinson, 1980, p.330).





The miniatures are as follows:

- f. 5 Hushang kills the snake with a rock (this episode is not in the authorised edition of the *Shahnama*)
- f. 6 Tahmurath fights the Divs
- f. 13 Faridun strikes Zahhak on the head with his mace
- f. 21 Manuchehr throws an arrow on Sam's back.
- f. 25 Sam goes to find Zal
- f. 55 Rustam kills Alkus (here Aklus)
- f. 65 Rustam and Suhrab meet
- f. 81 Siyavash and Afrasiyab in the Polo ground
- f. 92 Guruy cuts off Siyavash's head
- f. 108 Rustam at the court of Kay Khusraw
- f. 110 Kay Khusraw prepares his army to fight Afrasiyab
- f. 130 Bizhan kills Human
- f. 139 Fariborz kills Golbad son of Visa
- f. 145 Kay Khusraw orders Guruy-i Zerah and the other captured Turanians to be killed
- f. 154 Kay Khusraw kills Shida
- f. 161 Afrasiyab's family receive protection from Kay Khusraw
- f. 167 Gushtasp kills the wolf
- f. 170 Eliyas caught by Gushtasp
- f. 178 Zarir killed by Bidirafsh
- f. 183 Luhrasp killed by Arjasp's men
- f. 190 Isfandiyar kills the two wolves
- f. 191 Isfandiyar kills the dragon

- f. 192 The Magician caught by Isfandiyar
- f. 197 Arjasp killed by Isfandiyar
- f. 210 The combat between Rustam and Isfandiyar
- f. 219 The dying Rustam shoots Shaghad and the tree together
- f. 230 Iskandar comforts the dying Dara
- f. 233 Rushanak at the court of Iskandar
- f. 251 Mourning over Iskandar's coffin
- f. 262 Ardashir recognises his son Shapur playing polo
- f. 272 Shapur outside the fortress of Ta'ir
- f. 279 Bahram Gur hunting ostriches
- f. 283 Bahram regains the crown after killing the lions
- f. 287 Bahram hunting lions
- f. 299 Bahram kills the dragon
- f. 309 Nushirvan has Mazdak hanged
- f. 332 The daughter of the Chinese Emperor in Nushirvan's bed chamber
- f. 363 Bahram Chubina's battle with Sava Shah and his army
- f. 368 Bahram Chubina comes across a queen who tells him his future
- f. 373 Bahram Chubina has the killer of Ayin Gushasp hanged
- f. 380 Hurmuz killed in prison by Banduy and Gustaham
- f. 383 Bahram Chubina ascends the throne
- f. 402 Bahram Chubina murdered by Qolun
- f. 411 Khusraw outside Shirin's palace
- f. 418 Qubad ascends the throne
- f. 424 Khusraw murdered in prison by Mehr Hurmozd
- f. 431 Rustam son of Hurmuz killed by Sa'd ibn Waqqas
- f. 438 Bizhan Tarkhan orders Mahuy's hands to be cut off before being killed



50 (part lot)



51 (part lot)

VARIOUS PROPERTIES

50

TWO NASTA'LIQ PANELS

SIGNED MAHMUD IBN ISHAQ SHAHABI AND MALIK DAYLAMI, SAFAVID IRAN. 16TH AND 17TH CENTURY

The first comprising a *nasta'liq* quatrain in diagonal elegant black script, on gold-speckled ground with illuminated birds and floral scrolls, bordered with blue illuminated panels within polychrome rules, in an outer cream border with gilt illumination, signed Mahmud Ibn Ishaq Shahabi; the second with three couplets in elegant *nasta'liq* script, two diagonal and one vertical, on cream ground illuminated with elegant *saz* motifs, between floral illuminated navy margins, signed Malik Daylami on lower border, both laid on plain card First: $10 \times 7\%$ in. $(25.7 \times 18$ cm.); folio $17\% \times 12$ in. $(44 \times 30.7$ cm.); second: $12 \times 7\%$ in. $(30.5 \times 19.5$ cm.); folio $16\% \times 11\%$ in. $(42.5 \times 29.5$ cm.)

(2)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

INSCRIPTIONS:

Panel signed Malek Deylami: three couplets by Amir Shahi Sabzevari Panel signed Ishaq Shahabi: quatrain by Hafiz Shirazi

51

TWO NASTA'LIQ PANELS

SIGNED 'ABDAL-RASHID [DAYLAMI], MUGHAL INDIA, 17TH CENTURY; AND SIGNED MUHAMMAD 'ALI, LUCKNOW, NORTH INDIA, DATED AH 1199/1784-85 AD

The first comprising a quatrain in elegant large black nasta'liq in diagonal, within blue clouds against gold ground with polychrome illumination, within cream borders decorated in gilt lattice design decorated with flower heads, signed 'Abdul Rashid; the second with a quatrain in elegant black nasta'liq in diagonal, within illuminated navy margins, within cream borders decorated in gilt lattice designs, signed Muhammad 'Ali and dated AH 1199, both laid on plain cream card

First: $9\% \times 5\%$ in. $(25 \times 14.5$ cm.); folio $17\% \times 11\%$ in. $(43.1 \times 28.4$ cm.); second: $9 \times 4\%$ in. $(23 \times 11.5$ cm.); folio $17\% \times 11\%$ in. $(43.1 \times 28.4$ cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

INSCRIPTIONS:

Panel 1 by 'Abdul Rashid: The text includes four principles of the Naqashbandi Sufi order, 'Awareness of one's breath, watchfulness of one's step, seclusion in company, travel in one's homeland'

Panel 2 by Persian quatrain, unidentified poet

52

A FOLIO WITH ILLUMINATED BORDERS

THE CALLIGRAPHY SIGNED SULTAN 'ALI MASHHADI, SAFAVID IRAN, DHU'L-HIJJA AH 926/20 AUGUST 1520 AD, THE BORDER ILLUMINATION COMMISSIONED BY 'ABD AL-RAHIM KHAN-E KHANAN AND PROBABLY EXECUTED BY MUSHFIQ, MUGHAL INDIA, AH 1012/1603 AD

From a Khamsa of Jami, Persian manuscript on paper, each side of the folio with 14ll. of elegant black nasta'liq arranged in two columns with double gold intercolumnar rules, further lines of smaller nasta'liq written on the diagonal around this and punctuated with three gold triangles with polychrome depictions of birds, recto signed above Sultan Mir'Ali Mashhadi, the text panels outlined in gold and polychrome and laid down between wide coloured margins with large scale gold-highlighted illumination of flowers, insects and birds

Calligraphy $7\frac{1}{2}$ x $4\frac{1}{6}$ in. (19 x 10.5cm.); folio $12\frac{3}{4}$ x $8\frac{1}{6}$ in. (32.2 x 20.2cm.)

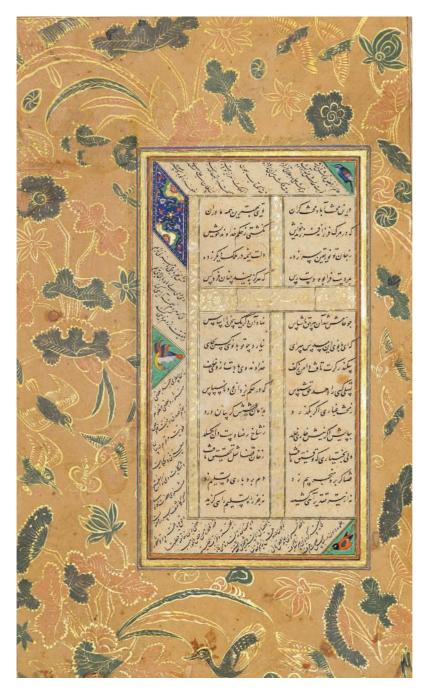
£20,000-30,000

US\$25,000-37,000 €23,000-34,000 This elegant folio comes from a manuscript in the Chester Beatty Library (Mughal mss.20), a virtually complete copy of Jami's *Khamsa* or *Panj Ganj*. It comprises 177ff. which records state were acquired in 1937 from the Demotte Collection in New York. The Chester Beatty manuscript is dated 15 Dhu'l-Hijja AH 926/20 August 1520 AD (on f.46r.) and is signed by Sultan 'Ali Mashhadi (on f.145r.). The folios all have the same margins and series of small illuminated triangular panels depicting birds, animals and human figures. Our folio is of particular importance since it bears a marginal signature and note by Sultan 'Ali Mashhadi which announces the ending of the manuscript on the upper margins of the recto.

An inscription in Emperor Jahangir's hand on what seems to be the original opening flyleaf states that the manuscript was written by 'Ali Mashhadi (d. 1520) for Badi' al-Zaman Mirza (the son of Sultan Husayn and the last Timurid in Iran, d.1517 AD) and that it entered the library of Shah Isma'il Safavi (d.1524 AD) as a present from Mirza 'Ali Beg Amir Muhammad Baranduq Barlas in the vicinity of the Shaykh Jam minaret (in present day Afghanistan). Mirza 'Ali Beg's father, Muhammad Baranduq, is mentioned in the Baburnama as one of the leading amirs of Sultan Husayn Mirza (AH 842-912/1438-1506 AD) among whose artists Sultan 'Ali Mashhadi is mentioned (Beveridge, 1969, pp.270 and 291-3).

The margins appear to be later, although from the verso of a folio from the same manuscript sold in these Rooms, 18 October 1994, lot 8, it was clear that the original margins were similar in style. That folio was in fact another colophon page which bore the signature of Sultan 'Ali Mashhadi and a date of 15 Dhu'l Hijja AH 920/20 August 1520 AD.

One of the small triangular panels on a page in the Chester Beatty is signed Mushfig and dated 1603. The painter, Mushfig is known to have worked in the late 16th and early 17th century in the library of 'Abd al-Rahim Khan Khanan (1556-1627 AD), one of the most powerful Mughal nobles of his time, who was educated at Akbar's court following the murder of his father. Mushfig appears to have been the most sophisticated of Khan Khanan's artists (who included Fazl, Nadim, Mohan, Yusuf 'Ali, Qasim and Kamal), and contemporary sources indicate that, though highly regarded enough to have worked in Akbar's royal atelier, he spent the majority of his career in the private library, still working there in 1617. Only two other signed works of his are known. One is a painting of a muse in the British Museum (1947-10-11-02) and the other is an illustration from a Khamsa dated 1610 in the Staatsbibliothek, Berlin (Or.fol.1278). Although Mushfiq signed only one of the small illuminated panels, Linda Leach attributes the other illuminations also to him. She writes that he was probably considered the illuminator of the text, and as such would have been responsible for ornamentation of the entire volume (Leach, 1995, no. 570).

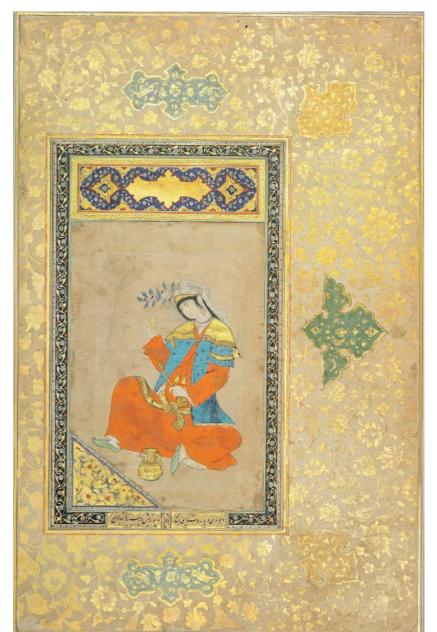


Sultan 'Ali Mashhadi was born around the year 1437-38 AD. He was considered first among equals by calligraphers of the period. Qadi Ahmad in his famous treatise describes his writing among other writings as the sun among other planets. He was active at the court of Sultan Husayn Bayqara in Herat (Minorsky, 1959, pp. 101-103).

F1. of the Chester Beatty manuscript has the impression of Shah Jahan's seal dated AH 1037/1627-8 AD and also that of Aurangzeb dated AH 1070/1659-60 AD. A further inscription that is in Jahangir's own hand dating from his 20th regnal year gives the early history of the manuscript (as noted above) and states that

Jahangir received it in Kashmir from 'Abd al-Rahim (Khan Khanan) in AH 1034/1624-5 AD. This was a few years before the death of Khan Khanan when he had been sent to the Deccan with Prince Khurram (later Shah Jahan) to supervise the Prince's rebellion against his father. However Jahangir suspected Khan Khanan of treachery and it is possible that the Khan, hearing of this, sent the *Khamsa* to Jahangir in Kashmir to placate him.

Another folio from this manuscript sold in these Rooms, 4 October 2012, lot 25; a bifolio from the same manuscript sold as part of the collection of Stuart Cary Welch, Sotheby's, London, 6 April 2011, lot 104.



53

A SEATED LADY

BUKHARA, SECOND HALF 16TH CENTURY

Pen and ink heightened with gold and polychrome on linen, seated in three-quarter profile, holding a bottle of wine and a cup, within polychrome illuminated margins, two poetic verses in black *nasta'liq* within cartouches, border with gilt flowering leaves on cream paper, backed on cream card Painting 9in. x 5½in. (22.8 x 14cm); Folio 15½in x 10¾in. (39.5 x 27.4cm)

£7,000-10,000

US\$8,800-12,000 €7,900-11,000

Individual figures in Bukhara miniature paintings from the 16th century are not uncommon. A comparable example displaying a discussing couple was sold in these Rooms, 23 April 2015, lot 51. There are a number of Bukhara figural paintings in which the figures are painted on an uncoloured paper ground; our example is unusual for being finely executed on a cream colored linen.

54

A YOUTH HOLDING A WINE CUP

SAFAVID ISFAHAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, the youth holding a gold cup in his right hand, wearing a gold robe elaborately decorated with birds amidst stylised cloud scrolls tied with a blue sash, laid down within a narrow border comprising single orange flowers, the later margins with birds and scrolling floral design reserved against dark blue ground, the reverse with a later ownership seal impression

Painting 6% x 3½in. (17.3 x 9cm.); folio 13 x 8¾in. (33 x 22.3cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

Full-length portraits of young men, women and couples became a popular subject in Safavid miniature painting across the late 16th and 17th centuries. The theme was popularized by Reza 'Abbasi and his contemporaries, foremost among them were Muhammad Qasim and Mu'in Musavir. Under the aegis of Reza 'Abbasi's late career, it quickly diversified into multiple subjects, from dervishes to eccentric figures and European youths (Canby, 1996, p. 165).

The facial features of this Safavid youth is closely comparable to that of the central character in Muhammad Qasim's *Chastisment of a Pupil* dated AH 1014/1605–6 AD (The Metropolitan Museum of Art, inv. no.11.84.14). Both characters bear a generous full face and a finely penciled Safavid turban, along with the robe covered in birds and wind-shaped clouds in the style of Reza 'Abbasi. Two closely comparable portraits of Safavid youths bearing a sword are in the Detroit Institute of Arts, inv. no. 44.275 (Canby, 1996, p. 153, cat. 112) and the Freer Sackler Gallery, inv. no. S1986.305.

A closely comparable example was sold in these Rooms, 10 May 2018, lot 1007.

53



A SAFAVID TINNED-COPPER BASIN

SIGNED MUHAMMAD SADIQ, IRAN, 16TH/17TH CENTURY

Of rounded form with everted rim, the body engraved with medallions comprising hunting scenes, seated animals and split palmettes alternating with inscription-filled cartouches, the neck decorated with a frieze of similarly seated animals and scrolling arabesques within smaller medallions, one with an an inscription, the interior engraved with a circular design of linked medallions with palmettes 13¼in. (33.6cm.) diam.

£6,000-8,000

US\$7,500-9,900 €6,800-9,000

INSCRIPTIONS:

Signed: band-e ye shah-e velayat muhammad sadiq

Cartouches around the body: the twelver $\it shia\ salawat$

PROPERTY FROM A PRIVATE GERMAN COLLECTION

56

TWO CUERDA SECA POTTERY TILES

SAFAVID IRAN, 17TH CENTURY

With floral sprays amidst swaying foliage, one with suspension wires to the reverse

Each 9%in. (24.5cm.) square

(2)

£5,000-7,000

US\$6,200-8,700 €5,700-7,900

PROVENANCE:

Private collection, Germany, by 1970, thence by descent

The following four lots form an attractive group of tiles of the 'cuerda seca' glaze technique. These tiles would have been originally set within a larger panel, composing an overall pictorial scene. Such panels, often situated in arch spandrels, frequently depicted episodes of courtly leisure set within luxuriant gardens (see for example a complete 17th century panel in the collection of the Victoria and Albert Museum, Inv. 139:1 to 4-1891). Each tile within the overall scheme would commonly bear a motif or element, as can be seen in the present examples. The chinoiserie lotuses of Lot 57 are typical of Safavid design in the 17th century; these and other motifs from the courtly repertoire found realisation not only in tile panels but also in miniature paintings and carpets (Porter, 1995, p. 76). Also characteristic is the palette of brilliant blue and chrome yellow with detailing in black. A tile in the Victoria and Albert Museum attributed to Persian craftsmen working in Northern India in the 17th century shows a pair of ibexes closely comparable to ours in Lot 57 (Inv. IS.1-1898).









57

TWO CUERDA SECA POTTERY TILES SAFAVID IRAN, 17TH CENTURY

The first with a floral spray, the second with a mountain goat beside an arching floral spray, the latter with suspension wires

8% x 9¼in. (22.3 x 23.5cm.), and 9 x 9¼in. (22.8 x 23.5cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

PROVENANCE:

Private collection, Germany, by 1970, thence by descent









58

A CUERDA SECA POTTERY TILE

SAFAVID IRAN, 17TH CENTURY

A bird and a butterfly a midst flowers and swaying leaves, suspension wires to the reverse $% \label{eq:controller}$

9½ x 9¾in. (24.2 x 24.7cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

PROVENANCE:

Private collection, Germany, by 1970, thence by descent

59

A CUERDA SECA POTTERY TILE

SAFAVID IRAN, 17TH CENTURY

With a bird perched in a flower bush 9in. (22.8cm.) square

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

PROVENANCE:

Private collection, Germany, by 1970, thence by descent VARIOUS PROPERTIES

60

A SAFAVID BRASS TORCH STAND (SHAMDAN)

IRAN, 17TH CENTURY

Of cylindrical form, on a splayed base, decorated with narrow bands of scrolling palmettes and floral arabesques, the neck with a central band comprising an inscription in *nasta'liq* 10% in. (27.5 cm.) high

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

The neck of this *shamdan* is inscribed with verses in Persian including two distiches from Sa'di's *Bustan*: 'I remember one night as my eyes wouldn't close, I heard the butterfly tell the candle, I am stricken with love, if I burn 'tis but right, But why do you weep, why burn yourself out?' (For the same verses see Chirvani, 1982, no. 137, pp.309-310).

Two comparable examples were sold in these Rooms, 13 October 1998, lot 332, and 20 April 2007, lot 39. Our *shamdan* bears many resemblances to one kept in the Iraq Museum of Baghdad (Melikian-Chirvani, 1982, pp. 264-265, fig. 65).

AN ENGRAVED BRASS EWER (AFTABE)

SAFAVID IRAN, EARLY 17TH CENTURY

On high tapering foot, the decoration consisting of repeating cusped medallions with hanging palmettes, with flanged neck, serpentine spout with dragon head mouth, the head's lips engraved as two lion heads 14in. (35.5cm.) high

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

INSCRIPTIONS:

Beneath the spout : Sahib Beyg

The original owner's inscription worked into the design on the body under the base of the spout reads "sahibahu Beg"

Two similar ewers have been sold in these Rooms in recent years (20 October 2016, lot 23; 2 May 2019, lot 49). For further details and further examples in museum collections please see the entries under those lots.





AMIR KHUSRAW DIHLAVI (D. 1324-5 AD): KHAMSA

COPIED BY HIDAYAT ALLAH, SHIRAZ, IRAN, CIRCA 1580

Persian manuscript on paper, 483ff. with 12ll. of black *nasta'liq* arranged in two gold-outlined columns and a third column of diagonal black *nasta'liq* on gold ground, columns divided by black flowering motifs on gold ground, gold, white and blue ruled margins, titles in white *nasta'liq* on polychrome and gold illuminated cartouches, interlinear illuminated flowering motifs on folios 1v, 2r, 137v, 138r, 242v and 243r, two polychrome illuminated headpieces on folios 137v and 242v, sixteen miniatures, in brown morocco with gilt cusped medallion

Text panel $6\% \times 3\%$ in. (15.5 x 9.7cm.); folio $9\% \times 6\%$ in. (25.5 x 16.0cm.)

£40,000-60,000

US\$50,000-75,000 €45,000-67,000

PROVENANCE:

Sotheby's, London, 23 October 1992, lot 598





The miniatures are:

Hasht Bihisht

 ${\rm f.26r}$ Bahram Gur and the Indian Princess in the musky pavilion on Saturday

f.39v Bahram Gur and the Moorish Princess in the saffron pavilion on Sunday

f.51r Bahram Gur and the princess in the verdant pavilion on Monday

f.62r Bahram Gur and the princess in the pomegranate pavilion on Tuesday

f.80r Bahram Gur and the princess in the violet pavilion on Wednesday

 ${\rm f.100r}$ Bahram Gur and the Chinese princess in the sandalwood pavilion on Thursday

f.116v Bahram Gur and the Greek princess in the camphor pavilion on Friday Layla and Majnun

f.160r Layla and Majnun at school

f.179v Majnun watching the battle of the clans

f.188r Majnun and his father visit the shaykh

f.206v Majnun embracing Layla's dog

Khusraw and Shirin

f.271r Khusraw hunting

f.297r Khusraw and Shirin being entertained

f.334r Khusraw visiting Farhad by a stream in the mountains, Farhad's carving in the background

f.395r Khusraw and Shirin in the bedchamber with a multitude of attendant ladies

A'ineh Iskandari

f.440r Iskandar being entertained in a palace interior

Hidayat Allah is also recorded as the scribe of a copy of the *Diwan* of Hafiz, dated AH [9]92/1589-90 AD, now in the Egyptian Library, Cairo (Guest, 1949, pp.32 and 62). It is one of the few Shiraz manuscripts that contains a painting that is signed by an artist.



A LARGE QAJAR MOULDED AND GLAZED CERAMIC TILE

QAJAR IRAN, 19TH CENTURY

Khusraw riding with an attendant and stumbling upon Shirin bathing, in a stylised landscape with an extensive palace in the background, the border with meandering vine, repaired break to upper left-hand corner, the borders and edge chipped, slight re-touching, the reverse with suspension plate 15×20 in. $(38.1 \times 50.8 \text{cm.})$

£6,000-8,000

US\$7,500-9,900 €6,700-8,900



MUHAMMAD BAQIR BIN MUHAMMAD TAQI 'ALLAMA MAJLISI (D. 1698 AD): KITAB ZAD AL-MA'AD

SIGNED 'ALI REZA IBN HAJJI JA'FAR, QAJAR IRAN, DATED AH 1248/1833-84 AD

A book of prayers in the Shi'a tradition, Arabic and Persian manuscript on paper, 430ff. plus three flyleaves, each with 12-17ll. black *naskh*, selected folios with interlinear Persian translation in red *nasta'liq*, catchwords, some words picked out in gold, titles in gold *thuluth* on gold ground within cartouches, chapter headings and instructions in red *thuluth* on the upper right hand margin of each folio, text within black-ruled gold frame, catchwords, fully illuminated opening bifolio, two colophons signed and dated on folios X and X, in Qajar lacquered binding
Text panel 6% x 3%in. (17.2 x 9.3cm.); folio 9% x 6in. (24.5 x 15.2cm.)

£5.000-7.000

US\$6,300-8,700 €5.700-7.900

Muhammad Baqir b. Muhammad Taqi b. 'Allama Majlisi al-Isfahani (AH 1037-1110/1627-98 AD) was one of the foremost religious thinkers of his time and among the most prolific authors in Twelver Shi'ism. He held the office of Shaykh al-Islam under Shah Sulayman (d. AH 1106/1694 AD) and Mulla Bashi under Shah Sultan Husayn (d. AH 1125/1713 AD). He wrote several important works, the most famous being Bihar al-anwar (Seas of Lights) and Zad al-ma'ad (Provisions for the Resurrection), a text in Arabic containing prayers for each day of the year, with titles and explanatory introductions given in Persian, (Leiden, 1986, pp.1086-88).

The colophon states that this volume was created for the Hajji 'Abd al-Baqi a merchant from Kashan.

θ**66**

SHAYKH ABU AL-'ABBAS AHMAD BIN 'ALI BIN YUSUF AL-BUNI (D. 1225 AD): SHAMS AL-MA'ARIF

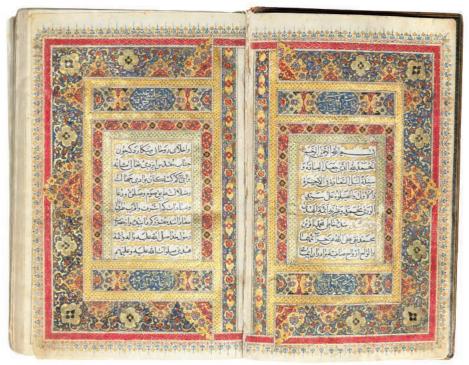
BANDAR 'ABBAS, DATED AH 1287/1870-71 AD

Divination and the use of Islamic talismans, Arabic manuscript on paper, 307ff., plus four flyleaves, 23ll. of black *naskh* to the page, titles and important words picked out in red, including talismanic diagrams and tables, marginal annotations, catchwords, colophon signed and dated, pagination, textblock slightly loose from binding, minor waterstains, occasional repairs, in brown morocco, cream paper doublures Folio 14 x 8%in. (35.2 x 22cm.)

£4,000-6,000

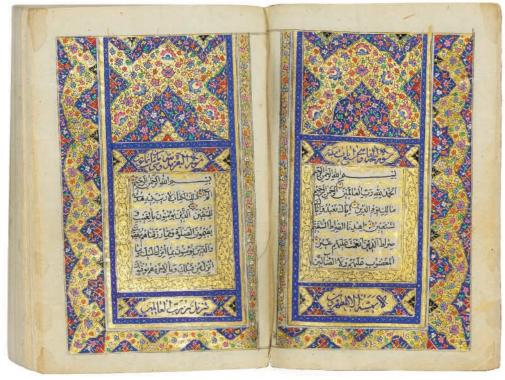
US\$5,000-7,500 €4,500-6,700

This manuscript, produced in the nineteenth century, was a copy of the original text by Al-Buni. The colophon of the present work states that it was completed in Bandar Abbas, Oman. During the period of 1794-1868 AD, Bandar Abbas was under the control of Oman and Zanzibar, due to a lease agreement with Persia (Potter, 2008, pp.125-48).



65





(actual size)



(actual size)

QUR'AN

SIGNED IBN 'ALI ASGHAR MUHAMMAD AL-ARSANJANI, QAJAR IRAN, DATED SHA'BAN AH 1284/ NOVEMBER-DECEMBER 1867 AD

Arabic manuscript on paper, 330ff. plus three flyleaves, each folio with 14ll. of black *naskh*, within gold and blue rules, *sura* headings in blue *thuluth* on gold ground, gilt rosette verse markers, catchwords, marginal medallions marking *juz'*, *hizb* and *nisf hizb*, opening illuminated *fihrist* in a lattice, followed by a fully illuminated bifolio with prayers contained inside large cusped medallions, preceded by a fully illuminated bifolio with with *sura al-fatiha* and beginning of *sura al-baqara*, colophon signed and dated, in finely illuminated lacquered binding, red and gilt painted lacquered doublures

Text panel 2% x 1½in. (6.8 x 3.8cm.); folio 3% x 2½in. (9.7 x 6.5cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

This beautifully written and finely illuminated Qur'an was copied for Aqa Mirza 'Ali Asghar ibn Aqa Mirza Muhammad Mahdi Tehrani. Our scribe is Ibn 'Ali Asghar Muhammad [Shafi] Al-Arsanjani, son of 'Ali 'Asghar Arsanjani (d. 1884-85), and grandson of Muhammad Shafi' who were mystics and scribes working in Shiraz. The Arsanjani family was among the most respected and highly celebrated calligraphers in Shiraz during the second half of the 19th century. Muhammad's recorded works are dated between 1866-67 to 1904, making our copy one of his earliest works. He is also known to have been a painter and illuminator making it possibile that the fine illumination of our copy was also done by him.

Many printed Qur'ans today are reproduced from manuscripts in the hands of Arsanjani family due to their pristine and elegant *naskh*. Muhammad's father, 'Ali Asghar followed both 'Ala al-Din Tabrizi and Ahmad Nayrizi in his *naskh* style, which is also evident in his son's calligraphy in our Our'an.

The Khalili collection houses two Qur'ans, one by Muhammad and another 'Ali Asghar Arsanjani (inv. no. QUR 188 and QUR 336). For more information on the Arsanjani family see Bayani and Stanley, 2009, pp. 78-9 and 138-39).





MUNIF PASHA (D. 1910 AD): *TAZKIREH-YE SOFARA* (TREATISE ON TURKISH AMBASSADORS AT THE COURT OF FATH 'ALI SHAH)

SIGNED MUHAMMAD TAHIR, TEHRAN, QAJAR IRAN, DATED SAFAR AH 1291/ MARCH-APRIL 1874 AD

Ottoman Turkish manuscript on cream burnished paper, 9ff. plus two flyleaves, 11ll. of elegant black *nasta'liq* to the page, within gold and black rules, catchwords, illuminated opening headpiece, chapter headings in red *nasta'liq* within gold and polychrome cartouches, one fully illustrated folio, colophon signed and dated, in 19th century purple velvet binding with printed marbled paper doublures

Text panel 8% x 5%in. (22.2 x 13.6cm.); folio 11% x 7%in. (29.9 x 19.4cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

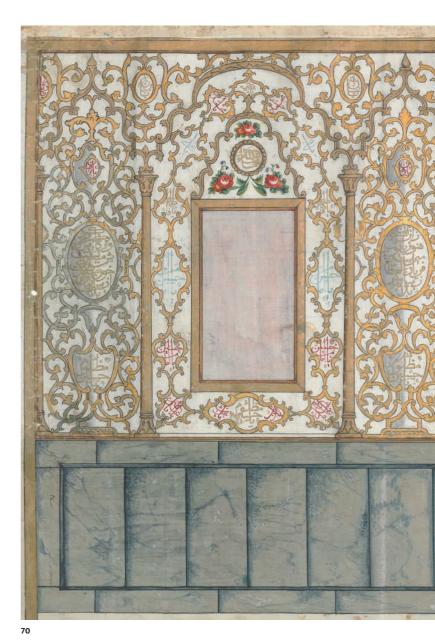
Munif Pasha was a prominent Ottoman statesman and educational reformer of the *tanzimat*, a period of reform in the Ottoman Empire that began in 1839 and ended with the First Constitutional Era in 1876. Munif was the

Ottoman ambassador in Tehran during the reign of Nasir al-Din Shah on two occasions: from 1872-77 and between 1895-96 (*Encyclopaedia of Islam*, VII, pp. 573). This manuscript was compiled by him during his first appointment as the ambassador in Tehran and completed in 1874. The text is of great interest since it provides an insight into the relationship between the Ottoman Court and Iran during the reign of Fath 'Ali Shah.

Another copy of this manuscript is housed in the Michigan University Library. The text and layout of both manuscripts are identical. The Michigan copy includes portraits of eight Ottoman and Arab statesmen, including the following four Ottoman ambassadors mentioned in great detail in the text: Yasji Zadeh Sayyid 'Abdul Wahhab Efendi, Jalal al-Din Efendi and 'Abdul Rahman Pashay Baban and Suleyman Efendi. Our copy includes one illustrated painting which depicts Sayyid 'Abdul Wahhab Efendi and Mir Katib who are both identified in elegant <code>nasta'liq</code> on the lower margin. The paintings in both manuscripts are extremely similar in size and style and were almost certainly created in the same workshop.







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

•69

TWO SAFAVID REVIVAL FIGURAL POTTERY TILES

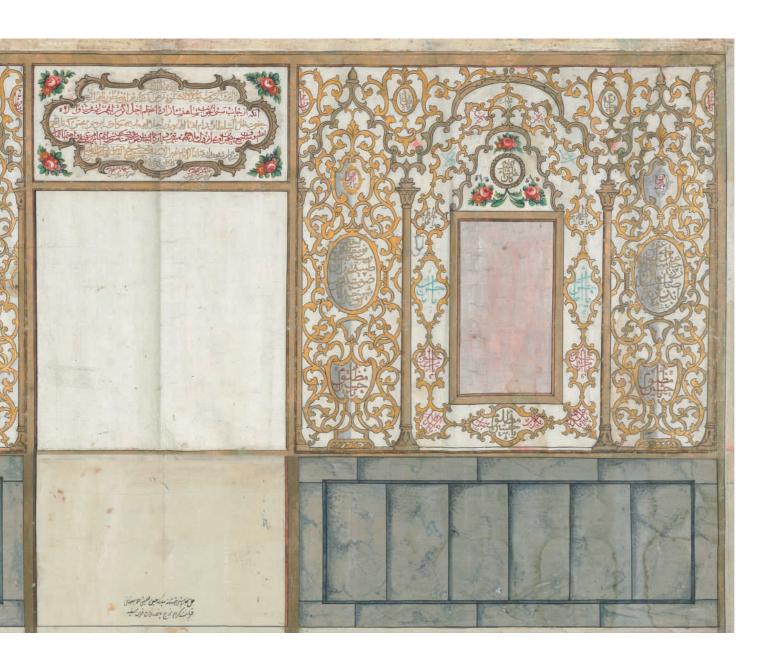
QAJAR IRAN, SECOND HALF 19TH CENTURY

The first with an older man reclining beneath a swaying floral bush, the second with a youth drinking wine and admiring a perched bird, each with metallic stand Each 9in. (22.8cm.) square (2)

£3,000-5,000 US\$3,800-6,200 €3,400-5,600

PROVENANCE:

With Oliver Hoare, 2015



ANOTHER PROPERTY

70

AN ARCHITECTURAL DRAWING FOR AN INTERIOR WALL OF PRINCE ZILL-E SULTAN'S PALACE

SIGNED HUSAYN AL-HUSAYNI ISFAHANI, QAJAR IRAN, DATED 130[0]/1882-83

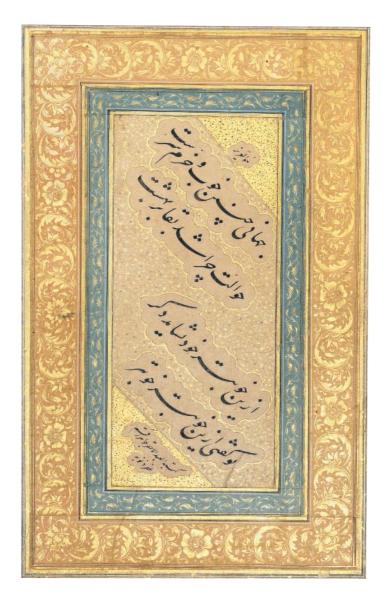
Gouache and pen and ink on cotton, two sheets, the smaller sheet depicting marble panels and a signature, the larger sheet divided into three sections, the central one topped with a large cartouche bearing the dedication text, side panels with a compartmented upper register with two lobed niches, surrounded by calligraphic cartouches bearing Shi'a invocations issuing scroll works Together: 26% x 481/4in. (67.2 x 122cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900







PROPERTY FROM A PRIVATE ENGLISH COLLECTION

71

MAJNUN IN THE DESERT

FIGURE ATTRIBUTABLE TO KESU DAS, MUGHAL INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, an emaciated Majnun sits in the wilderness surrounded by wild animals, within double gold illuminated floral margins, reverse with two *nasta'liq* couplets signed *Jawahir Raqam* within gold floral margins and gold-speckled borders Painting $8\% \times 4\%$ in. (21 x 12.1cm.); folio $11\% \times 8$ in. (29.3 x 20.2cm.)

£30,000-50,000

US\$38,000-62,000 €34,000-56,000

PROVENANCE:

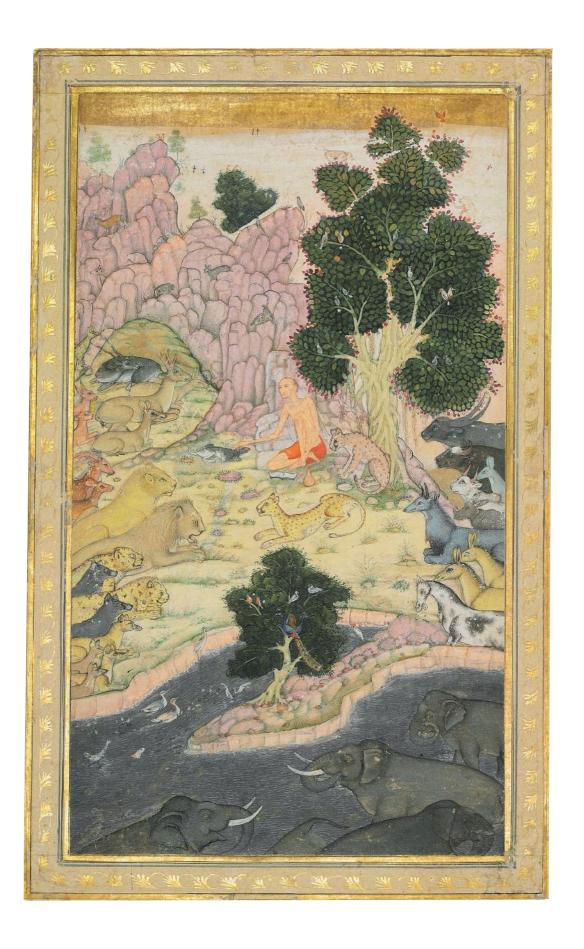
Christie's, London, 4 October 2012, Lot 185

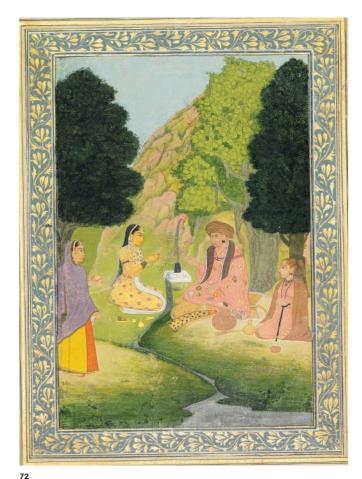
The Persian story of Majnun in the desert is one that, from the number of surviving Mughal illustrations, was obviously very popular in Mughal India. It lends itself to visual interpretation; illustrated versions can be found in various museums and libraries, for instance the British Library, London (MS.Or.12208), the Walters Gallery of Art, Baltimore (W.624). It would have resonated well with the various stories of Indian ascetics, which the present

depiction makes visually more obvious. It seems to be the only depiction of a bald Majnun in Mughal Art. The model relates to paintings of the *Yog Vashisht*, a complex Hindu work concerning the illusory nature of material life (Leach, 1995, pp.155-195). Majnun himself could be modelled on exactly the same person as the figures of Gadhi and Vashishta, each depicted by Kesu Das (Leach, *ibid.*, fig.2.23, p.176, and fig.2.30, p.190). The similarity is such that it is very probable that Majnun himself was painted by Kesu Das.

A comparable illustration of Majnun in the wilderness painted in a grisaille style, which is attributed to the Mughal artist Miskin and dated to the early 17th century, is in the collection of the Bodleian Library in Oxford. The scene introduces a now-married Layla and two further figures in a cave in the background. (Aitken, 2010, fig.4.18, p.172). The Bodleian example also gives the animals the same individual and humorous character found in our painting, and has an almost identical depiction of deer.

The calligraphy on the back of this painting is signed, *katabahu al-'abd al-ahqar jawahir raqam ghafar dhunubahu*, (The most despicable slave Jawahir Raqam wrote it, [God] forgive his sins). Mir Sayyid 'Ali al-Tabrizi, given the title Jawahir Raqam (or 'Jewel Pen'), was the tutor and then librarian of the Mughal Emperor Aurangzeb who died in 1683 (see Huart, 1908, p. 256).





AN ALBUM PAGE: TWO LADIES VISITING AN ASCETIC

PROVINCIAL MUGHAL, NORTH INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, within minor blue border with gilt scrolling vine and wide buff margins, verso with a flowering plant within gilt and polychrome floral borders and wide orange margins Painting 7% x 5¼in. (19.5 x 13.3cm.); folio 18% x 13%in. (47.4 x 34.5cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

PROVENANCE:

Christie's London, 26 April 2012, lot 328

For comparable provincial Mughal illustrations of ladies visiting ascetics which have sold recently at auction, see Christie's, London, 10 June 2015, lot 36; Christie's, South Kensington, 12 June 2014, lot 102.

73

THREE MUGHAL MINIATURES

NORTH INDIA, LATE 18TH CENTURY

Transparent and opaque pigments heightened with gold on paper, depicting a holy man seated with a disciple; two ladies seated against a cushion, one playing a *sitar*; a holy man with a nobleman, all laid down on card The largest 7½ x 4¾ in. (19 x 12cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

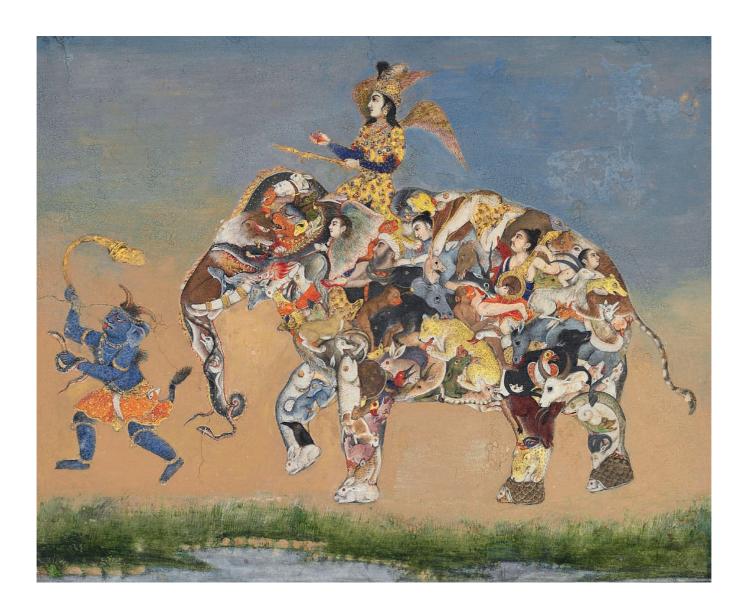
PROVENANCE:

Christie's, London, 23 April 2012, lot 300 $\,$









A COMPOSITE ELEPHANT

DELHI SCHOOL, NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, a *peri* wearing gold illuminated robes and crown sits atop a large elephant made up of a tightly packed composition of human and animal figures, the elephant follows a blue *div* who parades before it carrying a bugle and snake, laid down between gold and polychrome rules on green borders with gold floral illumination, repaired split to centre left

Painting 7% x 9%in. (19.4 x 23.8cm.); folio 8% x 11in. (22.5 x 28cm.)

£10.000-15.000

US\$13,000-19,000 €12,000-17,000

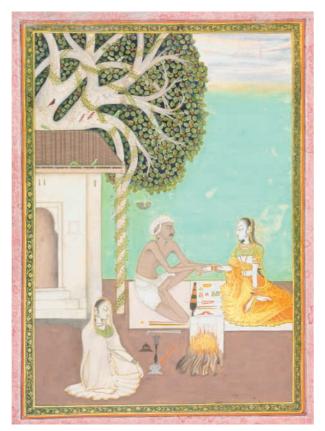
PROVENANCE:

Christie's, London, 26 April 2012, lot 25

The tradition of composite animals stretches far back to early Buddhist manuscripts of Central Asia, which later made their way into Persian painting and subsequently into the artistic corpus of Northern and Central India. This present example of a composite elephant is similar to a miniature which sold at Christie's, New York, 20 March 2002, lot 144. Both miniatures share the same figure of the winged rider or *peri* as well as a demon preceding the elephant with a curved trumpet. Our miniature is more detailed than the New York example with a greater number of human figures intertwined into the composite body of the elephant. For a further discussion on composite animals in Mughal and Deccani painting see Barry, 2011, pp. 102-109.







75

TWO PORTRAITS OF DANCING LADIES

AWADH, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1780

Opaque pigments heightened with gold on paper, each standing with their arms joined over their hands, dressed in orange and purple, within gold and polychrome rules and narrow gold-speckled borders, laid down on card Each 5½ x 3½in. (14 x 9cm.); folio 8% x 6%in. (21.4 x 16.2cm.) (2

£3,000-5,000

US\$3,700-6,200 €3,400-5,600

PROVENANCE:

Christie's, South Kensington, 11 April 2014, lot 54

76

THE BANGLE SELLER (CHOORIYAN WALLAH)

KISHANGARH, RAJASTHAN, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, a finely dressed lady seated before a bangle-seller trying on glass bangles, her attendant seated in the foreground, within narrow dark green borders comprising gilt floral motifs and polychrome rules, with wide pink margins

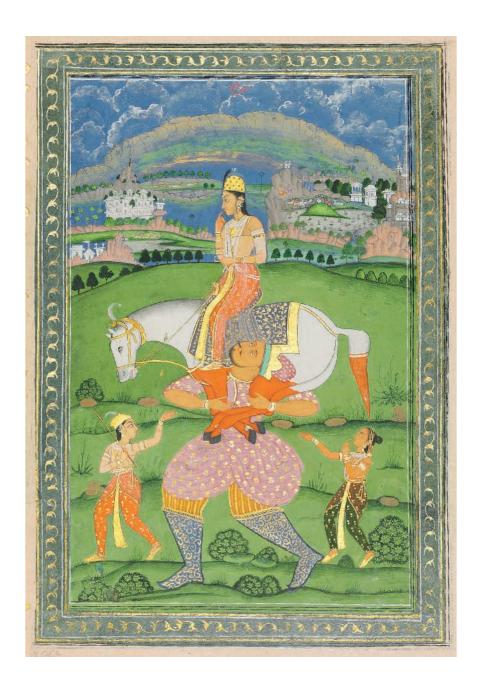
Painting 9 x 61/4 in. (23 x 16 cm.); folio 121/2 x 83/4 in. (31.7 x 22.2 cm.)

£3,000-5,000

US\$3,700-6,200 €3,400-5,600

PROVENANCE:

Estate of Mr Fong Chow, New York, sold, Christie's New York, 18 September 2013, lot 292



A DOUBLE-SIDED ALBUM PAGE: FARHAD CARRYING SHIRIN AND A PORTRAIT OF A DECCANI PRINCE, SHAMS AL-UMARA

HYDERABAD, DECCAN, SOUTH INDIA, CIRCA 1780-1820

Opaque pigments heightened with gold on paper, one side with a depiction of Farhad carrying Shirin and her white horse on his shoulders, two nervous looking attendants look on, the other side depicting an armed Deccani prince in white robes, both illustrations with identification inscriptions above in red and black <code>nasta'liq</code>, laid down between minor gold illuminated borders on a wide album page with gold floral illumination

Larger painting 9% x 61/4 in. (24.8 x 15.9 cm.); folio 17% x 10% in. (44.2 x 27.6 cm.)

£6,000-8,000

US\$7,500-10,000 €6,800-9,000

PROVENANCE:

Christie's London, 26 April 2012, lot 22

Farhad carrying Shirin and her weary horse is an illustration from a copy of the *Khamsa*, an anthology of five poems written by the 12th century Persian poet Nizami. The *Khamsa* was a popular subject for lavishly illustrated manuscripts at the Persian, Mughal and Deccani courts. The story of the mason Farhad and the beautiful princess Shirin is a tragic love story part of a longer tale about King Khusraw and Shirin. Inspired by his love for Shirin, Farhad carved reliefs of Shirin and her husband Khusraw into the hill of Behistun. Shirin travelled a long way to come and see the reliefs. Exhausted after her journey, Farhad carried her and her almost lifeless horse back to the palace.

Shams al-Umara belonged to an important aristocratic family in Hyderabad with strong affiliations with the Nizams. He became the first d*ivan* (minister) to Sikandar Jah, the third Nizam of Hyderabad (r.1803-1829) (M. Zebrowski, 1983, p.271).



KRISHNA AND RADHA IN A LANDSCAPE

GULER OR KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1840

Opaque pigments heightened with gold and silver on paper, Krishna and Radha stand by a lotus-filled stream under large flowering trees, within polychrome illuminated gold spandrels and blue borders with floral motifs, with light pink margins

Painting 9 x 7in. (22.8 x 17.8cm.); folio 10% x 8%in. (27.1 x 21.2cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE

Christie's, London, 4 October 2012, lot 40



AN ILLUSTRATION TO A RAGAMALA SERIES: SHRI RAGACHAMBA OR BILASPUR, PUNJAB HILLS, NORTH INDIA, CIRCA 16901700

Opaque pigments heightened with gold on paper, a prince with a floral crown sits on a raised dais and is offered flowers by a white elephant, bees fly overhead and an attendant with a fly whisk stands behind, on a green background with high blue sky, within black and white rules on wide red margins, laid down on board

Painting 7¼ x 4½in. (18.5 x 11.5cm.); folio 8½ x 5%in. (21.4 x 14.8cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

Mandi Royal Collection, inv. no. 2475 Christie's, London, 25 April 2013, lot 184

The visual iconography suggested by the medieval prist Mesakarna has *Shri Raga* born from the navel of the earth, dressed in white robes and adorned with jewellery. The music of this *raga* is compared to the sound of an elephant (Ebeling, 1973, p.76). In the Pahari tradition, *Shri Raga* is depicted as a lord seated on a throne being saluted by an elephant, as in the present painting and in a comparable drawing illustrated in Ebeling, *ibid.*, p.275. Another comparable illustration of *Shri Raga*, painted in Basohli circa 1700, depicts an enthroned prince with an attendant holding a flywhisk to his left, the prince resting his hand on a baby elephant standing to his right (Tandan,

1983, fig.45). The large yellow bees attracted to the flowers in our painting are identical to those depicted in another illustration from the same *ragamala* series, *Kamala Ragaputra* of *Dipak Raga*, which was formerly in the collection of Claudio Moscatelli and sold in these Rooms, 25 May 2017, lot 22.

This painting is part of a well-known ragamala series from a dispersed album which was once in the Mandi royal collection. Along with ragamala illustrations, the album also included a Dasavatara (Ten Incarnations of Vishnu) series. The original place of production of the album, whether Chamba or Bilaspur, has been debated by scholars. After a recent study of illustrations from the Moscatelli collection, noting a particular style of Chamba turban in some folios, Catherine Glynn attributed the album to the court of Chamba (Glynn and Skelton, Dallapiccola, 2011, p.34). J. P. Losty notes a heavy influence of Mughal and Deccani painting, the prevalence of vertical format ragamalas from Bilaspur, the style of rendering the eyes of figures almost three-dimensionally, amongst other evidence, and argues for Bilaspur as the origin for the album (Losty, 2017, pp.226-227). For further folios from this album, see Losty, ibid., nos. 60, 62, pp. 228-229; Glynn, Skelton, Dallapiccola, 2011, nos.7-9, pp.52-57; and McInerney, Kossak, Najat-Haidar, 2016, nos. 45-48, pp.142-149.

For folios from this series which have sold in these Rooms, see 2 May 2019, lot 140; 25 May 2017, lots 22-23; 26 May 2016, lots 61-62; 25 April 2013, lot 184; Christie's, South Kensington, 10 June 2013, lots 2-7; Christie's, New York, 18 September 2013, lot 357A.



A BRIDEGROOM COMES FOR MARRIAGE

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

Transparent and opaque pigments on paper, depicting marriage festivities, the bridegroom clothed in orange and vermillion seated on a green cloth being entertained by dancing girls and musicians, within black rules, inscribed in the lower margin in black ink 'Bridegroom came for marriage' (lower centre) and 'Shaykh Mohamud Ameer/ Calcutta. at...' (lower right) Painting 10 x 14% in. (25.5 x 37.3 cm.); folio 12% x 16% in. (32 x 43 cm.)

£8.000-12.000

US\$9,900-15,000 €9,000-13,000

PROVENANCE:

Christie's, London, 4 October 2012, lot 216

Shaykh Muhammad Amir of Karraya (fl. 1830-50) was an influential artist who worked for the British in Calcutta during the 19th century at a time of great prosperity. He delighted patrons with paintings of their houses, servants, carriages and horses. In deference to Western traditions he introduced shadows and other similar ploys into his art which were incorporated for their aesthetic rather than logical value. One of his best known clients was the businessman Thomas Holroyd, for whom he executed many of these scenes. An album of paintings that were made for Holroyd by Shaykh Muhammad Amir was presented to the Oriental Club in 1839 - it has now been split and the folios are in public and private collections.

For published works by Shaykh Muhammad Amir see Guy and Swallow, 1990, p.198, no.173; and Welch, 1978, pp.67-72, nos.20-24. The artist is perhaps best known for his paintings of racehorses and their grooms, a number of which have sold through these Rooms, 5 October 1999, lot 114; 24 September 2003, lot 140; 5 October 2010, lot 386 and 26 April 2012, lot 352. However, he is also known to have painted houses, gardens, house pets and servants. This painting, which depicts an Indian wedding, is reflective of the desire of a number of British patrons to record a world that was new to them



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

~ Q

A MOTHER-OF-PEARL OVERLAID GILT-BRASS MOUNTED WOOD CASKET

GUJARAT, WESTERN INDIA, CIRCA 1600

Of rectangular form with coffered top, overlaid with mother-of-pearl set in black lac, the front and back with three arched panels each containing flowering trees on a dense leafy ground, the sides with similar decoration, the top and shoulders with arabesques forming an ogival lattice enclosing palmettes, within borders of alternating chequered motifs, later gilded brass mounts and handles, the interior with later painted cusped medallion on red ground, on later wooden base

14% x 20% x 12%in. (36 x 51 x 32.2cm.)

£80,000-120,000

US\$100,000-150,000 €91.000-140.000 The first recording of mother-of-pearl furniture in Gujarat is dated to 1502, when the King of Melinde presented a gift of a bedstead to Vasco de Gama (Digby, Skelton et al. 1986, p.215). A further source from the reign of Emperor Akbar, the *Ain-i-Akbari*, presents the continued popularity of the trade in mother-of-pearl pieces nearly one hundred years later (1595), when pieces like the present casket were popularised and created in ateliers at Ahmedabad, Cambay and Surat (Jaffer, 2002, p.22). These caskets were commissioned by the Portuguese, who at this point, enjoyed a brief monopoly of European trade in India (Swallow, 1990, p.47).

The present coffered casket is a sophisticated example of this style. Like others of its kind the casket is constructed in wood and covered with a dark mastic, whilst the interior and base are painted red. There are a few different design motifs, which occupy the panels of the casket, such as the rigid chequerboard pattern on the corners, contrasted with the fluid floral design on the sloping panels. The most idiosyncratic element is the inclusion of undulating, asymmetrical trees issuing palmettes on the side panels, uncommon on caskets. They are reminiscent of the *jali* screens, dating from 1572, in the Sidi Said mosque at Ahmedabad (Alfieri, London, 2000, p.104).

Two similar caskets can be seen: Christie's, London, April 10 2014, lot 135 and in the Victoria and Albert Collection, acc. 155-1866.









ANOTHER PROPERTY

82

A RULER SEATED WITH MUSICIANS

INDIA, 17TH CENTURY

Transparent and opaque pigments heightened with gold on paper, the kneeling ruler wearing a pointed turban and holding a blue and white wine cup, on buff ground, an erroneous inscription in black *nasta'liq* below '*kar mansur'* (the work of Mansur), within gold rules and dark blue borders, laid down on card, the reverse with a calligraphic panel within narrow green borders and wide dark green margins with scrolling floral gilt motifs

Painting 6% x 3%in. (16.7 x 9.9cm.); folio 10% x 7½in. (26.5 x 19cm.)

£7,000-9,000 U\$\$8,700-11,000 €7.800-10.000

The partially coloured ink drawing technique known as *nim-qalam* (half-pen) became increasingly fashionable at the Mughal Court under the influence of Iranian artists such as Aqa Riza Jahangiri. Our miniature painting is a fine example of such an artistic synthesis of both 17th century Iranian miniature painting and the Mughal style. The rendering of the landscape, distinct facial features along with the arrangements of figures closely resembles works by Aqa Riza Jahangiri and his followers.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

.83

AN ILLUSTRATION TO A PERSIAN EPIC

PROVINCIAL MUGHAL, POSSIBLY LAHORE, PRESENT DAY PAKISTAN, CIRCA 1725-50

Opaque pigments heightened with gold on paper, depicting a soldier carrying a mace presenting a severed head to a king when he awakes, as a dragon breathing fire sits on the side, within blue border Painting 15½ x 10%in. (38.6 x 26.5cm.); folio 16 x 11½in. (40.6 x 29.3cm.)

£5,000-7,000 US\$6,300-8,700

€5.700-7.900

PROVENANCE:

Bonhams, London, 14 October 2004, lot 110

The figures standing in three-quarter profile, with pointed moustaches and their eyes set closely together, can be compared with 18th century portraits from Hyderabad in the Deccan. The episode illustrated, although unidentified, finds comparison with several fantastical illustrations from a magnificent Mughal epic which sold in these Rooms, 10 October 2006, lot 113. Based on the *Shahnama*, the epic includes text and illustrations from the *Garshaspnama* and the *Samnama*, probably produced in Lahore and dated to the second quarter of the 18th century. It is very possible that the present painting was produced in the same atelier.



VARIOUS PROPERTIES

84

FARRUKHSIYAR RECEIVING A NOBLEMAN, POSSIBLY HUSAIN 'ALI KHAN, IN A RIVERSIDE PAVILION

MUGHAL INDIA, CIRCA 1710

Opaque pigments heightened with gold on paper, depicting the Mughal prince seated on a throne with a falcon perched on his right hand, within narrow black borders comprising scrolling gilt floral motifs, margins trimmed Painting 13¾ x 9½in. (35 x 23.3cm.); folio 15 x 11½in. (38.2 x 28.2cm.)

£50,000-70,000

US\$62,000-87,000 €57,000-79,000

Farrukhsiyar is depicted seated on a jewel-encrusted throne under a pearl-fringed parasol, beneath a canopy decorated with a central solar disc. This arrangement of royal symbols was often used for Mughal Emperors. However, he is depicted without a halo, perhaps suggesting that he was still a prince and had not yet become Emperor.

Farrukhsiyar was the grandson of Emperor Bahadur Shah I who reigned from 1713 to 1719. There are several known portraits of him from the early 18th century attributed to the Mughal artists Bhavani Das and Kalyan Das (also known as Chitarman II). The style and composition of our painting is closely comparable to a Mughal painting of the same period depicting Shah Jahan

enthroned in a similar manner on a terrace, receiving a nobleman surrounded by attendants, which has been attributed to Bhavani Das. The painting of Emperor Shah Jahan is one of a pair with its mirror image in the Chester Beatty Library, Dublin, depicting an enthroned, nimbate Aurangzeb receiving Bahadur Shah I (Haidar, in Beach, Fischer & Goswamy, 2011, fig.4&5, p.537). For a comparable painting attributed to Chitarman II depicting Emperor Farrukhsiyar bestowing a jewel to a nobleman, now in The David Collection, Copenhagen (acc.no. 26/1982), see McInerney, ibid., 2011, no.10, fig.5, ill.p.554.

Our painting also finds comparison with an inscribed illustration from the Johnson Album in the British Library, dated to circa 1713-19, depicting Farrukhsiyar receiving Husain 'Ali Khan, with the customary male attendant standing behind him holding a flywhisk (J.18,5; illus. Losty & Roy, 2012, fig.103, p.161). It is quite possible that the nobleman in our painting is Husain 'Ali Khan. After the death of his father, Farrukhsiyar ascended to the throne with the aid of the Sayyid brothers, Husain 'Ali Khan being one of them.

The background with barges in the river is reminiscent of paintings from Murshidabad and Faizabad. Farrukhsiyar was in Murshidabad during the reign of Bahadur Shah I (r.1707-1712).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

·085

TWO QUR'AN FOLIOS

INDIA, 18TH CENTURY

Qur'an XXVI, sura shu'ara, vv.30-44 and 206-225, Arabic manuscript on paper, each folio with 9II. of strong black muhaqqaq in clouds reserved against gold ground, gold verse roundels decorated with green and blue dots, text panels ruled in gold and polychrome

Each folio 22½ x 13½in. (57.2 x 33.3cm.)

£2,000-4,000

US\$2,500-5,000 €2.300-4.500

PROVENANCE:

Bonhams, London, 15 April 2010, lot 14

Muslim India produced a number of large Qur'an manuscripts and numerous folios with pages often as large as 40cm. in height are known. See for instance a Qur'an in the British Library (Add.5548-51, London, 1982, cat.21, p.38 and p.57), other large Qur'ans mentioned by Jeremiah Losty in the Salar Jung Museum, Hyderabad (London, 1982, p.56) and a folio sold at Christie's, 7 October 2013, lot 61 (52.8 x 31.2cm.). With dimensions as large as 52cm. in height, these folios are probably amongst the largest found in India.

θ86

QUR'AN

SIGNED 'ABD AL-RASHID, MUGHAL INDIA, DATED AH 1080/1670-71 AD

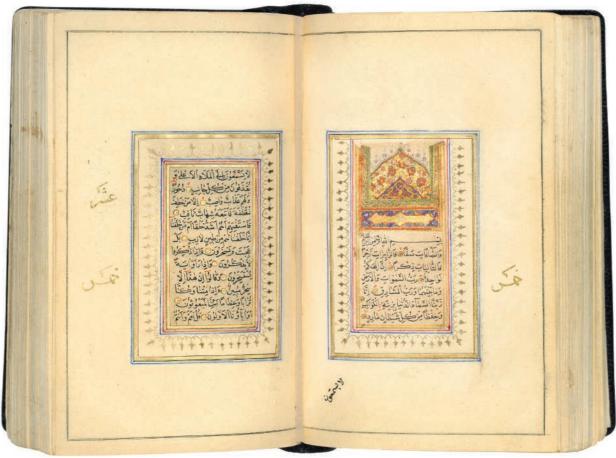
Arabic manuscript on paper, 551ff. plus two flyleaves, each folio with 12ll. of fine black *naskh*, text panels outlined in double gold and polychrome rules with gold floral illuminations, gold rosette verse markers, *sura* headings in gold *thuluth*, *khams*, 'ashr, and sajda' all marked in gold and in illuminated marginal devices, four illuminated headpieces, opening frontispiece bifolio with prayers in red *thuluth* on gold ground within a scalloped central medallion, preceded by an illuminated bifolio with *sura* al-fatiha and the beginning of *sura* al-baqara, finispiece with prayers illustrated similarly to the frontispiece, re-margined in the Qajar period, in blind stamped brown morocco with a central blossoming flower

Text panel 1¾ x 1½ in. (4.3 x 2.7cm.); folio 4½ x 2¾in. (11.8 x 7cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

Our Qur'an is signed and dated by 'Abd al-Rashid. Although the opening illumination and marginal decorations are done in the Qajar period, the original manuscript was produced in the Mughal court. This is evident by the illuminated chapter headings which are in a Mughal style and consistent with the 17th century date of the work. The original manuscript would have consisted of five sections (visible from presence of blank folios at the end of the chapters) which were later rebound as one volume and remargined in Qajar Iran.



86 (actual size)

It is possible to suggest that the calligrapher of this Qur'an was in fact 'Abd al-Rashid Deylami. Also known as 'Rashida' (d. 1670-71) he was a calligrapher who served in the Mughal court of Shah Jahan. Not only was he the nephew of the famed calligrapher and master of nasta'liq Mir 'Imad, he was also his disciple. After the assassination of his famous uncle in 1615, 'Abdul Rashid was given shelter by Jahangir at the Mughal court. He was subsequently appointed as the calligraphy instructor to Shah Jahan's favourite son Dara Shikoh, who was considered to be one of the finest calligraphers of the Mughal Royal household (Schimmel, 1984, p.68). After the death of Shah Jahan, 'Abdul Rashid continued to work under the rule of Aurangzib in the city of Akbarabad (Agra).

Amongst the *tazkereh* writers on court calligraphers, it is Sepehr who mentions that besides from *nasta'liq*, in which 'Abd al-Rashid was so highly celebrated, he also wrote in *naskh* and *ta'liq* (Bayani, III, p.396). There are no other recorded calligraphers called 'Abd al-Rashid at the Mughal court from this period and no other Qur'an manuscripts known by this scribe in *naskh*, making our manuscript extremely rare if in fact it is the hand of Deylami. The style of *naskh* in our Qur'an shows the hand of an experienced but elderly calligrapher, which although consistent and strong, reveals slight weaknesses in some letters such as *kaf* and *lam*. This would be in line with the fact that this manuscript was completed a year before Deylami's death.

The death date of 'Abd al-Rashid has often been debated. However, as discussed in Bayani (*ibid.*), the correct date is most likely AH 1081, due to the existence of a poem by Sa'idaye Ashraf, who was a student of 'Abdul Rashid, and who on the order of Zeb al-Nisa the talented daughter of Shah Jahan (also one of 'Abdul Rashid students) wrote a memorial poem after his death, which is dated to AH 1081. Our manuscript was therefore completed one year before 'Abdul Rashid's death.



(enlarged)



•

VARIOUS PROPERTIES

87

A FINELY WOVEN 'MILLEFLEURS' KANI PRAYER HANGING OR MAT

KASHMIR, NORTH INDIA, MID 18TH CENTURY

The decoration consisting of repeating floral quatrefoils within a lattice, the borders with floral strapwork $49\% \times 37\%$ in. (125.2 x 94.6cm.)

£4,000-6,000

US\$5,000-7,400 €4,600-6,800

The decoration on the mat reflects the rapid increase in popularity of distinctive floral patterns in painting and the decorative arts during the reign of the Mughal Emperor Jahangir (r.1605-1627). A comparable floral prayer mat is in the Museum of Fine Arts, Boston (Ames, 2007, fig.214, p.194). For comparable prayer mats which have sold at auction recently, see Christie's, London, online sale, 11-18 June 2019, lot 17; Christie's, South Kensington, 21 October 2016, lot 390; 9 October 2015, lot 139.



88

88

AN ILLUSTRATED FOLIO FROM THE KHUSRAW NAMEH OF ATTAR: KHUSRAW AND GOL SEATED IN A GARDEN

INDIA, SECOND HALF 15TH CENTURY

Opaque pigments heightened with gold on paper, depicting Gol wearing a golden robe in the arms of Khusraw in a grey gold-embroidered robe, both lean against a large blue bolster cushion on a red textile covered dais, accompanied by an attendant and female musician, two columns of elegant Persian verses in naskh above and below

Painting $8\frac{1}{2}$ x $4\frac{1}{2}$ in. (21.5 x 12.5cm.); folio $11\frac{1}{2}$ x $6\frac{1}{2}$ in. (28.2 x 16.3cm.)

£5,000-7,000

US\$6,200-8,700 €5,700-7,900

PROVENANCE:

Christie's, London, 6 October 2011, lot 118

This folio is from a rare illustrated copy of the *Khusraw-nameh* of Farid al-din Attar, which depicts the love of Khusraw, the Shah of Rum, for Gol, the princess of Khuzistan. The manuscript has been previously attributed to Ottoman Turkey and Timurid Iran but there is now a consensus that it was produced in India in the second half of the 15th century. Although the figures are based on contemporary Iranian models, there are various Indian influences visible such as the lush flowering vegetation and the use of *naskh* script which had been forsaken for *nasta'liq* in Iran at this time but was still being used in Sultanate India. For a discussion on Indian manuscripts illustrated in a Persian style, see B.W. Robinson, 1991, pp.65-67.

For other folios from this series which have sold in these Rooms, see 13 April 2010, lot 70, 16 October 1980, lot 55; Sotheby's London, 9 October 2013, lot 211 and 28 April 2004, lot 50.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

89

A LONG ILLUMINATED QUR'AN SCROLL AND ORIGINAL BRASS CASE

COPIED BY IBRAHIM MUHAMMAD SALIH LAHORI, BAHAWALPUR, PRESENT-DAY PAKISTAN, DATED AH 1284/1862 AD

Arabic manuscript on paper, written in black *naskh*, headings in white *thuluth* within illuminated panels, vertical borders decorated with foliate motifs, with velvet endpiece, the tubular brass presentation box with velvet-lined interior, the exterior profusely decorated with engraved and enamelled floral designs surrounding a central inscription within a medallion 799%in. (2030cm.) long; 6%in. (15.6cm.) wide

£15,000-25,000

US\$19,000-31,000 €17,000-28,000

PROVENANCE:

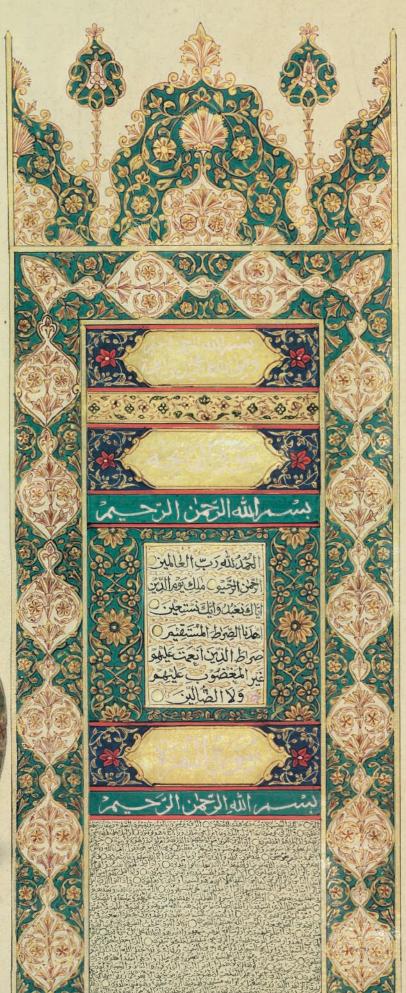
Anon. sale; Sotheby's, London, 8 October 2014, lot 43.

INSCRIPTIONS

Inscription on the lid: Qur'an Majid, 'the glorious Qur'an'

This Qur'an scroll was commissioned by Sadiq Muhammad Rahimyar, Nawab of Bahawalpur (1866-99). He was one of the successive Daudpotra (sons of Daud) rulers of Bahawalpur, named after one of his forefathers, who claimed lineage from the Abbasid Caliphs of Egypt (Ansari, pp.185-7).

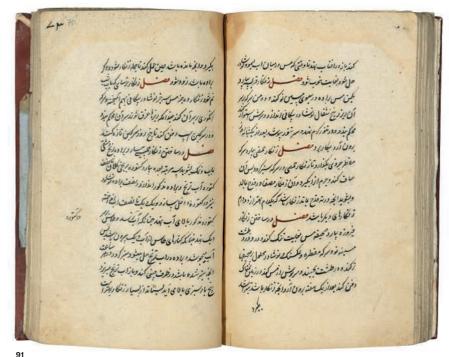




South with the wish such in the the will were كال والمن وي أول الم عليس بالله والرسوان وسروان الله ور أندك الودي مال و مرفعي فدوار دياس و معنيش ماليفاة كرمومان في نق مرى و المتداكرور ورائن يا بذور و معيش با فد والرعان في ندوي أو كانتي وسنة فيده والرسف الدويون كراندات و دارى تا وفده و دن بالناس و من سال بار افد افتاه يأي المروفاف فلك وفرا مروود ووروا وواء فرفهاواله راها بره مودمند معنرت ممال بكا وزونع شوه الما بيترن منسيش انت ام في في فن من فرده شده تديد العذ مي ق و دم ده مثال اده مر الله واده في بر مول از قروعفين واسل وعفي وشا مززوت وعف شال ورس ووو درع سيا واودان صاف و مك درع دع الافيان والمنابع ومركم والمحاصد فرق فرابد والما والمناب والمالنة دری نطیف مده کر جان و حشک اورو باشند و مور در دیشت کنند و مجار رحش میدند و احیان مرحش کمت مد کارم نند و کورسوت اوارون نواست مکمتان دوتری و اصل مرحش بده مح وجت دارو من مان درد. میکنند و مکمت بني زور مان ورمض نناكي كوارز كاخل شد بس در مان دو كن فأوكا ورتن ادی رود وریت معال دو شال می عن دادن دار میز کاه در نه و دریت معال در شال می دود و میزان می میزاند دار میزاند على فالرفداز معدودان فروى ومنى الالكالي وقدي نعف ووال دف كوندواله اذوى كالاندور وماند الدارد ومرض كلدلا نفيف بندندا بويل زور وبعاد مامق تطرد ومن بان بروى مكاند وترزن زرون فالم المحالة المالة المال وبان بدا ن دشي ما منعقد شد وو لحفات وه سرتمدارة ما سوا عدت او نف تمذير بالدوقد فاشك فالصاان ما مزز وبالشدار در من المحل بدره شاد از داکی شوخطل مواند اند مشک در صافات فرصت و می رو نا شنها کند شاد و ماده و عاصل و حداد در من ایمان مالك معاددان من المدور والاعداد من المالك مراد والمال در قدر فذره ناک و در ان که سوفت وساه و تره دل کرد موزان فن انت الرحق الت زيرسيل ورويا ي محيط ، تذ مرمايي وانتظا ورحة كعبرسالان فاجتدى ويدوى افردواب وريا ازارسيل وزود

برار اوم أوج كديد رساله بن وابعا قد عيلي وحلي إرضاره ورو العن الما لعدم أن رمالت ازة يف مون عال الدن الا مدار الله العامر الاشان وريان والاعط وترك اهاب منوه وال رووندات سالاول دسورن بلاد واحرراه بالكاك وماون وريد شام مر الدوالا والات ولفاغ و تسيد الوان مياه و فيايد وطافات وادعان وشافي وفوان ومفات وطلدوش رعدن سفت ساندوان وي الدرون العلى ومزوري الماج مداكي الولاب عداميا the interpretation in survivillation is to we were والزان الكذات لنوافك ومروا والدواد ومندل والعادلا برويوريل وبد بران والتناف المتان المان المرورة نان داخل و درن وین کوندیل وظف دوی که از دران بیگر و سروی ندوش در نادکاری از وقت سند آن سنده امریت سند در سروی نوی در و این امیکراد و مید چدرتان ادر در از فرق وی موند این دست مونوی این که داران که از خاركان ووفار ومتق نسوافده ووفاك والمقارون مودون الما عدوان والناف المان الت الاستراف و فايان والتان والمالية عند وزور مدور كا و المراد المر منا بن وتحوي الشركان في أأرار صندي ند تما في من ونا فنا في و وار وكم من ما ووزن مرغ في المستقيل ما مايت وستان و شدوستي او والم وو من مود و " bigition in this of his pier تودرد دون بال ال ال كولان الاختارة المدارة المدارة عانية والمراق والمعادية والمانية والماني والمانية ومول مرحوان مواحد كالمدان كالأراب والمان في المال ما فالمسن عاد المقسع المن تروانيك والدانوالم بداد الزوان المدور وي المدور وي الما الما والما والمالية والمراود ومادان والمواجد المالية المالية interior to medicare de forder in interior المعالى الما والمعالى والمعالمة والمعالمة الما المعالى الما المعالى مني وسندون ازمن اومل ترد مكذا تكان كما المندران with the state of the state of the said

90



PROPERTY FROM AN IMPORTANT FUROPEAN COLLECTION

·A90

JAMAL AL-DIN ABU AL-QASIM 'ABDULLAH BIN 'ALI BIN MUHAMMAD BIN AL-TAHIR AL-QASHANI: JAWAHIR AL- 'ARA'IS WA ATAYIB AL-'NAFA'IS

SIGNED HASSAN BIN MUHAMMAD GARSHASP, WESTERN PERSIA. 15TH CENTURY

A treatise on jewels, metals and perfumes, Persian manuscript on paper, 56ff., with 33ll. of small black nasta'liq, headings and significant words picked out in red, catchwords, colophon signed, later owner's notes and seal impressions on f.1r., textblock trimmed, small areas of water stain throughout, in dark brown blind stamped morocco with flap, cream paper doublures with inscriptions

Folio 71/4 x 31/4 in, (18.3 x 8.5 cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

PROVENANCE:

Anon. sale, Bonhams, London, 18 October 2016, lot 4

Our manuscript is the second earliest known copy of this text. Only three other known copies of this work have been published thus far. These include two in the Aya Sufia Sulaymaniyya Library, Istanbul, dated AH 700/AD 1300 (AS 3614), and AH 991/AD 1583-84 (AD 3613). The third copy is in the British Library, London (Or. 9605) dated Rajab 913/June-July 1585.

An inscription on the last page states: 'The author of this book Jawahir al-'arayis wa atayib al-nafayis, Abu'l-Qasim 'Abdallah bin 'Ali bin Muhammad bin Abi Tahir al-Muwarrikh al-Qashani, wrote this book and it is said that this was copied from a copy in author's hand that was copied in Tabriz the place [damaged word] he died on the first day of Muharram the year 700/16th September 1300'.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·θ**91**

JAWAHIR AL-SANAYE' OR MAJMUA' AL-SANAYE' (A TREATISE ON GEMSTONES AND ALCHEMY)

COPIED BY MUHAMMAD ASHRAF, INDIA, LATE 17TH-18TH CENTURY

Persian manuscript on cream paper, 103ff. and three flyleaves, with 14ll., of black *nasta'liq*, some phrases and words in red, marginal notes, catchwords, colophon, paginated, in brown blind-tooled morocco, cream paper doublures

Folio 8% x 51/2 in. (22.5 x 14 cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

PROVENANCE:

With Sam Fogg, 2015

Two other copies of this manuscript are in the National Library of Tehran, one of which is dated AH 1238/1822-23 AD (inv. no. 5-15785 and 5-20102).

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

(Lots 92-100)



*92

AN ENAMELLED AND GEM SET HUQQA MOUTHPIECE

JAIPUR, NORTH INDIA, 1800-1850

Set with diamonds and emeralds, on a green and red enamelled ground further enhanced with white, lilac and black enamels

6¾ in. (17.3 cm.) high

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

EXHIBITED:

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

LITERATUR

Jaffer 2013, p.194, no.71

The *hookah* (waterpipe) is comprised of a few component parts, the mouthpiece, a long tube, the *huqqa* base, and a detachable tobacco bowl. It would have been customary for a detailed mouthpiece, such as the present lot, to have also been accompanied by an equally ornamental bowl and pipe (Beijing, 2015, p.252, no. 161). The *munal* (mouthpiece) was considered the most important part, as it was the intimate and personal part of the waterpipe. During the mid-18th century onwards, the waterpipe became a popular feature in courtly portraiture painting, showing its widespread popularity and its evocation of high status.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

*93

AN ENAMELLED GOLD MOUNTED SULEMANI AGATE AMULETIC ARMBAND

The reverse enamelled with a falcon attacking a bird on blue ground 1% in. (3.9cm.) high; 2%in. (6.9cm.) across

£20.000-30.000

US\$25,000-37,000 €23,000-34,000

LITERATURE:

Jaffer 2013, p.196, no.78

Amin Jaffer compares the setting of this amulet to that of the original Koh-i-Noor diamond, made in Lahore in around 1818 (Jaffer, 2013, p.196, no78). Another similarly mounted agate is in the Al-Sabah Collection (inv. no.LNS753J). However, there is compelling evidence which suggests that our agate amulet itself is from 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). Similar stones have been associated with the Bactrian, Urartian and Sumerian kingdoms; unfortunately few have 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 with talismanic properties.



94 (actual size)



(reverse)

*94

AN OVAL GEM SET JADE AMULET

INDIA, 17TH/18TH CENTURY

Arabic inscription from the Quar'an set with rubies, the reverse decorated with a four petal emerald flower with a central diamond 1 in. (2.1 cm.) wide

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

INSCRIPTIONS:

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 talisman bears a popular extract from Qur'an XI, sura al-hud, part of v.88. This extract is often used on seals as a talisman, 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 a ruby inlaid jade dagger with a tiger-striped (bubri) pattern, which sold recently at Christie's, New York, 19 June 2019, lot 84.

A SMALL GEM SET GOLD PENDANT IN THE FORM OF A BIRD

INDIA. 18TH CENTURY

Pear-shaped table-cut diamonds, cabochon and table-cut rubies, green and blue enamel back, gold 1%in. (3.3cm.) high

£30,000-50,000

US\$38,000-62,000 €34,000-56,000

EXHIBITED:

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

The present pendant takes the form of a bird in flight, with its wings outstretched. A pendant such as this would have been suspended around the neck, through the subtle eyelets on the top of each wing. The depiction of the bird in flight creates a talismanic and powerful connotation to the viewer. It has been suggested that this heraldic form of the bird emerged in India due to popularity in Europe during the sixteenth and seventeen centuries. It is conceivable that it was introduced to court dress following exposure to Italian travellers at the centralised Mughal court (Beijing, 2015, p.236, no. 150).

The piece is attributed to the Deccan, due to the green and blue enamel palette offset against the carved *kundan* setting. A selection of precious stones are inset into the front of the piece, which is typical of pendants of this kind. Its idiosyncrasy is that it showcases the cloisonné technique, unusual to Indian enamel work.



*96

A GEM SET GOLD PENDANT IN THE FORM OF AN EAGLE

DECCAN OR SOUTH INDIA, MID 18TH CENTURY

Variously-shaped table-cut diamonds, oval cabochon rubies and emeralds, pearls, foil, gold on a lac core, reverse in plain engraved gold 3in. (7.7cm.) high

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

PROVENANCE:

Bonhams, London, 4 October 2011, lot 263

EXHIBITED:

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

Bejewelled pendants of this nature convey the pomp and splendour present in court life in the 1700s. The pendant is inlaid with rubies, diamonds and emeralds and has a symmetrical and well balanced design.





AN ENAMELLED AND GEM SET GOLD SPOON

PROBABLY HYDERABAD, DECCAN, INDIA, 1800-1850

Set with diamonds and a large emerald, the sides and back decorated with green and red enamelled floral designs

4½ in. (11.4 cm.) long, ¾ in. (1.8 cm.) wide

£50,000-70,000

US\$63,000-87,000 €57,000-79,000

EXHIBITED:

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

This spoon has unusual features such as the diamonds, which are mounted on an open backed setting, as well as the large emerald that makes up the bowl. Some jewels with a similar feature have been traced to the Deccan, which is where this spoon may have been made. It has also been suggested that this was an opium spoon (Beijing, 2015, p.253, no. 162).





A GEM SET AND ENAMELLED GOLD BOX

NORTH INDIA, CIRCA 1675-1725

Set with diamonds, emeralds and rubies on turquoise blue enamelled ground, interior and underside enamelled with flowers $2\% \times 1\% \times 1\%$ in. (6 x 4.3 x 2.9 cm.)

£70,000-100,000

US\$88,000-120,000 €79,000-110,000

EXHIBITED:

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 thumb piece on the fore-edge of the lid of this elegant box are clearly taken from European models. European jewellers were highly prized at the Mughal court for their innovative techniques, including the introduction of enamelling which transformed the art of the Indian jeweller. Two closely related boxes are in the al-Sabah Collection, (Keene and Kaoukji, 2001, p.73, nos. 6.27 and particularly 6.28). The decoration and form of no.6.27, with its row of stocky flowers around the sides closely resembles our box. The turquoise colour used for the ground here is highly unusual, being found only on a small number of other Indian artefacts, including the interior of no.6.26. A sword with similar coloured 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., p.72-3, no.6.26). It has been suggested that the colour might have been made in imitation of the ubiquitous turquoise ground found on Chinese enamelled objects.







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 2% in. (5.4 cm.) high

£40.000-60.000

US\$50,000-75,000 €45.000-67.000

EXHIBITED:

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

INSCRIPTIONS:

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, p.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 Christie's, New York, 19 June 2019, lot 291.



A GEM SET JADE-HILTED DAGGER WITH SCABBARD

NORTH INDIA OR DECCAN, 1700-1750; THE INLAY PROBABLY LATER, SCABBARD INDIA OR IRAN, CIRCA 1650

Set with rubies and emeralds, watered-steel blade 13% in. (34.8 cm.) long; scabbard 9% in. (23.8 cm.) long

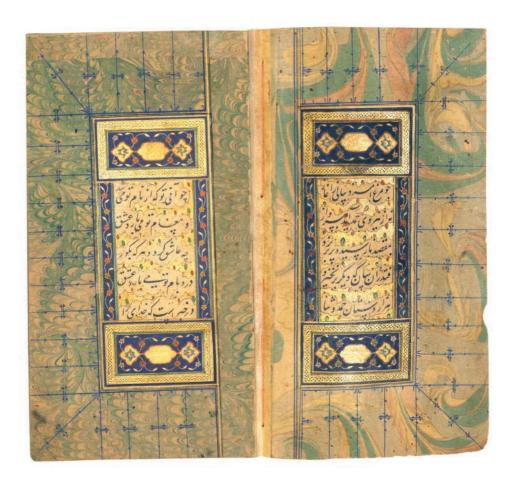
£40,000-60,000

US\$50,000-75,000 €45,000-67,000

EXHIBITED:

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

101 No Lot



ANOTHER PROPERTY

θ102

AN ANTHOLOGY

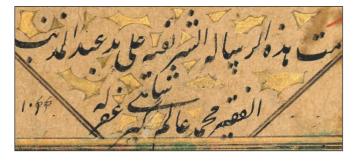
SIGNED MUHAMMAD 'ALAMGIR SHAHI, MUGHAL INDIA, SECOND HALF 17TH CENTURY

Poetry and prose, Persian manuscript on paper, 19ff., plus one fly-leaf, 11ll. of elegant black nasta'liq, text within black and gold rules, important words and titles in red, within marbled margins, illuminated opening bifolio, first and last folio bear a delicate drawing of a flowering plant in gold paint, colophon signed, in brown blind stamped morocco, green paper doublures Text area $4\% \times 2$ in. (11.3 $\times 4.9$ cm.); folio $7\% \times 3\%$ in. (18 $\times 9.8$ cm.)

£8,000-12,000

US\$10,000-15,000 €9,100-14,000

This fine manuscript is a unique specimen by Muhammad, a royal scribe who was active in 'Alamgir's court and was bestowed the royal nisba of 'Alamgir Shahi. Ghulam Muhammad Haft Qalami in his *Tazkereh-ye Khoshnevisan* states that Mir Sayyid 'Ali Khan, who entered the court of Shah Jahan and was given the title Jawahir Qalam, was the calligraphy master of the young Aurangzeb, and eventually became the head of his library after he became king (Dihlavi, 1910, p.57). Aurangzeb was a great patron of the art of calligraphy and gathered many known Mughal and Persian calligraphers in his court.



'BLOOD-THIRSTY', A PERSONAL SWORD OF THE EMPEROR AURANGZEB (R.1658-1717) MUGHAL INDIA, SECOND HALF 17TH CENTURY

The European single-edged blade with gold inlaid nasta'liq inscription along the spine, the inscription contained within cusped cartouches, small floral flourishes around, the first cartouche with calligraphy reserved against gold ground, in later cotton-covered sheath, minor losses to gold inlay, small, possibly deliberate, dents to blade

34in. (84.6cm.) overall length

£40,000-60,000

US\$50,000-74,000 €46.000-68.000

PROVENANCE:

Anon. sale; Christie's, London, 23 April 2015, lot 120.

INSCRIPTIONS

On the spine, Nasr min 'Allah wa fath qarib khun-ashamkhun-asham Hast in shamshir-e shah aurangzeb-e din panah ku [ke u] be-zarb-e tigh-e alamgir-e khod shod badshah,

'Help is from God and speedy victory Blood-Thirsty This is the *shamshir* of Shah Aurangzeb, the Refuge of Religion Who through striking the world-conquering (*Alamgir*) blade became Emperor (*padshah*)'
This important blade bears an elegant gold-inlaid *nasta'liq* inscription which gives the name of the Mughal Emperor Aurangzeb (r. 1658-1717).

A closely related sword to that offered here, also with the name of the Emperor Aurangzeb, is in the Metropolitan Museum of Art (36.25.1591a, b; http://www.metmuseum.org/collection/the-collection-online/search/24328). Like ours, the Metropolitan sword is formed of a European blade of circa 1600 which was inlaid in Mughal India with a gold inscription along the spine. That example was later mounted with a 19th century enamelled and gem-set hilt. The Metropolitan example is dated to Aurangzeb's sixteenth regnal year, 1673. Another closely related example, also with the Emperor's name and dated AH 1072/1661 AD, is in the Furusiyya Art Foundation Collection (Bashir Mohamed, *The Arts of the Muslim Knight*, Milan, 2007, no.64, p.100). That blade is stamped with the name of the 16th century Venetian sword-smith Andrea Ferara. All three swords have very similar neat gold *nasta'liq* inscriptions along the spine surrounded by small floral flourishes.

Where our sword bears the name 'Blood Thirsty', the Metropolitan's sword bears the name bi-muhr, 'Without Mercy'. The practice of naming royal weapons is something that was mentioned by Niccolao Manucci (1639-1717), the Italian traveller 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, Storia, II, pp.358-59, quoted in Abdul Aziz, Arms and Jewellery of the Indian Mughals, Lahore, 1947, pp.21-22). The historian Abu'l Fazl (1551-1602) in a discussion on the weapons belonging to the Emperor Akbar mentioned that 'all weapons for the use of His Majesty have names, and a proper rank is assigned to them. There are 30 khassah swords, one of which is carried to the Haram every month, when the former is returned. There are also in readiness 40 other swords which they call kotal, out of which the complement of 30 is made up' (after the translation in W. Egerton, An Illustrated Handbook of Indian Arms and Those of Nepal, Burma, Thailand and Malaya, London, 1880, p.23).

The fact that European blades were most commonly used for these royal weapons is worth touching upon. Joannes De Laet, the Dutch geographer and director of the Dutch West India Company, wrote that the 'swords of the royal forces are curved like a sickle, but are so badly tempered that they break rather than bend. Hence there is a great demand for European swords' (J.S. Hoyland and S.N. Bannerjee (trans.), *The Empire of the Great Mogul*, Bombay, 1928, p.115 quoted in Aziz, *op.cit.*, p.19). This goes some length to explain why this group of royal swords were all European in manufacture. The blades on both the Metropolitan and the Furusiyya examples bear the parasol mark, a symbol of royal authority.





THE PROPERTY OF A LADY

*104

A GEM SET AND ENAMELLED GOLD SWORD (TULWAR) HILT, LOCKET AND CHAPE

INDIA, DATED VS 1955 (1898-99 AD)

Each profusely decorated with rose-cut diamond-set floral sprays, on cobaltblue enamel ground, the hilt bearing a date on the pommel in red enamelled *Devanagari* script 'samvat 1955'

Hilt 7½in. (19cm.); locket 3% in. (8.5cm.); chape 5% in. (14.3cm.) (3

£70,000-90,000

US\$88,000-110,000 €79,000-100,000

Elaborately decorated with diamonds set in gold mounts on a rich, cobalt-blue enamelled ground, the hilt and fittings follow the Mughal tradition of gem set and enamelled blade weapons. The dark blue enamel used on the hilt is often seen on 19th century objects and usually associated with the enamelling centres of Punjab and Lahore in the North-West and with Jaipur and Dholpur in Rajasthan, western India.

The hilt is of a traditional Indian form characterised by a disc- or saucer-shaped pommel set perpendicularly to the grip with straight quillons. The form was often adopted by the Mughals. It would have been attached to a long, curved sword (*talwar*). Although most types of hilts encountered in India were used on daggers as well as swords, the disc-and-dome type hilts are only represented on swords. Hilts of this type were in use from at least the early 17th century. A portrait from the Kevorkian Album of the Rajput ruler Raja Sarang Deo, attributed to the artist Balchand, illustrates him carrying a sword with a hilt of similar form (London, 2010, cat.no.16, pp.80-81). The form remained in use until the late 19th century; later hilts often have a smaller pommel disc and shorter quillons. For an earlier North Indian sword hilt dating from circa 1675-1740, of similar form and with a very similar diamond-set floral design on a red enamelled ground, previously in the Al-Thani Collection, sold recently at auction, see Christie's, New York, 19 June 2019, lot 243.







~*105

A MOTHER-OF-PEARL MOUNTED GOLD-HILTED SWORD (SHAMSHIR)

THE BLADE, IRAN OR INDIA, 18TH CENTURY; THE HILT, INDIA, 19TH CENTURY

With finely watered single-edged curved blade, the gold quillon and pommel engraved with floral patterns and swaying tendrils, the pommel fitted with a ring, later velvet sheath, the blade re-worked 36¼in. (92cm.) long

£2,000-3,000

US\$2,500-3,700 €2,300-3,400

*106

TWO GEM SET GOLD-HILTED KNIVES

MUGHAL INDIA, 18TH CENTURY

The smaller a dessert knife of European design, the hilt set with diamonds, rubies and emeralds, with associated gold-mounted yellow velvet covered sheath; the larger knife with shaped later blade, the hilt set with gemstones in a lattice design and a rosette motif on each side, with patterned cloth covered sheath

5%in. (14.5cm.) and 91/2in. (24cm.) long

(2)

£6,000-8,000

US\$7,500-9,900 €6,800-8,900





A MUGHAL JADE-HILTED DAGGER (KHANJAR)

MUGHAL INDIA, EARLY 18TH CENTURY

The pistol grip handle of pale green jade, set with foiled rubies and emeralds in floral designs, the recurved tapering blade of watered steel, with cloth-covered wooden sheath

14in. (35.5cm.) long

£25,000-35,000

US\$31,000-43,000 €28,000-39,000



*108

A GEM SET SPINACH-GREEN JADE HILTED DAGGER

INDIA, LATE 18TH CENTURY AND LATER

The waisted hilt of Ottoman design with gem set floral designs to the pommel and guard, the double-edged blade of watered steel, the forte with overlaid gold decoration within cusped medallion comprising floral motifs on one side and an Arabic inscription on the other, with red velvet covered wooden sheath 12%in. (32.5cm.) long

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

INSCRIPTIONS:

Inscription: ya muhammad billah

The form of the hilt is based on earlier Ottoman and Iranian prototypes and not commonly seen on Indian daggers. The style of gem-setting suggests that it was done in India. For an 18th century hilt from Rajasthan, of comparable form and similar floral decoration to the top of the pommel, now in the Nasser D. Khalili collection, see Carvalho, 2010, no.112, pp.212-213.





A GOLD-MOUNTED CARVED PALE GREY

MUGHAL INDIA, 17TH CENTURY WITH 19TH **CENTURY ADDITIONS**

Of curved tapering form with carved wave pattern and foliate terminal, upper suspension ring with attached chain and stopper, with later gold mounts, one in the form of a lion's head, the other a floral bud, box

7%in. (19.5cm.) long

£7,000-9,000

US\$8.700-11.000 €7,900-10,000

For an 18th century Mughal gem-set jade powder flask, formerly in the Al-Thani Collection, which sold recently at auction, see Christie's, New York, 19 June 2019, lot 50. Another 18th century green jade powder flask with comparable foliate decoration to our example and an earlier, circa 1700, mottled grey jade powder flask with floral decoration and a fish-head terminal sold in these Rooms, 23 October 2007, lot 311; 23 September 2005, lot 147. Two Mughal jade powder flasks are in the National Museum of Taipei, exhibition catalogue, 1983, nos. 69, 70. Another green jade example, dated to circa 1700, is published in Spink, exhibition catalogue, 9 October - 17 November, 2000, no.30, p.46.

*110

THREE HARDSTONE DAGGER HILTS

INDIA, 19TH CENTURY

The first of carved brown stone in the form of a horse's head; the second of pale green jade, gem set, with floral terminal; the third of pale green jade with carved rosettes and gem set floral design on spine and base

The largest 4%in. (12.5cm.)

(3)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800



A SET OF FIVE PARCEL-GILT SILVER GEM-SET AND ENAMELLED SWORD (*TULWAR*) FITTINGS

MUGHAL INDIA, SECOND HALF 19TH CENTURY

Comprising a diamond-set hilt with pommel and quillon terminals in the form of a tiger's head with buff top rubies, together with chape, locket and two scabbard mounts, each with dense repoussé floral designs set with white sapphires or glass, the tiger's eyes set with banded agate, on blue enamel ground

Hilt 6%in. (17.5cm.) long; locket 5¼in. (13.3cm.); chape 7in. (17.8cm.) (5)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

The gem set and enamelled sword hilt and fittings are decorated in a heavily embellished style which was favoured in India in the 19th century. The pommel shaped as a tiger's head and quillons with tiger head terminals finds comparison with the form of a parcel-gilt, gem set and cobalt blue enamelled 19th century sabre hilt in the Nasser D. Khalili Collection (Alexander, 1992, cat.no.134, p.200).

The earliest reference to a zoomorphic hilt in Mughal India appears in a painting of Jamal Khan Qarawul by the artist Murad, from the Kevorkian Album dated to circa 1610-15 (Welch et al, 1987, no.26, pp.132-33). Welch suggests that it was only after the reign of the Mughal Emperor Shah Jahan that the trend for zoomorphic hilts grew (Welch, 1985, p.258). A large number of Mughal and Rajput sword and dagger hilts sculpted with animal heads are known. This reflects a preoccupation with the hunt and sometimes an identification with certain powerful beasts, specially lions and tigers. The Safavid ruler, Shah 'Abbas I, is depicted carrying a curved sword with a lion-head pommel and straight quillons on the hilt, in an illustration from the Leningrad Album, dating from circa 1618 (Beach, 1981, pp.170-171, pl. 78). In another example, Emperor Jahangir is portrayed in a folio from the Minto Album with a knife tucked into his cummerbund bearing a tiger-head pommel (Leach, 1995, cat.no. 3.15, p. 387). Bashir Mohamed writes that the tradition of using the heads of rams, deer, lions or horses on swords and daggers arose from the Mughals' interest in the art and customs of their Central Asian nomadic ancestors (Mohamed, 2007, p.142) The use of the symbol of the tiger was also ubiquitous in southern India in the late 18th century, for Tipu Sultan, the ruler of Mysore, had adopted the animal as his personal symbol and used it on all banners and weapons in his armoury.



A GROUP OF SEVEN GEM SET AND ENAMELLED ANIMALS

PROBABLY JAIPUR, RAJASTHAN, NORTH INDIA, LATE 19TH/ EARLY 20TH CENTURY

Comprising a large red and white horse, a small white horse, a yellow tiger and camel, a cobalt-blue deer and dog, a cobalt-blue and green peacock, on oval and rectangular gold enamelled bases

The largest 2%in. (7cm.) high

£7,000-10,000 US\$8,700-12,000 €7,900-11,000

This delightful group of enamelled animal figurines was probably made in Jaipur. Continuing the Mughal tradition of enamelling on jewellery and jewelled objects, workshops in Jaipur were famous in the 19th century for translucent enamels of extremely high quality. The jeweller who fashioned these animals also inherited the Mughal penchant for flora and fauna. For a comparable menagerie of enamelled and gem set animals in the present sale, see lot 113. For two comparable gem set and enamelled elephant and horse with a groom in the present sale, see lot 121.

*113

A GROUP OF FIVE GEM SET AND ENAMELLED ANIMALS

PROBABLY JAIPUR, RAJASTHAN, NORTH INDIA, LATE 19TH CENTURY

Comprising a green mongoose, a white ram, a pale blue horse, a dark blue and white dog, and a yellow lion, on oval gold bases
The tallest 2½in. (6.5cm.) high (5)

£6,000-8,000 U\$\$7,500-9,900 €6,700-8,900

For another group of gem set and enamelled animals in the sale, see lot 112.







THREE ENAMELLED GOLD SWORD (TULWAR) FITTINGS

PROBABLY DECCAN, INDIA, 17TH AND 19TH CENTURY

Each with elegant scrolling enamelled floral designs on gold ground, the hilt early, the chape and locket made later en suite, the hilt with losses to enamel

Hilt 6 ½ in. (16.5 cm.) long, locket 2 ½ in. (6.3 cm.); chape 2 ½ in. (6.3 cm.)

£30,000-40,000

US\$38,000-49,000 €34,000-45,000

The form of this sword hilt, its small disc with a slightly upturned edge, and the short quillons with rounded ends, finds comparison with a group of seventeenth century sword hilts, attributed to the Deccan or Mughal territories, in the Al-Sabah Collection in Kuwait (Kaoukji, 2017, nos.104-109, pp.290-307). The decorative scheme with delicate scrolling vines with red flowers and green serrated leaves on a gold enamel ground is similar to a few early seventeenth century Deccani dagger hilts, also in the Al-Sabah Collection (*ibid.*, no.5-7, pp.40-51). The floral decoration on gold ground is reminiscent of studies of flowers in a similar colour palette attributed to Aurangabad in North Deccan and dated to the seventeenth century. Paintings of two imaginary flowers on gold ground, formerly in the Al-Thani Collection, sold recently at Christie's, New York, 19 March 2019, lots 52, 53.







A GOLD FILIGREE INKWELL, NIB-HOLDER, AND TWO CIRCULAR BOXES

PROBABLY BATAVIA, JAVA, EARLY 19TH CENTURY

Comprising a circular inkwell, the central holder with separate ceramic pot and conical filigree lid; a cylindrical nib-holder; two cylindrical lidded boxes, the larger with a monogram on the lid, the smaller containing five gaming counters depicting different armorial crests; and a wallet flap en suite

The inkwell 3%in. (9.5cm.) diam. (10

£2,000-3,000 U\$\$2,500-3,700 €2,300-3,400

The majority of these pieces are certainly made *en suite* with each other, without doubt for a European royal patron, even though the purpose of the ensemble is not clear. The crowned W on top of the larger box is very clear, and there are further letters W around the sides of the same box. The stylised armorial bearing on the circular counters is also clear. The sides of the inkwell have worked a Maltese cross into the design, while the wallet flap has a similarly worked five-pointed star, similar to that of the Legion d'Honneur. It is highly likely that this ensemble was made for King William I of the Netherlands (r.1815-1840). He used the monogram of a W below the Dutch crown, and founded the most important order of chivalry in Holland, the Military order of William, whose emblem is a Maltese cross. During his reign, through his concentration on creating wealth, the Dutch colonies prospered considerably; the present lot could well have been all or part of a gift intended for or given to him at the time.

*116

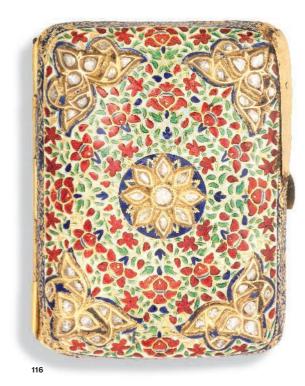
A DIAMOND-SET AND ENAMELLED GOLD CIGARETTE CASE INDIA, SECOND HALF 19TH CENTURY

Of rectangular form, hinged, the front with diamond set floral motifs surrounded by polychrome enamelled floral decoration, the reverse with an enamelled illustration of a lady on a swing with two attendants on green ground, the inside plain gold $2\% \times 3\%$ in. $(6.5 \times 9 \text{cm.})$

£5,000-8,000 US\$6,300-10,000 €5,700-9.000

The enamelled miniature painting on the reverse of the case is an unusual feature. For another closely comparable late 19th century cigarette case of similar form, gem-setting and enamel decoration, which was formerly in the Al-Thani Collection and sold recently at auction, see Christie's, New York, 19 June 2019, lot 100.







AN EMERALD, RUBY AND DIAMOND SET GOLD BOX

SOUTH INDIA, CIRCA 1800

Of rounded outline, hinged, with clasp to front, the flat top set with diamonds, the sides with floral motifs set with rubies, emeralds and diamonds, the back and inside plain gold 2¾ x 3½in. (7 x 7.8cm.)

£5,000-8,000

US\$6,300-10,000 €5,700-9,000

For a box of almost identical size, shape and floral decoration to the top and sides in the Nasser D. Khalili collection, see Carvalho, 2010, no. 96, p.185. The top of the Khalili box is set with rubies, emeralds and diamonds and its leaf-form clasp set with diamonds whereas our box has a lid set with diamonds and the clasp plain gold. Carvalho suggests that the horse-shoe form of the box is modelled on a leather purse or wallet. There is another related 18th century box in the collection of the National Museum, New Delhi (inv.no.55.65/1; illus. Bala Krishnan & Kumar, 1999, p.263, pl.424).

*118

A CARVED ROCK-CRYSTAL SPOUTED **BOWL**

INDIA, 19TH CENTURY

On short circular foot, the sides with carved floral panels, slight chip at rim and associated crack Width 4%in. (12.3cm.) wide including spout

£5,000-7,000

US\$6,200-8,600 €5,600-7,800







AN ENAMELLED GOLD CUP AND GEM SET SILVER-GILT COMB

INDIA, 19TH CENTURY

The cup decorated with elegant floral enamelled motifs, the base and interior plain gold, the comb with an openwork gem set handle depicting addorsed birds flanking a central flower

The Comb 3½in. (9cm.) wide (

£1,500-2,000 US\$1,900-2,500

€1,700-2,200

*120

TWO JADE HOOKAH MOUTHPIECES

INDIA, 19TH / EARLY 20TH CENTURY

The first of pale green jade with silver foliate mounts; the second of white jade, gem set with meandering floral design

5%in. (16cm.) and 2%in. (5.5cm.) long

£2,800-4,000 U\$\$3,500-5,000 €3,200-4,500

*121

A GEM SET AND ENAMELLED ELEPHANT AND HORSE AND GROOM

PROBABLY JAIPUR, RAJASTHAN, NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

The elephant caparisoned and carrying a howdah, on a rectangular base; the groom standing alongside his horse, on an elliptical base

The larger 21% x 3%in. (5.5 x 8.5cm.) (2)

£5,000-7,000 US\$6,200-8,600

€5,600-7,800

122

A GOLD ROSEWATER SPRINKLER

PROBABLY KUTCH, WEST INDIA, LATE 19TH/20TH CENTURY

Realistically fashioned in the form of a bird standing on a short fluted pedestal base, its beak wide open holding a small sphere decorated in repoussé with floral motifs and extending to a spout with faceted sides tapering before wide rosette finial, the bird's eyes set with small rubies, the base with undeciphered inscription

91/sin. (23.2cm.) high

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

This rosewater sprinkler follows a tradition of bird-shaped sprinklers. One, attributed to Central India and the Deccan, early 18th century, is published in *Mughal Silver Magnificence (XVI-XIXth C)*, exhibition catalogue, Brussels, 1987, no.24, p.51. Ours shares more similarity however with a later group from Kutch, dated to circa 1890, which take the form of long beaked cormorants (Vidya Dehejia, 2008, nos.56-57, p.148). The finely textured feathers of our bird as well as the overall decorative scheme are so similar to the Kutch examples, that the same attribution seems probable.







A PAIR OF DIAMOND-SET AND ENAMELLED GOLD ARMBANDS (BAZUBAND)

RAJASTHAN, NORTH INDIA, 19TH CENTURY

Each of curved form with triple makara-head terminals, set with single flat-cut diamonds in gold mounts on a dark green enamelled ground, the reverse and sides with red and green enamelled stylised floral decoration interspersed with birds on a white ground, the central attachment with remnants of pale blue enamel Each 5½in. (13.3cm.) long

£15,000-25,000

US\$19,000-31,000 €17,000-28,000

Rigid armlets with stylised zoomorphic head terminals are well known in India and were made in the North as well as the South. In Rajasthan, they are often seen on circular, gem set enamelled bracelets with the hinged clasp rendered in the form of confronting *makara*, elephant or tiger heads. Although *makara*-headed bracelets from Rajasthan were initially worn by men, they are no longer regarded as male jewellery and are now popularly seen on women. Jewellery such as bracelets and anklets were always acquired in pairs and this tradition is prevalent in India even today.

The makara is a mythical creature with a rich symbolism in Hindu mythology. It is often portrayed with its upper half as a terrestrial animal, usually a crocodile incorporating elements of other animals such an elephant's snout, and its lower half with fish scales and tail. It is considered the vehicle of waterrelated Hindu deities such as Varuna, the god of the oceans, and Ganga, the river goddess. The makara represents water, the essence of life, and is thus linked with virility, fertility and love. On the other hand, with its demonic appearance, it is sometimes thought of as the destroyer of life. Most surviving examples of makara-headed bracelets in North Indian jewellery are from the 18th and 19th centuries in Rajasthan. A rare Mughal period example can be seen in a painting from the Minto Album, dated circa 1616-17, depicting Prince Khurram wearing makara-headed gold bracelets (Okada, 1992, p.179, no.125), For further discussion on makara-headed bracelets by Henrietta Sharp Cockrell and for examples of other forms, see Moura Carvalho, 2010, pp.250-253.

Our armbands find comparison with other 19th century examples, made in Jaipur or Dholpur, previously in the Al-Thani Collection and sold recently at auction, Christie's, New York, 19 June 2019, lots 160-162. The *makara*-head terminals on lots 160 and 161 are almost identical to those on our *bazubands*. The outer rim of lot 162 is decorated in a similar green enamel, the surface set with diamonds. A distinct Jaipur pattern from the 19th century, depicting red enamelled flowers on a white ground, is on the inner surface of the bracelet and on the reverse of our pair. 19th century Jaipur enamelwork often includes a pale powder blue, as seen on the exterior surface of lot 162 and in the central section on the reverse of our *bazubands*.





125

PORTRAIT OF THE HORSE 'NAVRATAN'

PROBABLY JAIPUR, RAJASTHAN, 18TH CENTURY

Opaque pigments heightened with gold on paper, depicted facing right, an identification inscription in gold *devanagari* script above 'noratan', within black rules and red margins, partial inscription in upper left margin Painting $8\% \times 12\%$ in. (22.3×32.7 cm.);

folio 101/4 x 14in. (26.1 x 35.6cm.)

£3.000-5.000

US\$3,800-6,200 €3,400-5,600

126

AN ILLUSTRATION TO THE SATSA! OF BIHARI: THE GUILTY LOVER

GARHWAL, PUNJAB HILLS, NORTH INDIA, CIRCA 1790-1800

Opaque pigments heightened with gold on paper, Krishna and Radha stand on either side of a window beside columns in a pavilion, in an oval surround, with floral spandrels on red ground, within white rules, narrow dark blue border and red margins, with numerals '50' in the upper margin, verso with verses from Bihari's Satsai in devanagari script

Painting 71/2 x 51/2 in. (18.2 x 13cm.); folio 95/2 x 7in. (24.5 x 17.8cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

Eva and Konrad Seitz

LITERATURE:

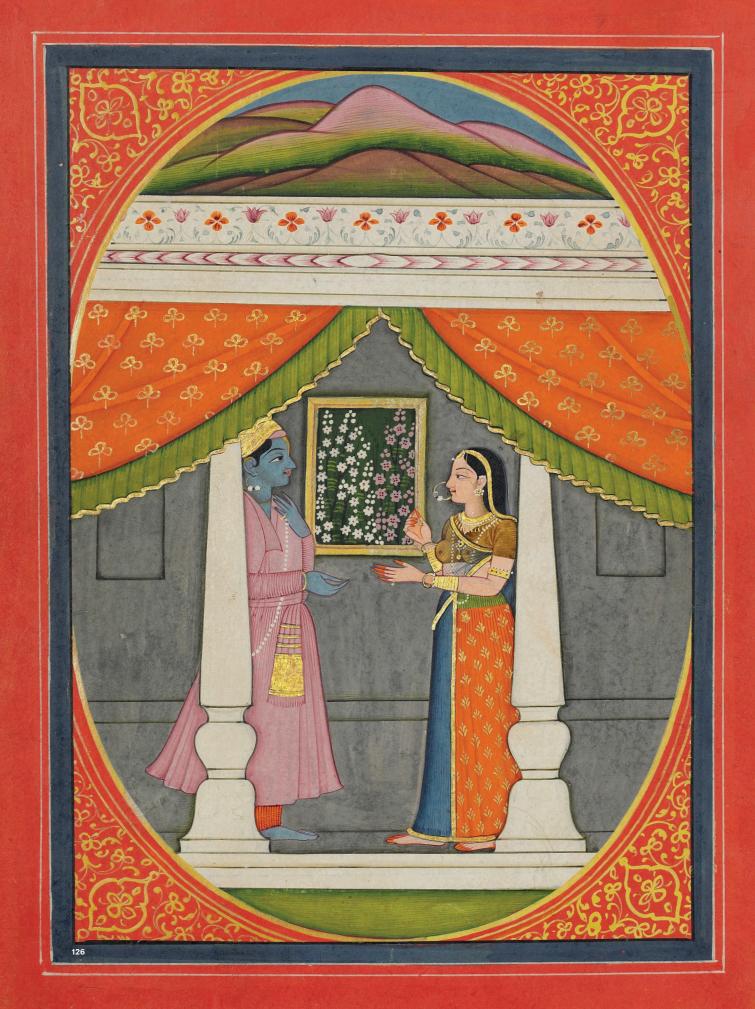
J.P. Losty, A Mystical Realm of Love – Pahari Paintings from the Eva and Konrad Seitz Collection, London, 2017, no.79, pp.286,287

This is an illustration from a *Satsai* of Bihari series depicting the eternal lovers, Radha and Krishna facing each other in a pavilion. Radha is upbraiding him for his flirtatious behavior towards other women. Krishna looks surprisingly calm, trying to convey his innocence to his beloved.

The *Satsai* or 'seven hundred' verses is an early vernacular text written in the *Braj Bhasha* proto-dialect of Hindi. It was written by the seventeenth-century poet, Bihari Lal, who was the court poet of Mughal Emperor Shah Jahan and was later invited by Raja Jai Singh of Amber to move to his court. It is at Amber that Bihari is supposed to have composed the *Satsai*. The verses are spoken by the *nayaka* (hero) and *nayika* (heroine) and in the tradition of poetic texts illustrated through the romance of Krishna and Radha.

The *Satsai* is best known for a well-published series painted in the Guler style by the family workshop of Nainsukh and Manaku, dated circa 1775-85, which was originally in the Tehri-Garhwal Collection (J.P. Losty, 2017, p.277). The oval format seen in the Guler series was also used by Garhwal artists when they copied the set a few years later. For a Guler original of our illustration, see Randhawa, 1966, fig.7, p.13. In comparison with the Guler illustration, the landscape in the background and the architectural and textile decoration in our painting is more elaborate and the figures more stylized.

For two further illustrations from this Garhwal series which sold at auction recently, see Christie's London, 26 May 2016, lots 15 & 16.







128

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

127

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: KRISHNA ENTHRONED

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna seated against a large orange bolster cushion conversing with a <code>sakhi</code>, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black <code>devanagari</code> script above <code>pat ini ko vachhan shri Krishna prati</code> (conveying a message to Shri Krishna), folio number '262' in upper left corner, the reverse with 10ll. of verse in red and black <code>devanagari</code> script, with protective stamped and numbered flyleaf

Painting 10% x 6% in. (25.7 x 17.2cm.); folio 12% x 8% in. (32.4 x 21.9cm.)

£7,000-10,000

US\$8,800-12,000 €7,900-11,000

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das. A brahmin from Bundelkhand, Keshav Das was the court poet of Raja Madhukar Shah of Orchha. He wrote his famous love poem *Rasikapriya* in 1591 AD. The *Rasikapriya* seems to have been a favourite with Kangra patrons. Several *nayaka - nayika* paintings from Kangra depicting Krishna and Radha, the ideal lovers, are based on and inscribed with the texts of the *Rasikapriya*. The style of painting and the colours employed by Kangra artists for these depictions of love and longing manage to convincingly convey the richness and sweetness inherent in the lyrical texts of Keshav Das. (Randhawa, 1962, pp.27-28).

There are fourteen comparable paintings from a *Rasikapriya* series in the collections of the Victoria and Albert Museum. (Archer, 1973, Vol. I (text), no.66 (i-xiv), pp.305-307; Vol. II (plates), pp.228-230). Other illustrations from this series have sold recently in these Rooms, 2 May 2019, lots 92, 94; 25 May 2017, lots 74-78. For other illustrations from the series in the present sale, see lots 128, 129, 130.

128

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: RADHA SEATED WITH A CONFIDANT IN A PAVILION

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Radha seated against a large orange bolster cushion, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black devanagari script above 'krishna ko prakas guru mana' (Krishna's manifested state of heavy separation), folio number '196' in upper left corner, the reverse with 9ll. of verse in red and black devanagari script, with protective stamped and numbered flyleaf Painting 10% x 7in. (27.6 x 17.7cm.); folio 13 x 9½in. (33 x 23.5cm.)

£6,000-8,000

US\$7,500-9,900 €6.700-8.900

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das. The couplet describes a manifested state of distress caused by the separation of lovers, referring to Krishna and Radha. For a brief discussion and a list of other folios from this series which have recently sold at auction, see lot 127 in the present sale. For other illustrations from the series in this sale, see lots 127, 129 and 130.

AN ILLUSTRATION TO A RASIKAPRIYA SERIES: KRISHNA **SEATED WITH RADHA**

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna seated against a floral lattice cushion with Radha, two attendants in the lower left corner, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black devanagari script above 'saatvik ki kriti udaharan' (an example of an involuntary expression of emotion), folio number '305' in upper left corner, the reverse with 12II. of verse in red and black devanagari script, with protective stamped and numbered flyleaf

Painting 9% x 6½in. (24.8 x 16.5cm.); folio 13 x 9½in. (33 x 23.2cm.)

£7.000-10.000

US\$8.700-12.000 €7.900-11.000

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the Rasikapriya of Keshav Das. It refers to the eight involuntary expressions of emotions, as listed by Keshav Das. These are expressions of 'stupor, trembling, speechlessness, pallor, tearfullness, perspiration, thrill and fainting'. (Randhawa, 1962, p.51) For a brief discussion and a list of other folios from this series which have recently sold at auction, see lot 127 in the present sale. For other illustrations from the series in this sale, see lots 127, 128 and 130.





129

130

AN ILLUSTRATION TO A RASIKAPRIYA SERIES: KRISHNA **CONVERSING WITH A SAKHI**

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna seated against a floral lattice cushion, a sakhi (Radha's confidante) seated in front, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black devanagari script above 'viraha ... udaharan' (an example of an expression of separation(?)), folio number '308' in upper left corner, the reverse with 9ll. of verse in red and black devanagari script, with detached protective stamped and numbered

Painting 9¾ x 6%in. (24.8 x 16.2cm.); folio 13 x 91/sin. (33 x 23.2cm.)

£8,000-12,000

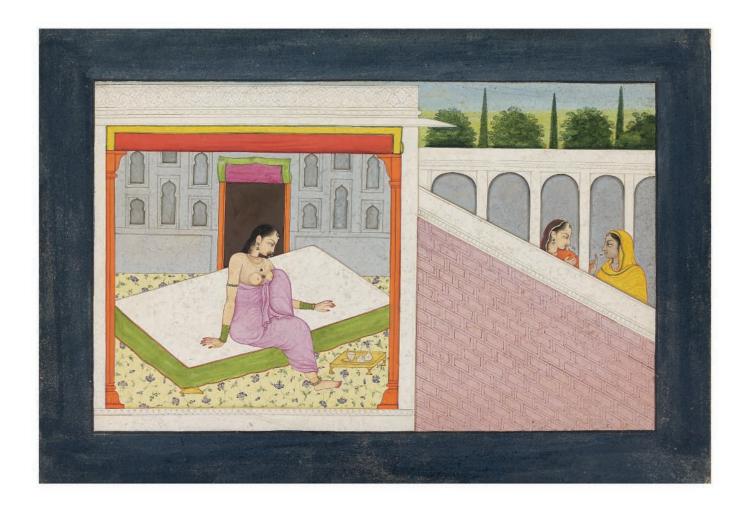
US\$9,900-15,000 €9.000-13.000

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the Rasikapriya of Keshav Das. For a brief discussion and a list of other folios from this series which have recently sold at auction, see lot 127 in the present sale. For other illustrations from the series in this sale, see lots 127, 128 and 129.

130



VARIOUS PROPERTIES

*131

AN ILLUSTRATION TO A SUNDAR SHRINGAR SERIES: THE INNOCENT HEROINE AWAITS HER LOVER

GULER, FAMILY WORKSHOP OF MANAKU AND NAINSUKH, PUNJAB HILLS, NORTH INDIA, CIRCA 1780-85

Opaque pigments heightened with gold on paper, with dark blue borders, the reverse with an inscription comprising 5ll. of text in black and red *devanagari* script

Painting 5% x 91/4 in. (14.5 x 23.5 cm.); folio 7% x 111/4 in. (19.5 x 28 cm.)

£25,000-35,000

US\$32,000-44,000 €29,000-39,000

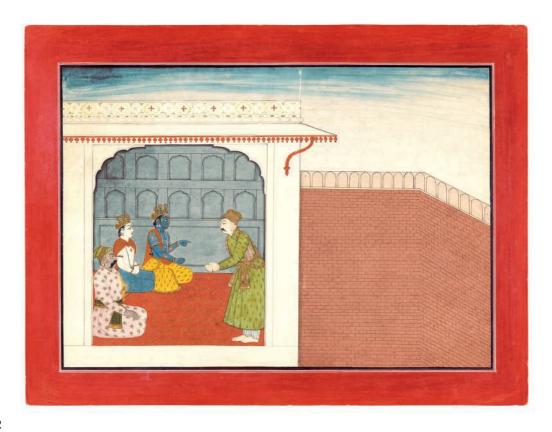
PROVENANCE:

Mandi Royal Library Acquired in 1969 by a Private German Collection

The present illustration is from the *Sundar Shringar*, a poetic text composed in the early seventeenth century by the poet Sundar Das. The poem details the various moods of love and the classification of literary heroes and heroines (*nayaka-nayika bheda*). The subject matter is comparable to other literary texts such as the *Rasikapriya* of Keshav Das and the *Rasamanjari* of Bhanudatta with Krishna and Radha as the protagonist lovers illustrating various stages of passion and romance.

The Sundar Shringar series with its landscape format and delicate, refined style is closely comparable to the 'Second Guler' or Tehri-Garhwal Gita Govinda series of 1765-70. The scenes of the Sundar Shringar are illustrated in architectural settings instead of the lush green landscapes of the Gita Govinda. (Losty, 2017, p.291). The present painting, a beautiful rendition of love and longing, has been attributed to an artist from Guler, one of the sons of the master artists of Pahari painting, the brothers Manaku and Nainsukh. The artist would have been aware of the earlier Tehri-Garhwal Gita Govinda series which has also been attributed to the same family workshop. For two folios from the series formerly in the collection of Eva and Konrad Seitz, see Losty, ibid., nos. 81 & 82, pp.292-295. The bashful nayika in cat.81 with her gaze lowered is strikingly similar to our heroine waiting for the arrival of her lover.

For further pages from this series which have sold at auction, see Bonhams, London, 23 October 2018, lot 149; Sotheby's, New York, 19 September 2008, lots 201-204; 19 March 2008, lots 205-208; 19 September 2006, lots 1-5; 29 March 2006, lot 149-152; 20 September 2005, lots 106-109; 1 April 2005, lots 110-113.



AN ILLUSTRATION FROM THE 'LARGE' GULER-BASOHLI BHAGAVATA PURANA SERIES: KRISHNA, BALARAMA AND NANDA RECEIVE AKRURA

ATTRIBUTED TO FATTU, FIRST GENERATION AFTER MANAKU AND NAINSUKH, PUNJAB HILLS, NORTH INDIA, CIRCA 1760-65

Opaque pigments heightened with gold on paper, Kansa's messenger Akrura bows in front of Krishna, Balarama and their father Nanda who are seated in a pavilion, within narrow black borders, double white rules and wide red margins, the reverse with 3ll. of *takri* in black and 5ll. of *devanagari* script in black and red ink describing the scene Painting 9½ x 13½in. (24 x 34.5cm); folio 12 x 15¾ in. (30.2 x 40.2cm)

£30,000-50,000

US\$38,000-62,000 €34,000-56,000

PROVENANCE:

Mrs. F.C. Smith, sold Sotheby's, London, 1 February 1960, lot 35 (part lot) Private English Collection, sold Sotheby's, New York, 19 September 2008, lot 229

Private European Collection, sold Bonhams, New York, 18 Sep 2013, lot 176

This illustration is from Book Ten of the *Bhagavata Purana*. Akrura, a Yadava chief, has brought a message to Krishna and his brother Balarama from Kansa, the king of Mathura and Krishna's evil uncle. Kansa has invited Krishna and Balarama to a celebration in Mathura but he intends to kill Krishna when he arrives. Akrura sees through Kansa's cunning plan and warns Krishna of his uncle's intentions. Nevertheless, Krishna and Balarama plan to go to the celebration. There is a related illustration in the collection of the Philadelphia Museum of Art which illustrates Akrura's mystic vision of Krishna as a cosmic deity seated underwater while Krishna and Balarama are in a chariot on their way to attend Kansa's festivities in Mathura (acc.no.1994-148-483).

The present painting is from a large series which W.G. Archer referred to as the 'Large' Guler-Basohli Bhagavata Purana series or the 'Fifth' Basohli Bhagavata Purana series of 1760-65 (Archer, 1973, vol.I, Basohli 22, pp.49-51). In her discussion of four paintings from the same set in the Chester Beatty Library, Linda York Leach explains: '[they demonstrate] changes that occurred in traditional hill painting during the eighteenth century. [It] is one of the richest sources of information' for our knowledge of Pahari paintings (Leach, 1995, vol.II, p.1048). The composition of the illustrations and the style of painting exhibit a strong dependence and awareness of the work of Manaku and Nainsukh, sons of Pandit Seu, and the most renowned Pahari artists of this period. B.N. Goswamy and Eberhard Fischer note that the series is often attributed to Manaku's son Fattu who was taught by his father. Fattu is thought to have lived with his uncle Nainsukh in Basohli for some time and would have, therefore, also incorporated artistic elements from the latter. It is possible that one of Nainsukh's sons was also involved in the series (Goswamy (eds)., et al., 2011, p.689). Although difficult to firmly attribute the series to any one painter from the first generation after Manaku and Nainsukh, it is evident that a 'family style' can be recognised. Basohli was originally suggested as the place of production but it now seems more appropriate to link the series to a group of painters than to a specific place in the Pahari region. For a list of known series and individual works attributed to this remarkable group of painters, see Goswamy, op. cit., pp.689-694.

The majority of this set was sold at Sotheby's, London in February 1960 from the collection of Mrs. F.C. Smith. It is now widely dispersed among various public and private collections. The paintings all bear inscriptions on the reverse in *takri* and *devanagari* describing the illustrations. Some, like our painting, have red borders with black rules, others with black and double white rules. The image sizes vary. The earlier folios have images measuring approx. 23 x 33 cm. and the later folios, like ours, have slightly larger images.

For other paintings from this series which have sold in these Rooms, see 2 May 2019, lot 99; 12 June 2018, lot 143; 10 June 2015, lots 54-56; and Christie's, South Kensington, 10 June 2013, lot 177; 7 October 2011, lots 394, 395.



θ133

A ROYAL TREATISE ON THE GAME OF CADURANGA

MYSORE, ANDRA PRADESH, SOUTH INDIA, CIRCA 1850

In Sanskrit written in Telugu script, comprising the title with the image of a tiger within a decorative border, leaf of dedication to Maharaja Krishnaraja Wadiyar III of Mysore within decorative border, eight leaves with illustrations of the board in colours and gold with captions, and final page of postscript, bound with 16 pages of printed text and in gilt-blocked slate-blue cloth; with four printed hand-coloured tables on paper and one printed on silk, two laid down on cloth, each with text explaining the table and instructions to the game Folio 11% x 8in. (29.4 x 20.3cm.); each table 17 % x 12 % in. (45 x 32.5cm.)

£5.000-7.000

US\$6,200-8,700 €5,700-7,900

PROVENANCE:

Christie's, London, 5 June 1996, lot 167 Christie's, South Kensington, 12 June 2014, lot 153

This manuscript bears a dedication to Maharaja Krishnaraja Wadiyar III (r.1799-1868), who was the twenty-second Maharaja of the kingdom of Mysore in South India. He was a scholar and renowned patron of the arts, a prolific writer and had a particular interest in board games. He was known for his contribution to the game of *caduranga*. A comparable treatise on *caduranga*, also written in Telegu and composed by the Maharaja himself in 1847-48, sold in these Rooms, 12 June 2014, lot 151.

Caduranga is the earliest form of chess which originated in India as a war game in the 7th century. The first literary references to the game come from the Hindu epic, the Mahabharata. Its Sanskrit name, chaturanga, refers to the four units or divisions of ancient armies comprising elephants, horses, chariots and soldiers on foot. From India the game went to Persia, where it acquired the more traditional form of chess as it is now played, and the more recognizable version of its name, shatranj.





134

A KING VISITED BY AN ARCHER

GULER OR KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1800-1820

Opaque pigments heightened with gold on paper, an archer kneels in front of a seated king in a pavilion, musicians playing in the foreground, within a narrow dark blue border and pink speckled margins, the reverse with old inventory numbers abnd an identification inscription in pencil, an illegible nasta'liq inscription above in blue ink

Painting 8 x 11%in. (20.2 x 29.5cm.); folio 9% x 13%in. (25.1 x 34.6cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

This illustration is probably from a *Bhagavata Purana* series. The elephant and horses, the dark blue borders with pink margins and the size of our folio are closely comparable to an illustration from a *Rukmini Harana* (the abduction of Rukmini) series which is part of the *Bhagavata Purana* text. The latter was formerly in the collection of Pearl King (1918-2015) and sold at Bonhams, London, 21 April 2015, lot 188. It is very likely that both paintings belong to the same series.

134



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

~*135

A GEM SET AND ENAMELLED CHESS SET

PROBABLY JAIPUR, NORTHERN INDIA, CIRCA 1840-1880

Comprising 32 pieces, the gold figures on a lac core, decorated with champlevé enamels, set with diamonds, emeralds, rubies, pearls and agate; divided into two typical groups of sixteen, each group comprising two standing male figures, two elephants, two horses, two camels and eight foot soldiers (pawns), the base of each figure with a miniature painted in gouache on ivory depicting monuments and portraits

The largest 21/4 in. (5.7cm) high; 03/4 in. (2cm.) wide; 15/4 in. (4.1cm.) deep (32)

£30.000-50.000 US\$38.000-62.00

US\$38,000-62,000 €34,000-56,000

PROVENANCE:

By repute, Maharaja of Indore

The game of chess is believed to have originated in India during the Gupta period (mid-3rd century – 543 AD). The early form known as *chaturanga* and subsequently as *shatranj*, it has remained a popular game in India. A favourite

royal pastime, it is often depicted in Indian miniatures paintings, along with other board games such as *pachisi* and *chaupar*. For a 19th century royal treatise on *chaturanga* dedicated to Maharaja Krishna Wadiyar III of Mysore, see lot 133 in this sale. The polychrome enamel colours and the style of gem setting on our chess pieces suggest that the set was probably made in Jaipur in North India. A group of *chaupar* gaming pieces dated to the 19th century which are enamelled in a similar palette of colours are illustrated in Bala Krishnan and Kumar, 2010, fig.188, p.133. For other comparable gem set and enamelled animal figures on oval and rectangular bases which were also probably made in Jaipur, see lots 112, 113 and 121 in the present sale. The miniatures on the base of each piece depicting views of Indian monuments and portraits of Mughal queens and princesses can be compared with lot 143, also in this sale, which is decorated with similar miniatures.

Comparable enamelled and gem set gaming pieces depicting a pair of horses and elephants with riders have sold recently at auction, see Christie's, South Kensington, 11 October 2013, lots 586 and 587. Another 19th century group of thirty-one enamelled gaming pieces from Benares in North India sold at Christie's, South Kensington, 10 June 2013, lot 190.



















PROPERTY FROM A PRIVATE SWISS COLLECTION

*136

A DIAMOND-SET ENAMELLED GOLD LIDDED BOWL

JAIPUR, RAJASTHAN, NORTH INDIA, CIRCA 1900

Of spherical form, on short circular foot, with separate lid surmounted by a floral bud finial, the body and lid profusely decorated with floral and foliate motifs in polychrome enamel and gem set flower heads, enamelled birds on the outer rim of the bowl, the base similarly enamelled, the interior plain gold 4½in. (10.5cm.) high

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE:

Private Collection, France

A*137 A ROCK-CRYSTAL CARVING OF A SHEEP INDIA, 19TH/20TH CENTURY

Carved from a single piece of rock-crystal 2% ins. (7 cm.) wide

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

The carving of hardstones such as rock-crystal reached a high point in the Mughal Empire in the 17th and 18th centuries. This realistically carved figure of a sheep is reminiscent of rock-crystal hilted daggers in the form of tiger, horse and ram heads.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·138

A CALLIGRAPHIC BRONZE BOWL

DECCAN, CENTRAL INDIA, 16TH CENTURY

On circular flaring foot, the interior engraved in three calligraphic registers around a central roundel with praises to God and Muhammad, the exterior with lobed medallions comprising foliate motifs 3½in. (8.3cm.) high; 4½in. (10.7cm.) diam.

£4,000-6,000

US\$5,000-7,400 €4,600-6,800

PROVENANCE:

Private collection, UK, 1980s.

For similar vessels with calligraphic inscriptions, mostly made of bronze or tinned brass and attributed to the Deccan, Golconda or Aurangabad, 16th and 17th century, see Zebrowski, 1997, pp.338-343 and in particular cat.560, 561 and 562, p.343.

136

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·139

A BRASS MAGIC BOWL

SAFAVID IRAN OR MUGHAL INDIA, 16TH/17TH CENTURY

Of deep rounded form with a missing central piece; the cavetto inscribed with the name of the prophet and talismanic script, with undulating plain bands of decoration, all against a calligraphic ground; the outside of the bowl with a band of calligraphic script and arabesque decoration

2%in. (6cm.) high; 6%in. (17cm.) diameter

£2,000-3,000 US\$2,500-3,700

€2,300-3,400

PROVENANCE:

Private collection, UK, acquired in the 1980s.

INSCRIPTIONS:

The outer rim with the Twelver Shi'a salawat

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·140

A MUGHAL CARVED JADE FLASK

NORTH INDIA, 18TH CENTURY

Of mango-form, the jade bluish-grey, the ribbed body within carved foliate borders, the separate carved lid in the form of a floral bud, the terminals set with small garnets 41/sin (10.5cm.) high

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With Oliver Hoare, 2015.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·141

A ROCK-CRYSTAL HILTED WATERED-STEEL DAGGER

MUGHAL INDIA, 1700-1850

The single-edged blade with 'prophet's ladder' motif, the ricasso with two-toned gold overlaid scrolling floral decoration, the carved rock-crystal ram's head hilt with inlaid hard stones and gold eyes and collar, light areas of surface encrustation around the rear of the ram's head 15% in. (40cm.) high

£5,000-7,000

US\$6,200-8,700 €5,700-7,900

PROVENANCE

Anon. sale; Christie's, London, 23 April 2015, lot 141.

Two particularly closely comparable rock crystal hilted daggers were sold in these Rooms, 13 April 2010, lot 305, and 20 October 2016, lot 112. An exceptional jade example was sold in these Rooms, 5 October 2010, lot 356.





PROPERTY FROM AN IMPORTANT FUROPEAN COLLECTION.

~*142

A GEM SET TURBAN CROWN

NEPAL, CIRCA 1900

In cloth set with pearls, coloured glass, diamonds, emeralds and rubies; with silver badge bearing the coat of arms of Nepal in the centre and an inscription in *devanagari* script; mounted with bird of paradise feathers

Overall: 16%in. (41cm.) high; 8%in. (22cm.)

wide; 111/sin. (28cm.) deep

cap: 6¼in. (15.8cm.) high; 9½in. (24cm.) diameter badge: 7½in. (18cm.) high; 4½in. (10.5cm.) wide

£80,000-120,000

US\$100,000-150,000 €90,000-130,000

PROVENANCE:

Private Collection, Japan

EXHIBITED:

The Metropolitan Museum of Art, 2014-2015, pp. 94-95, no. xxx Miho Museum, Shigaraki, 2016, p. 133, no. 99. Grand Palais, Paris, 2017

Palazzo Ducale, Venice, 2017-2018

Palace Museum, Beijing, 2018

Legion of Honor Museum, Fine Arts Museum, San Francisco, 2018-2019, p. 182, cat. no. 122.

LITERATURE:

Treasures from the Al Thani Collection: Gems and Jewels of India, 2018.

M. Chapman and A. Jaffer, East Meets West: *Jewels of the Maharajas from the Al Thani Collection*, 2018, p. 182, cat.no. 122. *Treasures of the Mughals and the Maharajas*, 2017, pp. 290-291, no. 201.

From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection, 2017, pp. 278-279, no. 208.

Miho Museum, Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection, 2016, p. 133, no. 99. N.N. Haidar and C.A. Stewart, Treasures from India: Jewels from the Al Thani Collection, 2014, pp. 94-95.

A. Jaffer, *Beyond Extravagance*, 2013, p. 221, illus., p.271-272, no. 91.

INSCRIPTIONS:

The silver badge with inscriptions, in the centre: 'shri Nepal sarkar' (Honourable Government of Nepal)

On the bottom:

' janani janmbhoomishva swargadapi gariyasi' (Mother and land of birth are greater than Heaven)

Rulers in Nepal favoured the hybridity of the Turban-Crown, which blended indigenous traditions with European iconography (Carvalho, 2010, p.146, no.68.). Shree Maharaja Jung Bahadur Rana (1817-1877), the founder of the Rana Dynasty (1846), was pivotal in constructing the model of the Turban-Crown in Nepal (pictured here). Once a designated officer in the Rana Dynasty line, you were entitled to wear a Turban-Crown in public. Amir Jaffer suggests that headpieces were a means of identifying an individual's position in the political hierarchy (Jaffer, 2013, p.272, no.91). On a rudimentary level, the more bejewelled and intricate the Turban-Crown, the more high-ranking the official.

The present lot is an exquisite example of the Turban-Crown, embellished with pearl-encrusted gold brocade, and featuring diamonds, emeralds and rubies. On the turban, six ribs lead up to a large emerald set into the apex of the piece, framed by more pearls. The triangular sections between the ribs contain intricate foliage designs in pearl encrusted gold brocade.

The detachable diamond ornament with a silver openwork plaque, mounted on the front, takes the stylised form of a bird. The present lot has an intricate coat of arms, which contains the national deity of Nepal, Shri Pashupatinath (also an incarnation of the God Shiva). He is recognized as being Lord of the Animals, making the bird motif even more pertinent. On each side of the deity stands a figure, one a recruit and the other a trained soldier (Jaffer, 2013, p.272, no.91). The inscription, written in *devanagari*, appears around the coat of arms, and reads, 'Honourable Government of Nepal...Mother and land of birth are greater than heaven.' (Jaffer, 2013, p.272, no.91). Therefore, this Turban-crown is an ode to the wearers native land of Nepal, conjuring up ideas of protection through links to the military and deity.

The high plumage of the bird of paradise feathers, arcing over the crown, were sourced from New Guinea and became popular in the mid-19th century. The rarity of crowns such as this, is an effect of the unstable political climate following Independence, which saw maharaja's losing their privileges and many dismantling the jewels on their crowns (Carvalho, 2010, p.146, no.68).

For very similar items, see Bonhams, *The Jacques Desenfans Collection*, 10 April 2008, lot 155 and Sotheby's, 15th October 1998, lot 140 and the Nasser D. Khalili Collection's *Occidentalism* (vol.XXIII), p.140, cat.79.



'An Imposing study of the Nepalese Ruler, Jung Bahadur, From the Collection of Kanwardip Gujral, photographer: Samuel Bourne, *circa* 1865-70,'

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





VARIOUS PROPERTIES

■~143

A FINELY CARVED EBONY FOUR-FOLD SCREEN AND OCCASIONAL TABLE

NORTH INDIA, SECOND HALF 19TH CENTURY

The four panels of the screen profusely carved with scrolling floral motifs, each with sixteen portrait miniatures set in metal mounts depicting Mughal Emperors, their consorts, Indian monuments including the Golden Temple at Amritsar, the top sections of the panels with cusped arches terminating in pointed finials; the occasional table with detached octagonal top and folding base similarly decorated, the tabletop set with nine miniatures, the base with fifty-six miniatures, the miniatures painted with gouache possibly on ivory, in cloth covered storage boxes

Each panel of screen 60% x 11%in. (154 x 30 cm);

The table 28in. (71 cm.) high, the tabletop 24 x 24½in. (61 x 62.3 cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-20,000 In the second half of the 19th century, it was fashionable in India to decorate wood and ivory objects and furniture items with miniatures on the top and sides. These miniatures, painted on ivory, were typical of 19th century workshops in North India and were much admired by European visitors who would either buy them loose, framed or set into items such as our foldable screen and occasional table. The illustrations would commonly include views of the exteriors and interiors of Mughal monuments, the Golden Temple at Amritsar, portraits of Mughal rulers, consorts and princesses. For examples of boxes and caskets which are similarly decorated, see M. Archer, Ahmedabad, 1992, p.225-227. There is a comparable oblong ebony box carved with a floral pattern similar to our screen and table, and set with miniatures, which was made in Delhi and dated to circa 1860-70, now in the collection of the Victoria and Albert Museum, London (acc.no.1100-1874; Archer, ibid., no.277, p.225). For a 19th century enamelled chess set in the present sale which has the bases of all its gaming pieces similarly set with miniatures, see lot 135.

A GOLD AND COLOURED GLASS (THEWA) SILVER TABLE TOP MIRROR

RAJASTHAN OR MADHYA PRADESH, INDIA, 19TH CENTURY

The frame decorated with engraved gold sheet fused on panels of green coloured glass depicting Hindu deities including Shiva seated on Nandi the bull, Ram and Sita, Krishna and Radha, an inscription in *devanagari* script to the lower border, the crest with repoussé silver decoration on a red foil ground consisting of two peacocks flanking a vase with flowering plant, the reverse plain silver with attached stand 14% x 9%in. (37.5 x 24.5cm.)

£25,000-35,000

US\$31,000-43,000 €29,000-39,000

PROVENANCE:

Estate of Lord Mark William Ogilvie Birdwood, third Baron Birdwood (1938 - 2015)
His great-grandfather was Herbert Mills Birdwood CSI, LL.D (1837 - 1907) who was the brother of Sir George Christopher Molesworth Birdwood KCIE, CSI (1832 -1917), Keeper of the Indian Museum at South Kensington (now part of the Victoria and Albert Museum) and author of *The Industrial Arts of India*, 1884.

INSCRIPTIONS:

"doha / lal yeh fatmal ko / hindu dharma ko dhal / nar bihal khush hal ho / bhetat bhavya bhupal"
Verse / this is the son of Fatmal / with the protection of the Hindu faith / man's sadness will turn into happiness / this is a great gift from the King

This impressive mirror employs a distinctive decorative technique called thewa. It was pioneered in Pratapgarh in southern Rajasthan, said to have been the secret of one family there, but also used in Ratlam and Indore in Madhya Pradesh. The technique is still practice in Pratapgarh today. A silver frame of the required shape is first created which will be used as a mount for the glass panels. Coloured glass is then cut to fit the small compartments of the mount. Gold foil of the size of the glass panels is cut and laid down on a wax bed in order to draw, punch and incise the design. Once the design completed, the gold foil is fused to the glass surface through a complicated process involving the heating of the glass on a sheet of mica. The panels, whose brilliance is sometimes enhanced with shiny foil placed underneath, are finally inserted into the silver mount (Dye III, 2001, p. 436-37).

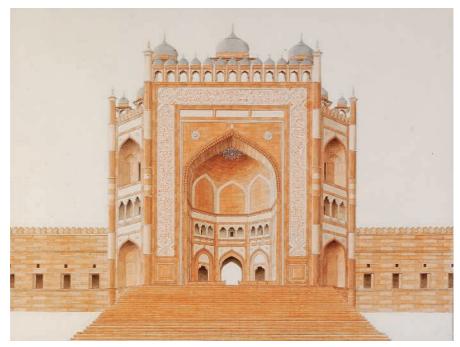
Thewa work was often used for making jewellery items and small objects such as caskets and dishes. Our large table top mirror is a rare example of this technique. Many of these items were made for export to Europe in the 19th century, notably Britain. Pratapgarh jewellery was very popular in Victorian times. The decoration on these items traditionally consisted of scenes of Indian courtly life, hunting or representations of



Hindu deities. A mid-19th century necklace made in Indore with green glass plaques depicting the *avatars* of Vishnu is in the collection of the Victoria and Albert Museum (acc.no.03083(IS); ill. Stronge, Smith, Harle, 1988, no.119, p.105). A 19th century dish from Pratapgarh profusely decorated with Hindu deities and musical modes (*ragas* and *raginis*) on green, blue and red glass is in the Virginia Museum of Fine Arts, Richmond (acc.no.84.42; ill. Dye III, ibid., no.210, p.436).

Sir George Birdwood explained the process of making 'Pertabgarh work' in his book (Birdwood, 1994, p.218) using a writing case (*qalamdan*) from the collection of Queen Victoria to illustrate this. The writing case was presented to Queen Victoria by Maharaja Dalpat Singh of Pratapgarh in 1864 and still forms part of the Royal Collection today (acc.no. RCIN 74506). It is currently on loan to the Victoria and Albert Museum. For other examples of *thewa* work from Pratapgarh and Ratlam in the Royal Collection, see Meghani, 2017, pp.52-57.

For thewa work items which have sold at auction, see Sotheby's, London, 9 July 2019, lot 157; Christie's, South Kensington, 1 October 2012, lot 156; Christie's, London, 6 October 2009, lot 255.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*145

THE GATEWAY OF FATEHPUR SIKRI

COMPANY SCHOOL, INDIA, CIRCA 1815

Pencil and watercolour on European watermarked paper (Ruse and Turners 1813), identification inscription in small cartouche below '*The Gateway at Futtypore, Sicri*' 21 x 26% in. (53.3 x 67.9cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

PROVENANCE:

The Marquis of Bute
Paul F. Walter Collection, New York
Christie's, London, 25 May, 1995, lot 18
Private New York Collection
Sotheby's, New York, 22 September 2000, lot 178

145

This imposing gateway, also known as the *Buland Darwaza* (Gate of Victory), was built by the Mughal Emperor Akbar in 1601 AD to mark his conquest of the Gujarat Sultanate. It is the main entrance to the Jama Masjid at Fatehpur Sikri, a town near Agra in North India which was founded by Akbar as the capital of the Mughal Empire in 1571 but eventually abandoned.

The present lot, along with fifteen other architectural views of Mughal monuments offered at Christie's London in 1995, were originally bound in a red morocco leather album which came down by descent in the family of the Marquis of Bute. The album could have entered the Bute collection

either through Lady Sophia Hastings (daughter of the Governor General of Bengal, Sir Francis, Marquis of Hastings) who married the 2nd Marquis of Bute in 1845, or through the 4th Marquis of Bute who travelled to Indian in 1911 with King George V and acquired a number of Mughal manuscripts during his visit.

These watercolours were executed on large sheets of watermarked paper imported from England. Clearly influenced by British taste, they reflect the steady increase in demand for views of Mughal monuments after Delhi and Agra were captured by the British in 1803.



ANOTHER PROPERTY

146

A NAUTCH SCENE

COMPANY SCHOOL, PATNA, NORTH INDIA, CIRCA 1830-40

Transparent and opaque pigments on paper, a seated nobleman being entertained by a troupe of musicians and dancers, borders trimmed 10% x 16¼in. (27.6 x 41.3cm.)

£4.000-6.000

US\$5,000-7,400 €4,500-6,700

PROVENANCE:

Sir Baber Shamsher Jang Bahadur Rana Sir Holbert Jacob Waring

This painting was given to Sir Holbert Jacob Waring (1866-1953), a distinguished surgeon, by Sir Baber Shamsher Jang Bahadur Rana (1888-1960), the second son of Maharaja Chandra Shamsher Rana, hereditary Prime Minister of Nepal.

146



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■147

A MUGHAL RED SANDSTONE PANEL INDIA, 17TH CENTURY

Of mottled red sandstone, finely carved and pierced *chini kana* design of cusped arches and cartouches within ten rectangular compartments, fluted border, spandrels decorated with sixpetalled flowerheads 55 x 39¾ x 2¾in. (139.7 x 101 x 7.5cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

PROVENANCE:

With Spink & Son by 1999 Private collection, sold Sotheby's, London, 23 May 2006, lot 63

The decoration on this finely carved panel is referred to as chini kana, a term meaning 'China Room', and applied to small wall-niches in which bottles and vases were placed within a domestic interior. Our panel with its pierced design would have been placed in front of a recessed panel for the display of precious objects made of porcelain, jade, gold and silver, within the different carved openings. Mughal miniature paintings often illustrate the use of chini kana panels in Mughal architecture. The red sandstone is typical of the architectural decoration of the late Akbar period and the beginning of the reign of Jahangir and seen in Mughal buildings in Agra and Fatehpur Sikri. For a comparable late 16th/early 17th century Mughal panel with a pierced design, see Fogg and Galloway, 2012, no.20. A chini kana panel, formerly in the collection of Sir Howard Hodgkin, with flasks and vessels carved in relief, sold recently in these Rooms, 30 June 2019, lot 31.

■148

A PAIR OF LARGE RED SANDSTONE COLUMNS

MUGHAL INDIA, 18TH CENTURY

On square base, with fluted shaft bordered by bands of lotus and a canthus leaves 74% x 15.3/5in. (189 x 40 cm.)

£15,000-20,000

US\$19,000-25,000 €17,000-23,000

PROVENANCE:

With Spink & Son by 1999 Anon. sale, Sotheby's London, 23 May 2006, Lot 75

These fluted columns with foliate decoration are similar to elegantly carved Mughal marble columns in the Bhadon Pavilion of the Red Fort in New Delhi, dating from circa 1638-48. A closer comparison can be drawn with sandstone columns of a slightly more bulbous form from Suraj Bhawan at Deeg palace, in the Bharatpur district of Rajasthan, which were built in the first half of the 18th century (ill. Alfieri, 2000, p.288). Another comparable pair of Mughal marble columns, dated to the 18th century, sold at Bonhams, London, 7 October 2014, lot 279.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

149

A PARROT

COMPANY SCHOOL, CALCUTTA, INDIA, LATE 18TH/ EARLY 19TH CENTURY

Transparent pigments on paper, numbered 'No. 21' (upper centre) and inscribed 'Chunnunna Toota' (lower centre), the paper with watermark comprising stylised letters 'JW' under a fleur-del-lys within a shield surmounted by a crown, borders trimmed 21% x 14% in. (53.6 x 36cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With Niall Hobhouse, London Acquired by Teddy Millington-Drake from the above in the late 1980s, thence by descent

This large and impressive watercolour of a parrot belongs to a tradition of ornithological enquiry in India at the turn of the 19th century. The two major contemporary sets of bird drawings compiled in Calcutta are those of Marquess Wellesley, Governor General of Bengal from 1798-1804, and of Francis Buchanan (1762-1829), both now in the British Library. As early as 1800 Wellesley ordered birds and quadrupeds to be collected for his College at Fort William. These were moved to his country seat north of Calcutta

at Barrackpore in 1804, where they were placed under the supervision of Buchanan. This collection became known as the Barrackpore Menagerie. Between 1804 and 1808 Buchanan also had scientific drawings of both birds and animals executed and sent to London. Both the Buchanan and the Wellesley sets included illustrations which were done in a 'scientific' manner showing just the specimen without landscape or shadows, like the present lot, but sometimes with a pencil outline of a branch.

The artists employed to draw the Buchanan and some of the Wellesley collections were normally employed at the Sibpur Botanic Gardens in Calcutta drawing the extensive collections of plants belonging to the Scottish botanist, Dr William Roxburgh. Their names are known from some of the inscriptions on the Buchanan set - Vishnu Prasad, Gurudayal, Haludar, Mahangu Lal - and it is possible that they also worked on our parrot. For another example attributed to one of these artists, see the following lot, 150.

The present lot also finds comparison with folios from an album of 101 illustrations of birds and animals from Calcutta, painted in the early 19th century, and sold in these Rooms, 7 October 2008, lot 266. Most of the illustrations show a single bird, without any background or visual context, each folio numbered and with the name of the species or a more common name.



A MALE SATYR TRAGOPAN

COMPANY SCHOOL, CALCUTTA, INDIA, LATE 18TH CENTURY

Transparent pigments on paper, with partial identification inscription in Urdu (lower centre) 'mahnal', the paper watermarked 'J WHATMAN' and 'GR' under a fleur-de-lys within a shield surmounted by a crown, borders trimmed $19\frac{1}{2} \times 18\frac{1}{2}$ in. (49.5 × 47cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

PROVENANCE:

With Niall Hobhouse, London Acquired by Teddy Millington-Drake from the above in the late 1980s, thence by descent

The Satyr Tragopan is a large bird of the pheasant family. It is found in moist forests with deciduous and rhododendron trees and dense undergrowth, in large areas of the Himalayan mountains.

This watercolour is in the same style as other known depictions of the male satyr tragopan by artists working in the studio of Lady Impey in Calcutta. Lady Mary Impey, the wife of Sir Elijah Impey who was appointed the first Chief Justice in Bengal in 1774, collected exotic creatures in the garden of their home in Calcutta. The animal and bird drawings made for Lady Impey between 1777 and 1783 are considered amongst the earliest and finest natural history illustrations made for the British in India. Shaykh Zayn al-Din, an artist from Patna who had been trained in the Mughal technique of miniature painting, joined the Impey studio in 1777. Two Hindu artists,

Bhawani Das and Ram Das, also from Patna joined three years later. The Impeys came back to London in 1783, bringing their collection of paintings back with them. By this time, a total of 326 drawings had been completed, 197 of them birds.

An almost identical version from the Impey Album, attributed to Shaykh Zayn al-Din sold at Sotheby's, London, 12 October 2005, lot 41. Another version formerly in the collection of the Linnean Society of London since 1855, bearing an inscription identifying the artist as Ram Das, sold in these Rooms, 10 June 2015, lot 61.

Our watercolour also finds comparison with an illustration of an East Asiatic white stork by a Calcutta artist dated to circa 1803 (Hobhouse, 2001, no.15). The stork is on paper with the same watermark of Whatman and a *fleur-de-lys* with the letters 'GR' underneath, and a single word of identification below the bird in similar black *nasta'liq* script. Vishnu Prasad, Gurudayal, Haludar and Mahangu Lal were artists who worked on botanical drawings for the Scottish botanist, Dr William Roxburgh in Calcutta in the late 18th century and also on drawings of birds from the Wellesley Collection now in the British Library (acc.no. OIOC NHD 2). It has been suggested that the stork was done by one of these artists, along with the drawing of a short-toed eagle (Hobhouse, ibid., no.9). Perhaps one of them, working in the style of the Impey studio artists, was also responsible for the present lot. For another illustration of a bird attributed to one of the aforementioned artists, see the preceding lot, 149.



ANOTHER PROPERTY

151

A FLOWERING BRANCH FROM THE RAMBUTAN TREE WITH FRUIT

COMPANY SCHOOL, PROBABLY MALAY-INDONESIA, CIRCA 1820

Pencil and watercolour on paper, indistinctly inscribed in pencil lower right '... Rambootan ...', the paper with watermark 'TE' surmounted by a fleur-de-lys 18% x 14% in. (47.6 x 36.5 cm.)

£2,000-3,000

US\$2,500-3,700 €2,300-3,400

PROVENANCE:

Evelyn and Peter Kraus, New York

The rambutan is a tropical fruit tree belonging to the *Sapindaceae*, a family of flowering plants. Native to the Indonesian region in South East Asia, its edible fruit is closely related to the lychee.

151

PROPERTY OF A DUTCH NOBLEMAN

152

A FINE CHINTZ PALAMPORE

COROMANDEL COAST, EAST INDIA, FIRST QUARTER 18TH CENTURY

The central panel with dense scrolling flowers, the wide borders with similar motifs

119 x 84in. (302.3 x 213.4cm.)

£5,000-8,000

US\$6,200-9,900 €5,600-8,900

PROVENANCE:

Presumably the van Lynden family, Beukenhorst, Wassenaar, acquired in the 19th century.

Thence by descent

The word palampore is a possible Anglicisation of *palang-posh* or bedcover, which describes the principal use of these export cloths, although other sources claim it to have derived from the town of Palanpur in Gujarat (Hobson-Jobson, 1903, p.662). Painted and printed cloths with a flowering tree or large-scale floral design were in demand both in Europe and in Indonesia, where they circulated in the eighteenth century and later.

The present panel shows an iteration of deep madder red oversized flowers and serrated leaves shaded in blue covering the near entirety of a cream ground. This tight layout and the blue shading of leaves occurs on published examples dated 1700-1725 and kept at the Victoria and Albert Museum (Crill, 2008, pl.9 and 34, p.43 and 75). The former intense red of our palampore can be seen on three examples of the Thakkar Collection, all reportedely found in Sri Lanka (Guy and Thakkar, 2015, ill. 29-31, 33-34, pp.95-107). The intricate serrated flowers seen on the left of each wreath printed on a 18th century cloth skirt aimed at the Sri Lankan market is closely related to the serrated lotus blooms of our palampore (ibid.cat 29, p.95). Although faded our panel show some traces of the marrooon seen on a palampore painted and pritned with a tree-of-life pattern amidst dented leaves and flowers. Pecks attributes it to the first quarter of the 18th century and made for the Sri Lankan market (Peck, 2014, cat. 37, p. 187).

A very tight drawn textile with exuberant madder red lotus flowers and thin borders dated to circa 1720-30 and tailored as a kimono, now kept in a private collection, is published in *The Fabric of India*, exhibition catalogue, London, 2015, cat. 180, p.177.

Our example illustrates how the Dutch East India Company played a significant role in the dissemination of Indian motifs through trade as far afield as Japan.





VARIOUS PROPERTIES

*153

AN EGYPTIAN VULTURE

COMPANY SCHOOL, LUCKNOW, INDIA, CIRCA 1790

Transparent and opaque pigments on paper, with brown and white plumage, black wing feathers, partial yellow beak, clawed feet, poised on a rock $19\% \times 26\%$ in. (50.2 × 67.3cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-33,000

PROVENANCE:

An Early 19th Century British Collection, sold, Christie's, London, 1 April 1982, lot 35

For another version of this illustration attributed to Lucknow and dated circa 1790, see Simon Ray, 2012, no.66. Our vulture stands on a small jagged piece of rock whereas the former is on a small piece of ground with distinct diminutive shrubs. The receding ground and the shadows seen on both illustrations are thought to have been introduced into Lucknow painting by the artist Mihr Chand who was influenced by European ideas of rendering space and perspective. Company School illustrations of birds, often without any background or visual context were usually attributed to artists working in Calcutta at this time. The examples from Calcutta are further removed from Mughal influence, and show more of a concern with the rounded volumes of the bird's body. Although Mughal artists had worked for Lady Impey on the celebrated series of bird paintings executed for her in the 1770-80s, by the 1790s such artists had been taught the more scientific methods of natural history depiction introduced by such men as Dr William Roxburgh at the East India Company's botanical gardens at Sibpur, Calcutta. For example, see lots 149 and 150 in the present sale.

154

A FINE AND LARGE METAL-THREAD EMBROIDERED PANEL DECCAN, INDIA, CIRCA 1800

Of rectangular form, the ground finely embroidered with multi-coloured silk and silver-thread, the decoration arranged as dense meandering lotus scrollwork and floral sprays encompassing a floral medallion in the centre 131×105 in. (332.8x 266.8cm.)

£30.000-40.000

US\$37,000-49,000 €34.000-45.000

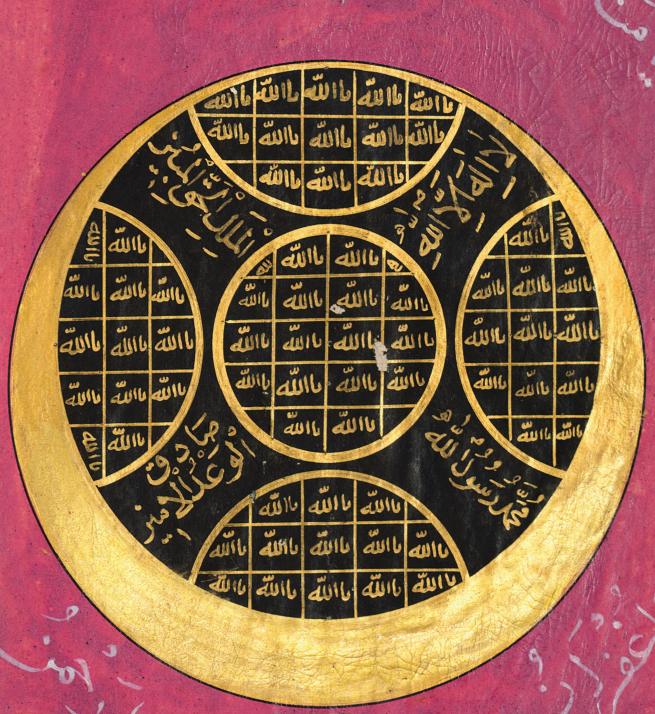
This panel is part of a group of embroideries with elaborate floral decoration initially attributed to various centres in India including Goa and Gujarat and now thought to have been produced in the Deccan in the eighteenth and early nineteenth century. A related example dated to circa 1800 is in the Virginia Museum of Fine Arts, Richmond (acc.no.95.79; Dye III, 2001, no.232, pp.479-481). An embroidered coverlet dated to the mid-18th century is in the Victoria and Albert Museum (acc.no.783-1864; illus. in Crill, 1999, p.35, pl.16). It was purchased by the Museum as formerly the property of Tipu Sultan taken at Seringapatam. For another large embroidered panel dated to the mid-18th century, see Simon Ray, London, 2005, no.63.

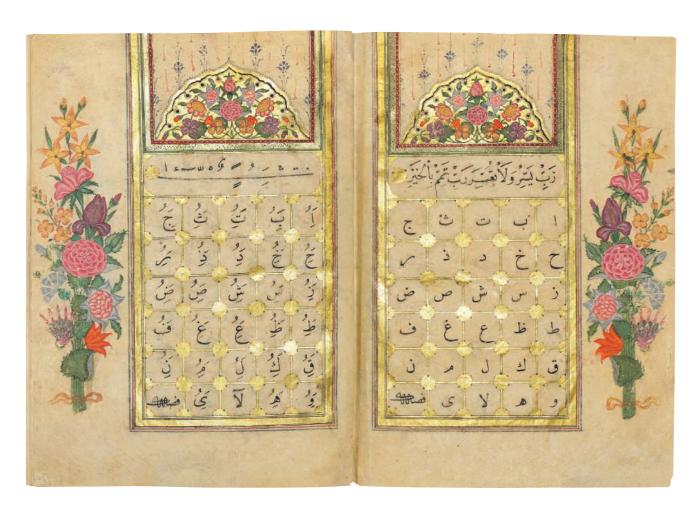
A slightly smaller panel with almost identical dense, scrolling floral decoration sold in these Rooms, 9 October 2014, lot 154. A panel with the central floral decoration arranged in a lattice sold recently at Christie's, South Kensington, 28 April 2017, lot 376. For another panel which sold at auction, see Bonhams, London, 24 April 2012, lot 212.



The St 9

AFTERNOON SESSION THE ARTS OF THE OTTOMAN WORLD







θ155

AN ALIF-BA MUFRADAT

SIGNED MUHAMMAD AL-SHAHRI, OTTOMAN TURKEY, DATED AH 1153/1741-42 AD

Arabic manuscript on paper, 19 ff. plus three flyleaves, 7ll, of elegant black <code>nasta'liq</code>, 16 folios with tables containing letter combinations, within gold and polychrome rules, opening bifolio with two illuminated headpieces, all margins decorated with a polychrome flowering plant, colophon signed and dated and framed within two richly illuminated panels, in brown gilt stamped and painted Ottoman morocco with flap, lilac doublures

Text panel 5¾ x 3%in. (14.5 x 8.7cm.); folio 8% x 6in. (22 x 15.3cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

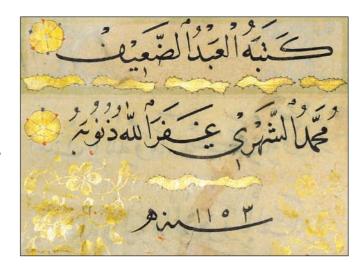




The calligrapher of this manuscript is the celebrated Muhammad Al-Shahri. Al-Shahri was originally from Bani Shahr but migrated to Constantinople where he gained citizenship and great status due to his fine calligraphy. He trained under his master Mehmed Girdi Efendi, who in turn was taught by two masters, Hafiz Osman and Agakapili Isma'il bin 'Ali.

This manuscript is an extremely fine example of the calligrapher's style towards the end of his life in AH 1153/1741 AD. The *harakah* (vowel signs) are carefully rendered in the text, which is characteristic of Al-Shahri's precision. In the margins, alongside the calligraphy, are delicate floral designs, which are typical of the mid-eighteenth century. Some of these flowers are carefully rendered and easily identifiable species, whilst others are completely imaginary. Though unsigned, these floral motifs bear a resemblance to the work of Abdullah Bukhari, who was one of the most important painters in eighteenth century Turkey. An example of Bukhari's was sold at Sotheby's, April 24th 2012, lot 225.

For a similar work by Al-Shahri please see Christie's, South Kensington, lot 772, 11 October 2011. For an example of Mufradat sold at auction, please see Sotheby's, 24 October 2018, lot 32.







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·156

A GEM SET AND ENAMELLED INKWELL

OTTOMAN TURKEY, 1675-1725

Of typical form, with a cylindrical well and rectangular covering comprising a hinged lid, enamelled and set with rubies, emeralds, diamonds and white sapphires in flowerhead motifs 21% in. (7.2 cm.) long

£8,000-12,000

US\$10,000-15,000 €9,000-13,000

A closely comparable gem set blue and green enamelled gold writing set consisting of a pencil box and an inkwell is in the Moscow Kremlin (Washington, 2009, cat. 48, p. 101). For a similarly adorned fitting, see Bonhams, 23 April 2013, lot 91.

·157

AN OTTOMAN CALLIGRAPHER'S KNIFE

ISTANBUL, TURKEY, 17TH CENTURY

The steel blade with overlaid gold decoration comprising scrolling foliate motifs, the agate handle with gold collar and emerald-inset inial 4% in. (12.6cm.) long

£6,000-8,000

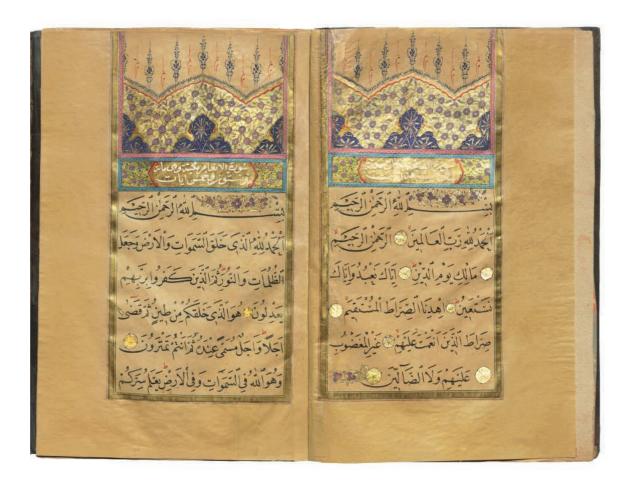
US\$7,500-9,900 €6,800-9,000

PROVENANCE:

By repute, from an Ottoman Royal Family With Oliver Hoare, 2015

The blunt-nosed blade of this calligrapher's knife is of a rather unusual shape. In his *Kalem Guzeli*, or *Beauty of the Pen*, Mahmud Bedreddin Yazır describes four types of calligrapher's knives. This example bears a close resemblance to Yazır's description of the cam kırığı, 'used to cut off both ends of the reed before the process of shaping the [pen's] mouth' (McWilliams, Roxburgh, 2007, p. 20). It is comparable to that of a knife sold in these Rooms, 23 April 2002, lot 182.





VARIOUS PROPERTIES

θ158

A ROYAL PRAYER BOOK

SIGNED MUHAMMAD WASFI (MEHMET VESFI), OTTOMAN TURKEY, CIRCA 1290-1873 A.D.

Arabic and Ottoman Turkish manuscript on dark cream paper, 129ff., plus two flyleaves, 9ll. of strong black *naskh* within gold, red and black rules, gold and polychrome verse markers, catchwords, *sura* headings in white *thuluth* on gold illuminated panels, 14 folios with full page illuminated *hilyehs*, diagrams and illustrations including Mecca and Medina, final folio with a polychrome full page illustration of a peony, colophon signed and dedicated, in Ottoman stamped and gilt green morocco with flap, marbled paper doublures Text panel 6% x 3½in. (16.9 x 8.9cm.); folio 9% x 6½in. (24.4 x 15.5cm.)

£50.000-70.000

US\$62,000-87,000 €57,000-79,000

This richly illuminated prayer book was created for the seventeenth wife of Sultan Abdulmecid I (r.1839-61), Sayeste Hanim (d.1219) and her only daughter Naile Sultan (d.1882). Besides the elegant calligraphy, the design, layout and precision of the manuscript have evidently been very well thought out. The colour palette used, with various shades of pinks and purples is most unusual and feminine in range, perhaps taking into consideration the

queen and princess's favoured colours and designs. Another feature that shows the design was tailored to the queen and princess's is that their names are written in gold on five occassions within the prayer book.

The calligrapher of our manuscript, Muhammad Wasfi a'n Zulfiyan was part of the master-student chain linking to Shaykh Hamdullah. Wasfi was an immediate student of the celebrated Ottoman calligrapher Rashid Ayyubi Efendi (d.after 1879), known as Ayyubi (see Safwat, 2014, pp.610-11). Ayyubi was in turn a prominent student of Kebejizade Mohammad Wasfi Efendi (see Derman, 2010, pp. 342-43).

His *nisbah*, Zulfiyan refers to his position in the Ottoman court as the royal guard at the Topkapi palace. His close proximity to the royal court explains his links to the royal household and the dedication of this lavishly illuminated and illustrated prayer book to Naile Sultan and Şayeste Hanim. A beautiful specimen of Wasfi's work is in the *Cengiz Çetindoğan* collection (see Safwat, 2014, pp. 610-11). A manuscript copied by one of Wasfi's students was sold in these Rooms, October 2016, lot 184.







θ159

QUR'AN SECTION

SIGNED ISMA'IL AL-ZUHDI, IN THE STYLE OF SHAYKH HAMDULLAH, BETTER KNOWN AS IBN AL-SHAYKH, OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1217/1802-03 AD

Comprising Qur'an juz' XXX, Arabic manuscript on paper, 27 ff., plus four flyleaves, 9 ll. of elegant black naskh, gold roundels, text within red, black and gold rules, catchwords, illuminated devices in wide outer margins, illuminated panels between suras, two illuminated headpieces in gold and polychrome, in contemporaneous Ottoman brown morocco with central medallions and cornerpieces decorated with intertwining floral and vegetal motifs in red on a gold ground, with flap

Text panel 5% x 3%in. (13.5 x 8cm.); folio 7% x 5%in. (19.5 x 13.5cm.)

£40,000-60,000

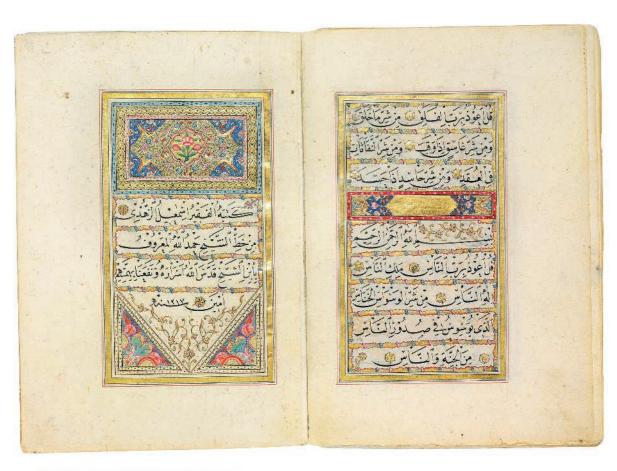
US\$50,000-74,000 €45.000-67.000

This extremely fine and elegantly illuminated Qur'an *juz* is copied from the hand of the master Shaykh Hamdullah, by Isma'il Zuhdi who carried the honorific title *Reis al-Khattatin*, 'Head of the Calligraphers'. Zuhdi was a teacher of calligraphy at the Topkapi Palace, and the principle teacher and older brother of the celebrated Ottoman calligrapher, Mustafa Raqim Efendi. He was reputedly very critical of his protégé, once famously exclaiming, 'he is no calligrapher, he cannot just take pen in hand and write, he shaves like an apprentice barber', (Derman, 2009, p. 146). Zuhdi was highly regarded for his ability to produce regular and perfectly shaped letters without needing

to make corrections. For an album by him that includes a section focusing specifically on the correct proportions of letters, see Christie's, London, 23 April 2015, lot 192.

Zuhdi was praised for his elegant *thuluth* and was commissioned to produce and inscription panel for the mausoleum of Shah Sultan, the sister of Sultan Selim III (r.1789-1807). His style of *thuluth* and *naskh* are said to follow that of Hafiz 'Uthman and the letter forms are distinguished by his full range of pen strokes. He is known to have copied some forty copies of the Qur'an, Qur'an sections such as ours, *An'am* chapters, Jazuli's *Dala'il al-Khayrat* and *hilyes* in both scripts (Derman, 2010, p.297-98)

Zuhdi died on 1 Shawwal AH 1221/12 December 1806 AD and was buried in the cemetery of Edirnekapi. His headstone was said to have been written by Mustafa Raqim. For other works by Zuhdi which were written in imitation of Shaykh Hamdullah see Derman, 2010, cat. no. 1-2. Four calligraphic panels by Isma'il Zuhdi are in the Sabanci collection in Istanbul, as well as in the Topkapi Saray Museum and in the Museum of Islamic Calligraphy - also in Istanbul (Karahan, 1985, plate 15). Two further panels are in the collection of Abdul Rahman Al Owais, (Derman, 2009, no.34 and 34a, pp.146-49). A single panel signed by Isma'il Zuhdi was sold at Christie's South Kensington, 16 April 2010, lot 328.







θ160

AN EXTENSIVELY ILLUSTRATED PRAYER BOOK

OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper, 153ff. plus four flyleaves, each with 11ll. of black *naskh* within gold rules, gold rosette verse markers, catchwords, headings in white *thuluth* in gold and polychrome cartouches, illuminated opening bifolio with texts in gold cloudbands, decorated with thirty six *hilyehs*, diagrams and illustrations of Mecca and Medina, including a diagram of the Prophet's footprint, text block cropped, in a later gilt and stamped brown morocco with flap, green morocco doublures

Text panel 4 x 2in. (10 x 5cm.); folio 5% x 3%in. (13.5 x 7.8cm.)

£8.000-12.000

US\$10,000-15,000 €9.100-14.000

160

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*161

MECCA AND THE HOLY PLACES OF ISLAM

BY MUHAMMAD SADIQ BEY (1832-1902), CIRCA 1880-81

Four original albumen prints, the four with description and dedication to Ziya Beik Efendi in Turkish on the mount's reverse, laid down on card, mounted 1. Mecca. View of the Ka'ba and the Sacred Enclosure (hijr) and its surroundings $6\% \times 8\%$ in. (17.7 \times 21.8cm.)

- 2. Mecca. View of the Ka'ba and the court of the Great Mosque during the prayer from Bab al-Salam 6½ x 8½in. (16.8 x 21.7cm.)
- 3. Mecca. The station at Mount 'Arafat during the Pilgrimage 6¾ x 8%in. (17.2 x 22.4 cm.)
- 4. Mecca. A hospital at Mina near Mecca 6¾ x 8%in. (17.4 x 22.5cm.)

£20.000-25.000

US\$25,000-31,000 €23,000-28,000

PROVENANCE:

Christie's, London, 13 April 2010, Lot 277

These four prints are unrecorded photographs from Sadiq Bey's famous series on Mecca and Medina, the earliest photographs of these holy places of Islam.

Sadiq Bey's *Collection de Vues Photographiques de La Mecque et de Médine* won the photographer the gold medal at the International Geography Exhibition in Venice in 1881. The extraordinary images recorded the Hajj, showing, often for the first time, some of the Holy sites around Mecca and Medina.

Born in Cairo in 1832, Sadiq Bey trained as a military engineer after completing his studies in Cairo and at the École Polytechnique in Paris. It is not known when, or from whom, Sadiq Bey learned to take photographs but it was most probably through one of the resident photographers in Egypt. In 1861, prompted by the need to carry out more extensive military land surveys of the area between Wajh and Medina, Sadiq Bey made his first journey

to Arabia. He took a camera along with his surveying equipment, and took his first photographs of views at Medina. In a series of articles published in the Egyptian Military Gazette in 1877, he refers to his early photography at Medina describing the use of a 'photographia'. Sadly however, none of the photographs from this first journey are known to have survived.

In 1880 he was appointed the treasurer of the *Mahmal*, the special litter on which the ornate cloth to cover the Ka'ba that was brought each year to Mecca. In his capacity as treasurer he accompanied the *Mahmal* to Medina and Mecca from September 1880 until January 1881. Again equipped with his camera, he succeeded in producing the series of photographs, from which those offered here come, and which are now considered to be some of the earliest known surviving photographs of the region, those of the Ka'ba taken under great secrecy.

In 1884 Sadiq made a third pilgrimage, again accompanying the *Mahmal* as treasurer. A detailed account of this journey can be found in *The Star of the Hajj for the Mahmal's Journey by Sea and Land*, published in Cairo in 1884. In 1902 Sadiq Bey was appointed governor of Arish but died later that year.

Sadiq Bey published various accounts of his travels in Arabia in military journals and through the Emiry Grand Press in Cairo but the 1880/81 series of photographs appear to have been issued separately for a wider distribution through the Société Khédiviale de Géographie. The society's secretary, Dr Frederic Bonola, advertised sets of the photographs for sale. In January and April 1880 Sadiq Bey gave a talk and report to the society on his earlier 1861 expedition, and on 20 May 1881 he presented a report on his recent journey to Mecca; detailed accounts were published in the society's bulletins, numbers 9/10 and 12.

A group of thirteen photographs of Mecca and Medina by Sadiq Bey sold at Christie's, London, 26 September 2001, lot 48. A further twelve sold 8 April 2008, lot 156 and a group of five sold 9 October 2014, lot 201.



161 (part lot)

*162

AN OTTOMAN CALLIGRAPHIC PANEL (LEVHA)

SIGNED 'ABD AL-FATTAH (ABDULFETTAH) EFENDI, TURKEY, MID 19TH CENTURY

Oil on canvas, with a strong gold *thuluth* inscription on black ground, stylised signature of the calligrapher, thin gold border $29 \times 21\%$ in. (73 x 55cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

Christie's, London, 2004, 12 October 2004, lot 6

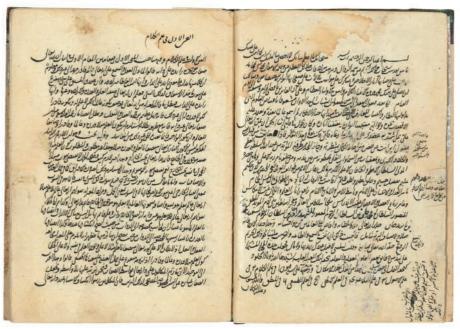
INSCRIPTIONS

hadha min fadl rabbi, 'Gift from the beneficence of my Lord'

Abd al-Fattah, one of the most able 19th century Ottoman calligraphers, was sent with Mehmet Sefik by Sultan Abdulmecid to Bursa to repair the inscriptions on the Ulu Cami (congregational mosque). These consist of the 99 names of God in very large *kufic* and *diwani* script, often mirrored, around its twelve great pillars and walls. His work is also in the Suleymaniye Mosque in Istanbul, and several mosques in Edirne.



162



ANOTHER PROPERTY

θ163

MUSTAFA BIN YUSUF BIN SALIH AL-BURSAWI, KNOWN AS MAWLA KHAWAJA ZADEH (D. AH 893): COMMENTARY ON MAWAQIF AL-EJI

LEVANT, LATE 15TH CENTURY

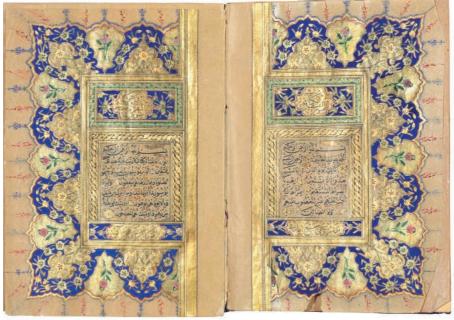
Philosophy, Arabic manuscript on ivory paper, 18ff., plus two flyleaves, with 22ll. of black cursory naskh, occasional marginal notes, final folio with colophon, later owner notes on folio 1v., light staining, textblock trimmed, in dark brown Ottoman morocco with tooled and painted oval shaped sunburst central motif, silver and cream paper doublures
Folio 7 x 4%in. (17.8 x 12cm.)

£5,000-7,000

US\$6,200-8,600 €5.600-7.800

The present manuscript is a copy of a text written by Mustafa-Bin Yousef-Bin Salik-Al-Bursawi, and is a commentary composed of five treatises (risala). These consist of 1.- 'ilm al-kalam, language; 2- 'ilm al-balagha, rhetoric; 3- 'ilm al-tabi'i, natural science; 4- al-usul, principles and 5- 'ilm a-ilahi, theology.

These themes were employed as a means of critiquing the work of Mawaqif al-Eji. Al-Eji was born near Shiraz shortly after AH 700. He was instructed by many notable Shaykhs of the time, such as Shaykh Zain al-Din al Henki and was an Imam in logic and a writer.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•θ164

QUR'AN

SIGNED MUHAMMAD JAMAL AL-DIN, OTTOMAN TURKEY, EARLY 19TH CENTURY

Arabic manuscript on paper, 302ff. plus two flyleaves each with 15ll. of black *naskh*, gold rosette verse markers, text panels outlined in gold, *sura* headings in white on gold illuminated panels, elaborate marginal medallions marking various points in the text, opening bifolio with gold and polychrome illumination framing text, in contemporaneous brown morocco with gold tooled and stamped decoration

Text panel 2% x 1½in. (6 x 3.8cm.); folio 4% x 3in. (11.1 x 7.6cm.)

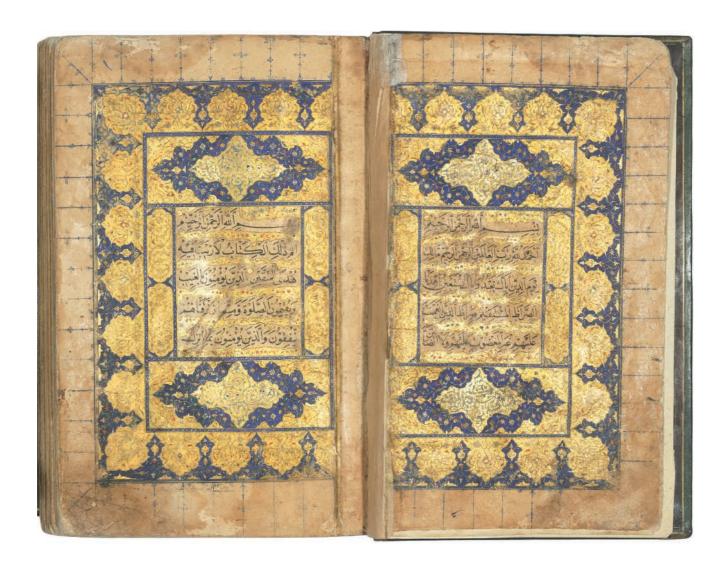
£2,000-3,000

US\$2,500-3,700 €2,300-3,300

PROVENANCE:

Bonhams, London, 14 October 2004, lot 83

164



θ165

QUR'AN

SIGNED MUHAMMAD BIN 'ABDULLAH NISHAPURI AL-ANSARI, OTTOMAN TURKEY, DATED SHAWWAL 948/JANUARY-FEBRUARY 1542

Arabic manuscript on paper, 395ff. plus two flyleaves, each folio with 11ll. of neat black *naskh* on gold sprinkled ground, within black, blue and gold rules, gold and polychrome roundel verse markers, foliate illuminated marginal medallions, *hizb*, *rab'a hisb*, *juz'* and *nisf juz'* in red *thuluth*, *sura* headings in white *thuluth* on gold ground within an illuminated cartouche, opening bifolio with gold and polychrome illumination framing 5ll. of text, colophon signed and dated, with later owner notes and seal impression, some marginal staining and repair, in dark green morocco with flap, decorated with central stamped medallion and spandrels all with elegant scrolling, flowering vine on gold ground, the doublures in brown morocco with central cusped découpé gold medallion

Text panel 5¾ x 3½in. (14.7 x 8.7cm.); folio 9½ x 6in. (24 x 15cm.)

£25,000-35,000

US\$31,000-43,000 €28,000-39,000

The illumination of our Qur'an resembles those of the Ottoman manuscripts dating from 1470s and onwards which developed as a more homogenous style incoporating bothTimurid and Turkoman influences and continued until the late 16th century. For an Ottoman Qur'an of an earlier date but with similar illumination in the Khalili collection see James, 1992, pl. 22, pp.94-95. Although our Qur'an is Ottoman, the name of its calligrapher is of Iranian origin. It is possible that he was one of the many captives at the battle of Chaldriran who moved to the Ottoman Empire.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

166

A RARE EARLY IZNIK MOSQUE LAMP (KANDIL)

OTTOMAN TURKEY, CIRCA 1512

Of typical form, with cylindrical body tapering before wide flaring mouth, the white body painted in two shades of blue with a frieze of elegant palmettes on a meandering scroll, a band of strapwork roundels containing stellar motifs below, wider bands of hexagonal lozenge before the foot and mouth, the body with three loops and metal rings for hanging, and regular drilled holes (the foot and neck modern restoration, later brass chain)

8½in. (21.6cm.) high

£80,000-120,000

US\$100,000-150,000 €91,000-140,000

PROVENANCE:

Anon. sale, Christie's, London, 10 April 2014, lot 189



Although ceramic mosque lamps are known as far back as the 13th century (see for example a Raqqa lamp published by Arthur Lane, *Early Islamic Pottery*, London, 1947, pl.45A), their purpose is not entirely clear. Whilst they follow the general shape of Mamluk glass examples, they could not have served the same purpose, as lighting fixtures. Nurhan Atasoy describes them as 'hanging from long chains above eye level, yet a long distance from the ceiling' thus providing no light whatsoever (Nurhan Atasoy and Julian Raby, *Iznik*. The Pottery of Ottoman Turkey, London, 1989, p.41). Their function was therefore probably symbolic although it has also been proposed that the lamps, and the hanging ornaments associated with them, were in fact acoustic devices – hung in groups near where prayers were read and helping to muffle the echo by allowing sound to bounce off them (*Istanbul*, *Isfahan*, *Delhi*. 3 Capitals of Islamic Art. Masterpieces from the Louvre Collection, exhibition catalogue, Istanbul, 2008, p.115).

Mosque lamps are a rarely encountered form of Iznik pottery. Never mentioned in palace accounts or listed in contemporaneous price lists, they were probably produced as specific commissions for religious buildings. The earliest known examples, very close in form and decoration to that offered here, were made for the tomb of Sultan Beyazid II and are thus dateable to circa 1512. The largest surviving corpus of these early lamps are now in the Çinili Kösk in Istanbul (inv. no. 41/3-41/6; Atasoy and Raby, *op.cit.*, figs. 88-91 and 105-109). Later examples also exist, developing in line with the stylistic changes that occurred in Iznik pottery during the 16th century. However with the exception of one example dated AH 1058/1648-49 AD, none seem to post-date the death of Sultan Murad III in 1595.

The mosque lamps of the group relating to those commissioned by Sultan Selim in 1512 for the tomb of his father Beyazid II can be divided into two distinct groups which differ in form and decoration. One series is identified with the workshop of the 'Master of the Knots' and are retrospective in character, featuring knots and cloud scrolls, and inscriptions in bold thuluth (for an example see a mosque lamp formerly in the Godman Collection and now in the British Museum, inv.no.G.5). The group to which ours belongs however is different - embodying the style of the 1510s and heralding that of the 1520s. The lamps of this group are typified by a squat and sharply articulated form, as well as painted details which are reminiscent of metalwork. Note, for instance, the mitred decoration on the shoulder and base of our lamp and the shoulder of the comparable example published here. This is a decorative device which emulates the repoussé technique found on contemporaneous metalwork - for example a group of 16th century bowls from the Balkans (Géza Fehér, Craftsmanship in Turkish-Ruled Hungary, Budapest, 1975, figs.37-39). The mosque lamps of this group are all painted in a relatively light blue, similar to that which also characterises the tiles of Sehzade Ahmed's tomb in the Muradiye Complex in Bursa which dates to 1513 (Godfrey Goodwin, Philippa Scott and Engin Yenal, Reflections of Paradise. Silks and Tiles from Ottoman Bursa, Istanbul, 1995, pp.150 and 153). The artist has avoided the textural devices such as feathering and dotting which was favoured by the 'Master of the Knots' - instead the dominant motifs around the bodies are large, stylised lotus blossoms. Similar lotuses are also found on other objects including jars, which serves to identify what Atasoy and Raby term the workshop of the 'Master of the Lotuses' (see Atasoy and Raby, op.cit., figs. 297 and 298).

Until the addition of this example, there were five known lamps by the 'Master of the Lotuses' – four in the Çinili Kösk and one in the British Museum (inv.no.78.12-30.520). Four were known definitely to have come from the tomb of Sultan Beyazid, leaving little doubt that the group, including ours, was originally commissioned specifically for this building. Nurhan Atasoy and Julian Raby comment on the survival of only twenty-five 16th century mosque lamps in all. That offered here therefore presents a significant addition to the small group.



AN OTTOMAN GENEALOGICAL SCROLL (SILSILENAME)

TURKEY, 16TH CENTURY

Arabic and Ottoman Turkish manuscript on cream paper, with polychrome roundels containing names and titles of historical figures in black Ottoman *naskh* starting with Adam and finishing with the Ottoman Sultan Sulayman the Magnificent, the roundels surrounded by notes in black, illuminated heading followed by an introduction in black *naskh*, backed on green silk

217% x 16¾ in. (556.2 x 42.6cm.)

£6,000-8,000

US\$7,500-9,900 €6,800-8,900

Genealogical manuscripts (silsilename) in the form of a scroll or a book were popular in the Ottoman period. Although generally classed as genealogies they in fact do not function strictly as such. They usually begin with an account of the Prophet Muhammad, followed by a history of the world from Adam to the reigning Ottoman sultan which in our example is Sultan Sulayman the Magnificent.

For a similar example sold in these Rooms see, 8 October 2015, lot 116, and Sotheby's, London, 9 April 2008, lot 29. See also more recently, Sotheby's, London, 9 October 2013, lot 56.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·168

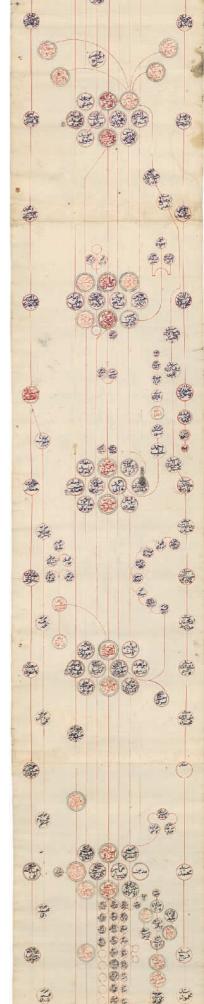
TWO SECTIONS FROM A CALLIGRAPHIC GENEALOGICAL SCROLL (SILSILENAMA) SIGNED SHAYKH SAYYID MUSTAFA BADR AL-DIN, OTTOMAN TURKEY, DATED AH 1199/1784-85

Arabic and Ottoman Turkish manuscript on paper, with roundels outlined in red, black and green, containing names and titles of historical figures in red and black naskh linked together by red lines, the scroll is in two parts, each section is incomplete, framed First panel: 68½ x 9½in. (174 x 24cm.)

Second panel: 69½ x 9½in. (176 x 24cm.) (2)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600



167

ANOTHER PROPERTY

169

AN EQUESTRIAN PORTRAIT OF A SULTAN

OTTOMAN TURKEY, 17TH CENTURY

Opaque pigments heightened with gold on paper, an inscription in black nasta'liq above identifying the rider as 'Sultan Ahmad Khan', laid down on card, within blue borders and red and black rules, the outer border with gilt scrolling vine, Persian verses in text panel above flanking an illuminated central section of the outer border, with buff margins decorated with large gilt floral scroll Painting $3\% \times 2\%$ in. (9.5 x 7cm.); folio $11\% \times 7\%$ in. (28.6 x 19cm.)

£8,000-12,000

US\$10,000-15,000 €9,100-14,000

Equestrian portraits of Ottoman Sultans in 17th century Turkic miniature painting aim to convey the main attributes of the sovereign. Depicted with a gold embroidered sleevless kaftan and a golden tunic over a red robe, the Sultan's clothes are particularly similar to that of an equestrian portrait of Süleyman in the Bibliothèque nationale de France (BnF, Estampes, inv. no. 1657, f.40). This portrait is comparable to the equestrian portrait of Sultan Osman II in the Collection of Edwin Binney (Binney, 1973, cat. no. 50, p. 81).





169

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

•~170

AN OTTOMAN CIRCUMCISION KNIFE WITH GEM SET SILVER-GILT AND IVORY SCABBARD

TURKEY, 18TH CENTURY, THE BLUE GLASS HILT PROBABLY 19TH CENTURY

The watered-steel blade with etched inscription, remnants of gilding and three coral beads set into the blade, gilt stellar motifs on the spine, the ivory and silver-gilt scabbard set with turquoise and coloured gem-stones, mother-of-pearl and metal in circular and stellar motifs, with later facetted blue glass hilt Knife 7%in. (19.7cm.); scabbard 6%in. (17.5cm.)

£8,000-12,000

US\$10,000-15,000 €9,100-14,000

PROVENANCE:

Anon. sale; Sotheby's, London, 22 April 2015, lot 255.

A highly unusual feature of this knife is the shape of the blade, with almost dead straight blade, the spine curving down to meet it at the tip. This form is found on two comparable knives, one sold in these rooms (Christie's, London, 26 April 2005, lot 152), the other in the British Museum (inv.no. ME OA 1996 1-17.1). Even more unusual are the three coral beads set into the blade. A miniature sword in the Walters Art Museum (inv.no. 51.79) and a gem set nephrite-hilted knife sold in these Rooms, 12 April 2016, lot 191, bear a similar design, although with rubies and emeralds.



ANOTHER PROPERTY

17

A RARE OTTOMAN TOMBAK HELMET

TURKEY, LATE 16TH OR EARLY 17TH CENTURY

Of domed form with tapering rounded vertical ribs, the lower part and rim with old holes for suspension of mail and accoutrements, an engraved St. Irene arsenal mark on one side, some dents and creases, gilding rubbed in places 9½in. (24.2cm) high; 8¾in. (22.2cm) diam.

£60,000-80,000

US\$75,000-99,000 €68,000-90,000 The tombak helmet was an element of parade armour, replacing the steel example that would be worn into battle. The form was identical, as is demonstrated by a steel helmet of exactly this form, at one time on the London art market (Hales, London, 2013, no.784, p.325). The holes and traces of wear show that in addition to the chain of mail that would have surrounded the sides, at the front there would have been a visor through which would have passed the adjustable nose guard. There is a vertical band of wear at the front which clearly shows where the nose-guard would have been. The form, with vertical facets rather than the rounded ribs shown here, complete with visor and nose guard, can be seen in an example in the Metropolitan Museum of Art (Alexander, New York, 2015, no36, pp.102-103). The catalogue entry to that helmet notes another of similar form in the Askeri Museum in Istanbul, like the New York example with the moulded decoration between plain upper and lower borders, which is inscribed with the name of the Vizier Hasan Pasha who died in 997/1588-9.





A HORN HILTED GOLD DAMASCENED WATERED STEEL SWORD THE RI ADE DERSIA POSSIBLY 18TH CENTURY THE HILT AND

THE BLADE, PERSIA, POSSIBLY 18TH CENTURY, THE HILT AND SCABBARD, OTTOMAN TURKEY, 19TH CENTURY

The curved blade with inscriptions in cartouches and medallions, blooming roses and swaying serrated leaves chased and engraved to the quillon block, each quillon worked as a scrolling leaf, a chain knuckle-guard linking the pommel with the rear quillon, the leather sheath's mounts repousse with trophies amidst rising floral sprays 38in. (96.5cm.) long

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

173

A HORN HILTED GOLD DAMASCENED WATERED STEEL SWORD OTTOMAN TURKEY, THE BLADE POSSIBLY MID-16TH CENTURY, THE SHEATH SILVER GILT MOUNTS STRUCK WITH THE TUGHRA OF SULTAN MUSTAFA II (R. 1695-1703)

The single-edged curved blade damascened with a calligraphic scalloped medallion, cusped cartouches above and below, a longer inscription in *naskh* verging on *thuluth* script against a scrolling floral background, the quillon block engraved with a swirling floral quatrefoil, the pierced pommel fitted with a gilt tassel, with gilt silver mounted black leather sheath, the upper and lower silver gilt sheath mounts struck with a *tughra* of Sultan Mustafa II (r. 1695-1703), old collection or inventory numbers on label and in red paint on sheath 38½in. (97.8cm.)

£5,000-7,000

US\$6,300-8,700 €5,700-7,900

INSCRIPTIONS:

Qur'an LXI, sura *al-saff*, aya13 and 14 Lobed cartouche: bismillah

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·174

A GOLD-DAMASCENED STEEL FOLDING DERVISH'S CRUTCH

TURKEY, 19TH CENTURY

The curved sprung steel handle terminating in the form of a stylised animal head, bearing gold-damascened foliate gilt decoration, the screwed lower square section with conceiled foldable blade 28% in. (72cm.) high

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With Oliver Hoare, 2015.

VARIOUS PROPERTIES

175

A GILT SILVER-HILTED AND GOLD-DAMASCENED WATERED-STEEL SWORD (KILIJ)

OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY

The single-edged curved blade of typical form, a damascened palmette rising form the ricasso, a calligraphic lobed medallion above inscribed 'ma sha' Allah', the quillon block with simple quatrefoil, a scrolling tendril rising to the pommel, the red velvet sheath's mounts engraved with similar tendrils, quatrefoils and floral motifs, the silver gilt mounts and hilt struck with unidentified proof marks NA

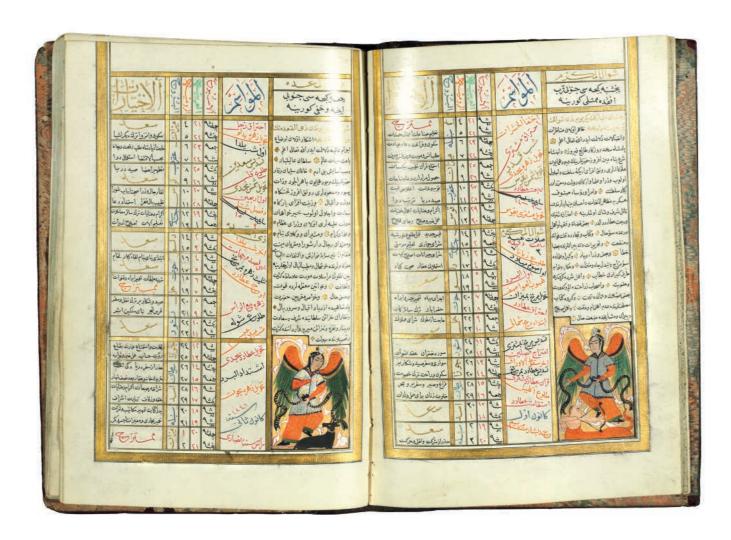
341/4in. (87cm.) long

£10,000-15,000

US\$13,000-19,000 €12.000-17.000







θ176

ALMANAC PREPARED FOR THE OTTOMAN SULTAN ABDULMECID I (R. 1839-61)

OTTOMAN TURKEY, MID 19TH CENTURY

Ottoman manuscript on highly burnished thick light cream paper, 25ff., plus one fly-leaf, each folio with 23ll. of tight black *naskh*, text arranged in one or two columns or within tables, titles and important phrases and words picked out in gold, red, blue, green and orange, headings in larger gold or polychrome thuluth, text in thick gold frame, margins with gold floral scrolls, including a full page depiction of the Zodiac and various smaller cartouches decorated with personifications of the constellations, with added pencil date of AH 1258/1842-43 AD, in 18th-century Ottoman blind stamped brown morocco with a central cusped medallion, marbled paper doublures

Text panel 8½ x 5½in. (21.5 x 14cm.); folio 10% x 7%in. (27 x 18.7cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-33,000

PROVENANCE:

The Giancarlo Beltrame Library of Scientific Books Christie's, 30 November 2016, lot 225 Almanacs generally comprised of three main sections: a brief history of the world, a calendar with a page for each of the 12 months, and a section dedicated to astronomical and astrological events for the year. These pages included information about the seasons, activities suitable to be carried out or avoided, announcements and forecasts for particular days, and tables listing certain important days. Although calendars had been produced in the Ottoman court for many centuries, it was only in 1847 that the state of the Ottoman Empire commissioned the first almanac called the *Salname-i Devlet-i Aliyye-i Osmaniyye* (Erol, 2016, p.265). Up until 1912, various forms of almanacs were published regularly throughout the Empire. The earliest provincial almanac was completed in 1866 and the last one dates to 1918 (ibid). Our example is an early and particularly lavish royal example since it was written for Sultan Abdulmecid I.

A very similar almanac produced by court astrologer and chief astronomer Seyyid Sadullah Mehmed Efendi is in the Topkapi Palace Museum Library, MS R 1712.



AN IZNIK BLUE AND WHITE CUSPED RIM POTTERY DISH

OTTOMAN TURKEY, CIRCA 1570-75

With cusped rim, the central floral roundel surrounded by four swirling vine leaves, the rim with simplified floral sprays, the cavetto's exterior with six cloud-like foliate patterns 12¼in. (32cm.) diam.

£10,000-15,000

US\$13,000-18,000 €12,000-17,000

The blue and white decoration of our dish consisting of thin swaying tendrils sparsely arranged a central floral is closely shows a marked Chinese influence. The symmetric layout can be noticed on published blue and white dishes (Atasoy and Raby, 1989, p. 240, cat.444 and 446). A tazza (ibid., p.240, cat.441) shows similar smaller near-fleur de lys leaves on repeating tendrils painted on its outside cavetto. Atasoy and Raby attribute those vessels to between 1570 and 1575. The tendril's smaller trident appear also on the sprays seen on the rim. However, the stylised central flower echoes the serrated bud, or possibly lotus flower, seen on a blue and white dish dated 1535-1545 kept at the Victoria and Albert Museum (inv. C.2011-1910).

178

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

Painted with a central floral roundel within a bole-red, manganese and green polygon, the rim with simplified floral sprays, the cavetto's exterior with alternating stylised roundels and trefoils, the fritted and drilled foot with losses 11¾in. (29.7cm.) diam.

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

This dish is very unusual for the period in its use of manganese purple in the border. This was a typical Iznik color in the years 1540-1560 but is very rare to find after 1600.





THE PROPERTY OF A GENTLEMAN

*179

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

Of typical form, a green and blue swaying saz leaf amidst a blue tulip and red carnation spray rising from a tuft of grass, the rim with 'wave-and-rock' pattern, the cavetto's exterior with alternating stylised green flowers and blue trefoils, the foot fritted 11¾in. (30cm.) diam.

£12,000-18,000

US\$15,000-22,000 €14,000-20,000



VARIOUS PROPERTIES

180

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, EARLY 17TH CENTURY

With radiating floral design in bole-red, blue, and green, the rim with manganese 'wave-and-rock' pattern, the cavetto's exterior with alternating stylised blue trefoils and green roundels 11%in. (30cm.) diam.

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

181

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, SECOND QUARTER 17TH CENTURY

With a blue and white peony on leafy ground, the cavetto with simple lobed niches, the cavetto's exterior with alternating stylised green trefoils and blue roundels, the foot fritted 11½in. (29cm.) diam.

£4,000-6,000

US\$5,000-7,400 €4,500-6,700





182

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, THIRD QUARTER 17TH CENTURY

With a bird amidst swaying floral sprigs, the caveto's exterior with highly stylised roundels, with old gallery or collection to the base, the cavetto's exterior with stylised green roundels, the foot fritted 10in. (25.5cm.) diam.

£2,000-3,000

US\$2,500-3,700 €2,300-3,400

AN IZNIK SQUARE POTTERY TILE

OTTOMAN TURKEY, CIRCA 1640

Painted in manganese, turquoise, cobaltblue, bole-red and green with scrolling vine sprouting flowerheads, leaves and blue and red pomegranates, on white ground, losses to the lower edge

10in. (25.5cm.) square

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE:

By repute, Alexandria collection by 1965

The present lot bears a striking pomegranate design, the fruit rendered quite differently from those usually found in Iznik tiles, for example at the Rustam Pasha mosque (1561). Each pomegranate splits open to show the seeds within, the fruit half-striped in a stylised fashion. Tiles of closely comparable design were commissioned to decorate a room of the Sarospatak Castle in Hungary, built by George I of Transylvania (1639-1641), (V. Gervers-Molnar, 1978, p.381). A letter from the ambassador of Prince Rakoczy in Istanbul, dated 14th December 1640, suggests that the pattern for these tiles originated in a commission from Transylvania to a Turkish tile-maker. The ambassador writes 'the pattern is still with the tile maker. They will make as many as you need right away, if your Excellency so orders the kahya bey' (ibid, p. 367). The design of the Sarospatak tiles was probably repeated, at least on one occasion, for a Turkish customer; a comparable fragment may be found in the Royal Ontario Museum (acc. No. K. 464)., and further examples are now in the collection of the Hungarian National Museum of Budapest. Three tiles of identical design were offered in these Rooms, 7 October 2008, lots 400-402. See also the following lot.



AN IZNIK SQUARE POTTERY TILE

OTTOMAN TURKEY, CIRCA 1640

Painted in manganese, turquoise, cobaltblue, bole-red and green with scrolling vine sprouting flowerheads, leaves and blue and red pomegranates, on white ground 10in. (25.5cm.) square

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE:

By repute, Alexandria collection by 1965

Please see note to the preceding lot.



183



184

THE PROPERTY OF A GENTLEMAN

*185

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1575

The painted decoration consisting of large scrolling white tendrils bearing wide blue splashed leaves, against a green field 8¼in. (21cm.) high

£20,000-30,000

US\$25,000-37,000 €23,000-33,000

This jug is closely comparable to one in the Omer Koç collection (Bilgi, 2015, cat. 195 p. 435), and another sold in these Rooms, 26 April 2005, lot 5.



*186

AN IZNIK POTTERY DISH

OTTOMAN TURKEY. CIRCA 1580

Of shallow form, with narrow rim, the painted decoration consisting of four serrated blue red lined leaves intersecting against a blue and green fish scale field, on white ground, the cavetto's exterior with alternating stylised flowers and floral sprays, the fritted foot drilled 12¼in. (31.5 cm.) diam.

£20,000-30,000

US\$25,000-37,000 €23,000-34,000





*187

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1575

Of square form, painted in cobalt-blue, emerald-green and bole-red, with saz leaves and stylised scrolling floral arabesques, on white ground 10in. (25.5cm.) square

£12,000-18,000

US\$15,000-22,000 €14,000-20,000

PROVENANCE:

Private collection, Greece, by repute since before 1970, sold Bonhams, London, 23 April 2013, Lot 74

The two half large blooms seen on our tile's edge share the same inside quadrilobed white flowers as the blooms seen on the mihrab of the Piyale Pasha mosque in Istanbul built by Sinan in circa 1573. A tile pointed lunette kept at the Boston Museum of Fine Arts, dated 1573 and attributed to this building, shows elegant scrolling tendrils bearing four oversized blue blooms with those smaller stylized white flower sprays (accession number 06.2437). Similar larger blooms can be seen on a large panel now at the Musee des Arts Decoratifs (inv. 5987) and dated circa 1565-1575.



VARIOUS PROPERTIES

188

AN INSCRIBED GILT-COPPER (TOMBAK) EWER

OTTOMAN TURKEY, 18TH CENTURY

On plain straight foot, the drop shaped body with serpentine handle and spout with dragon head opening, ringed flaring mouth and hinged domed lid, the base with Armenian inscription and date 15¼in. (38.8cm.) high

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

PROVENANCE:

Jacques Matossian, Paris, first half of the 20th century

Anon. sale; Sotheby's, 20 April 2016, lot number 172

ENGRAVED:

To the base: Father (Lord), might esteem without disregard this workmanship by Yovhannes in the year $1000/1551\,\text{AD}$

This *tombak* ewer's pear-shaped body is closely comparable to that of two ewers sold in these Rooms, 11 April 2014, lot 379, and 26 April 2018, lot 202.



(inscription)



A REPOUSSÉ AND ENGRAVED GILT COPPER (TOMBAK) LIDDED BOWL

OTTOMAN TURKEY, DATED 1818

On slightly splayed foot, the gadrooned rounded body rising to a squat domed lid with bulbous finial, the spiral decoration consisting of floral garlands, the foot with long inscription and date 7%in. (19.5cm.) diam and 9%in. (24.8cm) high

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

INSCRIPTIONS:

The foot bears a $\it waqf$ inscriptions and the name Uthman Aqa

A closely comparable example of *Tombak* lidded bowl is in the Topkapi Palace and carries the date of 1818 (*Topkapi à Versailles*, exhibition catalogue, Paris, 1999, no.105, p.153). A comparable, although deeper example was sold in these Rooms, 7 October 2008, lot 447.



AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1570

With cusped sloping rim on short foot, the white interior painted in blue, green, black and red with a central carnation piercing a tulip flower head flanked by an asymmetric arrangement of further carnations, another tulip, hyacinths and other flowers all issuing from a central tuft, the rim with stylised blue 'wave-and-rock' design, the exterior with alternating paired tulips and flowerheads, rim slightly fritted, exterior slightly scratched, curling crack from rim 11¾in. (29.6cm.) diam.

£15,000-25,000

US\$19,000-31,000 €17,000-28,000

PROVENANCE:

Sotheby's, London, December 1974 With Mansour Gallery, 1976

The Vincent Bulent Collection, sold, Christie's, London, 26 April 2005, lot 12

A particularly closely comparable Iznik dish was sold at Sotheby's, London, 9 October 1979 and published as dating from the 1560s (Atasoy & Raby, 1989, cat. 401, p.229). Also similar to our dish is a piece in the Omer Koç collection (Bilgi, 2015, cat. 17 p. 118).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·191

A SET OF FOUR DIAMOND-SET ENAMELLED GOLD ZARFSPROBABLY SWITZERLAND FOR THE TURKISH MARKET, 20TH CENTURY

Each with floral openwork decoration, set with old mine and rose-cut diamonds, screw-on base, in fitted box

Each 21/4 in. (5.6 cm.) high

(4)

£8,000-12,000

US\$10,000-15,000 €9,100-14,000 Consumption of coffee in 19th century Turkey involved small ceramic cups set in richly adorned cup-holders called *zarfs*. As European craftsmanship imports increased in Ottoman Turkey over the 19th and early 20th centuries, western European manufactories started to produce such items for the Turkish market (Vernoit, 1997, pp. 173-176). Several comparable examples of Swiss *zarfs* manufactured in Geneva were sold at Christies, New York, 22 May 2008, lot 5, and 26 October 2007, lots 3 & 11.



·192

A GEM SET AMBER GAMING PIECE

PROBABLY OTTOMAN TURKEY, 18TH CENTURY

Of cylindrical form flattened on both ends and widening slightly towards the top, the top inlaid with pink gemstones in gold insets in the form of a flowerhead, repaired chip to the base 1½in. (3.8cm.) high

£5,000-8,000

US\$6,300-10,000 €5,700-9,000

PROVENANCE:

Christie's, London, 23 April 2015, lot 211



A DIAMOND-SET GOLD CIGARETTE BOX

OTTOMAN TURKEY, 1876-1882

Bearing a diamond-set *tughra* of Sultan Abdulhamid II (r.1876-1909) on an engraved medallion, surrounded by diamond-set foliate scrolls, the base engraved with a similar central medallion comprising fruit and flowers surrounded by scrolls, the interior plain gold 3%in. x 2%in (9.4 x 5.6cm.)

£25,000-35,000

US\$31,000-43,000 €28,000-39,000

PROVENANCE:

Presented by Sultan Abdulhamid II (r.1876-1909) to rear Admiral Charles H. Baldwin (1822-1888), US commander of the Mediterranean Squadron, in Constantinople in 1882 (according to an accompanying note).

This box is closely related to the collection of snuff boxes and cigarette cases sold in Paris by the Ottoman Sultan Abdulhamid II(r.1876-1909) himself, in November and December 1911. The Sultan was known to be extremely fond of smoking cigarettes (*Perles, Pierreries, Bijoux et objets d'arts précieux, Le tout ayant appartenu à S.M. le Sultan Abd-UI-Hamid II*, Paris, 1911), this sale contained several comparable gem set snuff boxes. The Sultan's diamond set *tughra* is a commonly shared feature in this collection, such as on lot no. 243. But the smoking attributes of the Paris sale also displayed many different designs, including several variations on a theme with the Sultan's initials, either in Arabic or Roman characters. The cigarette case No. 241 even bore a gem set design of the Baghdad-Berlin railway project. According to an accompanying note, our cigarette case left the collection in 1882, twentynine years before the Paris sale.



(underside)



ANOTHER PROPERTY

194

AN EMBROIDERED PANEL

OTTOMAN CRETE, GREECE, 18TH CENTURY

Composed of three panels, the decoration with a dense floral frieze employing vase and carnation motifs, mounted on stretcher $18\frac{1}{8} \times 44\frac{1}{8}$ in. (46 x 112.3cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600 Embroidered panels of this type were used most frequently to decorate the hems of garments. After the Fourth Crusade the island of Crete was ceded to Venice, remaining under Venetian rule until its fall to the Ottomans in 1669. The embroideries produced in Crete during the eighteenth century owe an evident debt to Italian influence, seen here in the stylised use of heraldic bird and Baroque vase motifs. The delicate carnation flower used throughout the overall design is of Ottoman inspiration, deftly adapted by the Cretan weaver. An embroidered dress hem in the collection of the Benaki Museum, Athens, employs a very similar arrangement of vase, carnation and bird motifs. It is attributed to the 17th or 18th century (EE1562).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

·195

A GEM SET AND ENAMELLED POCKET-WATCH

FRANCE FOR THE OTTOMAN MARKET, 1800-1900

Set with seed pearls and rose-cut diamonds %in. (2.5cm.) diameter

£2,000-4,000

US\$2,500-5,000 €2,300-4,500



(detail, enlarged)

VARIOUS PROPERTIES

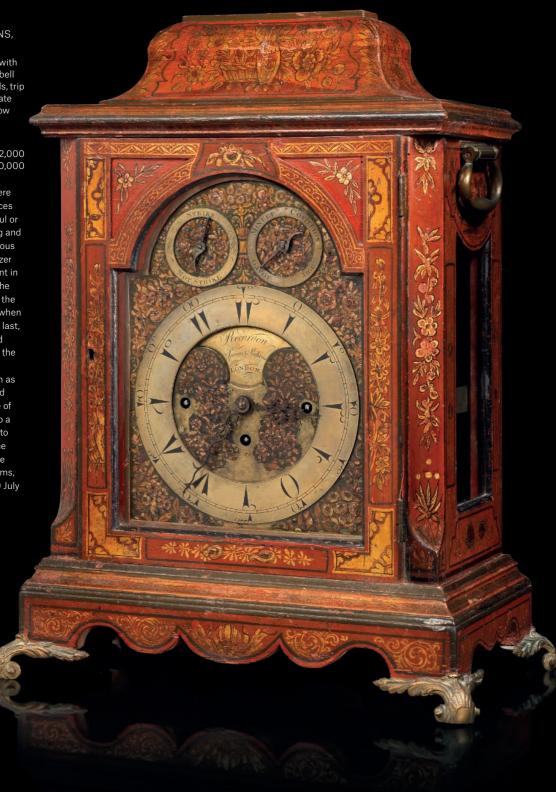
196

A BRACKET CLOCK

RECORDON, SPENCE-PERKINS, LONDON, 19TH CENTURY

Three train gut fusée movement, with verge escapement, hour strike to bell and one of four tunes on eight bells, trip repeat to hour and music, back plate unsigned, winding or case keys now lacking 21½in. (54.5cm.) high

It is probable such timepieces were intended for the palaces and offices of high ranking officials in Istanbul or in provincial centres. The keeping and display of time was vital for religious ritual observance. Avner Wishnitzer also suggests it was a key element in the articulation of power within the Ottoman administration. Indeed, the decision to summon and decide when and how long an audience would last, or how long an interviewee would wait, was entirely in the hands of the court representative (Wishnitzer, 2015, pp.38-41). Timepieces such as our clock reinforced hierarchy and were used as tools to remind one of one's status not only in relation to a power holder but also in relation to the other, with whom waiting time might be shared. Two comparable examples were sold in these Rooms, 18 November 2010, lot 75, and 19 July 2012, lot 404.





A TOLEDO SWORD

SPAIN, DATED 1891

The double-edged blade with a depressed medial ridge, decorated with gold and red enamel palmettes, inscribed 'Arta Fabrica de Toledo 1891', the hilt inscribed with the Nasrid motto 'La ghalib illa Allah', with elongated open work cross-guard and bulbous pommel, the velvet-covered sheath with cusped mounts 44½in. (113cm.) long

£8,000-12,000

US\$10,000-15,000 €9,100-14,000

PROVENANCE:

Wallis & Wallis, 23rd October 1978, lot 18

Another sword of this type dated 1868 and a related dagger sold in these Rooms, 10 October 2013, lot 68 and 7 April 2011, lot 396.

198

TWO GEM SET AND ENAMELLED HEAD ORNAMENTS (KHORAS KBACH OR KHORAS AMARA)

NORTHERN MOROCCO, LATE 19TH/EARLY 20TH CENTURY

Each consisiting of a larger gem set medallion applied to a wide open ring and fitted with two pendants 3½in. (9cm.) diam.

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

Khoras kbach (rams horns) or khoras amara (very ornate rings) were intended to be fitted to the head dress of a bride, hanging alongside her ear and falling at shoulder length.

PROPERTY FROM A PRIVATE CHICAGO COLLECTION

*199

A SUZANI

SHAKHRISABZ AREA, UZBEKISTAN, FIRST HALF 19TH CENTURY

The natural cotton ground embroidered in Romanian couched stitch with a broad border of rosettes, the field composed of central flower with four corner rosettes, with unusual light blue leaf circles to the borders 85 x 110½in. (216 x 280cm.)

£20.000-30.000

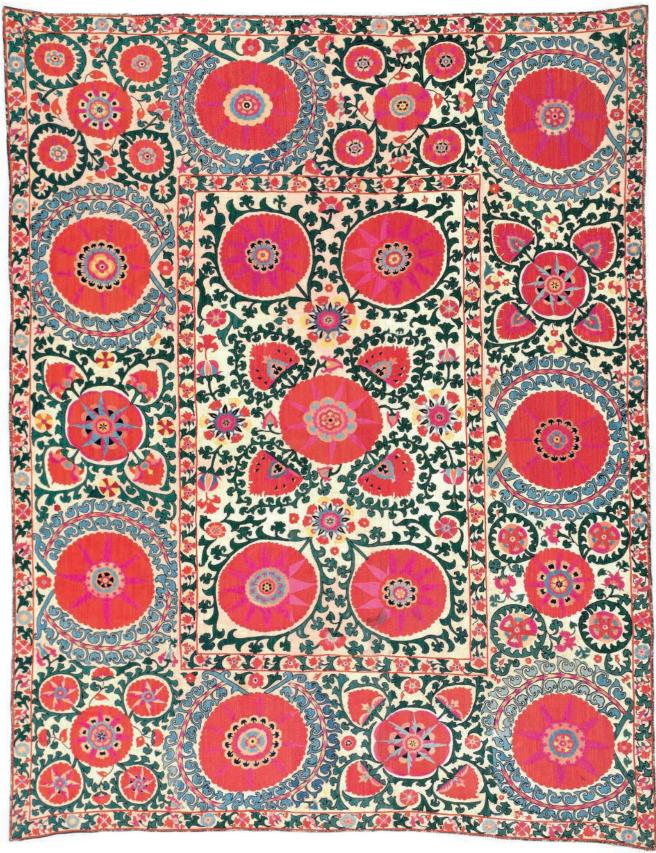
US\$25,000-37,000 €23,000-34,000

Susanis from the Shakrizhabz region are prized not only for their craftsmanship but also for their bold design and colours. This example is no exception.



It also illustrates the shifting balance in this group from a dominant field to one in which borders and field almost have equal importance. A further development of this tendency eventually leads to the so-called 'Large Medallion' group, in which the field is completely over-taken by a single, large medallion. For a detailed discussion of this, see the catalogue notes to the "Keschte" example cited below.

This configuration is one that is repeated in several examples held in public collections. Compare Page 34, "Flowering Gardens Along the Silk Road", Rachel Hasson, LA Mayer Museum for Islamic Art, Jerusalem, 2001; Plate 30, page 120, "Susanis Usbekistans", G L Tschelpeleweskaja and O A Sucharewa, Staatliches Museum Orientalischer Kunst, Moscow, No 4114,III; "Keschte", Catalogue Number 15, The Marshall and Marilyn R Wolf Collection; and Numbers 32, 33, 34 and 35, "Vok Collection", Vok and Taube, 1994.







VARIOUS PROPERTIES

200

A SUZANI

 ${\tt BUKHARA\,OR\,SAMARKAND, UZBEKISTAN, MID\,19TH\,CENTURY}$

The central field with two rosettes and a smaller issuing four serrated blue leaves, the wide borders with interspersed similar decoration, backed $96\%\,x\,63\%$ in. (245 x 161.5cm.)

£4,000-6,000 U\$\$5,000-7,400 €4,500-6,700

The layout of our suzani consisting of a very wide border embroidered with medallions as big as the three central ones relates directly to an exceptional suzani attributed to Bukhara and dated to the early 1800, formerly part of the Vok collection and which sold at Rippon Boswell, 11 April 2015, lot 81.

201

A SUZANI

BUKHARA, UZBEKISTAN, 19TH CENTURY

On cream ground, a floral lattice bordered by a scrolling tendril bearing large blooms

94½ x 64in. (240 x 162..6cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

This suzani exemplifies the Bukhara type with a large central field covered with flowers within a foliate lattice bordered by larger blooms interspersed by leafy sprigs. (Yigal, Y, 1986, p.12 and p.16, fig. 7). The above example and the next lot share a similar colour palette as Bukaran suzanis, although with a more dynamic composition, which sold at Christie's, South Kensington, 26 October 2017, lot 250 and 26 April 2018, lot 206.





202

A SUZANI

NURATA REGION, UZBEKISTAN, 19TH CENTURY

On cream ground, the central eight-pointed star surrounded by radiating floral sprays, the borders with a floral tendril, backed 861/4 x 65in. (219 x 165.1cm.)

£4,000-6,000 US\$5,000-7,400 €4,600-6,800

The floral shrub arranged along the diagonal axis of the central field and pointing inwards towards an eight pointed star are the characteristics of suzanis produced in the Nurata region, located northwest of Bukhara. Its wide border consisting of a continuous swaying vine with large flower is reminiscent of the field and lattices of Bukharan suzanis.

Another similar suzani with borders embroidered with the floral lattice, attributed to Nurata and published in (Tel Aviv, 1986, fig. 17) sold at Christie's, London, 28 April 2017, lot 265.

203

A SUZANI

POSSIBLY KERMINA, UZBEKISTAN, LATE 19TH CENTURY

On green sateen ground, tamboured with a field of scrolling flower heads, the wide borders with large rosettes, backed with printed cotton 74¼ x 49¼in. (188.5 x 125cm.)

£10,000-15,000 US\$13.000-19.000

€12,000-17,000





ORIENTAL RUGS AND CARPETS (LOTS 210-295)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 210-220)

210

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

Full pile throughout, overall excellent condition 14ft.3in. x 7ft.8in. (435cm. x 238cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-33,000

PROVENANCE

Anon. sale, Christie's, London, 8 April 2014, lot 136

The master weaver, Hajji Mollah Mohammed Hassan Mohtasham is regarded as one of a very small number of master weavers who successfully re-established Kashan as an important weaving centre in Persia at the end of the 19th century. The carpets produced in his atelier are identified by their masterful weaving, together with the use of the very finest materials such as the wonderfully soft, hand-spun *kurk* wool, the rich naturally dyed colour palette and the occasional use of purple silk highlights, all of which can be seen on the following three lots in this collection.





■211

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

A couple of minute repairs, selvages rebound, overall good condition 12ft.7in. x 8ft.6in. (383cm. x 259cm.)

£5,000-8,000

US\$6,200-9,900 €5,600-8,900

PROVENANCE:

Anon. sale, Christie's, London, 18 October 2016, lot 98



■212

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

Localised light wear, selvages and ends secured 10ft. x 7ft.7in. (303cm. x 230cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

Anon. sale, Christie's, London, 8 April 2014, lot 48







215



214

A SILK KASHAN 'MOHTASHAM' PRAYER RUG

CENTRAL PERSIA, CIRCA 1900

Full pile throughout, overall excellent condition 6ft.6in. x 4ft.2in. (197cm. x 126cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

The knot count is approximately 8V x 8H per cm. sq.

■214

A SILK KASHAN RUG

CENTRAL PERSIA, CIRCA 1890

Full silk pile, overall good condition 6ft.9in. x 4ft.3in. (206cm. x 130cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

PROVENANCE

Anon. sale, Christie's, London, 24 April 2012, lot 214

The knot count is approximately 9V x 8H per cm. sq.

■215

A PICTORIAL SILK FEREGHAN RUG

WEST PERSIA, CIRCA 1890

Depicting a Qajar hunter on horseback slaying a lion, localised corrosion in the ivory and black, minor repiling, woven on multi-coloured silk warps, localised light surface dirt

7ft.2in. x 4ft.5in. (218cm. x 135cm.)

£2,000-3,000

US\$2,500-3,700 €2,300-3,300

PROVENANCE:

Anon. sale, Christie's, London, 24 April 2012, lot 222

The knot count is approximately 8V x 7H per cm. sq.



■216

A PART-SILK TEHRAN CARPET

SIGNED BY HAJJ MUHAMMAD JA'FAR FARSHCHI, NORTH PERSIA, CIRCA 1900

 $Localised\ spots\ of\ wear, corroded\ silk,\ selvages\ frayed\ 14ft.3in.\ x\ 10ft.2in.\ (433cm.\ x\ 310cm.)$

£5,000-8,000

US\$6,200-9,900 €5,600-8,900

PROVENANCE:

Anon. sale; Christie's London, 24 April 2012, lot 20



A SILK AND METAL-THREAD KOUM KAPI RUG SIGNED AVEDIS TAMISHJIAN, ISTANBUL,

WEST ANATOLIA, CIRCA 1920 Of 'Shah Abbas' design, woven with silver thread

5ft.3in. x 3ft.8in. (159cm. x 111cm.)

£20,000-30,000

US\$25,000-37,000 €23.000-33.000

PROVENANCE:

Anon. sale, Christie's, London, 27 April 2017, lot 213
The knot count is approximately 11V x 11H per cm. sq.

The 'Koum Kapi' group of rugs were woven in Istanbul by Armenian weavers most of whom were based in that district, better known today for its fish. Following the efforts of two Armenians, Zara Agha and Apraham Agha at the very end of the 19th century, the first looms of what was to become the 'Koum Kapi' school were set up in Istanbul. The technical ability of their weavers and the fine quality of their materials, mainly silk and metal-thread, resulted in a long tradition of excellence (George Farrow with Leonard Harrow, Hagop Kapoudjian, London, 1993, p.11). These weavers were greatly inspired by the masterpieces that surrounded them as residents of the spectacular Ottoman capital, including 16th century Persian Safavid carpets in the collection of the Imperial Treasury at the Topkapi Palace. Carpets, books and mosque decorations in the highly refined Ottoman court style that could be seen in the treasuries and mosques of the old city also served as inspiration.

As our knowledge of the weavers of Istanbul who were based in the Koum Kapi district grows, so does our ability to attribute rugs to certain weavers other than those by the master weavers Zareh Penyamin or Hagop Kapoukjian. Worked within the metal thread ground of the central flowerhead on the rug's vertical axis from which the design eminates, there is a small stylised marking in *kufic* maze script that is similar to the signature of Zareh, however it appears to contain the letters *sin* (or *shin*) lower left, and *jim* (or *kha* or *ha*) which is generally acknowledged to be that of Avedis Tamishjian.

This master weaver is known to have worked for the merchant Nuh'negi, having set up his workshop in the 1920's and was most commonly associated with designs illustrating animal combat scenes (P. Bensoussan, 'Turkish Workshop Carpets', *HALI*, Issue 26, April/May/June 1985, pp.34-41, esp.p.38). The design of counterposed palmettes on the present rug is taken almost directly from Isfahan carpets of the 16th century during the reign of Shah Abbas in Persia from whose name it is coined. Although this design is one that was used by both weavers, Zareh seems to have nearly always employed identical floral meander guard stripes, while Tamishjian has interpreted these in a somewhat more imaginative way. Interpreted in a rich palette of colours with great finesse and a high knot density, the

present rug is certainly equivalent to that of the work of Zareh. A similar signed Tamishjian Koum Kapi rug of almost identical colouring but not quite as finely woven, was sold in these Rooms, 25 October, 2007, lot 103, and a further example with the same signature was sold in these Rooms, 11 October 1990, lot 13.

It is highly unusual to find examples of this quality and in this condition, so it can be considered particularly rare to have another signed example of equal quality in the following lot in this sale. Nearly identical to the present lot, it differs only in its use of a different coloured metal in its detailing, where here it is depicted in silver, there it is executed in gold.



■218

A SILK AND METAL-THREAD KOUM KAPI RUG

SIGNED AVEDIS TAMISHJIAN, ISTANBUL, WEST ANATOLIA, CIRCA 1920

Of 'Shah Abbas' design, woven with gold thread, two very small repairs, overall good condition 5ft.2in. x 3ft.9in. (157cm. x 114cm.)

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

Anon. sale, Christie's, London, 27 April 2017, lot 214 The knot count is approximately 11V x 11H per cm. sq.

Please see the previous lot in this sale for a fuller note on this group of carpets.



■*219

A LONG LAHORE GALLERY CARPET NORTH INDIA, FIRST QUARTER 20TH CENTURY

Of 'Compartment Vase' design, overall very good condition

24ft.2in. x 9ft.3in. (736cm. x 281cm.)

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

PROVENANCE:

Anon. sale, Sotheby's, London, 1 November 2016, lot 140

The design of this carpet is a direct copy of the 'Vase' carpet in the Baltimore Museum of Art (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.103, pp.72-73). A carpet of identical design sold in these Rooms, 29 April, 2004, lot 220 and another of much larger proportions, sold 6 October 2015, lot 33.

A SILK HEREKE CARPET

WEST ANATOLIA, MID-20TH CENTURY

Overall excellent condition 17ft.2in. x 11ft.10in. (520cm. x 359cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

PROVENANCE:

Anon. sale, Christie's, London, 27 April 2017, lot 209

The knot count is approximately 8V x 8H per cm. sq.



220

VARIOUS PROPERTIES

221

A SILK AND METAL-THREAD TURKISH RUG

PROBABLY FESHANE, EARLY 20TH CENTURY

Of Safavid 'Polonaise' design, full silk pile, gold and silver metal-thread, a couple of small splits, ends need securing, overall good condition 6ft.8in. x 4ft.3in. (209cm. x 134cm.)

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

The knot count is approximately 7V x 6H per cm. sq.



221



■*222

A KARABAGH KELLEH

SOUTH CAUCASUS, SECOND HALF 18TH CENTURY

Even overall wear, extensively restored, corroded black

18ft.1in. x 7ft. (552cm. x 213cm.)

£15,000-20,000

US\$19,000-25,000 €17,000-22,000

EXHIBITED:

Orient Stars, Deichtorhallen, Hamburg, May-June 1993, Linden-Museum, Stuttgart, July-August 1993.

LITERATURE:

E. Heinrich Kircheim et al, *Orient Stars*, Stuttgart and London, 1993, no.77, p143.

The ultimate origin of the design seen in the present carpet is clearly that of the 17th century Kirman 'Vase' carpets, with large scrolling 'sickle' leaves encircling bold palmettes. Two of the best known are illustrated in Arthur Upham Pope, A Survey of Persian Art, Oxford, 1938, one in the Corcoran Gallery, Washington D.C. (pl. 1234), the other in the Gulbenkian Museum, Lisbon, (pl. 1253). In the Gulbenkian sickle-leaf carpet it is the palmettes within the gracefully curling leaves which predominate. An earlier example of the transference of this design to north west Persia was sold in these Rooms, in The Bernheimer Family Collection, 14 February, 1996, lot 73. The serrated outlines of the stylised palmettes in the present carpet echo those found in a late 'classical' patch-worked fragment formerly in the Jim Burns collection and published in his book Visions of Nature, New York, 2010, pl.16). The stylised paired sickle leaves appear, in their geometric form, to take on the appearance of confronting archaic animals or dragons, as Burns suggests, and who proposes that the weavers may have been influenced by 17th century 'Blossom' and 'Dragon' carpets from the south Caucasus.

What is so striking in the present example is the wide range of bright colours that have been employed. Very similar colours are found in an 18th century Karabagh fragment, Eberhart Herrman, Seltene Orientteppiche X, München, 1988, no.42, pp.96-7. The once curvilinear outlines of the palmette and sickle design have, in both carpets, now become angular and serrated and the rhythm has become ever-changing as you move through the tangle of foliate forms. Some of the palmettes bear a strong resemblance to a group of archaic Turkoman güls found on the Ballard Yomut Main carpet in the Metropolitan Museum of Art (Louise Mackie and Jon Thompson, Turkmen, Washington D.C., 1980, p.146, pl.62).

A KURDISH CARPET

SAUJBULAGH AREA, SOUTH AZERBAIJAN, MID-19TH CENTURY

Good pile throughout, scattered old small repairs, localised corrosion in the brown, lacking one end border

11ft.6in. x 6ft.9in. (356cm. x 212cm.)

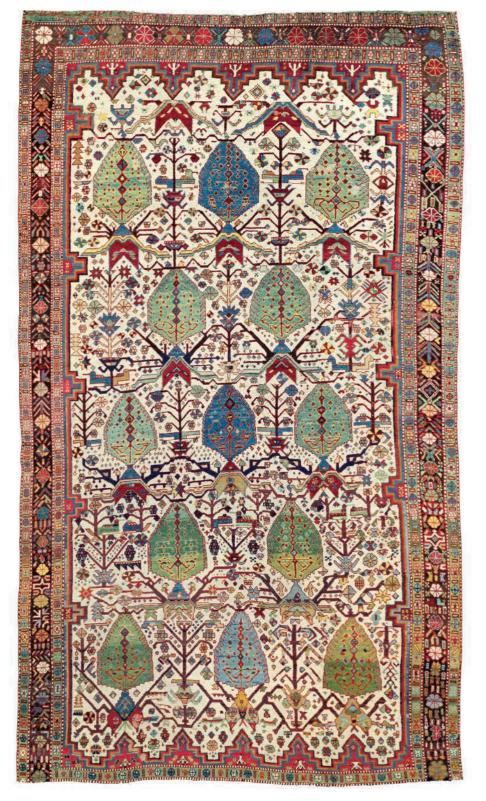
£20,000-25,000

US\$25,000-31,000 €23,000-28,000

As with so many designs, the overall tree field. which was used to great effect in 17th century 'Vase' carpets (May H. Beattie, Carpets of Central Persia, exhibition catalogue, Westerham, 1976, nos.12-14, pp.48-49), was adopted by the Kurdish weavers in north west Persia and Azerbaijan in the 18th century and which continued to be adapted well into the 19th and early 20th centuries. Although the name 'Saujbulag' has become a generic term for Kurdish carpets, the name derives from a town where such pieces were made in the mountainous area surrounding Lake Urmia. The Burrell Collection, Glasgow, holds an early 18th, or possibly late 17th century, long rug, almost certainly of Kurdish manufacture which is, quite clearly, a close copy of the enigmatic 17th century Von Hirsch floral lattice garden carpet (see HALI 59, p.130) which appeared on the market in London in the 1970s, having been previously unknown to carpet scholars. While the design of the Burrell carpet is devoid of cypress trees, it clearly uses the same long flowering branches within each of the various compartments.

A group of 18th century carpets which are often attributed to either north west Persia or the Azerbaijan region of the Caucasus are defined by their arrangement of large thick-trunked angular branched trees that alternate with smaller, thinner cypress trees, the opposite arrangement of what we see in the present lot. One example from this group is discussed by Ulrich Schurmann, (Schurmann, Caucasian Rugs, Munich, 1961, pp.58-59, pl.2), another was offered at Christie's, London 10 October, 2008, lot 40. Although the colouring is very similar in both rugs, the drawing of the flowering trees in the field of the Schurmann example is evidently more slender and elegant than the thick-set nature of those in the Christie's carpet. At first glance both rugs appear to have been woven in the same border region of north west Persia if it were not for the inclusion of the lyre motif in the border of the Schurmann example, which is characteristically of Caucasian origin (see Schurmann, op cit., p.67, pl.6).

By the mid 19th century the design has developed yet further. The present lot is dominated by the rows of bulbous, leaf-like forms of the cypress trees which overshadow the flowering, angular branches of the other trees. Their subtle tonal changes from the very palest green through to a rich corn-flower blue add a gentle rhythm to



the otherwise ordered design. By the late 19th century the design continues to develop with the well known *bid majnun* design, typified by the weeping willow tree, being particularly in favour. This is the tree under which, in Persian epic verses, the youth Majnun sat, surrounded by animals, pining away eventually to death out of love for the unattainable Layla. It is found in a number of north west Persian rugs and carpets as well as other Bakhtiari carpets, including some made for named khans, the rulers of the tribes. The carpets from Saujbulagh are considered amongst the most beautiful of Kurdish weavings due to their brilliant colours of which the present carpet has many.



A SEYCHOUR LONG RUG

EAST CAUCASUS, DATED AH 1280/1864 AD

Even light overall wear, corroded black, minute spots of repiling, last few rows rewoven at one end $9tt.8in. \times 3ft.4in. (300cm. \times 105cm.)$

£3,000-4,000 U\$\$3,800-4,900 €3,400-4,500



225

PROPERTY FROM A PRIVATE DANISH COLLECTOR

225

A KARABAGH RUNNER

SOUTH CAUCASUS, CIRCA 1890

Mostly in full pile with minute spots of light wear and localised minor restoration

10ft.4in. x 4ft. (318cm. x 124cm.)

£5,000-7,000 U\$\$6,200-8,600 €5,600-7,800

VARIOUS PROPERTIES

■*226

A SHIRVAN HARSHANG CARPET

EAST CAUCASUS, LATE 17TH/ EARLY 18TH CENTURY

Extensive repiling and restoration throughout, naturally corroded brown, minor loss along all four edges 12ft. x 5ft.3in. (368cm. x 164cm.)

£12,000-16,000

US\$15,000-20,000 €14,000-18,000

PROVENANCE:

The Orient Stars Collection, E.H. Kirchheim Rippon Boswell, 2 October 1999, lot 29

LITERATURE:

E Heinrich Kirchheim et.al., *Orient Stars, A Carpet Collection*, Stuttgart and London, 1993, p.147, no.80

The Harshang design proved to be very popular throughout the late 17th and 18th centuries and was not only adopted by regions in North West Persia but was as equally popular across the border in the Caucasus. It would seem that the design was first used in the city of Herat in the Khorasan region but, in origin, ultimately derives from the Isfahan 'In and Out Palmette' design carpets. In the Kuba district, the popularity of the design continued into the 19th century. Although it was often formalised into a vertically symmetrical design, the non-uniform composition of the present lot only adds to its provincial charm. The colour palette of the present rug is wonderfully varied and vivid and it is certainly unusual to see such an abundant use of the colour aubergine. The wide border proportions in relation to the narrow vertical strip of field are also surprising and suggest that it is much likely that this rug was woven in a provincial village.

Michael Franses notes that the drawing of the present carpet appears more archaic in style and less crowded than other examples of similar design and suggests that; "it is possible that plate 80 represents the earliest surviving example of *Harshang* design from the Shirvan region, and could well date from the late 17th to the mid 18th century, whereas the more traditional type with *Kufic* borders were made after the area was conquered by the Russians, when carpet-making became more organised". (E Heinrich Kirchheim *et al.*, *Orient Stars, A Carpet Collection*, Stuttgart and London, 1993, p.113).





PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

228

A KARATCHOPF KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

Minor spots of localised wear, some scattered repiling mostly along the outer reciprocal skittle-pattern outer stripe, a small repaired hole

8ft.6in. x 5ft.2in. (259cm. x 157cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

PROVENANCE:

Christie's London, 25 April 1991, lot 221, where purchased by the present owner $\,$

227

A BORJALU RUG

SOUTH CAUCASUS, CIRCA 1880

Full pile throughout, a short repiled crease line in the field and a minor repair in lower end guard stripe, otherwise very good condition

7ft.7in. x 5ft.5in. (237cm. x 170cm.)

£8,000-10,000

US\$9,900-12,000 €9,000-11,000

The instantly recognisable design of this Borjalu rug is defined by the broad ivory border filled with the sharp double-hooked part hexagons. The thickness and lustre of the wool is memorable as indeed is the depth of the dyes. A very fine and colourful example of a Borjalu rug of the same design can be seen in E. Herrmann, Seltene Orientteppiche VII, Munich, 1985, p.62. pl.24. A further work, likewise with rich colouring and bold border design is found in Ulrich Schurmann, Caucasian Rugs, Braunschweig, 1961, 1974, pp.76-7, pl.11.



228



A SEWAN KAZAK RUG

SOUTH CAUCASUS, CIRCA 1870

Mostly in full pile, corroded dark brown with associated repiling 7ft.1in. x 5ft.7in. (218cm. x 176cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-20,000

PROVENANCE

Christie's London, 25 April 1991, lot 224, where purchased by the present owner

This Sewan Kazak rug represents another well-defined group from the south-west Caucasus. The drawing of the central medallion appears to fall into three different design shapes that include larger wings and arrowheads, square or squared-octagonal ends or straight sides with an arrowhead finish. Ours falls into the first of these which is often referred to as the 'Shield' or 'Maltese Cross', (Ian Bennett, *Oriental Rugs, Volume 1 Caucasian*, Austria, 1981). A similarly imposing Sewan rug centred with a large Maltese cross, with the same serrated stepped triangle formation border, sold at Sotheby's New York, 31 January, 2014, lot 32.



PROPERTY FROM A PRIVATE DANISH COLLECTOR

230

A KAZAK RUG

SOUTH CAUCASUS, MID-19TH CENTURY

Of 'Memling *gül*' design, mostly full pile throughout, a couple of small reweaves, original selvages and braided fringes, overall very good condition 6ft.4in. x 5ft.9in. (196cm.x 180cm.)

£30,000-40,000

US\$38,000-49,000 €34,000-45,000

PROVENANCE:

Rippon Boswell, Wiesbaden, 19 May 2007, lot 127 (illustrated cover lot)

Like several other Turkish rug design types that were exported in quantity to Europe, the stepped, hooked *gul* depicted in rows on the present rug has been coined after a famous artist who depicted an example in his paintings. In this case it was the German artist, Hans Memling, who depicted such a rug in his still life, *Maiolica Vase with Flowers*, probably 1484-1494, now in the Thyssen-Bornemisza collection, Lugano. Other painters associated

with specific rug patterns include Ghirlandaio, Bellini, Holbein, and Lotto. Such names must be recognised only as terms of convenience, however, for painters frequently depicted more than one type of rug over their careers and the named painter was in many cases not the first artist to represent that type.

The four-column configuration is the rarest among the Kazak 'Memling' gül group of carpets and the present rug does not disappoint in terms of its colour, condition or drawing. The absence of a single plain ground colour is replaced by a jostling frenzy of polychrome lozenges within each of the interstices between the columns of octagonal medallions which are so densely grouped together. A closely related example from this rare group sold at Rippon Boswell, 20 May 1995, lot 143. A similar 3-column example sold at Sotheby's New York, 15 December 1994, lot 58; a five column example was sold at Nagel, Stuttgart, 22 March 2011, lot 6, and another was offered at Sotheby's New York, 27 April 2000, lot 13. The symmetry of the squared grid in the present rug however is certainly the most effective.





A BORJALU RUG

SOUTH CAUCASUS, MID 19TH CENTURY

Localised touches of wear, corroded brown, minor touches of repiling and repair

7ft.2in. x 5ft.5in. (220cm. x 168cm.)

£12,000-16,000

US\$15,000-20,000 €14,000-18,000

LITERATURE

Eberhart Herrmann, Kaukasische Teppichkunst Im 19. Jahrhundert Ein Bilderbuch, Munich, 1993, p.69, pl.53

The design of this Borjalu rug has a particularly archaic appearance and a freedom of expression that attests to its tribal origins. Between the abundance of idiosyncratic latchhooks, the weaver has inserted various decorative elements in a seemingly whimsical manner which include a pair of two-legged torsos at the upper end of the field. The proportions, the softer palette and the loosely knotted structure attest to its age in the corpus of Caucasian tribal weavings. These characteristics are shared with a rug of squarer proportions from the collection of Robert E. Miller published in the seminal book on these weavings, Raoul Tschebull, *Kazak*, New York, 1971, pl. 23, pp. 64-65, and another which first sold Sotheby's, NewYork, 1999 and more recently in Sotheby's New York, 1 October 2015, lot 27.



ANOTHER PROPERTY

■*232

A KARATCHOPF RUG

KAZAK REGION, SOUTH CAUCASUS, CIRCA 1880

Even touches of wear, corroded black, some localised repiling and minor repairs

8ft.3in. x 6ft.4in. (254cm. x 196cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000 The large green-ground of the present rug displays the classic four-and-one field design of the weavings associated with the Karatchopf area in brilliant colours. The unusual, nearly square format provides space for the powerful field design to develop freely. An extremely similar example to the present lot, apart from its inclusion of additional deer-like animals around the central medallion, is illustrated in Raoul Tschebull's, *Kazak*, New York, 1971, pp.84-5, pl.33.



PROPERTY FROM A PRIVATE DANISH COLLECTOR

233

A BORJALU RUG

SOUTH CAUCASUS, CIRCA 1880

Mostly full pile throughout, a few minor spots of repiling

7ft.5in. x 5ft.5in. (230cm. x 170cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

A similarly drawn Borjalu rug, with the same inclusion of rows of polychrome squares seperating the three main hooked lozenge medallions on a red ground, is illustrated by Raoul Tschebull in his seminal book, *Kazak, Carpets of the Caucasus*, New York, 1971, pp.68-9, pl.25.

VARIOUS PROPERTIES

■*234

A SOUMAC CARPET

EAST CAUCASUS, CIRCA 1870

Scatted areas of restoration, localised corrosion in black, each end with original macramé braided finish 9ft.7in. x 7ft.3in. (297cm. x 225cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700



234



A FACHRALO RUG

SOUTH CAUCASUS, CIRCA 1870

Mostly good pile throughout, localised touches of wear and corrosion, some repairs and restoration 9ft.5in. x 6ft.4in. (290cm. x 197cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000 This handsome rug is a notable exception to the conventional wisdom that red ground Fachralos are generally later in date and can credibly be dated to the third quarter of the 19th century by the quality of its dyes, wool and the elegantly spaced proportions of its design. Raoul Tschebull (*Kazak*, New York, 1971, pl.28), published an early two medallion rug from the Textile Museum's collection which had a variant serrated leaf border described as a 'meandering vine and leaf design'. Further comparable examples sold at Rippon Boswell, 24 November, 2012, lot 234 and another in these Rooms, 21 April, 2015, lot 179.



A 'COMPARTMENT' RUG

PROBABLY DAMASCUS, SYRIA, 16TH CENTURY

Light even wear, corroded black, scattered repairs, selvages replaced, minor loss to each end 5ft.9in. x 4ft.6in. (180cm. x 142cm.)

£60,000-80,000

US\$74,000-99,000 €68,000-89,000

PROVENANCE:

Formerly in the collection of Sammlung Professor Marshcal, Germany

Few of the so-called 'Compartment' or 'Chessboard' carpets survive today which suggests that their production had been very limited and explains why their depiction in European paintings is so rare. Indeed, the earliest sight of one in Europe is shown not in a painting but in a tapestry of the midsixteenth century (Michael Franses, *Il tappeto orientale dal XV al XVIII secolo*, Eskenazi Milan, London, 1981, fig.8, p.25). In the field of paintings, the first is shown by Marco dall' Angelo dateable to before 1581, the design continuing to be found into the middle of the following century (John Mills, "East Mediterranean Carpets in Western Paintings", *Hali* vol.4, no.1, pp.53-55).

Their composition is based on banded compartments with rows of circles centred by an interlaced eight-pointed star-medallion radiating miniature cypress and other small floral motifs. This design repertoire stems from the three established East Mediterranean carpet groups: the Mamluk carpets, made in Egypt from the second half of the 15th probably until the second half of the 16th century; the Para-Mamluk carpets, approximately contemporary with the Mamluks but of very different structure and colours, and the Compartment carpets, similar to the Para-Mamluks in type of knot, but of a different colour palette, coarser in weave and with a much lower knot count.

Friedrich Spuhler notes that "only 29 pieces with a consistent chessboard design" are known. Within the small format pieces, there are only two different field designs. The first has the joined triangle-formed diamonds creating octagonal field reserves which offset the star-form motif (see *Ibid*, p.49, fig.15 for an example of this type in the Victoria & Albert Museum.) In the second small format design, perhaps a simplification of the first design type, the joined triangle-formed diamonds are elongated and joined forming hexagonal field reserves for the star-forms as seen in the Bernheimer example sold in these Rooms, 16 October, 2003, lot 126. All the smaller examples, including the present rug, share an identical border of cartouches alternating with cusped lozenge panels, as do a few of those with more than six medallions. Only the larger carpets display a variety of border designs, see Spuhler, 'Chessboard Rugs', in *Oriental Carpet & Textile Studies II*, London, 1986, pp. 261-269.

The attribution of the 'Compartment' rugs to Syria is one that dates back a considerable time. In 1909 Konsul Bernheimer bought his example (sold in these Rooms, 14 February 1996, lot 27) as an "alter syrischer Teppich". Yet this attribution is far from certain. While the group has a clear homogeneity within itself, its combination of technical structure and design motifs make it very difficult to place. Egypt, Rhodes, the Adana plain and East Anatolia have all been proposed. The development of many of the motifs from the Mamluk carpets of the 15th century is clear. The continuous knot small medallion surrounded by inverted or radiating motifs is easy to parallel and the balance of colours, although slightly different in hue, gives a very similar overall effect. The structural analysis is however completely different, in particular in the way the wool here is given a 'Z' ply rather than the typical 'S' of the products of Egypt. A linking piece is a rug of the same structure as the present carpet, formerly in the Pietro Barbieri collection, which has the same field panels as are found here but arranged in a classic 2-1-2 formation, the central panel having a larger version of the design than the spandrels (Viale, M. and V.: Arazzi e Tappeti Antichi, Turin, 1952, pl.150). An attribution to Turkey however must also be discounted since the carpets are knotted with an asymmetrical knot open to the left in the same way as the Mamluk carpets but contrasting strongly with the symmetrical Turkish knot. The subject is discussed at length in various places, the fullest of which are Robert Pinner and Michael Franses, 'The Eastern Mediterranean Carpet Collection in the Victoria and Albert Museum', Hali vol.4, no.1, 1981, pp.37-52.

Charles Grant Ellis identifies eight other examples which share a similar design with the Bernheimer 'Compartment' rug (see Ellis, C. G.: Oriental Carpets in the Philadelphia Museum of Art, Philadelphia, 1988, p.128 for a listing of these pieces). Ellis illustrates Philadelphia's rug from the Joseph Lees Williams Memorial Collection, which shares the alteration in color between blue and blue-green in the star-forms as seen in the Bernheimer piece. The Philadelphia rug differs slightly to the Bernheimer piece in that its design is more fully complete within the borders, whereas here the upper row of diamonds is slightly truncated by the border, giving a sense of an endless repeat. Interestingly, as in the present example, many of the borders of the 'Compartment' group are incomplete and have either been restored or left fragmentary. Three fragments from a comparable carpet recently sold in these Rooms, 2 May 2019, lot 286 and a more complete carpet, formerly in the Bernheimer collection, sold Christie's London, 16 October 2003, lot 126.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

237

A 'BIRD' USHAK RUG

SELENDI OR WEST ANATOLIA, LATE 16TH/EARLY 17TH CENTURY

Localised touches of wear, partially rewoven borders, scattered small repairs, selvages replaced, ends secured

6ft.3in. x 4ft.4in. (195cm. x 135cm.)

£25,000-40,000

US\$31,000-49,000 €28,000-45,000

PROVENANCE:

With J Eskenazi, Milan 1991, from whom purchased by the present owner

The 'Bird' rugs are so called from the angular motifs which form a lattice within the field but which in reality are more likely to derive from floral or arabesque motifs. Iznik tiles from the mosque of Rustem Pasha of 1559 are noted by Ferenc Batari as showing a similar development of the design from a *çintamani* original ('White ground Carpets in Budapest', in R. Pinner and W. Denny, (ed.): *Oriental Carpet and Textile Studies, II, Carpets of the Mediterranean Countries 1400-1600*, London, 1986, pp.197-199). In his discussion of the large 'Bird' carpet in the Ufizzi, Carlo Suriano notes however that the earliest painting of a 'Bird' rug, showing the fully developed design, is dated to 1557 (*Portrait*, by Hans Mielich, about 1557, Collection of Mrs Rush H. Kress, New York, reproduced in M.S Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art, New York*, New York, 1983, p.192). This shows the two to be contemporaneous at the least, assuming that the rug was new when depicted (Carlo Maria Suriano, 'Patterns of Patronage, Classical carpets in the Bargello Museum, Florence', *Hali*, Issue 83, October/November 1995, pp.84-86).

In early carpet literature rugs of this design are always thought to have come from Ushak, but the publication of a reference in 1983 to a Turkish inventory of 1640, in which the only rug specified to have a white ground is attributed to Selendi, made this latter town now the preferred option (Halil Inalcik, 'The Yurks', in Pinner and Denney (ed.): op.cit., p.58). Interestingly the inventory describes the design as 'crow design', and refers to another rug as 'Selendi style with leopard design', presumably referring to the *çintamani* prayer rugs described by Jürg Rageth ('A Selendi Rug', *Hali*, Issue 98, May 1998, pp.84-91), which have a very similar colour scheme and looseness of weave. Together with contemporary 'Transylvanian' rugs a number have survived in the Protestant churches of Transylvania (modern day Romania), having been given as gifts by wealthy burghers.

The most commonly encountered 'Bird' rugs are woven on a small-scale format and all either have a white part medallion border or a white cloudband border, as seen here, with small variations in their detail. The four central stylised birds on the present rug have unusually long curled beaks which is much less common but appears on three other published small format examples; one in the monastic Church of Sighisoara and two in the Black Church in Braşov, Transylvania, (S. Ionescu, Antique Ottoman Rugs in Transylvania, Rome, 2005, fig. 57, 59 and 61, pp.107-108). Complete small format examples that have sold in these Rooms include an unusual variant sold 17 October 1996, lot 428, another on 14 October 1999, lot 140 and one more recently on 19 April 2016, lot 48. Larger format examples with the same design but which have three to four repeats across the width of the field are in the Philadelphia Museum of Art (Charles Grant Ellis, Oriental Rugs in the Philadelphia Museum of Art, Philadelphia, 1988, no.16, pp.48-50; two in the Metropolitan Museum of Art (Dimand and Mailey, op.cit., figs.172 & 173, p.191), one formerly in the Toms Collection (Sotheby's London, 7 June 1995, lot 137), and one in Vienna (A. Volker, 'Berlegungen zur Neuaufstellung der Orientteppichsammlung des sterreichischen Museums fr angewandte Kunst in Wien', Hali, Vol.2, No.1, Spring 1979, fig.4, p.14). An extraordinary three examples were in the Paulette Goddard Remarque sale (Sotheby's London, 18 November 1976, lots 9, 12 & 22). Even larger examples with between four and five repeats are in the Ufizzi, Florence (Suriano, op.cit., pl.6) and in the Turk ve Islam Museum, Istanbul (N. Oler (intro. by), Turkish Carpets from the 13th-18th Centuries, Istanbul, 1996, pl.113, p.155).





A SAFAVID ISFAHAN CARPET

CENTRAL PERSIA, LATE 17TH CENTURY

Of 'In and Out Palmette' design, extensive wear and repiling, reduced in width, one side border rewoven 13ft.7in. x 5ft.8in. (420cm. x 180cm.)

£3.000-5.000

US\$3,800-6,200 €3,400-5,600

ANOTHER PROPERTY

■*239

A SILK AND METAL-THREAD 'POLONAISE' RUG CENTRAL PERSIA, FIRST HALF 17TH CENTURY

Worn with scattered holes, folded central crease line, overall surface dirt 7ft.5in. x 4ft.9in. (226cm. x 145cm.)

,

£20,000-30,000

US\$25,000-37,000 €23,000-34,000

To the taste of the time this 'Polonaise' rug must have seemed a little *passé* in design to the fully fashion-conscious members of the court of Shah 'Abbas in Isfahan. Most carpets of the type we now know as 'Polonaise', woven in silk and metal-thread, were being woven filled with scrolling leaves and forms of a much more baroque nature than is seen here. The present rug, with its close stylistic links with the sixteenth century silk carpets such as the Czartoryski, Liechtenstein, and Rainey Rogers/ Kevorkian rugs, belongs in spirit at the end of the previous century (Pope, 1938, pls.1242 and 1243; Christie's London, 11 October 1990, lot 34; Sotheby's New York, 8 December 1990, lot 54). With the whole field being held together by the scrolling blue tendrils, the design is particularly close to that of the Czartoryski rug in spirit.

The technique of weaving is however identical to that of the normal 'Polonaise' group with its heavy cotton foundation, as opposed to the silk foundation and floppier handle of the three rugs mentioned above. It is therefore likely to date from the early years of production in this new technique, still maintaining the overall field of spirals which in its origins dates back into the fifteenth century. Another similar rug is in the Diocesan Museum, Sandomierz, Poland, donated to the church at Studzianna by King John III Sobieski to be placed before the altar of the Holy Virgin the Generous after his victory at Vienna (Slota, in Robert Pinner and Walter B. Denny, 1985, pp.93-95). In the design of these two rugs the relationship of the design to that of the wool products of Isfahan of the same period is much more obvious than in the normal 'Polonaise' rugs.







PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

■*240

A SMALL MEDALLION USHAK VARIANT FRAGMENT

WEST ANATOLIA, LATE 16TH CENTURY

Even overall wear, corroded black, backed 4ft.8in. x 4ft.4in. (147cm. x 135cm.)

£2.000-3.000

US\$2,500-3,700 €2,300-3,400

PROVENANCE:

Anon sale, Sotheby's London, 21 April 1999, lot 73, where purchased by the present owner

This carpet, which is complete is its width but incomplete in its length, shows a very interesting and lesser known variant of the medallion Ushak canon. The classic red ground is filled with an endless repeat of minor indigo lozenge medallions, surrounded by delicate light blue tracery vine in a narrow blue floral menader border. Such medallions were usually used as secondary motifs between the larger Star-shaped medallions although here their outlines have softened and they have lost their crisp, cusped outlines and pointed tips. Another rare variant of the 'Star' Ushak design using similar minor medallions is in the collection of the Duke of Buccleuch, Boughton House, Northamptonshire, inv.no. 60-494.

VARIOUS PROPERTIES

■*241

A CENTRAL ASIAN RUG

PROBABLY MONGOLIA, 14TH CENTURY

Worn, areas of damage, outer stripe partially reduced, backed 6ft.7in. x 3ft.10in. (201cm. x 117cm.)

£40,000-60,000

US\$50,000-74,000 €45,000-67,000

Warp: cotton, white, S9Z Weft: cotton, white, S6(?)Z, 2 shoots

Pile: wool, Z2S, asymmetric, open left, H21 x V21, little pile remaining except brown which is burnt

This remarkable rug contains many features which appear contradictory. It has a main border which is clearly derived from *kufic* designs, rendered in a form almost identical to that of one of a now well-known group of rugs with this border which have appeared relatively recently on the market, the Eskenazi rug formerly in the Kirchheim Collection and now in the al-Thani Collection (E. Heinrich Kirchheim, *Orient Stars*, a *Carpet Collection*, Stuttgart and London, 1993, pp.14-15). The other elements of the rugs are however almost completely foreign to the Islamic repertoire, appearing to have more in common with East Asian art than anything further west, indicated particularly by the outer key-pattern border of which traces remain.

There is a group of nineteen rugs which adorn the floats of the Gion Festival in Kyoto, Japan, of a type which is unknown elsewhere. They have relatively recently been published, in Japanese but including an essay in English on the carpets by Daniel Walker (N, Kajitani. and K, Yoshida, Gionmatsuri 'Yama' 'Hoko' Kensohin Chosa Hokokusho: Torai Sensho kuhin no Bu (A Survey of the Gion Festival Float Hangings: Imported Textiles, Rugs, Tapestries and Costumes, Kyoto, 1992). Some of these rugs show very close similarities with that offered here. The structure confirms what the eye can see; a number of the rugs have structures which relate closely to that of the present rug, notably the multiple ply (7-13 strands) S-spun white cotton warps.

Within the group of 19 pieces, Daniel Walker delineates three groups on both stylistic and technical grounds. The present rug is very similar to those in his 'Group C' which he calls third generation in that it also uses S-spun white cotton wefts. Again looking at the designs of this group of four pieces there are many similarities with the present piece, including one rug which has all the same elements as are seen here (no.40). Both have a field of five pairs of alternating roundels and a main *kufic* border with outer key-pattern stripes. Only the inner stripe differs.

While it is fairly certain then that the present rug is a part of the Kyoto group, the attribution of origin and date are still not certain. The records of the Kyoto societies who own the rugs enable the ownership of one of the rugs

to be traced back to 1671. This however is not of the subgroup represented by the present piece. Walker dates the group to which the present rug belongs to 'second half of 18th or 19th century'. This suggested dating is however completely at odds with the 14th century carbon dating obtained on the present piece (detailed below). Indeed, there is considerable contemporaneous support for the various elements in our rug to be of a considerably earlier date than that suggested by Walker. The kufic border is certainly of 14th century in origin, and the animal motifs which adorn the fields of some of the rugs in Japan are also not at all incompatible with an early date, although the conservatism of Chinese iconography makes the viewer at first imagine that they are later. The arrangement of rows of elements in a rectilinear rather than diagonal arrangement can be seen both in early Islamic painting and in Chinese paintings of comparable date (Volkmar Ganzhorn, The Christian Oriental Carpet, Cologne, 1990, p.157 (an illustration from the 1330-1336 'Demotte' Shahnameh) and p.144 (from a Chinese scroll of the second half of the 13th century)). Islamic carpet design in general, apart from in Central Asia, developed away from the rectilinear repeating arrangements as seen in various places in the Demotte Shahnameh, preferring either diagonal repeats (Small Pattern Holbein; Konya fragments), or variations in the size of the motifs (Large Pattern Holbein), in order to give the designs more rhythm.

The unusual combination of motifs seen in these rugs would also be consistent with our knowledge of commerce in the 14th century. At this stage most trade between east and west passed by the land route. The Mongol hegemony meant that it was relatively safe. A magnificent miniature in the 'Siyah Qalam' albums in the Topkapi, painted basically in the Islamic tradition of around 1400, shows this with a carriage stuffed with porcelains and precious metal items travelling through a landscape peopled by numerous Chinese (ms.H.2153, fol.130r; Islamic Art I, New York, 1981, figs 384 and 400). Ibn Said (d.1274) wrote "In Aksaray are made the Turkoman carpets which are exported to all the countries of the world", while Ibn Battuta who travelled at the beginning of the next century maintained that "they were being exported to India and China" (Kurt Erdmann: Seven Hundred Years of Oriental Carpets, London, 1970, p.44).

All the evidence thus points to a place of manufacture in East Asia, combining motifs from local sources and from Islamic imports. That it must be an indigenous foundation rather than one set up from another known centre is indicated by the materials used (the dark brown in this was analysed as being from a small carnivorous mammal) and from the unusual structure with its S-plied warp yarns. Walker argues that the lack of refined technique indicates that the centre is probably not metropolitan and therefore suggests



Mongolia. Purdon suggests the possibility of Korea, based on a technical similarity of the finish on one rug to Korean flatweaves, and indeed the tigers on some of the pictorial rugs have a slightly more Korean than Chinese look to them. Until more evidence is unearthed we cannot be sure exactly where this rug was made; what we do know is that it is an extremely rare survival of a small weaving centre dating from the formative period of carpet design.

The rug was carbon dated at the Institute of Geological and Nuclear Sciences, New Zealand. The 68 confidence level is split between 1320-1344 (13 and 1391-1449 (55). The 95 confidence band is between 1294 and 1480.



A BIJAR CARPET

WEST PERSIA, CIRCA 1880

Of 'Garrus' design, scattered spots of repiling and repair, mostly good condition

10ft. x 5ft.4in. (307cm. x 167cm.)

£6,000-10,000

US\$7,400-12,000 €6,800-11,000 The design of this wonderful Bijar carpet, and that of the following lot in the present sale, has a long ancestry. As is so often the case with carpet designs, it originates with the weavers of Kirman in the 17th century whose designs involved complex arrangements of interlocking arabesques enclosing floral sprays across the entire field. The lattice of split-palmettes on the present carpet began to be woven in north west Persia in the 18th century and by the 19th century it had become so well associated with the area that it was given the name 'Garrus', a small weaving centre near to Bijar, although it was not exclusively woven there. More frequently woven with a deep indigo ground, the lighter ivory field of the present rug is much less common and accentuates the floral trellis design to great effect.



A LARGE BIJAR CARPET

WEST PERSIA, CIRCA 1900

Of 'Garrus' design, overall excellent condition 23ft.2in. x 13ft.7in. (708cm. x 419cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000



244



■244

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Localised touches of wear, some sun-fading at one end, a few minor spot repairs, selvages rebound 12ft.5in. x 9ft.5in. (384cm. x 290cm.)

£6,000-8,000

US\$7,500-9,900 €6,700-8,900

245

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition 12ft.3in. x 9ft.1in. (376cm. x 280cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

■246

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Mostly full pile throughout with some localised light wear and corrosion, a couple of small repairs, overall good condition

18ft.5in. x 13ft. (560cm. x 396cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000







■247

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Light touches of localised wear and corrosion, a few surface spot marks and a light overall surface dirt 11ft.10in x 9ft.6in. (361cm. x 289cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

248

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Mostly full pile throughout, a few localised repairs, overall good condition 15ft.1in. x 11ft.3in. (461cm. x 345cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Harshang design, the PETAG çintamani signature in one corner, full pile throughout, overall excellent condition

13ft.4in. x 9ft.8in. (410cm. x 300cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

The present carpet displays a formalised version of the Harshang design and is closely related to the Afshan design, both of which were extremely popular in North West Persia and the Caucasus in the eighteenth century. It appears that the Harshang design was first used in the Khorassan district and in origin ultimately derives from the Safavid Isfahan 'In and Out Palmette' design. A number of different variants were produced in various centres, as discussed with reference to four examples in Paris by Pamela Bensoussan ("Four Harshang pattern Carpets in the Musée des Arts Décoratifs", Hali vol.3, no.3, 1981, pp.288-290). The PETAG workshop (Persische Teppiche A.G.), was a German initiative which produced high quality carpets in order to combat the decline in quality encountered as a result of the mass production of the late 19th century. The carpets produced there are identified by their superior quality and the distinctive 'signature' formed of three *çintamani* roundels generally located in the far corner of the field or border pattern.

250

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Mostly full pile throughout, a few localised areas of wear and minor spot repairs, selvages partially rebound 14ft.5in. x 10ft.9in. x (439cm. x 327cm)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000







A KONYA SAF

CENTRAL ANATOLIA, THIRD QUARTER 19TH CENTURY

Scattered areas of restoration 10ft.1in. x 3ft.7in. (310cm. x 114cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600

251

AN EAST ANATOLIAN CARPET FRAGMENT

YURUK REGION, EAST ANATOLIA, CIRCA 1800

Of Caucasian 'Shield' design, much remains in full pile, areas of loss and damage, backed 9ft.2in. x 4ft.1in. (280cm. x 125cm.)

£7,000-9,000

US\$8,700-11,000 €7,900-10,000

The design of this carpet is most commonly associated with the Caucasian 'Shield' carpets of the 18th century, of which one of the most impressive is that in the Wawel Royal Castle in Cracow, and which was extensively researched by Pinner and Franses in their definitive exegisis of this design group in HALI, 1/1, pp. 4-23. Here the design has lost some of its clarity in the varying proportions of the individual shield motifs and has the more obvious appearance of a provincial village weaving.



A KONYA RUG

CENTRAL ANATOLIA, LATE 18TH CENTURY

Of 'Crivelli' star design, localised spots of wear, some areas of loss and damage, corroded brown, a couple of stains. 9ft. x 4ft.9in (276cm. x 152cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

Named after the medallion type rug that first appeared in a painting by the Renaissance artist Carlo Crivelli, the use of the 'Crivelli' star in pile carpets dates back to the second half of the 15th century, as seen in the famous Anatolian fragment in the Budapest Museum of Applied Arts, and the 'Anatolian design' Spanish carpet in the Victoria and Albert Museum, London; (HALI 6, vol.1, p.49, figs 4, 5). The design's basic geometry is founded upon Islamic conventions, while the nomadic tradition provides the additional 'abstract animal style' hook motifs. The same double-headed horse motif and small eight-pointed stars that appear within each of the star's lobes on the present rug appear on a richly coloured but fragmentary Anatolian rug of 'Crivelli' star design, dating to the 15th or 16th century in the iconic 'Orient Stars' Collection, (H. Kirchheim et al., Orient Stars, A Carpet Collection, London 1993, pp.294-5, fig.188. The 'Crivelli' star continues to appear in Anatolian rugs through the 19th century and also appears frequently in Caucasian soumac carpets.





■*254

A MUDJUR PRAYER RUG

CENTRAL ANATOLIA, LATE 19TH CENTURY

Good pile throughout, corroded black, overall good condition 4ft.7in. x 3ft.5in. (145cm. x 109cm.)

£2,000-3,000

US\$2,500-3,700 €2,300-3,300

The kaleidoscopic palette of the present lot contains as many as ten diffrent colours and is a very good example of the boldly designed and coloured weavings from the town of Mudjur in central Anatolia. For a closely related example see, W. Brüggeman and H.Böhmer, *Teppiche der Bauern und Nomaden in Anatolien*, Hannover, 1980, pp.190-1, pl.41.



A CENTRAL ANATOLIAN RUNNER

18TH CENTURY

Uneven areas of wear and corrosion, a few holes, selvages frayed 10ft.3in. x 4ft.1in. (315cm. x 125cm.)

£4,000-6,000 US\$5,000-7,400 €4,500-6,700

■256

AN EAST ANATOLIAN RUNNER

MID-19TH CENTURY

Even overall wear, outer guard stripe rewoven on all four sides, areas of repiling 12ft.1in. x 3ft.2in. (370cm. x 100cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

The strangely archaic designof the present rug with its ascending column of 'Memling' guls and elongated cartouche border, is woven with wonderfully soft wool and rich colour which suggest a Yürük origin.





A CENTRAL ANATOLIAN RUG

KONYA REGION, LATE 17TH/EARLY 18TH CENTURY

Some holes, localised wear, corroded dark brown, partially backed on material $5ft.5in. \ x\ 3ft.8in.\ (169cm.\ x\ 117cm.)$

£15,000-25,000

US\$19,000-31,000 €17,000-28,000

The design of this rug very clearly relates to that of a group of seventeenth century Karapinar rugs, the most classic of which is in the Textile Museum (H.McCoy Jones and Ralph Yohe, *Turkish Rugs*, Washington D.C., 1968, no.43, among other publications). This, and others of the group, have medallions containing radiating floral sprays among which can be recognised tulips, while above and below are palmettes (For a discussion of the group please see May H. Beattie, "Some Rugs of the Konya Region", *Oriental Art*, vol.XXII, no.1, Spring, 1976, pp.60-76). The present rug has exactly these elements, combined with a secondary flower which appears on many rugs and is an allusion to the hyacinth floret. It also shares the main border with one used by the Karapinar group, as seen on a carpet formerly in the Murray-Graham Collection, now in the Victoria and Albert Museum, London, Inv. No.

T65.1959 (M. Beattie, *op.cit*.p.71). Opinion varies on the source of the *kotchak* border design but is perhaps most frequently related to the male rams' horn, suggesting strength and virility and was used prevalently in Turkman carpets and jewellery.

Yet that is where the similarity stops. The wool is long and fleecy, much longer and silkier than the normal Karapinar group. The structure is closer to some of the 'yellow ground Konya' group with its natural wool warp, no depression, and generally four shoots of natural brown wefts. The colours are brilliant, rich and deep, working in great juxtaposition with one another and together with the powerful enjoying sharp juxtapositioning which, coupled with the very strong drawing, gives a great power to this carpet. A closely related but fragmentary carpet, that was formerly in the Christopher Alexander Collection (C. Alexander, *A Foreshadowing of 21st Century Art*, New York and Oxford, 1993, pp.334-335), and which sold in these Rooms, 10 April 2008, lot 105, displays a double stepped polychrome lozenge in a narrow mushroom-brown border with hooked leaves and meandering vine. Writing of that carpet Professor Alexander notes "It is this barbaric "thing", this actual essence of our human nature which is reached, plumbed, pierced when a carpet is made correctly".



A YOMUD CARPET

WEST TURKMENISTAN, LATE 19TH CENTURY

Light localised touches of wear, minor spots of old damage, otherwise good condition

9ft.6in. x 6ft.4in. (295cm. x 196cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

The design of this carpet displays a less frequently found combination of staggered diagonal rows of *dyrnak guls* interspersed with occasional rhomboidal 'C' *guls*.

260

A SILK AND METAL-THREAD PEKING RUG

NORTH CHINA, CIRCA 1880

Localised touches of wear and corrosion, oxidised metal-thread, selvages frayed, some loss and minor damage at one end 6ft.9in. x 4ft. (213cm. x 124cm.)

£3,000-5,000

US\$3,700-6,200 €3,400-5,600

The central field of this rug is filled with a greater proportion of silvered metal-thread than most and the thickly curled leaves that surround the radiating floral centre piece are also most unusual. The panelled border contains various Buddhist emblems such as; the infinite knot, the conch-shell, the lotus flower and the wheel of law, all of which are seperated with alternating diaper-patterned panels containing stylised foral motifs. This same border design with a heavily metalled field is seen on another rug, formerly in the collection of the Late Baron George de Menasce, London, and which was part of a loan exhibition to The Duke Univiersity Museum of Art, Durham, North Carolina, (Exhibition catalogue, Imperial Carpets from Peking', Pittsburgh, 1973. That rug is centred by a seated Buddha woven in silk pile but which also bears an inscription in its upper kilim stating that it was woven for the Imperial Palace in Beijing. It is quite possible that the present rug once bore an inscription but sadly the kilims at both ends of this rug are lacking.



259

■259

A TAJIK KILIM

TAJIKISTAN, EARLY 20TH CENTURY

A couple of minor repairs, overall very good condition 13ft.8in. x 6ft.8in. (422cm. x 210cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700



260





A SILK PICTORIAL SAMARKAND POLYPTYCH

EAST TURKESTAN, PROBABLY DATED 1910

Overall excellent condition 13ft.4in. x 5ft.9in. (411cm. x 180cm.)

£20.000-30.000

US\$25,000-37,000 €23,000-33,000

Although one would assume that this extraordinary carpet were unique, we are aware of two other examples displaying this highly unusual design. Parviz Tanavoli discusses at length one in a private collection in Tehran but appears to be unaware at the time of the existence of the other two, (Hali 40, pp.14-15); the second is in the Oliver Hoare collection (Hali, Summer 2015, pp.66-67). The third, and present carpet, has recently surfaced in Spain where it had been part of a private collection in Madrid for some years. All three bear the same date and design and appear to be in a similarly well preserved condition. The date is particularly confusing as it can be read as either 1210 or 1910. If it were the Islamic date AH 1210/1795 AD, it does not explain why it would be written in Western numerals. Armenian numerals are similarly written however they

would reflect the Christian calendar. Interestingly the example in Tehran had reputedly belonged to several generations of Armenian émigrés before it travelled to Iran. Despite being relatively well informed of their provenance, the overall meaning of the pictorial depictions remains somewhat of an enigma.

Although the present carpet is woven on a silk warp structure the weave remains relatively coarse which is quite typical of carpets woven in the oases town of Samarkand in East Turkestan, as is the rich palette of wine reds, blues and yellows. Other familiar features that are found in the weavings of this region are the Greek Key inner minor stripe that frames each of the four pictorial panels and the fruiting pomegranate trees that are so frequently used with their rich iconography of virility and life. The depiction of the dragon and the tiger, albeit rather comical here, are often depicted in Chinese and Tibetan art and are perceived as highly auspicious characters, rich in iconography. In the 7th century, during the reign of the first King of Tibet, Songsen Gampo, officials sat on tiger skins and wore tiger embroidered bodices while the image of *The Mongolian Leading the Tiger*, is seen as an ancient symbol of good-luck and was often used to decorate the doorways of



those in power and authority, (Mimi Lipton, *The Tiger Rugs of Tibet*, London, 1988, pp.10-11). The so-called 'saf' arrangement of multiple arches usually bears a religious significance representing the *mihrab* for prayer, and carpets with this arrangement were typically woven for mosques or other religious buildings. The undulating outline that strings the four panels together however seems less architectural but more mountainous in its appearance and therefore quite possibly was used in a more secular surrounding. There are many more less familiar features in the design however, which would include the paired inverted snakes within the border and the male military figure and the heavily pregnant animal.

The costume of the man resembles that of a Russian or Armenian officer wearing boots typical of those worn in the Russian army in the late 19th century, while the soft red hat is similar of those worn by Armenians in the Caucasus. The vast area stretching from Eastern Turkestan where these carpets were woven, to the Caucasus where the man's costume probably belongs, is, culturally speaking, relatively homogenous. Along with music and carpet-weaving, the main cultural expression has always been storytelling. The Ashiks, traditional story-tellers, travelled to the towns and

villages reciting the great epics and stories in their repertoire. It is to this tradition that the subject-matter of this carpet could belong, illustrating one of the age-old Central Asian stories with the hand gesture of the man suggesting that he is the story-teller. On one level, stories were recited as public entertainment; on another, they were credited with encapsulating a deep tradition of wisdom. Such a story is *The Man, the Snake and the Stone,* of which this may well represent a variation (see: Idries Shah, *Caravan of Dreams,* Octagon Press, 1988.)

The other mysterious image is that of the sheep, or possibly a cow, which appears to be heavily pregnant. Tanavoli suggests that perhaps the figure represents a wealthy man of some authority while the sheep represents his valuable flock and the flanking images of the dragon and the tiger are there to reinforce his strength and power. Alternatively, he suggests that they could simply represent a series of astrological signs that signify his birth, profession and wealth. While we can offer no definitive answer to the overall meaning of this carpet, Tanavoli's suggestion, that all three carpets were a bespoke commission from a wealthy Armenian Christian who travelled east along the trading Silk Route to East Turkestan, seems plausible.



AN UNUSUAL KANSU GALLERY CARPET

WEST CHINA, CIRCA 1800

Localised areas of wear and corrosion in the rust-red and black, selvages replaced, ends secured 14ft.lin. x 5ft. (431cm. x 154cm.)

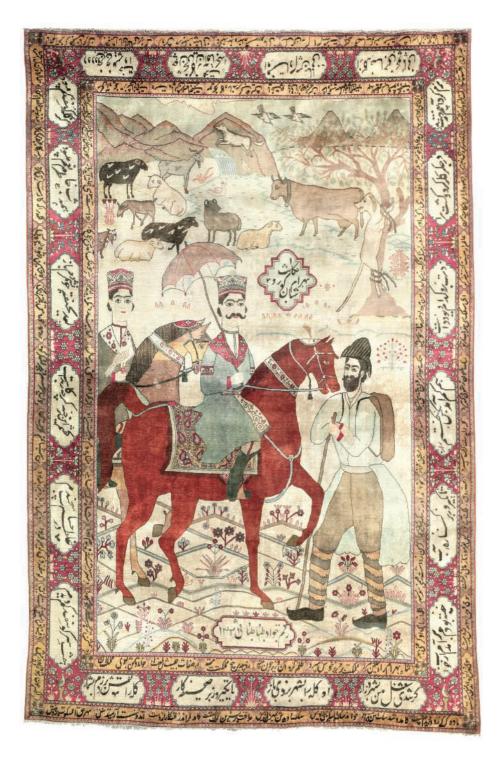
£22,000-26,000

US\$28,000-32,000 €25,000-29,000

Up until the 15th century the region of Kansu in Western China was an important political and cultural corridor that linked the region of Ningxia in the east with the oases towns on the Tarim Basin in Xinjiang to the west. To the north was the wilderness of the Gobi desert, bordered beneath by the fertile and mountainous lands of Qinghai. Importantly the silk route ran through the middle before dividing in two when reaching Xinjiang. Due to its geographical location, Kansu naturally became a transit stop for nomads, travellers and traders but simultaneously became a place of production, with contemporary literature documenting the presence of established looms within the houses of the settled Han Chinese population. As a result the carpets from Xinjiang, Ningxia and Kansu became, at times, inextricably entwined. The identification and clarification of this group of carpets remained obscure for some time but work has progressed and Hans König's studies add new enlightenment to the subject (Hans König, "Gansu", Hali, Issue 138, January-February 2005,

The minimalist overall design of small daisy-like flowerheads on the present carpet, with a complete absence of a central medallion or spandrels, is striking in its simplicity. A smaller carpet with this design sold at Sotheby's London, 28 April 1992, lot 124 and a much larger carpet with the same design sold at Sotheby's New York, 3 December 2002, lot 31. Including the long gallery-like proportions of the present carpet, one can see how verstaile the pattern was for producing carpets of varying size. Another closely related Kansu all-over pattern consists of small roundels in red, ivory or yellow on an inky-blue ground colour which was then framed by various geometric fret patterns and a cloud-collar or Kochak border. This design was coined Pu-lo by Hans Bidder who related it to a dyeing process used in north Tibetan fabrics of the Kiang Turk tribes, (Hans Bidder, Carpets from Eastern Turkestan, Tübingen, 1964, p.95).





PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

■264

A PICTORIAL SILK KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, SIGNED JAVAD TABATABAI, DATED AH 1331/1912 AD

Depicting Bahram Gur, the shepherd and his dog tied to a tree, some light surface dirt, overall very good condition 7ft.1in. x 4ft.5in. (219cm. x 138cm.)

£7,000-10,000

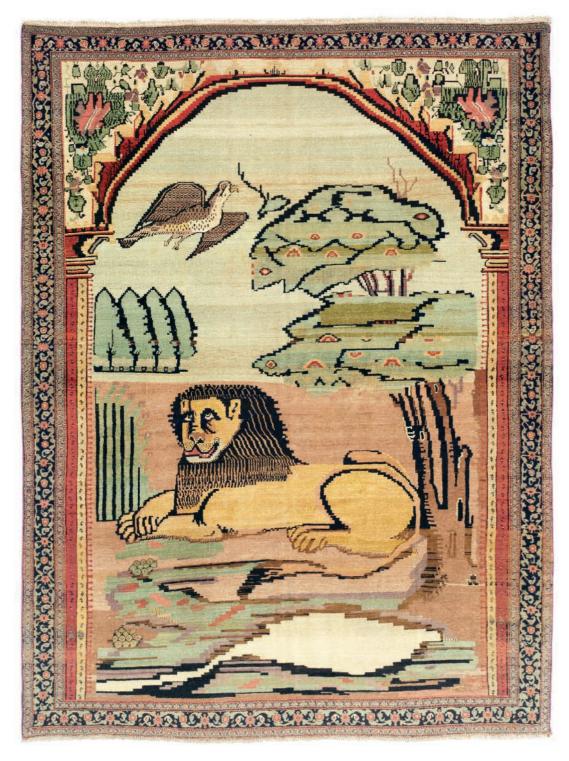
US\$8,700-12,000 €7,900-11,000 The knot count is approximately 10V x 8H per cm. sq.

The inscription reads; raqam-e javad tabatabai, AH 1331/1912 AD Work of Javad Tabatabai

hekayat-e bahram gur va shoban

The tale of Bahram Gur and the shepherd

The outer border cartouches are poetry from the *Haft Peykar* of Nizami.



ANOTHER PROPERTY

■265

A PICTORIAL SENNEH CARPET

WEST PERSIA, CIRCA 1890

Overall excellent condition 8ft.7in. x 5ft.8in. (246cm. x 177cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000 Although this carpet was woven using traditional cutpile technique, the design in the field cleverly mimics the appearance of a flatwoven kilim. Perhaps the weaver was trying to recreate the hazy heat of the savannah, which the lion seems to have succumbed to, and which distorts the appearance of the landscape as if it were a mirage.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■266

THE TOMS AGRA CARPET

NORTH INDIA, CIRCA 1860

Full pile throughout, a few localised repairs and occasional surface marks, selvages rebound

19ft.7in. x 17ft.7in. (595cm. x 535cm.)

£80,000-120,000

US\$99,000-150,000 €90,000-130,000

PROVENANCE:

With C. John, London, 15 June 1965 The Toms Collection, Sotheby's London, 7 June, 1995, lot 45, where purchased by the present owner

By the beginning of the 19th century much of the Indian carpet industry had become almost obsolete but the inclusion of several Indian pile carpets in London's Great Exhibition of 1851 sparked its revival. Private workshops sprang up across the country and by 1862 the British Imperial government had set up a number of jail workshops in the Punjab. Some of those produced in the jail in Lahore were displayed at the Great Exhibition in 1862 in London and by the time of the Glasgow International Exhibition in 1888, the list of carpet producing workshops was extensive and included private manufacturers as well as over twenty jails including; Agra, Lahore, Yeraoda and Montgomery. There is a clear and continuous progression evident in the design and construction of the 19th century Indian carpets; an early example that anticipates the later 'jail' production sold in these Rooms, 17 October 1996, lot 401. What unites this substantial group is their predilection to the

16th and 17th century cloudband and palmette designs of the Safavid and Mughal traditions. The renaissance in Indian production was buoyed by the weaver's exposure to these designs through the carpets of the Maharaja of Jaipur and the collection in Bijapur and later, the publication of lavish carpet reference books with hand-coloured plates such as Arthur Upham Pope's, Survey of Persian Art, Oxford, 1938 which shows a closely related prototype, Vol. XIII, pl.1126. (Bennett, 1987, no.5). In 1906 Andrews published his work on the carpets of India, including a large proportion from the collection of the Maharaja of Jaipur (Andrews, One Hundred Carpet Designs from Various Parts of India, London, 1905-6). The carpets in that collection had already however been sent to the weavers in the second half of the nineteenth century to serve as models for their products.

The present carpet is typical of those produced within the midpoint of 19th century Agra production, distinguished by the bold scale of drawing in both the field and border, the fine weave and, in particular, the vibrant colouring. A highly unusual feature found on the present lot is the figural depiction within each border corner of a saddled horse with its foal, above a pair of facing long-horned rams. This charming, small inclusion is a very personal touch added to what was essentially an extremely grand city workshop commission. Two examples of the group with linked arabesque borders sold Christie's, London 25 April 2002, and Christie's, New York, 18 December 2001, lot 62. A further feature these examples share with the present lot is a mirrored design, which creates an attractive balance but also allowed the workshops to create carpets on almost any dimension. Two slightly smaller examples that have manipulated this field design to produce a square format sold in these Rooms, 13 October 2005, lot 65 and one of particularly attractive and fine weave on 18 October 2014, lot 120.





VARIOUS PROPERTIES

■267

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Mostly full pile throughout, minute spots of corrosion, a light localised colour run, some minor repiling and localised restoration 15ft. x 10ft.6in. (460cm. x 325cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

■268

AN AGRA CARPET

NORTH INDIA, CIRCA 1880

Of 'Shah Abbas' design, full pile throughout, a small reweave at one end, overall very good condition 16ft.7in. x 10ft. (510cm. x 305cm.)

£35,000-45,000

US\$44,000-56,000 €40,000-50,000









■*269

A BERGAMA RUG

WEST ANATOLIA, CIRCA 1870

Even overall wear, corroded black, one end guard stripe rewoven 6ft.1in. x 4ft.5in. (186cm. x 140cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

■*270

A MELAS PRAYER RUG

WEST ANATOLIA, MID-19TH CENTURY

Even light overall wear, corroded dark brown, scattered small restorations 5ft.9in. x 3ft.7in. (180cm. x 115cm.)

£2,500-3,500

US\$3,100-4,300 €2,800-3,900

■*271

A MELAS PRAYER RUG

WEST ANATOLIA, MID-19TH CENTURY

Even light overall wear, corroded brown, a couple of minor spot repairs, minor loss at one end

4ft.8in. x 3ft.2in. (149cm. x 98cm.)

£3,000-5,000

US\$3,800-6,200 €3,400-5,600



AN USHAK CARPET

WEST ANATOLIA, CIRCA 1890

Localised areas of wear with some associated repiling, a reweave in one corner, scattered minor repairs 16ft.10in. x 13ft.9in. (515cm. x 420cm.)

£15,000-25,000

US\$19,000-31,000 €17,000-28,000





■273

A ZIEGLER CARPET

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1880

Even light overall wear, corroded fawn-brown, end outer guard stripes rewoven

8ft.10in. x 7ft.8in. (269cm. x 234cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

■274

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1890

Localised areas of wear, a few small scattered spots of repiling and minor restorations 13ft. x 10ft.10in. (395cm. x 330cm.)

1016. X 1016.10111. (0306111. X 00

£5,000-8,000

US\$6,100-9,700 €5,500-8,800

275

A ZIEGLER CARPET

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1880

Areas of wear, scattered minor repairs and localised repiling, ends partially rewoven along last few rows 16ft.8in. x 8ft.7in. (514cm. x 268cm.)

£14,000-16,000

US\$18,000-20,000 €16,000-18,000





A SILK BAKSHAISH RUG

WEST PERSIA, LATE 19TH CENTURY Overall excellent condition 7ft.2in. x 5ft.9in. (222cm. x 180cm.)

£25,000-35,000

US\$31,000-43,000 €28,000-39,000

The knot count is approximately 6V x 6H per cm. sq.

This Persian silk rug illustrates the exquisite quality of silk weaving produced in the second half of the nineteenth century, that proved so popular in the court of the Qajar ruler, Naser al-Din Shah (1848-1896). Not only confined to the Royal courts, silk rugs were considered as prized possessions of the Persian elite, highlighting the wealth and luxury that was available to certain families who would specially commission these fine pieces for prayer, decorative adornment, or as gifts.

The Persian cities of Tabriz, Heriz and Kashan, in particular, saw a renaissance in carpet production and came to be known, once more, as outstanding rug-weaving centres in respect to the quality of materials they used, the designs that they drew and the clarity of the colours that they dyed. Far fewer silk rugs however were woven in the city of Bakshaish which makes the present lot particularly rare. In addition to Persian Royal and aristocratic patronage, renewed demand from Western markets saw a flourish of new workshops which saw the development of earlier 16th and 17th century designs, adapted to fit smaller formats, which were welcomed both by the emerging clientele in Europe as well as the wealthy elite of the East. The design of this rug is more frequently found on larger wool carpets from Bakshaish but it has been successfully miniaturised to create an eye catching design, in most part due to its wonderfully rich and deeply saturated palette and thick, glossy silk pile.







■*277

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1890

Full pile throughout, reduced in size, light localised surface dirt 15ft.7in. x 13ft.8in. (480cm. x 423cm.)

£7,000-10,000

US\$8,500-12,000 €7,800-11,000

VARIOUS PROPERTIES

278

AN ALCARAZ RUG

SPAIN, EARLY 20TH CENTURY

Mostly full pile throughout, marginal corrosion in the pale green, overall good condition 7ft.9in. x 6ft.7in. (241cm. x 207cm.)

£3,000-5,000

US\$3,700-6,200 €3,400-5,600

279

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Mostly full pile throughout, corroded brown, minor repairs along last few rows at either end, overall good condition 14ft.3in. x 12ft.5in. (437cm. x 383cm.)

£20,000-30,000

US\$25,000-37,000 €23.000-33.000

278







■280

AN ISFAHAN CARPET

SIGNED SARRAF MAMOURY, CENTRAL PERSIA, CIRCA 1940

Full pile throughout, scattered spot surface stains, one end missing kilim and fringes

14ft.6in. x 9ft.7in. (446cm. x 296cm.)

£6,000-8,000

US\$7,500-9,900 €6,800-8,900

A carpet of the same design and woven by the same weaver sold in these Rooms, 8 April, 2014, lot 62.

■281

A 'MANCHESTER' KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

Full thick, *kurk* wool pile, overall excellent condition 16ft.4in. x 10ft.8in. (500cm. x 330cm.)

£8,000-10,000

US\$9,900-12,000 €9,000-11,000

Known as 'Manchester' Kashans, and similar to the second generation 'Mohtashams', these carpets were piled far thicker than the Kashan carpets of only a few years earlier. Using a very soft *kurk* wool, they were woven very finely, using expensive materials, and were much sought after in the 1920s and 1930s. It was these carpets that the 'American' Sarouk carpets were trying to provide cheap coarser alternatives for.







283

AN ISFAHAN SEIRAFIAN PRAYER RUG

SIGNED SADEQ SEIRAFIAN, CENTRAL PERSIA, CIRCA 1940

Finely woven on silk warps, overall excellent condition 6ft.3in. x 3ft.6in. (194cm. x 110cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

The knot count is approximately 11V x 12H per cm. sq.

The signature cartouche reads; S.Seirafian, Esfahan, Iran

283

A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1920

Of Prayer design, overall excellent condition 10ft. x 6ft.9in. (306cm. x 211cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000



284



A MESHED CARPET

SIGNED SABER, NORTH EAST PERSIA, CIRCA 1940

Overall excellent condition 17ft. x 12ft.8in. (521cm. x 392cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-20,000

The knot count is approximately 9V x 9H per cm. sq.

The workshop of Ali Khan and Abdol Mohammad Amoghli was considered one of the greatest Persian carpet workshops of the 20th century and was greatly favoured by the the Pahlavi Shahs particularly Reza Shah. Sa'dabad Palace in northern Tehran was furnished by the Pahlavi's with carpets from the Amoghli workshop, as was the Palace at Niavaran, a pavilion-like structure built in the original Qajar gardens by the order of Naser ed Din Shah.

Abbas Quli Saber (1911-1977) started working in the Amoghli workshop when still a young man. When Saber set up his own workshop he continued the taste and traditions of crasftsmanship already established by Amoghli, but continued to develop their designs and weaving techniques taking them to new levels. According to one report, on his death, just before the Iranian Revolution, Saber employed around fifteen hundred weavers working on more than three hundred looms. The vast majority of his carpets followed the traditional dark rich Meshed colours however the present lot differs slightly in that it has an unusal teal-blue field.

285

AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1930

Finely woven, near excellent condition 13ft.1in. x 9ft.1in. (402cm. x 280cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

The knot count is 8V x 10H per cm. sq.

256



AN UNUSUALLY LONG BIJAR RUNNER

SIGNED GARROSIAN, WEST PERSIA, DATED AH 1300/1921 AD

A few small professional repairs, mostly very good condition 25ft. x 3ft. (765cm. x 92cm.)

£5,000-7,000

US\$6,200-8,600 €5,600-7,800

287

A LONG KIRMAN KELLEH

SECOND HALF 19TH CENTURY, SOUTH EAST PERSIA

Of 'Herati' pattern, light even overall wear, a couple of small repairs and localised minor repiling, selvages rebound, ends secure 20ft.2in. x 6ft.5in. (618cm. x 200cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

The inscription states that this carpet was made during the reign of Nasir al-Din Shah Qajar, who reigned from 1848 to1896 (AH 1265-1314) when he was assassinated. The carpet appears to have been commissioned for Mirza Muhammad Khan. Mirza is a historical title of Persian origin which is still used as a surname or prefix to identify patriarchal lineage, denoting the rank of a royal prince, high nobleman, distinguished military commander, or a scholar. Verses of Persian poetry fill the other cartouches and although they are not immediately recognisable, with some research, could surely be identified with one of the many illustrious Persian poets. The last cartouche bears a possible date, but only has two digits 12.., which would suggest that it was woven before AH 1300/1882 AD. Parts of the inscription are less legible or bear a number of poorly written words with duplications which would suggest that this was not a courtly gift or royal commission as these mistakes would have been avoided.



286



A BIJAR CARPET

WEST PERSIA, CIRCA 1890

Full pile throughout, overall excellent condition 13ft.5in. x 8ft.3in. (414cm. x 254cm.)

£6,000-8,000

US\$7,500-9,900 €6,800-8,900

288

A MAHAL CARPET

WEST PERSIA, CIRCA 1910

Overall good condition 17ft.4in. x 11ft.5in. (533cm. x 353cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000



289







290

AN AKSTAFA RUNNER

EAST CAUCASUS, CIRCA 1880

Overall very good condition 12ft.8in. x 4ft. (386cm. x 122cm.)

£7,000-10,000

US\$8,700-12,000 €7,900-11,000

■291

A KURDISH RUNNER

AZERBAIJAN, LATE 19TH CENTURY

Mostly full, thick pile throughout, a few very minor spots of light wear, overall very good condition 12ft.1in. x 3ft.2in. (369cm. x 97cm.)

£4,000-6,000

US\$5,000-7,400 €4,500-6,700

292

A MALAYIR RUNNER

WEST PERSIA, CIRCA 1900

Mostly full pile throughout with minor touches of localised light wear, overall very good condition 13ft.2in. x 3ft.7in. (403cm. x 114cm.)

£3,500-4,500

US\$4,400-5,600 €4,000-5,000



A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Touches of light wear otherwise overall good condition

17ft.8in. x 8ft.2in. (545cm. x 250cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

The inscription cartouches running around the inner border are filled with a repeating Persian poetic couplet;

chenin negar koja va chenin negargar ast zahi negar gari ke inchenin negar arast

'Where would one find such a pattern this is the work of a true painter Praise to the painter who can create such pattern' PROPERTY FROM A PRIVATE SWISS RESIDENCE

■*294

A LARGE TABRIZ CARPET

SIGNED QALI-BAFIYAN VA MAHMUD JABBARZADA, NORTH WEST PERSIA, CIRCA 1910

Of 'Portugese' design, uneven touches of light wear, a few minor light surface marks, otherwise good condition 22ft.1in. x 11ft.4in. (676cm. x 350cm.)

£8,000-12,000

US\$9,900-15,000 €9,000-13,000

The signature in the small stellar cartouche reads: sherkat-e qali-bafiyan va mahmud jabbarzada.

The present lot is a direct copy of the Portuguese Carpet in the Museum für Angewandte Kunst in Vienna (Friedrich Sarre and Hermann Trenkwald, Österreichisches Museum für Angewandte Kunst, Vienna/Leipzig, 1926/28, vol.1, pl.33). It is slightly shorter but wider in size and signed in a starcartouche in one corner of the inner guard stripe. Another carpet from the same weaver was sold in these Rooms on 15 April 2010, lot 62.







■*295

AN AGRA CARPET

NORTH INDIA, CIRCA 1880

Of 'Dragon Lattice' design, a few small surface marks but mostly very good condition

18ft.6in. x 16ft.5in. (567cm. x 503cm.)

£25,000-35,000

US\$31,000-43,000 €28,000-39,000 The original design source for the present carpet stems from earlier 18th century Caucasian 'Dragon' carpets although the appearance of stylised 'dragons' has long been forgotten. An Agra carpet of the same design but on a green ground sold in these Rooms, 29 April 2004, lot 220 and another on a burgundy ground sold 25 April 1996, lot 333. For further discussion on carpet production in India in the 19th century, see lot 266 in the same sale.

END OF SALE



INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
4ft.7in. x 3ft.5in	145cm. x 109cm	A Konya Prayer Rug	Late 19th Century	254
4ft.8in. x 3ft.2in	149cm. x 98cm	Melas Carpet	Mid 19th Century	271
4ft.8in. x 4ft.4in	147cm. x 135cm	An Ushak Fragment	16th Century	240
5ft.2in. x 3ft.9in	157cm. x 114cm	A Silk and Metal-Thread Koum Kapi Rug	Circa 1920	218
5ft.3in. x 3ft.8in	159cm. x 111cm	A Silk and Metal-Thread Koum Kapi Rug	Circa 1920	217
5ft.5in. x 3ft.8in	169cm. x 117cm	A Malaa Bayya Bura Waat Aratalia	Late 17th/Early 18th Century	257
5ft.9in. x 3ft.7in 5ft.9in. x 4ft.6in	180cm. x 115cm 180cm. x 142cm	A Melas Prayer Rug, West Anatolia A Damascus 'Compartment' Carpet	Mid 19th Century 16th Century	270 236
6ft.1in. x 4ft.5in	186cm. x 140cm	A Central Anatolian Rug	Circa 1870	269
6ft.3in. x 3ft.6in	194cm. x 110cm	A Sadeg Seirafian Prayer Rug	Circa 1960	282
6ft.3in. x 4ft.4in	195cm. x 135cm	A 'Bird' Ushak Rug	Late 16th/Early 17th Century	237
6ft.4in. x 5ft.9in	196cm.x 180cm	A Kazak Rug	Mid 19th Century	230
6ft.6in. x 4ft.2in	197cm. x 126cm	A Silk Kashan 'Mohtasham' Prayer Rug	Circa 1900	213
6ft.7in. x 3ft.10in	201cm. x 117cm	A Central Asian Rug	Probably 14th Century	241
6ft.8in. x 4ft.3in	209cm. x 134cm 213cm. x 124cm	A Silk and Metal-Thread Turkish rug	Circa 1930 Late 19th Century	221 260
6ft.9in. x 4ft 6ft.9in. x 4ft.3in	206cm. x 130cm	A Silk and Metal-Thread Peking Rug A Silk Kashan Rug	Circa 1890	214
7ft.1in. x 4ft.5in	219cm. x 138cm	A Pictorial Silk Kashan 'Mohtasham' Rug	Dated AH 1331/1912 AD	264
7ft.1in. x 5ft.7in	218cm. x 176cm	Sewan Kazak	Circa 1870	229
7ft.2in. x 4ft.5in	218cm. x 135cm	A Silk Fereghan Pictorial Rug	Circa 1890	215
7ft.2in. x 5ft.5in	220cm. x 168cm	A Borjalu Kazak Rug	Mid 19th Century	231
7ft.2in. x 5ft.9in	222cm. x 180cm	A Silk Bakshaish Rug	Circa 1890	276
7ft.5in. x 4ft.9in	226cm. x 145cm	A Polonaise Rug	Probably First Half 17th Century	239
7ft.5in. x 5ft.5in 7ft.7in. x 5ft.5in	230cm. x 170cm 237cm. x 170cm	A Borjalu Rug	Circa 1880 Circa 1880	233 227
7ft.9in. x 6ft.7in	241cm. x 207cm	A Borjalu Rug An Alcaraz Rug	Early 20th Century	278
8ft.3in. x 6ft.4in	254cm. x 196cm	A Green Ground Fachralo rug	Circa 1880	232
8ft.6in. x 5ft.2in	259cm. x 157cm	Karachof Kazak rug	Circa 1880	228
8ft.7in. x 5ft.8in	246cm. x 177cm	A Pictorial Senneh Carpet	Circa 1890	265
8ft.10in. x 7ft.8in	269cm. x 234cm	A Ziegler Carpet	Circa 1880	273
9ft. x 4ft.9in	276cm. x 152cm	A Konya Rug	Late 18th Century	253
9ft.2in. x 4ft.1in	280cm. x 125cm	An East Anatolian Carpet Fragment	18th Century	251
9ft.5in. x 6ft.4in 9ft.6in. x 6ft.4in	290cm. x 197cm 295cm. x 196cm	A Double Medallion Fachralo A Yomud Carpet with 'C' Guls	Circa 1870 Late 19th Century	235 258
9ft.7in. x 7ft.3in	297cm. x 225cm	A Soumac Carpet	Circa 1870	234
9ft.8in. x 3ft.4in	300cm, x 105cm	A Seychour Long Rug	Dated AH 1280	224
10ft. x 5ft.4in	307cm. x 167cm	A Bijar Carpet	Circa 1880	242
10ft. x 6ft.9in	306cm. x 211cm	A Part-Silk Tehran Carpet	Circa 1920	283
10ft. x 7ft.7in	303cm. x 230cm	A Kashan 'Mohtasham' Carpet	Circa 1890	212
10ft.1in. x 3ft.7in 10ft.3in. x 4ft.1in	310cm. x 114cm 315cm. x 125cm	A Konya Saf A Central Anatolian Runner	Third Quarter 19th Century	252 255
10ft.4in. x 4ft	318cm. x 124cm	A Karabagh Long Rug	18th Century Circa 1890	225
11ft.6in. x 6ft.9in	356cm. x 212cm	A South Caucasian Carpet	Mid 19th Century	223
11ft.10in x 9ft.6in.	361cm. x 289cm	A Heriz Carpet	Circa 1890	247
12ft. x 5ft.3in	368cm. x 164cm	A Shirvan 'Harshang' carpet	Late 17th/Early 18th Century	226
12ft.1in. x 3ft.2in	370cm. x 100cm	An East Anatolian Runner	Early 19th Century	256
12ft.1in. x 3ft.2in 12ft.3in. x 9ft.1in	369cm. x 97cm 376cm. x 280cm	A Kurdish Runner A Tabriz Carpet	Late 19th Century Circa 1890	291 245
12ft.5in. x 9ft.5in	384cm. x 290cm	A Tabriz Carpet	Circa 1890	244
12ft.7in. x 8ft.6in	383cm. x 259cm	A Kashan 'Mohtasham' Carpet	Circa 1890	211
12ft.8in. x 4ft	386cm. x 122cm	An Akstafa Long Rug	Circa 1880	290
13ft. x 10ft.10in	395cm. x 330cm	A Fereghan Carpet	Circa 1890	274
13ft.1in. x 9ft.1in 13ft.2in. x 3ft.7in	402cm. x 280cm	An Isfahan Carpet	Circa 1930	285
13ft.2in. x 3ft.7in 13ft.4in. x 5ft.9in	403cm. x 114cm 411cm. x 180cm	A Malayir Runner A silk pictorial Samarkand carpet	Late 19th century Probably Dated 1910	292 262
13ft.4in. x 9ft.8in	410cm. x 300cm	A Petag Tabriz	Circa 1920	249
13ft.5in. x 8ft.3in	414cm. x 254cm	A Bijar Carpet	Circa 1890	289
13ft.7in. x 5ft.8in	420cm. x 180cm	An Isfahan Carpet	Late 17th Century	238
13ft.8in. x 6ft.8in	422cm. x 210cm	A Tajik Kilim	Early 20th Century	259
14ft.1in. x 5ft	431cm. x 154cm	A Kansu Gallery Carpet	Circa 1800	263
14ft.3in. x 10ft.2in 14ft.3in. x 12ft.5in	433cm. x 310cm 437cm. x 383cm	A Part-Silk Tehran Carpet A Bakshaish Carpet	Circa 1900 Circa 1890	216 279
14ft.3in. x 7ft.8in	435cm. x 238cm	A Kashan 'Mohtasham' carpet	Circa 1890	210
14ft.5in. x 10ft.9in	439cm. x 327cm	A Sultanabad Carpet	Circa 1890	250
14ft.6in. x 9ft.7in	446cm. x 296cm	A Mamoury Isfahan Carpet	Circa 1940	280
15ft. x 10ft.6in	460cm. x 325cm	An Agra Carpet	Circa 1890	267
15ft.1in. x 11ft.3in	461cm. x 345cm	A Sultanabad Carpet	Circa 1890	248
15ft.7in. x 13ft.8in 16ft.4in. x 10ft.8in	480cm. x 423cm 500cm. x 330cm	An Ushak Carpet A Manchester Kashan Carpet	Circa 1880 Circa 1900	277 281
16ft.7in. x 10ft.	510cm. x 305cm	An Agra Carpet	Circa 1880	268
16ft.8in. x 8ft.7in	514cm. x 268cm	A Ziegler Carpet	Circa 1890	275
16ft.10in. x 13ft.9in	515cm. x 420cm	An Ushak Carpet	Circa 1890	272
17ft. x 12ft.8in	521cm. x 392cm	A Meshed Carpet	Circa 1940	284
17ft.2in. x 11ft.10in	520cm. x 359cm	A Silk Hereke Carpet	Mid 20th Century	220
17ft.4in. x 11ft.5in 17ft.8in. x 8ft.2in	533cm. X 353cm 545cm. x 250cm	A Mahal Carpet A Heriz Carpet	Circa 1900 Circa 1890	288 293
18ft.1in. x 7ft	552cm, x 213cm	A Karabagh Kelleh	Second half 18th Century	293
18ft.5in. x 13ft	560cm. x 396cm	A Tabriz Carpet	Circa 1900	246
18ft.6in. x 16ft.5in	567cm. x 503cm	An Agra Carpet	Early 20th Century	295
19ft.7in. x 17ft.7in	595cm. x 535cm	An Agra Carpet	Circa 1860	266
20ft.2in. x 6ft.5in	618cm. x 200cm 676cm. x 350cm	A Large Kirman Carpet A Tabriz Carpet	Second half 19th century	287 294
22ft.1in. x 11ft.4in 23ft.2in. x 13ft.7in	708cm. x 419cm	A Tabriz Carpet A Large Bijar Carpet	Circa 1900 Late 19th Century	294
24ft.2in. x 9ft.3in	736cm. x 281cm	A Long Lahore Gallery Carpet	First Quarter 20th Century	219
25ft. x 3ft	765cm. x 92cm	A Long Bidjar Runner	Dated SH 1300/1921 AD	286

BIBLIOGRAPHY

Feher, 1978 Fehérvári, 1976

Folsach, 2001

George, 2010

Gray, 1979

Fogg and Galloway, 2012

Abu Dhabi, 2010 The Arts of Islam: Masterpieces from the Khalili Collection, Abu Dhabi, 2010 Amsterdam, 1999 Earthly Beauty, Heavenly Art, exhibition catalogue, Amsterdam, 1999 Treasures of the Mughals and the Maharajas, exhibition catalogue, The Al Thani Collection, The Palace Museum, Beijing, 2018 Beijing, 2018 Die Türckische Cammer. Sammlung orientalischer Kunst in der kurfürstlich-sächsischen Rüstkammer Dresden, exhibition catalogue, Dresden, 2010 Dresden, 2010 Houston, 2007a Houston, 2007b Exhibition Writing the Word of God: Calligraphy in the Qur'an, exhibition catalougue, Houston, 2007 Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600 - 1900, exhibition catalogue, Houston, 2007 London, 2000 Gopis, Goddesses and Demons, exhibition catalogue, London, 2000 London, 2001 Indian Painting for the British 1780-1880, exhibition catalogue, London, 2001 London, 2010 The Indian Portrait 1560-1860, National Portrait Gallery, exhibition catalogue, London, 2010 Ragamala Paintings from India from the Claudio Moscatelli Collection, exhibition catalogue, London, 2011 The Fabric of India, exhibition catalogue, London, 2015 Exhibition of Masterpieces of Muhammedan Art in Munich, exhibition catalogue, Munich, 1910 Martin, F.R., and F. Sarre. Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1912 India: Art and Culture 1300-1900, exhibition catalogue, New York, 1985 London, 2011 London, 2015 Munich, 1910 Munich, 1912 New York, 1985 New York, 1987 The Emperors' Album, Images of Mughal India, exhibition catalogue, New York, 1987 Delight in Design, Indian Silver for the Raj, exhibition catalogue, New York, 2008 Interwoven Globe. The Worldwide Textile Trade, 1500-1800, exhibition catalogue, New York, 2014 New York, 2008 New York, 2014 Lage d'or des sceinces arabes, exhibition catalogue, 2005

Arts de l'Islam, regards du XIXème siècle, exhibition catalogue, Paris, 2007

Treasures of the Mughals and the Maharajas, exhibition catalogue, The Al Thani Collection, Grand Palais, Paris 2017

Treasures of the Mughals and the Maharajas, exhibition catalogue, The Al Thani Collection, San Francisco 2018

Iran in the Hermitage, exhibition catalogue, St. Petersburg, 2004 Paris, 2005 Paris, 2007 Paris, 2017 San Francisco 2018 St. Petersburg, 2004 Taipei, 1983 Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum, exhibition catalogue, Taipei, 1983 Tel Aviv, 1986 Central Asian Embroideries, Haaretz Museum, exhibition catalogue, Tel Aviv, 1986 Treasures of the Mughals and the Maharajas, exhibition catalogue, The Al Thani Collection, The Doge's Palace, Venice 2017 Venice, 2017 Maria Bianca Alfieri, Islamic Architecture of the Indian Subcontinent, London, 2000
Chahryar Adle, Art et Société Dans le monde Iranien, 1982
Molly Aitken, The Intelligence of Tradition in Rajput Court Painting, New Haven, 2010
David G. Alexander, The Arts of War, The Nasser D. Khalili Collection of Islamic Art, Vol. XXI, London, 1992 Alfieri, London, 2000 Adle, 1982 Aitken, 2010 Alexander, 1992 Alexander, 2015 David G. Alexander, Islamic Arms and Armour in the Metropolitan Museum of Art, New York, 2015 J. Allan, and Brian J. J. Gilmour, Persian Steel: The Tanavoli Collection, Oxford, 2000 J. Allan, Islamic Metalwork: The Nuhad Ed-Said Collection, 1982 Allan and Gilmour, 2000 Allan, 1982 Allan, 2002 J. Allan, Metalwork Treasures from the Islamic Courts, London, 2002 Andrews, 1905-6 Archer, 1973 Fred H. Andrews, One Hundred Carpet Designs from Various Parts of India, London, 1905-6
W.G. Archer, Indian Paintings from the Punjab Hills, Vol. I & II, London, 1973
Mildred Archer, Company Paintings: Indian Paintings of the British Period, Ahmedabad, 1992
Arthur M. Sackler Gallery, The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin, Washington D.C, 2009 Archer, 1992 Arthur M. Sackler, 2009 Atasoy, 1990 Atasoy, Nurhan, Julian Raby, and Yanni Petsopoulos, Iznik: The Pottery of Ottoman Turkey, Paris, 1990 Aubaile, 1999 Anne Sefrioui Aubaile, Topkapi à Versailles: Trésors de la cour Ottomane, Paris, 1999 Auld, 2004 Sylvia Auld, Renaissance Venice, Islam and Mahmud the Kurd: a Metalworking Enigma, London, 2004 U. Bala Krishnan & M. Kumar, Dance of the Peacock: Jewellery Traditions of India, Mumbai, 2010
Michael Barry, 'Diabolic Fancies and Composite Animals: Persian Poetry and the Grotesques of Deccani and Mughal Painting', in N. Haidar and M. Sardar (ed.), Sultans of the South, 2011
Bayani, Manijeh, J. M. Rogers, and Tim Stanley, eds. The Decorated Word: Qur'ans of the 17th to 19th Centuries: Pt. 2, London, 2009
Mehdi Bayani, Ahval va Asar-e Khosh-Nevisan, Vol. II, Tehran, 1346 Bala Krishnan & M. Kumar, 2010 Barry, 2011 Bayani et al., 2009 Bayani, 1346 Beach, 1981 M.C. Beach, The Imperial Image: Paintings from the Mughal Court, Washington, 1981 Beach, 2011 Milo C. Beach, E. Fischer & B.N. Goswamy (ed.), Masters of Indian Painting II: 1650-1900, Vol. I & II, Zurich, 2011 Bennett, 1987 Ian Bennett, Jail Birds, London, 1987 A. S. Beveridge, The Babur-nama in English (Memoirs of Babur), Translated from the Original Turki Text, London, 1969 Beveridge, 1969 Hulya Bilgi, Iznik: The Ömer Koc Collection, Istanbul, 2015
Edwin Binney, Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney III, New York, 2013
Laurence Binyon, J. V. S. Wilkinson and Basil Gray, Persian Miniature Painting, 1933
George Birdwood, The Industrial Arts of India, London, 1884 Bilgi, 2015 Binney, 2013 Binyon, 1933 Birdwood, 1884 Sheila Blair, A Compendium of Chronicles: Rashid al-Din's Illustrated History of the World, London, 1995 Blair, 1995 Blair, 2008 Sheila Blair, Islamic Calligraphy, Edinburgh, 2008 Bloom and Blair, 2009 Jonathan Bloom and Sheila Blair, Grove Encyclopaedia of Islamic Art & Architecture, 2009 Bosworth, Clifford Edmund, Emeri Johannes van Donzel, Wolfhart P. Heinrichs, and Charles Pellat, eds. *Encyclopaedia of Islam*, VII. New edition. The Encyclopaedia of Islam 7. Leiden, 1993

Mughal Silver Magnificence (XVI-XIXth C), exhibition catalogue, Brussels, 1987

Sheila R. Canby, Rebellious Reformer: The Drawings and Paintings of Riza-Yi 'Abbasi of Isfahan, London, 1996

Stefano Carboni, David Whitehouse, Robert H. Brill, and William Gudenrath, Glass of the Sultans, New York, 2001 Bosworth, 1993 Brussels, 1987 Canby, 1996 Carboni et al., 2001 Carvalho, 2010 Pedro Moura Carvalho, Gems and Jewels of Mughal India, The Nasser D. Khalili Collection of Islamic Art, Vol. XVIII, London, 2010 Crill, 1999 Rosemary Crill, Indian Embroidery, London, 1999 Crill, 2008 Rosemary Crill, Chintz: Indian Textiles for the West, 2008 David, 1992 James David, ed. After Timur: Qur'ans of the 15th and 16th Centuries. The Nasser D. Khalili Collection of Islamic Art 3. London, 1992 Walter B Denny, Ottoman Treasures: Rugs and Ceramics from the Collection of Dr. and Mrs. William T. Price, Birmingham, 2004 François Déroche, The Abbasid Tradition, London, 1992 Layla S Diba, Maryam Ekhtiar, B W Robinson, Royal Persian Paintings, Brooklyn Museum of Art, 1999 Denny, 2004 Déroche, 1992 Diba and Ekhtiar, 1999 Robert Skelton, Facets of Indian Art, London, 1986 Digby, Skelton et al., 1986 Dihlavi, 1910 Dihlavi, Ghulam Muhammad Husain, and M. Hidayet, eds. The Tadhkira-I-Khushnavisan of Mawlana Ghulam Muhammad Dihlavi. Calcutta: Asiatic Society of Bengal, 1910 Dye, 2001 Joseph M. Dye III, The Arts of India, Virginia Museum of Fine Arts, London, 2001 Ebeling, 1973 Ehnbom, 1985 K. Ebeling, Ragamala Painting, Basel, 1973 D. Ehnbom, Indian Miniatures:The Ehrenfeld Collection, New York, 1985 Erol, Emre. The Ottoman Crisis in Western Anatolia: Turkey's Belle Époque and the Transition to a Modern Nation State. Library of Ottoman Studies 54. London New York: I.B. Tauris, 2016 Erol. 2016

Gray, Basil, Oleg Fedorovič Akimuškin, Shambhala Publications, and UNESCO. The Arts of the Book in Central Asia: 14th-16th Centuries, London, 1979

Sam Fogg and Francesca Galloway, Red Stone: Indian Stone carving from Sultanate and Mughal India, London, 2012

Kjeld von Folsach, and Davids Samling, eds. Art from the World of Islam in the David Collection, Copenhagen, 2001

Geza Fehérvári, Islamic Metalwork of the Eighth to the Fifteenth Century in the Keir Collection, London, 1976

G. Feher, Fifth International Congress of Turkish Art, Budapest, 1978

Alain George, The Rise of Islamic Calligraphy, London, 2010

Gruber, 2008

Guest, 1949

Guy and Swallow, 1990

Haidar and M. Sardar, 2011 Hales, 2013

Hanway, 1754 Hoare, 2017

Huart, 1908 Jaffer, 2002

Jaffer, 2013 James, 1988 Kadoi, 2013

Leach, 1995

Kaoukji, 2017 Knobler, 1995 Kwiatkowski, 2006

Lentz and Lowry, 1989 Lentz, 1989

Lings and Safadi, 1976 Lings, 1976 Lostv. 2017

Meghani, 2017 Melikian-Chirvani, 1982 Melikian-Chirvani, 1991

Melvin-Koushki, Online

Mi'rajnama, Online Mohamed, 2007 Munzavi, n.d. Nadler, 2000 Nickel, 2007

Okada, 1992 P. Losty & M. Roy, 2012 Pal, 1978

Pal, 2007 Pope, 1938 Porter, 1995 Randhawa, 1962 Randhawa, 1966

Ray, 2005 Ray, 2012 Rieu, 1883

Rieu, 1888 Rieu, 1966 Robinson, 1954 Robinson, 1967

Robinson, 1976 Robinson, 1991 Robinson, 1993 Roxburgh, 2005

Safwat, 2014

Salameh, 2001 Savge-Smith, 1997

Schacht, 1991 Schimmel, 1990 Schmitz, 1992

Schuckelt, 2010 Schulz, 1914 Seguy, 1977

Shahrestani, 2002 Sims, 2014

Slota et al, 1985 Stronge, 1988 Swallow, 2010

Tandan 1983 Titley, 1978 Titley, 1983 Topsfield, 2004 Uğur, 2010

Vernoit, 1997 Walters Art Museum, Online Ward, 1993

Welch, 1978 Wilkinson, 1959

Wishnitzer, 2015 Zebrowski, 1983 Zu Leipzig, 1990. Cristiane J. Gruber, The Timurid Book of Ascension, Valencia, 2008

Grace Dunham Guest, Shiraz Painting in the Sixteenth Century, Washington D.C., 1949 John Guy and Deborah Swallow et al., Art of India 1550-1900, London, 1990

N. Haidar and M. Sardar ed., Sultans of the South: Arts of India's Deccan Courts, 1323-1687, New York, 2011

Robert Hales, Islamic and Oriental Arms and Armour: A Lifetime's Passion, London, 2013 J. Hanway, An Historical Account of the British Trade over the Caspian Sea, London, 1754 Oliver Hoare, Every Object Tells a Story, London, 2017 Clement Huart, Les Calligraphes et les minaturistes de l'orient musulman, Paris, 1908

Amin Jaffer, Luxury Goods from India: The Art of the Indian Cabinet Maker, London, Victoria and Albert, 2002 Amin Jaffer, Beyond Extravagance: A Royal Collection of Gems and Jewels, New York, 2013

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

Kadoi, Yuka, and Iván Szántó, eds. The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia, Newcastle upon Tyne: Cambridge Scholars Publ, 2013
S. Kaoukji, Precious Indian Weapons and Other Princely Accoutrements, The Al-Sabah Collection, Kuwait, London, 2017
Adam Knobler, 'The Rise of Timur and the Western Diplomatic Response', JRAS, 3rd series, vol.5, no.3, November 1995.
Fraser, Marcus, and Will Kwiatkowksi, Ink and Gold: Islamic Calligraphy, London, 2006

Linda York Leach, Mughal and other Indian Paintings from the Chester Beatty Collection, Volume I, 1995

Lentz, Thomas W., Glenn D. Lowry, Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century, Washington, 1989 Thomas W. Lentz, Glenn D. Lowry, Timur & the Princely Vision, 1989

Martin Lings and Yasin Hamid Safadi, The Qur'an, London, 1976

Martin Lings, The Qur'anic Art of Calligraphy and Illumination, London, 1976
J.P.Losty, A Mystical Realm of Love – Pahari Paintings from the Eva and Konrad Seitz Collection, London, 2017
K. Meghani, Splendours of the Indian Subcontinent: A Prince's Tour of India, 1875-6, London, 2017 A. S. Melikian-Chirvani, Islamic Metalwork from the Iranian World, Eight-Eighteenth Centuries, London, 1982

A. S. Melikian-Chirvani, From the Royal Boat to the Beggar's Bowl, Islamic Art IV, 1991 Matthew Melvin-Koushki, "DEHDĀR ŠIRĀZI, 'EMĀD-al-DIN," Encyclopædia Iranica, online edition, 2016, available at

http://www.iranicaonline.org/articles/dehdar-shirazi, (accessed on 11 sept 2019) https://gallica.bnf.fr/ark:/12148/btv1b8427195m/f1.image.r=turc (accessed: 03.09.19)

Bashir Mohamed, *The Arts of the Muslim Knight*, Milan, 2007 Ahmad Munzavi, Fihrist-i Nuskha-Ha-Yi Khatti-Yi Farsi, Tehran, n.d. Daniel Nadler, 'Chinese export porcelain with Arabic inscriptions', Antiques, March 2000 Helmut Nickel, 'A Mamluk Axe', in Robert Elgood (ed.), Islamic Arms and Armour, London, 1979 Amina Okada, Indian Miniatures of the Mughal Court, New York, 1992

J.P. Losty & M. Roy, Mughal India: Art, Culture and Empire, London, 2012 Pratapaditya Pal, The Classical Tradition in Rajput Painting, New York, 1978

Pratapaditya Pal, The Classical Tradition in Rajput Painting, New York, 1978
Pratapaditya Pal, The Arts of Kashmir, Milan, 2007
Arthur Upham Pope, A Survey of Persian Art from Prehistoric Times to the Present, Volume 3, 1938
Venetia Porter, Islamic Tiles, London, 1995
M.S. Randhawa, Kangra Paintings on Love, New Delhi, 1962.
M.S. Randhawa, Kangra Paintings of the Bihari Sat Sai, New Delhi, 1966 Simon Ray, Indian and Islamic Works of Art, exhibition catalogue, London, 2005. Simon Ray, India and Islamic Works of Art, exhibition catalogue, London, 2012.

Charles Rieu, Catalogue of the Persian Manuscripts in the British Museum, British Museum, 1883 Charles Rieu, Catalogue of the Turkish Manuscripts in the British Museum, British Museum, 1888 Charles Rieu, Catalogue of the Persian Manuscripts in the British Museum, Part II, Oxford, 1966 B. W. Robinson, Ars Orientalis: The Arts of Islam and the East, Volume 1, 1954

B. W. Robinson, *Persian Miniature Painting from Collections in the British Isles*, Victoria & Albert Museum, 1967 B. W. Robinson, *Islamic Painting and the Arts of the Book (The Keir Collection)*, 1976

B.W. Robinson, Fifteenth Century Persian Painting: Problems and Issues, New York and London, 1991

B. W. Robinson, Studies in Persian Art, London, 1993

David J Roxburgh, Exhibition Turks: A Journey of a Thousand Years, 600 - 1600, and Royal Academy of Arts, London, 2005 Safwat, Nabil F. Understanding Calligraphy: The Ottoman Contribution; from the Collection of Cengiz Çetindoğan,

London: Azimuth, 2014 Khader Salameh, The Qur'an Manuscripts in the al-Haram al-Sharif Islamic Museum, Jerusalem, Reading, 2001 Maddison, Francis R., Emilie Savage-Smith, and Nour Foundation, eds. *Science, Tools & Magic. The Nasser D. Khalili Collection of*

Islamic Art, London, 1997 Lewis, Bernard, Charles Pellat, and Joseph Schacht, eds. Encyclopaedia of Islam, Leiden, 1991 Annemarie Schimmel, Calligraphy and Islamic Culture, New York, 1990 Barbara Schmitz, Islamic Manuscripts in the New York Public Library, New York, 1992

Holger Schuckelt, Die Türkische Cammer, Dresden, 2010

Philipp Walter Schulzr, *Die persisch-islamische Miniaturmalerei : ein Beitrag zur Kunstgeschichte*, Leipzig, 1914 Marie-Rose Seguy, *The Miraculous Journey of Mahomet*, New York, 1977

S.H. Shahrestani, The Manifestations of the Iranian Art in the National Archives, Tehran, 2002

Eleanor Sims, "The Nahj al-Faradis of Sultan Abu Sa`id ibn Sultan Muhammad ibn Miranshah: An Illustrated Tmurid Ascension

Text of the "Interim" Period", in Journal of the David Collection, Vol.4, Copenhagen, 2014 Beata Biedronska Slota, Robert Pinner and Walter B. Denny, 1985

Susan Stronge, Nima Smith, J.C. Harle, A Golden Treasury: Jewellery from the Indian Subcontinent, London, 1988

Deborah Swallow, Production and control in the Indian garment export industry' in From Craft to Industry: The Ethnography of Proto-industrial Cloth Production, E N Goody ed., Cambridge, 2010
R.K. Tandan, Pahari Ragamalas, Bangalore, 1983
Norah M. Titley, A Khamsa of Nizam Dated Herat 1421, The British Library Journal, London, 1978
Norah M. Titley, Persian Miniature Painting: and its Influence on the Art of Turkey and India, The British Library Collections, 1983

Andrew Topsfield, In the Realm of Gods and Kings, London, 2004

Derman, M. Uğur, and İrvin Cemil Schick, eds. Ninety-Nine Qur'an Manuscripts from Istanbul, Istanbul, 2010

Stephen Vernoit, Occidentalism, The Nasser D. Khalili Collection of Islamic Art, London, 1997 http://art.thewalters.org/detail/25935/album-of-persian-and-indian-calligraphy-and-paintings (accessed: 17.09.2019)

Rachel Ward, Islamic Metalwork, London, 1993 Stuart Cary Welch, Room for Wonder, Indian Painting during the British Period 1760-1880, New York, 1978

J.V.S. Wilkinson, The Library of A. Chester Beatty. (The Chester Beatty Library). A Catalogue of the Persian Manuscripts

and Miniatures. Vol I, 1959

Avner Wishnitzer, Reading Clocks, Alla Turca: Time and Society in the Late Ottoman Empire, Chicago, 2015 M. Zebrowski, Deccani Painting, London, 1983

Kunstgewerbemuseun Zu Leipzig, Ausstellung von Gegenständen Orientalischen, Meist Persischen Kunstgewerbes Aus Dem Besitz Des Herrn Walter Schultz, Leipzig, 1990

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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

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

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

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

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

(b) All types of gemstones may have been improved by some method.

You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a germmological report for every gemstone sold in our auctions. Where we do get germmological reports from internationally accepted germmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked

by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g)

B REGISTERING TO BID

1 NEW BIDDERS

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Deportment of MA (10/3/29) 0060epartment on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. 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.

(b) As agent for an undisclosed principal: If you are bidding as (b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept 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 no behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered hyddwish of birthe safeton ydd mast legister o'r a huinnest hidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b)Internet Bids on Christie's Live™

(o)internet bias on christie's Live
For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buyingservices/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.

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

C CONDUCTING THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot:

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), F(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

b BIDDING ON BEHALL 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 one behaviored at his expression price until a bid. 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 sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you responsibility for the limit goal wheeled in the your blad was accessful. The 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, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

I 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
£225,000, 20% on that part of the hammer price up to earl including
£23,000,000, and 13.5% of that part of
the hammer price above £3,000,000. VAT will be added to the
buyer's premium and is payable by you. The VAT may not be shown
separately on our invoice because of tax laws. You may be eligible
to have a VAT refund in certain circumstances if the lot is exported.
Please see the "VAT refunds: what can I reclaim?" section of "VAT
Symbols and Evalenation" for further information. Symbols and Explanation' for further information

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. NAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation**' section of our catalogue. For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders country, or locate to which the town be simpled. Successful blocked claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price in euros!

(in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350.000.01 and 500.000 over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

F 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, you tor any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our authenticity warranty). If, within five years of the date of the auction, you 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 honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour 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 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 carsings on the security of the control of Cataloguing Practice. For example, use of the term 'ATTRIBUTED' TO...' in a Heading means that the lot is in Christle's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a

lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion

(f) The authenticity warranty does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 five 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, in any circumstances, be required to pay you or us.

We will not, in any circumstances, be required to pay you more than
the purchase price nor will we be liable for any loss of profits or
business, loss of opportunity or value, expected savings or interest,
costs, damages, other damages or expenses.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

(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 writter details of the defect and return the **lot** to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale

South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

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 they the original buyer orifice we with full expecting provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim

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

(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. 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

(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 amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once to we will only accept payment from the registered bluder. Only issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

You must make payments to

Tou must make payments ou: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to condition (iv)Banker's draft

You must make these payable to Christie's and there may be conditions (v) Cheaue

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

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 in writing.

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) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the 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) to exercise all the rights and remedies of a person holdin security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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 thirty 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 +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, 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

(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.

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20,7839,9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a Iot. 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 or 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. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the 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 desportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

(c) Us import can on Arrican elephant ivory
The USA prohibits the import of ivory from the African elephant.
Any lot containing elephant ivory or other wildlife material
that could be easily confused with elephant ivory (for example,
mammoth ivory, walrus ivory, helmeted hornbill ivory) can only
be imported into the US with results of a rigorous scientific test
acceptable to Fish & Wildlife, which confirms that the material is
set African elephant iron; Whorave between the proportion of the pr not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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.

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export iewellery licence.

(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 \(\psi\) 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 purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

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

in these Conditions of sale; or (ii) We do not 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 exactlyed by this progression. 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

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot. (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, bos of apportunity or value, expected savings or interest, costs, damages, or expenses

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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

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.

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 have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any count 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 following the Centre for Effective Dispute Resolution (ECDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings. and Wales. However, we will have the right to bring procee against you in any other court.

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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's. 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

(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

(iii) a work for a particular origin source if the lot is described in the

(iii) a Work for a particular origin is source it the **Not** is described in the **Heading** as being of that origin or source; or (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section F2 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 in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph 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 section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

17/04/19 269

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see 1 symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a ¹ symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a 'symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	\star and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and $lpha$	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients .
	st and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

 No VAT amounts or broot.
- 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 37 To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

buyer (as applicable) must:

- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via
- a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We

will waive this processing fee if

- you appoint Christie's Shipping Department to arrange your export/shipping. 5. If you appoint Christie's
- 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a
- revised invoice charging you all applicable taxes/charges.
- 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a + symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3 months
- from the date of sale. You should take professional advice if you are unsure how this may affect you.
- affect you.
 7. All reinvoicing requests
 must be received within four
 years from the date of sale.
 If you have any questions about
 VAT refunds please contact
 Christie's Client Services on
 info@christies.com
- Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

0

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.

λ.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

† , *, Ω , α , \ddagger

See VAT Symbols and Explanation.



See Storage and Collection Page.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ 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 of next to the lot number.

○ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 $^{\circ} \bullet$.

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 an amount calculated against the final hammer price. The third party may also 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**.

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 a. 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.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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.

EXPLANATION OF CATALOGUING PRACTICE

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 Limited

Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

23/04/19

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Crown Fine Art (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crown Fine Art, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crown Fine Art. All collections from Crown Fine Art will be by prebooked appointment only.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

CROWN FINE ART

Art Central 20-22 Union Road London SW4 6JP

COLLECTION FROM CROWN FINE ART

Please note that the opening hours for Crown Fine Art are Monday to Friday 9.30am to 4.30pm and lots transferred are not available for collection at weekends.

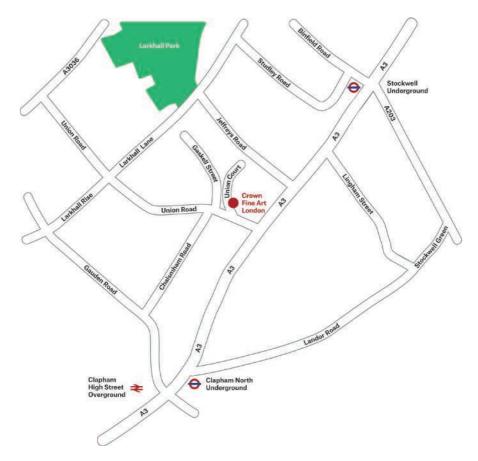
COLLECTION AND CONTACT DETAILS

Collection from offsite storage/Crown will be possible from Monday 28 October. 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: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com.





A RARE INSCRIBED WHITE
'MONK'S CAP' EWER
MING DYNASTY, YONGLE PERIOD (1403-24)
£60,000-80,000

FINE CHINESE CERAMICS AND WORKS OF ART

London, 5 November 2019

VIEWING

1-4 November 2019 8 King Street London SW1Y 6QT

CONTACT

Kate Hunt khunt@christies.com +44 (0)20 7752 3389







157 West 57th Street, 37A, New York, New York

Located on Midtown Manhattan's most prestigious block, this 99 sq m residence with Central Park views at Extell's celebrated One57 is a well-appointed 1-bed, 1.5-bath pied-à-terre or investment property. Among the private 24/7 amenities offered by the adjacent Park Hyatt hotel include a gym, spa, pool, concierge, and room service. Offered at US\$4,250,000

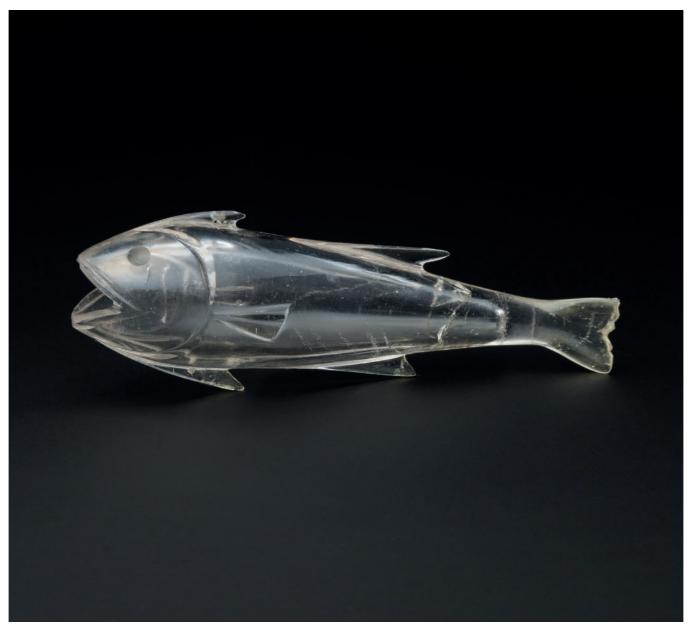
Erin Boisson Aries

+1 212 974 4551 earies@christies.com

Dustin Crouse +1 212 636 2234 dcrouse@christies.com

Art. Beauty. Provenance.

christiesrealestate.com



A ROMAN ROCK CRYSTAL FISH VESSEL CIRCA 1ST CENTURY A.D., 3 3/8 IN. (8.6 CM) LONG £80,000 - £120,000

ANTIQUITIES

London, 4 December 2019

VIEWING

30 November - 3 December 2019 8 King Street London SW1Y 6QT

CONTACT

Claudio Corsi ccorsi@christies.com +44 (0)20 7389 2607





MOHAMMED EHSAI (IRANIAN, B. 1939) Untitled signed and dated in Farsi; signed and dated 'M Ehsaei, 2016' (lower right) oil and silver leaves on canvas 59 x 85 % in. (150 x 217cm.) Executed in 2016 £60,000-80,000

MIDDLE EASTERN, MODERN AND CONTEMPORARY ART

London, 23 October 2019

VIEWING

19 - 23 October 2019 8 King Street London SW1Y 6QT

CONTACT

Hala Khayat hkhayat@christies.com +971 (0) 50 553 7661



WRITTEN BIDS FORM

CHRISTIE'S LONDON

ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS THURSDAY 24 OCTOBER 2019 AT 10:30 AM & 2.00PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: FARADIS SALE NUMBER: 17178

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000 by UK£100s

UK£2,000 to UK£3,000 by UK£200s

UK£3,000 to UK£5,000 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

UK£5,000 to UK£10,000 by UK£500s

UK£10,000 to UK£20,000 by UK£1,000s

UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s
UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at **auctioneer's** discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

		17178		
Client Number (if applic	cable)	Sale Number		
Billing Name (please pr	int)			
Address				
			D : 1	
			Postcode	
Daytime Telephone		Evening Telephone		
Fax (Important)		E-mail		
Please tick if you pr	efer not to receive information about	our upcoming sales by	e-mail	
I have read and underst	ood this written bid form and the Co	nditions of Sale - Buyer'	s Agreement	
Signature				
identity card, or pase example a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, tog who have not made wishing to spend m also request that yo	uals: government-issued photo sport) and, if not shown on the l or bank statement. Corporate such as trusts, offshore comp ment at +44 (0)20 7839 9060 g to bid on behalf of someone tach identification documents lether with a signed letter of a a purchase from any Christie ore than on previous occasion u complete the section below	e ID document, proo e clients: a certificative anaies or partnership of for advice on the in who has not previou for yourself as well uthorisation from the office within the last swill be asked to su	f of current address, for e of incorporation. Other ss: please contact the formation you should supply. usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We	
Name of Bank(s)				
Address of Bank(s)				
Account Number(s)				
Name of Account Office	er(s)			
Bank Telephone Numbe	er			
PLEASE PRINT CLE	ARLY			
Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS

Please quote number below

18/01/19

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

LEARN MORE AT CHRISTIES.EDU



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman

Guillaume Cerutti, Chief Executive Officer Stephen Brooks, Deputy Chief Executive Officer Jussi Pylkkänen, Global President François Curiel, Chairman, Europe Jean-François Palus Stéphanie Renault Héloïse Temple-Boyer Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas The Earl of Snowdon, Honorary Chairman, EMEA Charles Cator, Deputy Chairman, Christie's Int. Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President Bertold Mueller, Managing Director, EMEA

SENIOR DIRECTORS, EMEA

Zoe Ainscough, Cristian Albu, Maddie Amos, Simon Andrews. Katharine Arnold, Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley, Jill Berry, Giovanna Bertazzoni, Peter Brown, Julien Brunie, Olivier Camu, Jason Carey, Karen Carroll, Sophie Carter, Karen Cole, Isabelle de La Bruyere, Roland de Lathuy, Eveline de Proyart, Leila de Vos, Harriet Drummond, Adele Falconer, Margaret Ford, Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger, Philip Harley, James Hastie, Karl Hermanns, Rachel Hidderley, Jetske Homan Van Der Heide, Michael Jeha, Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Susan Miller, Jeremy Morrison, Nicholas Orchard, Keith Penton, Henry Pettifer, Will Porter, Julien Pradels, Paul Raison, Christiane Rantzau, Tara Rastrick, Amjad Rauf, William Robinson, Alice de Roquemaurel, Matthew Rubinger, Tim Schmelcher, John Stainton, Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson, Alexis de Tiesenhausen, Cécile Verdier, Jay Vincze, David Warren, Andrew Waters, Harry Williams-Bulkeley, Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Thierry Barbier Mueller, Arpad Busson,
Kemal Has Cingillioglu, Hélène David-Weill,
Bernhard Fischer, I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Koplowitz, Robert Manoukian,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIF'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman Noël Annesley, Honorary Chairman; Richard Roundell, Vice Chairman; Robert Copley, Deputy Chairman; The Earl of Halifax, Deputy Chairman; Francis Russell, Deputy Chairman; Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS LIK

Marco Almeida, Guy Agazarian, Alexandra Baker, Jane Blood, Piers Boothman, Claire Bramwell, Louise Broadhurst, Robert Brown, Antonia Calnan, Lucy Campbell, Erin Caswell, Sarah Charles, Ruth Cornett, Jessica Corsi, Nicky Crosbie, Laetitia Delaloye, Armelle de Laubier-Rhally, Freddie De Rougemont, Eugenio Donadoni, Virginie Dulucq, Christopher O'Neil-Dunne, Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory, Nina Foote, Christopher Forrest, Giles Forster, Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund, David Gregory, Christine Haines, Annabel Hesketh, Peter Horwood, Adrian Hume-Sayer, Kate Hunt, Pippa Jacomb, Simon James, Imogen Kerr, Tjabel Klok, Robert Lagneau, Tina Law, Adriana Leese, Tom Legh, Jon-Ross Le Haye, Brandon Lindberg, Noah May, Murray Macaulay, Graeme Maddison, Sarah Mansfield, Nicolas Martineau, Astrid Mascher, Roger Massey, Joy McCall, Michelle McMullan, Daniel McPherson Neil Millen, Leonie Mir, Chris Munro, Patricia Nobel, Rosalind Patient, Anthea Peers, Sara Plumbly, Euthymia Procopé, Lisa Redpath, Alexandra Reid, Sumiko Roberts, Meghan Russell, Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott, Dominic Simpson, Nick Sims, Clementine Sinclair, Katie Siveyer, Kay Sutton, Timothy Triptree, Mary-Claire Turkington, Thomas Venning, Julie Vial, Anastasia von Seibold, Gillian Ward, Amelia Walker, Jud Wei-Ting, Ben Wiggins, Bernard Williams, Georgina Wilsenach

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham, Hannah Boissier, Sarah Boswell, Phill Brakefield, Jenny Brown, Laure Camboulives, David Cassidy, Alexandra Cawte, Marie-Louise Chaldecott, Ivv Chan, Jack Coleman, Amandine Consigny, Claudio Corsi, Hugh Creasy, Katia Denysova, Grant Deudney, Milo Dickinson, Amanda Dixon, Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer, Paola Saracino Fendi, Martina Fusari, Pat Galligan, Elisa Galuppi, Constanza Giuliani, Adeline Han, Celia Harvey, Daniel Hawkins, Anke Held, Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud, Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme, Rachel Koffsky, Polly Knewstub, Rebecca Lazell, Rob Leatham, Tessa Lord, Stephanie Manstein, Ottavia Marchitelli, Georgie Mawby, David McLachlan, Lynda McLeod, Toby Monk, Alice Murray, Rosie O'Connor, Clara Paschini, Christopher Petre, Antonia Pitt, Alastair Plumb, Eugene Pooley, Sarah Rancans, Sarah Reynolds, Elliot Safra, Marta Saporiti, Pat Savage, Annabelle Scholar, Hannah Schweiger, Angus Scott, Charles Scott, Valeria Severini, Graham Smithson, Annelies Stevens, lain Tarling, Sarah Tennant, Susann Theuerkauf, Flora Turnbull, Damian Vesey, Alice Vincent, Annie Wallington, Tony Walshe, Harriet West, Annette Wilson, Julian Wilson, Miriam Winson-Alio, Suzanne Yalcin-Pennings, Charlotte Young

Photography: Phill Brakefield Steve Ward Stuart Burford Graeme Duddridge Aava Anttinen © Christie, Manson & Woods Ltd. (2019)





