

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

LONDON 31 MARCH 2022

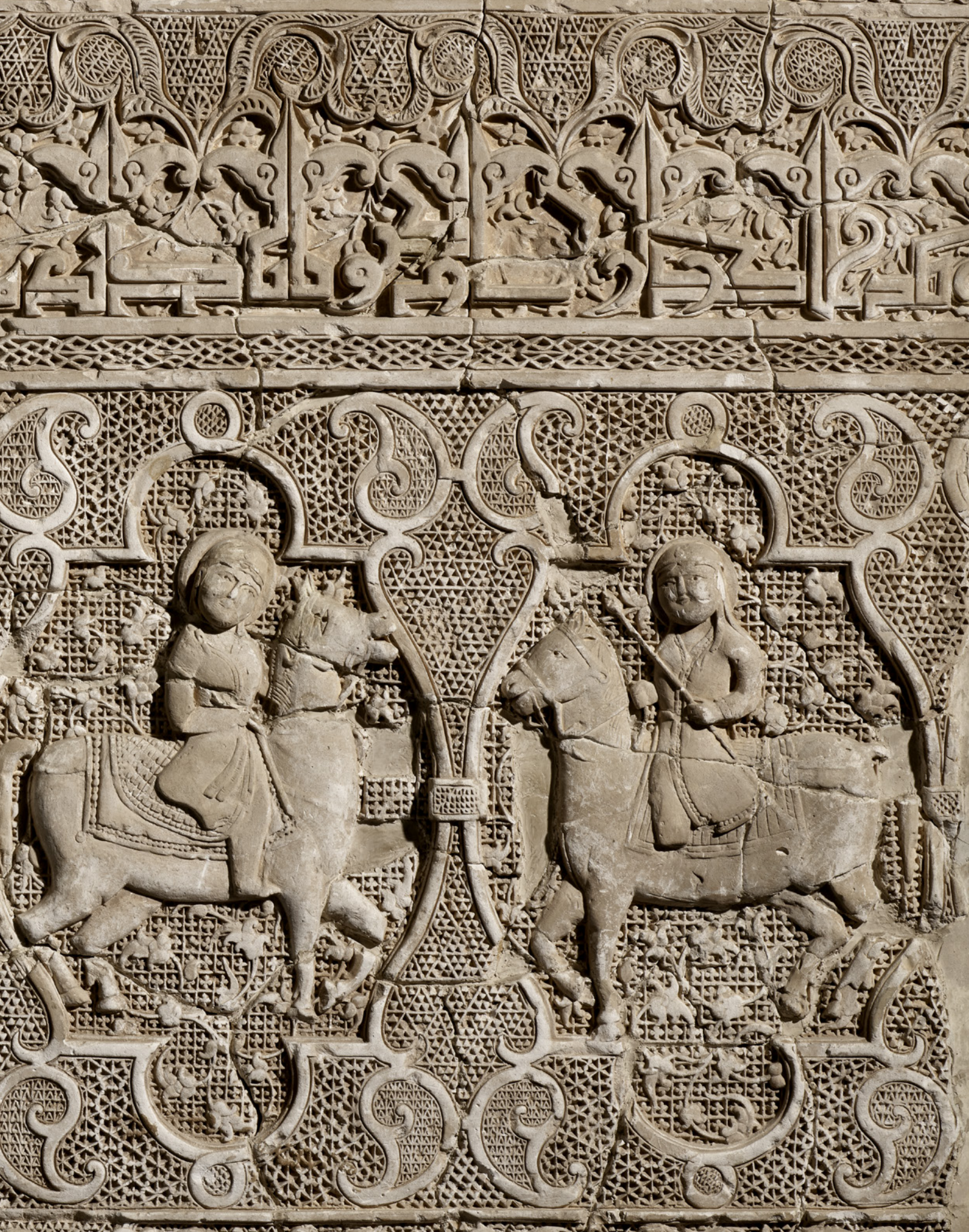


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# ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

**THURSDAY 31 MARCH 2022**

## PROPERTIES FROM

The Collection of Edward  
Falkener (1814-1896)

The Collection of Paul Richard  
Loewi (1879-1939) and His  
Daughter Erica (1918-1996)

The Paul Deeg Collection

A Princeley Collection

A German Nobleman

## AUCTION

Thursday 31 March 2022

Morning session at 10.30 am (Lots 1-106)

Afternoon session at 2.00 pm (Lots 107-224)

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

## VIEWING

Saturday	26 March	12.00pm - 5.00pm
Sunday	27 March	12.00pm - 5.00pm
Monday	28 March	9.00am - 5.00pm
Tuesday	29 March	9.00am - 8.00pm
Wednesday	30 March	9.00am - 5.00pm

## AUCTIONEERS

William Robinson, Arlene Blankers & Eugenio Donadoni

## AUCTION CODE AND NUMBER

In sending absentee bids  
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**TAHMASP-21016**

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Page 2: Lot 168 (detail)  
Opposite: Lot 9 (detail)  
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Back cover: Lot 174 (detail)



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**RIVERS AND MOUNTAINS FAR FROM THE WORLD: IMPORTANT CHINESE SNUFF BOTTLES FROM THE RACHELLE R. HOLDEN COLLECTION**  
ONLINE

**15-30 MARCH**  
**SOUTH ASIAN MODERN + CONTEMPORARY ART**  
ONLINE

**22 MARCH**  
**JAPANESE AND KOREAN ART INCLUDING THE COLLECTION OF DAVID AND NAYDA UTTERBERG**  
NEW YORK

**23 MARCH**  
**SOUTH ASIAN MODERN + CONTEMPORARY ART**  
NEW YORK

**23 MARCH**  
**INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART**  
NEW YORK

**24 MARCH**  
**RIVERS AND MOUNTAINS FAR FROM THE WORLD: IMPORTANT CHINESE SNUFF BOTTLES FROM THE RACHELLE R. HOLDEN COLLECTION**  
NEW YORK

**24-25 MARCH**  
**IMPORTANT CHINESE CERAMICS AND WORKS OF ART**  
NEW YORK

**20 JUNE-12 JULY**  
**ART OF ASIA**  
ONLINE

**29 JUNE**  
**AFRICAN AND OCEANIC ART MASTERPIECES**  
PARIS

**6 JULY**  
**ART D'ASIE**  
PARIS

### LOTS OF IRANIAN/PERSIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.
2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.



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## MANUSCRIPTS FROM A PRIVATE LONDON COLLECTION (LOTS 1-17)

The following group of manuscripts from a Private London Collection (lots 1 – 17) were compiled by a collector with an expert eye for Persian manuscript production over six centuries, from the Timurids to the Qajars, encompassing their texts, scribes, illumination and bindings. Including works by Rumi, Firdawsi and Sa'di, they present some of the most significant textual contributions from Persian authors. Highlights include one of the earliest known manuscripts recording poetry of the *Diwan-i Shams* of Rumi and a magnificently illustrated manuscript of the *Shahnama*. The texts that follow are beautifully presented by some of the most renowned scribes of Safavid Iran, such as a *Diwan* of Amir Shahi calligraphed by Muhammad Qasim bin Shadishah and another manuscript in the immediately recognisable *shikasteh* of Ikhtiyar al-Munshi. Others showcase the height of Persian illumination in rich tones of ultramarine derived from lapis lazuli, combined with mesmerising shades of shell gold, and the vivid polychrome tones of the Qajars. The collection further showcases some of the finest examples of Persian bookbinding, ranging from a gilt-stamped and découpé Safavid cover to a *Diwan* of Sa'di which demonstrates the advance of lacquer bindings under the Qajars.







61

**SHAYKH MUSLİH AL-DİN SA'Dİ (D. 1292): KULLIYAT**

SIGNED 'ABDULLAH AL-SAMADİ, TIMURID IRAN, DATED 18 DHU'L-QA'DA AH 901/6 AUGUST 1496 AD

Poetry, Persian manuscript on paper, 395ff., plus two flyleaves, 191l. of black *nasta'liq* variously arranged in one or two columns within double gold intercolumnar rules, flanked by a column with 12ll. of *nasta'liq* written on the diagonal, gold and polychrome illuminated triangular cartouches above and below, keywords picked out in gold, red and blue, headings in white *thuluth* on gold and polychrome illuminated panels, within gold, black and blue rules, catchwords, opening bifolio illuminated in gold and polychrome framing 7ll. in clouds reserved against a gold ground, with later owners' seal impressions, colophon signed and dated, in contemporaneous gilt-stamped and découpé binding, in stamped box with flap  
Text panel 7% x 37%in. (18.6 x 9.7cm.); folio 11% x 7in. (29.9 x 17.8cm.)

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

Given the exquisite quality of the opening illumination of this manuscript, it is unsurprising that the illumination of Timurid and Safavid Persia would serve as inspiration for other centres, particularly the Ottomans. The illuminator has masterfully chosen a particularly rich layer of lapis lazuli creating a dazzling ultramarine shade, heightened by its contrast with the cartouches of black gold.

Under Mehmet the Conqueror, artistic commissions looked to Turkic, Perso-Islamic, and Byzantine inspiration, and after the Ottoman conquest of the Safavids, there was an increased presence of Iranian artists in the Ottoman court. Both in its rich blue tone and layout, the illumination of this manuscript is comparable to an Ottoman Qur'an from the first half of the sixteenth century sold in these Rooms, 5 October 2010, lot 306, and another in the Museum of Turkish and Islamic Arts, Istanbul (inv.no.TIEM 224). This characteristic bright lapis lazuli would go on to become a mainstay of Ottoman illumination. Although the illumination in the opening bifolio relates to Ottoman production, the illumination within the manuscript, such as the gold floral cartouches framing the text, is typical of Persian illumination.





2

02

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

SIGNED MUHAMMAD QASIM BIN SHADISHAH, SAFAVID HERAT, 16TH CENTURY

Poetry, Persian manuscript on gold-speckled cream and blue paper, 41ff., plus four flyleaves, 14ll. of black *nasta'liq* divided into two columns with double gold intercolumnar rules, headings in white *nasta'liq* in gold and polychrome illuminated panels, within gold and polychrome rules, laid down within variously coloured margins illuminated in gold, the opening bifolio illuminated in gold and polychrome framing 5ll. of black *nasta'liq* in clouds reserved against a gold floral ground, colophon signed, in Qajar lacquer binding, lacquer doublures  
Text panel 4¾ x 2½in. (12.2 x 6.2cm.); folio 8½ x 4.1/7in. (21.7 x 12.3cm.)

£10,000-15,000

US\$14,000-20,000  
€12,000-18,000

Muhammad Qasim bin Shadishah was one of the leading scribes in *nasta'liq* in the late Timurid and early Safavid periods. Shams al-Din Muhammad Vafsi has recorded our scribe as a student of renowned calligrapher Sultan 'Ali Mashhadi while Dust Muhammad mentions him as the student of Mawlana Sultan Muhammad Nur and Mawlana Sultan Muhammad Khandan (see Wheeler H. Thackston, *Album Prefaces and Other Documents on the History of Calligraphers and Painters*, Leiden, 2001, pp.10-11, 21, 25, and 33). Another copy of Amir Shahi's *Diwan* by Muhammad Qasim bin Shadishah is in the Golestan Palace Library, Tehran, (see Mahdi Bayani, *Ahwal wa-Athar-Khushnawisan*, vols. 3-4, Tehran, reprint 1363 (1984), p. 808). A further manuscript in his hand was sold at Sotheby's, London, 22 April 2015, lot 103.

03

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

SAFAVID IRAN, 16TH CENTURY

Poetry, Persian manuscript on paper, 39ff., 12ll. of black *nasta'liq* on gold-speckled ground arranged in two columns with gold and black intercolumnar rules, text within gold and polychrome rules, within polychrome stencilled borders heightened with gold and decorated with flowers and cloudbands, the opening folio with a gold and polychrome illuminated headpiece, first folio with later owners' notes and seal impressions, in Safavid lacquer binding decorated with animals, mythical creatures and flowers, gold-speckled pink paper doublures  
Text panel 5¾ x 3¾in. (14.8 x 8.4cm.); folio 10 x 6¼in. (25.3 x 15.8cm.)

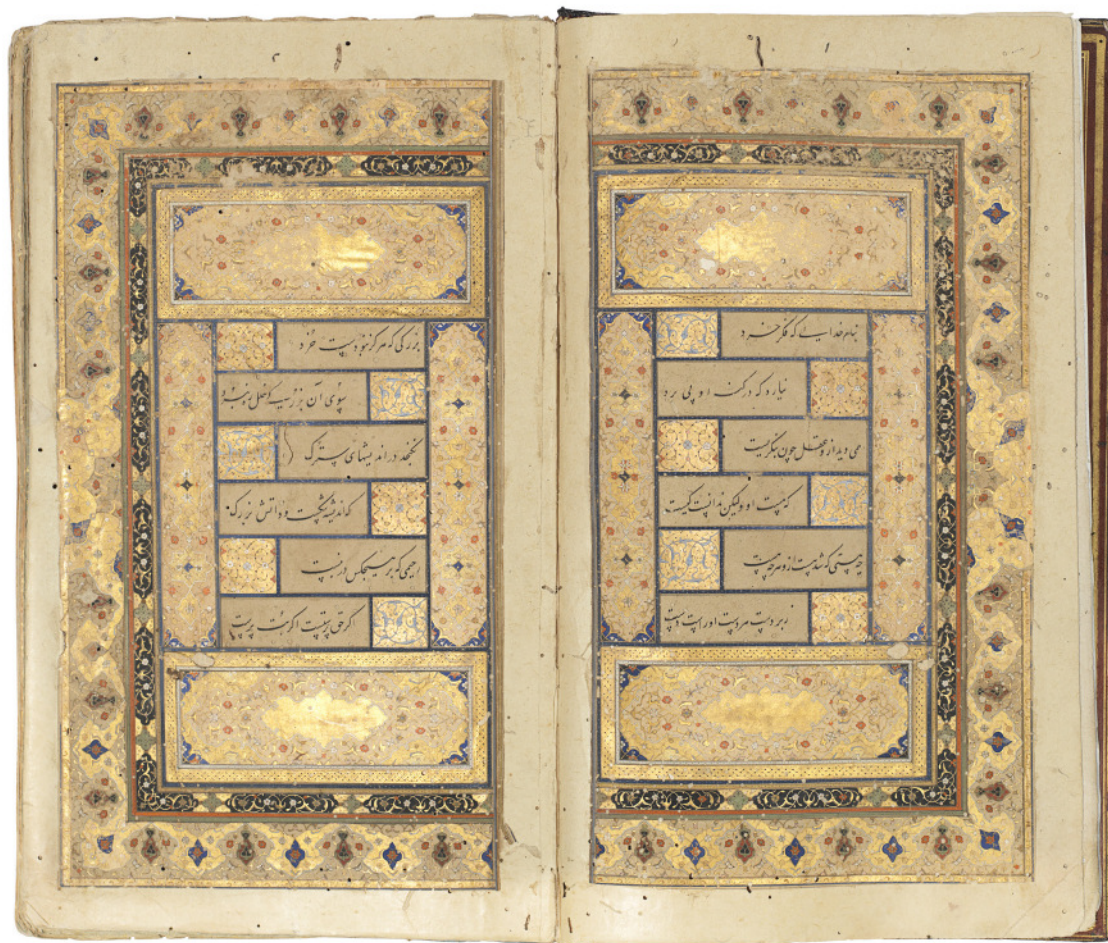
£6,000-8,000

US\$8,200-11,000  
€7,200-9,600



3





04

**'ABDULLAH HATIFI (D. AH 858/1454 AD): TIMURNAMA**

SAFAVID HERAT, DATED AH 99[0]/1582-83 AD

A history of Timur, Persian manuscript on gold-sprinkled paper, 162ff. as numbered plus three flyleaves, 12ll. of elegant black *nasta'liq* in two columns divided by double gold intercolumnar rules, text panels within gold and polychrome rules, wide coloured margins decorated in gold with animals, humans, floral sprays and arabesques, five miniatures, occasional headings in blue, opening bifolio with gold and polychrome illumination framing 6ll. of *nasta'liq* within stepped panels, first flyleaf with owner's note in 19th century hand, various other later owners' notes and stamps on first and final flyleaves, colophon dated and stating place of production as 'dar al-sultaneh Herat', some wormholing, in black morocco with applied gold stamped panels with floral decoration, plain red morocco doublures  
Text panel 6 x 3 $\frac{3}{4}$ in. (15.3 x 8.5cm.); folio 11 $\frac{1}{8}$  x 7 $\frac{1}{4}$ in. (30.2 x 18.4cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

**PROVENANCE:**

Formerly in the collection of one of the Nawabs of Farrukhabad, Hagop. Kevorkian Collection (900-KF082),

Anon. sale, Sotheby's, London, 21 April 1980, lot 199

A Private Collection Donated to Benefit The University of Oxford, Part II, in these Rooms, 4 October 2012, lot 21

An owner's note, in a 19th century hand on the opening fly-leaf of this manuscript reads: "Timur-namah", A poem in the Persian language containing the history of Timurkhan King of Persia written by, Hatfee, a celebrated poet of Persia in the year 900 Hijree, This book belonged to one of the Nawabs of Furruckabad, and was obtained by me there in 1863.



(detail)





•05

**SHAYKH MUSLIH AL-DIN SA'DI (D.1292): *DIWAN***

TIMURID OR EARLY SAFAVID HERAT, 15TH/16TH CENTURY

Poetry, Persian manuscript on gold-speckled paper, 48ff., 6ll. of black *nasta'liq* variously arranged diagonally and horizontally, 2ll. of *nasta'liq* in panels to the left, interspersed with gold and polychrome illuminated cartouches, within gold and polychrome rules, laid down within variously coloured margins illuminated in gold, the opening bifolio illuminated in gold and polychrome framing 7ll. of *nasta'liq* in clouds reserved against a pink-hatched ground, first and final folios with later owners' annotations and a seal impression, in contemporaneous lacquer binding, lacquer doublures  
Text panel 3¾ x 1½in. (8.4 x 3.9cm.); folio 5¾ x 3¼in. (14.6 x 8.3cm.)

£5,000-8,000

US\$6,800-11,000

€6,000-9,600





6

## •06

### A POETRY ANTHOLOGY

SIGNED MUHAMMAD KATIB AL-SULTANI, TIMURID SHIRAZ, EARLY 15TH CENTURY

Comprising the *Diwan* of Hafiz and the *Bustan* and *Ghazaliyyat* of Sa'di, Persian manuscript on paper, 178ff. plus three flyleaves, 24ll. of small black *nasta'liq* arranged in two columns with double gold intercolumnar rules, titles in gold *naskh* in clouds reserved against a faintly hatched ground, surrounded by 26ll. of *nasta'liq* interspersed with triangular panels of floral illumination, within gold and black rules, catchwords, opening folio with gold and polychrome illuminated headpiece, colophon signed, minor repairs and faint discolouration, flyleaves with later owner's notes, in gilt-stamped brown morocco with flap, marbled paper doublures

Text panel 5½ x 3¼in. (14.5 x 9.3cm.); folio 7 x 4¾in. (18 x 11.7cm.)

£2,000-3,000

US\$2,800-4,100

£2,400-3,600

#### PROVENANCE:

Anon. sale, Christie's, London, 7 October 2008, lot 294

## •7

### A SAFAVID BINDING

IRAN, 16TH CENTURY

The exterior gilt-stamped with a cusped medallion on a ground of cloudbands and floral scrolls, within a border of gilt-stamped floral cartouches, the interior decorated in *découpé* with a cobalt-ground medallion surrounded by a gilt stamped panel of cloud scrolls within similar gilt and *découpé* borders, with flap, minor repairs

Each board 13½ x 8in. (34.1 x 20.4cm.)

£1,500-2,000

US\$2,100-2,700

£1,800-2,400



7





(detail)

08

**SHAYKH MUSLIH AL-DIN SA'DI (D.1292): BUSTAN**

SHAYBANID BUKHARA, DATED SHA'BAN AH 9[56]/  
SEPTEMBER-OCTOBER 1549 AD

Poetry, Persian manuscript on cream paper, 159ff., plus two flyleaves, 14ll, of black *nasta'liq* arranged in two columns with gold and black intercolumnar rules, headings in gold, blue and red *thuluth* on gold and polychrome illuminated panels, text within gold and blue rules, catchwords, the margins illuminated in gold and polychrome with floral vine and cartouches with arabesques, the opening bifolio with two full page illustrations, the following bifolio with two gold and polychrome illuminated *shamsas*, followed by a gold and polychrome illuminated bifolio framing 6ll. of *nasta'liq* in clouds reserved against a hatched ground, four further illustrations within the text, colophon dated, flyleaves with later owners' notes and seal impressions, in modern gilt stamped binding, red doublures

Text panel 6 $\frac{3}{4}$  x 3 $\frac{3}{4}$ in. (16 x 8.5cm.); folio 11 x 6 $\frac{7}{8}$ in. (28 x 17.4cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

A contemporaneous manuscript of Jami's *Tuhfat al-Ahrrar*, dated AH 942/1535 AD and also attributed to Bukhara, with similar illustrations and fine illumination as the present lot was sold in these Rooms, 26 October 2017, lot 85.





09

**ABU AL-QASIM FIRDAWSI (D. AH 416/1025 AD):  
SHAHNAMA**

SIGNED MUHAMMAD SALIH BIN MUHAMMAD, SAFAVID IRAN,  
16TH CENTURY

Epic poetry, Persian manuscript on light pink and cream paper, 423ff., plus five flyleaves, 25ll. of black *nasta'liq* arranged in four columns with double black and gold intercolumnar rules, headings in gold *nasta'liq*, within gold and polychrome rules, catchwords, opening folio with gold and polychrome illuminated *shamsa*, the following bifolio illuminated in gold and polychrome framing 7ll. of *nasta'liq* in clouds reserved against a gold ground, 19 miniatures, colophon signed, in Safavid gilt-stamped binding with flap, gold and polychrome *découpé* doublures

Text panel 9¼ x 5½in. (23.4 x 13.6cm.); folio 14¼ x 9¾in. (35.7 x 23.7cm.)

£25,000-35,000

US\$34,000-48,000

€30,000-42,000



(detail)





•010

# **EXAMPLES OF OFFICIAL CORRESPONDENCE (INSHA')**

SIGNED IKHTIYAR AL-MUNSHI, SAFAVID  
IRAN, 16TH CENTURY

Persian manuscript on blue paper, 5ff., plus  
five flyleaves, 5ll. of alternating black and gold  
*shikaste* written on the diagonal in clouds  
reserved against a gold ground, gold and  
polychrome illuminated triangular cartouches  
above and below, within gold and black rules,  
opening folio with gold and polychrome  
illuminated headpiece, colophon signed, flyleaves  
and first and final folios with later owners' notes  
and seal impressions, in red morocco  
Text panel 5½ x 3¼in. (14 x 8.2cm.);  
folio 7¾ x 5in. (19.9 x 12.5cm.)

£3,000-5,000

US\$4,100-6,800  
€3,600-6,000

## **PROVENANCE:**

Anon. sale, Sotheby's, London, 12 October 1990,  
lot 269

10

Khawaja Ikhtiyar al-Munshi (d. AH 974/1566-67 AD) is the most famous calligrapher of the style known as *shikaste ta'liq*, which is recognised not only by the softness of its form, but also its diagonal lean. He was active in the second half of the 16th century and signed his works 'Al-Munshi' which means secretary in Persian. This title was well-suited to our scribe as for 30 years he composed the correspondences of Sultan Muhammad Khudabanda, son of Shah Tahmasp, who was the Governor of Khorassan (A. Soheyli-Khwansari (ed.), *Qazi Mir Ahmad Munshi Qomi, Golestan-e honar*, Tehran 1352, p. 49 and V. Minorsky, *Calligraphers and Painters, A Treatise by Qadi Ahmed son of Mir-Munshi*, Washington 1959, p. 91). A single panel by the calligrapher was sold at Christie's, South Kensington, 9 October 2015, lot 269, and another formed part of a group of calligraphic panels sold in these Rooms, 8 April 2008, lot 189.



•11

# **A CALLIGRAPHIC PANEL**

SIGNED MIR 'ALI, SAFAVID IRAN, 16TH CENTURY

Persian manuscript on paper, 4ll. of black *nasta'liq* written on the diagonal in  
clouds reserved against a pink-hatched ground, flanked by triangular gold  
and polychrome illuminated panels, 4ll. of black *nasta'liq* above and to the  
left, signed below in a gold and polychrome illuminated panel, within blue  
stencilled borders with figures and animals outlined in gold, laid down on card,  
the reverse plain  
Text panel 8½ x 4¼in. (21.4 x 10.8cm.); folio 18¼ x 12¾in. (46.5 x 31.5cm.)

£4,000-6,000

US\$5,500-8,100  
€4,800-7,200

11

16

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012

**HASSAN KASHI: AFTAB INNAMA**  
SIGNED 'ABD AL-RASHID [DAYLAMI],  
MUGHAL INDIA, 17TH CENTURY

Poetry, Persian manuscript on paper, 9ff., plus four flyleaves, 10ll. of black *nasta'liq* in clouds reserved against a gold ground flanked by gold and polychrome illuminated panels, within gold and black rules, laid down on card within gold floral illuminated margins, opening folio with gold and polychrome illuminated headpiece, colophon signed, in Safavid gilt-stamped binding, polychrome *découpé* doublures  
Text panel 7 x 3 $\frac{1}{2}$ in. (17.6 x 8.6cm.); folio 9 $\frac{7}{8}$  x 5 $\frac{1}{2}$ in. (25 x 14.8cm.)

£6,000-8,000 US\$8,200-11,000  
€7,200-9,600

Mawlana Hassan bin Mahmud Kashani Amoli, known as Hassan Kashi was a poet and mystic of the eight century, whose poetry was largely based on the Shi'a saints, especially Imam 'Ali. He held great status under Uljaytu, who constructed a mausoleum for him in Soltaniyeh which was completed and restored during the reigns of Shah Tahmasp and Fath 'Ali Shah Qajar.



12

This manuscript is signed by 'Abd al-Rashid [Daylami], also known as 'Rashida' (d. 1647). Our scribe was born Qazvin and studied calligraphy with his maternal uncle, famed calligrapher Mir Imad Hasani, most likely during his residence in Isfahan. After the assassination of his famous uncle in 1615, 'Abd al-Rashid was given shelter by Jahangir at the Mughal court. Subsequently 'Abd al-Rashid was appointed as the calligraphy instructor to Shah Jahan's favourite son Dara Shikoh. While calligraphic panels by 'Abd al-Rashid Daylami are known in collections such as panels within an album in the Walters Art Museum, (inv. no.W.668), manuscripts in his hand are less commonly found.

•013

**ARABIC QASIDAS**  
QAJAR IRAN, 19TH CENTURY AND LATER,  
COPIED FROM A SAFAVID ORIGINAL

Poetry, Arabic manuscript on paper, 44ff., plus two flyleaves, with small black *naskh* interspersed with large lines of *thuluth*, smaller lines of *thuluth* written on the diagonal to the right, keywords picked out in red, 3ff. signed and dated, a bifolio with two illustrations after each *qasida*, folios laid down within purple paper margins with gold floral illumination, frontispiece later added, in red gilt-stamped binding  
Text panel 8 $\frac{3}{4}$  x 6 $\frac{1}{2}$ in. (22.4 x 16.6cm.); folio 14 $\frac{1}{4}$  x 10 $\frac{1}{4}$ in. (36.4 x 26.1cm.)

£3,000-5,000 US\$4,100-6,800  
€3,600-6,000

This manuscript has been copied from a Safavid original which is housed in the National Library, Iran. The *qasidas* included in the manuscript are as follows: *al-Qasida al-Fa'iyya* of Ibn al-Farid, *al-Qasida al-Tantaraniyya* (called here *al-Qasida al-Raji'iyya*) of Mu'in al-Din Abu Nasr Ahmad al-Tantarani and *Qasida al-Burda* of al-Busiri with an interlinear Persian commentary on the Prayer of the 12 Imams of Nasir al-Din Tusi.



13





14

•014

**SHAYKH MUSLIH AL-DIN SA'DI (D. 1292):  
KULLIYAT**

TEXT SIGNED 'ALI MUHAMMAD,  
ILLUMINATION SIGNED MIRZA HUSAYN 'ALI  
QAJAR AND MIR HUSAYN HUSAYNI, QAJAR  
IRAN, DATED AH 1240/1824-5 AD

Poetry, Persian manuscript on paper, 401ff. plus one flyleaf, 23ll. of black *nasta'liq*, in different column and text block arrangements with intercolumnar black rules, keywords picked out in gold, blue and red, headings in red on gold and polychrome illuminated panels, text within gold and polychrome rules, catchwords, opening bifolio illuminated in gold and polychrome with text in clouds reserved against a gold ground, three further similarly illuminated bifolios within the text, colophon signed and dated, some loose folios, overall very good condition, in stamped brown morocco

Text panel 8 $\frac{7}{8}$  x 4 $\frac{1}{2}$ in. (22.6 x 11.9cm);  
folio 12 $\frac{1}{4}$  x 7 $\frac{3}{4}$ in. (31.1 x 18.7cm.)

£5,000-7,000

US\$6,800-9,500  
€6,000-8,400



15

•015

**SHAYKH MUSLIH AL-DIN SA'DI (D.1292):  
KULLIYAT**

SAFAVID SHIRAZ, CIRCA 1600; THE  
ILLUSTRATIONS, QAJAR IRAN, 19TH  
CENTURY

Poetry, Persian manuscript on paper, 359ff., plus two flyleaves, 12ll. of black *nasta'liq* on gold-sprinkled ground, keywords picked out in red, within gold and black floral rules, surrounded by 28ll. of black *nasta'liq* written diagonally interspersed with gold and polychrome illuminated cartouches, text within gold and polychrome rules, six folios with gold and polychrome illuminated headpieces, five of which with 19th century illustrated margins, a further bifolio with similarly illustrated margins and one folio with full page illustration, some folios with later gold illuminated margins with flowers and animals, the opening bifolio with 19th century illuminated margins, the text panel of the first folio later replaced, in gilt stamped brown morocco, tan doublures with gold floral lattice

Text panel 8 x 4 $\frac{1}{2}$ in. (20 x 11.4cm);  
folio 13 $\frac{1}{2}$  x 8 $\frac{1}{2}$ in. (33.4 x 21.5cm.)

£5,000-7,000

US\$6,900-9,500  
€6,000-8,400

18

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.



016

**A SELECTION OF GHAZALS FROM THE  
DIWAN-I-SHAMS OF JALAL AL-DIN RUMI  
(D. AH 672/1273 AD) AND THE DIWAN OF  
HIS SON BAHÁ AL-DIN SULTAN WALAD  
SELJUK ANATOLIA, LATE 13TH/EARLY 14TH  
CENTURY**

Poetry, Persian manuscript on paper, 54ff., plus  
two flyleaves, 21ll. of sepia *naskh* arranged in two  
columns, headings and keywords picked out in  
red, occasional marginal notes, first folio with two  
seal impressions, incomplete at start, in brown  
stamped morocco  
Folio 8% x 6 1/2 in. (21.9 x 15.5cm.)

£10,000-20,000

US\$14,000-27,000

€12,000-24,000

Bahá al-Din Muhammad-i Walad (1226-1312) -  
known as Sultan Walad - was the son of Jalal  
al-Din Rumi and one of the founders of the  
Mawlawiyya order. Born in Laranda (present  
day Kirman), he was sent by his father to study  
religious sciences in Damascus and Aleppo. In 1284, he took up the succession which he had previously declined in favour of Çelebi Husam al-Din  
on his father's death. Sultan Walad organised the order and established branches outside Konya. With his succession really begins the history of the  
Mawlawiyya order.

This manuscript comprises *ghazals* from both Sultan Walad and his father. While the poems by Sultan Walad are preceded by 'By the son, may God extend his  
shadow and blessing', those of Rumi are preceded by 'By the father, may God sanctify us with his secret'. These formulae would suggest that the manuscript  
was written after the death of Rumi but during the lifetime of his son dating it to 1273-1312. A similarly early copy of the *Ibtidana* of Sultan Walad dated to  
1291 was sold in these Rooms, 5 October 2010, lot 174.

Not only is this rare manuscript one of the earliest works by Sultan Walad, but it is among the four oldest manuscripts recording poetry of the *Diwan-i Shams*  
of Rumi (see Nayeri, M., Khalil Jahromi, E., Razmjoo Bakhtiari, S. "The Study of Some Tarqimehs of Manuscripts of Shams' Sonnets", *Researches on mystical  
literature (gowhar-i-guya)*, 7(1), (2013), pp. 27-52).



16

•017

**NASIR AL-DIN AL-TUSI (D. AH 672/1274-5  
AD): KITAB AL-DARB WA'L-QISMA FI'ILM  
AL-JABR WA AL-HISAB  
IRAN, 14TH/15TH CENTURY**

On mathematics, Arabic manuscript on paper,  
9ff., plus two flyleaves, 31ll. of neat black *naskh*,  
keywords picked out and underlined in red,  
catchwords, first folio later replaced, in modern  
stamped brown binding, paper doublures  
Folio 10% x 7 1/2 in. (26.9 x 18cm.)

£4,000-6,000

US\$5,500-8,100

€4,800-7,200



17









(actual size)

#### VARIOUS PROPERTIES

18

#### A SILVER-INLAID BRASS BOWL

KHORASSAN, NORTH EASTERN IRAN, 13TH CENTURY

A band of *naksh* against a ground of scrolling vines beneath the rim, a band of twisted rope motif and interlocking darts below, on a short everted foot, base probably added  
5½ (14cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

#### PROVENANCE:

Private collection, London, since 1989

#### ENGRAVED:

Around the rim: *al-'izz wa'l-iqbal wa'l-dawla wa'l-salama wa'l-sa'ada wa'l-ni'ma wa'l-'afiya wa wa'l-shukra wa'l-shakir[a] wa'l-nusra wa'l-nasira wa'l-'inaya wa'l-baqa da' iman*, 'Glory and prosperity and wealth and well-being and happiness and [God's] grace and health and gratitude and gratefulness and victory victoriousness and favour and long life, perpetually.'

The rhythmic benedictory *naskh* inscriptions on a scrolling ground on this charming bowl, all the more emphasised by the amount of silver inlay preserved, are typical of Khorassan metalwork. Moreover, the interlaced arcade below the calligraphy is similar to those found on other Khorassani metalwork such as a tray in the al-Sabah Collection, Kuwait (inv.no.LNS587 M) which is of comparable complex and angular drawing.

The form of the bowl, however, is unusual with its shallow rounded body tapering in to a narrower rim, differing from the deep rounded form and short foot, most commonly associated with Khorassan bowls. The rounded sides are similar to a Khorassan bowl in the Historisches Museum, Berne (see Assadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World: 8 - 18th centuries*, London, 1982, p.146, no. 52) although that bowl tapers to a narrower base. While the base and foot of this bowl are possibly different from the original production, the angle at which the sides curve would lend itself to a shallower rounded form.

The profile of this bowl is perhaps more aligned with Fars bowls of Western Iran, which flourished in the fourteenth century. Furthermore, bands of interlaced strapwork with drop-shape terminals also later reappear on fourteenth century Fars bowls, although typically of more curvilinear form (see, Melikian-Chirvani, *op.cit.* pp.209-11, nos.95 and 96). Melikian-Chirvani examines the probable influences of Khorassan metalwork in western Iran in part owing to the import of Khorassan metalwork to areas just outside the north and north-western provinces of Iran to Armenia and Northern Mesopotamia (*op.cit.* p.137). This unusual bowl could therefore be an eastern precursor to a profile that would later predominate in the western provinces.





19

**A SILVER INLAID WHITE BRONZE SHALLOW DISH**

IRAN, PROBABLY KHORASSAN, MID-LATE 13TH CENTURY

The shallow dish with a large gently sloping central roundel adorned with anthropomorphic suns against a hatched ground, the cavetto with a band of pseudo-*kufic* against scrolling vines interrupted by four roundels with foliate motifs, the rim with a further band of pseudo-*kufic* against scrolling vines, the reverse plain, some silver remaining  
13¼in. (35cm.) diam.

£30,000-50,000

US\$41,000-68,000

€36,000-60,000

**PROVENANCE:**

London trade, 1989

**ENGRAVED:**

Around the rim, repetition of a single undeciphered word, possible *al-ta[mma]*, 'Plenitude'

This is a most unusual dish. It is very thinly made, and yet the surface is completely covered in engraved and inlaid decoration. The form is highly unusual, a shallow sinuous cross section with no foot-rim, and no evidence of one having been removed. The form is however the same as that of two dishes in white bronze attributed to 13th century Khorasan one plain, one engraved and inlaid, the other plain, in the Iranian National Museum, (inv.55695/21695; Simin Lakpour, *Sefid Ruy*, Tehran, 1997, nos. 32 and 33, pp.90-5).

The technique of inlay here, and in the related inlaid dish in Tehran, shows a marked change from the inlay of the early 13th century as seen in the following lot. The edges of the inlaid areas are engraved, but there is no carving away of the ground in the inlaid areas. The silver that is applied is far thinner than that of the early century, which explains why relatively little remains even though the dish shows no sign of wear. This is a technique that relates closely to the later Mamluk technique (see lot 30 in this sale, now retaining none of the original silver), and clearly uses far less silver in the manufacture, at a time when it was in far shorter supply. However, while the use of very thin silver demonstrates a potential concern about the cost when it was made, the engraving is very fine indeed and covers every part of the surface with a design that both has huge numbers of small sun-motifs in the centre, but also uses the dense vertical hastae on the rim inscription to make the entire piece appear like a single large radiating sun.









## 20

### A SILVER-INLAID WHITE BRONZE FOOTED BOWL IRAN, PROBABLY KHORASSAN, EARLY 13TH CENTURY

On flared foot adorned with a band of animated *naskh* on a dense scroll ground, the rounded body with alternating medallions and palmettes, the rim with a band of animated *kufic* against a dense scrolling ground, most silver remaining  
7½in. (19cm.) diam.; 5¼in. (13.3cm.) high

£30,000-50,000

US\$41,000-68,000  
€36,000-60,000

#### PROVENANCE:

London trade, 1989

#### ENGRAVED:

Inscribed with Arabic benedictions, with extra letters.

Around the rim: *al-'izz wa'l-iqbal wa'l-dawla wa'l-salama wa'l-sa'a a da wa'l-rahma wa'l-raha wa'l-shukra a wa'l-shakira a wa'l-qana'a wa'l-'inaya wa'l-baqa li-sahibihi*, 'Glory and prosperity and wealth and well-being and happiness and mercy and ease and gratitude and gratefulness and contentment and favour and long life for its owner'

Around the base the inscription, not all deciphered, includes repetitions of: *al-'izz wa'l-baqa ...* 'Glory and long life ...'

Under the chapter on 'Western Iran and Fars', Souren Melikian catalogues two bowls of similar "well-known peculiar shape" to the present example as coming from "Eastern Iran (?)" (Asadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8th-18th centuries*, London, 1982, nos.84 and 85, pp.187-189). In the introduction to the same chapter on he discusses and illustrates another of the same form in the National Museum Tehran, where the inventory indicates an origin in Khorasan (Melikian-Chirvani, *op.cit.*, pp.146-147 and fig.53). All are made of bell-metal or white bronze, whose brittle nature is harder to work but which lends itself to very crisp sharp engraving, as seen here.

The present bowl is the precursor of those examples. While the form is similar, it is larger than the others, with a bowl that is more generous in proportion. The decoration is extremely finely worked, but also demonstrating a wonderful restraint in the contrast between the intricately worked bands and roundels with the completely plain metal ground. The first of the two V&A bowls shows the same arrangement of decoration as seen here, with an upper inscription above a band of roundels alternating with cypress trees on a plain ground (inv.no.564-1878). The present bowl can however be dated to an earlier period and the comparison emphasises how strong and confident the designers could be in the years shortly before the Mongol invasion.

However, a very similar arrangement of roundels alternating with wheat-ear cypress trees is below a benedictory inscription with human-headed *hastae* found on a jug in the Aron Collection attributed to late 13th or early 14th century Jazira (James Allan, *Metalwork of the Islamic World, the Aron Collection*, London, 1986, no.4, pp.76-70). As here, the cypress trees are topped and tailed by paired elegant split palmette tendrils. Allan demonstrates how the shape of the jug links it closely to much earlier Syrian prototypes, as well as to inlaid bronze jugs from Siirt and Mosul. The present bowl would indicate an earlier date could be appropriate for the Aron jug, which Allan dates on the basis of links to pottery. Allan also links the jug to a bowl in Naples which shares a similar inscription with our bowl, but is of a form with a foot that is not as elevated or constricted as ours (D. S. Rice, *The Wade Cup in the Cleveland Museum of Art*, Paris, 1955, pl.XII). The silver here is very well preserved, with the vast majority remaining in place. The vertical *hastae* all terminate in human heads, while the occasional slanted ones, for instance for a *lam-alif*, have animal heads. Exactly this combination is found in the penbox made by Shazi in 1210-11 AD for Majd al-Mulk al-Muzaffar in the Freer Sackler National Museum of Asian Art in Washington D.C. (Esin Atıl, W. T. Chase and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, Washington D.C., no.14, pp.102-109) which therefore strongly supports a Khorasani early 13th century attribution.









021

**NIZAM AL-DIN NISHAPURI (D. 1328-9):  
SHARH TAHRIR AL-MAJISTI**  
IRAN, 16TH CENTURY

A commentary on al-Tusi's *Tahrir al-majisti* (Recension of the *Almagest*), Arabic manuscript on paper, 188ff., plus two flyleaves, 19ll. of neat black *naskh*, keywords picked out in red, catchwords, numerous tables and a diagram in red and black, marginal notes, colophon with partial date 14 Jumada II, scattered minor wormholes, overall good condition, in brown morocco  
Folio 8½ x 4¾in. (21.6 x 11.7cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

21

Nasir al-Din Abu Ja'far Muhammad bin Muhammad al-Tusi (d. 1274) was born in Tus in AH 597/1201 AD. He was the most eminent scholar of the medieval world in trigonometry and wrote on a wide range of topics within the areas of mathematics and astronomy as well as on logic and theology. He composed about 150 works and is well-known as the founder of the observatory at Maragha in 1259 for the Ilkhanid ruler Hülegü, which led to a major renaissance of Islamic Astronomy (Seyyed Hossein Nasr, *Islamic Science, An Illustrated Study*, Westerham, 1976, p.105). He is considered by the medieval historian Ibn Khaldun as better than any other later Iranian scholars (James Winston Morris, "An Arab Machiavelli? Rhetoric, Philosophy and Politics in Ibn Khaldun's Critique of Sufism", *Harvard Middle Eastern and Islamic Review* 8, 2009, p.286). Because of the importance of Tusi's scholarship, many commentaries on his works have been written, particularly of his most renowned texts including the *Tadhkira fi 'ilm al-ha'a* (*Memorandum of astronomy*) and the recension of the *Almagest*, where he updates several of Ptolemy's methods. Visit [www.christies.com](http://www.christies.com) for additional information on this lot.



22

**AN EARLY ISLAMIC BRONZE EWER**  
PROBABLY KHORASSAN, NORTH EAST IRAN, CIRCA 9TH CENTURY

The inverted drop-shaped body on hooped tripod feet with a band of fluting around the shoulder, the lightly waisted tubular neck with vertical flutes and a cusped everted rim, the S-shaped handle surmounted with a pomegranate thumbpiece, the curving spout with a rosette flange at the mouth  
12½in. (32cm.) high

£4,000-6,000

US\$5,500-8,200

€4,800-7,200

**PROVENANCE:**

London trade, 1989  
Anon. sale in these Rooms, 27 April 2004, lot 35  
Xavier Guerrand-Hermes, sold

This charming modern looking ewer belongs to a transitional type of early Islamic metal ewers in which the shapes began to change. The little zoomorphic legs formed as hoofs are a typical feature of the type. A number of ewers of this type, characterised by their neck formation, sometimes with one or two spouts with rosette nozzle, are preserved in museum collections (Eva Baer, *Metalwork in Medieval Islamic Art*, New York 1983, figs. 67-8). A very similar example sold at Bonhams London, 25 October 2007, lot 60.

22

26

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.



PROPERTY FROM  
A PRINCELY COLLECTION







23

PROPERTY FROM A PRINCELY COLLECTION

**23**

**A FATIMID GLASS CUP AND TWO GLASS BOTTLES**  
PROBABLY EGYPT OR SYRIA, 9TH TO 10TH CENTURY

The cup rounded with inverted rim, on four small feet made by tooling the base, the sides with eight circular medallions with central boss; one bottle of spherical form with everted foot and mouth, the body with diagonal ribs in shallow relief; the second bottle with short neck and body cut to form five sides with a central oval relief in the centre of each face and creating six short feet. The cup 1½in. (4.2cm.) diam.; the first bottle 2in. (5.1cm.) high; the second 1¼in. (3.2cm.) high

(3)

£6,000-10,000

US\$8,200-14,000  
€7,200-12,000

**PROVENANCE:**

Austrian Private Collection, by repute from F. R. Martin (1868-1933); sold Sotheby's, 7 October 2009, lot 81

For a similar footed cup see Stefano Carboni, *Glass from Islamic Lands*, London, 2001, cat. 69b., pp.264-5.

PROPERTY FROM A PRINCELY COLLECTION

**24**

**THREE CYLINDRICAL GLASS BOTTLES**  
FATIMID EGYPT OR SYRIA, 9TH OR 10TH CENTURY

The first of light blue glass and cylindrical form with narrow neck, facet-cut with angular and circular patterns; the second of narrow cylindrical form with four moulded horizontal bands around the body; the third cylindrical in form tapering to the foot, which is now missing, the neck also missing, the body with straight sides facet-cut with angular patterns. 3½in. (8cm.); 2⅞in. (7.3cm.); and 1¼in. (3.2cm.) high

(3)

£5,000-7,000

US\$6,800-9,500  
€6,000-8,400

**PROVENANCE:**

Austrian Private Collection, by repute from F. R. Martin (1868-1933); sold Sotheby's, 6 October 2010, lot 103

A clear bottle with cut glass decoration similar to two of the three in this lot is in the al-Sabah Collection, Kuwait (LNS 7 KG).



24



PROPERTY FROM A PRINCELY COLLECTION

**25**

**A FATIMID GREEN FACET-CUT GLASS BOTTLE**

EGYPT OR SYRIA, 9TH-10TH CENTURY

The slender tapered body with facet-cut angular and circular decoration, with an octagonal mouth  
4½in. (10.5cm) high

£6,000-8,000

US\$8,200-11,000

€7,200-9,600

**PROVENANCE:**

Austrian Private Collection, by repute from F. R. Martin (1868-1933); sold Sotheby's, 7 October 2009, lot 84



25

PROPERTY FROM A PRINCELY COLLECTION

**26**

**A FATIMID SHALLOW GLASS DISH**

PROBABLY EGYPT, 9TH-10TH CENTURY

The shallow dish of blue glass decorated with six impressed rosettes  
2¾in. (7.2cm.) diam.

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

**PROVENANCE:**

Austrian Private Collection, by repute from F. R. Martin (1868-1933); sold Sotheby's, 7 October 2009, lot 83

A bowl of similar form and decoration in manganese glass is in the Victoria & Albert Museum (C157-1936).



26

PROPERTY FROM A PRINCELY COLLECTION

**27**

**A FATIMID ROUNDED GLASS BOWL**

EGYPT OR SYRIA, 9TH-10TH CENTURY

The exterior of the bowl decorated with five pincer medallions, each containing an animal with four legs and long tail  
2¾in. (6cm.) diam.

£4,000-6,000

US\$5,500-8,100

€4,800-7,200

**PROVENANCE:**

Austrian Private Collection, by repute from F. R. Martin (1868-1933); sold Sotheby's, 7 October 2009, lot 85

A bowl of similar form is in the al-Sabah Collection, Kuwait (LNS 30 KG).



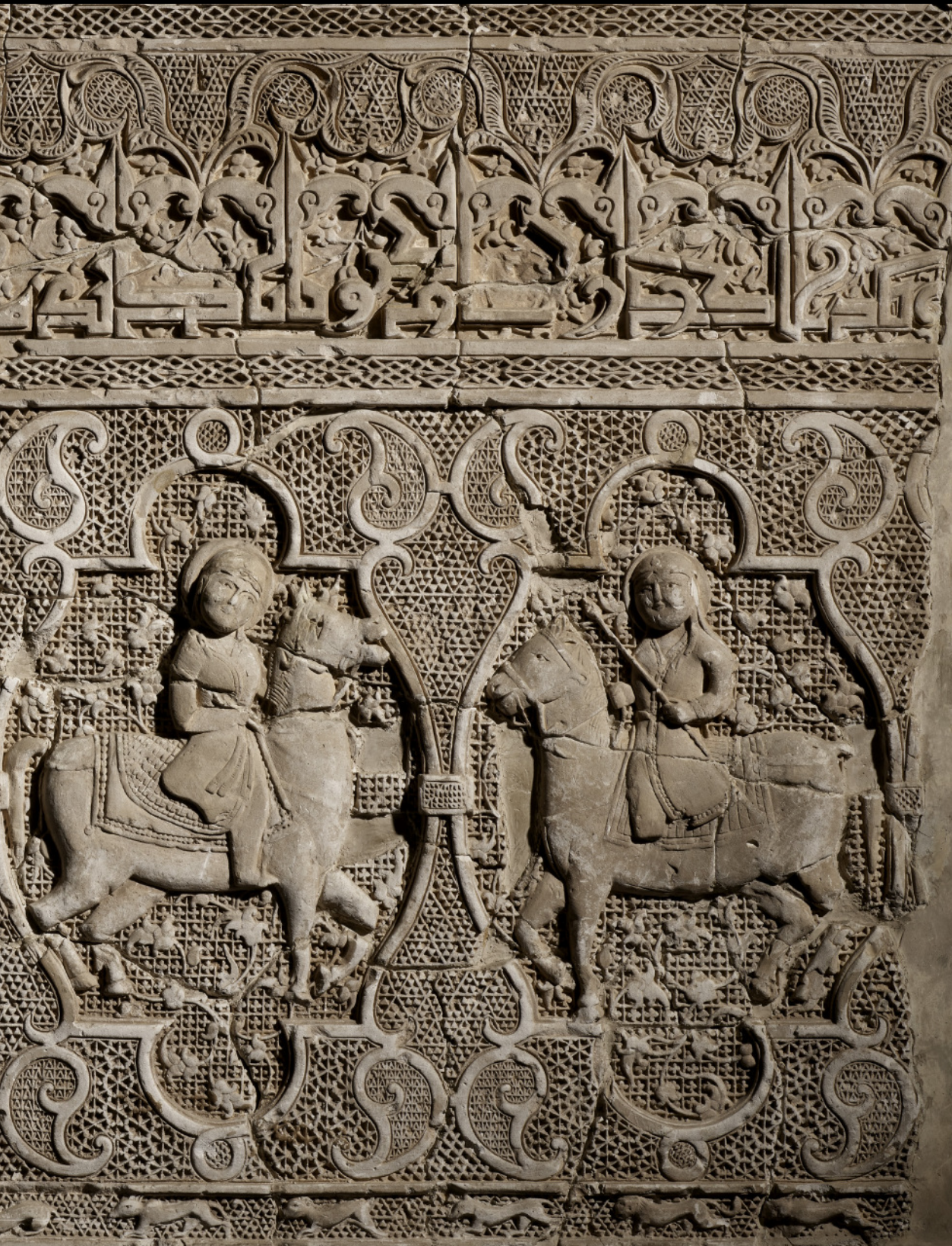
27







# A MONUMENTAL SELJUK STUCCO PANEL









■\*28

## A MONUMENTAL SELJUK STUCCO PANEL IRAN, 12TH CENTURY

Of rectangular form, the deeply carved decoration arranged with a main register comprising four cusped cartouches each including figural motifs, three equestrian, the cartouches linked through to bands of fleshy palmettes which issue from the corners and which are filled with and surrounded by small geometric motifs, a band on stylized knotted *kufic* above and a minor band of chasing animals below, repaired breaks, minor areas of loss, areas of probable restoration, wall-mounted in steel frame  
3ft. 9in. x 5ft. 8in. (116 x 178cm.)

£400,000-600,000

US\$550,000-820,000  
€480,000-720,000

### PROVENANCE:

Reported to have been discovered in the vicinity of Sava  
With R. Stora, Paris, before 1929 (reported to have been seen by Georges Demotte before his death in 1923)  
Boston Museum of Fine Arts early 1930s  
With R. Stora Art Galleries, mid-late 1930s  
With Edward R. Lubin Gallery, New York  
With Ayoub Rabenou, New York  
David Solomon, New York  
Thence by succession to the present owners

### EXHIBITED:

*First International Congress Exhibition Devoted to the Art of Persia* Philadelphia 1926  
Islamic Galleries, Boston Museum of Fine Arts, 1930  
*Exhibition of Persian Art*, Burlington House, London, 1931  
*Exhibition of Persian Art*, Leningrad, 1935  
*Exhibition of Persian Art*, Iranian Institute, New York 1940

### LITERATURE:

F. Sarre, "Stuckdekorationen und Lüster Vasen der persischen Mongolzeit", *Pantheon* V (1930), 172-8  
A. K. Coomaraswamy, A Persian Stucco Frieze, and other fragments, *Bulletin of the Museum of Fine Arts* (Boston) XXVIII (1930), 104-7 illustrated.  
R. M. Rieftsaal, "Persian Islamic stucco Sculptures", *The Art Bulletin*, XIII (1931), 439-63.  
G. Wiet, "L'exposition d'art persan à Londres", *Syria* XIII (June 1932), 71-2 and pl. XIX  
Arthur Upham Pope, *A Survey of Persian Art*, Volumes II and V, London and New York, 1938, pp.1305-08, pl.518  
Jay Gluck and Noël Siver (editors), *Surveyors of Persian Art: A Documentary Biography of Arthur Upham Pope & Phyllis Ackerman*, 1996  
Laura Weinstein, 'My Dear Holmes: Arthur Upham Pope and the Museum of Fine Arts, Boston' in Yuka Kadoi (ed.), *Arthur Upham Pope and A New Survey of Persian Art*, Brill, 2016, pp.308-325, fig.12.1.

### ENGRAVED:

The inscription is not fully legible, Certain words can be made out, including *kam tu* (your wine cup) but an overall reading is not possible.

The tally of figural wall decoration that remains from the mediaeval Islamic world is meagre. Tantalising fragments have survived that offer an occluded indication of the wealth that must once have existed, amongst which two regions and periods stand out for their achievements in stucco decoration. The first is the Near East in Umayyad times (as at Qasr al-Hair al-Gharbi and Khirbat al-Mafjar). Princely themes predominate, most of which derive ultimately from Sasanian Iran, which had a well-developed tradition of such figural sculpture in stucco (e.g. Ctesiphon, Kish, Khunj, Damghan, Nizamabad, Chal Tarkhan-Eshqabad, Bishapur and Bandiyan). The second flowering of sculpture in stucco took place in the Iranian world from the 10th to the 12th centuries (Konya, Tirmidh, Khulbuk, Rayy and Sava; the latter site yielded at least two figural panels). For the most part the slightly later Iranian world sculpture, created under the Seljuks, comprising battling cavaliers, animals and music-making, is small-scale, though a few standing figures of pages or courtiers are almost life-size (Stefan Heidemann, Jean-François de Lapérouse and Vicky Parry, 'The Large Audience: Life-Size Stucco figures of Princes from the Seljuq Period', *Muqarnas*, 31, (2014), pp.35-71). Many, however, are sadly fragmentary and all are decontextualised. Among all mediaeval stucco decoration from the Islamic world a trio of monumental panels from Seljuk Iran stand out as completely exceptional. All three were published prominently by Arthur Upham Pope in the *Survey* (Arthur Upham Pope, *A Survey of Persian Art from Prehistoric Times to the Present*, London and New York, 1939, 1304-8, 1374-7, 2729-30, pls. 514-8 and 554 and figs.508-9 and 926a-b). The largest of the three, at 2.14 m by 6.71 m long, is in the Philadelphia Museum of Art. For years consigned to the reserve collection, it was a highlight of the recent exhibition of Seljuk Art at the Metropolitan Museum of Art (Sheila Canby, Deniz Bayezit, Martina Rugiardi and A. C. S. Peacock, *Court and Cosmos, the Great Age of the Seljuqs*, New York, 2016, no.16, pp.76-77). Its hugely impressive presence, set high on a wall, dominated the room in which it was set. The crowning cursive inscription contains a series of royal titles although the placing of the name of Tughril in the centre above the enthroned crowned figure is now thought to be part of the reconstruction. The second, formerly in the possession of Stora Frères in Paris, and between the other two in terms of size, at 152 x 344 cm., was sold in these Rooms 5 October 2010, lot 99, and is now in the Museum of Islamic Art in Doha. That offered here is the third of the group. Despite their impressive size, all three panels are themselves incomplete, for in each case either the inscription breaks off unfinished or its opening is lost. It would be futile to speculate on their original size, since the key data are missing. All three examples have been mounted with strong modern backing to ensure stability; this also however obscures the reverse and thus



Philadelphia Museum of Art: Purchased with Museum funds, 1929, 1929-60-1







complicates the interpretation. In both the Doha example and the current panel, the rhythm of the principle medallions is such that the composition as seen today is almost certain to differ from the original arrangement. In Doha two figural stellar medallions flank two central palmette medallions. A study of almost all figural designs in other materials, especially metalwork, would indicate that the original arrangement was more likely to be a straight alternation of figural and palmette medallions. In the present panel it is less clear whether the sequence has been altered. It is certainly possible to envisage a sequence that would have had a succession of A, B, A, C, repeated in further segments, with A being the horsemen facing right, B being the pair of figures and C being the horseman facing left, and the interlace patterns in the background are less obviously composite than they are in the Doha example. Both the Philadelphia and the Doha panels have been examined and shown to be composite from one or more smaller elements, with areas of make-up. This is clearly detailed in the *Court and Cosmos* entry for the Philadelphia panel, and visible in the present arrangement of panel in Doha compared to its appearance here in 2010. The restoration of the Doha panel was also publicly discussed by the chief conservator Dr. Stefan Mazarovic in a presentation on 16 November 2016. In both cases, while a considerable amount of restoration was uncovered and removed, the basic structure of the panels and the key elements remain in place. Today's audience is far better prepared to read missing elements in a design such as these panels than the audience at the time when they were originally restored in the earlier 20th century, and puts a far greater emphasis on knowing that what is presented is original.

The composition of the Philadelphia panel seems to derive from painted prototypes such as the generic enthronement scenes of manuscript frontispieces or the frescoes of the Ghaznavid throne hall at Lashkar-i Bazar and two similar fragmentary frescoes from Seljuk Iran. The present panel and its counterpart in Boston, however, draw not only on these sources but also on a long-established tradition of stucco dado ornament, as illustrated for instance at Afrasiyab, Tirmidh or Samanid Nishapur. In such work large interconnected medallions dominate the available space, a formula repeated in, and perhaps even copied from, textiles. This formula also recurs frequently in Seljuk metalwork; the medallions, which take quite varied forms – circular, lobed, polygonal, stellar – are filled with geometric, vegetal or figural motifs. Such a layout accords equal importance as filler ornament to each of these three themes.

This link to other materials is very apparent in all three stucco panels. We know so little about the architectural interiors for which they were created, our vision of the Seljuk built secular environment is to a considerable extent built on careful observation of details in other materials. The paired figures leaning in to each other flanking a central cypress tree at each side of the Doha panel immediately remind one of the interior of many a mina'i pottery bowl. The row of attendant figures on the Philadelphia panel is reminiscent of those moulded around the sides of a small group of Kashan monochrome pottery ewers such as two in the Museum of Islamic Art in Doha, one sold in these Rooms, 7 April 2011, lot 43, the other, probably from the same mould, at Sotheby's, 14 April 2010, lot 142. Similar rows of figures are also found in inlaid metalwork, such as those around the cavetto of the magnificent Ayyubid tray in Cleveland (inv.1945.386) and it is metalwork more than pottery that has the closest parallels to our present panel. The relative scale of the designs here, both of the medallions within the main band, and of the figures that occupy the medallions, are the same as on many a silver inlaid bronze vessel, even if the actual drawing here is very different. The link even extends to the the band of running animals along the lowest register; both the Cleveland tray and also many a product of Khorassan such as the penbox signed by Shadi and dated 1210-11 AD in the Freer Sackler National Gallery of Asian Art, Washington D.C., have comparable border designs (Esin Atil, W. T. Chase and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, Washington D.C., no.14, pp.102-109).

There, as here, the majority of the trotting hounds and other animals are facing forwards, but the occasional one looks back over its head, concerned about what might be happening just behind.

The present panel is notable for its high relief, its mastery of floral ornament, its convoluted *kufic* inscription and its unique design of four adjoining lobed ovals. The carving technique repays close examination. A subtle awareness of texture makes itself felt not only in the variable depth of the figural carving but also in the type of background that is employed. For the figural scenes it is an even square grid of tiny diamond elements which throws the figures into sharp relief. For the other areas delineated by the scrolling elements there is a variety of different patterns, mostly based on a triangular or hexagonal lattices with a great consistency in how they are deployed. When first made, it is almost certain that this panel would have been a riot of colour. Quite how much would have been painted we do not know; the intricate detailing in the background lends itself to light falling sharply angled across it and may not have needed much colour. Robert Hillenbrand, when examining the Doha panel noted a tiny element of gilding in one crevice, although there was no way of knowing for certain whether it was original. It is worth remembering that a mass of heavily gilded stucco ornament found a few yards from the Philadelphia panel was rendered down for the sake of the gold, which was computed to be worth some £7, no mean sum in the early 1930s. The restoration of the Philadelphia panel has shown that the inscription had a blue background, although again there is no way of knowing for sure whether this was original or later in date. The separate large stucco figures noted earlier, scattered through museums, all retain colour, and two images by de Lapérouse in the article already noted by recreate a suggestion of how strong the original colour might have been there (Heidemann, de Lapérouse and Parry, *op.cit.* pls. 30 and 31, p.61).

The huge scale and complex execution of this panel and its counterparts in Philadelphia and Doha coupled with the varied courtly iconography which they all display, point unambiguously to royal rather than affluent mercantile patronage. Clearly themes and patterns migrated across media, and equally clearly it was the privileged context of the palace wall which best suited both narrative themes and the gradual unfolding of a well-nigh life-size courtly *ambiente*. Its components are individually familiar as iconic images which recur in book painting, metalwork and especially luxury ceramics, and are the bread and butter of every handbook which deals with medieval Persian art. But they are familiar as isolated set pieces only, reduced to fit within a circular dish, a medallion or a diminutive rectangular frame, and not as parts of a larger whole. This panel and its two counterparts allow one to savour, in something approaching their full original context, the impact of large-scale figural art in the interiors of Seljuk palaces. Thus they flesh out the detailed descriptions in literary sources, such as the *Tarikh-i Bayhaqi*, of how the interiors of royal buildings were decorated.

We are grateful to Professor Robert Hillenbrand for his permission to incorporate much of the material from the entry he prepared for the Doha panel when it was sold in these Rooms.

Additional comparative literature not included in the text above:

F.Sarre, "Figürliche Stuckplastik in der islamischen Kunstabteilung", in *Amtliche Berichte aus den Königlichen Kunstsammlungen* XXXV (1914), 181-9  
P.B.C.(=Cott), "A Persian stucco figure", *Bulletin of the Worcester Art Museum* XXIII (1932), 104-10

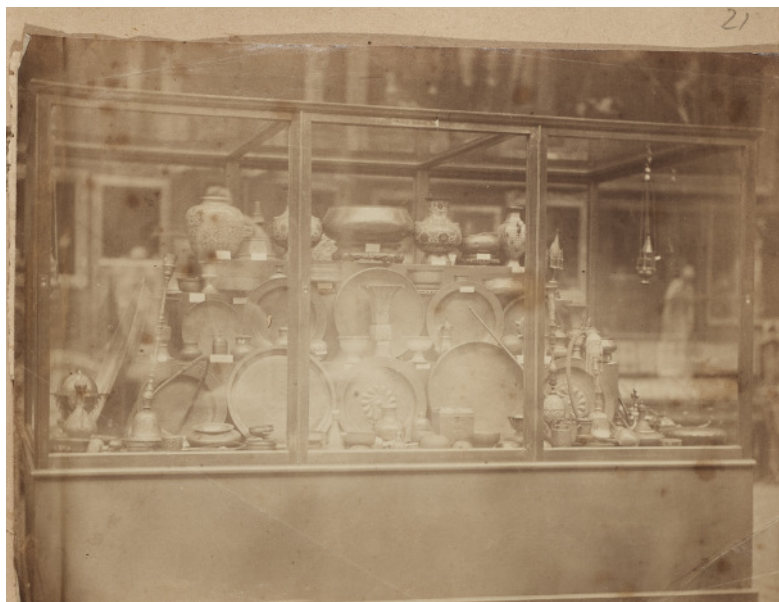
A.U.Pope, "Some recently discovered Seldjuk stucco", *Ars Islamica* I (1934), 110-17

B.P.Denike, *Arkhittekturii Ornament Srednei Azii* (Moscow, 1939), 48-69 and 78-80

R.Hillenbrand, "Islamic art. Architectural decoration: Figural sculpture", in J.S.Turner (ed.), *The Dictionary of Art* (London, 1996), 16: 245a-247b.



# METALWORK FROM THE COLLECTION OF EDWARD FALKENER (1814-1896)



Exhibition of Art Treasures, Manchester, 1857, lot 29 clearly visible top centre, possibly also lot 30 on right

The following three lots were collected by Edward Falkener during the mid-1840s, when he travelled through Italy, proceeding to Anatolia and thence down the Eastern Mediterranean to Egypt principally to visit archaeological sites. He kept an extensive diary of his travels, as well as making a scrapbook which has rubbings and drawings of many of the bronze vessels in the collection. He also made careful notes about each piece, together with a drawing, on separate pieces of blue paper. His descendants retain the main records, but the relevant blue paper entry is sold with each lot. Unfortunately the diary does not note the details of his purchases, although a shipment of bronzes is referred to. There is however a note made just after his death, when his metalwork was put on exhibition, which quotes him as saying "[the brass vessels] often became relegated to menial use in the back street or more often to the rubbish heap of the metal worker where they could be purchased for a few sous". The note goes on to say that "Most of the better specimens were purchased from the small dealers in Antiques and other Italian towns, probably having found their way thither after the break up of the Mamluk Power in Egypt".

He was obviously very proud of his collection of medieval Islamic metalwork. The bronzes are reputed to have been exhibited in the Great Exhibition in the Crystal Palace in 1851. The scrapbook includes a photograph of some of them captioned at a later date that the exhibition is probably in the Tower of London. The discovery however of the list of items lent by Falkener to the exhibition of Art Treasures in Manchester in 1857 indicates strongly that the photograph is from that exhibition. There are many items on the list clearly identifiable in the photograph, including the smaller Mamluk bowl (lot 30). In both instances the first item, the one that is most prominent, is the large Mamluk bowl now offered as lot 29.



Lot 29 on Falkener's original Chinese wood base (not included in lot)



Falkener's note on lot 29, included with the lot



Falkener's note on lot 30, included with the lot







# A MONUMENTAL MAMLUK BRASS BOWL



29

## A VERY LARGE MAMLUK SILVER AND GOLD INLAID BRASS BOWL IN THE NAME OF AMIR QAJA

EGYPT OR SYRIA, 1351-54 AD

With rounded base and sloping inverted sides leading to a thickened rim, the shoulder engraved with a band of bold *thuluth* inscription interrupted by six scalloped roundels with intricate foliate scrolls, three of them with thick leaves forming stylised avian shapes with a central blason consisting of three registers, the upper level with a duck, the middle with a sword and the lower left empty, the three other roundels each with a large lotus flower surrounded by five-petalled rosette and composite flowers, a lower band of dense interlaced motifs issuing inverted drop shapes, the interior of the bowl with a central scalloped medallion decorated with swirling fishes and dots, this medallion and the exterior under a varnish, rubbing on the surface, minor knocks and scratches

20 7/8 in. (52.9 cm.) diam.; 8 1/4 in. (21 cm.) high

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

### PROVENANCE:

Edward Falkener, circa 1844, thence by descent

### ENGRAVED:

The inscription reads: *al-maqarr al-ashraf al-'ali al-mawlawi al-ma / liki al-'alimi al-'amili al-'adil / , al-ghazi al-mujahidi al-murabiti al-mutha / ghiri al-mu'ayyadi al-dhukhri al-'awni al-ghiyathi al-huma / mi al-nazami al-kafili al-za'imi al-mushiri al-m / al-makhdumi Qaja amin (sic.) (amir) shikar al-maliki al-salihi*, 'The most noble authority, the high, the lordly, the possessor, the learned, the diligent, the just, the conqueror, the holy warrior, the defender, the protector [of frontiers], the one helped (by God), the treasurer-house (of excellence), the help, the succour, the valiant, the order, the vicerojal, the leader, the marshal, the well-served Qaja Master of the Hunt of al-Malik al-Salih'

The inscription reads *al-maqarr al-ashraf al-'ali al-mawlawi al-ma, liki al-'alimi al-'amili al-'adili, al-ghazi al-mujahidi al-murabiti al-mutha, ghiri al-mu'ayyadi al-dhukhri al-'awni al-ghiyathi al-huma, mi al-nazami al-kafili al-za'imi al-mushiri al-m, al-makhdumi Qaja amin (sic.) (amir) shikar al-maliki al-salihi* (The most noble authority, the high, the lordly, the possessor, the learned, the diligent, the just, the conqueror, the holy warrior, the defender, the protector [of frontiers], the one helped (by God), the treasurer-house (of excellence), the help, the succour, the valiant, the order, the vicerojal, the leader, the marshal, the well-served Qaja Master of the Hunt of al-Malik al-Salih)

The name al-Malik al-Salih as it appears on the present bowl can refer to three Mamluk Sultans of the 14th century: al-Malik al-Salih Isma'il (r. 1342-5), al-Malik al-Salih Salih (r. 1351-4) or al-Malik al-Salih known as al-Mansur Hajji II (r. 1382 and 1389-90). A note in the owner's album gives a precious clue in the attribution of our bowl to an amir of the second of these sultans. The note says that the name of Qaja, an amir of Sultan al-Malik al-Salih Salih, appears in the chronicles of Ibn Iyas (1448-1522), the writer of a history of Egypt up to the Ottoman conquest ("vol.1, p.196"). In his Mamluk chronicles, Ibn Iyas mentions Qaja accompanying al-Malik al-Salih with other amirs in an expedition to Damascus in 1353.

The title *amir shikar* refers to the office of Master of the Hunt. This office appears to be recorded about ten years before Qaja when a Mamluk named Mugultai ibn Sawsun was appointed *amir shikar* in 1341 (Thomas Philipp, Ulrich Haarmann, *The Mamluks in Egyptian Politics and Society*, Cambridge, 1998, p. 45). The composite blazon combining a game bird with a sword, the traditional emblem of the *silahdar* could indicate that the office of *amir*



*shikar* was possibly hierarchically associated with that of *silahdar*, armour-bearer, perhaps at a lower grade. The blazon appearing on this bowl has no published comparison but it is however very tempting to see in this association an eloquent way of symbolizing the office of Master of the Hunt. The lotus blossom splayed in the centre of three of the medallions is reminiscent of Chinese prototypes and decorates several 14th century vessels, whether set within a crowded composition or widely open as in the present example. The fleshy leaves of the scrolls meandering around the blazons, half way between foliage and birds, are similar to those decorating metalwork made around the mid-14th century. Two silver and gold inlaid vessels in the Nuhad es-Said collection, a bowl dated 1346-7 and a wine pourer dated 1347-67 show this pattern (J. W. Allan, *Islamic Metalwork, The Nuhad Es-Said Collection*, London, 1982, p.98-101, fig.20-21). The five-petalled rosette in a lobed medallion found on the present bowl is also found on a small bowl in the same collection dated to the second reign of

Sultan Hassan (1354-61), the direct successor of al-Malik al-Salih Salih (J. W. Allan, *ibid*, p.102, fig.22).

The extensive *catalogue général du musée arabe du Caire* published by Gaston Wiet has no record of a brass vessel that can specifically be dated to the four years of the reign of Sultan al-Malik al-Salih Salih (G. Wiet, *ibid*, *Objets en cuivre*, Cairo, 1980 reprint). This piece has an important documentary role to play in filling this gap in our knowledge of the Sultan and his amirs. It shows a quality of craftsmanship and elegance of calligraphy as fine as any Mamluk metal bowl. This extremely fine decoration appears on a number of the best brass vessels that can be attributed to the years of very rapidly changing succession in years immediately after the death of al-Malik al-Nasir Muhammad in 1341. An excellent example is the large inlaid brass basin relatively recently acquired by the Freer Sackler National Gallery of Asian Art in Washington D.C. (inv. F2017.12).

### 30

#### A MAMLUK BRASS BOWL

EGYPT OR SYRIA, 15TH CENTURY

Of deep rounded form with sides tapering to a short vertical rim, the body decorated with a band of *thuluth* on a scrolling ground, separated by four foliate medallions, a band of floral scrolls below, the interior with a small rosette, inlay now lacking 9in. (22.7cm.) diam.

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

##### PROVENANCE:

Edward Falkener, circa 1844, thence by descent

##### ENGRAVED:

The inscription around the body reads: *al-maqqarr al-karim al-'ali al-mawlawi a / al-amiri al-'alimi al-'amili al-afdali / al-akmali al-sayyidi al-sanadi al-maliki / al-jami' i(?) al-'abidi al-wa' i(?) al-ghiyathi*, 'The noble authority, the exalted, the lordly, the amir, the learned, the diligent, the most virtuous, the most complete, the masterly, the support, the possessor, the collector(?), the worshipful, the protection(?), the succour'



30

### 31

#### A MAMLUK BRASS CANDLESTICK BASE

EGYPT OR SYRIA, LATE 13TH CENTURY

Of truncated conical form, the body decorated with an elegant band of *thuluth* on a scrolling foliate ground separated by three large roundels with leafy scrolls and a central medallion with a diagonal double-saw motif, above a smaller band of knotted *kufic* separated by six geometrical rosettes, a raised band below and two registers of leafy vine scrolls and knotted interlace, the underside later replaced, inlay now lacking 13½in. (33.5cm.) base diam.; 6½in. (15.5cm.) high

£5,000-8,000

US\$6,800-11,000  
€6,000-9,600

##### PROVENANCE:

Edward Falkener, circa 1844, thence by descent

##### ENGRAVED:

The inscription around the body reads: *al-janab al-'ali al-mawlawi / al-amiri al-kabiri al-ghazi a / al-mujahidi al-muthaghiri al-nasiri*, 'The high excellency, the lordly, the great commander, the conqueror, the holy warrior, the protector of frontiers, the [officer] of al-Nasir'



31





VARIOUS PROPERTIES

**32**

**A MAMLUK SILVER-INLAID BRASS CANDLESTICK**

SYRIA OR EGYPT, LATE 13TH OR FIRST QUARTER OF THE 14TH CENTURY

With cast sloping body, flat shoulder, tubular neck and sloping mouth, the body with a band of *thuluth* interrupted by three bird roundels with a diaper star at the centre, the shoulder with a band of vines and a band of *kufic* interrupted by roundels, the neck with a further *thuluth* inscription and various minor bands, rubbed, most silver missing, owner's name inscribed on the interior 7½in. (19cm.) high

£12,000-18,000

US\$17,000-24,000  
€15,000-22,000

**PROVENANCE:**

Collection of a Diplomat

**ENGRAVED:**

The inscription around the body reads:

*al-'izz wa'l-nasr wa'l-iqbal wa'l-ni 'ma wa'l-jud [wa']l-majd wa'l-ifd[a]l / al-karam al-'ilm al-hilm*, 'Glory and victory and prosperity and favour and open-handedness and grandeur and eminence, liberality, knowledge, forbearance.'

The squat form and short mouth of this candlestick are closely comparable to the earliest dated example of metalwork in Mamluk Egypt, dated AH 668/1269 AD, held in the Museum of Islamic Art, Cairo (E. Atil, *Renaissance of Islam: Art of the Mamluks*, Washington, 1981, pp.57-58, no.10). That example is largely inspired by Ayyubid metalwork both in the figural medallions and *kufic* inscriptions, and is signed by an artist with the *nisba* 'Al-Mawsili' (from Mosul). The *kufic* inscription on the shoulder of the present candlestick and the cusped roundels are reminiscent of its Mosul predecessors but the decorative repertoire is much more aligned with the Mamluk metalwork of the late-13th to early 14th century. Figural roundels here have given way to bold inscriptions and the roundels are filled with swooping ducks. A closely comparable early 14th candlestick of similar form is in the Museum of Islamic Art, Cairo (inv.no.15118).





33

### A MAMLUK SILVER-INLAID BRASS BOWL

EGYPT OR SYRIA, LATE 13TH OR EARLY 14TH CENTURY

Of typical form, the central band of *thuluth* interrupted by six roundels, each with a whirling rosette surrounded by scrolling vines, the underside extensively decorated with a tall band of *thuluth* radiating from a central swirling rosette and surrounded by scrolling foliage and cusped panels, a fish pond motif at the base of the interior, some silver remaining  
3½in. (9cm.) high; 8in. (20.3cm.) diam.

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

#### PROVENANCE:

H. Kevorkian, before 1962

Anon. sale, Sotheby's, London, 17 October 1984, lot 136

#### ENGRAVED:

Around the body: *al-maqqarr al-'a/li al-'alimi /al-'alimi a/l-ghazi al-'a/limi al-'alimi/al-maliki*, 'The high authority, the learned, the learned, the holy warrior, the learned, the learned, the possessor'

On the base: *al-maqqarr al-'ali al-maliki al-'alimi al-maliki*

'The high authority, the possessor, the learned, the possessor'

While the inscription does not name a patron, the quality of the commission is self-evident in this jewel-like bowl. The finely executed decoration combined with language used would suggest it was intended for a high-ranking patron. The benedictory inscriptions here are not just typical of similar metalwork but can be found on many other forms of Mamluk art and architecture of the late 13th and early 14th centuries. However, what is more unusual about our bowl is the extent of decoration which completely covers the outside of the base. No exterior surface has been ignored and the rim is even adorned with birds in flight. A similarly decorated bowl, albeit with more naturalistic motifs but also with radiating *thuluth* on the base, is in the Museum of Oriental Art Giuseppe Tucci, Rome (inv.19322/14898) and another highly adorned bowl is in the Metropolitan Museum of Art (inv.91.1.534).



(detail of the base)





34

# **A MAMLUK SILVER-INLAID BRASS CANDLESTICK**

EGYPT OR SYRIA, PERIOD OF SULTAN AL-MALIK AL-NASIR MUHAMMAD, R.1293-1341

The base engraved and inlaid with a band of bold *thuluth* honorific inscriptions on a ground of scrolling vines interspersed by roundels containing scrolling vines with further inscriptions, raised wheatsheaf and meandering floral bands above and below, the shoulder with a similar band of honorific inscription, the neck with a lattice of floral sprays, the mouth with further inscriptions, drilled in the base and around the base of the neck and mouth, some silver remaining 14in. (35.5cm.) high

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

## **PROVENANCE:**

Anon. sale in these Rooms, 11 October 2005, lot 39

## **ENGRAVED:**

The main band on the body: *al-maqarr al-'ali al-mawlawi al-amiri al-murabiti al-'alimi al-humami al-maliki al-nasiri*, 'The high authority, the lordly, the commander, the defender, the learned, the (officer) of al-Malik al-Nasir'

In the roundels: *al-maqarr al-'ali al-mawlawi al-amiri al-kabiri al-maliki al-nasiri*, 'The high authority, the lordly, the great commander, the (officer) of al-Malik al-Nasir'

This candlestick is an impressive example of inlaid metal vessels made in the reign of Mamluk Sultan al-Nasir Hasan ibn al-Nasir Muhammad ibn Qalawun who reigned for almost the entire period between 1293 and 1341. Under his patronage, the art of the Mamluk metalworker reached its apogee, producing spectacular metalwork consisting of bowls, dishes, boxes, trays and candlesticks.

By the beginning of the 14th century, during his third reign, figural decoration had given way to bold *thuluth* inscriptions, creating a formal display of honorific titles (Rachel Ward, "Brass, Gold and Silver from Mamluk Egypt: Metal Vessels Made for Sultan Al-Nasir Musammad. A Memorial Lecture for Mark Zebrowski." *Journal of the Royal Asiatic Society* 14, no. 1 (2004): 59-73). These bold inscriptions heightened the monumentality of the metalwork they adorned, emphasised here by the large-scale of this candlestick.

Ward notes the stylistic influence of Ilkhanid Iran in metalwork of this period, most obviously manifested in *chinoiserie* motifs such as lotus flowers, owing to the increase in trade and political relations between Ilkhanid Iran and the Mamluk empire (Rachel Ward, *op.cit.* p.66). This influence is illustrated in the lotus flower roundels that punctuate the inscriptions on the present candlestick and similarly drawn lotus flowers are also found on a magnificent basin in the British Museum also made in Sultan al-Malik al-Nasir Muhammad's name (1851.14.1; Esin Atil, *Renaissance of Islam. Art of the Mamluks*, exhibition catalogue, Washington DC, 1981, pp.88-89, no.26) and a candlestick base in the MET Museum (acc.no.1971.40). A further candlestick attributed to the reign of Sultan al-Malik al-Nasir was sold at Sotheby's, London, 8 October 2008, lot 116.









**\*35**

**A FATIMID BRONZE BUCKET**

EGYPT, 11TH CENTURY

Of cylindrical form, the straight sides engraved with a band of *kufic* above a series of stylised roundels, losses to side and base  
3 $\frac{7}{8}$ in. (9.9cm.) high

£6,000-10,000

US\$8,200-14,000  
€7,200-12,000

**PROVENANCE:**

Private Italian Collection since 1982

A bucket with an upper band of calligraphy above a band of meandering palmette vine similar to that seen here is in the Keir Collection (G. Fehérvári, *Islamic Metalwork of the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, no.24, p.47 and pl.8b) although the present bucket is more ambitious than that example in terms of the quality and extent of the engraving. A further example is in the Victoria and Albert Museum (inv. no.M.25-1923).

**■36**

**A MARBLE FOUNTAIN CENTRE**

MAMLUK OR OTTOMAN EGYPT, 15TH CENTURY

The central section from a larger fountain, the white marble with a square base rising into two stepped octagonal storeys, each with pierced geometric openwork arched openings separated by twelve columns each topped by a water spout in the form of an eight-pointed flowerhead, the upper storey with an octagonal basin, the four corners of the base each with a further flowerhead water spout

26 $\frac{3}{4}$ in. (67cm.) square

£25,000-35,000

US\$34,000-47,000  
€30,000-42,000

**PROVENANCE:**

Francesca Arturmer, Belgium from 1955 (by repute)  
Collection of D.Dean, England, from 1969  
Thence by descent to the previous owner



*A Lady Receiving Visitors (The reception)* by John Frederick Lewis, 1873  
The Yale Center for British Art, Paul Mellon Collection





36

Fountains such as this were used in domestic interiors in Egypt and Syria from the Mamluks to the Ottomans. It would have served both for decoration and function, filling the interior with the soft sound of trickling water whilst also cooling the air. They were often set in vast geometric mosaic marble surrounds, as illustrated by an example in the Aga Khan Museum (acc.no AKM960) and another in the Shangri La Museum, Hawaii. European artists also incorporated them into interior paintings as shown by John Friedrich Lewis, 'The Reception' (A Lady Receiving Visitors) (fig.1). A further, more complete but less detailed or ambitious example was sold in these Rooms, 26 April 1994, lot 334.







# ■37

## A FATIMID CARVED INTERLACE WOODEN PANEL

EGYPT, CIRCA 1150

Probably originally from a minbar or screen, arranged with a lattice centred on a diagonal grouping of six-pointed stars, each of the panels carved with a variety of scrolling arabesques and palmette terminals, occasionally with fruit or flowerheads, some of the long panels with single benedictory words in *kufic* overlaying the interlace designs, 'shamila, da'im, kamila wa ni'ma (complete, eternal, perfect and God's favour) divided by interlaced wooden strips with central narrow bone ridge, (slight rubbing and restoration), mounted in two panels of uneven size within a Syrian wood frame inset with bone and wooden hexagons and lozenges divided by wooden stringing, the cross-bar also with the date 1161 (1748-9 AD) when the frame was created 90¼ x 28¾in. (228.5cm. x 71.5cm.)

£200,000-300,000

US\$280,000-410,000

€240,000-360,000

### PROVENANCE:

Anon. sale in these Rooms, 26 April 1994

Fatimid Egypt (969-1171) witnessed a great flourishing of wood carving, with surviving pieces associated with architecture, being friezes, door panels, surface panels and beams, many of which are currently preserved in situ within Coptic churches, mosques and secular buildings in Cairo. The rich and layered carvings created by Fatimid wood carvers warranted considerable admiration, causing pieces to be salvaged and re-utilised in Ayyubid, Mamluk and later construction. Our panel is an example of such appreciation since it is mounted in a dated 18th century wooden frame. Today, much Fatimid woodwork survives within the construct of later buildings or furnishings. Our panel is a very rare example of Fatimid wood carving of the 12th century. In a tradition that started in the Fatimid period and developed in complexity through the following two centuries, individual polygonal and star-shaped panels were assembled in a geometric composition, held in place by the dividing bands, some of which are continuous strips of wood running across the whole panel. Many Fatimid wooden structures of the 12th century use very similar geometric designs based on elongated hexagonal panels radiating from a central star motif as seen here. It is found on the minbar ordered by Tala'i b. Ruzzik for the Amiri mosque in Qus in 1155 (Henri Prisse d'Avennes, *L'Art Arabe*, Paris, 1877, pl.LXXVII), in the late Fatimid cenotaph of al-Husayn signed by ['Ubayd] b. Ma'ali in Cairo (Jonathan M. Bloom, *Arts of the City Victorious*, New Haven and London, 2007, pl.136) and the cenotaph of the Imam al-Sh'afi by the same craftsman dated 1178 (Bloom, *op.cit.*, pl.144).

Even closer to the present arrangement is that found in the back panels of the mihrab from the tomb of Sayyida Ruqayya in the southern cemetery in Cairo and now preserved in the Islamic Museum there (Edmond Pauty, *Catalogue Général du Musée Arabe du Caire, Les Bois Sculptés jusqu'à l'époque ayyoubide*, Cairo 1931, pl.LXXX). It dates from between 1154 and 1160. Some of the units of our panel have the same tightly voluted scroll as the Sayyida Ruqiyya panels in Cairo. Also in the Islamic Museum is a door from the mosque of Sayyida Nafisa (1138-1146) which consists of four rectangular panels in each leaf (Pauty, *op.cit.*, pl.LXXVIII). The arabesque ornament resembles that of the present panel. Certain of the Sayyida Nafisa panels including the famous mihrab also have benedictory words rendered in the same style of *kufic* (*Schätze der Kalifen*, Exhibition catalogue, Vienna, 1998, no.113, p.151 for example).











THE ARTS OF IRAN





38

**\*38**

### THREE KUBACHI POTTERY DISHES

PROBABLY TABRIZ, SAFAVID IRAN, CIRCA 1570-1600

The white ground decorated in reserve in cobalt-blue, the first with a central roundel depicting a seated gazelle surrounded by flowers, the reverse with blue scrolling vines; the second with a lattice of lobed medallions, the reverse with blue scrolling vines; the third with a floral spray and vine, with cusped rim with stylised leaf border and incised spirals in the cavetto, the reverse with a series of stylised repeated blue motifs, loss to rim 13½in. (33.5cm.); 13½in. (34.5cm.); 13in. (33cm.) diam.

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

A similar Kubachi dish with dark blue glaze is in the Sarikhani Collection (Oliver Watson, *Ceramics of Iran*, London, 2020, pp.358-9, no.185).

**\*39**

### A BRASS TORCH STAND (MASH'AL)

IRAN, LATE 16TH CENTURY

With faceted body and splayed foot, the main register of decoration engraved with split-palmette motifs between chevrons, repeating bands of scrolling vines against a hatched ground above and below, cartouches with *nasta'liq* below the mouth, two openwork handles in the shape of palmettes, later owner's inscriptions around the mouth, above and below the main register 11¼in. (29cm.) high

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

#### ENGRAVED:

In the cartouches below the mouth: .... *Husayn, 'Ali, bin Astad qatb tabakh (?)...* and *Sahib-e Ashraf*

On the plain band above the main register: *Abu al-Hasan*

Around the mouth: *'Abd Muhammad Haqat* and *'aavar (?)*

On the plain band below the main register: *Hasan*

A very similar candlestick with chevron design but missing its handles sold in these Rooms, 26 April 2018, lot 58. For further examples see A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World. 8-18th Centuries*, London, 1982, pl.138-140, pp. 311-313.



39



## A PIERCED-STEEL PROCESSIONAL STANDARD ('ALAM)

SAFAVID IRAN, 17TH OR 18TH CENTURY

Of drop shape with extending upper panel, with openwork scrolling decoration issuing palmettes and flowerheads, the work in the main body with a benedictory inscription in *naskh*, a ribbed exterior band issuing dragons' heads, cusped base plate, contemporary metal block base  
36½in. (92.8cm.) high

£12,000-18,000

US\$17,000-24,000

€15,000-22,000

### ENGRAVED:

*nasr min Allah wa fath qari*, 'Victory from God and victory is near'

Military, royal and religious metal standards ('alam) can be traced back to early times in Iran. They occur for example, among Luristan bronzes and Achaemenid depictions. By the second half of the 14th century a central ornament above a pair of inward facing dragon's heads was evidently an important, possibly royal, type of military emblem, as seen on some contemporaneous miniatures of the time. In the mid-15th century, however, the design destined to dominate standard styles for the following centuries was introduced – a pear shaped centre, an ornamental point, and a double dragon, with their heads turned outwards rather than inwards, as seen on our example (James Allan and Brian Gilmour, *Persian Steel. The Tanavoli Collection*, Oxford Studies in Islamic Art XV, Oxford, 200, pp. 254-55). The pictorial evidence available from the 14th to 17th century demonstrate the use of standards in battle and as indicators of the presence of the sovereign. By the early 17th century, however, standards had assumed a religious role as well. Olearius, amongst other European travellers to Persian in the 17th century, describes a number of examples where 'alams were used in non-imperial context, supporting their religious importance in the 17th century (Allan and Gilmour, *op.cit.*, p. 259). Our almond shaped 'alam would have been used in such religious ceremonies in the later Safavid period, and falls into group B of Allan's different groups of 'alams (Allan and Gilmour, *op.cit.*, p.268).

Melikian-Chirvani discusses the royal symbolism of dragon heads (A.S. Melikian-Chirvani, 'Le Shah-Name, la gnose soufie et le pouvoir mongol', *Journal Asiatique*, vol.272, nos.1-2, 1984, p.323) whilst contemporary craftsman believe that the dragon's heads protect the Qur'anic verses through their fiery breath, as seen in our example (Allan and Gilmour, *op.cit.*, p.263). Standard making in contemporary Iran is still an active guild since they are used to commemorate the *shi'a* religious mourning rituals around the battle of Karbala.

An impressive pierced steel Safavid 'alam with similar dragon heads sold in these Rooms, 27 April 2017, lot 93. Another earlier dated example sold at Sotheby's London, 24 October 2018, lot 139.













PROPERTY OF A PRIVATE COLLECTOR

**\*41**

**RUSTAM KICKING AWAY THE BOULDER PUSHED BY BAHMAN**  
ATTRIBUTED TO AQA MIRAK, ASSISTED BY QASIM BIN 'ALI, SAFAVID  
TABRIZ, CIRCA 1530

Folio 451 from the *Shah Tahmasp Shahnama*, gouache heightened with silver and gold on paper, panels of Persian *nasta'liq* verses in four columns above and below between gold and black rules, in gold and coloured ruled margin, gold-sprinkled leaf, the reverse with 22ll. of *nasta'liq* arranged in four columns, an illuminated heading panel below, in similar margins  
Painting 8¼ x 8¾in. (20.8 x 21.2cm.); folio 18½ x 12¼in. (47.2 x 31.1cm.)

£2,500,000-4,000,000

US\$3,400,000-5,400,000  
€3,000,000-4,800,000

**PROVENANCE:**

Commissioned by Shah Isma'il, circa 1522  
Completed under his son Shah Tahmasp, circa 1525-1540; by whom  
presented in 1568 to  
Sultan Selim II; thence by descent  
Baron Edmund de Rothschild, Paris (d.1934), purchased in 1903, thence by  
descent to  
Baron Maurice de Rothschild, Paris, (d.1957), sold from his estate in 1959 to  
Arthur A. Houghton Jr., USA by whom consigned to Agnews, London, 1977,  
from where sold to  
The British Rail Pension Fund, sold Sotheby's London, 23 April 1996, lot 14, to  
Private Collection, USA

**LITERATURE:**

M. B. Dickson and Stuart Cary Welch, *The Houghton Shahnameh*, Harvard  
University Press, Cambridge, 1981  
Sheila Canby, *The Shahnama of Shah Tahmasp: The Persian Book of Kings*,  
New York, 2011

**ENGRAVED:**

*A mountain lay before the youth who urged  
His gallant charger thither, then looked down  
Upon the chase. The captain of the host  
Appeared in sight – a man like Mount Bistun.  
He held a sapling in one hand whereon  
An onager was spitted. By his side  
Were placed his iron mace and other gear.  
Within his other hand he held a goblet  
A-brim with wine; his son was in attendance;  
Rakhsh roamed about the meadow. There were trees,  
Grass, and a stream withal.  
"Tis either Rustam"  
Bahman said, "or the rising sun, for none  
In all the world hath looked on such another  
Or heard of such from famous men of old.  
I fear me that the brave Asfandiyar  
Will not stand up to him, but quit the combat.  
So let me kill him with a crag, and make  
The hearts of Zal and Rudaba writhe.  
He loosed a flinty boulder from the height  
And sent it downward from the lofty peak.  
Zawara from the hunting ground beheld it  
And heard the rumble that it made withal.  
He shouted : "Paladin and Cavalier !  
A stone is rolling from the mountain-top !"  
But Rustam to Zawara's wonderment  
Ne'er moved nor laid aside the onager;  
He waited till the stone was close to him,  
Then with a kick dispatched it far away,  
Wereat Zawara praised him joyfully.*

(*The Shahnama of Firdausi*, translated by Arthur,  
George Warner and Edmund Warner, London, 1910,  
vol. V, pp.184-5)



من این را پیک پیک چنان کنم  
 کی سنگ از آن کوه خارا بکند  
 خورشید کای بهلوان را  
 جوشیند رستم نگر در سنگ  
 می بود تا سنگ نزدیک شد  
 غی شد دل بهمن از کار او

دل زال و رودابه چنان کنم  
 فروشت از آن کوه سالیند  
 کی سنگ غطاشید از کوه سا  
 که آمد شتابان می بی در  
 ز کردش همه کوه تارک شد

فرو آیداسب بهمن جود و  
 ز تخم کاشش زواره بد  
 بر نیز این سنگ زینا  
 بچند رستم نه نهاد کور  
 نزد با شنه سنگ و انداخت دو

می جبت پینکی بزرگ عمو  
 هم آواز آن سنگ خارا شنید  
 بناید که آرد زیای نه بجار  
 زواره می کرد از آن کوه شور  
 زواره بر و آفرین کرد و پو  
 جودید آن دلیر می کردار او



می گفت اگر زانکه اسفندار  
 کند با چنین نامور کارزار





The copy of the *Shahnama* commissioned by Shah Isma'il and completed under his son Shah Tahmasp, is quite simply one of the most astonishing manuscripts ever made by any culture. Its extraordinary and consistent quality despite its long period of manufacture, and above all its employment of all the leading artists in the kingdom, working in the royal atelier, painting all 258 illustrations to the text, are unparalleled. It remains, by a huge margin, the most ambitious copy of the Iranian national epic, the *Shahnama*, ever commissioned, let alone completed, and one of the most magnificent of all illustrated manuscripts ever created.

Much has been written about this extraordinary manuscript, discussing it in detail from historical, art historical, ideological, political, technical and many other angles. The great American scholar of Persian and Indian paintings, Stuart Cary Welch concentrated on it for many years, writing a number of publications, including, working with M. B. Dickson, the two-volume magnum opus, *The Houghton Shahnama*, published in 1981. The story is now well-known and easily accessed, as is the tale of its subsequent history through the presentation to Selim II at his accession on 21 February 1568, its ownership by the Paris Rothschilds, the sale to Arthur Houghton Jnr and its subsequent separation and partial dispersal, culminating in the film noir scene on the Vienna airport tarmac when the binding, text, opening illumination and remaining 118 paintings were exchanged for Willem de Kooning's *Woman III*. A list of references at the end of this note will provide all the information on the background to this extraordinary manuscript.



There were three main artists who were in charge of the project over the eighteen years that it lasted. The first two were Sultan Muhammad and Mir Musavvir; the latter part of the manuscript was overseen by Aqa Mirak, who is also the principal artist of the present illustration. His contemporary Dust-Muhammad, rarely short of hyperbole, describes him as “the genius of the age, the prodigy of our era!”. He goes on to claim that “he but picks up his brush and depicts for us pictures of unparalleled delight”. Having taken over this project at some stage in the early to mid-1530s, he was still recorded by the Shah’s brother Sam Mirza in 1550, after the court’s move to Qazvin, as being “the guiding spirit of the corps” [of artists in the royal atelier]. He is recorded in various places as having worked in a large scale in architectural interiors as well as on the intricate scale seen here. In addition to being a court artist, he was a personal companion of the Shah, described by Qazi Ahmad as being “a man wise in his ways” as well as being “congenial in society”.

The analysis of his style is based on the four paintings by him in the British Library *Khamseh* of Nizami of 1539-43 (Or.2265). As Welch states clearly, there are two groups of paintings which are attributed to this artist, the first of which initially he referred to as “Painter of the Big Figures”, which he describes as youthful and full of energy. What is also apparent on looking at them together is that, apart from the unusually large figures, they display far less *horror vacui* than most of the other paintings in the manuscript. He is quite happy to have the figures set against relatively simple backgrounds, each in his or her own space, with few other features. It is only in his later paintings in the manuscript, of which there are far fewer, that he develops the full style that is encountered in the British Library *Khamseh*, and in his final painting for the manuscript, the depiction of *Faridun, in the guise of a Dragon, tests his Sons*, folio 42 from the original manuscript, at one stage in the collection of Stuart Cary Welch, which sold for a world record price at Sotheby’s 6 April 2011, lot 78, and is now in the Aga Khan Museum, Toronto. As Welch notes, his painting from this period “can captivate with a nuance”. The painting demonstrates a number of classic visual observations that also appear in other works by the artist. A careful reading shows that the space is divided by the silver stream, almost making the lilac area into an island. The stream starts below a central tree similar to that in at the top of the British Library Nizami scene *Shapur informs Khusraw that Shirin awaits* (f. 58r.). The way the stream flows in short waterfalls where the silver is heaped and piled to depict the furiously bubbling water can be found in many of his paintings. He uses fewer and smaller flowers than many of his contemporaries, but this allows each brilliant red flowerhead to glow brilliantly in its own space just as the figures are each allowed their space. The single flower in the middle of the rocks is exquisite.

With 258 paintings demanded by the commission for the original manuscript, many are of subjects that are rarely or never depicted elsewhere, for which the artist(s) had a completely ‘blank canvas’ on which to compose their version of the event to be depicted. The present folio, in contrast, depicts one of the perennially favourite subjects for illustration. For example another, earlier Timurid, version of the same scene is included in this sale as lot 58. Aqa Mirak in this version has followed the classic depiction of Rustam, placing him relatively central, following the text and thus giving him a cup full of wine, apparently performing a Cossack dance while roasting his onager, all without spilling a drop. The rock thrown by Bahman appears almost an attribute of the dance, so little does it worry our hero. The structure of the composition enhances the story, dominated by the diagonal line that connects the right hand side of the green mound in the foreground, passing straight through the central figure of Rustam, picked up by small rocks in the landscape before being continued through the tops of rocks within the mountain leading directly to the perpetrator Bahman. He and Rustam are thus permanently frozen in the moment, looking at each other along this line. Even the baton in Zawara’s turban emphasises the same diagonal line by echoing it to one side.

As he does in *Faridun in the Guise of a Dragon Tests his Sons*, the artist uses the landscape to enhance the effect of the story. In this case it is not just Bahman who is threatening the Hero Rustam; the entire mountain is rearing up and almost overpowering him with its unstable form. The most extended element of the mountain makes this clear, curling over even further to point directly at Rustam himself. It is almost as if the artist has made the mountain itself the focus of the composition. As Welch points out, such a placing of a focus at the extreme edge of a painting is typical of the compositional challenges that this artist set himself.

Welch also discusses the remarkably painterly aspects of Aqa Mirak’s work, noting how he is much more confident using areas of colour than he is controlling line. These rocks are a wonderful demonstration of this, demonstrating extraordinary combinations of colour, especially notable in the far left hand rock under the curling tree. He actively uses the fact that he is painting over the margin which has already acquired its gold sprinkling; the gold flashes brilliantly among the colour just as mica flashes within blocks of granite, and just as the genius of this extraordinary painter shimmers through this painting.

#### References:

- Stuart Cary Welch, *A King’s Book of Kings, The Shah-nameh of Shah Tahmasp*, Metropolitan Museum of Art, New York, 1972  
 Stuart Cary Welch, *Royal Persian Manuscripts*, London, 1976  
 Seven Folios from the Houghton Shahnama, Christie’s, London, 17 November 1976  
 Stuart Cary Welch, *Wonders of the Age, Masterpieces of Early Safavid Painting, 1501-1576*, Fogg Art Museum, Harvard University, 1979  
*Persian Miniatures. An exhibition of seventeen pages from the Houghton Shahnama*, Thomas Agnew and Sons, London, July-August, 1979  
 M. B. Dickson and Stuart Cary Welch, *The Houghton Shahnameh*, Harvard University Press, Cambridge, 1981  
 Fourteen Folios from the Houghton Shahnama, Christie’s, London 11 October 1988  
 Stuart Cary Welch, ‘The *Shahnameh* (Book of Kings) of Shah Tahmasp’, in T. Falk (ed.), *Treasures of Islam*, Geneva, 1985  
 Abolala Soudavar, *Art of the Persian Courts*, New York, 1992, p.159ff.  
*Persian and Indian Manuscripts and Miniatures from the Collection formed by the British Rail Pension Fund*, Sotheby’s, London, 23 April 1996  
*Iranian Masterpieces of Persian Painting*, exhibition catalogue, Tehran, 2005, pp.231-305  
 Sheila Canby, *The Shahnama of Shah Tahmasp: The Persian Book of Kings*, New York, 2011.





VARIOUS PROPERTIES

42

**A MONUMENTAL TINNED-COPPER BASIN**  
SAFAVID IRAN, 17TH CENTURY

Of rounded form with everted rim, the body engraved with a register of hanging scalloped medallions containing interlocking cusped palmettes and arabesques, the neck with calligraphic cartouches in *nasta'liq*, the same on the rim, the interior plain  
24in. (61cm.) diam.; 9in. (22.8cm.) high

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

**ENGRAVED:**

Around the neck: Persian verses from the *Gulistan* of Sa'di

Around the lip: Persian verses, including a couplet from Nizami's *Makhzan al-Asrar*

The size of this basin is exceptional. At 61cm. diameter, it is larger than the vast majority of Safavid metal vessels known in public and private collections. It can be compared with another tinned copper basin in the State Hermitage Museum, dated AH 999/1590-91 AD, which measures 60cm. in diameter (Ir 2260, Sheila R. Canby, *Shah 'Abbas. The Remaking of Iran*, exhibition catalogue, London, 2009, no.79, pp.164-65). Canby suggests that the size may indicate that the bowl was used to serve food to large numbers of people. She makes another suggestion - bowls of a related shape appear in paintings used as basins for washing. This seems is a more believable purpose for something so finely engraved. A miniature in the British Museum depicts a gathering of dervishes in a mountainous landscape (ME 1920,0917,0.300, Canby, *op.cit.*, no.80, pp.166-67). The dervishes are shown drinking, washing and sleeping.

For a similar example see A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8-18th Centuries*, Victoria and Albert Museum Catalogue, London, 1982, pp.317-318, no.143.

A similar monumental Safavid basin was recently sold at Sotheby's London, 24 October 2018, lot 136.





### A LARGE SAFAVID BRASS TORCH STAND (MASH'AL)

IRAN, SECOND HALF 16TH CENTURY

Of faceted columnar form with flaring foot and everted lip, the main register with finely executed interlaced arabesques and plamette vine on a hatched ground, the upper register with cartouches containing *nasta'liq* inscriptions, with two openwork handles in the form of palmettes 15½in. (39cm.) high

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

#### ENGRAVED:

This example is inscribed with some of the most commonly encountered verses on inscribed Safavid candlesticks. The translation here is that in A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8-18th centuries*, London, 1982, p. 309.

In the main cartouches Persian couplets: 'I remember one night as my eyes wouldn't close; I heard the butterfly tell the candle; I am stricken with love, if I burn 'tis right; But why do you weep, why burn yourself out?'

Owner's inscription: *banda-yi shah-i vilayat haji kharrat(?)* 'Slave of the king of trusteeship (i.e. 'Ali), Haji Kharrat(?)'

The name Kharrat here may be a misspelling of the word *kharrāt* which means a 'turner'

The *mash'al* or pillar candlestick/torch stand is a form that appears to have come to Iran from India. The earliest dated example of the form is in the Imam Reza Shrine Museum in Mashhad (Melikian Chirvani, *op.cit.*, 1982, p.263; illustrated in Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, pls.130-1, pp.115, 117-8). Its inscriptions make it clear that it was made by the Fakir master Da'ud, foundryman, in Lahore, 14 October 1539, designed by Iskandar b. Shukrullah in India.

The present example is very similar in its decoration and form to one in the Iraq Museum, Baghdad, which bears a date added after the original manufacture, when it was donated to the shrine at Samarra in 1561-2 AD (Melikian-Chirvani, *op.cit.*, pp.264-5 incl. fig.65). Both examples are decorated on a single-hatched ground. This feature was in favour by the reign of Shah Abbas in the last quarter of the 16th century. It is noteworthy to mention that our example has both of its original handles intact, which are often lost on surviving examples.





# MINIATURES FROM THE COLLECTION OF PAUL RICHARD LOEWI (1879-1939) AND HIS DAUGHTER ERICA (1918-1996) (LOTS 44-62)



Paul Richard Loewi (1879-1939)

Paul Loewi was born in Fürth, Germany, on 4 July 1879, came to England at around the age of 16 and worked for a time in a bicycle factory before being taken on as a stockbroking junior in Gordon L. Jacobs and Co. This was a small firm which owed its growing success to investing in higher-risk equities at a time when most stockbroking companies were investing solely in bonds and government stocks.

In the 1920s and 1930s Loewi made contact with various people who wanted to raise capital for businesses. One of these was Chester Beatty, an American-born metallurgist and, later, famed bibliophile. As a result of this approach he eventually became what would now be called Chester Beatty's financier and 'man' on the Stock Exchange; he also became a personal friend. Through Chester Beatty, Loewi, who was by now very wealthy, became interested in Persian miniatures and began his own collection. A note in the Chester Beatty archive describes a gift from Chester Beatty to Loewi of a group of Persian miniatures in 1937-8.

Paul Loewi married Dora (née Sonnenthal) in 1908 and had three children, George, Margaret and Erica. Sadly, the two eldest children died in early adulthood, leaving Erica as the sole survivor. Loewi himself died suddenly of a heart attack, on 25 April 1939 at the age of 59. Erica inherited the paintings and continued to collect in this area, with the encouragement of B.W. Robinson of the V&A, and was responsible for the more recent purchases in the field in the 1960s and 1970s.







44

# A SCENE FROM THE BATTLE OF KARBALA

OTTOMAN BAGHDAD, CIRCA 1580-90

Opaque pigments heightened with gold on paper, the reverse with 18ll. black *nasta'liq* with headings and key words in red, between gold and polychrome rules, pencil numbers on the reverse  
 Painting 6½ x 4½in. (16.5 x 11.7cm.); text panel 6½ x 3½in. (16.5 x 8.9cm.); folio 10 x 6in. (25.4 x 15.4cm.)

£6,000-8,000

US\$8,200-11,000  
 €7,200-9,600

This illustration comes from the *Rawdat al-shuhada* of Husayn Wa'iz al-Kashifi. This 15th century work gives an account of the twelve Shi'i Imams but is focussed around the events of the Battle of Karbala. In the present scene, we see the companion of Husayn, depicted with the flaming halo, 'Abdullah bin Muslim bin 'Aqil, riding into battle to avenge the death of his father Muslim ibn 'Aqil, where he is martyred.

Although at first glance the painting may look to embody the vigour of later 16th century Qazvin painting, the distinctive big heads and small bodies as well as the subject matter point to Baghdad painting, which was stylistically strongly influenced by both Qazvin and Shiraz. As depicted here, a number of known works from Baghdad also have elements extending into the outer margins - especially the upper one - and a similar assemblage of flags can be seen in a depiction of 'Ali fighting in Naharwan from a copy of the *Maqatal al-Rasul* in the Museum of Turkish and Islamic Arts, Istanbul (inv. T1958, fol. 9a; Millstein, *Miniature Painting in Ottoman Baghdad*, Costa Mesa, 1990, pl. 27). Only one other illustrated *Rawdat al-shuhada* is known, created in Baghdad and held in the Staatsbibliothek in Berlin (inv. 729902196) with folio 190r showing a very similar scene to that depicted here. It is quite possible that the text, despite its Shi'i content, caught the attention of Baghdadi painters who illustrated a number of texts on the early martyrs of Islam. An example of such a text is Fuduli's *Hadiqat al-Su'ada*, a luxurious copy of which produced in Baghdad depicts similar scenes and three folios of this manuscript are now in the Israel Museum, Jerusalem (inv. 539.69; 622.69; 903.69).







45

# **BAHRAM GUR IN THE BLUE PAVILION** SAFAVID QAZVIN, CIRCA 1590

Illustration from the *Khamsa* of Nizami Ganjavi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below with heading in red *nasta'liq*, set within gold and polychrome rules, cropped and mounted onto blue card  
Painting 7¼ x 5½in. (18.2 x 14.2cm.); text panel 10 x 5½in. (25.4 x 14.2cm.); folio 15¼ x 11¼in. (40 x 28.5cm.)

£8,000-12,000

US\$11,000-16,000  
€9,600-14,000

Here our protagonist listens the Princess of Khwarazm (a region in Central Asia north of Iran), daughter of the King of the Fifth Clime, on Wednesday. The painting is ambitious in its execution with the blue tonality faithfully staying true to the story it depicts. The sense of princely leisure is created through salvers overflowing with fruit, golden ewers and white porcelain. The pair, and their accompanying musicians and servants, are protected by a black fence from the outside world, guarded dutifully by the chamberlain (*hajib*). The artist has gone further than simply visualise the text, and his work is a product of whimsical imagination with the blue tiling of the courtyard and dome inconsistent with contemporary architectural trends. Bahram is given his own personal carpet – shared not even with the Princess – denoting to the viewer his import and rank. Finally, the two cypress trees which burst through the rules into the outer margins allude to the beauty of the royal pair.





46

46

### BAHRAM GUR IN THE RED PAVILION

SAFAVID QAZVIN, CIRCA 1590

illustration from the *Khamsa* of Nizami Ganjavi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below with heading in red *nasta'liq* against a gold ground, set within gold and polychrome rules, cropped and mounted on blue card

Painting 10½ x 8½in. (26.7 x 20.4cm.); folio 15½ x 11¼in. (39.4 x 28.5cm.)

£7,000-10,000

US\$9,600-14,000

£8,400-12,000

On Tuesday Bahram Gur listens to the story of the daughter of the King of the Fourth Clime, the Slavic Princess. The red signifies the pavilion of the planet Mars, with "Mars" being the name-day of Bahram and, fittingly for this wordplay, the Princess tells a tale of riddles. The tale of the *Haft Paykar* ran the risk of being tiresome and repetitive for artists, and here the painter has decided to innovate and incorporate the text block into the architecture of the scene.

Like the previous two lots, the pavilion is suitably regal with the couple seated on beautiful carpets with all manner of gold and porcelain items scattered around. A number of attendants surround the couple, whilst the *hajib* is again shown guarding the door.



47

47

### BAHRAM GUR IN THE GREEN PAVILION

SAFAVID SHIRAZ, IRAN, MID-16TH CENTURY

An illustration from the *Khamsa* of Nizami Ganjavi, opaque pigments heightened with gold on paper, 5ll. black *nasta'liq* arranged in four columns above, heading in white *nasta'liq* in a gold and polychrome illuminated panel, within gold and polychrome rules, catchword, the reverse with 19ll. of *nasta'liq*, minor repairs

Painting 9½ x 6½in. (24.3 x 17.3cm.); text panel 7½ x 4¼in. (18 x 11.9cm.); folio 11½ x 7in. (28.3 x 17.8cm.)

£8,000-12,000

US\$11,000-16,000

£9,600-14,000

#### PROVENANCE:

Maggs Bros. Limited, unknown catalogue, no. 62.

The *Haft Paykar* (Seven beauties) of Nizami tells the story of the Sasanian King Bahram Gur and his quest to find a wife, visiting seven princesses over seven days and listening to a story told by each. On Monday, Bahram Gur visits the Moorish Princess, the daughter of the King of the Third Clime, in the Green pavilion.

This painting is a real feast of colour. Bahram and the princess are dressed head to toe in green, matching their surroundings, the only colour that is different being gold. The King appears fully at leisure, reclining against a pillow fully engaged in the words of his companion. We find all the expected auxiliary characters of servants, musicians and the chamberlain, *hajib*, standing guard at the door. Yet, more so than similar scenes such as the following two lots, this miniature embraces the genre element of the scene with the child dancers while the elegantly dressed woman, perhaps the mother, with tattooed hands attempts to peel the child clinging to its nurse. This fine illustration displays several hallmarks of Shirazi painting such as the roof-top scene of groups gossiping and watching the scene unfold below. Also, the woman entering the pavilion from the left is a figure typically found in the story of Tahmina visiting Rustam at night from the *Shahname* of Firdaws, with such borrowings typical of Shirazi workshops.

63







48

48

#### BAHRAM GUR IN THE SANDALWOOD PAVILION

SAFAVID KHORASSAN, POSSIBLY MASHHAD, NORTH EASTERN IRAN, CIRCA 1570-80

An illustration from the *Haft Paykar* of Nizami Ganjavi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, a heading in red, within gold and polychrome rules, reverse with 21ll. of *nasta'liq*, overall good condition  
Painting 6 x 6½in. (15.1 x 15.4cm.) at largest; folio 12½ x 8in. (31.8 x 20.4cm.)

£4,000-6,000

US\$5,500-8,200

€4,800-7,200

#### PROVENANCE:

Maggs Bros., Bulletin no.4, December 1962, lot 88

This playful painting depicts Shah Bahram Gur listening to the story told by the Chinese Princess, daughter of the Lord of the Sixth Clime. Like many of the depictions of similar scenes, we find our hero at leisure in the pavilion, attended by servants and surrounded by a plethora of luxurious objects denoting wealth. The composition is somewhat more simplified, but also abstract in its handling than other similar examples. The elongated standing figures combined with the bright and cheery palette, this work can be attributed to the Mashhad school.

•49

#### YUSUF IS TAKEN BEFORE POTIPHAR

SAFAVID KHORASSAN, NORTH EASTERN IRAN, CIRCA 1570-80

An illustration from *Yusuf wa Zulaykha* of Jami, opaque pigments heightened with gold on paper, 2ll. of black *nasta'liq* above and below on a scrolling ground, within gold and polychrome rules and wide gold-sprinkled margins, the reverse with 10ll. of *nasta'liq*, a heading in white on a gold illuminated panel  
Painting 4½ x 4in. (11.5 x 10.2cm.); text panel 5½ x 3½in. (14.3 x 8cm.); folio 10¾ x 6¾in. (27.2 x 17.3cm.)

£2,500-3,500

US\$3,400-4,800

€3,000-4,200

The present lot comes from Jami's 15th century Sufi masterpiece *Yusuf wa Zulaykha*, an allegorical romance based on the Qur'anic story of the Prophet Yusuf. This painting is an excellent representation of the mystical themes at the core of Jami's work. We see Zulaykha physically separated from Yusuf, her beloved, who is brought before Potiphar in the next room. Despite her petitions to be allowed entry, indicated by her upward glance and raised hand, the man guarding the door shows no intention of letting her enter. Meanwhile, Yusuf's meekness before Potiphar can be seen to represent that which a Sufi must strive for. In Zulaykha's frustration at being banished from Yusuf, we are meant to see our own physical separation from union with the Divine.

50

#### THREE FOLIOS FROM THE HAFT AWRANG

SAFAVID QAZVIN, IRAN, 1544

Three illustrated folios from the *Haft Awrang* of Jami, opaque pigments heightened with gold on paper, two columns of black *nasta'liq* above and below, one with the title heading in red *nasta'liq* below, within gold and polychrome rules, the reverse with 13 to 17ll. of *nasta'liq* arranged in two columns written diagonally and horizontally, a heading picked out in red  
Largest painting 6¾ x 4¾in. (17.3 x 10.5cm.); folio 9¾ x 5½in. (24.5 x 14cm.) (3)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

#### PROVENANCE:

Zander Collection, Berlin, before 1914 (as a complete manuscript)  
Maggs Bros. Ltd., Bulletin No.1, December 1961, lots 1, 2, and 3



49

64

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.





50

#### LITERATURE:

Ph. Walter Schulz, *Die Persisch-islamische Miniaturmalerei*, Leipzig, 1914, vol. II, taf.81.

R. Hillenbrand, *Imperial Images in Persian Painting*, Edinburgh, 1977, p.23, no.29, p.72, no.163, and p. 84, no. 192.

The *Haft Awrang*, or Seven Thrones, was composed between 1468 and 1480 by the poet Jami, also known as Mawlana.

These three works of the same manuscript display traits one might expect of Shirazi painting of the period, such as the use of crowds of figures on balconies in the third illustration. However, the somewhat simplified compositions and lack of varied details are at variance with that attribution. Rather, the artists here are primarily interested in colour, employing it in bright blocks. We also find a demonstrable skill for narrative and sharp execution.

The manuscript from which these three illustrations came was noted by Walter Schultz in his major 1914 work on Persian painting (*Die Persisch-islamische miniaturmalerei*, Leipzig, 1914). The folio depicting Abraham was one of two used to illustrate the manuscript. At some time between 1914 and its appearance at auction in 1961 these three paintings were separated from the parent manuscript.

This group consists of the following illustrations:

1. A merchant buys a slave girl
2. Salaman in bed with Absal
3. Abraham being taught the dangers of idolatry

51

### BAHRAM GUR IN THE BLACK AND WHITE PAVILIONS

SAFAVID SHIRAZ, IRAN, EARLY 16TH CENTURY

Two illustrated folios from the *Khamsa* of Nizami Ganjavi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, heading in blue *nasta'liq* against a gold floral ground, the reverse of one with 17II. black *nasta'liq* in four columns, the other folio pasted to a mount, set within gold and blue rules, one folio with plain margins and the other remounted on margins with a floral vine

The black pavilion, painting 4 3/4 x 4 1/2 in. (12 x 10.6cm); text panel 7 3/4 x 4 1/2 in. (18.7 x 11.4cm.); folio 11 1/8 x 7 in. (28.3 x 17.7cm.)

The white pavilion, painting 5 x 3 3/4 in. (12.7 x 9.2cm.); text panel 7 3/4 x 4 in. (18.7 x 10.2cm.); folio 15 1/2 x 9 3/4 (39.5 x 24.8cm.)

£5,000-7,000

US\$6,800-9,500  
€6,000-8,400

(2)

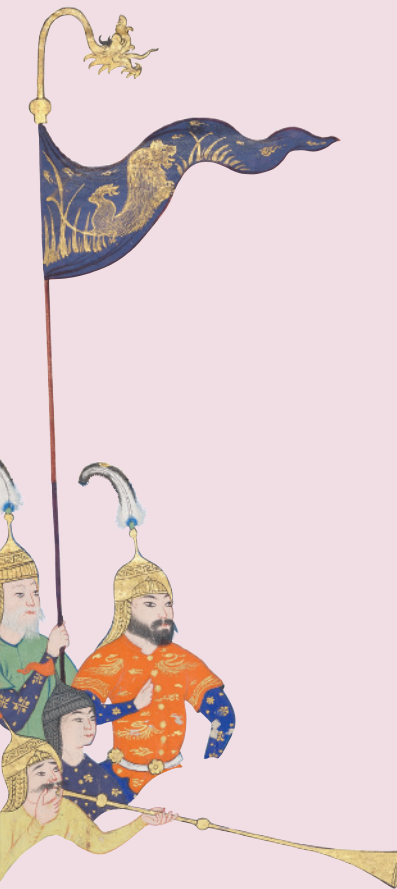
Visit [www.christies.com](http://www.christies.com) for additional information on this lot.



51







## TWO ILLUSTRATED FOLIOS FROM THE SHAH ISMA'IL II SHAHNAMA

The following two illustrated folios once belonged to a magnificent royal copy of the *Shahnama* or 'Book of Kings' which has been attributed to the reign of the third Safavid king, Shah Isma'il II (r.1576-77). This link is based on the research carried out by B. W. Robinson which established that this *Shahnama* was in all likelihood ordered on Shah Isma'il's accession in 1576, and left unfinished as a result of his death from opium poisoning in 1577 (B.W. Robinson, "Isma'il II's Copy of the *Shahnama*", *Iran: Journal of the British Institute of Persian Studies*, vol. 14, 1976, pp.1-8, reprinted in B. W. Robinson, *Studies in Persian Art*, Vol. II, London, 1993, p.290ff.). Shah Isma'il II's brief reign of eighteen months was amongst the most bloody and disruptive of those of the Safavids. As well as being responsible for the murder of most of his family, he was neglectful of affairs of state. However, he did not neglect the arts, and quickly assembled an atelier of young artists in his capital of Qazvin, including Zayn al-Abidin, Sadiq Beg, 'Ali Ashgar, Naqdi, Murad, Mihrab, Burji and Siyavush, who is the artist attributed to our folios.

Miniatures from this time occupy an important position in the history of Persian painting, bridging the periods of the 'classic' style and the new direction taken by the painters of Shah 'Abbas's capital Isfahan. Folios from the so called Shah Isma'il II *Shahnama* (1537-1577), are recognisable for their substantial size. The manufacture of paper this scale was a technically demanding and expensive endeavour. Our two folios, like others from the same manuscript use the picture size to develop a more spacious composition than is normal in Persian painting, with huge expanses of largely empty space and powerful colour contrasts. Also seen in our folios is the move towards larger figures and expansion into the margins which had become much more fashionable by this time. This manuscript has particular interest for the study of Persian painting since it is amongst one of the last royal copies of the *Shahnama* in Iranian history, along with the *Shahnama* of Shah Abbas now in the Chester Beatty collection (MS.277). The later 16th century saw the gradual disbanding of the royal workshops and painters were forced to seek artistic commissions in the open market, hence the fashion of single page drawings.



Our folios bear the name Siyavush, inscribed at the edge of the paintings, probably by the Shah's librarian, a feature found on other known leaves belonging to this manuscript. A Georgian slave, Siyavush's talent was recognised by Shah Tahmasp, and he studied at the royal studios while still a child. He was said to be the pupil of Muzaffar 'Ali, Hasan 'Ali and even of Tahmasp himself (*ibid.*, pp.1-8). Robinson describes his style as full of "easy competence and such recognisable stylistic features as a certain uncluttered liveliness of composition [and] round, open-eyed faces". Siyavush eventually retired to Shiraz and died there sometime between 1606 and 1616. It seems that at the time of the Shah's death by opium poisoning in 1577, the *Shahnama* manuscript was unfinished, as the later episodes remain unillustrated (*ibid.*, p.5).

The *Shahnama* was dismembered by the dealer G.J. Demotte soon after it was exhibited at the Musée des Arts Décoratifs in Paris in 1912. More than half the pages were sold to Edmund Rothschild, from whose collection twenty-one paintings and one illuminated page were sold in Colnaghi's in 1976. This famous sale was also marked by the publication of B.W. Robinson's accompanying catalogue *Persian and Mughal Art* (London 1976), in which many of the paintings were illustrated. Of the leaves from this manuscript he says: "...They bear contemporary attributions to Sadiqi, Siyawush, Zayn al-'Abdin, and other leading court artists of the time...As a group they form one of the most interesting and important items in the exhibition." (Robinson, 1976, p.15). The majority of these paintings sold to the Reza Abbasi Museum in Tehran.

Other leaves from the same manuscript are in the Collection of Prince and Princess Sadruddin Aga Khan (Sheila Canby: *Princes, Poets and Paladins*, London, 1998, pp.56-62, nos.32-37); The Reza 'Abbasi Museum, Tehran (*ibid.*, p.56 and *Masterpieces of Persian Painting*, exhibition catalogue, Tehran, 2005, pp.307-317); The Art and History Trust Collection (Abolala Soudavar, *Art of the Persian Courts*, New York, 1992, pp.250-253, nos.99-100).

Leaves from the Shah Isma'il II *Shahnama* were sold at Sotheby's London, 25 April 2012, lot 475; 7 October 2009, lot 37; 27 April 2005, lot 22; 18 October 1995, lots 75-76 and 7 December 1970, lot 48.





تخت اندر پری شام  
 زین بر رفتن کردار کی  
 که جوکان جسم اندر آید

پنداخت از باو جسم دید

جانشن بخت آید و کرد

که گفتی هم اندر نیش فرو



پنکند و بهرام و پست  
 که قمار شد نام بر و پست

کردت رشدا جمل سر از

شد بر پستان بیک کراز

ز بسکشته افکنده از سر کرد

ز خون خاک در باشد وشت کوه



## 52

### RUSTAM LASSES THE KING OF SHAM

BY SIYAVUSH, QAZVIN, SAFAVID IRAN, 1576 OR 1577

An illustrated folio from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, ascribed to Siyavush on lower right corner, within gold and polychrome rules, reverse with 22ll. of *nasta'liq*, flanked by a column of 20ll. of *nasta'liq* written on the diagonal, a repaired tear to lower right, overall good condition  
Painting 10 x 7 $\frac{1}{2}$ in. (26.7 x 20cm.); text panel 15 $\frac{1}{2}$  x 9 $\frac{1}{4}$ in. (39.2 x 23.4cm.);  
folio 18 $\frac{1}{2}$  x 12 $\frac{3}{4}$ in. (45.9 x 31.3cm.)

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

#### EXHIBITED:

*Exposition d'art persan*, Musée des arts décoratifs, Paris, 1912, (parent manuscript)

*Kunstschatze aus Iran*, Kunsthhaus, Zurich, 1962

*Persian Painting from collections in the British Isles*, Victoria and Albert Museum, London, 1967

*Imperial Images in Persian Painting*, Scottish Arts Council, Edinburgh, August-September, 1977

#### LITERATURE:

B. W. Robinson, *Persian Miniature Paintings from British Collections*, London, 1951, no.62, p.21 (as Shiraz work, manually amended in the author's personal copy to read Qazvin)

Roman Ghirschman, *Kunstschatze aus Iran: Kunstschatze aus Iran von der prähistorischen bis zur islamischen Zeit*, Zurich, 1962, no.1004

B. W. Robinson, "Persian Painting" in *The Concise Encyclopaedia of Antiques*, V, ed. L. G. G. Ramsay, London, 1961, 77 and pl.55D

B. W. Robinson, "Persian Painting" in *The Complete Encyclopaedia of Antiques*, ed. L. G. G. Ramsay, London, 1962, 817 and pl.296C

B. W. Robinson, *Persian Drawings*, New York, 1965, p.135, pl. 43 (colour).

B. W. Robinson, *Persian Miniature Paintings*, London, 1965, p. 16, pl. 28.

B. W. Robinson, *Persian Painting from collections in the British Isles*, London, 1967, no. 56(c).

Anthony Welch, *Artists for the Shah*, Yale, 1976, pp.22, 25 and fig.1

B. W. Robinson, "Isma'il II's Copy of the *Shahnama*", *Iran: Journal of the British Institute of Persian Studies*, vol. 14, 1976, p. 4, no. 36.

Robert Hillenbrand, *Imperial Images in Persian Painting*, exhibition catalogue, Edinburgh, 1977, p. 68, no. 155.

B.W. Robinson, *Studies in Persian Art*, Vol. II, London, 1993, p.290

With the playful colours, dynamic landscapes and immense rock formations of daring shades the viewer is immersed in to the world of Persian mythology depicted in our folio. The scene shows Rustam lassoing the King of Sham (Syria). This event took place as part of the rescue by Rustam of Kay Kavus from the King of Hamavaran. Rustam, heading the Persian forces, was called upon to defeat the combined armies of the shah of Hamavaran - who through treachery had captured the Persian shah, Kay Kavus - and his allies, the shahs of Sham (depicted here), and Berber. After fierce fighting, Rustam captured the allied kings and the shah of Hamavaran asked for peace. In this battle scene, depicted with liveliness and verve, Rustam, identifiable by his tiger-skin coat (left foreground) appears to be lassoing the shah of Sham. The shah of Sham (right) has fallen off his horse and is bending forward on his knees, grabbing on to his lasso as he is being pulled by our hero. This dynamic scene is further strengthened by the clever way Siyavush has illustrated the two majestic horses, facing opposite ways and bursting out of the margins (for a detailed account see Warner and Warner, *Shahnama of Firdausi*, vol. II, 1909, pp. 95-98).





### 53

#### GUSHTASP DISPLAYING HIS SKILL BEFORE CAESAR

BY SIYAVUSH, SAFAVID QAZVIN, 1576 OR 1577

Illustrated folio from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below flanked by 8ll. black *nasta'liq* written on the diagonal, ascribed to Siyavush on the upper left margin, the reverse with 22ll. of black *nasta'liq* arranged across four columns, flanked by 10ll. black *nasta'liq* on the diagonal, set within gold and polychrome rules, marginal notes  
Painting 12¼ x 5½in. (31.2 x 13.2); text panel 11.6/8 x 7.6/8in. (30 x 19.8cm.);  
folio 17½ x 10¾in. (43.5 x 26.3cm.)

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

#### EXHIBITED:

*Exposition d'art persan*, Musée des arts décoratifs, Paris, 1912 (parent manuscript)  
Scottish Arts Council, Edinburgh, August-September, 1977

#### LITERATURE:

B. W. Robinson, "Isma'il II's Copy of the *Shahnama*", *Iran: Journal of the British Institute of Persian Studies*, vol. 14, 1976, p. 5, No. 43.

Robert Hillenbrand, *Imperial Images in Persian Painting*, exhibition catalogue, Edinburgh, 1977, pp. 28-30, no. 46.

In this folio, our artist Siyavush depicts Gushtasp entering the page, in a dramatic manner through the border, riding on an elegant and powerful black horse. The red landscape with striking rock formations creates an eye-catching backdrop for the occasion which is about to unfold. Having astounded everyone with his skill in polo, Gushtasp turns to archery. This event led to the return of Gushtasp and Kitayun, the daughter of Caesar, to Caesar's favour. Our hero and his companions and onlookers are depicted in incredible detail which creates a window in to the fashion, textile design and indeed the arms and armour in use during Shah Ismail II's reign (See Warner and Warner, *Shahnama Of Firdausi*, vol. IV, 1909, pp. 349-50).





میدان کی نیسه کو بی نید  
سواری کجا کوی او نیستی  
کمان بر گرفتند و نتر خندک  
برفتند جندی سلطان جنگ

شدار زخم او در مو نماند  
بجکان زدن نیسه شافعی

شده ندان سمر رویان دردی  
سمه پاک با غفلت و گشت و گری

ساروگر



که کرد و بصر بدان سر سره  
سر زوار گران بسید ویدام  
بخواند دشمنان ایش اوی

بدان جنگ مال و کباب در  
سواری بدین کوز نشینده  
به پجد جان بداندیش اوی

بیکله بجکان گان بر گرفت  
بپرسید کف این مور از کما  
بخواند تازو پیریم کیت  
بگشتاب گفت ای نرو ده سوا

جودیدان مان و دشت گفت  
که اکنون شهر نماند نیست  
ممکن از دوت بر سر گرفت  
که خدین بچرب و دوت را  
دشت یا نماند جو ایت  
سر سرشان اسپه کارزار

چینست قیصر زان کار  
بناشته با بوی چین و دنگار

ای کزین نام  
نیز از کلام  
ای کزین نام  
نیز از کلام  
ای کزین نام  
نیز از کلام  
ای کزین نام  
نیز از کلام





54

## 54

### THREE FOLIOS FROM *KHUSRAW WA SHIRIN* PROBABLY SAFAVID SHIRAZ, IRAN, CIRCA 1510-20

Three illustrated folios from the *Khamsa* of Nizami Ganjavi, opaque pigments in heightened with gold on paper, four columns of black *nasta'liq* above and below, set within gold and polychrome rules, the reverse with 14 or 18ll. black *nasta'liq* arranged in four columns, two folios with headings in blue *nasta'liq* against a swirling floral ground, two folios with margins cropped  
Painting 5¼ x 4¼in. (13.4 x 10.9cm.); text panel 7¼ x 4¼in. (18.2 x 10.9cm.); folio 12¼ x 7½in. (31 x 19cm.)

(3)

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

#### PROVENANCE:

Folio 1, Anon sale, Sotheby's, 9 December 1970, lot 239

The present group are a good example of the Shirazi 'commercial Turkman' style, for a detailed discussion see Adel Adamova & Manijeh Bayani, *Persian Painting: The Arts of the Book and Portraiture, the Al-Sabah Collection, Kuwait*, London, 2015, p.161.

The paintings included in this group are:

1. Shirin visiting Farhad
2. Shirin and a maidservant
3. Khusrau kills the lion in his camp

## 55

### THREE FOLIOS FROM *LAYLA WA MAJNUN* PROBABLY SAFAVID SHIRAZ, IRAN, CIRCA 1520

Three illustrated folios from the *Khamsa* of Nizami, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, the reverse with 18ll. of black *nasta'liq* arranged in four columns, two folios with headings in blue *naskh* against a gold scrolling ground, set within gold and polychrome rules, two folios with margins cropped  
Painting 4½ x 3¼in. (11.3 x 9.6cm.); text panel 7½ x 4¼in. (18.2 x 10.8cm.); folio 12¼ x 7½ (31.1 x 19cm.)

(3)

£6,000-8,000

US\$8,200-11,000

€7,200-9,600

#### PROVENANCE:

Folio 1, Anon. sale, Sotheby's, London, 9 December 1970, lot 240

Nizami adapted *Layla wa Majnun* from a 7th century tale of tragic forbidden love. When Qays and Layla are not allowed to be together, it sends Qays crazy, *majnun* in Arabic, and he runs away to live in the desert. The image of Majnun in the wilderness, included in this group, was a particularly popular one for artists and a painting of the same scene but dated circa 1550 was sold in these Rooms, 31 October 2021, lot 22. Comparison of the two demonstrates well how quickly Shiraz painting developed over this relatively short period, moving away from the somewhat spare and naive style depicted here towards far more detailed and colourful compositions.

The paintings in this group include:

1. Layla and Majnun in school
2. Majnun in the Wilderness
3. Layla and Majnun pass out upon being reunited



55 (part illustrated)



56

# FIVE ILLUSTRATED FOLIOS AND AN ILLUMINATED TITLE PAGE FROM THE *KHAMSA* OF NIZAMI GANJAVI

PROBABLY SAFAVID SHIRAZ, IRAN, CIRCA 1520

Four folios from the *Haft Paykar* and one from *Khusraw wa Shirin*, together with an illuminated opening folio from *Khusraw wa Shirin*, the illustrated folios with opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, some with a chapter heading in blue *nasta'liq* against a floral ground above, the reverse with 14-18ll. black *nasta'liq* arranged in four columns and occasional chapter headings, set within gold and polychrome rules, three folios with margins cropped; the opening folio a Persian manuscript on paper, gold and polychrome illuminated headpiece surmounting 12ll. black *nasta'liq* arranged in four columns in clouds reserved against a gold ground, within gold and polychrome rules Painting 7½ x 3¾in. (18.3 x 9.8cm.); text panel 7¼ x 4¾in. (18.4 x 10.9cm.); folio 12 x 7¾in. (30.5 x 19.7cm.)

(6)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

## PROVENANCE:

Folio 1, Anon. sale, Sotheby's, London, 9 December 1970, lot 242

Folio 5, Anon. sale, Sotheby's, London, 9 December 1970, lot 241

The *Khamisa*, or quintet, of Nizami, completed in 1202, consists of five long narrative poems: the *Makhzan-ol-Asrar*; *Khusraw wa Shirin*; *Layla wa Majnun*; *Iskandarnama*; and *Haft Peykar*. The work was a popular subject for manuscript production and illumination.

This group of folios, though commercial in style, have densely filled scenes full of figures, architecture and lively plants, which B.W. Robinson comments are typical features of the transition from late Turkman to early Safavid painting (Adel Adamova & Manijeh Bayani, *Persian Painting: The Arts of the Book and Portraiture, the Al-Sabah Collection, Kuwait*, London, 2015, p.335). For a similar copy of the *Khamisa* dated 1513, see *op.cit.*, cat.22, pp.335-65.

A group of folios from a *Khamisa* from Shiraz circa 1510 was sold in these Rooms, 21 April 2016, lot 96.

This group comprises:

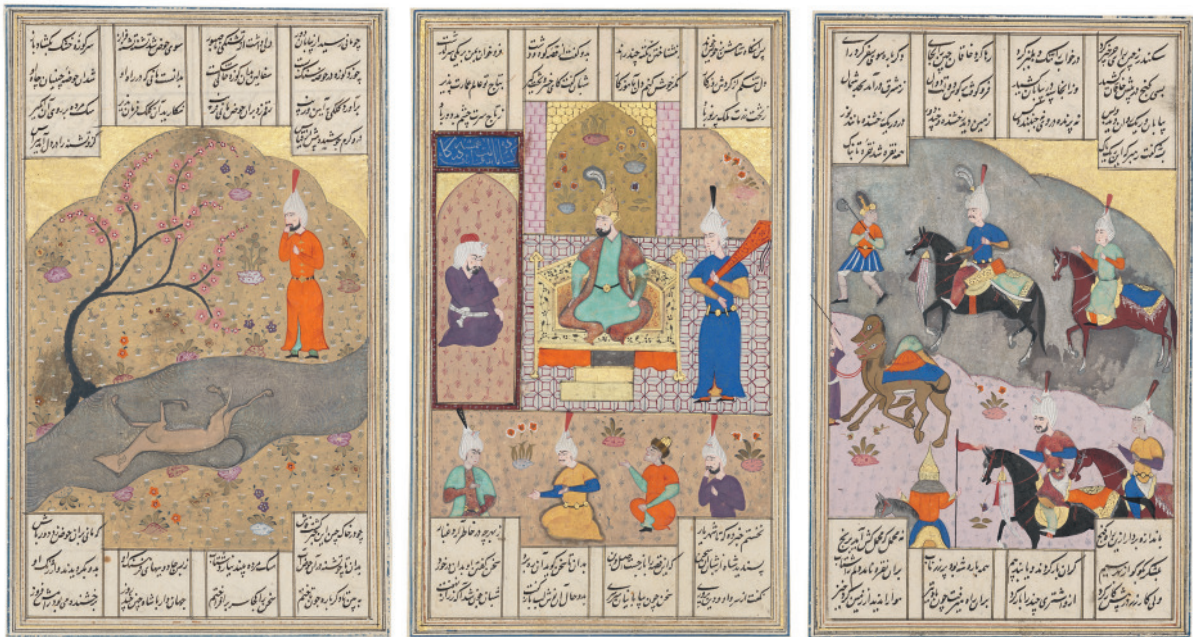
1. Bahram Gur in the Red Pavilion with the Slavic Princess, from the *Haft Peykar*
2. Bahram Gur in the Sandalwood pavilion with the Princess of Khwarazm, from the *Haft Peykar*
3. Bahram Gur placing the crown between the lions, from the *Haft Peykar*
4. Fitna carrying the cow on her back before Bahram Gur, from the *Haft Peykar*
5. Khusraw seated with Shirin, from *Khusraw wa Shirin*
6. An illuminated opening folio to *Khusraw wa Shirin*



(part illustrated)







57

57

### THREE FOLIOS FROM THE ISKANDARNAMA PROBABLY SAFAVID SHIRAZ, IRAN, CIRCA 1520

Three illuminated folios from the *Khamsa* of Nizami Ganjavi, opaque pigments heightened with silver and gold on paper, four columns of black *nasta'liq* above and below, the reverse with four columns black *nasta'liq* written on the horizontal and diagonal, set within gold and polychrome rules, margins cropped

Painting 5½ x 3¾in. (13.1 x 9.9cm.); folio 7¼ x 4¾in. (18.3 x 11cm.)

(3)

£4,000-6,000

US\$5,500-8,200

£4,800-7,200

The *Iskandarnama* is the romanticised telling of the life of *Iskandar*, or Alexander the Great. The tale is split into two parts, with the first, the *Sharafnama*, giving account of his life as a world conqueror. The second section, the *Iqbalnama*, is the story of Alexander as prophet, with less narrative and more stories from folklore and oral tradition (William Hanaway, *al-Iskandar*, in Ehsan Yarshater (ed.), *Encyclopaedia Iranica*, vol.VIII, New York, 2001, Fasc. 6, oo.609-612). The present group all come from the *Sharafnama*. This group comprises of:

1. *Iskandar* enthroned
3. *Iskandar* riding north to fight the Russians
3. A traveller is amazed by Mani's painting of a dead dog on the surface of a pool.

•58

### RUSTAM KICKS ASIDE A BOULDER TIMURID SHIRAZ, IRAN, CIRCA 1440-50

Illustration from the *Shahnama* of Firdausi, opaque pigments heightened with gold, one column of black *nasta'liq* above and four below, the verso with four columns of black *nasta'liq* with squares of diagonal text with gold floral sprays either side, two chapter headings of gold *nasta'liq* in clouds against a gold hatched ground, within silver and blue rules

Painting 4½ x 4¼in. (11.9 x 11.4cm.); text panel 7¾ x 4¾in. (18.6 x 12.3cm.); folio 11½ x 7½in. (28.8 x 19.3cm.)

£2,000-3,000

US\$2,800-4,100

£2,400-3,600

#### LITERATURE:

R. Hillenbrand, *Imperial Images in Persian Painting*, Exhibition catalogue, Edinburgh, 1977, p.93, no.205.

In contrast to the majority of the preceding and following lots attributed to Safavid Shiraz, this painting is a very good example of the Shiraz school of circa 1440. The landscape and facial features - into which the artist has clearly taken great care painting - are much more Turkic in feel than later Safavid work.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



58





59

## KHUSRAW KILLS THE LION WITH HIS FIST

SAFAVID SHIRAZ, IRAN, SECOND HALF 16TH CENTURY

An illustration from the *Khamse* of Nizami Ganjavi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below, within gold and polychrome rules, illustration cropped and laid down within paper margins, catchword, the reverse with 12ll. of *nasta'liq* arranged in four columns written on the diagonal and horizontal, a heading in gold, minor repairs

Painting 6 x 5½in. (15.5 x 13.7cm.); text panel 8½ x 4¼in. (21.9 x 12.1cm.); folio 11¼ x 7½in. (29.8 x 18.8cm.);

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

### EXHIBITED:

Victoria & Albert Museum, London, 1951

### LITERATURE:

B.W. Robinson, *Catalogue of a loan exhibition of Persian Miniature Paintings from British Collections*, London, 1957, no.89, p.26.

This illustration comes from the tale of *Khusraw wa Shirin*, a fictional epic poem based on historical romance between the Sasanian King Khusraw II and an Armenian princess, Shirin, who would become queen of Persia. In this scene, a lion has invaded the camp of the main protagonists in the middle of the night and has already claimed a victim. The King rushes from his tent to tackle the wild beast with his hands, having no time to grab a weapon let alone change from his night clothes! A youth has shinned up a tree to the right whilst the ladies of the encampment look on in disbelief. It is likely that the lady at the forefront of the group, finger raised to her mouth in astonishment, is Shirin in a luxurious red coat.

This is a fine example of Shirazi painting of the period. The scene is deeply regal in feeling, with Khusraw's tent a luxurious affair of stunning Chinese-influenced design. Equally, we see the influence of Chinese artwork in the red awning above Khusraw, with paired flying ducks amongst Chinese clouds (*tai*). Khusraw's light overshirt is worn over pyjama trousers of fine quality, whilst a group of gold objects – upturned in the commotion – further heighten the luxurious feel of this work. The present lot also excellently demonstrates the greater confidence of Safavid artists by this time by expanding their work into the outer margin. Giving a great sense of immediacy to the scene, the lion and its victim, along with the foliage of the tree, spill across the rules highlighting the somewhat idiosyncratic notion of pictorial space of the period.





# A FOLIO FROM THE ROYAL *GARSHASP*NAMA



60

## THE SENDING OF GARSHASP'S LETTER TO THE KING OF THE TURKS

ATTRIBUTABLE TO BISHAN DAS, MUGHAL INDIA, FIRST QUARTER OF THE 17TH CENTURY

An illustrated folio from the *Garshaspnama* of Asadi Tusi, opaque pigments heightened with gold on paper, four columns of black *nasta'liq* above and below with heading in gold against a blue ground, set within gold and polychrome rules, borders with flowering vine on a red ground, buff coloured margins embellished with gold lotuses and other flowers, laid down on card, the reverse plain

Painting 3½ x 4¼in. (7.9 x 10.8cm.); text panel 8½ x 4¾in. (21.9 x 12cm.); folio 13½ x 9in. (34.5 x 22.8cm.)

£40,000-60,000

US\$55,000-82,000  
€48,000-72,000

The *Garshaspnama* is a heroic epic poem completed in AH 458/1066 AD by Asadi Tusi. The story revolves around the Iranian hero Garshasp, who features heavily in the *Shahnama* of Firdawsi. Clearly both derive from the same sources but, despite their similarity, Tusi's work never seems to

have been considered a serious rival to the *Shahnama* (Francois de Blois, 'Garsasp-nama', in Ehsan Yarshater (ed.), *Encyclopaedia Iranica*, vol.X, New York, 2001, Fasc. 3, pp.318-319).

This illustration almost certainly comes from a manuscript of circa 1610 created for the Mughal Emperor Jahangir (r.1605-27) which includes texts from both the *Garshaspnama* and *Shahnama*. Of this text only six other illustrated folios are known: the David Collection (inv.17/2004); the Cleveland Museum of Art (1945.171); the Los Angeles Museum of Art (M.78.9.5); two folios in the Rothschild Collection (B.W.Robinson, *Persian and Mughal Art: The Rothschild and Binney Collections*, Colnagi, 1976, no.88); and one sold at Sotheby's, 16 March 2016, lot 858. Further to these, seven non-illustrated folios are in the Chester Beatty Library (11A.34) and another was sold in these Rooms, 26 April 2005. The relation to Jahangir's atelier can be made through the margins and borders of the folios. Either left just marbled or luxuriously illuminated in gold, with either simple floral arabesques or scenes of animals amidst vegetation, the margins relate closely to those of the *Farhang-i Jahangiri*, the lavish dictionary created for the Emperor in 1608, folios of which are now in the Walters Art Museum (acc.W.874.B), Yale University Art Gallery (2001.138.58) and Cleveland Museum of Art (2013.318.a).

This imperial *Garshaspnama* was illustrated by the very best artists of the age and the aforementioned folios are ascribed in the margins to Govardhan, Aqa Reza Jahangiri, Balchand, Dhanraj and Bishan Das. Whilst our folio is lacking any marginal ascription to the artist, the extremely fine illustration has been previously suggested to be the work of Bishan Das. Certainly this painting exhibits an exceptional talent for individual portraiture, for which Bishan Das is renowned. We find each figure has its own distinct sense of character. The face of the envoy is that of a careworn and mature man, his face with furrowed brow. In contrast the King has a sleeker look about him, barring the pouches under his eyes which are perhaps the reveal a slight overindulgence in the pleasures of royal life. Note as well the feeling of anxious expectation created through the concerned expressions of the surrounding characters, captured in stunning accuracy down to the stubble on their faces.

However, this scene is not simply a feat of portraiture but it has been convincingly assembled to create a harmonious and credible composition. Great pleasure has also been taken in details, the prime example of which being the beautifully rendered Safavid figural coat worn by the envoy, which is very similar to one in the Swedish Royal Collection from the period of Shah Abbas I (LRK 6195). According to Amina Okada, these elements are all hallmarks of the mature style of Bishan Das (*Indian Miniatures in the Mughal Court*, New York, 1992, p.160).

Perhaps originally from the Deccan and nephew of the prominent Akbar era painter Nanha, Bishan Das enjoyed a successful career between 1590 and 1640. The artist was a favourite of the Emperor Jahangir and worked for him whilst he was still a Prince at the atelier in Allahabad from 1600-1604. One of only five artists to be mentioned by name in the *Tuzuk-i Jahangiri*, Bishan Das was described by the Emperor himself as 'unequalled in drawing portraits' (Asok Kumar Das, 'Bishandas', in Goswamy, Beach and Fischer (eds.), *Masters of Indian Painting, 1100-1650*, vol.I, p.259.). He is also one of only forty-four artists whose portrait was painted by Daulat, at the request of Jahangir, in the margins of a folio from the *Muraqqa-i Gulshan*, now in the Golestan Palace Library, Tehran. In fact, such was his prowess in portraiture, the painter was sent to accompany the embassy of Khan 'Alam in 1613 to record Shah 'Abbas I and the Safavid court. This makes him the only Mughal painter to known to have travelled abroad and leaving an influence there. This was most notably achieved through his painting of Shah 'Abbas and Khan 'Alam meeting in a landscape which became the subject for many later Persian artists, a variant of which by Shaykh 'Abbasi sold in these Rooms, 28 October 2021, lot 25.









61

•61

**AN ILLUMINATED FRONTISPIECE**  
SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, each folio with 4ll. white *naskh* against a gold ground with dedication to Sultan Husayn Bayqara, within gold and polychrome illuminated panels, laid down on card

Each folio 9¼ x 6in. (23.5 x 15.3cm.)

£2,000-3,000

US\$2,800-4,100

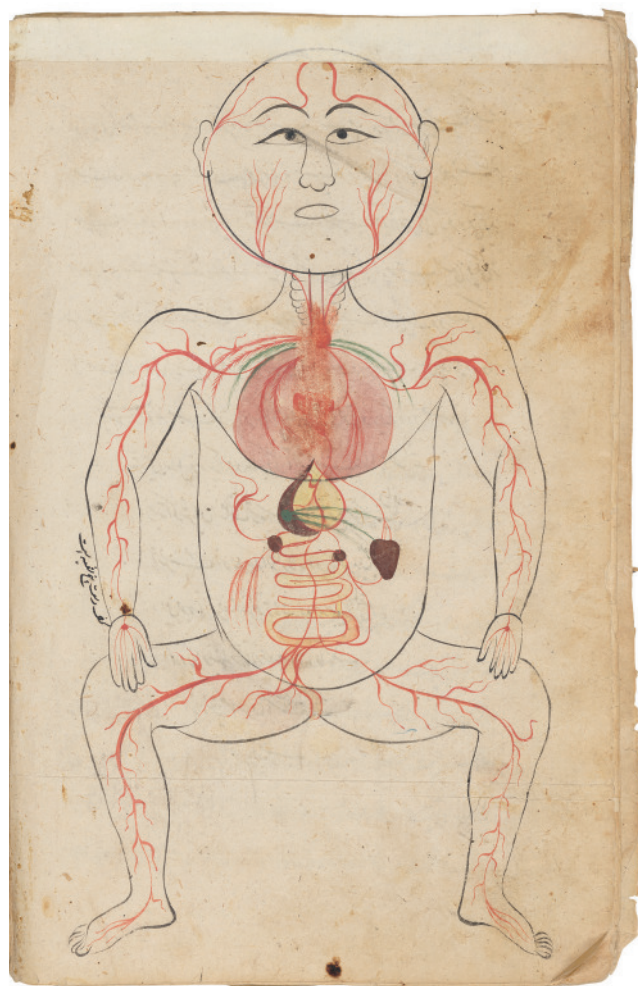
€2,400-3,600

**PROVENANCE:**

Savadijian Collection, sold Hotel Drouot, Muel and Ader, *Art Persan*, 18 March 1961, lot 111

Maggs Bros. Ltd., Catalogue I, December 1961, lot 6

While the inscription indicates that this frontispiece was made for a manuscript dedicated to the Timurid Sultan Husayn Bayqara, the illumination is typical of 16th century Safavid production. The quality remains extremely high and thus it is most probable that it was produced as a Safavid replacement or embellishment for the original Timurid manuscript.



62

•62

**MANSUR BIN MUHAMMAD BIN AHMAD BIN YUSUF BIN FAQIR ILYAS (D. CIRCA 1420 AD): AL-TASHRIH BI'L-TASWIR**  
IRAN, 18TH OR 19TH CENTURY

Persian manuscript on paper, 37ff. with five illustrations, 16ll. per page, headings in red, occasional marginal notes in red, no binding  
12½ x 7¾in. (30.8 x 20.1cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

This medical manuscript was originally written in the 14th century for 'Umar Shaykh, the ruler of Fars and grandson of Timur. It is divided into chapters which discuss the bones, nervous system, muscles, veins, arteries, organs, and the development of the embryo. According to Barbara Schmitz, the earliest known dated copies are from the 1670s and 80s. The calligraphy, illumination and drawings of ours however, as well as the paper, suggest a 15th century date, making it one of the earliest examples known (Schmitz, 1992, pp.134-35). The present copy was produced later but includes five full-page anatomical illustrations showing various systems of the body and their function. A very similar copy is in the Aga Khan Museum (inv. AKM525). A copy of the same work, from Timurid Iran, was sold in these Rooms, 24 October 2019, lot 35.

78

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.



**\*63**

**SIX ROYAL LETTERS FROM MUZAFFAR AL-DIN SHAH QAJAR TO HIS DEPUTY FINANCE MINSITER VAZIR DAFTAR**  
IRAN, DATED 1900-1902

Six Persian letters on paper, with 5-17ll. black cursive handwriting on cream, white and blue paper, in some cases the text in clouds against a gold ground, set within gold and polychrome rules, with royal seals above, the borders richly illuminated with dense gold and polychrome scrolling vines and flowers, all remargined and mounted on card with later outer border of blue and gold meander, two folios with a window on the reverse to reveal a further seal 11 x 8 in. (28 x 20.4cm.) each (6)

£6,000-8,000

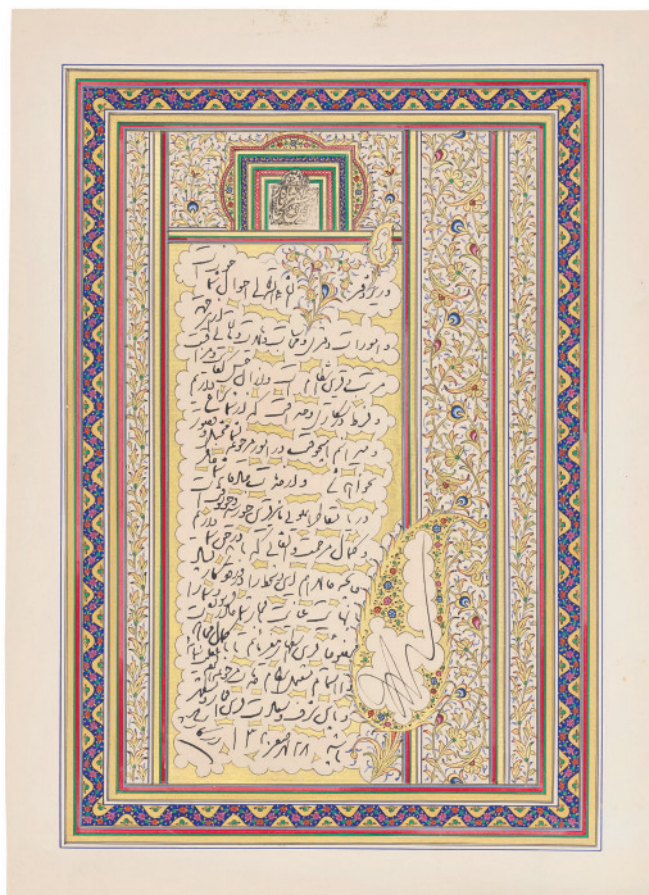
US\$8,200-11,000

€7,200-9,600

**PROVENANCE:**

Mirza Husayn Ashtiani, Vazir Daftar, thence by descent

Muzaffar al-Din Shah (r.1896-1907) was the 5th Qajar ruler of Iran. Like his father, Nasir al-Din Shah, he visited Europe on two occasions, capturing his visits in photographs and film. The first month-long trip of Muzaffar al-Din Shah was to Russia, Austria, Switzerland, Germany, Belgium and France in 1900. His visit to Brussels is expressed in one of our letters below. He also made a further visit to Europe in 1902, which is also mentioned in another letter included in this group. The king, like his father, kept very good travel diaries of his European tours. Some of the letters included in this lot provide his personal notes to his finance minister, Mirza Husayn Ashtiyani Vazir Daftar. Vazir Daftar was the eldest son of Hidayatullah Vazir Daftar. He was appointed as deputy to the Finance Ministry in mid AH 1296/ 1879 AD, where his father had been its Minister since AH 1290/1872 AD. After his father's death in AH 1310/ 1892 AD, he was appointed Vazir Daftar (minister). Unlike his father, he was a weak person and obeyed Amin al-Sultan Mirza 'Ali Asghar Khan, the vizier, in everything (M. Bamdad, *Dictionary of National Biography of Iran*, Vol. 3, Tehran, 1966, pp. 372-3).



63 (part illustrated)

## VARIOUS PROPERTIES

**064**

**ABU 'ALI AL-HUSAYN BIN 'ABDULLAH IBN SINA (AVICENNA) (D. AH 428/1037 AD): AL-QANUN FI AL-TIBB**  
EASTERN MEDITERRANEAN, 17TH CENTURY

Comprising the first five books of Avicenna's famous medical encyclopedia, Arabic manuscript on paper, 847ff. as numbered plus two flyleaves, each folio with 25ll. of black *naskh*, important words and phrases picked out in red, catchwords, text within gold, blue and red borders, a red rule in the margins, colophon erroneously dated AH 800, with later owners' seal impressions, first and last folios with areas of soiling, slightly trimmed, generally clean, in restored Mamluk gilt and brown stamped morocco covers and doublures Text panel 7¼ x 4½ in. (19.8 x 11.5cm.); folio 10½ x 7¼ in. (27.3 x 18.4cm.)

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

**PROVENANCE:**

Christie's London, 13 April 2010, lot 126



64





(actual size)

PROPERTY OF A LADY

**\*65**

**A DIAMOND-SET AND ENAMELLED QAJAR ORDER OF THE SUN (*NISHAN-E AFTAB*)**

FRANCE, CIRCA 1900

The enamelled central roundel depicting a female personification of the sun, encircled by a band of old-cut diamonds, surrounded by rays set with further old-cut diamonds, the reverse with pin and two hooks, in brown leather presentation case  
2¾in. (6.9cm.) diam.

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

The Qajar order of the sun (*Nishan-e Aftab*) was introduced in AH 1290/1873 AD by Nasir al-Din Shah (r.1848-96) for royal women. During his first visit to Britain in 1873, he was invested with the Order of the Garter by Queen Victoria, the highest and most ancient of English orders of chivalry; in return, he awarded her the Order of the Sun, which he founded during this visit. This order was specifically for presentation to queens and princesses, including the empress Augusta of Germany and Queen Victoria. During the reign of Mozaffar al-Din Shah (r.1896-1907) this order was still in use and continued to be presented to female royal members such as the wife of the Ottoman ambassador Shams-al-Din Beg to whom it was awarded in AH 1314/1896 AD. Recipients of this order wore the badge suspended from a grand cordon of pink moiré, edged with narrow border stripes of green, pink, and green. The sash draped over the left shoulder and across the breast, with the badge resting below the right hip. This order was replaced with *Nishan-e Haft Peykar* under Muhammad Reza Shah Pahlavi (r.1941-79). A *Nishan-e aftab* star sold at Bonham's London, 7 October 2014, lot 143.





VARIOUS PROPERTIES

**66**

**STILL LIFE WITH FRUIT AND A PALACE GARDEN**  
QAJAR IRAN, FIRST HALF 19TH CENTURY

Oil on canvas, stretched and framed  
Painting 34 $\frac{1}{2}$  x 22 $\frac{1}{2}$ in. (88 x 57.1cm.); frame 42 $\frac{1}{2}$  x 29 $\frac{1}{2}$ in. (107.2 x 75cm.)

£8,000-12,000

US\$11,000-16,000  
€9,600-14,000

Depicting a possible *Nowruz* New Year celebration, this Qajar still life painting shows an arrangement of exotic fruits overlooking a palatial architectural and courtyard scene. Artists working in this time often included oversized fruit to balance the lavish, manmade architecture visible in the background.

The intricate floral patterns of the brocaded tablecloth and the porcelain bowls emphasise the ripeness and succulence of the fruit selection, perhaps marking the particularly special occasion of this feast. For examples using similar iconography, see Layla Diba, *Royal Persian Painting: The Qajar Epoch 1785-1925*, New York 1998, pp.214-15 no.s.64a-b. The use of perspective in the composition follows the style of master painters such as Mirza Baba and Mozayen al-Dowlah in the late 18th century, who took some inspiration from their European counterparts. Still life works were often displayed in reception rooms and garden pavilions of the Qajar elite.





67



68

PROPERTY FROM A PRIVATE LONDON COLLECTION

#### •67

**A QAJAR LACQUERED PAPIER-MÂCHÉ PENCASE (QALAMDAN)**  
SIGNED MAHMUD AL-SHARIF, IRAN, DATED AH 1264/1848-49 AD

With rounded ends and sliding tray, the top decorated with scenes from the story of Sheikh Sana'an including images of angels and holy figures and with a line of gold inscription along one edge, the sides with pastoral scenes and the underside and vertical edges of the tray with a band of green and gold flowering vine, the top signed Mahmud al-Sharif and dated AH 1264 9½in. (24.2cm.) long

£3,000-5,000

US\$4,100-6,800  
€3,600-6,000

#### PROVENANCE:

Anon sale in these Rooms, 8 April 2008, lot 240

#### ENGRAVED:

The inscription reads: *makhsus-e hozur-e sati' al-nur janab-e atabak-e a'zam sadr-e a'zam amir-e kabir damat ayyam-e shokatihi surat-e etmam padhiroft fi 12[64]*

'It was completed especially for the one who radiates light, His Excellency, the repository of grandeur, the most great Minister, the Prime Minister, the Great Amir - may the period of his splendour be ever-lasting - in 12[64] (AD 1848).'

The Prime Minister at the time was Mirza Taqi Khan, known as Amir Kabir, who received all the titles mentioned on this pen-case on 22 Dhu'l-Qa'da AH 1264/20 October 1848 AD on Nasir al-Din Shah's arrival to Tehran to ascend to the throne. He is the most respected politician in Iran, the founder of numerous institutions including the *Dar al-Funun*. Through political intrigues, he was dismissed in AH 1268/November 1851 AD, exiled to Kashan and murdered on 18 Rabi' I AH 1268/10 January 1852 AD. (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1960*, Tehran, 1966, pp. 209-21). Mahmud al-Sharif was from Qa'in and was a painter of portrait, flower and bird, and landscape. Apart from lacquer, he worked in watercolour and *siyah qalam*. His recorded lacquered work include three pen-cases dated between AH 1264-1275/1847-59 AD, one depicting Ihtisham al-Dawla the 17th son of 'Abbas Mirza Na'ib al-Sultana, (M.A. Karimzadeh-Tabrizi, *The Lives and Art of Old Painters of Iran*, vol. 3, London, 1991, pp. 1134-5).

#### •68

**A QAJAR LACQUERED PAPIER-MÂCHÉ PENCASE (QALAMDAN)**  
SIGNED AHMAD/MUHAMMAD (?), QAJAR IRAN, DATED AH 1271/6 (1855/6 OR 1860/61AD) OR AH 1251/6 (1835/6 OR 1840/41AD) (?)

With rounded ends and sliding tray, the top decorated with a scene depicting the Battle of Chaldiran, the sides with pastoral scenes and the underside and vertical edges of the tray with a gold floral motifs against a red ground 9½in. (24cm.) long

£3,000-5,000

US\$4,100-6,800  
€3,600-6,000

The scene on top of this pencease depicts events from the Battle of Chaldiran, fought between the Ottoman and Safavid armies in 1514. We see the Safavid Shah Isma'il I (r.1501-24) gallantly riding ahead of his army and cleaving the Agha of the Janissaries in two, right in front of the Ottoman Sultan Selim I (r.1512-20). Despite this scene, the Safavid army was to lose the Battle with the defeat being of significant historical importance. Whilst fielding far greater numbers than their Safavid counterparts, it was the use of artillery by the Ottoman army that dictated the outcome, and the cannon can be seen in background of the scene.

Although Chaldiran was a crushing defeat for the Safavids, depictions of the battle were popular, especially in the 19th century. A large mural of the battle can be seen on the walls of the *Chihil Sotoun* Palace in Isfahan. A very similar pencease bearing the same scene, attributed to Mirza Baba or Sayyid Mirza and dated AH 1200 (1785-6 AD), is in the Khalili Collection (Part 1, cat.123).





69

**A FINE QAJAR LACQUERED PAPIER-MÂCHÉ CASKET**  
IRAN, MID 19TH CENTURY

Of rectangular form on four feet with stepped lid, the finely painted decoration in gold and polychrome, the raised top panel depicting the Adoration of the Maji, the borders decorated with applied cusped medallions against a *gul-u bulbul* ground, some with figures in European dress alternating with other medallions showing ladies in courtly outdoor settings, the decoration around the sides of the box comprising courtly scenes of men in European dress, ladies and elders as well as the Virgin Mary with baby Jesus, the cover's interior with a scene of two nobles sitting on a carpet, one with a lion and hookah, surrounded by three courtiers, the borders with further cusped medallions of rural and hunting scenes, the interior plain green, the base with floral scrolls on a red ground, silver mounts, some small chips to the lacquer, otherwise in good condition

16¼ x 11½ x 8¾in. (41 x 29 x 22cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



(inside lid)

**PROVENANCE:**

Anon. sale, Sotheby's, London, April 2004, lot 45

Although unsigned, the beautiful and delicately drawn figures, with mesmerising gazes, rosy cheeks and pouty lips depicted on our casket are closely reminiscent of the work of the master lacquer artist Najaf 'Ali. He was most active during the mid-19th century. Najaf 'Ali is recorded as being particularly fond of painting images of European women and Christian religious scenes.

This interior scene is almost identical to a papier-mâché mirror case we sold in these Rooms, 12 October 2004, lot 95, and another signed example sold at Sotheby's 25 April 2018, lot 104. Our casket is extremely similar to a box in the Khalili collection (Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, The Nasser D. Khalili of Islamic Art, Part One, London and New York, 1997, no. 230, p.34) ascribed to the master craftsman Najaf 'Ali. The lid of which bears an Adoration of the Magi scene is so close in detail to the present example that the artists were either inspired by the same European engraving, or both boxes were executed in the same workshop.

Najaf 'Ali's works are dated between AH 1227/1812-13 AD and AH 1277/1860-61 AD (Khalili et.al., *op.cit.*, pp.22, 31, 36 and 39 and Tabrizi, 1991, pp.1368-81).



## 70

**TIMUR'S FORCES LED BY HIS SON 'UMAR SHAYKH DEFEATING THE ARMY OF QAMAR AL-DIN: A FOLIO FROM THE ROYAL MUGHAL ZAFARNAMA**

BY JAGJIVAN KALAN, MUGHAL INDIA, CIRCA 1595-1600

Opaque pigments heightened with gold on paper, 2ll. of neat black *nasta'liq* above, within gold and polychrome rules and wide plain paper margins, lower margin with name of artist in red *nasta'liq*, reverse with 9ll. of black *nasta'liq* written horizontally and diagonally, overall good condition  
Painting 6 x 4in. (15.4 x 10cm.); text panel 7¼ x 4in. (18.5 x 10cm.); folio 11 x 7½ in. (28 x 19cm.)

£60,000-80,000

US\$82,000-110,000

€72,000-96,000

**PROVENANCE:**

Private Collection, England by the 1940s

Thence by descent until acquired by the current owner

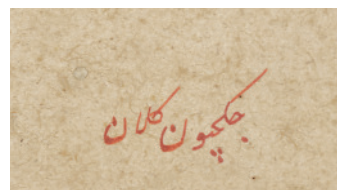
The *Zafarnama* of Yazdi, is the history or 'Book of Victory' of Timur and Khalil Sultan. Commissioned by Ibrahim Sultan ibn Shahrukh, grandson of Timur and governor of Shiraz, the text, in ornate prose, was completed by Sharaf al-Din 'Ali Yazdi in AH 828/1424-5 AD. By 1595 a copy, lavishly illustrated by the master painter Bihzad, had been acquired by the Mughal court, with the Mughal emperors proud to emphasise their lineage to Timur.

The now dispersed manuscript from which our miniature comes, was ordered for the library of the Emperor Akbar, probably between 1595 and 1600. The illustrations were done in the royal atelier by the foremost artists of the period and display the refined style characteristic of Akbar's later years. With the emperor famously having been illiterate yet a bibliophile, we must assume that illustrations took on increased importance. Until the emergence of this manuscript, the only known Mughal copy of the text was one completed in July 1600 – illustrated in the sub-imperial Mughal style, probably for Mirza 'Aziz Koka, governor of Ahmadabad and foster brother to Akbar. John Seyller argues that because patrons of this class typically emulated imperial taste in books and painting, this date strongly suggests our manuscript was produced earlier – a supposition corroborated by the roll of painters involved in its illustration (John Seyller and Konrad Seitz, *Mughal and Deccani Paintings: the Eva and Konrad Seitz Collection of Indian Miniatures*, Zurich, 2010, p.42).

This folio shows the army of 'Umar Shaykh (1354-94), the son of Timur and brother of Shahrukh, routing the army of Qamar al-Din in 1395. Qamar al-Din was a chief of a rival Central Asian clan and a major rival of Timur, the two engaging in several campaigns. Although he managed to escape this battle with his life, he would disappear from record around the year 1390, giving Timur control of much of the region. In the painting we see the Timurid army sweeping into the enemy encampment, despite the relative safety afforded by the rocky outcrop seen behind. Umar Shaykh's cavalry ride marvellously caparisoned horses, bedecked in luxuriously patterned saddlecloths evocative of contemporaneous Safavid painting. At the central focus of the illustration is one of Qamar al-Din's fallen soldiers, his head now a few meters away from his body, still with an expression of terror and shock. The high viewpoint which divides the scene into just foreground and background affords the artist the chance to simultaneously present to us the decapitation in the heat of the battle as well as the panic raging in the enemy encampment.

It should perhaps come as no surprise that Jagjivan Kalan, the artist here, had previously worked on other historical manuscripts like the *Razmnama* in the 1580s and *Chingiznama* dated 1596. A number of collaborative works by the artist are known from the Akbar period, for example with Tulsi the Elder on a folio for the *Akbarnama* in the Victoria & Albert Museum (IS.2:47-1896), but this would appear to be the first known independent work of Jagjivan Kalan.

A number of miniatures from this copy of the *Zafarnama* are known. Two were offered at Sotheby's, 3 May 2001, lots 71 and 72 and another two 21 October 2001, lots 64 and 65. Five other folios sold in these Rooms, 26 April 2012, lots 3, 4 and 5; 04 October 2012, lots 31 and 32; and most recently 28 October 2021, lot 37. Two are in the Herbert F. Johnson Museum of Art, Cornell University (2005.027) and in the Crocker Art Museum, Sacramento, California (2009.17). Another is in the Eva and Konrad Seitz Collection (published Seyller and Seitz, *op. cit.*, no.6, pp.42-44).



Attribution to the artist in the lower margin



کربایی کشته چون گاه از صدمه شد باد و زان متفرق و گریزان  
 و چون قتلیدین بکجاست لشکر منصور ایل و آل  
 اوراعت کرد و بالیه و برده بسیار بپشت  
 سپاه شایعیت نوا خضم کد  
 بھر کجا که رود غنیمت آید باز







71

**\*71**

### LADIES WITH FIREWORKS ON A TERRACE

MUGHAL INDIA, CIRCA 1740

A group of women stand on a terrace, two of whom are holding sparklers and looking up at fireworks in the sky, within gold rules and wide gold floral illuminated purple margins  
Painting 5½ x 8¾in. (13.7 x 21.4cm.); folio 8½ x 12¼in. (21.7 x 31cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

A similar scene to the present painting is housed in the San Diego Museum (acc.no.1990.374, illustrated in Barbara Schmidz (ed.), *After the Great Mughals: Painting in Dehli and the Regional Courts in the 18th and 19th centuries*, Mumbai, 2002, no. 6, p.19), and another was sold in these Rooms, 25 May 2017, lot 102. Our painting is probably of the same period which coincides with the reign of Muhammad Shah (r.1719-48), when depicting harem scenes such as this was especially popular. The scene is likely to depict either the festival of Diwali, the Hindu festival of light, or the Muslim festival of *Shab-bara'at*, which is held on the eve of the fourteenth day of the month of Sha'ban. A similar painting described as representing *Shab-bara'at*, and also Mughal, circa 1740, is in the British Library (Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, London, 1981, no.171, p.110).

**72**

### THE QUEEN OF SHEBA

PROVINCIAL MUGHAL, INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, within gold and polychrome rules, the verso with 27ll. black *nasta'liq*, mounted on wood  
Folio 14 x 7¾in. (35.5 x 17.2cm.)

£5,000-7,000

US\$6,800-9,500  
€6,000-8,400

Imagery of the Queen of Sheba, or Bilqis, and King Solomon became popular in the Deccan in the 17th century, taking inspiration from Iranian depictions. However, the faces, *peris*, and hats worn here suggest a provincial Mughal origin, comparable to a painting of Solomon flying through the air from late 18th century Murshidabad (Leach, *Mughal and other Indian paintings from the Chester Beatty library*, vol.II, pp.706-7, 6.371).

A similar painting of Bilqis, with King Solomon, was sold in these rooms 28 October 2021, lot 67.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



72



# AN ILLUSTRATED FOLIO FROM THE CHESTER BEATTY *TUTINAMA*



173

## THE POTTER BEFORE THE KING

MUGHAL INDIA, 1580-85

An illustration from the *Tutinama*, opaque pigments heightened with gold on paper, 5ll. black *nasta'liq* above, in polychrome and gold rules, the reverse with 15ll. black *nasta'liq* with key words in red within polychrome and gold rules, margins restored

Painting 7 x 5in. (17.8 x 12.8cm.); folio 10 x 6½in. (25.5 x 16.5cm.)

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

### PROVENANCE:

General Jean-Francois Allard (d.1839)

Baron Felix Feuillet, France

Private collection, Versailles, France, since the 1970s from which acquired by the current owner

The *Tutinama* (Tales of the Parrot) is a collection of fifty-two moralizing fables compiled in Persian by Ziya al-Din Nakshahbi around 1329-30. These were based on an earlier Persian translation of a Sanskrit text known as the *Sukasaptati* (seventy tales of a parrot). The *Tutinama* is an amusing series of tales woven around a merchant, Maimum who leaves his wife, Khojasta, in the care of a parrot and a myna. The wife kills the myna for advising her not to take a lover while her husband is away; the parrot, to save its skin and preserve her fidelity, proceeds to tell her a series of stories over the next fifty-two nights.

The tale of the present scene concerns a potter who one day breaks his pots in anger, scarring himself in the process. During a subsequent drought, he

is forced to seek service with the king who sees his scars and believes him to be from a family of warriors, eventually appointing him to lead his army against a formidable enemy. He confesses to the king that he is not from warrior stock but, determined to prove himself, begs the king to bestow the position on him. Understanding the futility of denying one's origins, the king laughs, and tells the story of the jackal who, despite being raised by lions, was useless in hunting elephants.

The Mughal emperor Akbar I (r.1556-1605) must have enjoyed these charming stories, for two extensively illustrated imperial copies of the *Tutinama* survive from the early years of his reign. The first Akbari copy of this text survives virtually complete in the Cleveland Museum of Art. The second, from which this folio comes, has been dispersed and is in various collections. The bulk of the manuscript, some 143 folios and 102 miniatures, are in the Chester Beatty Library, Dublin (L. Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, Dublin, London 1995, Vol.I, pp.21-74). Hence it is commonly referred to as the 'Chester Beatty *Tutinama*'. The manuscript was brought to France from India by General Jean-François Allard (1785-1839) who had been in the service of Sikh ruler, Maharaja Ranjit Singh. It was purchased by Felix Feuillet (also known as Baron F.S. Feuillet de Conches), a collector of manuscripts, and was dispersed towards the end of the 19th century when the Baron's collection was dissolved. Other folios are now in The Museum of Fine Arts, Boston (68.8.47), the Keir Collection, The Victoria and Albert Museum, London (IS.40-1966), the National Museum, New Delhi, the Los Angeles County Museum of Art (M.81.8.6) and the David Collection, Copenhagen (inv.no.3/1999) to name a few. A folio from the same manuscript was recently sold in these Rooms, 28 October 2021, lot 41.





**\*74**

**THE EMPEROR FARRUKHSIYAR IN DURBAR**

PROVINCIAL MUGHAL, POSSIBLY AWADH OR DECCAN, INDIA,  
CIRCA 1720-30

Opaque pigments heightened with gold on paper, depicting the Mughal Emperor Farrukhsiyar holding Darbar with important courtiers named in black *nasta'liq*, set between gold and black rules with pink floral margins, the reverse with an illuminated panel of animals and flowers against a pink ground  
Painting 12 x 8 7/8 in. (30.5 x 22.5 cm.); folio 16 x 11 in. (40.3 x 28 cm.)

£15,000-25,000

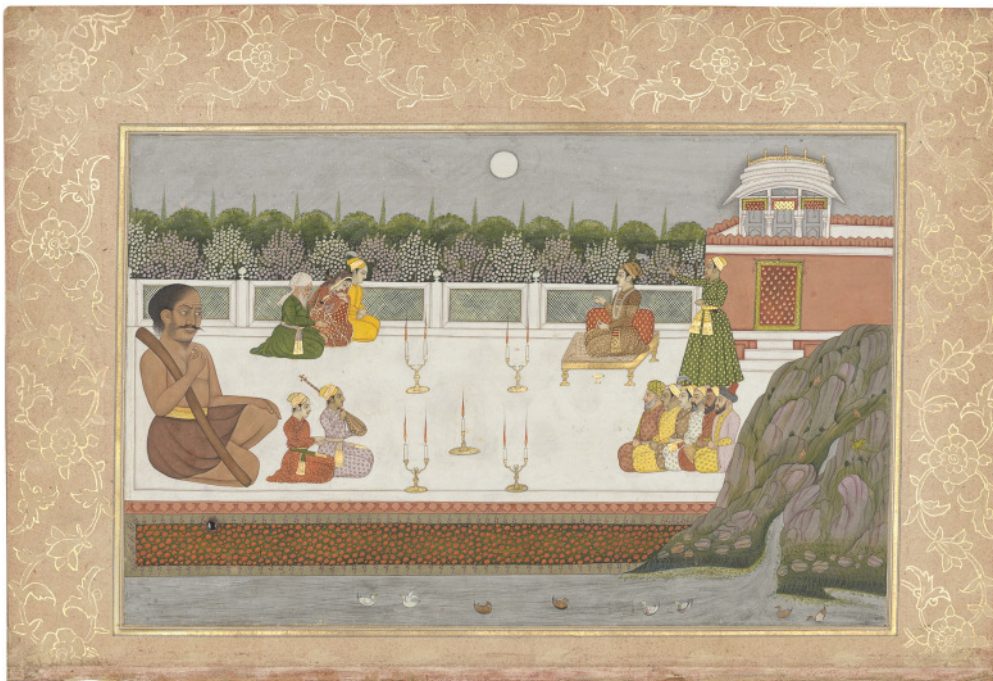
US\$21,000-34,000  
€18,000-30,000

The following lots (74-77) are closely related to a small group of folios from a poetical romance relating to Shah 'Alam I. Each shares the salmon-pink borders with gold speckles or gilt floral scrolls and have stencilled animals in landscapes to the reverse. Four folios from the album were sold at Sotheby's,

New York, 17 March 1988, lots 326-329, one of which is now in the Cleveland Museum of Art (inv.no.2013.337.a) and another in the Newark Museum (inv. no.41.1122), while a fifth was sold at Sotheby's, New York, 22 March 1989, lot 66 and subsequently in these Rooms, 1 October 2012, lot 16.

The illuminated text panels (lot 77), however, are written in prose and include an epic similar to that of the *Hamzanama*, involving a hero called Mir Uways, an unnamed king and the legendary vizier Jamasp. The text describes struggles against the enemies of religion, using examples such as Sultan Husayn Mirza as a ruler of Iran who is said to have ruined the country despite his piety and good intentions. The hero is likely the semi-legendary early Islamic figure, Uways al-Qarani, who became an important figure in some Sufi circles, and in some legends he is said to have come to India. The text also mentions the 'Haydari sword', which would suggest it was produced in a Shi'a milieu.





**\*75**

**TWO PAINTINGS OF AN INTERACTION WITH A DEMON**

PROVINCIAL MUGHAL, POSSIBLY AWADH OR DECCAN, INDIA, CIRCA 1720-30

The first depicting a nocturnal scene with a courtly group on a terrace accompanied by a demon, the second showing a group of nobles confronting a demon during the day, opaque pigments heightened with gold on paper, both set within gold and black rules, with pink margins decorated with floral vines, the reverse of each with an illuminated panel of animals and leaves against a pink ground

The first: 7¼ x 12½ (19.7 x 30.8cm.); folio 10⅞ x 15½in. (27.5 x 38.8cm.)

The second: 7¼ x 11½in. (18.5 x 30.2cm.); folio 10⅞ x 15½in. (27.5 x 38.8cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

For more information on this lot, see the entry for lot 74 in the present sale.





76

**\*76**

**A FORLORN LADY**

PROVINCIAL MUGHAL, POSSIBLY AWADH OR DECCAN, INDIA, CIRCA 1720-30

A lady sits lovelorn on a carpeted terrace, opaque pigments heightened with gold on paper, set within gold and black rules, the pink borders and margins decorated with flowering vines, the reverse with an illuminated panel of animals and flowers against a pink ground

Painting 7% x 5%in. (19.5 x 13.7cm.); folio 15% x 11%in. (40 x 29.2cm.)

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

For more information on this lot, see the entry for lot 74 in the present sale.

**\*77**

**A PAIR OF ILLUMINATED CALLIGRAPHIC FOLIOS**

PROVINCIAL MUGHAL, POSSIBLY AWADH OR DECCAN, INDIA, CIRCA 1730

Persian manuscript on paper, both religious Shi'ite texts, the first with 18ll. of black *nasta'liq* within clouds on a pink ground, the reverse with 13ll. of black *nasta'liq* arranged in a *boteh* motif surrounded by poppies against a gold ground; the second folio with panels of illumination between 4ll. of *nasta'liq* Each, text panel 11% x 7in. (30.3 x 17.7cm.); folio 16 x 10%in. (40.8 x 27cm.)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000

For more information on this lot, see the entry for lot 74 in the present sale.



77 (part illustrated)





78

### A JADE EWER AND COVER

MUGHAL INDIA, 18TH CENTURY

The elongated rounded body rising from a short foot, carved in low relief with flowering blossoms and meandering stems, the rim with a band of leaves, the straight spout with a chevron pattern emerging from leaves, the associated lid with a band of leaves and a lotus-bud finial rising from a rosette 5½in. (14cm.) high; 6½in. (16.5cm.) long

£30,000-50,000

US\$41,000-68,000  
€36,000-60,000

#### PROVENANCE:

An important European private collection

This elegant jade ewer is of a rare but known form. It is an example of the hardstone carvings that were popular in the Mughal period, from the reign of the Emperor Akbar. It is thought that nephrite and related hardstones were introduced to the Mughals in the 16th century when a Khotanese jade merchant 'visited the Emperor Akbar's court and enabled the Mughals to indulge a taste for jade already acquired by their Timurid ancestors in Central Asia' (Joseph M. Dye III, *The Arts of India*, Virginia, 2001, p.408). One example, squatter and in rock crystal rather than jade, was in

the Alice and Nasli Heeramaneck Collection, New York (Stuart C. Welch, *The Art of Mughal India*, New York, 1976, p.170, pl.51). That example is dated to the mid-17th century. In the details of the decoration, our vessel more closely relates to a group of objects dated to the early 18th century. A nephrite box and cover in the Victoria and Albert Museum is similarly carved in relief with floral scrolls that share a sense of movement and naturalism with ours (*The Indian Heritage. Court Life & Arts under Mughal Rule*, exhibition catalogue, London, 1982, pp.120-21, no.368).

The Mughal Empire in India left a legacy of high-quality worked jades which were also greatly admired in China. The Qianlong emperor highly appreciated the so-called 'Hindustan' jades, and in 1768, he wrote the *Tianzhu wuyindu kaoe*, a scholarly text on the geography of Hindustan and the derivation of its name. The area he identified was in what is today India, with the city of Agra at its centre.

Two similar examples include a jade ewer, 17th/18th century, in the collection of the National Palace Museum, Taipei, illustrated in *Exquisite Beauty - Islamic Jades*, Taipei, 2007, pl.96 and a white jade wine flask, India, 18th century, which sold in these Rooms, 8 October 2015, lot 143.





79

**\*79**

**PORTRAIT OF A RAJPUT NOBLE**

AMBER, CIRCA 1720

Opaque pigments heightened with gold on paper, within gold grape-vine borders, with polychrome rules, the dark green margins flecked with gold. Painting 5½ x 3¼in. (13 x 8.3cm.); folio 11 x 9¼in. (28 x 23.5cm.)

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



80

**\*80**

**MAHARAJA VIJAY SINGH OF MARWAR (1729 - 1793)**

JODHPUR, INDIA, CIRCA 1775

Opaque pigments heightened with gold on paper, the names of the two principle figures in *devanagari* affixed to the painting, a thin yellow border, the reverse with one line of black *devanagari*, water damage on the left hand side. Painting 12¼ x 10¾in. (30.7 x 26.4cm.); folio 12½ x 10½in. (31.8 x 26.2cm.)

£7,000-10,000

US\$9,500-14,000

€8,400-12,000

Maharaja Vijay Singh Rathore succeeded his father Bakht Singh to become ruler of Marwar in 1752. However, he was deposed just a year later by his cousin Ram Singh. Despite reclaiming the throne of Jodhpur in 1772, the instability led to a Mahratta invasion under Mahadaji Scindia. Although repelling the invaders a first time, Vijay Singh was soundly defeated by the Mahrattas and their French trained sepoys. For further information on and depictions of Vijay Singh see Rosemary Crill, *Marwar Painting: a History of the Jodhpur Style*, Mumbai, 2001, pp.98-107.



81

### A SWORD (TULWAR) BELONGING TO AN OFFICER OF SHAH JAHAN NORTH INDIA, SECOND QUARTER OF THE 17TH CENTURY

The curved blade of watered steel with an inscription in *nasta'liq* along the spine and a rubbed cartouche on the flat of the blade, the hilt of finely watered steel with raised decoration overlaid in gold

34in. (86.4cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

#### ENGRAVED:

On the spine of the blade: ...*tigh* ... *shah jahan ziya' al-din muhammad ibn ja'far khan*, '... blade ... of Shah Jahan, Ziya' al-Din Muhammad ibn Ja'far Khan'

This *tulwar* is inscribed to an officer of the Mughal Emperor Shah Jahan. The fine watering of blade suggests a noble owner and the figuring relates to that of an imperial Shah Jahan era sword illustrated in Ricketts and Missillier, *Splendeur des Armes Orientales*, Paris, 1988, no.169, p.104. The blade once bore an engraved cartouche which may have provided further clues to the identity of the owner but unfortunately – almost certainly as a result of some overzealous polishing by a later proud owner – cannot be made out.

The watered steel hilt with raised decoration is an uncommon form, but finely executed.

Although watered steel with damascening became popular in hilts in the 19th century, the small pommel disc and short quillons are far more typical of the 17th century (Robert Elgood, *Arms and Armour of the Jaipur Court*, New Delhi, 2015, no.81, pp.117-8) and it is very possible the damascening was added later. As such, both the hilt and blade of the present lot seem contemporary and, quite possibly, have stayed together since the sword was first made.

82

### THE SWORD (TULWAR) OF ZULFIQAR KHAN NUSRAT JUNG (D.1713)

NORTH INDIA, LATE 17TH OR EARLY 18TH CENTURY

The curved flat double-edged blade of pattern welded Damascus steel with an inscription in *nasta'liq* near the forte, the steel hilt finely damascened with a dense floral ground, the knuckle-guard with opposing bird's heads and inscriptions in *devanagari* on the inside, with velvet-lined scabbard

35in. (88.9cm.) long

£6,000-8,000

US\$8,200-11,000

€7,200-9,600

#### ENGRAVED:

On the flat of the blade in Urdu: *talwar-e sehra ke ... Zulfiqar Khan* 'sword beginning to ... Zulfiqar Khan'

On the underside of the knucklebow in Hindi: *shri radha vallabh ji sahaye, sewak ratan singh ji ... wat ... banai* 'may Shri Radha vallabha - Krishna, beloved of Radha - be the protector. Made by (?) the servant of Ratan Singh ...wat'

The blade of this sword is inscribed with the name of Zulfiqar Khan, the title given to Muhammad Isma'il, son of the powerful Iranian Vizier of the Emperor Aurangzeb Asad Khan. Muhammad Isma'il had a distinguished military career in the Deccan, first against the Sultanates of Golconda and Bijapur and later against the Mahrattas. Following his capture of the stronghold of Raigarh from Raja Ram Bhonsle, Isma'il was awarded the title Zulfiqar Khan and, later, Nusrat Jung. Following more successes against the Mahrattas, Aurangzeb promoted Zulfiqar Khan to the position of first Nawab of the Carnatic.

Following his successes in the Deccan, Zulfiqar Khan retired to Bikaner before re-entering politics to support Jahandar Shah in claiming the Mughal throne after the death of Bahadur Shah I in 1712. Acting as Vizier, the statesman was *de facto* ruler of the Mughal Empire. However, with the defeat of Jahandar Shah by Farrukhsiyar, Zulfiqar Khan was arrested and subsequently executed in 1713.

Whilst the blade is a typical fighting quality, the hilt is very finely made. The inscription on the underside of the knucklebow in *Hindi* mentions the name Ratan Singh, ruler of Mewar in the 14th century whose capital was the fortress of Chittorgarh. As such, we might expect the hilt to have been made for the court of Udaipur. Robert Elgood notes that hilts of this form, with the knucklebow and larger pommel disk became popular during the reign of Aurangzeb or later, which supports the link to Zulfiqar Khan (Robert Elgood, *Arms and Armour at the Jaipur Court*, New Delhi, 2015, pp.117-118).



81

82





83

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#### THE LOVERS SASSI AND PUNNU (SASSA PANNA KA SABI) BUNDI, INDIA, CIRCA 1750

An illustration from a Sassu Punnu series, opaque pigments heightened with gold on paper, within white rules and narrow black margins, the with 1ll. *devanagari* script partially obscured by paper  
Painting 9 x 5¾in. (23 x 14.8cm.); folio 9½ x 6½in. (24.2 x 16.2cm.)

£10,000-15,000

US\$14,000-20,000  
€12,000-18,000

This charming scene comes from the popular Sindhi folk tale of the lovers Sassi and Punnu. The story tells the tale of a faithful lover, Sassi, who will endure any difficulty to seek her husband, Punnu from whom she has been separated. A very similar scene was sold at Sotheby's, New York, 9 December 1980, lot 108.



84

### \*84

#### BHILS HUNTING IN THE FOREST AT NIGHT INDIA, BENGAL, MURSHIDABAD, 1770-1800

Opaque pigments heightened with gold on paper, within black rules and beige margins, the reverse plain  
Painting 11½ x 8¾in. (30 x 22.4cm.); folio 12¼ x 9½in. (31.1 x 24cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

#### PROVENANCE:

Paris market by 2014  
Nancy Wiener, New York

The Bhils, often depicted in leaf-skirts as in the present painting, were a tribal group originating from Rajasthan whose ability to hunt at night fascinated painters of the 18th century onwards. The Bhils symbolised a rural idyll to those living in the cities and the subject was one that could be gracefully and dramatically portrayed (Linda York Leach, *Mughal and other Indian paintings in the Chester Beatty*, v.II, p.693).

The same subject from a similar period can be found in the Princeton University Art Museum (inv.2016-51); Metropolitan Museum of Art (30.95.174.20); the Collection of the Fondation Custodia, Paris (Sven Ghalin, *The Courts of India*, Netherlands, 1991, no.50.); Leach, *op.cit.*, p.692, fig.6.331).





**\*85**

# **TWO LADIES AT THEIR TOILETTE**

ATTRIBUTED TO SAHIB RAM, JAIPUR, INDIA, CIRCA 1750-75

Opaque pigments heightened with gold on paper, the reverse with a later inscription in pencil, mounted on tissue paper and with plain card mount 14¼ x 13¾in. (37.6 x 34cm.)

£25,000-35,000

US\$34,000-47,000  
€30,000-42,000

## **PROVENANCE:**

Kevorkian collection, Paris, 1920s or 1930s  
Private collection, France  
Francesca Galloway, London  
Private collection, London  
Anonymous sale, Sotheby's, London 2014, lot 277  
Private collection, USA  
Nancy Wiener, New York

## **LITERATURE:**

"Ladies à la Toilette" in *Sringar: An Exhibition Celebrating Divine and Erotic Love*, Francesca Galloway Catalogue, 2007.

The present painting gives is an intimate glimpse at ladies inside the *zenana*. We may assume the two are of the *zenana* given their similar clothing, jewellery and *henna* and the hem of a sari on the left side of the image hints

at a third figure, similar to a painting in the Rietberg Museum, Zurich (Rosa Cimino, *Life at Court in Rajasthan: Indian miniatures from the seventeenth to the nineteenth century*, Torino, 1985, no.52). The manner in which we observe the scene relates to the 'window' type portraits which became popular in Mughal painting following the arrival of European Renaissance prints at court in the 17th century. Also suggestive of Mughal painting convention is the fact that whilst the painting feels almost voyeuristic, the sense of modesty of both ladies is very much upheld by their rigid profile posture. However, in true Jaipur style the pair are offset by the rigid geometry of the composition and bright planes of colour and pattern.

This fine large-scale work is a product of Sahib Ram, whose long career from 1750 until 1820 saw him serve six different maharajas of Jaipur. Although unsigned, the style of the present lot is undoubtedly that of Ram and we can compare this piece with three life-sized and dated royal portraits on permanent display in the Kumar Sangram Singh Collection in Jaipur (Emma Aitken, in Beach, Goswamy and Fischer (eds.), *Masters of Indian Painting*, 2011, p.623). A further similarity can be drawn between our two ladies and a fragmentary painting of Maharaja Pratap Singh and his harem by Sahib Ram, now housed in the Freer Sackler Museum of Art (inv.S1997.70). However, our painting predates that work by some thirty years but should be considered an early example of large-scale Jaipur painting.





86

86

**AN ENAMELLED AND GEM-SET GOLD ORNAMENT**  
MUGHAL INDIA, FIRST HALF 18TH CENTURY

Decorated with red, white, blue and green enamel forming floral motifs and chevron patterns, the face set with a foiled rose-cut diamond flowerhead, surrounded by foiled cabochon rubies and a row of seed pearls, attached to black braided cord  
3½in. (8cm.) high; 1½in. (4.2cm.) diam.

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

**PROVENANCE:**

Spink and Son, London, 1998

**LITERATURE:**

Spink, *Treasures of the Courts*, 1998, p.19, cat.no.13.

Ornaments of this type are rare, many having been lost or damaged over time. Such an example would have likely adorned the tassels of a dagger or the belt of a nobleman's *patka* (sash). A similar example can be seen on a dagger illustrated in *Oriental Jewellery from the Collection of the Special Treasury, The State Hermitage Department*, 1984, no.111. It is also possible that it could have been worn as an extravagant embellishment to a lady's plaited ponytail.

VARIOUS PROPERTIES

88

**A PAINTED KHATT-I NAKHUNI (FINGER NAIL) ALBUM OF ASMA' AL-HUSNA**

SIGNED 'UQABI, INDIA, 19TH CENTURY

Invocations in relief work on cream paper, 15ff. with two flyleaves, 4ll. gold decorative *thuluth* in *khatt-i nakhuni*, containing the 99 names of Allah (*asma' al-husna*) alternating with 4ll. of smaller urdu text in red *nasta'liq*, which gives the *abjad* value of the various names, within red, gold and polychrome rules, cream, green, and black margins, illuminated opening bifolio, colophon on penultimate folio destroyed, bound in later European marbled card with "Oriental Album" on the spine  
Text panel 7¼ x 3¾in. (19.8 x 9.5cm.); folio 9 x 5½in. (23 x 14.5cm.)

£8,000-12,000

US\$11,000-16,000  
€9,600-14,000

Created with no ink, pigments, gold or brushes, the *nakhuni* technique is an extremely elegant and minimalistic method which only involves a sheet of plain paper and the artist's fingers. The few existing articles on the subject of *nakhuni* provide no evidence of this technique being practiced prior to the 19th century, although the secondary sources usually indicate a rough date for the emergence of the technique as the late Safavid period (1501-1736). Extant examples of this art illustrate its productions in India, Turkey and Afghanistan, as well as Iran. Our album is of Indian origin. In the second half



87

PROPERTY OF A GENTLEMAN

87

**AN ENAMELLED SILVER GILT BOWL AND COVER**  
LUCKNOW, INDIA, CIRCA 1800

The round bowl with short foot, accompanied by a domed cover topped by an acorn-shaped finial, the external surface of both decorated with blue and green enamel, the cover decorated with lobed medallions with flowers interspersed with arabesques on a gilt ground, the bowl with gilt floral tendrils against a blue ground, the inside plain gilt  
7¾in. (19.6cm.) high; 6½ in. (17.2cm.) diam.

£3,000-5,000

US\$4,100-6,800  
€3,600-6,000

of the 19th century, fingernail art had reached and was practiced in India. The examples created by the Indian artists encompass local styles of illumination, colouring, and gilding the traditionally bare medium (Shiva Mihan, "Fingernail Art (I): Three-dimensional Calligraphy and Drawing in the 19th-Century", (Part II: Iran), *Digital Orientalist*, December 2020, <https://digitalorientalist.com/2020/12/11/fingernail-art-three-dimensional-calligraphy-and-drawing-in-19th-century/>).

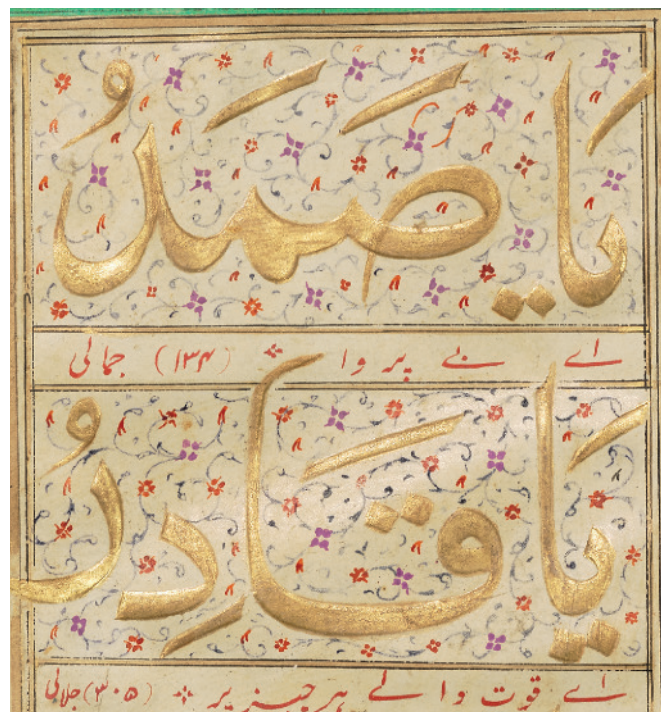
Other published *nakhuni* albums of Indian origin include a *nakhuni* manuscript of the *Asma' al-Husna*, containing 99 names of God is in the Khudabakhsh Library in Patna, India (ms. no. 3980); a *nakhuni* copy of Sa'di Shirazi in the Golpayegani Library in Qum (ms. no. 43484); a *nakhuni* album of poetry in the Victoria & Albert Museum, London, (album no. 4625), dated 1866-67; and two *nakhuni* albums in the Tehran University Library (UT) nos. 9814, 9815. Two examples of Qajar *nakhuni* manuscripts were sold these Rooms on 28 October 2021 lot, 33 and 7 April 2021, lot 28.

For more information on the history of *khatt-i nakhuni* please see Shiva Mihan, *op. cit.*, and "Fingernail Art (II): Three-dimensional Calligraphy and Drawing in the 19th-Century", (Part II: Neighbouring Countries and Contemporary artists), *Digital Orientalist*, February 2021, <https://digitalorientalist.com/2021/02/05/fingernail-art-three-dimensional-calligraphy-and-drawing-in-the-19th-century/>. The third part will be published late October 2021.





88



(details of other folios)





89

\*89

**RAGA NATA THE FIRST SON OF RAGA MEGH (NATRAGA MEGHRAGA KA PRATHAM PUTRA)**

SUB-IMPERIAL MUGHAL OR BIKANER, NORTH INDIA, CIRCA 1610-20

An illustration to the earliest Kshemakarna *Ragamala* series, opaque pigments heightened with gold on paper, within black rules and cream margins, 2ll. black *devanagari* above, further inscriptions in black *devanagari* and pencil, the reverse plain

Painting 5 x 7 $\frac{3}{4}$ in. (12.7 x 19.8cm.); folio 8 $\frac{5}{8}$  x 11 $\frac{1}{4}$ in. (22 x 29.9cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

Private collection of David Swope, New York  
Stair Galleries New York, 17 May 2019, lot 83

**LITERATURE:**

Ludwig V. Habighorst, *Moghul Ragamala: Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Berlin, 2006, p.47

Originally thought to come from the Deccan, this folio comes from a known group which have since been re-attributed as sub-Imperial, or 'popular,' Mughal. The series of eighty-six works, which forms the earliest known group illustrating the *Ragamala* of Kshemakarna, relates stylistically to a number of artists who were released from the atelier of Akbar following Jahangir's accession but no colophon or signature has allowed for a successful attribution to any particular court or hand (Glynn, Skelton, and Dallapiccola, *Ragamala: Paintings from India*, London, 2011, p.24). The poet Kshemakarna, a court priest in Rewa, Madhya Pradesh, composed his Sanskrit *Ragamala* in 1570 which had a profound influence on the painting of *Ragamala* illustrations. His "Mesakarna" system describes a family of 6 *ragas*, 31 *raginis*, and 49 *ragaputras* (sons) in two series of verses. In the first, each musical mode is described as a personality; in the second, the music of each *raga*, *ragini*, and *ragaputra* is compared to a sound in nature or in the household. A folio from this series can be found in the Cleveland Museum of Art (2001.112). Further folios have been sold in these Rooms 25 May 2016, lots 1 and 2, and 25 October 2019, lots 169 to 171.



90

\*90

**KRISHNA ENACTS HIS PLAN TO DESTROY KALAYAVANA**

NEPAL, CIRCA 1775-1800

A folio from the *Bhagavata Purana*, opaque pigments on paper, set between thin black rules and red margins, with 1ll. and the number "7" in black *devanagari* above, 2ll. black *devanagari* below and the number "7" again in the bottom right hand corner, the reverse with the number "7" in *devanagari* and inscriptions in pencil  
Painting 19 $\frac{3}{4}$  x 12 $\frac{3}{4}$ in. (50.2 x 32.8cm.); folio 21 $\frac{1}{8}$  x 14 $\frac{1}{8}$ in. (55 x 37.8cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

Private Collection, Milford, Connecticut, circa 1990  
(by repute) to a Private Collection, Connecticut, sold Anon. sale, Lotus International auction, 26 March 2017, lot 1066  
Nancy Wiener, New York

Visit [www.christies.com](http://www.christies.com) for additional information on this lot.

98

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.





\*91

### LIBERATION OF GAJENDRA (GAJENDRA MOKSHA)

BIKANER, NORTH INDIA, CIRCA 1625

Opaque pigments and ink heightened with gold and silver on paper, mounted on blue speckled beige margins, 3ll. black and red *devanagari* above, the reverse with 4ll. black and red *devanagari*, 2ll. black *devanagari* on top margin  
Painting 10 $\frac{1}{8}$  x 7 $\frac{1}{2}$ in. (25.6 x 19cm.); folio 12 $\frac{7}{8}$  x 10in. (32.7 x 25.4cm.)

£30,000-50,000

US\$41,000-68,000

€36,000-60,000

#### PROVENANCE:

Jane Greenough Green, Los Angeles  
Cynthia Hazen Polsky collection, New York, sold  
Bonhams, New York, 16 March 2015, lot 70  
Art Market, New York  
Nancy Wiener, New York

#### EXHIBITED:

P. Pal, et al, *Pleasure Gardens of the Mind, Indian Paintings from the Jane Greenough Green Collection*, Los Angeles, 1993  
Andrew Topsfield, ed., *In the Realm of Gods and Kings: Art of India - Selections from the Polsky Collections and The Metropolitan Museum of Art*, Asia Society and Museum, New York, 2004 p. 117, no. 43.

Whilst going to pick lotus flowers, the elephant-king Gajendra was seized upon by a monstrous crocodile, or *makara*. Despite a long struggle, the creature would not let go and sensing that death had come to their king, the rest of the elephant herd turned to forsake him. In desperation Gajendra held a lotus flower aloft in a petition to Vishnu. Here we see the moment the god appears, preparing to throw his flaming *chakra* (disk) to decapitate the *makara* and rescue Gajendra. Symbolising the victory of the solar principle over the water creature, Garuda, the man-eagle, is also present.

This scene was popular in Vaishnava literature with the plight of the elephant 'symbolising the inexorable entrapment of the human soul by worldly illusion, from which the invocation to Vishnu brings release' (Andrew Topsfield, ed., *In the Realm of Gods and Kings: Art of India - Selections from the Polsky Collections and The Metropolitan Museum of Art*, Asia Society and Museum, New York, 2004, p. 117). Similarities between the present lot and Bikaner painting of the 17th century can be made through comparison to other elephants, notably a painting of an elephant hunt by Maharaja Anup Singh, held in the Cincinnati Art Museum (1979.129). Meanwhile a similar palette and depiction of flora and fauna is observed in a painting of demons fighting over an animal limb in the Metropolitan Museum of Art (1989.236.3).





A FOLIO FROM THE SUNDAR SHRINGAR SERIES

**\*92**

**THE NAYIKA OFFENDED ON ACCOUNT OF HURT PRIDE**

ATTRIBUTED TO NIKKA SON OF NAINSU KH, CHAMBA, NORTH INDIA, CIRCA 1780-85

Opaque pigments heightened with gold on paper, within a broad dark blue margin. the reverse with 8ll. red and black *devanagari* with the number '43' above and below, one fly-leaf with the the numbers in black *devanagari* 5¼ x 9¼in. (14.6 x 23.3cm.); 7¼ x 11¼in. (19.7 x 28.6cm.)

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

**PROVENANCE:**

Royal collection, Mandi  
Acquired from the above by a Private Collection, Germany, in the 1960s,  
sold, Anon. sale, Sotheby's New York, lot 106  
Nancy Wiener, New York

This painting is an illustration to the *Sundar Shringar*, a poetic text composed by Sundar Das in the early 16th century. Comparable to other texts such as the *Rasakapriya* of Keshav Das or the *Rasamanjari* of Bhanudatta, the *Sundar Shringar* details the moods of love and the classification of heroes and heroines (*nayaka-nayika bheda*) with Radha and Krishna as protagonists. Their love is used to illustrate the various stages of romance and passion.

This scene illustrates the idea of *maana* - offence taken from hurt pride. The poet says that offences can occur in three severities: *laghu* (minor), *madhyam* (medium), and *guru* (large). How each arises, and how each is reconciled, is then described. Here we see the first category of *laghu maan*. The *nayika* accuses her lover of his gazing longingly at beautiful women and becomes hurt. The lover counters by saying that it was a pure accident, and that there was no lustful gazing on his part. Satisfied, or at least pretending to be, the *nayika* accepts this and the two are reconciled. In the end, the matter ends well and both join in laughter.

Coming from a series notable for its landscape format, this *Sundar Shringar* relates closely to the 'Second Guler' *Gita Govinda* series made in 1765-70. Both share a similar delicate and refined style, however the *Sundar Shringar* prefers architectural settings – as depicted here – in comparison to the lush green landscapes of the *Gita Govinda* (J.P. Losty *et al.*, *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, 2017, p.291). Illustrations from this series sold in these Rooms 1 April 2021, lot 40, and 24 October 2019, lot 131. For further pages from this same series sold at auction, see Bonhams, London, 23 October 2018, lot 149; Sotheby's, New York, 19 September 2008, lots 201 to 204; 19 March 2008, lots 205-208; 19 September 2006, lots 1-5; 29 March 2006 lots 149-152; 20 September 2005, lots 106-108; 1 April 2005, lots 110-113.









93

■\*93

**A PICCHVAI DEPICTING KRISHNA AND MUSICIANS**  
SOUTH RAJASTHAN, INDIA, 19TH CENTURY

Opaque pigments and gold on textile  
11ft 9in. x 7ft 10in. (360 x 240cm.)

£15,000-20,000

US\$21,000-27,000  
€18,000-24,000

This large painted textile (*pichhvai*), a backdrop for an idol of Shri Nathji, is typical of the *pichhvais* used at the temple (*havelis*) of the Pushtimarg sect in Nathdwara, Rajasthan. They are often part of a matched set that also cover the walls and ceiling of the sanctum (Kay Talwar and Kalyan Krishna, 'Painted Pichhvais from the Nathdwara Temple Treasury', in Manesh Sharma, Padma Kaimal (ed.), *Themes, Histories, Interpretations, Indian Painting, Essays in Honour of B.N. Goswamy*, Mumbai, 2013, p.203).

A very similar *pichhvai* with peacocks arranged in the same manner as ours was sold in these Rooms, 24 April, 2015, lot 140. A further impressive example was sold at Christie's New York, 21 September 2007, lot 313.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



94

**94**

**RADHA AND KRISHNA ON A TERRACE**  
PAHARI HILLS, INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, within blue rules and pink margins, the reverse with inscriptions in black *devanagari*  
Painting 8½ x 5in. (21.5 x 12.8cm.); folio 10½ x 7in. (26.6 x 17.8)

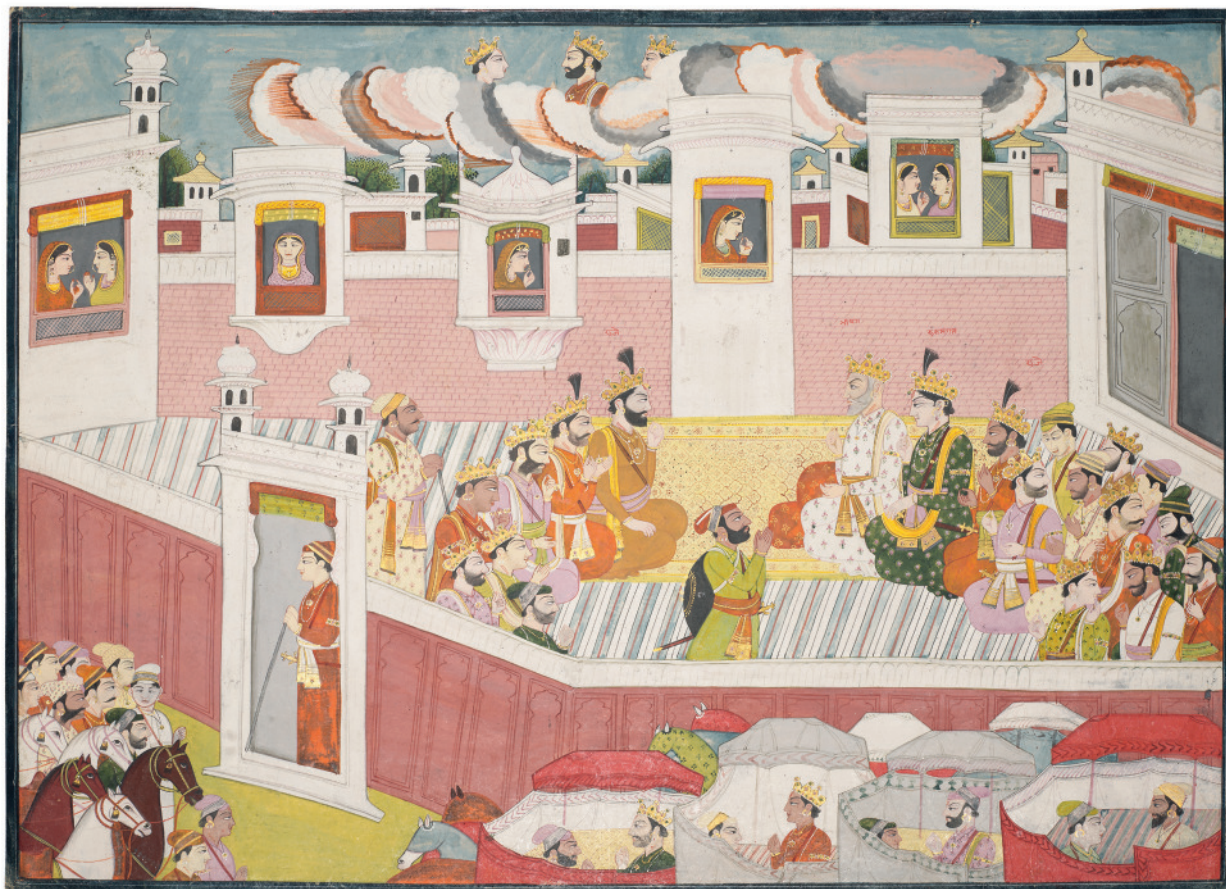
£10,000-15,000

US\$14,000-20,000  
€12,000-18,000

This charming and vibrant painting depicts a scene from the *Baramasa* of the month of *Chaitra* (March-April). This month heralds the coming of Spring and the trees and shrubs behind the amorous couple are in full bloom. The lady here is describing the charm of *Chaitra* to her husband and encouraging him to remain home. In the distance, an active rural scene unfolds with the inhabitants of a faraway village making use of the season busy collecting water, harvesting their crops and even boating.

This painting is similar to another depiction of the same subject which belongs to a known *Baramasa* from Kangra circa 1790 originally in the collection of Maharaja Sansar Chand at Kangra and illustrated in M.S. Randhawa, *Kangra Paintings on love*, New Delhi, 1962, pp.188-89, pl.XXI. In our version the format is rectangular, not oval, and the colouring here emphasises the fresh yellows and light greens appropriate for this time of the year even further.





95

**AN ILLUSTRATION TO THE *HARIVAMSA*: KAISHIKA ADDRESSES THE ASSEMBLED KINGS IN ANTICIPATION OF KRISHNA**  
 ATTRIBUTED TO PURKHU, KANGRA, INDIA, CIRCA 1810-20

Opaque pigments heightened with gold on paper, with the names of the principal figures inscribed in red *devanagari*, within dark blue and white rules, the reverse with 10ll. black *devanagari* describing the scene and topped by the number '14', the 'No. 303' in brown ink, further numbers in pencil  
 Painting 14¾ x 20in. (36.5 x 50.8cm.); folio 14¾ x 20½in. (37.5 x 52cm.)

£30,000-50,000

US\$41,000-68,000

€36,000-60,000

**PROVENANCE:**

Anon sale in these Rooms, 24 April 1980, lot 118

This large and impressive painting depicts an episode preceding the marriage of Krishna and Rukmini, daughter of King Bhishmaka of Vidarbha. Many kings and other suitors have assembled for the occasion and Kaishika, a close follower of Krishna, relates what has been told to him by a celestial messenger. He tells of how Krishna must be offered the privilege of the best of all seats upon his arrival, one that has not been occupied by another. Listening to this we see Bhishmaka, central in white, and Rukmi, the brother of Rukmini. The principal figures are named, although there has been an error on the part of the scribe who has given the name of Bhishmaka as Bhishma, a character from the *Mahabharata*.

The *Harivamsa* ("An Account of the Dynasty of Hari [Vishnu]") is a work of three chapters appended to the great epic, the *Mahabharata*. The first chapter contains an account of the creations and the genealogy of the Yadavas, the family of Krishna and Vasudeva descended from their Aryan ancestor, Yadu. The second chapter describes the life of Krishna and his affairs with the *gopis*, where many of the stories are similar to those in the *Bhagavata Purana*. The last chapter deals with prophecies of the present age

(Kali Yuga) and other matters unconnected with the title of the work.

This illustration comes from an extensive *Harivamsa* series which was once in the possession of the Raja of Nadaun and is now widely dispersed. Many paintings are in the collection of the Government Museum of Chandigarh. Two paintings from the Chandigarh collection are illustrated in Goswamy and Fischer, *Pahari Masters: Court Painters of Northern India*, Zurich, 1992, nos.164, 165, pp.378-381 and one in Goswamy, Beach and Fischer, *Masters of Indian Painting, 1100-1900*, Zurich, 2011, fig.4, p.726.

This series has been attributed by Goswamy and Fischer to Purkhu and his workshop. 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, including this *Harivamsa*, the *Giaat Govinda*, the *Rasikapriya*, and the *Shiva Purana*. For a list of works attributed to his family workshop, see Goswamy and Fischer, *op.cit.*, pp. 720-721.

Our painting has many characteristics associated with Purkhu's work, including its large format, the complex but flat architecture, the large group of slightly squat figures in the composition, and their defined beards and facial features. The profusion of complex but flat architecture is typical of Purkhu's narrative scenes and whilst the artist uses diagonals freely, they serve more as elements of design rather than providing any meaningful spatial depth. Also, we find here the joyous way Purkhu treats clouds as "Bold, billowing spirals in variegated hues of pink, grey, white and black" (Goswamy and Fischer, *op.cit.*, p. 372).

A very similar painting attributed to Purkhu depicting a scene from the *Bhagavata Purana* was sold in these Rooms, 1 April 2021, lot 61. For other paintings attributed to Purkhu and his workshop which have sold in these Rooms, see 25 May 2017, lots 66, 67, 72; 10 June 2015, lot 69, 71; and 10 June 2013, lot 16, 19. A further scene sold in Christie's, New York, 22 September 2021, lot 461.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**\*96**

**A KASHMIR MAP SHAWL**

NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

Embroidered in silk depicting a map of Srinagar, within cusped bordered with figures, floral outer stripe, overall good condition  
74½ x 72in. (189 x 183 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

This impressive shawl takes its design from a small known group of map shawls of which the most well-known is in the Victoria and Albert Museum (inv.no. IS-31.1970, see Rosemary Crill, 'Embroidered Topography' in *HALI*, no.67 (1993), fig.1, p.94.

Undoubtedly time-consuming and costly commissions, it is unsurprising that they were considered as appropriate gifts for royalty. Rosemary Crill notes that the map shawl in the British Royal Collection was sent as a gift to Queen Victoria in the late 19th century, while the shawl in the Sardar Pratap Singh Museum was intended as a gift to Maharaja Ranjit Singh (Crill, *op.cit.*,

fig.5, p.94). The artist, Ghulam Mohammad Kulu spent 37 years creating the shawl from 1819-1856 however Ranjit Singh has died in 1839 before its completion. Furthermore, Maharaja Ranjit Singh reputedly commissioned two such shawls to commemorate his victories, one of which is said to have been completed, although appears not to have survived (Crill, *op.cit.* pp.91-95).

With some variations, each depicts the central section of the town of Srinagar and includes Lake Dal. The present shawl differs in its technical aspects from its counterparts from the early 19th century, using a silk embroidered in chain stitch rather than wool. Although likely a later example, the detail in the design and overall scheme is no less impressive with its dazzling array of buildings, gardens, lakes and figures embroidered in minute scale and annotated with Persian inscriptions.

A further example of a map shawl is in the National Gallery of Australia, Canberra (inv.no.1992.281).

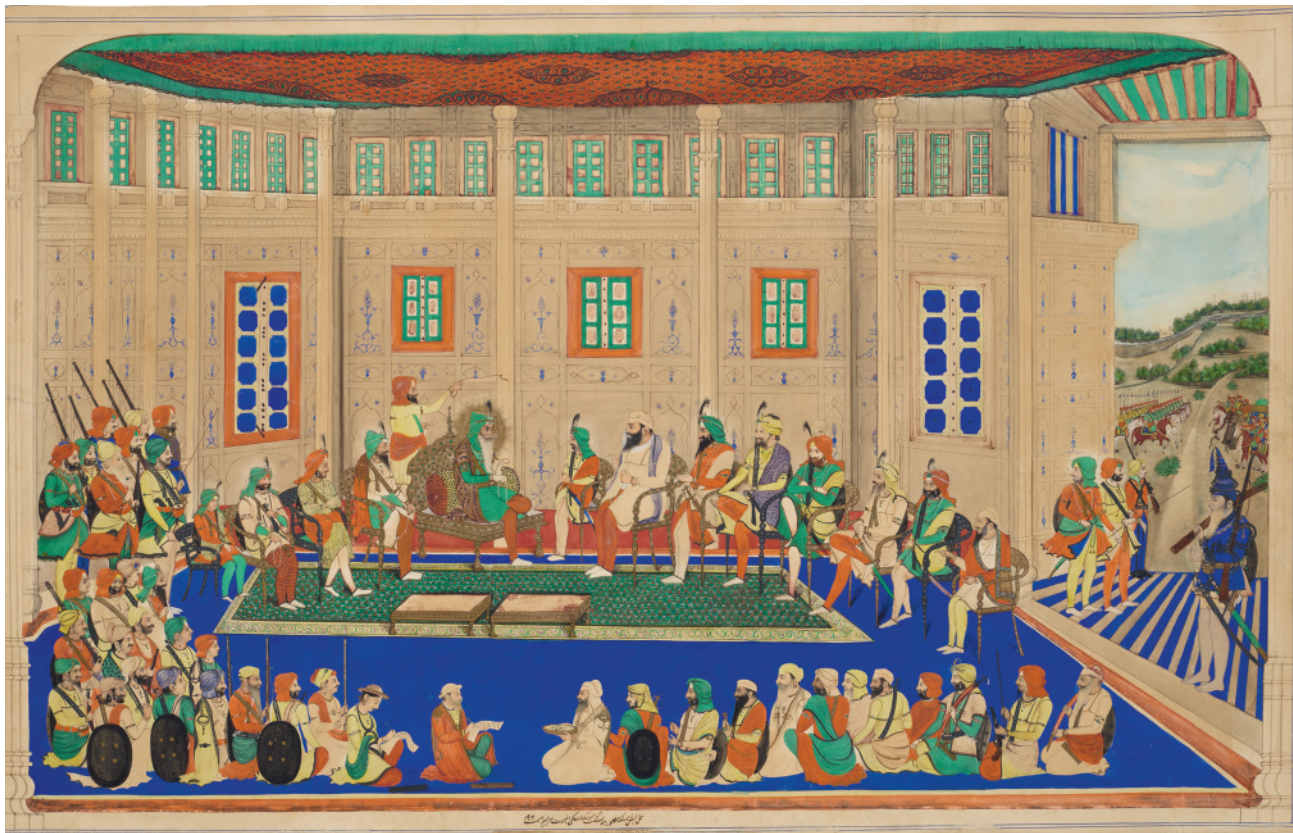












VARIOUS PROPERTIES

**\*97**

### MAHARAJA RANJIT SINGH IN DURBAR

BISHAN SINGH (1836 – CIRCA 1900), PROBABLY AMRITSAR, NORTH INDIA, 1920 VS/1863-64 AD

Gouache highlighted with gold on paper, attribution and date in *nasta'liq* below, with a later English caption beneath  
19 x 30%in. (48.2 x 77.3cm.)

£120,000-150,000

US\$170,000-200,000  
€150,000-180,000

#### EXHIBITED:

*Punjab Exhibition of Arts and Industry, Lahore, 1864*

#### LITERATURE:

W.G. Archer, *Paintings of the Sikhs*, London 1966, pp. 59-61, 92.  
B. H. Baden-Powell, *Handbook of the Manufactures and Arts of the Punjab*, Vol I, Lahore 1872, p.354.

Bishan Singh, also known as Baba Bishan Singh, came from a family of artists operating in Lahore and Amritsar in the second half of the 19th century. The family were responsible for painting and maintaining the murals and motifs on the walls of the Sikh holiest shrine, the Golden Temple, and it is there that Bishan, along with his brother Kishan Singh, learnt his trade. Whilst a keen painter of scenes of daily life in the Punjab, Bishan Singh became particularly famous for his detailed depictions of the Court of Maharaja Ranjit Singh (1780-1839).

Also known as the Lion of the Punjab, Ranjit Singh is the man who, after the Gurus, commands the greatest respect amongst the Sikhs. In 1799 Ranjit Singh captured the Fort of Lahore (built by the Mughal Emperor Akbar in the 1560s) and was declared Maharaja shortly after in 1800. The present painting depicts a Durbar in immaculate detail. The room the Durbar is taking place is bedecked with a lapis blue floor upon which a fine green

carpet has been laid. An equally luxurious red canopy adorns the ceiling. Two other Durbar scenes by Bishan Singh are known, the first, with the same date as ours and sold previously in these Rooms, 7 October 2008, lot 245, is in the Toor Collection (see Davinder Toor, *In Pursuit of Empire – Treasures from the Toor Collection of Sikh Art*, London, 2018, pp.90-95.) and the second, which is dated later to 1870-71, was sold at Sotheby's, 31 March 2021, lot 44. Although each of the three scenes has slight differences in the characters depicted and the exact composition, the present painting is the only one with an indoor setting and, perhaps unusually, Ranjit Singh is not shown seated on his famous golden throne, now in the Victoria & Albert Museum (inv.2518(IS)).

Much like the other two Durbar paintings, Bishan Singh has arranged the four Princes of the ruler seated to his right. They are seated in order of importance from Prince Kharak Singh closest to Ranjit Singh through to the young Duleep Singh, the boy King and last Maharaja of the Punjab who would eventually be deposed, brought to England, and become a favourite of Queen Victoria. In front of Ranjit Singh are the main courtiers. We see the spiritual advisor Bai Ram Singh Vasti sat between the two powerful, but ultimately treacherous, Dogra brothers. Beyond them is sat Raja Gulab Singh, the first Maharaja of Kashmir, then Raja Suchet and finally Raja Dhian Singh, the First Minister. Such is the level of detail observed that Raja Dhian Singh is clearly identifiable by his additional digit on the right hand. Diwan Dina Nath, the administrator, is seen at the bottom of the painting sat on the carpet with his clerks. Looking through the door to the landscape beyond we see cavalry and elephants, all richly caparisoned, standing on parade.

A very comparable scene, attributable to Bishan Singh and depicting Maharaja Sher Singh watching a *nautch* performance formerly of the Edwin Binney 3rd Collection, is now in the San Diego Museum of Art (acc. no.1990.1348). Another similar painting of 'Dost Muhammad being received by Sher Singh in Lahore on his way to regain the throne of Kabul' is in the Kapany Collection (Stronge, *op.cit.*, no.189, pp.166-7).

**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.**





\*98

### THE AMRITSAR MUNICIPAL COMMITTEE

BISHAN SINGH (1836 – CIRCA 1900), PROBABLY AMRITSAR, NORTH INDIA, 1920 VS/1863-64 AD

Gouache highlighted with gold on paper, attribution and date in *nasta'liq* below, with a later English caption beneath  
19 x 30%in. (48.2 x 77.3cm.)

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

#### EXHIBITED:

*Punjab Exhibition of Arts and Industry*, Lahore, 1864

#### LITERATURE:

W.G. Archer, *Paintings of the Sikhs*, London 1966, pp. 59-61, 92.

B. H. Baden-Powell, *Handbook of the Manufactures and Arts of the Punjab*, Vol I, Lahore 1872, p.354.

At the exhibition of arts and crafts held at Lahore in 1864, Bishan Singh showed ten pictures including 'darbars of Ranjit Singh, Sher Singh and the Municipal Committee, Amritsar' (W.G. Archer, *Paintings of the Sikhs*, London 1966, p. 61). These attracted the attention of Baden-Powell and Percy Brown who commented that 'the perspective of the buildings is incorrect but the figure drawing is admirable. The colour is tasteful and rich and likenesses are good and the expression is varied and truthful' (B.H. Baden-Powell, *Handbook of the Manufactures and Arts of the Punjab*, Lahore 1872, pp. 354-55). The jury concurred that Bishan Singh's work was 'the most clever and truthful' of the Sikh artists (Percy Brown, *Indian Painting*, Calcutta, 1920, p.62). Susan Stronge notes that documentary style and large format of the painting are reflective of the shifting nature of Indian painting at the time and the growing influence of the models of Company School painting (Susan Stronge, *Art of the Sikh Kingdoms*, London, 1999, p.112).

Our second Bishan Singh painting is one of those mentioned by Baden-Powell displayed alongside the Durbar scenes at the Lahore exhibition of the Amritsar Municipal Committee. The thirteen person committee is seated around a marvellously detailed model of the city, assembled to discuss a very important matter: the city waterworks. In the mid-19th century the design and construction of state-of-the-art sewage and waterworks systems was a matter of great civil and national pride. The vastly costly overhaul of the sewerage system of central London, masterminded by Sir Joseph William Bazalgette, was begun in 1858 and opened by the Prince of Wales in 1865. The fact that the meeting depicted in our painting is taking place before Bazalgette's system was even fully operational is particularly noteworthy. It should not be surprising that such a momentous event be recorded by the leading court artist alongside stately Darbars.

This scene again demonstrates many of the hallmarks of Bishan Singh's work. The portrait of each member of the committee is carefully executed and the *pietra dura* decoration on the architecture framing the scene is shown in typically meticulous detail. Again, we are presented with a feast of colour including vivid greens and deep lapis blues. The blue and white striped carpet on which the Committee is sat is very similar to a number found in a painting of daily life in Amritsar attributable to Bishan Singh, sold at Rosebery's, London, 15 April 2016, lot 131. Another painting by Bishan Singh with a similarly striking blue carpet was sold at Hôtel Drouot, Paris, 17 June 2021, lot 7, showing a scene around the sacred pool of the Amritsar Golden Temple. This was accompanied by another painting of women in a carriage at lot 6.

A painting by Bishan Singh of a Kashmir shawl weaving workshop can be found in the Musée Guimet, Paris (acc. no.MA 12702) and another of women in a cart in the Toor Collection, London (Toor, *op.cit.*, p.282). A self-portrait of Bishan Singh was sold at Bonhams London, 25 October 2007, lot 483.









## THE *BAZUBAND* OF MAHARANI JINDAN KAUR, WIFE OF RANJIT SINGH



George Richmond, *Portrait of Maharani Jind Kaur, the wife of Maharaja Ranjit Singh*, 1863

99

### A DIAMOND AND EMERALD-SET ENAMELLED GOLD **BAZUBAND**

PUNJAB, NORTH INDIA, FIRST HALF OF THE 19TH CENTURY

The central circular emerald carved with a flower and set within a rectangular gold mount with small fleur-de-lys shaped diamonds in the corners, each shoulder with three further larger teardrop diamonds with a small ruby between, the reverse with gold floral decoration against a green enamel ground, gold thread ties extending from each side  
2¾in. (6.9cm.) wide excluding ties

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

#### PROVENANCE:

Maharani Jindan Kaur (1817-1863), wife of Maharaja Ranjit Singh (1780-1839), by repute

John Brogden, jeweller, London, (1820-1884)

By descent to his daughter by whom sold to

Private collector, UK, thence by direct descent to the previous owner





The armband (*bazuband*) is an ancient form of jewellery and can be seen on early Indian sculpture, such as on figures of Gandharan-period bodhisattvas in the 3rd and 4th centuries. The armband could be worn singly but is often seen worn in pairs on both arms. *Bazubands* from the Mughal period are usually a three-part hinged ornament, each section set with gemstones. The Gentil Album, dated circa 1774, in the Victoria and Albert Museum illustrates various tripartite jewels which could be *bazubands* or *sarpatti* (part of turban ornaments) (inv. no. IS 1925-1980; S. Stronge, N. Smith and J.C. Harle, *A Golden Treasury: Jewellery from the Indian Subcontinent*, Ahmedabad, 1988, fig. 6, pp.28-29). A painting depicting Ranjit Singh in Durbar by Bishan Singh included in this sale (lot 97) shows the Maharaja wearing an emerald *bazuband* similar to the present lot.

This elegantly carved emerald *bazuband* was reputedly in the collection of Maharani Jindan Kaur (1817-63), wife of Maharaja Ranjit Singh (1780-1839). Born in 1817 in Chahar of humble origins, Maharani Jindan Kaur grew into a lady of exquisite beauty and in 1835, she became Ranjit Singh's seventeenth wife and in 1838 had a son, Duleep. Just ten months later, Ranjit Singh died. She was the Maharaja's only surviving widow, rejecting the practice of 'Sati' or throwing herself on the funeral pyre with his other wives, choosing to bring up her young son instead.

After the deaths of Ranjit Singh's eldest sons, Duleep took the throne in 1843, aged just five years old, and Jindan Kaur acted as regent. After the First Anglo-Sikh war, the British retained Duleep as ruler but imprisoned Jindan Kaur, seeing her influence over the Maharaja as a threat. She was detained in Chunnar Fort in Uttar Pradesh but escaped in 1849, disguised in rags, and sought refuge in Nepal. When she was reunited with her son

in 1861, he negotiated the return of her jewels, comprising over 600 pieces of her personal jewellery. A selection of her jewellery was sold at Bonhams, London, 26 October 2020, lot 239, 31 March 2021, lot 123 and 8 October 2009, lot 366.

The present *bazuband* was acquired from the family of renowned London jeweller John Brogden (1820-1884), who was among the most prolific of Victorian manufacturing jewellers during the second half of the 19th Century. He showcased a range of jewellery at the Great Exhibition in 1851 at London's Crystal Palace with a focus on revival pieces taking inspiration from the ancient city of Nineveh. Examples of his Assyrian, Egyptian and Renaissance revival jewellery can be seen in both the Victoria and Albert Museum and The British Museum amongst others.



(reverse)





100

**\*100**

### SAGES CONSULTING A SAINT

FAIZABAD, INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, within gold rules, the border with gold leaf motifs against a gold ground, the beige margins with gold *boteh* motifs

Painting 9½ x 6¼in. (24.2 x 16cm.); folio 11¼ x 8in (28.5 x 20.3cm.)

£8,000-12,000

US\$11,000-16,000

€9,600-14,000



101

**\*101**

### THE TRETA AGE: A CYCLE OF TIME PERSONIFIED

KANGRA, CIRCA 1820

An illustration from the *Bhagavata Purana*, opaque pigments heightened with gold on paper, within single black rules, pink margins with red flecks, the reverse plain with ill. black *devanagari*

Painting 9 x 5in. (22.9 x 12.8cm.); folio 10 x 6½in. (25.5 x 15.5cm.)

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

In Hindu mythology the current cycle of time of consisting of four *yugas*, or periods, each with their own qualities, character, length and name. Our *yuga* was preceded by Dwapara and, before that, Treta. The quality associated with Treta is *rajas*, which is red in character.

**\*102**

### THE WORSHIP OF DEVI

MEWAR, INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, within narrow gold margins, the reverse plain

11¼ x 8½in. (28.8 x 20.7cm.)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000

#### PROVENANCE:

Collection of Charles H. West, London, by 1950

Christie's South Kensington, Arts of India, 10 June 2013, lot 193

Nancy Wiener, New York

The black-skinned figure of the Goddess is standing in a heavily gilt shrine, a lion and Ganesh at her feet. A worshipper wearing a pink robe with gold trim stands before her in a courtyard. Amongst his other jewellery, the worshipper wears an emerald-set bazuband similar to lot 99.



102



**\*103**

**A FEMALE DEVOTEE APPROACHING  
A LINGA SHRINE**

ATTRIBUTED TO CHOKHA, DEVGARH,  
RAJASTHAN, INDIA, CIRCA 1820

Opaque pigments heightened with gold on  
paper, margins cropped, the reverse with  
inscription in blue pen, in plain card mount  
Painting 8 x 5 3/4 in. (20.4 x 14.5 cm.)

£25,000-35,000      US\$34,000-47,000  
€30,000-42,000

**PROVENANCE:**

William Brown and Paul Wonner, California,  
by 1976, sold in 1993 to  
Barbara Janeff, San Francisco, sold 2014  
Bonhams, New York, 17 September 2014,  
lot 114  
Nancy Wiener, New York

**EXHIBITED:**

Arizona State University, Tempe Arizona  
March 14 - April 18, 1967;  
*The Flute and the Brush, Indian Paintings  
from the William Theo Brown and Paul  
Wonner Collection*, Newport Harbor Art  
Museum, Newport Beach, Jan. 20 - Feb. 20,  
1976;  
Colorado Springs Fine Arts Center,  
Colorado Springs, Colorado, June 10-July  
25, 1976;  
Los Angeles County Museum of Art, Los  
Angeles, CA, October 3 - November 7, 1976;  
The Art Galleries, University of California,  
Santa Barbara, CA, November 16 -  
December 19, 1976;  
de Saisset Art Gallery & Museum, The  
University of Santa Clara, Santa Clara, CA,  
January 7 - February 13, 1977.  
*Divine Visions Worldly Lovers: Highlighting  
Indian Paintings from the Collection of  
Barbara Janeff*: Bolinas Museum, September  
22 - November 11, 2007; Mills College Art  
Museum, June 18 - August 3, 2008;

**LITERATURE:**

Robert J. Del Bontà, *Divine Visions Worldly  
Lovers: Highlighting Indian Paintings from the  
Collection of Barbara Janeff*, San Francisco,  
2007, p. 37 no. 16  
Pratapaditya Pal, *The Flute and the Brush,  
Indian Paintings from the William Theo  
Brown and Paul Wonner Collection*, Newport  
Beach, 1976, no. 17

Although there is no identifying description on the reverse, this painting has been attributed to the artist Chokha, active between 1799 and 1826. It is a fine example of the heavy shading, large sleepy eyes, and complex composition that are distinctive characteristics of the artist. These traits can be observed in 'Wild Horses' which is attributed to Chokha and housed in the Fogg Art Museum, Harvard (Milo Beach, *Bagta and Chokha*, Zurich, 2005, p.84, fig.100) and 'Maharaja Bhim Singh reviewing the kill after a boar hunt' from the Sidhu Collection (ibid., p.92, no.110). Born and trained in Udaipur, Chokha's earlier work reflects the prevailing atelier style of the Mewari court. From 1811 the artist painted in Devgarh, working with and taking over from his father Bagta, at the court of Rawat

Gokul Das II (r.1786-1821). Adopting many of his father's motifs, it was in Devgarh that Chokha became more original in his work, developing his characteristic style seen here.

The present lot depicts a female devotee approaching a linga shrine set amidst a dark and dense forest, a lamp on her tray of offerings emitting brilliant golden beams which cut through the gloom. Curiously, looking above the forest canopy towards the hills it appears to be light. This nocturnal scene is highly comparable to another depiction of a female devotee visiting a shrine painted by Kavala, the brother of Chokha, which was sold at Bonhams, New York, 19 March 2012, lot 1210. The familial style is evident in both yet, whilst our devotee walks from left to right, Kavala's travels in the opposite direction.







104

104

### A LEOPARD CAT

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

Pencil and watercolour on paper, mounted, framed  
and glazed

Folio 8½ x 8¾in. (20.5 x 22.6cm.)

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

#### PROVENANCE:

Sotheby's, London, 17 June 1999, lot 85

West - East: the Niall Hobhouse Collection, in these  
Rooms, 22 May 2008, lot 68

#### EXHIBITED:

London, Niall Hobhouse, *Indian Painting for the  
British 1770 - 1880*, May 2001, no. 7.

Beyond working in trade, diplomacy and administration, officers of the British East India Company and their families became important artistic patrons giving rise to the so-called Company School of painting. Emerging in the 18th and 19th centuries, Indian artists, many of whom were formally trained in the late-Mughal tradition, adapted their styles capturing the flora and fauna of the Indian subcontinent for their European patrons. Developing beyond formal natural studies, the genre soon came to encompass romanticised views of landscape and architecture to be shipped home to the amazement of those back in Britain. Visit [www.christies.com](http://www.christies.com) for additional information on this lot.



105

105

### AN INDIAN VULTURE

COMPANY SCHOOL, CALCUTTA OR BARRACKPORE, INDIA, CIRCA  
1803

Opaque watercolour on watermarked paper, identifying inscriptions in ink and pencil, mounted, framed and glazed, the reverse plain, overall good condition  
Folio 18½ x 11½in. (46.8 x 29.4cm.)

£12,000-15,000

US\$17,000-20,000

€15,000-18,000

#### PROVENANCE:

George Annesley, 9th Viscount Valentia (1769-1844)

Stuart Cary Welch, USA, from the 1950s, sold to

Niall Hobhouse, early 1990s

#### ENGRAVED:

In Persian along upper edge, *wilayati kwik*, 'provincial vulture'

In pencil in the lower left, 'This vulture does not conform/ to any one yet  
described/ [unclear] of what size'

The present lot comes from an important natural history series of studies created for George Annesley, 2nd Earl of Mountnorris and Viscount Valentia, at the time of his private tour of India between 1802 and 1806. Annesley was a keen amateur natural historian and made sure to visit as many zoologists and botanists as he could over the course of his travels, which he recorded in three volumes published in 1809 titled *Voyages and Travels to India, Ceylon and the Red Sea, Abyssinia and Egypt in 1802-06*. In Calcutta he encountered a number of officers and family of the East India Trading Company, who shared his enthusiasm for natural history and whose assembled menageries and aviaries were the subject of many of his commissions of drawings and paintings.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*106**

**EMERALD SEAL OF MAHARAJA TIKAYT RAY (1760-1808)**

AWADH, INDIA, AH 1208/1793-94 AD

The rectangular emerald engraved with 4ll. elegant *nasta'liq* against a floral ground

1 x 0¾in. (2.8 x 2.5cm.)

£30,000-50,000

US\$41,000-68,000

€36,000-60,000

**ENGRAVED:**

*Mutamad al-Dawlah Mushir al-Mulk Mahārāj Adhirāj Nar Indar [=Narindar]*

*Mahārājah Tikayt Rāy Bahādur Salābat Jang 1208*

The inscriptions on this seal marks the promotion of Maharaja Tikayt Ray (1760-1808), a prominent Mughal statesman in the nominally independent province of Awadh, to Minister of Finance (*Divan*) under Nawab-Vazir Asaf ud-Dawlah (d.1797). Initially, Ray began his career under the governorship of Nawab-Vazir Safdar Jang (d.1754), whose Delhi tomb is considered by many as one of the last great expressions of Mughal architecture and notable for its extensive Rococo interior plasterwork. Ray gradually moved his way to more senior position within the Oudh state treasury, serving under a number of Vazirs. Due to Awadh's position, Tikayt Ray made frequent trips – both official and personal – to Calcutta and would have been familiar with leading officials of the British East India Company.

Certainly, given his position and connections, Ray was seemingly not satisfied limiting his interests to matters of the state treasury and he played an ever more active role in politics – both in Awadh and British Calcutta. Ray was heavily involved in the intrigues to remove the EIC Resident at Lucknow as well as permitting an unauthorised sale of state jewels, totalling some ten million rupees, to Calcutta with both acts very much against the wishes of Asaf ud-Dawlah. He was later also involved in the installation of Sir John Shore (d.1834) as Governor-General in Calcutta in October 1793. In spite of his actions – and likely in part due to his powerful British connections – Maharaja Tikayt Ray returned to Lucknow in late 1793 whereupon he was appointed *Divan* of Awadh. Whilst in office, he oversaw vast spending on an ambitious public works project by Asaf ud-Dawlah in the midst of a severe and prolonged famine. It was also during this time that the *Divan* was implicated in the embezzlement of more than seven and a half million rupees, a beneficiary including a younger sibling accused of erecting vast mansions with 'bricks of gold'. This scandal resulted in a rigorous enquiry after which Tikayt Ray was dismissed in 1796 and later retired to Calcutta.

Notwithstanding his various scandals, the former Minister is remembered for his work with Asaf ud-Dawlah to provide relief during the famine and the establishment of the *Rifah-e Aam* charitable foundation. He was also a keen patron of architectural projects, notably the village of Tikaitganj, replete with a bridge, Shiva temple and mosque, on the outskirts of Lucknow.



(actual size)









**AFTERNOON SESSION**





PROPERTY FROM A PRIVATE COLLECTION

**\*107**

**AN IZNIK POTTERY DISH**  
OTTOMAN TURKEY, CIRCA 1590

The white ground decorated in cobalt-blue, bole-red and turquoise with a central small roundel containing a floral spray within a large swirling flowerhead roundel, the cavetto with a further swirling flowerhead, the rim with stylised 'wave and rock' border, the exterior with alternating green and blue stylised floral motifs 12¼in. (31cm.) diam.

£20,000-30,000

US\$28,000-41,000  
€24,000-36,000

The whirling flowerhead design of the present dish is found on a small group of dishes of comparable size, two of which have been sold in these Rooms 15 October 1996, lot 242, and 14 October 2003, lot 71, a third is in the Al-Sabah Collection, Kuwait (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, no.T.15, p.440) and a fourth is in the Ashmolean Museum (Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, no.767). The present example, however, differs from the others in that the flowerhead is not placed on a ground of fine black scrolls, and that it is enclosed within a larger flowerhead which fills the interior of the dish completely. A rimless dish with a similar effect with one radiating flowerhead was part of the Vincent Bulent collection sold in these Rooms, 26 April 2005, lot 59.





**\*108**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1570

The white ground decorated in cobalt-blue, bole-red and green with radiating palmettes enclosed within scrolling saz leaves, the rim with stylised 'wave and rock' design, the exterior plain, the Arabic number 11 in underglaze green on the outer body near the rim, old collection stickers to foot, a drill hole to rim, hairline cracks to rim, otherwise intact 10%in. (26.2cm.) diam.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000

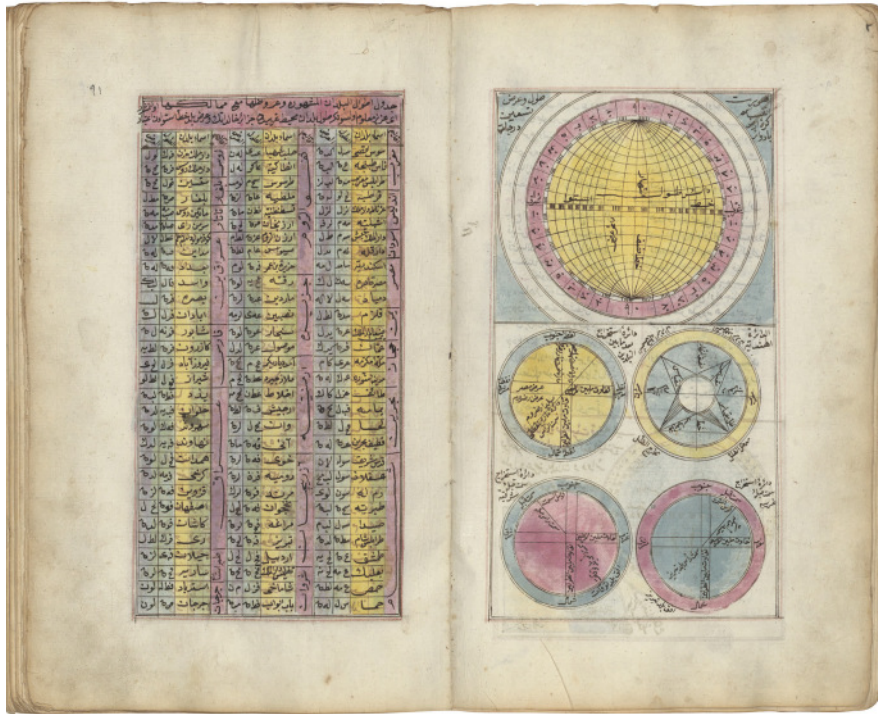
**PROVENANCE:**

Jean Lagonico, Alexandria, thence by descent, sold Sotheby's, Monaco, 7 December 1991, lot 35

Our dish is striking for its brilliant and rich colouring and fine condition, dating to circa 1570, a period when Iznik pottery reached its highest point. With the Ottoman Empire at its greatest extent, Iznik pottery of exceptional quality were commissioned. Artists combined a rich repertoire of often naturalistic motifs, a strong turquoise which is very rare on dishes, emerald-green, black and deep-red were added to the spectrum of colours, with outlines often drawn in black as illustrated on our dish.

The design on our dish, especially the blue flowers are very similar to a dish in the Ashmolean Museum, Oxford (X. 3267) published in Atasoy, Nurhan and Raby, Julian: *Iznik, the Pottery of Ottoman Turkey*, London, 1989, no. 686). Two similar dishes were sold in these Rooms 12 April 1988, lot 283 and 10 October 2006, lot 90. A further example sold at Sotheby's London, 25 April 2018, lot 172.





109

Although the *Ma'rifatnama* was composed in 1756-57 AD, all known copies are dated to the 19th century. Another copy is in the British Library, MS.PR.12964, dated Shawwal AH 1235/July-August 1820 AD. Others were sold in these Rooms, 26 April 2018, lot 45 and Sotheby's London, 6 April 2011, lot 216.

VARIOUS PROPERTIES

0109

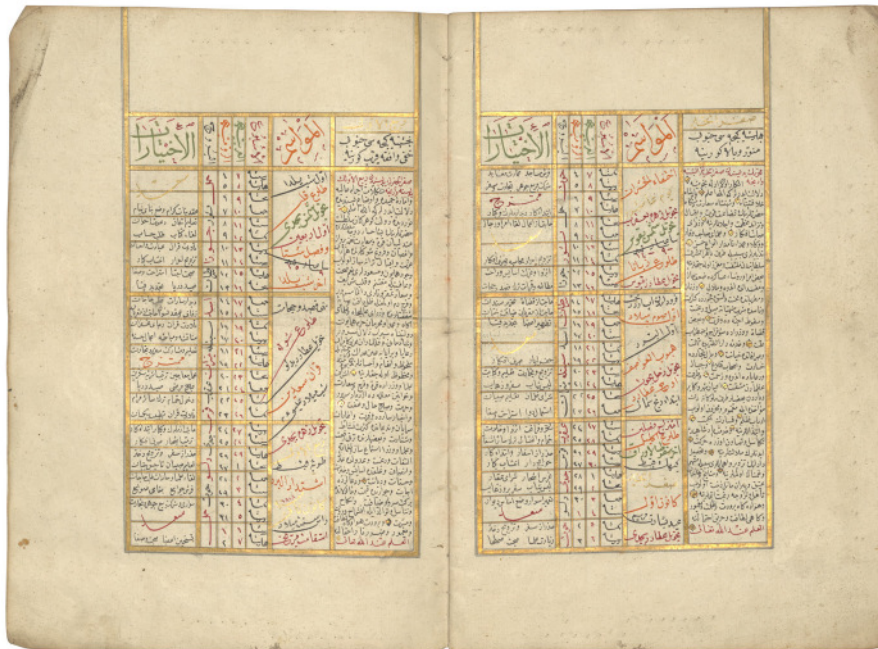
**IBRAHIM HAQQI ERZURUMI (FL. AH 1170/1756-7 AD): MA'RAFATNAMA**  
OTTOMAN TURKEY, 19TH CENTURY

'The Book of Gnosis', on astronomy, Ottoman Turkish manuscript on paper, 340ff., plus three flyleaves, 33ll. of black *naskh*, keywords picked out and underlined in red, in red rules, catchwords, one folio with gold and polychrome illuminated headpiece, 25 polychrome diagrams and tables, colophon with later note in different hand attributing it to the hand of the author, in brown binding with flap  
Text panel 8¼ x 4¾in. (22.6 x 11.8cm.); folio 12 x 7¼in. (30.4 x 18.5cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

This is a fine copy of the *Ma'arifatnama*, a cosmological encyclopaedia compiled by Ibrahim Haqqi Erzurumi in AH 1170/1756-57 AD. It mostly concerns eschatological topics, such as Hell, but includes intriguing planispheric maps of the Old and New Worlds. These are based on those in the *Atlas Major* by the Dutch cartographer Joan Bleu (1596-1673), which were well-known in the Ottoman realm in the 18th century.



110

0110

**HOROSCOPE (AHKAM-I KULLIYE) PREPARED FOR THE OTTOMAN SULTAN MAHMUD II**

OTTOMAN TURKEY, DATED 3 JUMADA AH 1232/21 MARCH 1817 AD

Ottoman manuscript on highly burnished thick light cream paper, 13ff., each folio with 23ll. of tight black *naskh*, text arranged in one or two columns or within tables, titles and important phrases and words picked out in gold, red, blue, green and orange, headings in larger gold or polychrome *thuluth*, text in thick gold frame, in brown binding  
Text panel 8½ x 5¾in. (21.6 x 14.5cm.); folio 12½ x 8¾in. (31.6 x 21.8cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

This is a copy of the *Ruznama* prepared on Nawruz 1232, on the evening of third Friday, on 3 Jumada al-awwal (March 21st 1817) for Sultan Mahmud II by Chief Astrologer Mehmed Rakim. The *Ruznama*, which was always prepared on the eve of the vernal equinox consisted of predictions for the sultan as well as for the leading members of the state, as well as a calendar of the Islamic and Julian months for the coming year, along with prognostications. Copies were distributed to officials of the empire.

Two other copies of similar royal horoscope manuscripts sold in these Rooms, 28 October 2021, lot 85 and 7 April 2011, lot 348.

120

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.



0111

## MINIATURE QUR'AN

OTTOMAN TURKEY, 16TH CENTURY

Arabic manuscript on paper, 386ff., plus four flyleaves, each folio with 16ll. of black *naskh* in two hands, red dot verse markers, text within gold and black rules, *sura* headings in black against a gold ground, gold and polychrome marginal medallions marking *khams* and *'ashr*, opening bifolio fully illuminated in gold and polychrome, the following bifolio illuminated in gold and polychrome framing 7ll. of text, a further bifolio with gold illuminated margins, in gilt brown binding with flap  
Text panel 1¼ x ¾in. (3.4 x 2cm.); folio 2½ x 1½in. (5.5 x 3.7cm.)

£16,000-22,000

US\$22,000-30,000  
€20,000-26,000



111 (actual size)

Creating miniature Qur'ans of this size allowed a calligrapher to display their virtuosity. Due to the size of the script, such Qur'ans were not intended to be read, but to be carried as a talisman. The small size of this Qur'an would have made it easily portable for everyday protection or on longer journeys and pilgrimage. For another 16th century miniature Ottoman Qur'an, see Sotheby's, London, 24 October 2018, lot 23.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

0112

## QUR'AN

SIGNED AHMAD AL-INFIRADI, OTTOMAN  
MECCA, DATED RABI' I AH 933/DECEMBER  
1526 - JANUARY 1527 AD

Arabic manuscript on paper, 263ff., plus two flyleaves, each folio with 19ll. of black *naskh*, gold and polychrome roundel verse markers, within gold and polychrome rules, *sura* headings in gold, the start of each *juz'* marked with a bifolio with text in a gold and polychrome illuminated frame, *'ashr* markers in red, opening bifolio with gold and polychrome illuminated *shamsas* with dedication to the library of Ridwan Pasha, dated, the following bifolio illuminated in gold and polychrome framing 7ll. of text in clouds reserved against a pink-hatched ground, colophon signed and dated, partially rubbed, in stamped brown morocco with flap  
Text panel 5 x 2½in. (12.6 x 6.3cm.); folio 6¾ x 3½in. (17 x 9cm.)

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600



112

This Qur'an is ambitious in its decorative scheme adorning the beginning of each *juz'* with a bifolio enclosed within an illuminated frame. While it is typical to find illuminated headpieces and frames on the opening bifolios of single Qur'an *juz'* manuscripts (see for example one sold at Sotheby's, London, 23 October 2019, lot 30), in single-volume Qur'ans, marginal medallions are more commonly employed than the more extensive markers displayed here. The lavish and generously distributed decorations in our Qur'an might be explained by the illuminated *shamsas* at the beginning of the manuscript which state that the Qur'an was intended as a gift to the library of a certain Ridwan Pasha, written in Mecca AH 933/1526-27 AD.





VARIOUS PROPERTIES

0113

**A WAQFNAMA WITH TUGHRA OF SULTAN AHMAD I  
(R.1603-1617)**

OTTOMAN TURKEY, DATED JUMADA II AH 1014/ OCTOBER-  
NOVEMBER 1605 AD

Ottoman Turkish and Arabic manuscript on paper, 38ff., plus six flyleaves, each folio with 11ll. of black *naskh*, keywords picked out in gold, red and blue, gold roundel verse markers, within gold and black rules, catchwords, opening bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against a gold ground, a bifolio with illuminated *tughra* of Sultan Ahmad I on gold floral ground, some folios with marginal notes and seal impressions, overall good condition, in gilt-stamped brown morocco with flap, stamped brown morocco doublures  
5% x 2%in. (14.3 x 7.3cm.)

£40,000-60,000

US\$55,000-82,000  
€48,000-72,000

Sultan Ahmed I reigned from 1603 until his death in 1617. Notably he broke with the Ottoman tradition of royal fratricide by not ordering the execution of his brother Mustafa, and henceforth, Ottoman sultans would no longer systematically execute their brothers upon accession to the throne. His legacy is marked by the Sultan Ahmed Mosque in Istanbul, also known as the Blue Mosque, considered a masterpiece of Ottoman architecture. The contents of this *waqfnama* relate to a *firman* also produced in the reign of Sultan Ahmed I which was recently sold in these Rooms, 28 October 2021, lot 77. Like that document, this manuscript deals with the revenues of the village of Qatana in Wadi al-'Ajam in the area known as Darraya in the Damascus region. Here, it states that the whole revenue falls under the supervision of the Saray Aghasi. A third of these revenues had already been assigned to the Holy Places in Mecca and Medina. The remaining two-thirds were then purchased by Sultan Ahmed I for 1000 gold coins before

the establishment of the *waqf*. The revenues from these two thirds were to be used for the upkeep of the tomb and dervish lodge attached to the shrine of al-Shaykh Hasan al-Qatanani al-Rifa'i al-Dimashqi. The manager (*mütevelli*) is to be appointed from his descendants and it is then stipulated that whatever is remaining should be sent to the Holy Places under the management of the Saray Kethüdasi Mustafa Agha bin 'Abd al-Rahman. It is authorized by the Chief Military Judge of Rumelia, later Chief Mufti, Yahya bin Zekeriyya, whose authorization and seal impression appear twice within the document. As is typical of such documents, it bears the witnesses of various men of the state, including the viziers Hizir Pasha, Da'ud Pasha, Husayn Pasha, Mustafa Pasha, and Hasan Pasha, as well as by Kamal al-Din Efendi, Chief Military Judge of Anatolia, and Süleyman Agha, the Head Chavush. The final part also states that it was drawn up in Istanbul in the presence of Sinan Pasha.

The illumination of the *tughra* on this document is closely comparable to the treatment of the *tughra* of the associated *firman* in which a palette of blue and gold predominates with highlights of red. The folio also bears a note in the hand of the Sultan above the *tughra* (*hatt-i humayun*), stating "This document belongs to me, act accordingly" (*vaqifnameyi humayunumdur, mucibince amel oluna*).

Only a handful of similar documents from the rule of Ahmed I have appeared on the market or are preserved in museum collections. Among them, two *firman*s of Ahmed I with similarly illuminated *tughras* to the present lot were sold by Isabelle Aufauvre SVV, Le Mans, 14 May 2011, formerly part of the collection of Baron Alexandre Forth-Rouen (1806-1886), one of which is now housed in the Musée du Louvre, Paris (MAO 2237). A monumental illuminated *tughra* of Ahmed I is housed in the Topkapi Palace Library (*The Anatolian Civilisations III: Seljuk/Ottoman*, Istanbul, 1983, p.227, no.E193). A similarly laid out *waqfnama* manuscript from the rule of Sultan Murad III was sold at Sotheby's, London, 25 April 2018, lot 44.



بیت انجم و صدور انجم  
رضوان الله تعالى عليهم

که بدور انجم  
ولایت فرجام

صورت جلال  
صورت جلال



و انما درخت  
در غمت آفتاب  
ظاهر الانساب  
سیادت سعادت نیام  
التامل در و زمره اصحاب  
الانسانه





114

**114**

**AN IZNIK POTTERY TANKARD**  
OTTOMAN TURKEY, CIRCA 1600

The white ground decorated in cobalt-blue, bole-red, green and black with curving saz leaves separated by tulips and stylised sprays, strapwork bands above and below, with angular handle, base with old collection stickers 9in. (23cm.) high

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

**PROVENANCE:**

Private Collection, USA, assembled 1960s and 1970s, from which acquired by the present owner

Tankards such as this derive their form from the metalwork of the Balkans, becoming widespread in the latter half of the 16th century throughout Ottoman Turkey. Apart from drinking vessels, such items may well have been used as flower vases. Similar tankards with saz leaf designs can be found in the Ömer Koç Collection (Hülya Bilgi, *Iznik. Ömer Koç Collection*, Istanbul, 2015, pp.279-281.).

PROPERTY FROM A PRIVATE COLLECTION

**\*115**

**AN IZNIK POTTERY TILE FRAGMENT**  
OTTOMAN TURKEY, CIRCA 1580

The white ground painted in cobalt blue, bole-red, green and light-blue under the glaze with a swaying prunus blossom flanked by leafy vine issuing bunches of grapes, mounted 9 x 5¼in. (22.8 x 13.1cm.)

£5,000-8,000

US\$6,800-11,000  
€6,000-9,600

**PROVENANCE:**

London trade, 1989

Two tiles of related design sold in these Rooms, 28 October 2020, lot 129 and 13 April 2010, lot 238.



115



**\*116**

**AN IZNIK POTTERY JUG**

OTTOMAN TURKEY, CIRCA 1570

Of baluster form on short foot rising to slightly flaring mouth and with simple loop handle, painted under the clear glaze in cobalt-blue, bole-red, green and black with white stylised pomegranates containing red *cintamani* motifs and alternated with further green *cintamani*, all reserved against a blue ground, white plaited register at waist and around foot, band of simple S-scrolls at rim, intact

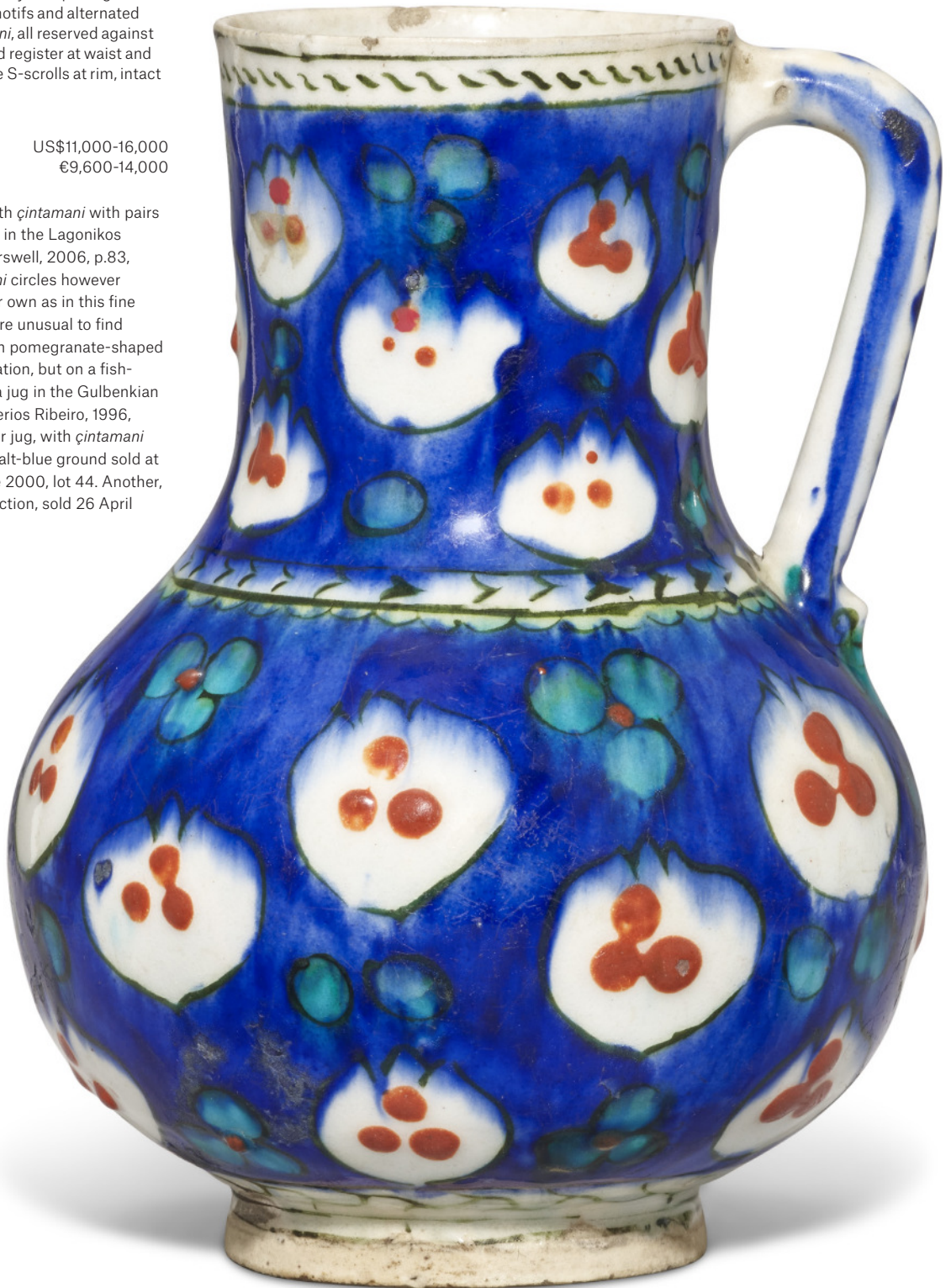
7½in. (19.2cm.) high

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

A similar jug decorated with *cintamani* with pairs of wavy lines was formerly in the Lagonikos Collection, Alexandria (Carswell, 2006, p.83, fig.62). The three *cintamani* circles however appear more often on their own as in this fine example, although it is more unusual to find them also contained within pomegranate-shaped panels. The same combination, but on a fish-scale ground, is found on a jug in the Gulbenkian Collection (inv.no.795; Querios Ribeiro, 1996, p.215, no.70). A very similar jug, with *cintamani* and pomegranates on cobalt-blue ground sold at Christie's, London, 21 June 2000, lot 44. Another, formerly in the Adda Collection, sold 26 April 2012, lot 251.







VARIOUS PROPERTIES

0117

**ABU 'ABDULLAH MUHAMMAD BIN SA'ID AL-SHANHAJI AL-BUSIRI (D. 1294): QASIDA AL-BURDA**

SIGNED MEHMED ZAKI AL-MAWLAWI, OTTOMAN TURKEY, 19TH CENTURY

A poem in praise of the Prophet, Arabic manuscript on paper, 10ff., plus four flyleaves, 9ll. of fine black *nasta'liq* arranged in two columns within gold and black intercolumnar rules, text within thick gold rules, catchwords, gold and polychrome illuminated panels between chapters with marginal floral bouquets, opening bifolio with rococo-style gold and polychrome illuminated headpiece, colophon signed within a similarly illuminated panel, overall very good condition, in gilt brown morocco with flap  
Text panel 6 x 3¼in. (15 x 8.1cm.); folio 7¾ x 4¼in. (19.5 x 12cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

The elegant *nasta'liq* script displayed by this manuscript reflects the mastery of the scribe, also known as Mehmed Zeki Dede Efendi, who is considered one of the most important Ottoman scribes in the *nasta'liq* script. Our scribe trained under Mirza Aga Afshar who was born in Azerbaijan and trained in *nasta'liq*, but subsequently relocated to Bursa to escape political persecution. After a great earthquake in 1854 Mehmed Zeki Dedeefendi sold his house in the vicinity of Sa'di Lodge and relocated to Istanbul, where he taught under the guidance of Grand Vizier Yusuf Kamil Pasha and eventually became a teacher of *nasta'liq* in the *Fetvahane*.

The illumination of this manuscript is in keeping with the Ottoman Baroque style which flourished in the early 19th century and is closely comparable to the *Alif-Ba Mufredat* now in the Topkapi Palace Library (inv.no.TSM.EH436, published in Nurhan Atasoy, *A Garden for the Sultan: Gardens and Flowers in the Ottoman Culture*, 2002, pp.190-1). There is an unmistakable resemblance between the treatment of the floral vases in both manuscripts which would strongly suggest that they were illuminated by the same artist or, at the very least, artists working in the same court workshop.





118

118

**A PORTRAIT OF MIHRIMAH SULTAN (1522-78)**  
AFTER TITIAN, ITALY, 17TH/18TH CENTURY

Oil on canvas, stretched and framed  
25¼ x 19½ in. (65 x 50 cm.); frame 31¾ x 27½ (81 x 69.8 cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

Meaning 'Light of the Moon', Mihrimah Sultan (1522-78) was the daughter of Sultan Süleyman (r.1522-66) and Sultana Rossa, his favourite wife. As such, Mihrimah enjoyed considerable power and was active in politics, chief of the Imperial Harem under Selim II (r.1566-74) and engaged in diplomacy with foreign courts. She engaged in a number of architectural commissions and two mosques in Istanbul bear her name: one at Edirne Gate and the other in Uskudar quarter, which was edified by the great architect Mimar Sinan. Her great importance is evidenced by her being the only child of her father to be buried within his tomb in the Süleymaniye Complex in Istanbul.

This painting is one of a number which were painted after a portrait of Mihrimah Sultan by Tiziano Vecellio, or Titian (1488/90-1576). The portrait, which is now lost, depicted the Princess as Saint Catherine and belonged to Bishop Paolo Giovio (1483-1552), who assembled a well-known collection of portraits housed in his villa – aptly named *Museo* – on Lake Como. Other versions of the painting are found at the Pera Museum, Istanbul (inv.no.102); the Courtauld Gallery, London (inv.no.331); and Lacock Abbey, Wiltshire (inv.no.996348). A similar painting was sold at Sotheby's, London, 31 March 2021, lot 57 whilst another, more full body portrait, was also sold by Sotheby's, London, 10 June 2020, lot 216.

\*119

**A RIMLESS IZNIK POTTERY GRAPE DISH**  
OTTOMAN TURKEY, EARLY 17TH CENTURY

With curving sides on short foot, the white interior decorated in blue and green with a central roundel comprising three large bunches of grapes amongst spiralling tendrils and scalloped leaves, the wide cavetto with scrolling floral vines and leaves, the exterior with alternating blue and green stylised motifs, drill hole to foot, repaired breaks  
12 in. (30.5 cm.) diam.

£4,000-6,000

US\$5,500-8,100  
€4,800-7,200

The distinctive grape design on this dish derives from early Ming ceramics produced in the 14th and 15th centuries. Variations of this elegant grape design are found in a number of international museum collections. A rimless dish closely comparable to the present lot is in the Freer Gallery of Art (acc.no. F1970.25). A much earlier grape dish dating from circa 1565 sold in these Rooms, 28 October 2020, lot 115.



119





PROPERTY OF A LADY

**120**

**TWO VELVET AND METAL-THREAD PANELS**  
ITALY, 17TH CENTURY

The ruby-red velvet ground with staggered rows of ice-blue velvet lozenges, embroidered in gilt-threads with a lattice with flowers and pomegranates, overall good condition  
56½ x 25¾in. (142.4 x 64.5cm.); 55½ x 25¾in. (140.8 x 64.5cm.)

£20,000-30,000

US\$28,000-41,000  
€24,000-36,000

**PROVENANCE:**

Semsi Molla (1844-1894), senior physician in the military hospital in Istanbul, whose father Celalettin Bey was one of the personal doctors of Sultan Abdülhamid II (1842-1918)

Tevfik and Nihal (1923-2014) Küyaş (1916-89), Davos, Switzerland.

By descent to the present owner, great-granddaughter of Semsi Molla

These rich velvet panels are clearly derived from the tradition of Ottoman velvets which thrived from the mid-15th to 17th centuries. Like its Ottoman counterparts, the panels are woven with a crimson-red ground and brocaded with metal-thread forming a lattice around ogival medallions. However, the unusual use of the elegant ice-blue in the ogival lozenges situates them with the tradition of European velvets.

Ottoman velvets were commonly used in furnishings, from cushions to wall hangings, in the Ottoman Empire, but were exported to Europe where they were rather favoured for elaborate costumes. By the late 15th and 16th centuries, Italian velvet production had flourished and Italian velvets were of such quality that they were in direct competition with their Ottoman counterparts. The importance of these textiles is shown by the number that survive in the Topkapi Palace Museum, greatly outnumbering Turkish velvets, some of which were even used in imperial kaftans (Nurhan Atasoy, Julia Raby, and Louise Mackie et al., *IPEK. The Crescent and the Rose. Imperial Ottoman Silk and Velvets*, London, 2001, pp. 171-72, 182-90, fig.36). Two further panels of the same velvet as the present lot are housed in the Calouste Gulbekian Collection.













VARIOUS PROPERTIES

**~121**

**A GEM-SET AND ENAMELLED GOLD FAN**

SWITZERLAND FOR THE OTTOMAN MARKET, 18TH/19TH CENTURY

The gold handle decorated with a lattice containing repeating flowerheads in reserve against a cobalt-blue enamelled ground, each end and the central bosses set with diamonds, terminating in a fleur-de-lys shaped panel with an enamelled landscape surrounded by enamelled gem-set leaves to one side and a mirror to the other, with white ostrich feathers

Handle without feathers 10¼in. (27.4cm.) long; with feathers 17½in. (44.5cm.)

£50,000-70,000

US\$68,000-95,000

€60,000-84,000

This magnificent fan depicting an enamelled landscape on one side and mirror on the reverse was made in Switzerland for the Ottoman market. The finely painted enamel illustrates a harbour scene in the Ottoman Empire with a chain of mountains in the background. This view of Istanbul and 'Bosporus landscapes' became fashionable from 1810 and were in demand for several decades, adorning snuffboxes, hand mirrors and the gold cases of English, Swiss and French gold watches which were exported to Turkey. Our fan would have been made in Geneva, where the art of enamelling watch cases with Bosporus landscapes had flourished since the 17th century. Fans, such as ours were amongst the highly sophisticated accessory item used by fashionable women of Istanbul in the 19th century.

An example of an 18th century gold and gem-set fan decorated with feathers is in the Topkapi Palace Museum (inv. no. TSM. 2/3598). A Swiss diamond-studded gold and enamel oval snuff box made for the Turkish market with similar scenery was most recently sold at Sotheby's, New York, 21 October 2020, lot 250.



(reverse)

**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.**



This group of charming dishes comprise prime examples of 17th century figural Iznik pottery. They depict figures, both playful and reflective, surrounded by lush, iconographic flowers typically found on Iznik ware (Nurhan Atsoy and Julian Raby, *Iznik: The Pottery of Ottoman Turkey*, 1989, pp. 282-283 nos. 666-668). Iznik pottery depicting human figures is less commonly found in comparison to the floral designs most associated with Iznik dishes. The free-hand drawings are of subdued and natural colours and with their charming details, provide us with a glimpse in to the fashion and style of the period. The contemplative figure seen in lot 123 who seems to be staring intently at the tulips in his hand, has 'Ya Allah' above his head. This is particularly unusual and perhaps an indication of the changing tastes of Iznik pottery during the 17th century. The Ottoman court was commissioning less Iznik ware at the turn of the century, therefore its production began to be predicated on the taste of merchants and the local middle class, who began to become the major consumers of ceramic production. Comparable examples can be found in the Sadberk Hanım Museum and Ömer Koç Collections (Hülya Bilgi, *Dance of Fire*, Istanbul, 2009, nos. 287-294, pp. 447-455). Auction examples include one sold in these Rooms, 26th April 2005, lot 58 and a further example which sold at Bonham's London, 4th October 2011, lot 148.



**122**

**A FIGURAL IZNIK POTTERY DISH**  
OTTOMAN TURKEY, FIRST HALF 17TH  
CENTURY

The white ground painted in cobalt-blue, bole-red, turquoise and black with a central standing figure surrounded by flowers, *ya Allah* above, the rim with alternating rosettes and leaves, the exterior with alternating stylised motifs, repaired breaks, chips to rim  
11½in. (30cm.) diam.

£10,000-15,000

US\$14,000-20,000  
€12,000-18,000





123

**123**

**A FIGURAL IZNIK POTTERY DISH**  
OTTOMAN TURKEY, CIRCA 1620

The white ground decorated in cobalt-blue, bole-red, green and black with a central standing figure holding tulips, flanked by floral sprays, the rim with stylised 'wave and rock' design, the exterior with alternating stylised motifs, repaired breaks

11½in. (29.3cm.) diam.

£7,000-10,000

US\$9,500-14,000

€8,400-12,000

**PROVENANCE:**

Anon sale, Bonhams, London, 4 October 2011, lot 148

**123**

**A FIGURAL IZNIK POTTERY DISH**  
OTTOMAN TURKEY, CIRCA 1620

The white ground decorated in cobalt-blue, bole-red, green and black with a central standing figure holding tulips, flanked by floral sprays, the rim with stylised 'wave and rock' design, the exterior with alternating stylised motifs, repaired breaks

11½in. (29.3cm.) diam.

£7,000-10,000

US\$9,500-14,000

€8,400-12,000



124



125

**125**

**A FIGURAL IZNIK POTTERY DISH**  
OTTOMAN TURKEY, CIRCA 1650

The white ground decorated in cobalt-blue, bole-red, green and black with a central standing figure flanked by floral sprays, the rim decorated with paired leaves alternating with half flowers on blue and green ground, the reverse with alternating stylised motifs, minor losses to glaze, small chips to rim

10¾in. (26.3cm.) diam.

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

**PROVENANCE:**

Anon. sale in these Rooms, 18 June 1998, lot 21





126

## 126

### A CALLIGRAPHIC SILK PANEL OTTOMAN TURKEY, 16TH CENTURY

The red satin ground woven in yellow silk with verses from the *Qur'an* in elegant *thuluth*, interspersed with split palmette and cloudband motifs, with composite red silk outer borders, conserved, backed and mounted 10 x 59in. (25.5 x 150cm.)

£40,000-60,000

US\$55,000-81,000  
€48,000-72,000

#### PROVENANCE:

Estate of Germaine de Peyerimhoff de Fontenelle, daughter of Pierre Azaria (1865-1953)

Thence by descent to the previous owner

#### ENGRAVED:

Qur'an II, *sura al-baqara*, v.255 (*ayat al-kursi*)

The Throne Verse is one of the most widely known Qur'anic verses, used in architecture and art of many mediums for its talismanic connotations. Khoury notes two primary reasons for the significance of the verse: the first, is that God's Throne is the organizing principle of the universe and the point around which believers' souls will be gathered at the Day of Resurrection, the second relates to the importance of the intercession of the Prophet on the Day of Judgment (Nuha N. N. Khoury, "The Mihrab Image: Commemorative Themes in Medieval Islamic Architecture", *Muqarnas* 9, 1992, pp.11-29, p.18. While also found on secular items, given the religious significance of the verse, it was favoured in calligraphic decoration of cenotaphs, tombs and mosques.

While the exact use of this panel remains unknown, the arrangement of the *thuluth* calligraphy is comparable to a 16th century textile in the Topkapi Palace Museum, Istanbul (inv.no.12/1632, see (Nurhan Atasoy, Julia Raby, and Louise Mackie et al., *IPEK. The Crescent and the Rose. Imperial Ottoman Silk and Velvets*, London, 2001, pp. 56-57, pl.16). That textile is said to have been woven for as part *kiswa*, displaying a larger band of *thuluth* inscriptions on a midnight ground, flanked above and below by crimson-red panels with inscriptions in golden-yellow. A further 16th century panel in the Topkapi Palace Museum (inv.no. 13/1515, see Atasoy, *op. cit.*, pp.52-53, pl.14) is also woven in a comparable technique and palette to the present lot. A decorative scheme of cloudbands and scrolls dominate that panel, reminiscent of the charming cloud band that wraps around the *mim* terminal at the centre of the panel. It is, therefore, possible that our panel would have formed part of a similar tomb covering, perhaps as an element of the border to a larger inscription panel.

## 0127

### A PRAYER BOOK MADE FOR THE COURT OF ESMA SULTAN SIGNED ISMA'IL BIN SALIH, OTTOMAN TURKEY, DATED 3 JUMADA AL-AWWAL AH 1192/30 MAY 1778 AD

Arabic manuscript on paper, 255ff., plus four flyleaves, 11ll. of black *naskh*, gold and polychrome verse markers, headings in white on gold and polychrome illuminated panels, within gold and polychrome rules, catchwords, marginal notes in red and black, the opening bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against a gold ground, two further folios with gold and polychrome illuminated headpieces within the text, three full page illustrations including Mecca and Medina, 34 pages with illuminated *hilyes* and diagrams, colophon signed and dated AH 1192, three further folios dated AH 1184 and 1194, fly leaves with later owners' notes, in dark brown morocco with flap, overall good condition  
Text panel 5¾ x 3in. (14.4 x 7.4cm.); folio 7¾ x 4in. (19.4 x 10.2cm.)

£20,000-30,000

US\$28,000-41,000  
€24,000-36,000

This manuscript was produced for the court of Ottoman princess Esma Sultan 'The Elder' (1726-88), daughter of Sultan Ahmed III. An illuminated folio within this manuscript states that Hafiz Mahmud, the imam in the palace of Esma Sultan, licensed Usta bint 'Abdullah, a lady in the service of Esma Sultan, in the work's mysteries, in other words licensed her to instruct others in the contents. One can therefore assume that this richly illuminated prayer book was produced on her behalf. An impression of Hafiz Mahmud's seal appears at the bottom of the page along with the seal impression of another lady called Nur al-Sitr.

Along with the numerous illuminated folios and *hilyehs*, the manuscript incorporates charming details in the illumination including one folio in which the verse markers are roundels with miniaturised depictions of Mecca and Medina. This unusual feature is found on the opening illumination of a contemporaneous Ottoman Qur'an in the Khalili Collection (inv.QUR 1240). The production of this manuscript must have been a lengthy and costly process given that it incorporates four dated folios from AH 1184-1192/1770 - 1778 AD.

An inscription in blue ink at the end of the manuscript indicates that it was a present from Nur al-Sitr's chamberlain (*kapuci bashi*) Haji Hasan Agha to Hafiz Ahmed Efendi and then to a certain 'Abd al-Wahhab (Abdülvehhab) Efendi, dated 4th Rabi al-Awwal (12)98 /4 February 1881, a hundred years after its completion.

For a richly illuminated prayer book created in the late nineteenth century for the seventeenth wife of Sultan Abdulmecid I (r.1839-61), see Christie's, London, 24 October 2019, lot 158.

134

**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.**









128



129

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**128**

**A SILK AND METAL THREAD BROCADED CALLIGRAPHIC PANEL  
FROM THE KA'BA IN MECCA**  
MECCA, SAUDI ARABIA, 1928-1936

The black silk ground woven with an elegantly drawn overlaid *naskh* inscription panel in gilt thread, the dots and diacritics in granular gilt beading, the spandrels with a couched and laid gilt-wire lattice, in a border of silver meandering leafy vine between plain gilt stripes, backed 30¼ x 181in. (76.8 x 461.5cm.)

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

**PROVENANCE:**

Anon. sale in these Rooms, 23 April 1995, lot 8

**ENGRAVED:**

The inscription states that "this kiswa was made in Mecca at the order of the guardian of the two sanctuaries (Mecca and Medina), his Majesty the King, the Imam 'Abd al-'Aziz b. 'Abd al-Rahman al-Saud al-Faisal".

VARIOUS PROPERTIES

**129**

**A SILK AND METAL THREAD BROCADED CALLIGRAPHIC PANEL  
FROM THE KA'BA IN MECCA**  
MECCA, SAUDI ARABIA, 1928-1936

The black silk ground woven with an elegantly drawn overlaid *naskh* inscription panel in gilt thread, the dots and diacritics in granular gilt beading, the spandrels with a couched and laid gilt-wire lattice, in a border of silver meandering leafy vine between plain gilt stripes 31½ x 191in. (80 x 486cm.)

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

**PROVENANCE:**

Anon. sale in these Rooms, 23 April 1996, lot 27

**ENGRAVED:**

Qur'an III, *sura al-imran*, vv.95-96.

136

**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.**





The Holy Ka'ba in Mecca is covered with a new *kiswa* each year on the 10th Dhu'l-Hijja, coinciding with the hajj. A tradition dating back to pre-Islamic times, its essential form and function has remained constant, though over the centuries much has changed in its detail and execution. In the time of the Prophet Muhammad and through to early 'Abbasid times it consisted simply of a plain white cloth. Nasr 'Abbasi 1160-1207 changed this to green and later to black, and from then on the tradition of using a black *kiswa* became fixed. The embroidered border, now so characteristic of the *kiswa*, was only introduced in 1340 by the Bahri Mamluk ruler of Cairo, Sultan Hassan. Throughout Mamluk times (13th-16th centuries) it was made in workshops in Egypt, from whence it was carried on one of the major routes to Mecca. The following year, the cover was taken down, cut into pieces and its epigraphic panels either kept by the sultan or given as gifts to the elite. After the conquest of Cairo in AH 923/1517 AD, the Ottoman sultan, as caliph, had the honour of dressing the Ka'ba, and it continued to be made in Egypt up to the early 20th century.

These impressive Ka'ba textiles record the transitioning of the production of the *kiswa* to Mecca from Egypt. From 1817, the *kiswa* was produced in a factory established in Kharanfash, Cairo. This continued up until 1927 when King 'Abd al-Aziz established a factory in Mecca. It was woven in Mecca from 1927-1931 and again from 1933-36 when it reverted to Egyptian manufacture. Both of these bands of the *hizam* were from the same covering sharing checked spandrels enclosing the calligraphic inscription. A further, although smaller, comparable fragment was sold at Sotheby's, London, 8 October 2008, lot 30.





130

**130**

**AN ENAMELLED CLEAR GLASS  
SHALLOW CIRCULAR DISH**

POSSIBLY BROCARD, PARIS, SECOND HALF  
19TH CENTURY

The decoration consisting of five roundels filled with geometric strap work, repaired breaks 8½in. (22cm.) diam.

£6,000-8,000

US\$8,200-11,000

€7,200-9,600

There is an almost identical dish in the Metropolitan Museum of Art, bequeathed to the museum in 1891 by Edward C. Moore (Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New York, 2001. p. 273, fig. 105). Both dishes are even broken and repaired in a similar way. The two dishes relate closely to a famous spittoon in the Cleveland Museum of Art (inv.1944.235) and to an almost identical example that was sold at Sotheby's (18 October 2001, lot 97, sold for £2,093,500). The Cleveland spittoon has been re-attributed to the late 19th century, on the basis of a reported test result on the Sotheby's example; the Metropolitan example remains catalogued on the website as 14th century.

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

**\*131**

**A GOLD-INLAID STEEL BOX**

CAIRO, EGYPT, AH 1311/1893-94 AD

Of rectangular form with four feet, the sides decorated with inlaid decoration of a central geometric star-motif surrounded by swirling arabesques and roundels bearing the name of the Prophet, the hinged lid with sloping sides and raised central panel, cartouches of *naskh* inscriptions on the two long sides with inscribed roundels on the two short sides and top, with arabesques between, the interior lined with wood, brass hinges and clasp

5½ x 7½ x 4½in. (14.2 x 18.2 x 11.5cm.)

£5,000-7,000

US\$6,800-9,500

€6,000-8,400

**ENGRAVED:**

The roundels on the lid: *Misr* (Egypt), 1311 and the name *Yusuf Barus*

The front: *fi zaman 'abbas al-thani san'a 1311* 'during the reign of Abbas II in the year 1311'; *yufus pa...*(?) 'Yusuf ... undeciphered'



131



**A GOLD-DAMASCENED FORGED IRON VASE**  
TOLEDO, SPAIN, 19TH CENTURY

The vase rising from a trumpet foot with pierced arabesques and roundel, through drop-shaped body to octagonal neck flaring at the rim, with two pierced handles linking shoulder and mouth, the surface heavily decorated in gold damascening with arabesques and more geometric motifs in gold reserved against the iron, the central band with cartouches of pseudo-Arabic inscriptions and coats of arms in between 18½in. (47cm.) high

£30,000-50,000

US\$41,000-68,000

€36,000-60,000

The design of this spectacular vase finds its inspiration in geometric patterns found on architectural elements of the Alhambra palace in Grenada. Spanish metalworkers such as the Zuloagas became masters at replicating and damascening the Moorish motifs onto their metalwork. Not only did the smiths adopt the intricate motifs but they also copied the Nasrid motto in Arabic script "*la ghalib illa Allah*" (there is no victor but God) which also appears on our example. This vase showcases an amalgamation of influences typified by the burst of creativity and originality of leading 19th century European artisans. Our example would have been intended for decorative rather than practical use. The most celebrated example of the Alhambra vase artistic form dated circa 1400 is in the collection of the Museo Nacional de Arte Hispanomusulmán, Grenada (inv. R.E.290). Made of ceramic and painted in lusterware, the Nasrid-period vases were often decorated with a band of Arabic inscriptions below a narrow neck with vertical repeating designs. Here, the artists reference the traditional form, the neck encircled by geometric and foliate motifs, while the shimmering damascene alludes to the soft lustre of the ceramic glaze and the band across the body of the vase decorated with undulating floral vines and Arabic calligraphy. The process by which the present vase was produced was meticulous, and in almost direct contradiction to the industrial revolution, entirely by hand. This involved drawing the designs by hand on the iron surface, the resulting shallow striations were cut in three directions and evenly spaced close together. The gold and silver wires were then laid down and permanently attached by the manual process of punching so that the surfaces becomes flattened and each wire joins together to appear as if executed from a single sheet of metal (see Lavin, pp. 36-37). The process was highly technical, and one that could not be rushed. An article from 1874 notes that two 'precious' vases in repoussé iron, and gold and silver damascene destined for a '*riche amateur anglaise, M. Alfred Morrison*' took three years to complete (*La République française*, 14 June 1874, p. 3).

A similar vase, but of a monumental scale and signed by, Plácido Zuloaga (d. 1910) was sold in these Rooms, 8 July 2021, lot 25.







133

**133**

**A SILK-EMBROIDERED COVER**

OTTOMAN TURKEY, SECOND HALF 17TH CENTURY

Woven in two panels, embroidered with eight rows of red stylised palmettes within a blue serrated leaf lattice, within a narrow floral meander border, minor losses to embroidery, lined  
81½ x 38¼in. (207 x 97cm.)

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

Domestic embroideries such as our example were inspired in design by the more luxurious woven silks popular at the Ottoman court. The embroideries have the same flowers, serrated leaves and other motifs as the woven silks, but their shapes are often less well-defined. The production of such panels were less costly due to their materials (mainly linen and silk thread) and women could make them in their own homes. Large panels served as quilt-covers and hangings. Smaller pieces were used as napkins, sashes and towels, and for wrapping one's possessions on the way to the public bath. Most of the embroidery is done in simple stitches, such as darning, couching and running stitch. In its overall conceit with large palmettes, our cover resembles a fragment in the V&A museum (inv. no. CIRC.92-1953). A similar quilt cover was sold at Sotheby's, New York, 13 December 2007, lot 92.



134

**134**

**A NURATA SUZANI**

UZBEKISTAN, 19TH CENTURY

Woven in three panels, embroidered with various floral shrubs arranged vertically and diagonally, the borders with flowers and serrated leaves, floral meander minor stripes, lined  
88½ x 70in. (225 x 178cm.)

£3,000-5,000

US\$4,100-6,800  
€3,600-6,000

The controlled floral decoration of this suzani, organised around an axis, as well as the use of shrub patterns, are all typical features of those produced in the Nurata region of south central Uzbekistan. They frequently also have a central stellar medallion. Two suzanis of closely related design were exhibited in Mannheim (Bausback, *Alte und Antike Orientalische Knupfkunst*, Mannheim, 1981, pp.26 and 29), another was sold in these Rooms, 2 May 2019, lot 203.

140

**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.**





**\*135**

**A SUZANI**

SHAKHRISABZ AREA, UZBEKISTAN, FIRST HALF 19TH CENTURY

Woven in six panels, embroidered with a central radiating blossom and four corner rosettes, within a broad border of alternating flowerheads surrounded by scrolling tendrils, floral meander minor stripes, lined  
99¼ x 80in. (252 x 203cm.)

£12,000-18,000

US\$17,000-24,000

€15,000-22,000

Suzanis from the Shakhrisabz region are prized not only for their craftsmanship but also for their bold design and colours. This example is no exception and displays the classic four and one composition organised symmetrically around the vertical and horizontal axes, with large blossoms enclosed by lush leafy stems. A selection of charming bird and ewer motifs are further incorporated within the field. A closely comparable suzani, formerly part of the Vok collection, was sold at Rippon Boswell, *Vok Collection*, Selection I, 11 April 2015, lot 43, and another was sold at Rippon Boswell, 5 December 2020, lot 118. A further example, although lacking the minor motifs, was sold in these Rooms, 24 October 2019, lot 199.

**136-149 No lots**













0150

**CHARLES T. YERKES, COLLECTION OF 16TH CENTURY RUGS**

LONDON AND NEW YORK, 1900-1905

Atlas folio album, comprising thirteen single-page and four double-page original watercolours, each signed in pencil by various hands; Alice M. Stolly, Helen Hoy Chamberlain, Mary B. Kness, Martha H. Cutler, in original brown morocco, marginal repairs, overall very good condition  
Folio 22 $\frac{3}{8}$  x 17 $\frac{1}{2}$ in. (58.1cm. x 44.4cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

This remarkable album bears testament to what Arthur Upham Pope described as "the finest collection of Persian carpets owned by a private individual in modern times" (Arthur Upham Pope, *Catalogue of a Loan Exhibition of Early Oriental Carpets*, Chicago, 1926, p.120). The collection of Charles T. Yerkes comprised thirty carpets, twenty-two of which are now in major institutions, three in private collections, and five whose whereabouts are unknown. Notably, the album includes an illustration of a 'Polonaise' carpet which sold as part of the Corcoran collection, Sotheby's, New York, 5 June 2013, lot 7, the pair to the magnificent Adolphe de Rothschild 'Polonaise' in the present sale, see lot 174. Although the condition of the Yerkes 'Polonaise' carpet had significantly deteriorated by the time of its sale, the watercolour illustration showcases the remarkable condition it remained in whilst in Yerkes collection.

Yerkes himself was a philanthropist and entrepreneur who, like other wealthy figures in America at that time, established an important collection of paintings, sculpture and carpets. As was typical of the 19th and early 20th

century, Yerkes commissioned a catalogue to be produced of his collection and the present volume was conceived, almost as remarkable as the carpets themselves, both to stimulate envy in others and solidify his reputation as a man of considerable cultivation and wealth.

He originally intended to have eleven watercolour albums made depicting each of his favourite carpets in the collection; one volume for his personal collection and the others to be distributed among major museums. In 1900, he commissioned a selection of female artists at the New York School of Applied Design for the task, however, after five years only the present volume of seventeen carpets had been completed before his death in December 1905, and his collection was subsequently sold in 1910. Although little is known of the artists producing these watercolours, the quality of the paintings is impressive both in their detail and in the intensity of texture. Given their quality and accuracy, the watercolours in the present volume were used to illustrate the auction catalogue, along with hand-coloured photographs. The auction of the Yerkes collection in 1910 has been credited with elevating the tastes of American carpet collectors of the early twentieth century, compelling them to view carpets as an art form (Thomas J. Farnham, 'The Yerkes Collection', in *HALI*, no.101, 1998, p.86.)

The illustrations include magnificent and renowned carpets held in museum collections today such as a Safavid animal carpet now in the MET (acc.no. 10.61.2, see also lot 201 in the present sale for a PETAG carpet inspired by this Safavid original), along with the Getty Ardebil carpet, now held in the LACMA (inv.no. 53.50.2). For a further discussion of Charles T. Yerkes and his collection, see the note for lot 174 in the present sale and T. J. Farnham, *op.cit.*, pp.74-87.





151

## ■152

### A SAROUK PRAYER RUG

WEST PERSIA, CIRCA 1880

Full pile throughout, a couple of small repairs, outer minor stripe lacking at each end, overall good condition  
6ft.11in. x 4ft.5in. (211cm. x 136cm.)

£3,500-4,500

US\$4,800-6,100  
€4,200-5,400

## 0151

FRIEDRICH SARRE & HERMANN TRENKWALD,

**ALT-ORIENTALISCHE TEPPICH, HERAUSGEGEBEN VOM**

**ÖSTERREICHISCHEN MUSEUM FÜR KUNST UND INDUSTRIE**

VIENNA & LEIPZIG: ANTON SCHROLL & KARL W. HIERSEMANN, 1926-28

2 volumes, Atlas folio, complete, bound in blue cloth with gold tooled lettering, 120 plates, some colour and black and white, marginal scuffing to outer front cover, some loose folios in Volume I  
23½ x 17¼in. (60 x 44cm.)

(2)

£1,500-2,500

US\$2,100-3,400  
€1,800-3,000

Lavish carpet reference books such as the present volumes allowed weavers in the nineteenth and twentieth centuries exposure to the Classical traditions of the magnificent designs of Mughal, Safavid and Ottoman carpets. The Mughal carpet illustrated here would go on to inspire later revivals as shown by a Tabriz carpet of the same design, see lot 184 in the present sale.



152





■153

**A SAROUK RUG**

WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, a couple of small cobbled repairs, selvages rebound, overall good condition

6ft.9in. x 4ft.2in. (207cm. x 129cm.)

£4,000-6,000

US\$5,500-8,200

€4,800-7,200



■\*154

**A FEREGHAN RUG**

WEST PERSIA, LATE 19TH CENTURY

Mostly good pile, localised repiling to each outer side guard stripe, selvages partially rebound, ends original and secure  
8ft.5in. x 6ft.9in. (262cm. x 213cm.)

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



154



155

■\*155

**A BAKSHAISH RUG**

WEST PERSIA, LATE 19TH CENTURY

Of *herati* pattern, even light wear, localised repairs to upper corners, overall good condition  
8ft.5in. x 5ft.10in. (257cm. x 180cm.)

£3,000-4,000

US\$4,100-5,400

€3,600-4,800









157

■\*156

**A BAKSHAISH CARPET**  
WEST PERSIA, CIRCA 1880

Mostly in full pile with minor patches of light wear, a couple of small spot surface marks, minor restoration, overall very good condition  
14ft.6in. x 11ft.10in. (442cm. x 361cm.)

£15,000-20,000

US\$21,000-27,000  
€18,000-24,000

■\*157

**A BAKSHAISH CARPET**  
WEST PERSIA, CIRCA 1880

Uneven light wear, selvages partially rebound, overall good condition  
9ft.10in. x 7ft.10in. (302cm. x 239cm.)

£8,000-12,000

US\$11,000-16,000  
€9,600-14,000

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.





PROPERTY FROM A PRIVATE GERMAN  
COLLECTION

■\*158

**A KASHAN 'MOHTASHAM' RUG**  
CENTRAL PERSIA, CIRCA 1880

Full pile throughout, overall excellent  
condition  
7ft.6in. x 4ft.6in. (227cm. x 136cm.)

£20,000-25,000	US\$28,000-34,000
	€24,000-30,000

The term "Mohtasham" has become 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. As displayed in the present lot, the carpets produced in his atelier were masterfully woven using the finest materials in both soft hand-spun *kurk* wool and lustrous silk with the additional identifying structural features such as the light blue cotton wefts and purple silk selvages.

The typical "Mohtasham" carpet is clearly drawn, with a curvilinear design, but with an execution that is somewhat angular (Adil Besim, *Mythos und Mystik, Alte und Antike Textilkunst*, vol.3, Vienna, 2000, no.49). The unusual central inverted tear drop medallion with fanned pendants in the present design proved highly sought after when this rug previously sold at Christie's London, 10 April 2008, lot 209. A rug of comparable design sold from the estate of Vojtech Blau, Sotheby's New York, 14 December 2006, lot 100.





159

## ■\*160

### A KASHAN 'MOHTASHAM' RUG

SIGNED HAJJI SAYYED REZA KASHANI, CENTRAL PERSIA, CIRCA 1890

Mostly in full pile, localised light wear, overall good condition  
6ft.8in. x 4ft.6in. (203cm. x 138cm.)

£8,000-10,000

US\$11,000-14,000  
€9,600-12,000

The inscription reads, 'Amal karkhaneh Hajji Sayyed Reza Kashani, 'Made by the workshop of Hajji Sayyed Reza Kashani'

While this rug is signed by an unknown weaver, Hajji Sayyed Reza Kashani, it bears all of the characteristics typical of the "Mohtasham" workshop. It is clearly drawn, with a curvilinear design, but with an execution that is somewhat angular, and the wool used is the very best kurk wool. For a discussion about the weaver Mohtasham and his carpets, see Siawosch Azadi, 'The Mark of Mohtasham', *HALI*, no. 160, 2009, pp.67-73). For further Mohtasham carpets in the present sale, see lots 159, 160, 205 and 222.

VARIOUS PROPERTIES

## ■\*159

### A PICTORIAL KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, CIRCA 1890

Depicting a scene from the epic Persian poem of Layla and Majnun, full pile throughout, a couple of minute spot marks, frayed original purple silk selvages, overall very good condition  
6ft.6in. x 4ft.1in. (202cm. x 131cm.)

£7,000-9,000

US\$9,500-12,000  
€8,400-11,000

The weaver depicts a painterly scene where the drawn figure of Majnun is seated before Layla beneath the broad branches of a weeping willow. The figures of numerous wild animals such as a lion, tiger, jaguar and antelope are beautifully depicted and represent the animals that would have roamed the wild landscape.



160





■\*161

# A SILK HERIZ CARPET

NORTH WEST PERSIA, SECOND HALF 19TH CENTURY

Of *Garrus* design, localised areas of wear and restoration  
12ft.9in. x 8ft.9in. (396cm. x 273cm.)

£25,000-30,000

US\$34,000-41,000  
€30,000-36,000

## PROVENANCE:

Formerly in a private Australian collection for over 25 years

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

The inscription cartouche centred on each border repeats the same Persian *nasta'liq* couplet and is flanked by a smaller cartouche that reads; *Mobarak bad*, Congratulations;

*Saghi be nure badeh baar afrouz jam-e ma*  
'O wine-bearer, brighten my cup with the wine'

*Matrab begou ke kare jahan shod beh kam-e ma*  
'O minstrel, say good fortune is now mine'

The large silk carpets produced in Heriz within the second half of the 19th century, are some of the most spectacular of all Qajar weavings. Mostly woven as special commissions, they would have been seen as one of the most explicit ways of displaying wealth and status. Carpets were frequently given as *Nowruz* gifts to celebrate the start of the new year and were often inscribed *mobarak bad saneh*, (May the year ...be blessed), alongside further verses from popular Persian poetry, in celebration of the occasion. The calligraphic verses of the present carpet are elegantly woven and the message of mirth and good fortune are clearly conveyed.

The field design of the present carpet has a very long ancestry. As so often is the case, we can trace the source of the design back to one of a number of highly successful overall pattern designs, incorporating interlocking arabesques and floral decoration, woven by the Kirmani weavers in south east Persia in the 17th century. A close variant of this design began to be woven in north west Persia in the 18th century and by the 19th century it was commonly associated with the small weaving centre of Garrus, near Bijar in west Persia, however it was not exclusively woven there. The design lent itself to the taste of the European interior in the second half of the 19th century, and its popularity meant that many examples are still found today in country houses in Britain and western Europe. Large carpets with this design in silk are far rarer than those in wool. A silk carpet of comparable design but on a red ground was sold as part of the collection of the late Abdi Roubeni, Christie's London, 7 October 2010, lot 47.

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.









162

## ■162

### AN OTTOMAN SILK PRAYER RUG

WEST ANATOLIA, POSSIBLY HEREKE, FIRST HALF 19TH CENTURY

Extremely finely woven, silk pile on silk foundation, mostly full pile, minor localised spot repairs, selvages original but frayed, end kilims mostly complete with frayed fringes

5ft.4in. x 3ft.7in. (166cm. x 115cm.)

£4,000-6,000

US\$5,500-8,200

€4,800-7,200

The knot count is approximately 16H x 10V per cm. sq.



163

## ■163

### A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890

Mostly full pile with a few minute spots of localised light wear, one small spot repair, overall very good condition

6ft.2in. x 4ft.7in. (188cm. x 140cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

#### PROVENANCE:

Anon sale, Christie's London, 10 October 2008, lot 44

The knot count is 7H x 9V per cm. sq.





■\*164

**A SILK KASHAN CARPET**

CENTRAL PERSIA, CIRCA 1900

Full pile throughout, minor localised repiling, overall good condition  
9ft.8in. x 6ft.6in. (300cm. x 203cm.)

£7,000-10,000

US\$9,600-14,000

€8,400-12,000

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





# ■165

## **AN UNUSUAL SILK SULTANABAD RUG**

WEST PERSIA, CIRCA 1880

Mostly in full pile with minor touches of light localised wear, a couple of minute repairs, overall good condition  
5ft.1in. x 3ft.6in. (157cm. x 109cm.)

£10,000-15,000 US\$14,000-20,000  
€12,000-18,000

The knot count measures  
approximately 6H x 5V per cm sq.

This elegant rug is an unusual example woven in silk from the Sultanabad region. Very few silk rugs and carpets from the region are known, although Annette Ittig attributes one silk medallion rug to Ziegler on account of its close similarity with a Ziegler cartoon (Annette Ittig, 'Ziegler's Carpet Cartoons', in *HALI*, no.80, 1995, pp.82-87, p.84). This rug retains the palette of powder blue and apricot-orange reminiscent of a Sultanabad carpet recently sold in these Rooms, 28 October 2021, lot 216. Woven on a smaller scale, it nonetheless retains the wide proportions of the border, relatively bold scale drawing of the floral lattice, and narrow blue outer stripe, all typical features of Sultanabad weaving.

# ■166

## **A SILK TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA  
1920

Full silk pile, overall excellent condition  
11ft.5in. x 7ft.6in. (348cm. x 229cm.)

£20,000-25,000 US\$28,000-34,000  
€24,000-30,000

The knot count measures  
approximately 9V x 8H per cm sq.

165









# ■167

## **A LARGE SARAB CARPET** WEST PERSIA, LATE 19TH CENTURY

Uneven light wear, small localised areas of repiling, overall good condition  
21ft.2in. x 13ft.7in. (646cm. x 415cm.)

£10,000-15,000 US\$14,000-20,000  
€12,000-18,000

# ■\*168

## **A LARGE AZERBAIJAN CARPET** MID 19TH CENTURY

Mostly in good pile, localised touches of light wear, overall very good condition  
20ft.6in. x 15ft.7in. (627cm. x 476cm.)

£35,000-45,000 US\$48,000-61,000  
€42,000-54,000

### **PROVENANCE:**

Formerly part of the private collection of the Fondazione Girola, Milan, Italy

The present carpet illustrates the prolific 19th century production in the provinces of east Azerbaijan. These Heriz-like carpets typically have a glossy wool and were probably woven for local use. More commonly woven in long and narrow formats to accommodate the more typical Persian home, the present carpet is of unusually wide proportions and incorporates a central lozenge medallion and spandrels.

This *mina khani* variant design is derived from 17th and 18th century northwest Persian prototypes. In our example, the ivory field is a backdrop for the trellis of archaic rosettes and serrated leaves. The variation of size of the various elements used in the trellis creates interest by breaking the intended symmetry of the design. Visual intrigue is further enhanced by the vivid and saturated colors that are balanced throughout the carpet. The same lattice of serrated leaves and rosettes but on a striking golden-yellow field is found on a carpet illustrated by Eberhart Herrmann, *Asiatische Teppich-und Textilkunst*, band 4, Munich 1992, pl. 64, which later sold in Sotheby's New York, 10 April 1997, lot 237.

167

158

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.









PROPERTY OF A GENTLEMAN

■169

**A KURDISH PRAYER KILIM**

AZERBAIJAN, 19TH CENTURY

A repaired split, a couple of surface marks, overall very good condition  
5ft.8in. x 3ft.10in. (173cm. x 117cm.)

£4,000-6,000

US\$5,500-8,100  
€4,800-7,200

This rare kilim is woven in a prayer format with a midnight blue mihrab filled with dazzling polychrome stepped lozenges. Only very few Kurdish kilims of this format are known, including a closely comparable example offered at Rippon Boswell, 25 May 2013, lot 173.





VARIOUS PROPERTIES

■170

**A PART-COTTON QASHQA'I KILIM**

SOUTH PERSIA, 19TH CENTURY

With white cotton highlights, a couple of small stains, a minute spot repair,  
overall good condition

8ft.9in. x 5ft.4in. (268cm. x 164cm.) not including fringes

£5,000-8,000

US\$6,800-11,000

€6,000-9,600





171

### ■\*171

#### A KURDISH LOOPED PILE TEXTILE AZERBAIJAN, EARLY 20TH CENTURY

Comprising two joined panels, a spot of repiling, overall very good condition  
5ft.7in. x 3ft.5in. (172cm. x 105cm.)

£3,000-4,000

US\$4,100-5,400  
€3,600-4,800

John Wertime notes that the earliest type of pile was likely based upon loops with examples in linen dating back as early as circa 2000 BC. The simplicity of the technique led to widespread use and continued up until the last century (John Wertime, 'Woven Minimalism', *HALI*, no.196, 2018, pp.85-86). Like the present rug, 20th century examples in looped pile tend towards minimalist, geometric designs, see, for example a monochromatic Anatolian looped pile rug (Wertime, *op.cit.*, p.84, fig.8). Slightly more ambitious in its design, the bold lozenges here fit into a similar vocabulary as kilims such as one published in Kurt Zipper and Claudia Fritzsche, *Orientteppiche: Band III Anatolische Teppiche*, Germany, 1977, p.159, no. 167.

PROPERTY OF AN ENGLISH COLLECTOR

### ■172

#### A YOMUT MAIN CARPET WEST TURKMENISTAN, SECOND HALF 18TH CENTURY

A couple of localised patches of moth damage, a few small spot surface marks, selvages partially rebound, overall very good condition

9ft.11in. x 5ft.7in. (301cm. x 172cm.)

£22,000-28,000

US\$30,000-38,000  
€27,000-34,000

#### PROVENANCE:

Anon sale, Christie's, London 26 October 2017, lot 270

Wonderfully rare, this Yomut main carpet is a prize example of the weavings produced by this particular Turkmen tribe. Many of the Yomud nomads remained isolated within the harsh environment of the Karakum desert where vegetation was sparse. This isolation enforced a very particular but varied design and colour repertoire upon them, helping to distinguish their weavings from other Turkmen groups.

The openly-spaced composition of this *khali* (main carpet), consists of four columns of ten *chugal guls*, which is a particularly rare form to find on a carpet of these proportions. In his monumental study on the weavings of the Turkmen tribes, Jürg Rageth discusses the few Yomud *khali* that display the *chugal gul* and suggests that the design concept stems from much earlier 7th-9th Sogdian silk textiles, (J. Rageth, *Turkmen Carpets, A New Perspective*, Vol 2, 2016, p.668). Within this same publication, Rageth notes a very close comparable to the present lot which is part of an anonymous private collection and has a radiocarbon date that suggests it was woven pre 1800 (Rageth, *ibid.*, Vol I, pp.222-3, pl.104). The only difference in their appearance is the more unusual serrated, stemmed floral motif within the *elems* on the present lot for which we can find no exact comparable. The weaver of our rug includes four *pekweh* motifs in the far corner of the *elem* at one end, that ascend in proportion and appear almost to have been an afterthought as they interrupt the otherwise ordered decorative arrangement. The combination of colouring, weave and design of the present lot would also suggest that it was woven in the 18th century. Alternating with the *chugal gul* are columns of delicate *ara* cruciform minor-*guls*, each centred with a small circular fleck of yellow. According to Rageth the clarity of the border, with its stylised lotus-palmette and serrated vine, is a pattern that is first seen in the late 16th century but which grows increasingly simplified with time.

There are only three published examples of this group that display the same design format. The first, was formerly in the Robert Upfold collection and is now in the Powerhouse Museum, Sydney, ('From the Karakum to Botany Bay', Christian Sumner, *Hali*, 177, 2013, pp.72-79, fig.3; the second is published by Rageth and discussed above, (Rageth *ibid.*, pl.104). A third, which is more unusual still in that it displays all of the same features but only three columns of *chugal gul*, is published by Herrmann (*Asiatische Teppich-und Textilkunst*, Band 4, Munich 1992, pp.196-7, pl.92).

The fact that Turkoman main carpets were not subject to constant use and were only laid on the floor of the tent on ceremonial occasions would explain the surprisingly good condition of the present lot. With an incredibly deep pile of lustrous wool that is rich with colour, this is certainly an early and rare survivor from the fascinating world of the Turkmen nomad.









PROPERTY FROM A PRIVATE PARISIAN COLLECTION

■\*173

**A SAFAVID KHORASSAN GALLERY CARPET**  
NORTH EAST PERSIA, 17TH CENTURY

Natural corrosion to crimson and dark brown, with associated extensive repiling, localised repairs, selvages rebound  
24ft.6in. x 10ft.1in. (748cm. x 309cm.)

£30,000-40,000

US\$41,000-54,000  
€36,000-48,000

It was previously considered that carpets woven in the 17th and 18th centuries that displayed structures woven with *jufti* knotting, (asymmetric knotting over four warps) were associated with the weaving centres of north west Persia and the south Caucasus. However, it is now widely acknowledged that carpets with this particular style of knotting were woven in Khorassan in north east Persia. The incorporation of the quatrefoil arabesque and palmette fields and the distinctive border with pomegranate palmettes, cypress trees and curved floral sprays are distinctive design elements.

Ian Bennett's article, "Isfahan Strapwork Carpets", *HALI*, Issue 41, pp.38-39, makes mention of an essay written by Dr Jon Thompson in 1977, where he discusses the positive attributes of carpets woven in this technique;

"The *Jufti* knot in the past has been rather misunderstood and acquired a reputation that fails to take into account its positive features. It is true that *Jufti* knotting reduces the amount of work required to cover a given area and that it wears less well than the normal Persian knot. However, simple observation suggests that its use was an accepted craft practice in some Persian workshops capable of producing weavings of the highest quality..... Furthermore the use of the *Jufti* knot in a group of weavings from Khorassan is so characteristic as to constitute a special style of weaving - the appearance and handle of these rugs is like nothing else."

The symmetrical bands of leaves, palmettes and cloudbands create an interesting rhythm across the field which is complemented by the striking





cypress tree and palmette border with its cleverly resolved corners. Another carpet of similarly large proportions was formerly in the Capela de Santa Luzia, Lisbon and is now in the Museu Nacional de Arte Antigua, (Jessica Hallett and Teresa Pacheco Pereira, *The Oriental Carpet in Portugal*, Lisbon, 2007, p.106, pl.39). The field design of over-size quatrefoil arabesques differs in its arrangement to the present lot but both carpets display a similar border design of alternating cypress trees, palmettes and floral sprays. Where on the Lisbon carpet the border palmettes seem to have degenerated into squat pomegranate-like palmettes, ours are much clearer drawn and show the early stages of the later widely used turtle-palmettes that dominate north west Persian weavings of the 19th century. The rich array of colours within the palette of our carpet retain much of their original depth and are used in numerous combinations. Unusually a number of the larger cusped palmettes and smaller flowerheads have a more exotic spotted decoration which is less common.

A comparable example, formerly in the estate of the Late Giuseppe Rossi, sold Sotheby's, London, 12 March 1999, lot 1541. Despite being cut and reduced in length, it had a similar border design with palmettes facing inwards rather than outwards, and the same inner guard design. A further example sold Christie's, London, 14 April 1976, lot 25, with a magenta field displaying several distinctive quatrefoils, including one of similar shape to the central group in the present carpet. For another 'Herat' Carpet, 17th century with a madder field and palmette and lanceolate leaf design, and the same border type, see Sotheby's, London, 6 May 1977, lot 79. The large court carpets woven in Isfahan and favoured by Shah 'Abbas I, were drawn with similar red ground palmette vine designs and became perhaps the most recognisable of all of the court designs. For a fuller discussion on the design source and carpets of Isfahan see Jessica Hallett, 'From the Looms of Yazd and Isfahan', in *Carpets and Textiles in the Iranian World, 1400-1700*, Oxford and Genoa, 2010, pp.90-123.











# THE BARON ADOLPHE CARL VON ROTHSCHILD 'POLONAISE' CARPET

PROPERTY OF A GERMAN NOBLEMAN

## ■\*174

### A HIGHLY IMPORTANT SAFAVID SILK AND METAL-THREAD 'POLONAISE' CARPET PROBABLY ISFAHAN, CENTRAL PERSIA, EARLY 17TH CENTURY

The field centred by a quatrefoil medallion formed of inverted palmettes linked by delicate flowering stems that extend into the field forming curvaceous arabesques terminating with maroon red, forest-green or burnished gold split-palmettes, framed within a shaded grass-green border of palmettes alternating with individual flowerheads enclosed within paired saz leaves between pale peach floral meander minor stripes, with an extensive colour palette and considerable silk pile throughout, overall excellent condition 6ft.5in. x 4ft.6in. (197cm. x 141cm.)

£1,000,000-1,500,000

US\$1,400,000-2,000,000  
€1,200,000-1,800,000

#### PROVENANCE:

Baron Adolphe Carl von Rothschild (1823-d.1900), Paris, (his label on reverse), thence by descent  
Anonymous private collection (Estate of Maurice de Rothschild 1881-1957), Palais Galliera, Paris, 28 March 1968, lot 99  
Gallery Rosenberg & Stiebel, New York, from whom purchased by the father of the present owner, 1970  
Remained in the same German noble family collection for over 50 years

#### LITERATURE:

*Collection de Tapis Persans dits Polonais débuts de XVIIe siècle*, Palais Galliera, Paris, 28 March 1968, front cover illustration

#### Technical Analysis

Warps; natural cotton

Wefts; natural cotton, with occasional red silk wefts

Metal brocade; both silver gilt and gilt metal, wrapped around ivory and golden yellow coloured silk threads

Pile; silk – 12 colours; ivory, maroon-red, light blue, mid-blue, indigo, golden yellow, fawn, dark brown, peach, aqua-green, light green, apple-green

Selvages; bound with red silk, partially frayed

Ends; natural cotton kilim with original fringes, with 2 single rows of darker knots

#### Radio Carbon C14 Test results

##### CIRAM

18.6.2021

1496 – 1602 (72.7% probability)

1612 – 1650 (22.7% probability)

Full report available on request









Baron Adolphe Carl von Rothschild, copyright of the Rothschild Archive, London

### THE ROTHSCHILD FAMILY

This important and rare silk and metal-thread *Polonoise* carpet is the perfect marriage of beauty, artistry and exoticism. It previously formed part of the esteemed art collection of Baron Adolphe Carl von Rothschild (1823-1900), known affectionately as 'Dolly'. Adolphe von Rothschild was the son of Carl Mayer von Rothschild (1788-1855), a member of the great banking dynasty whose political, economic and cultural achievements were so successful and ubiquitous, that they seemed almost untouchable in relation to other familial dynasties of the 19th and 20th centuries. Rooted in Frankfurt, London, Paris, Vienna and Naples, Adolphe remained in Naples where he was appointed General Consul of the Duchy of Parma. Less renowned for his banking prowess but more as an art connoisseur with

exquisite taste, Adolphe took the bold decision in 1865, to become the first family member to leave the partnership in order to devote his time to building a significant and important art collection. It took a further two years of arduous negotiation before he was able to successfully step down from his familial duties.

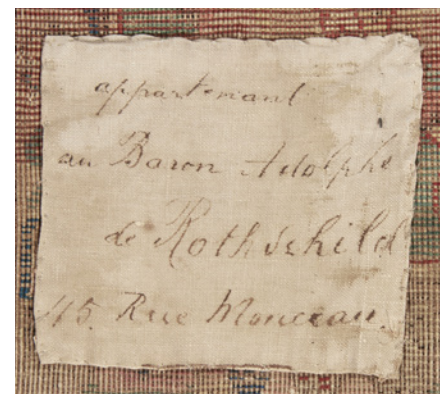
In 1857 Adolphe bought Châteaux de Pregny on the shores of Lake Geneva, but his time was also spent in Paris at rue de Monceau, located in a fashionable area inhabited by similarly wealthy banking families such as the Ephrussi, Camondo and the Gouin. In 1868 Adolphe, who already owned 45 and 49 rue de Monceau, purchased no 47 from Princess Mingrelie and the Marquess de Fernandin. With the help of the family architect, Felix Langlais, Adolphe continued to

make alterations to the building which included a single story extension with a glazed roof that would house a ballroom, a conservatory and a smoking room. Adolphe's wife, Julie, whom he had married in 1850, shared his passion for fine art but where he favoured the Middle Ages and the Renaissance, his wife appreciated fine French furnishings of the 18th century. Together they filled the house with treasures which were sensitively displayed in bespoke galleries illuminated from above with natural light from the glazed ceilings.

Upon Adolphe's death at rue de Monceau in 1900, the house passed to his wife and, following her death in 1907, later passed to Adolphe's cousin, Maurice de Rothschild (1881-1957), second son of Edmond James de Rothschild (1845-1934). Sadly the house was demolished in the 1970's but we can see from this watercolour, that the interiors were indeed sumptuous and that textiles and oriental carpets were greatly admired and were integral to the collection.

This 'Polonoise' carpet remained in Maurice de Rothschild's collection for a further sixty years until after his death in 1957, when a legendary sale took place in Paris in 1968 at Palais Galliera containing a group of no less than twelve 'Polonoise', from an anonymous private collection, but which was widely acknowledged as being that of Maurice de Rothschild. We can be certain that this 'Polonoise' carpet was once part of Adolphe's collection as, remarkably, it still retains the original cloth hand-stitched label, noting that it was formerly in the, "*appartement au Baron Adolphe de Rothschild, 45 rue Monceau*".

Depicted in black and white within a slim, partially illustrated catalogue, the present 'Polonoise' was clearly considered to be the best of the group as it was displayed in full colour upon the front cover. The carpet was acquired at the auction by the New York branch of the renowned gallery Rosenberg & Stiebel, who themselves had a long and loyal relationship with the Rothschilds and indeed with many of continental Europe's noble and aristocratic families. The gallery parted



Detail of the original cloth label



with the carpet a year later in 1970, when it was purchased by a private collector in whose noble family it has remained. At the time, the art historian and curator of the Near Eastern Art at the Metropolitan Museum of Art, New York, Dr. Maurice Dimand, had encouraged the sale by writing to his client that the Rosenberg and Stiebel carpet was, "....a very fine piece, which I would date to the first half of the seventeenth century."

### THE ROYAL COURT OF SHAH ABBAS' THE GREAT

The decision of Shah 'Abbas I (1587-1629) to move his capital city from Qazvin to Isfahan in 1598, was to become the crowning glory of his imperial achievement. Under his reign, Isfahan arguably became the most beautiful city in Iran, filled with palaces, mosques, gardens and squares of breath-taking beauty. In contrast to the previous shah of note, Shah Tahmasp, who had been strongly influenced by his deep religious fervour, which had resulted in the closure of nearly all the royal workshops, Shah 'Abbas welcomed foreigners with their trade and innovations in all fields. He appointed an Englishman, Sir Robert Shirley, as his ambassador, to visit the courts of Europe and establish important political relations with Persia. The artistic renaissance encouraged a variety of different art forms to flourish from calligraphy, painting and metalwork and of course, carpet and textile production.

Shah 'Abbas had a great appreciation for sumptuous textiles, silks and woven carpets and production in Isfahan rapidly grew under his patronage. The present carpet is testament to the inspirational designs and techniques produced in the new weaving ateliers. The results of the recent scientific Carbon 14 test clearly demonstrate that the vast probability is that this rug was made well within his reign. Silk was one of the most costly materials available and, as such, was reserved almost exclusively for the courts use. A number of workshops would have been working specifically on personal commissions for the shah which would have been appreciated within his palaces. Two such carpets are known to have been given in royal *waqf* to the great Shiite shrine of the Imam 'Ali at Najf. European visitors travelling to Persia at the time, commented specifically on the richness of the silk textiles and carpets that they saw. John Fryer in 1676 notes that Isfahan had special bazaars handling the sale of rugs "both woolen and silk, intermixed with Gold and Silver, very costly, which are the peculiar manufacture of this country" (quoted by M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.59). Other travellers who commented on the silk weavings in both Kashan and Isfahan, include Pater Florentino de Nino Jesus in 1607-08, Thomas Herbert in 1627-8 and Jean-Baptiste Tavernier in 1676.



Painting of the interior of rue de Monceau, Paris, Private Collection

### 'POLONAISE' CARPETS

The design of 'Polonaise' carpets saw a major departure from traditional Persian carpets. Until this point carpet designs adopted a single ground colour within the field, maybe another secondary colour within the medallion, or rarely, a reciprocal design of two colours for the border. The earliest Kashan silk and metal-thread carpets follow the same concept, with monochrome metal-thread fields (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pls. 1242 & 1243). Shortly after this the designers began using the irregularly shaped panels formed by the scrolling foliate arabesques to create individual fields, each of which was defined by a different ground colour, a technique already long established

in manuscript illumination. The field design of this carpet demonstrates this feature very well, through a complex interlocking arrangement of forms each of different coloured silks and gold and silver metal-threads, overlaid with a fine lattice of leafy vine and arabesques.

A significant proportion of 'Polonaise' carpets made at the time, were gifted by the Shah as ambassadorial gifts to European royalty and nobility, foreign emissaries and leaders of trade delegations. They were hugely appreciated by the Baroque nobility of the 17th century courts, Louis XV apparently owned twenty five such rugs with precious silk and metal thread. The Polish royalty in particular held a deep fascination for such Persian works



of art. Records show that in as early as 1584, King Stephen Bathory (r.1576-1586) acquired thirty-four Persian textiles, while in 1601 a group of eight Safavid silk carpets embellished with gold was ordered by Sigismund Vasa III of Poland for his daughter's wedding, (Axel Langer, *The Fascination of Persia*, Zurich, 2013, p.121). These appear to have been delivered in 1602, some or all of which then passed by marriage into the Wittelsbach family and are now in the Residenz Museum in Munich. Further examples remain in noble European collections today such as those of the Swedish and Danish royal families, the Princes of Lichtenstein, the royal house of Savoy in Italy, the Duke of Buccleuch and the Papal collection in the Vatican.

The term 'Polonaise', was first coined at the Paris Universal Exhibition in 1878 where, in the Polish section of one of the pavilions, examples of this group of carpets belonging to Prince Czartoryski, some bearing his recently added personal coat of arms, were exhibited publicly for the first time (Kurt Erdmann, *Europa und der Orientteppich*, Mainz, 1962, pl.36. pp.8405). Visitors and journalists mistakenly concluded that these carpets had been woven in Poland and it wasn't until after the exhibition had closed, that the true origin was discovered. The Polish attribution has persisted and continues to be used today.

In his thesis on the subject of 'Polonaise' carpets, Friedrich Spuhler, at that time, documented around 230 complete and fragmentary examples, from which he drew the conclusion that many of the rugs either show identical designs, or take sections of endless repeat patterns which are either then displaced by one width or are increased on a larger scale. The field designs, with few exceptions, are based on thirteen different patterns and stylistically almost all of the carpets seem to belong to the same period. The present carpet falls under his System VII classification. Spuhler's dissertation published in 1968, was most probably completed prior to the Rothchild auction in Paris that same year, as the twelve 'Polonaise' in that collection, including the present lot, are not mentioned in his research, F. Spuhler, *Siedene Repräsentationsteppiche der mittleren bis späten Safawidenzeit – Die sog. Polenteppiche*, dissertation, Berlin, 1968, pp.223-4.

#### CHARLES T. YERKES

Of the those examples that are preserved today, fifty-eight are recorded as pairs or matching, identical in field and border design as well as in colour and are therefore considered to have been woven as pairs, and would likely have been displayed together on ceremonial occasions, (F. Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, pp.108-9). The present carpet is one of such a pair. Its twin was acquired by Charles T. Yerkes (1837-1905), during the same period that Adolphe bought his. Yerkes was an American collector, philanthropist, and entrepreneur *par excellence* who, like many of the wealthy 19th century American tycoons, such as the Rockefellers and the Gettys, avidly collected an extensive and highly important collection that included paintings, sculpture and carpets. Yerkes' collection was sold in 1910, after his death, through the American Art Association, New York, whereupon the twin to this rug was purchased by General Brayton Ives, only to be sold again via auction in 1915, to the copper baron and then senator, William A. Clark who later donated his collection to the Corcoran Gallery of Art. The Corcoran de-acquisitioned the Clark collection of carpets, in which that 'Polonaise' appeared, Sotheby's, New York, 5 June 2013, lot 7, although, it must be said, that by that stage it was a shadow of its former self, having worn considerably, retaining little of the extraordinary strength of colour that we see in the present example.

A comparison of the present carpet with its pair is interesting. Carpets woven as true pairs are normally woven side by side and therefore share the same or very similar structure and abrashes (changes of colour due to different dye batches) in the field. Both carpets have similar tonal abrashes within the green border but we can see from the displacement of the bands of red silk wefting in each, that it was unlikely that they were woven at the same time but were probably woven one after the other. A further pair can be found in the collection at Skokloster Slott, Sweden, (inv. no.1723:2) the former residence of Count Carl Gustaf Wrangel (1613-1676), as well as another documented pair, one of which resides in the Palazzo del Principe, Genoa, while its pair recently sold at Christie's, London, 1 April 2021, lot 129.

In 1900, Yerkes commissioned a private catalogue of hand drawn watercolours of each of his important carpets as a testament to his magnificent collection. The intention had been that a copy would be retained personally by Yerkes,

with ten further volumes gifted to prominent museums and their curators. At the time of his death, in 1905, just one volume had been executed that contained seventeen hand coloured drawings of his most precious carpets, completed by selected female artists from the New York School of Applied Design, (Thomas J. Farnham, 'The Yerkes Collection', *HALI*, Issue 101, 1998, pp.74-87). That same unique, leather bound volume is offered in the present sale, which includes a hand painted watercolour of the pair to the Adolphe Rothschild 'Polonaise' (see lot 150, pl.7). From that watercolour, we can determine that, at the time, Yerkes' carpet remained in the same remarkable condition as the present lot, except for the loss of its fringes at each end. It was therefore after the death of Yerkes, and the sale of his collection, when the carpet was neglected and allowed to become so worn. A record made by a researcher/scholar thirty years ago, notes that Yerkes had purchased this rug from the Parisian art dealer M. F. Schulz who sold numerous classical rugs in turn. The note continues that Schulz had acquired the rug from Prince Leopold of Bavaria (1846-1930), a member of the Wittelsbach family who were originally dukes and later kings of Bavaria. This is the same family who retain a number of Persian silk and metal thread weavings some on display in the Residenzmuseum in Munich. They in turn had received the majority of their Safavid silk carpets embellished with metal thread as part of the dowry of Anna Katarzyna Konstancja (1619-51), daughter of Zygmunt III Vasa of Poland who married Philipp Wilhelm von der Pfalz Wittelsbach (1615-90), Elector of Bavaria in 1642 (<https://iranicaonline.org/articles/poland-ii-persian-art-in>). The extraordinary condition of this pair, until the end of the 19th century, indicates that they had stayed together until then. The suggestion that they were part of the original Polish owned 'Polonaise' weavings that passed to the Wittelsbach before being sold in the late 19th century is tempting. For a fuller discussion on the personality and collection of Charles Yerkes see, T J.Farnham, *op.cit.* pp.74-87).

The taste for lavish and opulent works of art created under the patronage of Shah' Abbas the Great is epitomised within the present exquisite 'Polonaise' carpet. The preservation of colour within the shimmering silk pile, enhanced by the opulent use and technical mastery of the silver and gold metal-thread, similarly appealed to the wealthy collectors of the 19th century and encapsulates *Le Goût Rothschild*, which was synonymous with the most refined objects made by the greatest craftsmen.









■\*175

### A NORTH INDIAN CARPET

PROBABLY LAHORE, FIRST HALF 19TH CENTURY

Of Safavid design, uneven areas of wear and associated tinting, scattered small repairs, lined  
11ft.9in. x 11ft.11in. (358cm. x 363cm.)

£6,000-10,000

US\$8,200-14,000  
€7,200-12,000

The impressive design of this carpet, clearly inspired by Safavid Persian carpets, is a copy of one of the Maharaja of Jaipur's *Shikargah* or 'Hunting' carpets that remain in the Jaipur Museum in India. At the turn of the century, Thomas H. Hendley compiled a book of drawings of carpets from

the collection of the Maharaja of Jaipur and others. Many of the patterns were drawn by draughtsmen at Jaipur under the supervision of S.S. Jacob, who had collaborated with Hendley on other works, (Thomas H. Hendley, *Asian Carpets XVI and XVII Century Designs from the Jaipur Palace*, London [1905]). One of the coloured plates illustrates a wide corner of the broad intricate arabesque strapwork border of the present lot and another the lower left quarter of the field with animals and part of central weeping willow tree (Hendley, *op.cit.* pl.XCIX and pl.C part IV.) At the time, Hendley noted that a copy of the Maharaja's carpet was produced at the Lahore Jail from a fragment of the original and later a third, smaller, carpet was woven, the drawing of which alone took over a year to produce. A carpet bearing this design was sold at Sotheby's New York, 16 December 2009, lot 147, while we know of another in a private French collection.

**176 No Lot**





PROPERTY FROM A PRIVATE ITALIAN ESTATE

■\*177

# AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Of Mughal 'Shrub' design, full pile, light overall surface dirt, localised restoration, bound on all four sides, overall fair condition  
12ft.6in. x 8ft.8in. (382cm. x 265cm.)

£7,000-10,000

US\$9,500-14,000  
€8,400-12,000

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 lot 178 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, 25 June 2020, lot 187.





VARIOUS PROPERTIES

■\*178

### AN AGRA CARPET

NORTH INDIA, CIRCA 1870

Finely woven, localised light wear, overall good condition  
11ft.1in. x 8ft.8in. (340cm. x 266cm.)

£12,000-16,000

US\$17,000-22,000

€15,000-19,000

The Indian carpet industry in the beginning of the 19th century was less widely recorded but the inclusion of several Indian pile carpets in London's Great Exhibition of 1851 sparked renewed interest. Private workshops sprang up across the country and by 1862 the British Imperial government had set up a number of jail workshops in the Punjab. 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. Many early Indian carpets had taken their inspiration from Safavid weavings. In an effort to bolster the carpet industry in India, Mughal rulers employed the finest Persian craftsmen, who in turn incorporated Persian motifs into an Indian palette. The renaissance in Indian production in the 19th century was buoyed by the weavers' 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 dynamic cloudbands and large palmettes displayed here are reminiscent of a magnificent Indo-Isfahan carpet woven for Maharaja Raya Singh I (E. Gans Rudin, *Indian Carpets*, 1984, p.87). The beauty of this design, coupled with the rich palette of the wine-red field and the elegant sea-green border, present Indian 19th century weaving at its most opulent. An Agra carpet of comparable design was recently sold in these Rooms, 1 April 2021, lot 130.





■\*179

**AN AGRA CARPET**

NORTH INDIA, CIRCA 1870

Full pile throughout, overall very good condition  
11ft. x 7ft.10in. (337cm. x 240cm.)

£20,000-25,000

US\$28,000-34,000

€24,000-30,000

The overall design of this carpet and the reciprocal red and yellow borders are closely comparable to an Agra carpet sold in these Rooms, *An Adventurous Spirit An Important Private Collection Sold to Benefit a Charitable Foundation*, 13 December 2018, lot 200. While that carpet was woven with an ivory field, the present lot displays an unusual ice-blue tone.





■180

**A LARGE LAHORE CARPET**

NORTH INDIA, EARLY 20TH CENTURY

Full, thick pile throughout, touches of old moth damage, overall very good condition  
20ft.1in. x 14ft.4in. (612cm. x 437cm.)

£22,000-26,000

US\$30,000-35,000

€27,000-31,000



PROPERTY OF A LADY

## ■181

### A VELLORE CARPET

SOUTH INDIA, COMMISSIONED IN 1914

Of Safavid 'Hunting' design, mostly in full pile, naturally corroded dark brown, localised repiling  
16ft.5in. x 10ft.8in. (502cm. x 326cm.)

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

#### PROVENANCE:

Commissioned by Major-General William Burney Bannerman, C.S.I., M.D., D.Sc (1858-1924) in India 1914 (Vellore Central Prison commission)  
Thence by descent

The renaissance in Indian carpet production in the late 19th century was buoyed by the weaver's exposure to earlier Safavid and Mughal designs both through the carpets of the Maharaja of Jaipur and the collection in Bijapur and, later, the publication of lavish carpet reference books with hand-coloured plates such as Arthur Upham Pope's, *Survey of Persian Art*, Oxford, 1938. The prototype for this carpet is a magnificent silk Kashan rug of animal combat design in the Calouste Gulbenkian Museum, Lisbon (inv.no.T100). William Burney Bannerman was born in 1858, studied medicine at the University of Edinburgh, graduating in 1881. He subsequently joined the British Army as part of the Indian Medical Service where he served as a surgeon from 1883. After postings in Bombay, Secunderabad, Baluchistan and Tiruchirapalli, where he worked to control the cholera epidemic, he returned to Edinburgh in 1895 beginning studies in the field of inoculation.



182



181

By April 1899 he was made director of the Plague Research Laboratory in Madras and was raised to lieutenant colonel in 1903, rising through the ranks to become director of the Bombay Bacteriological Laboratory and to brevet colonel, surgeon general for the Madras district and eventually becoming honorary physician to King George V (in India).

Much of the weaving at this time was woven in jails, primarily in Agra and Lahore. Colonel Bannerman commissioned this carpet, along with several others, from Vellore jail in South India, to furnish his home in Edinburgh where it remained for 60 years until it passed down by descent to the family in London.

VARIOUS PROPERTIES

## ■182

### AN AMRITSAR CARPET

NORTH INDIA, CIRCA 1900

Mostly full pile, localised light corrosion and minor minor repairs  
15ft.11in. x 11ft.8in. (487cm. x 356cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000





183

# ■\*184

## A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Of Mughal design, localised areas of light uneven wear, overall good condition  
12ft.7in. x 9ft.3in. (384cm. x 282cm.)

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

The inscription reads, *Sefarsh-e 'Arab-zadeh*, 'Order of 'Arab-zadeh'

The field design of the present carpet is copied from a magnificent Mughal carpet housed in the Museum of Applied Arts, Vienna (inv.no. Or 292). The lush setting and paired birds recall Indian painting traditions which focussed on naturalistic botany, and in the original Mughal carpet, had borders of grotesque masks. The weaver of the present lot has instead favoured a more typically Tabriz cartouche design within the borders. The Mughal prototype for this carpet is illustrated in Sarre and Trenkwald, *Alt-Orientalische Teppiche: Herausgegeben Vom Österreichischen Museum Für Kunst Und Industrie*, see lot 151 of the present sale.

# ■\*183

## A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Localised wear, minor repair to outer side guard stripes, selvages partially rebound

15ft.6in. x 11ft. (474cm. x 337cm.)

£12,000-16,000

US\$17,000-22,000

€15,000-19,000



184

180

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.



## ■185

### A BENLIAN TABRIZ CARPET

SIGNED MAHMUD [GHALICHEH BAF], NORTH WEST PERSIA, EARLY 20TH CENTURY

Of Safavid 'Vase' design, full pile throughout, selvages rebound, overall very good condition  
11ft.8in. x 8ft.9in. (357cm. x 267cm.)

£4,000-6,000

US\$5,500-8,100

€4,800-7,200

The inscription reads, *Fabrik Mahmud Ghalicheh Baf*, 'Woven by Mahmud, the carpet weaver'

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 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 these master weavers were extremely successful in reinterpreting the classical carpet designs of 16th and 17th century Safavid Persia, for more modern tastes. A carpet woven by the same master sold in these Rooms, 28 October 2021, lot 213.



185



186

## ■186

### A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

Of 'Polonaise' design, a couple of spot surface marks, overall excellent condition  
14ft.1in. x 11ft.2in. (430cm. x 340cm.)

£6,000-8,000

US\$8,200-11,000

€7,200-9,600





PROPERTY FROM A PRIVATE SWISS COLLECTOR

■\*187

**A SOUTH CAUCASIAN 'DRAGON' CARPET**  
PROBABLY KARABAGH REGION, MID-18TH CENTURY

Uneven areas of wear, some repair and associated repiling  
11ft.4in. x 6ft.7in. (346cm. x 202cm.)

£60,000-80,000

US\$82,000-110,000  
€72,000-96,000

There has long been a fascination with the symbolism of the dragon and its depiction in carpet weaving. The design of 'Dragon' carpets consists of a field pattern composed of different coloured overlaid lattices formed of pointed, serrated leaves creating intersecting lozenges, which alternately contain palmettes and are flanked by confronting stylised dragons, birds or animal figures. The most archaic of the 'Dragon' carpets include dragon motifs with birds and running animals, relatively naturalistically drawn, which stand either alone or in confronting pairs facing a tree. The Graf carpet, originally found in a Damascene mosque, now in the Islamisches Museum, Berlin, is considered to be the oldest example of this type, see Serare Yetkin, *Early Caucasian Carpets in Turkey*, Vol. II, London, 1978, p.8, fig.118. Animal combat groups were popular motifs in the late 16th and early 17th century, appearing in Persian paintings, bookcovers and of course within the magnificent carpets of the Safavid court, on which it is probable that Caucasian 'Dragon' carpets were modelled (Duncan Haldane, *Islamic Book bindings in the Victoria and Albert Museum*, London, 1983, no.106, pp.110-111, for example). Many of the classical Caucasian carpets of the 17th and early 18th centuries can be traced back to the Persian 17th century Kirman 'Vase' carpets from which lattice of the present carpet stems (C.G. Ellis, *Early Caucasian Rugs*, Washington D.C., pp.12-13).

In his discussion of 'Dragon' carpets, Ellis provides a useful key to the various animals which inhabit the lattice design (Ellis, *op.cit.*, p.14). Animals such as leaping deer, peacocks, pheasant and of course dragons, appear in varying degrees of stylisation. The present carpet displays heavily stylised inverted, paired dragons within the red field, arranged in rows enclosed by the sky-blue and terracotta serrated branches. The blue serrated trellis leaves contain small bird-like motifs that once appeared more prominently as pheasants, otherwise all suggestion of the more ornate depictions found in the earlier group are absent. The weaver has instead included scattered minor stick-like animals that pepper the field.

Yetkin defines four types of 'Dragon' carpet: 'Archaic', 'Four-Dragon', 'Dragon-and-Phoenix' and as a further combined development of the latter, the 'Two-Dragon' style, into which the present carpet falls. It has been suggested that the earliest examples of the Caucasian 'Dragon' carpets have a greater number of repeats across the width of the weaving than in later pieces. An example of a 'Four-Dragon' carpet, from the collection of Charles Deering, was sold in Sotheby's, New York, 27 September 2000, lot 35. This striking 'Dragon' carpet is a superb example of the 'Two-Dragon' type carpet (Serare Yetkin, *Early Caucasian Carpets, Vol.III*, London, 1978, p.25), in which the expansive multi-lozenge lattice of the earliest 'Dragon' carpets is narrowed to a 'loom-width' field design with a two lozenge lattice that places an emphasis on the palmettes of the central axis. A very close comparable but with slightly wider field design is in the collection of the Iparművészeti Museum, Budapest (Serare Yetkin, *op.cit.*, fig.144, p.28). Two other carpets in the Textile Museum, dated by Charles Grant Ellis to the early 18th century, have similarly bold drawing and spacing, (Charles Grant Ellis, *Early Caucasian Rugs*, Washington, 1975, pls. 6 and 7).

The flower and single-bud border that is employed at each end of the present carpet is a variant of a border design originally seen on 'Vase' technique carpets, as seen on a fragment in the Staatliches Museum für Völkerkunde, Munich, Inv. no.32-50-18, (Yetkin, *op.cit.*, p.84, fig.218). It appears on numerous 'Dragon' carpets, including the Graf carpet and an important early 'Archaic Dragon' carpet with a more unusual brown field in a private collection in Genoa, Italy, (Yetkin, *op.cit.* pl.122, p.13), but is also found on carpets of other designs including those of floral decoration. The design of the side borders is less common and does not appear in Yetkin's listing of this group. The angular vine traverses the border but the former curved bud now terminates with 5 barbed stems and appears somewhat zoomorphic in form. An 18th century carpet that displays a similar combination of differing end and side borders, that are increasingly more angular in their drawing, was formerly with the Anglo-Persian Carpet Co, London (Yetkin, *op.cit.* p.32, pl.151), which sold at Sotheby's London, 20 September 2006, lot 115. While the field design of the present lot represents a relatively abstracted version of the Graf carpet, it is interesting to see that the border pattern has also undergone a similar and consistent abstraction process.







VARIOUS PROPERTIES

■\*188

**A CAUCASIAN 'DRAGON' CARPET**

KARABAGH REGION, SOUTH CAUCASUS, LATE 18TH CENTURY

Uneven areas of wear, associated repiling and scattered restoration  
16ft.6in. x 9ft.1in. (509cm. x 279cm.)

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

There is an assumption that, over time, simple, uncomplicated designs gave way to complexity and over-elaboration. By contrast, in 18th century Caucasian rugs, we see an increasing simplification, with individual motifs and design elements becoming enlarged and emphasised. The design parallel to earlier 17th and 18th century Caucasian 'Dragon' carpets in the present carpet is undisputed, (see previous lot in the sale for a fuller discussion on the 'Dragon' group). Here, the drawing corresponds with the final phase of the evolution of the design, as outlined by Charles Grant Ellis (*Early Caucasian Rugs*, Washington D.C., 1975). The weaver has loosened the design and the lattice has become relaxed, with abstract palmettes and dragons that are reduced to serpentine lines. The palmettes appear to float and are enclosed by scattered small birds, animals, flowers and amulets that populate the field.

The border of stepped octagons is one that is more frequently found on contemporaneous east Caucasian flat-weaves that also take their design stimulus from the so-called 'Dragon' carpets. This theory is reinforced by the limited number of just six border variants that can be found in this group, (A. Boralevi, *Sumakh: Flat-woven carpets of the Caucasus*, Firenze, 1986, p.27). The border of this carpet is comparable to the Wher Collection 'Dragon' Soumac which is dated 1806 (see Sean Gough, 'Dragon Soumakhs', in *HALI*, vol.6, no.3, 1984, pp.246-53, p.253 and Serare Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, Vol.II, pl.159, p.39).

The calligraphic inscription in the upper half of the field is difficult to decipher as it has corroded so heavily, but we are able to determine that it was a personal commission for a tribal leader. It has not been possible to learn anything further of the person who commissioned it. The numeric date is partially legible as '12..', which suggests that the carpet was woven at its earliest in the 1780's.

*sahib hadha ... aslan khan ... kha kha (?) arsalan (?) khan shaybani (?) ... fi sanah (?) 12..'*

The owner of this (is) ...Aslan Khan ...Kha Kha (?) Arsalan (?) Khan Shaybani (?).... 12..

The present carpet appears to represent a transitional stage in the development of Caucasian carpets, between the large format rugs of the 17th and early 18th centuries, and the classic Kazak and Karabagh weavings of the later 19th century. The bold colour palette and the simplified design create a visually powerful and evocative impression and the carpet continues the design lexicon for later 19th century carpets.









189

# ■190

## A FACHRALO KAZAK RUG

SOUTH CAUCASUS, CIRCA 1890

Uneven wear, localised minor repiling, outer minor stripe lacking at one end  
7ft.5in. x 5ft.8in. (227cm. x 173cm.)

£5,000-7,000

US\$6,900-9,500

€6,000-8,400

# ■\*189

## A BORJALU KAZAK RUG

SOUTH CAUCASUS, SECOND HALF 19TH CENTURY

Uneven wear, natural corrosion within the dark brown, localised small repairs and touches of repiling, overall good condition  
6ft.9in. x 4ft.9in. (206cm. x 147cm.)

£5,000-7,000

US\$6,900-9,500

€6,000-8,400

### LITERATURE:

Ian Bennett, *Oriental Rugs, Volume I Caucasian*, London, 1981, p.83, pl.71

The inclusion of part medallions on each side of the field is unusual in Kazak rugs and suggests that the design was intended as part of an endless repeat pattern. The single, central column of hooked octagons displayed in the field is a motif seen not only on Caucasian rugs but also on Anatolian, Persian and Turkmen weavings, and was often portrayed in the Flemish paintings by Hans Memling, with whose name the design has become synonymous. The linked chequered lozenges to each side that are connected by a vertical pole, appear to diminish in size as they ascend and are filled with a variety of polychrome mosaic patterns which add to the rustic appearance of this charming village rug. The visual interplay of the large octagons and the pole lozenges produces a secondary ivory medallion between these motifs with the polychrome lozenges at their centre.



190





■191

**A KARATCHOPF KAZAK RUG**

SOUTH CAUCASUS, LATE 19TH CENTURY

Mostly in good pile, naturally corroded dark brown, light localised wear, overall good condition  
7ft.2in. x 5ft.3in. (219cm. x 161cm.)

£7,000-9,000

US\$9,600-12,000

€8,400-11,000





192

PROPERTY OF AN ENGLISH GENTLEMAN

### ■193

#### A SEWAN 'SHIELD' KAZAK RUG SOUTH CAUCASUS, CIRCA 1870

Localised patches of wear, scattered small restorations, minor loss at each end  
7ft.3in. x 6ft.2in. (224cm. x 189cm.)

£4,000-6,000

US\$5,500-8,100  
€4,800-7,200

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 that 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 Ian 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.

### ■192

#### A CHELABERD KAZAK RUG SOUTH CAUCASUS, MID-19TH CENTURY

Evenly low pile, natural corrosion to black, selvages rebound  
5ft.8in. x 4ft.3in. (174cm. x 132cm.)

£3,500-4,500

US\$4,800-6,100  
€4,200-5,400



193



VARIOUS PROPERTIES

■\*194

**A 'TREE' FACHRALO RUG**

SOUTH CAUCASUS, LATE 19TH CENTURY

In good pile, localised light wear, natural corrosion to black, outer guard stripe at one end partially lacking  
7ft.9in. x 4ft.7in. (236cm. x 141cm.)

£5,000-7,000

US\$6,900-9,500

€6,000-8,400



195



194

■195

**A KURDISH LONG RUG**

SOUTH CAUCASUS, CIRCA 1880

Light even overall wear, overall good condition  
7ft.9in. x 3ft.9in. (238cm. x 116cm.)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000





■\*196

**A 'BIRD' USHAK RUG**

SELENDI OR WEST ANATOLIA, EARLY 17TH CENTURY

Uneven wear, scattered repairs and reweaves, selvages replaced, ends lacking a few knots but secured

6ft.2in. x 4ft.3in. (189cm. x 131cm.)

£10,000-15,000

US\$14,000-20,000

£12,000-18,000

**PROVENANCE:**

Acquired from Franz Bausback, Mannheim, 1978

**LITERATURE:**

*Weltkunst*, Hamburg, 15 April 1978, p.862  
Martin Volkmann, (signed I 51), *Die Nachfahren des Pazyryk-Teppichs*, Munich, 1982, p.10  
Peter Bausback, *Anatolische Knupfteppiche aus 4 Jahrhunderten*, Mannheim, 1978, p.15  
Peter Bausback, *Antike orientalische Knupfkunst*, Mannheim, 1982, p.10  
*HALI*, issue no. 1/1, London, 1978, p.58

The 'Bird' rugs are so called from their formulaic arrangement of angular motifs which form a lattice within the field but which in reality are more likely to derive from floral or arabesque motifs. Iznik tiles from the mosque of Rustem Pasha of 1559 are noted by Ferenc Batari as showing a similar development of the design from a *çintamani* original ('White ground Carpets in Budapest', in R. Pinner and W. Denny, (ed.): *Oriental Carpet and Textile Studies, II, Carpets of the Mediterranean Countries 1400-1600*, London, 1986, pp.197-199). In his discussion of the large 'Bird' carpet in the Uffizi, 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. 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.



■\*197

**A DOUBLE-NICHE MEDALLION USHAK RUG**

WEST ANATOLIA, LATE 16TH CENTURY

Even low wear, partially rewoven borders,  
scattered small repairs

5ft.4in. x 3ft.3in. (167cm. x 102cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-36,000

**PROVENANCE:**

Purchased Galerie Reinisch, Graz, 1985

**LITERATURE:**

*HALI*, Issue no.28, 1985, p.7

A relatively high number of 'small medallion' Ushak rugs have survived from the 16th century; Kurt Erdmann in 1957 knew of over 100 (Kurt Erdmann, *The History of the Early Turkish Carpet*, London, 1977). Yet within the group there are considerable differences. All the different elements are variable; the medallion, the spandrels, the border and the guard stripes, although some versions tend to be found combined with particular versions of other motifs. The present rug represents the second type of double-niche Ushak rug with a cloudband border. An example with a similar border design on a vivacious yellow ground, bears the same arabesque spandrels and red field as our rug, as well as the inclusion of what appears to be a hanging banner or standard, much like those seen in religious and military processions (see Moshe Tabibnia, *Milestones in the History of Carpets*, Milan 2006, pp.110-111, pl.9). The inclusion of such hanging motifs is a cause of some debate and they are found in variations on other carpets of this type, with some suggesting they represent the lamp found in the mihrab of a mosque, while others suggest that they are amulets, used to alter the 'perfection' of the carpet and to ward off the evil eye (W.B. Denny, *The Classical Tradition in Anatolian Carpets*, Washington, D.C., 2002, p.83.). Amulets were also commonly found in mosques and served the same purpose.

Another 'small medallion' with a cloudband border is in the Keir Collection, but with added elements in the longer field and with plain striped guard stripes (Friedrich Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, no.24, p.52 and col.pl.p.54). Other similar examples are published in the Textile Museum (L. Mackie, *The Splendour of Turkish Weaving*, Washington, 1973, no.36, p.36), the McMullan Collection, with central blue medallion (Joseph V. McMullan, *Islamic Carpets*, New York, 1965, no.83, pp.262-3), the Metropolitan Museum (M.S. Dimand and J. Mailey, *Oriental Rugs in the*



*Metropolitan Museum of Art*, New York, 1973, no.81, p.224), the Ballard Collection (James F. Ballard, *Catalogue of Oriental Rugs in the Collection of James F. Ballard*, St. Louis, 1924, no.71), and with Herrmann (Eberhart Herrmann, *Seltene Orientteppiche X*, Munich, 1988, no.5, pp.22-23). The Textile and Metropolitan Museum examples, together with the Ballard rug, share the yellow quatrefoil medallion seen in this rug. Another of the group sold in Christie's London, 23 April 2013, lot 49.

What sets this particular rug apart from all of the aforementioned rugs in the 'cloudband' group is the way in which the weaver has attempted to execute full corner resolutions within the border. Rather than the usual abrupt severance of the motif at the point where it is required to turn, here the weaver has successfully positioned the cloudband at each corner on the diagonal so that each of the extended arms forms an 'L' shape that gracefully continues the design around the border without interruption. This is a rarely seen feature on Ottoman Anatolian rugs of this period.





198

# ■\*199

## A CAIRENE RUG

PROBABLY CAIRO, EGYPT, MID-16TH CENTURY

Comprised of two parts, overall wear, scattered repairs and loss, lined  
Together; 6ft.2in. x 4ft.2in. (192cm. x 129cm.)

£15,000-20,000

US\$21,000-27,000

€18,000-24,000

### PROVENANCE:

Galerie Ostler, Munich, 1987

### LITERATURE:

Walter Denny, 'The Origin of the Designs of Ottoman Court Carpets', *HALI*, II, vol.1, 1979, pp.6-7

# ■\*198

## A GHIORDES PRAYER RUG

WEST ANATOLIA, CIRCA 1800

Overall wear, localised corrosion, scattered small repairs, lined; together with a  
'Transylvanian' prayer rug, West Anatolia, 17th century  
5ft.9in. x 4ft.2in. (177cm. x 127cm.); 5ft 1in. x 4ft. (154cm. x 123cm.) (2)

£3,000-5,000

US\$4,100-6,800

€3,600-6,000

### PROVENANCE:

Acquired from Franz Bausback, Mannheim, 1976 and 1983

### LITERATURE:

Peter Bausback, *Antike Meisterstucke Orientalischer Knupfkunst*, Mannheim, 1975, p.67

Peter Bausback, *Alte und antike orientalische Knupfkunst*, Mannheim, October 1981, p.13

This well-known type, many examples of which have survived, was produced in specialised workshops in the west Anatolian towns of Ghiordes, Kula and Ladik over a long period from the first half of the 18th century. Their elegant design and colouring proved particularly popular throughout the Ottoman Empire and a great number were exported to Europe. They borrow design elements from much earlier Ottoman court designs but notable characteristics of the group include a finely stepped acute arch with prominent shoulders, and two cross panels, one above and the other below the niche, or mihrab. The often plain open mihrab occasionally includes small hanging pendant motifs or, as in the present rug, has a series of floral buds decorating the inner profile of the mihrab and standing in great contrast to the deep inky-blue field.



199

192

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.



This fragmentary rug belongs to an extremely rare and interesting group of rugs which represents the transition between the two styles of Mamluk and Ottoman Cairene carpets. In both structure and colour, this rug is a classic example of Mamluk weaving. Its design, however, incorporating a decorative skirt at each end bearing stylised Turkish tulips, represents the beginnings of the Ottoman floral aesthetic. It has often been suggested that the Ottoman Cairene rugs represent an abrupt change in the designs and palette of the Cairo looms dictated by the new Turkish rulers after the Ottoman conquest of the Mamluks in 1517. The present rug, while supporting this theory to a degree, also indicates that this change was at least somewhat more gradual and transitional. The use of the stylised tulip stems, which on the basis of comparative material, cannot be dated much earlier than 1560, supports the theory that the transference of styles was still in its preliminary stages in the 1550's, (see Walter Denny, 'The Origin of the Designs of Ottoman Court Carpets, *HALI*, II, vol.1, p.6). Another rug in the Textile Museum, Washington, DC, probably represents a slightly earlier version of this transitional group (see, Ernst Kunel and Louisa Bellinger, *Cairene Rugs and Others Technically Related*, Washington, 1957, pl.XXII). In the Washington rug, the floral lattice of the field seems misunderstood by the weaver and is very angular and stiff. The design of an extremely worn rug, formerly in the collection of Otto Bernheimer, tackled the Ottoman style quite successfully but still adheres to the three-colour Mamluk palette, (Christie's London, 14 February 1996, lot 99). In a review of an exhibition at the Textile Museum, Charles Grant Ellis points out that the appearance of a central medallion in the Textile Museum piece, as similar to the Bernheimer rug, is very rare as most other known rugs from this transitional group have an all-over repeating design (see C.G.Ellis, "Mamluk Rug Exhibition," *HALI*, vol. 4, no.1, 1981, p.68). A further fragment from this transitional group was in the possession of Otto Bernheimer until 1961 (see Martin Volkmann, *Alte Orientteppiche*, 1985, pp.20-21, no.3).





VARIOUS PROPERTIES

■\*200

**A PETAG TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

Of 'Clam Gallus' design, the upper left ivory guard stripe bearing the *çintamani* signature, mostly in full pile, localised minor wear, overall good condition  
16ft.8in. x 12ft.10in. (509cm. x 392cm.)

£18,000-22,000

US\$25,000-30,000

€22,000-26,000

The PETAG workshop (Persische Teppiche Aktien Gesellschaft), was a German initiative founded in Berlin in 1911. Guided by the scholar/dealer Heinrich Jacoby (1889-1964), author of *Eine Sammlung Orientalischer Teppiche*, Berlin, 1923, amongst other works, a large workshop was opened in the city of Tabriz, north west Persia. Its aim was to produce carpets of the highest quality in order to combat the decline in quality encountered due to the mass production of carpets in the late 19th century.

PETAG carpets are identified by their use of particularly lustrous kurk wool, natural vegetal dyes and their distinctive 'signature' formed of three *çintamani* roundels arranged in a triangular formation, often located in the far corner of the field or border pattern. Originally a Tibetan Buddhist motif, it symbolised a wish-fulfilling glowing pearl, as well as the triple spots of a leopard's pelt. The *çintamani* was later adopted by the Ottomans and used in textiles and ceramics, amongst other art forms. Heinrich Jacoby personally owned one such Iznik tile sold in these Rooms, 25 October 2018, lot 217. This is thought to be the source behind the company's design logo, featured on the cover of *Die Petag Im Dienste Ihrer Kunden*, Frankfurt, 1961.

At the end of the 19th century/beginning of the 20th century, there were a number of highly important publications on the history of Oriental carpets which included large-scale black and white, and more importantly, some colour illustrations, of magnificent Safavid and Ottoman carpets. Publications such as, *A History of Oriental Carpets before 1800*, by F.R. Martin, Stockholm, 1908 ; Friedrich Sarre's, *Orientalische Teppiche*, Vienna, 1892, and, *Alt-Orientalische Teppiche*, by F. Sarre and Herrman Trenkwald, Vienna, 1926 (see lot 151 in the present sale), gave the workshop access, for the first time, to the great 16th and 17th century carpet designs. These were faithfully reproduced with minor alterations to the colour palette to suit Western tastes.

The design of the present rug is copied from the famous Clam Gallus carpet in the Österreichisches Museum für angewandte Kunst in Vienna, (Inv. no. T 9026/1941), a 16th century Safavid carpet woven in Khorassan in north east Persia. The Clam Gallus carpet was published in all the important carpet publications of the late 19th and early 20th centuries mentioned earlier. Interestingly, in each of these publications only a quarter of the carpet was illustrated and it is this truncation in the coloured plates that explains the proportions of the present rug.









## ■201

### A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Hunting' design, the upper left ivory guard stripe bearing the *çintamani* signature, full, thick pile throughout, overall excellent condition 13ft.6in. x 8ft. (414cm. x 244cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

In contrast to most PETAG Tabriz carpets, such as the previous lot in the present sale, the design of this carpet is not a direct copy of any of the

illustrated carpets in Sarre and Trenkwald's publication, *Altorientalische Teppiche* which are in the Österreichisches Museum für Angewandte Kunst in Vienna. Instead it copies a pair of 16th-century Tabriz carpets discovered in the Mosque in Ardebil, one of which was formerly in the Sarre Collection and is now in the Metropolitan Museum of Art, New York, (Kurt Erdmann, *Seven Hundred Years of Oriental Carpets*, Glasgow, 1970, pl.229, pp.182-83; M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York 1973, fig.75, pp.52-53).





■\*202

**A PETAG TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Hunting' design, the upper left corner of the field bearing the *çintamani* signature, full, thick pile throughout, overall excellent condition

14ft.9in. x 10ft.7in. (451cm. x 324cm.)

£7,000-9,000

US\$9,500-12,000

€8,400-11,000

The design of this carpet is copied from a magnificent Safavid Kirman 'Hunting' Carpet in the Musée des Arts Décoratifs, see V. Berinstain et al., *Great Carpets of the World*, Paris, 1996, p.136, fig. 106.





203

## ■203

### A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1910

Full pile throughout, overall excellent condition  
13ft.4in. x 10ft.1in. (407cm. x 305cm.)

£8,000-12,000

US\$11,000-16,000  
€9,600-14,000

## ■204

### AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1910

Minor localised wear, otherwise good condition  
10ft.10in. x 7ft.6in. (308cm. x 233cm.)

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600



204



■\*205

**A KASHAN 'MOHTASHAM' CARPET**

CENTRAL PERSIA, CIRCA 1890

Localised wear to field, natural corrosion to rust-red, selvages partially lacking  
16ft.6in. x 11ft. (505cm. x 336cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



206



205

■Ω206

**A MESHED CARPET**

NORTH EAST PERSIA, CIRCA 1940

Full pile throughout, a couple of surface marks, overall excellent condition  
19ft.3in. x 12ft.3in. (588cm. x 375cm.)

£14,000-18,000

US\$19,000-24,000

€17,000-22,000





207

■\*207

**A KIRMAN 'MILLEFLEURS' PRAYER RUG**  
SOUTH EAST PERSIA, CIRCA 1900

Light localised corrosion, overall very good condition  
7ft. x 4ft.4in. (214cm. x 135cm.)

£3,500-4,500

US\$4,800-6,100  
€4,200-5,400

■\*208

**A SENNEH RUG**  
WEST PERSIA, CIRCA 1870

Full pile throughout, overall excellent condition  
5ft.5in. x 4ft.3in. (165cm. x 131cm.)

£4,500-5,500

US\$6,200-7,500  
€5,400-6,600



208





■\*209

**A KIRMAN 'MILLEFLEURS' CARPET**

SOUTH EAST PERSIA, CIRCA 1920

Full pile throughout, overall excellent condition  
9ft.7in. x 6ft.9in. (296cm. x 211cm.)

£14,000-18,000

US\$20,000-25,000

€17,000-22,000

The knot count is approximately 9H x 9V per cm. sq.





210

■\*210

**A CHINESE SILK AND METAL-THREAD 'DRAGON' PILLAR RUG**

PROBABLY BEIJING, NORTH CHINA, CIRCA 1920

Full silk pile and metal-thread, overall excellent condition  
7ft.7in. x 4ft.3in. (231cm. x 131cm.)

£7,000-10,000

US\$9,500-14,000

€8,400-12,000

PROPERTY OF AN ITALIAN LADY

■211

**A SILK AND METAL-THREAD CHINESE CARPET**

PROBABLY BEIJING, NORTH CHINA, CIRCA 1910

Depicting parts of the grounds of the Summer Palace, Beijing, mostly in full pile, localised wear and natural corrosion, overall good condition  
10ft.2in. x 8ft.2in. (312cm. x 249cm.)

£14,000-18,000

US\$19,000-24,000

€17,000-22,000

The five Chinese characters within the upper, plain indigo outer stripe read: *Wanshou shan Quanjing*, which refers to the panoramic view of the Longevity Hill within the grounds of the Summer Palace.



211

Situated in the Haidian District, north west of Beijing, the Summer Palace was originally known as the 'Garden of Clear Ripples' and was used as the pleasure garden for the Chinese royal family. Building began in 1750 by Emperor Qianlong to celebrate the 60th birthday of his mother, the Empress Dowager Chongqing. Sadly it was twice looted, first in 1860 by the British and French troops following the end of the Second Opium War, and once again in 1900 by the Eight-Nation Alliance towards the end of the Boxer Rebellion. It was not until 1914 that it opened its doors to the public and in 1998 was included on the UNESCO World Heritage List.

The design of the present carpet is a relatively accurate depiction of the Longevity Hill, which is crowned by the Tower of Buddhist Incense atop its twenty-metre-high stone base. In the foreground one can see the Kunming Lake, a man-made construction covering over five hundred acres. To the left-hand side of the lake is the Stone Boat, rebuilt in 1860 out of marble, and in the centre, is the Seventeen-Arch Bridge leading to Nanhu Island. It is unusual to find such topographical observations within a carpet design rather than the more frequently encountered configurations of dragons or overall floral or geometric designs and it is probable that the weaver was greatly inspired by the medium of Chinese scroll paintings. A carpet that depicts a counterposed pavilion set amongst the Hanging Garden of the mythical Kunlun Mountain, is illustrated in *Il Drago e il Fiore d'Oro*, exhibition catalogue, Museo d'Arte Orientale, Turin, 2015, pl.XXX, p.129. A number of auspicious symbols are depicted around the pale lemon-yellow border of the present carpet, which include the 'Wheel' and 'Vase' from the Eight Buddhist Symbols and the 'Chessboard' and 'Books' from the Four Gentlemanly Accomplishments (E. Gans-Ruedin, *Chinese Carpets*, Tokyo, New York & San Francisco, 1981, p.29). Two carpets of the same design have appeared at auction at Christie's, one in London 27 April 2017, lot 202, and another of slightly smaller proportions at Christie's Paris on 12 June 2019, lot 97, purchased from the Mikaeloff Gallery in 1974.









VARIOUS PROPERTIES

■\*212

**A BIJAR RUNNER**

WEST PERSIA, CIRCA 1900

In good pile, localised light wear, outer plain minor stripe rewoven at one end, overall good condition  
16ft.5in. x 4ft.1in. (501cm. x 126cm.)

£4,000-6,000

US\$5,500-8,200

€4,800-7,200

■213

**A SHIRVAN RUNNER**

EAST CAUCASUS, CIRCA 1870

Localised light wear, selvages rebound, naturally corroded brown, a few minor repairs at each end  
12ft.5in. x 2ft.7in. (384cm. x 85cm.)

£3,000-4,000

US\$4,100-5,400

€3,600-4,800







214

■ 214

**A SEYCHOUR LONG RUG**

EAST CAUCASUS, CIRCA 1880

Overall excellent condition

9ft.9in. x 3ft.8in. (298cm. x 116cm.)

£5,000-7,000

US\$6,900-9,500

€6,000-8,400



215

■\*215

**A SEYCHOUR RUNNER**

EAST CAUCASUS, FIRST HALF 19TH CENTURY

Finely woven, overall excellent condition

10ft. x 3ft.10in. (305cm. x 117cm.)

£6,000-8,000

US\$8,200-11,000

€7,200-9,600

The numerals in the field are not clearly legible but appear to show both a Gregorian and Hijri date. The Hijri date can be read as AH 125? which would suggest that it was woven at some stage between 1834-1844.





216

■ 216

**A KURDISH RUNNER**

AZERBAIJAN, CIRCA 1890

Uneven light wear, outer guard stripe at one end partially rewoven, overall good condition

10ft. x 4ft.1in. (305cm. x 124cm.)

£3,000-4,000

US\$4,100-5,400  
€3,600-4,800



217

■ \*217

**A BELOUCH RUG**

KHORASSAN REGION, NORTH EAST PERSIA, LATE 19TH CENTURY

Full pile throughout, original kilim ends, overall excellent condition

9ft.3in. x 3ft.6in. (285cm. x 110cm.)

£3,000-3,500

US\$4,100-4,700  
€3,600-4,200

The fine weave and glossy wool quality of the present rug show the care with which this rug was woven. Much of the main border displays a pattern of angular vine issuing ivory narcissus flowers (a symbol of rebirth) but is interrupted towards one end by an ivory hooked *gul* on each side before continuing with a hooked bar and vine design. The complex lattice of small lozenges within the field, each centred with a small rotating stellar medallion, is reminiscent of early ancient ceramics that date back to the post Neolithic period.





## ■218

### A SAUJ BULAG RUG

EAST KURDISTAN, SECOND HALF 19TH CENTURY

Light localised wear, naturally corroded dark brown, outer plain minor stripe at each end rewoven, overall good condition  
7ft.4in. x 4ft.8in. (226cm. x 144cm.)

£6,000-8,000

US\$8,200-11,000  
€7,200-9,600

The warm, earthy tones and soft-textured, fine wool are typical of the weavings from the mountainous region near to Lake Urmia in eastern Kurdistan. Most pieces from the region were traded in the town of Sauj Bulag which became synonymous with this type of weaving. The lightly corroded dark brown field is densely packed with a mosaic of polychrome

serrated lozenges, known as *ashlik*, that appear frequently in rug designs from this region, (see Jim Burns, *Antique Rugs of Kurdistan. A Historical Legacy of Woven Art*, London 2002, no. 49, pp.160-1). The serrated lozenge border enclosed between narrow *medachyl* or 'running dog' guard stripes are often associated with the weaving of Sauj Bulag, as seen in an example in the collection of Jim Burns, (J Burns, *op.cit.*, no.48). On both of those examples the rich brown field is heavily corroded, revealing the red wefted structure beneath. The autumnal colour palette on the present rug, including the abraded ice-blue and apple-green lozenges, is of particular note and again typical of weavings of this group. Others of this group sold Sotheby's London, 7 November 2017, lot 44 and Rippon Boswell, 3 June 2015, lot 159.





■\*219

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1890

Mostly in full pile, localised light wear, overall good condition  
15ft.1in. x 13ft.3in. (461cm. x 406cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



PROPERTY FROM AN IRISH ESTATE

■220

**A SULTANABAD CARPET**

WEST PERSIA, LATE 19TH CENTURY

Uneven wear, localised reweaves, minor repiling  
13ft.9in. x 9ft.8in. (423cm. x 299cm.)

£7,000-10,000

US\$9,500-14,000

€8,400-12,000

**PROVENANCE:**

*Wilton Crescent, A Robert Kime Interior, Christie's London, 23 July 2020, lot 39*



220



221

PROPERTY FROM AN IRISH ESTATE

■221

**A ZIEGLER CARPET**

SULTANABAD REGION, WEST PERSIA, CIRCA 1890

Mostly in good pile, localised wear, a couple of spot marks  
14ft.3in. x 10ft.4in. (438cm. x 317cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

Anon. sale, Christie's, London, 10 October 2008, lot 250.

*Wilton Crescent, A Robert Kime Interior, Christie's, London, 23 July 2020, lot 128*





222

VARIOUS PROPERTIES

■\*222

**A KASHAN 'MOHTASHAM' CARPET**  
CENTRAL PERSIA, CIRCA 1890

Full pile throughout, a few minor restorations, overall very good condition  
10ft.7in. x 7ft.8in. (327cm. x 240cm.)

£16,000-22,000

US\$22,000-30,000  
€20,000-26,000

For a fuller discussion on 'Mohtasham' carpets see lot 158 in the present sale.

■223

**A TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1910

Of 'Polonaise' design, full pile throughout, overall very good condition  
19ft.10in. x 12ft.8in. (605cm. x 388cm.)

£16,000-22,000

US\$22,000-30,000  
€20,000-26,000

For a fuller discussion on the design of 'Polonaise' carpets see lot 174 in the present sale.

210

**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.**









■224

**A BAKSHAISH CARPET**

WEST PERSIA, LATE 19TH CENTURY

Uneven wear, scattered repiling, guard stripe at each end rewoven  
15ft.9in. x 11ft.3in. (481cm. x 344cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**END OF SALE**







# INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
5ft.1in. x 3ft.6in.	57cm. x 109cm.	An Unusual Silk Sultanabad Rug	Circa 1880	165
5ft.4in. x 3ft.3in.	167cm. x 102cm.	A Double-Niche Medallion Ushak Rug	Late 16th Century	197
5ft.4in. x 3ft.7in.	166cm. x 115cm.	An Ottoman Silk Prayer Rug	First Half 19th Century	162
5ft.5in. x 4ft.3in.	165cm. x 131cm.	A Senneh Rug	Circa 1870	208
5ft.7in. x 3ft.5in.	172cm. x 105cm.	A Kurdish Looped Pile Textile	Early 20th Century	171
5ft.8in. x 3ft.10in.	173cm. x 117cm.	A Kurdish Prayer Kilim	19th Century	169
5ft.8in. x 4ft.3in.	174cm. x 132cm.	A Chelaberd Kazak Rug	Mid-19th Century	192
5ft.9in. x 4ft.2in.; 5ft 1in. x 4ft.	177cm. x 127cm.; 154cm. x 123cm.	A Ghiordes Prayer Rug	Circa 1800	198
Together; 6ft.2in. x 4ft.2in.	192cm. x 129cm.	A Cairene Rug Fragment	Mid-16th Century	199
6ft.2in. x 4ft.3in.	189cm. x 131cm.	A 'Bird' Ushak Rug	Early 17th Century	196
6ft.2in. x 4ft.7in.	188cm. x 140cm.	A Silk Tabriz Prayer Rug	Circa 1890	163
6ft.5in. x 4ft.6in.	197cm. x 141cm.	A Silk and Metal-Thread 'Polonaise' Carpet	Early 17th Century	174
6ft.6in. x 4ft.1in.	202cm. x 131cm.	A Pictorial Kashan 'Mohtasham' Rug	Circa 1890	159
6ft.8in. x 4ft.6in.	203cm. x 138cm.	A Kashan 'Mohtasham' Rug	Circa 1890	160
6ft.9in. x 4ft.2in.	207cm. x 129cm.	A Sarouk Rug	Late 19th Century	153
6ft.9in. x 4ft.9in.	206cm. x 147cm.	A Borjalu Kazak Rug	Second Half 19th Century	189
6ft.11in. x 4ft.5in.	211cm. x 136cm.	A Sarouk Prayer Rug	Circa 1880	152
7ft. x 4ft.4in.	214cm. x 135cm.	A Kirman Millefleurs Prayer Rug	Circa 1900	207
7ft.2in. x 5ft.3in.	219cm. x 161cm.	A Karatchopf Kazak Rug	Late 19th Century	191
7ft.3in. x 6ft.2in.	224cm. x 189cm.	A Sewan 'Shield' Kazak Rug	Circa 1870	193
7ft.4in. x 4ft.8in.	226cm. x 144cm.	A Sauj Bulag Rug	Second Half 19th Century	218
7ft.5in. x 5ft.8in.	227cm. x 173cm.	A Fachralo Kazak Rug	Circa 1890	190
7ft.6in. x 4ft.6in.	227cm. x 136cm.	A Kashan 'Mohtasham' Rug	Circa 1880	158
7ft.7in. x 4ft.3in.	231cm. x 131cm.	A Silk And Metal-Thread 'Dragon' Pillar Rug	Circa 1920	210
7ft.9in. x 3ft.9in.	238cm. x 116cm.	A Kurdish Long Rug	Circa 1880	195
7ft.9in. x 4ft.7in.	236cm. x 141cm.	A 'Tree' Fachralo Rug	Late 19th Century	194
8ft.5in. x 5ft.10in.	257cm. x 180cm.	A Bakshaish Rug	Late 19th Century	155
8ft.5in. x 6ft.9in.	262cm. x 213cm.	A Fereghan Rug	Late 19th Century	154
8ft.9in. x 5ft.4in.	268cm. x 164cm. (not including fringes)	A Part-Cotton Qashqa'i Kilim	19th Century	170
9ft.3in. x 3ft.6in.	285cm. x 110cm.	A Belouch Rug	Late 19th Century	217
9ft.7in. x 6ft.9in.	296cm. x 211cm.	A Kirman Millefleurs Carpet	Circa 1920	209
9ft.8in. x 6ft.6in.	300cm. x 203cm.	A Silk Kashan Carpet	Circa 1900	164
9ft.9in. x 3ft.8in.	298cm. x 116cm.	A Seychour Long Rug	Circa 1880	214
9ft.10in. x 7ft.10in.	302cm. x 239cm.	A Bakshaish Carpet	Circa 1881	157
9ft.11in. x 5ft.7in.	301cm. x 172cm.	A Yomut Main Carpet	Second Half 18th Century	172
10ft. x 3ft.10in.	305cm. x 117cm.	A Seychour Runner	First Half 19th Century	215
10ft. x 4ft.1in.	305cm. x 124cm.	A Kurdish Runner	Circa 1890	216
10ft.2in. x 8ft.2in.	312cm. x 249cm.	A Silk And Metal-Thread Chinese Carpet	Circa 1910	211
10ft.7in. x 7ft.8in.	327cm. x 240cm.	A Kashan 'Mohtasham' Carpet	Circa 1890	222
10ft.10in. x 7ft.6in.	308cm. x 233cm.	An Isfahan Carpet	Circa 1910	204
11ft. x 7ft.10in.	337cm. x 240cm.	An Agra Carpet	Circa 1870	179
11ft.1in. x 8ft.8in.	340cm. x 266cm.	An Agra Carpet	Circa 1871	178
11ft.4in. x 6ft.7in.	345cm. x 202cm.	A South Caucasian 'Dragon' Carpet	Mid 18th Century	187
11ft.5in. x 7ft.6in.	348cm. x 229cm.	A Silk Tabriz Carpet	Circa 1920	166
11ft.8in. x 8ft.9in.	357cm. x 267cm.	A Benlian Tabriz Carpet	Early 20th Century	186
11ft.9in. x 11ft.11in.	358cm. x 363cm.	A North Indian Carpet	First Half 19th Century	175
12ft.5in. x 2ft.7in.	384cm. x 85cm.	A Shirvan Runner	Circa 1870	213
12ft.6in. x 8ft.8in.	382cm. x 265cm.	An Agra Carpet	Late 19th Century	177
12ft.7in. x 9ft.3in.	384cm. x 282cm.	A Tabriz Carpet	Circa 1890	184
12ft.9in. x 8ft.9in.	396cm. x 273cm.	A Silk Heriz Carpet	Second Half 19th Century	161
13ft.4in. x 10ft.1in.	407cm. x 305cm.	A Part-Silk Tehran Carpet	Circa 1900	203
13ft.6in. x 8ft.	414cm. x 244cm.	A Petag Tabriz Carpet	Circa 1920	201
13ft.9in. x 9ft.8in.	423cm. x 299cm.	A Sultanabad Carpet	Late 19th Century	220
14ft.1in. x 11ft.2in.	430cm. x 340cm.	A Tabriz Carpet	Circa 1940	185
14ft.3in. x 10ft.4in.	438cm. x 317cm.	A Ziegler Carpet	Circa 1890	219
14ft.6in. x 11ft.10in.	442cm. x 361cm.	A Bakshaish Carpet	Circa 1880	156
14ft.9in. x 10ft.7in.	451cm. x 324cm.	A Petag Tabriz Carpet	Circa 1920	202
15ft.1in. x 13ft.3in.	461cm. x 406cm.	An Ushak Carpet	Circa 1890	219
15ft.6in. x 11ft.	474cm. x 337cm.	A Heriz Carpet	Circa 1890	183
15ft.9in. x 11ft.3in.	481cm. x 344cm.	A Bakshaish Carpet	Late 19th Century	224
15ft.11in. x 11ft.8in.	487cm. x 356cm.	An Amritsar Carpet	Circa 1900	182
16ft.5in. x 4ft.1in.	501cm. x 126cm.	A Bijar Runner	Circa 1901	212
16ft.5in. x 10ft.8in.	502cm. x 326cm.	An Indian Carpet	Circa 1900	181
16ft.6in. x 9ft.1in.	509cm. x 279cm.	A Caucasian 'Dragon' Carpet	Late 18th Century	188
16ft.6in. x 11ft.	505cm. x 336cm.	A Kashan Mohtasham Carpet	Circa 1890	205
16ft.8in. x 12ft.10in.	509cm. x 392cm.	A Petag Tabriz Carpet	Circa 1920	200
19ft.3in. x 12ft.3in.	588cm. x 375cm.	A Meshed Carpet	Circa 1940	206
19ft.10in. x 12ft.8in.	605cm. x 388cm.	A Tabriz Carpet	Circa 1910	223
20ft.1in. x 14ft.4in.	612cm. x 437cm.	A Large Lahore Carpet	Early 20th Century	180
20ft.6in. x 15ft.7in.	627cm. x 476cm.	An Azerbaijan Carpet	Mid 19th Century	168
21ft.2in. x 13ft.7in.	646cm. x 415cm.	A Large Sarab Carpet	Late 19th Century	167
24ft.6in. x 10ft.1in.	748cm. x 309cm.	A Safavid Khorassan Gallery Carpet	17th Century	173



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### 8 WATCHES & CLOCKS

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

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

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 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 **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), 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 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you 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. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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 Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.



For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders 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 to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

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

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within 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 in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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 E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding 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) and any persons acting on its behalf) and on our request, provide documents 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 tax crimes;

(iv) 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:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once 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](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, 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;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.



However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://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 ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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 and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (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 inconclusive or confirms the material is from the African elephant, we will not 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: 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.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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 jewellery 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 ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us 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.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's 'LIVE™' instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed 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](http://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](http://www.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 that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**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.

**Subheading**: 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

## Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(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

#### △ **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 △ 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.

#### ○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 □. 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 made loans or advanced money to consignors or prospective purchasers 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.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### **Name(s) or Recognised Designation of an Artist without any Qualification**

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



## 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](mailto: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](mailto:cscollectionsuk@christies.com)

### SHIPPING AND DELIVERY

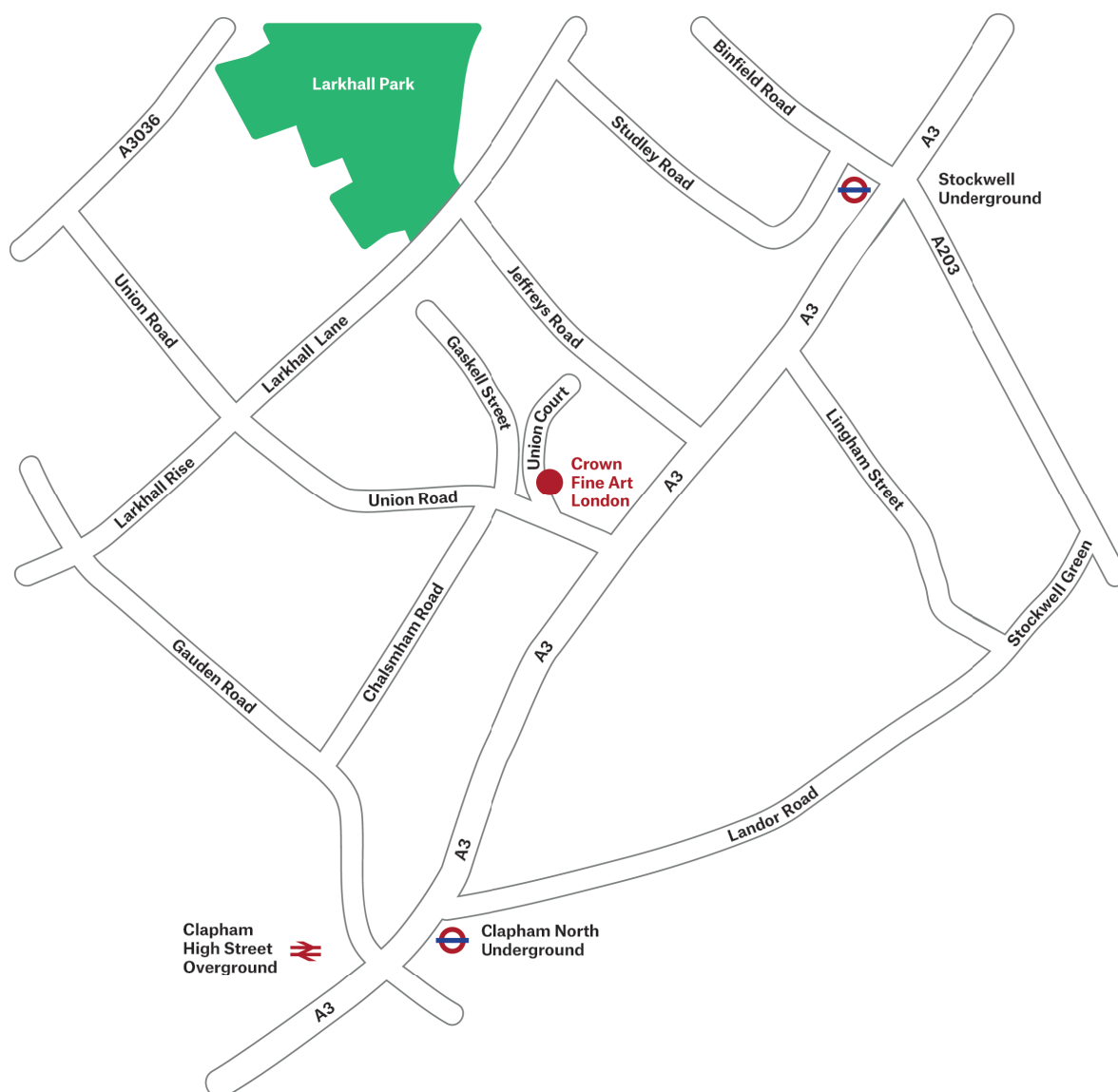
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

### 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.





# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

**ART OF THE ISLAMIC AND INDIAN WORLDS  
INCLUDING ORIENTAL RUGS AND CARPETS**  
**THURSDAY 31 MARCH 2022 AT 10.30 AM & 2.00 PM**

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

**CODE NAME: TAHMASP**  
**SALE NUMBER: 21016**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.  
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:  
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**21016**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

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Account Number(s)

Name of Account Officer(s)

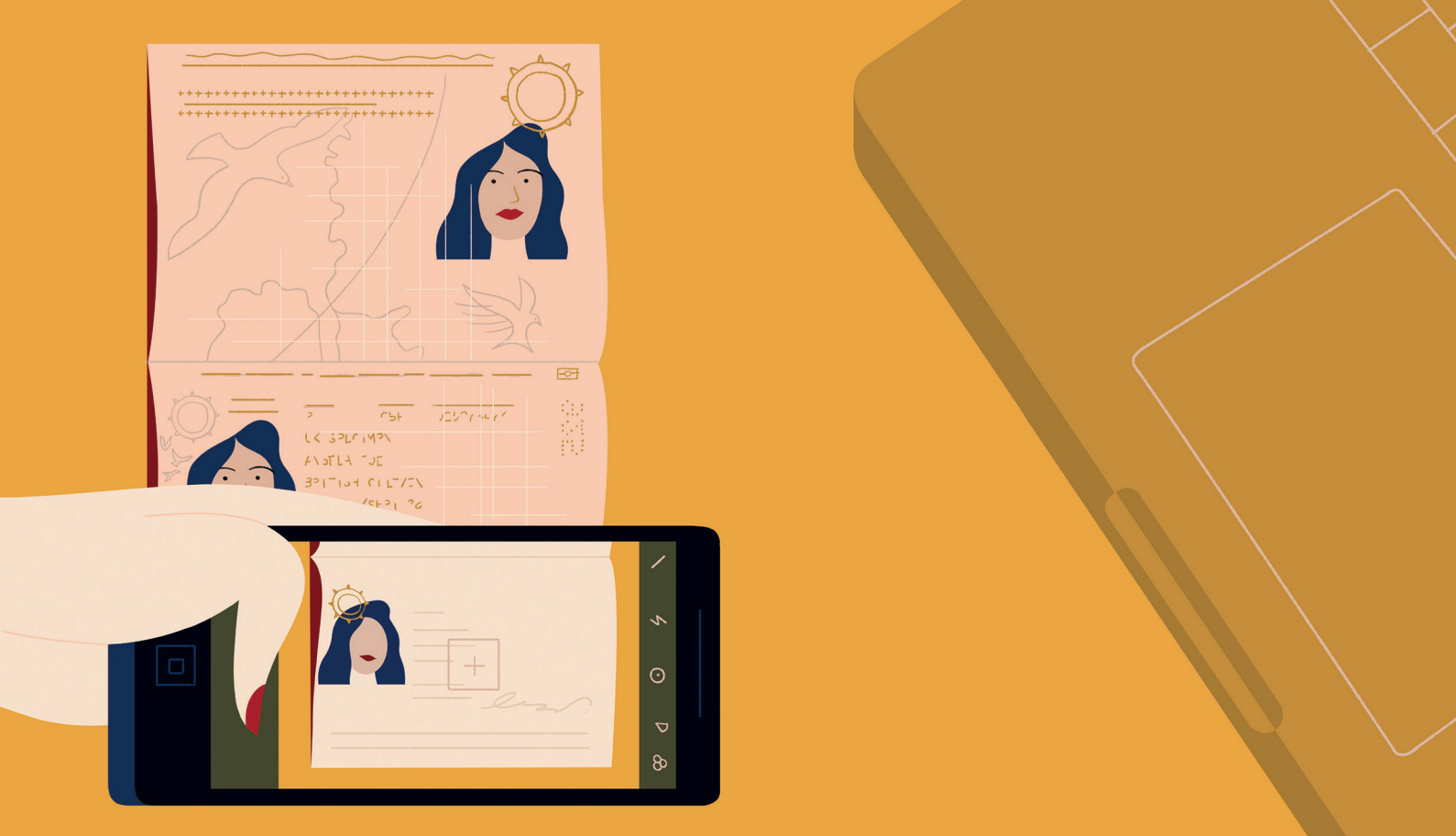
Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
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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.

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21/10/21











