ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS

LONDON 2 APRIL 2020



CHRISTIE'S











ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 2 APRIL 2020

PROPERTIES FROM

The Collection of The Late Dr. Mohammed Said Farsi

The Collection of William Kelly Simpson

The Collection of The Late Hans König

A Residence in Wilton Crescent

AUCTION

Thursday 2 April 2020 Morning session at 10.30 am (Lots 1-108) Afternoon session at 2.00 pm (Lots 115-226)

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

VIEWING

Saturday	28 March	12.00 pm - 5.00 pm
Sunday	29 March	12.00 pm - 5.00 pm
Monday	30 March	9.00 am - 4.30 pm
Tuesday	31 March	9.00 am - 4.30 pm
Wednesday	1 April	9.00 am - 8.00 pm

AUCTIONEERS

William Robinson and Eugenio Donadoni

AUCTION CODE AND NUMBER

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Inside back cover: Lot 202 (detail) Back cover: Lot 192 (detail)



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10 DECEMBER 2020 ART D'ASIE PARIS

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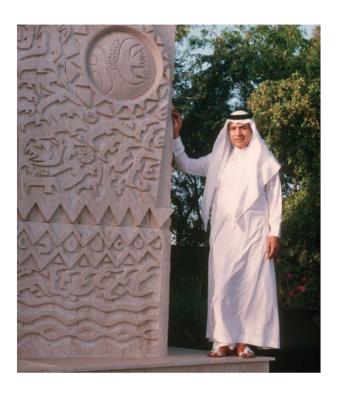
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2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI

(LOTS 1-10)



The beauty of Islamic art has always carried a profound and personal meaning for Dr. Mohammed Said Farsi. Born in the South West quarter of Mecca Al-Mukarama on 7 January 1935, he grew up close to the holy mosque, learning to recite from the Qur'an and every now and then drinking from the water of the well of Zamzam. 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. His vision of turning Jeddah into an open air art museum – bringing art to the people – was, by any standards, ambitious. In the space of just a few years he was to enhance the urban landscape of his beloved city, to introduce Jeddah's inhabitants to art and to stimulate Arab artists to develop distinctive new forms of Islamic art.

At the same time as promoting visual Egyptian arts, 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, he coupled one of the world's largest urban development programmes with beautification through installation of a large number of sitespecific 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 Islamic art manifested itself in the formation of his astonishing collection. He acquired classical Islamic Art, initially focusing on Egyptian pieces but gradually expanding to encompass a broader spectrum. He believed that Arabic calligraphy was the truest visual expression of Islamic culture, and always maintained a particular fondness for art that was followed by the teachings of Islam, something that is evident in this sale.

We are delighted to be able to offer a further selection of some of the masterpieces from his collection which includes an exceptional range of early Persian pottery, an impressive bound *kufic* section of the Qur'an, and other gem-like pieces which beautifully illustrate Dr Farsi's exceptional taste as a collector of Islamic arts.





Lie



THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI (LOTS 1-10)

θ1

A KUFIC QUR'AN SECTION

NORTH AFRICA OR NEAR EAST, CIRCA 9TH CENTURY

Qur'an II, sura al-baqara v.118 (part) - Qur'an XVIII, sura al-kahf, v.99 (part), Arabic manuscript on vellum, 169ff. plus two fly-leaves, each folio with 16II. of neat black kufic, red, yellow, green and blue diacritics, khams marked by a gold kufic 'ha', 'ashr marked by gold and polychrome roundels with abjad numerals, sura headings in gold kufic, bottom corner restored on most folios, modern brown morocco, in fitted box Folio 71/6 x 10in. (18 x 25.5cm.)

£300,000-500,000

US\$390,000-650,000 €360,000-590,000

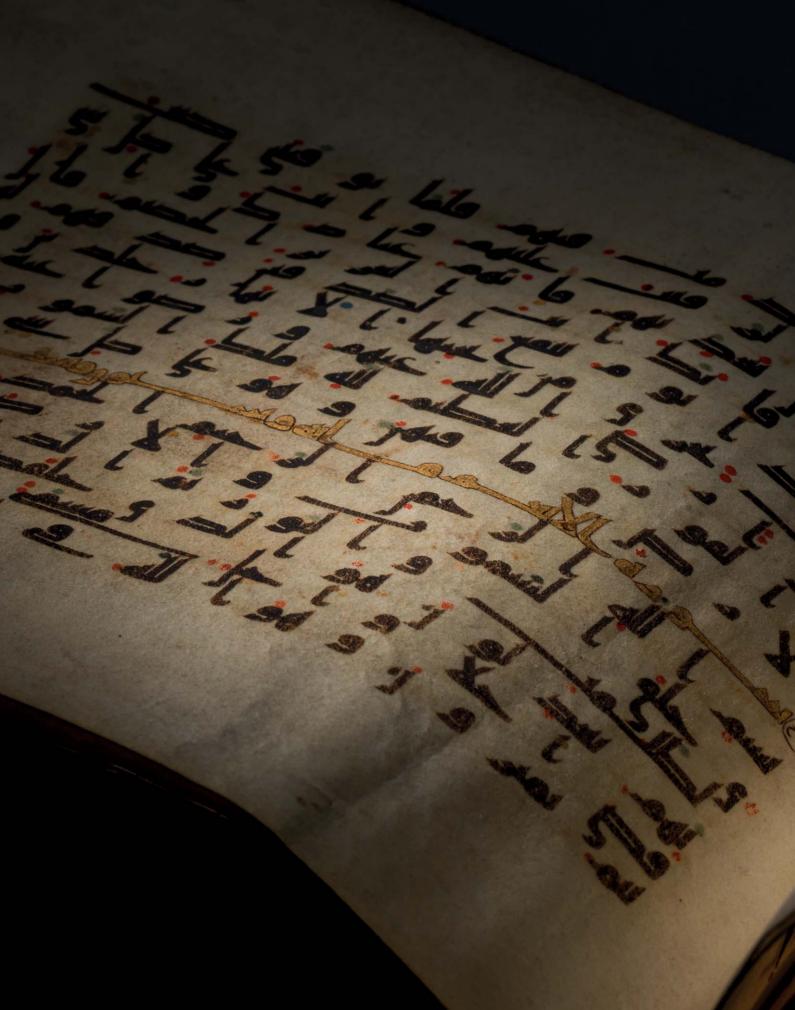
While many *kufic* folios appear on the market as single folios or small sections, this elegantly executed *kufic* section is an extraordinary survival. Not only is it composed of a substantial 169 folios, but these folios are consecutive and include sixteen gold illuminated *sura* headings. The remarkably preserved folios would have formed part of a lavish commission and clearly present the harmonious geometry displayed by these magnificent *kufic* Qur'ans of the ninth century.

The script and illumination of this manuscript are closely comparable to two folios in the Khalili Collection (inv. nos. KFQ13 and KFQ14, Déroche, 1992, pp. 54-55, no. 9). Following Déroche's classification of the early Abbasid scripts, the script of our section is stylistically closest to the B.II type, characterised by its relatively small size and thick strokes (1992, pp.35 and 38-9). While the geometric elegance of the *kufic* script as a whole is clear, it is particularly pronounced in this type of the script. Déroche notes that B.II manuscripts

have more strictly detailed proportions than other types, and our manuscript conforms to the 'ideal' of 16 lines to the page (*ibid.*, p. 54). The script presents a fine balance of extended, horizontal *ya* terminals, which counter the perfectly rounded *mims* and generously curved *qaf* and 'ayn terminals. These letters are, in turn, punctuated by short slightly hooked vertical *alifs* and *ta/zas*, along with similarly vertical *nuns* descending below the line. These vertical strokes create a gentle rhythm to the text panel exemplifying the careful consideration that would have gone into the calligraphy.

The care that was taken in producing this fine manuscript is further evidenced by its illumination which is more elaborate than many contemporaneous examples. The verse markers of early Qur'ans range from simple monochrome roundels, or clusters of roundels, to polychrome rosettes filled with gold *abjad* numerals, as seen denoting every tenth verse on our manuscript. A further use of gold is displayed in the numerous *sura* headings and the *ha' khams* markers. Even the vocalisation presents a wonderful array of red, green, yellow and blue.

The use of gold in such commissions came at an expense, especially given the need for skilled craftsmen, and was, therefore, sometimes substituted with yellow paint (*ibid.*, p. 22). The consistent use of gold in this text would, therefore, indicate that it was commissioned by a wealthy patron. The expense involved in illuminating this manuscript would have added to the already costly process of producing such large manuscripts on vellum (Blair, 1988, p. 44). The generous spacing of the script suggests that there was little concern for the number of folios required to complete the text. This section, amounting to approximately sixteen chapters of the text, already occupies an impressive 169 folios. One can only imagine its size in its complete form, which would have certainly been an impressive statement of the patron's wealth.





THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI

2

A KASHAN MOULDED TURQUOISE MIHRAB TILE

CENTRAL IRAN, CIRCA 1200

The central panel with lower arch supporting a mosque lamp on scrolling vine ground with *kufic* inscription, above this an arch formed of *muqarnas* filled with scrolling arabesques, the borders with *kufic* inscription within scrolling vine, minor chips to the edges, otherwise intact 13% x 8%in. (33.3 x 21.2cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-35,000

PROVENANCE:

Private Collection, Zurich (by repute)
With Momtaz Islamic Art, from whom acquired
between 1987 and 1997

INSCRIPTIONS:

The bismillah followed by Qur'an XVII, sura al-Isra v.78 (part)

By the thirteenth century, monochrome turquoise-glazed tiles moulded in the form of a *mihrab* were commonly used in mausolea and shrines. A notable feature of this group is the lamp at the centre of the architectural niche which calls to mind the Light Verse commonly inscribed on actual mosque lamps. The use of this imagery in mausolea and shrines participates in a visual vocabulary that reinforces the sacred text and serves to reinforce the sanctity of a person or place (Khoury, 1992, p.15).

The layout of our tile is closely related to a turquoise *mihrab* tile in the Harvard Art Museums (inv.no.1955.89), and its fine moulding is comparable to a further similar fragment in the Smithsonian (inv.no. F1908.168). The Harvard Art Museum example was most likely used to adorn the actual *mihrab* niches (Khoury, 1992, p.15). The similarity in form of our tile would suggest that it had a similar function, especially since its Qur'anic inscription refers to one of the times of prayer.

3

A LARGE MOULDED COBALT-BLUE EWER

KASHAN, CENTRAL IRAN, CIRCA 1200

The cylindrical body decorated with scrolling vine around a band of dancing figures with linked arms, the flat shoulder with traces of animals in chase, the neck and mouth with floral motifs, some areas of restoration 12¼in. (31cm.) high

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

The body of this ewer is moulded with a lively design of dancers linking arms. It is one of a group known to have been produced in moulded fritware covered with a cobalt or turquoise glaze. Whether the motif represents a particular dance or whether it is an expression of the joie de vivre of life at court is unclear, but different explanations have been put forward for its possible significance. Ettinghausen and Bausani propose that it is a representation of the dastaband, the 'dance of the Magi', the fire-worshippers of the Zoroastrian religion (Ettinghausen, 1965, pp.211-24 and Bausani, 1968, p.548). It has also been suggested that the form of the dance, with the holding of hands and the position of the legs, finds parallels in an ancient Turkic tradition which appears to survive from the pre-Islamic period until the 15th century (Grube, 1994, pp. 159-60, no. 151). Ettinghausen remarks that portrayal of similar scenes on luxury goods, including silver-inlaid bronzes, lustre and polychrome painted pottery indicates their decided appeal to the wealthy and even the palace (Ettinghausen, 1965, p.224).

Turquoise and cobalt glazed ewers with the same design are in the David Collection, the Ashmolean Museum and the Detroit Institute of Arts (Folsach (ed.), 1996, p.253, no.231, Fehérvàri, 1973, p.76, pl.E, no.64 and acc.no. 31.55). Another, from the collection of Raymond Ades is published in Bahrami, 1949, pl. VII. Two, one turquoise glazed, the other cobalt glazed are in the Khalili Collection (Grube, 1994, pp. 159-60 and p.170, nos.151 and 160). A cobalt glazed jar with similar decoration, formerly in the Parish-Watson Collection, sold at Sotheby's, 14 April 2010, lot 142. A ewer of very similar form, design and colour sold in these Rooms, 7 April 2011, lot 43.





THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI

4

A KASHAN MOULDED COBALT-BLUE, BLACK AND WHITE JUG

CENTRAL IRAN, EARLY 13TH CENTURY

The spherical body moulded with a lattice of arabesques highlighted in blue and black, a band of reserved *naskh* inscription engraved on black around the rim, the handle and foot each with a band of similar inscription on light blue, the underside with a radiating quatrefoil waterweed motif, intact, negligible glaze chips

6%in. (17.5cm.) high

£50,000-70,000

US\$65,000-90,000 €59,000-82,000

PROVENANCE:

Charles Kettaneh collection, (d.1985), Beirut and Paris, from whose estate sold Hôtel Drouot, Paris, 1-2 Oct 1986, Lot 80

INSCRIPTIONS:

Around the foot, on the handle and the neck the following partly deciphered Persian benedictory couplets are present:

negah-dar bada jahan afarin
be-har ja ki bashad khodavand-e in ...

'May the Creator of the World protect
The owner of this [bowl] wherever he may be ...'

Painting in blue and black under the glaze was a technique developed in Iran around 1200 AD. The immediate predecessor of this practise is seen on 'silhouette wares' which consists of painting in black slip under clear or transparent turquoise glaze. The carving technique used in the latter wares resulted in certain limitations when it came to creating both precise and free hand patterns which were becoming more popular in contemporaneous manuscript paintings. The blue pigment drives from cobalt oxide and the black from a mineral containing manganese, chrome and iron mined near Kashan. The success of this technique was due to the stable reaction these two pigments had to the thin alkaline glaze, resulting in precise designs where the black remains completely unmoved but the blue has slight bleeding. The fritware body also creates a suitable white ground on which these colours are well contrasted. As figural decorations declined under the Ilkhanid (Mongol) rulers of Iran, the most common patterns became looser and more fluid geometric design with a variety of arabesque patterns such as those present on our example. Our tankard was created using a mould with bold arabesque patterns which are beautifully accentuated by the underglaze painting. Such a combination is seen mostly on lustre ware of the same period and less so on black and blue underglaze pottery as seen here.

For examples of two Kashan bowls made from a mould and similarly decorated in underglaze painting see Bahrami, 1949, pl XXXa and Watson, 2004, p. 340, cat. N.8. Oliver Watson suggests that the inspiration of these moulded bowls was taken from the more expensive silver vessels of the time which the potters and their patrons were exposed to.



THE COLLECTION OF THE LATE OR MOHAMMED SAID FARSI

Α5

AN ALBUM OF CALLIGRAPHY AND PAINTINGS

IRAN AND INDIA, 16TH CENTURY AND LATER

Arabic and Persian manuscript on paper mounted on card, 66ff. each with calligraphy or a drawing mostly mounted in similar facing pairs, most with blue or maroon borders within gold and coloured margins, some calligrapher signatures and dates, occasional small damages and repairs, minor areas of smudging, originally concertina bound, now bound together in black morocco with gold stamped decoration, tan morocco doublures, light wear Folio 16½ x 11in. (41.4 x 28cm.)

£10,000-15,000

US\$13,000-19,000 €12.000-17.000

PROVENANCE:

Anon sale, Christies, 17 October 1995, lot 84

The majority of the calligraphic specimens in this album are signed by Mirza Husayn, also known as the renowned calligrapher Mishkin Qalam (1826-1912). Mirza Husayn was born in Isfahan in 1826 and was given his title Mishkin Qalam (the one with the 'Musk Scented Pen') by the Qajar ruler Nasir al-Din Shah whilst acting as his tutor in Tabriz. Once introduced to the Bahai Faith, he travelled to Adrianpole and became the scribe to the prophet and founder of the faith, Baha'ullah. After extensive travels to different cities

as a result of the unrest and deportation of Baha'ullah, he eventually moved and lived in India in his later years and served the faith until his death in 1912 in Akka. The calligraphic specimens signed by Mirza Husayn are mostly dated to the last decade of his life which was spent in India and it is there that our album was likely assembled in the 19th century.

The contents of this album include:

Qajar watercolours with calligraphic borders attributed to 'Imad al-Hassani Various 18th and 19th century *shikasteh* panels in gold clouds

A monochrome watercolour of an iris

A panel of <code>naskh</code> attributed to Ahmad al-Nayrzi, dated AH 1137/1724-25 AD and another signed by him at the Dar al-Sultanah, Isfahan,

dated AH 1114/1702-03 AD

Similar panels signed by Muhammad Husayn, dated AH 1240/1824-33 AD, Muhammad al-Isfahani, dated AH 1189/1775-76 AD, and 'Abd al-'Ali dated AH 1223/1808-09 AD and AH 1234/1818-19 AD

An 18th century Indian oval miniature of a lion attacking an elephant A copy of a portrait of Jahangir

Panels of *nasta'liq* calligraphy signed by 'Imad al-Hassani, one dated AH 1004/1595-96 AD

Further panels of *naskh* signed by 'Ali Hassani, and Ahmed 'Ali Muhammad Shafi' al-Tabrizi, dated AH 1213/1798-99 AD and AH 1239/1832-33 AD





θ 6

QUR'AN

SAFAVID SHIRAZ, IRAN, SECOND HALF 16TH CENTURY

Arabic manuscript on paper, 361ff. as numbered plus four fly-leaves, each folio with 12ll. of strong black <code>naskh</code>, rosette verse markers, marginal gold and polychrome circular medallions, <code>nisf</code>, <code>hizb</code> and <code>juz'</code> marginal markers in gold <code>naskh</code>, text within gold and polychrome rules, <code>sura</code> headings in white <code>naskh</code> on gold ground within gold and polychrome illuminated cartouches, the opening bifolio with two large illuminated <code>shamsas</code> one laid down on new folio, the following bifolio with carpet illumination, the first 2ff. of <code>sura al-baqara</code> with illuminated headpiece and text in clouds on gold ground, <code>sura al-'umran</code> with one silver-sprinkled paper bifolio, the last folios with prayers in Arabic and Persian, occasional smudging and waterstaining, clean repairs, in <code>stamped</code> brown morocco with flap

Text panel 9% x 5%in. (23.5 x 14.2cm.); folio 13½ x 9in. (33.3 x 22.8cm.)

£8,000-12,000 US\$11,000-16,000

€9,600-14,000



THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI

 θ 7

A COMPILATION OF ARAB LITERARY TEXTS EXECUTED IN MASTERFUL CALLIGRAPHY

THE CALLIGRAPHY WITH NAME OF YAQUT AL-MUSTA'SIMI, BAGHDAD SCHOOL, LATE 13TH OR EARLY 14TH CENTURY, THE ILLUMINATION SAFAVID IRAN OR MUGHAL INDIA, LATE 16TH CENTURY

Comprising extracts from Arabic literature (adab), Arabic manuscript on ivory paper, 13ff. mounted on cream card, each folio with lines of black naskh within later gold and polychrome floral or arabesque panels and clouds, red and black borders, final folio with 3ll. colophon with the name of Yaqut al-Musta'simi and the date of Jumada I AH 677, some smudging, in later black morocco with gold and maroon stamped floral medallion, pendants and spandrels, red morocco doublures with gold and polychrome découpé decoration, some wear and repair to binding, in cream presentation box

Largest text panel 9 x 5%in. (23 x 14.5cm.); folio 14½ x 9½in. (37 x 24cm.)

£30,000-50,000

US\$39,000-65,000 €36.000-59.000

INSCRIPTIONS

This manuscript bears the following signature, *katabahu yaqut al-musta'simi fi jumada al-ula sana sab'a wa sab'in wa sittami'a hamidan lillah 'ala na'mihi wa musalliyan 'ala nabiyyih Muhammad wa 'ala alih al-tayyibin al-zahirin wa musalliman 'Yaqut al-Musta'simi wrote it in Jumada I of the year 677 (1278 AD), praising God on account of His Blessings, and calling for peace and blessings on His prophet Muhammad and his pure and holy family'.*

Pages 1 to 4 and 12 to 13 of this manuscript, including the attribution to Yaqut, would appear to come from the same manuscript, which comprises pre-Islamic poetry and contains a *qasida* of Laqit bin Zurarah. The other pages come from different manuscripts of Arabic *adab*, which have been interpolated. The extracts include traditions concerning the pre-Islamic Arabs of al-Hira, parts of pre-Islamic poems of Laqit and Ka'b bin Zuhayr, a tradition about Anushirvan, sayings of al-Hajjaj and Ibn al-Muqaffa' on drinking wine, a poem of Abu Tamam and an extract from al-Irbili's *Risalat al-tayf*.

This manuscript is an extremely fine and rare survival of late 13th century calligraphy – exemplifying the Baghdad school of calligraphy which flourished under the pen of the master scribe Yagut al-Musta'simi.

Yaqut al-Musta'simi is without doubt the most celebrated calligrapher in the history of Islamic art and one of its founding figures. In the 700 years since his lifetime his works have been highly coveted and prized by the collectors who owned them. As Yaqut's reputation developed, manuscripts in his hand became collectors' items - rich and often famous patrons added lavish illumination to manuscripts attributed to him - Shah Tahmasp reworked the illumination of a Qur'an manuscript endowed to the dynastic shrine at Ardabil and Sultan Suleyman and his vizier Rustam Pasha commissioned the refurbishment of a number of Yaqut manuscripts including one in the Topkapi (Lings and Safadi, *The Qur'an*, no.47, p.247 and Atil, 1987, no.13, p.54).

Yagut is celebrated for his mastery of the 'Six Pens' - the 16th century biographer Qadi Ahmad writes that Yagut was a master calligrapher, able to use different scripts for text and display. Amongst the manuscripts that are attributed to Yagut there are examples in naskh, muhaggag and rayhan. He is also famed for developing a new style of *naskh* by trimming his nib in a particular manner and for reforming and enhancing the thuluth script. Both of these are used in the manuscript offered here. Qadi Ahmad describes Yagut's reforms as follows, "In the art of writing he followed the tradition of Ibn Bawwab but in the trimming of the galam and in the clipping of its nib he altered the manner of the earlier masters: 'Cut the galam so that its point be long, and leave it thick; cut the end of the galam at an angle'. Thus he altered both the rule and the writing. For this reason his writing is preferred to that of Ibn Bawab for its fineness and elegance in these styles of writing Yaqut showed solidity, beauty and clarity - none better than he has ever been found. He wrote in these six styles of writing with extreme elegance and beauty" (Minorsky (trans.), 1959, pp.57-58).

Yaqut's hand is notoriously difficult to judge. The first problem is the contemporaneous or near-contemporaneous textual descriptions are both brief and filled with florid metaphors. Blair cites an example given in an album preface prepared in AH 951/1544 AD, where Dust Muhammad credits Yaqut with perfecting *naskh* developed by Ibn Muqla (Blair, 2007, p.242). In his words Yaqut 'laid down the rules for the script and brought down the cryptic regulations of this science from heaven to earth. Without the least hint of extravagance, it may be said that he caused his musk-scented pen to skim through the current of scripts in such a way that the pen's tongue and the two-tonged pen are incapable of describing it' (Thackston, 2001, p.7).

It is equally difficult to judge by the script itself. His reputation means that many calligraphic specimens carry his signature - authentic and otherwise. Even between manuscripts generally accepted as being genuine - which are mostly Qur'ans - there are stylistic differences; see for instance two Qur'ans in *naskh* - one in the Topkapi, dated AH 693/1294 AD and the other in Paris, dated AH 688/1289 AD (Lings, 1976, pl.27 and *Splendeur et Majesté*, Paris, 1987, no.29, pp.62-62). In his work, *The Master Scribes*, James lists the accepted and attributed Qur'ans by Yaqut (James, 1992, p.59). These include examples in: Istanbul, Topkapi Palace Library, dated 1271 (MS.EH76); Tehran, Museum of Ancient Iran, dated 1286 (MS.4277); Mashhad, *Astan-i Quds* Library, dated 1287 (MS.120); Paris, Bibliothèque Nationale, dated 1289 (MS.arab.6716); Istanbul, Topkapi Palace Library, dated 1294 (MS.EH74).

Manuscripts accepted to be by Yaqut are extremely few and far between. Only one Qur'an, cautiously attributed, has recently been sold at auction - Sotheby's, London, 24 October 2007, lot 19. It is tempting to think that this compilation was produced by one of his outstanding pupils under his supervision. It is noted that Yaqut was an *adib*, a poet and great connoisseur of Arabic and such a manuscript would certainly have appealed to the master calligrapher (Ben-Azzouna, 2007, p. 115).





A KASHAN TURQUOISE GLAZED RETUICULATED COCKEREL-**HEAD POTTERY EWER**

CENTRAL IRAN, FIRST QUARTER 13TH CENTURY

With spherical body and tubular neck, the mouth in the form of a cockerel's head with flaring comb, the handle in the form of a rising tapering curving tail, the inner body plain, the outer skin pierced with interlaced arabesques around seated figures with crescent motifs ringing their heads, a band of reserved naskh calligraphy engraved above and below, the neck with bold arabesques, small areas of restoration 13%in. (34cm.) high

£100.000-150.000

115\$130,000-190,000 €120,000-180,000

PROVENANCE:

With Emanouel Antiques, London, from whom acquired between 1978 and 1979

Around the neck: Undecipherable

Around the base: Partly deciphered Persian couplets: del garcheh be gam sukhte tar migardad | har dam be to amukhteh tar migardad | zanhar madeh dam key dar in khasteh delam | atash bedam afrukhteh tar migardad ('Although the heart burns more with sorrow | It becomes more familiar to you | Beware, do not fan the flames | Because this sickness of my heart will burn more')

Among the thousands of vessels made in Kashan at the beginning of the thirteenth century, the group of which the present ewer is an example stands out for its technical virtuosity. Made with a central body, a shell is applied around it which is pierced with a finely worked design before being decorated. The manufacturing of a double-shell ewer such as this requires a very high degree of confidence; the chances that there will be a disaster in the kiln are very high. It is not surprising therefore that there are very few of these pieces. In his discussion of the comparable ewer in the Keir Collection, Ernst Grube lists just nineteen known examples (Grube, 1976, no.137, pp.187-188, note 2 and pl. facing p.185). To this list, as well as the present example, can be added at least two other examples, one formerly in the Comtesse de Béhague Collection and now in Kuwait (Watson, 2004, no.N.9, p.341), and one now in the Khalili Collection (Grube, 1994, no.211, p.195). The double shell has a function as well as being highly skilled ornamentation of the ewer; a function that was also used in similarly designed metalwork pieces. The gap between the two shells was probably filled with cotton or a similar material which, when wetted, would keep the contents cool as it evaporated.

There are three forms of ewer or jug which are found that were made using this technique. The first, the least frequently encountered, has a spherical body and wide cylindrical mouth. The example in the Metropolitan Museum of Art, New York is the best known of these, and is particularly important since it is one of only two pieces in the group bearing a date (and the only one whose date is uncontested), of 612/1215 (inv.no.32.521).

The second shape, with tall cylindrical body, rounded shoulder and flaring trumpet mouth, very obviously derives its form, as well as the idea of a pierced shell, from metalwork. Examples of this form are in the National Museum, Tehran and formerly in a private Tehran Collection (Bahrami, 1949, pls.XX and XXI), in The Museum of Fine Arts, Boston (inv.no.50.3631), as well as in the Khalili and al-Sabah examples noted above, and one sold in these Rooms, 23 October 2007, lot 74.

The third form, found here, which is probably the most frequently encountered, has a rounded drop-shaped body rising to a cockerel's head mouth. The handle is formed by the tail feathers. The Keir Collection example already noted is one of these; others are in the Freer Gallery, Washington (inv.no. 49.19; Atil, 1973, no.23, pp.58-9), in the Louvre Museum, Paris (inv.no. MAO 442; Paris, 1977, no.186, p.108), in the Detroit Institute of Arts, (inv.no. 1989.34) and in the Ades Collection, London (Bahrami, 1949, pl.XIX).

A somewhat squatter version of this form is in the Islamic Museum in Cairo (Mostafa, 1956, pp.42-43 and pl.60 p.38). This last is also the most puzzling in that it is dated 562/1166, a date that was re-read, probably correctly, as 657/1259 by Bahrami. These two dates therefore span the period of the early 13th century which stylistically would seem to be the most probable, reinforced by the date on the Metropolitan Museum of Art jug. There is one example of a fourth shape that relates to the third, assuming that it is not a composite vessel. In the Cincinnatti Museum of Art, it has a double gourd shaped body and a narrow tubular mouth.

The majority of the third group of ewers have a design of entwined scrolling arabesques, as seen here, painted under a turquoise glaze. In addition to this, some of them also enclose animals and human figures. The Metropolitan Museum, formerly private Tehran collection and the Boston MFA examples each enclose pairs of figures within a hexagonal lattice. While the lower registers of figures there are filled with paired confronted figures, the uppermost row on the Tehran and Boston ewers contain single figures within the lattice. The al-Sabah ewer, of similar form, contains similar single figures within a hexagonal lattice, while the double-gourd ewer in Cincinatti has very similar decoration of heavily nimbate figures, this time, as here, among arabesques. These single figures are very close to those found here, facing front, supporting a crescent which frames the face, iconography that is sometimes thought to be a personification of the moon.





THE COLLECTION OF THE LATE DR. MOHAMMED SAID FARSI

9

A DIAMOND-SET GOLD-MOUNTED AGATE CIGARETTE CASE

EUROPE, PROBABLY FRANCE OR SWITZERLAND, 1876-1909

Of shallow rectangular form with truncated corners, each half made of one panel of mottled agate with bevelled edges, the top with applied diamond-set *tughra* of Sultan Abdulhamid II within similar inset border with radiating spandrels 3½in. (8.9cm.) wide

£8,000-12,000

US\$11,000-15,000 €9,400-14,000

DBOVENANCE:

Anon sale, Christie's, London, 11 October 2005, lot 61

For another cigarette case with a diamond-set *tughra* of Sultan Abdulhamid II, see lot 144 in this sale.

10

AN IMPRESSIVE IZNIK-STYLE POTTERY VASE

ULISSE CANTAGALLI, FLORENCE, ITALY, LATE 19TH CENTURY

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

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

By the nineteenth century, the introduction of the studio potter, led by Joseph-Théodore Deck, propelled a fascination with reviving Iznik-style pottery in Europe. Deck's successful experiments with Iznik went on to inspire Ulisse and Giuseppe Canatgalli to produce their own works which paired the characteristic polychrome saz-style decoration with large, un-Ottoman forms (Denny, 2004, pp.221-222).

The impressive scale of our vase was most likely drawn from a vase in a Royal Italian collection published by Deck in 1887 (Deck, 1887, fig.11, p.26). Cantagalli's fascination with reproducing known pieces in public and private collections is further illustrated by an almost identical vase produced by them which sold Christie's, South Kensington, 22 April 2016, lot 426.



VARIOUS PROPERTIES

*11

AN EARLY ISLAMIC BRONZE EWER PROBABLY MESOPOTAMIA, 8TH/9TH CENTURY

Of drop form with trough spout, each end of the scrolling handle terminating in a deer's head, the body with a broad band of bold stylised scrolling vine culminating at the belly with a large floral motif set with copper-inlaid roundels, areas of rubbing, small losses 13½in. (34.3cm.) high

£8,000-12,000

US\$11,000-16,00 €9,600-14,00

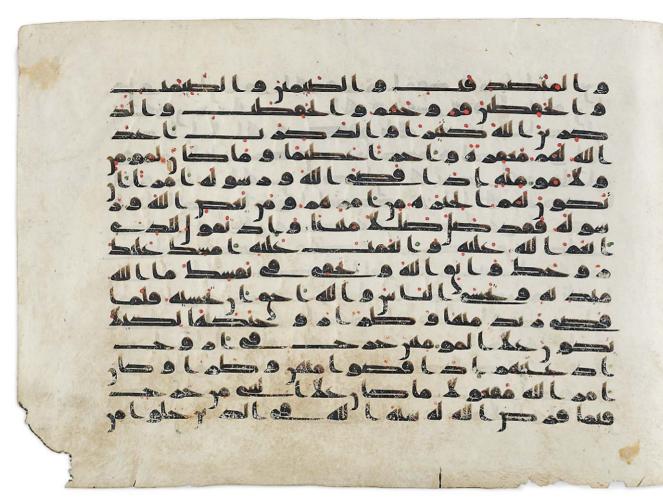
PROVENANCE:

Dr. Mohammed Said Farsi, by repute since the 1980s; sold Christie's, London, 7 April 2011, lot 6 Where acquired by the present owner



Detail of handle





12

∆**12**

A LARGE KUFIC QUR'AN BIFOLIO

NEAR EAST OR NORTHERN AFRICA, 2ND HALF 9TH/EARLY 10TH CENTURY

Qur'an XXXIII, sura al-ahzab, vv. 25-49 (part), Arabic manuscript on vellum, each folio with 15II. of black kufic, with red, green and yellow vocalisation, later black dot and line diacritics, with polychrome rosette markers, minor staining and rubbing, two corners lacking, otherwise in very good condition Each folio 11 x 15 $\frac{1}{2}$ in. (28 x 39.3cm.)

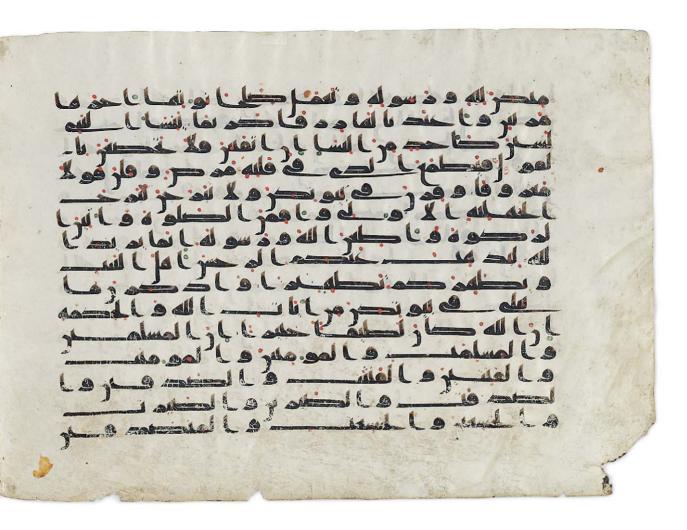
£15,000-20,000

US\$20,000-26,000 €18.000-24.000

PROVENANCE:

Collection of Dr. Mohamed Said Farsi sold Christie's, London, 5 October 2010, Lot 52

A bifolio from this Qur'an is in the Nasser D. Khalili Collection containing Qur'an XXXIII, *sura al-ahzab*, vv.4-14 and 54-70. Although not directly consecutive, the present bifolio containing Qur'an XXXIII, *sura al-ahzab* vv. 25-49 was originally part of the same quire and inserted within the bifolio in the Khalili Collection. According to Déroche's classification, this Qur'an is written in style C.III. It is characterized by the independent *alif* which has a flattened tail, the crescent-shaped final *nun* and the almost triangular final *mim* (Déroche, 1992, p.64, cat.16). The writing of the name of God is idiosyncratic with its elegant and condensed upstrokes contained within a triangular space.



13

AN 'EASTERN' KUFIC QUR'AN BIFOLIO

IRAN, 11TH/12TH CENTURY

Qur'an XII, sura yusuf, vv.4 -18 (part), Arabic manuscript on cream paper, 9II. of black 'eastern' kufic, vocalisation in red, blue and green diacritics, gold and polychrome roundel and drop-shaped verse markers, gold and polychrome illuminated marginal drop-pendants marking khams, a gold and polychrome marginal roundel marking 'ashr, very minor losses to ink Folio 16% x 11% in. (41 x 29.5 cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

AN EPITAPH OF THE CONCUBINE OF THE GRANDSON OF THE 'ABBASID CALIPH AL-MA'MUN

14

AN IMPRESSIVE CALLIGRAPHIC TOMBSTONE

PROBABLY JERUSALEM, 9TH/10TH CENTURY

Carved with 11ll. of stylised *kufic*, some damages to edges and pitting within the stone, on later metal stand $20\% \times 20\%$ in. (52.5 x 52 cm.) without stand

£15.000-18.000

US\$20,000-23,000 €18,000-21,000

PROVENANCE:

Private collection, Jerusalem, since 1998, by repute before 1979

LITEDATURE

Amikam Elad, "An Epitaph of the Slave Girl of the Grandson of the 'Abbasid Caliph Al-Ma'mun", in *Le Museon*, vol. III, Fasc. 1-2, Louvain-La-Neuve, 1998, pp. 228-244

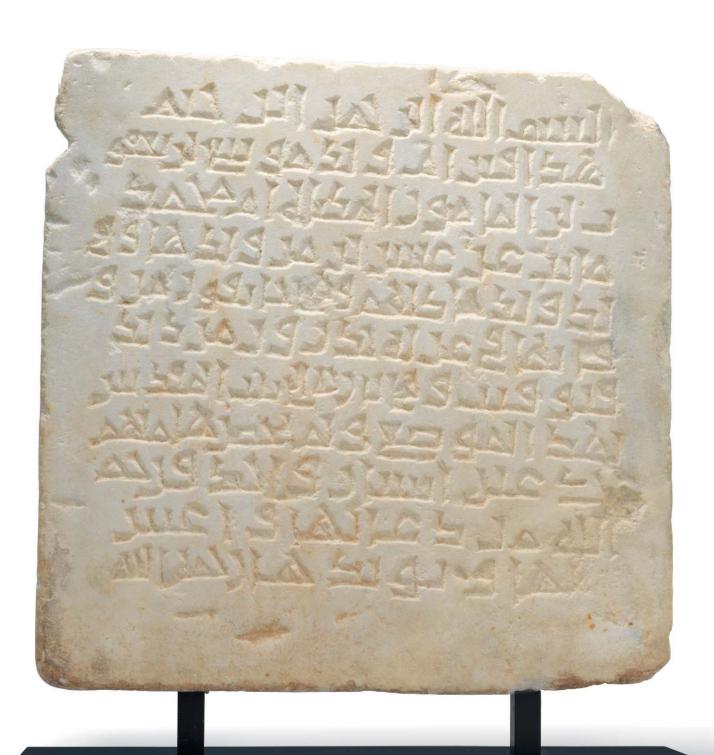
INSCRIPTIONS:

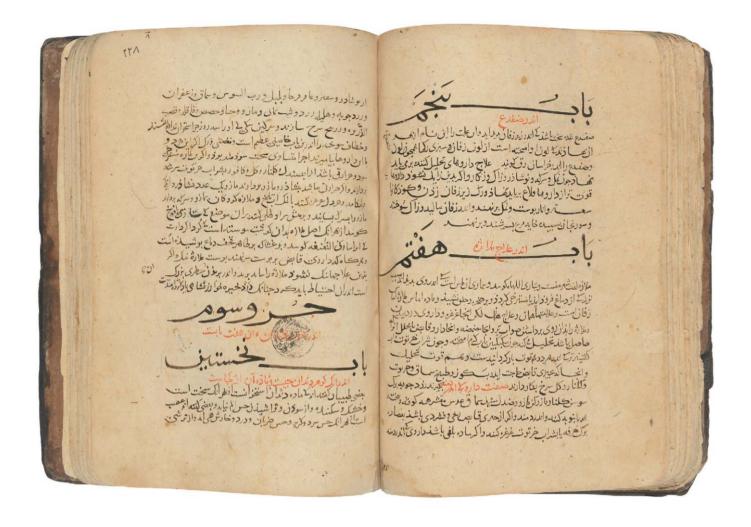
bismillah al-rahman al-rahim / hadha qabr umm walad musa bin ya'qu-/-b bin al-ma'mun al-mukannat Umm Muhammad / matat 'an 'ashrin min waladiha wa w-/-alad waladiha kullihim wa hiya kha'ifun min wa-/-fatiha fi gharbati hadharun min dhalika / fa-tuwuffiyat wa hiya nazilat ila bayt al-muqaddas / bi-hadha al-mawdi' wa lam yahdurha minhum / ahad ghayr insan wahid fa-raham / Allah man da'a laha wa 'atabara / biha wa tu'ayyiduha rahmat Allah

In the name of God the merciful and compassionate / This is the grave of the concubine (the mother of formally acknowledged children) of Musa bin Yaqu-/-b al-Ma'mun named Umm Muhammad / who died leaving behind 20 of her children / and grandchildren, all of them and she herself feared / her death in a distant foreign land, anxious about it / and indeed, she died, while travelling to Jerusalem / in this place, and none of them were present with her / except one [strange] person May God have mercy / on whoever prayed for her and took example [and/or warning] / by her [death] and may she be helped and strengthened by God's mercy'

Elad notes that the inscriptions on early Islamic tombstones are generally of fixed form, with some minor variations, comprising the name of the deceased, their father, the date of death, and formulaic expressions related to the principles of faith. Given these conventions, our tombstone stands apart with the personal nature of the information given in the inscriptions. The name al-Ma'mun listed on the stele is significant. The most important person known to bear this title in the early Islamic period was the Abbasid Caliph al-Ma'mun. This, coupled with records of a sequence of descendants identical to that given on this tombstone, leads Elad to conclude that this tombstone most likely commemorates the concubine of one of the descendants of the Abbasid Caliph (Elad, 1998, pp. 228-243). Notably, the tombstone also explains that Umm Muhammad died on her way to Jerusalem where this tombstone was probably produced, and it is likely that she died during her pilgrimage (ziyara).

This stele is stylistically in line with a number of tombstones dated to the ninth and tenth centuries. A fragmentary tenth century Palestinian tombstone in the Louvre has a similar script sharing many features including the split terminals of finely carved narrow *alif* and *lam* and the triangular *ha* of our example (inv.no. OA 8160, Bittar, 2003, p. 90, no. 28). Elad notes a further, almost identical, script inscribed on a royal decree dated AH 297/910 AD, possibly the work of the same carver of our tombstone (Elad, 1998, p. 231; Elad, 1992, p. 302).





θ15

ZAYN AL-DIN ABU ISMA'IL IBN AL-HUSAYN AL-JURJANI (D. 1136 AD): *AL-AGHRADH AL-TIBBIYAH WA'L-MABAHITH AL-'ALA'IYAH*

ILKHANID IRAN, LATE 13TH/EARLY 14TH CENTURY

On medicine, Persian manuscript on cream paper, 104ff. each folio with 19-23ll. of black and brown <code>naskh</code> written in at least three hands, key words and phrases picked out and underlined in red, headings in large <code>muhaqqaq</code>, catchwords, two folios with later added <code>kufic</code> headpieces, some marginal notes, seal impressions throughout, some folios lacking, some replacement folios, in brown morocco

91/4 x 61/sin. (23.4 x 15.4cm.)

£12.000-18.000

US\$16,000-23,000 €15,000-21,000

Al-Jurjani joined the court of the Khwarazmshahis, and composed a number of highly celebrated works for rulers at the time. This manuscript is a broad medical work in two main parts, one of which is a synopsis of *Zakhirah-yi Khwarazmshahi* by the same author. Another copy of this work is in the Library of the Wellcome Institute for the History of Medicine, London (see F. Keshavarz, 1986, pp.107-8, no.24)



θ16

ABU 'ALI AL-HUSAYN IBN 'ABDULLAH IBN SINA (AVICENNA) (D. 1037 AD): *AL-QANUN FI AL-TIBB*

ABBASID BAGHDAD, FIRST HALF 13TH CENTURY

Book One of Avicenna's famous medical encyclopaedia, Arabic manuscript on cream paper, 87ff., each folio with 19II. of black *naskh* written in at least two different hands, keywords and phrases overlined in red and green, some marginal notes, the first two and last five folios later added, the last five folios dated 6 Safar AH 1324/1 April 1906, in red morocco with stamped central lobed cartouche, brown leather doublures Folio 10½ x 7½ in. (26 x 18.1cm.)

£15.000-20.000

US\$20,000-26,000 €18,000-24,000

Al-Qanun fi al-tibb, 'The Canon of Medicine', is the celebrated and highly influential medical encyclopaedia of Ibn Sina (b. 980 AD). Drawing on earlier works of Galen, Hippocrates and Aristotle, it contains many original contributions in the fields of anatomy, gynaecology, and contagion, among others. Less focused on observations than other authors, Ibn Sina worked on compiling a rigorous and systematic synthesis of earlier Greco-Arabic science (Paris, 1996, cat.24, p.72). The Canon was transmitted to the West in the Latin translation of Gerard of Cremona (c. 1114-1187) and

through no less than 87 further translations continued to be a standard text until the mid-17th century.

According to Emilie Savage-Smith, the *Qanun* comprises five books. The first book, which our manuscript encompasses, also called *kulliyat*, concerns general medical principles and deals with anatomy and health. The second book is on 760 simple drugs in alphabetical order. It was the most complete *materia medica* of its day. The third is on therapy, arranged in order of the site of the ailment from head to toe, in twenty-two *funun*. The fourth book deals with symptoms and diagnostics and is on those diseases not restricted to a single part of the body, such as fevers. The final book is a pharmacopoeia which presents recipes for compound remedies.

Although numerous copies are preserved throughout the world's libraries, complete manuscripts of the *Canon* are extremely rare to come by as the work was commonly split into the five separate volumes (Savage-Smith, 2011, pp.220-242). A complete copy of the *Canon*, although much later than ours and dating to the late 15th century, sold in these Rooms, 27 April 2017, lot 35. Two 12th century copies comprising books one and parts of book three were also sold in these Rooms, 25 October 2018, lot 30.



19

A DAMASCUS POTTERY BORDER TILE

MAMLUK SYRIA, LATE 15TH CENTURY

The white ground decorated with cobalt-blue, turquoise and black reciprocal palmettes filled with smaller arabesques and leafy vine, within turquoise borders above and below, small chips to edges $3\% \times 9\%$ in. $(9.5 \times 23.4$ cm.)

£5,000-7,000

US\$6,500-9,000 €6.000-8.300

PROVENANCE:

Adda Family Collection, Alexandria, formed in the first half of the 20th century, by repute Anon sale, Christie's, London, 31 March 2009, lot 133 Where acquired by the present owner

The pattern or reciprocal trefoil design is one of the most classic Islamic borders, found with variants in many countries and periods. The present border tile has much in common with Ottoman 16th century designs. The Dome of the Rock has a border of reciprocal trefoils, one half of which are filled with a design almost identical to that found here, while the other half have a design that uses black as a colour for the motifs (Grabar and Nusseibeh, 1997, p.42). The drawing of the present tile panel however has more freedom in the handling of the design, indicative of late Mamluk pottery from Damascus where exactly these colours were also used. The tile is also unusually thick, much more so than any tile from Ottoman Iznik or Damascus, also clearly indicating an earlier date.



PROPERTY OF A GENTLEMAN

*20

A FATIMID CARVED ROCK-CRYSTAL BOTTLE

EGYPT, SECOND HALF 10TH CENTURY

Of cylindrical form, rising from a short foot through two pronounced bosses, the body carved with two bands of scrolling curved palmettes interspersed with small leaves with delicate chevron motifs, traces of a further pronounced boss above and a slightly flaring rim, the hollowed out interior with traces of surface encrustation, small chips and an area of loss 3½in. (8.3cm.) high; 1½in. (3.2cm.) wide

£30.000-50.000

US\$39,000-64,000 €35,000-58,000

PROVENANCE

Private collection, USA, since the 1970s (by repute) Anon sale, Christie's, London, 9 October 2014, lot 21

EXHIBITED:

Palace Museum, Beijing, Masterpieces from a Royal Collection, 17/04/2018 - 17/06/2018, Cat. no. 140

LITERATURE:

Masterpieces from a Royal Collection, The Forbidden City Publishing House, 2018, p. 358; illus. p. 359; cat. no. 140.

Europa und der Orient, 1989, pl.636.

Kurt Erdmann, Neue Islamische Bergkristalle, 1959, Ars Orientalis III, pp. 200-205, abteilung 4.

There are around 180 rock crystal carvings that were made in the Islamic World between the eighth and eleventh centuries. Of these, a few, mostly personal ornaments, have been attributed to Persia where there was undoubtedly a well-established tradition of carving in crystal. The greatest number, however, were made in Mesopotamia and Egypt. In the second half of the 10th century, in Egypt, a country with an ancient tradition of hardstone carving, the craft of crystal carving in relief was fully realised. Until then, the predominant style of carving was the so-called bevelled technique in which the decorative elements were separated one from the other by slanting cuts so that compositions were linear with no background. For an example of this earlier type see Kurt Erdmann's 'Neue Islamische Bergkristalle', *Ars Orientalis* III, 1959, pp.200-205, no.4. Our bottle with its repeated palmettes issuing from raised scrolls is very similar to a bottle published by Erdmann (1959, chapter no.1). Notably both our present bottle and that published by Erdmann have raised collars which flank the central decorative panel.

Many of these small *ampullae* came to Europe in the middle ages and were used as reliquaries in churches. Examples can be found in the treasuries of the cathedral of Halberstadt and in the Stiftskirchengemeinde in Bad-Gandersheim (*Europa und der Orient*, exhibition catalogue, Berlin, 1989, no, pl.636). Another closely related flask is in the Victoria and Albert Museum (Contadini, 1998, pl.4). A Fatimid bottle also dated to the second half of the 10th century was sold in these Rooms, 7 April 2011, lot 82.



VARIOUS PROPERTIES

21

A RASULID QUR'AN FOLIO

PROBABLY YEMEN, FIRST HALF 14TH CENTURY

Qur'an sura al-hajj vv.40 - 62 (part), Arabic manuscript on paper, with 13II., the first and last in strong black thuluth outlined in gold, the central line in gold thuluth outlined in black, a block of 5II. of black naskh above and below, gold and polychrome roundel verse markers, gold and polychrome roundel and drop-shaped marginal markers, a small hole to one corner, some repairs 15% x 12½in. (39 x 31.7cm.)

£4.000-6.000

US\$5,200-7,800 €4.800-7.100

Although a Mamluk Egyptian origin cannot be completely discounted, David James suggests that the distinctive layout, as well as the use of a variety of scripts which include *muhaqqaq*, *thuluth* and *naskh*, indicate that this Qur'an was produced outside the area under direct control of the Mamluk Sultans. He suggests that it might have been copied under Rasulid patronage in Yemen (1229-1454). Other folios from the manuscript are in the Khalili Collection (inv. QUR 850, Rogers, 2007, no.165, p.143), the Lygo Collection (Kwiatowski, n.d., pp.100-101, no.58) and in the Metropolitan Museum of Art, New York (http://islamic-arts.org/2012/the-qur%E2%80%99an/). A bifolio from the same Qur'an sold in these Rooms, 9 October 2014, lot 2. Another four folios sold in these Rooms, 27 April 2017, 11.

21



22

A LARGE MAMLUK QUR'AN FOLIO

EGYPT, CIRCA 1330

Qur'an XI, sura al-hud, vv.120-123 (part) to Qur'an XII, sura al-yusuf vv.1-12 (part), 13II. of elegant black muhaqqaq, gold rosettes between verses, illuminated marginal medallions marking divisions of text, illuminated sura heading in gold-outlined kufic on a blue cartouche within an illuminated panel with associated marginal palmette
Folio 17½ x 12¾ in. (44.5 x 32.5cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

Stylistically this folio is similar to several Mamluk Qur'ans copied in the 1330s. Two Qur'ans in the National Library in Cairo, one dated AH 731/1331 AD and the other AH 734/1334 AD bear close resemblance to ours (nos.184 and 81 respectively; both published in James, 1982, cats.15 and 17). Both, like ours, are copied in a neat *muhaqqaq* and have *sura* headings written in *kufic* within elegantly illuminated panels. Both have rich gold and polychrome opening and closing carpet pages based on geometric shapes and give an idea of how lavish our Qur'an would once have been (one illustrated in colour in Washington D.C., 1981, pp.34-35, no.3).

A folio from the same Qur'an as ours is in the Aga Khan Collection, exhibited in the *Spirit and Life* exhibition (London, 2007, p.37, no.8). Another is in the Cincinnati Art Museum (acc. 1977.44a-b). Other folios have sold through the saleroom - most recently at Sotheby's, London, 9 April 2014, lot 21 and in these Rooms, 25 October 2018, lot 6. A pencil note on the Christie's folio written by a previous owner states that the Qur'an of which it was originally a part was copied in AH 728/1327-28 AD. Although one cannot rely solely on this note for dating as the whereabouts of the colophon of the Qur'an is unknown, it supports the proposed dating.

22

A RARE MANUSCRIPT COMMISSIONED FOR THE LIBRARY OF THE MAMLUK SULTAN QANSUH AL-GHURI (R.1501-16)

023

A GROUP OF PRAYERS SELECTED FOR SULTAN QANSUH AL-GHURI

SIGNED KUSBAY BIN TANAM, MAMLUK EGYPT, EARLY 16TH CENTURY

Arabic manuscript on cream paper, 18ff., each folio with 7ll. of large black *naskh*, keywords and phrases picked out in red, gold and polychrome, rosette verse markers, final three pages with 3-4ll. of large black *thuluth* with red interlinear notes, the first folio with gold and blue illuminated title panel and roundel with dedication to Sultan Abu al-Nasr Qansuh al-Ghuri, final folio with colophon in a similarly illuminated roundel, signed, first folio and one folio with later owner's seal impression, in contemporaneous brown morocco with stamped central geometric roundel, brown leather doublures Folio 10% x 7in. (26.8 x 17.7cm.)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

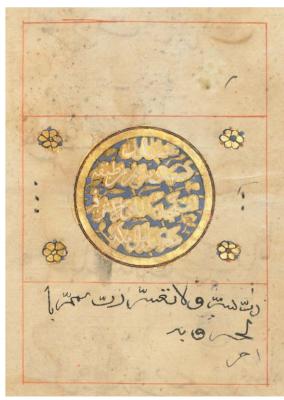
Al-Ashraf Qansuh al-Ghuri (r. 1501-16) was the penultimate Mamluk sultan and his reign marks the culmination of Mamluk pious and artistic patronage. He commissioned a great number of buildings and built a commercial and residential quarter in Cairo. Works of art and works on paper from his reign are more limited however, and this manuscript is therefore a rare survival.

The manuscript is signed Kusbay bin Tanam. A Tanam al-Najmi was responsible for copying the Royal Qur'an made for Sultan Qaytbay, which sold in these Rooms, 2 May 2019, lot 11. It is tempting to suggest that this is the work of his son. Tanam al-Najmi gave his *nisba* as *Al-Maliki al-Ashrafi*, indicating that he was part of the royal scriptorium of Sultan Qaytbay. He copied the Qur'an for Qaytbay in 1489, just twelve years before Qansuh al-Ghuri came to power. That his son trained in the same discipline and was also a member of the royal scriptorium, working under the next Mamluk Sultan, is very probable.

Another manuscript commissioned for Qansuh al-Ghuri sold in these Rooms, 26 October 2017, lot 62.







AN EXTREMELY RARE SILVER AND GOLD-INLAID MAMLUK EWER FROM THE PERIOD OF SULTAN AL-MALIK AL-NASIR MUHAMMAD IBN QALAWUN

24

A MAMLUK SILVER, GOLD AND BLACK COMPOSITION INLAID BRASS EWER

PROBABLY EGYPT, PERIOD OF SULTAN AL-MALIK AL-NASIR MUHAMMAD IBN QALAWUN, 1293-4, 1299-1309 AND 1310-1341

The brass body densely inlaid with gold and silver, four bands of calligraphy around the neck and body, surrounded and alternating with floral and geometric inlay, missing handle, minor losses 18% in. (47.5cm.) height

£200,000-300,000

US\$260,000-390,000 €240,000-350,000

PROVENANCE:

Private collection, England, since 1993, and by repute since the 1960s or early 1970s. From which acquired by the present owner

INSCRIPTIONS:

Around the neck (originally gold): Al maqarr al-'ali al-mawlawi al-'amili al-kabiri al-mu'ayyid al-maliki (His Excellency the Exalted, the Lordly, the Diligent, the Great, the Supported, al-Maliki)

On the shoulder, in silver: Al-maqarr al-'ali al-mawlawi al-amir al-kabiri al-maliki al-(?) al-'alimi al-'adili al-mujahidi al-murabiti al-maliki al-nasiri, (His Excellency the Exalted, the Lordly, the Great Amir, Possessor, the (?), the Learned, the Just, the Conqueror, the Defender, al-Malik al-Nasir)

Below the shoulder, in gold: 'izz li-mawlana al-sultan al-malik al-nasir al-'alim al-'amil al-'adili al-mujahidi al-murabiti al-muthaghir al-m'uayyid al-mansur 'azza nasrahu (Glory to our Lord, the Sultan, al-Malik al-Nasir, the Learned, Diligent, the Just, the Conqueror, the Defender, the Protector of Frontiers, the Supported (by God), may his victory be glorious)

Lower body, in gold: 'izz li-mawlana al-sultan al-malik al-nasir al-'alim al-'adil al-mujahidi al-murabiti al-muthaghir al-mu'ayyid al-mansur 'azza nasrahu, (Glory to our Lord, the Sultan, al-Malik al-Nasir, the Learned, Diligent, the Just, the Conqueror, the Defender, the Protector of Frontiers, the Supported (by God), may his victory be glorious)





THE FORM:

This magnificent large Mamluk ewer has survived in remarkably wellpreserved condition. It lacks the handle which would have been tubular, linking the shoulder and the mouth, but enough remains of the housings that we can be completely sure of the form. The overall shape with its inverted baluster body, straight angled tapering spout and raised cusping around the base of the neck are all features that are found on Mosul silver inlaid brass ewers of the previous century, one of the earliest of which is that dated 1226 AD made by Ahmad al-Dhaki al-Mawsili now in the Cleveland Museum of Art (inv.no. 1956.11). The transfer of the form to Mamluk Egypt is easily explained by the documented movement of craftsmen from Mosul to the Mamluk Empire (Raby, 2012, esp. Table 1.3, p.68). A vessel that itself clearly demonstrates the link is a silver-inlaid ewer made for the Ayyubid Sultan Salah-al-Din Yusuf by Husayn ibn Muhammad Al-Mawsili that dates from 1258 (Louvre, inv.no. AO7428). In comparison to those earlier examples, the present form is a little more attenuated, the boss in the lower neck noticeably more pronounced. However it is the trumpet neck with upper flaring mouth that is different from that of any other ewer of the period. It has some similarities to one of the Mosul models, but is far more pronounced here, and presages the flaring mouth of the much later Mamluk ewer made for Fatima, the wife of Sultan Qaitbay, now in the Victoria and Albert Museum (inv. no.762-1900).

Another feature that derives directly from the Mosul original form is the rosettes that are to be found inside the foot and also inside the mouth, appearing almost as nuts at each end of the body holding it all together. Julian Raby illustrates a selection of the Mosul examples, demonstrating how they became less well worked. The present ewer continues this trend, using a form that is found in a number of other Mamluk examples, notably a very unusual food box in the Fitzwilliam Museum, Cambridge, whose base has three of these (Ward, 2012, fig.8.1).

THE INLAY:

The anonymous patron of this ewer certainly wanted to commission a vessel that had maximum visual impact. The silver used, is thin, more so than in many vessels of this very wealthy period, but they are used in great liberality, covering as much of the surface as possible with pieces that are themselves often larger than those normally encountered. The extensive use of gold is another indication of the intention of the owner to dazzle as far as possible. When the inscription band around the neck retained its gold this would have been even more impressive. The techniques used are again not the most labour intensive of all; there are no panels where the silver is retained by raised lips of brass covering and protecting the edges of the silver. Here there are two techniques used for the inlay. The first is an initial carving followed by a notching along the edge, roughening it. Silver would then have been hammered into those notches. Some of the smaller areas do not even have that, with the precious metal probably pounced through to the base metal around the edges, the gold or silver again then hammered into the roughened edges. This second method of inlay only works with thin sheets, and is far more frequently found in Mamluk vessels of the second half of the 15th rather than the 14th century. The desire to cover as much surface as possible with silver and gold means that, in marked contrast to usual practice, on occasions the silver is applied to elements of the design that are already highpoints, such as the arcade immediately below the lower gold inscription band. It is not surprising that this is one of the few places on the lower body where the majority of inlay no longer remains.

THE SILVER PANELS:

The desire visually to impress continues with the chased silver panels that are used for certain elements. At first it seems that those at the bases of the spout and handle might be later additions but a comparison of the work with that of the remains of the lower neck boss and also the remains of the drop-shaped spout terminal shows them to be original. To use silver for all these

areas is most unusual, and it is clear that, even if the inlay is not the highest quality, the original working of these silver elements was very elegant. The decoration is very fine and inventive, executed both in engraving and chasing, and the twisted copper and silver rope elements that surround the two shoulder panels are without parallel in Mamluk metalwork. It is interesting however to note that they echo the engraved rope pattern around the mouth, another feature not found on other Mamluk ewers.

COMPARABLE EXAMPLES:

Bearing in mind the substantial number of Mamluk vessels that have survived from the mediaeval period, it is remarkable how few of these are ewers, a form that survives in plentiful numbers from other Islamic centres of metalwork production. They must have been relatively rare at the time for the quantity today to be so few. The closest of all in terms of the shape and decoration to our ewer is one made for the Amir Tabtaq, governor of the city of Qus, that was found in excavations in the same city in 1966, now in the Islamic Museum, Cairo (inv.no. 24084). Both ewers are of similar form with very similar distribution of decoration, and a very similar treatment of the prominent silver covered raised annular boss around the neck. The decoration of the spout is almost identical. A second similar example to the Cairo one, but with a differently shaped mouth and lacking any gold in the decoration, is in the Metropolitan Museum of Art (inv.no.91.1.600). A third example, also in the Museum of Islamic Art, Cairo, dating from a similar period, has similar decoration, but with fewer, larger bands of decoration (inv. no.15089). A very rubbed similar example lacking all inlay was recently on the London market. A spectacular and little published example in the name of the Rasulid Sultan al-Malik al-Afdal al-'Abbas ibn 'Ali, (r.1363-1377) with comparably arranged bands of decoration to ours is in the Bargello, Florence (inv.no.357 C), while an earlier example whose shape has been somewhat altered but whose decoration is beautifully preserved is in the Museo Civico, Bologna (inv.no.2093).

THE DATING:

Amir Tabtaq held the role of Governor of Qus during the third reign of Sultan al-Nasir Muhammad (1310-1341), giving a firm dating for that ewer, now in Cairo. Stylistically ours is very close indeed to that, and can almost certainly therefore be dated securely to that period. It does however also demonstrate the substantially different aesthetics and technical details that could be found in what we have to assume are different workshops co-existing at the same time. It raises the question of how much the patron dictated the form and decoration of a major commission like this. The very prominent trumpet mouth, the very heavy decoration on the foot and mouth, areas which are normally given minor border decoration, the additional copper and silver rope twist around the prominent silver mounts, and the concentration on visual impact rather than finesse of detail, indicate a very specific taste of the princely patron who ordered this remarkable ewer to be created.





QUR'AN

MAMLUK EGYPT OR SYRIA, 14TH CENTURY

Arabic manuscript on cream paper, 266ff., each with 13ll. of large black naskh, tajwid in red, gold and polychrome verse markers, sura headings in gold thuluth, juz' and sajda marginal markers in gold thuluth, marginal annotations in red, opening bifolio with double carpet page with geometric panels in gold and blue, illuminated panels above and below with calligraphic cartouches, the sura headings on folio 1v. in white thuluth on blue and gold illuminated panels, final folio with later owners' notes, some pigment loss to carpet page, areas of marginal repair, in brown morocco stamped with geometric panels Folio $12½ \times 9\%$ in. $(31.5 \times 22.5 \text{cm.})$

£35,000-50,000

US\$46,000-65,000 €42,000-59,000

This Qur'an can perhaps be seen as a prototype for what is later dubbed by David James, the 'star polygon group', a collection of magnificent Qur'ans made during the reign of Sultan Sha'ban (1363-1376) (James, 1988, p178). Lings, in his discussion of the Mamluk frontispiece from the early 14th century describes it as a 'a geometric composition often with a central star polygon, or some other centrifugal device, surrounded by elaborate alternating palmettes' (Lings, 1976, p.39).

In terms of style, the illumination of our Qur'an relates to a magnificent example of the 'star polygon group' in the National Library, Cairo which is signed and dated AH 757/1356 AD (published in Martin Lings, 1976, no.74). That Qur'an shares with ours a web of geometric interlace outlined with plain white borders and radiating from a central star - in that case 12-pointed in our case 8. Both have ovoid panels containing text in white *thuluth* above and below set within gold clouds on blue ground with loose fleshy leaves,

and strapwork borders surrounding the geometric lattice. The Cairo example is undoubtedly more complex in conception and fine in illumination than the present - indeed it was made a *waqf* by Sultan Sha'ban in 1368 for his mother's *madrasa* (the *madrasa* of Khwand Barakah in the Khatt al-Tabbanah in Cairo). However the features that it shares with ours seem to indicate that ours is either a prototype for the 'star polygon group' or a contemporaneous example albeit not a royal commission.







SHAMA'IL MUHAMMADIYYA

SIGNED ABU AL-QASIM BIN MUHAMMAD BIN AHMAD BIN YUSUF AL-FASI, PROBABLY FEZ, MOROCCO, DATED RABI' AL-THANI AH 11[1 OR 2]3/SEPTEMBER-OCTOBER 1701 OR MAY-JUNE 1711 AD

A commentary on the characteristics of the Prophet Muhammad, Arabic manuscipt on paper, 161ff., each with 9ll. of black *maghribi*, diacritics in red and blue, keywords and phrases picked out in gold, red and blue, within red and blue rules, some marginal annotations, headings in gold on red ground some with gold and polychrome marginal medallions, the opening bifolio with gold and polychrome carpet page, colophon in gold on red ground signed and dated, scattered small wormholes, in red morocco with flap with central stamped lobed cartouche, pink paper doublures Text panel 7 x 4¾in. (17.6 x 12.1cm.); folio 9¼ x 7½in. (23.4 x 17.9cm.)

£6.000-8.000

US\$7,800-10,000 €7,100-9,500



PROPERTY FROM A PRIVATE DUTCH COLLECTION

•**θ27**

'ABD AL-JALIL BIN MUHAMMAD BIN AHMAD BIN 'AZZUM AL-MAGHRIBI AL-MURADI AL-QAYRAWANI (D.1553): TANBIH AL-ANAM FI BAYAN 'ULUW MAQAM MUHAMMAD

COMMISSIONED BY 'ALI BIN 'ISA AL-NAQATI, SIGNED 'ALI BIN MUHAMMAD BIN MUHAMMAD AL-DAGHUGHI, NORTH AFRICA, 17TH/18TH CENTURY

In praise of the Prophet Muhammad, abridged, Arabic manuscript on paper, 141ff. plus one fly-leaf, 23ll. of black *maghribi*, keywords picked out in yellow, red, orange, and green, titles in large, red *maghribi*, polychrome verse markers, the opening folio with a polychrome illuminated panel, the final folio and two further folios with similarly illuminated panels, colophon signed and dated Friday 12 Ramadan [...], in brown morocco with flap with central stamped lobed medallion 11½ x 7in. (28.2 x 17.8cm.)

£1,000-1,500

US\$1,300-1,900 €1,200-1,800

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A MAMLUK-STYLE ENAMELLED GLASS MOSQUE LAMP

COMMISIONED FOR BOGHOS NUBAR (1851-1930), EGYPT, DATED AH 1329/1911 AD

Of typical form with sloping rounded body and flared mouth on short foot, six simple loop handles around the body, the surface decorated in blue, red and white enamels, the body and mouth with a broad band of blue *thuluth*, the underside of the body with roundels comprising floral motifs alternating with calligraphic inscriptions

13¾in. (35cm.) high

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

INSCRIPTIONS:

Around the neck: Qur'an XXIV, sura al-nur, v.35 (part)
Around the body: mimma 'umila bi rasm bayt Boghos Nubar bi misr al-jadida,'That which was made for the house of Boghos Nubar in Heliopolis' Roundels: Heliopolis 1911 |Heliopolis 1911 | misr al-jadida 1329
In the fourteenth century, at the peak of Mamluk glass production, large and impressive enamelled mosque lamps were commissioned by the sultans and their courts to adorn mosques, madrasas and other public buildings. This mosque lamp is reminiscent of its Mamluk forebearers, with its typical form and large thuluth inscription but was made in the early 20th century for the house of Boghos Nubar, chairman of the Armenian National Delegation and son of Egyptian Prime Minister Nubar Pasha.







BEYOND WORDS - AN EXCEPTIONAL TIMURID QUR'AN COPIED ON MING GOLD-PAINTED PAPER

θ29

A TIMURID OR AQQUYUNLU QUR'AN ON CHINESE PAPER

IRAN, 15TH CENTURY

Arabic manuscript on paper, 534ff. plus three fly-leaves, each folio with 9ll. of elegant *naskh* on heavy coloured Chinese paper including deep blue, turquoise, pink, purple, orange, green and cream, the text within gold and blue rules, with gold roundel verse markers, *sura* headings in gold *thultuh* in gold ruled panels, catchwords, marginal medallions illuminated in gold, blue and white marking *khams* and 'ashr, juz' marked in gold *thuluth*, most folios gold sprinkled, some with larger specks, many folios illuminated with elegant flowers and landscapes in gold beneath the text, some later replacement folios, minor areas of staining, in stamped and gilt Safavid binding with flap

Text panel 5½ x 3¾in. (13.9 x 9.4cm.); folio 8% x 6½in. (22.6 x 15.5cm.)

£600.000-900.000

US\$780,000-1,200,000 €710,000-1,100,000





This magnificent Qur'an is a captivating example of the innovation of the imperial ateliers of fifteenth century Persia; it also embodies the physical evidence of the cultural and diplomatic relations between Ming China and Timurid Iran.

There are at least six recorded diplomatic missions exchanged between the Timurid and the Ming courts between 1397 and 1424, artistic evidence of which is captured in albums and single folio paintings in the Topkapi Museum, Istanbul (see Blair, 2000, pp.25-27 and Ipsiroglu, 1980, pp.96-112). Of particular interest are the details that are documented of the embassies after the death of Timur in 1405 which provide thorough accounts of diplomatic relations between the courts. The first Chinese embassy to Shahrukh (r.1405-1447) sent from Emperor Yongle (r.1402-1424) arrived in Herat in AH 815/1412 AD. The second embassy was in AH 820/1417 AD, with presents including Chinese paper, silks, brocades, falcons, velvets, porcelain vessels and three hundred horsemen (Bloom, 2001, pp. 70-72). The third recorded embassy arrived in Herat in AH 822/1419 AD (Thackston, 1989, p.279). We also have records of Persian representatives, such as Ghiyas al-Din Naqqash, the representative of Baysunghur, as well as artists who visited the Chinese courts and kept detailed travel diaries. These diaries provide us with in-depth details of the Ming court culture and artistic practices of the time (Yu, 2018, p.66).

The increased diplomatic exchanges between the Timurid and Ming courts led to a fashion for using Chinese papers in Timurid and Turkmen manuscripts, particularly coloured papers decorated with gold sprinkling and illustrations. Although coloured paper was used in the Islamic world for many centuries, Chinese paper had a particular appeal with its soft and luscious finish, vibrant colours and exotic designs. In fact, it is this highly polished surface which has led to the style being described loosely as 'waxed paper'. This texture is achieved through the technique of permeating the paper with lead white, which creates a supple and silky feeling when handling and turning the folios. This effect is evident in the paper used for these folios, which is highly contrasted with the coarser fibres used in the Islamic lands. The exact formula and order in which the paper was permeated and dyed is still not fully known. However, it was not just the texture that made the paper desirable but also its range of colours, which were extensive and included numerous shades of blue, pink, lavender, yellow and green.

A late 14th century Chinese source associates the making of 'waxed paper' with the city of Shaohsing on the south-central coast of China (Schmitz, 1992, pp.67-9). It is possible that the small number of Chinese paper used in the 15th century extant manuscripts all originated from the same workshop. Schmitz suggests that at least one batch of paper was brought back from China by an emissary sent by Shah Rukh who returned in 1422. She assumes this to be Ghiyas al-Din Naqqash, whose travels are recorded in Hafiz I Abru's *Zubdat al-Tavarikh*.

In our Qur'an, numerous pages are decorated on one side with either gold speckles or characteristically Chinese motifs such as naturalistic details of plants like peach blossoms, architecture, landscapes and on very rare occasions, birds. These designs resonate with the patterns seen on Ming silks and blue and white porcelain (see Krahl, 1986, pp.514-518). The orientation of the papers do not always follow the direction of the text, which one could argue to be an intentional decision made by the calligrapher who wished to place the Qur'anic text as the most important feature and the background decoration as only secondary, superficial beauty. A further feature which demonstrates the careful considerations placed upon the arrangement of some of the folios are the use of the background gold illustrations to fit the shape and place of the marginal surah headings.

This copy has a small number of later replacement folios at the beginning (7 ff.), in the middle (3 ff.) and at the end (19 ff.) which have been skilfully replaced and echo the design of the original 15th century paper. The closest comparable example to our Qur'an is the one in Türk ve Islam Eserleri Muzesi, thought to date from circa 1405-47 (see Roxburgh, 2005, no. 178, pp. 228 and 421). Both manuscripts share very similar styles of *naskh*, and extremely similar illustrated Chinese designs on polychrome papers, which makes it possible that they were produced in the same workshop.

Before the discovery of our Qur'an, only six literary manuscripts, a treatise on Sufism and four other Qur'ans created from Chinese paper had been identified. The Qur'ans include those in the Detroit Institute of Art (inv. no.30.323), Topkapi Museum, Türk ve Islam Eserleri Muzesi (inv.no. 41) and one sold at Sotheby's, 26 April 1995, lot 29 (for further details see Roxburgh, 2005, p.421, cat.178). A small number of Qur'an folios were also sold in these Rooms, 8 April 2008, lot 120 and 7 October 2008, lot 120.



AN ILLUMINATED FOLIO FROM A ROYAL MANUSCRIPT MADE FOR SULTAN UWAYS JALAYIR (R.1356-1374)



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THE COLOPHON OF A MANUSCRIPT MADE FOR SHAYKH UWAYS (R. 1356-74)

JALAYIRID IRAN, DATED JUMADA II AH 763/MARCH-APRIL 1362 AD

Persian manuscript on cream paper, recto with colophon in black *nasta'liq*, dedication to Sultan Sa'id Shaykh Uways Bahadur in red, dated, text panel illuminated with gold geometric lattice interspersed with gold and polychrome roundels, verso with poluchrome illuminated headpiece surmounting 12ll. of black *nasta'liq* arranged in two columns, a heading in red below, 8ll. of black *nasta'liq* written diagonally to the right, catchword, an Ottoman royal library mark in the upper right corner, lower margin with later owner's inscription Text panel 6¼ x 4½in. (15.8 x 11.2cm.); folio 8% x 5¾in. (21.7 x 14.6cm.)

£6,000-8,000 US\$7,800-10,000 €7,200-9,500

This folio is a rare survival from the library of the Jalayrid ruler Shaykh Uways (r.1356-74). With their courts in Tabriz and Baghdad, the Jalayrids were important patrons of the arts of the illustrated book and were behind some of the most impressive manuscripts to survive from the later part of the fourteenth century.

Although written sources present him as a great patron of the arts and literature, very few manuscripts actually refer to Shaykh Uways by name. Abolala Soudavar suggests that the 'Five Suras' manuscript, folios of which have sold in the major auction houses (see for example Sotheby's, London, 8 October 2008, lot 19), was copied in Baghdad for his library (Soudavar, 1992, no.19, pp.50-51).

In their article on Jalayrid manuscripts in the libraries of Istanbul, Filiz Çagman and Zeren Tanindi mention that only one manuscript which refers to

him by name is published (Çagman and Tanindi, 2011, p.222). That reference is made by the calligrapher Haji Muhammad in one of the Topkapi Palace Albums which includes specimens by well-known scribes of the period (Ms B.411, f.107a). On the folio in question, which is dated AH 783/1381 AD, the calligrapher mentions 'Shaykh Uways Bahadur Khan'. This is precisely the same format in which the ruler's name is given on our folio.

The illuminated headpiece of our folio is very finely executed. In both its colour and its small details it bears close resemblance to an illuminated shamsa that prefaces the only known copy of al-Tuhfat al-najibiyya li-hadrat al-saltanat al-Uwaysiyya (A Beautiful Present for the Ruler of the Uvaysid Sultanate), an Arabic work in nasta'liq script, now in the Topkapi Palace Museum Library (Ms.65, fol.1r). That manuscript is bound in fine brown morocco which bears an amazingly documentary tooled inscription stating not only that it was prepared 'under the patronage of the son of the all-conquering and victorious Shah Uways', but also giving the name of the person who made it and stating that it was done in Tabriz in the year AH 775/1373-74 AD, ten years after our manuscript was completed (Çagman and Tanindi, 2011, p.224). The fact that the illumination of the shamsa of that manuscript is so closely related to ours suggests that our manuscript might also have been produced in Tabriz.

Our folio bears numerous interesting signs that give hints of its later provenance. An Ottoman library mark above the illuminated panel indicates that at some the manuscript travelled to Turkey – possibly taken at the time of the Ottoman conquest of Tabriz in 1514. A hint at its later history is in the note on the bottom of the recto of the folio which states that it was received from Algiers in July 184(3), during which time the French conquest of Algeria was ongoing.

A SILVER-INLAID BRASS CANDLESTICK

FARS, SOUTH IRAN, 14TH CENTURY

The body decorated with a wide band of thuluth interspersed with three roundels depicting mounted knights, on scrolling arabesque ground, the neck with similar ground interspersed with alternating geometric and scrolling arabesque roundels, most of the silver inlay now lacking 10in. (25.3cm.)

£15.000-25.000

US\$20.000-32.000 €18,000-30,000

PROVENANCE:

Otto Bernheimer (1884-1960) Private Bavarian collection From which acquired by the present owner

INSCRIPTIONS:

al-mawlana sultan, al 'azam malik ri'gab, al-umam sultan al-salatin, 'our lord the King, the most powerful ruler, King of the Kings of all nations

The style of calligraphy and the content of the benedictory inscriptions of our candlestick relate to the most typical dedications on Fars metalwork. The calligraphic cartouches here are divided with three medallions each encompassing an elegant horseman with varying crops.

A very similar Fars candlestick base is in the Aron collection (Allan, 1986, p.136, pl.36). A brass Fars candlestick of comparable design was sold in these Rooms, 11 April 2000, lot 270. Another extraordinary example of a Fars candlestick formerly in The Collection of Charles Gillot (1853-1903) was sold at Christie's, Paris, 4 March 2008, lot 8.



Otto Bernheimer with the present lot, 1960.







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.

Rooms, 6 October 2011, lot 115.

a Timurid tinned-copper kashkul from the 15th century, which sold in these



MANUCHEHR IN BATTLE

TIMURID IRAN, 15TH CENTURY

From the Shahnama of Firdawsi, opaque pigments heightened with gold on paper, Manuchehr in battle, four columns of nasta'liq above and below within double gold interlinear rules, the reverse with further lines of nasta'liq, small areas of repainting and loss of pigment Painting $4\% \times 5\%$ in. $(12.2 \times 14.8 \text{ cm.})$ folio $12\% \times 8$ in. $(32.5 \times 20 \text{ cm.})$

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

AN ALBUM PAGE

THE PAINTING SCHOOL OF REZA 'ABBASI, SAFAVID IRAN, 16TH CENTURY, THE CALLIGRAPHY SIGNED MUHAMMAD SALIH AL-HUSAYNI, 17TH CENTURY

Opaque pigments heightened with gold on paper, the youth standing beneath gold and polychrome illuminated spandrels, laid down on card within gold-illuminated peach borders with six panels containing verses in *nasta'liq*, gold-illuminated green outer borders, margins illuminated in gold with birds and foliage, the reverse with 5II. of black *nasta'liq* in clouds reserved against gold ground, signed, within similar borders, margins illuminated in gold with birds and scrolling foliage Painting 6% x 3in. (16 x 7.5cm.); calligraphy 5% x 3½in. (14.9 x 8.8cm.); folio 15% x 10¼in. (39 x 25.9cm.)

£30,000-40,000

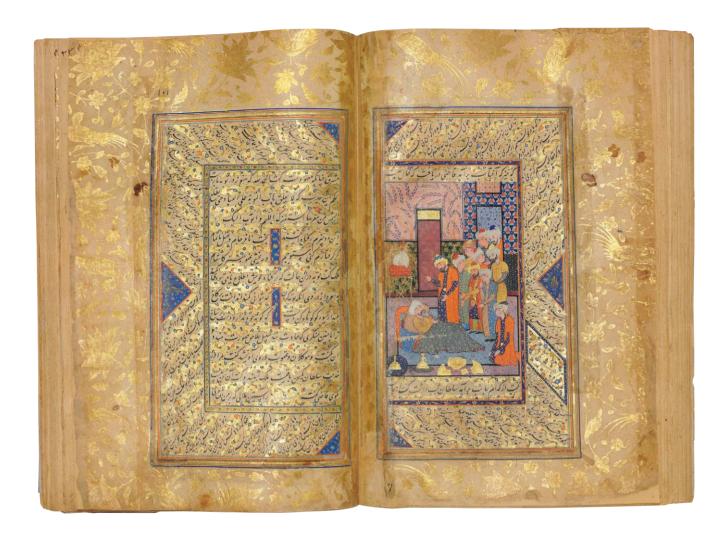
US\$39,000-52,000 €36.000-48.000

Full-length portraits of young men, women and couples became a popular subject in Safavid miniature painting in the late 16th and 17th centuries. The theme was popularized by Reza 'Abbasi and his contemporaries, foremost among them Muhammad Qasim.

Our elegant youth is attributable to the school of Reza 'Abbasi. The features of this Safavid youth are closely comparable to a number of signed works by Reza, in particular his 'Youth Offering Fruits to an Old Man', circa 1595 (Muse du Louvre, Paris, inv. no. 7113, see Canby, 1996, cat.21) and Man in a Fur Lined Coat, circa 1600 (Metropolitan Museum of Art, inv. no. 55.121.39, see Canby, 1996, cat.32). Although in these examples the subjects are seated rather than standing, both figures bear a generous full face and a finely pencilled Safavid turban which is more prominent at the front. The execution of the soft curls around the face and turban and the delicately drawn nose done by a single brush stroke extending to two faint lines that highlight the upper lip are further distinguishable similarities. A closely comparable portrait of a Safavid youth signed by Reza sold in these Rooms, 8 October 2015, lot 50. Another example was sold more recently in these Rooms, 10 May 2018, lot 1007.

For a discussion on the 17th century calligrapher Muhammad Salih on the verso see Bayani vol.3, 1348 sh, p.778.





SHAYKH MUSLIH AL-DIN SA'DI (D. 1292 AD): GULISTAN

PROBABLY SHIRAZ, SAFAVID IRAN, LAST QUARTER 16TH CENTURY

Poetry, Persian manuscript on cream paper, 158ff. plus five fly-leaves, each folio with 12ll. of black nasta'liq on gold-speckled ground, sometimes arranged in two columns within gold and black intercolumnar rules and gold and polychrome illuminated panels between columns, some keywords and phrases picked out in gold, headings in white, within gold and polychrome illuminated borders, surrounded by 23II. of black nasta'liq written on the diagonal interspersed with gold and polychrome illuminated panels, within gold and polychrome rules, the opening bifolio with gold and polychrome headpiece surmounting text in clouds reserved against a gold ground, within gold illuminated floral margins, three folios with illustrations, the text in clouds reserved against a gold ground within gold illuminated floral margins, flyleaves with later owners' notes, occasional seal impressions to the upper left corner, in modern brown morocco with flap, blue and gold paper doublures, minor repairs

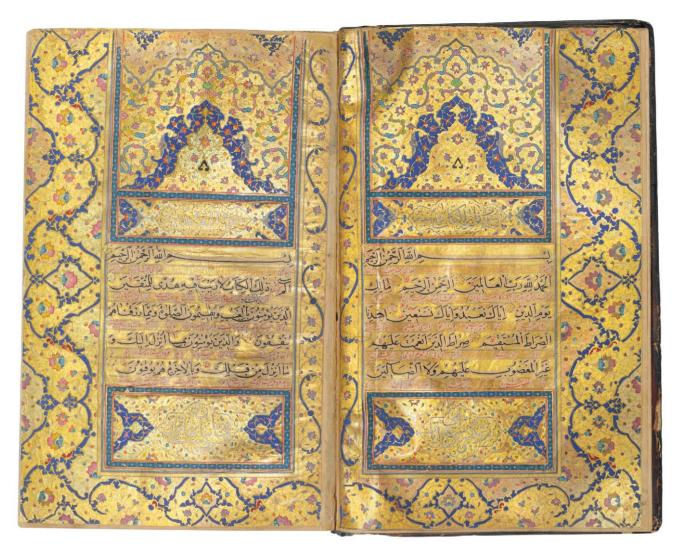
Text panel 8¼ x 4%in. (21 x 12.2cm.); folio 11¼ x 7¼in. (28.6 x 18.5cm.)

£20,000-25,000

US\$26,000-32,000 €24,000-30,000

The Gulistan (Fragrant) is one of Sa'di's most renowned works which illustrates his life experiences and human psychology in a collection of anecdotes. The work was completed in 1275 AD and was dedicated to Sa'di's patron at the time, the Salghurid atabak of Fars, Abu Bakr bin Sa'd bin Zangi (r. 1226-60).

The three illustrations in this copy, are delicately executed in a typical Shiraz style with a rich array of colours and intricate patterns on the textiles, tiled surfaces and interiors.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED SCHOLAR

θ38

QUR'AN

SIGNED IBN MUHAMMAD QASIM AL-SHIRAZI, THE COMMENTARY AT THE END SIGNED MUHAMMAD QAHRI, LATE SAFAVID IRAN, PROBABLY ISFAHAN, DATED RAJAB AH 1121/6 SEPTEMBER-5 OCTOBER 1709 AD

Arabic manuscript on gold sprinkled buff paper, 309ff. with 12ll. of fine black *naskh* on gold panels, red Persian interlinear translation, gold roundels between verses, every fifth and tenth verse marked in gold *naskh* in the margin, text outlined with gold, copious marginal annotations, written in *shikasteh*, very finely illuminated gold and polychrome bifolio, final folio of Qur'an with name of scribe in gold *naskh* Muhammad Qasim al-Shirazi and dated Rajab 1121, followed by three further folios with prayers glorifying Shah Sulayman Safavi, a note recording that the Persian translation and commentary was done by 'Ali Riza ibn Kamal al-Din Husayn al-Ardakani al-Shirazi in 1084 in black *nasta'liq* on gold ground, good condition, gold lacquer floral binding, red morocco doublures with tooled medallions, repaired at spine Text panel 6¾ x 3¾in. (17.2 x 9.6cm.); folio 10 x 6in. (25 x 15.2cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

This Qur'an relates closely to two that were composed for the Safavid ruler Shah Sulayman (r.1666-1694). One of those Qur'ans is in the Khalili Collection (dated AH 1101/1689-99 AD; Bayani, Contadini and Stanley, 1999, cat.45, pp.138-9) and the other, which bore a seal of the ruler and was likely to be his personal copy, was sold in these Rooms, 17 April 2007, lot 100.

Like both of those, our Qur'an is followed by a prayer which glorifies Shah Sulayman Safavi and a note that records that the Persian translation and commentary included in the Qur'an is the 'Suleymani' version, composed for the ruler by 'Alireza ibn Kamal al-Din Husayni al-Ardakani al-Shirazi in AH 1084/1673-74 AD. Although our manuscript was completed 15 years after Shah Suleyman's death it seems that this Suleymani translation was one that retained its popularity. In the Khalili Qur'an it was added five years after the main text, in AH 1106/1694-95 AD, the year that Shah Suleyman died. Two other Qur'ans with the same translation, one of which post-dates Suleyman's death, sold in these Rooms, 18 April 1998, lots 35 and 36. There was certainly a renewed interest in Qur'an production under Shah Suleyman and his successor Shah Sultan Husyan (r.1694-1722) and royal patronage of religious life intensified during this period.

The very fine illumination here is closely paralleled in another Qur'an in the Khalili Collection which is attributed to Isfahan, circa 1700. In their discussion of that Qur'an, the authors refer to it as 'particularly striking' and just like ours the margins are filled with a pattern of elegant blue palmette scrolls on a ground of two colours of gold overlaid with smaller floral scrolls (Bayani, Contadini and Stanley, 1999, cat.47, pp.148-9).

VARIOUS PROPERTIES

A CALLIGRAPHIC PANEL

SAFAVID IRAN, CIRCA 1575

Persian manuscript on paper, with 12ll. of elegant black nasta'lig arranged in two columns, separated by double gold intercolumnar rules, laid down between wide borders decorated with gold floral illumination and set with a series of polychrome cartouches with figural illustrations The larger calligraphic panel 51/8 x 25/8 in. (13 x 6.6cm.); folio 11 x 7½in. (28 x 19cm.)

£3.000-5.000

US\$3.900-6.400 €3,500-5,800

This folio relates to a group of eight which come from two manuscripts of Jami in the Chester Beatty Library (Robinson, 1960, cat.209-210). These include five finely illustrated leaves from a copy of Jami's Salaman wa Absal which has scrolls decorated with various wag-wag motifs including numerous human faces and three leaves from Jami's Subhat al-Abrar, similarly illuminated, but the scrolls are simply decorated with leaves and palmettes - like ours. The figures painted within the marginal medallions show musicians, half-length figures and other seated figures depicted frontally in a very similar way to those visible on our manuscript. Robinson describes them as 'painted in the simplified form of the metropolitan 'Qazvin' style practiced circa 1565-85' (Robinson, 1960, p.73). Similar examples that have sold at auction include, Christie's, London, 5 October 2010, lot 227, 26 April 2012, lot 30 and 10 April 2014, lot 3.





39 (verso)





40 (detail)



MIR MUHAMMAD BIN KHAWAND SHAH BIN MAHMUD (MIRKHWAND) (D. 1498 AD): RAWDAT AL-SAFA FI SIRAT AL-ANBIYA' WA AL-MULUK WA AL-KHULAFA'

SAFAVID IRAN, DATED MUHARRAM 1045/JUNE 1635

The Gardens of purity in the biography of the prophets and kings and caliphs, Persian manuscript on paper, 304ff. plus five flyleaves, 21ll. of black naksh within gold and polychrome rules, important words in gold, blue and red, occasional marginal anotations, catchwords, illuminated royal library shamsa pasted on the opening folio, followed by an illuminated chapter heading, colophon, in contemporanous gilt stamped Safavid binding, gilt painted and découpé polychrome morocco doublures, occasional staining to the folios, in an overall good condition

Text panel 10% x 5% in. (27.5 x 14.5 cm.); folio 14% x 8½ in. (36 x 21.5 cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

PROVENANCE:

Royal library of Shah Safi Safavi (r. 1629-42)

Our copy is the fourth volume of the *Rawdat al-Safa*. The text was originally completed by Mir Khwand in seven volumes in 1497 AD.

41

A HUNT IN THE WILDERNESS

KHORASSAN OR HERAT, SAFAVID IRAN, 16TH CENTURY

Pencil, transparent and opaque pigments on paper, two figures combat a tiger on the left as a leopard crouches at the bottom of a rocky outcrop, a bear above holding a rock, with narrow blue borders decorated with scrolling floral gilt motifs, in wide gilt-speckled pink margins, the reverse plain Painting $2\frac{1}{2} \times 4\frac{\pi}{10}$ in. (6.3 x 12.3cm.); folio $6\frac{1}{4} \times 9\frac{\pi}{10}$ in. (16 x 25.2cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

The *nim qalam* nature of our drawing, which is executed with a very thin black brush and with minimal polychrome highlights, is most frequently associated with the artist Muhammadi (active circa 1560-91 AD) who Abolala Soudavar refers to as 'undoubtedly the most talented painter of the last quarter of the sixteenth century' (Soudavar, 1992, p.237). Although certain features from our painting bear close resemblance to his work, there not enough to attribute this work to the artist himself, but it seems likely that our work was the product of the same school.



THE MI'RAJ (THE ASCENT OF THE PROPHET MUHAMMAD TO HEAVEN)

ISFAHAN, SAFAVID IRAN, THIRD QUARTER 17TH CENTURY

Opaque pigments heightened with gold on paper, with the veiled Prophet Muhammad riding his steed Buraq in a halo of flame, surrounded by angels against a turbulent night sky, with four columns of *nasta'liq* above and below, within blue, gold, green, red and turquoise margins, reverse with Persian verse Painting 8×5 in. $(20.5 \times 12.8$ cm.); folio $11\frac{1}{4} \times 7\frac{3}{4}$ in. $(29 \times 18.5$ cm.)

£12.000-18.000

US\$16,000-23,000 €15,000-21,000

Persian poets from the turn of the fourteenth century onward illustrated their epics with a colourful description of the *mi'raj*, the heavenly journey that brought the Prophet into the presence of God. These compositions most often serve as pictorial eulogies to the Prophet, since they portray angels presenting platters containing jewels, incense burners, a crown, and flames. In this miniature, the Prophet is shown rising amidst golden flames with his face veiled, riding on his mysterious mount Buraq who is led by the angel Gabriel. With one hand raised as if in speech, he is flanked by angels with fantastic wings, adorned in Safavid robes typical of the period.

The scene is modelled on Safavid *mi'raj* pictures such as the scene from the *Khamsa* of Nizami, attributed to Sultan Muhammad, dated 1539-43, housed in the British Library (see J. Thompson et al., 2003, p. 22, fig. 1.6 and p.115 fig. 4.29) and the *mi'raj* illustration in the *Falnama* of Ja'far al-Sadiq, attributed to Aqa Mirak circa 1550 housed in the Freer Sackler Gallery, Washington, D.C., inv. no. S1896.253. A Safavid *mi'raj* scene dating to the second quarter of the 17th century was sold at Christie's, New York, 10 May 2018, lot 1008.



43 (binding)

θ43

QUR'AN

PROBABLY SAFAVID HERAT, CIRCA 1560-80

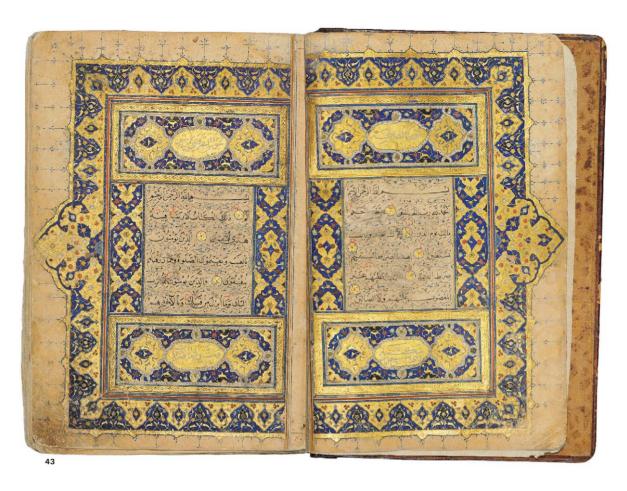
Arabic manuscript on paper, 332ff. plus two fly-leaves, each folio with 12ll. of black <code>naskh</code> on gold-speckled paper, text panels within gold and polychrome rules, catchwords, <code>sura</code> headings in white <code>thuluth</code> on gold ground within heavily illuminated cartouches, the margins with finely drawn and illuminated medallions of various forms marking Qur'anic sections, opening bifolio with an impressive double carpet-page, followed by a bifolio with illuminated borders, numerous further bifiolios with similarly illuminated borders throughout, later Qajar annotations in elegant <code>shikasta</code> within gold cloudbands on most margins, in an impressive découpé leather Timurid-style binding with lattice motifs in brown and gold

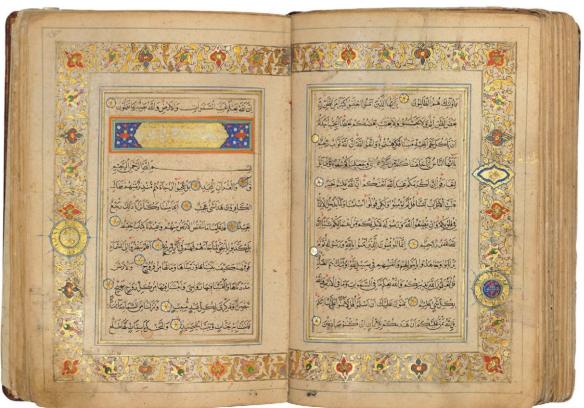
Text panel 5% x 3% in. (14.8 x 8.6 cm.); folio 9% x 6¼ in. (24 x 16 cm.)

£50,000-70,000

US\$65,000-90,000 €60,000-83,000

The elegant and highly illuminated frontispiece of our Qur'an is representative of the Herati tradition of illumination which reached its peak during the Timurid period, but also continued in particular centres in the Safavid court. The margins of our Qur'an include numerous *tafsir's* (interpretations) from the Qajar period in elegant *shikasteh*. The last folio includes a later added Qajar prayer to be recited upon the completion of the Qur'an along with a *waqf* note. The lavish decoration and multiple illuminated bifolios suggest our Qur'an was a commission for an important person or library. For a Qur'an of similar date and style of illumination attributed to Tabriz or Herat see James, 1992, cat.35, pp.132-33.







PROPERTY FROM A PRIVATE COLLECTION

•44

A CARVED HARDSTONE FLASK MADE FOR QAJAR MINISTER AMIN SULTAN

SIGNED 'ALI, QAJAR IRAN, DATED DHUL-HIJJA 1309 AH/ JUNE-JULY 1892 AD

Of pear form with a head-shaped dropper, the body finely carved, one side depicting a lion hunting a gazelle within a floral wreath, a cartouche above and below signed and dated in *nasta'liq*, the other side depicting a putto holding a bow and arrow within a floral wreath, a cartouche above with name of Minister Amin Sultan in *nasta'liq*, gold-inlaid rim engraved with flowers, gold chain and loop attached by suspension loops to each shoulder, finial deficient from lower terminal, in red fitted case 3in. (7.7cm.)

£4.000-6.000

US\$5,200-7,700 €4,700-7,000

PROVENANCE:

Sotheby's, London, 25 April 2012, lot 566.

Mirza 'Ali Asghar Khan (1858 – 1907) was a prominent and influential politician of the Qajar period whose high status is reflected in his honorific titles. He was the son of Aqa Ibrahim 'Amin al-Sultan, and inherited his father's title upon his death in 1882-3 AD, before being appointed Prime Minister in 1893 AD. Upon Naser al-Din Shah's death, Mirza 'Ali Asghar Khan is credited with the transition of power to Muzaffar al-Din Shah, who would later confer on him the title Atabak-e 'Azam, a title associated with the Seljuk titulatures (Calmard, 1987, pp.878-90). The abundant carving of this flask is signed by 'Ali. This could be the work of a carver named 'Ali Hakkak Shirazi, who Fursat al-Dawla Shirazi notes to be a master of hardstone carving (1362 sh, p. 551).

VARIOUS PROPERTIES

45

A NASTA'LIQ QUATRAIN

QAJAR IRAN, LATE 18TH CENTURY

Persian manuscript on card, with 4ll. of black *nasta'liq* written on the diagonal in clouds reserved against a gold ground with polychrome flowers, a polychrome illuminated panel to the upper right corner, lower left corner with attribution to 'lmad al-Hassani, two sides with *shikasteh* in clouds reserved against a gold ground, within gold illuminated navy border, wide margins illuminated with gold and polychrome palmettes in a scrolling vine, very good condition

Calligraphy $7\% \times 4\%$ in. (19.8 x 11.9cm.); folio $12 \times 7\%$ in. (30.4 x 19.2cm.)

£4,000-6,000

US\$5,200-7,700 €4,700-7,000

PROVENANCE

Anon sale, Christie's, London, 26 April 2012, lot 212

The calligraphy in the border comprises poetry by Hafiz, Sa'di and 'Ashiq in a 19th century shikasteh hand.



A LARGE SAFAVID CUERDA SECA POTTERY TILE PANEL IRAN, 17TH CENTURY

Decorated with birds and felines amidst trees and floral sprays, repairs Approximately $36\% \times 45\%$ in. (92 x 115cm.) when assembled

£15,000-20,000

US\$20,000-26,000 €18,000-24,000

PROVENANCE:

London market, by repute, 1980s.

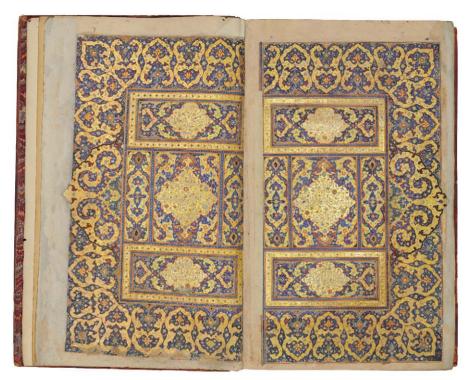
This tile panel is created in the *cuerda seca* (Spanish for 'dry cord') technique which was one of the most extensively used forms of tile decoration in Safavid Iran. This practice developed side by side with tile mosaic during the latter part of the fourteenth century in Central Asia. It was a quick method and became particularly popular during the reign of Shah 'Abbas I due to his impatience for the completion of his monuments (Porter, 1995, p.176).

The floral and animal designs of our tile panel suggest it was used in a royal garden pavilion. In the palaces of Isfahan tiles generally form pictures with each tile painted with one element of the overall scene as seen on our example. Our panel depicts over 15 animal species in motion, including a number of animal-combat motifs which frequently refer to the royal sphere and symbolise the legitimisation of the right of the strong to rule, an apt symbol for any royal household. The designs here resemble a combination of patterns seen in contemporaneous illustrated manuscripts and textiles. Given the proximity of different craftsmen at court, it was not uncommon to share designs for different mediums within the royal atelier.

The *Hasht Behesht* palace in Isfahan is the last example and most complete cycle of the use of these tiles *in situ*. Many fragments from this palace are in museums around the world. A very similar panel executed on white ground was sold at Christie's, London, 28 April 1992, lot 179. The Victoria and Albert Museum (C.104 to S-1981) and the David Collection (inv. no. 24/1974) also hold panels which bear close resemblance to ours.









AN IMPRESSIVE SAFAVID QUR'AN IRAN. SHIRAZ. MID-16TH CENTURY

Arabic manuscript on paper, 358ff. plus eight fly-leaves, each folio with 12ll. of black naskh on gold-speckled ground, text panels within gold and polychrome rules, sura headings in white thuluth on gold ground within heavily illuminated cartouches, catchwords, gold letters and occasional gold medallions marking Qur'anic sections, opening bifolio with large gold and polychrome paired shamsas, followed by an impressive double carpet-page, followed by bifolio with illuminated headpiece and text of al-bagara in cloud bands on gold illuminated ground, two fully illuminated bifolios at the end with prayers and a falnama, in later European red morocco binding, marbled paper doublures, remargined with minor repairs and small areas of repainting Text panel 91% x 51/2 in. (23 x 14 cm.): folio 1534 x 91/2 in. (40.6 x 24 cm.)

£50,000-70,000

US\$65,000-90,000 €60,000-83,000

This magnificent Safavid Qur'an illustrates the height Shirazi illumination in the mid-sixteenth century. It is extremely heavily illuminated with three densely decorated bifolios at the start of the manuscript and two further illuminated bifolios at the end.

The overall layout of the second bifolio of the Qur'an, which contains the Fatiha, finds a close comparable on a Qur'an in the Nasser D. Khalili Collection which bears a date of AH 972/1564-65 AD and is also attributed to Shiraz (James, 1992, pp.186-187, no.45). On both, the central rectangle of the illumination contains a central goldground calligraphic cartouche with three smaller cartouches above and below. The ground around them is cobalt-blue and both the cartouches and the ground are elegantly filled with flowering scrolls and polychrome cloud bands. Similar scrolls and cloud bands can be found on other Shirazi Qur'ans, including one in Türk ve Islam Muzesi in Istanbul which is attributed to circa 1580 (TIEM 378; Istanbul, 2012, pp. 330-331, no. 84). A Shirazi Qur'an with a similar falnama is also housed in Istanbul (Istanbul, 2012, pp. 336-337, no. 85). A closely comparable Qur'an with similar elegant illumination sold in these Rooms, 25 October 2018, lot 109.





Fig. 1 Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: The Art and History Collection, LTS1995.2.51 (Detail)

PORTRAIT OF A PRINCE

ROYAL ATELIER, TABRIZ, IRAN, CIRCA 1530

Opaque pigments heightened with gold on paper, the prince reading, resting on a blossom tree, erroneous attribution to Vali Jan in the lower left hand corner, surrounded by light blue borders with panels of Persian poetry, within gold rules, verso with Persian poetry in various arrangements in *naskh* and *nastaliq*

Painting $6\% \times 3\%$ in. (17.5 x 9.2 cm.); folio $8\% \times 5\%$ in. (22 x 13.5 cm.)

£60.000-80.000

US\$78,000-100,000 €71,000-95,000

Manuscript illustration reached a new peak under the royal patronage of the second ruler of the Safavid dynasty, Shah Tahmasp (r. 1524–76). Tahmasp had been trained in painting from an early age, and was an active patron of the arts of the book. Our young prince bears close resemblance to single figure paintings produced in Tabriz in the 1530s by some of the most highly celebrated court painters active in the royal atelier of Shah Tahmasp.

The style of this portrait is most closely related to the work of the artist Aqa Mirak, who is believed to have been the director of Tahmasp's atelier during the later years of the production of the great 'Shah Tahmasp *Shahnama*'. His illustrations are characterised by his crisp, clear style, with a vibrant palette and large figures. Mirak was contemporaneous with both Mirza 'Ali and Sultan Muhammad who also worked on that *Shahnama*, but of all the court artists he was known to have been the closest to the Shah. His status amongst his fellow artists and his patron gave him the honour of painting the first illustration in the Shah Tahmasp *Shahnama*, the scene of Firdawsi and the Court Poets of Ghazna.

Another royal manuscript which includes four of Mirak's works is a copy of the *Khamseh* of Nizami of 1539-43 now in the British Library(Or. 2265, folios 57v, 60v, 66v and 166v). These paintings include figures which are extremely like our prince in the design and colour palette used to illustrate the courtiers' outfits, the turban ornaments, and their delicate, thoughtful and personalised facial features. Another similar feature is the reoccurrence of the blossoming trees in the background which are very similar to that found on our painting.

S.C. Welch gives a detailed and insightful account of Mirak in the first volume of the great two-volume publication with Martin Bernard Dickson, published in 1981 (pp.95-117). In that we learn of numerous contemporaneous accounts which praise Mirak's abilities as a painter. One of the highest praises is given by Dust Muhammad, another artist of the royal atelier: "At the House of Painting he but picks up his brush and depicts for us pictures of unparalleled delight. As for likenesses - and where are their like? - as the farseeing view them, they are foremost in sight. God grant him his pictures and paintings! Good Lord! The glory of this painter! What God-given might!" (Dickson and Welch, Vol.I, p.95)

Amongst the single figure works attributed to Mirak the one most closely related to our painting is that of 'Two Safavid Princes' (fig.1) studied and published by Soudavar in his *Art of the Persian Courts* (Soudavar 1992, p.182, pl.69). Soudavar describes the shape of the *Taj-i Haydari* turbans and the details of the faces, including 'almost imperceptible double chins', as features that distinguish Mirak's works. A further discussed characteristic of his paintings is the 'twisted silhouette of the figures with the feet drawn laterally although the hips and upper body are directly facing the view.' All of these features are clearly seen in our young prince. Mirak was highly celebrated for his ability to capture his audience in mid-motion and create life-like portraits of facial features which are beautiful portrayed in our painting. The bold and solid colours immaculately chosen and applied in Aqa Mirak's paintings are another giveaway feature of his unsigned works, making it no surprise that he was in charge of the materials needed for the royal ateliers (Welch, 1980, p.84).

Aga Mirak's miniatures are mostly two dimensional in their representation of space as he usually avoided architecture and preferred sinuous or curving lines to straight ones. The depiction of our youth against an elegant peach blossom tree was a typical feature of Tabriz paintings, textiles, tiles and carpets of this period and are found on the background of many surviving examples including the illustrations in the Shah Tahmasp Shahnama and paintings in the above mentioned Khamsa of Nizami. A close comparable of a youth resting against a blossom tree is in an album formerly kept in the Shrine of Ardabil but now in the Leningrad which Dickson and Welch attribute to Mirak's more mature phase (Dickenson and Welch, Vol. I, p.115, fig.161). Another painting of very similar composition depicting a prince and his page, also painted in a large format against an elegant yet simple background with a small blossom tree, is in the opening of an album ordered by Shah Tahmaps for his brother Bahram Mirza, which was compiled by Dust Muhammad in 1544-45 (Topkapi Saray Musuem inv. no. H.2154 fol. 1388b, see Milan, 2004, p.8, fig. 1.2). Aga Mirak's career continued despite the decline of Shah Tahmasp's interest in painting due to extremist religious views in the 1550s, and he subsequently painted for Prince Ibrahim Mirza.

An additional painting which also shares many similar features to our prince is titled Young Man Holding Flowers (stem from a blossom tree) in the collection of Museum of Fine Arts Boston (inv. no. 14.590, see Welch, 1980, pp. 186-87, fig. 71). This work, which was attributed to Muzaffar 'Ali (fl. c. 1540-1576) by S.C. Welch, further supports the dating of our painting and it's attribution to the royal atelier of Tabriz. Muzaffar 'Ali was Aqa Mirak's contemporary and also active at the royal atelier at the same time. The similarity between their work demonstrates the shared use of design and templates between the masters.

The examples studied and discussed here strongly suggest that our painting is a product of the Tabriz royal atelier and closely linked to the surviving works of Aqa Mirak, making it likely that its creation is either directly linked to the hands of the master himself, or a very close follower.

The small inscription on the bottom left corner of our painting which attributes it to the Tabrizi artist Vali Jan who was a student of the Safavid master Siyavush Beg and was active in the court of the Ottoman Sultan Murad III (r.1574-1595) (Stchoukine, 1966, pp.34-35). This however is likely to be later added and erroneous. Although no signed works are known by him, those attributed are of very different and Ottomanized styles and stylistically later than our painting.





A SAFAVID SOFT-PASTE PORCELAIN BOTTLE

KIRMAN, SOUTH EAST IRAN, 17TH CENTURY

Of flattened drop-shape rising from a short trumpet foot to a long tapering neck, decorated on both sides with a white vase with a floral bouquet, the neck with later Qajar brass mount and stopper engraved with scrolling vine around figural cartouches, the base with remnants of two labels and an inventory no. '3484' in black ink, minor losses to glaze, a repaired crack to one side 15%in. (39.9cm.) high

£3,000-5,000 U\$\$3,900-6,500 €3,600-6,000

There is a similarly decorated 17th century kalian (water-pipe base) from Kirman in the Victoria and Albert Museum, currently on display in the Jameel Gallery, acc.no. 422-1878. Our bottle and the kalian are both covered with a green slip decorated with very similar white painted flowers and foliage emanating from a wide-rimmed arabesque-filled vase. During the Safavid period, Kirman potters had become extremely skilled at producing wares decorated with monochrome glazes. These were often decorated with coloured slips of liquid clay under the glaze. The slip was sometimes carved to reveal the white body underneath. In other cases, as in the present example, designs were added in white or other colours. Here, the bottle is covered in a celadon slip, then painted in white slip with floral decoration under a clear glaze. The neck of the bottle has a later brass mount. Qajar brass mounts from the 18th and 19th century were often added later to repair broken sections. The form of our bottle is based on Chinese porcelain vessels probably used for pouring or drinking. For another Safavid bottle of similar form and decoration, see lot 49 in the present sale.

50

A SAFAVID SOFT-PASTE PORCELAIN BOTTLE

KIRMAN, SOUTH EAST IRAN, 17TH CENTURY

Of flattened drop-shape rising from a short trumpet foot to a long tapering neck, decorated on both sides with a white floral spray, between white scrolling vine, the neck with later brass mount with gilt floral sprays, the base with a gallery label and an inventory number '3617' in black ink, some chips, small losses to glaze 15½in. (38.5cm.) high

£4,000-6,000 U\$\$5,200-7,800 €4,800-7,200

DBOVENANCE:

With Vincent Robinson and Co. Ltd., 34 Wigmore St., London; inv.no.3617



The underside of the bottle has an old label belonging to Vincent J. Robinson & Co. Ltd. They were a London-based art-import firm from whom the Victoria and Albert Museum had purchased the well-known Safavid Ardabil carpet in 1893.

51

A SAFAVID GREEN-GLAZED POTTERY EWER

IRAN, FIRST HALF 17TH CENTURY

On short foot, the green-glazed bulbous body tapering to a narrow neck, decorated with repeated floral rosettes, later Qajar brass handle, spout and lid, the neck with repaired break, small chips to foot 15%in. (39.5cm.) high

£6,000-8,000

US\$7,800-10,000 €7,100-9,500

This ewer covered with an opaque pale green glaze belongs to a small, distinctive group of Safavid monochrome glazed pottery designed to imitate Chinese celadon ware. Thin smears of 'golden syrup' glaze different in colour from the rest of the body were commonly applied under the foot, as also seen in our example. The form of the ewer is based on 17th century Safavid metalwork. There is a pale-green glazed ewer of comparable form and with a similar band of moulded rosettes around the neck in the Victoria and Albert Museum, London (acc.no. 1300-1876; Lane, 1957, p.71, ill.p.108, plate 93C). For two Safavid bottles in this sale with monochrome glaze and floral decoration, see lots 49 and 50.

52

A SAFAVID TINNED-COPPER BOWL

IRAN, DATED AH 981/1573-74 AD

On short spreading foot, the rounded body engraved with bands of arched palmettes and scrolling floral vine, the rim with a band of *nasta'liq* on scrolling floral ground. 13%in. (34.5cm.) diam.

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

INSCRIPTIONS:

Around the rim: the call on God to bless the Fourteen Innocents, followed by the date
In a four-lobed cartouche: 'O Imam Ja'far Sadio'







A MAGNIFICENT COPY OF JAMI'S TUHFAT AI-AHRAR



θ **53**

NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. AH 898/1492 AD): TUHFAT AL-AHRAR SIGNED SULTAN MUHAMMAD NUR, TIMURID OR EARLY SAFAVID HERAT, EARLY 16TH CENTURY

Poetry, Persian manuscript on variously coloured gold-speckled paper, 67ff. as numbered plus five fly-leaves, each folio with 13ll. of fine black <code>nasta'liq</code> divided into two columns with double gold intercolumnar rule, headings and important words and phrases picked out in polychrome, text laid down between gold and polychrome rules on wide coloured margins decorated with gold illumination, a few with polychrome medallions, the opening bifolio with elegant polychrome illumination around 6ll. of text in clouds reserved against illuminated ground, one later painting in the text, the colophon signed Sultan Muhammad Nur but undated, final folio with later owner's stamp, in contemporaneous black morocco with flap decorated with gilt stamped central panels surrounded by cartouches, all filled with arabesques and flowering vine, the doublures decorated with elegant découpé on polychrome paper ground, accompanied by a note written in a 19th century hand describing the manuscript

Text panel 4% x $2\frac{1}{2}$ in. (12.6 x 6.2cm.); folio 9% x $6\frac{1}{4}$ in. (24.5 x 15.7cm.)

£200,000-300,000

US\$260,000-390,000 €240,000-350,000

PROVENANCE:

Art D'Iran, Drouot Auction Paris, 10 December 1976, lot 52



Fig.1 Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1956.14 (Detail)



THE SCRIBE:

Sultan Muhammad bin Nurullah, also known as Sultan Muhammad Nur (d. circa AH 940/1533-34 AD) was a pupil of Sultan 'Ali Mashhadi and a scribe at the court of Mir 'Ali Shir Nawa'l (d. 1501), minister to the Timurid ruler Sultan Husayn Mirza Baygara (d. 1506) in Herat. His recorded works are dated between AH 912-938/1506-32 AD (Bayani, 1345 sh., pp.272-9). Sultan Muhammad Nur was an innovative calligrapher, renowned for his work in colour (Blair, 2008, p.55). In the folios of this lavish manuscript, he is clearly playing with it - juxtaposing different coloured text panels, margins and inks. In 1544 Dust Muhammad compiled an album of calligraphy and painting for the Safavid Prince Bahram Mirza, which contained thirty signed specimens of Sultan Muhammad's calligraphy, many of which were written on paper of different colours (now in the Topkapi Saray Library, H.2154, published in Roxburgh, 2005, pp.245-307). In the introduction Dust Muhammad lavishes praise on Sultan Muhammad for his 'accomplishment and purity' as a scribe and stresses his special expertise in writing with coloured inks (Thompson and Canby (eds.), 2003, p.52).

THE ILLUMINATION AND BORDERS:

The frontispiece of our manuscript is attributable to the illuminator Shaykhzade on account of its extremely close resemblance to the frontispiece of a copy of Hatifi's (d.1521) Haft Manzar (Seven Visages) which is dated 1538 (fig.1 illustrated on the previous page). That manuscript includes signed illustrations by Shaykhzade, and a magnificent illuminated frontispiece which Soudavar has attributed to him (Smithsonian Institution collection inv. no. F1956.14, see Soudavar 1992, p.96). Shaykhzade, a court painter and illuminator of the Safavid period (active 1510-50), is famed for his signed works and his associations with renowned calligraphers such as Mir 'Ali (they collaborated on a copy of a Guy-o chogan in 1519); and Muhammad Qasim Shadishah (with whom he collaborated on a Bustan of Sa'di). Spending his early career in Herat, his style was influenced by Bihzad, who is recorded by the Ottoman chronicler Mustafa 'Ali Efendi as his tutor. His last work copied in Herat was a Khamsa dated to 1529, the same year as the conquest of the city by the Ozbak Ubaydallah Khan (in the British Library, inv. no. add.ms.16780). After this upheaval, he is believed to have moved to Bukhara to work under the royal library-atelier patronised by Ubaydallah Khan. Shaykhzade's painting style evolved slowly as he continued to work with the same late Timurid elements of design. By the 1520s, his work was akin to that of the best illuminators, filled with fine arabesque patterns and intricate geometric motifs designed in a minute scale, such as those found throughout our manuscript.

Every border of our manuscript is unique in its dyed paper and richly illuminated designs which comprise over twenty shades of greens, pinks, blues, oranges and creams. The main vegetal dyes were saffron, turmeric, safflower, lac, sappanwood, henna, pomegranate bark, indigo and sunflower-croton. The minerals include Verdigris, orpiment, ceruse, and blue vitriol (Blair, 2000, pp.24-25). The use of coloured paper became highly fashionable in royal manuscripts during the 15th century. A treatise on the methods of dyeing paper and for preparing perfumed and tinted inks written in Herat in the 1430s suggests that this colourful manuscript derives from a well-established tradition (Thompson and Canby, 2003, p.52). The single folio painting in our manuscript which depicts an elderly scholars and three of his disciples is typical of illustrations from the same period with short stumpy figures depicted in simple robes using solid colours on a highly illuminated solid gold ground with flowering bushes.





THE TEXT:

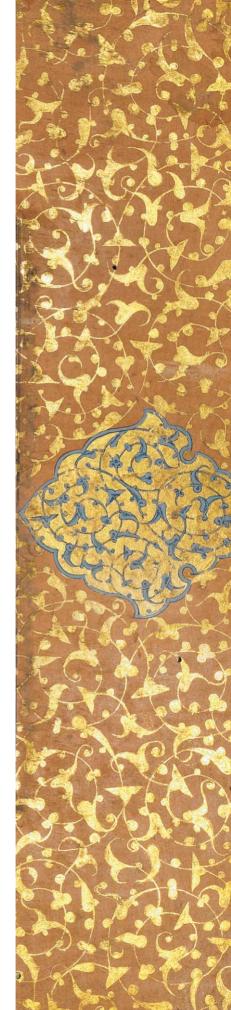
The Persian mystical poem the Tuhfat al-Ahrar (Gift of the Free) is composed by 'Abd al-Rahman Jami (d. 1492), who wrote it in response to the Makhszan al-Asrar (Treasury of Mysteries) by the 12th century writer Nizami. It was Jami's conscious references to the Persian literary past that made his work so popular both during his life time in the Timurid court, but also well into the 16th century. Jami was Sultan Husayn's court poet and a close companion of Mir 'Ali Shir Nawa'i making it no surprise that his highly regarded text on morals and mystical nature of life was one of the most popular copied texts by court calligraphers. A Tuhfat al-Ahrar, copied by Muhammad Qasim, attributed to Safavid Iran in the first half 16th century and with an opening illumination attributed to Shaykhzade sold at Sotheby's, London, 22 April 2015, lot 103. A similar highly illuminated *Tuhfat al-Ahrar*, signed by the court calligrapher Mir 'Ali Katib and completed in Shavbanid Bukhara in 1535 with multi coloured papers and extremely elegant opening bifolio was sold in these Rooms, 26 October

Given Sultan Muhammad's recorded activities in the royal atelier and Shaykhzade's extensive collaborations with royal scribes and extent works which support his presence in Herat in the early part of the 16th century, the overall superb quality of our manuscript strongly indicates that it was a courtly commission.

Our manuscript is missing seven folios, two of which are now in the collection of the Metropolitan Museum of art (inv.nos. 46.178.1 and 46.178.2). They were sold to the museum by Princess Annette Sagaphi in 1946, who was the wife of Mirza Mahmoud Khan Sagaphi, a Persian Prince and diplomat in New York.



Folio from the present lot in the Metropolitan Museum of Art, New York. Gifted to them by Princess Annette Sagaphi in 1946. (acc. no. 46.178.2)





54

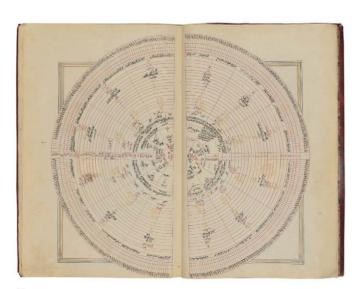
INTERRUPTED LOVERS

SIGNED MUHAMMAD HASSAN AFSHAR, QAJAR IRAN, DATED AH 1259/1843-44 AD

Opaque pigments on card, lower left corner signed and dated, affixed to mount, some pigment loss to lower edge $2\% \times 3\%$ in. (6.1 x 9.1cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000



Two artists with the name of Muhammad Afshar were active at the Qajar court. The artist responsible for this painting is the first and more celebrated Muhammad Afshar Urumi, who in addition to being well-known as a painter of large formal court portraits, was also a gifted calligrapher, illuminator, caricaturist and lacquer painter (Diba, 1999, pp.225-227). Muhammad Afshar is described by l'itimad ul-Saltaneh as a mute (*Ial*), presumably meaning that he had not learned to speak due to his deafness. The French traveller Xavier Hommaire de Hell discusses meeting the artist in Tabriz in November 1847, 'Today we received a visit from the most famous Persian painter, a deaf mute about 40-year-old, who brought us a pen box covered with paintings of heaven and hell'. The pen box referred to by Hommaire de Hell was sold Sotheby's, London, 9 October 1978, lot 187. Muhammad Afshar commonly used the title *naqqash-bashi* (painter laureate) on works he produced from AH 1261 (AD 1845-6). This small painting, in which he refers to himself as *naqqash-bashi*, may be the earliest work on which he uses this title.

The scene depicted here demonstrates the artist's sense of the art of caricature. The painting is extremely accomplished, vividly representing the variety of emotions excited by the discovery, heightening the psychological content of the painting. The scene of interrupted lovers appears to have been a popular subject during the Qajar period, and was repeated by several artists. A large-scale oil on canvas depicting the same scene and attributed to Abu'l Hasan Khan Ghaffari, sold in these Rooms, 17 April 2007, lot 284. Two other versions of the same scene by Muhammad Afshar are known – both of similarly small scale and both mounted into the lids of boxes – one in lacquer (Khalili, Robinson and Stanley, 1996, pp.149-50, fig.362) and the other in gold (recently sold in these Rooms, 26 October 2017, lot 111). It is likely, given its small scale format, that this was once similarly mounted or designed to be.

55

θ55

MIRZA MUHAMMAD AL-AKBARI (D. 1818 AD): TUHFAT AL-KHAQAN AND YUSUF BIN HASAN BIN 'ABD AL-HADI AL-SALHI KNOWN AS IBN AL-MIBRAD (D. 1503 AD): AL-SHAJARAH AL-NABAWIYAH FI NASAB KHAYRI AL-BARIYAH

QAJAR IRAN, CIRCA 1800

Dawa'ir al-'ulum wa jawadil al-ruqum known as Tuhfat al-khaqan, on astronomy, followed by a genealogy of the Prophet Muhammad (Shajaratnama), Persian manuscript on paper, 50ff. plus two modern fly-leaves, each folio with diagrams and/or tables in red and black ink, with two polychrome diagrams, text and illustrations within red and blue rules, in light brown morocco binding

Text panel 10% x 5¾in. (26.4 x 14.8cm.); folio 13¾ x 8½in. (35 x 21.5cm.)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

PROVENANCE:

The Library of the Late Djafar Ghazi, sold in these Rooms, 8 October 2010, lot 4.

Abu Ahmad Muhammad bin 'Abd al-Nabi al-Sani' al-Nisapuri al-Asli al-Khurasani *known as* Mirza Muhammad al-Akbari was born in Akbarabad in India in 1765 and died in 1818 AD. He is known to have promised Fath 'Ali Shah to secure, by supernatural means, the death of Tsitsianov, Commander of the Russian forces besieging Baku. He was a prolific author in *fiqh* and *kalam* as well as in occult science (http://www.iranicaonline.org/articles/akbari-mirzamohammad). The text is followed by a genealogy of the Prophet by the Hanbali author Yusuf bin Hasan bin 'Abd al-Hadi al-Salhi known as Ibn Al-Mibrad and the colophon explains that the author completed the text in AH 881/1476-7 AD.



56

56

A COUPLE EMBRACING

QAJAR IRAN, DATED AH 1252/1836-7 AD

Oil on canvas, dated centre left, framed Painting 61¼ x 40½in. (155.5 x 103.2cm.); framed 65½ x 47½in. (165.5 x 121 cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

The composition of this painting is closely comparable to a depiction of lovers embracing attributed to the Zand artist Muhammad Sadiq, dated circa 1770-80 (Diba, 1998, no.27, pp.156-157). Although the painting bears a date from the reign of Muhammad Shah (r. 1834-48), the clothing of the couple with the long-sleeved striped jacket with jewelled armbands worn over a transparent shirt reflect early nineteenth century fashion associated with the reign of his predecessor, Fath 'Ali Shah

(1797-1834). The facial features of the girl with her joined eyebrows, almond-shaped eyes, small mouth with slightly puckered lips and ornate hairstyle represent the Qajar ideal of beauty. The striking resemblance between the two figures suggests that the artist did not intend to portray them as individuals but as figures that would blend into the painting's decorative setting.

As seen in painting of this period, perspective and illumination observed in the background of earlier Persian works, has been replaced by simpler designs. The striped floor covering in our painting appears almost parallel with the picture plane. The arrangement of the red curtain, green wall and large floral cushion behind the couple as well as details of the girl's aigrette, jewelled cap and hair find close comparison with two depictions of santur players, dated to circa 1830-40 (Fellinger and Guillame, 2018, nos. 189, 190, pp. 176-179).







THE PROPERTY OF A GENTLEMAN

57

RAMPAGING ELEPHANTS

THE PAINTING INSCRIBED MUHAMMAD ZAMAN, IRAN, LATE 17TH/EARLY 18TH CENTURY; THE CALLIGRAPHY IRAN, 18TH CENTURY

Recto with a painting in opaque pigments heightened with gold on paper depicting two rampaging elephants held back by their mahouts, the smudged name of Muhammad Zaman in the sky above, some smudging, laid down within later added navy border with gold vine on pink margins, verso with lines of black *shikasteh* on buff ground, laid down within blue and gold borders with gold floral illumination on pink margins

Painting 6½ x 7%in. (15.4 x 20.2cm.); calligraphy 6½ x 3¼in. (15.4 x 8.3cm.); folio 11½ x 6½in. (29 x 17.6cm.)

£40,000-60,000

US\$52,000-78,000 €48,000-71,000

PROVENANCE:

Collection of Professor Rudolph Gelpke; sold Christies, London, 26 October 2017. lot 30

Scenes of elephant in combat accompanied by mahouts were popular in the Mughal and Jaipur schools of painting. This subject was especially prevalent in the early 17th century as elephant fights were among the most popular form of royal entertainment (Oxford, 2012, cat. 11, pp.44-45).

Our painting is a unique example of this popular scene produced by the school of Muhammad Zaman in the late 17th or early 18th century. Although the work has been attributed directly to Muhammad Zaman in a small black inscription above the elephants, it is more likely that it was produced by an artist working closely in his style. The lively, almost theatrical depiction of the elephants is executed in a masterly way which brings the scene to life. The

use of shading in order to create a sense of depth and dimension along with the careful placement of the figures in colourful Mughal dress adds to the artist's intention of drawing the viewers closer into this exciting event.

From the close attention to the details which characterise paintings done by Zaman, such as the background with the inclusion of the broken tree trunk, the attempt to re-create the tree types, the vivid and lively use of colours and some common facial features in the figures it is evident that the work was done by an experienced painter and a close follower of Zaman, with a strong possibility of Zaman himself being involved in the execution.

The colours of the garments and the faces of the mahouts and spectators involved in the scene can be compared to a painting by Zaman, which was later added to a copy of the *Khamsa* in the British Library (Or. 2265, f.213r). Another manuscript in the Morgan Library also includes paintings attributed to Muhammad Zaman and his school which bear similarities to our painting in the way the landscapes are treated. The similarity between our painting and the illustrative manuscripts mentioned above suggests that Muhammad Zaman may have been involved in some of the execution and supervision of our work.

It was not uncommon to depict scenes of Indian nature during this period, especially with the increase in the mobility of artists and works of art. A penbox in a private collection published by Diba which was commissioned by Shah Sulayman features a prince attired in a turban wound in an Indian style, supporting our argument that both Muhammad Zaman and his followers were drawing on both royal Mughal and Persian artistic traditions with inspirations from European sources (Diba, 1998, p.116-117). For an example of a Mughal elephant combat sold in these Rooms see, 9 October 2015, lot 26.



*58

A PORTRAIT OF KHAN JAHAN LODI, MUGHAL GOVERNOR OF THE DECCAN

INDIA, CIRCA 1625-30

Opaque pigments heightened with gold on paper, the governor dressed in a green jama and orange trousers, facing right, with salmon-pink and dark blue borders and wide buff margins, identification inscriptions in gold devanagari and black nasta'liq in the lower margin, the reverse with old inventory numbers in black devanagari
Painting 6% x 3% in. (17.5 x 9.3 cm.); folio 16¼ x 11in. (41.3 x 28cm.)

£7.000-10.000

US\$9,100-13,000 €8,400-12,000

PROVENANCE:

Sotheby's London, 30 April 1992, lot 286 Christie's *Online Sale*, 17-27 May 2016, lot 73

XHIBITED:

Colnaghi, London, *Indian Painting*, 5 April – 3 May, 1978

LITERATURE:

Toby Falk, Ellen Smart and Robert Skelton, Indian Painting, Mughal and Rajput and a Sultanate manuscript, 1978, no.22, p.35, ill.p.86 Claus-Peter Hasse (ed.), Islamic Art from German Private Collections, exhibition catalogue, Hamburg, 1993, pp.266-68

The Afghan Pir 'Pira' Khan Lodi rose to power under the Mughal Emperor Jahangir and became one of his most esteemed chieftains. He was given the title of 'Khan Jahan' by Jahangir and made governor of the Mughal territories in the Deccan in 1625. However, he went on to accept a bribe from the sultan of Ahmednagar in the Deccan, known as the Nizam Shah or Nizamulmulk, and ceded some Mughal territories to the sultan. Khan Jahan also fell completely out of favour with Prince Parvez, elder brother of Shah Jahan, when he failed to support the prince's accession to the Mughal throne. Shah Jahan became Emperor in 1628 but Khan Jahan distrusted him and became openly rebellious. He was hunted by imperial troops and finally killed at Sahenda, north of Kalinjar in central India on 3rd February 1631. (Beach and Koch, 1997, p.174.) The gruesome beheading of Khan Jahan Lodi is the subject of a well-known illustration in the Windsor Padshahnama, folio 94b, painted by the Mughal master artist 'Abid in circa 1633 (ibid., cat.16, pp.50-51).



*59

A STANDING PORTRAIT OF A MUGHAL COURTIER

INDIA, CIRCA 1590-1600

Opaque pigments heightened with gold on paper, the courtier dressed in a diaphanous white *jama* and trousers, facing left, a faint identification inscription in *nasta'liq* above '...urf aflatun' (known as Aflatun), within a narrow gold scrolling floral border and faded pink margins, the reverse plain Painting $5\% \times 4$ in. (15 x 10cm.); folio $10 \times 6\%$ in. (25.5 x 16cm.)

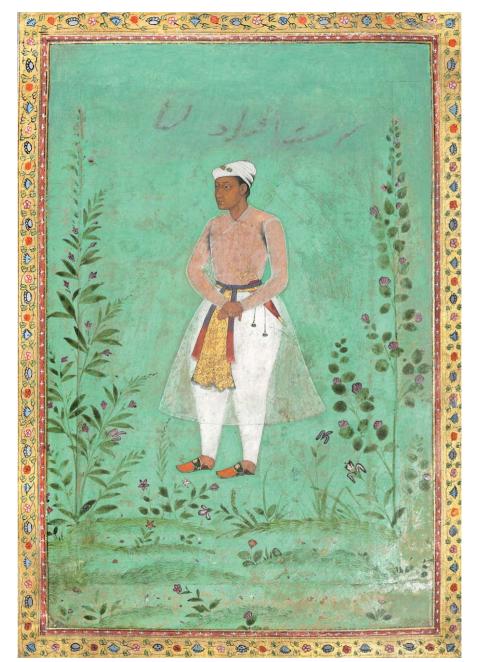
£7,000-10,000

US\$9,100-13,000 €8,400-12,000

The courtier is dressed in Akbari fashion with a diaphanous jama over white trousers, a flat turban, and two overlapping patkas (sashes) tied around his waist. A katar (dagger) with two dangling toggles is tucked into his patka. His hands are crossed at his waist in the normal Mughal court posture.

In the A'in-i Akbari written in 1596-98, Abu'l Fazl mentions that towards the end of Akbar's life. '(Akbar) sat for his likeness and also ordered to have the likenesses taken of all the grandees of the realm. An immense album was thus formed: those that have passed away have received a new life, and those who are still alive have immortality promised to them.' (Abu'l Fazl 1927-39, vol.l, p.115, translated in Losty and Roy, 2012, p.75) Three portraits from the album dated circa 1595-1600 are illustrated by Losty and Roy, 2012, figs.37-39, pp.76-78. All three have the subjects depicted on green ground, with later descriptions in black *nasta'lig* (possibly in Jahangir's hand) to the left or right of the figures. Our portrait finds close comparison with the portrait of Zain Khan Koka (fig.37, p.76), who is depicted facing left and standing in profile. Although the feet of our courtier are in profile, his body and face are slightly incongruously in three-quarter profile. usually seen on figures in manuscript illustrations of this period. The sides of our image have been extended, probably when the portrait was placed in an album, with the addition of the floral decoration along three sides. Such extensions were common, as also seen on the portrait of Zain Koka Khan with an extension below depicting a pair of pigeons and a dovecote.

The partially rubbed inscription above the figure suggests that the courtier was known as Aflatun, the Arabic name for the philosopher Plato. Perhaps the courtier was a philosopher at the Mughal court. An official named Aflatun Beg, in the service of Shah Jahan in 1636 is mentioned in Ali, 1986, p.131, S1117.



THE PROPERTY OF A GENTLEMAN

*60

THE EMPEROR AKBAR AND HIS MASTER MASON

MUGHAL, NORTH INDIA, CIRCA 1600-1610

Opaque pigments heightened with gold on paper, the emperor enthroned on a dais surrounded by his courtiers, mounted on an album page within gold rules, narrow floral margins and wide gold floral borders, inscribed in pencil on the reverse 'Saksena. Akbar and his master mason.' Painting $6\% \times 4\%$ in. (17.5 x 11.5cm.); folio $13\% \times 9\%$ in. (35 x 24cm.)

£15,000-20,000

US\$20,000-26,000 €18,000-24,000

DROVENANCE:

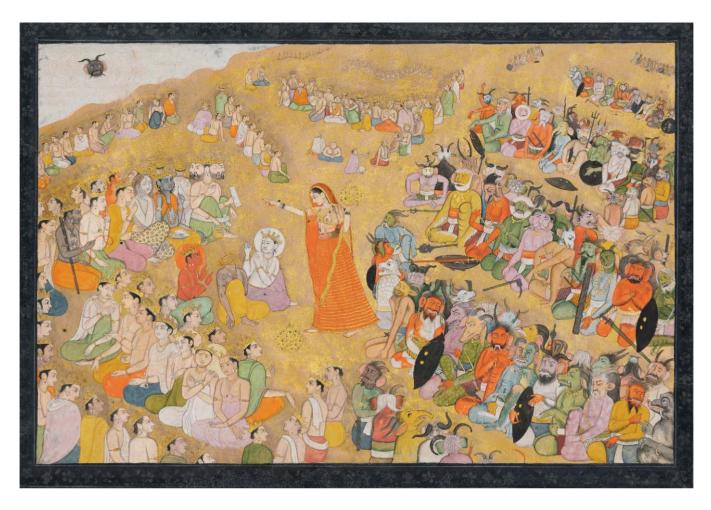
Private Swiss Collection Christie's, South Kensington, 26 April 2017, lot 521

Akbar is seated on a resplendent golden throne on a raised dais in an open pillared sandstone pavilion surrounded by attendants, musicians and his courtiers. The figure standing before him, dressed in a green *jama*, carries a mallet tucked under his right arm and a chisel in his right hand. It has been suggested that this figure is Muhammad Qasim Khan, the master mason at Akbar's court and his superintendent of buildings (Simon Ray, London, 2017, no.26, p.60). Qasim Khan held the joint titles of 'Master of the Land and Sea Routes' (*mir-i barr u bahr*) and 'Master of Pyrotechnics' (*mir-i atish*) and was responsible for rebuilding the Agra fort during Akbar's reign. It is quite likely that he would also have played a leading role in the building of Fatehpur Sikri which served as the capital of the Mughal Empire from 1571 to 1585 (Brand and Lowry, 1985, p.130, footnote 14). Akbar was known for his love for architecture. Antonio Monserrate, a Portuguese priest who was part of the first Jesuit mission to the court of Akbar and stayed at Fatehpur Sikri, noted that Akbar "is so devoted to building that he sometimes quarries stone himself, along with other workmen." His involvement in the building process is illustrated in a miniature from the *Akbarnama* where he inspects the construction site at Fatehpur Sikri, and appears to be in discussion with the stone masons (Brand and Lowry, 1985, no.16, pp.40-41).

The theme of paying homage to the Emperor is paralleled extensively in Mughal painting. There is another illustration from the *Akbarnama* in the British Library, London which depicts Babur making Humayun his successor in 1530 (Or.12988, f.53; Losty and Roy, 2012, pp.59-50, fig.22). Ascribed to the artist La'l and dated circa 1602-03, the golden throne and the cobalt blue carpet with scrolling floral designs on the raised multi-tiered hexagonal dais in both paintings are very similar. Another comparable Mughal painting dated circa 1600 with a similar composition, depicting an enthroned Emperor Timur with an audience, sold in these Rooms, see 26 April 2012, lot 9.

The seal on the back of the painting belongs to Naqabat Khan, Najm al-Daula Zafar Jang Bahadur, an eighteenth century Mughal nobleman possibly from the Deccan.





THE PROPERTY OF A GENTLEMAN

*61

THE CREATION OF RAHU, THE DEMON OF ECLIPSES

BY A MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKH, GULER, PUNJAB HILLS, NORTH INDIA, CIRCA 1770–75

Opaque pigments heightened with gold on paper, Mohini, an incarnation of Vishnu, stands between the assembled gods and demons, holding a vessel filled with *amrita* (nectar), within a narrow blue border comprising scrolling floral motifs, with buff margins

Painting 6¾ x 10in. (16.8 x 25.5cm.); folio 9% x 12% in. (24.9 x 31.6cm.)

£100,000-150,000

US\$130,000-190,000 €120.000-180.000

This complex painting concerns the demon Rahu and the enchantress Mohini. The story is told in *Bhagavata Purana*, Book 8, canto 9. Among the wonderful things that emerged when the gods and demons first churned the cosmic ocean was the *amrita*, the nectar of immortality. Gods and demons had churned the ocean together, but when the spoils emerged, the demons grabbed it. While they were squabbling among themselves, Vishnu created himself as Mohini the voluptuous enchantress, whom all the demons wanted to possess as she paraded herself seductively before them. The demons gave her the pot of nectar to divide between themselves and the gods and she made them promise to accept however she divided it.

Vishnu of course had no intention of dividing it with the demons, for to make them immortal would undo the order of creation. So Mohini had them all, gods and demons, sit in orderly rows and then proceeded to give the gods the whole of the nectar. The demons did not protest because they would

have thought it wrong to fight with a woman! But one demon Svarbhanu realised what was going on and disguised himself as a demigod to gain some of the nectar. He was detected by Surya and Chandra, the sun and moon gods, and the moment he had drunk some of the nectar his head was cut off by Vishnu's razor-sharp discus. His body sank lifeless to the ground and his head, being immortal, flew off into the sky where it became Rahu, the demon who swallows the sun and the moon in eclipses.

All of this is brilliantly pictured by our artist. Gods and demons sit in orderly rows as directed by Mohini. Only those nearer her react to what is transpiring. The demons show various expressions of outrage, consternation or resignation, while the gods and demigods, already somewhat faded, sit quietly discussing things among themselves or just waiting for the nectar that will reinvigorate them and give them eternal life. As the only standing figure Mohini's imperious figure in her scarlet sari effortlessly dominates the composition as she does the whole story. Her face is stern as she looks down at the freshly beheaded demon, with Vishnu's discus still hovering above his neck. She holds up the pot of nectar with one hand, denying it to the demons, while with the other she commandingly points to the sky where Rahu's head has already taken up position. Surva and Chandra recoil from the grisly sight between them, but the great gods have varied reactions. Brahma is as imperturbable as ever, while Shiva rests his chin on his hand and looks deeply thoughtful. Vishnu seated between them has all four of his attributes in his hands, including his discus, but has an odd expression on his face: he seems to be rolling his eyes heavenwards and blowing out his cheeks as if

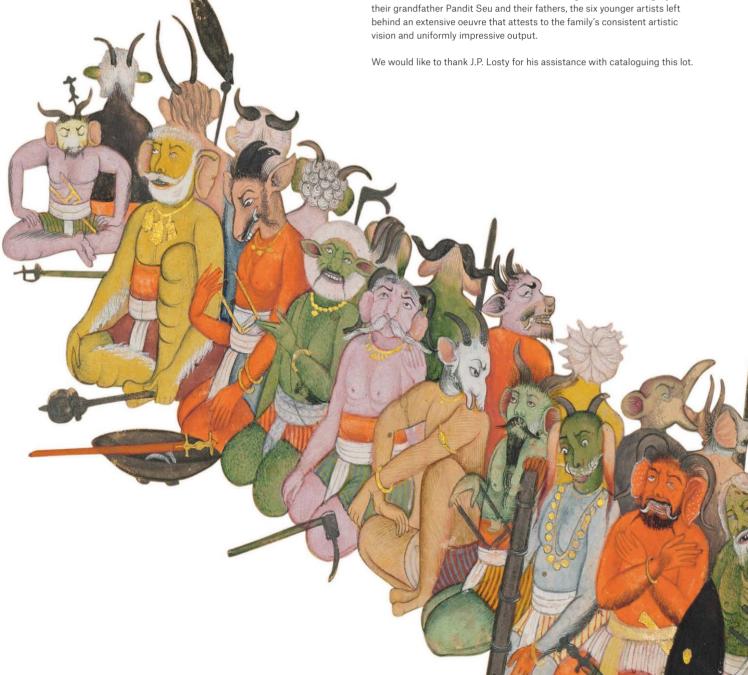
to deny any complicity in Mohini's actions. Indra and Yama and presumably Vayu and Agni beside them are lost in wonder. The edge of the cosmic ocean where all this takes place is like a sandy seashore but shot through with glitter from myriads of golden flecks.

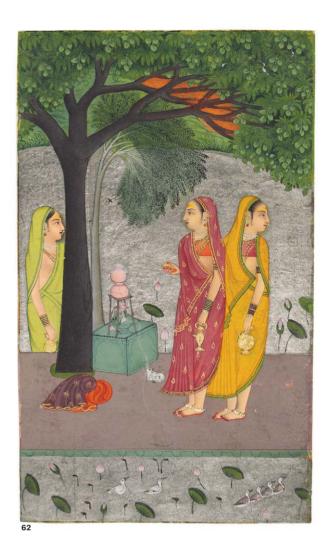
The page is not from the 'Modi' Bhagavata Purana of the early 1770s, but seems to be a singleton production. It is not a subject much tackled in earlier Pahari painting, although Manaku in his 1740s series must have had a go at it. There is related drawing by Manaku which depicts the mountain being brought in for churning the ocean, being carried by Garuda with Vishnu astride his shoulders (Goswamy, 2017, C97). A slightly earlier scene resulting from the churning of the ocean, the emergence of Lakshmi and her marriage to Vishnu, is the subject of a page from another contemporary Bhagavata Purana series (Rochell, 2020, no.55). Preparations for the churning of the ocean can be seen in two pages from another later manuscript, showing the gods and demons transporting the mountain

(Leach, 1995, vol.2, 11.95) and Vishnu preparing himself to dive to the bottom of the ocean as Kurma (Rochell, 2020, no.57). A later drawing from Kangra, dated circa 1825, depicting the same scene, is in the Museum of Fine Arts, Boston (acc.no.17.2552).

Although ostensibly a Vaishnava scenario, it is impossible to look at this page and not think of it as from the same milieu that produced the two great Guler series of the *Devi Mahatmya* in the late 1770s: the buff-bordered series (dispersed) and the blue-bordered 1781 series (in the Lahore and Chandigarh Museums), in which the Goddess destroys the demons and changes the course of the world.

No single artist has yet been identified for the *Devi Mahatmya* series or can be for our painting at the moment. All authorities seem to agree on the involvement of the four sons of Nainsukh and two sons of Manaku who are known collectively in Goswamy and Fischer's terminology (1992) as the First Generation after Nainsukh and Manaku. Building on the artistic legacy of their grandfather Pandit Seu and their fathers, the six younger artists left behind an extensive oeuvre that attests to the family's consistent artistic vision and uniformly impressive output.





THE PROPERTY OF A GENTLEMAN

*62

AN ILLUSTRATION TO A RAGAMALA SERIES: BHAIRAVI RAGINI BUNDI, RAJASTHAN, NORTH WEST INDIA, CIRCA 1740-60

Opaque pigments heightened with gold and silver on paper, depicting ladies worshipping a Shiva lingam in the forest, lacking its borders Painting $7\% \times 4\%$ in. (19 x 11cm.)

£7,000-10,000

US\$9,100-13,000 €8.300-12.000

PROVENANCE:

Sotheby's, New York, 14 October 1980, lot 267 Doris Wiener Gallery, New York, acquired from the above The Doris Wiener Collection; sold Christie's, New York, 20 March 2012, lot 258

A lady worshipping at a Shiva *lingam* is the typical Rajasthani iconography for *Bhairavi ragini*, the first wife of *Bhairava raga*. *Bhairava*, another name for Shiva, is the fierce manifestation of the deity. Here the *ragini* is depicted making offerings at a shrine of Shiva accompanied by two ladies at a riverside. A diminutive Nandi bull below looks up at the *lingam*. For a comparable *ragamala* illustration from Amber, dating circa 1709, which depicts a lady worshipping at an Shiva *lingam* accompanied by a female attendant, see Ebeling, 1973, p.265, no.276.

*63

AN ILLUSTRATION TO THE SAT SAI OF BIHARI: KRISHNA PLAYING HIDE-AND-SEEK WITH RADHA

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, Krishna with Radha and *gopis* (milkmaids) and *gopas* (cowherds) playing around a tree, within narrow dark blue border comprising scrolling gilt motifs, red rules and wide pinkspeckled margins, the reverse with the numeral '4' in *devanagari*, the fly-leaf bearing a Mandi royal collection stamp with inventory number '548' Painting $7\% \times 5\%$ in. (19.8 x 14.8cm.); folio $12 \times 9\%$ in. (30.5 x 24.4cm.)

£40,000-60,000

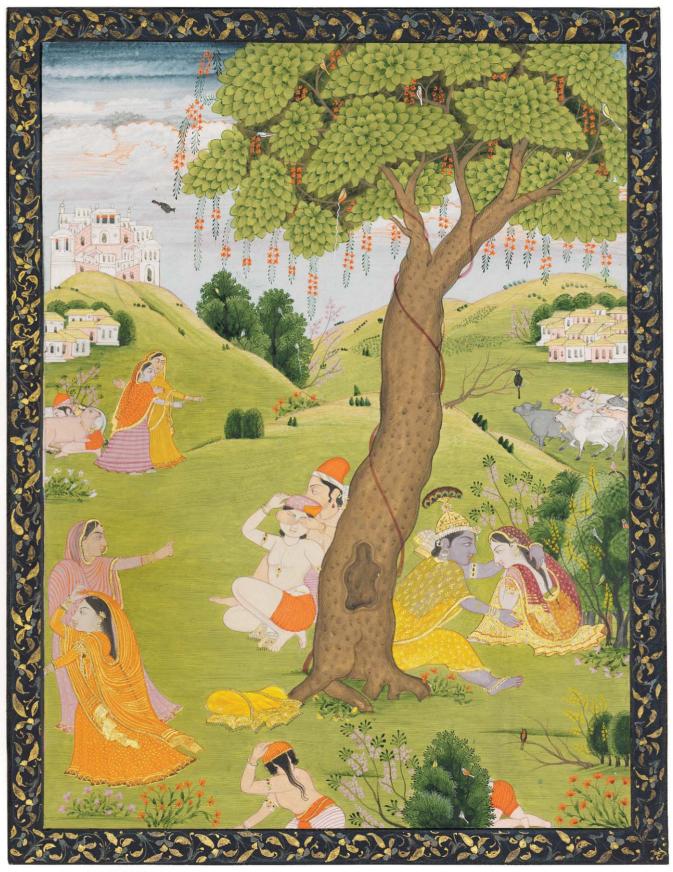
US\$52,000-78,000 €48.000-71,000

The composition of our illustration is based on a well-known painting from the Kronos Collection in New York. The Kronos painting is an illustrated folio from the dispersed 'Kangra Bihari' Sat Sai (Seven Hundred Verses). Probably painted by the master artist Fattu (active c.1770-1820), it depicts an almost identical scene of villagers playing hide-and-seek as Krishna discovers Radha hidden in a clump of bushes (McInerney, Kossak and Haidar, 2016, cat. no. 90, pp. 234-235). As seen in our painting, a tall grey tree in the centre of the Kronos folio divides the composition into two with Krishna and Radha on the right, gopas and gopis on the left and in the foreground, rolling hills receding into the background with ambling cows returning home and a village in the

far distance. Although our painting lacks the oval format of the earlier *Sat Sai* series, our artist must have been aware of the Kronos painting. Other small differences are visible in the rendition of the tree trunk, the bushes in the foreground and the arrangement of the village houses in the present lot.

The reverse of the Kronos painting is inscribed with a verse from the *Sat Sai* in black *devanagari* script. The painting was also previously published in Randhawa, 1966, pp.48-49, plate II. For a translation of the inscription by Randhawa, see *ibid.*, p.48, "Playing the game of hide-and-seek, the two are not satisfied with its pleasures. When one seeks another, they cling to each other in a warm embrace."

Our painting finds comparison with another illustration in the Kronos Collection depicting Krishna playing hide-and-seek with *gopas* (cowherds), ascribed to the artist Manaku (the father of Fattu), probably painted in Guler circa 1750-55 (McInerney, Kossak, Haider, 2016, pp.206-207, no.76). Another comparable work is an illustration of Krishna and the *gopis*, by a master of the first generation after Manaku and Nainsukh, circa 1780-90, which sold in these Rooms recently, 25 May 2017, lot 60. In a vertical format like the present lot, the figures of Krishna, *gopas* and *gopis* are in the foreground dressed in a similar manner, a large grey tree dominates the composition, figures of cows and rolling hills are depicted in the receding background.



*64

AN ILLUSTRATION TO A FRASER ALBUM: PORTRAIT OF DAKOO, A JAT AGED 108 YEARS

HARYANA, NORTH INDIA, 1816 AD

Pencil and watercolour on paper, within black rules, inscribed in *nasta'liq* in pencil in the lower margin, with two detached fly-leaves bearing further inscriptions

Painting 11 x 71/sin. (28.1 x 18.1cm.); folio 121/4 x 77/sin. (31 x 19.9cm.)

£40,000-60,000 U\$\$52,000-78,000 €48,000-71,000

PROVENANCE:

Collection of William Fraser (1784-1835) and James Fraser (1783-1856) Thence by descent Malcolm R. Fraser, Esq., sold Sotheby's, New York, 9 December 1980, lot 143 Sotheby's London, 3 October 2012, lot 96

LITERATURE:

Mildred Archer and Toby Falk, India Revealed: The Art and Adventures of James and William Fraser 1801-35, London, 1989, no.109, p.118

INSCRIPTIONS

In pencil in the lower margin: shabihi daku jat mussulman qum sahu 'umr yek sadu hasht saleh sakin berar, 'likeness of Daku Jat Mussulman... who was 108 years old...'

Small fly-leaf, inscribed in pencil in the hand of William Fraser: 'Dakoo a Mussulman Jath / of Jumalpore 108 yrs and / Drawn in 1816'

On the outside of the small fly-leaf, inscribed in black ink: nmbr bist-o-yek 21, and in pencil in the hand of William Fraser 'No. 21'

Large fly-leaf, inscribed in brown ink in the hand of E.S. Fraser: 'No. 19 (21 of the Person List) / The Portrait of Dako, a Mussalman Jath aged 108 years/ Born at Jumalpore in Hurreanah'

This watercolour is from a series of illustrations commissioned by William Fraser (1784-1835) and his brother, the amateur artist and author, James Baillie Fraser (1783-1856). William Fraser, like many Scotsmen in the eighteenth and nineteenth century, travelled to India and arrived in Bengal in 1799. He joined the service of the East India Company and spent most of his career as Assistant to the Resident at Delhi. His brother joined him in India in 1814. Between 1815 and 1819 the brothers commissioned various drawings and watercolours of individuals and groups of figures to serve as a record of local life in Delhi and its neighbouring areas.

The Fraser Albums are considered amongst the earliest and one of the finest groups of Company School pictures to be produced in India in the 19th century. The Fraser collection represents the diverse range of people to be seen in Delhi and its environs. There are remarkably naturalistic portraits of local noblemen and their courtiers, dancing girls, musicians, Afghan horse-dealers, ascetics and villagers, recruits from Skinner's Horse, a regiment formed by Colonel James Skinner who was a great friend of the Fraser brothers. The brothers also commissioned works while travelling through the Himalayas with James Skinner at the time of the Anglo-Nepal War in 1814-15 (Losty and Roy, 2012, pp.221-223).

Although the Fraser Albums were composed of a rich variety of paintings and subjects, Goswamy notes that the portraits are the most remarkable. Praising the sensitive depictions of their subjects, he enthuses, "so acutely studied are the faces and the costumes, and so sharp is the delineation of the personalities, the understanding of character, that it almost takes one's breath away" (Beach, Fischer and Goswamy, 2011, p.775). Dakoo's defiant stance, together with his questioning gaze and finely, naturalistically drawn features certainly support Goswamy's admiration of the Fraser portraits.

The Fraser Albums were sent back to Scotland in 1819 where they were organised and annotated with captions by their father Edward Satchwell Fraser (1751-1835). The annotations on the fly-leaves of this painting show the process that took place when arranging the works. Archer and Falk explain that that William would number many of the paintings, mainly derived from the Persian inscriptions. Subsequently, Edward would write the captions based on the information given by William (Archer and Falk, 1989, p. 137). This painting must have been re-sequenced by Edward, since William's inscription is numbered '21', yet his father placed it as number nineteen.

The majority of the illustrations were subsequently sold at three auctions in 1980 at Sotheby's, London and New York, and are now dispersed among a number of public and private collections worldwide. Recently sold Fraser illustrations at auction include Christie's, London, 25 October, 2019, lot 24, Sotheby's London, 19 October 2016, lot 19; Bonhams, London, 8 April 2014, lots 299, 300, 301; Christie's, South Kensington, 7 October 2009, lot 139; Sotheby's, London, 22 March 2007, lot 172. Further paintings from the albums are housed in a number of international institutions including the Victoria and Albert Museum (inv.no. IS.13-1989), the David Collection (inv.nos. 58/2007, 59/2007, 61/2007 and 1/2012) and the Virginia Museum of Fine Arts (inv.no. 97.117a-b). For additional portraits from the Fraser Album, see Dalrymple, 2019, pp. 156-162, nos. 90-98, and for groups of figures, see Dalrymple, 2019, pp. 163-169, nos. 99-106.



William the second



(verso)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

65

AN ILLUMINATED FOLIO FROM A ROYAL MANUSCRIPT OF THE *DIWAN* OF ANWARI

SIGNED MANSUR NAQQASH, AJMER, MUGHAL INDIA, DATED AH 1025/1616 AD

Ink and opaque pigments heightened with gold on paper, recto with gold and polychrome floral illuminated *shamsa*, gold illuminated birds above and below, inscriptions with date of completion, seal impressions of Jahangir, Shah Jahan and 'Alamgir, verso with gold and polychrome illuminated headpiece surmounting 12ll. of black *nasta'liq* aranged in two columns in clouds reserved against gold ground, within gold and polychrome rules, gold and polychrome scrolling floral margins, headpiece signed, minor pigment loss Folio 12 x 7\%in. (30.4 x 18.2cm.)

£30,000-50,000

US\$39,000-64,000 €35,000-58,000

PROVENANCE:

Royal Mughal Library, Delhi, 17th -18th century. With Spink & Son, London, 1980, sold to Private collection, New York, sold circa 2007 to Private collection, London, sold through London trade to present owner

EXHIBITED:

Palace Museum, Beijing, Masterpieces from a Royal Collection, 17 April - 17 June 2018, no. 173.

LITERATURE

Masterpieces from a Royal Collection, The Forbidden City Publishing House, 2018, pp. 446-449; illus. pp. 447 and 449; cat. no. 173.

A.K. Das, Wonders of Nature: Ustad Mansur at the Mughal Court, Marg Publications, 2012, pp. 61, nos. 66-67.

J. Seyller, *The Inspection and Valuation of Manuscripts in the Imperial Mughal Library*, Artibus Asiae, 1997, 57:3/4, pp. 245 and 289.

M. Spink & F. Galloway, *Islamic Art from India*, Spink & Son Ltd, 1980, p. 36, no. 62.

INSCRIPTIONS

Inscription on the right is a note in the hand of Shah Jahan: bismillah al-rahman al-rahim

elahi, in diwan-e Anwari betarikh-e bist-o panjom-e mah-e bahman-e elahi, motabeghe hashtom-e shahr-e jamadi al-thani saneh 1037 hejri, ruz-e jolus-e mobarakast dakhele ketankhaneh in niyazmand-e dargah shod, hararahu shahab al-din mohammad shah jahan padshah ibn jahangir padshah ibn akbar padshah 'In the name of God, the Most Gracious, the Most Merciful

O God, this Diwan of Anwari dated 25th of the divine month of Bahman, equivalent to the 8th of Jamada al-Thani in the year of AH 1037/ 1628 AD, the auspicious day of my ascension, entered the library of this servant of God, written by Shahab al-Din Muhammad Shah Jahan Padshah ibn Jahangir Padshah ibn Akbar Padshah'

Inscription on the left is a note in the hand of Jahangir: *Allah-u akhar*

diwan-e anwari ke az ghaside guyan moghararast, dar ketabkhaneh-ye man etmam yaft, niyazmande dargah-e elahi hararahu nour al-din jahangir ibn akbar padshah dar saneh 1025 hejri motabeghe saneh yazdah jolus dar shahre ajmar rooze panj-shanbeh, ark hat-e avval dar tasvir-e se majles-e aval, baghi, doyom, va seyom, reza 'abbasi

'God is great

The Diwan of Anwari which is a collection of poems, was completed in my library, the servant of god, written by Nour al-Din Jahangir ibn Akbar Padshah in the year AH 1025/1616-17 AD, equivalent to the 11th year of my succession, in the city of Ajmer, on Thursday. In the first line, in the third illustration, the first, last, second and third gathering [is by] Reza 'Abbasi'

Oval shaped seal on the right: Padshah-e Ghazi Muhammad Shah Jahan Shahab al-Din Sahib Qaran-e Bani, AH 1037/1628-29 AD Round shaped seal in the middle: Akbar Shah Jahangir Shah, AH 1025/1616-17 AD

Oval shaped seal on the left: Abu al-Zafar al-din Mohammad Mojtaba Qazi 'Alamgir Padshah, AH 1070/1660-61

Small square shaped seal impression: hedayat min ehday, AH 1150/1640-41 AD 'presented as a gift'

Our illuminated folio formed the opening page of a royal Diwan of Anwari. It is of great importance due to the significant provenance information it provides as a result of two royal inscriptions and numerous Mughal seal impressions. The illuminated verso headpiece also bears the signature of the highly celebrated court artist Mansur, who began his work in the atelier of Emperor Akbar (r.1556-1605), but it was under Jahangir that his skills truly flourished and he was bestowed the title, Nadir al-'Asr (Wonder of the Age). The mystical creatures and birds delicately drawn around the *shamsa* are also features which appear frequently in Mansur's works. Amongst the most well-known illuminations and border designs by Mansur are the borders of Jahangir's magnificent Gulshan Album (Golestan Palace Library, inv. no. M.1663)





VARIOUS PROPERTIES

66

A FIRMAN OF EMPEROR AKBAR SHAH II (R. 1806-1837)

MUGHAL INDIA, DATED 1837 AD

Persian manuscript on paper, 7II. of black <code>nasta'liq</code> in clouds reserved against a gold ground, floral illuminated interlinear panels and borders, the seal impresion of Emperor Akbar Shah II in the upper right surrounded by gold and polychrome illumination beneath a <code>chhatri</code>, dated the 32nd year of Emperor Akbar II's reign, laid down on card and mounted, framed, glazed Text Panel $37\% \times 20$ in. (96 x 51cm.); including mount $45\% \times 27\%$ in. (115 x 70cm.)

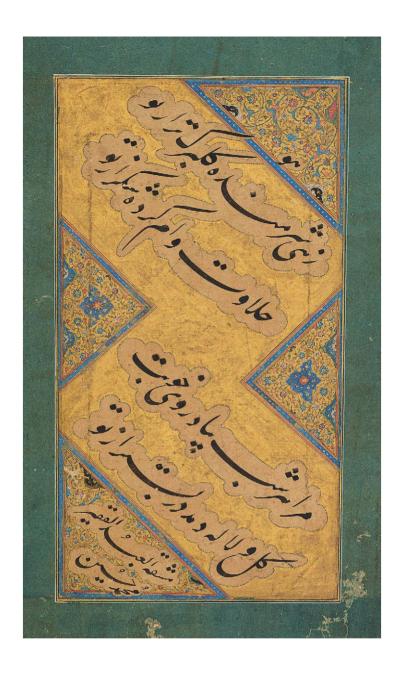
£6,000-8,000

US\$7,800-10,000 €7,100-9,500

PROVENANCE:

Sotheby's, London, 10-11 October 1991, lot 881

This royal decree discusses the qualities and duties of Shahzada Mirza Muhammad Jahan Shah Bahadur (1779-1846), who was the son of the penultimate Mughal emperor Akbar Shah II, and the younger brother of the last Mughal Emperor Bahadur Shah II.



67

A NASTA'LIQ QUATRAIN

SIGNED MUHAMMAD HUSAYN [KASHMIRI, ZARIN QALAM], MUGHAL INDIA, EARLY 17TH CENTURY

Recto with 4II. of elegant black *nasta'liq* in clouds reserved against gold ground, with four triangles of gold and polychrome floral illumination to the sides and corners, signed lower left, laid down within green minor border and gold and black rules on wide gold-sprinkled cream borders, verso with a painting in opaque pigments depicting two deer against a rocky landscape, laid down within pink minor border and gold and black rules on wide goldsprinkled cream borders, some losses to pigments

Calligraphy 8% x 4½in. (21.3 x 11.5cm.): painting 7 x 4¼in. (17.8 x 10.7cm.):

Calligraphy $8\% \times 4\%$ in. (21.3 x 11.5cm.); painting 7 x 4% in. (17.8 x 10.7cm.); folio $12\% \times 8\%$ in. (31 x 21.2cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

PROVENANCE

A Private Collection Donated To Benefit The University of Oxford - Islamic and Indian Works of Art on Paper, Christie's, London, 26 April 2012, lot 37

Muhammad Husayn al-Katib Kashmiri (d. AH 1020/1611-12 AD), by whom this calligraphy was most likely done, was the most celebrated calligrapher at the court of the emperor Akbar, who gave him the title of *Zarrin Qalam* (Golden Pen). He continued to work at the court of Jahangir and his recorded work is dated between AH 988 (1580-1 AD) and AH 1017 (1608-9 AD) (Bayani, 1348 *sh.,* pp 702-704). A manuscript by the calligrapher sold in these Rooms, 26 April 2018, lot 130. A similar calligraphic panel to that offered here was sold in these Rooms, 25 October 2018, lot 144.

68 No Lot



θ **69**

QUR'AN

GOLCONDA, DECCAN, CENTRAL INDIA, 17TH CENTURY

Arabic manuscript on paper, 398ff., each folio with 11ll. of black <code>naskh</code> in polychrome panels, within gold and black interlinear rules, gold and blue outer rules, gold and red roundel verse markers, <code>sura</code> headings in gold <code>thuluth</code> on gold and polychrome illuminated floral panels, polychrome floral illuminated margins, <code>khams</code>, <code>'ashr</code>, <code>hizb</code> and <code>juz'</code> marginal markers in gold <code>thuluth</code>, the opening bifolio with gold and polychrome illumination framing 5ll. of <code>naskh</code>, first folio with later owners' notes, in brown morocco with stamped and gilt lobed cartouche and spandrels, cream paper doublures

Text panel 12% x 6% in. (32.6 x 15.5 cm.); folio 17% x 9% in. (45.3 x 24.4 cm.)

£100.000-150.000

US\$130,000-190,000 €120,000-180,000 The strong Persianate style of illuminated manuscripts from Golconda in the 16th and 17th centuries indicates the close cultural link with Safavid Iran. There were Persian calligraphers who were working in the Safavid style at the court of the Qutb Shahi rulers in Golconda. A Qur'an manuscript, thought to have been produced in Golconda and dated to c.1560-1600, now in the Al-Sabah Collection in Kuwait (LNS 277 MS) is by the hand of 'Abd al-Qadir al-Husaini al-Shirazi. There are ten known manuscripts associated with 'Abd al-Qadir, including Qur'ans, some of them bearing Qutb Shahi seals which indicates that he had moved from his native city of Shiraz to Golconda (Haidar and Sarkar, 2015, no. 98, pp.204-205).

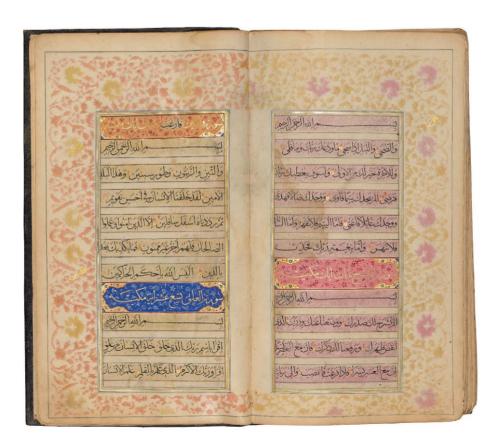
In the present example, the varied hues of pinks, blues and greens included in the finely executed polychrome illumination of the opening bifolio, which are also echoed in the coloured backgrounds of sura headings on the rest of the pages, illustrate a creative Deccani contribution to this Safavid tradition. The delicate pink and blue flowers with darker outlines observed in the illuminated headpiece (sar luh) of our bifolio are almost identical to the flowers seen in the opening folio of a Sharafnama (Book of Honour) of Nizami. attributed to Golconda and dated to circa 1620-30, which was formerly in the Kronos Collections and is now in the Metropolitan Museum in New York (acc.no.1986.500.2a-h).

Another noteworthy feature of our Qur'an which indicates an attribution to Golconda is the use of bright orange in the illumination. This can be seen in the circular gold verse dividers with their orange centres, and the illuminated verse headings within cusped medallions with bright orange outlines arranged in different coloured ruled compartments. Comparison can be drawn with folios from an album of calligraphy in the Chester Beatty Library in Dublin (Persian Ms.225), dated to the late 16th or early 17th century and attributed to Golconda or Hyderabad, where the verses are written in different coloured inks and similarly arranged in ruled compartments (see Haidar and Sardar, 2015, no. 104, pp.210-211). The texture of the paper of our Qur'an also suggests an Indian origin as it lacks the glossiness usually associated with Persian paper of the Safavid period.

The elegant stencilled margins of our Qur'an pages with floral decoration in pastel shades are reminiscent of the taste for marbled album leaves in the Deccan. Originating in Iran in the 15th century, the taste for beautiful coloured 'clouded' papers, known as kaghaz-i abri or simply abri, reached India in the last quarter of the 16th century. The artists who worked on abri also worked on other techniques such as dyeing and flecking gold on paper as well as illumination methods like decoupage and stencilling (Haidar and Sarkar, ibid., p.157). For a Deccani album page from Golconda or Bijapur in this sale, dated to circa 1600, which illustrates the use of découpé in its gold illumination, see lot 70 in this sale.

For another large format, single volume Qur'an in the Khalili Collection which is attributed to 17th century Golconda, see Bayani, Contadini and Stanley, 1999, no.63, pp.196-199). For other Qur'ans attributed to the Golconda Sultanate or the Deccan which have sold at auction recently, see Sotheby's, London, 5 October 2010, lot 41; Christie's, South Kensington, 24 April 2015, lot 297; Christie's, London, 12 October 2004, lot 35.









θ**70**

QUR'AN

SIGNED MUHAMMAD BIN MUHAMMAD AL-MUKHTAR, KASHMIR, DATED AH 1171/1757-8 AD

Arabic manuscript on cream paper, 601ff. plus three fly-leaves, each folio with 10ll. of black naskh on gold-speckled ground, Persian interlinear translation in red nasta'liq, within gold, blue and black rules, gold roundel verse markers, catchwords, marginal red 'ayn marking 'ashr, gold and blue illuminated marginal medallions marking juz', the first line of each juz' written in gold on blue panels, sura heading in white thuluth on blue panels, occasional marginal notes in red nasta'liq, opening bifolio illuminated in gold and polychrome framing 7ll. of *naskh* in clouds reserved against a gold ground, colophon signed and dated, Persian translations signed Qasim bin Shaykh Ahmad 'Arab Baghdadi and dated AH 1200/1785-6 AD, followed by prayers, in red morocco with stamped and gilt central panel, blue stamped and gilt floral cartouches Text panel 614 x 314in. (15.8 x 8.2cm.); folio 834 x 478in. (22 x 12.3cm.)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000



θ71

KITAB AL-HASHA'ISH

PROBABLY DECCAN, INDIA, 18TH CENTURY

The herbal of Dioscorides beginning with maqala three, ending with maqala five, Arabic manuscript on paper, 155ff. plus three fly-leaves, each folio with approximately 16ll. of black nasta'liq, important words in sepia, catchwords, with 194 contemporaneous illustrations in opaque pigments, mostly of plants, in blind stamped brown morocco, purple paper covered doublures, some folios with light water stains

Folio 91/2 x 61/4 in. (24 x 16 cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

Botanists of the Islamic world inherited a vast body of knowledge from Babylonian, Greek, Roman, Persian and Indian sources. Their interest in the plant world was extensive - for both agricultural and medical reasons. The first Arabic translation of *De Materia Medica* of Dioscorides was completed

by Istifan bin Basil under the supervision of Hunayn bin Ishaq (Arnaldez, 1990, p. 254), and this is mentioned in the first line of our text.

A Persian translation with a new title, *Kitab al-hasha'ish*, was also completed on the order of Shah 'Abbas I (r. 1588-1629) and though the original imperial copy is now lost, a version dated AH 1054/1645 AD is in the Chester Beatty Library with a Shah 'Abbas preface. Judging by the number of impressive and lavishly illustrated copies that survive, it was clearly valued as a work of great importance, right up until the 19th century from when a copy produced for Nasir al-Din Shah Qajar is known (now in the New York Public Library, Spencer, Pers.ms.39; Schmitz, 1992, no.l.2, p.13). Two copies of the text were sold in these Rooms, 20 October 2016, lot 54 and 25 October 2018, lot 161. For a further discussion about the text, see Savage-Smith, 2011, pp. 42-71, nos. 14-16.















*72

A MUGHAL PRINCE ENJOYING MUSIC AND POETRY

ATTRIBUTED TO LA'L, NORTH INDIA, CIRCA 1600

Pencil, transparent and opaque pigments heightened with gold on paper, inscribed with the names of 'Akbar' and 'Abu'l-Fazl' in minute black nasta'lig script above the central figures, erroneously ascribed to 'Nadir al-Zaman' below, within narrow blue borders with gilt floral motifs and gold borders, later buff margins

Painting 5½ x 41/ain. (14 x 10.3cm.); folio 10¼ x 73/ain. (26 x 18.8cm.)

£8 000-12 000

US\$11 000-16 000 €9.500-14.000

The inscriptions on this painting identify the central figures in discussion as Akbar and 'Abul Fazl. The latter was the Mughal Emperor Akbar's prime minister as well as a close friend, and is credited with writing the Akbarnama, a history of Akbar's reign, in 1589. The painting has been attributed to La'l, an important artist of Akbar's reign, who was active between 1570-1605. There are a few related nim galam illustrations depicting princes engaged in literary and leisurely pursuits which are by La'l. Two Mughal illustrations by La'l in the nim-galam style, dated circa 1590-1610, which are in the British Royal Collection, depict similar scenes of a young prince enjoying wine, music and poetry in a garden in the company of musicians and attendants (RCIN 1005039 and RCIN 1005047, Hannam, 2018, no.9, pp.72-73). Another comparable illustration mounted on an album page is in the David Collection in Copenhagen. That depicts an interior scene with a young prince studying books in his library surrounded by attentive librarians and attendants (inv.no.3/2012).

For more information on this lot visit christies.com

73

SALOME RECEIVING THE HEAD OF JOHN THE BAPTIST ON A PLATTER MUGHAL INDIA, CIRCA 1602

Opaque pigments heightened with gold on paper, within gold rules, Herod sits on a raised dias as before him the executioner presents Salome with the head of John the Baptist, laid down on buff borders, mounted on card, some losses to pigments Painting 5% x 3%in. (15 x 7.8cm.); folio 10 x 6%in. (25.4 x 15.6cm.)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

This painting is from a manuscript of the Dastan-i Masih or 'the Story of Christ' (also knows as the Mir'at al-Quds or 'Mirror of Holiness') which was composed by the Jesuit missionary Father Jerome Xavier (1549-1617) at the request of the Emperor Akbar (r.1556-1605). Akbar is well-known for his interest in other faiths and Father Jerome led the third Jesuit mission to the court of Akbar following a specific request from the Emperor. He arrived in Lahore in May 1595 having spent the previous year mastering Persian. He used his linguistic abilities to compose a 'Story of Christ', recounting the life of Jesus and the deeds ascribed to him by popular legend of the time. The text was formally presented to Akbar in 1602. Father Jerome remarked that copies of the text were already being made before it had been presented to the Emperor.

Three illustrated versions of the texts were produced in rapid succession between 1602-1605. One is in the Lahore Museum (inv.M-645), another in the Cleveland Museum of Art (acc.no.2005.145) and the third is that from which our folio comes - thought to have produced after the Lahore copy and before the Cleveland one. The text block of our manuscript sold in these Rooms, 9 October 2014, lot 142. For the depiction of the same scene as that offered here in the Cleveland manuscript, see Carvalho, 2012, cat.no.XXIII, pp.120-121). Carvalho writes that the story of John the Baptist's death has a dramatic and moralistic tone that seems to have appealed to the Mughal mind. Another rendition of the same scene is found on a limestone carving, circa 1600, which was perhaps reproduced from a European plaquette and is now in a private collection (Carvalho, 2008, cat.no.7, pp.42-43). As on both our miniature and the Cleveland one, Salome's profile is distinctly Mughal whilst others are depicted in a more European fashion.

Other paintings from our manuscript are in the Victoria and Albert Museum (170-1950) and the British Museum (1965 7-24 05). Another, depicting the Crucifixion, sold in these Rooms, 10 October 2013, lot 167. For a full list of the known paintings, please contact the department.



74

A PORTRAIT OF PRINCE SULEYMAN SHIKOH (1635-62) MUGHAL INDIA, SECOND HALF 17TH CENTURY

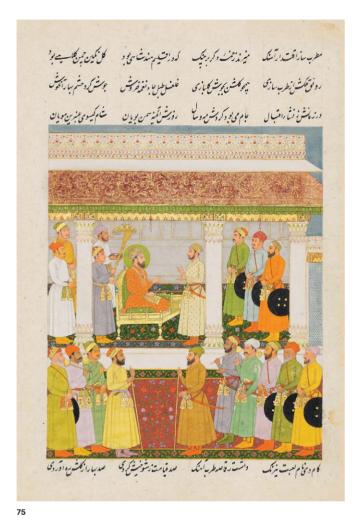
Pencil, transparent and opaque pigments heightened with gold on paper, the narrow gold borders with scrolling floral motifs, with wide buff margins, verso with 9II. of black nasta'liq within clouds reserved against a gold ground with polychrome flowers on scrolling tendrils, with dark blue borders and buff margins, mounted, glazed and framed

Painting 7 % x 4 in. (18.5 x 10 cm.); folio 15 % x 11 in. (39 x 28 cm.)

£15,000-20,000

US\$20,000-26,000 €18,000-24,000 Prince Suleyman Shikoh (1635-62) was the eldest son of Dara Shikoh, who like his father was killed by his uncle Aurangzeb. There is a very similar nim-qalam portrait of the prince by the artist Ramdas in the Royal Collection, London (RCIN 1005069.e), dated to circa 1650-60. There he is depicted in a plain jama with a fur stole, his hands resting on a katar (dagger) and a shield, a talwar (sword) hanging in front. The background details in the Royal Collection portrait are thought to be later additions.

For another comparable portrait of Prince Dara Shikoh attributed to La'l Chand which sold at auction recently, see Christie's, New York, 19 June 2019, lot 185.



*75

DURBAR OF THE MUGHAL EMPEROR SHAH 'ALAM II (R. 1759-1806)

INDIA, CIRCA 1770

Opaque pigments heightened with gold on paper, the enthroned Emperor seated with princes and courtiers in a pavilion, with 3ll. of black <code>nasta'liq</code> script above arranged in four columns, one line of text below, with wide cream margins, the reverse with further inscriptions

Painting 6% x 5%in. (16.8 x 13.8cm.); folio 14 x 9½in. (35.5 x 24cm.)

£12,000-15,000

US\$16,000-19,000 €14,000-17,000

PROVENANCE:

Anon sale, Christie's London, 8 October 1991, lot 55

The composition of our painting is almost identical to a painting housed in the Victoria and Albert museum (inv.no. IM.81-1922), differing only in small details such as the ornamented canopy of our painting. This scene illustrates the royal hierarchy associated with the Mughal Emperor and his princes and courtiers in *durbar*. The nimbate Shah 'Alam II and the royal *chhatri* each indicate the status of the ruler. The next tier are the princes, ministers and courtiers who surround him, and, finally, the visitors to the court are outside the pavilion. Only few depictions of Shah 'Alam II exist from the early part of his reign (Losty and Roy, 2012, p.172) and he is more commonly portrayed as a blind, old man after he was blinded by the Rohilla chief, Ghulam Qadir, after the latter had captured Delhi in 1788.

PROPERTY FROM A PRIVATE COLLECTION

.76

A MUGHAL RED SANDSTONE PANEL NORTH INDIA. 17TH CENTURY

The mottled red sandstone of rectangular form, deeply carved with a central floral motif surrounded by floral scrolling vine, within fluted border, mounted on metal stand $25\% \times 45\% \times 1\%$ in. (65.2 x 115.5 x 4cm.) (without stand)

£6,000-8,000

US\$7,800-10,000 €7,000-9,300

PROVENANCE:

Spink and Son, London, before circa 1995 Private Collection, London, sold September 2010 to Simon Ray Ltd, sold through London trade to present owner

LITERATURE:

Gopis, Goddesses and Demons, exhibition catalogue, Spink & Son, London, November 2000, no.57

A similar sandstone panel sold in these Rooms, 23 September 2005, lot 81. Although the overall design was different (that had a *chini kana* design of small wall-niches filled with bottles and vessels), the smaller details such as the fleshy leaves that make up the frames for the design are very similar to those found on ours. That was dated to the 17th century. Another, almost identical in design and also attributed to the 17th century sold at Sotheby's, London, 25 May 2005, lot 120.



76



PROPERTY OF A GENTLEMAN

//

A MUGHAL PIETRA DURA INLAID MARBLE FOOTREST

NORTH INDIA, CIRCA 1700

The square top delicately inlaid with semi-precious and hard stones forming a central radiating floral design, within meandering floral borders, on four short rounded feet

31/sin. (7.8cm.) high; 15%in. (39.2cm.) wide; 15%in. (39cm.) deep

£30,000-50,000

US\$39,000-64,000 €35,000-58,000



PROVENANCE:

With Spink & Son, London.

Private Japanese collection from whom acquired by the present owner.

EXHIBITED:

London, Spink & Son, Visions of the Orient: Indian & Islamic Works of Art, 17 October - 3 November 1995, no. 32.

Pietra dura, which translates to 'hard stone' in Italian and is referred to as pachchikari or parchinkari in India, is the technique of inlaying coloured stones in to marble or other hardstone. There have been many debates around the origin of this art since it flourished in both Italy and India around the same time. In Italy the technique was revived during the Renaissance by the Medici family in Florence at the end of the 16th century. There are historical accounts from the 16th century which state the presence of Italian craftsmen in the court of the Mughal rulers supporting the suggestion that is was introduced to the Mughal court through these artistic exchanges. However, if that is the case, the Indian artists certainly enhanced and tailored this art form to fully reflect their incredibly rich and vibrant designs which clearly stand out from contemporaneous Italian work. Amongst the most notable buildings and objects created using parchinkari are those commissioned by emperors Akbar, Jahangir and Shah Jahan, most famous of all being the Taj Mahal. The technique lives on today and our footrest is a remarkable testament to the continuation of this art form into the early 18th century. A marble fountain of similar technique and date was sold at Sotheby's, London, 5 October 2011, lot 288.



78

79

AN EMACIATED HORSE DECCAN, INDIA, SECOND HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, the starving horse harassed by birds, a text panel on either side with 2ll. of black *nasta'liq* script, laid down on an album page, the wide pale green borders with gold decoration comprising birds

black nasta'liq script, laid down on an album page, the wide pale green borders with gold decoration comprising birds amidst scrolling floral motifs, with dark blue narrow margins, the reverse plain

Painting $3\frac{1}{2}$ x (8.8 x 10.6cm.); text panel $3\frac{1}{2}$ x 6%in. (9.7 x 17.6cm.); folio $7\frac{1}{2}$ x 12%in. (19.5 x 31cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-6,000

This arresting image of a starved and exhausted horse is very similar to one in the Pierpont Morgan Library attributed to mid-17th century Bijapur (inv. M.458, fol. 30b). It has been suggested that this popular theme was inspired by the Sufi origin group of emaciated creatures, which symbolise the baser instincts within man which the mystic must 'starve' to attain enlightenment (Schimmel, 1975, pp.112-13). A similar miniature was sold from the collection of Stuart Cary Welch at Sotheby's, London, 6 April 2011, lot 114.

VARIOUS PROPERTIES

78

A DOUBLE-SIDED ALBUM PAGE WITH A LATER ILLUSTRATION OF PROPHET HAZRAT SULEYMAN ENTHRONED

THE BORDERS SAFAVID IRAN, SECOND HALF 16TH CENTURY, OR MUGHAL INDIA, FIRST QUARTER 17TH CENTURY; THE PAINTING LATER

The borders of blue ground, with decoupé gold-outlined floral meander with birds perching on leafy tendrils, verso mounted with a later archaistic illustration depicting the Prophet Suleyman seated in a golden domed pavilion conversing with a follower, a winged angel behind him, surrounded by birds, animals and demons, a text panel below with an inscription in red *nasta'liq*, the numerals '28' in the upper left corner of the borders, recto with the same illumination in the borders drawn out in gold, with 15ll. of black *nasta'liq* with important words picked out in red, a catchword in the lower border, the borders with some worm holing, mounted, an old collection label on the reverse of the mount

Painting 6¼ x 3in. (15.9 x 7.8cm.); folio 10% x 6½in. (26.5 x 16.5cm.)

£6,000-8,000

US\$7,800-10,000 €7.100-9.500

PROVENANCE:

Hagop Kevorkian Collection, New York

INSCRIPTIONS

Verso: 'This is also by him, may God make his residence in His Paradise.'

These very powerful margins have obviously been produced using a stencil; the design is the same in mirror image from one side to the other. The interest in large-scale stencilled floral designs set against a blue ground can be tracked back to the early Timurid period, frequently in borders, but also sometimes as the main composition, as in an album page drawn in Yezd in 1431 (Roxburgh, 2005, fig.77, p.153). This continued into the Safavid period, as in an album (H.2161) in the Topkapi Palace Library (Roxburgh, 2005, pp.234 and 180). The same Istanbul album, created for Amir Ghayb Beg in 1564-1566 has borders of similar strength and contrast to the present example, but even so the scale of the design is smaller and more intricate than that seen here. In their strength and vitality these borders are reminiscent of the slightly later album borders produced for 'Abd al-Rahim, the *Khan-i Khanan* of the Mughal emperor Akbar. Best known is a copy of the *Panj Ganj* now in the Chester Beatty Library (Leach,1995, vol.II, pp.567-578). Another manuscript with comparable borders was sold in these Rooms, 11 April 2000, lot 65.

The present borders are exceptional in that the design is not only stencilled, but also découpé, which is not the case in any of the examples discussed above.



79

*80

A MUGHAL GILT-COPPER REPOUSSÉ AND ENAMELLED BOWL AND DISH

NORTH INDIA, 17TH CENTURY

The bowl with rounded body decorated in repoussé with scrolling floral motifs on blue enamelled ground, the interior with gilt painted floral motifs within a lattice on blue enamelled ground, the dish of flat circular form similarly decorated around a central floral motif, losses to gilding Bowl 5%in. (14.4cm.) diam.; dish 7%in. (18.2cm.) diam. (2)

£15,000-25,000

US\$20,000-32,000 €18,000-30,000

This elegant enamelled and gilt bowl and saucer is related to a *pandan* that was formerly in the collection of Simon Digby and which sold in these Rooms, 7 April 2011, lot 246. The *pandan* was previously published by Mark Zebrowski who described it as 'one of the most beautiful objects of the Mughal age' and 'without a doubt the earliest example of Indian copper enamelling to have survived' (Zebrowski, 1997, pp.88-89, pl.75-77). Like ours that *pandan* was decorated in a lilac-blue enamel which contrasted beautifully with copper-brown flowers that were reserved against it.

There has been a recent suggestion that the Digby *pandan* and a tray in the Khalili Collection which employed similar colours and techniques were made in the Punjab, possibly Multan. In the Khalili catalogue, the author attributes the dish to Multan largely on the basis of the colours used, which include two tones of blue and white which relate to the tile work there (Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, London, 2010, pp.34-35, no.6).

Our bowl and dish, which use only one colour enamel, is more closely comparable to a group discussed by Zebrowski which includes three *pandans*, a hilt and a fly-whisk handle which he catalogues as all dating to the 17th century (Zebrowski, 1997, p.91, pls.80-84). Two use two-tone blue enamel but the others use only the lilac-blue seen here. Like ours they have

slightly bolder, fleshier floral motifs with one, no.82, bearing really very close resemblance to ours. Despite the suggestion that these were originally gilt, none of the others seem to retain any of their gilding. Our bowl is remarkable in that it does, giving a feeling of what this distinct group of objects must have been like when they were conceived.



TWO MUGHAL PAINTINGS MOUNTED ON FOLIOS FROM THE FARHANG-I JAHANGIRI FROM THE ESTATE OF WILLIAM KELLY SIMPSON

The Farhang-i Jahangiri (Jahangir's Dictionary), was a Persian lexicon written by Jamal al-Din Inju Shirazi (d.1626), an Iranian scholar, and is thought to have been presented to the Mughal Emperor Jahangir around 1608. When Jamal al-Din Inju entered the service of Akbar in 1596-1597, he had already begun work on the dictionary several years ago. Inju was also a favourite of Jahangir and served under him after Akbar's death in 1605. The dictionary took him twelve years to complete and consists of twenty-four chapters. The entries are arranged in alphabetical order and written in red ink, definitions and examples of usage of the words are in black ink. Verses from renowned poets support each entry and makes the Farhang-i Jahangiri particularly important for the preservation of these works. (Wright, 2008, pp.234-235).

The distinguishing feature of the Farhang-i Jahangiri folios are their wide outer borders. The majority of them incorporate depictions of single figures including Indian or European courtiers, ascetics and huntsmen, engaged in various activities, as illustrated in the following lots. Some borders, depict birds, others with animals and mythical beasts, all rendered in gold and set amidst scrolling foliage.

Around fifty folios from the manuscript are known to have survived, dispersed amongst public and private collections worldwide. The Chester Beatty Library has twenty-seven folios in its collection, with fifteen of these folios intact, and the remaining twelve with paintings mounted over the text. Most of these folios in other collections, and seven from the Chester Beatty, have miniatures laid down from the 1597 *Akbarnama*. A few folios in other collections have paintings from the dispersed *Baburnama* of 1590. The manuscript is known to have been in the possession of the Parisian collector and dealer, Georges-Joseph Demotte, in the early 20th century. Eleven miniature paintings mounted on leaves of *Farhang-i Jahangiri* are illustrated in his 1930 catalogue, mostly from royal Mughal manuscripts. (Leach, 1995, p.264).

*81

BYSTANDERS WATCH THE EXECUTION OF THE ABYSSINIAN JUJHAR KHAN BY ELEPHANT, A SCENE FROM THE AKBARNAMA OF 1597, LATER MOUNTED ON A LEAF FROM THE FARHANG-I JAHANGIRI OF 1608

THE PAINTING ATTRIBUTED TO HIRANAND, MUGHAL INDIA, LATE 16TH/EARLY 17TH CENTURY

Recto with ink, colours and gold on paper, the right-hand side of a double-page composition, the painting mounted onto the illuminated manuscript leaf, verso with 35II. fine red and black *nasta'liq* in blue frame of gold floral meander, margins with black-outlined gold figures and floral sprays Painting $9\% \times 5$ in. $(23.2 \times 12.7 \text{cm.})$; folio $13\% \times 8\%$ in. $(33.7 \times 21.8 \text{cm.})$

£50.000-70.000

US\$65,000-90,000 €60,000-83,000

The Mughal Emperor Akbar (r.1556-1605) commissioned his prime minister and close friend, Abu'l-Fazl, to write a history of his reign in the spring of 1589. The completed text known as the *Akbarnama* (The Book of Akbar) was presented to the Emperor in 1598, nearly ten years later. There are two known illustrated copies of the *Akbarnama* dating from the reign of Akbar. A 'third' royal *Akbarnama* manuscript has recently come to light, dating from circa1595-1600 and thought to have belonged to Akbar's mother, Hamida Banu Begum.

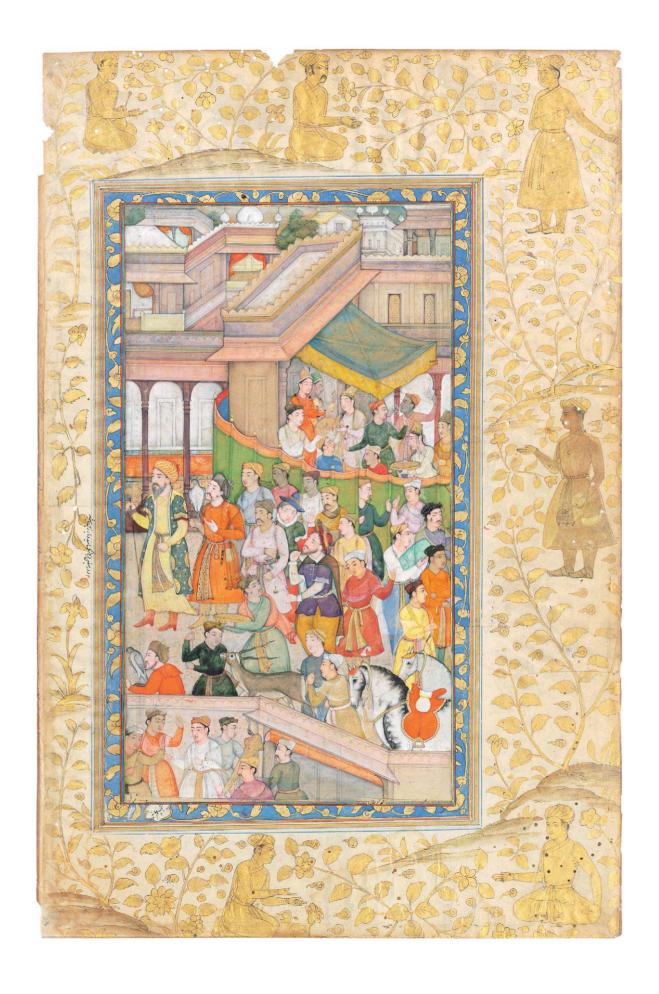
The first copy in the collection of the Victoria and Albert Museum is in larger format and can be dated to circa 1590-95. The dating suggests that work on this illustrated copy had begun even before the final text of the Akbarnama had been presented to Akbar. A slightly later copy, by the famous calligrapher, Maulana Muhammad Husayn Kashmiri, known as Zarrin Qalam, is divided between the British Library (OR.12988) and the Chester Beatty Library in Dublin. Volume I of Abu'l-Fazl's text which is in the British Library deals with the history of the Mughals up to Akbar and Akbar's childhood, covering events up to the death of Humayun in 1556. The Chester Beatty Library has volumes II and part of III which are concerned with Akbar's reign itself, beginning with Akbar's coronation and ending in 1579. It is uncertain whether the final portion of the manuscript is missing or was never completed. The British Library has 163 folios with 39 paintings and the Chester Beatty Library has 268 folios with 61 paintings and seven additional folios from volume I. The seven additional leaves are all mounted on Farhang-i Jahangiri folios (Leach, 1995, no.2.154-2.160, p.294-300). Art historians have variously dated this Akbarnama from either the last years of the 16th century or the first years of the 17th century depending on the precise reading of an inscription. John Seyller has suggested a corrected reading of the date on f.134b of the British Library volume as 12 Isfandarmuz mah-i Ilahi sana 40/22 February 1596. Corroborating this date is a second inscription on a painting near the beginning of the Chester Beatty Library volume with another date, 19 Urdibihisht RY 42/30 April 1597 (Seyller, 1987, 247-77.)

Our painting is an illustration from the *Akbarnama* of 1597, associated with volumes II and III in the Chester Beatty Library. Like several other known folios from the same *Akbarnama*, it was mounted on a folio from the *Farhang-i Jahangiri* of 1608 in the early 20th century. For another similarly mounted *Baburnama* folio, see lot 82 in the present sale.

The painting depicts a crowd of figures, including a couple of Europeans, most of them gazing leftwards at an occurrence, seemingly outside the borders of this work. This is the right half of a double-page composition, originally painting no. 128. It falls in the gap of the Chester Beatty Library *Akbarnama* after folio 178. The other half, which depicts a gruesome execution, attributed to Hiranand, is in the Walters Art Museum (W.684A; Beach, 1978, no.4, pg.43). The Walters painting depicts the execution of Jujhar Khan by an elephant. Jujhar Khan Bakshi, a military chief of Gujarat, was punished by Akbar for the murder of Changez Khan. The mother of the deceased filed a complaint with Akbar as he was passing through Bharoach in Gujarat. An official enquiry was ordered and when Jujhar Khan confessed, he was thrown under the feet of an elephant named Manmil.

The painting has been attributed to the artist Hiranand whose style is well-documented. His facial depictions with large, long faces on the main portraits and minimum differentiation among the minor figures, as visible here, can also be seen in two *Akbarnama* pages in the Freer Gallery of Art (F1952.34 and F1952.31), published in Beach, 1978, 12 e, f, pp.114-117. The rendition of the curved tent panel in 12e is also very similar to our painting. The Freer pages are thought to have been worked on by Hiranand alone. For a list of other Mughal manuscripts with inscriptions to Hiranand, see Beach, 1981, pg.116. For a brief overview of Hiranand's career, see Leach, 1995, p.1105. A Mughal hunting scene from the De Luynes album, also attributable to Hiranand, circa 1600, sold in these Rooms, 4 October 2012, lot 167. For another *Akbarnama* illustration mounted on a *Farhang-i Jahangiri* folio which sold in these Rooms recently, see 26 October 2017, lot 183.

We would like to thank John Seyller for his assistance with cataloguing this lot.



*82

A FOLIO FROM THE 'FIRST' BABURNAMA OF 1589, MOUNTED ON A LEAF FROM THE FARHANG-I JAHANGIRI OF 1608

BABUR AND HIS ENTOURAGE ON THEIR WAY TO GUR KHATTRI

THE PAINTING DESIGNED BY LA'L, WORKED ON BY BANWARI KALAN, MUGHAL INDIA, LATE 16TH/EARLY 17TH CENTURY

Recto with opaque pigments heightened with gold on paper, librarian's red annotations of authorship below, verso with 35II. fine red and black *nasta'liq* in green frame of gold floral meander, margins with black-outlined gold figures and floral sprays

Painting 9 x 5½in. (22.8 x 14cm.); folio 13½ x 8¾in. (34.3 x 22.3cm.)

£50,000-70,000

US\$65,000-90,000 €60,000-83,000

The *Baburnama* is an autobiographical chronicle and memoir of Babur, the young prince who conquered India in 1526 and founded the Mughal dynasty. Babur's grandson, Akbar, ordered the text to be translated from its original Chagatay Turkish, the language of the Timurids, into Persian, the language of the Mughal court. The task was undertaken by 'Abd al-Rahim, Akbar's *khan-i khanan* and the finished translation was presented to Akbar in November 1589. Court artists immediately began working on an illustrated version of the manuscript. Our painting comes from this first illustrated copy of the *Baburnama*, now dispersed between public and private collections worldwide. It is originally thought to have contained 193 illustrations (Stronge, 2002, p.86-91).

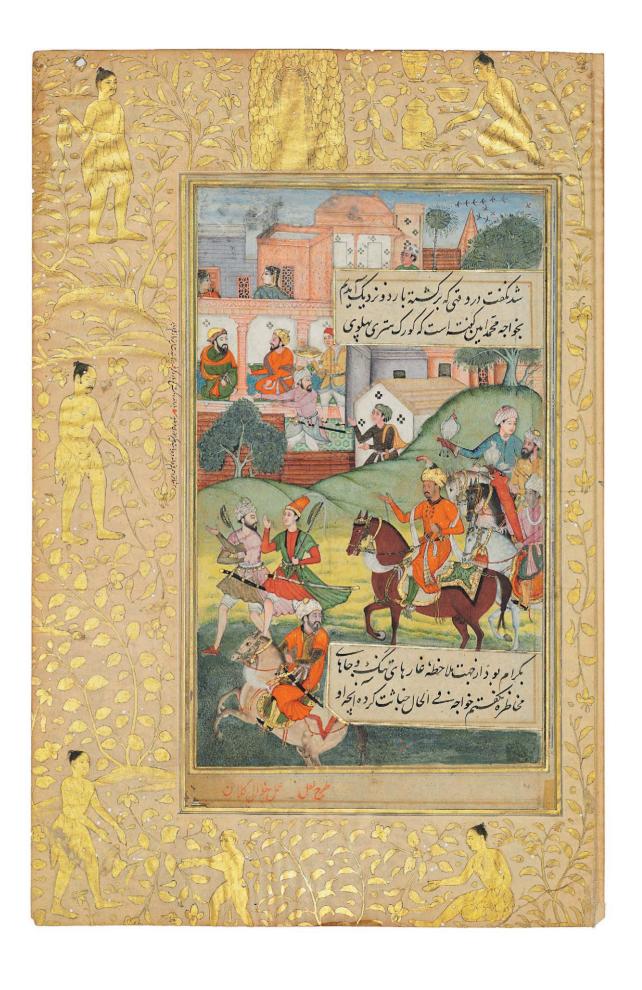
Within the next ten years, six other illustrated versions were produced for Akbar. Ellen Smart wrote that 'the spontaneity, simplicity, and forthright vigor of the paintings from this first manuscript are far more in keeping with the text than are the more complex, ornate paintings of the manuscripts that followed' (Smart, 1978). Nineteen folios from our manuscript are in the Victoria and Albert Museum and as a result it is often referred to as the 'South Kensington *Baburnama*'. Other folios however are in major museum collections, including the Metropolitan Museum of Art, the British Museum, and the Chester Beatty Library, to name a few. Other folios have sold at auction, most recently in these Rooms, 2 May 2019, lot 78; 21 April 2016, lot 1.

This painting depicts a young Babur on horseback accompanied by his courtiers on his way to Gur Khattri, a Hindu shrine, in Bigram, present-day Peshawar. On his first raid into Hindustan in 1505, Babur mentions the well-known cave (Beveridge, 1969, p.230): "Tales had been told us about Gur-khattri; it was said to be a holy place of the Jogis and Hindus who came from long distances to shave their heads and beards there. I rode out at once from Jam to visit Bigram, saw its great tree, and all the country round, but, much as we enquired about Gur-khattri, our guide, one Malik Bu-said Kamari, would say nothing about it. When we were almost back in camp, however, he told Khwaja Muhammad-amin that it was in Bigram and that he had said nothing about it because of its confined cells and narrow passages. The Khwaja, having there and then abused him, repeated to us what he had said, but we could not go back because the road was long and the day far spent."

In 1519, during another excursion, Babur managed to visit the cave (Beveridge, 1969 p.394). For an illustration from the 1590 *Baburnama* in the Victoria and Albert Museum depicting Babur visiting the yogis, ascribed to Keshav Khurd, see Losty and Roy, 2012, fig.9, pp.42-43.

Our painting is ascribed with the name of two artists, La'l and Banwari Kalan (Banwari the Elder). The names are inscribed in red ink beneath the painting showing that this was a royal copy made for the Emperor Akbar himself. The collaboration between two or more artists was common practice in Mughal workshops. La'l was one of Akbar's major artists and one of the most prolific designers of illustrated manuscripts. He worked on several other illustrations from the dispersed *Baburnama*, the Victoria & Albert Museum *Akbarnama*, the Bankipur *Timurnama* and the Keir *Khamsa* of Nizami, to name a few. Banwari the Elder is known as a somewhat conservative painter who probably began his career in the imperial workshop as early as about 1560-65. There is another painting from the dispersed Baburnama, "Three Trees of India" worked on by Banwari Kalan, now in the Metropolitan Museum (inv.no. 2013.576; "Recent Acquisitions, A Selection: 2012-2014", *The Metropolitan Museum of Art Bulletin*, v.72, no.2 Fall 2014, p.32. He is also known to have collaborated with La'l (f. 22v, 23r), Kesu (f. 69v) and Makand (fol. 51r) in the Bankipore *Timurnama* of 1584 (Beach, 1981, pp.218-219)

For an Akbarnama folio similarly mounted on a folio from a manuscript of the Farhang-i Jahangiri in the present sale, see Lot 81.





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.

serpentine in the form of a stepped temple, and further discussion on 19th century Malaysian matchlock rifles, see Tirri, 2003, p.410. Another 19th century Malay matchlock long gun sold in these Rooms, 6 October



A GEM-SET AND ENAMELLED NECKLACE

NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

Set with foiled flat-cut diamonds in an open floral framework, the centre with a hexagonal carved foiled emerald, a fringe of drop-shaped diamond-set elements suspended below, the reverse profusely enamelled with elegant polychrome floral decoration

8¼in. (21cm.) long; 1%in. (3.5cm.) wide

£10,000-15,000 US\$13,000-19,000 €12,000-18,000



(reverse)

86

A GOLD-DAMASCENED PUSH DAGGER (KATAR)

MUGHAL INDIA, 19TH CENTURY

The hilt gold-damascened with alternating foliate cartouches, the cross-bars with suns and two elephants, the double-edged blade engraved with a cyprus tree, in green sheath with openwork steel mount, later tan leather outer case, minor tarnishing to blade, a small chip to the tip 17in. (43cm.) long

£4,000-6,000

US\$5,200-7,800 €4,800-7,200

The handle and central grip of this *katar* are decorated with two elephants facing each other and two sun discs on either side. The elephant is the symbol of the god Ganesha, the remover of obstacles, as well as the god of luck, protection and fortune. The sun represents the god Surya who exemplifies purity of soul, truth and stability. Both of these motifs are auspicious and talismanic symbols in Hinduism which are often seen depicted on the decorated surfaces of arms and armour.





87 (enlarged)

PROPERTY OF A GENTLEMAN

.87

AN INSCRIBED RUBY BEAD

IRAQ, IRAN OR INDIA, 14TH-15TH CENTURY

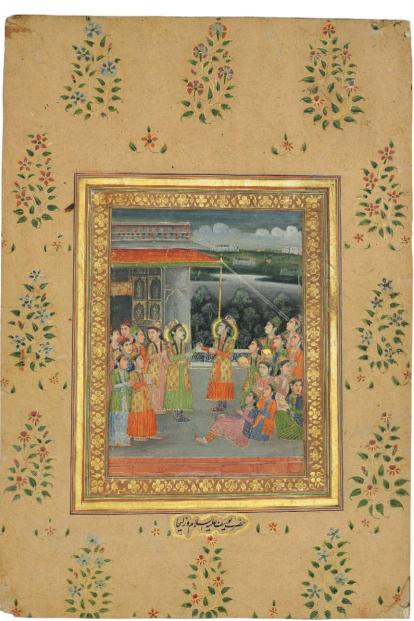
Of irregular form, the polished surface with a cursive Arabic benedictory inscription, 5.6 carat %in. (1.5cm.) high; %in. (0.8cm.) wide; %in. (0.5cm.) deep

£5.000-7.000

US\$6,500-9,000 €5,900-8,200

INSCRIPTIONS:

Iqbal, 'Prosperity'



VARIOUS PROPERTIES

88

YUSUF AND ZULAYKHA ON A TERRACE DELHI OR AWADH, PROVINCIAL MUGHAL, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the nimbate couple with clasped hands on a terrace accompanied by female attendants, within narrow gold and polychrome borders, laid down on an album page with wide buff margins decorated with large single flowering plants, the lower margin with an identification inscription in black nasta'liq within a cartouche and a red stamp in the lower right corner, the reverse plain, mounted, framed, glazed, the reverse of the frame with old inventory numbers and exhibition labels
Painting 7% x 5½in. (19.3 x 14cm.);
folio 17 x 11%in. (43.2 x 29.2cm.)

£4,000-6,000

US\$5,200-7,700 €4,700-7,000

PROVENANCE:

Olsen Foundation, Bridgeport, Connecticut Allan Stone Gallery, New York American Broadcasting Corporation Collection, New York Collection of Allan Stone, New York

EXHIBITED:

North Carolina Museum of Art, Raleigh, *Olsen Persian Miniatures*, 1962

The tale of Yusuf and Zulaykha was a common subject for artists working in Delhi and Lucknow in the late 18th century. The fur-lined hats and dresses of the figures are reminiscent of a painting by Faizullah, an Awadhi artist active during the 1760s and 1770s, which depicts the women of Egypt cutting their fingers whilst peeling oranges when they first catch a glimpse of Yusuf (Markel and Gude, 2011, no.24, p.173). Album pages with broad borders comprising single large flowering plants, similar to the present lot, were also being produced in Delhi towards the end of the 18th century. For comparison see Falk and Archer, 1981, no. 230; and Christie's South Kensington, 11 April 2014, lot 71.

112



*89

A GEM-SET JADE-HILTED DAGGER (KHANJAR)

INDIA, 19TH CENTURY

The pistol grip handle of pale green jade, set with foiled emeralds and rubies in floral designs, the slightly recurved double-edged tapering blade of watered-steel, the forte overlaid with trefoil section bearing gold floral damascened decoration, the cloth-covered wooden sheath with with gilt-metal mounts gem-set on one side and with repoussé decoration on the other side comprising a pair of addorsed birds and floral motifs 14¾in. (37.5cm.) long

£15,000-25,000

US\$20,000-32,000 €18,000-30,000

Mughal sources make frequent references to the presentation of daggers with jade hilts to favoured individuals at court. Paintings of Mughal Emperors in the first half of the eighteenth century often depict them with jewelled jade hilts tucked into their cummerbunds. A Mughal painting dating from circa 1713-19 in the David Collection in Copenhagen depicts the Emperor Farrukhsiyar with a pistol-grip gem-set dagger tucked into his sash, bestowing a jewel to a nobleman (acc.no. 26/1982, illus. Stronge, 2015, fig.3, p.12).

The precious stones finely inlaid into the hard-jade hilt of this dagger are a testament to the artistic expression and technical excellence of craftsmen in Mughal India. The delicate pale green of the jade is highlighted in contrast to the bright colours of the inlay. The hilt with its curved pommel, known as a pistol-grip, is a form which Bashir Mohamed suggests appeared in India in the second half of the 17th century (Mohamed, 2007, p.201).



A FINELY WOVEN 'MILLEFLEURS' KANI PRAYER HANGING OR MAT

KASHMIR, NORTH INDIA, MID-18TH CENTURY

Wool, woven with a field profusely decorated with floral motifs, the borders with a meandering floral vine, with joins and repairs 63 x 50 in. (160 x 127 cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

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 other comparable prayer mats which have sold at auction recently, see Christie's London, 24 October 2019, lot 87; Online Sale, 11-18 June 2019, lot 17; Christie's, South Kensington, 21 October 2016, lot 390: 9 October 2015, lot 139.

91

A JAMAWAR SHAWL

NORTH INDIA, CIRCA 1850

Of near square form, wool, woven with sections within arches comprising stylised flowering vases on mustard, green and pale blue grounds radiating from a small central medallion, the field profusely decorated with floral and foliate motifs on red madder ground, two ends with embroidered harlequin fringes 84% x 78in. (215 x 198cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

The textiles produced in the early 1800s were more conservative in design, comprising *palledar* shawls often with a plain field and floral borders, and early *jamawar* shawls which were decorated with small motifs across the field (Fotheringham, 2019, p.49). The exuberant design of our shawl, however, exemplifies the shawl production of the mid-nineteenth century. At that time, the decoration had shifted to become more vivid and psychedelic with vibrant layered *butas* and swirling arabesques (*ibid.*). The alternating colours in the field of our shawl possibly relates to the 'four seasons' shawl. Depending on how the shawl is folded, the wearer has a choice of colour to display.



91



A LARGE VELVET PANEL

INDIA, 18TH CENTURY

Woven in two panels, the rust-red ground with alternating rows of large palmettes issuing scrolling vine and small palmettes, plain burgundy outer border, floral woven minor stripes, backed $81 \times 67\%$ in. (205.5 x 172cm.) including border

£12,000-18,000

US\$16,000-23,000 €15,000-21,000 The production of fine velvet textiles was introduced into Mughal India from Safavid Iran, whose velvet-making was renowned for its beauty. It is thought that Persian craftsmen skilled in velvet weaving were present in Akbar's workshops, where the Persian influence gradually gave way to more characteristically Mughal designs. The shape of the alternating floral palmettes in our textile emulates a magnificent seventeenth century Mughal velvet in the Calouste Gulbenkian Museum, Lisbon, (inv. no. 1422) as well as the borders of a striking crimson velvet sold in these Rooms, 2 May 2019, lot 228. For a further eighteenth century velvet with an almost identically arranged field to the present lot see Herrmann, 1991, p. 146, no. 69.



A QUILTED COVERLET

PROBABLY GUJARAT, WESTERN INDIA, 18TH CENTURY

The ivory quilted ground embroidered with a central crimson and green floral lobed cartouche, surrounded by floral bouquets and similarly embroidered spandrels, large floral bouquet borders, scrolling floral minor stripes, backed $95\% \times 90\%$ in. $(242 \times 230.5 \text{cm.})$

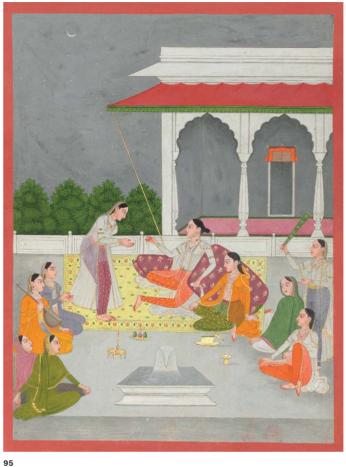
£5,000-7,000

US\$6,500-9,000 €6,000-8,300

In order to meet the needs of the peripatetic way of life within the Mughal courts, fine Indian textiles were employed in quantities, produced to adorn courts and palaces and for costume. This bountiful production of Indian embroideries led to textiles which held a cosmopolitan appeal, especially to European markets.

The introduction of Indian textiles to Europe is said to be from Portuguese traders who brought fine embroideries from their trading posts in Bengal. Such textiles eventually became so popular and influential in England that ladies would try to emulate to their chain stitch designs in their own households (Synge, 2001, pp. 89-90). This textile was most likely made for the English market which largely favoured elegant, floral designs on Indian textiles such as the repeated, single-colour floral bouquets adorning the present coverlet. The floral meander borders and repeated flowers on our coverlet are also found on a similar quilted floor spread in the Tapi collection, probably produced in Gujarat (Barnes, Cohen and Crill, 2002, p. 168, no. 66). For further, similarly embroidered textiles, see an eighteenth century coverlet in the Louvre (inv.no. D 916, Labrusse, 2007, p. 206, no. 222) and a late seventeenth coverlet published in *HALI* (see Synge, 2001, p. 89).





94

A SUFI SEATED WITH LADIES ON A TERRACE

PROBABLY FARRUKHABAD, PROVINCIAL MUGHAL, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, laid down within a narrow buff border and polychrome rules, with wide pale green margins decorated with scrolling gilt floral motifs, the reverse with a central calligraphic panel comprising verse in black nasta'liq, with gold-speckled buff margins, mounted, framed and glazed, the reverse of the frame with an old gallery label Painting 8 x 5in. (20.2 x 12.8cm.); folio 13% x 9in. (33.3 x 22.8cm.)

£3,000-4,000 U\$\$3,900-5,100 €3,500-4,700

PROVENANCE:

Folio Fine Art Ltd., London

95

A PRINCESS SEATED ON A TERRACE WITH ATTENDANTS

MURSHIDABAD, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, a princess reclining on a palace terrace at night accompanied by attendants and musicians, within narrow red borders, black rules and green-speckled buff margins, the reverse with an inscription in black <code>nasta'liq</code> script

Painting 9% x 7½in. (25.2 x 18.9cm.); folio 11½ x 9%in. (29.2 x 23.3cm.)

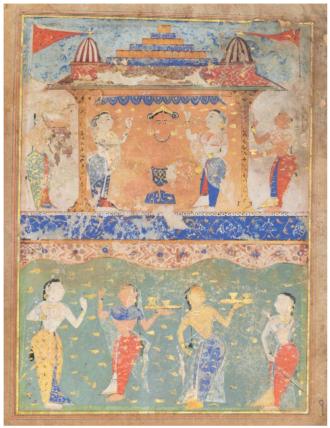
£3,000-4,000 U\$\$3,900-5,100 €3,500-4,700

PROVENANCE:

Maggs. Bros. Ltd., London

INSCRIPTIONS:

In black *nasta'liq* above the painting: *zeb-un-nissa dukhtar-e alamgir badshah*, 'Zeb-un-Nissa daughter of the Emperor Alamgir'





(recto) (verso)

PROPERTY FROM THE ESTATE OF A LADY

*96

AN ILLUSTRATED FOLIO FROM THE CHANDAYANA OF DA'UD SULTANATE INDIA, SECOND QUARTER 16TH CENTURY

Opaque pigments heightened with gold on paper, a bejewelled deity seated in a pavilion with female attendants, the reverse with 12II. of elegant *thuluth* organised in one and two columns alternatively in red and black ink, with narrow gold borders

Painting 7½ x 5%in. (19 x 13.7cm.); folio 10 x 7%in. (25.5 x 19.4cm.)

£5,000-8,000

US\$6,500-10,000 €6,000-9,500

The *Chandayana* was written in 1379 by Mawlana Da'ud of Dalmau for Jauna Shah who was the Vizier of the Sultan of Delhi, Firuz Shah Tughluq. It was based on an ancient Indian poem about the romance of Laur and Chanda. The illustrations produced in Sultanate India in the 16th century, combine elements of Persian painting with the indigenous *Chaurapanchasika*

manuscript painting style of northern India. Various attributions have been given to the original manuscript, including Delhi/Agra, Awadh and Mandu. In an introduction to three folios in the Khalili Collection, Dr Leach is unable to place it precisely, leaving it open as "Sultanate" (Leach, 1998, pp.11-15).

A number of miniatures survive from this remarkable pre-Mughal manuscript known as the Prince of Wales *Chandayana* since the remaining text and a number of miniatures comprising seventy-three pages are in the Prince of Wales Museum, Mumbai. At least twenty-eight others are in various institutions and private collections. For another example and further details on the manuscript, see Mason, 2001, no.10, pp.50-1. Other pages are discussed in Dye III, 2001, cat.72, p.208-10. Folios which have sold at auction include Sotheby's, New York, 17 March 2015, lot 1115; Christie's South Kensington, 23 April 2012, Lot 293; 7 October 2011, lot 364; Christie's London 23 September 2005, lot 80.









VARIOUS PROPERTIES

97

A JAIN SANGRAHANISUTRA MANUSCRIPT

MEWAR, RAJASTHAN, NORTH WEST INDIA, DATED VS 1693/CIRCA 1637 AD

On cosmology, Prakrit manuscript on cream paper, comprising 64 double-sided folios, with text in black and red *devanagari* script within red rules, with 44 illustrations of various sizes painted with opaque pigments heightened with gold, two illustrated cover pages with foliate motifs in cusped medallions

Folio 4½ x 10¼in. (11.5 x 26cm.)

£20.000-30.000

US\$26,000-39,000 €24,000-35,000

This is a complete and illustrated manuscript of the *Sangrahanisutra*, a Jain cosmological text in Sanskrit composed by Shri Chandramuni in 1136 AD. It includes ideas about the structure of the universe and the mapping of space. Like the present example, illustrated manuscripts of this text include not only cosmic diagrams but also depictions of Jinas and various classes of gods.

The universe is depicted as *lokapurusha* or the cosmic man with the heavens, mortal realms and the underworlds occupying different parts of the body. The illustrations of animals represent the various *kalpas* or ages.

The paintings in our manuscript, like other Jain manuscripts being produced in North-west and Western India in the seventeenth century, illustrate a blend of a sub-imperial Mughal style with older, established Jain conventions. Before the end of the sixteenth century, Jain artists had moved away from the use of the three-quarter profile and protruding eye to the use of full profile. There is also a noticeable shift in the depiction of dress closer to the Mughal

court style. The oblong form of the folios, the red ground of the illustrations, and the division of the composition into various registers still reference the western Indian origin of the manuscript (Pal, 1994, p.98).

A closely comparable folio from a Sangrahanisutra manuscript dated to circa 1630 with depictions of Hindu deities, animals, celestial musicians and dancers on red ground is in the Victoria and Albert Museum, London (Pal, 1994, no.91, p.216, ill.p.98). The museum has another slightly later complete Sangrahanisutra manuscript with comparable illustrations dated to the 18th century (IS.35:25-1971). A late 16th century comparable illustrated version is in the Detroit Museum of Art (acc.no.73.295.7A).



98

RAJA SANSAR CHAND OF KANGRA (R. 1775-1823) SEATED WITH HIS COURTIERS

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold and silver on paper, the bearded ruler smoking a huqqa, sits with his courtiers and attendants, the reverse with a partially rubbed stamp and an old sale label Painting 7% x 11% in. (19.7 x 29.6 cm.)

£7.000-10.000

US\$9,100-13,000 €8,300-12,000

There is a comparable Kangra portrait of Raja Sansar Chand in the collection of the Brooklyn Museum, where he is depicted in a similar manner wearing a white *jama* smoking a *huqqa* on a terrace, and with an impressive *sarpech* on his turban, albeit seated on a low stool (acc.no. 36.243). The slightly rounded faces, stocky figures, and a certain coolness achieved by the artist with the use of white in this painting are characteristics also reminiscent of the Kangra artist Purkhu and his workshop. Raja Sansar Chand was a great patron of painting at Kangra. The principal artist at his court, Purkhu, was the master of a large atelier and active between 1780 and 1820. For a painting attributed to Purkhu and his workshop in the present sale, see lot 107.

99

AN ILLUSTRATION TO A RAGAMALA SERIES: SURMANAND RAGAPUTRA OF HINDOL RAGA

CHAMBA OR BILASPUR, PUNJAB HILLS, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold and silver on paper, two noblemen duel with swords in a landscape, within black and white rules on wide red margins, verso inscribed with a line of *gurmukhi*, *takri*, and *devanagari*, each identifying the *raga*, bearing the Mandi royal collection stamp and the numerals '70' above

Painting 7% x 4%in. (18.7 x 12cm.); folio 8½ x 61/sin. (21.5 x 15.6cm.)

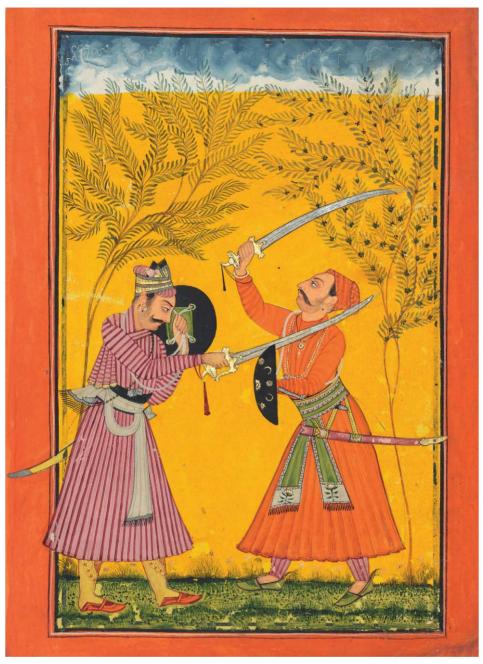
£15,000-20,000

US\$20,000-26,000 €18.000-24.000

PROVENANCE:

Mandi Royal Collection, inv. no. 2496

In the Pahari tradition, Surmanand, son of Hindol *raga*, is illustrated as two warriors duelling with swords. The iconography of the present painting can be compared to a drawing illustrated in Ebeling, 1973, p.296, no.384 which also depicts Surmanand *ragaputra* as two warriors with raised swords and shields. For a slightly later comparable illustration from Guler, dated



circa 1760, see *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, exhibition catalogue, Portland Art Museum, Portland, 1968, no.84, p.110. Although present in the Pahari iconographic tradition and based on the medieval priest Mesakarna's classification of the *ragamala* system, this visual depiction finds no similarity in Mesakarna's textual descriptions of the various *ragas* and their families.

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, 2017, 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 24 October 2019, lot 79; 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.



100

THE WEDDING PROCESSION OF KRISHNA AND RUKMANI ON ITS WAY TO DWARKA

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1840

Opaque pigments heightened with gold and silver on paper, Krishna seated with his brother Balabhadra in a golden *howdah* atop an elephant, with identification inscriptions to their sides in minute white *devanagari* script, they follow a palanquin carrying the bride Rukmani, within a narrow dark blue border with white rules, with further red rules and pink margins, the reverse plain, the fly-leaf with one line of black *devanagari* script identifying the scene, a later inscription in dark brown ink below
Painting 8¾ x 11½in. (22.4 x 28.3cm.);
folio 10¾ x 13¾in. (27 x 34cm.)

£7,000-10,000

US\$9,100-13,000 €8,400-12,000

INSCRIPTIONS:

On the fly-leaf in dark brown ink: 'Sri Krishna reaches Dwarka on this Glory of Victory to win | Rukmani against numerous odds.'

For more information on this lot visit **christies.com**



101

A LARGE ILLUSTRATION OF FIGURES IN A BULL-DRAWN CHARIOT

KANGRA OR HINDUR, NORTH INDIA, EARLY 19TH CENTURY

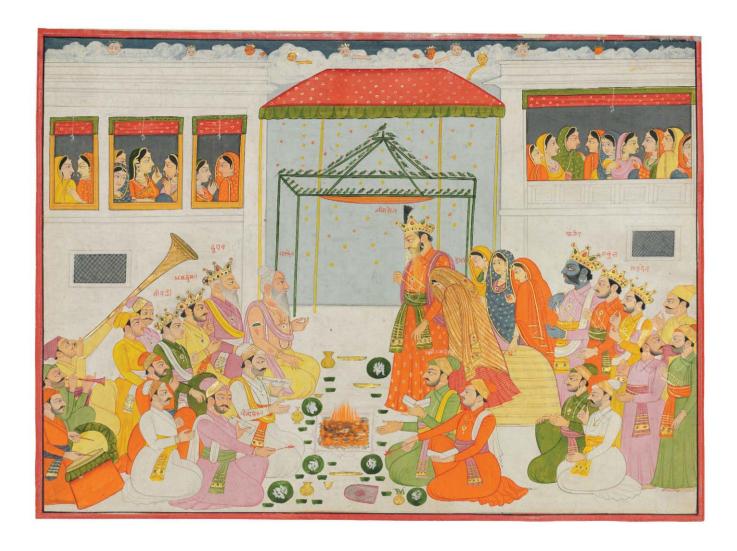
Opaque pigments heightened with gold on paper, a nobleman and his family sit in a bull-drawn chariot in a rural landscape, within a narrow blue border with scrolling floral motifs, polychrome rules and wide pale pink margins, the reverse plain Painting 9 x 13¾in. (22.9 x 35cm.); folio 11¾ x 16½in. (30 x 41cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

101

122



AN ILLUSTRATION TO A MAHABHARATA SERIES: THE WEDDING OF DRAUPADI AND THE PANDAVAS

ATTRIBUTED TO THE WORKSHOP OF PURKHU, KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, with the names of the principal figures inscribed in red and white *devanagari* script, within black and white rules and red borders, the reverse with the numerals '35' in brown ink, further numbers in pencil

Painting 12 x 16%in. (30.5 x 41.7cm.); folio 12% x 16%in. (31.4 x 42.9cm.)

£20,000-30,000

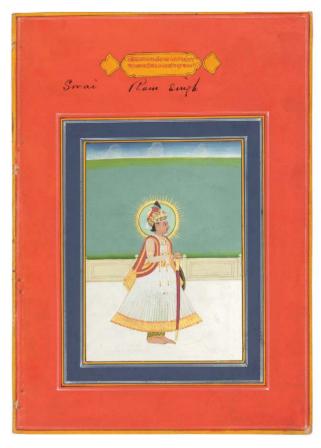
US\$26,000-39,000 €24,000-36,000

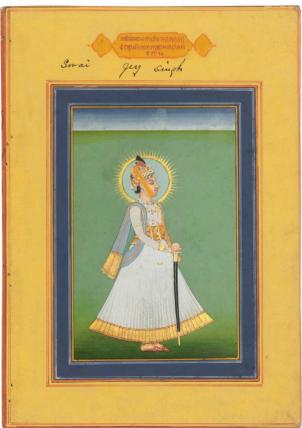
In the Mahabharata, the Pandavas were the five sons of Pandu, born to the same father from two mothers. Arjuna was given Draupadi's hand in marriage after he won a shooting contest arranged by her father Drupada. However, all five brothers, Yudhisthira, Bhima, Arjuna, Nakula and Sahdeva, were married collectively to Draupadi. Here she is depicted standing beside Bhima with the other Pandava brothers seated behind them. Her father

and two brothers, Dhristadyumna and Shikhandi, are seated in front. Both Draupadi's brothers fought alongside the Pandavas in the Kurukshetra War with Dhristadyumna as the commander of the Pandava army.

Our painting is attributed to the workshop of the Kangra artist, Purkhu. The principal artist at the court of Maharaja Sansar Chand of Kangra, Purkhu was the master of a large atelier and active between 1780 and 1820. Although there are no known works signed by Purkhu, a number of extensive large-sized series have been associated with him and his family. For a list of works attributed to his family workshop, see Goswamy and Fischer, 2011, pp. 720-721. The large format of the painting, the principal figures depicted as larger than the less important ones, the distinctive beards and large moustaches are all characteristic of Purkhu's workshop.

For other paintings attributed to Purkhu and his workshop which have sold in these Rooms recently, see 2 May 2019, lot 117; 25 May 2017, lots 66, 67, 72; 10 June 2015, lots 69, 71; and 10 June 2013, lots 16, 19.





θ103

AN ALBUM COMPRISING 19 PORTRAITS OF RULERS OF JAIPUR JAIPUR, RAJASTHAN, EARLY 19TH CENTURY

Opaque pigments heightened with gold and silver on paper, 22ff., comprising 19 standing and seated portraits of Rajput rulers, each laid down between polychrome margins, the upper margin with an identification inscription in *devanagari* script within a lobed cartouche, further inscription in Roman script below, each portrait with attached flyleaf, in cloth binding, lacking spine, most folios loose in binding

Folio 11% x 81/4in. (30 x 21cm.)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

INSCRIPTIONS:

First page inscribed, in black ink: Raje and Baashaw/19 Pictures / S.No. 29/341 (in later hand) by Gopal Singh

The present album includes portraits of:

- 1. Maharaj Prithviraj Singh Kachhawa, Amber
- 2. Raja Bhagwat Singh of Jaipur
- 3. Mirza Raja Ram Singh
- 4. [brother of?] Raja Madho Singh [the First?], younger son of Raja Man Singh
- 5. Maharaja Sawai Jagat Singh
- 6. Mirza Raja Bhao Singh
- 7. Sawai Madho Singh
- 8. Raja Man Singh Kachhawa of Jaipur
- 9. Mirza Raja Mahan Singh
- 10. Mirza Raja Jai Singh
- 11. Raja Bhoomull[?] Singh
- 12. Raja Kishan Singh
- 13. Sawai Jai Singh
- 14. Sawai Isri Singh
- 15. Sawai Prithvi Singh
- 16. Sawai Mirza Raja Pratap Singh
- 17. Kunwar Jagat Singh
- 18. Sawai Jai Singh
- 19. Sawai Ram Singh

While individual nineteenth century Jaipur portraits of rulers are known, see, for example, Bonhams, New York, 17 March 2014, lot 126, it is unusual to find so many finely drawn and well-preserved examples together in an album, such as the present lot.





104

A STANDING PORTRAIT OF RAJA KARAN SINGH OF BIKANER (R. 1631-67)

BY THE ARTIST USTA ABU, BIKANER, RAJASTHAN, NORTH WEST INDIA, DATED VS 1832/1775-76 AD

Opaque pigments heightened with gold on paper, the ruler facing left, depicted with a hooded falcon perched on his right hand, within narrow gold borders and wide buff margins, the reverse with a 2ll. inscription in black *devanagari* script identifying the subject, the artist and including a Vikram Samvat date '1832', mounted, glazed and framed, with an old Tooth Gallery label on the reverse of the frame

Painting 81/8 x 41/8 in. (20.8 x 10.6 cm.); folio 101/8 x 51/8 in. (27.7 x 14.9 cm.)

£4,000-6,000 US\$5,200

US\$5,200-7,800 €4,800-7,100

PROVENANCE:

With Tooth Gallery, London, 1960s / early '70s

The Usta were a professional caste of artists who had served the court of Bikaner for generations, from the late 16th to the 19th century. Abu was a common name in the Usta community across several different generations from the mid-seventeenth century onwards. For further discussion on the Usta community, see Naval Krishna, 'The Umarani Usta Master-Painters of Bikaner and their Genealogy', in Topsfield (ed.), 2000, pp.57-64.

*105

A STANDING PORTRAIT OF RAO MOHKAM SINGH CHUNDAWAT AMBER, RAJASTHAN OR MUGHAL, INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, the nobleman facing left, within gold rules, laid down on buff margins, the reverse with identification inscriptions comprising 2ll. of *devanagari* script and 2ll. of *nasta'liq* in black ink, numbered '25' above

Painting 7% x 4%in. (20 x 12.3cm.); folio 10% x 7%in. (26.5 x 18cm.)

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

This fine portrait of a Rajput prince possiby depicts Mohkam Singh Chundawat (d.1683/84 AD) from the erstwhile princely state of Balunda, a branch of the Rathore dynasty of Jodhpur.



*106

MAHARANA ARI SINGH OF MEWAR (R. 1762-72) RIDING WITH A COMPANION

BY THE ARTIST JUGARSI, MEWAR, RAJASTHAN, CIRCA 1765-66

Opaque pigments heightened with gold, the nimbate ruler seated on a bedecked brown steed riding alongside another nobleman, in black rules, with wide red borders, the reverse with old inventory numbers in black and red ink above, and with an inscription to the centre comprising 5II. of black *devanagari* script identifying the ruler, mentioning the name of the artist and a Vikram Samvat date of '1822', laid down on card Painting 14% x 14%in. (37.2 x 37.2cm.); folio 16% x 17%in. (42.5 x 44.8cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

Maharana Ari Singh is most often depicted in paintings on horseback, either in processions or in hunting scenes. Jugarsi, son of the artist Jiva, is recorded as an artist working in the Udaipur royal atelier in the 1750s-60s alongside others such as Bakhta, Bhopa, Deva and Kesu Ram (Topsfield, 2001, pp.200-202). For another equestrian portrait of Maharana Ari Singh by Jugarsi which sold in these Rooms recently, see 25 May 2017, lot 48. For other comparable portraits which have sold in these Rooms, see 12 June 2018, lot 70; 26 May 2016, lot 47; 1 October 2012, lot 68.



107

KRISHNA AND RADHA LISTENING TO MUSICIANS AT NIGHT

KISHANGARH, RAJASTHAN, NORTH WEST INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the couple seated on a terrace, listening to female musicians, with attendants either side, lacking borders, the reverse with an unfinished pencil sketch and an old inventory number '167' in black ink

Painting 9% x 13% in. (25.1 x 35cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

PROVENANCE:

Christie's, South Kensington, 10 October 2014, lot 73

107



θ108

A COMPANY SCHOOL ALBUM OF MICA PAINTINGS

MURSHIDABAD, INDIA, 19TH CENTURY

Opaque pigments on mica, the album comprising 61 paintings of various sizes depicting Indian tradesmen, ceremonies, and processional scenes, each illustration with an English hand-written identification inscription in black ink below, a hand-written inscription on the first folio, in tan brown morocco stamped with a lattice with gilded borders, four paintings missing The album $12\% \times 10\% \times 15\% in. (31.5 \times 26.5 \times 4cm.)$

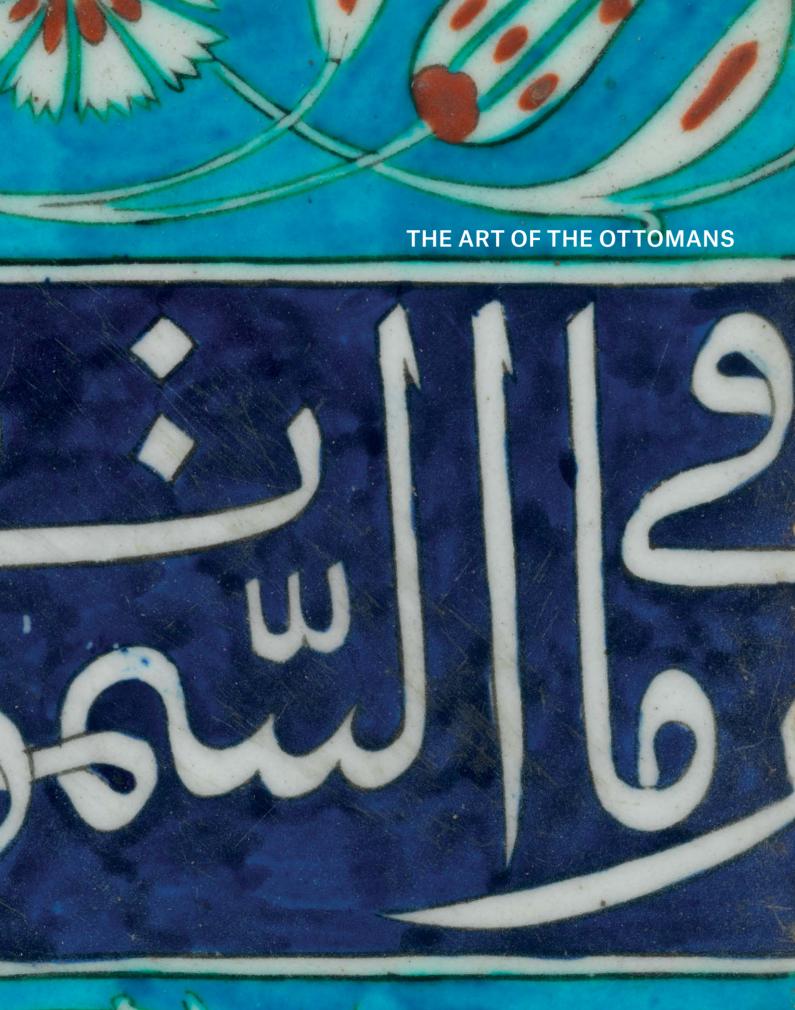
£7,000-9,000

US\$9,100-12,000 €8,400-11,000

Mica (talc) was long used in Murshidabad to make decorative lanterns that hung at marriages and hanging lamps that were carried in Muharram processions (as illustrated in one of the paintings in this album). As Murshidabad declined, the *nawabs* no longer provided such decoration for festivals and so the artists responsible began to commercialise their technique for the new British market (Archer, 1992, p.193). They painted standard sets of pictures on mica depicting castes, occupations and festival scenes which were sold to travellers at the *ghats* where river-boats stopped on their way up and down the Ganges. It was a novelty that greatly attracted the British in India, and many albums of the type offered here were made specifically for Europeans who took them home as souvenirs of their time on the sub-continent.









AFTERNOON SESSION (LOTS 115-226)

115

A FIRMAN OF SULTAN MEHMED THE CONQUEROR (R. 1444-46 AND 1451-81)

OTTOMAN TURKEY, DATED END OF SHAWWAL AH 857/NOVEMBER 1453 AD

Ottoman Turkish manuscript on paper, 17II. of black *diwani* beneath a gold-sprinkled *tughra* of Sultan Mehmed II, last line with gold-sprinkled date, backed with green fabric 24% in. (63.1cm.)

£30,000-50,000

US\$39,000-65,000 €36,000-59,000

This early *firman* was produced only months after Sultan Mehmed II had acquired his soubriquet "the Conqueror" as a result of his successful siege of Constantinople in the spring 1453 AD.

The text explains the privileges granted to Seydi Ahmed who took administration of the *zawiya* (Sufi Lodge) in Plovdiv, and exempts him from taxes. He and his brother, Seydi Mahmud, had taken administration of the Sufi Lodge on the basis of family *waqf*. Upon his brother's death, Seydi Ahmed brought the documents related to the *zawiya* into the Sultan's Sublime Porte and was granted responsibility of it.

A further, early *firman* of Sultan Mehmed the Conqueror also written in 1453 AD was sold in these Rooms, 11 April 2000, lot 53. For a portrait of the Sultan, see lot 118 of this sale.

116

AN ARABIC FIRMAN OF SULTAN MAHMUD II (R. 1808-1839 AD) CONSTANTINOPLE, OTTOMAN TURKEY, DATED DHU'L-QA'DA AH 1243/MAY-JUNE 1828 AD

Arabic manuscript on cream paper, 26II. of black *naskh* on gold-speckled ground, beneath a black and gold-outlined *tughra* of Sultan Mahmud II on gold floral ground with red and gold split palmettes, flanked by two polychrome illustrations of flowers in vases, dated, lower left corner with signature and faded seal impression, backed with green fabric 28½ x 20½ in. (73 x 53cm.)

£10,000-15,000

US\$13,000-19,000 €12.000-18.000

This *firman* relates to the Russo-Turkish war of 1828-29. Written from Sultan Mahmud II to Prince Abdullah Khan - the Commander of the Ottoman Army on the Ottoman-Russian border - it details the rescue of the citizens of Daghestan from Russia following an official Daghestani mission to Sultan Mahmud II requesting his support. It describes how the Ottomans were not previously able to support Daghestan and Georgia due to their peace treaty with Russia but that following a Russian breach of this treaty, the Sultan had decided to help. This support in part sparked the Daghestani revolution against Russia which took place a few days after this *firman* was issued.

The *firman* was to be sent with the Ottoman statesman Mehmed Said Galip Pasha who was Grand Vizir between 1823-24 and was the signatory of the Treaty of Paris in 1802 which ended the French campaign in Egypt and Syria.

Unusually it is written in Arabic, not Ottoman Turkish.



117

A WAQFNAMA OF SUTAN MURAD III (R. 1574-1595)

OTTOMAN ANATOLIA, DATED 4 SHA'BAN AH 992/11 AUGUST 1584 AD

Ottoman Turkish and Arabic manuscript on cream paper, a large black *tughra* of Sultan Murad III surmounting text in black *diwani*, the end dated, with numerous witness signatures 266% x 6in. (676 x 15cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

The subject of this *firman* is related to land ownership. The document states the name of the *qadi* (judge) involved with the decision who was named Muhammad Hilmi al-Husayni al-Qadi al-Qaysaria.

ل سه خصورت عد حالى وص الحصو مصور و هكر الصحر وان الفقر إلى الد العلى محتول الحسى القاص لفي مرا تحويد عفى عندنى ماري سدعع نضرت ونا بحويدسا عد والملعث علما كتويد لاحد فوعدتدقا بلأللقو ل وصالحا للاصلا 2 بالعص المعقد للسرفالفاط تعاص أض يؤمه المنقلى كما يفي ولدعاص فالإعلى المعظمة واجبت عليه والمفض مرالفقر في رمط القامى لماظه لدتى ونين مانقة به هذه الوثيقة النميقة الحاويدعلى سنسن الستداد وبلريان بدى وتعبتين حانية عليد ذاكر االغيقذ الغيقة علىمنس الرنشا وحن تديين اصوالتسبيل عكسبيل جال يوتعيين وجوه المصاوف عوكل شرط صارف عن التغيرو علم حاكم إحكام احكاهد ثابت من غيركا يرحما الفله ئبان البيائغ سط هذا النظع المنثول فم براعدالبراعد فحطة هذا الرق المنثوريا فياء الواقف الحن العارف الذيهوبايد كجوده عن الم وجوده عارف عامل ويدالك ويركابرصاهان النعم وضعت عليدقلم كامضاء والعبول لكوندمض الفواء والمدلول مانفذ لدتفيذا موجبا لتقريرها هوالمثمول بجيث لايعرى عليدفترات كاقدام من ايدى من لداقدام الاقدام والفصر الحمر الى الله العام عصريه الحديد عفى على اون الرية جرى ماعندى فيدمن الوقف وشرايطه ومكست بمعتد ولاومه عالماً بالخلاف بين المكة الاشراف كستا نفقه صدوين عبدالله المولى بقيصرد المحدة حلاف لاوجن ند شريخ المبان ومرع المد لول اجربت عليه قلم لامضاء والقبول عقد احوج عبا والاحداكتيدمعظى ابن اكتبر محكه المدوسريد وب حوابد خانون المارمين بالافتاء عذع بهما ماكت فى مطاوى هذا اكتاب جا وعلى من العداد والوجد الصواب طوى الوا قف المطورفية حيشاه مرذاه الأخرة وكان دويها كيرات الزاهرة تقبالله تعالى كتب الفقرالي بعاد فرس على بن زين العياد المتفواعن الموردالا وعد مسط طسل لمسترى حيرابادة قير برحلا وعفاعلم حا ذر في هذا الزيل الشرعي والتغللوز المرضئ لمرعي من احالهافق والشروط ووجوه للصالف على المط للب طاموا فقالشرع الشريف الاحرى والقانون للنفي المحملك حرزه عبارا لححربن على للغصل

11





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*118

PORTRAIT OF SULTAN MEHMED II (1432-1481) WITH A YOUNG DIGNITARY

WORKSHOP OF GENTILE BELLINI, VENICE, CIRCA 1429-1507

Oil on panel

131/8 x 177/8 in. (33.4 x 45.4 cm.)

£400,000-600,000

US\$520,000-770,000 €470,000-700,000

PROVENANCE:

Christian von Mechel (1737–1817), Basel, from whom acquired in 1807. Thence by descent.

Sold Sotheby's, London, 8 July 2015, lot 26, (Anon sale, Property from a European Private Collection) whence acquired by the present owner.

LITERATURE:

F. Babinger, 'Ein Weiteres Sultansbild von Gentile Bellini?', Österreichische Akademie der Wissenschaften, Philosophisch-historische Klasse: Sitzungsberichte, CCXXXVII, no. 3, 1961, p. 11, pl. 7, as 'Gentile Bellini'. F. Babinger, 'Un ritratto ignorato di Maometto II, opera di Gentile Bellini', Arte Veneta, XV, 1961, pp. 25–32, fig. 31, as 'Gentile Bellini'.

C. Marinesco, 'A propos de quleques portraits de Mohammed II et d'un dignitaire byzantin attribués à Gentile Bellini', *Bulletin de la Société nationale des antiquaires de France*, 1962, pp. 126-34, as 'not Gentile Bellini'. H.F. Collins, Gentile Bellini: a monograph and catalogue of works, Ph.D.

dissertation, University of Pittsburgh, 1970, pp. vii, 79 and 138, no. 2, fig. 12, as 'copy after Gentile Bellini'.

F. Babinger, Mehmed the Conqueror and his Time, Princeton, 1978, p. 379,

pl. XXIV, as 'Attributed to Gentile Bellini, a claim so far unsubstantiated'. J. Raby, *El Gran Turco: Mehmed the Conqueror as a Patron of the Arts and Christendom*, Ph.D. dissertation, Oxford University, 1980, pp. 90–92, no. 73, illustrated, as 'bears all the hallmarks of Gentile's style'.

M. Andaloro, 'Costanzo da Ferrara: Gli anni a Constantinapoli alla corte di Maometto II', *Storia dell'arte*, XXXVIII/XL, 1980, pp. 198-9, as 'Attributed to Costanzo da Ferrara'.

J. Meyer zur Capellen, *Gentile Bellini*, Stuttgart, 1985, pp. 68, 129–30, no. A10a, pl. 15, fig. 19, as 'Gentile Bellini'.

J. Raby, 'Pride and Prejudice: Mehmed the Conqueror and the Italian Portrait Medal', *Studies in the History of Art*, XXI, 1987, pp. 173, 175 and 191, notes 10 and 19.

F. Heinemann, *Giovanni Bellini e i Belliniani*, New York and Zurich, 1991, III, pp. 115-16 and 303, fig. 201, as 'Gentile Bellini'.

O. Longo, 'Una 'soasa' per il Conquistatore: Gentile Bellini e Maometto II', *Atti dell'Istituto Veneto di scienze, lettere e arti*, no. 153, 1995, p. 511, as 'Gentile Bellini'.

L. Hawkins Collinge, 'Gentile Bellini', *The Dictionary of Art*, London, 1996, III, p. 656.

O. Pächt, *Venetian Painting in the 15th Century: Jacopo, Gentile and Giovanni Bellini, and Andrea Mantegna*, London, 2003, p. 143, fig. 133, as 'Gentile Bellini'. A. Chong, 'Gentile Bellini in Istanbul: Myths and Misunderstandings', *Bellini and the East*, exhibition catalogue, Boston, 2005, pp. 109 and 133, note 24, as 'not Bellini'

This remarkable painting is one of only three surviving contemporary, or near contemporary, depictions of the Ottoman Sultan Mehmed II in oil and the last to remain in private hands. Furthermore, it is the only known portrait of the Sultan showing him with another figure. It documents the fascinating interaction between the East and West in the late-fifteenth century.

Mehmed II is widely acknowledged as one of the most significant figures in the history of the Ottoman Empire. Feared and respected in the Christian West, the 'Grand Turk' (as he was nicknamed) conquered Constantinople, the last bastion of the Byzantine (and thus historically Roman) Empire in

1453. This triumph caused alarm throughout Europe, which only increased as Mehmed continued to forcefully expand his Empire into former Byzantine territories in Greece and the Balkans, conquering lands as far west as Moldavia and Wallachia on the Danube. Aside from his ambitious expansion of Ottoman lands, Mehmed was known for his adept political knowledge and administrative talents. The Sultan founded an organised, regularised system of government, centralising his power and establishing relations between the feudal military nobility, the judiciary and the court. Mehmed promoted religious tolerance and fostered a burgeoning interest among Ottoman court circles in Latin, science and art. Despite the numerous tales spread concerning his cruel treatment of prisoners of war and his ruthless military ambition, the Sultan came to be perceived, in the West at least, as a typical 'Renaissance' prince.

A state of war was declared between the Ottoman Empire and Venetian Republic in July 1463, following raids by the Ottomans on several Venetian settlements along the Dalmatian coast and the capture of fortresses at Lepanto in 1462 and Argos in 1463. Venice, allied with Hungarian, Papal and Burgundian forces, initially made considerable advances into Ottoman lands between 1463 and 1466, capturing several key cities from their opponents. By the 1470s, however, the fortunes of the Venetians had begun to turn, with several decisive losses and the surrender of important cities. In 1479, the war was ended by the signing of the Treaty of Constantinople, which forced the Venetians to make major concessions, including the payment of a 100,000 ducat indemnity and the agreement to pay an annual tribute in return for maintaining trade rights and privileges in Ottoman territories. It was following the conclusion of this treaty that Mehmed requested that the Republic send a painter who knew 'how to make portraits', along with a sculptor and a bronze founder to visit his court. The choice of 'Zentil belin optimo pintor' ('Gentile Bellini, an excellent painter') for this purpose may have come on the recommendation of Giovanni Dario (1414-1494), an intimate friend of the artist and the diplomat who had negotiated peace talks in Istanbul - as Constantinople had been renamed following the Ottoman conquest. It is also possible that the Turkish ambassadorial embassy had seen Bellini's ongoing works for the decoration of the Sala del Gran Consiglio of the Palazzo Ducale (destroyed 1577) and requested him specifically. The Bellini family had been established as Venice's leading artistic family under Gentile's father, Jacopo Bellini, and his younger brother, Giovanni, and were a dominant artistic force in the city. Gentile's work at the Palazzo Ducale had essentially made him the official painter of the Republic.

Bellini travelled to Istanbul on 3 September 1479. His new patron had already developed extensive interest in and taste for Greek and Italian culture. Following his conquest of Constantinople in 1453, Mehmed had actively sought to preserve parts of the city's Byzantine heritage as the New Jerusalem and the New Rome. He amassed, for example, a significant number of Christian relics in his palace and transported many of the Imperial porphyry sarcophagi from the Church of the Holy Apostles to the Sarayburnu on the Bosporus, the site of his Topkapı Palace complex. He also saved much of the Byzantine Imperial regalia from destruction. Mehmed had a fascination for Greek literature and is known to have studied the works of Ptolemy, and to have owned numerous Greek manuscripts. His interest in Western, Latin culture is equally well documented. The Sultan was well informed in Italian humanist ideas, which he would likely have encountered from Italian expatriates in Ottoman territories. The influence of Cyriacus of Ancona (1391-1452), a famed humanist and writer, was especially notable and the young Sultan is believed to have had daily lessons from a 'compagno' of Cyriacus' on ancient Roman and early Italian history (not as sometimes claimed from Cyriacus himself; see Raby, 1987, p. 172).





Fig. 1 Gentile Bellini, *Sultan Mehmed II*, c. 1480 © The National Gallery, London / Bridgeman Images



Fig. 2 Costanzo da Ferrara, *Medal of Mehmed II*, 1481 © Robert Lehman Collection, 1975, The Metropolitan Museum of Art, New York

Gentile Bellini's time in Istanbul is, unfortunately, only documented anecdotally. The Sultan appears to have kept the painter and the two assistants who accompanied him busy with commissions. As recorded by Giacomo Filippo Foresti da Bergamo (1434-1520) in his 1491 Supplementum chronicarum, Mehmed requested Bellini to 'paint a great many marvellous and extraordinary paintings of himself and almost countless other subjects' and, following these successes, 'required that he [Mehmed] himself be rendered in his own form. And when the emperor beheld the image so similar to himself, he admired the man's powers and said that he surpassed all other painters who ever existed' (quoted in Chong, 2005, p.108). Despite this wealth of patronage, the only known extant painting made during Bellini's time at the Ottoman court is the portrait of the Sultan now in the National Gallery, London (fig. 1). The Sultan had probably been painted previously by the Venetian artist, later active in Naples, Costanzo da Ferrara (c. 1450-after 1520) who had travelled to Istanbul in circa 1474. Though no such painting survives, Ferrara did produce a bronze medal with the Sultan's likeness in 1481, shortly after Mehmed's death (fig. 2; New York, Metropolitan Museum of Art). Medal portraits were typically favoured by Italian rulers, something which surely inspired Mehmed's interest in such objects, probably initially prompted by Pisanello's medal of the Byzantine Emperor John $\ensuremath{\mathsf{VIII}}$ Palaiologos, which the Sultan would have seen in the Imperial Treasury after the fall of Constantinople (c. 1438-9; London, British Museum). Aside from Costanzo da Ferrara's example, portrait medals depicting Mehmed

are known to have been made, or designed, by a follower of Pisanello (c. 1460s-70s; Oxford, Ashmolean Museum), Gentile Bellini (c. 1480; London, Victoria and Albert Museum) and Bertoldo di Giovanni (c. 1480s; London, British Museum). While these show the Sultan in full-profile, Bellini's portrait in the National Gallery, London, employed a more fashionable style, adopted from Netherlandish prototypes by painters like Rogier van der Weyden and Hans Memling, depicting the sitter in three-quarter-profile. In addition to the present work, the London portrait informed other images of the Sultan, including a watercolour of circa 1480 by a Turkish painter showing *Mehmed Il smelling a Rose* (or the *'Sinan' Portrait*), which closely copied the head, but expanded the composition to show the Sultan seated, a conventional trait of Ottoman royal portraiture (fig. 3; Istanbul, Topkapı Palace).

The depiction of Mehmed II in this double portrait relied closely on the National Gallery picture, though small changes were made to the fall of the sitter's robes and the Sultan is given a slightly fuller face. The inclusion of a second figure, however, is unique amongst known European depictions of Mehmed. Despite numerous attempts at discovery, the young man's identity remains unknown. An old label, formerly attached to the reverse of the panel, probably dating from the eighteenth century, recorded that the picture depicted a 'Ritratti di Maometto / secondo é di suo figlio / di Gentile Bellino' ('Portrait of Mehmed II and his son by Gentile Bellini'; see Babinger, 1961, pl. IV, fig. 8). Mehmed II had three sons, but none can be convincingly identified



Fig. 3 Turkish school, Mehmed II smelling a rose (The Sinan Portrait), c. 1480, © Topkapı Palace Museum, Istanbul / Bridgeman Images



The present lot.

with the sitter here. By 1479, the Sultan's second son, Mustafa (c. 1450-1474), had been dead for several years and both his eldest son, the future Bayezid II (1447-1512), and youngest son, Prince Cem (1459-1495), were away from court, on official postings in Anatolia. Furthermore, Bayezid would have been thirty-two at the time Bellini painted his father's likeness and therefore too old to be the young man depicted here. Ottoman court etiquette would have demanded that anyone placed in this privileged position of equality with the Sultan be either a relative or a close favourite. While this is possible, it is more likely that the double portrait was commissioned outside the Ottoman court where such strict decorum would have been easier to disregard. Indeed, though dressed in a turban, adorned with an aigrette (an indicator of high status), the young sitter's sleeves are distinctive of the kind of gold-embroidered luxury velvets produced in Italy during the late-fifteenth century. His clean-shaven face too would have been very unusual in Islamic culture, but the norm in late-fifteenth century Europe. It is possible therefore that he might be European, possibly a Venetian merchant or diplomat who had connections with the Ottoman court and wished to commemorate his links with Istanbul

After Mehmed's death, his son, Sultan Bayezid II, embarked on a wave of zealous iconoclasm, selling the majority of the 'foreign' works of art commissioned or collected by his father. The pictures were sold in Istanbul's market, possibly with the National Gallery portrait of Mehmed II amongst

them. As such, it has been suggested that this portrait may have returned to Venice early in its history, remaining there until its purchase in 1865. The portrait may in fact always have been intended for a Venetian audience, with Peter Humfrey suggesting that it could have been a diplomatic gift from the Sultan to the Doge Christiansen and Weppelmann (eds.), exhibition catalogue, New York, 2011, p.55). The similarity of the Sultan's portrait in the present work to that in the National Gallery suggests that the painter was certainly familiar with Bellini's original, either through preparatory drawings, or the picture itself. Little is known of Gentile Bellini's workshop practice though, as Humfrey has observed, it is likely that his large-scale works would have necessarily been painted with help from a workshop. He is known to have travelled to Istanbul in the company of two assistants and at the time of his death, Girolamo da Santacroce (1480/85-1556) is recorded as working in the painter's studio, from which Gentile bequeathed him a group of drawings, including some made during Gentile's sojourn in Constantinople (Campbell, 'The 'Reception of the Venetian Ambassadors in Damascus': Dating, Meaning and Attribution', in Contadini and Norton (eds.), Farnham, 2013, p.122). At the time of the picture's sale in 2015, Dr. Caroline Campbell dated the double portrait to the end of the fifteenth century, or early in the sixteenth, with Antonio Mazzotta observing that the simple, flattened portrayal of the sitters, and the elliptical folds of the drapery were consistent with techniques used in Bellini's circle, suggesting that the painter was acquainted with his practice and working methods.



VARIOUS PROPERTIES

119

A SULTAN AND HIS ENTOURAGE

FRENCH SCHOOL, 18TH CENTURY

Black lead, watercolour and bodycolour heightened with gold and white, black framing lines, mounted, glazed, framed $18\frac{1}{2} \times 27\frac{1}{2}$ in. (47 x 69.9 cm.)

£20.000-30.000

US\$26,000-39,000 €24,000-35,000

PROVENANCE:

Collection of Auguste Boppe, thence by descent Christie's, New York, *Old Master and 19th Century Drawings*, 24 January 2008, lot 108

EXHIBITED:

Paris, Musée des Arts Décoratifs, La Turquerie au XVIIIème siècle, 1911, no. 281.

This scene of an Ottoman sultan and his entourage proceeding through a palace gate demonstrates the artist's knowledge of the Ottoman world. It is said to relate to a composition attributed to Jacopo Leonardis, which is described as being the 'solemn procession of the Sultan and his court on the occasion of the Bairam'. The festival of Bairam, was described as follows by the American diplomat and writer, Bayard Taylor in his work, The Lands of the Saracen (1852) – "The festival is inaugurated by a solemn state ceremony, at the Seraglio and the mosque of Sultan Achmed, whither

the Sultan goes in procession, accompanied by all the officers of the Government...it probably surpasses in brilliant effect any spectacle which any other European Court can present".

This painting was formerly in the collection of Auguste Boppe (1862-1921). Boppe was a French diplomat and art-historian whose seminal publication Les peintres du Bosphore au dix-huitième siècle, first published in 1911, is still considered the definitive work on 18th century Orientalist art. In his role as a diplomat, Boppe was posted to Constantinople three times between 1890 and 1905. As an art-historian Boppe turned his attention almost exclusively to the Western European artists who worked in the Ottoman world depicting everyday life as well as court rituals and Europeans dressed in Turkish costume. Thanks to Boppe's work, the art of 18th century artists such as Jean-Baptiste Vanmour and Jean-Baptiste Hilair were put in greater historical context. The fashion for turquerie which characterised the era of the Régence, was expanded upon by Boppe from a mere taste for the exotic to a greater understanding of the political importance that these images had. Perhaps thanks to his role as a diplomat, Boppe was able to understand the nuances and symbolism of these works - especially those which recorded the presentation of foreign ambassadors to the court of the Sultan, such as the painting offered here. Another pair of paintings from Boppe's collection sold in these Rooms, 27 April 201.



■·120

A CARVED AND PAINTED OTTOMAN WOODEN CEILING

TURKEY, 16TH OR FIRST HALF 17TH CENTURY

Of square form, the inner square section with a geometric design of separate polygonal panels partly moulded and painted with floral designs in colours and gold around five fluted gold bosses, set into a larger square panel of hexagons formed by applied beading, each containing a gold rosette on red ground, the inner and outer flat borders painted with typical Ottoman meandering floral designs, some areas of restoration and retouching, particularly in borders, reinforced from behind 106in. (270cm.) square

£20,000-30,000

US\$26,000-39,000 €24,000-35,000 A number of Ottoman Turkish ceilings use the device of a central highly decorated area surrounded by lesser ornamentation, as is seen here. One of the most dramatic examples of this is the seventeenth century ceiling of a house, the Muradiyye, in Bursa (Aslanapa, 1971, pl.249 and p.331). Although the central panel there is hexagonal, the general composition, and in particular the treatment of the surrounding area, is very comparable to that seen here. The surround is made of pine boards overlaid by light ribs forming a hexagonal lattice, the centre of each hexagon filled with a rosette. As here also, the border is one which can be found in various decorative arts of the time including Iznik pottery.

An Ottoman ceiling of very similar proportions, but of slightly earlier date and with more detailed work particularly in the surrounding area, was sold in these Rooms 10 October 2000, lot 312. The centre of the present ceiling has many similarities with that one, notably the eight-pointed raidating stars worked into a geometric lattice, centred on octagonal panels which form a counterpoint with the raised stellar bosses.

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1570

With sloping cusped rim, the interior decorated in cobalt-blue, green and bole-red with two saz leaves enclosing rosettes and hyacinths, the rim with wave and rock design, the exterior with alternating blue and green floral motifs, the underside with old collection labels, drilled hole to foot and rim, otherwise intact 11% in. (29.5cm.) diam.

£20,000-30,000

US\$26,000-39,000 €24.000-36,000

PROVENANCE:

A. Imbert, Rome, no.1906 9, 1919 (remnants of label left)
Stefanos Lagonicos (label now missing), Alexandria
Jean Lagonicos
Sotheby's, Monaco, *La collection Lagonico*, 7 December 1991, lot 4

The design of *saz* leaves forming a heart-shaped frame around central floral motif was popular in Iznik. Similar examples are in the Koç collection (Bilgi, 2015, nos.85-91). This, however, is a particularly finely drawn example.

Stefanos Lagonicos, from whose collection this dish came, was a member of the wealthy Greek community of Alexandria whose family settled in Egypt in the late 19th century. His collection of 47 Iznik ceramics was formed after the First World War, and comprised mostly plates and jugs from the classic (post 1570) period. At least six pieces from the collection were included in the important 1925 *Exposition d'Art Musulman* in Alexandria. The Lagonicos collection remained intact, surviving as a group until its sale in Monaco in 1991. Stefanos left Egypt for Switzerland in 1937, just before the rise of nationalism and the abolition of the Capitulations. His son Jean, an importer of dried fruits and nuts from the Levant in Marseilles, inherited most of the collection, which he kept in obscurity at his house in Provence until its dispersal at auction in 1991.







122

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRC 1580

With sloping rim, the interior decorated in bole-red, green and blue with floral spray composed of a central group of carnations falnked by tulips and sprays of blue flowerheads, the rim with a stylised wave and rock design, the exterior with alternating flowerheads and paired tulips in green, the underside with old collection labels 'Coll. J. Pozzi', 'Art Musulman, Joseph Soustiel, 146 Boul. Haussmann, Paris-8', '185', drilled hole to rim and foot, otherwise intact 10½in. (26.8cm.) diam.

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

PROVENANCE:

With J. Pozzi With Joseph Soustiel, Paris Anon sale, Christie's, London, 13 April 2010, lot 246

123

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1600

Of baluster form, short foot rising to a flaring trumpet mouth with straight handle, decorated with swaying vertical bands which alternate between a green double band and a red line over white ground, the neck with a band of small diagonal black lines, a band of blue leafy patterns below, with black highlights around the mouth and the foot, haircracks, otherwise intact, areas of abrasion

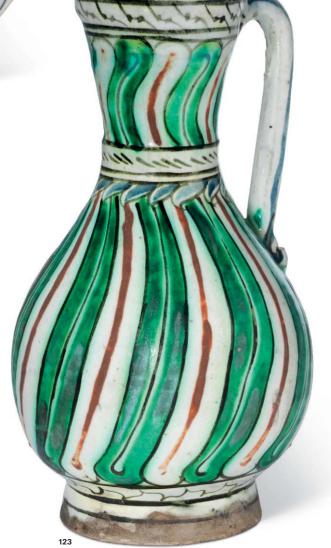
10%in. (27cm.) high

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

PROVENANCE:

Anon sale, Christie's, London, 23 April 1991, lot 154







AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1560

With sloping cusped rim, the white interior decorated in bole-red, sage green, black and two shades of blue, with a dense floral spray of carnations and a single tulip flanked by two hyacinth branches, the rim with paired tulips and single *cintamani* roundels, the exterior with alternating blue flowerheads and foliate motifs, old collection labels, some restoration to the rim 12½in. (31.7cm.) diam.

£15,000-20,000

US\$20,000-26,000 €18,000-24,000

PROVENANCE

Collection Rudolf Graf von Hoyos-Sprinzenstein (1821-1896), Vienna. 1897 Sold at Auction: Katalog der... Kunstsammlung Graf Rudolf Hoyos (XCIV. Kunstauktion H. O. Mietke), Vienna, 26 April 1897

The colours of this impressive dish are typical of the production of Iznik in the 1550s and early 1560s. The earliest known dateable piece to use bole red is the famous lamp from the Süleymaniye (completed in 1557), now in the Victoria & Albert Museum (inv.no.131.1885; Atasoy and Raby, 1989, fig.377, pp.224-25). There, like our dish, the red is thinly and slightly unevenly applied such that in places the white ground shows through in patches or the red appears orangey in colour. This is indicative of an important period when the potters were still mastering the technical and aesthetic demands of bole red. A dish with a similar colour scheme sold in these Rooms, 26 April 2012, lot 240.

AN ILLUSTRATED FOLIO FROM THE SIYAR-I NABI MADE FOR SULTAN MURAD III (R. 1546-1595)

125

THE AFTERMATH OF THE BATTLE OF BADR

THE TEXT COPIED BY MUSTAFA IBN VALI, OTTOMAN TURKEY, THE TEXT DATED AH 1003/1594-95 AD

Opaque pigments heightened with gold on paper, 2ll. of black naskh above and below in clouds reserved against gold ground, a key word picked out in red, within gold rules, catchword in lower left margin, faintly numbered '26' in lower right margin, verso with 13ll. of similar text

Painting 8 x 6%in. (20.2 x 17.5cm.); text panel 17% x 7%in. (29.4 x 18.1cm.); folio 14% x 10%in. (36.5 x 26.2cm.)

£60,000-80,000

US\$78,000-100,000 €72,000-95,000

PROVENANCE:

Hotel Drouot, Salle No.2, 18 March 1985, lot 13 Sotheby's, London, 9 October 2013, lot 41

During the final years of his reign, Sultan Murad III (r. 1574-95) commissioned one of his most important and impressive projects – a six volume copy of the *Kitab Siyar al-Nabi*, 'The Life of the Prophet'. The text was composed by Mustafa bin Yusuf bin 'Umar al-Mawlawi al-Erzerumi, known as 'al-Dharir' (the Blind). Al-Dharir was ordered by the Mamluk Sultan al-Mansur (d. 1376) to translate and expand the 13th century Arabic work of Abu al-Hassan al-Bakri al-Basri. His finished work was presented to al-Mansur's successor Sultan al-Salih Salah al-Din in 1388. Murad III's copy, from which our folio comes, was the first illustrated version of the work.

The text was an enormous commission – it was composed in six volumes with a total of 814 paintings – and was only completed in 1595, the first year of the reign of Murad III's successor, Mehmed III (r. 1595-1603). Volumes I, II and VI remain in the Topkapi Saray Museum, volume III is in the Spencer Collection of the New York Public Library and volume V is apparently lost (Falk (ed.), 1985, pp.136-37, no.110). Volume IV was separated from the others and was, for a time, in the private possession of one of the Ottoman princesses. It surfaced in Cairo in the 1930s at which stage approximately 53 folios were sold to various collectors including Major R.G. Gayer Anderson. The larger section of that volume is today preserved in the Chester Beatty Library, Dublin and retains the colophon which provides the information that it was completed in 1594-95 by the scribe Mustafa ibn Vali. Mustafa ibn Vali is a scribe who seems to have found favour with Murad III – he appears also to have copied the text of the *Tuhfet al-Leta'if*, also commissioned by the Sultan (Falk, 1985, p.136, no.109).

Murad III was an astute patron and during his reign Ottoman painters and calligraphers made some of their most notable achievements. Although the painter responsible for this manuscript did not sign, court documents record that Murad III commissioned a *Siyar-i Nabi* in AH 1003 from the chief painter Lutfi 'Abdullah and his assistants (Schmitz, 1992, p.239). Falk suggests that six different painters were employed in the illustrations and that they must have included not only Lutfi, but also his associates, Hassan and Uthman (Falk, 1985, p.137).

Folios from the manuscript are in the Topkapi Saray Library, the New York Public Library, the Chester Beatty Library, the British Museum, the Museum für Islamische Kunst, Berlin, the Institut du Monde Arabe, Paris, the Nasser D. Khalili Collection, the David Collection, Copenhagen and the Metropolitan Museum of Art, New York. Others folios have been sold at auction over the last thirty years, most recently at Sotheby's, 5 October 2011, lot 155 and in these Rooms, 21 April 2016, lot 175 and 25 October 2018, lot 225.

و نداشنان مالى نه مالى دۇرىغ ئەسوررلىغ دەستورك كُورْلْهُ وَرَهُ دُورُالَابِكَ زَى تَعْبُ الْوَلَدِي كُوزِي النَّبِلَهُ طُولَدِي رَسُول حَضِرْت الوَحْدَيفَة لْن يُورْناهُ بِقَدْي بَرْفَيْ كُون وردي ايتدي يا اباخ زيفه ايتي فرنداشيي



AN OTTOMAN STEEL HELMETPROBABLY TURKEY, 16TH CENTURY WITH LATER ADDITIONS

Of domed form with rounded ribs, tapering to a point, the body engraved with floral palmettes, with later 18th century *tombak* mounts and steel chainmail, some cracks and small losses to steel 10% in. (27cm.) high

£15.000-25.000

US\$20,000-32,000 €18,000-30,000

In overall feeling this helmet relates to one in the Metropolitan Museum of Art (Alexander, 2015, pp.90-91, no.31). Like ours that has a broad decorative band around the base engraved with large fleshy flowerheads – there alternated with calligraphic cartouches. The decoration on both helmets is engraved in a bold manner with a background filled with small dots. The Metropolitan Museum helmet is attributed to Mamluk or post-Mamluk Egypt or Syria, circa 1515-20, largely on the basis of a similar example in the Topkapi Sarayi Museum which bears a Mamluk blazon and is inscribed with the name of Kha'ir Bey (d.1522), the last Mamluk governor of Aleppo.

Another similar helmet to ours is in the Khalili Collection, catalogued there as Ottoman Turkey, later 15th century (acc. no.MTW1450; Rogers, 1995, pp.140-1, no.83). A steel chamfron in the Askeri Müzesi, Istanbul, again engraved with similar flowerheads, has an inscription which says it was made for Sultan Selim I (r.1512-20) tying it down to Ottoman Turkey and indicating that similar decorative elements were used both by the Mamluks and the Ottomans (Güçkiran, 2009, pp.36-37). During the 15th century various different variations on the basic forms of armour were produced in the Ottoman, Turkman and Mamluk empires. There is frequently more variety to be found within the forms made for each of these armies than there is between them. Distinguishing therefore between the products of each empire can be difficult, unless there is either the name of a historical figure, or a blazon as found on the Kha'ir Bey helmet, the Sultan Selim chamfron or on a chamfron sold in these Rooms, 13 April 2010, lot 64.

Our helmet has a *tombak* visor which was likely to have been added in 18th century Turkey, suggesting that the helmet was there then and possibly reinforcing an Ottoman attribution.

θ127

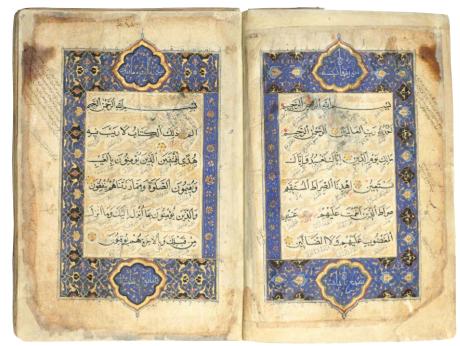
QUR'AN

SIGNED PIR BIN AHMAD BIN SULAYMAN, OTTOMAN TURKEY, DATED SHA'BAN AH 913/DECEMBER 1507- JANUARY 1508 AD

Arabic manuscript on cream paper, 425ff. plus two fly-leaves, each folio with 10II. of black naskh, tajwid in red, gold roundel verse markers, interlinear Ottoman Turkish translations, within gold and black rules, catchwords, sura headings in gold thuluth, some marginal notes, the opening bifolio with gold and polychrome illumination framing 6II. of naskh in clouds reserved against a gold-hatched ground, colophon signed and dated, followed by a prayer, in later brown morocco with stamped central lobed cartouche, some areas of restoration Text panel 8 x 4¾in. (20.4 x 12.1cm.); folio 9¼ x 6¾in. (24.6 x 16.7cm.)

£6.000-8.000

US\$7,800-10,000 €7,200-9,500



127

θ128

A PRAYER BOOK

SIGNED 'UTHMAN HAFIZ, OTTOMAN TURKEY, DATED AH 1161/1748 AD

Arabic manuscript on paper, 78ff. plus two fly-leaves, each folio with 13ll. of black *naskh*, within gold, red and black rules, gold and polychrome rosette verse markers, catchwords, headings in red *naskh* with gold and polychrome floral marginal medallions, opening bifolio with gold and polychrome floral illuminated headpiece surmounting text in clouds reserved against a gold ground with gold illuminated floral margins, a further folio with similarly illuminated headpiece, illustrations of Mecca and Medina, colophon signed and dated beneath a gold and polychrome illuminated panel, in stamped and gilt brown morocco, red leather doublures with gilt central lobed cartouche

Text panel 4½ x 25%in. (11.5 x 6.7cm.); folio 65% x 4½in. (16.7 x 10.7cm.)

£15,000-20,000

US\$20,000-26,000 €18,000-24,000



A PRIVATE COLLECTION OF IZNIK POTTERY

(LOTS 129-135)





129

TWO IZNIK POTTERY TILE FRAGMENTS

OTTOMAN TURKEY, 16TH CENTURY

The first with interlaced white and green arabesques against a bole-red ground, the second with part of a flowerhead on white ground, two repaired corners, each framed

Red ground 7% x 6%in. (18.3 x 17cm.); white ground: 6% x 5%in. (16.5 x 15cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300



TWO IZNIK POTTERY TILE FRAGMENTS

OTTOMAN TURKEY, 16TH CENTURY

The first with white ground painted in cobalt-blue, green and bole-red with a pattern of scrolling saz leaves and rosettes separated with Chinese cloudbands, the second with part of a swaying saz leaf and flowers on white ground, the larger tile with chips to edges, the smaller with repaired break and restoration to corner, each framed

The larger $6\% \times 81\%$ in. (17.5 x 20.5cm.); the smaller $4\% \times 5\%$ in. (12 x 13.3cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

Tiles of a similar pattern as the larger tile with this intense bole red and undulating Chinese clouds are located in the domed ante-room to the *Has Oda* of Murad III (1579) at the Topkapi Saray Palace (Rogers, 1988, p.32, fig. 62-64). Other panels and single tiles of this design are in museums across the world. A single tile is in the Metropolitan Museum of Art (Ekhtiar, *et. al.*, 2011, no.218A, p.209); and a panel is in the Gulbenkian Collection (*Calouste Gulbenkian Museum Catalogue*, Lisbon, 1982, no.119, p.191). Two tiles of this design were sold from the Theodor Sehmer Collection in these Rooms, 27 April 2004, lot 338 while further examples from a French collection were sold at Christie's, Paris, 7 March 2007, lots 117 and 121; and 26 April 2012, lot 256.





A PRIVATE COLLECTION OF IZNIK POTTERY (LOTS 129-135)

131

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1560

The white ground painted in cobalt-blue, red and turquoise within black outlines with a design of three rosettes surrounded by delicate radiating arabesques, intact, framed

Tile 8% x 9%in. (21.4 x 24.9cm.); frame 10% x 121/4in. (27.4 x 31cm.)

£6,000-8,000

US\$7,800-10,000 €7,000-9,300 Tiles bearing the same pattern can be found on the *mihrab* wall of the Mosque of Rustem Pasha completed in 1561 (Denny, 1977, pl.62). A number of further examples are known including one in a private collection in Bonn, (Petsopoulos, 1982, p.95, pl.104), one in the David Collection (Folsach, 2001, fig.279, p.193), and one in the Sadberk Hanim Museum (Soustiel, 2000, fig.19, p.70 and frontispiece). For other tiles of this design which have sold in these Rooms, see 7 October 2008, lot 435; and from the Theodor Sehmer Collection, 27 April 2004, lot 321.



AN IZNIK CALLIGRAPHIC POTTERY TILE

OTTOMAN TURKEY, CIRCA 1570

From a large inscription panel, comprising part of a blue ground medallion with inscription in bold $\it thuluth$, floral turquoise border above and below, small chips on the corners, framed

8% x 8½in. (22 x 21.5cm.)

£25,000-35,000

US\$33,000-45,000 €30,000-41,000

INSCRIPTIONS:

wa ma fi al-samawat, '...that which is in the heavens'

The colours employed for the inscription cartouche with its cobalt-blue ground and bold white script aptly make a reference to the heavens. The scrolling tulips and carnations borders of our tile are closely comparable to the borders of a rectangular tile, similarly dated to the second half of the 16th century, in the British Museum in London (OA G.1983.85; illus. Porter, 1995, front cover). The split palmettes on bole red ground in the cusped medallion to the left of the inscription on our tile are similar to the decoration in the spandrels of another Iznik calligraphic tile which sold at Christie's, South Kensington, 26 April 2013, lot 786.

Two large calligraphic tiles with similar large white *thuluth* inscriptions on blue ground are in the Ömer Koç collection (see Bilgi, 2015, no.64, pp.196-197). For other comparable calligraphic tiles which have sold at auction, see Sotheby's, London, 1 May 2019, lots 228, 227; Christie's, London, 27 April 2004, lot 337.



A PRIVATE COLLECTION OF IZNIK POTTERY

133

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1590

Decorated in white, green, light blue and red with scrolling tulips and carnations outlined in black, on a cobalt-blue ground, intact, framed 5% x 11%in. (14.6 x 28.8cm.)

£4.000-6.000

US\$5.200-7.800 €4,800-7,100

For a rectangular tile with a similar colour palette and closely comparable decoration in the David Collection in Copenhagen, see Folsach, 2001, no.273, Isl.213a.



134

A BLUE AND WHITE HEXAGONAL IZNIK TILE

OTTOMAN TURKEY, CIRCA 1530

The white ground decorated in cobalt-blue and turquoise with a design of radiating arabesques and flowerheads around a central rosette, framed 101/2 in. (26.5 cm.) diam.

£6.000-8.000

US\$7.800-10.000 €7,100-9,500

Hexagonal blue and white tiles of this design are found on the facade of the Sünnet Odasi at the Topkapi Saray Palace (Rogers, 1988, p.45, pl.109). While only built in 1640 by Sultan Ibrahim, the facade was decorated almost entirely with tiles re-used from other original settings. Other examples of the same design can be found in many museum collections including the Gulbenkian Museum, the Fogg Art Museum, and the Victoria and Albert Museum (Lane, 1960, pl.13). Another example sold in these Rooms, 9 October 1990, lot 134, and is now in the Sadberk Hamin Museum (Soustiel, 1999, no.14, p.66). For two other tiles of this design which sold in these Rooms, see 27 October 2004, lot 226.



AN IZNIK POTTERY BORDER TILE

OTTOMAN TURKEY, CIRCA 1580

The white ground decorated in cobalt-blue, red, green and black with a central large fleshy palmette issuing saz leaves and scrolling vine, with a half scalloped medallion with red ground, upper and lower borders with bands of floral saz leaves on red ground, framed 10×11 in. (25.3 $\times 27.8$ cm.) framed

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

The floral decoration on our tile comprising a stylised composite blossom and a peony on white ground is closely comparable to the colour palette and decoration in a border tile in the Ömer Koç collection (see Bilgi, 2015, no.64, pp.196-197). There is a tile panel in the David Collection in Copenhagen with a central medallion similarly comprising tulips on a bole red ground (Folsach, 2001, p.193, no.278, acc.no. 41/1968).

VARIOUS PROPERTIES

~136

A SILVER-MOUNTED RIFLE

PROBABLY EPIRUS, OTTOMAN GREECE, 19TH CENTURY

The barrel decorated in repoussé with scrolling arabesques and floral motifs, the stock similarly decorated in repoussé with scrolling arabesques and pairs of birds, some tarnishing, otherwise good condition 49½in. (125.8cm.) long

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

In the eighteenth and nineteenth centuries, the town of Epirus in Greece gained a strong reputation for producing arms. In particular, the town of loannina in Epirus played a key role in ornamenting the guns, most commonly in both plain and gilt chased silver (Elgood, 2009, p. 232). For two rifles comparable to the present lot and also attributed to Epirus, see Elgood, 2009, p. 241, nos. 302-3. 137 A SILVER GILT FLINTLOCK PISTOL PROBABLY EPIRUS, OTTOMAN GREECE, EARLY 19TH CENTURY The surface profousely chased and gilt with dense floral sprays and leaves, with narrow tapering grip with bulbous finial, the trigger in the form of a man, minor loss to gilding, otherwise good condition 221/4in. (56.3cm.) £6,000-8,000 US\$7,800-10,000

A flintlock pistol with closely comparable decoration to the present lot was sold in these Rooms, 26 April 2018, lot 189. For further comparable pistols also attributed to Epirus, see Elgood, 2009, p. 231, nos. 291 and 292.

€7,000-9,300





AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1580

The white ground decorated in bole-red, green, cobalt-blue and turquoise with the top corner of a cobalt-blue vase filled with and surrounded by floral sprays, framed

101/4 x 101/4 in. (26.7 x 26.7 cm.) (framed)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

PROVENANCE:

André Clot (1909-2002) French historian and essayist

Sold from his estate, Hôtel Drouot, Paris, 18 March 2009, lot 53

Where acquired by the present owner



140

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 floral sprays, the rim with further simplified floral sprays, the cavetto's exterior with six cloud-like foliate motifs 12½in. (32cm.) diam.

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

The blue and white decoration of this dish which consists of four floral sprays arranged around a central rosette shows a marked Chinese influence. Similar layout can also be found in blue and white dishes published by Atasoy and Raby, 1989, p.240, cat.444 and 446. The authors attribute those dishes to between 1570 and 1575.

*141

A GARNITURE OF THREE POMEGRANATES

ITALY FOR THE OTTOMAN MARKET, 18TH CENTURY AND LATER

One with two large pomegranates engraved with scrolling arabesques, two each with one large pomegranate, similarly engraved, the stems and bases probably 19th century in the form of coiled stems mounted with short scrolling vines, each with three smaller pomegranates to the stem, leaf finials now lacking, some tarnishing and minor losses to gilding

The tallest 13in. (33.1cm.) high

(3)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

This set of decorative pomegranates demonstrates the Ottoman taste for the Baroque-Rococo style. After Ottoman Turkish ambassadors were dispatched to Paris and Vienna, changes were sparked in the decorative repertoire of Ottoman Turkey. Seen to reflect to Ottoman's establishment of a modern and cosmopolitan culture, European-style art and architecture was considered the most appropriate form of expression (Sardar, 2000).

The engraved decoration of the large pomegranates draws on the vegetal motifs of seventeenth and eighteenth century Italian damask textiles (see, for example, a textile in the Victoria and Albert Museum, inv. no. T.43-1937), and a similar style of decoration soon entered the Ottoman artistic production in the eighteenth century. These pomegranates are likely to have been produced in Italy with an Ottoman Turkish market in mind.





142



A LEATHER DOCUMENT WALLET OTTOMAN ISTANBUL, TURKEY,

DATED 1728 AD

Of rectangular form with flap and engraved lock, with silver metal thread embroidered scrolling arabesques, 'Constantinople 1728' embroidered beneath cover, the interior of tan leather with stamped and gilt repeating *fleur-de-lys* motifs, embroidery lacking to the reverse 16% in. (41.6cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,200

θ143

ABU AL-QASIM MAHMUD BIN 'UMAR AL-ZAMAKHSHARI KNOWN AS JAR ALLAH (D. 1144 AD): AL-MUSTAQSA FI AL-AMTHAL

COPIED FOR CELEBIZADE ISMA'IL 'ASIM, SIGNED HAFIZ SULAYMAN, OTTOMAN TURKEY, DATED AH 1163/1749-50 AD

Dictionary of Arabic proverbs, Arabic manuscript on cream paper, 191ff. plus five fly-leaves, each folio with 23ll. of black *naskh*, keywords and phrases picked out in gold and red, within gold and black rules, catchwords, some marginal annotations, opening folio with gold and polychrome floral illuminated headpiece, colophon signed and dated, fly-leaves with later owners' notes, a seal impression to the colophon and one fly-leaf, in lacquer binding with floral cartouches within scrolling split-palmette borders, printed marbled paper doublures, opening and closing folios with some cracking to rules, otherwise good condition Text panel 61% x 2%in. (15.5 x 7.3cm.); folio 9 x 5½in. (22.9 x 13.1cm.)

£7,000-10,000

US\$9,100-13,000 €8,400-12,000

Al-Mustaqsa fi al-Amthal is an extensive dictionary of Arabic proverbs completed by Zamakhshari in 1106 AD. The work is believed to encompass between 3,461 to 3500 proverbs arranged alphabetically according to their beginnings with explanation of their origin and use. See Brockelmann, "al-Zamakhshari," El, 8:1207.

This manuscript was copied for Celebizade Isma'il 'Asim Efendi (1685-1760), an Ottoman Shaykh al-Islam (Head of Judicial Hierarchy), historian and poet.



PROPERTY OF A GENTLEMAN

144

AN OTTOMAN DIAMOND-SET GOLD BOX

TURKEY, LATE 19TH CENTURY

Bearing a diamond-set tughra of Sultan Abdulhamid II (r.1876-1909), within a diamond-set lattice with foliate motifs, the interior plain gold $3\% \times 2\% \times \%$ in. (9.8 $\times 6.3 \times 1.9$ cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-35,000

As European craftsmanship imports increased in Ottoman Turkey over the 19th and early 20th centuries, western European manufactories started to produce items for the Turkish market (Vernoit, 1997, pp. 173-176). Cigarette cases such as the present lot were popular accessories for the Ottoman nineteenth century gentleman. Sultan Abdulhamid II's own appreciation of jewelled objects was well-documented in the Paris sale at the Galerie Georges Petit, 27 November 1911 (*Perles, Pierreries, Bijoux et objets d'arts précieux, Le tout ayant appartenu à S.M. le Sultan Abd-UI-Hamid II*, Paris, 1911). The sale included a number of similarly diamond-set cigarette cases bearing his *tughra*. For another cigarette case with a diamond-set *tughra* of Sultan Abdulhamid II, see lot 9 in this sale.

145

AN EMERALD PAPER BURNISHER

ISTANBUL, TURKEY, 19TH CENTURY

Of irregular form, minor scratches to surface 2¼in. (5.7cm.) high

£2,000-3,000

US\$2,600-3,900 €2,400-3,500

PROVENANCE:

Ottoman Royal Family (by repute). with Oliver Hoare, London, 2015.



145 (actual size)





VARIOUS PROPERTIES

θ146

QUR'AN

SIGNED IBRAHIM KHULUSI BIN AHMAD RASHID BERBERZADE STUDENT OF KHALIL SHUKRI AL-BURSAWI, OTTOMAN TURKEY, DATED AH 1266/1849-1850 AD

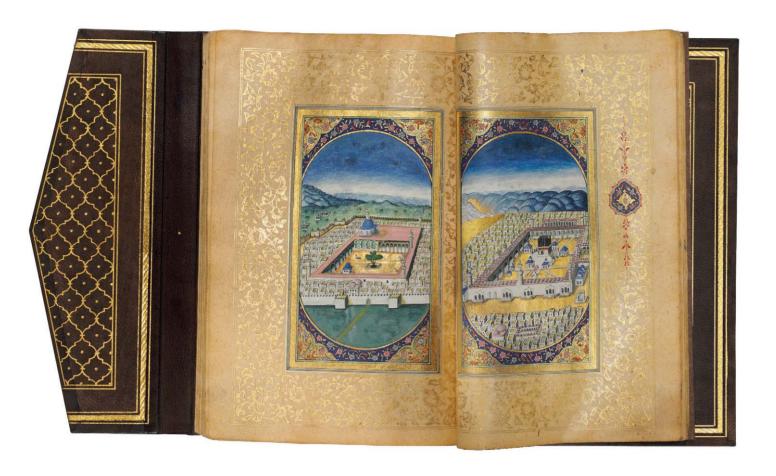
Arabic manuscript on paper, 301ff. plus five fly-leaves, each folio with 15ll. of black *naskh*, *tajwid* in red, within gold, black and red rules, gold and polychrome roundel verse markers, catchwords, *sura* headings marked by gold and polychrome illuminated panels, gold and polychrome marginal motifs, opening bifolio heavily gilt with rococo-style decoration framing 8ll. of *naskh* in clouds reserved against a pricked gold ground, colophon signed and dated within gold and polychrome illuminated border, followed by an Arabic prayer, in brown morocco with flap decorated with stamped gilt painted designs, purple paper doublures

Text panel 4% x 2%in. (12 x 7.3cm.); folio 7% x 4%in. (18.3 x 11.3cm.)

£6,000-8,000

US\$7,800-10,000 €7,100-9,500

Another Qur'an in the hand of Ibrahim Khulusi was sold in these Room, 23 April 2015, lot 188.



θ147

A PRAYER BOOK

SIGNED 'UMAR AL-HASANI TARNAWI STUDENT OF SALIH AL-RUSHDI AL-SAFARNABULI, OTTOMAN TURKEY, DATED AH 1283/1866-7 AD

Arabic manuscript on paper, 116ff. plus four fly-leaves, each folio with 13ll. of black *naskh*, keywords picked out in red, within gold rules, gold and polychrome verse markers, catchwords, red and black marginal notes, the opening bifolio with gold and polychrome illuminated headpiece and gold floral borders, three further similarly illuminated bifolios, full page illustrations include Mecca and Medina, richly illuminated Allah and Muhammad and the Prophet's family tree in the form of a peony, gold and polychrome illuminated colophon signed and dated, followed by a poem interspersed with floral markers, in later gilt and stamped brown morocco with flap, gilt brown doublures, overall good condition

Text panel $4\frac{1}{2}$ x $2\frac{1}{2}$ in. (11.5 x 6.7cm.); folio 7 x 11% in. (17.8 x 11.2cm.)

£15,000-25,000

US\$20,000-32,000 €18,000-30,000

The collection of prayers include the *Dala'il al-Khayrat, Hizb al-Thani* and *Qasida al-Burda*. A calligraphic panel in the hand of Tarnawi's master, Salih Al-Rushdi was sold at Sotheby's London, 7 October 2009, lot 55.





148

A SUZANI

BUKHARA, UZBEKISTAN, MID-19TH CENTURY

Woven on seven cream cotton panels, silk embroidered with polychrome flowers within a bold leafy vine lattice, within similar floral borders within scrolling leafy vine, floral minor stripes $93 \times 76\%$ in. $(236 \times 194$ cm.)

£7,000-10,000 U\$\$9,100-13,000 €8,400-12,000

This suzani, which is composed of seven panels, would have been simultaneously embroidered by different women in a family who were working according to a pattern drawn out before the panels were joined together. A comparable suzani, of smaller size, similarly decorated with a variety of single flowers within a diamond lattice formed of diagonal green twigs, and a border with a scrolling vine around larger circular blooms, sold at Rippon Boswell, Wiesbaden, 24 November 2012, lot 119. For other suzanis attributed to the Bukhara region which have sold in these Rooms, see 26 April, 2018, lot 206; 25 October 2018, lots 232, 276, 279.

149

A FINE SUZANI

SHAKHRISABZ AREA, UZBEKISTAN, MID-19TH CENTURY

The natural cotton ground embroidered, the field decorated with a meandering floral vine, the borders with large rosettes and a dense scrolling floral vine in between, backed

103½ x 76%in. (263 x 194cm.)

£25,000-35,000

US\$33,000-45,000 €30,000-41,000

PROVENANCE:

Sir William Burrell (1861-1958); his daughter Marion (later known as Sylvia); and thence by descent Bonhams, London, 21 April 2015, lot 54

This finely embroidered suzani was originally in the collection of Sir William Burrell (1861-1958), a wealthy Scottish shipping merchant and philanthropist. Born in Glasgow in July 1861, Burrell is known to have started collecting art when he was still in his teens, a passion he pursued with relentless determination for the rest of his life. He married



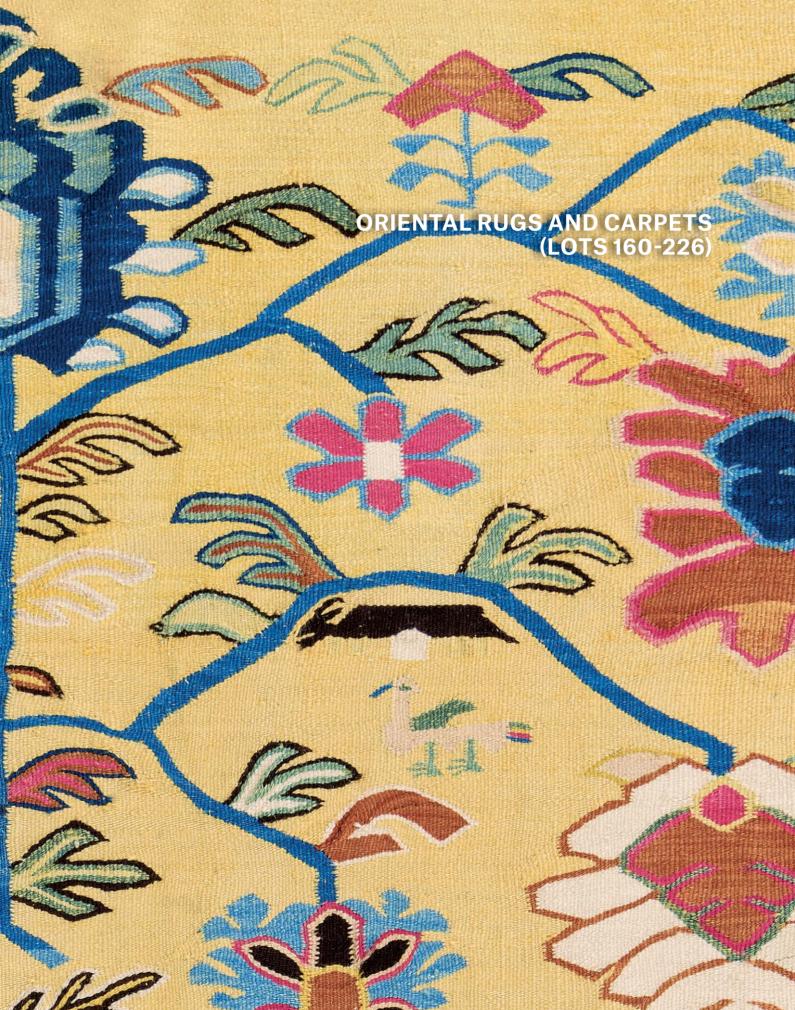
Constance Mary Lockhart Mitchell, the daughter of another ship owner in 1901. He was knighted in 1927 for his public work and services to the art world. Burrell bought extremely well and succeeded in forming a major collection in almost every field that he was interested in, from Roman glass and Elizabethan furniture to Chinese ceramics and Persian rugs. In 1944 Sir William and Lady Burrell donated their collection to the City of Glasgow. Burrell died at Hutton Castle, near Berwick-on Tweed, in March 1958 at the age of 96. He did not live to see a custom-built museum which finally opened in 1983 in Pollok Country Park to house his collection.

The Burrell Collection holds a small but important group of suzani embroideries which were all bought by Sir William in 1925 to be used at his home, Hutton Castle. This suzani would have probably been acquired at the same time. For a brief discussion on the Burrell Collection suzanis, see Norwich, 2010, p.72. There is another Shakhrisabz suzani in the Burrell Collection with very similar decoration in the central field and borders, although not as dense as our example (Norwich, 2010, p.72, fig.1).

Suzanis from the Shakhrisabz region are prized not only for their craftsmanship but also for their bold floral motifs and strong colours. There is a closely comparable suzani illustrated in Bausback, 1981, p.43. For Shakhrisabz suzanis which have sold in these Rooms recently, see 24 October 2019, lot 199; 26 October 2017, lot 251; and at Christie's, South Kensington, 28 April 2017, lots 294 and 302.

150-159 No Lots







PROPERTY FROM A RESIDENCE IN WILTON CRESCENT

■160

A SILK CAUCASIAN EMBROIDERED PRAYER RUG

LATE 18TH/EARLY 19TH CENTURY

Woven on a chequered black and white foundation, faint surface marks, backed, otherwise good condition 6ft. x 4ft. (183cm. x 121cm.)

£10,000-15,000

US\$13,000-19,000 €12.000-18.000

Until recently, little was written or recorded of this fascinating group of silk Azerbaijan textiles that have been collected by a small number of appreciative collectors but which have rather dipped beneath the radar. There are relatively few examples in circulation, and even fewer in good condition. The recent publication, 'Stars of the Caucasus', London, 2017, compiled by a number of respected academics, attempts to unpick the variety, beauty and technical ability of these finely woven textiles.

Opinions have varied considerably on their dating but most consider them to have been woven after the fall of the Safavid dynasty towards the end of the 18th century but before the sharp decline in silk production, due to blighted mulberry trees in Gilan, in the middle of the 19th century, (Michael Franses, *op.cit*, Chapter 4, p.100).

Two different embroidery techniques were employed in Caucasian and Azerbaijan embroideries, the cross-stitch and a diagonal long stitch; ours uses the latter (Jennifer Wearden, "A Synthesis of Contrasts", *Hali*, vol.59, pp.102-111). Due to the nature of cross-stitch, the designs using that method often followed a geometric pattern of angular form, (Christie's, London, *Battilossi Tappeti d'antiquariato*, 11 February 1998, lot 81). With longstitch however, softer and more fluid forms can be created as seen in the naturalistic representation of the birds and flowers in the present example. The same fluidity can be seen in an early 18th century example in the Victoria and Albert Museum, London, (inv. no.192-1989).

The vast majority of textile designs were imprinted onto a cotton foundation with the aid of a resin or non-fast dye but here the use of a black and white checked ground has been employed. This particular ground can be found on a small number of other published examples (E. Heinrich Kirchheim et al., Orient Stars, A Carpet Collection, Stuttgart and London, 1993, pp.68-69, pl.42; Ulrich Schurmann, Caucasian Rugs, Braunschweig, 1961, pp.350-1, pl.138, and one sold in these Rooms, 6 April 2006, lot 107). It would appear likely that this was to serve as an alternative source of guidance.

This prayer panel is one of those with the most curvilinear designs of very clear Safavid inspiration if not actual instruction. The drawing and in particular the proportions of the prayer arch are however very close to those of *cuerda seca* tile panels in Julfa, notably those in the Church of St. George, dating from 1619 (John Carswell, *New Julfa - The Armenian Churches and other Buildings*, Oxford, 1968, pl.20). The Church of the Holy Mother of God dated to 1613 also contains tile panels containing vases springing from cusped arabesques, and flanked by a variety of animal combat groups as well as floral sprays (John Carswell, *op.cit*, pl.26). The present embroidery appears to have been made very much following the same style, although how long it took these designs to filter through to the Caucasus is hard to say.

For a comparable example but with a yellow cartouche border with peacocks see 'Stars of the Caucasus', London, 2017, p.17, fig. 1.5. Another with an abrashed corn-flower blue border, sold in these Rooms, 25 October 2007, lot 56, and a similar example but with the addition of a decorative flowering vase at the lower end of the field, of which there is another similar in the Nasser D. Khalili collection, sold at Christie's London, 6 October 2015, lot 101.





VARIOUS PROPERTIES

■161

A LONG SHUSHA KELLEH

KARABAGH REGION, SOUTH CAUCASUS, THIRD QUARTER 19TH CENTURY

Localised light areas of wear, a couple of minor professional repairs, corroded black, overall very good condition 19ft.7in. x 7ft.7in. (600cm. x 236cm.)

£8.000-12.000

US\$11,000-16,000 €9,600-14,000

This long *kelleh* woven in Shusha, the former capital of the Karabagh region, displays a *Mina Khani* design of Persian influence in the dark blue field. We know from reports in historical sources that they were often woven on commission for Russian military officers or officials and exported to the Czarist Empire. The Russians favoured these designs in their vibrant colour palette, as well as the long but narrow *kelleh* proportions. For a comparable example with an azure-blue border but without the stepped ivory spandrels see, John Eskenazi, *L'Arte del Tappeto Orientale*, Milan 1983, no. 96.



162

PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

■162

A PEREPEDIL LONG RUG

EAST CAUCASUS, LATE 19TH CENTURY

Finely woven, uneven light wear, localised corrosion, scattered repairs, ends rewoven

11ft.5in. x 4ft.6in. (351cm. x 139cm.)

£3,000-4,000

US\$3,900-5,200 €3,600-4,800

The carpets woven in the city of Perepedil in the Kuba region, are characterised by their dense, small-pattern designs and high knot density. Longer than most, the repeat of this finely woven and meticulously drawn example is set against a midnight-blue ground filled with ram's horn motifs, star-shaped blossoms, amulets, figures and further small devices.



PROPERTY FROM A RESIDENCE IN WILTON CRESCENT

■163

A KAZAK RUG

SOUTH CAUCASUS, MID 19TH CENTURY

Minor touches of light wear and localised spots of restoration, overall good condition.

8ft.5in. x 6ft.4in. (256cm. x 193cm.)

£15,000-20,000

US\$20,000-26,000 €18.000-23.000

PROVENANCE:

Anon sale, Christie's London, 8 October 2009, lot 27

The arrangement of rows of ocatgonal *guls* on the present rug is often associated with Kazak rugs of the south Caucasus however the intricate filler decoration of multiple interlocking hooked stems within each *gul* is less common. Ian Bennett illustrates two smaller Gendje rugs with single column formations of similar *guls* (I. Bennett, *Caucasian Rugs*, London, 1981, pl.151 & 152), while a rarer, multiple-columned rug sold at Nagel, 15 November, 1996, lot 61. There is, perhaps, more than a passing resemblance to the distinct hooked palmettes frequently used by the Kashkuli nomadic weavers in south Persia which are recorded by Robert Pinner as having appeared in some paintings of Hans Memling as far back as the 14th century (James Opie, *Tribal Rugs of Southern Persia*, Portland, 1981, p.40). The heightened amount of yellow, ivory and azzure-blue in the colour palette of this rug is notable and is another highly attractive element of its overall appearance.



VARIOUS PROPERTIES

■164

A TRIPLE MEDALLION KAZAK RUG

SOUTH CAUCASUS, CIRCA 1890

Full pile throughout, heavily corroded dark brown, occasional small repairs, overall good condition $8ft.1in. \times 5ft.3in. (246cm. \times 161cm.)$

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

While the six-pointed medallions with squared sides on the present rug ultimately derives from the more common eight-pointed medallions associated with Fachralo weavings, the reciprocal leaf-pattern borders are more frequently found on rugs woven in the town of Borjalou which lies just to the north east (Ian Bennett, *Oriental Rugs, Vol 1, Caucasian*, Austria, 1981, pl.2, p.21 and pl.20, p.40).





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■165

A FACHRALO KAZAK PRAYER RUG

SOUTH CAUCASUS, CIRCA 1880

Uneven areas of wear, naturally corroded dark brown with associated areas of repiling, localised repairs along each side 4ft.5in. x 3ft.4in. (138cm. x 103cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■166

A KUBA RUG

EAST CAUCASUS, LATE 19TH CENTURY

Even low wear throughout, scattered areas of repiling, selvages partially replaced, ends secure 5ft.2in. x 3ft.1in. (159cm. x 93cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-5,900



166

PROPERTY OF AN ENGLISH GENTLEMAN

■167

A SEWAN KAZAK RUG

SOUTH CAUCASUS, CIRCA 1870

Localised patches of wear, scattered small restorations, worn crease lines along all four sides, minor loss at each end 7ft.3in. x 6ft.2in. (224cm. x 189cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

The characteristic over-sized central shield medallion is nearly always displayed within Sewan Kazak rugs. Its drawing appears to fall into three different design shapes that include; larger wings and arrow-heads; square or squared-octagonal ends or straight sides with an arrow-head finish. Ours falls into the first of these which is often referred to as the 'Shield' or 'Maltese Cross'. It is through the inclusion of small details and the interplay of colour where the weaver is able to diversify. The wonderfully rich palette of the present lot, with its lapis-blue border of 'serrated leaf and glass' design, is similar in drawing and design to one published by lan Bennett, *Oriental Rugs, Volume 1 Caucasian*, London, 1981, p.37, pl.17. Both rugs display the same stylised double-headed animal figures within the field design.









168

VARIOUS PROPERTIES

■168

A SEYCHOUR RUNNER

EAST CAUCASUS, CIRCA 1870

Full pile throughout, naturally corroded black, a single minute repair to one end of the field, otherwise very good condition 9ft.9in. x 3ft.2in. (302cm. x 99cm.)

£7,000-9,000 U\$\$9,100-12,000 €8,400-11,000

The depiction of highly stylised blossoms shows a European influence which began to infiltrate the Caucaus in the early part of the nineteenth century, (U. Schürmann, *Caucasian Rugs*, Munich, 1964, pl.117. pp.302-3). The deeply saturated sea-green field is lined with narrow channels formed through the corroded dark brown lattice that effectively accentuates the bi-tonal carnations and small ivory rosettes. The sophistication of design, near original pile and deeply saturated colour palette of the present rug are all very fine attributes.

■169

A LESHGI RUNNER

EAST CAUCASUS, CIRCA 1880

Mostly full pile, heavily corroded black, a small repair in the upper left corner, overall very good condition $8ft.3in. \times 2ft.7in. (254cm. \times 82cm.)$

£4,000-6,000

US\$5,200-7,700 €4,800-7,200

■170

A SHIRVAN RUNNER

EAST CAUCASUS, CIRCA 1860

Full pile throughout, minor repairs, selvages partially rebuilt, new fringes added. 6ft.7in. x 3ft.1in. (203cm. x 93cm.)

£5,000-7,000

US\$6,500-9,000 €6.000-8.300



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■171

A MOGHAN LONG RUG

SHAHSEVAN REGION, SOUTH EAST CAUCASUS, CIRCA 1900

Full pile throughout, scattered small repairs and associated repiling 10ft.1in. x 3ft.4in. (308cm. x 103cm.)

£3,000-5,000

US\$3,900-6,400 €3,600-6,000

The distinctive drawing of the hooked *guls*, the stepped lozenge-pattern border and reciprocal skittle-pattern outer stripe are all elements that occur in the flatweaves of the Shahsevan in a very similar form (Parviz Tanavoli, *Shahsevan*, Germany, 1985, pl.2, p.105).



172

VARIOUS PROPERTIES

■172

A SOUTH CAUCASIAN RUNNER

CIRCA 1880

Mostly full pile throughout, localised minor restorations within the border, selvages partially rebound, overall good condition 12ft. x 3ft.3in. (367cm. x 101cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500



173

■173

A KARABAGH RUNNER

SOUTH CAUCASUS, LATE 19TH CENTURY

Light overall wear, localised corrosion and minor repairs 17ft.1in. x 3ft.4in. (521cm x 104cm.)

£4,000-6,000

US\$5,200-7,700 €4,800-7,200



■174

A LONG NORTH WEST PERSIAN RUNNER

LAST QUARTER 19TH CENTURY

Of *Mina Khani* design, uneven light overall wear, a few minor repairs, each end outer guard stripe partially rewoven, selvages rebound 20ft.9in. x 2ft.8in. (638cm. x 85cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

PROPERTY OF AN AMERICAN COLLECTOR

■*175

AN 18TH CENTURY CAUCASIAN CARPET

KARABAGH REGION, SOUTH CAUCASUS

The field comprising two panels with three of the borders reattached, scattered areas of wear and corrosion with associated repiling and restoration 12ft.8in. x 7ft.1in. (390cm. x 216cm.)

£18,000-22,000

US\$24,000-28,000 €22,000-26,000

This carpet is closely related to a transitional group of 18th century carpets with a design of balanced ascending medallions with radiating hooked leaf brackets separated by stylised cypress trees. Comprising nine known examples, all have red-grounds apart from one in Colonial Williamsburg, Virginia which is blue and the present carpet which is woven on a golden-yellow ground. Unusually, the example in the Turk ve Islam Museum, Istanbul (inv. no.742) which was found in the Mosque of Korkmāzoğlu at Sivas, is dated AH 1156/1734 AD, which is extremely helpful when placing the group within the development of carpet patterns in the Caucasus. That carpet is extremely similar in design to the present carpet apart from a change in border pattern and ground colour (Serare Yetkin, *Early Caucasian Carpets in Turkey*, vol.1, pl.24).

One example, formerly in the John D. McIlhenny Collection, is now in the Philadelphia Museum of Art (Charles Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, no.45, pp.144-5) and a fragment of a carpet woven as the pair to the McIlhenny carpet was offered in these Rooms, 1 May, 2003, lot 36. In his catalogue entry Ellis publishes two other comparable examples including one in the Textile Museum, Washington D.C. (inv. no. 1136.2.4). Two further examples are in the Harold Keshishian Collection (*The Treasure of the Caucasus*, exhibition catalogue, Washington D.C., 1993, no.2, pp.20-21) and the Kirchheim Collection (E. Heinrich Kirchheim, *Orient Stars, a Carpet Collection*, Stuttgart and London, 1993, no.71, p.137).

The design repertoire of these pile carpets is closely related to the textile tradition of earlier Persian silk brocades and embroideries and flatweaves produced in the Caucasus in the 17th and 18th centuries. An identical medallion appears embroidered on a Caucasian silk panel in the Textile Museum, Washington, D.C.(inv. no.2.18). One of the most notable Caucasian embroideries, which carries the same design tradition of a bold central medallion with rotating radiating saz leaves, has passed through the hands of some of the greatest collectors and is illustrated, and was once owned, by Ulrich Schürmann, Caucasian Rugs, London, 1964, pl.138. The cypress tree also appears in a heavier geometric form on an 18th century east Anatolian carpet fragment sold in these Rooms, 1 May 200, lot 35.

The present carpet differs slightly from the rest of the group in that it features a double column of radiating medallions, although one cannot be sure if there was a further decorative device used in between as there is a repaired join running along the centre. Woven on a rarer golden yellow ground, the cypress trees on the present lot have grown more squat and rectilinear in form, and the reciprocal trefoil border pattern on all but one of the main group has been replaced by an alternating leaf and flowerhead border, an example of which appears on 18th century 'Blossom' carpet (see Belkis Balpinar & Udo Hirsch, *Flachgewebe des Vakiflar-Museums, Istanbul*, Wesel 1892, pl.77, pp.330-1).





VARIOUS PROPERTIES

■176

A SOUMAC EMBROIDERED QASHQAI SADDLE COVER

SOUTH PERSIA, LATE 19TH CENTURY

A few minute repairs, full braided fringes, backed, overall very good condition 5ft.4in. x 5ft. (166cm. x 151cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

Highly sophisticated saddle covers such as the present lot were woven to decorate the horses of prosperous members of the Qashqai tribe, and would have been reserved for special occasions such as weddings, funerals or visits from the leader of a neighbouring tribe (Opie, 1981, p.56). Unusually, our example retains its leather buckles and straps which would have been used to tie the two rectangular sections around the neck of the horse. For saddle covers similarly decorated with a plethora of animal, architectural and figural motifs, see Opie, 1981, p. 61 and Herrmann, 1982, p.147, no. 85.





■177

A ZAKATALA RUG

NORTH AZERBAIJAN, CIRCA 1900

Mostly full pile throughout, localised minor repairs predominantly along the edges, original long braided fringes at each end 6ft.6in. x 5ft.4in. (200cm. x 165cm.) not including braided fringes

£3,000-5,000

US\$3,900-6,500 €3,600-5,900

PROVENANCE:

Formerly with J.P Willborg, Sweden, advertised *Hali*, February/March 1994

Zakatala rugs can be characterised by their thick, lustrous wool and bold geometric designs, such as the remarkably contemporary polychrome chevron lattice on the present rug. The repeated lozenge borders and vibrant chevron field of this rug are comparable to another Zakatala rug illustrated in *Hali*, June-July 1994, p.121.



■178

A SILK AND WOOL EMBROIDERED TURKMEN ASMALYK

PROBABLY SALOR, WEST TURKMENISTAN, FIRST HALF 19TH CENTURY

Including two pairs of figures in the upper left hand border, minor loss and corrosion, a few small cobbled repairs, mostly in good original condition 1ft.10in. x 4ft.3in. (55cm. x 127cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

PROVENANCE:

Sotheby's London, 8 October 2014, lot 189

Turkmen embroidered *asmalyks* are among the most beautiful and enigmatic of tribal trappings and rarely appear at auction. The group were re-evaluated however a few years ago by Danny Shaffer and Penny Oakley, 'Recognition and reconsideration', *Hali* 180, pp.125-127, following the inclusion of three examples in a Sotheby's auction in New York on 31 January, 2014, lots 60-62.

Very little is known about this group of embroideries and the dating and attribution of them has often been largely the preserve of educated guesswork. The published examples are almost exclusively attributed to the Tekke tribe, due in no small part to the initial attribution of the Russian ethnographer and collector Dudin. At the turn of the 20th century Dudin acquired an embroidered <code>asmalyk</code> in Merv at the same time as the Tekke were there and as a result attributed it to them. In the Shaffer/Oakley article thirteen different types of embroidered <code>asmalyk</code> are identified, thus showing the wide variety of designs within the group. The camel coloured field and the dynamic abstract arrangement of the red and pink

silk embroidered flowers and buds are different to the other predominantly floral and figurative embroideries of the other types, which would suggest a different tribal origin.

Interestingly, the first published example of the group relates closely to the present lot (see Michael Franses, 'Embroidered Tekke Asmalyk', Turkoman Studies I, London, 1980, fig.352, pp.164-165). It was published by A. Leix in the Ciba Review, 1941, and attributed to the Salor; he wrote that the 'Pentagonal pieces were embroidered by the Salor'. Another very similar asmalyk to the present lot, but with a greater amount of foliate detail, is in the Collection of the former Museum of Peoples, Moscow, attributed to the Salor and published in Dennis R. Dodds and Murray L. Eiland, Jr., Oriental Rugs From Altantic Collections, Philadelphia, 1996, pl.125, p.119. In the accompanying note the author identifies the special finish of plain weave sewn on with silk embroidery as the aspect of the design that makes it Salor - a feature that our example is lacking but likely once had. Another related example is published by Eberhart Herrmann as Tekke in Seltene Orientteppiche VII, Munich, 1985, pl.84a, pp.182-183. A comparable example displaying the additional material surround with long braided fringes was offered, Christie's London, 7 October 2104, lot 11.

The origin of the design of the embroidered asmalyk remains unclear but an appealing theory has been put forward by Penny Oakley that the design of embroidered asmalyks, like suzanis, may have been influenced by Mughal pashmina shawl border designs (Penny Oakley, 'On silk street', Hali 176, Summer 2013, p.84). While this remains to be seen, the correlation between the large shrub and poppy ornamentation of mughal shawls and the embroidered shrub asmalyks is interesting and persuasive.







179

A BAKSHAISH CARPET

WEST PERSIA, DATED AH 1318/1900 AD

Dated four times within the field, very light localised wear, selvages partially rebound, a few minute scattered spots of repiling, overall very good condition 15ft.5in. x 11ft.5in. (474cm. x 352cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

This large-format carpet was woven in Bakshaish, a town that lies close to Tabriz in north west Persia, which is considered to be one of the earliest weaving centres in the region. While the two cities remain close geographically, their designs are markedly different. Although the vast majority were woven to large-scale formats, the simple yet powerful two-dimensional designs of Bakshaish carpets were drawn in a geometric style in warm harmonious colours, and which retain a naivety and loose interpretation of much smaller village rugs. The frequent inclusion of small animals, amulets, abstract flowers and occasional figures on some, retains a rustic, almost tribal appearance.

Their dating has been a matter of controversy among experts. Some scholars believe that their production did not begin until the late 19th century while others ascribe earlier dates. In the absence of information from documentary

sources, we are often forced to rely on a critical comparison of styles to throw light on the matter of the carpets' age. Reassuringly this is not the case with the present carpet which, very unusually, bears a woven date (AH 1318) in not one, but four places within the rust-red medallion.

Coveted by decorators, Bakshaish carpets have proved consistently popular as decorative furnishing pieces both in Europe and the United States. The open-spaced design and large areas of delicate shaded ice-blue found in both the border and linked spandrels of the present carpet, make it a particularly attractive example.

■180

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Full pile throughout, minor repairs at each end, mostly very good condition 12ft.3in.x 9ft.8in. (376cm.x 300cm.)

£8,000-10,000

US\$11,000-13,000 €9,600-12,000



A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

One minute spot repair otherwise excellent condition throughout 14ft.4in. x 11ft.7in. (440cm. x 357cm.)

£8,000-12,000

US\$11,000-15,000 €9,600-14,000



■182

A TEHRAN CARPET

NORTH PERSIA, CIRCA 1920

Of Safavid 'Vase' design, overall excellent condition 13ft.3in. x 10ft.4in. (404cm. x 316cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

182

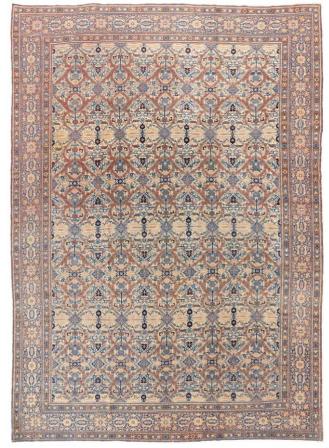
A TABRIZ CARPET

NORTH WEST PERSIA, LATE 19TH CENTURY

Occasional light touches of wear, overall good condition 12ft.8in. x 9ft.3in. (391cm. x 282cm.)

£8,000-10,000

US\$11,000-13,000 €9,600-12,000



183



184

■184

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

One short repaired split, overall very good condition 13ft.1in. x 9ft.9in. (400cm. x 302cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300



AN UNUSUAL BLUE-GROUND AGRA CARPET

NORTH INDIA, FIRST HALF 19TH CENTURY

Full pile throughout, a few minor repairs, mostly in excellent condition 12ft.8in. x 8ft.6in. (393cm. x 262cm.)

£40.000-60.000

US\$52,000-78,000 €48,000-71,000

PROVENANCE:

A private European collection

LITERATURE:

Armen E. Hangeldian, Tappeti d'Oriente, Italy, 1964, pl.XL., p.36

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 sprung up across the country and by 1862 the British Imperial government had set up a number of jail workshops in the Punjab. 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 group is their predilection for 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 (Ian Bennet, Jail Birds, London, 1987, no.5). The present lot is grouped within the first half of the 19th century Agra production, distinguished by their bold scale of drawing in both the field and border, their fine weave and, in particular, the shimmering hues and variety of colour that become harder and less varied in later production. The azure-blue of the field on the present carpet is most unusual and is enhanced further by the lustrous quality of the wool. While no comparable blue ground carpet can be found, a carpet of slightly larger proportions, with the same border pattern but woven on a red ground is displayed in the Tehran Carpet Museum, Iran, inv. no. 430. exhibited as Herat, 17th century.

A common feature that all of the carpets in this group share is their mirrored design which creates an attractive balance, but also allowed the weavers to scale their designs to almost any size. A significantly larger example from the same group with a linked arabesque border, formerly in the Toms Collection, was offered the these Rooms, 24 October, 2019, lot 266, and another that sold in these Rooms, 25 April 2002, lot 100. 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 7 October 2014, lot 47.





■186

AN AGRA CARPET

NORTH INDIA, CIRCA 1880

Of Caucasian 'Dragon Lattice' design, a few surface spot marks, localised spots of light wear and restoration 12ft.9in. x 14ft.4in. (390cm. x 436cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

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 and colouring, but of larger proportions, that had formerly been the property of a member of a European Royal family, sold in these Rooms, 29 April 2004, lot 220. A further carpet of the same design but on an ivory ground sold more recently in these Rooms, 24 October, 2019, lot 291.

PROPERTY OF A LADY

■187

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Of Mughal 'Shrub' design, localised light wear and minor corrosion, a few spots of old moth damage and light surface stains, selvages partially rebound 15ft.7in. x 13ft.4in. (479cm. x 408cm.)

£18,000-22,000

US\$24,000-28,000 €22,000-26,000

Under the Mughal maharajas in 17th century India, and most particularly during the reign of Emperor Shah Jahan (1628-1658), heightened attention was placed on the naturalistic rendering of the surrounding flora, as seen in the following lot in the present sale. Distinctive designs comprising rows or formal arrangements of naturalistic flowers were woven upon rich ruby-red grounds, accurately displaying recognisable specimens of lily, poppy, carnation, tulip, violet and narcissus. Such designs remained popular with Indian weavers, both in carpets and textiles, for the next few hundred years although greater artistic liberties were taken over time, often making identification problematic.





The decorative design of the present carpet recalls these early Mughal patterns but is now set upon an ivory field and the flowers have been miniaturised and are perhaps less recognisable. Many such Mughal-inspired revival carpets in the 19th century were woven in the jails of Agra and Lahore, which employed similar repetitive floral designs albeit with slight variations in their colour palette (Ian Bennett, *Jail Birds*, Exhibition Catalogue, London, 1987, pl.26). Coveted by decorators for their palette and elegant design, a relatively small number have appeared at auction over the years, with the most recent selling in these Rooms, 27 April 2017, lot 194.





A RARE MUGHAL PASHMINA CARPET FRAGMENT

NORTH INDIA, CIRCA 1630-40

Very finely woven on white silk warps and red silk wefts, comprised of two fragments joined along the vertical axis, spots of old moth damage, a couple of minute splits, a very light localised colour run 1ft.7in. x 6in. (48cm. x 16cm.)

£25.000-35.000

US\$33,000-45,000 €30.000-41.000

PROVENANCE:

Anon sale, Christie's London, 27 April 2017, lot 193

The knot count is approximately 14V x 18H per cm. sq.

This fragment originates from an exquisite Mughal carpet, a member of a rare group of weavings from the reign of the Emperor Shah Jahan (1628 – 1658). These carpets all share a similar niche-and-flower arrangement and are executed in extremely finely woven pashmina wool on a silk foundation. The Paravicini carpet, now in a private Belgian collection (Daniel Walker, *Flowers Underfoot, Indian Carpets of the Mughal Era*, New York, 1997, cat.no.19, fig.88, p.91), most closely relates to our fragment and, although it has been reduced in size along the vertical axis, gives the clearest indication of the composition of our original carpet. The third example of the group; the so-called Aynard carpet, now in the Thyssen-Bornemisza Collection and on loan to the Fundación Colección Thyssen-Bornemisza (T-90) (D. Walker, *ibid*, cat.no.21, fig.92, p.94), has a more elaborately decorated red-ground field, is slightly less finely woven and likely to have emanated from a multiple niche saf.

Our fragment is formed of two vertically joined sections, which exhibit the ivory-ground spandrels, inner guard and minor stripes and main border of the top two corners of the original carpet. There are currently seven other identified fragments; the largest and most well-known is in the Metropolitan Museum of Art, New York, beguest of Benjamin Altman, 1913 (14.40.722). The MET fragment is from the lower left-hand side of the field, confirming the inclusion of a large central flower flanked by smaller ones growing from a floral landscape that is in line with the Paravicini carpet, but also reveals the addition of an architectural column. Three further fragments were gifted in 1908 by Denman Waldo Ross to the Museum of Fine Arts, Boston (08.388). Two are from the main border and the third shows the top right-hand side of the field, displaying the lower-most point of the thick leafy vine forming the mihrab, which rests on the capital of a further column. A fragment in the Al-Sabah Collection, Kuwait (inv.no. LNS 16 R) shows the apex of the mihrab which terminates in a serrated trefoil motif, and would have been positioned between our two fragments. A further known fragment, which would have joined directly onto the right-hand side of the Al-Sabah example, sold at Bonhams, London, 27 April 2004, lot 66. One of the smallest but most charming fragments to appear on the market was sold in these Rooms, 2 May 2019, lot 225. It exhibits the ivory-ground of the spandrels, two partial flowerheads and a single curved green stem with a yet unopened yellow flower bud. In her 1982 article May Beattie mentions a further fragment in Leicester (M. Beattie, Charles G. Ellis and Hanna Erdmann, 'The art of the Mughal carpet', Hali, vol. 4 no. 3, 1982, p. 220) although it is not known whether this differs from the aforementioned examples.

Pashmina wool has both lustre and durability, which has meant that the pile of the carpet has remained intact whilst the fragility of the silk structure has resulted in the creation of multiple fragments. The use of such wool, often mistaken for silk, along with a silk warp and weft has allowed for an incredibly fine weave. When this is combined with the skill and dexterity of the Indian court weavers, the result is wonderfully detailed and naturalistic floral representations. Such designs of flowering plants are widely found in the decorative arts as well as in the royal architecture of the Shah Jahan period.



PROPERTY FROM A RESIDENCE IN WILTON CRESCENT

189

A LARGE MEDALLION USHAK CARPET

WEST ANATOLIA, LATE 16TH/EARLY 17TH CENTURY

Even overall wear, localised corrosion, scattered repiling, sides and ends restored 18ft.9in. x 10ft.2in. (577cm. x 311cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

PROVENANCE:

Purchased from Robert Kime, London, 2009

The earliest and best examples of these carpets were woven for the wealthy Ottoman home market, however their depiction in some European paintings during the sixteenth century by artists such as Velasquez, Zurbaran and Vermeer illustrates their wider appeal (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1983, p.73). By the 17th century there is evidence of a substantial export market in Europe, both from textual sources and from the number of carpets which have survived in Italian, Spanish and Portugese churches and large European country houses.

The basic design principle of 'medallion' Ushak carpets comprises a repeating design influenced by Persian manuscript illuminations and Safavid medallion carpets. The primary colour schemes display either a large indigo ogival medallion on a red ground or the other reversed, flanked by partial radiating medallions all filled with split-leaf *rumi* and angular floral vinery. The drawing of the present rug is particularly fine and concise and the range of colours excellent. Alongside the usual two contrasting blue tones, and the forest-green detailing, an additional pale rose-pink dye is used to accentuate the lace-like trefoil tracery that edges the central medallion which is found in a small number of the better Ushak carpets of the sixteenth century.

The combination of these colours and design elements link this carpet to others made in the second half of the sixteenth century, most notably one formerly in the Aita collection, (Christie's, London, 18 October 2001, lot 210). A little shorter in length, it features a very rare border design and a slightly varied colour palette to our carpet, but the proportions and drawing of the medallions within the field is very close. The treatment of the red quatrefoil centre of the indigo medallion on the present carpet is extremely similar to a carpet sold Christie's London 26 October 2017, lot 307. Both carpets employ the same level of sophisticated treatment which sees a playful balance of diagonally opposing colours within each of the trefoil palmettes creating a two dimensional *chiaroscuro*. A further comparable example, which was un-illustrated at the time, sold at Sotheby's, London, 9 October 1991, lot 170, but was reproduced in *Hali*, Issue 60, December 1991, p.155.

This same elaborate play of colour can be found on some of the truly great 16th century large medallion Ushak carpets, such as the Chevalier carpet in the Musée du Louvre, Paris; the Castellani-Stroganoff Ushak in the Bruschettini collection, Genoa; and the Czartoryski-Altunian Ushak carpet, formerly in the Wher collection, Switzerland, (Carlo Suriano, "Oak leaves and Arabesques", *Hali*, Issue 116, May-June 2001, fig. 3, 4 & 8).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■190

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.)

£20,000-25,000

US\$26,000-32,000 €24,000-30,000

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 *cintamani* 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).

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 für 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).



191

■191

A SAFAVID ISFAHAN CARPET FRAGMENT

CENTRAL PERSIA, SECOND HALF 17TH CENTURY

Extensive areas of wear, corroded dark brown, localised repair, a few small holes, backed

13ft.3in. x 5ft.3in. (406cm. x 163cm.)

£3,000-5,000

US\$3,900-6,500 €3.600-5.900

Under the reign of Shah 'Abbas (1587-1629), the Persian capital was moved to the city of Isfahan in central Persia, where he established court workshops to produce exceptional carpets for export, diplomatic gifts and the Persian nobility. Safavid Isfahan red-ground carpets, with their scrolling arabesques terminating in palmettes, typically framed by a deep indigo or green border of corresponding design, are one of the most familiar groups of classical carpets that have survived to the present day.

Although our carpet survives as a fragment, it nevertheless exemplifies the rich and dynamic designs of the group given the whip-like cloud band and the radiating saz leaves. In its complete form, the repeating pattern would have participated in a dramatic floral display, comparable to the magnificent

Lafões Carpet, formerly part of the Corcoran collection, which was sold at Sotheby's, New York, 5 June 2013, lot 19. Following Jessica Hallett's chronology of Isfahan carpets, our fragment, like the Lafões Carpet, dates to the second half of the seventeenth century given the appearance of the paired, overlapping lancet leaves in the borders (Hallett, 2007, p. 96). Further comparable carpets of the same group as our fragment were exhibited in the Museu National de Arte Antiga, Lisbon (see Hallett, *op. cit.*, pp. 96 and 100-101, nos. 29 and 33-34).

The present fragment and the Lafões Carpet share many design features including the large, feather-like saz leaves in the field, the intricate swirls within the cloud bands, the complex layered saz leaves in the borders, and the delicately-drawn trellis that frames them. Despite its wear, our fragment still reveals a comparable palette such as the rich crimson ground and the contrasting golden yellow and powder blue leaves. Moreover, the width of our fragment is only marginally shorter than the Lafões Carpet which stands at 432cm. These close similarities in the design and scale of both carpets suggest that our fragment was probably produced in the same workshop, woven as part of an equally impressive commission, that would have measured at least 40ft. in length.





AN IMPORTANT KIRMAN 'VASE' CARPET FRAGMENT

SOUTH EAST PERSIA, FIRST HALF 17TH CENTURY

Touches of light wear, minor loss and repair, a few spots of old moth damage, overall excellent condition for its age 8ft.8in. x 5ft.5in. (267cm. x 168cm.)

£400,000-600,000

US\$520,000-780,000 €480,000-710,000

PROVENANCE:

Purchased in Europe during the 1920s by a British collector who lived in Europe between 1920-1939 before returning to live in the UK

Acquired by the present owner in 2017 from his descendants

TECHNICAL ANALYSIS:

Warps: cotton, Z spun 4 plied off-white,

Wefts: wool and cotton three passes, the first and third wefts are wool, 2 Z spun off-white, light pinkish-beige to brown, second weft 2 Z spun, blue-grey, grey-beige, blue and off-white.

Pile: mostly 2 Z spun, with the possiblity of a few 3 Z, Sw plied, asymmetric knot open to the left

Knot count: per square cm. ranges from 27.5 to 39, with most areas of the carpet around 36 knots per square cm.

Sides: later dark blue wool overcasting

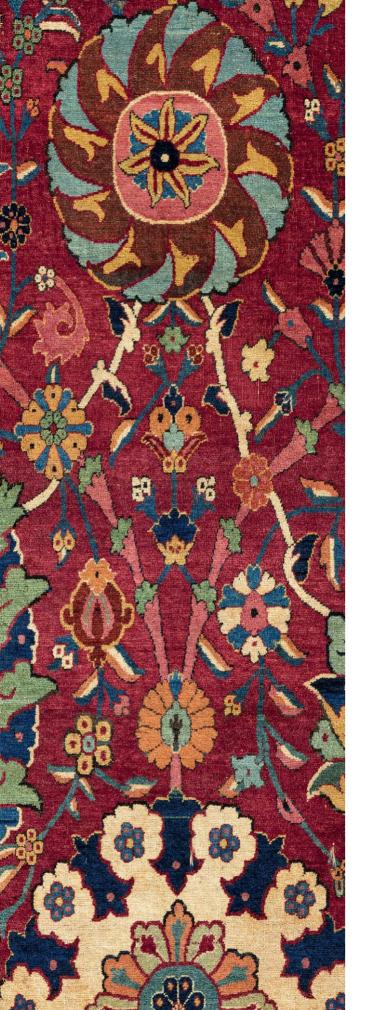
Ends: later red wool blanket stitch

Colours: lac-red, rose-pink, fuschia-pink, apricot, taupe, oxidised walnut-brown, celadon-green, apple-green, forest-green, indigo, sapphire-blue, powder-blue, rust-orange, sandy-yellow, pale lemon-yellow, ivory, charcoal-black (17)

This previously unpublished and unrecorded Safavid fragment, until relatively recently, had remained in the same English collection for nearly a century. It is a significant section from a once truly magnificent Kirman 'Vase' carpet woven in the first half of the 17th century and is pivotal in our understanding of the overall scheme. It is a generous portion belonging to the upper left-hand section that includes a narrow strip of the bold indigo strapwork border and a substantial section of the upper central field that is filled with a complex three-plane lattice of floral trellis with a background of flowering vine, featuring two partial Chinese style vases on a crimson-red field.

The term 'Vase' was first coined following an exhibition organised by May Beattie in 1976, which highlighted a group of carpets with designs featuring stylised vases and which all shared a similar weaving technique. The term has since been used to signify all of those carpets woven in this manner and, whether their designs include vases or not, all are now referred to as such, (May H. Beattie, Birmingham, 1976, p.11). The structure of the 'Vase'-technique group is very unusual in having three passes of wefts after each row of knots. The first and third wefts are tautly pulled over the closely laid warps with the second weft being much thinner, mostly in natural colours, as seen on the present fragment, but also integrating occasional passes of different coloured wool. The use of fine silk for the second of the three wefts, denotes a carpet of the highest quality within the group. May Beattie suggests that it is not only finely drawn examples that are considered to be early in the canon of 'Vase'-technique carpets but also those with particularly complex designs which would have required an excellent draughtsman who would likely have been working under court patronage during the reign of Shah 'Abbas the Great (1587-1629). Shah 'Abbas I was a great patron of the arts and had a deep appreciation for sumptuous textiles, silks and woven carpets, and production rapidly grew under his patronage with a number of workshops weaving simultaneously during the 17th century. A number of these would have been working directly for the shah, producing carpets which were specifically commissioned to be appreciated locally.





Including the present lot, a dozen carpet fragments from this same impressive carpet exist internationally in both private and institutional collections but which vary dramatically in size and condition. It was lan Bennett who researched and traced the majority of these pieces and believed that they were all part of one impressive carpet which, when added together, would have measured approximately 1460cm. in length and 585cm. in width. While fragments survive from other seemingly enormous 'Vase' technique carpets, unfortunately there is not one complete carpet that is known to have survived intact.

The documented fragments of this carpet are housed in various institutions including, the Victoria and Albert Museum, London, the Musée du Louvre, Paris (inv. no.10556), the Museum für Islamische Kunst, Berlin, formerly in the Friedrich Sarre Collection, the Kunstindutriemuseet, Copenhagen, the Burrell Collection, Glasgow, the State Hermitage Museum, St. Petersburg, the Museum of Fine Arts, Boston, the Musée Historique des Tissus, Lyons (inv.no.28.153), the Museum of Islamic Art, Doha, formerly in the collection of Colonel Norman Colville which sold in these Rooms, 25 April 2002, lot 76 and the Alice de Rothschild fragment that sold in Christie's London, 19 April, 2016, lot 100.

The present fragment aligns, through the apricot split-palmette in the upper right-hand corner, with the apricot palmette in the lower left-hand corner of the Rothschild section. The narrow segment of the border on the left hand side on our example is just sufficient to indicate that it aligns with the border section now in Copenhagen and the top left hand corner ajoins the field section of the fragment in the Louvre. In addition, through the horizontal tan and apricot abrash that splices the lower left-hand palmette on the present lot, we can confirm that our fragment is the opposing section of the carpet to that in the Musée Historique des Tissus, Lyon, which bears the same palmette with an identical abrash. The presence of a similarly decorated part-vase on the extreme left of our fragment and the extreme right of the Lyon section further demonstrates the twinned symmetry of the overall design.

The discovery of the Colville fragment, which sold in Christie's London, crucially gives the resolution in the centre of the carpet. This is demonstrated by the main border design on the left of the fragment which shows the carpet to have had a specific design in the centre similar to the corner resolution. This feature, of a specific break in the centre of the otherwise flowing border design, is extremely rare in Safavid carpet design. The Rothschild fragment is key to our understanding of the overall design, in that it is the only one of the known fragments that clearly illustrates the symmetry of the design that is mirrored along the central vertical axis. Each huge bold polychrome palmette, flowering blossom and serrated leaf is harmoniously balanced with another on each side of the field. The bold indigo palmette that is placed at the centre sits on the primary blue stemmed lattice where the large-scale palmettes or flowerheads sit proudly upright. The discovery of this section and the Rothschild fragment illustrate how all of the fragments correspond proving further the unlikelihood that these fragments were once part of a pair of near identical large carpets rather than a single much larger carpet, a theory first considered by Christine Klose in 1999 at the International Conference on Oriental Carpets in Milan.

Interestingly, the condition of the present lot is very similar to that of the Rothschild fragment which was widely considered to be the best amongst all of the documented fragments to date. Much of the surface remains in impressively high pile with a soft-textured wool and a rich palette of colours, which are used in playful contrast with one another to create a hypnotic kaleidoscope of pattern. The notable absence of any known part of the central section of the carpet and the irregular shape of the Berlin section, may suggest that significant areas of the carpet were too heavily damaged to save. The present section is extremely fortunate in that it remains beautifully balanced in design and proportion and includes all of the salient aspects of the design, including not one but two vases where others have none. Through its complex design and skilful play of colour, the audience is transported to a garden of Paradise in which we are viewing a private enclosure that joins the realms of heaven and earth. This carpet fragment provides further evidence to support the theory that the weavers of Kirman in the 17th century were the most inventive and influential of all carpet designers in the history of the Persian carpet.

CONFIGURATION OF THE KIRMAN 'VASE' CARPET FRAGMENTS

1. The Museum of Fine Arts, Houston

Approximately 207cm. x 95cm. Inv. No.64-2102 Bequeathed by Mrs Holmes, Dec. 1964

2. The Musée Historique des Tissus, Lyon

Approximately 329cm. x 167cm. Inv. No.28.153 Acquired via Antoine G. Brimo, Constantinople, late 19th c.

3. Victoria and Albert Museum, London

Approximately 230cm. x 165cm. Inv. No.453-1884 Executors of William Wentworth Buller, April 1884

4. Musée des Art Decoratifs, Paris

Approximately 422cm. x 167cm. Inv. No. 10556 Donated by Jules Maciet, 1903

5. The Museum of Islamic Art, Doha

Approximately 193cm. x 296cm. Formerly the property of Colonel Norman Colville Christie's London, 5 April 2011, lot 103

6. Burrell Collection, Glasgow

Approximately 174cm. x 142cm. Inv. No. 9.14 (three pieces forming lower left hand corner) Acquired from Agop Balian, 1938

7. Hermitage Museum, St. Petersburg

8. Museum of Islamic Art, Berlin

Approximately 243cm. x 108cm. Identification Nr.1 41/70a Acquired 1970 from collection of Friedrich Sarre

9. Kunstindustreet Museum, Copenhagen

Approximately 106.5cm. x 37.5cm. Inv. No. A 74.1920 Acquired from Kelebdjian, Paris

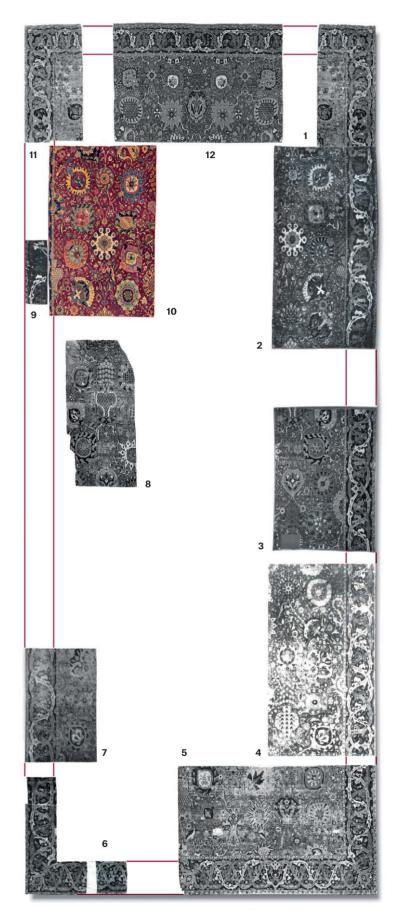
Christie's London, 2 April 2020, lot 192 Approximately 267cm. x 168cm. Acquired by present owner from Private English Collection

11. The Louvre, Paris

Inv. No. MAO 491 B-1, 2 & 3 Publ. Beattie 1976, Cat. 40.

12. Private Middle Eastern Collection

Formerly in the Collection of Alice de Rothschild Approximately 205cm. x 286cm. Christie's London, 19 April 2016, lot 100





PROPERTY FROM A PRIVATE COLLECTION

■193

A KIRMAN GALLERY CARPET

COMMISSIONED BY HIS EXCELLENCY VAKIL AL-MULK, WOVEN BY MASTER MIR 'ALI KERMANI SON OF MASTER AQA'I QALI, SOUTH EAST PERSIA, DATED AH 1286/1869-70 AD

Occasional spots of light wear, localised corrosion, a few light surface marks, selvages rebound, overall very good condition 18ft.8in. x 9ft1in. (570cm. x 276cm.)

£30.000-40.000

US\$39,000-51,000 €35,000-47,000

PROVENANCE:

Greenwood Gardens Historic House, New Jersey Anon sale, Christie's London, 26 April 2018, lot 272

The inscription cartouche reads; farmayish-i sarkar vakil al-mulk "[on] the order of His Excellence Vakil al-Mulk.", 'amal-i ustad qanbar 'ali kirmani valad-i ustad aqa-yi ghali-baf (sic), "Work of Ustad Qanbar 'Ali Kirmani, son of Ustad Aqa-yi Ghali-Baf"

The intricate overall mille-fleurs design of roses, carnations, lillies, and cypress trees of this carpet was very much in fashion in various media in the mid 19th century. The vertical trees within the design of the present carpet imbue a sense of geometry and guide the eye through the maze of flowers. Similar designs can be found in the tile work of the mosque built by Vakil al-Mulk in Shiraz which display a dense arrangement of flowers but which are contained within an overall cartouche lattice (Gérard Degeorge and Yves Porter. The Art of the Islamic Tile. Paris. 2001. p.165). The same overall cartouche floral lattice can be found on an extremely important and very large Kirman carpet woven for the Throne Room of the Palace of Naser al-Din Shah Qajar, dated AH 1286/1869-70 AD, and which sold in these Rooms, 6 April 2006, lot 292. It is remarkable, that despite the dry and arid surroundings of this outlying Persian city, the weavers and artists of Kirman were inspired to create such lush and naturalistic designs - their interpretation of the Persian 'Garden of Paradise'.

For more information on this lot visit **christies.com**



VARIOUS PROPERTIES

■194

A PICTORIAL KIRMAN RUG

SIGNED MUHAMMAD BIN JA'FAR, SOUTH EAST PERSIA, CIRCA 1900 Depicting Pomona with Vertumnus, marginal corrosion in the ivory figures otherwise excellent condition 8ft. x 5ft. (245cm. x 152cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

The knot count is approximately 7V x 8H per cm. sq.

■195

A PICTORIAL KIRMAN RUG

BY MUHAMMAD BIN JA'FAR, SOUTH EAST PERSIA, CIRCA 1900

Depicting Pomona with Vertumnus, marginal corrosion in the ivory figures, otherwise excellent condition

7ft.9in. x 5ft.3in. (242cm. x 161cm.)

£10.000-15.000

US\$13,000-19,000 €12,000-18,000

The knot count measures approximately 7V x 8H per cm. sq.



In the late nineteenth and early twentieth centuries, Kirmani carpet-weavers turned to European sources to inspire their pictorial designs. These two carpets are based on a Louis XIV Gobelins tapestry depicting 'La Danse d'une nymphe, de la droite' in the Kunsthistorisches Museum, Vienna, after a drawing by Raphael (1483-1520) (Standen, 1964, p.156, fig. 30). The scene depicts Pomona with Vertumnus in the guise of a faun, playing the pipes of the fertility god, Pan, in a verdant landscape evoking Arcadia, the idyllic home of Pan. Other Kirman rugs with this scene are known, for example a carpet depicting a mirrored version of this scene was sold at Christie's, New York, 13 April 2017, lot 246. It is, however, rare to find an identical pair together, especially given their remarkable state of preservation and rich, vibrant colour palette.

Both of these carpets were woven by Muhammad bin Ja'far (1870-1910). It is purported that he was the father of Abdul Kasim Kirmani, another highly regarded Kirmani weaver associated with some of the finest weavings of this period. For further pictorial carpets by our weaver see Christie's, London, 15 April 2010, lot 87 and 10 April 2008, lot 158.





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PROPERTY OF A GENTLEMAN

■196

A SILK KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

A few minor touches of wear, mostly good condition 11ft.6in. x 8ft.5in. (354cm. x 262cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

The knot count is approximately 8H x 7V per cm. sq.

VARIOUS PROPERTIES

■197

A SILK TABRIZ RUG

NORTH WEST PERSIA, CIRCA 1890

A few minute spots of light wear, overall very good condition 5ft.6in. x 4ft.2in. (171cm. x 127cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100

The knot count measures approximately 6V x 8H per cm. sq.

■198

A SILK KASHAN RUG

CENTRAL PERSIA, EARLY 20TH CENTURY

Overall excellent condition 6ft.7in. x 4ft.2in. (203cm. x 129cm.)

£3,000-5,000

US\$3,900-6,400 €3,600-6,000

The knot count measures approximately 7V x 7H per cm. sq.





A SILK KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1880

Woven on an orange silk warp and weft, localised small areas of light wear and natural corrosion, a few narrow repiled fold lines and a number of small scattered minor spots of repair 13ft.7in. x 10ft.7in. (416cm. x 326cm.)

£18,000-22,000

US\$24,000-28,000 €22,000-26,000

The knot count measures approximately 7V x 8H per cm. sq.

The inscription cartouche reads: Sefareshe (nodouz-e?) shabastari, 'Order of Shabastari (newly woven?)'



200

A SILK AND METAL-THREAD SOUF KASHAN PRAYER RUG CENTRAL PERSIA, CIRCA 1890

Localised light wear to the silk, minor rubbing to the metal-thread ground 6ft.7in. x 4ft.2in. (204cm. x 129cm.)

£6,000-8,000 US\$7,800-10,000 €7,200-9,500

The knot count measures approximately 9V x 9H per cm. sq.

PROPERTY FROM THE COLLECTION OF THE LATE HANS KÖNIG

■*201

A SILK KASHGAR CARPET

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Of 'Mughal lattice' design, woven on polychrome banded silk warps, minor spots of localised wear, localised corrosion, a few old repairs 13ft.10in. x 7ft.3in. (422cm. x 221cm.)

£20,000-30,000

US\$26,000-39,000 €24,000-36,000

LITERATURE:

Ulrich Schürmann, Central Asian Rugs, Frankfurt, 1969, pl.72, p.148

At the time when this silk carpet was woven, the Silk Road settlement town of Kashgar was the capital and seat of the rulers of the Tarim Basin (now in Xinjiang province, North China). It was an important trading post and centre of textile manufacture for centuries, and carpet fragments have been discovered there as far back as the 3rd century A.D. It is little wonder that with China to the west, Persia to the east and India to the south, Kasghar became a cultural melting pot of ideas where artistic production reflected influences from all three.

This carpet belongs to the most elegant group of East Turkestan weavings known to exist. Its design is directly influenced by the silk foundation Mughal Indian lattice carpets of the seventeenth century, such as one which sold in these Rooms, 2 May 2019, lot 227 and the fragmentary example in the Textile Museum, Washington (Daniel Walker, "Classical Indian Rugs," Hali,, Vol. 4, no.3, 1982, p.256, fig. 7). In its earliest form, the ogival lattice on silk East Turkestan carpets closely followed the elegant curvature of the Mughal lattice, filled with distinct petalled flowers and leafy tendrils, and unlike later examples, was woven on a silk foundation with a higher knot density, (M. Volkmann, Alte Orientteppiche, Munich, pp.254-5, pl.112) Gradually this design transitioned into a more simplified, angular quatre-lobed lattice, as seen in the present carpet, where the treatment of the border also became less naturalistic and more geometric. The three silk Kashgar fragments that were sold in these Rooms as part of The Bernheimer Family Collection of Carpets, 14 February 1996, lot 95, 96 and 183, show this transition quite clearly, with the border treatment of lot 183, being the closest in appearance to ours.

The Mughal lobed lattice design was also used on wool carpets of the same period and continued to be used in East Turkestan up until the early 20th century. Sadly very few silk carpets woven in the 17th and 18th centuries from this part of the world survive, or if they do, are often fragmentary or heavily worn. The faded blush ground colour of the present carpet, once a deeper red tone, remains in remarkably full silk pile and where so many others have been reduced in size, the present lot retains its full court-scale proportions.





VARIOUS PROPERTIES

202

A SILK YARKAND CARPET

EAST TURKESTAN, FIRST HALF 19TH CENTURY

Of 'Pomegranate Tree' design, full pile throughout, a few faint surface marks, overall very good condition 11ft.8in. x 5ft.1in. (359cm. x 154cm.)

£50,000-70,000

US\$65,000-90,000 €60,000-83,000

The distinctive stylised 'vase and pomegranate tree' design is well documented as symbolising fertility within East Turkestan carpets and can be traced as far back as 2000 years in this region. This same design appears on a series of early (105 AD) wood carvings which were excavated from the ruins of Niya, once a major commercial centre on the Silk Road on the southern edge of the Tarim Basin, China. It also appears frequently in religious Christian works as well as Oriental textiles, (Hans Bidder, Carpets from Eastern Turkestan, Tubingen, 1979, pp.49-53).

Produced in both wool and silk, the carpets were most commonly woven upon a deep indigo field or less frequently a red, ivory, yellow or pale powder blue, as seen here. The symmetrical design varies little and is most frequently drawn with two vases at each end with a mirrored design along the central vertical axis. The present carpet differs however from these as its design is more notably open and displays a single ascending pomegranate tree issuing from a single vase at the lower end of the field. Those examples with a single stem are often considered to be amongst the earliest such as one in the Victoria & Albert Museum, London (inv.no. 1883), which is considered to be 18th century (U.Schürmann, Central Asian Rugs, 1969, p.168, no.88). Here, the rose-pink pomegranate fruits are outlined in a crimson-red which are accentuated against the lightly abrashed ice-blue ground together with the small trefoil pale lemon-yellow leaves that flutter along its branches. The inner border is influenced by traditional Chinese geometric fretwork patterns while the pale lemonyellow and aqua-green abrashed outer border which frames the carpet is striking in its plainess.

The pomegranate design was used in other weaving centres within the Tarim Basin. A related Khotan carpet of more classic colouring, with a yellow trellis bearing red pomegranates set upon an inky-blue ground but with an additional pierced polychrome trellis border and greater length, offered as part of *The Bernheimer Collection*, Christie's, London, 14 February 1996, lot 68. A smaller rug, with a 'cloud head' border and a single pomegranate-vase in the field was sold in these Rooms, 14 October 2004, lot 28.





PROPERTY FROM A PRIVATE SWISS COLLECTION

■*203

A MADRID CARPET

REAL FABRICAS DES TAPICES, SPAIN, CIRCA 1930

Of Alcaraz design, bearing the initials "R.F.b a M.D.", localised wear, original selvages and kilims $8ft.8in. \times 5ft.2in. (269cm. \times 160cm.)$

£2,000-2,500

US\$2,600-3,200 €2,400-3,000

PROVENANCE:

Purchased from J. Eskenazi, Milan, in the 1980s

The arabesque lattice enclosing leafy palmettes on the present rug is directly sourced from earlier sixteenth century Alcaraz carpets such as one belonging to Signor Conde de Welczeck, a detail of which is illustrated by José Ferrandis Torres, *Exposicion de Alfombras Antiguas Españolas*, Madrid, 1933, LAM.XIV. For a carpet dispalying a slight variant of the same desgin see lan Bennett, *Rugs & Carpets of the World*, London, 1981, p.264.

VARIOUS PROPERTIES

204

A SPANISH CARPET

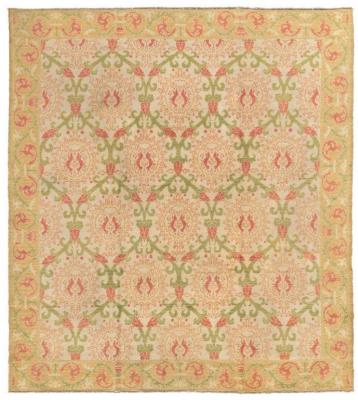
PROBABLY MADRID, EARLY 20TH CENTURY

Of 'Alcaraz' design, localised light wear, a faint surface stain, overall fair condition

9ft.4in. x 8ft.5in. (288cm. x 258cm.)

£4,000-6,000

US\$5,200-7,700 €4,800-7,200



204

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1900

Areas of localised light wear, a few surface stains, scattered touches of repiling 19ft.5in. x 16ft.7in. (595cm. x 517cm.)

£10,000-12,000

US\$13,000-15,000 €12,000-14,000



205



■206

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1890

Localised areas of wear, original selvages and ends secured

16ft. x 11ft.3in. (487cm. x 345cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-18,000



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

■*207

A CENTRAL ANATOLIAN PRAYER RUG

DATED AH 1282/1865 AD

Bearing a date both beneath the mihrab and within the upper main border, heavily corroded dark brown, localised old moth damage, minor loss at each end 5ft. x 4ft.1in. (151cm. x 124cm.)

£4,000-6,000

US\$5,200-7,700 €4.800-7.200

The inclusion of Turkman-style guls within the border design of this dated central Anatolian rug, at a time when there was no published or illustrated literature on the subject, would suggest that trade routes were successfully carrying oriental carpets to the west from the Turkmen plateau.

VARIOUS PROPERTIES

■†208

A LARGE USHAK CARPET

WEST ANATOLIA, CIRCA 1800

Light touches of localised wear, lightly corroded brown, areas of repiling and restoration, selvages partially rebound on both sides, one end rewoven along outer guard stripe, overall very good condition 23ft.3in. x 18ft.3in. (710cm. x 558 cm.)

£20.000-25.000

US\$26.000-32.000 €24,000-30,000

This Ushak carpet demonstrates both the continuation of the visual vocabulary from earlier medallion Ushak carpets and its development into the nineteenth century. The layout of the field with its bold central medallion, corner spandrels and smaller cartouches shows little variation from examples from as early as the sixteenth century (see, for example, Boralevi, 1987, p. 18). This style continued with very little change, as shown by an early seventeenth century Ushak carpet in this sale, lot 189.

At the turn of the nineteenth century, the drawing of our example is, however, bolder in style than earlier medallion Ushak carpets, due to the coarser weaving technique found in later examples. Here, the ogival central medallion



has become more linear, which is characteristic of later medallion carpets. The bold style of drawing is highlighted by an expansive colour palette going beyond the blues, reds and yellows of earlier Ushaks. While the small repeating motifs covering the field find an earlier parallel in an Ushak 'Star' carpet of the sixteenth century in the Wehr Collection (Boralevi, 1987, p. 19), in our example they have been developed into a vibrant flurry of polychrome lozenges. Later examples from the early twentieth century made for export would go on to favour softer, pastel tones in line with the tastes of the American and European markets, see lot 205 in this sale.









A NORTH WEST PERSIAN RUNNER

CIRCA 1910

Localised areas of marginal wear, otherwise very good condition

19ft.4in. x 2ft.7in. (592cm. x 83cm.)

£3.000-4.000

US\$3,900-5,200 €3,600-4,800

210

A BAKSHAISH RUNNER

WEST PERSIA, CIRCA 1880

Minor spots of light localised wear, a few minor surface marks, spot repairs, overall good condition 13ft.3in. x 3ft.3in. (405cm. x 102cm.)

£6.000-8.000

US\$7,800-10,000 €7,100-9,500

211

A PAIR OF KARADJA RUNNERS

NORTH WEST PERSIA, CIRCA 1920

Full pile throughout, marginally corroded black, overall excellent condition 15ft.2in. x 4ft. (463cm.x 121cm.); 14ft.8in. x 3ft.5in. (450cm. x 108cm.) (2)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

212

A BESSARABIAN KILIM

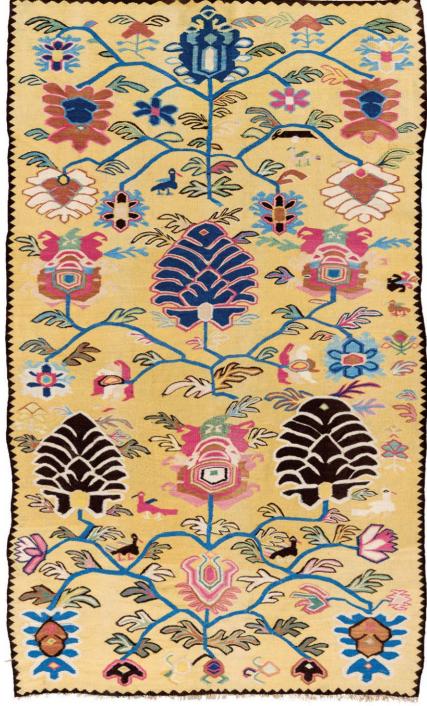
EASTERN EUROPE, CIRCA 1870

A few small repairs, overall good condition 8ft.1in. x 4ft.8in. (248cm. x 146cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,100





212

The term 'Bessarabian' is used to denote kilims woven in the Russian regions of the Ukraine and Moldova, as well as Eastern Europe. Many Bessarabian kilims are woven with a brown or black ground decorated with naturalistic floral designs, responding to the tastes of Western Europe (Sherill, 1996, p. 286, pls. 299 and 300). Unlike the softer tones of some of the Western style kilims, our kilim has a bold palette woven with an array of vibrant pinks, blues and oranges on a sunny-yellow ground. With its charming floral and animal details, it is no wonder that Bessarabian kilims have been described as "decorators' darlings" (Hali, issue 128, May-June 2003, p. 130). A closely comparable kilim was illustrated in Hali with Zadah Persian Carpets in 1983, vol. 5, no. 3, p. 318.





213

A KASHAN 'MOHTASHAM' PRAYER RUG

CENTRAL PERSIA, CIRCA 1890

Localised areas of light wear, a faint surface dirt, original purple silk selvages, ends secured, overall good condition 6ft.7in. x 4ft.4in. (204cm. x 133cm.)

£8,000-12,000

US\$11,000-15,000 €9,600-14,000

The inscription above the prayer arch contains two verses from a ${\it ghazal}$ of Sa'di:

harife majles-e ma khod hamishe del mibarad 'ala' kholus ke pirayeh-i bar u bastand

'The beloved of our gathering is always adored Specially since they have adorned [him/her] with an embellishment'

The term "Mohtasham" is synonymous with the finest carpets made in Kashan in the late 19th century. 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 structural features such as the light blue cotton wefts and purple silk selvages. However, they stand out due to their masterful weaving, together with the use of the very finest materials. This includes the wonderfully soft, hand-spun *kurk* wool and the rich naturally dyed colour palette seen on the present prayer rug.

■214

A TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890

Full pile throughout, occasional spot repairs, selvages partially rebound, fringes added, overall very good condition 6ft.3in. x 4ft.7in. (193cm. x 144cm.)

£5,000-7,000

US\$6,500-9,000 €6,000-8,300

215

A BAKSHAISH RUG

WEST PERSIA, LATE 19TH CENTURY

Finely woven, localised areas of wear and restoration, selvages partially restored, minor loss at each end 5ft.9in. x 4ft.7in. (179cm. x 144cm.)

£10,000-12,000

US\$13,000-16,000 €12,000-14,000

The knot count measures approximately 9V x 9H per cm. sq.

214





AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Full pile throughout, bound on all four sides, overall very good condition 19ft.6in. x 13ft.8in. (600cm. x 422cm.)

£25,000-35,000

US\$33,000-45,000 €30,000-42,000

The layout of the present carpet displays a medallion design with a double niche at each end which has been repeated six times. A carpet of the same design but displaying a single field sold Sotheby's New York, 24 Septemeber 1991, lot 260, while a carpet of triplicate formation but devoid of the small lozenge medallion sold in the same Sotheby's sale, lot 281.





PROPERTY FROM A PRIVATE COLLECTION

217

A LARGE LAHORE CARPET

NORTH INDIA, CIRCA 1920

Of Safavid 'Vase' design, overall excellent condition 23ft.7in. x 12ft. (720cm. x 367cm.)

£12,000-18,000

US\$16,000-23,000 €14,000-21,000 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 but larger in proportion, sold in these Rooms, 6 October 2015, lot 33.

PROVENANCE:

Anon sale, Christie's London, 26 April 2018, lot 298



VARIOUS PROPERTIES

■218

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, LATE 19TH CENTURY

Of 'Mosaic Tile' design, minor localised wear, localised corrosion, minor scattered repairs and reweaves, selvages partially rebound, 8ft.6in. x 7ft. (261cm. x 214cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

The knot count measures approximately 7V x 7H per cm. sq.

The design of interlocking cruciform medallions filled with a variety of flowering trees, shrubs and floral sprays echoes those found on 18th century Khorassan carpets, such as a fragment sold in the Bernheimer collection in these Rooms, 14 February, 1996, lot 180. The design had a revival of interest in the 19th century and appears on a carpet sold twice in these Rooms, 28 April 1994, lot 567, and then 25 April 2002, lot 150, and on another carpet bearing the same design and similar border sold, Christie's London, 7 October 2010, lot 210. The drawing, colouring and spacing of both the near-pair of carpets and the present silk carpet, stand out as the best that one could hope to find from 19th century Kashan carpets, woven with the technical features that have come to be associated with the elusive weaver Mohtasham.



■220

AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1930

Finely woven, overall excellent condition 9ft.5in. x 6ft.6in. (290cm. x 202cm.)

£7,000-9,000

US\$9,100-12,000 €8,400-11,000

The knot count measures approximately 10V x 10H per cm. sq.

219

A TEHRAN CARPET

NORTH PERSIA, CIRCA 1910

Displaying a series of trees with spring blossom with a multitude of garden and songbirds, overall excellent condition 11ft.2in. x 6ft.8in. (342cm. x 206cm.)

£6,000-8,000

US\$7,800-10,000 €7,000-9,300



220

221

A BENLIAN TABRIZ CARPET

SIGNED QALI-BAFIYAN VA MAHMUD JABBARZADA, NORTH WEST PERSIA. CIRCA 1910

Of Safavid 'Hunting' carpet design, overall excellent condition 18ft.3in. x 12ft.3in. (560cm. x 377cm.)

£8.000-12.000

US\$11,000-15,000 €9,400-14,000

The Benlian star signature reads *sherkat-e jabbarzadeh-ye qali-bafiyan va Mahmud*, which translates as 'The Jabbarzadeh Carpet weaving company and Mahmud'.

The Benlian workshop was founded in the first half of the 20th century in Tabriz where it wove carpets specifically for the European market. Of Armenian descent, Edward E Benlian, a London based carpet dealer, had a strong affinity with the Armenian community of Tabriz and set up a workshop employing the best weavers in order to produce carpets of the highest quality. His master weavers included Javan Amir Kizi and Mahmud Ghalicheh, by whom the present carpet is woven, both of whom were extremely successful in reinterpreting the classical carpet designs of 16th and 17th century Safavid Persia, for more modern tastes. Whilst other early 20th century workshops such as Petag began producing Tabriz carpets of similar style, Benlian carpets can be identified by their eight-pointed star insignia woven in the corner of each inner guard stripe.

The design, including the inscription cartouches, copies the 'Emperor's carpets' one of which is in the Museum für Angewandte Kunst in Vienna and its pair, sold to Duveen through Christie's in 1929, is now in the Metropolitan Museum in New York.





221

222

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, LATE 19TH CENTURY

Minor touches of light localised wear, a couple of small spot repairs, overall good condition

11ft.3in. x 7ft.9in. (346cm. x 241cm.)

£12,000-16,000

US\$16,000-21,000 €14,000-19,000 PROPERTY FROM A PRIVATE ITALIAN COLLECTION

223

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Localised light overall surface wear, naturally corroded brown, minor localised areas of repair, selvages rebound 13ft.6in. x 11ft.3in. (415cm. x 343cm.)

£7,000-9,000

US\$9,100-12,000 €8,400-11,000





22

VARIOUS PROPERTIES

224

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1910

A couple of repairs, minor loss to one end, otherwise overall good condition 18ft.1in. x 11ft.1in. (554cm. x 340cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,500

225

A BAKSHAISH CARPET

WEST PERSIA, LATE 19TH CENTURY

Light areas of wear, touches of minor restoration, some loss along outer guard stripes at each end $\,$

13ft. 9in. x 11ft. 4in. (423cm. x 346cm.)

£12,000-16,000

US\$16,000-21,000 €14,000-19,000

224





226

A BAKHTIARI CARPET

WEST PERSIA, CIRCA 1900

Full pile throughout, a couple of very minor repairs, overall excellent condition 15ft.9in. x 10ft.9in. (485cm. x 332cm.)

£8,000-12,000

US\$11,000-15,000 €9,600-14,000

END OF SALE



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13ft. 9in. x 11ft. 4in.	423cm. x 346cm.	A Bakshaish Carpet	Late 19th Century	225
13ft.10in. x 7ft.3in.	422cm. x 221cm.	A Silk Kashan Carpet	Late 18th Century	201
14ft.4in. x 11ft.7in.	440cm. x 357cm.	A Heriz Carpet	Circa 1900	181
14ft. 8in. x 3ft. 5in.	450cm. x 108cm.	One of a Pair of Karadja Runners	Circa 1920	211
15ft. 2in. x 4ft.	463cm. x 121cm.	One of a Pair of Karadja Runners	Circa 1920	211
15ft.5in. x 11ft.5in.	474cm. x 352cm.	A Bakshaish Carpet	AH 1318/1900 AD	179
15ft.7in. x 13ft.4in.	479cm. x 408cm.	An Agra Carpet	Circa 1890	187
15ft.9in. x 10ft. 9in. 16ft. x 11ft.3in.	485cm. x 332cm.	A Bakhtiari Carpet	Circa 1900	226
17ft.1in. x 3ft.4in.	487cm. x 345cm. 521cm. x 104cm.	An Ushak Carpet A Karabagh Runner	Circa 1890 Late 19th Century	206 173
18ft.1in. x 11ft.1in.	554cm. x 340cm.	A Heriz Carpet	Circa 1910	224
18ft.3in. x 12ft.3in.	560cm. x 377cm.	A Tabriz Carpet	Circa 1910	224
18ft.8in. x 9ft.1in.	570cm. x 276cm.	A Kirman Gallery Carpet	AH 1286/1869-70 AD	193
18ft.9in. x 10ft.2in.	577cm. x 311cm.	A Large Medallion Ushak Carpet	Late 16th/Early 17th Century	189
19ft.4in. x 2ft.7in.	592cm. x 83cm.	A North West Persian Runner	Circa 1910	209
19ft.5in. x 16ft. 7in.	595cm. x 517cm.	An Ushak Carpet	Circa 1900	205
19ft.6in. x 13ft.8in.	600cm. x 422cm.	An Agra Carpet	Late 19th Century	216
19ft. 7in. X 7ft. 7in.	600cm. x 236cm.	A Karabagh Kelleh	Third Quarter 19th Century	161
20ft.9in. x 2ft.8in.	638cm. x 85cm.	A Long North West Persian Runner	Last Quarter 19th Century	174
23ft.3in. x 18ft.3in.	710cm. x 558cm.	A Large Ushak Carpet	Circa 1800	208
23ft.7in. x 12ft.	720cm. x 367cm.	A Large Lahore Carpet	Circa 1920	217

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For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE" Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a **lot** which does not have a reserve and there is no higher bid than yours, we'll 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; and (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 **auctioner'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), E(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 RIDDING ON BEHALF OF THE SELLER

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

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

8 SUCCESSEUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. 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 over £225,000 and up to and including £3,000,000, 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 Evaluation" for further information. Symbols and Explanation' for further information.

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. VAT 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 of the purchaser. Unfisites 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 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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12.500 euro. We work out the amount owed as follows:

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

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350,000,01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without

any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other 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 OLIR ALITHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales we warrain, subject to the terms below, riat 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 (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 terms listed be an eaded "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a leaf of the properties in the lot is did in the lot is the work of the named artist. Please read the full list of Qualified Headings and a leaf of the lot of 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** its 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 We will not, in any circumstances, be required to pay you more than the purchase price paid by you to us.

We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of apportunity or value, expected savings or interest. costs, damages, other damages or expenses.

Books. Where the **lot** is a book, we give an additional **warranty** defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(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

(vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at wh bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty. provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph F2(h)(ii) above and the lot is a biggry in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) (incident any officers and beneficial owner(s) of the ultimate buyer(s) and ar persons acting on its behalf) and on our request, provide document to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate

(iv) you do not know, and have no reason to suspect that the ultimate (N) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

the hammer price; and

(ii) the buyer's premium; and (iii) any amounts due under section D3 above; and

(iv)any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in the United Kingdom

in the currency stated on the invoice in one of the following ways (i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 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) Cach

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.

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, SW1Y 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)20 752 3300

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;

ON Lloyds bank base rate from unne to time on the unpaid amount que; (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:

accepting any biots, (wiii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company 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.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs

(iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

H TRANSPORT AND SHIPPING

1 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 shiping 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 you ask us to a resultrate, sepecially for any large tierus or tents of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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 lower or regulations which apply to 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species 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 existed for any crospent as overgreent atthetit, it is every 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.

(d) US import ban on African 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 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 inconclusivor confirms the material is from the African elephant, we will no be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example 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'
(g) 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.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2.

please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as any bother than as set out in the admentancy warrang and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) 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 excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

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

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

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 I AW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed alising out of or incollineation with this agreement, who egoverning by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings 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.christies.com. christies.com.

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 manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture:

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of

authenticity warranty: the quarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the

hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it 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.

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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.
t	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 witside 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 α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a 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 α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	\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.
	\star 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.
- 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- buyer (as applicable) must:

 (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
- (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
 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 1 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 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.
- 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.

٠

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(c) 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(h) of the Conditions of Sale.

 † , *, Ω , α , ‡

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

A 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 onext 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 •.

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**

Bidding by parties with an interest

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.

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

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.

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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 5.00pm 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 12.00pm 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 pre-booked 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 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further details.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

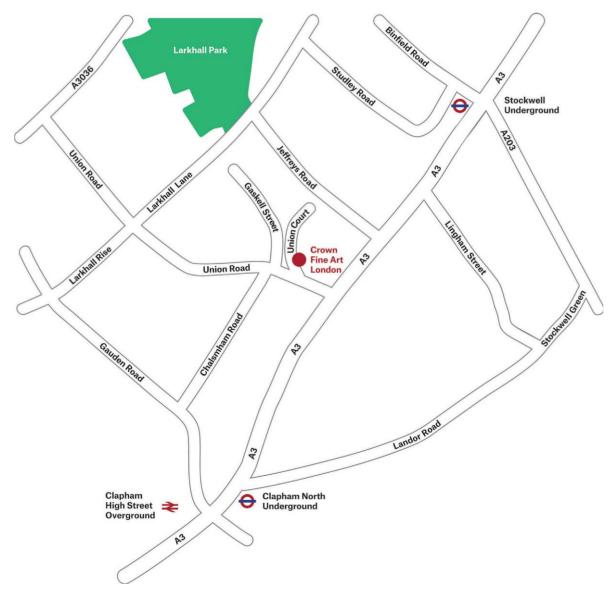
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com.

CROWN FINE ART

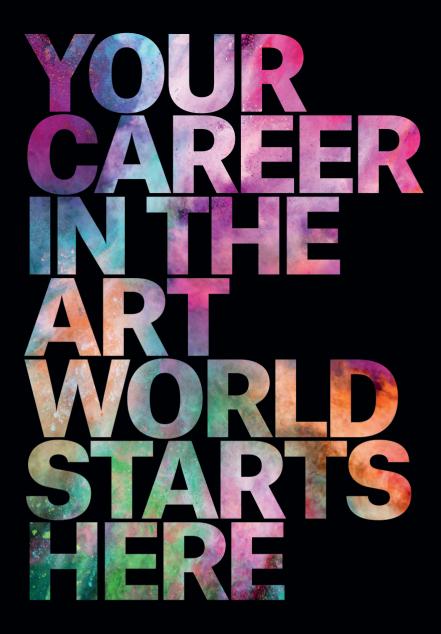
Art Central 20-22 Union Road London SW4 6JP

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.

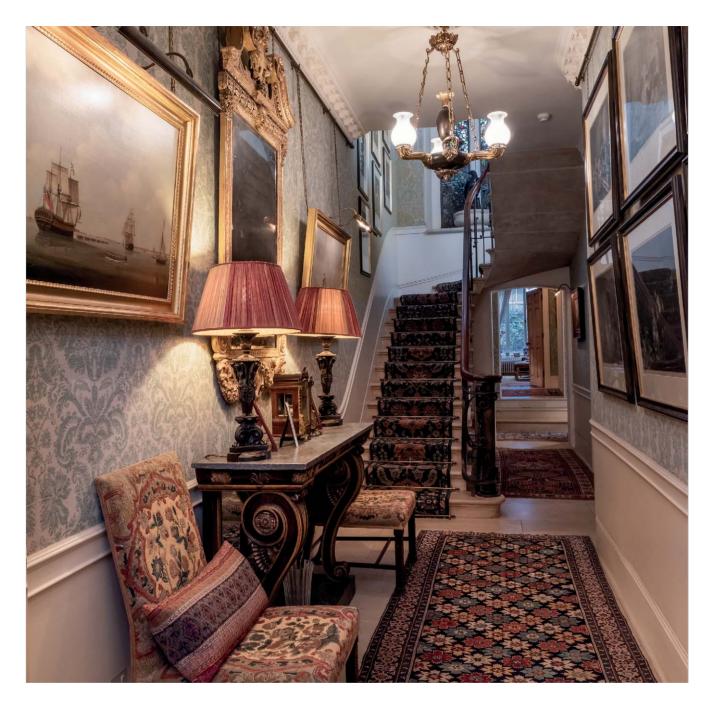


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LEARN MORE AT CHRISTIES.EDU





WILTON CRESCENT: A ROBERT KIME INTERIOR

London, 1 May 2020

VIEWING

26-30 April 2020 8 King Street London SW1Y 6QT

CONTACT

Caitlin Yates cyates@christies.com +44 (0)20 7389 2058

CHRISTIE'S



JOHN FREDERICK LEWIS, R.A. (BRITISH, 1805-1876)

The Bezestein Bazaar of El Khan Khalil, Cairo
signed and dated 'J.F. Lewis 1872' (lower left)
oil on canvas

45½ x 34¾ in. (115.6 x 88.3 cm.)
Painted in 1872
£3,000,000-5,000,000

ORIENTALIST ART

London, 18 June 2020

VIEWING

12-17 June 2020 8 King Street London SW1Y 6QT

CONTACT

Arne Everwijn aeverwijn@christies.com +44 (0)20 7389 2453





A CARVED WHITE LIMESTONE TOMBSTONE IRAN, YAZD, DATED AH 423 (1032) 31¾ x 16½ in. (81 x 41 cm.) US\$20,000-30,000

SACRED AND IMPERIAL: THE JAMES AND MARILYNN ALSDORF COLLECTION

New York, 25 June 2020

VIEWING

19-24 June 2020 20 Rockefeller Plaza New York, NY 10020

CONTACT

Tristan Bruck tbruck@christies.com +1 212 636 2190





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- · A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.



WRITTEN BIDS FORM

CHRISTIE'S LONDON

ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS THURSDAY 2 APRIL 2020 AT 10.30 AM & 2.00 PM

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

CODE NAME: MAMLUK SALE NUMBER: 18371

(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 (eq UK£32,000, 35,000, 38,000)

by UK£5,000s

UK£100,000 to UK£120,000 by UK£10,000s

UK£50,000 to UK£100,000

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.
- lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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