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ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING RUGS AND CARPETS

AUCTION

Thursday 26 October 2023 One session at 10.30 am (Lots 1-132 & 140-222)

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

VIEWING

| Saturday | 21 October | 12.00 pm - 5.00 pm |
|-----------|------------|--------------------|
| Sunday | 22 October | 12.00 pm - 8.00 pm |
| Monday | 23 October | 9.00 am - 5.00 pm |
| Tuesday | 24 October | 9.00 am - 5.00 pm |
| Wednesday | 25 October | 9.00 am - 5.00 pm |

AUCTIONEERS

Eugenio Donadoni and Olivia Ghosh

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as TIGER-21892

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INSIDE BACK COVER

Lot 185

BACK COVER Lot 150

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PROPERTY FROM A PRIVATE LONDON COLLECTION

1

A CUT-STEEL CALLIGRAPHIC PANEL

SAFAVID IRAN, 17TH CENTURY

The cusped oval panel pierced with *thuluth* inscription against a ground of spiraling vine issuing leaves and palmettes, in modern custom wood mount 9½in. (24cm.) across

£15,000-25,000

US\$19,000-31,000 €18,000-29,000

PROVENANCE

 $So the by 's \, London, 9 \, October \, 2013, lot \, 128.$

INSCRIPTION:

'Allah, Maryam, Jesus'

Technically, steel panels of this type required great skill to make. First a master-scribe would have copied the inscription on paper and transferred it to the steel by means of a stencil or pounce. The metalworker would then need to capture the elegance of the calligraphy with what were a cumbersome set of tools - something he clearly performed with the utmost skill. Steel being primarily used for weapons, it is likely that the maker was a sword-smith trained in the discipline of cutting and forging pattern-welded steel. Esin Atil, when writing about a similar panel exhibited in 'The Unity of Islamic Art' writes that "steel reached a peak of decorative perfection under the Safavids in the 16th and 17th centuries" (Esin Atil, *The Unity of Islamic Art*, exhibition catalogue, Riyadh, 1985, no. 96, pp.120-21). A similar panel to that offered here is in the British Museum (*The Arts of Islam*, exhibition catalogue, London, 1976, no.235, p.200). Another sold in these Rooms, 13 April 2010, lot 110. That example had its original gilt copper backing plate, giving an idea of how these magnificent panels would have looked when still attached to their original structures.

A KUFIC QUR'AN FOLIO

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

Qur'an XLII, surat al-shuraa, vv. 39 (part) - 51 (part), Arabic manuscript on vellum, 16ll. of sepia kufic, diacritics and vocalisation with red dots, gold roundel verse markers, with later Qajar blue and gold illuminated borders, mounted, framed, and glazed Text panel 4% x 6% in. (10.5 x 17cm.); folio 5½ x 8¼ in. (14.1 x 21.2cm.)

£2.000-3.000

US\$2.500-3,700 €2,400-3,500

PROVENANCE:

Christie's South Kensington, 28 July 1994, lot 205

The script used for this folio most closely conforms with what Déroche classifies as type D.IV: that is to say, each independent alif has a flat lower return ending in a blunt point; mim tends to stray slightly below the base line; and there is a frequent use of elongated letter forms, or mashq. Examples of this script are found in all four of the major caches of folios found in Damascus, Sana'a, Kairouan, and Cairo, These finds include two dated samples, the one from AH 270/883-4 AD, the other from AH 329/940-41 AD. It is also similar to the script used on the Blue Qur'an, which is generally believed to date from the same period (for a fuller discussion of the features of this script, see Francois Déroche, The Abbasid Tradition, Oxford, 1992, pp.36-8).

A folio from the same manuscript with a matching blue and gold Ottoman illuminated frame is in the Khalili collection (Déroche, op.cit., p.87, cat.36). Further examples of folios with Qajar-era mounts include those sold in these Rooms, 11 April 2014, lot 237 and 28 October 2020, lot 60. Like those, the present lot attests to the long history of collecting and displaying kufic folios in the Islamic world, which has ensured the survival of so many today.



θ3

TWO ILLUMINATED QUR'AN JUZ'

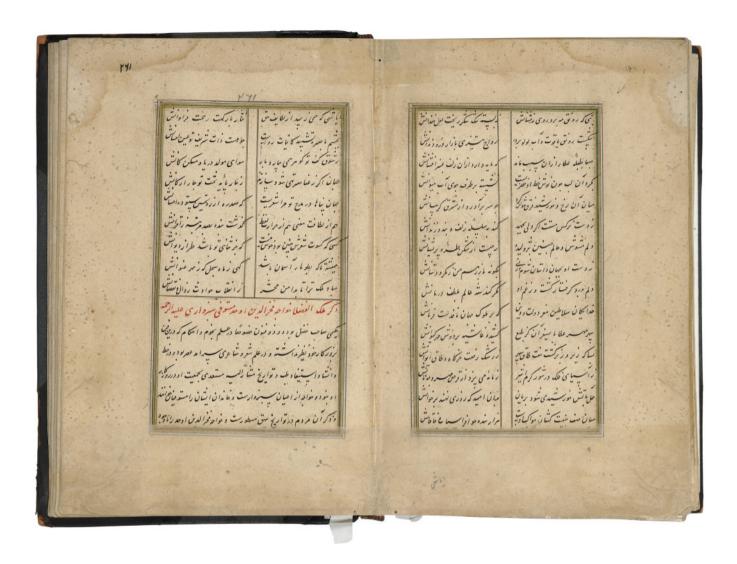
OTTOMAN EMPIRE, 18TH CENTURY

Comprising the II and XXVIII 'juz, Arabic manuscript on paper, 13ff. and 14ff. plus two fly-leaves, each folio with 11ll. of black naskh, some vocalisation in red, gold and polychrome verse roundels, set within gold and red rules, catchwords, sura titles in red naskh in illuminated cartouche bands, the opening folio with gold and polychrome illuminated headpiece, in contemporaneous gilt stamped leather binding with flap, the doublures gold-speckled

Text panel 10% x 61/sin. (27.5 x 15.4cm.); folio 14in. x 9in. (35.6 x 22.8cm.)

£5,000-7,000

US\$6,300-8,700 €5,900-8,100



θ4

DAWLATSHAH SAMARQANDI (D. 1495): TADHKIRAT AL-SHU'ARA

TIMURID IRAN, DATED 12 SHA'BAN AH 878/1 JANUARY 1474 AD

Persian manuscript on paper, 298ff. plus three fly-leaves, each folio with 15ll. of black *nasta'liq*, headings and keywords picked out in red, set within gold and polychrome rules, catchwords, colophon, in black leather binding, the doublures printed paper

Text panel 6¼ x 3½in. (15.8 x 8.8cm.); folio 9¼in. x 6in. (23.5 x 15.2cm.)

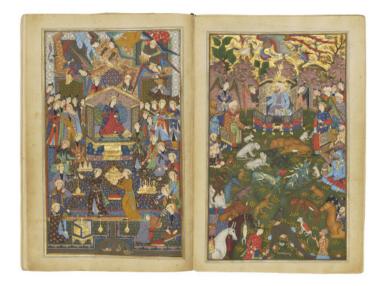
£6,000-8,000

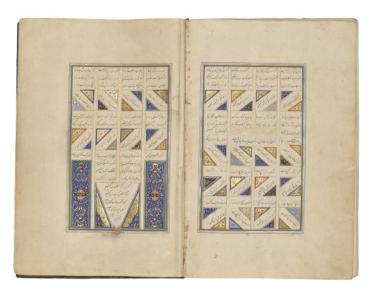
US\$7,500-10,000 €7,000-9,300

Dawlatshah Samarqandi (circa 1438-95/1507) was a poet and biographer who was active in Timurid Empire. His most renowned work is the creation of the present work, *Tadhkirat al-shu'ara* (Memorial of poets), a Persian biographical dictionary containing the profiles of 152 poets. The work is widely acknowledged for the significant contribution it makes to our understanding of the cultural and political history of Iran and Transoxania during the Timurid dynasty.

The end of our manuscript gives the date of the completion of the 'composition and writing' (ta'lif watahrir) of the tadhkira as 12 Sha'ban AH 878 (2 January 1474 AD). This manuscript was therefore copied within the lifetime of the author.







A5

JAMAL AL-DIN NIZAMI (D. 1209): KHAMSA SAFAVID TABRIZ, IRAN, DATED RAJAB AH 93[4]/ MARCH-APRIL 15[28] AD

Persian manuscript on gold speckled paper, 185ff. plus two fly-leaves, each with 21ll. of fine black <code>nasta'liq</code> arranged in four columns, set within gold and polychrome rules, catchwords, headings in gold and polychrome <code>nasta'liq</code>, the opening folio with gold and polychrome illuminated <code>shamsa</code>, the following bifolio with dense gold and polychrome illumination framing 10ll. of fine black <code>nasta'liq</code> in clouds reserved against gold and blue ground, each section opening with illuminated headpiece and closing with dated colophon, signature of the final colophon is defaced, with 4 later fine double-page miniatures between the chapters, in contemporaneous gilt-stamped leather binding with flap, with decoupé doublures

Text panel <code>7% x 4½in</code>. (18.8 x 11.5cm.); folio 11¼ x 7%in. (27.8 x 18.8cm.)

£40,000-60,000

US\$50,000-75,000 €47.000-70.000

The quality of calligraphy in our manuscript is exquisite, and the care with which the manuscript is laid out and illuminated reflects the high level of patronage at the beginning of Shah Tahmasp's reign. Although the colophon has sadly been defaced, it is evident that it is the hand of a master scribe who was active during this period, perhaps Shah Mahmud Nishapuri, one of the leading calligraphers at the court of Shah Tahmasp (r. 1524-76). The balance and execution of each word is remarkably even and finely written, in line with Shah Mahmud's hand; he is also known for writing nasta'lig on this exquisitely small controlled scale. Known as Zaringalam, or "golden pen", he served Tahmasp until 1557, when he moved to Mashhad; he remained there until his death at the age of eighty, in 972/1564-65. In terms of calligraphy, a comparable manuscript of Hadith (traditions) of the Prophet Muhammad with a Persian translation by the poet Jami (1414-1492) dated to the exact same year as our manuscript (AH 935/1528-29 AD), completed in the royal workshop of Tabriz and signed by Shah Mahmud is in the Metropolitan Museum (inv. no. 2017.368).

On the basis of the varied use of pigments, the vibrant shade of the lapis lazuli, the more generous spacing of the tiny flowers, one can attribute the illumination as the work of Tabriz. Examples of similar, contemporaneous illumination with all these features, such as the use of green with the red pigments can be found in manuscripts including Shah Tahmasp's Shahnama attributed to Tabriz, 1522-35 and a copy of the Khamsa of Amir Khusraw Dihlavi attributed to Tabriz or Herat, 1530-40 (Jon Thompson and Sheila R. Canby (eds.), *Hunt for Paradise*, New York, 2003, nos. 5.3 and 5.5, pp. 140-141 and 146-47). The binding, with its design elements in pronounced gilt relief, and very fine découpe doublures is also of superior quality and dates from the same period.

All the incredibly detailed and vividly portrayed illustrations found in our manuscript date from the Qajar period. Although later in date, they are also extremely fine and copies of well-known scenes from the contemporaneous Safavid manuscripts of the period such as the well-known "Allegory of Worldly and Otherworldly Drunkenness", from the Divan of Hafiz, at the Metropolitan Museum (inv. no. 1988.430 + L.2019.55).







6

ILLUMINATED FOLIOS FROM A POETIC MANUSCRIPT SAFAVID IRAN. 16TH CENTURY

Text comprising both the *Bustan* and *Gulistan* of Sa'di, Persian manuscript on dyed paper, 36ff. each with 9ll. of elegant black *nasta'liq*, key words picked out in gold, white, and polychrome black and polychrome borders, the margins inscribed with further poetry written on the diagonal, within gold and polychrome outer rules, catchwords, the borders of gold-speckled paper, unbound

Text panel 714 x 3%in. (18.5 x 9.8cm.); folio 101/2 x 61/6in. (26.7 x 15.6cm.)

£1.500-2.000

US\$1,900-2,500 €1,800-2,300

INSCRIPTION:

The text in the central panel is from the *Gulistan* of Sa'di, that in the margins is from the *Bustan*

Another folio from this manuscript is in the Metropolitan Museum of Art (inv. no. 1978.84).

7

AN ILLUMINATED AND ILLUSTRATED MANUSCRIPT BORDER

FROM A MANUSCRIPT COMMISSIONED FOR SHAH DURAQ USTAJLU, THE MARGINS PROBABLY BY HASAN 'ALI AL-KATIB, SAFAVID HERAT, CIRCA 1522

The pale blue dyed paper with an overall lattice of floral arabesques, with five cartouches of white <code>nasta'liq</code> around the edges, the outer edge with three palmettes containing depictions of the sun and a cross-legged figure, the inner edge with two half palmettes, text panel missing, laid down on green card

10½ x 6%in. (26.6cm. x 17cm.)

£1,200-1,800

US\$1,500-2,200 €1,400-2,100

The borders of this folio come from a dispersed manuscript of poetry. They were once thought to be produced in the Qazvin style, circa 1565-85, but the appearance of a folio from the same series that sold in these Rooms, 26 April 2012, lot 30, was dated within the margins to AH 929/1522-3 AD. That folio was also signed by Muhammad Amin. The inner margins of other folios, sold in these Rooms, 28 October 2021, lot 27, recorded the place of production as Herat and the patron as Shah Duraq Ustajlu. It is most probable that this patron was a high-ranking noble among the Ustajlu tribe, part of the Qizlbash coalition who were united by their support of Safavid Shi'a Islam. The Ustajlu tribe helped Isma'il I in his conquest of the Aqqoyunlu and rise to power, including his conquest of Herat in 1509 AD.

The most well-known folios from the series which all have borders with illuminated figural and animal cartouches are in the Chester Beatty Library. These comprise three folios from the *Subhat al-Ahrar* of Jami' (cat.210) and five folios from a *Salaman wa Absal* by the same author (cat.209) (M. Minovi, B.W.Robinson et.al, *The Chester Beatty Library, A Catalogue of the Persian Manuscripts and Miniatures*, Dublin, 1960, cat.209 and 210). Other folios are in the Vever collection, held in the Cleveland Museum of Art (Glenn D. Lowry and Milo C. Beach, *An Annotated and Illustrated Checklist of the Vever Collection*, Washington, 1990, nos.261-264, p.232). Two folios from the manuscript sold in these Rooms 27 October 2022, lot 43.

7

AN ILLUMINATED FOLIO FROM A ROYAL COPY OF FIRDAWSI'S SHAHNAMA

MUGHAL INDIA, CIRCA 1610

Persian poetry, the folio with 35II. black *nasta'liq* arranged in four columns, recto with a heading in gold on blue ground, set within gold and polychrome rules, orange borders with gold floral decoration, additional lines of *nasta'liq* within gold clouds extending into the borders, blue margins with gold illumination of birds and flowers, numbered in upper margin, verso similar Text panel 8½ x 4¾in. (21 x 11cm.); folio 13¾ x 9¼in. (35 x 23.5cm.)

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

After the death of Akbar, his son Jahangir (r. 1605-27) ascended to the throne. As a prince, Jahangir had established his own atelier in Allahabad and had strong artistic tastes. The books Jahangir commissioned ranged from literary works such as the Razmnama (a Persian translation of the Hindu epic, the Mahabharata) to historical texts, including an illustrated version of the memoirs of his reign, the Tuzuk-i Jahangiri. This finely illuminated folio comes from a royal manuscript of circa 1610 that must have been prepared for the emperor Jahangir. The artists responsible for the few known illustrated leaves of the original manuscript include Balchand, Bishandas, Inayat, Govardhan, Payag, Dhanraj and Aga Reza, all members of the royal atelier, while the opening double page of illumination has been attributed to Mansur (see Sotheby's London, 25 April 2012, lot 484).

Jahangir's patronage is further indicated by the close similarities between the border designs of this manuscript and those of the well-known copy of the Farhang-i Jahangiri prepared for Jahangir circa 1608. The manuscript appears to have included the text of both the Shahnama and the Garshaspnama since the majority of pages illustrate episodes or include text from the Shahnama and the opening illuminated pages sold at Sotheby's London, 25 April 2012, lot 484 were undoubtedly from the Shahnama, being the opening of the preface to the Baysunghuri edition. However, several others illustrate episodes specific to the Garshaspnama of Hakim Abu Ali ibn Ahmad Tusi (e.g. 'Nariman lassoes the Khaqan of Chin', Sotheby's New York, 16 March 2016, lot 858; 'Nariman kills the son of the Khagan of Chin', Sotheby's London, 28 April 2004, lot 57). The inclusion of both texts in one volume is not unusual. Another early Mughal copy that includes the Shahnama, the Garshaspnama and the Barzunama is in the British Library, Or. 4906, see N. Titley, Miniatures from Persian Manuscripts, London, 1977, p.52, no.121. The dimensions of all the published pages from the present manuscript are almost identical. Many folios have different borders on each side, some of which are of marbled paper. Our folio has blue borders on both recto and verso, which is rarer. The gold illumination of animals and birds amidst foliage are in a style and format typical of Persian-influenced early Mughal manuscripts, and very close in style and quality to the Farhang-i Jahangiri. Another folio from the Shahnama part of this manuscript is in the Smithsonian, National Museum of Asian Art, inv. no. S1986.351. A further example recently sold in these Rooms, 27 October 2022 lot 98





θ9

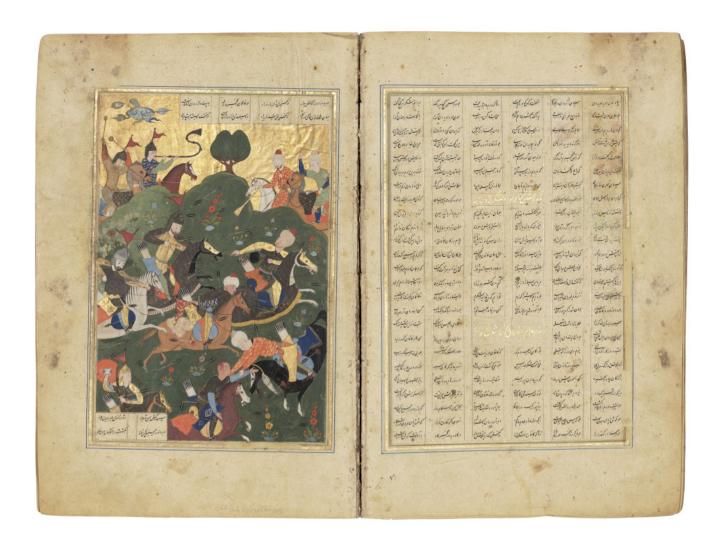
SHAYKH MUSLIH AL-DIN SA'DI (D. 1292 AD): GULISTAN BUKHARA, EARLY 16TH CENTURY

Persian manuscript on paper, 130ff. plus one fly-leaf, each folio with 11ll. fine black <code>nasta'liq</code>, key words picked out in gold and polychrome, with illuminated borders, set within gold and polychrome rules, the margins with illuminated appliqué palmettes, catchwords, the opening folio with gold and polychrome illuminated headpiece, with four full page illustrations, in contemporary gilt stamped black leather binding, the doublures red leather with blue decoupé medallions

Text panel 6¾ x 4½in. (17.3 x 10.4cm.); folio 10% x 6¾in. (27 x 17.1cm.)

£7,000-10,000

US\$8,800-12,000 €8,200-12,000



ABU'L QASIM FIRDAWSI (D. 1025): SHAHNAMA

SIGNED MUHYI, PROBABLY MASHHAD, SAFAVID IRAN, DATED SAFAR AH 974/AUGUST-SEPTEMBER 1566 AD

Persian manuscript on paper, 410ff. each with 25ll. of fine black *nasta'liq*, arranged in six columns, set within blue and gold rules, catchwords, section headings in gold *nasta'liq*, with twenty contemporaneous full-page illustrations, unbound, in white presentation box

Text panel 9% x 6%in. (24.4 x 17.2cm.); folio 131/4 x 8%in. (33.7 x 22.5cm.)

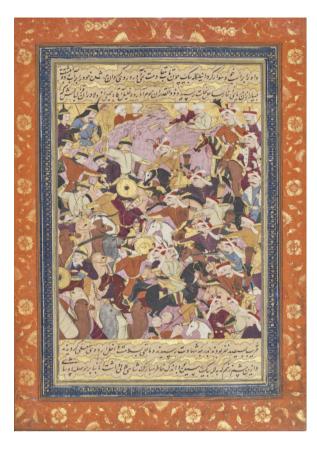
£15,000-20,000

US\$19,000-25,000 €18,000-23,000

The end of the preface of our manuscript is signed by Muhyi and dated the end of Safar AH 973/ August-September 1565 AD. The calligrapher is most probably Muhyi Haravi, who according to Bayani was a pupil of Qasim Shadishah. Bayani records works signed by him, many of which are simply signed 'Muhyi' dated between AH 968 /1561 AD and AH 982/ 1574-75 AD.

The Menakib-i Hünerveran of Mustafa 'Ali, written in AH 995 /1586-87 AD, describes him as 'the finest calligrapher in Khorassan' (Mehdi Bayani, *Ahval va Athar-i Khushnavisan*, vols. 3-4, reprint Tehran, 1363 H., sh. (1984), pp. 895-896). Although many illustrations from this manuscript have been dispersed throughout the centuries, this copy still includes 20 illustrations which are a mixture of contemporaneous Safavid and later Qajar additions. For a full list of illustrations please refer to the condition report.

Other leaves from this manuscript sold in these rooms include two folios on 11 October 2005, lot 100-101 and 6 October 2009, lot 144. Further folios sold at Sotheby's, London include 14 October 1999, lot 44; 12 October 2000, lot 61; 3 May 2001, lot 50 and 30 April 2003, lot 30.





TWO ILLUSTRATED FOLIOS FROM A COPY OF BIJAN'S TARIKH-I JAHANGUSHA-YIKHAOAN SAHIBOIRAN

ATTRIBUTABLE TO MU'IN MUSAVVIR, ISFAHAN, SAFAVID IRAN, CIRCA 1680

From a History of Shah Isma'il, the first illustration depicting the Shah Isma'il taking Yazd and capturing the rebel Ra'is Muhammad Kara, the second Shah Isma'il in battle, opaque pigments heightened with gold on paper, with lines of black *nasta'liq* reserved in clouds against a gold ground above and below, set within blue floral borders and gold and polychrome rules, the orange margins illuminated with large gold scrolling flowers, folios numbered bottom left corner, verso of each plain, one with red and blue stickers, both with pencil notations, the battle scene mounted, framed and glazed

Text panel 9½ x 6½in. (24 x 15.5cm.); folio 14½ x 9½in. (36 x 23.3cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000

PROVENANCE:

The taking of Yazd, Anon sale, Christie's London, 13 April 2010, lot 185 The battle scene, Anon sale, Sotheby's London, 9 October 2013, lot 4

These paintings come from a dispersed copy of Bijan's text *Tarikh-i Jahangusha-yi Khaqan Sahibqiran*, the known illustrations of which, Eleanor Sims writes, present the first Safavid Shah of Iran as a divinely inspired ruler and a princely hero following the mode of Firdawsi's *Shahnama* (Eleanor Sims, 'A Dispersed Late-Safavid copy of the *Tarikh-i Jahangusha-yi Khaqan Sahibqiran*, published in Sheila R. Canby (ed.) *Safavid Art and Architecture*, Cambridge, 2002, p. 54). The text was compiled in the 1680s by a 'minor late-Safavid historian, almost certainly a Georgian, who signs himself as *qissa-yi safavi-khwan'* (Sims, *op.cit.*, p.54). For a note on Mu'in Musavvir, see lot 13 in this sale.

Other folios from the same manuscript are in the Nasser D. Khalili collection and the Art and History Trust Collection. One sold at Sotheby's London, 30 June 1980, lot 243, four others (Property of the Baltimore Museum of Art), on 22nd/23rd March, 1986, lots 151-4, and another on 20 June, 1980, lot 243. Others have sold more recently in these Rooms, 17 April 2007, lots 246 and 247 and another on 6 October 2009, lot 122 and 13 April 2010, lot 98.

THE DEATH OF BAHRAM CHUBINA

SIGNED MU'IN MUSAVVIR, SAFAVID ISFAHAN, IRAN, CIRCA 1640

From the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, added identification inscriptions above Bahram Chubina and his sister, within gold and polychrome rules, with 10ll. of *nasta'liq* arranged in four columns above and two columns of 2ll. below, one heading in larger red *nasta'liq*, within gold and polychrome rules and plain margins, inscribed in the lower margin, folio numbered '100', catchword, verso with 30ll. black *nasta'liq* similarly arranged, pasted along one edge to card, one heading, within gold and polychrome rules, mounted, framed and glazed Painting 6¼ x 5¾in. (17 x 14.5cm.); text panel 10 x 5¾in. (25.4 x 14.8cm.); folio 14

Painting 6% x 5%in. (17 x 14.5cm.); text panel 10 x 5%in. (25.4 x 14.8cm.); folio 14 x 8%in. (35.8 x 22.5cm.)

£4.000-6.000

US\$5,000-7,500 €4,700-7,000

PROVENANCE:

Anon sale, Christie's London, 6 October 2009, lot 121

INSCRIPTION:

In the lower margin, raqam-e kamtarin Mu'in Musavvir For a note on on Mu'in Musavvir, see the following lot.

13

ISKANDAR COMFORTS THE DYING DARA

SIGNED MU'IN MUSAVVIR, SAFAVID ISFAHAN, FROM A MANUSCRIPT DATED AH 1059/1648-49 AD

From a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with lines of *nasta'liq* in four columns above and below in clouds reserved against gold, the margins with further *nasta'liq* verse arranged diagonally, the chapter heading in blue *thuluth* on gold ground, the outer margin with artist's signature, laid down within gold and polychrome rules on gold-speckled card

Painting 91/4 x 41/2 in. (23.5 x 11.6 cm.); folio 361/2 x 12% in. (46.9 x 30.7 cm.)

£8.000-12.000

US\$10,000-15,000 €9,400-14,000

ENGRAVED:

In the lower margin, raqam-i kamtarin mu'in musavvir, 'Drawing of the humble Mu'in Musavvir'

The celebrated artist Mu'in Musavvir is known to have illustrated at least six copies of the *Shahnama*, including the one from which our painting comes. Although none of these manuscripts bears a patron's name or a place of production, the quality of the work historically led some scholars to argue that at least some of them were copied for Shah 'Abbas II (r. AH 1052-77/1642-66 AD). In the mid-seventeenth century however non-royal connoisseurs also commissioned some of the most sumptuous illustrated manuscripts, (Massumeh Farhad, 'The art of Mu'in Musavvir: A Mirror of his Times' in Sheila Canby (ed.), *Persian Masters: Five Centuries of Painting*, Marg, 1990, p.115). A complete *Shahnama* with twenty-seven illustrations by Mu'in was sold at Christie's, New York, 27-28 June 2006, lot 62.

Other illustrations from this *Shahnama*, characterised by Mu'in's bold colouring and attention to detail, are in the British Museum (published by Sheila R. Canby, *Persian Painting*, The British Museum, London, 1993, pl.73, p.109), the Fogg Museum of Art (Ernst Grube, *Muslim Miniature Paintings from the XIII to XIX Century from the Collection in the United States and Canada*, Venice, 1962, p.130, no.113) in the Arthur M. Sackler Museum (Farhad, *op. cit.*, pl.1, p.115) and the former Rothschild collection (Colnaghi, *Persian and Mughal Art*, exhibition catalogue, London, 1976, p.78, no.55). Another folio was sold in these Rooms, 13 April 2000, lot 283. Our painting is rare in that it includes the signature of the artist.



12





A GROUP OF LEATHER BOOK BINDINGS

SAFAVID AND QAJAR IRAN AND OTTOMAN TURKEY, 16TH CENTURY AND LATER

Comprising three bindings with spine and original flap, three with spine and no flap, three pairs of covers detached at the spine and three fragments, all gilt and variously stamped and tooled with geometric decoration and floral arabesques, including one with a figural scene depicting Khusraw and Shirin, the doublures either gilt or decorated with decoupé panels The largest 15½ x 10%in. (39.7 x 26.3cm.)

£7,000-10,000

US\$8,800-12,000 €8,200-12,000

During the sixteenth century the art of bookbinding in Iran and Turkey underwent many changes corresponding to the technological advancements in the arts of painting and other crafts of the time. This development involved a change in the techniques and styles used to cover the luxurious court manuscripts produced at the different centers of the Safavid court. The biggest transformation in practice was the introduction of a widespread use

of stamping. Naturalistic designs were engraved on one large stamp while symmetrical designs, usually of floral nature were engraved on a half-plate which was used twice to complete the design. This method is seen on some of our examples. In most cases the join is visible along the middle.

For more expensive commissions, the doublures were often decorated in the leather filigree or découpé technique on painted lapis lazuli ground, which was a continued tradition from the Timurid period. Due to the fragile and delicate nature of this technique it was always used as a method of decoration for the doublures. During the Qajar period the production of gilt leather stamped bindings which were inspired by Safavid and Timurid patterns continued although a preference of lacquered binding became much more prevalent. A Safavid binding similar to one of the example in this lot was sold in these Rooms, 26 April 2018, lot 57.





A RECTANGULAR LACQUER PAPIER-MÂCHÉ PENCASE (QALAMDAN)

STYLE OF MUHAMMAD ISMA'IL, QAJAR IRAN, SECOND HALF 19TH CENTURY

Of rectangular form with separate hinged lid, the sides decorated with pastoral scenes, the lid with a depiction of a battle, possibly Shah Isma'il at the Battle of Chaldiran, the sides of the lid with a band of gold floral decoration, the underside black with gold floral decoration, the interior of the lid painted with a young prince visiting a dervish 10in. (25cm.) long

£7,000-10,000

US\$8,800-12,000 €8,200-12,000

PROVENANCE:

Christie's South Kensington, 18 October 2002, lot 28 $\,$

16

A QAJAR LACQUERED PAPIER-MÂCHÉ PENCASE (QALAMDAN) ZAND OR QAJAR IRAN, SECOND HALF 18TH CENTURY

With rounded ends and sliding tray, the top decorated with a European-style musician in a landscape, the sides with hunting scenes, the underside black with a central gold floral medallion, the sides of the tray black with gold borders, the top ascribed to Muhammad Sadiq 9in. (22.8cm.) long

£2,000-3,000

US\$2,500-3,700 €2,400-3,500

INSCRIPTION:

On the top panel ya sadiq al-wa'd, 'O thou who art true'

Our pen box has a later attribution to the highly celebrated lacquer artist and painter, Muhammad Sadiq, but this is most likely the work of one of his followers.



PORTRAIT OF A SUFI SAINT

MUGHAL INDIA, FIRST HALF 17TH CENTURY

Opaque pigments on paper, mounted within finely illuminated gold and polychrome illuminated panels with a title in gold *nasta'liq* above, laid down within margins with fine gold illustrated margins depicting various animals and vegetation, the number '20' in the upper margin, set between gold and polychrome rules, pasted onto card

Painting 3% x 1%in. (8 x 4.2cm.); folio 14 x 9%in. (36 x 24cm.)

£15.000-20.000

US\$19,000-25,000 €18,000-23,000

INSCRIPTION:

Above the painting: andar siyas hiyrad(?)

In earlier Mughal painting the depiction of Sufi saints was for the most part allegorical or historical but by the 1640s there was a shift towards portraiture of living saints. This was no doubt fostered under the patronage of Prince Dara Shikoh (d. 1659) and Princess Jahanara Begum (d. 1681), who were both followers of the Qadiri Sufi sect (Murad Khan Mumtaz, "Contemplating the Face of the Master: Portraits of Sufi Saints as Aids to Meditation in Seventeenth Century Mughal India", *Ars Orientalis*, 50, 2021, p. 106).

The portrait in the present album page strongly resembles the Qadiri Sufi Saint Mian Mir of Lahore (d. 1635). With his successor Mullah Shah Badakhshi, Mian Mir was the spiritual guide to Dara Shikoh and Jahanara Begum. A painting of Dara Shikoh, Mian Mir and Mullah Shah by Chitarman showing the three sat on a mat outside a simple hut similar to the one in our painting is in the Victoria & Albert Museum, London (IM.250-1921). Another similar painting by Lalchand is in the Arthur M. Sackler Gallery, Washington D.C. (S1986.432).

The splendid illumination surrounding the portrait is of an almost identical format to that of the illuminated double frontispiece of the Padshahnama of circa 1657, now in the Royal Collection, Windsor (RCIN 1005025.d and 1005025.e). The gold-illuminated outer margins are of the type associated with marginal painting of the late 16th and early 17th century, especially under the Mughal Emperor Jahangir (r. 1605-27). Such was the importance of marginal painting that Jahangir did not consider a miniature complete without a highly ornamented border (S.P. Verma, 'Margin-Painting in Medieval Indian Art', Proceedings of the Indian History of Congress, vol. 40, 1979, p. 460). Our dynamic margins, with birds, deer and lions in a landscape, relate closely to a folio from a now-dispersed royal Shahnama of circa 1610, now in the Los Angeles County Museum of Art (M.78.9.5).





VARIOUS PROPERTIES

*18

TWO KUFIC QUR'AN FOLIOS

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

The larger folio Qur'an XVII, sura al-isra, v.37 (part) - 40 (part), Arabic manuscript on vellum, 6II. of sepia kufic, diacritics in red and green, gold roundels marking verses; the smaller Qur'an XLVI, sura al-ahqaf, v.6 (part) - 12, Arabic manuscript on vellum with 12II. of black kufic, diacritics in red and green, framed and glazed, both framed and glazed

The larger 8% x 12%in. (21.1 x 31.9cm.); the smaller 5% x 8% in. (13.6 x 22.2cm.)

Of these two folios, the smaller is written in the D.IV style which was discussed in the note accompanying lot 2. The larger folio is written in D.I, and comparing them allows the differences to be drawn out between the scripts within the 'D' subgroup of *kufic*: independent *alif* is more definitely



hooked upwards; *mim* and *ha'* sit flat on the line and barely dip beneath it. Generally, D.I is a more luxurious script, taking up more space on the page and meaning that an entire Qur'an written with it would have occupied many more pages, and consequently been far more expensive. Like D.IV, examples are found from across the Abbasid world and bear dates ranging from the 9th to the 10th centuries, including the 'Qur'an of Amajur', which is dated to AH 262/875-6 AD and known to have been endowed to a mosque in Tyre by the then-governor of Damascus. A folio, apparently from the same manuscript as the larger folio in this lot, is in the Khalili Collection (Francois Déroche, *The Abbasid Tradition*, Oxford, 1992, p.69, cat.21). Another was part of the Lygo Collection, and Will Kwiatkowski references two further folios in the Musée des arts islamiques in Qairouan (Will Kwiatkowski, *Pages of the Qur'an: the Lygo Collection*, London, 2006, p.47, cat.22).

PROPERTY FROM A PRINCELY COLLECTION

19

AN ABBASID MOSAIC-GLASS BOWL

POSSIBLY SAMARRA, IRAQ, 9TH CENTURY

The rounded bowl decorated with a mosaic of blue, red, yellow, ochre and white glass, repaired breaks and section of restoration in clear acrylic 4%in. (10.4cm.) diam.

£7,000-10,000

US\$8,800-12,000 €8.200-12.000

Mosaic glass, so-called millefiori, is a relatively rare technique in the Islamic world but was no doubt highly prized by the Abbasid ruling elites. As well as smaller vessels, like the present lot, excavations in caliphal palace the Abbasid capital Samarra have revealed fragments of millefiori glass tiles, the best example being in the Museum fur Islamische Kunst, Berlin (Andrea Becker and Kens Kroger (eds.), *Vorsicht Glas! Zerbrechliche Kunst 700-2010*, Berlin, 2010, no.7, pp. 74-75). A thicker fragment, most likely from a floor tile, was sold in these Rooms, 7 October 2008, lot 20 and is now in the Museum of Islamic Art in Doha. The millefiori technique was well-suited to round objects like gaming pieces or shallow bowls and rounded vessels such as the present example. Similar sized rounded bowls are found in important museum collections including the Metropolitan Museum (acc.no. 2001.266) and Saint Louis Art Museum (no.110:1989) in the United States, the David Collection, Copenhagen (inv.no.33/1978), and the British Museum, London (1973,0623.1).

For further information on this lot visit christies.com







VARIOUS PROPERTIES

20

A KUFIC QUR'AN BIFOLIO

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

Qur'an LXVI, *surat al-tahrim*, vv.8 (part)-10 (part); Arabic manuscript on vellum, with 7II. of sepia *kufic*, gold roundel verse markers, red, green, and yellow dots marking vocalization, mounted

Each folio 91/4 x 121/2 in. (23.2 x 31.8 cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

Like the larger folio in lot 18, this bifolio is written in a script that most closely matches the 'D.I' script in Déroche's classification. The additional line of text per page, however, results in the letter forms appearing slightly more elongated, highlighting the scribe's use of *mashq* to encourage readers to dwell on every word. A folio from this manuscript is in the Nasser D. Khalili collection (Francois Déroche, *The Abbasid Tradition*, Oxford, 1992, p.69, cat.21), and a single folio with a *sura* title was sold in these Rooms, 28 October 2020, lot 1.

21

A KUFIC OUR'AN SECTION

NEAR EAST OR NORTH AFRICA, 9TH CENTURY

Arabic manuscript on vellum, 13ff. each with 9ll. of sepia *kufic*, vocalisation in red, green, and yellow dots, verses marked with gold and polychrome roundels, *sura* titles in gold *kufic* with illuminated marginal pendant, *khams* marked by gold and polychrome medallions

Each folio approx. 4% x 7%in. (12.5 x 19.5cm.)

(13)

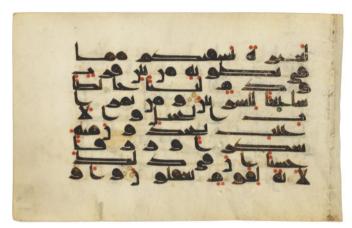
£40,000-60,000

US\$50,000-75,000 €47,000-70,000

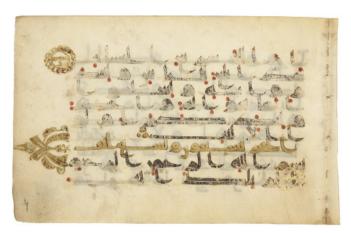
PROVENANCE:

Private Collection, Middle East, by 1975, From whom purchased by the present owner, 1995











Though individual *kufic* folios have an undeniable aesthetic power, it is only when presented with a section of folios from a single manuscript that one can truly appreciate the remarkable consistency of letter size and shape of which Abbasid scribes were capable. Across the thirteen of this lot, the letters barely alter, always sticking rigidly to what we now understand to be Déroche's D.1 classification. The very existence of this classification system is a testament to how scribes not only eradicated almost any eccentricities in their own handwriting, but also how their training in Abbasid scriptoria removed variations from one scribe to another. A tenth century calligraphic treatise by al-Suli urges its readers to avoid both the shoddy workmanship of commercial clerks and the elaborate artistry of some self-proclaimed artist-calligraphers. What was prized was solid, reliable, consistent work, and the body of surviving evidence demonstrates how many were able to achieve precisely that (Sheila Blair, *Islamic Calligraphy*, Edinburgh, 2006, p.116).

An interesting aspect of this group of folios is the presence of a gold illuminated *sura* title on one of the folios (see illustrated). In discussing *kufic*, some scholars are drawn into the trap of discussing the aesthetic in terms of the 'austere' nature of the Islamic faith. It is true that oral traditions record that some early Islamic scholars were critical of the embellishment of the Qur'anic script: Malik ibn Anas exhorted his followers not to embellish them with gold or use manuscripts for recitation in mosques (Alain George, *The Rise of Islamic Calligraphy*, Edinburgh, 2010, p.91). The presence of gold illumination on this and many other *kufic* manuscripts suggests that such views were on the fringe, and that the majority thought it fitting that the *mushaf* should be embellished. Indeed, the stark beauty of the *kufic* script and the amount of work required to perfect it could be considered itself to be a kind of embellishment.

*22

A MAMLUK-STYLE ENAMELLED AND GILDED CLEAR GLASS LAMP

PROBABLY FRANCE, SECOND HALF 19TH CENTURY

The rounded body with four applied loop handles around the body which is decorated in polychrome enamel arabesque medallions and floral motifs, the scrolling leafy ground with gilded wash in places, the base with a further medallion, hanging braided ropes attached

101/sin. (26cm.) diam.

£6.000-8.000

US\$7,500-10,000 €7,000-9,300





23

A GROUP OF ENAMELLED GLASS FRAGMENTS MAMLUK EGYPT OR SYRIA, 13TH AND 14TH CENTURY

Eleven fragments of enamelled glass from various vessels, one fragment comprising three shards, one blue glass fragment otherwise clear glass with red, blue, and white, some with remains of gilded decoration

Largest 2½ (6cm.) long

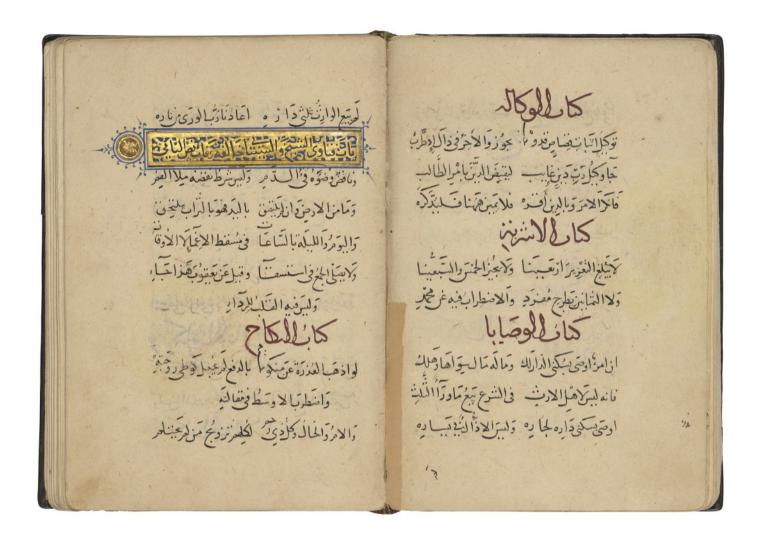
£6,000-8,000

US\$7,500-10,000 €7,000-9,300

The production of enamelled and gilded glass was the speciality of craftsmen Ayyubid and Mamluk Egypt and Syria. Gilt and enamel colours have different temperatures required to fix them onto glass whilst repeated firing risks deforming the vessel. This highly complex process is no doubt why these items were highly prized (Stefano Carboni and Qamar Adamjee, "Enameled and Gilded Glass from Islamic Lands" Heilbrunn Timeline of Art History, New York, 2000, http://www.metmuseum.org/toah/hd/enag/hd_enag.htm, accessed 3 September 2023).

PROVENANCE

Private Collection, Middle Eastern, by 1960s, From whom purchased by the present owner, 1999



θ**24**

ABU HAFS UMAR AL-NASIFI (1067-1142): MANZUMAH FI AL-KHILAFAT

MAMLUK EGYPT, 15TH CENTURY

Arabic manuscript on paper, 136ff. plus two fly-leaves, each folio with 11ll. of black naskh arranged in two columns, catchwords, section headings in brown naskh, occasional headings in grey thuluth reserved against gold band with marginal medallion, the opening folio with blue and gold illuminated title page, the first folios with copious marginal annotation, in contemporaneous gilt and tooled leather binding, the doublures paper Folio 8 x 5%in. (20.2 x 13.5cm.)

£15,000-25,000

US\$19,000-31,000 €18,000-29,000

Hafs 'Umar ibn Muhammad, ibn Ahmad Luqman al-Nasafi, was a highly celebrated writer and a renowned commentator on the Qur'an, as documented in C. Brockelmann's GAL, I.758. He passed away in Samarqand in the year 1142 AD. A separate edition of *Mantumat fi'l-khilaf* can be found today in the al-Azhar library in Cairo.



*25

A LARGE MAMLUK BRASS BASIN

EGYPT OR SYRIA, 1500-1520

Of typical form, the slightly inverted sides rising to a cusped flared rim, the exterior engraved with three cusped inscription cartouches of *thuluth* alternating with blazons between strapwork, interstices filled with split palmettes and scrolling vines, the inner rim similarly decorated with four inscription cartouches, the base with an inscription roundel around a central blazon, the basin reduced in height and the base reattached 1834cm (47.5cm) diam

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

PROVENANCE:

Private Collection, Japan, by 1981 With Japanese Trade, since 1986

EXHIBITED:

In the cartouches around the rim, mimma 'umila bi-rasm al-maqarr al-ashraf al-'ali al-ma /al-mawlawi al-sayyidi al-maliki al-makhd[u]mi al-dhukhri/ al-fakhri al-mujahidi al-murabiti al-'adudi al-'alimi/ al-'adili al-fahimi (al-humami?) al-asili 'azza nasrahu, 'One of what was made for the most noble officer, the high, the lordly, the masterly, the possessor, the well-served, the treasure [house of excellence], the pride, the holy warrior, the defender, the help, the learned, the just, the intelligent (the valiant?), the high born, may [God] fortify his victory'

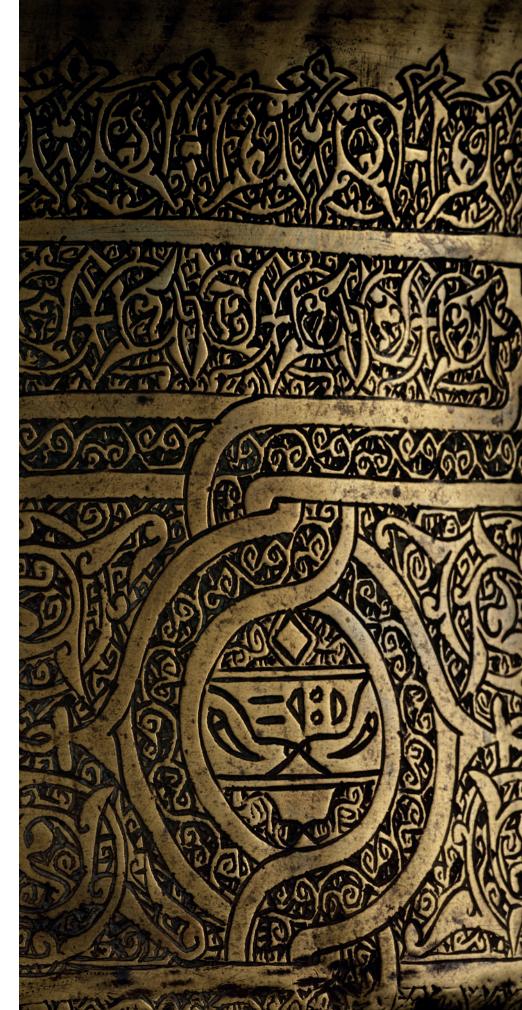
Around the body, mimma 'umila bi-rasm al-maqarr al-ashraf al-'ali al-mawlawi/al-mawlawi al-sayyidi al-maliki al-makhdumi al-'adud[i]/al-'adudi al-dhukhri al-fakhri al-mujahidi al-murabiti, 'One of what was made for the most noble officer, the high, the lordly, the lordly, the master, the possessor, the well-served, the help, the help, the treasure [house of excellence], the pride, the holy warrior, the defender'.

The roundel in the base, al-maqarr al-ashraf al-'ali al-mawlawi al-sayyidi al-sayyidi al-makhdumi al-'adudi al-dhukhri al-fakhri 'azza nasrahu, 'The most noble officer, the high, the lordly, the master, the master, the possessor, the well-served, the help, the treasure [house of excellence], the pride, may [God] fortify his victory'

The titles around the rim of this basin celebrate the many excellent qualities of its anonymous patron. Stylistically, this basin belongs to a group of metalwork made during the waning years of the *Burji* Mamluks (r.1382-1517 AD). Though the arts of metalwork had fallen into something of a decline since the long reign of al-Nasir Muhammad in the fourteenth century, it was revived in the fifteenth century with the courtly patronage of Sultan Qaitbay (r.1468-96 AD). Once again, brass vessels were made, large in scale and inscribed with courtly epithets. Though these were often inlaid with precious metal, many - like the present lot - never received this treatment (Esin Atıl, *Renaissance of Islam: Art of the Mamluks*, Washington D.C., 1981, p.53). From the titulature on this vessel, its size, and its quality we can be sure that it made for someone from the elite, perhaps an *amir* or a member of a noble household. It bears comparison, for example, with a basin made for Sultan Qaitbay himself in the Metropolitan Museum of Art in New York (acc.no. 91.1.565).

The shape is classically Mamluk, recalling for example the celebrated Baptistière de Saint Louis in the Louvre (acc.no. LP 16). The example in the Metropolitan Museum of Art is catalogued as an ablutions basin, suggesting that it would have been used by its owner for wudhu before prayer. The decoration of our basin is classically Mamluk: the use of empty space around the exterior of the rim, however, is in keeping with other examples of late Mamluk metalwork such as a lunch box in the British Museum, which shares the use of cusped inscription cartouches with the present lot (acc.no. 1908,0328.2). It also evokes the tight arabesques of 'Veneto-Saracenic' metalwork. which Doris Behrens-Abouseif has argued was an outgrowth of late Mamluk metalwork (Doris Behrens-Abouseif. "Veneto-Saracenic Metalware. a Mamluk Art", Mamluk Studies Review, volume 9, 2 (2005), pp.147-72). The dense ornament and use of strapwork to break the field into a large band of decoration flanked by two minor strips can be compared with the 'Priuli Wine cup' in the Victoria and Albert Museum, London (acc.no. 311-1854).

Although the patron is anonymous, it is possible to glean a certain amount of information about them from the composite blazon which appears around the exterior. Whilst under the Bahri Mamluks blazons were used as a symbol of the office an amir fulfilled at court, by the sixteenth century they had come to be associated with particular noble households, and shared by all the mamluks belonging to that household. This particular blazon, with a cup charged with a pen case, beneath a napkin and flanked by two powder-horns above a smaller cup, has been attributed to the retinue of Sultan Qaitbay (Esin Atıl, op.cit., p.39). In his comprehensive study of Mamluk heraldry, L. A. Mayer identifies no fewer than ten amirs who used this blazon (Saracenic Heraldry, Oxford, 1933, p.xiv). It is also known to have been used by Sultans Janbalat (r.1500-01) and Qansuh al-Ghuri (r.1501-16), who were both mamluks in the household of Qaitbay. Its use is not confined to metalwork, but also appears on a woollen textile fragment in the Metropolitan Museum of Art (acc.no. 1972.120.3), and a massive carpet that survives in many fragments including at the Textile Museum, Washington D.C., and the Stefano Bardini Museum, Florence (Rosamond E. Mack, "The Mystery of Cairo's Magnificent Mamluk Carpets", Aramco World, vol.70, no.3 (2019), p.26). The blazon appears on a basin in the Museum fur Kunst und Gewerbe, Hamburg (acc.no. 1906.576), a tray kept by the Egyptian Embassy in Washington (acc.no. 15944). It also appeared on a large basin - similar in shape to ours - which sold in these Rooms, 26 April 2012, lot 131.



A LARGE AND IMPRESSIVE KHORASSAN LION INCENSE BURNER

26

A LARGE AND IMPRESSIVE KHORASSAN ENGRAVED AND PIERCED BRONZE INCENSE BURNER IN THE FORM OF A LION NORTH EAST IRAN, 12TH CENTURY

The body arranged as if the animal is startled, leaning back on its legs, the body pierced with an overall pattern of palmette vine, the upper part of each leg worked with similar designs, within a border of continuous very fine foliated *kufic* inscriptions, the tail rising over the body with elaborate foliate terminal, the hinged head and neck of pronounced form and similarly decorated 13½ (34.2cm.) high; 14¾in. (37.5cm.) long

£400,000-600,000

US\$500,000-750,000 €470,000-700,000

PROVENANCE:

Private UK Collection, since 1999







Lions have been a symbol of power and authority since pre-historic times. We know of their imagery in the arts of Rome, but it is in pre-Islamic Iran that the lion was pre-eminent, from as early as the Achaemenid period. The well-known group of Iranian incense burners in the form of lions therefore combine a form familiar in Iran with a function that was imported from Byzantium, that of the incense burner.

Lion incense burners appear to have been produced in various sizes, ranging from the massive but atypical example in the Metropolitan Museum of Art signed by Ja'far bin Muhammad bin 'Ali and dated AH 577/1181-2 AD that is 33½in. (82.6 cm.) high to a number that are only around 7in. (17cm) high. While the Metropolitan Museum example is made from sheet metal, presumably to accommodate the scale, the majority, as here, are cast. The sculptural qualities also vary considerably, from the more angular versions such as one in the Louvre Museum (Arthur Upham Pope, A Survey of Persian Art, Oxford, 1938, pl.1297) and one sold at Sotheby's (9 April 2008, lot 114) which is now in the Farjam collection, to ones whose feline qualities are much more apparent. Among these latter are the lion incense burner in the Khalili Collection (J. M. Rogers, The Arts of Islam, Treasures from the Nasser D. Khalili Collection, Abu Dhabi, 2008, no.98, pp.94-5) and the archetype of the group, that in the Hermitage Museum signed by 'Ali bin Muhammad al-Salihi (Pope, op.cit., pl.1304).

The present lion certainly belongs to the latter group, and in terms of the arrangement of the forms is particularly close to the Khalili example. It stands poised, the weight apparently on the rear legs, ready to react in an instant. This conceals the thought that went into the casting of this incense burner. The weight, particularly of the oversized neck that is reminiscent of earlier Iranian Amlash pottery bulls, is carried sufficiently far back to give the sculpture complete stability. Even with the head hinged forwards to fill the body with incense, the front legs still support the structure, avoiding it tipping over. When filled with glowing embers this stability would have been essential, particularly when the lion is cast on this scale. It is the second largest known cast example; only that in the Hermitage is larger. Two recently sold examples of Khorassan incense burners at auction include Christie's London, 27 April 2023, lot 20 and Sotheby's London, 26 April 2023, lot 89.

The following lots (27-43) come from a Private American collection. They were all excavated with legal licenses in Iran in the 1930s and 40s and were brought to America at a time when Europe was becoming more troubled, and America was considered the marketplace with the greatest potential. The supply of serious works of art, coupled with active promotion by scholars such as Arthur Upham Pope, meant that interest in collecting Persian art rapidly grew, with museums building up representative collections as well as private individuals forming collections of the highest quality.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*27

A SELJUK STUCCO FIGURE

IRAN, 12TH CENTURY

Depicting a musician playing an 'ud, remains of dove-grey pigment, with custom-made acrylic stand 11%in. (25.4cm.) high

£10.000-15.000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

American collection by 1971

There is a long Near Eastern tradition of royal statuary, even beyond the spectacular Achaemenid and Sassanian rock reliefs of *Taq-i Bustan* and *Naqsh-i Rustam*. The statues excavated from *Khirbat al-Mafjar* in present-day Palestine demonstrate that this continued into the Islamic period, though the lack of evidence of royal statuary from excavations in Samarra suggests that by the ninth century palace design had moved on. It took the influx of Turkic peoples from East Asia, who came as soldiers but developed into dynasts, to revive the art of royal statuary. In this, they were doubtless influenced by their indigenous traditions of stucco statuary, which is attested to by fragments excavated by Sir Auriel Stein in Ming-oi in the early twentieth century, which date from the Tang (618-907 AD) and Song (960-1279 AD) dynasties. The revival in royal statuary was seen first in the Ghaznavid capital of Lashkari bazaar, and found its full expression in the foundations of the Seljuqs (Stephen Heidemann, Jean-Francois de Laperousse, and Vicki Parry, "The Large audience: life-sized stucco figures of royal princes from the Seljuq period", *Muqarnas*, vol.31 (2014), pp.40-1)

No Seljuk royal palace has been scientifically excavated, and little is known of their construction or what went on within them. The convex reverse of our figure suggests that it would have been mounted to a wall. David Durand-Guédy suggests that such pavilions would have been temporary, built out of adobe to host the itinerant Seljuk court before they moved on, similar to those built by the Qarakhanids near Samarkand. There, the ruler might meet with local dignitaries and treat them to food and entertainment. This statue suggests that these were musical affairs: the beardless youth holds a stringed instrument, perhaps an 'ud or the Iranian forbear the barbat. Musicians also decorate the heavily-frescoed walls of Qusayr Amra, the Umayyad palace in the Jordanian desert.

Probably the most famous examples of Seljuk statuary are the two in the Metropolitan Museum of Art in New York, which stand at over a metre tall and retain much of their original polychromy (acc.nos. 57.51.18 and 67.119). Far more similar to the present lot, however, are those which were excavated from the city of Susa in present-day Iraq. They are in the Louvre, and published by Guillermina Joel and Audrey Peli (Suse: Terres Cuites Islamiques, Paris, 2005, pp. 198-206, cat.nos. 265-280; in an accompanying essay they mention similar figures excavated in Wasit and Gurgan). They are all variously crowned with jewelled headdresses and wear flowing robes. Only one is complete, and the majority reduced to only a head. A further figure, so remarkably similar as to be possibly from the same set, is in the Royal Ontario Museum (acc.no. 958.118.2).







AN UNGLAZED POTTERY BOWL

PROBABLY NISHAPUR, EASTERN IRAN, 12TH/13TH CENTURY

Of rounded form with vertical sides, the cavetto moulded with a fluted design, rising to a band of floriated kufic, with a slightly splayed foot, the base pierced with five holes

6%in. (17.5cm) diam.

PROVENANCE:

American collection by 1971

INSCRIPTION:

Inscription in *kufic*, largely undeciphered, suggested reading ...*shafaha* (*shafa'a*) *wa baraka* ... '... intercession (?) and blessing...'

Though there has been comparatively little published on unglazed Iranian pottery, the high-sided form of this bowl resembles a mould in the al-Sabah Collection, Kuwait, which is reported to have been excavated in Ghazni in present-day Afghanistan (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, pp.144-5, Cat. Af.6). A fragment of a similarly-shaped mould which was excavated in Nishapur is in the Metropolitan Museum of Art in New York. That has a similar combination of large *kufic* letters with small birds in an upper band (acc.no.48.101.6a,b).

*29

A KASHAN PIERCED WHITE-GLAZED CONICAL BOWL

CENTRAL IRAN, 12TH CENTURY

Of conical form on short foot, the centre of the interior plain, a band of moulded animals against scrolling vine at the rim with double plain bands above and below, pierced and covered in a white glaze, repaired breaks 9%in. (24.8cm.) diam; 4½in. (11.4cm.) high

£4,000-6,000 U\$\$5,000-7,500 €4.700-7.000

PROVENANCE:

American collection by 1971

The introduction of fritware to Iran from Syria and Egypt in the twelfth century has been described as a 'revolution in ceramic technology' (Oliver Watson, *Ceramics of Iran*, London, 2020, p.147). Rather than earthenware, the bodies of ceramic vessels were now made of an artificial mix of quartz, clay, and finely-ground glass powder, which was perfectly white and could be made into walls only a few millimetres thick. This allowed the products of Kashan – the central Iranian town which seems to have had a monopoly on the technology – to rival those of Chinese workshops, which had a translucency which had long been the envy of the world (Oliver Watson, *op.cit.*, p.149). It made possible the creation of vessels like this: with walls so thin that they could be carved with small perforations which would be filled with glaze and create an effect like openwork, while still holding liquids. The decorated band around the rim of our bowl resembles that on another in the Louvre (acc.no. MAO 530), and a beaker in the Sarikhani collection (Oliver Watson, *op.cit.*, p.171, cat.86).





A CALLIGRAPHIC POTTERY BOWL

NORTH EAST IRAN OR TRANSOXIANA, 11TH CENTURY

Of conical form, decorated with black glaze on a white ground, the centre with a single line of kufic, another line around the cavetto, the exterior plain, repaired breaks

7%in. (19.3cm.) diam.

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

PROVENANCE:

American collection by 1971

INSCRIPTION

In the centre, 'Ahmad'; around the wall a saying to Imam 'Ali and part of a word man ayqan bi'l-khalaf jada bi'l-'atiyya bar[aka?], 'He who believes in what follows excels in generosity. Blessing(?)'

Bowls of this type were often painted with aphorisms or exhortations around the cavetto, frequently with the single enigmatic word 'Ahmad' in the middle. Abdullah Ghouchani maintains that it was the name of an individual potter (*Katabaha-yi sufal-i Nishabur / Inscriptions on Nishapur Pottery,* Tehran, 1986). The amount of pottery with the word on it, in all manner of calligraphic styles, may suggest 'Ahmad' was a workshop rather than an individual. Others have suggested that it may not be a name at all. Charles K. Wilkinson suggests that it may be an elative form of the Arabic verb *hamada*, meaning 'the most laudable' or 'may he do that which is laudable' (*Nishapur: Pottery of the Early Islamic Period*, New York, 1973).

Other ceramics with 'Ahmad' in the middle are in the al-Sabah collection (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.213, Cat. Ga.9), the British Museum (acc.no.1948,1009.1), and Museum of Applied Arts, Hamburg (acc.no. 1956.96). An example with an inscription which is also in a very similar script, which Ernst Grube describes as 'particularly elegant and controlled', is in the Khalili Collection (Ernst J. Grube, "The Pottery of Khurasan", *Cobalt and Lustre: the First Centuries of Islamic Pottery*, p.98, cat.no.95).

*31

A TIN-GLAZED POTTERY BOWL

ABBASID IRAQ, 9TH CENTURY

The pale grey interior with a single line of stylised blue *kufic*, the exterior plain, repaired breaks 8in. (20.4cm.) diam.

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

PROVENANCE:

American collection, since 1971

INSCRIPTION

The inscriptions reads baraka li-sahibihi, 'blessing to the owner of this [bowl]'

Pottery of this type is often referred to as 'Samarra' ware, a reference to the palace-city which served as the capital of the Abbasid caliphate in the ninth century. Though many examples of pottery of this type were excavated there in the early twentieth century, they are not believed to have been made in Samarra itself, but elsewhere in present-day Iraq - Baghdad, Kufa and - most recently - Basra have been suggested as places of manufacture. The silhouette of these bowls and their smooth white glaze emulates Tang Dynasty porcelain, examples of which were found during the excavations of Samarra, demonstrating the extent of trade connections between the Islamic world and China in the first millennium (Oliver Watson, *Ceramics of Iran*, London, 2020, p.41).

The sparse decoration on these bowls is rendered in cobalt blue pigment. Although some examples feature geometric or vegetal designs, many - like the present lot - are decorated instead with a single band of inscription. Similar examples, undecorated aside from the inscription, are in the Ashmolean museum in Oxford (acc.nos.EA1956.106 and EA1978.213) and the Museum of Islamic Art in Doha (acc.no.PO.31). Examples sold at auction in recent years include one sold by Sotheby's London, 24 October 2007, lot 52, and in these Rooms 27 April 2017, lot 6, and 27 April 2007, lot 3. Of those, the latter has an inscription identical in content with that on the present lot.



A FIGURAL KASHAN LUSTRE POTTERY DISH

CENTRAL IRAN, LATE 12TH CENTURY

The white ground decorated in lustre, the central roundel with six figures in cartouches around a central star, a band of *kufic* around the rim, the exterior with a band of 'dot and dash' design between horizontal bands, '183' written in pen on the base, two stickers on the exterior, intact 6½in. (15.8cm.) diam.

£12,000-18,000

US\$15,000-22,000 €14,000-21,000

PROVENANCE:

American collection by 1971

INSCRIPTION:

Around the inside wall in *kufic*, possibly repetitions of benedictions in Arabic *al-'izz*, *al-daw[la] al-'izz al-iqbal* 'Glory, wealth, glory, prosperity'

Following the introduction of fritware (see lot 29), the arrival of the lustre technique – which also probably found its origins in Egypt – brought about a second revolution in Iranian ceramics. The technique required a potter to apply a thin layer of pigment, made from a mix of silver and copper oxides

and earth, to the surface of a fired white-glaze vessel. The vessels would then be fired in a second time in a 'reducing kiln', in which carbon monoxide removed the oxygen to leave a deposit of metal. The deposit was thin enough to be practically transparent, but thick enough to have a pearlescent sheen (Oliver Watson, *Persian Lustre Ware*, London, 1985). In the words of Abu'l-Qasim, a descendent of the Kashani master-potter Abu'l-Tahir writing in the year AH 700/1300 AD, a finished vessel 'reflects like red gold and shines like the light of the sun' (translated James Allan, "Abu'l-Qasim's Treatise on Ceramics", *Iran*, XI, 1973).

The chain-like motifs between the figures on the interior, which are echoed in a larger scale on the exterior of the dish, are also encountered on other vessels, such as a bottle in the Sarikhani collection (Oliver Watson, *Ceramics from Iran*, London, 2020, p.223, cat.no.113) and two jugs in the Khalili collection (Ernst J. Grube, "Iranian stone-paste pottery of the Saljuq period", in *Cobalt and Lustre: the First Centuries of Islamic Pottery*, London, 1994, pp.232-3, cat.nos. 260 and 262).



A LARGE KASHAN LUSTRE POTTERY DISH

CENTRAL IRAN, LATE 12TH CENTURY

The interior decorated with gold lustre on a white ground with a central roundel with a figure on horseback, surrounded by eight figures between trees in the cavetto, the exterior plain blue, '207' written in black ink on the foot, repaired breaks and areas of restoration 13¼in. (33.6cm.) diam.

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

PROVENANCE:

American collection by 1971

Both this large dish and the previous lot belong to a group of Kashan lustre ceramics which Oliver Watson describes as exhibiting 'the miniature style'. Together with polychrome *mina'i* ware, they are believed to have taken inspiration from pre-Mongol manuscript illustration, almost all examples

of which have now been lost. Some of the main features of this style which Watson identifies are the 'detailed treatment' given to clothes, a landscape 'invariably' populated by chequered trees encircled by a 'halo' of dots, and an overall arrangement of motifs in individual panels (Oliver Watson, *Persian Lustre Ware*, London, 1985, p.68).

The arrangement of motifs on this design – with a ring of seated figures encircling a mounted figure – reflects a spectacular dish in the Art Institute of Chicago which is dated Safar AH 587/March 1191 AD (acc.no. 1927.414). It is likely to also be of similar period to a dish in the Khalili collection, with three figures in the centre, the faces of which bear a close resemblance to those on our dish (Ernst J. Grube, "Iranian stone-paste pottery of the Saljuq period", in *Cobalt and Lustre: the First Centuries of Islamic Pottery*, London, 1994, pp.234, cat.no. 264).





A KASHAN LUSTRE POTTERY BOWL

CENTRAL IRAN, EARLY 13TH CENTURY

Of conical form, the white ground painted in lustre, the central roundel with six-pointed star lattice, the cavetto with further geometric and vegetal motifs and white *naskh* around the rim, exterior with abstract geometric motifs between horizontal bands, '4' written on the base, and two stickers on the exterior, intact 6in. (15.2cm.) diam.

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

PROVENANCE:

American collection by 1971

INSCRIPTION:

Around the inside wall, undeciphered

In the years before the Mongol invasion, the potters of Kashan developed the mature 'Kashan style'. The thickness of the metaloxide pigment which was painted onto the glaze was such that patterns could be incised into it. This allowed heavy areas of glaze to be lightened – as in the decorative band on the present lot – with small scrolls and spirals, and for inscriptions to be rendered in reserve, with the text in white against a lustre ground. Around sixty examples of vessels decorated in this style are dated, the earliest being AH 595/1199 AD and the majority dated to the first three decades of the seventh Islamic century.

Many other examples of 'Kashan style' lustre ware are also entirely aniconic, including two examples in the Khalili collection (Ernst J. Grube, "Iranian stone-paste pottery of the Saljuq period", in *Cobalt and Lustre: the First Centuries of Islamic Pottery*, London, 1994, pp.243-4, cat.nos.277 and 280).

*35

A KASHAN LUSTRE POTTERY DISH

IRAN, EARLY 13TH CENTURY

Of shallow form with raised foot, the ivory field decorated in lustre with a central roundel of intertwined arabesques, the cavetto with scrolling leafy vines, the exterior decorated with columns of paired leaves, with three old collection stickers on one side 8%in. (21.1cm.) diam.

£8,000-12,000

US\$10,000-15,000 €9.300-14.000

PROVENANCE:

American collection by 1971

A distinctive feature of Islamic pottery is the way in which pots were arranged in the kiln. When firing glazed ware, it was imperative that the vessels not come into contact with one another or they would fuse. Consequently, long bars were driven into the walls of kilns to create shelves, so that large numbers of vessels could be fired in a single kiln (Oliver Watson, Ceramics of Iran, London, 2020, p.17). The gaps between the bars, however, would allow pigment to drip onto the vessel below: particularly susceptible to this was the copper oxide pigment used for turquoise vessels. The blue marks on this dish suggests that lustre vessels would have been fired alongside other types of ceramic such as turquoise ware, giving a sense of the complicated and bustling atmosphere of a thirteenth century Iranian ceramic workshop, where many different techniques were being practiced simultaneously.

A KASHAN LUSTRE POTTERY APOTHECARY JAR (ALBARELLO)

CENTRAL IRAN, LATE 12TH CENTURY

Of gently widening cylindrical form, the body decorated in lustre with a central band of mounted figures, a *kufic* inscription below, intact, drilled

7%in. (19.8cm.) high

£20,000-30,000

US\$25,000-37,000 €24,000-35,000

PROVENANCE:

American collection by 1971

INSCRIPTION:

Around the neck and body in *kufic*, possibly repetitions of *aldaw[la]*, 'wealth'

The decoration on the present lot closely resembles that on lot 32 in the present sale, and like it can be described as an example of the Kashan 'miniature' style. Its form however is much more unusual, and far better represented by later blue and white examples from the thirteenth and fourteenth centuries. Of them, Arthur Lane comments that they enjoy the 'peculiar distinction of being almost the only pre-sixteenth century Islamic pottery that has survived above ground since it was made'. They were made to transport fruits and spices, and were referred to by their Arabic name *al-birun*. This word became corrupted when they were traded with Europeans, and a pot of this type has since been referred to as an 'albarello'. They were particularly associated with apothecaries and widely imitated, and are commonly seen in the Hispano-Moresque pottery as well as Italian majolica.

Other Kashan lustre albarelli are in London, in the collections of the British Museum (acc.no.G.252) and the Victoria & Albert Museum (acc.no.369-1892). Another example which shares its ascending 'chain' motifs with ours is in the Metropolitan Museum of Art, New York (acc.no.2013.255).



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*37

A SULTANABAD POTTERY BOWL

EASTERN IRAN, 14TH CENTURY

Of rounded form on short foot, painted under the clear glaze in blue and black, the interior decorated with a central rosette surrounded by a band of pseudo-calligraphy and an outer band of alternating floral motifs, the exterior with alternating blue and black vertical lines, inventory numbers in black ink on the base, rim chips, otherwise intact 8½in. (21.7cm.) diam.

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

PROVENANCE:

American collection by 1971

This bowl was produced after the Mongol invasion although in spite of this there is a certain amount of continuity with early thirteenth century underglaze painted Kashan ware. New departures can be seen, however, in the incorporation of Chinese motifs and the overall shape of this bowl, which resembles Chinese celadon lotus bowls (Oliver Watson, *Ceramics of Iran*, London, 2020, p.329, cat.no.169). The term 'Sultanabad' is a reference to the place where pottery of this type was first discovered by Western archaeologists in the early twentieth century. In all likelihood, these bowls were still made in Kashan, which by the second half of the thirteenth century had recovered from the impact of the Mongol invasion and was once again thriving under the *Pax Mongolica*.

A Sultanabad bowl with very similar pattern on the exterior is in the al-Sabah collection (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.390, cat. Q.19). Another, with similar internal decoration in the Los Angeles County Museum of Art (acc.no. 55.26.2). A Sultanabad bowl with a six-pointed stellar motif in the middle was sold in these Rooms, 23 October 2007, lot 71.

*38

A NISHAPUR POTTERY BOWL

NORTH EAST IRAN, 10TH CENTURY

Of rounded form on a short foot, the green-spotted yellow ground under a clear glaze, decorated with black stylised *kufic* radiating from a central point, alternated with four palmette motifs, repaired breaks 9%in. (23.8cm.) diam.

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

PROVENANCE:

American collection by 1971

The vivid design on this bowl does justice to the excavation reports of Charles Wilkinson, a curator at the Metropolitan Museum in New York, during his excavations of Nishapur - this 'new and extraordinary' type of pottery is 'vigorously drawn' with a 'bright and gay' colour scheme (quoted by Oliver Watson, *Ceramics of Iran*, London, 2020, p.124). The absence of any of the figures and animals which often appear on ceramics of this type draws attention instead to this example's extraordinary colours - a combination of a lead stannate yellow pigment with a copper-based green, with broad black outlines in a pigment containing enough manganese to lend it a slight purple tint (Charles Wilkinson, *Nishapur: Pottery of the Early Islamic Period*, New York, 1974, p.4).

'Inanimate' designs such as this are often arranged into four parts by intersecting bands, such an example has been published as part of the al-Sabah Collection (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.251, Cat. H.6). On the present lot, however, these bands have been replaced by four lines of pseudo-*kufic*, somewhat resembling the word *baraka* – 'blessing'. Together with the spotted background, it more closely resembles two unusual examples sold by Sotheby's London, one as part of a Princely Collection, 5 October 2010, lot 65 and the other 3 October 2012, lot 146.



A KASHAN POTTERY MODEL HOUSE WITH PERFORMING MUSICIANS

CENTRAL IRAN, 12TH CENTURY

Of rectangular form, the central cavity containing eight figures playing a variety of instruments all grouped around forms suggestive of three cypress trees, a line of crenellated arches on all four sides of the central cavity, the four sides of the model carved in relief with coupled columns running along the length in imitation of a hypostyle building, repaired breaks

4% x 65% x 2%in. (11.1 x 16.8 x 6cm.)

£3,000-4,000

US\$3,800-5,000 €3,500-4,600

PROVENANCE:

American collection by 1971

Covered with a monochrome turquoise glaze, this is an example of an extraordinary group of 'house models' attributed to thirteenth century Kashan. When an example was excavated in the Wasit in the early twentieth century, excavators suggested that they had stumbled onto the remains of a toyshop (Margaret S. Graves, Worlds Writ Small: four studies on miniature architectural forms in the medieval middle East, Volume I, PhD thesis, University of Edinburgh, 2010, p.73). Others have suggested that they were intended that they might have been gifts associated with Nowruz, and indeed many examples such as one in the Museum of Islamic Art in Berlin (acc.no. I.3832) show groups sat around a pedestal table with balls of clay on it, which may represent the haft sin. A model in the Metropolitan Museum of Art (acc.no. 67.117), in which two figures stand before a turbanned man on a structure resembling a minbar with eight seated onlookers on either side, has been interpreted as a marriage ceremony.

Exactly what kind of structure is being depicted is also open to question: it may be interpreted variously as a house, a mosque, a madrasa, or a *tekke*. The rectangular form seems particularly reminiscent of the caravanserai which were constructed under Seljuk auspices across their realm, such as Sultan Han in Aksaray, or the Deyre Gachin near Qom, many of which had arcaded exteriors and enclosed gardens. Perhaps the figures on this model represent a band of travelling musicians, making their living by entertaining weary travellers.





A GROUP OF GOLD AND SILVER SELJUK JEWELLERY

IRAN, 10TH-13TH CENTURY

Comprising one gold necklace, one silver gem-set bangle, one gold ring, one gold filigree necklace ornament, seven pairs of gold earrings, two single earrings, some jewellery decorated with niello or set with stones or pearls

The necklace 161/2 in. (42cm.) long

£12,000-18,000

US\$15,000-22,000 €14,000-21,000

PROVENANCE:

American collection by 1971

During the Seljuk period gold and silver jewellery was popularly worn by both men and women. Iranian jewelers and goldsmiths were capable of producing highly complicated and sophisticated designs (Shelia Canby et.al. (eds.), Court and Cosmos: The Great Age of the Seljugs, New York, pp.99-100). Several items in the present group are made from gold wire and filigree, an extremely technically demanding process yet one in which Seljuk goldsmiths were highly proficient. The spherical filigree earrings in the present group are comparable to a pair which sold at Bonhams London, 6 October 2015, lot 35 whilst the necklace - embellished by no less than thirty individually composed filigree elements - relates to a necklace in the Metropolitan Museum of Art, New York (1972.188.3, illustrated Canby et al. op.cit. no. 26, p.99).

A SILVER-INLAID BRASS BOWL

FARS, SOUTH IRAN, SECOND HALF 14TH CENTURY

With rounded base and sloping shoulder rising to a triangular-section rim, the body decorated with a band of poetry in *thuluth* reserved against arabesque scrolls and alternated with six-lobed roundels, a band of pendants below alternating with roundels, the interior engraved with swimming fish 8% in. (22.3cm.) diam.

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

PROVENANCE:

American collection by 1971

INSCRIPTION:

Around the body tas ast pur ab u 'aks az vay za nikust/ ya tas-i siphr ast kih khurshid dar ust/ ya durj-i javahir ast ya burj-i asad/ ya jam-i jahan numast ba ayna-yi dust, 'It is a dish full of water, the reflection of which is made of goodness, Or the dish of the firmament containing the sun, Or a casket of gems or the constellation of Leo, Or the world-revealing cup with the reflection of the beloved'

in tas kih hawzi-st pur z ab-i zulal/ amad sabab-i taharat-i ahl-i kamal/ dar majlis-i 'aysh tishna ra bar kaf-i dast/ jamist za ab-i zindagi malamal,' This dish which is a pool filled with pure water, Has come for the sake of the ablutions of those endowed with excellence, At the gathering of pleasure, in the palm of the thirsty one, It is a cup, brimful with the Water of Life'

This bowl has the features of a group that was first identified by Anatol Ivanov in 1972 (A. A. Ivanov, "Bronze mid-fourteenth century basins", in *Central Asia and Iran*, Leningrad, 1972). Ivanov concentrated on a bowl in the Hermitage (inv. VC-167) that was of a form that he at the time called Mamluk, but which has Persian inscriptions and was dated AH 751/1350 AD. He tentatively gives the group, which he subdivided, a Jalayrid mid to later fourteenth century attribution.

There are many basins of this form and basic decoration which at first make one think that our example is relatively commonplace. However the decoration is much finer than that on most with far more inlay, while the delightful Persian inscription is specifically for this bowl. It has a number of unusual features when compared to the main group (apart from that of clear legibility), including dense interlace decoration that spans the rim and also the lotus flowers in the alternate triangular lower panels, both of which are very similar indeed to fourteenth century Fars examples. Both can be seen for example on a very good Fars bowl sold at Sotheby's Paris, 18 November 2013, lot 135. The profile and distribution of the design can also be compared to that of the Turanshah bowl of 752/1351-2 in the Victoria & Albert Museum (inv. 760-1889; A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World*, eighth-eighteenth centuries, London, 1982, no.104, pp.223-229).

The Sotheby's bowl however has the typical decoration fully covering the sloping shoulder rather than just the upper band seen here. The present design proportion is frequently thought to be a later development directly heading in a comfortably linear art-historical fashion to the Timurid version of the fifteenth century. The present bowl, coupled with the dated Hermitage example, show that this format of design was at least partly contemporaneous with the better-known Fars bowls. The fact that ours is very similar in shape, technique and decorative details to the Fars examples indicates it was probably made in the same or closely related workshops.

It is also worth noting the fish in the centre of the bowl which, unusually, are in a wider band but all facing the central roundel. This is possibly the only example in the centre of a bowl showing the stylised water ripples either side of the fish's tails giving the strong impression of movement, each almost nibbling at the central roundel.



A KASHAN COCKEREL HEAD POTTERY EWER

IRAN, 13TH CENTURY

Of bulbous form, the white ground decorated with cobalt-blue and black scrolls, a band of black calligraphy around the middle, the tapering neck terminating with a sculpted cockerel head and a slightly flared mouth, straight handle, surface iridescence, intact 10in. (25.7cm) high

£8.000-12.000

US\$10,000-15,000 €9,300-14,000

PROVENANCE:

American collection by 1971

Underglaze-painted vessels such as the present lot were contemporary with Kashan lustre ware. Often the decoration was done with cobalt-blue and black pigments - the former was quite volatile with a tendency to run, while the latter was thick and viscous enough that it could be incised. There are three examples of bowls decorated with this technique in the Khalili collection, of which one (cat.no. 214) is dated AH 611/1214 AD (Ernst J. Grube, "Iranian stone-paste pottery of the Saljuq period", in *Cobalt and Lustre: the First Centuries of Islamic Pottery,* London, 1994, pp.197-99. cat.nos.213-15).

The distinctive form of this ewer, with its moulded cockerel's head, is not uncommon in medieval Iranian pottery. Though they have a variety of different handle designs and body shapes, the heads are broadly homogenous across the group. The model may have been Sassanian metalwork or Tang Dynasty phoenix-head ewers, though an indigenous tradition can also not be ruled out (Oliver Watson, *Ceramics of Iran*, London, 2020, p.178, cat.no. 91). Other examples of this form with underglaze painting include two examples decorated only with horizontal stripes in the Sarikhani collection (Oliver Watson, *op.cit.*, p.297, cat.no.151) and in the Metropolitan Museum of Art in New York (acc.no. 19.68.2). A further example was sold by Bonhams London, 24 April 2018, lot 172.



A KASHAN POTTERY JUG

CENTRAL IRAN, 13TH CENTURY

The rounded body decorated with a horizontal band of vegetal scrolls below a band on a cobalt-blue ground around the shoulder, the neck with further black vegetal decoration, with slightly flared mouth and a straight loop handle, intact 7½in. (19.1cm.) high

£7.000-10.000

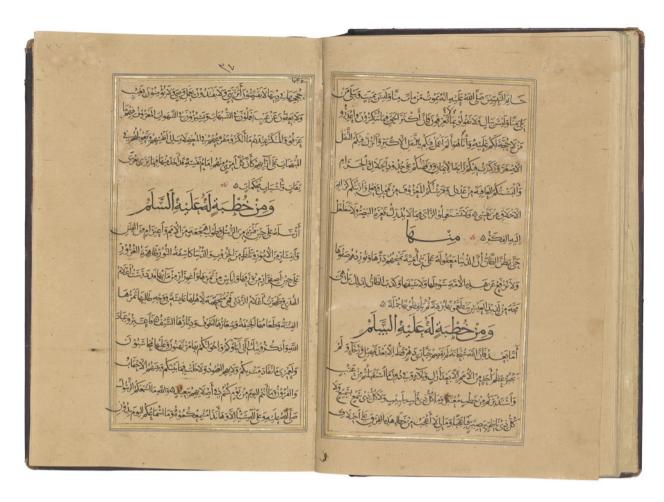
US\$8,800-12,000 €8,200-12,000

PROVENANCE:

American collection since 1971

Like the previous lot, this ewer was decorated before being glazed and fired. The clear white colour of the frit body meant that the potter could leave a considerable amount of open space on the design, having faith that it would appear a clear unblemished white on the final product. The shape of this ewer was derived from metalwork, a surviving example of which can be seen in the Metropolitan Museum of Art in New York (acc.no. 63.158.3). There are even examples known where the potter has used a mould to create a 'faceted' effect to evoke the texture of hammered metal (Oliver Watson, *Ceramics of Iran*, London, 2020, p.199, cat.no. 101). An example of a jug with similar underglaze decoration is kept in the Asian Art Museum (acc.no. B62P223), while another was sold in these Rooms, 27 October 2022, lot 36.





VARIOUS PROPERTIES

 θ 44

MUHAMMAD BIN AL-HUSAYN BIN MUSA KNOWN AS ABU ALHASSAN AL-SHARIF AL-RADI (D. AH 406/1016 AD): NAHJ AL-BALAGHA

SIGNED YA'QUT AL-NURI, ZENGID MOSUL, DATED 14 DHU'L-QADA AH 601/3 JULY 1205 AD

Arabic manuscript on paper, 214ff. with 15II.of elegant black *naskh*, headings in larger script, set within gold and polychrome rules, occasional marginal commentary, catchwords, the opening bifolio with later illumination laid down over original title page and colophon with signature of Ya'qut al-Nuri, the following bifolio with the text reserved against gold cloudbands illuminated with flowering scrolls, in later gilt tooled leather binding, the doublures marbled paper

Text panel 1014 x 5%in. (26 x 14.8cm.); folio 1256 x 81/2in. (32.2 x 21.6cm.)

£80,000-120,000

US\$100,000-150,000 €93,000-140,000

PROVENANCE:

Private Collection, UK, by 1970

LITERATURE:

Nassar M. Mansour, 'A unique Arabic manuscript copied by Ya'qut al-Nouri al-Mouselli (d. 618 H/1221 CE): Analytical study of the artistic features of Ya'qut al-Mouselli's style in calligraphy', *al-Majalla al-Urduniyya lil-tarikh w al-athar*, 2009, pp.1-31.

The eleventh and twelfth centuries brought changes to Qur'anic scripts, which would see the use of *kufic* and its derived 'New Style' become ever more limited. They were replaced by the so-called 'six pens', rounded scripts elevated to remarkable levels of aesthetic brilliance and geometric perfection. This is a development which in the past has been attributed

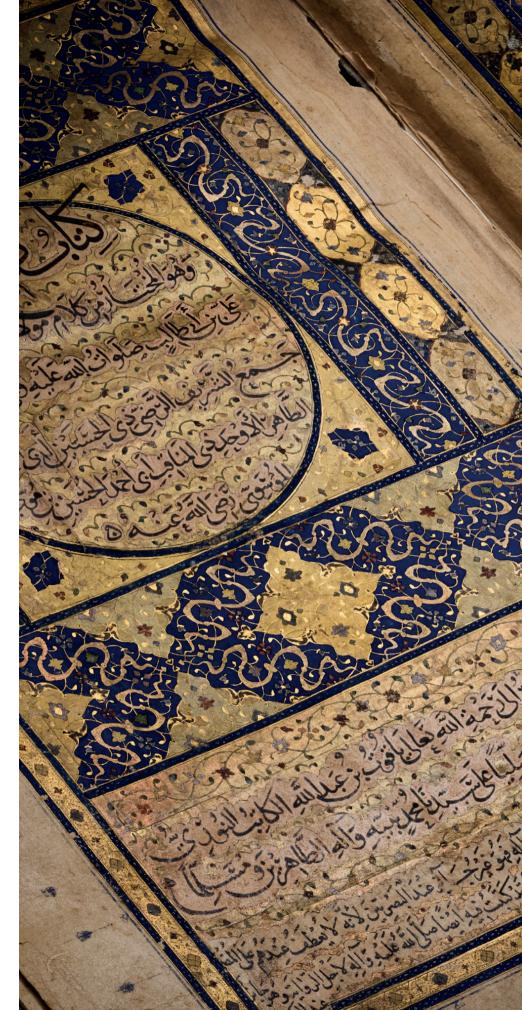
to the skills of a number of almost-mythical calligraphers, credited with single-handedly reforming scripts. Recent scholarship, however, has moved towards a more gradualist model, which emphasises the role played by lesser-known scribes who consolidated, disseminated, and developed scripts which they had learnt from these luminaries. Following the publication of an article by Nassar M. Mansour on the manuscript offered here, it is possible to confidently attribute it to the work of one of these scribes who played a vital role into the codification of the Arabic script as it is written today (Nassar M. Mansour, 'A unique Arabic manuscript copied by Ya'qut al-Nouri al-Mouselli (d. 618 H/1221 CE): Analytical study of the artistic features of Ya'qut al-Mouselli's style in calligraphy', al-Majalla al-Urduniyya lil-tarikh w al-athar, 2009, pp.1-31).

Ya'qut al-Nuri is mentioned in important medieval treatises and biographical dictionaries, such as that of Ibn Khallikan (1211-1282 AD) whose *Lives of Eminent Men* was important in ensuring the reputation of many other calligraphers and men of knowledge in his day. His *laqab* al-Nuri is thought to be a reference to his years of service for Nur al-Din Arsalan Shah, the Zengid *amir* of Mosul (d. 1211). He also became known as *al-Mawsili*, in reference to the city where he spent much of his life. As for the rest of his name, it suggests that he was not himself of Arabic origin. The name Ya'qut as well as the highly generic *kunya 'ibn 'Abd Allah'* – son of the servant of God – was a name widely used when slaves converted to Islam and were given new names. The later calligrapher Ya'qut al-Musta'simi was also known as *ibn 'Abd Allah*, since he had been born in Amasya, then part of the Byzantine Empire, and lived in Baghdad as a slave of the caliph al-Musta'sim billah (David James, "The Problem of Ya'qut al-Musastimi", in *The Master Scribes*, London, 1992, p.58). The exact date when our scribe came to Mosul is not

known: he is reported to have studied the *diwan* of al-Mutanabi and the *maqamat* of al-Hariri under Ibn al-Dahhan al-Nahwi, who died in AH 569/1173 AD, suggesting that Ya'qut probably arrived in Mosul before that. The date and place of birth of our Ya'qut is not known, though Ibn Khallikan reports that at the time of his death in AH 618/1221 AD he was an old man and had lived a long life (Nassar M. Mansour, *op.cit.*, p.4).

Ya'qut al-Nuri learnt the art of calligraphy from a female teacher, Sheikha Shahada bint al-Abri (d. AH 574/1178 AD) who instructed him in the style of ibn al-Bawwab. When he gained mastery of the script, he became a teacher, and is reported to have attracted students from across the area to Mosul. A poem survives written about him by Naiib al-Din Husain al-Wasiti. praising his skill as a calligrapher. As a teacher, he ensured the consolidation of the style of Ibn al-Bawwab not only in Mosul, but across the wider Islamic world. One of his students was Abu'l-Hasan Ali ibn Zengi, also known as al-Wali al-Ajami, is remembered as one of the scribes who brought Ibn al-Bawwab's style to Egypt, where it continued to flourish even into the 16th century. Al-Tayyibi, one of the last great Mamluk calligraphers, wrote a manual which dwelt at great length on the impact of Ibn al-Bawwab, but had little to say of later Abbasid calligraphers (Doris Behrens-Abouseif, The Book in Mamluk Egypt and Syria, Leiden, 2019, p.104).

Of these late Abbasid calligraphers, it is Ya'qut al-Musta'simi who has enjoyed the most fame, having been secretary of the last 'Abbasid caliph and then the protégé of Juvayni following the fall of Baghdad to the Mongols in 1258. Like ibn al-Bawwab, however, surviving material in his name is scarce: Rashid al-Din was only able to find ten books by him for the Mongol royal library only a few years after al-Musta'simi's death. The demand for works by him, however, led to the production of fakes and facsimiles in large numbers as well as mis-attributions like that which we see on the present manuscript. Here, an opening page has been added with a suggestion that 'al-Nuri' was a name taken by al-Musta'simi after the fall of Baghdad. The style of the illumination, which has also been laid down on the original frontispiece, suggests that these alterations were made in Iran in the sixteenth century. The alterations, however, did not go so far as scrubbing the date in the colophon at the back of the manuscript, which still reads AH 601/1205 AD, when Ya'qut al-Musta'simi could have been no more than a child, had he even been born at all. Seeing past this later attribution and looking to the original signature, however, reveals this manuscript to be the work of another who, though less well known, was also a pioneer in the development of Arabic round scripts in the first half of the thirteenth century.





A NASRID OR POST-NASRID BONE-INLAID WOOD PYXIS GRANADA, SPAIN, SECOND HALF 15TH OR 16TH CENTURY

The octagonal body inlaid with a mosaic of wood, silver and stained and natural bone, each side decorated with two columns of four stacked stellar motifs, with gilt-copper hinges, lock plate and handle 6%in. (17cm.) high; 7½in. (19cm.) wide

£80,000-120,000

US\$100,000-150,000 €93,000-140,000

PROVENANCE:

Private Collection, France, by 2001

This octagonal box belongs to a group of polygonal inlaid boxes traditionally attributed to Nasrid al-Andalus. Founded by Muhammad I al-Ghalib of Arjona (r. 1232-73) the Nasrid Dynasty ruled Granada and the territory of al-Andalus for over two centuries, overseeing a period of great artistic patronage and development. The Nasrids developed a sophisticated tradition of architecture and craftsmanship, both in furniture making and ceramics, which built upon the visual language inherited from the Almohad Dynasty based on complex geometric designs.

Taracea describes the technique of decorating woodwork with intricate mosaics of wood, metal and bone, a technique taken to a great level of sophistication under the Nasrids. The term derives from the Arabic word tarsi, which means 'encrustation'. For a greater discussion of the technique please see the note for lot 48.

This group of boxes, often referred to as pyxides as with the current example, are divided into three groups by Julian Raby in his essay on a Nasrid pyxis sold at Sotheby's, London, 10 June 2020, lot 87. Raby convincingly argues that the earliest group of eight boxes, including the Sotheby's 2020 box, date from the twelfth or thirteenth centuries. This argument in part rests on a carbon date test on the Sotheby's 2020 pyxis but mostly rests on comparison to the *taracea* used on the *minbars* in the mosques in Fez and Marrakesh. A second group of three boxes, which he does not specifically attribute, follow this.The latest group, assigned to the late fourteenth or fifteenth century, comprises two ten-sided boxes which relate to a pair of doors from the Palacio de los Infantes in Granada which can be confidently assigned to the early fifteenth century (J.D. Dodds (ed.), *Al-Andalus: The Art of Islamic Spain*, New York, 1992, cat.118, pp. 372-73). One of these two boxes is in the Victoria & Albert Museum, London (acc.no.270-1985) and features star polygons with complex infills in a variety of colours.

Like the earliest group our pyxis is octagonal and features some of the same decorative elements, notably the band of dentate merlon motifs found on earlier boxes (see Christie's London, 28 October 2020, lot 20 and Sotheby's London, 26 April 2023, lot 77). However, the stacked stellar motifs found relate much more to furniture of the late Nasrid and post-Nasrid period which would place our box in a group of its own.

Mariam Rosser-Owen refers to this as the 'petalled star' motif, something she identified as typical of sixteenth century work (*Islamic Arts from Spain*, London, 2010, p.88). The use of silver in the decoration of our pyxis further supports this dating as the material became more commonly used by the sixteenth century due to the increased abundance of the material arriving from Spain's New World colonies (*ibid*.). The petalled star motif, black and white bands around the corner of the lid and foot, and protruding foot of our lot are all features found in a sixteenth century box produced in Granada and now in the Victoria & Albert Museum (acc.no.530-1903).

The petalled star motif found on our pyxis is also closely comparable to a small group of hip-joint armchairs from Granada. Five of these chairs are in the Metropolitan Museum of Art, New York, and all except one are catalogued as late fifteenth century (Acc.nos.45.60.41a,b; 27.225.1; 45.60.40a; 1975.1.1978; 1975.1.1979 ab). A painting dating from 1545-46 by Gerlach Flicke in the National Gallery, London, shows Archbishop of Canterbury Thomas Cranmer sat in one of these Granada chairs (NPG 535) and shows that they were widely in vogue well beyond Spain by the midsixteenth century. Another hip-joint Granada chair was sold in these Rooms, 7 April 2011, lot 119. This was dated to the last-quarter of the fifteenth century to the first half of the sixteenth century, a dating supported by a carbon test of the wood (giving 95% probability of 1470-1670).

Exactly what these pyxides were used for is unknown. Similar octagonal metal containers, albeit much smaller, are generally thought to have been used as inkwells (see for example one in the David Collection, inv.no.16/2016) and a number of ivory examples, attributed to either Mamluk Egypt or Syria, used to store aromatics (see the David Collection, inv.no.25/1999). Although we do not know what the present lot was used to store, it was no doubt valuable, reflecting the refined and sophisticated craftsmanship of the piece.





~*46

A TARACEA BONE-INLAID WOODEN CHEST

NASRID OR POST-NASRID SPAIN, LATE 14TH OR 15TH CENTURY

The front, sides and hinged top inlaid with wooden micromosaic decoration of offset rows of eight-pointed stars within geometric borders, the splayed foot with further geometric decoration and separated from the main body by wooden band inlaid with bone, the interior of the lid with similar eight-pointed star decoration arranged in a grid pattern, the interior with a lidded compartment on each side, lined with paper $8\% \times 23\% \times 14\%$ in. (22.2 × 59 × 37cm.)

£25.000-35.000

US\$32,000-44,000 €30,000-41,000

This technique of *taracea* (micromosaic) inlaid was used in Spain and North Africa from as early as the tenth century, appearing on the *minbar* of the Great Mosque of Cordoba dating to its enlargement under al-Hakim II (r. 961-978 AD). Caliphal marquetry workshops continued to execute court commissions under the Almoravid and Almohad dynasties and contributed to the splendid *minbars* of the Qarawiyyin mosque in Fez and those in the Kutubiyya and Qasba mosques in Marrakech (Jerrilyn D. Dodds, *Al-Andalus*, *The Art of Islamic Spain*, New York, 1992, p. 373). The technique remained popular until the end of the sixteenth century.

The effect of micro-marquetry was achieved by working thin rods of metal and other materials into square or triangular arrangement before plunging these sections into baths of colouring agents. These sections of rods would be then bound together with others to form a larger pattern and debited in thin slices before being inlaid.

The majority of examples of Spanish marquetry objects from this period include stained bone, silver and sometimes ivory alongside woods of various types in the design. Aside from the strip of alternating bone and wood above the foot, this lot is notable for being executed solely in wood. Nonetheless the repeating eight-pointed stars, bands of chevrons and crenellated motifs are found on other examples of Nasrid and post-Nasrid woodwork and the same desired effect achieved. The form of the present lot is very similar to a smaller sixteenth century box in the Victoria & Albert Museum, London (acc. no. 530-1903) whilst a Nasrid or post-Nasrid fall-front wooden cabinet with similar decoration was sold in these Rooms, 10 October 2014, lot 229.







TWO CARVED WOODEN CALLIGRAPHIC PANELS

PROBABLY BANU HAD OR ALMORAVID ZARAGOZA, 12TH OR 13TH CENTURY

Each panel carved in high relief with a single line of *kufic*, the ground decorated with split palmettes, raised edge top and bottom, later added raised ends on each short side, holes for mounting

Each 6¾ x 19¼in. (17.3 x 49.2cm.)

(2)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

PROVENANCE:

Private Collection, Spain, by 1984

INSCRIPTION:

Qur'an III, surat al imran, v.18

These two panels, from the same original frieze, relate closely to the architecture of the Islamic *taifas* (independent principalities) of northern Al-Andalus, especially Saraqusta (Zaragoza). Epigraphically, the *alifs* are

recognisable for their triangular ends with central dimple and the wheel-like letter *mim* is positioned halfway below the line. The vegetal ground is notable for boldly ribbed split-palmettes and circular 'berries' amongst the vines, as well as being carved at the same height as the calligraphy. These features are also found on several carved plaster friezes from the Aljaferia Palace in Zaragoza. A section is in the National Archaeological Museum, Madrid (acc. no. 50440), and another comparable section illustrated in Manuel Gomez-Moreno, *Ars Hispaniae*, *Historia Universal del arte Hispanico*, Volume three, Madrid, 1951, fig. 299, p. 242.

The Aljafería Palace was built by the Banu Hud ruler Ahmad I al-Muqtadir (r. 1049-1081). The *taifa* of Saraqusta was established by the Banu Hud following the collapse of the Caliphate of Cordoba in 1013 until they were defeated by the Almoravid dynasty in 1110. The city was only briefly ruled by the Almoravids until it was conquered by Alfonso I of Aragon in 1118.





48

A CONTINUOUS SECTION FROM THE PINK QUR'AN

NASRID SPAIN, 13TH CENTURY

Qur'an XXIV sura al-nur vv. 2 (part) - 28 (part), Arabic manuscript on pink dyed paper, 15ff. each with 5ll. of large sepia maghribi, dots and diacritics in gold, shadda and sukun in cobalt blue, hamza marked by yellow and green dots, gold and polychrome illuminated roundel verse markers, illuminated marginal medallions marking divisions, with 'hubus' (endowed) pricked in the top corner

Each folio approximately 131/2 x 103/6 in. (33.3 x 26.4 cm.)

(13)

£150,000-200,000

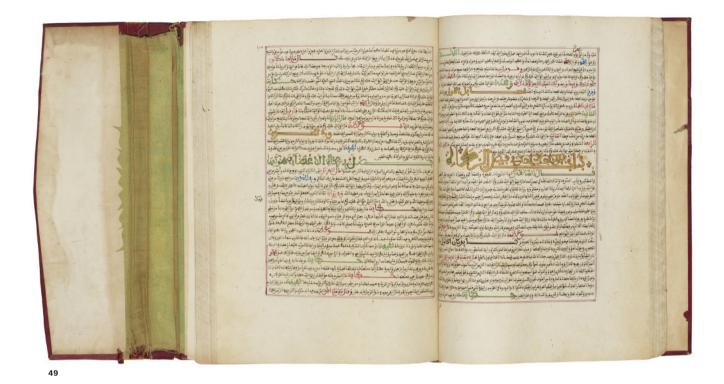
US\$190,000-250,000 €180,000-230,000

The attribution of these striking pink folios to Spain rather than North Africa is based primarily on the use of paper. In North Africa, parchment remained the preferred material for the writing of Qur'ans into the 19th century. Spain, however, had been manufacturing and using high quality paper for manuscripts of all kinds for some time. Manuscripts like this one, on pink dyed paper are believed to have been produced in Jativa, near Valencia, the site of the earliest documented paper mill in Spain (Marcus Fraser and William Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, Berlin-London, 2006, p.64).

The dyed paper, elaborate illumination, and bold *maghribi* script indicate that this folio was once part of the 'Pink Qur'an', written in the 13th century. The generous use of gold and spaciousness of the script (at a rate of five lines per page, the original manuscript would have run into many hundreds of pages) suggests that this was a commission by an Andalusi noble, or possibly even a member of the royal family. The word 'hubus' written in the top corner with pin-pricks also hints at the manuscript's later history: endowed to a religious foundation or *madrasa*, the patron would have hoped through their generosity to gain benefits in the afterlife.

Folios of the manuscript in institutions include a bifolium in the Metropolitan Museum of Art, New York (2017.232). A section comprising 205 leaves from this manuscript was sold at the Hotel George V, Paris, 30 October 1975, lot 488, and subsequently appeared at Sotheby's, 14 April 1976, lot 247. Since then several folios have been offered by auction houses, most recently seven folios which were offered by Sotheby's, 27 October 2020, lot 402, and in these rooms, 27 April 2023, lot 22.





θ49

'ABD AL-RAHMAN AL-SAFFURI (D. 1488/9): NUZHAT AL-MAJALIS WA MUNTAKHAB AL-NAFA'IS

COPIED BY MUHAMMAD BIN MUHAMMAD BIN NASIR, MOROCCO, DATED 16 MUHARRAM AH 1255/1 APRIL 1839 AD

On prayers and devotion, Arabic manuscript on European watermarked paper, 161ff. plus four fly-leaves, each folio with 33ll. of tight *maghribi* script, key words and phrases picked out in various coloured inks, set within red rules, catchwords, occasional marginal annotation, headings in *maghribi* thuluth, some folios with marginal medallions, the colophon signed and dated, opening with a table of contents, various later owner notes on fly-leaves including long essay in French, in contemporaneous gilt tooled red leather binding with flap, with plain paper doublures

Text panel 91/4 x 63/4 in. (23.6 x 16.3 cm.); folio 121/2 x 9 in. (31.8 x 22.9 cm.)

£5,000-7,000 U\$\$6,300-8,700 €5.800-8.100

The colophon states that the work was completed by Muhammad bin Muhammad bin Nasir on 16th Muharram AH 1255/1 April 1839 AD from a copy completed on 22 Dhu'l-Qa'da AH 1185/ 26 February 1772 AD.

A note in French, written in a nineteenth-century hand, is added on a fly leaf. It describes the manuscript as a 'treatise on general and religious morality, very famous and which has never ceased to be read since it was written in AH 884/1479 AD'. Although it notes that other copies of the manuscript are kept in libraries in Cairo, Paris, Gotha, and Berlin, the writer also remarks that the author had a reputation for being insufficiently critical of his source material, and accepting without question suspect or fraudulent *hadith*.

■*50

A HISPANO-MORESQUE CARVED AND BONE-INLAID CABINET SPAIN. 16TH OR 17TH CENTURY

The cabinet with nine drawers arranged around a central door, the central door with carved horseshoe arch and capitals, the upper five drawers inlaid with repeated geometric motifs in bone, the lower four with similar motifs behind a carved arcade of horseshoe arches, the sides with similar central panel of bone-inlaid geometric motifs framed by a craved wooden frieze, the edges with alternating band of bone and wooden tesserae, the stand with three horseshoe arches along the central bracket, with similar bone-inlaid geometric stars in the spandrels, two shields with bone-inlaid calligraphy on rests 4ft.8in. (182cm.) tall including stand; 2ft.1lin. (89cm.) across; 1ft. (31cm.) deep

£7,000-10,000 U\$\$8,800-12,000 £8,100-12,000

This cabinet displays a wonderful variety of inlaid geometric designs constructed around the 'petalled star' motif, which is typical of sixteenth century decoration (for a greater discussion on this motif and sixteenth century Spanish inlaid furniture please see the note for lot 47). At the top of the legs of the cabinet stand are two plaques mimicking the Nasrid coat of arms, although the diagonally running Arabic has been misunderstood. Muslim craftsmen worked under Christian patrons following the Reconquista giving rise to the 'Mudéjar' until the end of the sixteenth century. However, the faux Arabic on our cabinet suggests the work of a non-Muslim craftsman with no familiarity with Arabic which would suggest a late sixteenth or seventeenth century dating. The playful decoration on the present lot is comparable to a seventeenth century escritorio in a private collection in Madrid (Maria Paz Aguilo Alonso, El Mueble en Espana Siglos XVI-XVII, Madrid, 1993, no.201, p.280). This decorative repertoire and the leafy designs finely carved in high relief are seen on a sixteenth/seventeenth century Hispano-Moresque vargueno which was sold in these Rooms, 10 April 2014, lot 54.





θ**51**

AN EASTERN KUFIC QUR'AN SECTION PROBABLY IRAN, 11TH/12TH CENTURY

Comprising parts of Qur'an II, sura al-baqara and III, sura al-imran with lacunae, Arabic manuscript on paper, 42ff. plus two fly-leaves, each folio with 7II. of black eastern kufic script, shadda and sukuun in blue and green, diacritics marked by red dots, gold and polychrome rosette verse markers, with interlinear Persian translations in black naskh, marginal medallions and pendants indicating khams and ashr, in tooled brown leather binding Folio 12½ x 8½in. (36 x 21.6cm.)

£80,000-120,000

US\$100,000-150,000 €93,000-140,000

PROVENANCE:

By repute Private Collection, London, since circa

The tenth century saw a profound shift in Islamic calligraphy, away from the bold and regimented style of *kufic* and towards a new kind of writing, characterised by thinner strokes, letter forms dominated less by ninety-degree angles than by sharp, acute points, coupled with a more frequent use of decorative serifs and other calligraphic flourishes. Some of the strict regimentation which defined *kufic* is shed in favour of a hand which feels freer and more individualistic. Though Déroche proposes two broad families into which these scripts can be divided – the monumental NS.I and the 'more mobile' forms of NS.III – based on current research it has not been possible to create subgroups with as much ease as has been possible with older *kufic* scripts, largely due to the greater heterogeneity which characterises them (Francois Déroche, *The Abbasid Tradition*, London, 1992, p.132).

Rather than being a development of older Qur'anic scripts, the New Style represents the influence of chancery scripts used for inscriptions and administrative documents: an encroachment of the secular into the reign of the sacred. An Umayyad-era inscription in Antinoë in Egypt, signed by a certain Malik ibn Kathir, and dated to Rajab AH 117/July-August 735 AD is written in a script which bears a close relationship with the New Style (Alain George, *The Rise of Islamic Calligraphy*, Edinburgh, 2010, p.116). What few Islamic secular documents which survive from the eighth and ninth centuries also are written in a script which has little in common with classic *kufic*, but shares many features with that in our manuscript. The earliest dated instance of such a hand being used for a Qur'anic manuscript is a *juz'* in the Chester Beatty Library in Dublin, which bears a note indicating that it was corrected in AH 292/905 AD (Francois Déroche, *op.cit.*, p.134). From the tenth century onwards *kufic* was slowly eclipsed in Qur'anic manuscripts, its use confined only to *sura* headings, probably as a deliberately archaic gesture.

As well as greater flexibility in the scripts, Qur'ans copied in the New Style exhibit great variety in terms of how they are constructed. A wide range of sizes are known, with our folios among the larger known examples. Some manuscripts had over twenty lines of script to the page, some only three or four. Some were horizontal in format, others vertical. There is also variety in terms of the material they were written on: some, like earlier *kufic* manuscripts, are on parchment, while others are on paper. Though the circumstances of its entry into the Islamic world are unclear, papermaking probably arrived in Baghdad at some stage in the eighth century. The earliest known dated Arabic language manuscript on paper was copied in 848 AD

and is in the regional library of Alexandria (Malachi Beit-Arié, 'The Oriental Arabic Paper', gazette du livre médiéval, vol.28 (1996), p.9). The earliest known paper Qur'an was copied by a certain 'Ali ibn Shadan al-Razi in AH 361/971-2 AD (Johnathan Bloom, Paper before Print: the history and impact of paper in the Islamic world, New Haven, 2001, p.60). Johnathan Bloom suggests that the adoption of a New Style at the exact moment that paper was being introduced was no coincidence: the fact that paper was cheaper than parchment meant that more people could own a copy of the Qur'an, and encouraged the adoption of more fluent, quicker hands in order to meet demand (op.cit., p.108)

Scholars have yet to agree on a term to describe this family of scripts: what Déroche terms 'the New Style' nineteenth-century orientalists dubbed 'Qarmathian', while modern authorities have also suggested broken kufic, naskhi kufic, 'broken cursive' (for a full discussion of the terms used for these scripts, see Sheila Blair, Islamic Calligraphy, Edinburgh, 2006, pp.143-6). The term 'eastern' kufic is derived from the fact that many of the manuscripts which state their place of origin were written in the Eastern Islamic world. These include a Qur'an divided between the Museum of Turkish and Islamic Arts in Istanbul and a number of other collections - which was copied in Isfahan in Ramadan AH 383/October-November 993 AD. Confusingly, however, the survival of the so-called 'Nurse's Qur'an' as well as a manuscript copied in Palermo in Sicily has also led some scholars to term this script 'western' (Martin Lings and Yasin Safadi, The Qur'an, London, 1976, pp.24-31). In reality, the appearance of similar scripts in both Isfahan and Palermo in the tenth century suggests that this was neither an eastern nor a western script, but one current across the whole 'Abbasid world.

The 'eastern' label used to describe this manuscript is appropriate here because of an unusual feature: the inclusion of Persian interlinear translations, suggesting that our manuscript was at some point with an owner who might not have been entirely familiar with Arabic. The script used for these translations looks forward to the next 'phase' in the development of Islamic calligraphy, being the use of fully cursive scripts to copy the Qur'an. It hints at the rise of ibn al-Bawwab and Ya'qut, which would eventually make the 'New Style' redundant. Another example of an eastern *kufic* manuscript with interlinear translations was formerly in the Lygo Collection (Will Kwiatkowski, *Pages of the Qur'an: The Lygo Collection*, London, 2006, cat.49, p.88).





θ 52

HUSAYN JAMAL AL-DIN KASHIFI (1436-1504): TUHFAT AL-SALAWAT

TIMURID HERAT, DATED 28 RAMADAN AH 899/2 JULY 1494 AD

Autograph copy, Arabic manuscript on paper, 170ff. plus two fly-leaves, each folio with 16ll. of black *naskh*, important words picked out in red, text within gold and blue rules, catchwords, occasional marginal annotation, opening folio with illuminated headpiece, the colophon signed and dated, with Timurid royal seals, in stamped brown leather binding, the doublures buff paper Text panel 4% x 3in. (12.1 x 7.7cm); folio 7 x 5in. (17.8 x 12.5cm.)

£7,000-10,000

US\$8,800-12,000 €8,100-12,000

PROVENANCE:

Anon sale, Sotheby's London, 26 April 1990, lot 192

Al-Kashifi's Tuhfat al-Salawat, which is on the subject of prayers calling for blessings on and asking for the intercession of the Prophet was

composed in AH 899/1494-65 AD, the same year as the date of this manuscript. An inscription dated AH 904 on the colophon page in the hand of the author states that he has checked this copy against his original. In all probability this is the earliest surviving copy of the text.

At the beginning and the end is the seal impression of 'Iskandar bin Sultan Bayqara' bearing the date AH 904/1498-99 AD. This is probably Iskandar, the son of Bayqara Mirza II, the son of Ghiyath al-Din Mansur and brother of the Timurid ruler Husayn Bayqara. Iskandar married his uncle Husayn Bayqara's daughter, Sultan Nizhad Begum. A note on f.1a states that if a king carries these prayers with him at all times, he will be successful, appropriate for a manuscript in the possession of a royal court member and in a royal library.



θ **53**

A COMPENDIUM OF POETRY

SIGNED KHUSRAW IBN HASAN AL-HUSAYNI, SAFAVID SHIRAZ, COMPLETED 26 JUMADA AL-AWWAL AH 932/10 MARCH 1526 AD

Comprising the *Khamsa* of Jalal al-Din Abu Muhammad Nizami (c.1141-1209) and the *Khamsa* of Amir Khusraw (1253-1325), Persian manuscript on paper, 417ff. 25ll. black *nasta'liq* script arranged in four columns, occasional words picked out in red, set within gold rules, the margins with additional verses set diagonally, within gold and blue outer rules, catchwords, the pages with red edging, section headings in blue and gold *thuluth*, each section with illuminated headpiece with *bismallah* and dated colophon, the final 103 pages replaced with later hand on Indian paper, in gilt tooled black leather binding, the doublures of marbled paper

Text panel 6% x 4¼in. (16.8 x 10.8cm.); folio 9½ x 6¼in. (24.2 x 15.6cm.)

£7,000-10,000

US\$8,800-12,000 €8,200-12,000

53

Our manuscript includes the *Khamsa*s of Nizami and Amir Khusraw. The *shamsa* at the beginning contains the titles of the chapters of the *Khamsa*s of both authors. The main text block contains the *Khamsa* of Nizami and the margins the text of the *Khamsa* of Amir Khusraw. The manuscript is complete, although in two places misbound, including the last page of the original manuscript which is numbered [3]17 and has been placed between f. 262 and f. 263. Since the marginal text containing Amir Khusraw's works is longer than Nizami's, the blanks in the main text of the original manuscript were filled with ghazals and other poems of Amir Khusraw, probably in India in the eighteenth century. An illuminated heading was added as well as further pages.

64 Opposite: 54





AN IMPRESSIVE SILVER-INLAID BRASS EWER

54

A SILVER-INLAID BRASS EWER

WEST IRAN, 14TH CENTURY

The inverted conical body with wide shoulder on a spreading foot, rising to flaring cylindrical neck through eight-petalled motif, hinged lid on top, with straight tubular spout and handle surmounted by a bold spherical finial, the shoulder with a band of *thuluth* against a scrolling vine broken by circular arabesque medallions, the body with medallions issuing palmettes and linked by a circular band, the foot with similar scrolls and dotted rosettes, the neck with a band of similar *thuluth* above a pseudo-epigraphic line at the base, some inlay replaced

15½in. (39.2cm.) high

£150,000-200,000

US\$190,000-250,000 €180,000-230,000

PROVENANCE:

Private Collection, before 1980, when purchased by the present owner

INSCRIPTION:

Around the neck, al-'izz wa al-nasr wa al-iqbal [wa] al-ni'am wa al-, Glory and victory and prosperity and grace and-

Around the body, al-'izz wa al-nasr wa al-iqbal [wa] al-ni'am wa al-jud wa al-majd wa al-ifdal [wa] al-karam [wa] al-'ilm, Glory and victory and prosperity and grace and generosity and splendour and liberality and knowledge

This magnificent ewer from Western Iran is similar in overall form to those produced in Mosul in the preceding century. One notable example is the ewer dated 1226 AD and made by Ahmad al-Dhaki al-Mawsili, in the Cleveland Museum of Art (inv.no. 1956.11). Another is a signed ewer in the Walters Art Museum by Yunus ibn Yusuf, known as 'al-naqqash al-Mawsili' dating to AH 644/1246-1247 AD (inv. no. 54.456).

Our ewer, although bearing some resemblances to Mosul models, displays more pronounced features that foreshadow the flaring mouth seen in later Mamluk ewers, such as the one crafted for Fatima, Sultan Qaitbay's wife, now, for instance, in the Victoria & Albert Museum (inv.no.762-1900). The similarities to Mamluk ewers can be attributed to the documented migration of craftsmen from Mosul to the Mamluk Empire, as discussed by Julian Raby

in "The Principle of Parsimony" (Venetia Porter and Miriam Rosser-Owen, (eds.), *Metalwork and Material Culture in the Islamic World, Art Craft and Text*, London, 2012, especially Table 1.3, p.68).

One noteworthy vessel that underscores this connection is the silver-inlaid ewer crafted for Ayyubid Sultan Salah-al-Din Yusuf by Husayn ibn Muhammad Al-Mawsili in 1258, now on display at the Louvre (inv.no. AO7428). Another ewer at the Museum of Islamic Art in Doha features a similar decorative scheme, particularly characterized by a band of roundels alternating with inscription panels around the shoulder, a common feature of Fars ewers. The medallion decoration with arabesques and split palmettes symmetrically arranged over a plain ground in our present ewer closely resembles that found on a candlestick dating back to 1308-09 AD, currently in the Boston Museum of Fine Arts ("The Legacy of Genghis Khan," exhibition catalogue, New York, 2002, p.129, fig.154).

Furthermore, our ewer can be compared to a tray from Fars in the Victoria & Albert Museum, dating from 1300-1310, which features nearly identical palmettes on a plain ground filled with smaller silver-inlaid leaves and stems (A.S. Melikian-Chirvani in *Islamic Metalwork from the Iranian World*, London, 1982, p. 207). In summary, our ewer's design reflects a fascinating blend of influences, drawing from both Mosul and Mamluk traditions, while also incorporating elements reminiscent of Fars metalwork.

The anonymous patron of this ewer evidently aimed to commission a striking vessel. Although the silver used is thin, it is applied generously, covering as much surface area as possible with pieces often larger than usual. While some areas of the inlay have had restoration, enough of the original craftsmanship remains intact, allowing us to appreciate its fine quality. Considering the substantial number of surviving Western Iranian vessels from the medieval period, it is noteworthy how few of them are ewers of this form. This suggests that they were relatively scarce during that time, contributing to their limited presence in today's collections.



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†55

RUSTAM SLAYS THE WHITE ELEPHANT

TIMURID SHIRAZ, CIRCA 1450

Opaque pigments heightened with gold on paper, with 9II. of black nasta'liq above and below arranged in four columns within gold and blue rules, catchword, the reverse with 15II. of black nasta'liq of which 4II. are set diagonally, title in gold thuluth against spiralling floral scroll, with H. Kevorkian Collection' sticker on face Painting $5\% \times 6\%$ (14.6 x 15.7cm.); text panel $9 \times 6\%$ in. (22.8 x 16.2cm.); folio 13×9 in. (32.8 x 22.9cm.)

£5.000-7.000

US\$6,300-8,700 €5.900-8.100

PROVENANCE:

Hagop Kevorkian Collection (label on the back)

56

THE WEDDING OF ZAL AND RUDABA

SAFAVID IRAN, CIRCA 1650

From a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, a line of black *nasta'liq* above and 3ll. below arranged in four columns, set within gold and polychrome rules, margins with a single plain gold medallion, verso with 21ll. similarly arranged, one heading in blue *nasta'liq* against a gold ground with narrow orange border, catchword

Text panel $8\% \times 6\%$ in. (22.5 x 17.6cm.); folio $14\% \times 9\%$ in. (37 x 23.5cm.)

£7,000-10,000

US\$8,800-12,000 €8,100-12,000

†57

NUSHABA RECOGNISES ISKANDAR BY HIS PORTRAIT WESTERN IRAN, SECOND HALF 15TH CENTURY

Opaque pigments heightened with gold on paper, with two columns of black <code>nasta'liq</code> above, and 4ll. black <code>nasta'liq</code> below, verso with 12ll. of black <code>nasta'liq</code> largely arranged in two columns, within gold and polychrome rules, mounted and framed Painting $4\% \times 3\%$ in. (11.7 x 9.5cm); folio $9\% \times 6\%$ in. (23.6 x 16.4cm.)

£12.000-15.000

US\$15,000-19,000 €14.000-17.000

PROVENANCE:

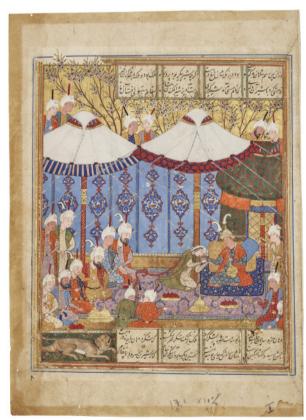
Rothschild Collection (label on the back)
Hagop Kevorkian Collection (label on the back)
Museum of Asian & African Arts, Geneva (label on the back)
Private Collection. Switzerland

Two folios from the *Khamsa* of Nizami from which this painting comes are in the Arthur M. Sackler Gallery at the Smithsonian, previously in the collection of Henri Vever (S1986.140 and S86.0179; published Layla Diba (ed.), *The Qajar Epoch 1785-1925*, exhibition catalogue, New York, 1998, no. 2 and fig.1, pp.104-105). One is very similar in subject to ours - depicting Shirin examining Khusraw's portrait (no.2). With reference to that Smithsonian painting, Layla Diba writes that it is in the style practised at the courts of the Turkoman rulers of western Iran (1380-1486), and that it is one of a number of episodes from Nizami's text which concerns painting and sculpture, demonstrating the slow upsurge in acceptance of the art of painting in Iran.





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59

70

ISKANDAR DISCOVERS ELIAS AND KHIZR AT THE WELL OF LIFE THE PAINTING ATTRIBUTED TO 'ARTIST A', CALLIGRAPHY BY QUTB AL-DIN IBN HASAN AL-TURI, SAFAVID QAZVIN OR MASHHAD, IRAN, AH 988/1580 AD

From a Shahnama of Firdawsi, opaque pigments heightened with gold on paper, 8II. black nasta'lig above divided into four columns with red and blue illuminated intercolumnar decoration, within gold and polychrome rules, verso with 23ll, text similarly arranged with gold intercolumnar rules and one chapter heading in larger gold *nasta'lig*, catchword, blue stamp in the margin

£15.000-20.000

US\$19.000-25.000 €18 000-23 000

PROVENANCE:

Anon sale, Sotheby's London, 22 April 1980, lot 271 (original manuscript)

Text panel 9½ x 5%in. (24.2 x 15cm.); folio 13% x 9in. (34 x 23.8cm.)

The Shahnama from which this painting comes was sold at Sotheby's 22 April 1980, lot 271. The colophon named the scribe as Qutb al-Din ibn Hasan al-Tuni and gave the date as 20 Shawwal AH 988 (22 November 1580 AD). The catalogue notes that there were twenty-four miniatures in the manuscript at that time, attributed to four different artists, of whom the best, artist A, was responsible for the present painting.

Two of the best paintings from this manuscript, attributed to the same artist, were exhibited in Cambridge in 2010 (Barbara Brend and Charles Melville, Epic of the Persian Kings, the Art of Ferdowsi's Shahnameh, London and New York, 2010, nos.68 and 69, pp.172-175; also http://www.fitzmuseum.cam. ac.uk/gallery/shahnameh/vgallery/section4.htm l). These show painter A at his best, with a dynamism and exuberance that is as strong as in any Safavid painting. They positively burst out of their margins, just retaining two small panels of text at top and bottom. The Sotheby's catalogue notes the strength of the rocks in painter A's work as being one of his strongest features. These are shown very well here, massing up above the cave where the two prophets sit, their haloes applied with such thick gold that they literally appear to illuminate the space.

Other leaves from the same dispersed manuscript appeared at Sotheby's London, 9th April 2014, lot 82; and in these Rooms, 10th October 2013, lots 76 and 77. Two folios were exhibited at the Institut du Monde Arabe, Paris, in 2007 (The Arts of the Muslim Knight. The Furusiyya Art Foundation Collection, Milan 2008) (the paintings were not published in the catalogue). Two other folios are in the Sarikhani Collection, UK.

For further information on this lot visit christies.com

KHUSRAW KILLS THE LION OUTSIDE SHIRIN'S TENT

SAFAVID SHIRAZ, IRAN, CIRCA 1560

From a Khamsa of Nizami, opaque pigments heightened with gold on paper, 2ll. black nasta'liq in four columns with double green intercolumnar rule above and below, the verso with 19II. black *nasta'liq* similarly arranged, one heading in white *naskh* on gold illuminated ground, within gold and polychrome rules Text panel 7% x 61/sin. (19.4 x 15.4cm.); folio 101/4 x 73/sin. (26 x 18.9cm.)

£15.000-20.000

US\$19.000-25.000 €18,000-23,000

The artist of this painting is likely to have also completed illustrations for several other important mid-16th century manuscripts. The two most notable are a Khamsa of Nizami in the Freer Gallery of Art dated 1548 (inv. 08.199) and a Shahnama dated to 1560 in the Art and History Trust Collection (Abolala Soudavar, Art of the Persian Courts, New York, 1992, no.98c, pp.247-48). Both of these are attributed to Shiraz. The finesse and details of the artist, called 'Artist A' by Soudavar, suggest that he was most likely a painter associated with the Royal atelier.





QUR'AN

SAFAVID SHIRAZ, IRAN, MID 16TH CENTURY

Arabic manuscript on paper, 314ff. plus five fly-leaves, each folio with 12ll. of black *naskh* with red *nasta'liq* Persian interlinear translation, within gold and polychrome rules, gold and blue rosette verse markers, the margins with occasional commentary, gold and polychrome marginal medallions, catchwords, *sura* headings in white *thuluth* reserved against a gold cartouche with floral arabesques on gold and polychrome panels, the opening bifolio with *al-fatiha* written in *thuluth* reserved against gold and polychrome illumination, preceded by *shamsa*s and similar illumination, the following bifolio with the text reserved against gold cloudbands and an illuminated headpiece, similar illumination on two final bifolios, with an illuminated *du'a* and *falnama*, in contemporaneous lacquer binding, the doublures red leather Text panel 9½ x 5%in. (24 x 15cm.); 13% x 9%in. (34 x 23.7cm.)

£40,000-60,000 U\$\$50,000-75,000 €47,000-69,000

PROVENANCE:

Private Collection, US, since at least 1959

This magnificent Safavid Qur'an, probably copied between the 1550s and 1580s, demonstrates sixteenth century Shirazi illumination at its best. It is extremely heavily illuminated with densely decorated bifolios at the beginning and the end, including a richly illuminated *falnama*. The illumination of the present manuscript is closely related to a Shirazi Safavid Qur'an of similar date, sold in these Rooms, 25 October 2018, lot 109. Two related Shirazi Safavid Qur'ans of similar quality recently sold in these Rooms, 27 April 2023, lots 26 and 27.



A TINNED COPPER KASHKUL

SAFAVID IRAN, EARLY 17TH CENTURY

Of typical form with raised ends terminating in two applied stylised dragon heads, the sides engraved with a band of *naskh* below the rim, the body engraved with cusped arabesque medallions, one side with maker's name, the base decorated with arabesques 17% in. (45.3cm.) long

£8,000-12,000

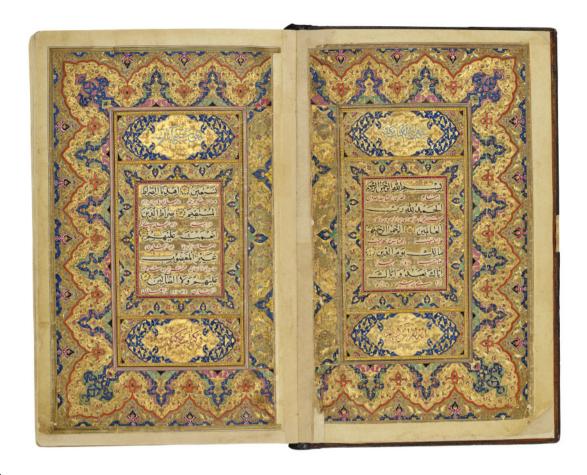
US\$10,000-15,000 €9,300-14,000

ENGRAVED:

Below the rim, a call on God to bless Muhammad and the 12 Imams and the Nadi 'Ali quatrain In two cartouches, in one a benedictory inscription in Persian sa'adat qarin bad u dawlat rafiq 'May happiness be a companion and fortune a friend'; the other owner's inscription 'abduhu sharif bin aqa jamal qabani 'His (i.e. God's) servant Sharif bin Aqa Jamal Qabani'

The dervish's *kashkul*, or begging bowl, often bears inscriptions and supplications in Arabic and Persian, as is the case with the current example. It also generally takes one of two forms. The first form is oval made from, or imitating in wood or metal, a coco-de-mer. The second form is a long boat shape as is the case here. This form is notable for the lack of an obvious hanging device, something which A.S. Melikian-Chirvani suggests is because they were derived from wine boats and were intended to be drunk from as such ('From the Royal Boat to the Beggar's Bowl', *Islamic Art*, Vol. IV, 1991, pp. 3-111, p. 28). Although the boat form of *kashkul* was popular in the Timurid period (Sotheby's London, 20 April 2016, lot 124), Melikian-Chirvani illustrates a group of Safavid examples similar to ours in form and design dated to the late sixteenth century (*ibid*, figs. 54-64, pp.95-99). A brass Safavid boat-shaped *kashkul* of comparable design to the present example was sold in these Rooms, 27 April 2004, lot 97.





OUR'AN

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

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

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

£25,000-35,000

US\$32,000-44,000 €29,000-40,000

PROVENANCE:

Shah Sultan Husayn Safavi (1694-1722) Prince Abbas Mirza Qajar (1789-1833)

ENGRAVED:

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

Other seal impressions include that of

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

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

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

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

The margins of our manuscript are signed in elegant *nasta'liq* in two places by the celebrated royal scribe, Mohtasham Isfahani who was given the title *Katib-i Sultani* by Shah Sultan Husayn. Mohtasham is responsible for both the marginal annotations and copying of the interlinear translations, while the *naskh* was done by Aqa Hadi, also known as *Hadi-ye mutarjem*. A Qur'an by him was sold at Sotheby's London, April 1989, lot 198 (dated AH 1120/1708-09 AD). Two calligraphic pages also signed by him are published by Bayani (see Mehdi Bayani, *Ahval va athar-e khosh-nevisan*, vol.IV, Tehran, 1348 *sh.*, p.192). Amongst the manuscripts signed by Mohtasham in public institutions are two in the Niavaran Palace library and another in the Sepahsalar school Library, both in Tehran (Bayani, *op.cit.*, vol.III, pp.618-19).

This Qur'an was most likely created for the royal library of Shah Sultan Husayn and bears the seal impression of the Shah on the last folio, dated AH 1125/1713-14 AD. A *firman* issued by Sultan Husayn bearing an identical seal impression, dated to AH 1123/1711-12 AD was sold in these Rooms, 25 October 2018, lot 99. Another identical seal impression is on a *firman* issued by Shah Sultan Husayn, dated Ramadan AH 1129/August-September 1717 AD (see Shahrestani, 2002, p. 46). Further impressions found on the manuscript identify other illustrious owners including 'Abbas Mirza (1799-1833 AD)

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

63

AN ENDOWMENT (WAQF) RELATING TO THE WAZIR OF AZERBAIJAN AND PROPERTY IN TABRIZ

SAFAVID OR OTTOMAN TABRIZ, IRAN, BETWEEN 1070-1142 AH/1660-1730 AD

Persian manuscript on ten sheets of joined paper, 297II. black *naskh* with highlights in red, set within gold and black rules, marginal annotations, seal impressions of 22 witnesses, dignitaries and compilers on recto, verso with names of seal owners inscribed and commentary added next to 13 of the seal impressions, two with dates of AH 1142/1729-30 AD and Muharram AH 1152/1739 AD 139¾ x 7%in. (355 x 20cm.)

£6.000-8.000

US\$7,500-10,000 €7.000-9.300

PROVENANCE:

The heirs of Mirza Muhammad Sadeqh ibn Sadr al-Din Muhammad Ibrahim Ishtihardi

This document concerns the "Sadeqiyya" waqf (endowment) founded by the Mirza Muhammad Sadegh ibn Sadr al-Din Muhammad Ibrahim Ishtihardi, wazir of the provinces of Azerbaijan, Fars and Kirman during the reigns of Shah 'Abbas II and Shah Soleyman. His endowment incorporated a mosque, madrasa, and bazaar along with a number of revenue-producing properties in Azerbaijan. It is specified that portions of the income be allocated to the founder's descendants and the upkeep of the waqf complex. The significance of this waqf in seventeenth century Tabriz is highlighted by the remarks made by French jewellery merchant Jean Baptiste Tavernier who described the buildings of the Sadeqiyya waqf as the most noteworthy in Tabriz during his visit to the city there in 1664 (Jean Baptiste Tavernier, The six voyages of John Baptiste Tavernier, a noble man of France now living, through Turky into Persia and the East-Indies, finished in the year 1670: giving an account of the state of those countries, London, 1678, p. 21).

The document is an early eighteenth century copy of the original waqf which remains in Tabriz. Copies of waqf documents certified and witnessed by prominent notables and 'ulama needed to be produced to settle property disputes at a time when there was no central registry of property ownership. New witnesses statements would be added to the waqf copy every time a disagreement arose, as is shown on the present waqf. It was most likely produced during the turbulent period of the Ottoman occupation of Tabriz between 1725 and 1730 when the Ottoman occupiers were attempting to confiscate waqf properties.

For further discussion of the *waqf* copy and its contents, as well as a full transcription of the text, please refer to christies.com.

THE LAST RECORDED WORK BY THE MASTER SCRIBE SULTAN 'ALI MASHHADI



VARIOUS PROPERTIES

$\theta \textbf{65}$

AN ARABIC GRAMMAR

COPIED BY SULTAN 'ALI MASHHADI, SAFAVID HERAT, AFGHANISTAN, DATED AH 923/1517-18 AD

On grammar, Arabic manuscript on cream paper, 41ff. plus 3 fly-leaves, each folio with 9ff. of elegant black <code>nasta'liq</code>, catchwords, important words and phrases picked out in gold or blue, laid down between gold and blue rules, opening headpiece with the <code>bismallah</code> in blue <code>naskh</code>, a few marginal notes at the beginning, colophon signed Sultan 'Ali al-Mashhadi <code>bi dar al-sultaniyya Herat</code> and dated 923, some waterstaining mainly restricted to the margins, some folios loose in binding, in later purple velvet binding with gilt stamped central medallion and spandrels

Text panel 6½ x 3 3/8in. (16.5 x 8.5cm.); folio 9 5/8 x 6in. (24.5 x 15cm.)

£20.000-30.000

US\$25,000-37,000 €24,000-35,000

PROVENANCE:

Collection of the Late Djafar Ghazi, sold Christie's London, 7th October 2008, lot 331

Sultan 'Ali Mashhadi was a well-known scribe who worked at the court of Husayn Mirza Bayqara in Herat. Following the invasion of Herat by the Uzbeks, he returned to his hometown Mashhad where he died in AH 926 (1519-20 AD). His numerous recorded works include inscriptions in Herat and are dated between AH 849 (1444-45 AD) and AH 921 (1515-16 AD). The present manuscript is particularly important in that it is the latest recorded work copied by Sultan 'Ali Mashhadi and demonstrates that he was still in Herat three years before his death (Mehdi Bayani, *Ahval va Asar-e Khosh Nevisan*, Vol. I, Tehran, 1345 sh, pp.241-66).



THE FEAST OF ISKANDAR AND NUSHABA

CALLIGRAPHY BY MIR HUSAYN AL-HUSAYNI, KNOWN AS MIR KOLANGI, SAFAVID IRAN, LATE 17TH OR EARLY 18TH CENTURY

From the *Sharafnama* from a *Khamsa* of Nizami Ganjavi, opaque pigments heightened with gold on paper, with 4ll. neat black *nasta'liq* at the top of the painting and 4ll. at the bottom, verso with 20ll. neat black *nasta'liq* arranged in four columns, set within gold and polychrome rules, catchword, folio mounted in double-sided card mount, some repainting

Painting 7½ x 5¾in. (19 x 14.5cm.); folio 11% x 6%in. (29 x 17.5cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000 This illustration comes from a dispersed manuscript by the highly celebrated Safavid calligrapher, Mir Husayn al-Husayni, known as Mir Kolangi, who was from Nasaf in Transoxania. Mir Husayn worked in Bukhara and as evident from his extant work, he was still alive in 1575-76. He is known as one of the seven pupils of Mir 'Ali Haravi and the elegance of his hand was compared to that of his master. His works are housed in many major museums and collections around the world, in particular in Iran. Some other published examples of the scribe's work in Europe include two copies of Sa'di's *Bustan* dated AH 963/1556-7 AD and to the second half sixteenth century (both in the Biblioteque Nationale, Paris; Sup. pers.1187 and Pers.257) and copies of Jami's *Mathnawi* and his *Tuhfat al-Ahrar* dated AH 952/1543-4 AD and AH 980/1572-3 AD (in the Chester Beatty Library).



A LARGE 'KUBACHI' POTTERY DISH

SAFAVID NORTH WEST IRAN, EARLY 17TH CENTURY

The white ground decorated in turquoise, cobalt-blue, bole-red, cream and black, with central cusped roundel containing small rosettes and flowerheads amidst stylised palmettes, the rim with repeating vegetal cartouches, the reverse plain, two drill holes to the foot 17¾in. (45cm.) diam.

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With French trade, 18 July 1975 (accompanying label)

At 45cm. in diameter, this Kubachi dish is amongst the largest of the type recorded. The motif of the split palmettes that decorate our dish is found on a Kubachi dish in the Victoria and Albert Museum (819-1904; Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.794B). There the palmettes are filled with an ochre colour ground around small flowerheads where ours are white reserved against the green ground filled with similar flowerheads.







GARDENS OF SILK A PRIVATE COLLECTION OF TEXTILES

The following two lots display one of the most luxurious innovations in early textile production, the so-called 'Cloth of Gold' (nasij). These dazzling textiles comprise gold thread with the design reserved against a salmon pink silk ground. Before the beginning of the Mongol invasions in the late 12th century different weaving centres could be recognised, to a degree, by the specific characteristics of their products – be these technical or decorative. However, the Mongols forcibly relocated skilled weavers throughout the territories they conquered to create manufacture 'Cloth of Gold' and this ushered in a new chapter in the history of textile production. Craftsmen from different backgrounds worked side-by-side and the result was a new fusion of techniques and motifs, particularly between the traditions of China, Iran and Central Asia (Jon Thompson, Silk. 13th to 18th centuries. Treasures from the Museum of Islamic Art, Qatar, Doha, 2004, p. 12).

The place of production of these textiles can be deduced from the technical aspects of their weaving. Those produced in China use a paper substrate, while those from Central Asia use and animal substrate and wrap the gilt thread around silk. The following two lots are examples of the latter. Aside from the obvious aesthetic appeal, the popularity of 'Cloth of Gold' amongst the Mongols stems from the realities of nomadic society and the need for portable possessions. Therefore, it had long been the custom for nomads to wear their wealth. Jon Thompson writes that from the Scythian times in the 3rd century BC, steppe nomads wore gold ornaments sewn on to their outer garments and that later it was discovered that weaving golden thread into the cloth itself achieved a similar effect (Jon Thompson, op. cit., pp. 72-73). In the Mongol period silk textiles possessed a value equivalent to currency and could serve for the payment of taxes, war indemnity or tribute (Linda Komaroff and Stefano Carboni, The Legacy of Genghis Khan. Courtly Art and Culture in Western Asia, 1256-1353, New York, 2003, p. 171).

In the 13th century the Persian historian Rashid al-Din described two remarkable tents of "cloth made of gold on gold", which were presented as gifts to Hulegu Khan, the Mongol ruler, in 1255 and 1256 (James C.Y. Watt and Anne E. Wardell, When Silk was Gold: Central Asian and Chinese Textiles, 1997, p. 134). The incredible effect of such textiles is best illustrated by a magnificent surviving example of the interior of a Mongol tent, now in the Museum of Islamic Art, Doha.

Lot 68 retains both selvages and displays a similar long, narrow format to the series of ten adjoined panels forming the tent interior in the Museum of Islamic Art, Doha. It is likely that our panel was produced to be used in a similar interior where, used in parallel with further panels, would have participated in a dazzling and large-scale repeating lattice, further enriched by the incredibly preserved gold-thread. Two further panels from the same textile are in the David Collection, Copenhagen (inv. nos. 4/1993 and 15/1989).

The geometric lattice of lot 69 relates closely to another textile from the David Collection (inv. no. 14/1992) and the two may have originally been part of the same textile. While complex geometric patterns were commonly used in architecture, metalwork and ceramics in the Islamic world, they are rarely found on textiles outside of the Spanish-Muslim and Egyptian-Syrian areas (Kjeld von Folsach and Anne-Marie Keblow Bernsted, Woven Treasures – Textiles from the World of Islam, Copenhagen, 1993).

Whilst relatively large examples of 'Cloth of Gold' in good condition such as these two lots rarely come to the market, two Mongol robes made from 'Cloth of Gold' were sold in These Rooms, 6 October 2011, lots 105 and 106.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

68

AN IMPORTANT MONGOL 'CLOTH OF GOLD' SILK AND METAL-THREAD LAMPAS PANEL CENTRAL ASIA, 13TH CENTURY

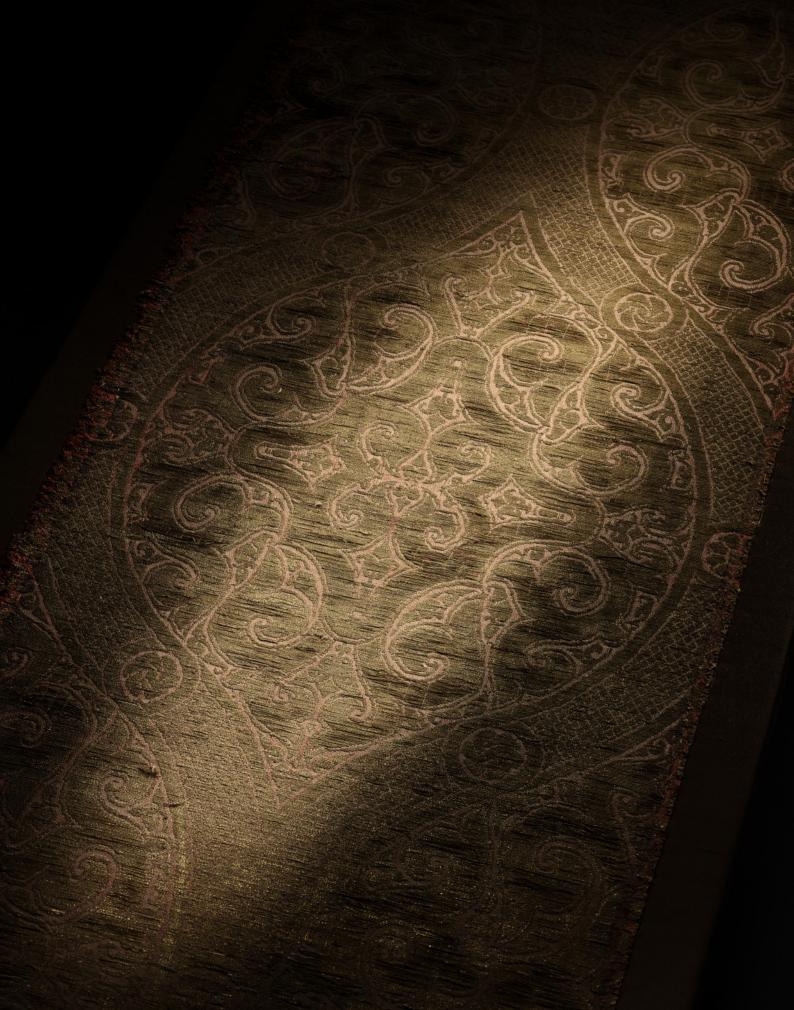
The salmon-pink ground woven with gilt-thread showing continuous ogival medallions punctuated by roundels with a rosette, set against scrolling arabesques, retaining both selvages, mounted, behind clear acrylic 50% x 13in. (129 x 33cm.)

£100,000-150,000

US\$130,000-190,000 €120,000-170,000

PROVENANCE

With Lisbet Holmes Textiles, London, 1988





A MONGOL 'CLOTH OF GOLD' SILK AND METAL-THREAD LAMPAS PANEL

CENTRAL ASIA, 13TH CENTURY

The salmon-pink ground woven with gilt-thread in a repeated hexagonal lattice pattern, each enclosing a rosette against swirling arabesques, one selvage lacking, mounted, behind clear acrylic $11\% \times 21\%$ in. (30 x 55cm.)

£30,000-50,000

US\$38,000-62,000 €35,000-58,000

PROVENANCE:

With Lisbet Holmes Textiles, London, 1988

A SAFAVID SILK AND METAL-THREAD BROCADE PANEL

IRAN, 17TH CENTURY

The silver ground woven with offset rows of rose-bushes rising from a rocky ground, each with a perching bird and a butterfly above, formed of two panels, minor repairs, mounted, framed and glazed

451/4 x 171/4in. (114.8 x 43.9cm.)

£50.000-70.000

US\$63,000-87,000 €59,000-81,000

PROVENANCE:

With Spink & Son, London, 1983

I ITEDATURE:

Spink & Son, Islamic Textile Design: Islamic Textiles & Their Influence in Europe, London, 1-30 June 1983, cat.38, p.17

This is a fine example of the lavish brocade technique where silver, gold or metal-wrapped threads float on the face of the cloth. The designs frequently incorporate flowering plants, birds and animals. The motif became popular in the second half of the seventeenth century, largely due to the artistic output of court painter Shafi 'Abbasi (1633-74), son of the celebrated master Reza 'Abbasi. Shafi 'Abbasi's sensitive portrayal of birds and flowers were translated into silk inspiring many variations of the theme.

The present motif of the perching bird in a rosebush, which is termed *gul-u-bulbul* (rose and nightingale), was popular in Safavid silks and continued into the nineteenth century. Artists used variations on the motifs, sometimes adding further animals such as on a comparable silver-ground panel in the Metropolitan Museum of Art that also includes a deer (acc.no.49.32.99). As noted in the entry for that textile, the artists favoured an unnatural scale of drawing among the birds, animals and flowers adding to the playful nature of these charming motifs.

A group of further sections of the same textile are published in Jules Guiffrey & Gaston Migeon, *La Collection Kelekian: Étoffes & Tapis d'Orient & de Venise*, Paris, Librairie Centrale des Beaux-Arts, 1908, pl.69. They are held in the State Historical Museum in Moscow (inv.no.242) and were exhibited in the Burlington House, *International Exhibition of Persian Art*, London, 1931 cat. nos. 230 and 849.







72



171

A SILK BROCADE PANEL

SAFAVID IRAN, 17TH CENTURY

The cream ground with offset floral sprays of blue and pink flowers, contained within a cusped lattice, with composite floral border and green backing fabric 24¾in. (62.9cm.) square

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

PROVENANCE:

Thomas Lavington Jacks (1884-1966) With Colnaghi Oriental, London, 1984

EXHIBITED

International Exhibition of Persian Art, Burlington House, 1931, cat.407F.

LITEDATIIDE

Arthur Upham Pope and Phyllis Ackerman (eds), A Survey of Persian Art from Prehistoric Times to the Present, vol.6, London & New York, 1938-1939, pl.1085B

A similar brocade panel depicting a floral spray separated by a looped lattice, albeit on a green ground, was sold in these Rooms, 5 October 2010, lot 228. Another was sold at Bonhams London, 10 April 2008, lot 300.

■72

A SILK AND METAL-THREAD PANEL

IRAN, 18TH CENTURY

The sky-blue silk satin field embroidered with couched metal-thread and silk with a central stylised flowerhead surrounded by floral vine, within magenta silk borders similarly embroidered with floral vine, mounted behind clear acrylic, overall excellent condition

29% x 30%in. (74.5 x 77.2cm.)

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

PROVENANCE:

Jules Richard (1816-1891)
Frederick Du Cane Godman (1834-1919)
By descent to Edith Godman, sold
South Lodge House sale, Christie's, 16-17 July 1984, lot 809

EXHIBITED:

International Exhibition of Persian Art, Burlington House, 1931, ref.G13/275H

This finely worked embroidery uses the technique of couching, where vast quantities of metal-thread, often silver or silver-gilt, were held down by regular silk threads to create patterns. Such textiles would be used commonly as wrappings around treasured objects where the rich embroidery would reflect the valued item within (Jennifer Wearden and Patricia Baker (eds.), *Iranian Textiles*, London, 2010, p.62). The present lot is a particularly successful example using two colours of silk further highlighted by a multitude of patterns within the couched thread.

■73

A SILK AND METAL-THREAD PANEL

QAJAR IRAN, 19TH CENTURY

The midnight-blue silk satin field embroidered with couched metal-thread and silk with a central stylised flowerhead surrounded by floral vine, the borders similarly embroidered with floral vine, mounted behind perspex, overall excellent condition $29\% \times 30\%$ in. (74.5 x 77.2cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

PROVENANCE:

With Spink & Son, London, 1986



A SAFAVID VELVET PANEL

IRAN, LATE 16TH OR EARLY 17TH CENTURY

The cream ground with a repeating pattern of large floral motifs, comprising a large flowerhead rising from a stem flanked by stylised leaves, mounted behind perspex 28% x 27%in. (72 x 69.5cm.)

£20,000-30,000

US\$25,000-37,000 €24,000-35,000

PROVENANCE:

By repute, Ada Small Moore By descent to Edward Small Moore, Sr. With London trade, 1981

The artistic production of Iran flourished under Shah 'Abbas I and the production of textiles was no exception. Luxurious silks and velvets were produced in workshops in Yazd, Kashan and Isfahan, and production reached a peak in the mid-seventeenth century. Persian velvets were manufactured either as a continuous pile resulting in a fine cloth, or woven selectively with areas of pile and "voided" areas of flat weave which could then be elaborated with metal-thread. As well as proving popular in Iran, Safavid velvets were highly sought after abroad and some of the first fabrics to be sold on the international market (Nazanin Hedayat Munroe, "Silk Textiles from Safavid Iran, 1501-1722", Metropolitan Museum of Art website, May 2012, https://www.metmuseum.org/toah/hd/safa_3/hd_safa_3.htm, accessed 2 September 2023). The large size of the flower group on this textile is something that would have been technically difficult and time-consuming to achieve.

A Safavid floral velvet panel with a similar cream ground and palette, albeit with a more irregular design, was sold in these Rooms, 23 October 2007, lot 176.





A SILK TOMB COVER FRAGMENT

SAFAVID IRAN, 17TH CENTURY

The black silk ground woven with a reciprocal star and cross design with gold thread, each panel containing the words *Ya Imam Husayn*, and each cross with a stylised foliate design, mounted behind clear acrylic 27½ x 22½in. (70 x 57cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With Lisbet Holmes Textiles, London, 1987

The star and cross design goes back in the repertoire of earlier Persian decorative motifs, particularly that of 13th century tiles which covered the walls of buildings. One such panel, of lajvardina tiles from the North Octagon of the *Takht-i Sulayman* (circa 1270 AD), indicates that the floral crosses here may have consciously copied the Ilkhanid models as they are very similar in composition (see Linda Komaroff and Stefano Carboni (eds.), *The Legacy of Genghis Khan. Courtly Art and Culture in Western Asia, 1256-1353*, New York, 2002, figs. 204 and 205, pp.175-76). Calligraphic stars are also found combined with separate floral motifs on a contemporaneous silk textile, attributed either 17th century Turkey or Iran (Sotheby's London, 17 October 1984, lot 280). A panel from the same textile was sold in these Rooms, 8 April 2008, lot 204.

■76

AN EMBROIDERED PRAYER MAT

IRAN, 17TH CENTURY AND LATER

On cream ground, the borders embroidered with dense *thuluth* inscriptions within cartouches surrounded by floral vine, the indigo *jamawar* field from circa 1800 probably later added, the *mihrab* possibly reduced in length, mounted behind perspex

4ft8in. x 3ft1.2/8in. (142 x 96cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

With London trade, 1986

This prayer mat, identified by the central niche, combines elegant scrolling floral meanders with cusped panels containing bold but finely executed thuluth inscriptions. This layout and the multiple tiers of inscriptions is typical of Safavid prayer carpets of the sixteenth and seventeenth centuries which are perhaps best exemplified by the so-called 'Salting' niche rugs with examples in the Khalili Collection (inv.no. TXT 236) and one which was sold at Sotheby's New York, 31 January 2014, lot 93. A large Safavid embroidered silk panel, likely also a prayer mat, was sold from the Collection of Dr. Mohamed Said Farsi in these Rooms, 5 October 2010, lot 230.



A SILK TOMB COVER

SAFAVID IRAN, MID-17TH CENTURY

Comprising a full loom width, woven with large calligraphic cartouches in *thuluth* arranged in alternating rows of blue and crimson-pink, divided by rows of smaller calligraphic cartouches in green and narrow stripes of floral meander and scrolling vine in blue, mounted, framed and glazed 5ft2in. X 3ft. (157.3 x 91.5cm.)

£60.000-80.000

US\$75,000-100,000 €70,000-93,000

PROVENANCE:

With Colnaghi, London, 1984

INSCRIPTION:

In green on the cream ground bismillah al-rahman al-rahim

In green on yellow ground ya husayn madhlum In crimson pink nasr min allah wa fath qarib wa bashir al-mu'minin 'help from Allah and an imminent victory, so give good news [O prophet] to the believers'

Parallel to the advancement of velvet production in Safavid Iran, silks were produced and highly prized as luxury commodities, particularly those woven in the seventeenth century using a variety of techniques. The damask technique, used in this textile, allowed weavers to reach the full calligraphic potential of the textile since the reverse mirrored the inscriptions on the face resulting in the *muthanna* (mirror-image) style of writing (Anthony Welch, *Calligraphy in the Arts of the Muslim World*, New York, 1979, p.154).

The *thuluth* inscriptions on both the present lot and lot 75 are Qur'anic and include to the person enshrined, playing with various colour combinations. Welch notes that the inscriptions were successful both in terms of their contents, relating to physical and spiritual victory, and for their visual impact.

The dynamic use of polychrome in this example is comparable to a tomb cover housed in the Philadelphia Museum of Art (acc. no. 1922-22-90). Both share an arrangement of blue, red and green ground cartouches flanked by narrow rows of stylised scrolls and flowers. Another similarly designed comparable fragment is in the Musée des Tissus et des Arts Décoratifs, Lyon. The Lyon fragment retains a section of the original border which bears a date of AH 1052 1642/1643 AD making it likely that our fragment was created around the same period in the mid-seventeenth century.







A SILK AND METAL-THREAD SASH (PATKA)

INDIA, LATE 17TH/EARLY 18TH CENTURY

The central field with columns of chevrons in gold thread woven against the red ground, each end with six red flowering bushes against a gold ground with a top and bottom border of red floral vine, the edges with a border of pink floral vines on a bright gold ground, fringed 8ft. $1\frac{1}{2}$ x 1ft. $7\frac{1}{2}$ in. $(248 \times 49 \text{cm.})$

£10.000-20.000

US\$13,000-25,000 €12,000-23,000

PROVENANCE:

By repute, Nasli Heeramaneck Acquired by Spink & Son from Alice Heeramaneck With Spink & Son, London, 1988

The leaves and bushes found on this sash are very Mughal in appearance but rarely found in other examples. A very similar Patka is published in Francesca Galloway and Jacqueline Simcox, *The Art of Textiles*, London, 1989, cat.103.



A SILK SATIN TENT PANEL (KANAT)

PROBABLY JAIPUR, RAJASTHAN, INDIA, MID-17TH CENTURY

The red silk satin ground with gold decoration applied to the surface, depicting a flowering plant in a central arch, floral and leaf scrolls in the spandrels, within borders of scrolling leaves and flowerheads, the top and bottom with a row of alternating plants and cypress tree silhouettes, mounted on red cotton, behind perspex 5ft. 10%in. x 3ft. 9¼in. (180 x 114.9cm.)

£60,000-80,000

US\$75,000-100,000 €70,000-93,000

PROVENANCE:

With Lisbet Holmes Textiles, London, 1986

This magnificent textile would have been one of a series that in their totality created a glorious crimson tent interior, emblematic of the Emperor's wealth and prestige. This is best illustrated by a remarkable complete surviving tent in the Mehrangarh Museum Trust, Fort, Jodhpur (L21/1981), see Stuart Cary Welch, *India: Art and Culture, 1300-1900*, New York, 1985, pp.252-256. no.165. Cary Welch notes that tents, such as the present panel, were woven in the *farrashkana*, a particular imperial workshop where artists, including textile designers, were overseen by the Emperor himself (Cary Welch, *op.c.it.*, p.252).

Extravagantly decorated textiles such as this were used in the sumptuous interiors of Mughal royal encampments. The lavish decoration of these tents would reflect the royal wealth and the majesty of the Emperor's presence. They were favoured by Mughal rulers who saw these as part of their Central Asian heritage. In Abu'l-Fazl's chronicle of Akbar's reign, he notes that they are 'an excellent dwelling place, a shelter from heat and cold [...] as the ornament of royalty'. Much later, François Bernier noted that in 1664 the royal enclosure of Aurangzeb's camp was surrounded by tent walls seven or eight feet high. He wrote, 'these kanates are of strong cloth which was lined with chittes [chintz] or cloths painted with portals with a great vase of flowers'. He records that the Emperor's private quarters were enclosed with smaller flowered kanats and that 'beautiful chittes of painted flowers' lined the interiors (quote in Joseph M. Dye III, The Arts of India, Virginia, 2001, p.467). The spectacular display of a tent that once belonged to Tipu Sultan, probably made in Burhanpur, Deccan, circa 1725-50 and recently reconstructed for The Fabric of India exhibition at the Victoria and Albert Museum, London, gave an impressive illustration of

what these tents would have looked like (Rosemary Crill (ed.), The Fabric of India, exhibition catalogue, London, 2015, cat. 131, pp. 124-126).

The design of this panel is typical of floral tent panels in which gold leaf was applied via an adhesive substance of the surface to the textile. The ground was most often a crimson silk-velvet such as the complete tent mentioned above. A large panel of five compartments in the Metropolitan Museum of Art (acc.no. 1981.321) and another single compartment in the Victoria and Albert Museum (IM.30-1936). The present panel differs from these examples however, as it is a rare example on a *mashru* ground.

Mashru gained importance in India after the Ain-i-Akbari, the 16th century administrative document of the Mughal Empire, was issued. It outlined that orthodox Muslims were to wear clothes of simple material like linen and to avoid silk, velvet, brocade, or fur. Mashru, which is mix of silk and cotton, was worn instead and it soon became the main fabric that was used for the costumes and household fabrics of courtiers, nobles, and royalty. In its weaving, the loom brings the cotton yarn down and the silk fibres to the surface and as a result the cloth exhibits a silk face and cotton backing. The dazzling contrast of the crimson ground and gold ornamentation is remarkably preserved today on this panel. The preservation of the panel reveals the theatre of the golden flowers coupled with the luxurious lustre of the mashru that would have welcomed the Emperor's visitors.



These charming paintings of a dancing girl and an enthroned lady are both typical of Qajar tastes. During the Qajar period royal portraits and illustrations of court performers were the two main themes of monumental painting. Falk describes these girls as "the other main subject," even though their purpose was mostly ornamental, providing colourful and entertaining images with which to decorate architectural features. Beyond their ornate quality such paintings were iconic imagery that mirrored a divided society. These entertainers and dancing girls were the only women available to the artists, reputable ladies of society were always concealed from sight behind thick swathes of fabric.

Recently sold Qajar portraits of female courtiers and dancers include those sold in these Rooms, 28 October 2021, lot 36 and 28 October 2020, lots 55 and 56.



81

VARIOUS PROPERTIES

80

AN ENTHRONED LADY

QAJAR IRAN, FIRST HALF 19TH CENTURY

Oil on canvas, minor areas of repainting, canvas trimmed, relined $61\% \times 33$ in. (155.2 x 83.8cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-21,000

PROVENANCE:

Private American Collection since 1960s, thence by descent until Anon sale, Christie's London, 23 April 2015, lot 102

81

A DANCER IN A BLUE DRESS

QAJAR IRAN, FIRST HALF 19TH CENTURY

Oil on canvas, minor areas of repainting, canvas trimmed, relined $61\% \times 32\%$ in. (155.8 x 83.7cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

PROVENANCE:

Private American Collection since 1960s, thence by descent until Anon sale, Christie's London, 23 April 2015, lot 101



A BELT OF TWENTY GOLD COINS FROM THE REIGN OF FATH 'ALI SHAH QAJAR (R. 1797-1834)

SHIRAZ, QAJAR IRAN, FIRST QUARTER 19TH CENTURY WITH LATER MOUNTS

Comprising twenty gold coins set into gold mounts and joined by rings to form a belt, gold buckle with floral design in low relief

Belt 30½in. (77.5cm.) long; each coin 1in. (2.6cm.) diam. 183.4q

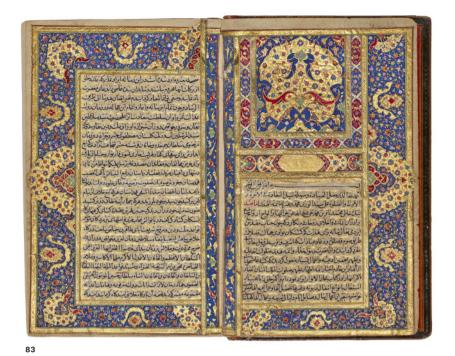
£8,000-12,000

US\$10,000-15,000 €9,300-14,000

The uniform nature of these coins suggests that they have been deliberately selected for inclusion of this belt: they all are coins of the same type, with matching inscriptions, and all struck in the mint of Shiraz. Moreover, they are identically mounted upright and with the obverse on the outside. Though the obverse of each coin is in very good condition, with a crisp legible inscription, the reverses are more rubbed, suggesting that this belt has been worn. All of this suggests that when these coins were mounted the owner intended not only to draw attention to their value in terms of gold, but also their antiquarian significance as a relic from the reign of Fath 'Ali Shah, possibly in a nostalgic gesture to the 'golden age' of Qajar rule.



Detail



MUHAMMAD BAQIR AL-MAJLISI (D. 1698): ZAD AL-MA'AD

COMPLETED BY IBN MUHAMMAD ZAKI, KNOWN AS ABU'L-HASAN, QAJAR IRAN, DATED 4 RAJAB AH 1232/20 MAY 1817 AD

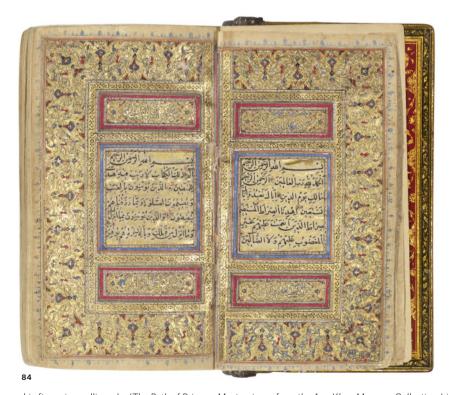
Arabic manuscript on paper, 263ff. each with 24ll. of black *naskh* of 12ll. with interlinear Persian translation in red *nasta'liq*, key words picked out in red, within blue and gold rules, catchwords, the opening bifolio with dense gold and polychrome illuminated margins and headpiece, the colophon signed and dated, in contemporaneous lacquer binding, the doublures red lacquer, paper pasted over final doublure Text panel 5¼ x 3¼in. (14.8 x 8.2cm.); folio 7½ x 5in. (20.2 x 12.8cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

Muhammad Baqir bin Muhammad Taqi bin Maqsud 'Ali al-Majlisi al-Isfahani (AH 1037-1110/1627-98 AD) was one of the foremost religious thinkers of his time and among the most prolific authors in Twelver Shi'ism. He held the office of *Shaykh al-Islam* under Shah Sulayman (d. AH 1106/1694 AD) and *Mulla*

Bashi under Shah Sultan Husayn (d. AH 1125/1713 AD) and wrote several important works, the most famous being Bihar al-anwar (Seas of Lights) and Zad al-ma'ad (Provisions for the Resurrection). The latter, of which this manuscript is a copy, is a text in Arabic containing prayers for each day of the year, with titles and explanatory introductions given in Persian (Encyclopaedia of Islam, Leiden, 1986 pp.1086-88).



θ**84**

A MINIATURE QUR'AN

SIGNED ZAYN AL-'ABIDIN, QAJAR IRAN, DATED AH 1231/1815-6 AD

Arabic manuscript on paper, 256ff. plus three flyleaves, each folio with 19II. of black ghubari, sura headings in gold thuluth reserved against blue or red field illuminated panels, gold roundel verse markers, the text within gold and black rules with a pendant medallion in the corners containing the name of the sura, illuminated marginal medallions in gold thuluth marking divisions, catchwords, opening bifolium with prayers in gold thuluth reserved against blue cusped medallion against gold floral ground, second bifolio with 6ll. of black *ghubari* gold and polychrome illuminated borders, closing bifolium similar to opening one, with two du'as and signed and dated colophon, in contemporaneous Qajar lacquer binding Text panel 2% x 1½in. (7.2 x 3.6cm.); folio 3½ x 2½in. (9 x 5.4cm.)

£5,000-7,000

US\$6,300-8,700 €5,800-8,100

According to the colophon, this manuscript was prepared for a certain Murtaza Agha Mirza Muhammad. The scribe, Zayn al-'Abidin, is well known and served as a secretary to Fath 'Ali Shah. His name appears He seems to have specialised in *ghubari* script, and the Aga Khan collection keeps a Qur'an in

his fine microcalligraphy (*The Path of Princes: Masterpieces from the Aga Khan Museum Collection*, Lison, 1998, p.58, cat.no.9) as well as a Qur'an scroll bearing his signature (*Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection*, London, 2007, p.39, cat.no.11). A further Qur'an scroll by Zayn al-'Abidin sold in these Rooms, 7 April 2011, lot 178, as well as a lacquer pen case, 25 April 2013, lot 133. For further information please also see Mehdi Bayani, *Ahval va Asar-e Khosh-Nevisan*, Vol.II, Tehran, 1345 AH, pp.1076-77.

QUR'AN

QAJAR IRAN, DATED AH 1248/1832-3 AD

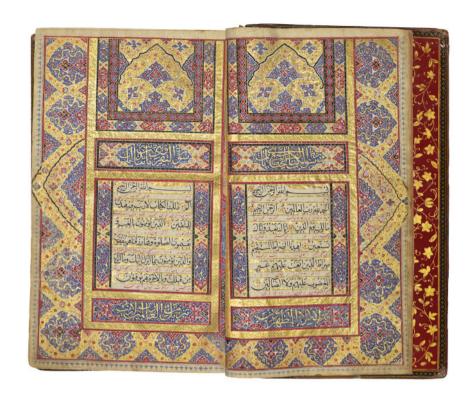
Arabic manuscript on paper, 323ff. plus five fly-leaves, each folio with 13ll. of black *naskh* reserved against gold cloudbands, with interlinear Persian translation in red *nasta'liq*, gold and polychrome rosette verse markers, within gold and polychrome rules, catchwords, the margins with illuminated medallions marking divisions, occasional commentary in black *nasta'liq* within gold cartouches, the opening bifolio with 6ll. of black *naskh* with similar interlinear translation, within dense gold and polychrome illuminated headpieces and margins, the colophon dated, in contemporaneous lacquer binding, the doublures red lacquer with gold floral scrolls

Text panel 7% x 4/18in. (20 x 10.5cm.); folio 11 x

6%in. (27.7 x 16cm.)

£7,000-10,000 US\$8,800-12,000

€8,200-12,000



θ86

QUR'AN

COPIED BY 'ALI AKBAR, QAJAR IRAN, DATED END OF SHABAN AH 1231/JULY 1816 AD

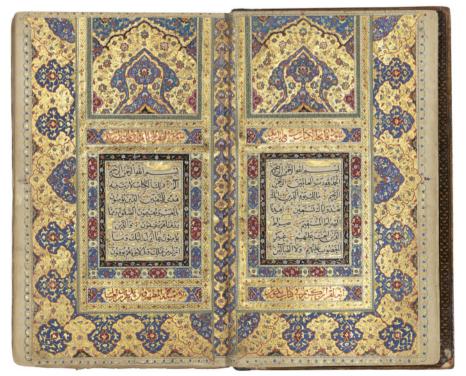
Arabic manuscript on paper, 206ff. plus four fly-leaves, each folio with 18ll. of black *naskh*, gold and polychrome rosette verse markers, within black and gold rules, catchwords, the margins with illuminated medallions marking divisions, sura titles in red *thuluth* reserved against gold bands, opening bifolium illuminated in gold and polychrome framing 7ll. of text in clouds on a gold ground, the colophon signed and dated, in contemporaneous lacquer binding, brown leather case with flap and clasp

Text panel $5\frac{1}{2}$ x $3\frac{1}{4}$ in. (14 x 8cm.); folio $7\frac{3}{4}$ x $4\frac{3}{4}$ in. (19.3 x 12.3 cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

The colophon at the end of this manuscript states that 1775-76 AD was copied by 'Ali Akbar. Bayani records an 'Ali Akbar who wrote a calligraphic folio in *naskh* (dated AH 1189) now in the Gulistan Palace Library (Mehdi Bayani, *Ahval va athar-e khosh-nevisan*, vols.III-IV, Tehran, 1368 *sh.*, p.1116). However it is probably too early to be the same scribe as the one responsible for this manuscript. A manuscript of two *mathnavis* from the *Khamsa* of Nizami however, sold at Christie's South Kensington, 23 April 2012, lot 171, might well be by the same scribe.



86



22



87



A KHATT-I NAKHUNI (FINGER NAIL) PORTRAIT OF NASIR AL-DIN SHAH OAJAR

SIGNED 'ALI AKBAR, QAJAR IRAN, CIRCA 1850

Portrait in *khatt-i nakhuni* of the young Nasir al-Din Shah Qajar with a bird behind him, inscribed in the top right, signed lower left edge, pasted onto album page and set between red and beige borders and blue margins, mounted

Portrait 8% x 6%in. (20.5 x 17.2cm.); folio 12% x 91/4in. (31.4 x 23.5cm.)

£5.000-7.000

US\$6,300-8,700 €5.900-8.100

INSCRIPTION:

In the lobed cartouche, al-sultan ibn al-sultan nasir al-din shah qajar, 'The sultan of the son of the sultan Nasir al-Din Shah Qajar' In the left margin, raqam-i kamtarin 'ali akbar, 'Drawing of the lowliest 'Ali Akbar'

Both this and the following lot are examples of the *nakhuni* technique in which the artist uses no ink, pigments or brushes and instead makes impressions in the paper using their fingernail. *Nakhuni* works can either be calligraphic or representational with both our examples being the latter. The largest collection of *khatt-i nakhuni* art is found in a group of albums kept in the Gulistan Palace, Tehran. Royal portraits, like the present lot, are a regular subject including an 1850 portrait of Fath 'Ali Shah signed by 'Ali Akbar Naqqash (album no. 1570) and a portrait of Nasir al-Din Shah in his youth (album no. 1568). European paintings were another source of inspiration for *nakhuni* artists and many works are after or directly copy European examples, which was most likely the case for the following lot. For a portrait of a woman in the European style and a greater explanation of the history of *khatt-i nakhuni* please see Shiva Mihan, "Fingernail Art (I): Three-dimensional Calligraphy and Drawing in the 19th-Century", (Part I: Iran), *Digital Orientalist*, December 2020).

88

A KHATT -I $\mathit{NAKHUNI}$ (FINGER NAIL) PORTRAIT MOUNTED IN AN ILLUMINATED ALBUM PAGE

THE PORTRAIT QAJAR IRAN, SECOND HALF 19TH CENTURY; THE ALBUM PAGE SAFAVID IRAN, 17TH CENTURY

A *khatt-i nakhuni* portrait of a lady in a cusped arch on paper, mounted within gold and polychrome rules, gold and polychrome headpiece above, margins illuminated with gold and polychrome scrolling floral arabesques, later floral outer margins, the reverse plain with two stickers at the top Portrait $4\% \times 2\%$ in. (10.6 × 6.3cm.); folio $10\% \times 7\%$ in. (27.2 × 18cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

89

A SAFAVID-STYLE DRAWING OF CRANES AND SNAKES

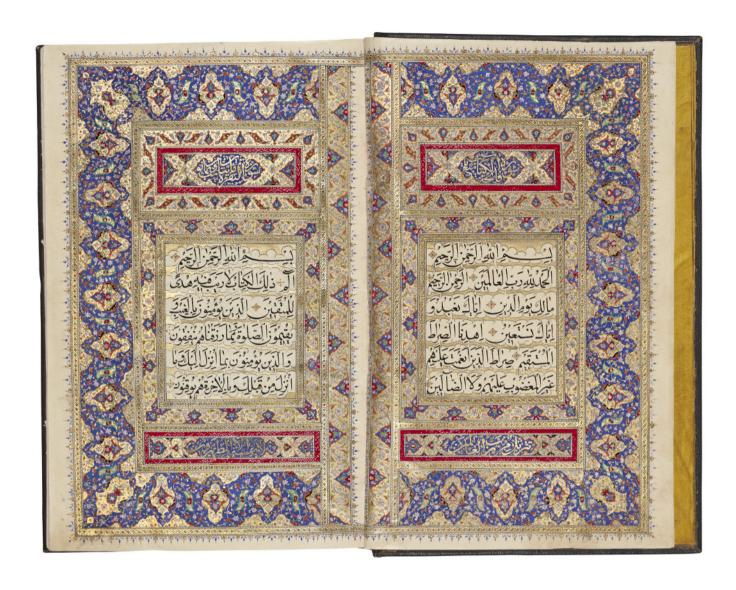
QAJAR OR ZAND IRAN, 18TH/19TH CENTURY

Ink on paper, laid down within purple and light blue borders with gold and polychrome rules, wide pink margins, the reverse plain with a thin wood veneer Drawing 4% x 6in. (11 x 15.2cm.); folio 9% x 11%in. (24.8 x 30.5cm.)

£5.000-7.000

US\$6,300-8,700 €5,900-8,100

Pen and ink drawings of wildlife and floral patterns produced in the Persian court date back to the Timurid period. Two of the most highly celebrated Safavid artists who worked in this technique include Mir Sayyid Muhammad al-Naqqash and Shah Quli (d. 1555/56). Originally based in Tabriz, Shah Quli migrated to the Ottoman court and worked in Istanbul for Selim I and Suleman the Magnificent. Our painting is a Zand or Qajar creation which is very similar in style to a work in the British Museum, a study of a pheasant attributed to Shah Quli (inv. no. 1930,1112,0.4).



QUR'AN

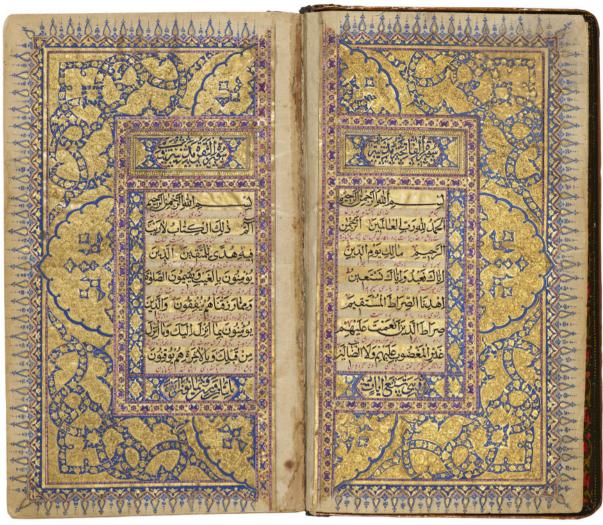
COPIED BY MUHAMMAD TAQI IBN MUHAMMAD HASAN ALJURFADAQANI, QAJAR IRAN, DATED AH 1324/1906-7 AD

Arabic manuscript on paper, 263ff. plus three fly-leaves, each folio with 15II. of black *naskh* reserved against gold cloudbands, gold and polychrome roundel verse markers, set within gold and polchrome rules, gold and polychrome illuminated marginal medallions marking *juz* within red and black outer rules, catchwords, opening bifolio with gold and polychrome illumination enclosing 6II. of black *naskh*, colophon signed and dated but partially rubbed, in tooled black leather binding, the doublures yellow leather

Text panel 10 x 5%in. (25.3 x 14.3cm.); folio 12% x 8in. (31.4 x 19.8cm.)

£10,000-15,000

US\$13,000-19,000 €12.000-17.000



θ**91**

QUR'AN

KASHMIR, NORTH INDIA, 19TH CENTURY

Arabic manuscript on paper, 351ff. plus three fly-leaves, each folio with 14ll. of black *naskh* arranged in gold-speckled bands with red Persian *nasta'liq* interlinear translations, set within gold and blue rules, occasional marginal medallions and annotations, gold roundel verse markers, *sura* titles in polychrome *thuluth* reserved against gold cartouches, catchwords, opening bifolio with dense gold and polychrome illumination framing 7ll. of black *naskh*, in contemporaneous lacquer binding

Text panel 7% x 3%in. (18.1 x 9.2cm.); folio 9% x 5½in. (23.9 x 13.9cm.)

£4,000-6,000 U\$\$5,000-7,500 €4,700-7,000

θ92

A LARGE PRAYER BOOK

KASHMIR, NORTH INDIA, 18TH CENTURY

Containing 3,750 prayers divided into sections for the days of the week, Arabic manuscript on paper, 215ff. plus four fly-leaves, each folio with 15ll. of black naskh with words 'Allah' and 'Muhammad' picked out in red, intermittent lines with text reserved against gold clouds with polychrome illuminated panels, set within thick gold rules, catchwords, section titles in gold thuluth, each part beginning with gold and polychrome illuminated headpiece, in contemporaneous gilt binding, the doublures black leather Text panel 14¼ x 8½in. (36.2 x 22.2cm.); folio 17½ x 10½in. (43.4 x 23.2cm.)

£15,000-25,000 US\$19,000-31,000

€18.000-29.000

A Kashmiri prayer book of similar date and rich illumination sold in these rooms, 27 October 2022, lot 102.

93 No Lot











*94

A HORSE AND THREE GROOMS

ATTRIBUTED TO MUKHLIS, MUGHAL INDIA, CIRCA 1575-90

Opaque pigments heightened with gold on paper, laid down between gold, black and blue rules and plain paper margins, black ink inscriptions in the upper and lower margin, the reverse with Mughal Royal Library inspection notes, ownership seals and further inscriptions in black and red ink Painting 6% x 9¼in. (16.3 x 23.5cm.); folio 7% x 10¾in. (19.9 x 27cm.)

£300,000-500,000

US\$380,000-620,000 €350,000-580,000

PROVENANCE:

Mughal library notes, from Jahangir's reign:

Inspected in the month of Khurdad in regnal year 8 (1613) and on 20 Shahriwar of regnal year 10 (1615).

Mughal library notes, from Shah Jahan's reign:

Recorded as re-entering the Mughal collection from the possession of 'Abd al-Rahim Khan-khanan and entrusted to the care of Muhammad Sharif, 5 Ramadan regnal year 15 (1641)

Entrusted to the care of Shams al-Din, 21 Sha'ban of regnal year 18 (1644)

Inspected on 22 Rabi' al-Thani of regnal year 24 (1651)

Entrusted to the care of La'l on 2 Dhu'l-Hijja of regnal year 29 (1655)

Mughal library notes, from Augrangzeb's reign:

Inspected on 22 Rajab 1069 (1659), accompanied by the seal impression of 'Azizullah, using a Shah Jahani epiphet

Seal impression of Sayyid 'Ali al-Husayni dated AH 1075/1664-65 AD

Entrusted to the care of Muzaffar, librarian to Aurangzeb, on 2 Safar of regnal year 17 (1674)

Mewari Royal inventory number 24/59 and note dated AH 1111/1699-1700 AD $\,$

Jaleh Khosrovani-Diba, sold Sotheby's London, 19 October 2016, lot 10

This fine painting shows a taste for horse portraiture that spread through Safavid Iran and Mughal India in the 16th century. Depictions of horses alone, or with their grooms, became increasingly popular. In many, as here, the lavish trappings and dominant positioning of the animals demonstrate the animal's importance (Sheila Canby, 'Persian Horse Portraits and their Cousins', in David Alexander (ed]. *Furusiyya*, exhibition catalogue, Riyadh, 1996, vol. I, p.191). Few paintings however depict the unusual subject of the shoeing of a horse. The artist here renders the subject with elegant draughtsmanship paying close attention to details such as the horse's accoutrements. Another painting of the same subject, dated to circa AH 1509/1600-01 AD, is in the British Museum (inv.1942-1-24-01; published Alexander, *op.cit.*, vol. II, no.168, p.202). The essential composition is exactly the same as ours but a mirror image.

Our painting is attributed to Mukhlis, a painter who is known to have been active in Allahabad from as early as the 1550s. Although few paintings survive that have been signed by him, his contributions to a large number of the imperial commissions under the Emperor Akbar demonstrate his standing as a respected and important artist of the royal atelier.

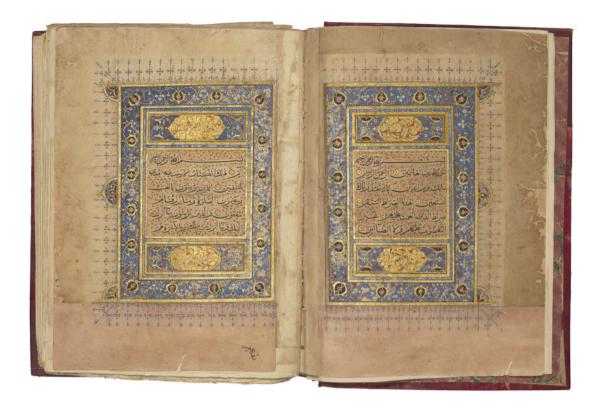
Amongst his earliest known works are his contributions to the later stages of the famous 1557-72 Hamzanama, an illustrated manuscript narrating the wild and daring adventures of the protagonist Amir Hamza. His last work appears to be a set of the border designs in the 1595 Bodleian Library Baharistan. In the Hamazanama Mukhlis's style is distinguished by a number of features shared with our painting. His figures all have slanted almond-shaped eyes, clearly seen here. Somewhat heavy schematic modelling of the figures' clothing, darker shaded around the edges, is another common feature. This is very evident in the treatment of the robes of the sleeping guard in the painting of Hamza's Spies Sneaking into the City of Qimar in the Hamzanama (John Seyller, The Adventures of Hamza. Painting and storytelling in Mughal India, exhibition catalogue, Washington D.C., 2002, no.58, pp. 178-79).

The delicate treatment of the saddle blanket in our painting also demonstrates that Mukhlis was extremely skilled as an illuminator. Examples of his work in the *Hamzanama* show similar use of dense yet very precise floral scrolls on a dark - either black or blue - ground. The white lotus blossoms on the saddle blanket here are particularly close to the red and blue examples found on a painting *Songhur Balkhi* and *Lulu the Spy* in the *Hamzanama* (John Seller, *op.cit*, no.64. pp.198-99, see also nos.58 and 77, pp.178-79 and 232-33).

As well as the works mentioned above, examples of paintings by Mukhlis can be found in other royal manuscripts, which include the British Library *Darabnama* of 1577-80; the *Razmnama* of 1582-86 in the Maharaja Sawai Man Singh II City Palace Museum in Jaipur; the *Babumama* of 1591 and two unpublished paintings in the *Tarikh-i Khandan-i Timuriyya* of *circa* 1584-85 in the Khuda Bakhsh Oriental Public Library (ff.66a and 1386) (Milo Cleveland Beach, *The Imperial Image. Paintings for the Mughal Court*, exhibition catalogue, Washington D.C., 1981, pp.215, 217). In the latter manuscript, the image of a platter-bearer on f.138b bears an extremely strong resemblance to our groom holding the reins of the horse.

The reverse of the folio bears several inscriptions that indicate that the painting had a series of illustrious owners. One of the earliest inscriptions states that it was for a time in the collection of Asaf Khan Khankhanan (d.1641), who was the eldest brother of Empress Nur Jahan, the consort of Shah Jahan's father Jahangir, and also the father of Shah Jahan's wife, Mumtaz Mahal (for a portrait of him, see *An Eye Enchanted: Indian Paintings from the Collection of Toby Falk*, 27 October 2023, lot 5). The painting then appears to have entered the Royal Library of the Mughal Emperor Shah Jahan (r.1628-58), on the basis of several inspection notes, which were written in the first and the fifth year of the Emperor's reign. Later markings suggest that it remained in the royal library until the reign of the Emperor 'Alamgir (r. 1658-1707) - there is an inspection note from the first year of his reign and also the seal of his royal librarian, who was also an accomplished calligrapher and scribe, Sayyid Ali al-Husayn in AH 1075/1565-66 AD.





OUR'AN

SULTANATE INDIA, 15TH CENTURY

Arabic manuscript on paper, 501ff. plus four fly-leaves, each folio with 11ll. of elegant black *muhaqqaq*, the first, sixth and last line written in a much larger (*jali*) script, gold and polychrome roundel verse markers, set within blue and gold rules, gold marginal annotations and illuminated medallions indicating divisions of text, *sura* headings in gold *thuluth* in illuminated cartouche bands, opening bifolium with 6ll. of black *muhaqqaq* reserved against pink ground within gold and polychrome illuminations, in red leather gilt binding, the doublures of marbled paper

Text panel 814 x 5%in. (20.9 x 13.6cm.); folio 1114 x 7%in. (28.5 x 19.9cm.)

£60,000-80,000

US\$75,000-100,000 €70.000-93.000

PROVENANCE:

Anon sale, Christie's London, 1 May 2001, lot 19

LITERATURE

Éloïse Brac de La Perrière, *L'art du livre dans l'Inde des sultanats*, Paris, 2008, p.142,, fig. 44 and 45.

Surviving manuscripts from pre-Mughal Sultanate India are extremely rare. Our Qur'an shares close similarities with a Qur'an produced in the Gwalior fortress south of Delhi, and a further North Indian Qur'an in the Walters Art Museum (inv.no.563.5). The Walters Art Museum Qur'an, although undated, has been attributed to the fifteenthth century on account of a later seal of Sultan Bayezid (r.1481-1512).

In her inventory of known Sultanate manuscripts, which includes our Qur'an, Éloïse Brac de La Perrière identifies only six dated Qur'ans corresponding with the pre-Mughal period (*L'art du livre dans l'Inde des sultanats*, Paris, 2008, p.142, fig. 44 and 45 and pp. 297–308). The best of these, and the earliest in date, is the Gwalior Qur'an in the Aga Khan Museum (inv.no AKM281), which is dated 1399 AD during the Tughluq dynasty (1320–1413). The Gwalior Qur'an was completed at a critical moment in the history of Sultanate India. Only one year earlier, Timur had swept through Delhi, ending nearly two hundred years of dominance by the Sultanate of Delhi (Éloïse Brac de La Perrière, Frantz Chaigne and Mathilde Cruvelier, *'The Qur'an of Gwalior, Kaleidoscope of the Arts of the Book' in Treasures of the Aga Khan Museum*, Istanbul, 2010, p.115).

Unlike the Gwalior Qur'an which is written primarily in bihari, our impressive Qur'an belongs to a small group of Qur'ans dating from the India of the Sultanates and written in muhaggag. This group has been recently identified by Éloïse Brac de la Perrière and is soon to be published ("Prisme indien : Recherches sur les corans en écriture bihari des origines à nos jours", Aix-Marseille University). They include a Qur'an in the Walters Art Museum (mentioned above, inv.no.563.5), a Qur'an sold at Sotheby's, 6 April, 2011, lot 190, and part of a Qur'an sold at Millon Paris, 4 June 2012, lot 164. The use of muhaggag, not only in the titles, but also in the Qur'anic text which is present here in both large (jali) and small (khafi) script, seems to have been reserved for these higher quality codices which are also found in Timurid manuscripts, especially those produced in the Herat region. A Sultanate Qur'an sold in these Rooms, 28 October 2021, lot 38 was written in an alternation of naskh and a particularly energetic thuluth. With regards to a later Sultanate Qur'an dated 1488 AD, at the end of the Lodi dynasty, in the British Library (acc.18163), JP Losty designates the calligraphy as a sort of 'Indian thuluth' - a dynamic variation of the script which is much less static than its conventional form (JP Losty, The Art of the Book in India, London, 1982, pp.40 and 57, no.21). The vigorous calligraphy here could certainly fit into this category. These examples showcase the awareness of Sultanate calligraphers of the classic scripts.

Both in terms of richness and also the originality in its inspirations from earlier Persian decorative elements, the illumination of this Qur'an, is very similar to a dated Sultanate Qur'an recently sold in these Rooms, 28 October 2021, lot 38 and also to the Gwalior Qur'an. The "extraordinary garden" of the Gwalior Qur'an (Brac de La Perrière, (et. al.) *op.cit.*, p.119) is reflected in the extremely varied and finely painted marginal medallions. The playfulness of the illumination extends into the *sura* headings which present a multitude of combinations of colours especially blue, black and pink and red grounds with spiralling arabesques, palmettes and flowers.

The turbulent history of fifteenth century India, as well as the unfavourable climatic conditions, means that few Qur'ans from the Indian Sultanates survive. Many are in poor condition and incomplete. Consequently, our Qur'an stands out as an extraordinary specimen, a complete illuminated Qur'an from the high period of the Sultanates.





96

GULRUKH IS BROUGHT TO THE GALLOWS

SULTANATE INDIA, 15TH CENTURY

From a *Khusruw-nama* of 'Attar, Arabic manuscript on paper, folio 19ll. of black *naskh* arranged in two columns, set within blue and gold rules, with one illustration in opaque pigments, mounted

Painting $4\% \times 5\%$ in. (12.3 x 13.8cm.); text panel $8\% \times 4\%$ in. (21.5 x 12.3cm.); bifolio $10\% \times 13\%$ in. (27.1 x 35.2cm.)

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

Folios from this manuscript are attributed to Sultanate India based on the style of the figures, as well as similarities with the script of the late fifteenth century *Ni'mat-nama* in the British Library (IO Islamic 149). The folios have always been catalogued as a *Khusraw-nama*, although one folio sold in these Rooms, 27 April 2023, lot 58, was actually from a *Asrar-nama* indicating the original manuscript may in fact have been a compendium of 'Attar's

poetry. The square format of the painting and the style of the figures is similar to four Indian *Shahnama* illustrations, dated to the second quarter of the fifteenth century, in the National Museum of Asian Art, Washington DC (S1986.144; S1986.145, and S1968.146). The manuscript from which this comes has occasionally historically been attributed to Southern Iran. This is a result of the fact that the Delhi Sultans encouraged artists from Tabriz, Shiraz, or Herat to move South and settle in new *ateliers* on the Indian subcontinent, encouraging a period of artistic exchange over the Indus river which would culminate in the age of the Great Mughals.

Three leaves from this manuscript sold as part of the Stuart Cary Welch collection, Sotheby's London, 12 December 1972, lots 175-77. Further folios sold at Sotheby's London, 28 April 2004, lot 50 and 9 October 2013, lot 211. Others sold at Bonham's London, 17 September 2014, lot 184 and in these Rooms, 16 October 1980, lot 55; 13 April 2010, lot 70; and 6 October 2011, lot 118 and more recently, 27 April 2023, lots 58 and 59.



A REARING STALLION

MUGHAL INDIA, 17TH CENTURY

Opaque pigments heightened with gold on paper, mounted onto an album page within green, gold and white rules, the salmon-pink margins with gold floral decoration, verso with a Persian couplet in 2ll. black <code>nasta'liq</code> contained in clouds against a gold ground, mounted between a dark blue inner border and light blue outer border with gold and polychrome rules, numbered '12' in the upper margin, mounted, framed and glazed between double-sided glass Painting $4\% \times 6\%$ in. (10.8 \times 16.3cm.); folio $7\% \times 8\%$ in. (18.5 \times 21.2cm.)

£8.000-12.000

US\$10,000-15,000 €9 300-14 000

INSCRIPTION:

On the verso an unattributed Persian couplet, baz amadam kih sajda-yi an khak-i pa(k) kunam/ gar ta'ati qaza shuda bashad ada kunam, 'I returned to prostrate on that pure ground, If obedience has been decreed, then I shall carry it out'

This depiction of a rearing stallion demonstrates the influence that European printmaking and engravings had on Mughal painting. The features, pose and background in our painting are closely comparable to an engraving by Hieronymus Wierix (1553-1619) of the horse Gallicus based on the design by Jan van der Straet (also known as Stradanus, 1523-1607), that was part of his series recording the horses of Don John of Austria, Equile Ioannis Austriaci Caroli V Imp.F. European engravings were brought to the Mughal court by Jesuit missionaries and European traders in the late sixteenth century and served as an important resource for artists in the Imperial atelier. The interest in European engravings, and the level to which they were held in esteem, is demonstrated by the inclusion of two small engravings on a folio from the Gulshan album, now in the Náprstek Museum, Prague (Inv.no.A12183). Abu'l Hasan, La'l, Manohar, Basawan and Keshav Das are just some of the Mughal artists to whom Europeaninspired paintings are attributed. The whimsical townscape in the background is likely also inspired by European engravings but with the addition of two roaming elephants and is comparable to the background of a late seventeenth century painting of a Royal Cavalcade of Hunters and a Chenchu couple stalking deer by night which was sold in these Rooms, 27 October 2022, lot 95.

98

A LARGE CEREMONIAL MACE (GADA)

POSSIBLY TANJORE, SOUTH INDIA, 18TH CENTURY

The silver-gilt steel mace with a plain shaft terminal and a fluted head and floral finial and point, the base of the grip with a *yali* head 37½in. (95.4cm.) long

£10,000-12,000

US\$13,000-15,000 €12,000-14,000

The historic weapon of the mace is considered second only to the sword and played a key role in ceremonies as a symbol of power, authority and military prowess. The hilt of this impressive mace is in the form of a yali, a fearsome mythical beast. It is a well-known motif in the architecture of southern India, also used for smaller furniture fittings in ivory and wood, and often seen on the hilts of weapons. A comparable seventeenth century dagger from Tanjore, with a chiseled iron grip and pommel modelled as a yali is published in Robert Hales, Islamic and Oriental Arms and Armour, a Lifetime's Passion, 2013, cat.162, p.76. Another comparable sword hilt, dated to the seventeenth or eighteenth century from the private collection of the Raja of Tanjore is illustrated in Robert Elgood, Hindu Arms and Ritual, Arms and Armour from India, 1400-1865, Delft, 2004, cat.8.64, p.99.



A BIFOLIO FROM AN IMPRESSIVE DECCANI QUR'AN



99

QUR'AN BIFOLIO

GOLCONDA OR POSSIBLY BIJAPUR, DECCAN, INDIA, 16TH CENTURY

Qur'an VII, sura al-A'raf, vv. 113 - 145 (part), Arabic manuscript on paper, 12II. of black-outlined gold and cobalt-blue rayhani, gold rosette verse markers, reserved against gold cloudbands with orange interlinear rules, set within gold and polychrome borders, the margins with gold and polychrome illuminated medallions and pendants

Text panel 12% x 8%in. (32 x 21.1cm.); folio 21¼ x 14¾in. (54 x 37.3cm.)

£30,000-50,000

US\$38,000-62,000 €35,000-58,000

The Persianate style found in illuminated manuscripts from Golconda during the sixteenth and seventeenth centuries serves as a clear indicator of the close cultural connection between Golconda and Safavid Shiraz. Historical records give evidence of a seamless exchange of artists between these two centers, including several Persian calligraphers who were actively employed in Golconda's Qutb Shahi court, creating their works in the Safavid style. A Qur'an manuscript, thought to have been produced in Golconda, with a more recent Indian provenance, and dated to circa 1560-1600 is in the Al-Sabah Collection in Kuwait (LNS 277 MS). That is by the hand of 'Abd al-Qadir al-Husaini al-Shirazi. There are thirteen known manuscripts associated with 'Abd al-Qadir, including Qur'ans, some of them bearing Qutb Shahi seals which indicate that he had might have moved from his native city of Shiraz to Golconda (Keelan Overton (ed.), *Iran and the Deccan. Persianate Art, Culture, and Talent in Circulation, 1400–1700*, Indiana, 2020, p.32).

The sultans of the Shia Qutb Shahi dynasty were devoted to Imam Riza and presented vast endowments to his shrine at Mashhad (*Astan-e Quds*), including a Qur'an manuscript, also copied by 'Abd al-Qadir, which bears extremely close resemblance to our bifolio (Maryam Habibi, "Qur'an Manuscript No. 106 Copied by 'Abd al-Qadir al-Husayni al-Shirazi and Endowed to the Shrine of Imam Riza by Ibrahim Qutb Shah", in Overton (ed.), *op.cit.*, pp. 203-221. That Qur'an, known as manuscript no. 106, is the most

exquisite example of the calligrapher's work, and is equally exceptional for its illumination. That manuscript was produced in the Deccan and evidence of this attribution can be seen throughout its pages, including elements of design and the use of Indian pigments. Nevertheless, the Shiraz school of calligraphy and illumination is also clear throughout the book. Our folio is of an identical monumental size to Qur'an no. 106. The calligraphy is in the most elegant rayhani script in gold and lapis and the text layout and marginal medallions are also near identical suggesting that they were created in the same royal workshop. It is important to note the tahrir technique, where black outlines were added to the gold calligraphy, which would have doubled the time required to complete the text. This meticulous and time-consuming approach, not commonly observed in gold Qur'ans from the Safavid or Deccani courts, along with the incorporation of luxurious lapis lazuli, provides clear evidence of the exceptionally costly production of the Qur'an from which these folios come and suggests a prestigious patron. The paper of our Qur'an is of Indian manufacture and typical of that of the fifteenth and sixteenth centuries, which shared similar texture, colour and construction. Another noteworthy feature of our Qur'an which indicates an attribution to Golconda is the use of bright orange in the text panel division, ruling and marginal medallions.

Similar to the *Astan-e Quds* Qur'an, our bifolio was part of a Qur'an which further demonstrates the close Golconda-Shiraz scriptoria links. For another large format, single volume Qur'an in the Khalili Collection, attributed to seventeenth century Golconda, see Manijeh Bayani, Anna Contadini and Tim Stanley, *The Decorated Word*, The Nasser D. Khalili Collection of Islamic Art, vol. IV, 1999, no.63, pp.196-199. For other Qur'ans attributed to the Golconda Sultanate or the Deccan, sold at auction recently, see Sotheby's London, 5 October 2010, lot 41; Christie's South Kensington, 24 April 2015, lot 297 and Christie's London, 12 October 2004, lot 35.





'MY SWORD, THE ESSENCE OF WHICH IS VICTORY'

TWO PERSONAL SWORDS OF TIPU SULTAN GIVEN TO CHARLES, 1ST MARQUESS CORNWALLIS

The two swords offered here (lots 100-101) have impeccable unbroken provenance. Both were in the collection of Charles, the 1st Marquess and 2nd Earl Cornwallis, from the late eighteenth century and have remained with his descendants at their home, Port Eliot, ever since. The sale of these remarkable objects will fund the preservation of this very special historic house, located close to the south coast in Cornwall and brings to light two previously unrecorded swords of the 'Tiger of Mysore', Tipu Sultan, presented to the most important figure in the consolidation and regulation of British power in India.



Port Eliot, Cornwall

PORT ELIOT

Port Eliot is one of the most historic and romantic buildings in Cornwall. The ancestral seat of the 11th Earl of St Germans and now the home of the Eliot family, the house has been occupied for over 1,000 years and is believed to the oldest continually inhabited dwelling in the UK. The collection there reflects many lifetimes of collecting and the rich history of the house. The rooms are adorned with paintings by Sir Joshua Reynolds and Van Dyck, as well as a vast mural by Robert Lenkiewicz, one of the most celebrated 20th century artists of South West England. Originally built as a priory with the adjoining St Germans Priory Church, parts of the current house date back to the twelfth century. The earliest written reference to Port Eliot however is in a ninth century Cornish liturgical fragment, now in the Bodleian in Oxford - it refers to Ecclesia Lnanledensia, considered the early name of the location. The house was remodelled by Sir John Soane in the eighteenth century, and the renowned landscape gardener Humphrey Repton created the gardens and the park. Since March 2008, the house has been open to the public.

Jemima, the granddaughter of Charles, 1^{st} Marquess and 2^{nd} Earl Cornwallis, married Edward Eliot, 3^{rd} Earl of St Germans on 24 December 1803. Since that time, the history of the two families has been entwined and many works of art associated with Charles Cornwallis are now housed at Port Eliot



Charles Cornwallis (1738–1805),1st Marquis Cornwallis © Image courtesy of The Box, Plymouth

CHARLES, 1ST MARQUESS CORNWALLIS AND 2ND EARL CORNWALLIS (1738-1805)

Charles, 1st Marquess and 2nd Earl Cornwallis, KG PC (1738-1805), to whom this sword was presented following the death of Tipu Sultan at fall of Seringapatam, was a British Army officer, politician and colonial administrator of considerable ability. He was appointed Governor General and Commander-in-Chief of British India in February 1786. He oversaw the consolidation of British control over much of India, and was responsible for 'laying the foundation for British rule throughout India and setting standards for the services, courts and revenue collection that remained remarkably unaltered almost to the end of the British era' (Jerry Dupont, *The Common Law Abroad: Constitution and Legal Legacy of the British Empire*, London, 2001).

As Governor-General and Commander-in-Chief in India, he played a substantial role in the conflict between Tipu Sultan and the East India Company. He led the British forces during the Third Anglo-Mysore war (1789-1792) and though unsuccessful in the first siege of Seringapatam in 1791, the following year he encouraged Tipu to sign a peace treaty in which half of the territory of Mysore was handed over to the Company and its allies. He famously also received Tipu's sons, Abdul Khaliq and Mohin-ud-Din, as surety on the peace treaty that ended the war. This scene is famously depicted in Robert Home's painting, *The Reception of the Mysorean Hostage Princes by Marquis Cornwallis*, 26 February 1792 (illustrated here) and is described in some detail in A Narrative of the Campaign in India, which terminated the war with Tippoo Sultan in 1792, London, 1793, pp.228-229.

Cornwallis is said to have gifted the young princes gold watches, and they, in return, gave him a sword. Close examination of the hilt of lot 100 has revealed a date. Though by no means illegible, there is some ambiguity about the final numeral – it could be read either as a 2 or a 4. The earliest possible reading is *maulaui* 1222, which represents the period April 1794 to February 1795, placing it a month after the return of the young princes to Tipu in March 1794. It is, therefore, possible that this is the very sword they gave to Cornwallis on the occasion of them being released to their father. The gift presented to Cornwallis is described in some records as a 'jewelled sword', which opens up the alternative possibility that the following lot, 101, is the one that he received from Tipu's sons.

TIPU SULTAN

Tipu Sultan (1750-99), 'The Tiger of Mysore' served as Sultan of Mysore from 1782 until his death in 1799. The son of Sultan Haidar 'Ali, Tipu demonstrated his military and diplomatic skills from an early age against the British and Mahrattas. The East India Company recognised that Tipu was probably their most formidable enemy and that his army was one of the greatest threats to their expansion in India. They fought three wars against Tipu and his father, Haidar 'Ali, between 1767 and 1792. His reputation as the great enemy of the British in India was cemented during the Second Anglo-Mysore War when Tipu humiliated the British with crushing victories at the Pollipur in 1780 and Annagudi in 1782.

Meanwhile, Tipu oversaw a period of great wealth for Mysore, with the Sultanate replacing Bengal as the dominant economic power in India and facilitating a blossoming of architectural and artistic patronage. A fine example of this wealth is Tipu's throne made of gold, jewels and situated below a pearl canopy (a painting of it, by Anna Tonelli in 1800 is illustrated here). Tipu adopted the symbol and iconography of a tiger, an animal with which he held an enduring fascination, as a core part of his royal visual identity. Although the image of the royal tiger was previously used by Indian dynasties such as the Cholas and Hoysalas, Tipu Sultan really made it his own. As Archer, Rowell and Skelton wrote in the catalogue on the Treasures of Powis Castle, Tipu 'was a consummate self-publicist' (Mildred Archer, Christopher Rowell and Robert Skelton, Treasures from India. The Clive Collection at Powis Castle, New York, 1987, p.28). The extent and variety of usage of tiger motifs and bubri (tiger-stripe) patterns made the tiger immediately personally emblematic of Tipu Sultan. Images of tigers and bubri motifs were employed in the architecture of palaces and mosques, on hilts, helmets, armour and cannon, and on the uniforms of his personal guard and palace staff (Anne Buddle, The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760-1800, Edinburgh, 1999, pp.22-25). The ruler is famously quoted as saying it is better 'to live two days as a tiger than a thousand years as a sheep' (Alexander Beatson, A View of the Origin & Conduct of the War with the Late Tippoo Sultaun, London, 1800, p.153).

The British finally overthrew Tipu in 1799 at the Siege of Seringapatam, a few years after Cornwallis had left India. Betrayed by his ministers, who conspired with the British to weaken the walls of his fortress, Tipu rejected the suggestion of his French military advisors to escape and chose to die fighting. The fall of Seringapatam is remembered as much for the opulence of the fine works of art and courtly objects that were removed from the city after the siege as for the final defeat of this long-standing opponent.



Tipu Sahib Sultan Enthroned, by Anna Tonelli, 1800, Powis Castle and Garden (National Trust), inv.NT1180776 © Powis Castle National Trust Images/John Hammond



A SWORD (*TULWAR*) AND SCABBARD FROM THE PERSONAL ARMOURY OF TIPU SULTAN (R. 1782-99)

MYSORE, DECCAN, INDIA, DATED MAULUDI 122[4]/1796-97 AD

The large slightly curved unfullered steel blade double-edged at the tip, one side overlaid with a gilt nasta'liq inscription set within a cartouche, struck with a Mysore Haidar bubri control mark, the blued-steel hilt of typical tulwar form, the tiger head langet extensively inscribed in gold nasta'liq, the grip, knuckleguard, and quillons similarly inscribed, the date in numerals on the underside of the quillon, the edges of the hilt with bubri tiger-stripe decoration, the disc pommel similarly decorated and with suspension loop fitting, the wooden scabbard clad entirely in brown tooled leather with gold chape 34½in. (87.5cm.) long

£1,500,000-2,000,000

US\$1,900,000-2,500,000 €1,800,000-2,300,000

PROVENANCE:

Tipu Sultan of Mysore (1757-1799) Charles, 1st Marquess Cornwallis (d. 1805), by 1799 Thence by descent

ENGRAVED:

On the Hilt:

On the grip, side A, in the teardrop shape, Qur'an VIII, sura al-anfal, v.40 (part); LVII, sura al-hadid, v.25 (part); XLVII, sura Muhammad, v.4 (part)

Across the quillon, Qur'an XXXVII, sura as-saffat, vv.172-73 (part); and a prayer hasbi allah wa ni'am al-wakil 'God is sufficient for me and the best Disposer of affairs'

Around the lion's head, Qur'an VIII, sura al-anfal, v.10 (part); VI, sura al-an'am, v.45

In the lion's head, asad allah al-ghalib 'The victorious lion of God (i.e. 'Ali)' Side B, in the teardrop shape, Qur'an II, sura al-baqarah, v.286 (part); VIII, sura al-anfal, v.12 (part)

Across the quillon, Qur'an LVI, sura al-waqi'ah, v.13 (part); XII, sura yusuf, v.64 (part)

In the lion's head, ya allah [ya] muhammad 'O God! O Muhammad!'

In the mark on the lion's head, 'Haidar'

On the underside of the pommel, in the border, Qur'an LIV, sura al-qamar, v.44 (in part); XXIX, sura al-'ankabut, v.30 (part).

On the underside of the pommel, in the inner band, Qur'an XXXVII, sura assaffar, v.116; XXX, sura al-rum, vv.4-5 (part).

On the pommel, repeated, allah

On the ends of the quillons, ya allah ya nasir 'O God! O Giver of Victory'; ya muhammad ya 'ali 'O Muhammad! O 'Ali!'

On the underside of the quillons, karkhana-yi huzur | sana 1224 mawlud [y]a muhammad' Imperial workshop | Mauludi year 1224. O Muhammad!' On the pommel, repeated, allah

On the exterior of the knuckle-guard, Qur'an III, sura ali 'imran, v.160 (in part); LIV, sura al-gamar, v.45; XLIII, sura az-zukhruf, v.1

On the exterior of the knuckle-guard in the small *bubri* devices, *allah* On the blade, in the small cartouche at the end of the of the long inscription, *sarkar-i khudadadi* 'the leader by divine bestowal'

The long inscription, Persian verses, shud barq-i jan-i kafiran tigh-i zafar-bunyad-i man/ sultan-i din haydar buwad dar fath bar imdad-i man 'My sword, the essence of which is victory, became lightning for the souls of the unbelievers/Haidar, the Sultan of Religion, is my assistance in victory.' Mark on the blade, 'Haidar'





Just two weeks after the fall of Seringapatam in 1799, the Committee of Prize, appointed by the victorious Anglo-Indian army, presented several of the most important or high profile items from Tipu's capital to senior civil and military personnel as well as to the British Royal family.

As a senior figure whose career had been so shaped by his interractions with Tipu, Cornwallis, the former Governor-General of India, was given some of the richest and most important objects and those most closely and directly associated with Tipu Sultan. These included Tipu's 'war turban', now in the National Army Museum (NAM.1971-07-3-1; illustrated here). The helmet is almost identical in craftsmanship and aesthetic to our sword. Made of blued steel, it is similarly densely decorated with text from the Qur'an, written in a gold cursive script. The guard is decorated with tiger's heads and the green muslin of the helmet is quilted with a *bubri* pattern. It was presented to Lord Cornwallis in 1799, and then remained in his family until it was gifted to the NAM in 1971 by his descendants.

The 17th May 1799 Proceedings of Committee of Prizes describes the presentation of a turban, and two swords to Cornwallis as follows, "That the war Turban of Tippoo Sultan, with a sword worn by him, and the sword of Moriah Row, be presented to Marquis Cornwallis through the Commander-in-Chief as a mark of their respect" ('Proceedings of the Committee of Prize', Madras Artillery Records, vol. II, 17 May 1799). Cornwallis is only the second individual name listed, perhaps giving some indication of his relative importance. His name comes just above that of Major General Baird, who laid the final siege to Tipu's capital and received the Bedchamber sword, that was recently sold at Bonhams London, 23 May 2023, lot 175.

The quote indicates that Cornwallis was gifted not only a helmet but also two swords, one worn by Tipu Sultan. So closely linked are the two objects, and their provenances, that it seems almost inconceivable that the sword offered here is not that mentioned in the Proceedings of 1799. That it was described by them as a 'sword worn by him' indicates that it was a personal sword of Tipu. Indeed if one looks at the watercolour of Tipu on his throne,





Helmet taken from Tipu Sultan's palace at the capture of Seringapatam in 1799 (NAM. 1971-07-3-1) © Image Courtesy of the National Army Museum, London'

by Anna Tonelli who accompanied Lady Henrietta Clive, wife of Edward, on her trip around South India as governess to the Clive children in 1800, one sees the Sultan seated on his throne holding in one hand a sword that looks remarkably similar to that offered here, of the same shape, and with a tiger head at the base of the hilt, where it meets the blade. Although Tonelli's watercolour was painted in 1800 following the siege of Seringapatam, her depiction of Tipu, his appearance and the throne is based upon sketches and accounts from British soldiers present at the siege and information from Tipu Sultan's treasurer (Archer, Rowell and Skelton, op.cit., p.134). Informed as it was by one of Tipu's closest officials, it must be as accurate a posthumous representation of the Sultan and his royal accourtements as one could achieve.

Two other swords, almost identical to this were presented to another senior member of the East India Company and to the British monarchy. One is in Powis Castle, presented to the Edward, 1st Earl of Powys, Governor of Madras from 1798-1803 and son of Robert 'Clive of India' (published in Archer, Rowell and Skelton, *op.cit.*, no.34, p.47 attributed there to the period between 1782 and 1799). The other is in the Royal Collection loosely attributed there to 1750 to 1799, the years of Tipu's lifetime (RCIN 67211; currently on view in the Grand Vestibule in Windsor Castle). The Powis sword was presented to Clive in November 1799 with a letter from Captain Allan Grant ("Prize and Batta Rolls: Seringapatam 1799 (1800)", British Library, IOR/L/MIL/5/159) whilst the Windsor sword was presented to George III (r. 1760-1820) by General Lord Adam Gordon before his death in 1801. The three share the same overall form with a hilt culminating in a tiger's head and all are covered in similar inscriptions which convey the fundamental Islamic concepts of victory in war.

The Powis sword lacks its original sheath. However Allan Grant who was responsible for sending the sword to Edward Clive, wrote not only that he was sending the examples of the best workmanship found after the siege, but also that 'I have alter'd the mounting of the Sword, as it would

not have been possible for your Lordship to have worn it with the original Scabbard & I have preferr'd covering it with Green Velvet instead of Red to make it Correspond with the Facings worn by the Shropshire Militia in case your Lordship should at any time be disposed to bear it' (*ibid*, British Library, IOR/L/MIL/5/159). This indicates that the original sheath of the Powis sword was red, like ours. Our sheath also bears the Haidar stamp on the gold mounts further demonstrating that it is the original sheath conceived for the sword.

There are subtle differences between the three swords. One feature that the present sword has, seemingly not shared by the others, is a date which is inscribed on the underside of the quillons, and given according to the mauludi calendar. As mentioned above, although there is some ambiguity, the most likely reading is 1224, which is the equivalent of 1796-97 AD. In Arabic, maulud means 'birth', and Tipu Sultan marked the birth of the Prophet in the year 572 which he marked as the first year in his calendar. The Mauludi calendar was not based on the Lunar Islamic Hijri calendar but entirely on the Luni-Solar Hindu Panchanga calendar followed by his subjects across Mysore. This matching of calendars proved helpful in his administration, as things like harvesting seasons, festival periods and tax deadlines matched. On the basis of the date on our sword, even if there is some question of a period of two years, a more precise date can be suggested for the two previously published examples. Another feature that sets our sword apart from its closest comparables is a small control stamp with the name Haidar contained within a small bubri motif that is found on both the blade and the hilt.

This is one of the three swords that were considered as the most important of all Tipu's weapons at the time, indicated by the identities of the three recipients. Of the three, this is the only dated example and the only one remaining in private hands; a spectacular weapon that was regarded as the ultimate prize just a few years after its creation.



A GEM-SET AND ENAMELLED SWORD (*TULWAR*) AND SCABBARD FROM THE ARMOURY OF TIPU SULTAN

DECCAN OR SOUTH INDIA, FIRST HALF 18TH CENTURY

The curved fullered steel blade double-edged at the tip, one side struck with European maker's mark, the white enamel hilt set with gemstones arranged in fours in gilt mounts, larger cabochon rubies on the quillons, the disc pommel similarly decorated, the wooden scabbard clad entirely in brown tooled leather 35% in. (91.1cm.) long

£80,000-120,000

US\$100,000-150,000 €93.000-140.000

PROVENANCE:

Personal armoury of Tipu Sultan of Mysore Charles, 1st Marquess Cornwallis (d. 1805), by 1799, thence by descent

Along with the sword of the previous lot and the helmet in the National Army Museum, Charles, 1st Marquess Cornwallis was also given an elegant *khanjar* belonging to Tipu Sultan also now in the National Army Museum, gifted to them by the descendants of Cornwallis (NAM.1997-04-121-1, illustrated here). Like this sword, which shares the same provenance, the mounts on the sheath of that dagger are decorated with gems set against a ground of white enamel. It seems likely that that the sheath for that *khanjar*, and our sword were produced in the same centre and possibly that they entered Tipu's collection at the same time.

A sword of this quality can only have been made for an important patron. Although the inlay is unusually bold in design, the artist responsible was clearly familiar with the spectacular works being produced in Hyderabad in the seventeenth century. White enamel, as is employed here, was the most difficult colour to use successfully and only a small number of high quality objects made this way exist, for example in the Hermitage Museum, St. Petersburg and the Nasser D. Khalili Collection (Mark Zebrowski, Gold, Silver and Bronze from Mughal India, London, 1998, nos.27,34,35, 38 and 39). Most of these are attributed to seventeenth century Hyderabad. Another tulwar with similar jewelled hilt on white ground is in the Al-Sabah Collection (sold in these Rooms, 13 October 1998, lot 134 and published Manuel Keene with Salam Kaoukji, Treasury of the World. Jewelled Arts of India in the Age of the Mughals, exhibition catalogue, London, 2001, no.6.39, pp.78-79). The stones inset into this sword are both particularly large but also quite unusually set. In the angular nature of the setting it relates to a sword in the Al Sabah Collection, attributed to the Deccan, probably first half seventeenth century (published in Salam Kaoukji, Precious Indian Weapons and other Princely Accoutrements, Kuwait, 2017, cat.103, pp.286-7).



Khanjar of Tipu Sultan, 1799 (NAM. 1997-04-121-1) © Image Courtesy of the National Army Museum, London

As discussed in the note for the previous lot, the 'Proceedings of the Committee of Prize' that followed the demise of Tipu Sultan in 1799 mentioned "That the war Turban of Tippoo Sultan, with a sword worn by him, and the sword of Moriah Row, be presented to Marquis Cornwallis through the Commander-in-Chief as a mark of their respect". Moriah Row may well be a Anglicisation of Murari Rao (Ghorpade; 1699-1779) who was a famous Maratha general and warrior and an ally of the British who joined Robert Clive at Arcot in 1751. He fought battles against Haidar Ali and Tipu Sultan and was eventually defeated by Haidar Ali and imprisoned at Kabbaldurga fort near Bangalore until his death. It is very possible that the sword gifted to Cornwallis was in fact one taken by Haidar 'Ali's troops as booty and then given as part of the dispersal following Tipu's death. It is impossible to say with absolute certainty, but might the present lot be that very sword - captured by Haidar 'Ali from his Maratha adversary and then in turn take from his son after his fall?





VARIOUS PROPERTIES

102

A TIPU SULTAN SWORD

THE HILT SERINGAPATAM, MYSORE, INDIA, CIRCA 1790; THE BLADE ENGLAND, 1788

The one-piece cast bronze hilt with pommel, quillons, langets and knuckle-bow terminal chiselled with tiger's heads, the grip with engraved *bubri* details, the associated single-edged bi-fullered blade becoming double-edged at the tip, the flat engraved on both sides with the crowned Royal cipher of King George III

41½in. (105.1cm.) long

£60,000-80,000

US\$75,000-100,000 €70,000-93,000

This rare sword, associated with Tipu Sultan (r.1782-99), is one of a group each fitted with a captured English blade - here a 1788 pattern cavalry trooper's. Swords of the group are all fitted with a cast bronze hilt with tiger's head pommel, quillon terminals, langets and s knuckle-bow finial and are all decorated with *bubris*. For a fuller discussion on *bubri* and Tipu Sultan's association with the tiger, please the text that precedes lot 100 in the current

The blade is engraved with the crowned Royal Cipher of King George III. Tipu Sultan fought four wars against the British East India Company before he was defeated in 1799. The blade of this sword, and presumably the others of its type, were most likely trophies taken in previous battles with the British. There is certainly significance here in the captured English blade held in the jaw of tiger, demonstrating Tipu's dominance over his enemy.

Similar swords to this are in the Royal Collection (RCIN 67216) and at Powis Castle (NT1180589). Another sword of this type was sold at Sotheby's, 9th October 2013, lot 249.





A RARE AND IMPORTANT FLINTLOCK MUSKETOON (BUKMAR) MADE FOR TIPU SULTAN

SIGNED GHULAM AMIN, SERINGAPATAM (SRIRANGAPATNA), INDIA, MAULUDI 1223/1793-94 AD

The half octagonal barrel inlaid in silver with eight inscriptions and dates with foliate decoration, the iron lock inlaid with silver with four inscriptions and dates, the cock in the form of a tiger's head, the stock fitted with brass trigger-guard and butt-plate with floral decoration, the non-lock side of the stock fitted with a brass *bubri* motif, with ramrod, the barrel, lock, trigger-guard and butt-plate are struck with the Mysore 'Hyder' control mark, tiger cipher inlaid in silver on the barrel and on a brass plate set into the top of the grip 39½in. (100.3cm.) long

£80,000-100,000

US\$100,000-120,000 €93.000-120.000

LITERATURE:

M.M. Masood, "An unlisted flintlock blunderbuss from the armoury of Tipu Sultan and deciphering the *theen theerah* (313) symbol on the firearms of Tipu Sultan", *The Journal of The Arms & Armour Society*, vol. XXIII, no. 2, September 2019, pp.108-123

INSCRIPTION:

On the barrel, in the form of a lion's head asad allah al-ghalib 'The Victorious lion of god'

Underneath, long inscription, not fully deciphered ...saf-shikan 'breaker of the ranks...'

In the cartouche at the base of the barrel by the lock $patan\, sana\, 1223$ 'Patan (Seringapatam), year 1223 (1793-4 AD)'

In the cartouche at the base of the barrel, a heart-shape containing *h-y-d-r* for Haydar, above '313', the *tin terah*, a symbol of destruction

In the cartouche at the base of the barrel on the left side a 'Haydar' control

This is a rare and important Indian flintlock musketoon (bukmar) from the armoury of Tipu Sultan. Tipu used guns of this type primarily for his camel corps as he rightly saw it as an effective weapon against large groups of soldiers. Whilst Tipu's Indian contemporaries still relied upon sabres and swords as the main fighting equipment for their troops, Tipu ensured that Mysore by contrast had a large stock of flintlocks as recorded in the Return of Ordinance and Military stores found at Seringapatam after his fall in 1799. That accounts for 99,000 flintlock arms which were locally manufactured in the Royal and Public armouries of Tipu Sultan, which spanned the length and breadth of his dominion (M.M. Masood, "An unlisted flintlock blunderbuss from the armoury of Tipu Sultan and deciphering the theen theerah (313) symbol on the firearms of Tipu Sultan", The Journal of The Arms & Armour Society, vol. XXIII, no. 2, September 2019, p.108). Similar rifles are in the Royal Collection (RCIN 67238, 67240 and 67239). Two bear dates equivalent to 1793-94, as ours. Other examples have sold at Bonham's London, 21 April 2015, lot 154, 155 and 167. All of those, like ours bear signatures of local craftsmen who were responsible for their manufacture.





104

FIVE ANGLO-INDIAN SEALS

PROBABLY CALCUTTA (KOLKATA), NORTH INDIA, EARLY 19TH CENTURY

Comprising five seals carved in *nasta'liq*, four of red agate and one of green bloodstone, three variously set within metal and agate handles, two unmounted, two bearing dates from the first decades of the 19th century The seals between 3/4in. (2cm.) and 1//sin. (2.7cm.) across

£3,000-4,000

US\$3,800-5,00 €3,500-4,60

The seals are in the names of:

- 1. Sir John Charles Dalrymple-Hay (1746-1812). He became the 1st Baronet of Park Place, County Wigtown, in Scotland in 1798. Sir John had fought previously in the American War of Independence gaining the rank of Colone His whereabouts in India are not known.
- 2. Sahib James McFarlane 1810
- 3. Iftikhar al-Dawla Mu'in al-Mulk Robert Graham Muzaffar Jang Bahadur 1220 (1805-6)
- 4. Richard Henry Dayton (Dean?) Bahadur 1242 (1826-7)
- 5. George James Robertson

104

A LETTER FROM GOVERNOR-GENERAL OF THE BENGAL PRESIDENCY THE LORD MINTO TO THE COURT OF FATH-'ALI SHAH QAJAR

CALCUTTA (KOLKATA), EASTERN INDIA, 1809-1813

A letter from the Lord Minto to the Qajar authorities requesting recognition of General John Malcolm as Ambassador to Iran, Persian manuscript on paper, with 30ll. black *nasta'liq* on gold sprinkled paper, red floral illuminated borders, gold and polychrome illuminated headpiece above, margins with offset stylised gold bouquets, gold and polychrome floral outer border, later cotton backing, the reverse plain, mounted, framed and glazed 52% x 22in. (134 x 55.8cm.)

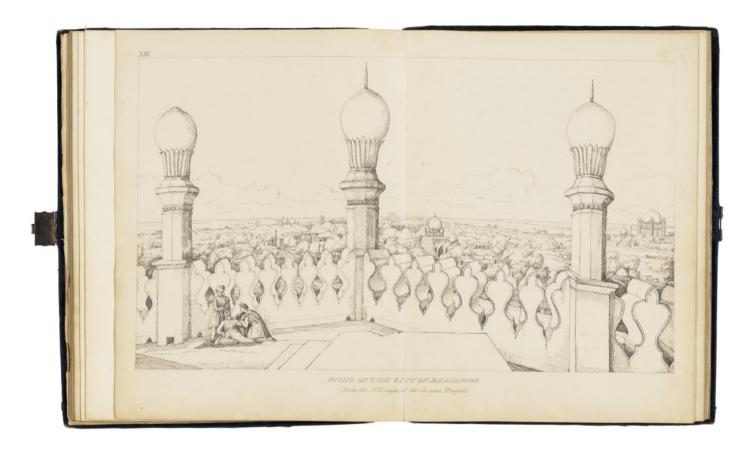
£6,000-8,000

US\$7,500-10,000 €7,000-9,300

This letter from Lord Minto requests the authorities in Qajar Iran to recognise his choice of General John Malcolm as ambassador to the court of Fath 'Ali Shah Qajar and dispatch Sir Harford Jones Brydges upon Malcolm's arrival. Although undated the letter refers to previous petitions (*niyaz-nama*) from Minto dated 3 January and 20 July 1809. The letter was clearly sent in the context of Lord Minto's attempts to outmanoeuvre London and take control of relations with Iran. Rarely seeing eye-to-eye on matters of foreign policy, both the Bengal Presidency and Whitehall vied to control relations with Iran. Following an embassy to the Qajar court sent by Napoleon, Brydges was sent from London at great haste. Minto sent Malcolm a first time in 1809 to try and replace Brydges but his travel to Tehran was not permitted. Brydges successfully negotiated an alliance between Britain and Iran in March 1809 but Lord Minto refused to recognise this and again sent Malcolm to Iran without any success. It seems likely that the present lot was sent by Lord Minto to accompany Malcolm's second attempt to oust Brydges.

The Lord Minto, Gilbert Elliot-Murray-Kynynmound (1751-1814), served as the Governor-General of the Presidency of Fort William in Bengal from 1807 until 1813. During his tenure, Lord Minto followed a noninterventionist policy and avoided committing to any major war. Minto is perhaps best known for signing the Treaty of Amritsar with Ranjit Singh in 1809 which put an end to Anglo-Sikh conflict as well as providing defence against French influence in northwest India.





θ106

HENRY GORDON CREED (1812-77): PICTURESQUE ILLUSTRATIONS OF THE RUINS OF BEEJAPOUR AND KOOLBURGA

AHMEDNAGAR, INDIA, 1837 AD

An autograph account of a journey through Bijapur and Gulbarga including historical information about the region, English manuscript on paper, 73ff. of neat cursive script, 19 single and double-page watercolour illustrations including two maps, 10 smaller vignettes, illustrated frontispiece, in contemporaneous blue velvet binding with tooled leather onlays, with silver clasp, the doublures white silk

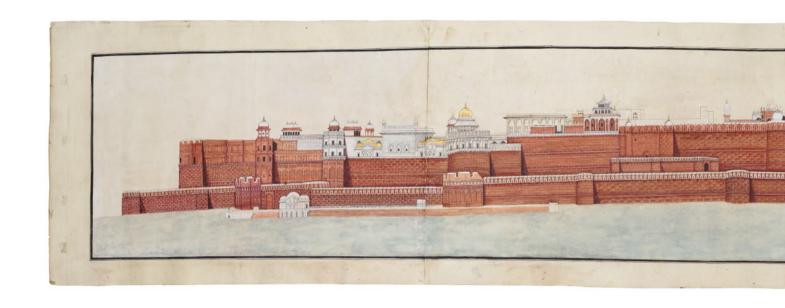
Folio 83/4 x 7in. (22.3 x 17.9cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

This elegantly illustrated narrative of a voyage through Bijapur and Gulbarga stands out as an exceptionally well-illustrated and comprehensive document of these significant Indian cities, as observed by a British Lieutenant and explorer, Henry Gordon Creed. Creed served as a Lieutenant in the Artillery for the East India Company during the time of his tour. His objective was to conduct an inspection of an area with an exceptionally rich architectural heritage, as he elucidates in his introductory remarks: "We have ... compiled a collection of Picturesque Illustrations of this captivating capital, supplemented with concise and unassuming descriptions of the localities, typically found in the hasty travel diaries of explorers. We conclude the entirety with our summary of the histories of Koolburga and Beejapoor, primarily drawn from the writings of Mahomed Kassim Ferishta."





A PANORAMIC VIEW OF THE RED FORT AT AGRA SEEN FROM THE RIVER YAMUNA

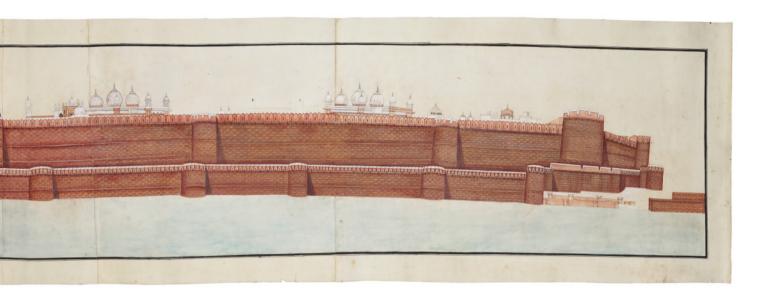
COMPANY SCHOOL, NORTH INDIA, FIRST HALF 19TH CENTURY

Watercolour on five joined sheets of English paper watermarked "J Whatman", within a narrow black border with outer black rule, the verso plain $102\frac{1}{2} \times 17\frac{3}{10}$ in. (260 x 45.2cm.)

£20,000-30,000

US\$25,000-37,000 €24,000-35,000





This large panorama is very similar to one in the British Library from the collection of George Steell, who served in the Bengal Engineers and was posted at Agra between 1807 and 1813 (Ms.Add.Or.929; P. Pal, *Romance of the Taj Mahal*, Los Angeles, 1989, no.69, p.78). The British Library panorama is watermarked 1803 but was probably painted about 1812. Both paintings share a double black outer linear border, although the present lot has a thicker inner and thinner outer border which is the inverse of the British Library painting. Our painting is also significantly longer than that at the British Library. Another very similar panoramic view of the Fort at Agra, probably based on the British Library panorama, was sold in these Rooms, 10 June 2013, lot 322.

During the Rebellion of 1857 many buildings in the Red Fort were destroyed and so a large panoramic view such as the present lot is not just rare but of great topographical and historical interest. The walls, gates and buildings in red sandstone were mostly erected during Akbar's reign, building on the site of previously existing Hindu and Lodhi period forts. the white marble palaces were part of Shah Jahan's extensive remodelling of the Fort. From the left the painting depicts the Jahangiri Mahal (1570); the Khass Mahal with its two Bengali-roofed pavilions (1636); the Musamman Burj (1631-40); the Diwan-i Khass (1637); the hammam with its high tower; the minarets of the far Delhi gate; and the Moti Masjid (1650s).





AN EMERALD, DIAMOND AND GOLD BAZUBAND

INDIA, LATE 19TH/EARLY 20TH CENTURY

A large rectangular uncarved emerald set within an articulated setting of foil-backed diamonds and emeralds of foliate design, below a fringe of gem-set and seed pearl beads, reverse with polychrome enamel floral design, metal-thread loop for fastening $3\% \times 4\%$ in. (8 x 12cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

PROVENANCE:

Private Collection, Singapore, since 1950s

The bazuband (armband) represents an ancient style of jewellery that can be seen on Indian sculpture, as early as the Gandharan period in the third and fourth centuries. Whether worn individually or as part of a set, this type of bazuband, characterized by its three-panel design, emerged during the Mughal era. 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). The arrangement and design of the gemstones, as well as the absence of enamelling on the reverse, suggest western inspiration, yet the armband still maintains its traditional fastening method using an adjustable metal-thread cord.



*109

A PAIR OF ENAMELLED AND GEM-SET 'JHUMKA' EARRINGS

INDIA, LATE 19TH/EARLY 20TH CENTURY

Comprising a large disc decorated with polychrome enamel of floral design surrounded with seed pearls, with each hanging bell-shaped pendant with a fringe of seed pearls, reverse with similar champleve enamel, fitted for pierced ears Each 2%in. (6.8cm.) long

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

PROVENANCE:

Private Collection, Singapore, since 1950s

Traditionally, jewellery has been used to reflect wealth and status. Earrings held a pivotal role in this sense, coming in various distinctive styles, with the most notable being the dome-shaped 'jhumka.' This particular design, prevalent across India, draws inspiration from Mughal architectural monuments like the dome-covered mosques. This concept gained even more popularity during the eighteenth and nineteenth centuries, as this style underwent further embellishment and refinement.

A DIAMOND AND CARVED EMERALD-SET ENAMELLED NECKLACE

INDIA, LATE 19TH/EARLY 20TH CENTURY

A large tear-drop necklace with carved emerald pendant set within a foliate frame, suspended from articulated openwork a central carved emerald in octagonal mount and foil-backed diamonds of flowerhead design, terminating in two tear-drop emeralds inlaid with similarly shaped diamonds, above with carved emerald beads and below a fringe of gems and seed pearl beads, the reverse with polychrome enamel floral design, metal-thread loop for fastening 9in. (23.5cm.) long excluding thread; 6½ in (16cm.) wide

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

PROVENANCE:

Private Collection, Singapore, since 1950s

This necklace features typical elements of traditional Mughal-style jewellery. As well as the *kundan* setting and the enamelling on the reverse side, the necklace's primary focal points are the two carved emeralds. During the period of the Mughal Empire, the finest emeralds were imported from modern-day Colombian mines and were considered a particularly spiritual gemstone, partly due to sharing their colour with the green of Islam. The combination of their rarity and the spiritual significance ensured that emeralds were highly sought after in the Mughal courts and as such, often served as central elements in jewellery pieces.

The necklace includes two of the most recognisable forms of emeralds in traditional Indian jewellery. Firstly emerald beads, which were traditionally manufactured through the method of tumble polishing. This technique generated beads of irregular form but was historically preferable as it preserved maximum stone volume. The second, more distinctive design, is the carved octagonal or hexagonal form, exemplified by the 'Taj Mahal Emerald' sold in these Rooms, 19th June 2019, Lot 388. The geometric form was originally used as it was a cross-section of the naturally hexagonal emerald crystal and once again preserved the maximum volume of the raw gemstone. Moreover the broad, flat faces of this cut allowed master lapidaries to carve floral designs in low relief, becoming a distinctive aesthetic feature of Mughal jewellery. An emerald and diamond necklace with similar geometric emerald design was sold at Sotheby's London, 24 October 2018, Lot 175.





AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the white ground decorated in cobalt-blue, bole-red, green and black, with a central rosette issuing eight lobed panels into the cavetto against a fish-scale ground, the rim with stylised 'wave and rock' motif, the exterior with alternating blue medallions 12½in. (31.1cm.) diam.

£6,000-8,000

US\$7,500-10,000 €7,000-9,300



AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

With sloping rim on short foot, the interior painted with a central trilobed palmette issuing curling saz leaves forming a medallion and terminating in half-palmettes, the interior of the medallion with dense blue fish-scale, red heart-shape centred along the upper edge, around the medallion similar fish-scale in green, the border with stylised wave and rock pattern, the exterior with alternating paired blue tulips and flowerheads, repaired breaks, areas of restoration

11½in. (29.3cm.) diam.

£20,000-30,000

US\$25,000-37,000 €24,000-35,000

PROVENANCE:

Anon sale, Sotheby's London, 12 April 1989, lot 75 Anon sale, Christie's London, 31 March 2009, lot 184

The fish-scale pattern which covers the ground of this dish was first used to decorate a jug in the form of a fish in the Benaki Museum, Athens, dating from the 1520s (Inv.no.10; Nurhan Atasoy and Julian Raby, *Iznik*, the Pottery of Ottoman Turkey, London, 1989, pl. 124, p. 106). In the late 1570s and 80s it became popular to enliven the background of vessels with fish scale motif, as seen here.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

*113

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1570

With sloping rim on short foot, the white ground painted in bole-red, green, cobalt-blue and black, with a central cloudband surrounded by floral and palmette sprays, the cusped rim with 'wave and rock' motif, the reverse with alternating rosette and paired tulips, the underside of the foot with lavender-blue slip 12% in. (31 cm.) diam.

£80,000-120,000

US\$100,000-150,000 €93.000-140.000

PROVENANCE:

Victor Adda, brother of Fernand Adda, and thence by descent until sold, Christie's London, 9 October 1990, lot 140

This important Iznik dish has a number of unusual features. The bole-red is thinly and slightly unevenly applied, such that in places the white ground shows through in patches or the red appears orangey in colour. This is indicative of an important period when the potters were still mastering the technical and aesthetic demands of bole red. The bold central cloud-band motif also relates to the similar motifs on a mosque lamp executed in the 'Damascus' palette and dated to 1549. This motif is also seen as the central motif on a dish in Berlin (J. Zick-Nissen et al., *Turkische Kunst und Kultur aus osmanischer Zeit*, Recklinghausen, 1985, vol. 2, p.147, no.2/20) that dates from the middle of the sixteenth century.

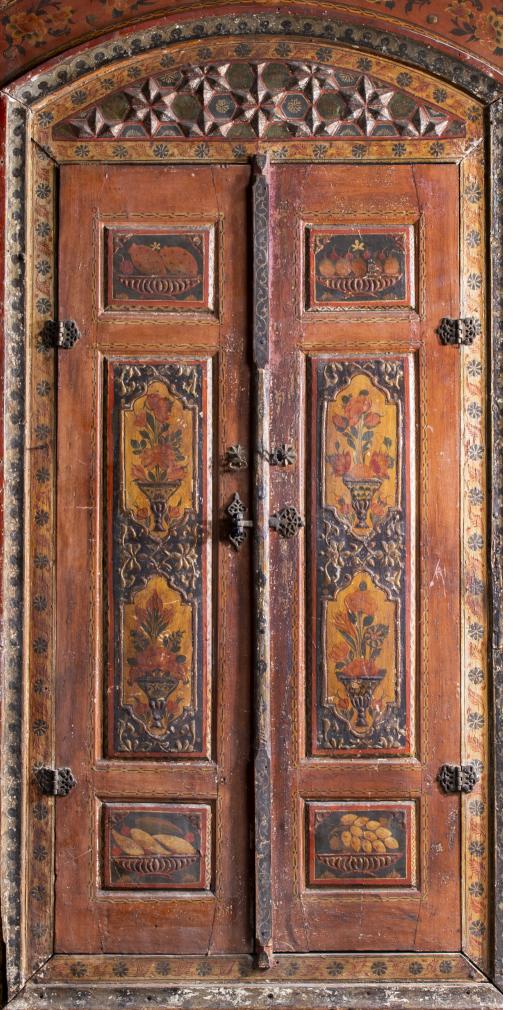
Most unusual is the underside of the foot which is painted in a lavender-blue slip. Around 1570 this colour was used as the ground for a small group of Iznik vessels. A jug painted in lavender slip was recently sold in these Rooms, 27 October 2022, lot 142. It appears probable that its appearance on the base of this dish was a trial before it was used to cover the whole. A similar treatment of the foot is seen on a dish formerly in the Brocklebank collection which has an interior decorated in a blue and white 'wheatsheaf' design. The underside of the foot of that dish is covered in a pink rather than blue slip, another coloured slip that was used for the ground of a limited group of pieces.











VARIOUS PROPERTIES

■114

A GILT, GESSOED AND PAINTED 'DAMASCUS ROOM'

PROBABLY OTTOMAN SYRIA, DATED AH 1205/1790-1 AD

Comprising six red panels which form three walls, each decorated with floral sprays, four with double doors decorated with vases of flowers and bowls of fruit, two with open windows, each with calligraphic cartouches along the upper edge with Arabic poetry, together with five thin panels with a blue field decorated with scrolling gilt flowers and cartouches which alternate with landscapes and vases of flowers, with additional painted wooden components

The larger panels each approximately 8ft.5in. x 3ft.7in. (258cm. x 117cm.)

£40,000-60,000

US\$50,000-75,000 €47,000-69,000

PROVENANCE:

Private Collection, UK, since 1950 (installed in house)

LITERATURE:

Amicia de Moubray and David Black, *Carpets for the Home*, London, 1999

This abundantly decorated room evokes the luxurious life which was lived within its walls. Probably built for the bayt of a wealthy Damascene merchant family, our set consists of six principal wall panels out of the larger original assemblage. Four of the panels have doors, which would have opened storage cupboards which would have been used to store soft furnishings: the value of some of these textiles. which probably would include a number of silks, is indicated by the fact that one of the doors has a lock. The remaining two, which have bars running horizontally across them, would probably have been shelves where the owner of the house could display porcelain, metalwork, or other luxury goods. Rooms like this today form the centrepieces of the Islamic Art galleries in the Metropolitan Museum of Art in New York (acc.no. 1970.170) and the Museum für Islamiche Kunst in Berlin (acc.no. I.2862), amongst others.

The paintings in the panels around the walls include depictions of bowls of fruit and vases of flowers, as well as landscapes. The latter begin to appear on Damascus rooms from around 1775, and some are known to have been large in scale and specifically intended to depict a particular city, normally Istanbul. On the present lot, they mostly are waterfront scenes, which may be interpreted as views of the Bosporus, and all are painted in dark red on an orange-pink ground. A very similar landscape is illustrated by Anke Scharrahs, Damascene 'Ajami Rooms, London, 2013, p.147, fig.270.

To a modern viewer – Western or otherwise – walking into a Damascus room gives one the feeling of being transported across time and

space to a world of the exotic. It is ironic that the rooms themselves also incorporated numerous elements which would have struck eighteenth-century Damascenes as foreign as well. Locally, they were known as 'ajami rooms, a word often understood to mean something from Iran, but actually a generic term for anything from a non-Arabic speaking country. The profuse scrolling motifs above the doors and on the long panels between the sections speak the rococo aesthetic which had become popular in eighteenth century Istanbul, a taste that was paralleled by the mania for all things Turkish in Bourbon France (Anne-Christine Daskalakis Mathews, "A Room of 'Splendor and Generosity' from Ottoman Damascus" , Metropolitan Museum Journal, Vol.32 (1997), p. 128). Examples made between approximately 1830 and 1870 also include inset mirrors, a further acknowledgement of contemporary European taste.

The 'Aleppo Room' in Berlin is known to have been made for a Christian patron, a certain Isa ibn Butrus, and includes Christian subject matter in the panels such as the Virgin and Child. The room in the Metropolitan Museum of Art in New York, meanwhile, has verses eulogising the Prophet which seem to have been specially written for the patron. Daskalakis Mathews suggests that this may indicate that the owners of the room were Sayyids, who claimed descent from the Prophet and continue to enjoy a special social status in the Islamic world (Anne-Christine Daskalakis Mathews, op.cit., p. 133). The inscriptions on the panels on our room are taken from Qasida al-Burda, a thirteenth-century poem in praise of the Prophet. This suggests that the patron was a Muslim, and it is possible that they were also a sharif. There is a close stylistic similarity between the cartouches on the room in the Metropolitan Museum, which is known to have come from Damascus, and those on our room does suggest a Damascene rather than Aleppine origin for our room.

In addition to the examples in Berlin and New York. there are several other 'Damascus rooms' which were transported out of Syria around the turn of the twentieth century. The first recorded instance of this was in 1880 when the art dealer Vincent J. Robinson secured one for the Victoria and Albert Museum, though unfortunately this was largely destroyed when the museum was hit by a flying bomb in 1944 (Mariam Rosser Owen, 'A Room from Damascus', V&A blog (online), 2014). Other examples in institutional collections are in the Islamic Arts Museum Malaysia, the Shangri-La Museum of Islamic Art, Culture, and Design in Honolulu (acc. no. 64.26), the Los Angeles County Museum of Art (acc.no. M.2014.33), the Museum of Islamic Art in Doha, the Aga Khan Museum (acc.no. AKM810), and the Museum of Applied Arts in Budapest. Many, of course, survive in situ in Damascus today, such as the Bayt Mujallad which is dated to AH 1204/1789-90 AD and has similar inscription cartouches to ours (Anke Scharrahs, op.cit., p.208, along with many other examples which remain in Damascus). Further examples have sold in these Rooms, 13 April 2010, lot 265 and 5 October 2010, lot 332.



115

■115

SIX LONG GILT, GESSOED, AND PAINTED CARVED WOOD PANELS PROBABLY OTTOMAN SYRIA, LATE 18TH CENTURY

Comprising two panels with foiled central field decorated with an intertwined column of flowering vines, framed on four sides with a khaki border with gilt curving palmettes, the remaining four dark brown with gilt split palmettes enclosing alternating light and dark cartouches, containing a painting of a vase of flowers

The panels approximately 9ft. (275cm.) long

(4)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

While the four panels with vases on are likely to have stood upright in a Damascus room, the wider panels – with their recessed central area and symmetrical design – are likely to have been made as beams for a ceiling (Anke Scharrahs, *Damascene 'Ajami Rooms*, London, 2013, p.68). Reception rooms in Damascus were generally flat, in contrast to those in Aleppo and Hama which were often vaulted. All six panels are not only painted, but also decorated with plasterwork which has then had metal foil applied.



θ116

AL-MUFTI AL-KHADIMI AL-NAQSHBANDI: AL-RISALA AL-NAQSHBANDIYYA

OTTOMAN TURKEY, DATED END OF JUMADA AL-THANI AH 1266/MAY 1850 AD

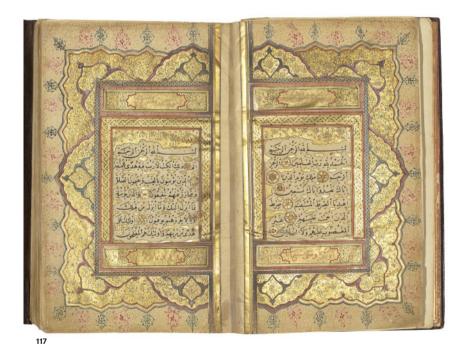
Translation of the Naqshbandi treatise, Ottoman Turkish on paper, 192ff. plus five fly-leaves, each folio with 15II. of black *nasta'liq*, key words picked out in red, set within thick gold and black rules, the margins with occasional marginal medallions and annotation, catchwords, the opening folio with illuminated rococo headpiece, with nine pull-out pages with additional notes on the text, in contemporaneous gilt tooled leather binding, the doublures of marbled paper Text panel 6% x 2%in. (16.1 x 6.3cm.); folio 8% x 5in. (22 x 12.6cm.)

£6.000-8.000

US\$7,500-10,000 €7,000-9,300

The original work from which this manuscript is translated from is a treatise on the practices of the *Naqshbandi* Sufi path, written by Ebu Sa'id Hadimi (d. 1762-63). Our copy appears to be an early, very possibly autograph copy of the work and definitely an early authorized copy.

The printed edition of the work produced in AH 1268/1851 AD begins with three statements of approval by Naqshbandi authorities. These appear in this manuscript in distinct, presumably autographic hands, along with impressions of the respective authors' seals. The first belongs to the royal tutor (mu'allim alsultani) al-Hajj 'Umar b. 'Abdullah al-Aqshahri (Ömer ibn Abdullah Akshehri). The second belongs to al-Sayyid Hafiz Sulayman Rushdi (Seyyid Hafiz Sülayman Rüshdi), Qadi of the province of Kurdistan, along with a seal impression bearing the date AH 1239/1823-24 AD. The third belongs to a certain 'Abd al-Fattah al-Khalidi al-Naqshbandi along with an impression of his seal bearing the date AH 1266/1849-50 AD.



θ117

QUR'AN

SIGNED HAFIZ IBRAHIM AL-KARAHISARI, OTTOMAN TURKEY, DATED AH 1227/1812-13 AD

Arabic manuscript on paper, 324ff. plus three fly-leaves, each folio with 15II. of black Ottoman naskh, gold and polychrome rosette verse markers, within gold and black rules, catchwords, illuminated marginal medallions, sura headings in white thuluth set within gold cartouche bands, the opening bifolio with gold and polychrome illumination enclosing 7II. black naskh, colophon signed and dated and set within gold illuminated circular frame, closing with du'as, in contemporaneous gilt leather binding with flap, the doublures pink paper with gold rules

Text panel 4 x 2½in. (10.1 x 5.8cm.); folio 5¾ x 4¾in. (14.6 x 9.7cm.)

£15.000-25.000

US\$19,000-31,000 €18,000-29,000

Beyond a *laqab* which suggests he came from the West Anatolian town of Karahisar, nothing is known about the scribe of this Qur'an from

the published sources. The colophon of this manuscript, however, states that he learnt under Mahmud Celaluddin Effendi (d. AH 1245/1829 AD). Born in the Caucasus, Celaluddin became a prominent calligrapher in Istanbul in the early 19th century. He briefly enjoyed royal favour, completing an inscription for the tomb of Mihrishah, the mother of Selim III. Samples of his calligraphy on paper are in the Topkapi Palace Musuem (EH 273 and GY 322-9) and published as part of the Sakip Sabanci Collection (M. Ugue Derman, Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection, Istanbul, New York, 1998, pp.108-11). His students also enjoyed success in their own right: Mehmed Tahir Efendi would instruct Sultan Abdulmecid in the arts of calligraphy, while another student - Esma Ibret Hanim - was the most successful female calligrapher of her day.

A BLUE AND WHITE KÜTAHYA POTTERY BOWL

WESTERN ANATOLIA, 18TH CENTURY

The hemispherical bowl on vertical foot, the white ground painted in blue with a single floral spray in a central roundel, a thin band of decoration around the inside of the rim, the exterior with alternating palmette and tulip motifs, maker's mark on the base

61/4 in. (16cm.) diam.

£5,000-7,000

US\$6,300-8,700 €5,900-8,100

Elements of this bowl are paralleled in an 18th century blue and white Kütahya dish in the Victoria and Albert Museum (acc. no. 597-1874).



*119

A BLUE AND WHITE IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1535-40

With sloping rim on short foot, the white interior painted in turquoise and cobalt blue, the central roundel containing a group of tulips, the cavetto with alternating rosettes and buds, the cobalt-blue rim with alternating white rosettes and turquoise stylised pomegranates containing three flowers, the exterior decorated with scrolling vines issuing flowers, large hair crack 12½in. (31.7cm.) diam.

£8,000-12,000

US\$10,000-15,000 €9,400-14,000

Nurhan Atasoy and Julian Raby suggested the name of 'The Potters' Style' for the group of wares that were developed in the 1520s, painted in a much looser style than those that pre-date them (Nurhan Atasoy and Julian Raby, Iznik. The Pottery of Ottoman Turkey, London, 1989, pp.115 and 118). This dish belongs to a group produced in Iznik around 1535-40. Atasoy and Raby note that vessels of this type might have been made both at the finest level, but also on smaller scale and with simpler decoration that would have appealed to a broader customer base (Atasoy and Raby, op.cit., p.142). Similar examples to ours, but on grander scale include a deep dish in the Victoria & Albert Museum which has a very similar use of colour, and a prominence of tulips in its decorative repertoire (inv.no.185-1892; Atasoy and Raby, op.cit., no.321). The back of our dish, which has a scrolling flowering vine within a finely drawn cusped border is very similar to a dish of the same period in the Sadberk Hanim Museum (SHM 12304-P.508; Hülya Bilgi, Dance of Fire. Iznik Tiles and Ceramics in the Sadberk Hanim Museum and Ömer M. Koç Collections, exhibition catalogue, Istanbul, 2009, no.9).



119

A RARE OTTOMAN TOMBAK HELMET





A GILT-COPPER (TOMBAK) HELMET

OTTOMAN TURKEY, LATE 16TH OR EARLY 17TH CENTURY

Of conical form, the body hammered from one sheet of metal with pounced decoration, the lower register with split-palmette motifs, the upper register plain with arabesque palmettes, rising to a gilt finial, with a narrow cusped brim and sliding nose-guard secured with a screw, the back and sides with later hinged ear-flaps and neck-guard similarly decorated, the front with tube attachment for feather hackle offset to the left

11% in. (29.5cm.) high excluding attachments

£150,000-200,000

US\$190,000-250,000 €180,000-230,000

PROVENANCE:

Private Collection, Western Europe, since 1996 From whom purchased by the current owner

This splendid helmet is made of tombak, or gilt copper. Thought to originate from the Malay word for copper tambaga, tombak was an innovation of Ottoman craftsmen in the sixteenth century where a copper base was gilded with mercury to imitate gold. Tombak objects were relatively inexpensive to produce, light, easily fabricated, and - above all - dazzling to behold (James Allan, Persian Metal Technology, 700-1300 AD, Oxford 1979, p.11). These properties made the material excellently suited to the production of ceremonial arms and armour. Whereas Ottoman armour had previously been adorned through details and inlays in precious metals, the effect of tombak rested in its visual impact en masse. When on parade ranks of soldiers and cavalry would appear almost a single, dazzling block of gold. However, some tombak armour, including the present lot, was also finely decorated. It is conceivable that the more finely decorated pieces were reserved for the most important individuals, perhaps worn by the jannisary guards of a vazir or even the Sultan himself (David Alexander, Islamic Arms and Armor in the Metropolitan Museum of Art, New York, 2015, p.103).

As copper was far too soft for practical use in warfare, *tombak* parade armour mimicked the types and forms of battle armour. The present helmet is a classic Mamluk and later Ottoman form: the tapering conical bowl with a visor, ear and neck guards and drop-down nasal guard. This form, without any ribbing to the bowl, and thick band of decoration at the base of the skull relates very closely to an Ottoman helmet in the Metropolitan Museum of Art, New York (acc.no.36.25.126). That helmet has been dated to the first quarter of the 16th century and the decoration described by David Alexander as the 'Turkman style' (*op.cit*, cat.32, pp.92-94). Although the present lot is very similar in form, the decorative vocabulary used is different without the same fleshy and elongated palmette leaves which sprout a secondary leaf at the tip.

The style of the pointillé decoration, with its bold palmettes, cusped medallions and punched ground is very similar to that found on a group of *tombak* items dated to the late 16th and 17th century. A very similarly decorated Ottoman *tombak* breastplate, or *krug*, was sold in Sotheby's London, 7 October 2015, lot 401. *Tombak* shields with the same design are in the Askeri Museum in Istanbul (nos. A.171 and A.181) and the armoury of the Knights of St. John, Malta (ill. S.C. Spiteri, *Armoury of the Knights: a study of the Palace armoury, its collection, and the military storehouses of the Hospitaller Knights of the Order of St John, Malta, 2003, no.04, p.317). Others have sold at Sotheby's Amsterdam, 19 December 2006, lot 413, Sotheby's London, 8 October 2008, lot 235, Olympia Auctions, London, 29 June 2011, lot 120 and more recently in these Rooms, 27 October 2022, lot 145. The close similarities between these pieces would suggest they are the output of the same workshop.*

Following the Siege of Vienna in 1683 the Ottoman forces were pushed back from Hungary and Eastern Europe in a series of battles. Many of the victors took Ottoman arms and armour as 'war booty', or *Türkenbeute*. Many large collections of *Türkenbeute* are found in Hungarian, Polish and German noble collections (Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1998, p.11). As a result a number of items of *tombak* armour are in European collections or have European provenance, as is the case for the Sotheby's *krug* and a set of *tombak* breastplates and helmet with accompanying steel mail shirt in the Kuntsthistorisches Museum, Vienna (Hofjagd- und Rustkammer C 85). Other fine examples of *tombak* armour are found in the Askeri Museum, Istanbul, including another breastplate (inv. no.166) and helmet (inv.no.7925). *Tombak* helmets rarely come to market but one example with a fluted bowl and no pointillé decoration was sold Sotheby's, London, 18 April 2007, lot 158.



A REPOUSSÉ SILVER-GILT BOWL

OTTOMAN BALKANS, EARLY 17TH CENTURY

Decorated throughout with split palmette and vegetal motifs, the cavetto with six repoussé and silver-gilt cartouches containing birds, the centre with a silver-gilt dome attached by a pin through the base, the plain exterior with a band of silver-gilt decoration below the rim, on an openwork foot, repaired crack

3in. (7.7cm.) diam.

£3.000-5.000

US\$3.800-6.300 €3,500-5,800

The Ottoman Empire's primary source of silver came from the Balkan nations. Serbia's richest mine, Novo Brdo, fell to the Ottoman Empire in 1455, and in 1463 Mehmet the Conqueror seized control of Bosnia and it's largest mine, Srebrenica. This marks the beginning of the blending of Balkan and Ottoman influences in silver work. A similar bowl was sold in these Rooms, 28 October 2020, lot 28.

*122

TWO SILVER REPOUSSÉ PANELS

OTTOMAN ARMENIA OR GREECE, 18TH CENTURY

Two circular panels worked in in repoussé with engraved and punched details, decorated with a central cherub with folded wings, the outer ring with a band of floral decoration and further cherub at the top, sunburst pattern around the exterior, mounting holes throughout Each 101/4 in. (26cm.) diam.

£3,000-4,000

US\$3,800-5,000 €3,500-4,600 The motif at the centre of these panels, a human face surrounded by six feathered wings, is often encountered on liturgical vessels in the Orthodox tradition: it appears, for example on the stems of two cups kept in the Etchmiadzin cathedral (Treasures of Etchmiadzin, Yerevan, 1984). It may be a reference to the last judgement, and a manuscript produced in New Julfa in Isfahan depicts Jesus seated on a throne within a similar arrangement of wings (Vrej Nersessian, Treasures from the Ark: 1700 Years of Armenian Christian Art, London, 2001, p194). In terms of function, the fittings on the bottom of these plaques suggest that they may have been altar fans, similar to an example in the Kalfyan Colleciton which has a similar 'sunburst' design around the edge (Switzerland-Armenia: The Kalfayan Collection, Pregny, 2015, p.19).







*123

A PORTRAIT OF HURREM SULTAN, KNOWN AS ROXELANA (D. 1558)

VENETIAN SCHOOL, 17TH CENTURY

Oil on canvas, depicting Hurrem Sultan, three quarter length, in a jewelled headdress and red and gold embroidered robe, in front of classical pillar, with medallion reading 'ROSSA IMPERATRIX TURCARUM', in gilt frame Painting 44% x 34%in. (112.5 x 87.2cm.); frame 51% x 40%in. (129.8 x 103.3cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

The 'Rossa Imperiatrix Turcarum' medallion in the top-left corner, identifies the subject of our portrait as Hurrem Sultan, the wife of Sulayman the Magnificent (1494-1566). 'Rossa' alludes to her European heritage, as she was taken from her native Ruthenia at childhood and later presented to Sulayman as a slave concubine. She eventually became *Haseki* Sultan, chief consort and Sulayman's favourite, who broke tradition by freeing and then marrying her as his Empress. Although gossip among both the Ottomans and Europeans asserted that she had bewitched the Sultan, her influence over him established her as one of the most powerful women of her age. Indeed, she was most notoriously known for her complicity in a plot that promoted her own son at the expense of Sulayman's oldest, a son by another concubine.

The legend of 'La Sultana Rossa' or Roxelana, as she is better known in the West, and the harem which she was part of, enjoyed widespread attention in Europe. The fascination with the harem, commonly referred to as the Seraglio by European writers, was largely due to its inaccessibility, making any descriptions of the harem largely an exercise in fantasy. This portrait

depicts Roxelana in the Venetian tradition, with the Renaissance ideals of beauty: pale white skin, full lips, and thin eyebrows. The layered, elaborate costume and turban-like headdress, however, distinctly identify her as 'oriental'. It is interesting to note that her lavish overcoat evokes the rich trade of luxury textiles and velvets that were traded between the Ottoman courts and Venetian merchants at this time. Portraits of 'La Sultana Rossa' were largely disseminated by Italian and Northern European artists, dating to the 1530s and 1540s: for example a woodcut portrait by Sebald Beham and an anonymous work published by Matteo Pagani (H. Madar, 'Before the Odalisque: Renaissance Representations of Elite Ottoman Women', Early Modern Women, vol. 6, 2011, pp.12-13). The headdresses in these prints, much like in this painting, are largely imaginative and are likely to have been an attempt to feminize the Ottoman turban. The elaborate jewel at the front of Hurrem Sultan's headdress, however, is possibly an aigrette, a type of ornament worn by women of the harem that could be put on headgear. This painting, is one of a number of imagined portraits of sultanas that began to appear in the mid-sixteenth century, showing women of the harem as individuals of wealth and political status, although from an imagined and somewhat idealised Western perspective (Madar, op.cit, p.10.)

Other versions of the paintings of Roxelana and Mihrimah are found at the Pera Museum, Istanbul (inv.no.102) and Lacock Abbey, Wiltshire (inv. no.996348). Similar paintings were sold in these rooms, 31 March 2022, lot 118 and Sotheby's London, 27 October 2021, lot 168 whilst a full body portrait was sold by Sotheby's London, 10 June 2020, lot 216.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

*124

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1585-90

With sloping rim on short foot, the cavetto with a central medallion surrounded by stylized leaves and pomegranates against a blue ground, the border with lappet design on a turquoise ground 30cm. (11%in.) diam.

£70,000-100,000

US\$88,000-120,000 €81,000-120,000

PROVENANCE:

With J. Nicolier, Paris by 1989

LITERATURE

Nurhan Atasoy and Julian Raby: Iznik, the Pottery of Ottoman Turkey, London, 1989, no.491, pp.248-249

This fine dish with its striking blue ground is very similar to an example in the David collection attributed to circa 1585-90 (inv.no.Isl.178; published in black and white in Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, no.489, p.248) and another in the Victoria & Albert Museum, attributed to 1590 (inv.no.C.2016-1910; Atasoy and Raby, *op.cit.*, no.499, p.248). All three have palmettes of similar form at their centre. On the V&A dish, which is much smaller than ours, the palmette is filled with blue, where ours is green. The medallion in that example is based on a background of tight scrolls, where ours is on a striking blue ground. The David Collection dish shares not only the same palmette at the middle, but also a very similar surrounding border of alternating leaves and pomegranates. Around the edge of the cavetto of both the David Collection dish and ours, are the same lobed motifs. So close are the two that it seems probable that they are the product of the same Iznik atelier.





125

VARIOUS PROPERTIES

*125

A SILK APPLIQUÉ LINEN TEXTILE

OTTOMAN GREECE, 18TH CENTURY

The plain linen comprised of two joined panels, the ground decorated with appliqué panels of blue, green, red and burgundy silk forming flowering and scrolling motifs, lace trim on three sides 2ft%in. x 8ft.8½in. (62.5 x 265.5cm.)

£2,000-3,000

US\$2,500-3,700 €2,400-3,500

The bold floral design on this textile can be found on various media in the Ottoman empire, whether it be on Iznik pottery or manuscript illumination. The design on this textile is associated with Ottoman Greece; a similar textile sold at Sotheby's London, 27 October 2021, lot 237. The technique of our lot, however, is not embroidery but *appliqué*, a technique more associated with Ottoman tents. An unusual feature is the lace edging, which was probably imported to complete this luxurious textile.

126

A SILK VELVET AND METAL-THREAD PANEL (CATMA)

PROBABLY OTTOMAN BURSA, TURKEY, 17TH CENTURY

Comprising two panels joined vertically in the centre, the red velvet ground woven with a repeating pattern of offset serrated palmettes, each containing a flowerhead issuing tulips and carnations, within a pair of calyx and culminating in a triple-headed tulip finial, mounted on cotton frame 29% x 51in. (76 x 129.8cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

A fragment of a velvet with an identical pattern to ours is in the Topkapi Palace Museum (acc.no. 13.144). Another was sold in these Rooms, 9 October 2014, lot 100.



126

■*127

A SILK VELVET AND METAL-THREAD PANEL (ÇATMA)

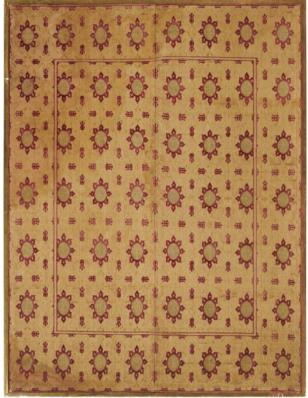
PROBABLY OTTOMAN BURSA, TURKEY, 17TH CENTURY

Comprised of two panels joined vertically, the sandy brown field with a repeat pattern of red silk flowerheads around yellow silk and gold-thread roundels, within an overall lattice of tulips, with a similar border, framed 5ft.11in. x 4ft.7in. (181 x 141cm.)

£8.000-12.000

US\$10,000-15,000 €9,300-14,000

The lightly-drawn border is seen on many other Bursa velvets from this period, such as a fragmentary example published by Christian Erber (*A Wealth of Silk and Velvet*, Bremen, 1996, p.97, cat.no. G 2/3). The sparse design centred around floral quatrefoil motifs is similar to an example published by Nevber Gürsu (*The Art of Turkish Weaving: Designs through the Ages*, Istanbul, 1988, cat.no.102, p.106).



127

■128

A SUZANI

NURATA REGION, UZBEKISTAN, 19TH CENTURY

Woven in six panels, the plain field embroidered in silk with an overall lattice of green serrated leaves, enclosing a repeated rhombus motif with four flowerheads at the vertices, set within a border of large polychrome palmettes within a meandering green vine, mounted on a canvas and stretcher 7ft.8in. x 5ft.10in. (233cm. x 179cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-7,000

Suzani, literally meaning "of needle" in Persian, refers to some of the most attractive inventions of Turkestan's traditional culture. Created by the women in what is today Uzbekistan and Tajikistan, suzanis were meant to embellish the interiors of homes and are found mostly among settled communities rather than nomadic societies. A suzani formed a vital part of a bride's dowry, and as such demonstrated a family's status. The communal task began with a professional draftswoman (kalamkesh) drawing the design on four to six loosely joined strips of homespun cotton. The lengths were then separated and embroidered by the bride's relatives. Once finished, the strips were sewn together, a process that accounts for the common irregularities along the seams, and colour variations in connecting strips.

Overall grid patterns are generally associated with suzanis woven in and around Bukhara (Franz Bausback, *Susani: Stickerein aus Miittelasien*, Mannheim, 1981, pp. 12-13). However, the sparse aesthetic of this example sits more comfortably with examples woven in Nurata region. An example of a suzani with a similar grid pattern woven on the border, with the same lattice formed of leaves serrated on one side only and yellow flowers, is kept in the Marshall and Marilyn R. Woolf Collection (Ernst J. Grube, *Keshte: Central Asian Embroideries*, New York, 2003, cat.no.11)



128



129

A SILK AND METAL-THREAD FRAGMENT OF A *HIZAM* FROM THE HOLY KA'ABA

OTTOMAN EGYPT, LATE 19TH CENTURY

The black silk ground embroidered with gilt-metal and silver thread, a large central roundel containing inscriptions in knotted *thuluth* in a quatrefoil arrangement, spandrels with embroidered leaf-motifs and a band each side with a scrolling leafy meander, mounted $27\% \times 33\%$ in. $(69.8 \times 84.5 cm.)$

£7,000-10,000

US\$8,800-12,000 €8,200-12,000

PROVENANCE:

Anon sale, Bonhams & Brooks, London, 2 May 2001, lot 194

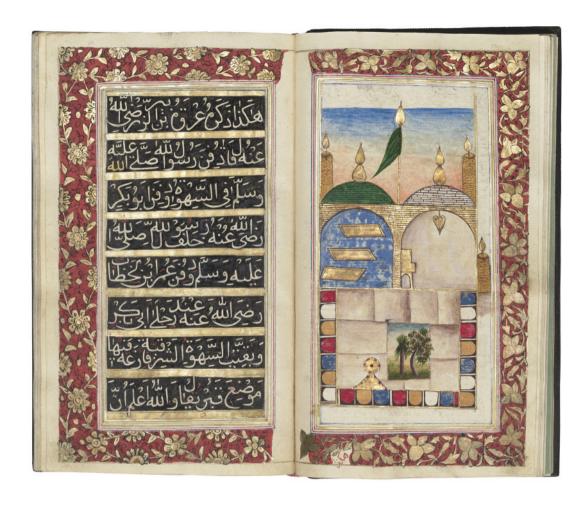
INSCRIPTION

The inscription contains four of the ninety-nine names of Allah 'Oh the Most Holy! Oh the Ever-Yearning! Oh the Ever-Bestowing! Oh the Ever-requiting!

This textile comes from the bands which are hung around the Ka'aba, known as the *hizam*. As early as the Umayyad period, there are accounts of embroidered bands being hung around the Ka'aba, with devotional

inscriptions as well as the name of the incumbent caliph. By the Ottoman period, a pair of *hizam* would be hung on all four sides of the Ka'aba above the doors sharing a continuous inscription between them, with a roundel such as this would have been found at the end of each.

In the Topkapi Palace Museum, there is a complete set of eight bands dating from the year AH 1256/1840 AD. Each of these terminate with a roundel containing Qur'an.XVII, sura al-Isra, v.84. It is only on later examples, such as a hizam dated to AH 1307/1890 AD, that there is a roundel containing the same names of Allah which are inscribed on the present lot (Hülya Tezcan, Sacred Covers of Islam's Holy Shrines with samples from the Topkapi Palace, Istanbul, 2017, p.283, cat.67). Another hizam, also in the Topkapi Palace, ends with a similar roundel, though the sparser inscription and wider borders suggest that our example predates it (Hülya Tezcan, op.cit., p.284, cat.68). Possibly closest of all is the example in the Nasser D. Khalili Collection, which hung on the Ka'aba in the late 19th century and has a similar border design (acc.no. TXT 251). The presence of other roundels, cut from their original setting, in the Topkapi Palace also demonstrates that a hizam was often cut up when it was taken down to be distributed among distinguished pilgrims and dignitaries (Hülya Tezcan, op.cit., p.77, fig.46). A similar example was sold in these Rooms, 7 April 2021, lot 11.



θ130

MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1465 AD): DALA'IL AL-KHAYRAT

SIGNED MUHAMMAD 'ABD AL-KARIM AL-KHALIDI, DAGHESTAN, DATED AH 1280/1863-64 AD

The renowned prayer book in praise of the Prophet Muhammad, Arabic manuscript on paper, 143ff. plus seven fly-leaves, each folio with 8ll. stylised <code>naskh</code> written in reserve on a black ground, double gold interlinear rules, polychrome verse markers, key words in red and gold, headings in red on a gold ground, text panels within gold and polychrome rules, the margins plain with single gold outer rule, catchwords, opening bifolio on green paper with gold <code>kufic</code> headpiece, text in negative, red and gold within gold and polychrome panels, gold and polychrome illuminated margins, occasional green folios, one single-page illustration, colophon signed and dated, in black leather binding with gilt stamped decoration, green leather doublures

Text panel 7% x 4¼in. (19.5 x 10.6cm.); folio 10¼ x 5%in. (26 x 15cm.)

£30.000-40.000

US\$38,000-50,000 €35,000-46,000

This manuscript belongs to a lesser-known corpus of Arabic manuscripts produced in the Caucasus, which are normally referred to as 'Daghestani'. There are ten Qur'an manuscripts in the British Library attributed to the region, which share an exuberant use of illumination - not in gold and blue but in an earthy palette of reds, pinks, oranges, and browns - as well as floral rosettes embedded in the text, and bold calligraphy (Annabel Teh Gallop, 'Daghistani Manuscripts in the British Library', British Library blog [online], 2019). The opening frontispiece of a Qur'an dated to 1777 AD also has text written on coloured cartouches, one of which on that manuscript is black in colour (acc.no. Or.16127). Another manuscript also is written on dyed blue pages much like several of the pages in our manuscript (acc.no. Or.16760). Further examples of Daghestani manuscripts can be seen in the remarkable digitised archive of 'Ali al-Ghumuqi (1878-1943), available online thanks to

the British Library's 'Endangered Archives' project in partnership with the University of Bristol.

From what scant material is published on Daghestani manuscripts, examples of the *Dala'il al-Khayrat* are scarce in the region. Though we have not been able to find more information about the scribe, the fact that he describes himself as 'al-Naqshbandi' suggests that he belonged to that Sufi order, while his epithet 'al-Hajji' suggests that he had himself seen the holy sites in Mecca and Medina which al-Jazuli describes in his text. For his contemporary, 'Abd al-Rahman Hajj al-Sughuri, what began as a Hajj became an extended sojourn in Mecca, from which he returned as to become an important *murid*, teaching, writing, and - eventually - becoming an important figure in the struggle against the invading Russian army. It is likely that our scribe would have enjoyed similar prominence among his peers, and copied this book as a way of communicating to them what he had seen on his travels.

The dedication at the back to Abdulmecid (r.1825-1861) is puzzling given the probable origins of this manuscript, since Daghestan had historically been a part of the Safavid Empire, and never the Ottomans. He is named along with numerous epithets, including 'khadim al-haramayn', the servant of the two holy shrines: perhaps our scribe felt mention of him was appropriate given the subject of the text. However, the fact that he is also described by his more militaristic epithet 'al-ghazi fi sabil Allah' - the holy warrior in the path of God - may suggest other factors at play. In the closing stages of the war with the Russians, the fighters of Daghestan hoped that the Ottomans would send troops to help them (Magomedova, Zainab Ahmeddibirovna, ''Abd al-Rahman-Hacı el-Sughuri-Nakşibendî Tarikatı'nın Tasavvuf İdeologu ve Şeyhi', Yeni Türkiye, issue 79 (2015), p.220). This was only ever a forlorn hope: something which is indicated by the fact that the Sultan to whom this book is dedicated died three years before it was completed.

AN IMPORTANT COPY OF THE FUTUH AL-HARAMAYN COPIED AT JABAL ABU QUBAYS IN MECCA



†131

MUHYI AL-DIN LARI (D. AH 933/1526-7 AD): KITAB FUTUH AL-HARAMAYN

SIGNED MIR HADI IBN MIR IBRAHIM, ABU QUBAYS, MECCA, SAUDI ARABIA, DATED AH 1003/1594-95 AD

A renowned guide to the historic, geographic and religious places in and around Mecca and Medina, Persian manuscript on paper, 46ff. plus three fly-leaves, each folio with 15ll. of black *nasta'liq* in two columns, gold and black ruled borders, headings in red *nasta'liq* across two columns, illuminated opening headpiece, with 18 contemporaneous illustrations in gouache heightened with gold, including *Masjid al-Haram* and other holy places at Mecca and Medina, illustration on f.17r. dated AH 1007/1598-99 AD, colophon signed and dated AH 1003/1594-95 AD, stating the place of completion of the manuscript in Jibil Abu Qubays, in red blind-stamped Safavid binding, black paper doublures

Text panel 7 x 3¼in. (18 x 8.3cm.); folio 10 x 5¾in. (25.5 x 14.5cm.)

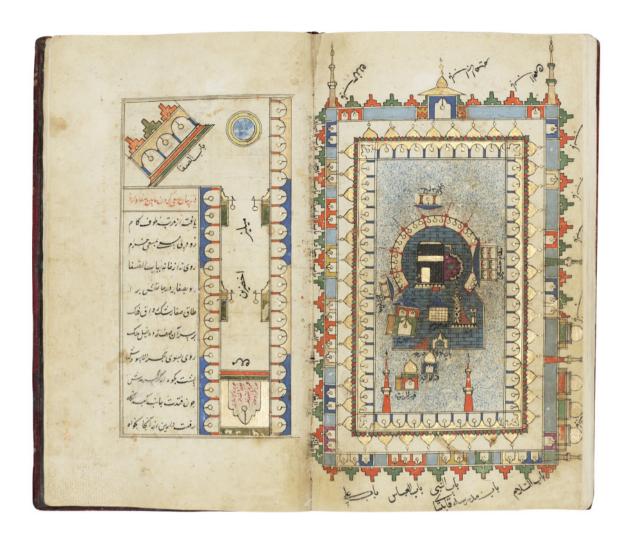
£20,000-30,000

US\$25,000-37,000 €24,000-35,000

PROVENANCE:

Philip Hofer and Frances Hofer, New York

During the 16th century, several new travel guides to the sites of pilgrimage were written that were based on the earlier *Hajj* certificate tradition. One of the earliest and most popular accounts was by Muhyi al-Din Lari, a polymath who dedicated the work to Muzaffar bin Mahmudshah, the ruler of Gujarat in AH 911/1505-06 AD. The text was long attributed to the poet Jami, perhaps on account of the quotations from his work that were included. The text also includes prayers for the different stages of the journey as well as advice for visiting Mecca and Medina. The earliest known copy of the work is in the British Museum (Or. 3633), copied in Mecca in AH 951/1544 AD, only fifty years before our manuscript. Other dated copies are in the India Office Library (the British Library), Bibliothèque Nationale, Paris, the Edwin Binney, 3rd Collection of Turkish Art at the Harvard University Art Museum, The Chester Beatty Library, Dublin and the New York Public Library (Barbara Schmitz, *Islamic Manuscripts in the New York Public Library*, 1992, pp. 42-46, I.3). Examples of the text have sold at Christie's, London, 17 April 2007, lot



163. More recently, another, probably copied in Bukhara and dated to the early 18th century, sold at Sotheby's, 13 March 2021, lot 14. Another related poetic text, with illustrations very similar to those found in our *Futuh al-Haramayn* was sold in these Rooms, 28 October 2020, lot 96.

One of the most unusual elements of this manuscript is that the colophon states that it was copied at the sacred mountain of Abu Qubays, one of the most important locations in Islam. Whilst other copies of the *Futuh al-Haramayn* are known to have been copied in Mecca (see for example one sold in these Rooms, 6 October 2009, lot 221 and another sold Christie's South Kensington, 5 October 2012, lot 521) this is the only one that gives such a precise – and important – location.

Artisans, calligraphers and artists from Iran, Turkey and India took residence in the holy cities of Mecca and Medina in order to sell their wares as

souvenirs to pilgrims. According to Tim Stanley "The Haramayn, the holy cities of Mecca and Medina, were important locations of manuscript production during the four centuries of Ottoman rule over the two cities ... The Haramayn were the focus for the Hajj and 'Umra, and for the commercial activities that went with them, which included the sale of books, particularly those of a religious character. The cities also attracted *mujawirun*, that is settlers who wish to live and die in the proximity of the holy places, they included people engaged in the production in of fine manuscripts" (Tim Stanley, 2003, pp.224-225).

The opening fly-leaf of the manuscript has a note in Persian, by a 'Charchil' (ie. Churchill), giving a description of the work. The illustrations in this manuscript have captions and explanations in Ottoman Turkish. For a list of the paintings in this manuscript, please see the condition report.





132

A SILK LAMPAS PANEL FROM THE INNER COVERING OF THE KA'ABA

OTTOMAN TURKEY, 18TH/19TH CENTURY

The crimson-red silk ground decorated with zigzag bands of *muhaqqaq* interspersed by a band of calligraphic roundels and medallions containing invocations, scattered losses, backed on later red silk

4ft.10in. x 1ft.2in. (145.9 x 34.3cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

EXHIBITED

The main chevron with the shahada, with Q.II (sura al-baqara) v.144 above and the tasbih below. Between the chevrons, lanterns with 'Oh the Ever-Bestowing!' and 'Oh the Most-Compassionate!' and roundels with 'Oh the All-Sovereign!' and 'Praise be to Allah!'

In the Ottoman period, red silks with zig-zag patterns in an ivory-coloured embroidery were woven to hang on the interior of the Ka'aba. Beginning with purely inscriptional examples in the sixteenth century, the designs became increasingly elaborate as can be seen from the present example. The lamps between the chevrons seem to hang from a loop created by the letters themselves. The Qur'anic verse is also deliberately chosen for its reference to the gibla, exhorting believers to 'turn your face towards the Holy Mosque'. There are more than forty examples of red-ground silks of this type in the Topkapi collection, of which some are published by Hülya Tezcan (Sacred Covers of Islam's Holy Shrines with samples from the Topkapi Palace, Istanbul, 2017, pp.200-01, cat.30).

133

A SILK AND METAL-THREAD LAMPAS FRAGMENT

OTTOMAN TURKEY, PROBABLY 17TH CENTURY

The green silk ground woven in white and burgundy silk with curvilinear inscriptions in metal-thread set within alternating chevron bands, backed with purple cloth 14 x 31in. (35.5 x 78.8cm.)

£8.000-12.000

US\$10,000-15,000 €9,300-14,000

EXHIBITED

The chevron inscribed with Q.33 (sura al-azhab) v.56, with the names 'Allah' and 'Muhammad' above and the shahada below

Like the interior of the Ka'aba, the tomb of the Prophet was hung with silk panels during the Ottoman period. They were distinguished from those hung in the Ka'aba because they were green in colour. The present example combines this with a white metallic thread for the lettering and red edging. The Qur'anic inscription, as on the previous lot, was specifically selected with the location in mind: the quotation describes how Allah picked Muhammad out for his favour, and encourages Muslims to invoke Allah's blessings on his Prophet. This is an early example of one of these textiles, dating to circa 1600. Other examples from the same group are in the Topkapi Palace Museum (Hülya Tezcan, Sacred Covers of Islam's Holy Shrines with samples from the Topkapi Palace, Istanbul, 2017, pp.209, cat.35). Another example with the same inscriptions was sold in these Rooms, 27 April 2023, lot 156.



~134

TWO MINIATURE VIEWS OF MECCA AND MEDINA

NORTH INDIA, 19TH CENTURY

Opaque pigments on ivory, each oval in shape, one depicting the <code>Masjid</code> al-Haram in Mecca and the other depicting the inside of the <code>Masjid</code> al-Nabawi, verso of each plain, mounted, framed and glazed Each $2\frac{1}{2} \times 3\frac{3}{10}$ in. (7.6 x 9.7cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

In style these paintings relate to others of Mecca done by Indian artists. One of these was sold in these Rooms, 10 April 2014, lot 239. Another painting

though larger and on paper, was sold in these Rooms, 20 October 2016, lot 180. A related painting though on a much larger and grander scale is now in the Khalili Collection (J.M. Rogers, *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Abu Dhabi, 2007, no.298, pp.260-61). When he visited Mecca in 1853, Richard Burton wrote that a number of Indian artists there supported themselves by "drawing pictures of the holy shrines in pen and ink" (Richard Burton, *Personal Narrative of a pilgrimage to Al-Madinah & Meccah*, London, 1893, p.341 quoted in Stephen Vernoit, *Occidentalism, The Nasser D. Khalili Collection of Islamic Art*, London, 1997, p.33). These miniatures are probably of the type of work done by these artists. Another very similar pair of medallions sold in these Rooms, 10 April 2014, lot 240.









■*140

AN EAST CAUCASIAN RUNNER

KUBA REGION, 18TH CENTURY

Uneven areas of wear, minor repairs, localised moth damage, selvages frayed 12ft.4in. x 3ft.10in. (374cm. x 116cm.)

£15.000-25.000

US\$19,000-31,000 €18,000-29,000

PROVENANCE:

Private German family since the 1930's

This 18th century runner has a powerful and archaic design that shares many of the features that distinguish the early 17th century Karapinar carpets of central Anatolia. That group is typified by their bold use of classical Ottoman motifs, such as the stylised tulip flowers accompanied by a strong use of colour, features which were shared with those of kilims of the same period. The group was defined by May Beattie in 1976 tracing it back from nineteenth century rugs to the earlier forebears such as the example sold from the *Bernheimer Family Collection of Carpets* in these Rooms 14 February 1996, lot 130 (May Beattie, "Some Rugs of the Konya Region", Oriental Art, Vol. XXIII, No 1, 1976).

The principle design of the present rug is formed of a sea-green field centred by an ascending column of ivory squared medallions, each framed with inverted barbed motifs. The arrangement of a column of medallions is typical of early central Anatolian runners where serrated lozenges are frequently used, as seen on a long rust-orange ground example in the Al Sabah collection, Kuwait National Museum, while a shorter example of the same colouring sold as part of the *Christopher Alexander collection*, Christie's London, 15 October 1998, lot 209. The narrow golden yellow frame in the field indented by intermittent narrow pointed arrowheads, are perhaps the over simplified forms of what once were Ottoman tulips, which appear on numerous carpets of the period including a central Anatolian runner sold as part of *The Sailer Collection*, Sotheby's New York, 1 October 1988, lot 23.

The border design of linked scrolling 'S' motifs with barbed middles, is found in earlier central Anatolian carpets, including a fragment formerly in the Wher Collection, Lugano, which has angular barbed vine that appears almost insect-like in its movement, but does not terminate with split-palmettes ('Karapinar Rugs from Central Anatolia', Penny Oakley, *HALI*, Issue 166, p.50, fig.28). The Caucasian weavers adopted this style of border, variants of which can be seen both in the early 'Dragon' carpets such as the Cassirer 'Dragon' carpet in the Thyssen-Bornemisza collection, Lugano, and the McIlhenny 'Lozenge and Tree' carpet in the Philadelphia Museum of Art, although the scrolling S-motifs are broader and less barbed (Serare Yetkin, *Early Caucasian Carpets in Turkey, Vol II*, London, 1978, p.19, fig.134 and p.49, fig.172).

While the design of the present lot is clearly influenced by neighbouring Anatolian carpets, the structure is quite different and is woven on a white cotton wavy weft and natural wool warp. The handle is supple with a fine weave and is more closely associated with the production found in the Kuba region of the east Caucasus. A comparable carpet in terms of its structure, palette and handle is the eighteenth century Caucasian triple-star medallion long rug from the Peter Lehmann-Barenklau Collection which sold in these Rooms, 19 April 2016, lot 20. The structure of both carpets is finely woven and each contains a series of short undulating crease-lines that just begin to appear on the surface. In addition, the Lehmann-Barenklau carpet contains the same sea-green colour within its medallion as the field of the present carpet.

Purchased in Germany in the early 1930's and passed down by descent, this rug appears to be unpublished and has no direct comparable.





141

PROPERTY FROM THE COLLECTION OF JAMES D. BURNS

■*141

A LORI PAMBAK RUG

KAZAK REGION, SOUTH CAUCASUS, CIRCA 1870

Richly saturated palette, corroded dark brown, professionally restored

5ft.8in. x 4ft.7in. (178cm. x 140cm.)

£8,000-12,000

US\$10,000-15,000 €9.300-14.000

This is an unusual variant of the Lori Pambak design, which is normally found with a white-ground *gul* in the centre with a pair of blue or green medallions above and below. On this example the pattern is exactly inverted, with a pair of white medallions flanking a blue medallion. An example with a similar arrangement of medallions as well as a similar white-ground border with repeated kochanak motifs is published by Adil Besim (Mythos und Mystik: Alte und Antike Textilkunst, Vienna, 1999, fig.15). A second unusual feature of our rug is the green inner border, which combines a variety of motifs, including Z-shaped 'dragons', flowerheads, and further kochanak motifs. It is similar to the main border of a Lori Pambak rug offered in these Rooms, 16 October 2003, lot 255, which also has the same arrangement of two white and one blue medallion. The combination of the two borders, as well as the white stippling in the red field and blue medallion, suggest that this is an older example: it is reminiscent of a further example from the mid-nineteenth century which was offered in these Rooms, 10 October 2008, lot 249.

■*142

A FACHRALO RUG

KAZAK REGION, SOUTH CAUCASUS, CIRCA 1800

Thick pile throughout, extensive professional restoration 8ft. x 5ft. (244cm. x 152cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

Fachralo rugs are normally found in prayer format, with a reentrant *mihrab arch*, though it is rare to find these examples with a white ground. Such examples are published in *HALI*, Issue 122, p.142, and in a monograph by Ralph Kaffel where he states in a footnote that he knows of only two others (*Caucasian Prayer Rugs*, London, 1998, p.54, fig.14). This example is still more unusual because, rather than a re-entrant mihrab niche, it has a been mirrored along the horizontal axis to create a symmetrical design. This phenomenon can also be seen in an Ottoman context, where designs with arches developed into symmetrical patterns like the 'Transylvanian' group. The design resembles that of the so-called 'animal hide' group of Fachralo Kazaks, examples of which have been sold at Sotheby's London, 5 March 2008, lot 38; and at Rippon Boswell Wiesbaden, 28 May 2022, lot 233.



142

■*143

A MOGHAN RUG

KAZAK REGION, SOUTH CAUCASUS, CIRCA

Mostly full pile throughout with light localised wear, professional restorations 7ft.3in. x 4ft.5in. (221cm. x 134cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000

Rugs of this type were woven in the Moghan region, on the borders of Iran in present-day Azerbaijan. The field is covered in an overall repeat pattern of 'Memling' guls, so called because they often appeared on Anatolian carpets depicted by the Flemish artist Hans Memling in the sixteenth century. Though these guls are believed to find their origins in the Central Asian steppes before the age of Turkish migrations, by the nineteenth century much of their original significance had been forgotten and they had become more of a design motif than a symbol of tribal identity.

Published examples, narrower in width with only two columns of *guls*, include two others published by Peter Bausback, one in 1976 (*Antike Orientalische Knupfkunst*, Mannheim, 1976, p. 112) and another in 1983 (*The Old and Antique Oriental Art of Weaving*, Mannheim, 1983, p.71). Of these, the former has a similar hooked motif in the border to the present lot. A further example – square in proportion – exhibits similar polychrome chequered minor motifs between the columns (Eberhart Hermann, *Asiatische Teppich- und Textilkunst*, Munich, 1991, p.33, fig.12).







145

VARIOUS PROPERTIES

■144

A KARABAGH LONG RUG

SOUTH CAUCASUS, CIRCA 1880

Thick soft pile, corroded brown, overall very good condition 10ft.4in. x 3ft.4in. (320cm. x 102cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

■*145

A KUBA RUG

EAST CAUCASUS, CIRCA 1880 Overall very good condition 9ft. x 3ft.8in. (277cm. x 116cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900







146

■146

A KARAGASHLI RUG

EAST CAUCASUS, CIRCA 1870

Good pile throughout, minor restoration at each end, overall very good condition $% \left(1\right) =\left(1\right) \left(1\right)$

7ft.5in. x 4ft.1in. (227cm. x 144cm.)

£4,000-6,000 U\$\$5,000-7,500 €4,700-6,900

PROVENANCE:

Christie's South Kensington, 6 June 2006, lot 71

■147

A KUBA RUG

EAST CAUCASUS, CIRCA 1880

Full pile throughout, minor restorations, overall near excellent condition $8ft.6in. \times 4ft.8in. (259cm. \times 143cm.)$

£4,000-6,000

US\$5,000-7,500 €4,700-6,900



PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*148

A 'TREE' KAZAK RUG

SOUTH CAUCASUS, EARLY 19TH CENTURY

Even overall wear, scattered professional restoration 7ft.8in. x 5ft.9in. (235cm. x 175cm.)

£12,000-16,000

US\$15,000-20,000 €14,000-19,000

LITERATURE:

James D Burns, Antique Rugs of Kurdistan: a Historical Legacy of Woven Art, London, 2002, p.227, cat.76

This rug is an early example of a small and highly collectable group of South Caucasian rugs. They have red fields with blue borders, and all contain two (or occasionally one) column of three stylised 'tree' motifs, with a column of white *guls* running between them. The design finds its origins in the 'Garden' carpets of Safavid Persia; the intersecting canals have dropped off the design, and what remains is the trees and the central fountains (lan Bennett and Aziz Bassoul, *Tapis du Caucase à travers trois collections libanaises privées*, p.94, cat.23).

Further published examples include one with Eberhart Hermann (*Von Konya bis Kokand: Seltene Orienttepiche III*, Munich, n.d., p.74, cat.28), which shares with the present lot its small white dots in the field, while an example in an American collection is dated to AH 1290/1873-4 AD (Harold M Keshishian (ed.), *The Treasure of the Caucasus*, Washington DC, 1993, pl.5). The present lot, however, differs from those examples in its sparse drawing which lends it a more archaic feel. In his publication, James Burns suggests that the 'Hakkari-Shanbo *gul*' indicates that it was made by Kurdish weavers who had migrated from Hakkari to Shahsevan around the year 1800 (James D. Burns, *Antique Carpets of Kurdistan: A Historical Legacy of Woven Art*, London, 2002, p.227).

Examples offered at auction include one sold in these Rooms, 18 October 2001, lot 278, which achieved an auction record which stands to this day. More recent examples include one sold by Rippon Boswell Wiesbaden, 14 November 2003, lot 129, and another 27 June 2020, lot 49. Finally, an example in fairly worn condition but of a similar date to ours was sold by Grogan and Company, Boston MA, 29 January 2023, lot 595.

■*149

A KUBA SOUMAC

EAST CAUCASUS, EARLY 19TH CENTURY

Of archaic design including Seljuk-style animals, extensively corroded dark brown, professional restorations

10ft.1in. x 5ft.11in. (307cm. x 180cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000

The present lot incorporates a number of archaic features. The spandrels to either side of the medallions contain stylised animals with long necks. They resemble the lion-like creatures which decorate the carpets of the 'Confronted Animal' group, such as the example in the Metropolitan Museum of Art, New York (acc.no. 1990.61) and the fragmentary example formerly in the Kircheim Collection (Orient Stars: a Carpet Collection, Stuttgart, 1993, p.15), of which the latter was C-14 dated to the thirteenth century. It is not uncommon for such motifs to last hundreds of years, as one generation taught it to the next over the centuries. Our soumac is similar in design to an example with four medallions published by Eberhart Herrmann (Kaukasische Teppichkunst im 19. Jahrhundert: ein bilderbuch, Munich, 1993, p.54, pl.38). A further example, also with a corroded brown stripe running down either side of the central column, is published by Ian Bennett, (Oriental Rugs: Volume I Caucasian, London, 1981, p.357).









THE BARON EDMOND DE ROTHSCHILD IMPERIAL SAFAVID CARPET







THE BARON EDMOND DE ROTHSCHILD IMPERIAL SAFAVID CARPET

■°*150

A SAFAVID RED-GROUND 'PALMETTE AND BIRD' CARPET

POSSIBLY QAZVIN, NORTH PERSIA, CIRCA 1565-1575

Wool pile on a silk and cotton foundation, lacking outer stripe, areas of negligible wear, localised reweaves and restoration, sides rebound, an additional tape applied on all four sides 16ft.9in. x 7ft.3in. (517cm. x 225cm.)

£2,000,000-3,000,000

US\$2,500,000-3,700,000 €2,400,000-3,500,000

PROVENANCE

Baron Edmond de Rothschild (1845-1934), Paris
With Colnaghi Oriental, London, circa 1975
With The Textile Gallery and Elio Cittone, Milan
Roberto Calvi, Milan
Canadian Collector, sold Christie's London, 17 October 1996, lot 404
Private Collector, sold Sotheby's New York, 20 September 2001, lot 221
Gordon P. Getty, sold Sotheby's New York, 1 February 2013, lot 22, from where purchased by the present owner

LITERATURE:

HALI, Volume II, No. 2, p. 65, Colnaghi advertisement, detail HALI, Issue 90, p.118 and 124 HALI, Issue 120, p. 125 HALI, Issue 175, pp.128-129, fig.1

Technical Analysis; Warp: silk, Z2S, yellow

Weft: cotton, Z2S ivory, 3 shoots

Pile: wool, asymmetrical knot, open to the left Density: 15-17 horizontal; 15-17 vertical

Sides: not original Ends: not original



Detail taken from the main border of the 'Rothschild' carpet



Detail taken from the field of the 'Rothschild' carpet



The Emperor's Carpet, Second Half 16th Century, Persia. © The Metropolitan Museum, New York.

This sixteenth century masterpiece, which survives in extraordinary condition, was produced during the 'Golden Age' of carpet weaving under the Safavid dynasty (1501-1732). Carpets of this period were noted for their detailed precision, sumptuous materials, and ornate designs. The red ground 'in and out palmette' or 'spiralling vine' design of the present carpet is perhaps the most recognisable of these court designs and remains one of the most sought-after of all classical carpets. The rich burgundy-red field is filled with an elaborate network of scrolling vines with counterposed palmettes, blossoms, buds, and leaves, but with the addition of numerous paired pheasants with elongated colourful plumes.

Within the group of 'in and out palmette' carpets there are various subgroups. The present example is considered one of the finest type due to the use of silk warps within the foundation. At the time, silk was considered to be the most luxurious and costly of materials in Safavid Persia and was strictly limited to the royal court workshops and used only by the most highly skilled weavers. Indeed the export of silk as a prestigious commodity from Persia had become such a lucrative trade that it was reported that Sultan Selim I attempted to ban the export of silk from Persia to the Ottoman Empire in an attempt to weaken the Safavid economy.

Another characteristic of this early group is the intensity and variety of colourful dyes used, together with the very highest quality of finely spun, soft wool. The colour palette of the present

carpet contains at least seventeen different natural dyes, nearly all of which are phenomenally well-preserved. Also typical is the accuracy and exact execution of drawing with the inclusion of birds. Following the concept of the pair of midsixteenth century 'Emperor's Carpets' which once adorned the summer residence of the Habsburg emperors, now housed between the Museum für Angewandte Kunst, Vienna and the Metropolitan Museum of Art, New York (F. Sarre and H. Trenkwald, Altorientalische Teppiche, Vienna and Leipzig, 1926, Vol.1, pls.6-8 and M.S.Dimand and J. Mailey, Oriental Rugs in the Metropolitan Museum of Art, New York, 1973, no.12, p.101 and fig.76) which include both animals, birds and cloud bands in their scrolling foliage, the earliest group of these red-ground palmette carpets often, as here, include either animals or birds. At first sight, the field appears to have four-fold symmetry, but closer inspection reveals that the top and bottom halves are not identical, with colour symmetry restricted to mirror imaging on the vertical axis only.

The technically advanced design developments were the result of the special interest taken by the court. During this period the master weavers were able to work with bookbinders, miniaturists, illuminators and other artists, and thereby caused something of a revolution in carpet design and in the art of weaving. The carpets produced under the patronage of the Shah on the royal looms, were not considered as mere functional floor coverings, but were independent works of art that indicated the status and wealth of their



Baron Edmond James de Rothschild (1845-1934).



Hôtel de Pontalba, Paris, built in 1839, Home of Baron Edmond de Rothschild, Public Domain

owners. Court carpets were used in reception halls, audience chambers, and at court-supported religious institutions. They were also presented as impressive gifts to other rulers and foreign dignitaries.

Despite the relative frequency with which this group of sixteenth and seventeenth century carpets are encountered, their precise origin is not established with any certainty. Their dating and popularity is attested by the number that can be seen in paintings, particularly by the Dutch and Flemish artists of the period. Yet despite this there has been considerable discussion about their place of manufacture. It was the re-attribution in 2007 of a similar carpet as being a gift from Shah Tahmasp I to Queen Catherina of Portugal that made carpet scholars reassess the dating and place of manufacture of 16th century carpets from central Persia. That carpet, which had been in the Convent of Madre de Deus, Xabregas, Lisbon, survives in two parts. The largest and main section of the 'Madre de Deus Tree and Animal Carpet', Qazvin, circa 1565 is now in the Museu Nacional de Arte Antiga, Lisbon, inv. no. 47Tp. The smaller, lower section of that same carpet, having been separated from the original, was in the Dikran Kelekian Collection before it was acquired by George Hewitt Myers, Washington DC, for the Textile Museum in 1951, (DC, R.33.4.6), (Jessica Hallett and Teresa P. Pereira, 'The Queen's List', HALI, Issue 152, pp.72-6, Summer 2007). A similar carpet can be seen depicted in a contemporaneous doubleportrait painting of Queen Catherina of Portugal

praying together with her husband. In the archives of Queen Catherina is a further record from 1565 of a pair of carpets that have now been identified as being in collections in Boston and New York. This major discovery has allowed us to reassess this most important group of carpets to the Imperial workshops in Qazvin.

The passion for collecting these extraordinary weavings was reignited in the nineteenth century, particularly in America where the great industrialists such as Henry Clay Frick, William Randolph Hearst, Henry E. Huntington, J.P. Morgan, Samuel H. Kress, Andrew Mellon, John D. Rockefeller and Henry Ford, actively sought out these great carpets, inspired by their beauty and jewel-like qualities and were encouraged by extraordinarily powerful art dealers such as Joseph Duveen (1869-1939). The impressive line of provenance for this carpet can be traced back to the end of the nineteenth century to Baron Edmond James de Rothschild (1845-1934). Edmond and his wife Adélaïde were outstanding patrons of the arts, remembered for their historic donation of the widest collection in the world of old masters drawings to the Louvre Museum in 1934. In 1876 Edmond bought the imposing 'Hôtel de Pontalba', 41, rue du Faubourg-Saint-Honoré, Paris, built in 1839 and designed by Louis Visconti. Decorated in the Gôut Rothschild, it displayed a sumptuous array of ornate textiles, velvets and oriental carpets that worked in harmony with the finely crafted Louis XIV and XV French furniture. As evidenced by this carpet and others formerly in their collection (Sarre and

Trenkwald *op.cit.*, vol.2, pls.24-26 (the Boston Hunting Carpet) and R. Ettinghausen, *Ancient Carpets from the L.A.Mayer Memorial Institute for Islamic Art*, Jerusalem, 1977, pl.3, a 'Polonaise' rug), the Barons de Rothschild in Paris had a superb collection of Safavid carpets.

A closely related spiralling-vine carpet which incorporated the same styled birds is the "Enzenberg spiral-vine carpet" in the Thyssen-Bornemisza Collection, (see F Spuhler, The Thyssen-Bornemisza Collection: Carpets and Textiles, London, 1998, pl. 20). More closely related to the field design of the carpet offered here is that of a carpet from the Kelekian Collection, see Arthur Upham Pope, A Survey of Persian Art, London and New York, 1939, pl.1186. According to Pope, carpets such as this may have been woven for use in mosques as they omit depicting any animals or human figures which would be considered sacrilege, while the representation of birds was permissible, see ibid., p. 2363. Another closely related silk foundation carpet, although somewhat less complex in design as it does not depict birds, sold Christie's London, 16 April 2007, lot 100. Related fragments include one from the collection of the late Robert De Calatchi, Paris and sold Sotheby's London, October 4, 2000, lot 79; one in the collection of the Victoria and Albert Museum, London, see Kurt Erdmann, Der Orientalische Knupfteppich, Tubingen, 1955, Abb. 79; one from the collection of Mrs. Nelson A. Rockefeller, sold Sotheby's New York, June 4, 1998, lot 10; and another at Galerie Koller, Zurich, March 28, 2001, lot 1061.



VARIOUS PROPERTIES

■151

A SAFAVID "VASE" CARPET

KIRMAN, SOUTH EAST PERSIA, SECOND HALF 17TH CENTURY

Of 'Shrub' design, reduced in length, even wear, scattered repiling 11ft.6in x 9ft.11in. (354cm. x 312cm.)

£45.000-65.000

US\$57,000-81,000 €53,000-75,000

PROVENANCE

Property of a private collector Anon sale, Sotheby's London, 6 April 2011, lot 467

This rug, whose weaving technique places it amongst the so-called 'Vase' carpet group, is part of a rarer subgroup which bear a single-plane design of overall shrubs or trees. All of those dating from the first half of the century, which tend to be better spaced and have more complex borders, have only survived as fragments apart from the beautiful early 17th-century 'Lady Dudley shrub lattice' carpet. Formerly in the collection of Prince Stanislaw Radziwill and then with Grace, Countess of Dudley, later sold in Sotheby's London, 11 October 1990, lot 706, that carpet is the sole known surviving complete shrub-lattice carpet of the Kirman 'vase'-technique, that remains in very good condition and is of undoubted art historical significance within the corpus of surviving Safavid rugs. Later developments of the design appeared to have been woven in smaller formats, most of which have survived intact, as seen in an example in the Metropolitan Museum of Art (C.G Ellis, *Oriental Carpets, the Philadelphia Museum of Art*, Philadelphia, 1993, fig. 57b, p.204) another in the Newark Museum (Ellis, *op.cit*. fig 57a, p.203) and one sold as part of the Yves Mikaeloff collection, Christie's London, 16 October 1997, lot 75.

The border design of green cypress-like trees, each enclosed by a bracket of floral sprays is found on a small number of 'vase' carpets, both with field designs with the more common three-plane lattice field (Benguiat sale, American Art Association, New York, 19-22 November 1922, lot 735; Christine Klose, 'Betrachtungen zu nordwestpersischen Gartenteppichen des 18. Jahrhunderts' *HALI*, volume 1, no. 2, Summer 1978, pl. 8, p. 118) and those with single plane designs (May Beattie, *Carpets of Central Persia with special reference to Rugs of Kirman*, Sheffield and Birmingham exhibition catalogue, Westerham, 1976, no. 56, pp. 80-81; and Christie's London, 15 October 1998, lot 317). Its form, as May Beattie points out, derives from an abstraction of an early 'vase' carpet field design element (Beattie, *op.cit.*, no.14, p.49). A near identical border fragment is published together with a number of other Safavid south Persian carpet borders in F.R.Martin, *A History of Oriental Carpets Before 1800*, Vienna, 1908, pl.XX. This same border can also be seen later on a small group of south Persian weavings which use a different technique but take their field and border designs from 'vase' carpets (Werner Grote-Hasenbalg, *Der Orientteppich*, *seine Geschichte und seine Kultur*, Berlin, 1922, vol. III, pl. 62; also one sold in these Rooms 21 October 1993, lot 519).



PROPERTY OF A PRIVATE CANADIAN COLLECTOR

■•*152

A SAFAVID TABRIZ CARPET FRAGMENT

NORTH WEST PERSIA, MID 16TH CENTURY

Comprising a section of the border and the field, low pile, scattered restorations
3ft.4in. x 2ft.10in. (102cm. x 87cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

The present lot is a fragment comprising part of the field and border of a mid sixteenth century Tabriz carpet. Tabriz by this stage was no longer the capital; that had moved to Oazvin in 1548 as a result of the frequent Turkish incursions into North West Persia. The court style had also changed; Timurid influence is far less visible in painting of the period. The carpets made in this period in Tabriz reflect this, lacking the monumentality of conception of the early examples, and often becoming far more intimate in scale. The present lot is a fragment from just such a carpet. It relates closely to examples such as that in the Berlin Museum (Kurt Erdmann, Kurt Seven Hundred Years of Oriental Carpets, London, 1970, fig.155, p.128). It is possible that the original complete carpet did not contain a central medallion or spandrels, similar to an another example in Berlin (Friedrich Sarre and Herrmann Trenkwald, Alt-Orientalische Teppiche, Vienna and Leipzig, 1928, vol.II, pl.11).



152

■*153

A KHORASAN 'LATTICE' CARPET

NORTH EAST PERSIA, 18TH CENTURY

Uneven areas of wear, negligible loss at each end 9ft.3in. x 6ft.8in. (281cm. x 204cm.)

£12,000-18,000

US\$15,000-22,000 €14.000-21.000

PROVENANCE:

Acquired by Otto Bernheimer December 1919 as "Bidschar ind. prs. rotgrundig",

The Bernheimer Family Collection, Christie's London, 14 February 1996, lot 149, The Eclectic Eye, Yves Mikaeloff, Christie's London, 16 October 1997, lot 113, Anon sale, Christie's London, 14 October 1999, lot 107, from where purchased by the present consignor

EXHIBITED:

Austellung Orient-Teppiche, Museum für Kunst und Gewerbe, Hamburg, 1950, no.133, pp.105-106, pl.43

Persische Teppiche, Museum fur Kunst und Gewerbe, Hamburg/Museum fur Kunsthandwerk, Frankfurt-am-Main, 1971, no.28, pp.70-1

This carpet represents a development of the Mughal red ground lattice carpets of the seventeenth century (E.Ganz-Ruedin, *Indian Carpets*, Fribourg, 1984, pp.138-9). The idea of floral sprays within a star-and-cross lattice can be seen in all spheres of Mughal art, in particular in the borders of manuscripts (R.Skelton (et al.), *The Indian Heritage, Court Life and The Arts Under Mughal Rule*, exhibition catalogue, London, 1982, no.57, p.43.

One feature which the present carpet shares with Safavid examples such as the Von Hirsch lattice carpet (*II Tapetto Orientale dal XV al XVII Secolo*, exhibition catalogue, London, 1981, no.24, pp.43-44, ill.p.86), as well as some of the Indian lattice carpets including that already cited, is the orientation of the plant motifs. These are arranged in such a way that there are some floral sprays which are correctly oriented whichever side the carpet is viewed from. The eighteenth century date of this carpet, when compared to earlier examples, is evidenced by the relative stiffness of the draughtsmanship. This latter development is noticeable in all areas of Mughal art; the wonderfully naturalistic depictions of flowers in the early seventeenth century become increasingly stylised through the eighteenth.

A similar, but fragmentary, carpet is in Berlin, (F. Spuhler, *Oriental Carpets in the Museum of Islamic Art, Berlin*, London, 1987, no.126, pp.109-110, ill. p.266).



VARIOUS PROPERTIES

■*154

A 'PETAG' TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of 'Portuguese' style design, bearing the *cintamani* signature in one corner, overall near excellent condition 12ft.2in. x 9ft.3in. (372cm. x 284cm.)

£6,000-8,000

US\$7,500-10,000 €7.000-9.300

This carpet takes its design from the group of so-called 'Portuguese' carpets, woven in Isfahan and Meshed in the sixteenth and seventeenth centuries. The Safavid examples are much longer in proportion and are centralised with a design of radiating polychrome concentric lozenges. They take their name from the groups of European sailors depicted at either end of the field (Alberto Boralevi, "A View from the Summit: the Wher Collection", *HALI*, Issue 180 (2014), p.75). At least twelve Safavid examples are known, and of these our carpet is most closely related to that in the MAK in Vienna (acc.no. T 8339/1922 KB), but which does not include the figurative spandrels. For more information on the PETAG company, see lot 156 in the present sale.





154

PROPERTY OF A CANADIAN COLLECTOR

■•*155

A ROMANIAN CARPET

POSSIBLY BY THEODORE TUDUC, EASTERN EUROPE, EARLY 20TH CENTURY

Of north west Persian 'Garden' design, light overall wear, repaired splits 11ft.8in. x 6ft. (360cm. x 183cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

PROVENANCE:

Anon sale, Sotheby's London, 19 May 1998, lot 175

The probable creator of this carpet was Theodor Tuduc (1888-1983), a Romanian carpet restorer who became renowned for creating forgeries of Classical carpets in the first half of the 20th century. His creations often used a slightly different colour palette to the original and the designs are mostly designed as mirror images as opposed to the ascending directional patterns of many of the originals. At the time, many of his fakes were acquired by collectors and institutions as authentic and rather than being dismissed, have, in their own right, become pieces of historical interest. For a fuller discussion of Tuduc, please see Stefano lonescu, *Handbook of Fakes by Tuduc*, Rome, 2010

The 'Garden' design, depicted in the present lot, is one of a large number of seventeenth century designs created in south east Persia which travelled to the north west of the country in the eighteenth century. The prototype of the design can be seen in a carpet woven in the 'vase' technique in the royal collection in Jaipur. Both Kurt Erdmann (Seven Hundred Years of Oriental Carpets, London, 1970, pp.66-70) and Christine Klose ('Betrachtungen zu nordwestpersischen Gartenteppichen des 18. Jahrhunderts', HALI, vol.1, no.2, (1978), p.114) discuss the development of the group. The design of the present carpet has copied one of the later examples in the development, typified by the lack of birds among the trees, and the simplified rendering of the trees and pool medallions.

■*156

A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of 'large medallion Ushak' design, overall excellent condition

15ft.6in. x 8ft.9in. (473cm. x 266cm.)

£12.000-18.000

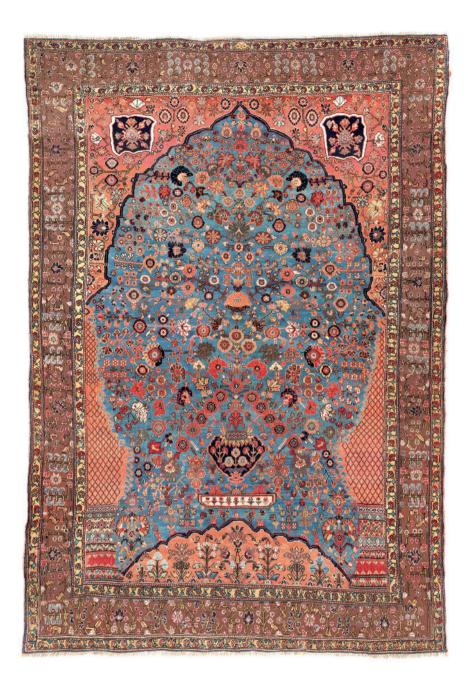
US\$15,000-22,000 €14.000-21,000

The 'PETAG' company was founded in Berlin in 1911 by Heinrich Jacoby, himself a scholar of Asian carpets. The company owned workshops in Tabriz, where it produced only handwoven carpets at a time when other workshops were becoming increasingly mechanised. Weavers were given fine-quality *kurk* wool and only organic dyes to work with. Products of his workshop were also proudly signed with a *çintimani* motif derived from sixteenth-century Ottoman ceramics and textiles.

An important development which Jacoby was able to exploit was the publication of new books about carpets around the turn of the twentieth century, which for the first time gave readers access to complete colour illustrations of classical carpets. Though one such work was published in English, F. R. Martin, A History of Oriental Carpets before 1800 (Stockholm, 1908), the majority were produced by German-speaking scholars. Most important of these was the collector and archaeologist Friedrich Sarre, who published Orientalische Teppiche (Vienna, 1892) before collaborating with Hermann Trenkwald on the magnificent tome Alt-Orientalische Teppiche (Vienna, 1926). Through them, classical masterpieces in Western collections came to be more widely known and appreciated.

The design of the present carpet comes straight out of Sarre and Trenkwald's book. Plate 52 is a reproduction of a late sixteenth century medallion Ushak carpet in the MAK in Vienna. The real carpet, however, has much more rounded medallions, though in the 1926 illustration they appear more angular at the edges. From the appearance of our carpet, it is clear that it was copied directly from the illustration rather than the original, probably by a designer who had never seen the original. The original carpet is an example of the Ushak 'medallion' group, which was woven in West Anatolia between the fifteenth and eighteenth centuries. Examples generally have a red ground with indigo medallions, and indigo-ground examples such as the one in the MAK are much scarcer. Two fragments of a similar indigo-ground carpet are also in the Victoria and Albert Museum, London (acc.no. CIRC.156-1920 and CIRC.155-1920), and an example sold in these Rooms, 8 April 2014, lot 96.





■157

A KASHKULI QASHQAI 'MILLEFLEURS' PRAYER RUG

SOUTH PERSIA, CIRCA 1870

Woven with silk wefts, overall very good condition 5ft.8in. x 3ft.11in. (178cm. x 119cm.)

£5,000-7,000

US\$6,300-8,700 €5,800-8,100

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

The 'niche and millefleurs' design of this prayer rug takes its cue from earlier Mughal pashmina carpets, such as the examples in the Metropolitan Museum of Art, New York, and in the Österreichisches Museum für Angewandte Kunst, Vienna (Daniel Walker, *Flowers Underfoot: Indian carpets of the Mughal era*, New York, 1997, pp.131-2). A pair of cypress trees beneath spandrels in the top half create a niche which frames a vase overflowing with

flowers. Probably woven in Kashmir in the eighteenth century, those carpets were in turn inspired by the 'niche-and-flower' carpets which date from the reign of Shah Jahan (r.1628-58).

The present lot attests to the transmission of this design from India to Persia, here taken up by weavers from the semi-nomadic Qashqa'i confederation in Fars province. The richness of colour, the quality of wool and the finely spun silk wefts, which allow for a smoother weave on the reverse, are all indicative characteristics of the Kashkuli tribe which were part of the Qashqai confederacy (James Opie, *Tribal Rugs of Southern Persia*, Portland, 1981, p.16).

The cartoon, here woven with a powder-blue field and a rust-orange *mihrab*, is found woven in other colour combinations featuring, green, red, white and yellow grounds. A closely related silk-wefted Qashqai prayer rug with the same colour palette is published by James D. Burns, *Visions of Nature: The Antique Weavings of Persia*, New York, 2010, p.249, fig.85.

PROPERTY FROM A SWISS COLLECTION

■*158

A KIRMAN 'MILLEFLEURS' CARPET

SOUTH EAST PERSIA, CIRCA 1900

Overall excellent condition 8ft.1in. x 5ft. (245cm. x 154cm.)

£12,000-18,000

US\$15,000-22,000 €14,000-21,000

PROVENANCE:

Ahmad Qavam (1882-1955), five times Prime Minister of Iran Qamar-Taj Vosuq, thence by descent

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

A number of workshop carpets were woven in Kirman using design elements derived from Western sources following the contemporary fashion of the Qajar period for incorporating European imagery into Persian objects. Portraits of Western historic personages were sourced from available European newspapers, books, postcards, and paintings. One such rug was woven in 1909 to the order of 'Abd al-Husayn Mirza, Farmanfarma, a great grandson of Fath 'Ali Shah Qajar, and governor of Kirman province who was considered one of the wealthiest men in Persia at the time. The rug was commissioned by his agent, Muhammed Reza Khan from the workshop of the master craftsman Ustad 'Ali-Kirman. Closely related to the millefleurs design of the present carpet, it further incorporates a pastoral scene with European figures posing in front of a country house. The weaver has made certain alterations from the original, however, we can be sure that the fore and middle ground of the medallion are modelled on the painting, 'Les Fêtes Vénitiennes,' circa 1718 by Antoine Watteau (1684-1721). That carpet is now in the Victoria and Albert Museum, London (T 128.1928).



Ahmad Qavan (1876-1955), also known as Qavam os-Saltaneh. Public Domain.



Remarkably, the present carpet has remained in the same family for over one hundred years. It is first recorded as having belonged to Ahmad Qavam (1882 - 1955), also known as "Qavam al-Saltaneh", one of the most prominent Iranian statesmen of the first half of the twentieth century. Serving as prime minister on five occasions from 1921 to 1952, he held various secretarial, administrative, and ministerial posts under five monarchs of the Qajar and Pahlavi dynasties, from Nasir al-Din Shah (r.1848-1896) to Mohammad Reza Shah (r.1941-1979). The carpet was gifted by Qavam to his niece, Qamar-taj Vosuq on the occasion of her wedding in the late 1920s to Dr. Javad Ashtiany, Dean of Tehran University of Medical Sciences, and has passed by descent through her family.



A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1910

Woven on silk warps, full pile throughout, light localised corrosion within some of the silk, overall excellent condition 11ft.4in. x 7ft.7in. (345cm. x 231cm.)

£7,000-9,000

US\$8,800-11,000 €8,100-10,000 VARIOUS PROPERTIES

■159

AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1900

Selvages partially rebound, overall near excellent condition 10ft.6in. x 8ft.3in. (326cm. x 256cm.)

£7,000-9,000

US\$8,800-11,000 €8,100-10,000



■161

A MESHED CARPET

NORTH EAST PERSIA, CIRCA 1940

Of 'Ardabil' design, finely woven, overall excellent condition 9ft.3in. x 5ft.1in. (282cm. x 155cm.)

£15.000-20.000

US\$19,000-25,000 €18,000-23,000

The knot count measures approximately 12V \times 12H per cm. sq.

Although the present carpet does not bear a signature, the quality of both the materials used and the masterful execution of the carpet, suggest that this is the work of Abbas-Qoli Saber (1911-1977), perhaps the most renowned and prolific of all the Meshed carpet weavers of twentieth century. Saber learnt his trade in the workshop of Ali Amogli who became the favoured weaver of Reza Shah Pahlavi whose carpets can still be seen in some of the former shah's palaces. Saber continued in a similar style contrasting small amounts of jewel-like colours on dark blue and red grounds. One of the finest of his pieces sold in these Rooms, 5 April 2011, lot 250 where the knot count reached 18H x 14V per cm. sq.





■Ω162

A PART-SILK QUM CARPET

CENTRAL PERSIA, CIRCA 1940

Areas of light wear, overall very good condition 10ft.7in. x 7ft.1in. (324cm. x 207cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

The design of the present carpet is inspired by the naturalistic interpretations of flowers and plants used in the seventeenth century carpet designs of Mughal India. Here the weavers intended the silk flowers of the individual stems of poppies, lilies and carnations to shimmer as one walked passed and have been executed to the typical high standard associated with the workshops of Qum, which began weaving from 1930 (Jon Thompson, Carpet Magic, Cambridge, 1983, pp.6-7).

■*163

A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1920 Overall excellent condition 11ft.7in. x 8ft.7in. (359cm. x 267cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000



■Ω164

AN ISFAHAN CARPET

SIGNED SADEGH SEIRAFIAN, CENTRAL PERSIA, CIRCA 1940

Of 'Hunting' design, finely woven on a silk foundation, full *kurk* wool pile, overall excellent condition 10ft.7in. x 6ft.9in. (327cm. x 212cm.)

£25.000-35.000

US\$32,000-44,000 €29.000-40.000

The knot count measures approximately 10V x 12H per cm. sq.

The inscription reads; dastur-e sadegh sayrafian esfahan iran, 'Order of Sadegh Seirafian of Isfahan, Iran'

For three generations the master weavers of the Seirafian family have produced rugs that are widely considered today as being of the very best quality. In 1939 the respected banker, investor and carpet collector Haj Agha Reza Seirafian (1881-1975) decided to enter the carpet industry after acquiring two unfinished rugs from a master weaver. By using the best materials, designers and weavers, the Seirafian workshop conformed to a new standard of quality, often doubling the knot count from an average of 270 knots per square inch to approximately 550 or more. This level of excellence continued as Seirafian's seven sons followed in his footsteps, along with his first grandson Mojtaba Seirafian. His sons, from the eldest to the youngest were; the late Mohammad Ali, Mohammad, the late Sadegh, the late Ahmad, 'Ali, the late Hossein and Hassan Seirafian. A number of the most notable grandchildren to Master Haj Agha Reza Seirafian were the sons of Mohammad Seirafian; Mehdi, Moitaba and Bagher.

The hallmark of Seirafian carpets is the exceptionally high quality of materials used in their production. Very often woven on a silk foundation, as in the present carpet, the hand knotted pile is finely spun from soft *kurk* wool that is shorn from the chest and shoulders of young lambs. The finesse of the weave and the higher knot count in turn allowed for more intricate and elaborate designs to be woven. The additional accents of silk highlights is another of their distinguishing features as are the wide variety of designs that include medallions, prayer rugs, figural and pictorial scenes and elaborate scrolling arabesque vinery. The Seirafian designers showed that they were highly accomplished at creating perfectly graded curves, border designs which resolved effortlessly at every corner and faultless technique at marrying complex designs with finely balanced colour palettes that avoided large expanses of primary colour.

Sadegh Seirafian (1922-2005), who pursued this profession after his graduation from high school, showed considerable interest and combined the dexterity of the skilful masters with his own innovative designs and began to produce carpets while working at his father's workshop. Sadegh's pictorial vignettes within the field of the present rug, illustrate the almost balletic prowess of the huntsmen and continue the classical thread of Persian traditions drawn from earlier Safavid miniatures and manuscript illuminations. Today, the carpets of Sadegh Seirafian attract considerable interest in their own right and a great many of his pieces are to be found in museums, private collections and international organisations around the world







■*165

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

Mostly full pile throughout, localised corrosion in the lower end border, overall very good condition $\,$

11ft.2in. x 8ft.3in. (345cm. x 255cm.)

£18,000-22,000

US\$23,000-27,000 €21,000-25,000

■*166

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, LATE 19TH CENTURY

Very light localised wear, overall very good condition 15ft. x 10ft.8in. (458cm. x 325cm.)

£30,000-40,000

US\$38,000-50,000 €35,000-46,000

The knot count measures approximately 7V x 6H per cm. sq.











16

A PAIR OF ISFAHAN RUGS

CENTRAL PERSIA, CIRCA 1900

Finely woven on red silk warps, full pile throughout, overall excellent condition Each; 7ft.2in. x 4ft.9in. (220cm. x 150cm.) (2

£8,000-12,000

US\$10,000-15,000 €9,300-14,000

The knot count on each is approximately 10V X 9H per cm. sq.

PROPERTY OF AN ENGLISH FAMILY

■168

A PICTORIAL KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, CIRCA 1890

Depicting the dervish Nur 'Ali Shah, overall very good condition 6ft.8in. x 4ft.5in. (204cm. x 135cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

PROVENANCE:

Received as a wedding gift in 1941, thence by descent

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

The inscription cartouche in the field identifies the subject as Nur 'Ali Shah (d.1801), a mystical sufi poet who was one of the champions of the Ni'matullahi order during the Sufi revival of the Qajar period (Fellinger 2018, p.105). Images of this martyred young poet popularly adorned objects in different media, from drawings and paintings to lacquer and enamelware. Here, he is shown seated amongst a flowering garden with fruiting trees and perching birds. The domed hat, axe (tabarzin) and bowl (kashkul) are all associated with the typical attire of a dervish, (P. Tanavoli, Kings, Heroes & Lovers, London, 1994, fig.57 and fig. 58.) The inscriptions in the borders are Persian verses.



VARIOUS PROPERTIES

■*169

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

Minor restorations, overall very good condition 11ft.8in. x 8ft.1in. (362cm. x 248cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

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



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■*170

A SILK YARKAND CARPET

EAST TURKESTAN, LATE 18TH/EARLY 19TH CENTURY

Light localised wear, overall very good condition 13ft.1in. x 6ft.6in. (399cm. x 202cm.)

£50.000-70.000

US\$63,000-87,000 €58,000-81,000

PROVENANCE:

Andrew R. Dole, New York Gallery Battilossi, Turin, 1986 The David Halevim Collection, 1999, from whom purchased

EVUIDITED

Tappeti d'Antiquariato, April 1987, Gallery Battilossi, Turin OASIS. The Memory and Fascination of East Turkestan, Davide Halevim, Milan, September- October 1999

LITERATURE:

HALI, Issue 35, p.94 HALI, Issue 108, p.145

This elegant silk Yarkand carpet has a fascinating design for which it has been hard to find an exact comparable. The ice-blue ground with tonal abrashes rippling through the field upon which are laid staggered rows of large rust-red medallions of octagonal form that are enclosed by angular branch-like stems. Each medallion contains a cruciform formation of radiating ivory hooked flowerheads.

East Turkestan was a conduit through which a number of the most sophisticated weavings passed in the course of their trade from different nations. From the seventeenth century, workshops in Kashgar started to produce designs that looked to the floral lattice designs of Mughal India, the tribal weavings of the Turkmen tribes and early Chinese silk and velvet textiles for their inspiration. One such silk Yarkand carpet, formerly with Friedrich Spuhler, Berlin, displays the ancient motif of a swastika that has been rotated and linked to form an overall lattice which is overlaid with five roundels (Jon Thompson, Silk, Carpets and the Silk Road, Tokyo, 1988, pp.36-37, pl.34). The same Chinese influence is present here where the iceblue border is filled with bi-coloured swastika motifs enclosed between narrow guard stripes of a more traditional East Turkestan design.

The weavers in the oases villages within the Tarim Basin used similar weaving patterns and the use of ascending columns of large roundels or cusped medallions can be seen in Yarkand, Khotan, Kashgar and Samarkand. Usually round in form, signifying the 'moon' in their fullness, the medallions on the present carpet are of a clear octagonal form, closer to the geometric guls found on Turkoman carpets. The angular, hooked flowers within each of the medallions are seen on an impressive Khotan carpet formerly in the C. Meyer-Muller collection sold Christie's New York, 22 January 1991, lot 105. The simplified arrangement and drawing of the flowers in the present carpet are not dissimilar to the angular formation of flowers in the Persianate Herati pattern which proved popular in the region, see (D. Halevim, Oasi, Memorie e fascino del Turkestan Orientale, p.2, pl.18).





VARIOUS PROPERTIES

■172

A NINGXIA RUG

NORTH CHINA, CIRCA 1900

Full pile throughout, overall very good condition 6ft.6in. x 5ft.10in. (198cm. x 178cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

ENGRAVED:

The inscription in the outer guard stripe $\mathit{ren}\,\mathit{ji}, \mathit{is}\,$ likely the name of the workshop

PROPERTY FROM THE JAMES D. BURNS COLLECTION

■*171

A KHOTAN RUG

EAST TURKESTAN, EARLY 19TH CENTURY

Light overall wear, scattered areas of repiling 6ft.2in. x 3ft.4in. (192cm. x 105cm.)

£6,000-8,000

US\$7,500-10,000 €7.000-9.300

The tomato-red field is tightly packed with three ascending columns of octagonal coffered-*guls* each centred with a small chrysanthemum flower from which stem four radiating *kotchak*, or ram's horns, positioned on the diagonal. Hans Bidder was of the opinion that the design draws close parallels with the coffered-*guls* of the Turkman tribes who carried the design west where it was later used in the south western Caucasus by the Tatar Kazaks, (H.Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1964, pp.61-64). The *kotchak* design, whose name derives from the Turkish word *koç* for the male sheep, is widely considered to symbolise male virility, mirroring the form of the horns of a ram.





■173

A PEKING CARPET

NORTH CHINA, CIRCA 1900

Full pile throughout, scattered minute surface marks and touches of moth damage, selvages replaced, otherwise very good condition 10ft. x 6ft.7in. (305cm. x 201cm.)

£5,000-8,000

US\$6,300-10,000 €5,800-9,300

PROVENANCE:

The Manolo March Collection from Son Galceran, Mallorca, Christie's, London, 28-29 October 2009, lot 579

The border design of the present carpet comprises a series of cartouche panels each filled with one of the Chinese 'Hundred Antique' motifs. Originally the symbols were seen as a visible manifestation of Confucianism which was developed by the Chinese philosopher, Confucius, (551–479 BCE) and which later became known as the 'Hundred Schools of Thought'. By the second half of the eighteenth century, and certainly by the nineteenth century, the individual motifs became increasingly reduced in scale, their philosophical importance having become less important. A version of the present border can be found on a carpet in L. Larsson, *Carpets from China, Xinjiang & Tibet*, London, 1988, p.32, fig. 27.



A LAKAI EMBROIDERY

UZBEKISTAN, MID 19TH CENTURY

Woven on three panels, overall near excellent condition

11ft.10in. x 4ft.1in. (363cm. x 123cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

The Lakai people, who live predominantly in Southern Uzbekistan but also in parts of Afghanistan and Tajikistan, are known for their formidable history and colourful embroidery. A diverse range of forms - bag faces, cushion covers, tent bands, suzani - are united by their decoration in bold colours, including a group which like the present lot are embroidered on a red ground (Kate Fitz Gibbons and Andy Hale, "Lakai: the Bad Beys of Central Asia", HALI, issue 75 (1994), pp.69-79). Textiles of this size are likely to have been used as bed covers and for other utilitarian purposes. Two further examples are published by Alastair Hull and Jose Luczyc-Wyhowska (Kilim: The Complete Guide, London, 1993, p.267).

A SOUTH CAUCASIAN RUG

PROBABLY KARABAGH, LATE 19TH CENTURY

Mostly full pile throughout, corroded brown, minute touches silk, overall very good condition 10ft.7in. x 3ft.6in. (323cm. x 106cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

The design stimulus of staggered rows of bold palmettes on the present carpet is taken from the seventeenth and eighteenth century Caucasian 'Shield' carpets. The earliest example is widely acknowledged as a carpet in the Musée des Arts Décoratifs, Paris whose drawing is far more organic in feel than much of the later weavings (Robert Pinner & Michael Franses, 'Caucasian Shield Carpets', HALL, Vol.1 No.1, Spring 1978. no.1, p.6). Other examples include one gifted by James F. Ballard to the Metropolitan Museum of Art, in 1922 (acc.22.100.118); one in the Benaki Museum in Athens, No. 510; and another in the Victoria & Albert Museum, London, acc. no. T.13-1944, ("Caucasian Rugs in the V & A", by M. Franses and R. Pinner (intro. by Donald King), HALI,1980, Vol. 3, No. 2, p. 96).

The major design features of the group include large vertically aligned palmettes resembling shields that are flanked by serrated leaves set within borders of either curled leaves, reminiscent of Tekke weavings, or linked octagons. The curled leaves found on the earlier carpets have since disappeared on the present carpet and the large 'shield' palmettes have become more tightly packed together. There is no set pattern of colouring in the palmettes which differs from row to row between rust-red, ivory, chestnut-brown, camel and sandy-yellow. The dark charcoalbrown field, which has naturally corroded throwing the design motifs into greater relief, is filled with numerous small amulets, flowers, animals and birds. The eighteenth century 'Shield' carpets were woven with silk in the foundation, a tradition that has been continued in the present carpet where small touches of purple silk can be found intermittently in some of the small flowerheads within the design.





PROPERTY OF A PRIVATE CANADIAN COLLECTOR

■*177

AN AZERBAIJAN SILK EMBROIDERY

SOUTH CAUCASUS, 18TH CENTURY

Worked in running stitch and satin stitch, corroded dark brown, localised wear, backed and mounted

3ft.3in. x 1ft.10in. (100cm. x 54cm.)

£4.000-6.000

US\$5,000-7,500 €4,700-6,900

The design of this embroidery is filled with the design vernacular of earlier seventeenth and eighteenth century Caucasian embroideries and pile carpets. It is dominated by the large centralised octagon that spans the width of the central field. Above the upper end panel there is the inclusion of a further octagon and part-octagons at each corner, suggesting that the design was intended as an endless repeat. A comparable embroidery, formerly part of the collection of Eugene Chesrow, displays a similar design (Sotheby's New York, 31 January 2014, lot 5). An eighteenth century embroidery of wider proportions and 2:1:2 formation, in the Bruce P. and Olive W. Baganz Collection, displays similar hooked ram's horn appendages that are positioned on the points of the compass within the central red medallion, (Malin Lonnberg, 'Azerbaijan silk embroidery', *HALI*, Issue 204, p.32).

PROPERTY OF A LADY

■176

A BELOUCH CARPET

KHORASAN REGION, NORTH EAST PERSIA, SECOND HALF 19TH CENTURY

Of *Mina Khani* design, corroded brown, scattered minor restorations, original long kilim finishes, overall very good condition 12ft.3in. x 5ft.5in. (374cm. x 165cm.)

£5.000-7.000

US\$6,300-8,700 €5.800-8.100

PROVENANCE:

Bought from Ivan Neff, South Africa (co author with Carol Maggs of, *Dictionary of Oriental Rugs*, Johannesburg, 1977)

This handsome and unusually large example is in very good condition and pleasingly still has its original chevron-striped kilims at each end. The balanced proportions of the *Mina Khani* field design and border pattern of linked angular floral sprays, which are progressively lost in later production, are closely related to a smaller example illustrated by David Black (*Rugs of the Wandering Baluchi*, London 1976, pl.6). The Baluch weavers adopted the *mina khani* design from east Persian urban carpets and transformed it into their own geometrical style of drawing. The present carpet appears to be more finely woven than many and has the inclusion of a secondary, lighter blue within its palette which is more unusual. A similar but smaller example sold in these Rooms, 8 April 2014, lot 111.



VARIOUS PROPERTIES

■178

A KUBA KILIM

EAST CAUCASUS, LATE 19TH CENTURY

Slit weave tapestry, overall near excellent condition 10ft.4in. x 6ft.3in. (319cm. x 191cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

This large, finely woven Kuba kilim displays an energetic design of staggered rows of large serrated lozenge medallions with lateral arms, on a deep inky-indigo ground that is characteristic of this region. The composition and the form of the medallions derives from the earlier eighteenth century Caucasian floral carpets which in turn were related to the antique 'Dragon' carpets. A similar example with extending hooked arms to each lozenge but with an ivory zig-zag border, perhaps the most recurring in the group, is published by David Black and Clive Loveless, *The Undiscovered Kilim*, London 1977, pl.33. A similar design with T-shaped arms on a red ground is published Nazan Ölçer, *Museum of Turkish and Islamic Arts, Kilims*, Istanbul, 1989, pp.172-3, pl.63.





■179

A YURUK RUG

EAST ANATOLIA, LATE 19TH CENTURY

Occasional light wear, overall very good condition 7ft.4in. x 4ft.3in. (224cm. x 130cm.)

£3,500-5,500

US\$4,400-6,800 €4,100-6,400

While the designs of many Yuruk rugs have much in common with those of the Bergama region, there is a noticeable difference in their colour palette, which is generally much darker and includes tones of amber, dark brown and emerald-green. The thick, lustrous pile seen here is characteristic of Yuruk rugs, many of which were woven as yastiks; utiliarian pillow covers which benefited from retaining a longer pile for added comfort and warmth. A closely related example to the present lot is published by Ulrich Schürrmann, *Oriental Carpets*, Luxembourg, 1974, p.79.



A CENTRAL ANATOLIAN RUG

PROBABLY KARAPINAR, 18TH CENTURY

Thick pile throughout, minor restorations, overall near excellent condition 5ft.8in. x 4ft.9in. (178cm. x 145cm.)

£80,000-120,000

US\$100,000-150,000 €93,000-140,000

PROVENANCE:

The collection of James F. Ballard, Thence by descent Property of William Ballard, sold Sotheby's New York, 31 January 2014, lot 120

EXHIBITED:

Special loan collection of carpets and other textiles from Asia Minor, Pennsylvania Museum and School of Industrial Art, Philadelphia,1919 Exhibition of Oriental rugs lent by James F. Ballard, Carnegie Institute, Pittsburgh, 1924 Oriental rugs in the Collection of James F. Ballard, The John Herron Art Institute, Indianapolis, 1924 Special Exhibition of Oriental Rugs, The Art Institute of Chicago, 1924

LITERATURE:

Catalogue of Oriental Rugs in the Collection of James F. Ballard, St. Louis, 1924, no. 83 Tom Hubbard, "A Ballard Postscript," *HALI*, Issue 124, pp.104-106, fig.2 Auction Price Guide, *HALI*, Issue 179, p.131

This striking eighteenth century Anatolian village rug, one of only five recorded, has appeared at auction only once before, when it was sold by the great grandson of the renowned carpet collector and entrepreneur, James F. Ballard (1851-1931), a great provenance indeed. Considered, still today, as one of the most significant carpet collections ever formed, it largely comprised rare and impressive examples of mostly Anatolian village rugs woven between the fifteenth and eighteenth centuries. Ballard was celebrated for his approach to collecting Anatolian carpets from provincial centers in Turkey at a time when most other rug connoisseurs were acquiring classical Persian and Indian carpets. In 1922 he generously donated the majority of his collection to the Metropolitan Museum of Art, New York and a further significant portion to the City Art Museum in Saint Louis in 1929. Interestingly, those pieces donated to the Metropolitan comprise approximately one fourth of the museum's carpet collection today.

The present rug, which Ballard retained in his personal collection and which passed down by descent, is a perfect illustration of the quality and rarity of the pieces in the collection and is one of an elusive group of just four others. These include; one which is perhaps the closest to the present rug, published by U. Schürmann, Bilderbuch für Teppichsammler, Munich,1960, pl.7 and Eberhart Herrmann, Seltene Orientteppiche vol. X, 1988, no.17); one sold in Skinner's Boston,

16 December 1986, lot 102; the third, now in the Zaleski Collection, was sold at Debureaux Aponem, Paris, 19 May, 2010, lot 113; and a fragmented version was with Galerie Sailer, Salzburg, but with different minor ornaments and border, possibly suggesting another date or origin (HALI, Issue 38, p 23).

All five examples are superbly coloured and have a section of golden yellow ogival repeat with a matching central medallion. Although woven in different regions, there are two rugs which incorporate the same unusual linked yellow strapwork with red hooked vine that enclose a central medallion. The first was woven in the Konya region and sold Rippon Boswell, 17 May 2003, lot 71, the second was an impressive Ottoman fragment that sold in these Rooms, 4 October 2011, lot 50. The blue-ground main borders of all but the Sailer piece have a vestigial meander of alternating plump 'S' forms and hooked leaf or bird motifs, and all five are finished with decorative lappet end borders. The absence of any contouring lines surrounding the rectilinear ornaments and the centralised medallion compositions suggest a possible link to earlier Ottoman tent kilims, examples of which were found in the Ulu Mosque, Divrigi, now in the Vakiflar Carpet Museum, Istanbul (B.Belpinar and U.Hirsch, Flatweaves of the Vakiflar Museum Istanbul, Wesel, 1982, pls. 112 and 113).



James Franklin Ballard (1851 - 1931). © Hali Magazine



PROPERTY FROM A PRIVATE FUROPEAN FAMILY

■*121

A 'LOTTO' RUG

PROBABLY USHAK, WEST ANATOLIA, CIRCA 1520

Of 'Anatolian' field design with an early 'open-*kufic*' border, scattered restoration, lower end guard stripe partially rewoven 6ft.2in. x 3ft.10in. (188cm. x 114cm.)

£40 000-60 000

US\$50,000-75,000 €47,000-69,000

PROVENANCE:

Reputedly in the same European family collection since 1900's, Thence by descent

This rare rug, which to the best of our knowledge is unpublished, is amongst the earliest examples of the so-called 'Lotto' group of 'Anatolian' field design with an 'Open-Kufic' border. Named after Lorenzo Lotto, one of the leading Venetian-trained painters of the earlier 16th century, surprisingly, this particular pattern appears in just two recorded paintings by the artist. The first, painted in 1542 is *The Alms of Saint Antoninus of Florence* which is situated in the Basilica of Saints Giovanni and Paolo, Venice. The second, slightly later painting, *Portrait of Giovanni della Volta with his Wife and Children*, 1547 is in the National Gallery, London. In fact the popularity of this particular group of carpets in Europe proved so great that the pattern appears in more than 250 paintings by European artists from the 1520's until the early eighteenth century, ('Portraits of Great Carpets', Michael Franses, *HALI*, Issue 198, pp.94-97). It was perhaps the use of deeply saturated colour, bold use of shadow and the ability to accurately capture the textural surfaces of these weavings that made Lotto's name synonymous with this pattern. For a thorough discussion of the history of early Turkish carpets see Michael Franses and Robert Pinner, "Turkish Carpets in the Victoria and Albert Museum: The 'Classical' Carpets of the 15th to 17th Centuries," *HALI*, Vol. 6, no. 4, pp. 357-381

Within the group, the field designs were divided, almost half a century ago, into three different styles; 'Anatolian', 'kilim' and 'ornamented' by Charles Grant Ellis ('The 'Lotto' Pattern as a Fashion in Carpets', *Festschrift für Peter Wilhelm Meister*, 1975, pp.19-31), a division of styles which has been used almost universally since, even if the conclusions drawn by the author have not been fully accepted. The latter two styles are widely agreed to be the earliest and which have the least surviving examples. The field of the present carpet falls into the 'Anatolian' style, typified by the serrated edges of the motifs, a style which Ellis (*op.cit.* p.20) refers to as both 'spiky' and 'delicate'.

The border design of the present rug is commonly referred to as the 'open *kufic*' border. This appears as a faux-calligraphic interlaced band in white on a green ground, in which the vertical ligatures of the Arabic letter-like forms end in finials that point away from the field. Among the early depictions this general border type is certainly the most frequently occurring and coincidentally is the same border pattern that appears on the two paintings by Lorenzo Lotto mentioned earlier. The green ground colour is frequently associated with the 'kufic' borders ('Five 'Lotto' Rugs in the Musee des Arts Decoratifs, Paris', Pamela Benoussan, *HALI*, Vol 3, No 4, pp.276-7). Unlike some of the other early designs, such as the 'ragged palmette' design, the 'open *kufic*' border went out of popularity; its latest appearance, with one exception which is dubious in any case, being in the late sixteenth century.

The few remaining documented small format examples known today, of which this is not one, are listed by John Eskenazi, *Il tappeto orientale dal XV al XVIII secolo*, London, 1981, p. 54, footnote 12, which includes examples in; the Musée des Art



Portrait of Giovanni della Volta with his Wife and Children, Lorenzo Lotto (1480-1556/7), 1547. © The National Gallery, London.

Decoratifs, Paris, Inv. No 10555, the oldest of five 'Lotto' rugs in the collection; the Saint Louis Art Museum, Inv. No 104:1929, gifted by James F. Ballard in 1929; the Dikran G. Kelekian rug sold to the Metropolitan Museum of Art, New York, 1908, Acc. No 08.167.1; the John D. McIlhenny 'Lotto' in the Philadelphia Museum of Art, Philadelphia, Acc. No: 1943-40-68; the Victoria and Albert Museum, London, purchased in 1897 by Arthur Skinner, the assistant curator, in Florence, inv. no.904-1897; an example in the Zaleski collection, Italy, more recently exhibited in 'Lorenzo Lotto Portraits', 2018-19 National Gallery London; the Lutomirsky 'Lotto', formerly with Count Lutomirsky which passed to the Wher Collection and is now with Moshe Tabibnia, Milan; and an example in the Tabibnia Collection, Milan, exhibited in '// Montefeltro e l'Oriente Islamico', Urbino, 2018,





VARIOUS PROPERTIES

■*182

A 'TRANSYLVANIAN' DOUBLE NICHE RUG

WEST ANATOLIA, SECOND HALF 17TH CENTURY

Light even wear, minor restorations, overall very good condition 5ft.7in. x 4ft. (174cm. x 121cm.)

£25,000-35,000

US\$32,000-44,000 €29,000-40,000

PROVENANCE:

Anon. sale, Christie's London, 13 October 2005, lot 204 Anon. sale, Christie's London, 8 April 2014, lot 52 A Passion for Collecting: the Rugs and Carpets of a Connoisseur, Sotheby's London, November 2019, lot 87

The name of this group derives from the nearly two hundred surviving examples preserved today in churches within Transylvania in present day Romania. Following a 1483 peace treaty between Mehmed II and Matthias Corvinus of Hungary (r. 1458-90), Hungarian and Transylvanian merchants were able to travel throughout the Ottoman empire and trade in the rugs which, once brought home, were often endowed to churches where they have been preserved ever since (Stefano Ionescu, *Antique Ottoman Rugs in Transylvania*, Rome, 2005, p.28). Markers added to the rugs and old inventories allow us to build a clear picture of the chronology and development of this rug design: the earliest dated inscription comes from

1661 (Stefano Ionescu, *op cit.*, p.61). Further insight into their history is also provided by artists like Cornelis de Vos, whose 1620 portrait of the Antwerp *burgher* Abraham Grapheus features one draped over a table: this suggests that they were traded in Europe even in the early seventeenth century.

Despite this wealth of documentary evidence, the origins of the 'double-niche' design remains obscure. The most colourful explanation refers to a 1610 *firman* issued by Ahmed I (r.1603-17) which forbade the depiction of a *mihrab* on objects which were widely traded with non-Muslims: by reflecting the design along the horizontal axis, the theory goes, the design became far enough removed from a prayer rug to allow it to be traded beyond the frontiers of the caliphate. The design of this group can also be understood as an evolution of existing forms. Red open fields were characteristic of small medallion Ushak rugs, as well as velvet pillow covers (*yastiks*) woven for the Ottoman court (Alberto Boralevi, *Geometrie d' Oriente: Stefano Bardini e il tappeto antico*, Livorno, 1999, no.18, p.66).

An example with a near-identical arrangement of motifs in the field and border is published by Stefano Ionescu (*op.cit.*, p.114, cat.75). An example was sold in these Rooms, 27 April 2023, lot 200, while a late example with atypical colouring also sold 4 October 2011, lot 226.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■*183

A CAIRENE RUG

OTTOMAN EGYPT, LATE 16TH CENTURY

Evenly worn throughout, slight loss at each end 5ft.9in. x 3ft.11in. (175cm. x 120cm.)

£35,000-45,000

US\$44,000-56,000 €41,000-52,000

PROVENANCE:

Davide Halevim; Magnificent Carpets and Tapestries, Christie's, London, 14 February 2001, lot 25, from where purchased by the current owner

The field and border design of the present rug reflect the imposition of Ottoman stylistic principles on Egyptian carpets after the conquest of Cairo in 1517, when Ottoman Turkish-style flowers, palmettes and leafy floral vinery gradually began to replace the more formal geometry of Mamluk production (see Walter B. Denny, 'The Origin and Development of Ottoman Court Carpets', *Oriental Carpet & Textile Studies II*, 1986, pp.243-259). The present rug has the elements of the classic design seen in the early carpets of the group, but in a weave that is considerably looser. The soft lustrous

wool, so typically used in these carpets, is very susceptible to wear and has characteristically worn to just above the level of the knot collar.

Smaller sized pieces, such as the present rug, were often used as table covers and there is evidence of them being woven in pairs or even in triplicate, as seen in a matching set sold in these Rooms, 1 May 2003, lots 29-31. Ottoman Cairene rugs proved extremely popular with European collectors in the late sixteenth and early seventeenth centuries and many examples appear listed in European collection inventories of the period (see D. King and D. Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century,* London, 1983, p.79). Their popularity continued with Western collectors in both Europe and the United States from the early part of the twentieth century until today, as demonstrated by their inclusion in most major carpet collections of this period. A very similar rug to the present example is in the Textile Museum, Washington (Ernst Kühnel and Louise Bellinger, *Cairene Rugs and Others Technically Related, 15th Century-17th Century*, Washington D.C., 1958, no.R 1.81, p.49 and pl.XXVII).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

■*184

A COMPOSITE 'COMPARTMENT' CARPET FRAGMENT

PROBABLY DAMASCUS, SYRIA, SECOND HALF 16TH CENTURY

Comprising several sections of border and field, localised repairs, lined $6tt.10in. \times 4ft.5in. (209cm. \times 135cm.)$

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

PROVENANCE:

With the German artist, Hans Purrmann, Germany, until 1966 German Private Collection, thence by descent

LITERATURE:

M. Volkmann, Alte Orientteppiche -- Ausgewählte Stücke deutscher Privatsammlungen, Munich, 1985, no.5, pp.24-25

The attribution of the 'compartment' rugs to Syria is one that dates back a considerable time. While the group has a clear homogeneity within itself, its combination of technical structure and design motifs make it very difficult to place. Egypt, Rhodes, the Adana plain and East Anatolia have all been

proposed. The subject is discussed at length in various places, the fullest of which are R. Pinner and M.Franses, 'The Eastern Mediterranean Carpet Collection in the Victoria and Albert Museum', *HALI* vol.4, no.1, pp.37-52 and F. Spuhler, 'Chessboard Rugs', in *Oriental Carpet & Textile Studies II*, London, 1986, pp.261-269.

In his note on the present fragment, Martin Volkmann points out that a detail of another carpet was published by F. Sarre in the 1908 supplement to the "Wiener Werk". It is probable that that carpet, which is now in a private European collection was part of a larger but reduced carpet sold from the estate of Mrs. Harry H. Blum, Sotheby's New York, 1 May 1982, lot 295. Both have the same border design but are woven in a counterposed palette where the arabesques are woven in blue on a red ground and the related but more complex field design of different sizes of radiating roundels and quartered lozenges is on a camel-brown ground. Despite the fragmentary state of the present carpet original parts of the ivory *cintamani* and 's' motif outer guard stripe remain, which appears to be unique amongst this group.





Inscription in cartouche with words 'yasmuhu illa' mirrored horizontally

VARIOUS PROPERTIES

■*185

AN UNUSUAL AGRA CARPET

NORTH INDIA, SECOND HALF 19TH CENTURY

Of Mamluk style design, localised wear, minor restorations, overall good condition

13ft.2in. x 10ft. (403cm. x 306cm.)

£12,000-16,000

US\$15,000-20,000 €14,000-19,000

The designers of Agra carpets often took their inspiration from the classical carpets of the Safavid and Mughal periods, made newly available to them by the colour illustrations in books published around the turn of the 20th century (for more discussion of the impact of these books in a Persian context, see lot 156 in the present sale). It is more uncommon, however, to see weavers take inspiration from other media, and it is in this that the interest of this carpet lies.

The design of this carpet is based on the illustrated manuscripts of Mamluk Egypt, which has been considered a golden age of Islamic book arts. More specifically, it is an adaptation of the frontispiece of a Qur'an which was commissioned by Sultan Barsbay and donated to his madrasa in Cairo in 1425. Today it is kept in the Cairo National Library (published Esin Atıl, Renaissance of Islam: Art of the Mamluks, Washington D.C., 1981, cat.no.7, p.42). The carpet successfully adapts the pattern of the outer border, and gives an impressionistic sense of the gold illuminated strapwork which frames each of the panels, and appears here as an irregular, almost pseudo-Kufic, framing device. A looser approach has been taken towards the central field, which on the manuscript is a concentric design based around a single flower, but on this carpet is broken up into four discreet units. The manuscript frontispiece has inscription cartouches containing Q.56 (sura al-waqi'ah) vv.77-80. On the carpet, only two words appear, which are taken from v.79: la yasmuhu illa al-mutahharuna 'touched by none except angels'. The fragment - yasmuhu illa - appear mirrored in both the horizontal and vertical axes. For all these differences, the carpet successfully captures the spirit of a masterpiece of Mamluk illumination.



186



THE PROPERTY OF A LADY

■186

AN AGRA RUG

NORTH INDIA, CIRCA 1880

Uneven wear, heavily corroded dark brown, light surface staining 7ft.8in. x 5ft.10in. (233cm. x 178cm.)

£5,000-8,000

US\$6,300-10,000 €5.800-9.300

This Agra rug belongs to a group of Indian carpets, distinguished by their bold scale of drawing in both the field and border sourced from the sixteenth and seventeenth saz leaf and palmette designs of the Safavid, Mughal and early Ottoman traditions. The design of this Agra rug is sourced from the Ottoman Cairene floral carpets an example of which was formerly in the William A. Clark Collection, (see The Corcoran Gallery of Art, Illustrated Handbook of The W. A. Clark Collection, The Corcoran Gallery of Art, Washington, D.C. W. F. Roberts Company, 1928, p. 74). The renaissance in Indian carpet weaving in the nineteenth century was buoyed by the weaver's exposure to these designs through the carpets of the Maharaja of Jaipur and the collection in Bijapur, and later, the publication of lavish carpet reference books with hand-coloured plates (Ian Bennett, Jail Birds, London, 1987, no.5). A larger Agra carpet displaying a more complete version of the same design, with the same azure-blue field, is published by Armen E. Hangeldian, (Tappeti d'Oriente, Italy, 1964, p.36, pl.xl) and which sold in these Rooms, 25 June 2020, lot 185.

VARIOUS PROPERTIES

■187

AN AGRA RUG

NORTH INDIA, LATE 19TH CENTURY

Full pile throughout, localised light colour run 8ft.1in. x 5ft.11in. (246cm. x 180cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

The design of this Agra rug derives from a Safavid carpet from the collection of the Musée du Louvre, illustrated in F.R. Martin, *A History of Oriental Carpets before 1800*, Vienna, 1908, fig.157, p.65.

■*188

A LARGE AGRA CARPET

NORTH INDIA, CIRCA 1890

Mostly full thick pile throughout, minor restorations, overall good condition

25ft.8in. x 11ft.7in. (783cm. x 354cm.)

£25,000-35,000

US\$32,000-44,000 €29,000-40,000







■189

AN AGRA RUG

NORTH INDIA, CIRCA 1890

 $\label{eq:Full_state} Full, thick pile throughout, scattered repiling, overall good condition$

4ft. 6in. x 3ft.9in. (141cm. x 120cm.)

£5,000-8,000 U\$\$6,300-10,000 €5,800-9,300

■190

AN AGRA RUG

NORTH INDIA, CIRCA 1890

Full pile throughout, one rewoven corner, overall good condition

8ft.9in. x 6ft.1in. (265cm. x 185cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

■*191

A LARGE AGRA CARPET

NORTH INDIA, CIRCA 1890

Of '*Herati'* pattern, overall very good condition 22ft.5in. x 12ft.4in. (684cm. x 377cm.)

£18,000-22,000

US\$23,000-27,000 €21,000-25,000





AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Of Safavid 'silk Kashan' design, localised areas of wear with associated scattered repiling and minor repairs, corroded black and red 14ft.5in. x 11ft.7in. (444cm. x 358cm.)

£18,000-22,000

US\$23,000-27,000 €21,000-25,000

The design of this carpet derives from a sixteenth century silk Kashan rug, central Persia, in the Gulbenkian Collection , Lisbon, (Kurt Erdmann, *Oriental Carpets*, Germany, 1960, fig. 69.



AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Minor localised restorations, overall very good condition 10ft.3in. x 8ft.11in. (313cm. x 272cm.)

£16,000-22,000

US\$20,000-27,000 €19,000-25,000

PROVENANCE:

Anon. sale, Christie's London, 7 October 2014, lot 116

The design of the present carpet is one that was adapted by the Indian weavers to be easily duplicated to form an enlarged or reduced pattern. A carpet with a single medallion sold in Sotheby's New York, 24 September 1991, lot 260, while a carpet of triplicate formation but devoid of the small lozenge medallion sold in the same Sotheby's sale, lot 281. A carpet displaying the same double niche medallion but scaled considerably smaller and repeated six times, sold in these Rooms, 25 June 2000, lot 216.







■194

A KURDISH RUNNER

AZERBAIJAN, CIRCA 1890

Light even wear, overall very good condition 13ft.7in. x 3ft.5in. (413cm. x 104cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

■*195

195

A KUBA RUNNER

EAST CAUCASUS, CIRCA 1870

Light even wear, naturally corroded dark brown, overall very good condition 13ft.2in. x 3ft.6in. (403cm. x 110cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900

■196

A KARABAGH RUNNER

SOUTH CAUCASUS, CIRCA 1870

Full, thick pile throughout, overall very good condition

12ft.10in. x 3ft.2in. (389cm. x 96cm.)

£3,000-4,000

US\$3,800-5,000 €3,500-4,600







A LONG BIJAR RUNNER

SIGNED MAH PAREH, WEST PERSIA, CIRCA 1880

Light touches of uneven wear, overall good condition 16ft.3in. x 3ft.6in. (498cm. x 112cm.)

£4,000-6,000

US\$5,000-7,500 €4,700-6,900 **■**198

A NORTH WEST PERSIAN RUNNER

CIRCA 1880

Light even wear, reduced in length, overall very good condition

13ft.3in. x 3ft.1in. (404cm. x 91cm.)

£3,500-5,500

US\$4,400-6,800 €4,100-6,400 **■***199

A SARAB RUNNER

WEST PERSIA, CIRCA 1880

Mostly full pile throughout, corroded brown with associated touches of repiling, a couple of repairs, overall good condition

14ft.3in. x 3ft.1in. (435cm. x 94cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800



PROPERTY FROM A PRIVATE ITALIAN FAMILY

■*200

A QAJAR PICTORIAL BAKHTIARI KHAN CARPET

WEST PERSIA, DATED AH 1329/1911-12 AD

Depicting a garden scene with three female figures standing with animals beneath an arbour of flowering trees filled with perching song birds, localised areas of wear and corrosion, lined 11ft.8in. x 9ft.8in. (362cm. x 294cm.)

£40,000-60,000

US\$50,000-75,000 €47,000-69,000

PROVENANCE:

Commissioned by His Excellency Amir Mujahed, 1911/12 With Parviz Tanavoli by early 1980's, from whom purchased The former Italian Ambassador, Tehran, 1988

LITERATURE:

Parviz Tanavoli, *Persian Pictorial Carpet*, Tehran, 1984

Parviz Tanavoli, Kings, Heroes and Lovers: Pictorial Rugs from the Tribes and Villages of Iran, London, 1994, pp. 264/265

an Bennett, 'Carpets of the Khans, Part 1', HALI, Issue 43, p.42, fig.3

The inscription cartouche reads; Farmayesh Aqa-ye Amir Mujahed amal-e Bakhtiari 1329 ('Order of His Excellency Amir Mujahed, the work of [the] Bakhtiari 1911/12)



The Great Khans of the Second and Third Generation. Hali Magazine, Issue 43, February 1989, p.47. pl.13.





Chromolithography of a woman, printed in Germany, Public Domain



Pictorial carpet depicting a standing woman, the inscription reads 'ordered by His Excellency Amir Mujahid, woven by Bakhtiyari [in the] year 1309 (1891 AD)'. Parviz Tanavoli Collection



Pictorial carpet depicting a standing woman and dog, the inscription reads 'ordered by His Excellency, Amir Mujahid, woven by Bakhtiyari [in the] year 1324 (1906 AD)', Parviz Tanavoli Collection

This unique pictorial carpet is a visually beautiful and historically fascinating document that offers a snap-shot of life at the very end of the nineteenth and beginning of the twentieth century in Qajar, Iran. The carpet was commissioned by Yousef Khan-e Amir Mujahed who died in 1938 in his seventies. Yousef was the youngest son of Husain Quli Khan who was considered one of the great Bakhtari Ilkhan leaders. Husain Quli is credited for uniting the Bakhtiari tribes, killing many opponents in the process, and eventually turning the Bakhtiari clan into one of the most powerfully political forces in Qajar Iran. Many of his children became as equally entwined in the political power struggles of the time and Yousef was no exception. In 1916, he was noted as signing a pact with the British Government guaranteeing the safety of their oil pipelines. He lived in a grandiose villa in the village of Shamsabad, in west Persia, which still stands today, retaining some of the original painted ornate interiors (Ian Bennett, 'Carpets of the Khans, Part 1', HALI, Issue 43, p.41. fig.2).

Yousef's wealth and stature allowed him to commission a series of pictorial rugs and carpets that were intended for his personal use in his villa, both on the floor and set within decorative alcoves. According to their various woven inscriptions, the first was woven in 1891, the second in 1906/07 and the third, the present lot and the largest of the three, in 1911/12. (Parviz Tanavoli, *Kings, Heroes & Lovers*, London, 1994, pp.260-5, pl.79, 80 & 81). According to Bennett, (Bennett, *op.cit*, fig. 20), the execution of the calligraphy on all three pieces is specifically related to a distinct sub-group of weavings

produced in Chahar Mahal. Although woven over a period of twenty years, all three rugs appear to depict the same female figure. The standing woman is, according to Tanavoli, a European beauty who was popularised through contemporary methods of chromolithography and whose image was reproduced countless times in different medium. The first commission was a single portrait of small format unusually woven in a bi-chromatic palette of dark indigo and white which suggests that the weaver was possibly copying the image from a black and white photograph. The woman is seen to be coquettishly playing with her hair and is dressed in an elegant and fashionable outfit of European taste. The ivory background is empty but framed by a pair of arched cypress trees. The second example is again of small format but is woven with a much wider colour palette. In that rug the woman stands between colourful flowering arched trees with perching birds. Her stance and gaze are more stoic, with a basket of flowers resting in the crook of her arm and a small dog at her feet. This style of portraiture is reminiscent of depictions of European women depicted by artists and photographers at the end of the nineteenth century that proved so popular in Iran. The dress on both women on this rug, and the former, is very similar, with the same open neckline, ruffled sleeves and floral clasp that is fixed to the front of her blouse.

The present carpet is the largest of the three pieces commissioned by Yousef, and indeed the only known pictorial carpet of these impressive proportions. Unlike the previous, smaller, commissions intended for the recessed alcoves

within the reception room of his villa, this carpet was woven to fill the floor of the same room. The display of all three pieces together would have been extremely striking and would undoubtedly have created the desired effect. The design of the present carpet is a medley of the two previous rugs with the woman appearing in three different poses. The figure on the left is shown holding in one hand a tar, a Persian stringed instrument, and a floral spray in the other. The dress of the mirrored women flanking the central figure is noticeably more Persian, with the ubiquitous boteh design decorating their tops. While the carpet includes scrolling arabesques in each of the upper corners the branches of each of the trees forms a reassuring frame around the central figures and a natural arch above. Amongst the branches are a great number of perching birds that include storks, herons, pheasants, parrots, song birds and hoopoes, while deer and squirrels roam freely. The depiction of birds is continued in the border where paired parrots appear in the decorative cartouches.

This carpet was undoubtedly an important and very personal commission which passed by descent to the widow of Yousef. Reputedly after much discussion with the family the carpet was purchased by the Iranian artist, sculptor and collector, Parviz Tanavoli, to form part of his personal collection of Persian pictorial rugs on which he wrote. Both the smaller rugs commissioned by Yousef are also now in the Tanavoli collection. In the late 1980s, the carpet was purchased by the Italian Ambassador in Tehran, a personal friend of Tanavoli, in whose collection it has remained ever since.





VARIOUS PROPERTIES

201

A BIJAR RUG

WEST PERSIA, CIRCA 1900 Overall very good condition 5ft.1in. x 3ft.10in. (155cm. x 117cm.)

£3.000-4.000

US\$3,800-5,000 €3,500-4,600

201

■*202

A SENNEH RUG

WEST PERSIA, CIRCA 1880

Of 'gul-u-bulbul' design, woven on polychrome silk warps, replaced kilims at each end, overall excellent condition 7ft.1in. x 4ft.4in. (218cm. x 136cm.)

£3,000-5,000

US\$3,800-6,200 €3,500-5,800

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

By the late 19th century in Persia there was a fashionable interest in the textiles, tapestries and furnishings imported from Russia and Europe. These chintz and rococo-style influences were combined with highly floral designs, the most popular of which was the *gul-u-bulbul*, 'flower and bird' pattern comprising rose-filled bouquets upon which paired birds are nesting, each linked with flowering wreaths and leafy garlands. For comparable examples see, Siawosch Azadi, *Persian Carpets. Vol. 1. Catalog of the Tehran Carpet Museum*, Tehran 1977, no.10 and Cecil A. Edwards, *The Persian Carpet*, London 1975, ill. 118.



202

A BIJAR CARPET

WEST PERSIA, CIRCA 1910

Of 'gul-u-bulbul' design, overall excellent condition 12ft. x 8ft.9in. (366cm. x 267cm.)

£6,000-8,000

US\$7,500-10,000 €7,000-9,300

See the previous lot in the present sale for a note on the source of the *gul-u-bulbul* design.





203

■*204

A BIJAR CARPET

WEST PERSIA, CIRCA 1900

Full pile throughout, finely woven, overall excellent condition 12ft.4in. x 9ft. (380cm. x 275cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

■*205

A LARGE SILK AND METAL-THREAD HEREKE PRAYER RUG

WESTERN TURKEY, CIRCA 1920

Overall excellent condition 8ft.9in. x 5ft. (268cm. x 154cm.)

£30,000-40,000

US\$38,000-50,000 €35,000-46,000

The knot count measures approximately 9V x 7H knots per cm. sq.

The inscription cartouches mostly contain Turkish prose as well as a Turkish proverbs in both the upper two cartouches;

aghaca dayanma kurur / insana güvenme ölür 'Do not lean on a tree it might dry, do not depend on a person he/she might die'.

and the lower cartouches; sev seni seveni / sevme seni sevmeni "Love the one who loves you, do not love the one who does not"

The original silk and cotton textile looms were established in the small town of Hereke by Abdülmecid I in 1843. The details concerning the early Hereke carpet production of the 19th century is hard to come by, but it is generally accepted that it began in 1891 with the introduction of carpet looms and craftsmen from other weaving centres across Ottoman Turkey (J.M. Rogers & Hülye Tezcan, *Topkapi Carpets*, London, 1987, pp.27-28). These early textiles and carpets were produced primarily for the royal household and as gifts for visiting dignitaries, and it is not until the 20th century that commercial production began for which Hereke has now become synonymous.





A SILK AND METAL-THREAD ISTANBUL RUG

ISTANBUL, TURKEY, CIRCA 1900

Full silk pile throughout, overall excellent condition 6ft.2in. x 4ft.1in. (189cm. x 124cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

The knot count measures approximately 12V x 12H knots per cm. sq.

An almost identical rug to the present lot was sold in these Rooms, 12 October 1989, lot 26 and is now in a private UK collection.



VARIOUS PROPERTIES

■*207

A SILK KOUM KAPI RUG

ISTANBUL, WEST ANATOLIA, CIRCA 1920

Of Safavid 'Compartment' design, overall very good condition 6ft.7in. x 4ft.7in. (205cm. x 145cm.)

£16,000-20,000

US\$20,000-25,000 €19,000-23,000

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

This elegant design of curvilinear "compartments" derives from a more complex Safavid cartoon produced in the first half of the 16th century. While simplified in the present rug, it originally contained a series of creatures borrowed from Chinese art, such as the dragon and phoenix in combat and the benevolent phoenix or *simurgh*. Other compartments were filled with decorative arrangements of Chinese *ch'i-lin* and flying geese, as well as the

purely Islamic arabesque. The border with its medallions and cartouches reflects those of Safavid bookbindings, which also make great use of ribbon-like Chinese cloud bands, by now thoroughly assimilated into Persian art. A complete carpet woven of this design belongs to the Musée Historique des Tissus in Lyon, France, while a shortened version, formerly in the collection of Charles T. Yerkes, was sold to the Metropolitan Museum of Art, New York, 1905-10, Accession Number: 10.61.3, (F. Sarre and H.Trenkwald, *Altorientalische Teppiche*, Vienna and Leipzig, 1926, Vol.1, pl.14).

While the original carpet was woven in wool, the present rug has a lustrous silk pile and a finer knot count. The Koum Kapi weavers accurately reproduced a number of Safavid carpet designs. It is likely that many of the rugs in the Topkapi Saray Museum in Istanbul were studied by the weavers and can be viewed as prototypes for their own design.



■Ω**208**

A SILK HEREKE CARPET

WEST TURKEY, MID 20TH CENTURY

Overall excellent condition 17ft.2in. x 12ft. (523cm. x 366cm.)

£15,000-25,000

US\$19,000-31,000 €18,000-29,000

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

The inscription probably reads \ddot{u} çler(?) has ipek halicilik (\ddot{U} çler(?) Pure Silk carpet maker")

A carpet of the same design but with metal-thread incorporated within it and bearing a similar inscription, sold in these Rooms, 27 October 2023, lot 243. The strip of coloured pile running along the kilim is a distinguishing feature of many Hereke carpets.



A SILK SOUF KASHAN CARPET

CENTRAL PERSIA, CIRCA 1880

Of prayer design, uneven light wear and localised corrosion, overall very good condition $% \left(1\right) =\left(1\right) \left(1\right)$

11ft.9in. x 8ft.5in. (365cm. x 257cm.)

£7,000-10,000

US\$8,800-12,000 €8,100-12,000

The knot count measures approximately $6V\ x\ 7H\ per\ cm.\ sq.$

A SILK SOUF KASHAN RUG

CENTRAL PERSIA, CIRCA 1900

Overall excellent condition 6ft.5in. x 4ft.2in. (196cm. x 127cm.)

£7,000-9,000

US\$8,800-11,000 €8,100-10,000

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





210

■*211

A SILK MESHED RUG

NORTH EAST PERSIA, CIRCA 1920

Very light localised wear, near excellent condition 8ft.10in. x 5ft.6in. (266cm. x 168cm.)

£8,000-12,000

US\$10,000-15,000 €9,300-14,000

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

Silk carpets woven in Meshed rarely come to the market, so it is unusual that the fine quality and execution of this rug are closely related to a carpet sold in these Rooms, 27 April 2003, lot 213.



A SILK TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Minor touches of light wear, otherwise full pile throughout, overall near excellent condition

10ft.4in. x 7ft.8in. (319cm. x 235cm.)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

The knot count measures approximately 9V x 7H knots per cm. sq.



A SILK HERIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870

Full silk pile throughout, overall very good condition 5ft.8in. x 4ft.5in. (177cm. x 140cm.)

£16,000-22,000

US\$20,000-27,000 €19,000-25,000

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

Precious silk rugs such as the present rug were never produced in great numbers; rather they were unique pieces often woven as specific commissions by members of the Persian upper class and woven to individual

designs by carpet artists. They were perceived as one of the most explicit ways of displaying wealth and status and were frequently given as *Nowruz* gifts to celebrate the start of the new year. The execution and quality of this silk Persian prayer rug is difficult to appreciate from a photograph, as is the suppleness of its handle, depth of pile and clarity of colour in the dyes. The design, centralised by the billowing leafy 'Tree of Life' is framed by slender vertical columns with decorative capitals and flourishing arabesques within the mihrab, which appear on a comparable prayer rug sold in these Rooms, 16 April 2007, lot 65. Both examples were clearly woven in an accomplished workshop by a master weaver.



A SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1910

Of 'Vase' design, full silk pile throughout, overall excellent condition 10ft.3in. x 6ft.10in. (313cm. x 208cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

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







■215

A SILK BAKHTIARI RUG

WEST PERSIA, CIRCA 1880

Woven on polychrome silk warps, light uneven wear, mounted on a stretcher $6ft.8in. \times 4ft.$ (204cm. x 122cm.)

£5,000-8,000

US\$6,300-10,000 €5,800-9,300

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

This rug is part of a small group of silk Bakhtiari rugs which bear the same rich colour palette and were woven on polychrome banded silk warps, some bearing inscriptions. One of these was purchased from Sotheby's London, 18 April 1984, lot 407 and belongs, with two others, in a private UK collection.

■216

A SENNEH RUG

WEST PERSIA, CIRCA 1870

Of '*Herati*' design, light localised wear, minor repairs 5ft.6in. x 4ft.2in. (168cm. x 128cm.)

£3,500-4,500

US\$4,400-5,600 €4,100-5,200



PROPERTY FROM A LONDON PRIVATE COLLECTION

217

A SAROUK RUG

WEST PERSIA, LATE 19TH CENTURY

Light touches of localised wear, minor restorations, a few knots missing at each end, overall good condition 8ft.9in. x 5ft. (272cm. x 152cm.)

£3,000-5,000 U\$\$3,800-6,200 €3,500-5,800

PROVENANCE:

Purchased in London in the 1970s

PROPERTY FROM A PRIVATE UK ESTATE

■218

A SAROUK FEREGHAN CARPET

WEST PERSIA, CIRCA 1880

Localised areas of wear, some surface dirt, spots of moth damage to border, overall fair condition

18ft.4in. x 12ft.4in. (559cm. x 376cm.)

£5,000-8,000

US\$6,300-10,000 €5,800-9,300

PROVENANCE:

Edward Wren (1849-1917), Ohio Thence by descent, to his great, great Grandson





VARIOUS PROPERTIES

■*219

A HERIZ RUG

NORTH WEST PERSIA, CIRCA 1890

Overall very good condition 8ft.6in. x 6ft.10in. (259cm. x 209cm.)

£5,000-7,000

US\$6,300-8,700 €5,800-8,100

■*220

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

A few minute repairs, overall very good condition 12ft.6in. x 9ft.7in. (387cm. x 297cm.)

£7,000-9,000

US\$8,800-11,000 €8,100-10,000

221

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Light uneven wear, ends rewoven, overall very good condition

13ft.2in. x 10ft. (401cm. x 304cm.)

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

220





A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1880 12ft.2in. x 10ft.4in. (371cm. x 316cm.)

Light even wear, ends rewoven, overall very good condition

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

END OF SALE





INDEX OF CARPET MEASUREMENTS

| DIMENSIONS INCHES | DIMENSIONS CENTIMETRES | DESCRIPTION | CIRCA | LOT |
|---------------------------|------------------------|---|--------------------------------|-----|
| 3ft.3in. x 1ft.10in. | 100cm. x 54cm. | An Azerbaijan Silk Embroidery | 18th Century | 177 |
| 3ft.4in. x 2ft.10in. | 102cm. x 87cm. | A Safavid Tabriz Carpet Fragment | Mid 16th Century | 152 |
| 4ft.6in. x 3ft.9in. | 141cm. x 120cm. | An Agra Rug | Circa 1890 | 189 |
| 5ft.1in. x 3ft.10in. | 155cm. x 117cm. | A Bijar Rug | Circa 1900 | 201 |
| 5ft.6in. x 4ft.2in. | 168cm. x 128cm. | A Senneh Rug | Circa 1880 | 216 |
| 5ft.7in. x 4ft. | 174cm. x 121cm. | A 'Transylvanian' Double Niche Rug | Second Half 17th Century | 182 |
| 5ft.8in. x 3ft.11in. | 178cm. x 119cm. | A Kashkuli Qashqai 'Millefleurs' Prayer Rug | Circa 1870 | 157 |
| 5ft.8in. x 4ft.5in. | 177cm. x 140cm. | A Silk Heriz Prayer Rug | Circa 1870 | 213 |
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| 6ft.2.in. x 4ft.1in. | 189cm. x 124cm. | A Silk and Metal-Thread Istanbul Rug | Circa 1900 | 206 |
| 6ft.5in. x 4ft.2in. | 196cm. x 127cm. | A Silk Souf Kashan Rug | Circa 1900 | 210 |
| 6ft.6in. x 4ft.5in. | 204cm. x 135cm. | A Pictorial Kashan 'Mohtasham' Rug | Circa 1890 | 168 |
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| 6ft.8in. x 4ft. | 204cm. x 122cm. | A Silk Fereghan Rug | Circa 1880 | 215 |
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| 7ft.2in. x 4ft.9in (each) | 220cm. x 150cm | A Pair of Isfahan Rugs | Circa 1900 | 167 |
| 7ft.3in. x 4ft.5in | 221cm. x 134cm. | A Moghan Rug | Circa 1870 | 143 |
| 7ft.4in. x 4ft.3in. | 224cm. x 130cm. | A Yuruk Rug | Late 19th Century | 179 |
| 7ft.5in. x 4ft.1in. | 227cm. x 144cm. | A Karagashli Rug | Circa 1880 | 146 |
| 7ft.8in. x 5ft.9in. | 235cm. x 175cm. | A 'Tree' Kazak Rug | Early 19th Century | 148 |
| 7ft.8in. x 5ft.10in. | 233cm. x 178cm. | A North Indian Rug | Circa 1880 | 186 |
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| | | | | |



| DIMENSIONS INCHES | DIMENSIONS CENTIMETRES | DESCRIPTION | CIRCA | LOT |
|-----------------------|------------------------|------------------------------------|--------------------------|-----|
| 10ft.3in. x 8ft.11in. | 313cm. x 272cm. | An Agra Carpet | Circa 1890 | 193 |
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| 11ft.9in. x 8ft.5in. | 365cm. x 257cm. | A Silk Souf Kashan Carpet | Circa 1880 | 209 |
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| 12ft.4in. x 9ft. | 380cm. x 275cm. | A Bijar Carpet | Circa 1900 | 204 |
| 12ft.6in. x 9ft.7in. | 387cm. x 297cm. | A Heriz Carpet | Circa 1890 | 220 |
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| 13ft.1in. x 6ft.6in. | 399cm. x 202cm. | A Silk Yarkand Carpet | Circa 1880 | 170 |
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| 17ft.2in. x 12ft. | 523cm. x 366cm. | A Silk Hereke Carpet | Mid 20th Century | 208 |
| 18ft.4in. x 12ft.4in. | 559cm. x 376cm. | A Sarouk Fereghan Carpet | Late 19th Century | 218 |
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the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only

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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).

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1 NEW BIDDERS'
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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;

(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.

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

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services. 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 ag that your telephone bids are governed by these Conditions of Sa (b) Internet Bids on Christie's LIVE™

numernet bids on Christie's LIVE"
For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/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 at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid 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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °•.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any hid-

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots:

(e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction ins or her discretion driver mis paragraph, declares after the action 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 RIDDING

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 and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the self-provided and the self-provided 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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice between the seller and the successful blouder. 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 On all lots we charge 26% of the hammer price up to and including £80,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% 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 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

ne successful bidder is responsible for all applicable tax including any 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 reponsibility 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 or delivers to the United States, sales or use tax may be due on the hammer price. **buyer's reponium** and for any other

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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. Cor shipments/deliveries to those states for which Christie's is not For shipments/deliveries 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 recomm you obtain your own independent tax advice with further question

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royally known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the \(\lambda\) symbol 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.

F WARRANTIES

SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more 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 Cataloguing Practice. For example, use of the term CATDIBILITIES TO "in a Heading consense that the late is in Chestrice". '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 In at Christies 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.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional warranty does not apply to:

a. 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;

 b. drawings, autographs, letters or manuscripts, signed photographs. music, atlases, maps or periodicals; c. books not identified by title;

d. lots sold without a printed estimate

books which are described in the catalogue as sold not subject to

defects stated in any **condition** report or announced at the time of

(ii) 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories. (I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

these categories, paragraph E2 (b) - (e) above shall be amended so 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

(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:

(ii) the buver'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, or no later than 24 hours after we issue you with an invoice in the case of payment made in

cryptocurrency, as the case may be (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 vant to export the **lot** and you need an export licence

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services

Department, whose details are set out in paragraph (e) below. If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain ransactions will be ineligible for credit card paymer

(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) Cheaue

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank. (vi) Cryptocurrency

With the exception of clients resident in Mainland China payment with the exception of clients resident in Manifarity Clinia, payment for a lot marked with the symbol ♦ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

(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

(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 oth legal fees and costs as far as we are allowed by law; vith other losses, interest,

(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

(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

(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.

If you do not collect any lot within thirty days following the auction we can, at our option:

charge you storage costs at the rates set out at www.christies.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs

(iii) sell the lot in any commercially reasonable way we think appropriate

The Storage Conditions which can be found at www.christies.

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransportlondon@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 or contact us

at arttransport_london@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros born, 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, lots made of or including elephant ivory material are marked with the symbol x and are offered with the benefit of being registered as exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) symbol ≈ and further information can be found in paragraph H2(h) below. 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) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property It is your responsibility to ensure you do not bid on or import a lot in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of lot into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence. (a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such a siligator or crocodile. These **lots** are marked with the symbol **V** 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 **Dot** 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**. (h) Handbags

A lot marked with the symbol ≈ next to the lot number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue** description

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
(b) (i) We are not responsible to you for any reason (whether for

breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expriset out in these Conditions of Sale; or (ii) we do not give 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 ${\bf lot}$.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase** price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

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.

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 reproductio

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

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 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

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**. Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: 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 F2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc. its subsidiaries and other companies within its corporate group condition: the physical condition of a lot. within its corporate group.

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 I of Cataloguing Practice the catalogue headed 'Important Notices and Explanation

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

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 hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † 0 | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lot s 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see * symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

| 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 buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | \star and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

- 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:
- a) have registered to bid with an address outside of the UK; and b) provide immediate proof of correct export out of the UK within the
- required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Olots 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 instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- 6. Private buyers who choose to export their purchased **lot**s from the UK 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 simplified in a mainer that mirringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
- 8. If you ask us to re-invoice you under a. It you ask us to re-livoice 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 reinvoicing requests, corrections, or other VAT adjustments must be received within four years from the
- 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.

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SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

0

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

0.

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

 $\Delta \Phi$

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information

Ħ

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**.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.

Lot offered without reserve.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

œ

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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 for further information.

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale –

Non- Fungible Tokens in the Conditions of Sale for further information.

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, *, Ω, α, ‡

See VAT Symbols and Explanation in the Conditions of Sale for further information.

%

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.

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IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ $\;$ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such lot is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest, we identify such **lot**s with the symbol onext to the **lot** number.

○ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol •

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid.

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.

∆◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified with the symbol △ next to the lot number. Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

$\ensuremath{\mathtt{m}}$ 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

Please see http://www.christies.com/ financial-interest/

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 authenticity warranty shall not be available with respect to lots described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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

"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.



Kick-start your career in the art world with a Christie's Education.

LEARN MORE AT CHRISTIES.EDU



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 Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, 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 Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

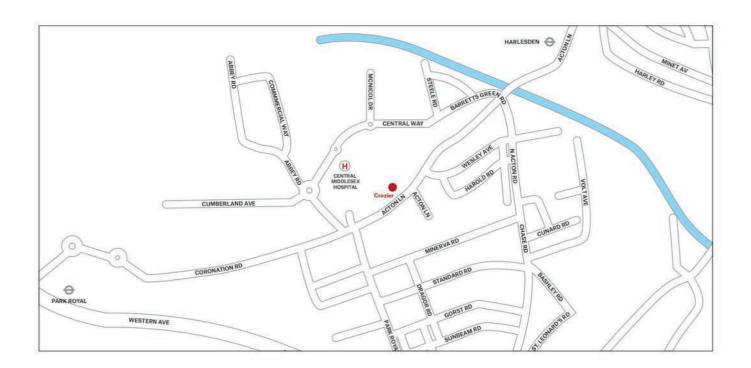
CROZIER PARK ROYAL

Unit 7, Central Park Central Way London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and **lots** transferred are not available for collection at weekends.



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A SAFAVID ISFAHAN CARPET CENTRAL PERSIA, MID 17TH CENTURY 138% in. (352 cm.) x 62¼ in. (158 cm.) €40,000-€60,000

DERNIERS SOUVENIRS DE FERRIÈRES

Paris, 16 November 2023

VIEWING

11-16 November 2023 9, Avenue Matignon 75008 Paris

CONTACT

Lionel Gosset Lgosset@christies.com +33 1 40 76 85 98





SULTAN BIN FAHAD (SAUDI ARABIAN, B. 1971)
MOSQUES (FROM THE HOLY ECONOMY SERIES)
plastic beads and acrylic on canvas, in artist's frame
601/4 x 61in. (153.1 x 155cm.)
Executed in 2021

£20,000-30,000

MODERN & CONTEMPORARY MIDDLE EASTERN ART EVENING SALE

London, 8 November 2023

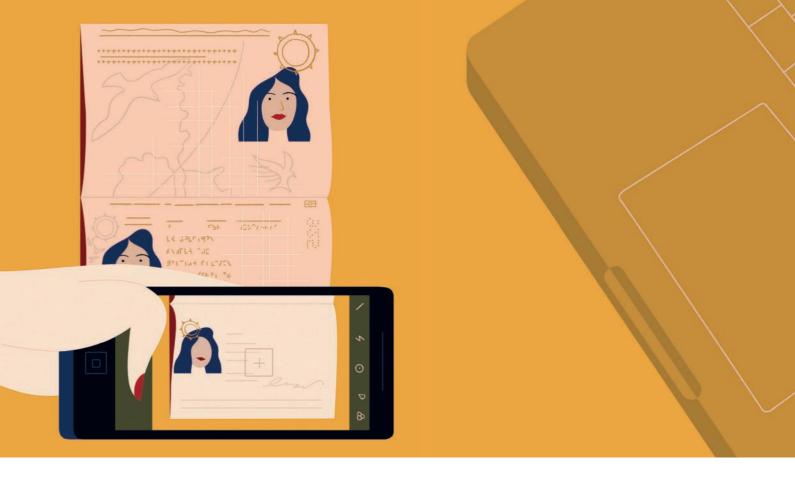
VIEWING

1– 8 November 2023 8 King Street London SW1Y 6QT

CONTACT

Marie-Claire Thijsen mcthijsen@christies.com +44 799 083 1918

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user *Please email your documents to info@christies.com or provide them in person.*



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