

# CHRISTIE'S



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Including Rugs and Carpets

LONDON | 25 APRIL 2024













# ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING RUGS AND CARPETS AND SULTANS OF SILK - THE GEORGE FARROW COLLECTION

## AUCTION

Thursday 25 April 2024  
Morning session at 10.00 am (Lots 1-132)  
Afternoon session at 2.00 pm (Lots 140-273)

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

## VIEWING

Saturday	20 April	12.00 pm - 5.00 pm
Sunday	21 April	12.00 pm - 5.00 pm
Monday	22 April	9.00 am - 5.00 pm
Tuesday	23 April	9.00 am - 5.00 pm
Wednesday	24 April	9.00 am - 8.00 pm

## AUCTIONEERS

Olivia Gosh, Eugenio Donadoni, Piers Boothman, Yu-Ge Wang

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# LETTERS IN LUSTRE: CERAMICS FROM A PRIVATE AMERICAN COLLECTION (LOTS 1-14)



Ayoub Rabenou (second from the right), with Dr. M.T. Mostafavi, Director of the Iran-e Bastan Museum in Tehran and Director General of the Iranian Antiquities Service (fifth from left), Dr. Mehdi Bahrami (sixth from left), Charles K. Wilkinson, Head of the Metropolitan Museum of Art's Middle East Department (seventh from left) and Arthur Upham Pope (eighth from left) at the celebration of Bahrami's work on Gurgan, circa 1949

The 1931 Exhibition of Persian Art held at the Royal Academy in London was organised by Arthur Upham Pope, an American whose name became synonymous with Persian Art. That magnificent exhibition led to Pope's six volume magnum opus, *A Survey of Persian Art*, which came out shortly before the outbreak of war. While this was produced in the United Kingdom, he clearly also had the American market in mind, and was also working on a magnificent New York follow-up to the London show. This took place in 1940 - it was promoted as "Six Thousand Years of Persian Art" ending up unfortunately overshadowed by the European war.

This move to New York was one that a number of dealers also made in the 1930s, choosing to move as Europe became more troubled, and as America was considered the marketplace with the greatest potential. The Armenians Dikran Khan Kelekian and Hagop Kevorkian, each with huge and impressive stock already, both set up there and eventually relocated from Paris. A number of other dealers followed, making New York the centre of the commercial Islamic Art world. The Iranian entrepreneur Ayoub Rabenou was amongst those who chose New York as the western base from which to sell the items that were being discovered through his legally licensed Persian excavations. Ayoub Rabenou began excavating as a young man in the 1920s. His collaborations with the Iranian Archaeologic Department and the directors of the Iran (Bastan) National Museum are well documented in the numerous exhibitions and catalogues in which both participated, many of which were sponsored by the government. He worked very closely with Mehdi Bahrami (Director of Islamic Art, Iran Bastan (National) Museum), M.T. Mostafavi (Director General Antiquities, Iran), Andre Godard (Director of the Iranian Archaeological Service), and the archaeologist Roman Ghirshman. In 1935 Erich Schmidt in the Penn University Museum Bulletin Rayy Research report describes Ayoub's advice guiding him where to excavate in the garden of Abul Fath Zadeh with "gratifying results". Rabenou's finds were exhibited as early as 1931 at the International Exhibition of Persian Art in London. The same year he sold over 100 pieces including many ceramics from sites such as Saveh, Sultanabad and Rayy in Sotheby's June 1931 sale of Important Works of Persian Art.

The combination of active promotion by Pope, and the supply of excellent quality works of art in a new and exciting area meant that interest in collecting Persian Art rapidly grew. Every museum needed

its representative collection and so extraordinary pieces began to appear throughout the country, not just in New York, Boston and Washington, but also in Chicago, Cincinnati, Cleveland, St. Louis, Worcester, and many other places. Several of those works that had been displayed in London some even published in the *Illustrated London News*, made their way to the Nelson Atkins Museum of Art (32-25), the Boston Museum of Fine Arts (44.829) and the Minneapolis Institute of Art (50.46.434). In the 1950s and 60s Ayoub Rabenou continued to promote Iranian Art, placing numerous works of Art including ceramics from Gurgan and Nishapur in the Metropolitan Museum of Art and the Victoria & Albert Museum.

The brilliance of the combination of Pope and the dealers was however that Persian Art was also promoted as an excellent addition to a well-rounded private collection of western art, and so groups of items from Rabenou, particularly pottery of which there was a considerable supply, were acquired by many private collectors. In 1939 Rabenou was instrumental in forming the Persian Art collection of Doris Duke, all now located in Shangri La, Hawaii. Many of these private collections formed the core of major institutional donations, such as Alfred Pilsbury's bequest to the Minneapolis Institute of Art. The current group is typical of this process, its provenance going back to the 1930s and 40s, the real heyday of Persian Art in the USA. The quality of the best pieces in the group, each of which use of calligraphy in different ways to embellish their surfaces, is exceptional.

\*1

## A KASHAN MOULDED LUSTRE, COBALT-BLUE AND TURQOISE CALLIGRAPHIC POTTERY TILE CENTRAL IRAN, CIRCA 1215

The fragmentary tile moulded with strong cobalt-blue inscription surrounded by turquoise flowering vine, the ground with a variety of animals reserved against dark lustre ground, a band of strapwork below, and a wide border of moulded arabesque above, repaired break, small chips  
15% x 14%in. (40.2 x 37.6cm.) at largest

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

**PROVENANCE:**  
Excavated Gurgan



An unusual feature of this lot is the presence of animals in the field behind the calligraphy, including canines and hares. Such creatures are commonly found on star tiles, but rarely on calligraphic friezes such as this. An example featuring birds together with hares and foxes is in the Los Angeles County Museum of Art (acc.no. M73.5.143). A fragmentary tile in the British Museum - while it lacks the animals in the background - shares with the present lot the knotted lower border and a similar frieze of palmettes at the top.

While the right hand edge of our tile is now lacking, on the left hand side there is the original edge. There, the long shaft of the *alef* has been used to cover the seam between two tiles. The palmette in the upper register has been similarly designed to overlap with the design beside it. An interlocking frieze of similar moulded Kashan tiles is on display in the Victoria and Albert Museum (acc.no. 1481 B-1876). That frieze also has the lustre set against a white background and a similar monumental style of calligraphy, with particularly elongated upstrokes. It is associated with the redecoration of the shrine of Imam Reza at Mashhad in 1215.



\*2

A KASHAN MOULDED TURQUOISE, BLUE AND LUSTRE FRIEZE TILE

CENTRAL IRAN, CIRCA 1307-08

Of rectangular form, decorated under the glaze in dark lustre, cobalt-blue and turquoise, with a strong cobalt-blue *naskh* inscription moulded on a ground of foliate and bird motifs reserved against lustre and highlighted with turquoise, the raised border above similarly decorated, repaired breaks, areas of restoration  
15 × 14½in. (38.5 × 37cm)  
£7,000-10,000

US\$9,000-13,000  
€8,200-12,000

PROVENANCE:  
Excavated Kashan, 1920s

INSCRIBED:  
Broken inscription *kas nakhuri* '... of a person you do not drink ...'

The size and decoration of the present lot, with an upper register including a number of paired birds, relates precisely to the tiles from the calligraphic frieze on the shrine of Shaykh 'Abd al-Samad in Natanz. Tiles from that frieze are now in the British Museum, the Metropolitan Museum of Art, the Hermitage Museum, the Louvre and the Hetjens Museum in Dusseldorf, among others (for a full list, see Richard Piran McClary, "Recontextualising the Object: using New Technologies to Reconstruct Lost Interiors of Medieval Islamic Buildings", *International Journal of Islamic Architecture*, volume 7, issue 2, 2018 pp.263-283). The tile in the Metropolitan Museum of Art is dated AH 707/1307-08 AD (acc.no. 12.44).

The tiles known to have come from the Natanz shrine have generally been defaced, with the faces of the birds in the upper register having been deliberately chipped away. The fact that the birds in our frieze are intact is therefore particularly interesting. Knowing that this tile was excavated in Kashan, it suggests that tiles of this type may have not only been made for Natanz, but also elsewhere. Alternatively, perhaps this was intended for Natanz but rejected for some reason and remained in Kashan, where these tiles are likely ot have been manufactured.

\*3

A LARGE NISHAPUR POTTERY BOWL

NORTH EAST IRAN, 10TH CENTURY

Of conical form, the white ground decorated with a sepia *kufic* inscription around the rim, the reverse plain, repaired breaks, small areas of restoration  
14¾in. (37.6 cm.) diam.

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

PROVENANCE:  
Excavated Sabz Pushan, Nishapur, before 1949

The impressive size of the bowl, together with the confident calligraphy that decorates it, is reminiscent of the famous bowl in the Metropolitan Museum of Art in New York (acc.no. 65.106.2) or a fragment in the Sarikhani Collection (acc.no. I.CE.2224D, published by Oliver Watson, *Ceramics of Iran*, London, 2020, p.104, no.43). In his entry on the Sarikhani fragment, Watson notes that this stark style of script is not generally found at Nishapur, where a more calligraphic style is generally preferred, and more commonly seen on wares excavated in Tashkent and Samarkand. The fact that this bowl was excavated in Nishapur, however, suggests that this distinction may not be so pronounced.

\*4

TWO NISHAPUR POTTERY BOWLS

NORTH EAST IRAN, 10TH CENTURY

Of conical form on short foot, the white ground decorated under the glaze with manganese and ochre pigments, one with a band of thick *kufic* with heavy serifs below a dotted rim, the other with three abstract lancets between brown pseudo-*kufic* motifs, both with plain exteriors, the larger broken and reassembled with associated restoration, the smaller intact  
9½in. (24.1cm.) and 7¾in. (19.7cm.) diam. (2)

£4,000-6,000  
US\$5,200-7,700  
€4,700-7,000

PROVENANCE:  
The larger excavated Village Tepe, Nishapur, before 1949; the smaller Gurgan, 1946

INSCRIBED:  
The bowl with a band of continuous *kufic* below the rim *baraka li-sah[hibi] ... surur wa sa'ada* 'Blessing for its owner ... joy and happiness'.  
The bowl with lancets containing *kufic* repetitions of undeciphered words.

The calligraphy on the larger bowl in this lot, as well as the dotted pattern around the rim, resembles that on an example which was excavated by Charles Wilkinson in Nishapur. He finds similarities between the script and that on wares excavated in the Ghaznavid capital of Lashkari Bazaar, and suggests a parallel with Tulunid textiles (Charles K. Wilkinson, *Nishapur: Pottery of the Early Islamic Period*, New York, 1974, p.99, no.24). The tendency towards greater abstraction in Nishapur pottery is reflected in the smaller bowl, upon which elegant lancets alternate with a brown motif, with heightened shafts resembling a *lam-alef* ligature.



3



4



4





**\*5**  
**A LARGE KASHAN LUSTRE POTTERY BOWL**  
 CENTRAL IRAN, EARLY 13TH CENTURY

The white ground decorated below the glaze in strong lustre, cobalt-blue and turquoise with a radial design based around a central flowerhead and with bands of *naskh* on lustre ground alternating with elegant arabesque, all against a tight border of scrolls, the rim with borders of blue *kufic* and white *naskh*, the exterior with a similar band of *naskh* reserved against lustre ground and with lustre cusping above and below, repaired break  
 13½in. (34.3cm.) diam.  
 £50,000-80,000 US\$64,000-100,000  
 €59,000-93,000

**PROVENANCE:**  
 Excavated Kashan, 1934

**INSCRIBED:**  
 Around the inside of the rim, three Persian quatrains:  
 'Oh, you whose will it is to hurt me for years and months';  
 'Oh you, for whose love the sated ones of the world are hungry';  
 'The heart saw in your tresses nothing but seduction'  
 Arabic verses in the bands radiating from the centre

This dish is impressive for its size and completeness. Its aniconic decorative scheme belongs to the third phase of Kashan lustreware design, termed 'the Kashan style' by Oliver Watson, which combined places where the design was drawn on directly with lustre paint and others where the design had been inscribed into a coat of lustre. Structured around a central roundel with radiating poetic inscriptions alternating with palmettes heightened with cobalt blue, this dish can be compared with an example in the Sarikhani collection. That bowl is also of a similar size and has a profile which is similar to the present lot (acc.no. ICE.2243; Oliver Watson, *Ceramics of Iran*, London, 2020, p.231, no.117).

Though the example in the Sarikhani collection also has two rows of calligraphy around the rim, it differs from ours in that they are both executed in a hurried *naskh* script, while the inner register on this example is realised in a confident *kufic*-style script, filled in with cobalt-blue. Originally a script developed for manuscripts, *kufic* had been used in an epigraphic context since the construction of the Dome of the Rock in Jerusalem by 'Abd al-Malik. Though it had largely fallen out of use as a bookhand by the thirteenth century, it survived in certain contexts. It appears on the rim of a remarkable dish sold as part of a Princely Collection, Sotheby's London, 5 October 2010, lot 76, which was dated by the inscription to Jumada I AH 590/April-May 1194 AD.







6

**\*6**  
**A KASHAN LUSTRE POTTERY BOWL**  
CENTRAL IRAN, 13TH CENTURY OR LATER

Of slightly rounded form, the white ground decorated under the glaze with golden lustre, cobalt-blue and turquoise, the central roundel with a finely drawn seated figure and fruit bowl against a ground of tight scrolls, the cavetto with a band of cobalt-blue *kufic* interrupted by four lustre birds highlighted in turquoise, the outer band with a frieze of chasing animals, the rim with *naskh* inscription, the reverse with repeating palmette with repaired breaks and areas of restoration

9in. (22.8cm.) diam.  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
Excavated Kashan, 1937

**INSCRIBED:**  
Around the inside of the lip are Persian verses, undeciphered.  
Around the centre of the interior in *kufic* repetitions of *al-'izz al-da'im*, 'perpetual glory'

The tight drawing on this lot may be compared with an impressive lustre dish which sold in these Rooms, 27 October 2022, lot 39.

**\*7**  
**A KASHAN LUSTRE POTTERY BOWL**  
CENTRAL IRAN, EARLY 13TH CENTURY

Of conical form, the white ground decorated under the glaze in dark lustre and cobalt-blue, with a central roundel containing a stellar interlace, the interstices including avian and floral motifs on lustre scrolling ground, surrounded by two bands of *naskh*  
8½in. (21.6cm.) diam.

£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

**PROVENANCE:**  
Excavated Kashan, 1933

**INSCRIBED:**  
In the outer border, a Persian quatrain *hamvara tu-ra dawlat u 'izz afzun bad / iqbal-i tu bugzashta az hadd birun bad / ta harch ... / ay sadr-i jahan tu-ra ba-jan afzun bad* 'May your good fortune and glory increase, May your success exceed all limits, So that whatever ... O Master of the World, add to your life.'  
And the couplet *nigahdar bada johan-afarin /ba-har ja ki bashad khudavand-i in* "Protect, Creator of the World, The owner of this wherever he may be.'

In the inner border on a white ground, Persian verses and benedictions: *ba-mal ghurra mabash / ki mal ab-i ravan ast u zindigi bad* 'Take no pride in wealth, For wealth is flowing water and life wind.';  
*izz baqa shadi*, 'Glory, long life, joy';  
*ba charkh-i gardish- kar-i yaksan matalab / ba khur zamana* 'adl-i sultan matalab / ... azar-i dil hich musalman matalab' 'Ask not the wheel of the fate for consistent treatment, Ask not from base fortune the justice of a sultan, ... Do not seek harm to any Muslim's heart.' (This quatrain is attributed to Abu Sa'id Abu'l-Khayr (d.1049))

A bowl with a very similar decorative scheme is in the al-Sabah collection (acc.no. LNS 31 C; Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, cat.O.17, p.359)



**\*8**  
**A KASHAN COBALT-BLUE AND LUSTRE POTTERY BOWL**  
CENTRAL IRAN, EARLY 13TH CENTURY

Of conical form, the white ground decorated under the glaze in dark lustre and cobalt-blue with a quatrefoil design formed of *naskh* bands alternated with arabesque design on scrolling ground, with border of white *naskh* incised through the lustre ground, the exterior with repeating large roundels, repaired breaks  
8½in. (21.9cm.) diam.

£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Excavated Kashan, 1934

**INSCRIBED:**  
Around the inside of the rim, two Persian quatrains: 'Oh, you whose will it is to hurt me for years and months';  
'I carried your love to the heart of my soul'  
In the bands radiating from the centre, repeats of 'I carried your love to the heart of my soul'

The turquoise split palmettes on the interior of this bowl bear comparison with those on the previous lot. For another example with a similar design and also of conical form, see a bowl in the al-Sabah Collection (acc.no. LNS 211C; Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.358, cat. O.16).

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\*9

## TWO NISHAPUR CALLIGRAPHIC POTTERY BOWLS

NORTH EAST IRAN, 10TH CENTURY

Each of conical form, one with the ground decorated under the glaze in red imitation lustre with *kufic* inscriptions in negative space within four cartouches across the cavetto alternating with birds, the other with the ground decorated with a central line of floriated *kufic* in transparent green glaze, each with exteriors decorated with alternating horizontal lines and arrow motifs, repaired breaks, areas of restoration

8<sup>7</sup>/<sub>16</sub>in. (22.6cm.) and 8in. (20.3cm.) diam.

(2)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

### PROVENANCE:

Each excavated Village Tepe, Nishapur, 1946-7

### INSCRIBED:

The bowl with bands of *kufic* alternating with birds. Repeats of the whole and parts of the word *baraka* 'blessing'

The striking green-colour used for the lettering on the smaller bowl offered here was found on many ceramics excavated from Nishapur. Like ours, many of them have calligraphic decoration and a distinctive exterior with arrows alternating with clusters of vertical dashes.

Examples include one in the British Museum (acc.no.1957.0513.1) and another in the Sarikhani Collection (acc.no. I.CE.2140; Oliver Watson, *Ceramics of Iran*, London, 2020, no.29, p.81).

The larger bowl shares a similar design on the outside to these two suggesting that - although the colouring is different - there is a relationship between them. Another example of a conical bowl with a similar design executed on a chocolate brown ground, but not in green glaze, includes one in the Museum fur Islamische Kunst in Berlin (acc. no. I. 64/62). That example was also excavated in Nishapur, and has the enigmatic arrows around the exterior.



\*10

## A NISHAPUR BOWL

NORTH EAST IRAN, 10TH CENTURY

Of conical form, the white ground decorated under the glaze in red, yellow, and brown, the central roundel containing ornamental *kufic* within a red knotted border, the cavetto asymmetrically decorated with foliate motifs and further ornamental *kufic*, the exterior with small brown dashes at rim, otherwise plain, repaired breaks, minor areas of restoration

12<sup>1</sup>/<sub>16</sub>in. (30.2cm.) diam.

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

### PROVENANCE:

Excavated Tepe Alp Arslan, Nishapur, before 1949

### INSCRIBED:

In the centre, *yumn* 'Good fortune'

Around the border repeated *bi'l-yumn*, 'With good fortune'

In the panel, repeated combinations of the letters *alif*, *lam*, *ya*, *mim*, *nun*

This bowl belongs to a group of pottery associated with Nishapur, where a relatively simple palette of earthy pigments is used to realise a wide range of complicated and powerful designs. A similar calligraphic motif is repeated on a bowl in the Victoria and Albert Museum, London (acc.no. C.48-1964) while an example in the Khalili collection also has a central roundel of orange strapwork with ivory dots on it (acc. no. POT864, Ernst K. Grube, *Cobalt and Lustre: the First Centuries of Islamic Pottery*, London, 1994, no.75, p.84). Whilst most examples are organised into four near-identical quarters, what is particularly unusual about ours is the impactful asymmetry of the design.





11

\*11

A KASHAN BLUE, BLACK AND WHITE POTTERY BOWL  
CENTRAL IRAN, EARLY 13TH CENTURY

Of conical form, the white ground decorated under the glaze in black and cobalt-blue, with bands of *naskh* inscription alternating with bands of black vine, the exterior with waterweed motif, repaired breaks, areas of iridescence  
8½in. (20.5cm.) diam.

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Excavated Kashan, 1934

INSCRIBED:

Inscribed with a Persian quatrain, part deciphered: *giram ki saba zulf-i tu dar tab kashad / la'l-i tu za jam ...may(?) ... kashad / zangi-bachcha dar kinar-i gulzar-i tu chist / az chah-i zanakhdan-i tu ...*

‘I understand that the breeze stirred your ringlets, That your ruby (lips) drew ... wine(?) ... from the goblet. What is that child of a black slave at the edge of your garden, He draws from the well of the dimple on your chin ...’

Eight pieces of underglaze-painted Kashan pottery are known to have dates inscribed into them: they range from AH 601/1204 AD to AH 613/1216 AD. An example with similar radiating inscriptions and a conical silhouette is in the Khalili Collection (acc.no. ICE.2137; Oliver Watson, *Ceramics of Iran*, London, 2020, p.302, no.153). A similar style of design was also used on other vessels - a jug, for instance, was sold in these Rooms, 27 October 2022, lot 27. For the Persian verses around the border, see Oya Pancaroglu, *Perpetual Glory: Medieval Islamic Ceramics from the Harvey B. Plotnik Collection*, Chicago, 2007, no.113). The quatrain in the outer border is a variant of one attributed to Abu Sa'id Abu'l-Khayr (d.1049 AD).

\*12

TWO NISHAPUR MOULDED POTTERY BOWLS  
NORTH EAST IRAN, 12TH CENTURY

Each of typical form, the body moulded with a large inscription in *kufic* against a ground of arabesques with animals, glazed with cobalt-blue and turquoise, the interior plain, on an unglazed foot, each restored  
5½in. (14.8cm.) and 6in. (15.2cm.) diam.

(2)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

PROVENANCE:

Each excavated Rayy, cobalt blue bowl 1943; the turquoise bowl 1922

INSCRIBED:

The cobalt-blue bowl has fragmentary inscriptions reading *wa'l-... 'ada (al-sa'adah?) wa'l-d... wa'l-ki[rama?] ...*, ‘... and happiness(?) and ... and generosity(?) ...’

These bowls, the high sides decorated with a *kufic* inscription and a range of animals both mythological and real, were created through the use of moulds. One such mould is 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). The fact that these bowls were excavated in Rayy in the centre of Iran suggests either that the practice of making bowls with moulds was widespread, or that moulded bowls from Eastern Iran were traded westwards.

A high-sided moulded bowl with a blue cobalt glaze, though lacking calligraphy, is in the collection of the Ashmolean Museum in Oxford (acc. no. EAX.1206). The turquoise glazed example is unusual for the technique of piercing the body prior to glazing to create translucent perforations in the glaze: another example with perforated sides includes a remarkable bowl with a depiction of a lion hunt in the main band in the Sarikhani Collection (acc.no. ICE.2164; Oliver Watson, *Ceramics of Iran*, p.180).

\*13

A MINA'I POTTERY BOWL  
CENTRAL IRAN, CIRCA 1200

Of conical form, the white ground decorated in a variety of overglaze enamels with six *naskh* bands within cartouches across the cavetto, the thin rim decorated with a row of black triangles, the reverse with a band of loose black *naskh* between red rules, small stylised red floral motifs below, repaired breaks, small areas of restoration  
8½in. (22.6cm.) diam.

£7,000-10,000

US\$9,000-13,000

€8,200-12,000

PROVENANCE:

Excavated Saveh, 1936

INSCRIBED:

In the radiating bands *al-'izz [al-'da'im wa'l-iqbal [al-'za / 'id wa'l-nasr al-ghalib / wa'l-dawa[la?] ... wa'l-sala / ma wa'l-kar[a]ma wa'l-baqa ... / al-sa ... 'izz baqa a shadi / 'izz baqa a shadi az tu mabad [khali]*, ‘Perpetual glory and increasing success and triumphant success and turn of good fortune(?) ... and well-being and generosity and long life ... Glory, long life, joy. May glory, long life, joy never be [absent] from you’

Although *mina'i* ware is probably best known for the examples decorated with figural scenes, a small number survive with bold aniconic or calligraphic designs. An unusual sherd in the al-Sabah collection combines lustre with a similar calligraphy to that seen here, turquoise blue within a black outline (acc.no. LNS 877; Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.364, cat.no.P1.). A small number of bowls with aniconic designs are also in the Khalili Collection, including an example organised around a six-pointed stellar motif (POT1045; Ernst J Grube, *Cobalt and Lustre: the First Centuries of Islamic Pottery*, London, 1994, p.216, no.237).

\*14

A KASHAN MOULDED LUSTRE AND BLUE POTTERY BOWL  
CENTRAL IRAN, MID 12TH/EARLY 13TH CENTURY

Of rounded form on tall foot, the body moulded with a band of *thuluth* calligraphy, decorated under the glaze with a faded lustre and cobalt-blue lettering between plain bands, the interior with a heavily-faded lustre pattern enclosing a cobalt-blue and turquoise floral central motif, repaired breaks, small areas of restoration  
7¼in. (18.4cm.) diam.

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

PROVENANCE:

Excavated Sesuk, 1934

INSCRIBED:

Around the exterior, *al-'izz al-da'im wa'l-iqbal al-za'id wa'l-nasr al-ghalib wa'l-ra'y al-thaqib wa'l-jadd al-sa'id wa'l-dawla wa'l-sa'ada wa'l-salama fi sana* ‘Perpetual glory and increasing prosperity and triumphant victory and penetrating judgement and rising good fortune and wealth and happiness and well-being in year ...’

This bowl is unusual both in its form and the style and technique of its decoration. A comparable example is in the British Museum (acc.no. 1912.06071). Like ours, the interior is heavily bleached with most of the lustre having come away, leaving the cobalt-blue details against a white ground. It also has around the exterior a calligraphic band, executed in cobalt-blue in a strikingly similar script to that on our example. A further example which was sold Sotheby's London, 25 April 2012, lot 31, has also lost almost all its lustre leaving only blue and turquoise calligraphy and scrollwork around a mounted horse and rider in the centre. Although the script is quite different, much of the content of the inner inscription on that example also matches the exterior inscription on ours. This suggests a shared Kashani origin for the three bowls.

It is, however, not moulded in the same way that ours is. For this, there is an impressive - though fragmentary - *mina'i* jar which was sold in these Rooms, 5 October 2010, lot 108, which is now in the Sarikhani collection (acc.no. ICE.2223; Oliver Watson, *Ceramics of Iran*, London,



13



14



14 (interior)

2020, no.119, p.241). That jar is moulded with a star-lattice pattern and a row of mounted figures, against what appears to be a white ground. Though Watson speculates that this white ground may have been part of the potter's 'original intention', he also publishes alongside it an image of a lustreware jar in the National Museum of Iran, Tehran (acc. no. 3391). That example is decorated heavily with lustre, though in many places - such as around the neck, where there is a moulded cobalt-blue inscription similar to that on our bowl - the lustre has almost entirely faded. Perhaps the instability of the lustre on these examples owes something to the way in which the lustre and *mina'i* techniques were combined, and may represent a short-lived experimental phase in Kashan ceramics.



VARIOUS PROPERTIES

15

A PAIR OF GOLD ARMLETS

PROBABLY GHAZNAVID KHORASSAN, IRAN, FIRST HALF 11TH CENTURY

The two armlets of identical form, the twisted bands with square faces decorated with four shallow cylinders topped with filigree domes in each corner and two further domes over the ends of the band, numerous smaller domes and filigree arranged symmetrically across the face, the small central bezel within layered filigree diamond motif set with glass bead, minor damages and corrosion

Each 4¾in. (12cm.) diam. (2)

£100,000-150,000 US\$130,000-190,000  
€120,000-180,000

PROVENANCE:  
Middle East art market, by 1998  
UK collection since 2003



These magnificent armlets are a rare survival of early Ghaznavid goldwork. Only a handful of comparable armlets are known. One is in the Metropolitan Museum of Art (acc. no. 57.88a-c) and was found in Gurgan. Notably, the backs of the four cylinders that form the corners of the clasp on that example were made using coins from the reign of the 'Abbasid caliph al-Qadir (d. 1031 AD). They were probably struck at Nishapur and were apparently new when incorporated into the armlet (Marilyn Jenkins and Manuel Keene, *Islamic Jewelry in the Metropolitan Museum of Art*. New York, 1983. no. 16, p. 40). The companion piece of the Metropolitan armlet is in the Freer Gallery of Art (acc. no. F1958.6).

Both pairs show strong archaizing tendencies and fit in a tradition which, whether dictated by technique or convention, maintains a high degree of consistency over several centuries. Comparable filigree appears on a gold belt ornament in the Benaki Museum (acc. no. GE 1856) reputedly excavated at Samarra, as well as numerous pieces of jewellery attributed to Fatimid Syria and Egypt (for instance, British Museum inv. nos 1949,1007.6 and 1971,0802.10). An unusual silver bracelet attributed to Iran was made using many of the same design elements as the present pair of armlets (Metropolitan Museum of Art, acc. no. 1981.232.3). Additionally, the reuse of coins on jewellery is commonly seen on Roman jewellery (Jenkins and Keene, *op. cit.*, p. 40), including on coin pendants in the British Museum (inv. nos 1933,0614.1 and 1969,0901.5) attributed to Italy. A group of jewellery from this tradition was sold in these Rooms on 26 October 2023, lot 40.





A LARGE AND IMPRESSIVE KHORASSAN BRONZE  
LAMPSTAND WITH OIL LAMP

NORTH EAST IRAN, 10TH/11TH CENTURY

The lampstand constructed in three sections, the tripod base with pierced interlace dome supported on zoomorphic legs, a band of inscriptions engraved at the top of the dome, the hexagonal shaft pierced with interlacing strapwork framed by bands of *kufic* above and below, a pierced boss at the bottom and top of the shaft, the shaft surmounted by a flat tray with a band of engraved inscriptions below a raised scalloped rim, the oil lamp on a trumpet foot, the domed top with pierced *kufic* inscription and hinged lid, five spouts, the loop handle with a finial in the form of a bird, areas of green patination throughout

Lampstand 38in. (96.4cm.) high; oil lamp 10¼in. (26cm.) high  
£60,000-80,000 US\$77,000-100,000  
€71,000-93,000

PROVENANCE:  
Collection of Gawain MacKinley (d.1996)  
Purchased by the current owner from London trade, 1999

The broad silhouette of our lampstand - with a hexagonal shaft with rounded openwork bosses above and below, and a domed tripod base - is very similar to an example sold in these Rooms, 8 April 2008, lot 80, and another sold the previous year, Sotheby's London, 24 October 2007, lot 99. Unlike those, our example stands upon a tripod base with double-stepped 'feet', shaped to resemble an animal's forequarters.

Although they appear to be hooved, somewhat incongruously we may assume them to be lions: the designers of zoomorphic Khorassan incense burners, such as an example sold in these Rooms, 27 April 2023, lot 20, were not unduly concerned with biological accuracy when it came to their subjects. This is strengthened by the fact that a later hand has engraved a lion's face onto their chests. That same hand has also engraved the protruding fleurons between the feet with the features of seated figures. A base of similar form is in the Khalili Collection (MTW 751, Michael Spink, *Brasses, Bronzes and Silvers of the Islamic Lands: Part Two*, London, 2022, p.546, no.418). An example in the same collection with a similar shaft is in the same collection (MTW 1080, Spink, *op.cit.*, p.539, no.411).

Our lampstand also complete with a five-wick lamp. Another example with a similar openwork base and dome on the top is in the Ashmolean Museum in Oxford (acc.no.EA1983.27). A further example with three wicks, but also preserving a handle with a bird finial, is part of the Khalili Collection (acc.no. MTW 75, Spink, *op. cit.*, p.565, no.432), along with a circular plaque which has similar *kufic* openwork around the rim (acc.no. MTW 1253, Spink, *op.cit.*, p.577, no.452). A similar oil lamp was sold in these Rooms, 11 April 2000, lot 261.







PROPERTY FROM THE COLLECTION OF HABIB SABET

•\*17

### A KASHAN LUSTRE POTTERY BOTTLE

CENTRAL IRAN, LATE 12TH/EARLY 13TH CENTURY

With rounded body on short foot rising to thin neck and bulbous neck, the body decorated with panels of arabesque alternated with calligraphic bands, a similar calligraphic band and another of stylised *kufic* around the top of the body, the neck and mouth with repeated design of roundels and dots below a band of *naskh* inscription reserved against lustre ground, minor chip to rim, neck reattached, otherwise intact

10¼in. (26cm.) high

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

#### PROVENANCE:

Habib Sabet (1903-1990), Paris and New York  
Thence by descent

#### INSCRIBED:

Around the shoulder, undeciphered.  
In the bands down the body, possibly repetitions of Arabic benedictions, *al-iqbal al-za'id* (?)....  
'increasing prosperity(?)....'

The unusual bulbous form of this bottle finds its counterpart in an example in the Jurjan hoard, an assemblage of ceramics which were buried around 1220 when Jurjan was threatened by the Mongols. The bottle, now in the Victoria and Albert Museum (acc.no. C.35-1978), also has the sides and neck decorated with an ascending chain motif.

A similar decorative scheme can be seen on an example in the Khalili Collection. Although that example lacks the upper part of its neck, it also has a finer style of drawing on the shoulder which is representative of the 'Kashan' style (Ernst J. Grube, *Cobalt and Lustre: The First Centuries of Islamic Pottery*, London, 1994, p.244, no.278). The slightly more open style of the palmettes on our example, and the fact that the decoration is generally applied directly with lustre rather than being incised into the neck, sits more comfortably with the earlier 'miniature' style of the late 12th century.

•\*18

### A KASHAN LUSTRE POTTERY BOWL

CENTRAL IRAN, LATE 12TH CENTURY

The bowl decorated in very strong lustre with a repeating design of figures kneeling within roundels alternated with elegant scrolling arabesque, the interior divided into panels with alternating inscription and waterweed motifs, intact

7½in. (19.3cm.) diam.; 4½in. (10.7cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

#### PROVENANCE:

Habib Sabet (1903-1990), Paris and New York  
Thence by descent

#### INSCRIBED:

Undeciphered, possibly Arabic benedictions.

This bowl is in beautiful condition, intact and with a clear glaze throughout. The large figures and sparse interior design indicates that it belongs to the earliest group of Kashan pottery, dubbed the 'monumental style' by Oliver Watson. An example with a similar profile, also decorated with cross-legged smiling figures around the exterior, is in the al-Sabah collection. That example, formerly part of the collection of D. K. Kelikian, was reportedly excavated in Sultanabad.







VARIOUS PROPERTIES

019

## A MAGHRIBI QUR'AN SECTION

PROBABLY MOROCCO, CIRCA 1300

Comprising Qur'an VII, *sura al-a'raf*, v.173 to XIV, *sura Ibrahim*, v.24, Arabic manuscript on parchment, 114ff. plus one flyleaf, each with 9ll. sepia *maghribi* script, *kasra*, *fatha*, and *damma* in red ink, *sukun* and *shadda* in blue, *hamzat al-qit'a* marked by orange circles, *hamzat al-wasl* by green circles, gold roundel verse markers containing the word *aya* in gold *kufic*, 8 *sura* titles in gold *kufic* set within gold strapwork panels flanked by illuminated squares with elegant marginal medallion, the margins with blue and gold medallions to mark divisions, opening folio with blue and gold geometric illuminated frontispiece, in later brown leather binding, folios trimmed  
Folio 8 × 7in. (201 × 18cm.)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

The frontispiece of this impressive manuscript has a carpet page of intricate geometric strapwork. Frontispieces like this can be seen in the earliest *Maghribi* manuscripts, such as the Qur'an which was sold in these Rooms, 7 October 2008, lot 98, which was dated by its colophon to Ramadan AH 470/April 1078 AD. The colophon of that manuscript also detailed how it was copied for the personal library of the Vizier 'Abd al-Malik ibn Siraj in Cordoba. The frontispiece of this manuscript, however, more closely resembles that of MS Arabe 385 in the Bibliothèque Nationale de France, which is dated by its colophon to Jumada II AH 703/January 1304 AD.

Both of the manuscripts mentioned above, however, are executed in a fine micrography, which starkly contrasts with the bold hand used throughout our manuscript. A closer comparison of the calligraphy

might be drawn with a Qur'an in the Khalili Collection (acc.no. QUR521). That manuscript, written with seven lines to the page, also shares with our manuscript the system of vocalisation, with coloured dots marking the different kinds of *hamza*, as well as similar gold and blue vignettes in the margin beside the *sura* titles. In his catalogue of the Khalili Collection, David James connects that manuscript with another in the Museum of Turkish and Islamic Arts, which has in it a marginal note indicated that it was endowed to a religious foundation in Marrakech in AH 635/1238 AD. Though *Maghribi* was used on manuscripts in both North Africa and Islamic Spain, the balance of probability suggests that this manuscript was produced in Morocco. An intriguing feature of our manuscript is that many of the pages retain traces rules along the edges of the text panels, executed in drypoint and pencil, in order to help scribes keep their lines straight.

A final comparable manuscript which also should be mentioned is the so-called 'Pink Qur'an', which is also normally dated to the 13th century and attributed to Spain, although there remains a strong possibility that it was copied in North Africa. We know the Pink Qur'an to have been endowed to a foundation since the word *habasa* appears in the top left hand corners of the pages, pricked into the paper. The same word is written in the upper margin of many of the left hand pages here, indicating a similar history. In the same hand, catchwords have been added to the lower left hand corners of each page. This suggests that at the time of the manuscript's endowment, it may also have been rebound, with the quires separated and the catchwords added so that the binders could keep track. The current binding may indeed date from this time: the Italian paper stuck to the front and back covers strongly suggests that this was done in Algeria or Tunisia, Ottoman domains where Italian paper was imported in abundance.





A BONE-INLAID WOOD NASRID-STYLE CABINET  
SPAIN, 19TH CENTURY

The surfaces decorated with geometric patterns, the fall-front secured with a metal bolt, opening to reveal an elaborate mock-architectural interior, the upper register with an arcade of horseshoe arches between two drawers, above a 'staircase' of four further drawers, flanked by horseshoe-arches opening onto two recessed niches with mirrored interiors, the hinged sides opening out with two semicircular balconies, the opening lid with a mirror set within a lobed openwork frame  
12¾ x 16⅞ x 9in. (32.4 × 41.1 × 22.9cm.)

£8,000-12,000  
US\$11,000-15,000  
€9,400-14,000



INSCRIBED:  
The cartouche on the front reads *la ghalib illa Allah*, 'there is no victor but God'

The inscription on the front of this cabinet is the motto of the Nasrid dynasty of Granada, the last Muslim monarchs in Iberia, whose reign came to an end in 1492 AD. A smaller cabinet of a similar design, including the architectural niches on each side of the central drawers, was sold in these Rooms on 11 April 2014, lot 459.



(recto)



(verso)

21  
A PINK QUR'AN FOLIO  
NASRID SPAIN, 13TH CENTURY

Arabic manuscript on paper, Qur'an XXXV, *sura al-fatir*, v. 45 (part) to Qur'an XXXVI, *sura ya-sin*, v.1, the folio with 5ll. of sepia *maghribi*, diacritics in gold, *shadda* and *sukun* in cobalt blue, *hamza* marked by yellow dots, gold and polychrome roundel verse markers, *sura* heading in gold *kufic* reserved against gold and polychrome panel issuing marginal medallion, the words *hubus* ('endowed') added to the top corner with pin pricks  
Folio 12 × 9in. (30.4 × 22.8cm.)

£25,000-35,000  
US\$32,000-45,000  
€30,000-41,000

PROVENANCE:  
London trade by 2000

The dyed paper, elaborate illumination, and bold *Maghribi* of this folio indicate that it was once part of the so-called 'Pink Qur'an', written in the 13th century. While parchment remained the preferred material for Qur'an manuscripts in North Africa into the 19th century, in Spain a paper industry had thrived since the first paper mill was established in Xàtiva, near Valencia, as early as the 12th century.

A section comprising 205 folios 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. More recently, a continuous section of 13 folios was sold in these Rooms on 26 October 2023, lot 48.



\*22  
AN ALHAMBRA-STYLE VASE  
SPAIN, 19TH CENTURY

The stucco body moulded and electroplated with a copper alloy, the central register with a band of elaborate florated *kufic*, with dense overall arabesque above and below, the gently widening neck with vertical panels with further decoration, rising to an everted mouth, with two broad handles decorated on both sides with cusped cartouches enclosing a repeated motif within strapwork border, on an ebony pedestal  
30¾in. (78cm.) high  
£7,000-10,000 US\$9,000-13,000  
€8,200-12,000

INSCRIBED:  
In the blazons the Nasrid motto *wa-la ghalib allah* 'and there is no victor but God'  
In the arch above these *wa li-kull shidda* '... and for every hardship...'  
In the *kufic* upper band *ghibda* (?) 'felicity(?)'  
In the *kufic* lower band '*afiha* ('*afiya*?)' 'health(?)'

As part of the Orientalist art movement which swept through Europe during the 19th century, a newfound appreciation of the arts of Muslim Spain drove a revival of Alhambra-style vases manufactured by celebrated workshops such as those of Plácido Zuloaga and Tiffany & Co. While the majority of such revival Alhambra-style vases were made of pottery or bronze, the present vase is unusual for having been made with electroplated stucco.



23



22

23  
A GILDED TOLEDO STEEL ALHAMBRA-STYLE VASE  
SPAIN, CIRCA 1880

The steel body damascened with a dense overall decoration, the central register with a band of *kufic* alternating with geometric rosettes, inscriptions above and below, the gently widening neck decorated with an arcade containing Nasrid-style shields, rising to an everted mouth, the two handles with a polylobed interior, the elongated foot splayed at the base  
8¾in. (21.4cm.) high  
£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

INSCRIBED:  
Repeats of versions of the Nasrid motto, 'And there is no victor but God'.  
Around the body *al-'izz wa'l-da'im* [*sic*] *wa'l-iqbal wa'l-sa'ada wa'l-salama wa'l-sahha wa'l-ni'ma wa'l-ra'fa wa'l- raha wa'l-nusra wa'l-dawla wa'l-rahma wa'l-'umr li-sahibihi*, 'Perpetual and glory [*sic*] and prosperity and happiness and well-being and health and favour and kindness and ease and victory and wealth and mercy and life for its owner'  
*sahibuhu shams al-din bin taj al-din farsi*, 'Its owner Shams al-Din bin Taj al-Din Farsi'  
In a small cartouche *sahibuhu husayn* 'Its owner Husayn'

Alongside Eibar, Toledo was one of the primary centres of the 19th-century Nasrid revival in Spain. The small scale of the present vase emphasizes the exceptional quality of its damascening and may have served as a model for larger examples. Comparable vases on the larger scale were sold in these Rooms, 25 April 2013, lot 278 and at Sotheby's London, 24 October 2012, lot 290.



24



25

\*24  
A MAMLUK-STYLE ENAMELLED AND  
GILDED CLEAR GLASS LAMP  
PROBABLY FRANCE, SECOND HALF 19TH CENTURY

The rounded body with four applied loop handles and 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  
10⅞in. (26cm.) diam.  
£3,000-5,000 US\$3,900-6,400  
€3,600-5,800

25  
A GOLD AND SILVER-INLAID BRASS  
CAIROWARE BOX (*SUNDUQ*)  
POSSIBLY WORKSHOP OF GIUSEPPE PARVIS (D. 1909), CAIRO,  
EGYPT, 19TH CENTURY

The body decorated with verses from the Qur'an in *thuluth* against a swirling vegetal ground, within foliate borders, the chamfered sides of the lid similarly decorated, the top panel with a central calligraphic roundel surrounded by foliate arabesques and an outer band of *naskh*, the hinged cover with a latch on the front, on four cylindrical feet, the interior divided into two sections and lined with red velvet, one hinge broken  
6½ x 8 x 8in. (16.5 x 20.3 x 20.3cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

Giuseppe Parvis (d. 1909) was an Italian cabinetmaker whose workshop was commissioned by Khedive Isma'il to make *objets d'art* based on Mamluk examples in the *Dar al-Athar al-Arabiyya* to display at world fairs. An example in the Khalili collection closely comparable to the present box contains a note written in 1907 saying that it was 'the beautiful workmanship of Mr. Parviss of Cairo' (S. Vernoit, *Occidentalism*, Oxford, 1997, p. 230). Another *sunduq* box from this workshop can be seen in the Los Angeles County Museum of Art (M.73.41). Similar *sunduqs*, also attributable to Parvis, sold in these Rooms, 7 April 2011, lot 407, and 24 November 1987, lot 113.





\*26

A LARGE MAMLUK SILVER-INLAID  
BRASS CANDLESTICK

EGYPT OR SYRIA, PERIOD OF SULTAN AL-NASIR  
AL-DIN MUHAMMAD BIN QALA'UN (1293-1341 AD),  
FIRST HALF 14TH CENTURY

Of typical form with tubular neck rising from a truncated conical base and surmounted by a sloping cylindrical mouth, the body with a tall band of honorific *thuluth* against a scrolling ground divided by two roundels containing birds, narrow bands of chevrons and strapwork above and below, the shoulder with a similar band of *thuluth*, the neck decorated with a lattice design, the mouth with a further band of *thuluth* divided by rosettes, drill hole to the shoulder, some silver inlay remaining and repairs to the shoulder 14¼in. (36cm.) high

£180,000-220,000                      US\$240,000-280,000  
€220,000-260,000

**PROVENANCE:**  
Private European collection since circa 1900, sold  
Christie's London, 26 April 2005, lot 26

**INSCRIBED:**  
Around the body, *al-maqarr al-'ali al-mawlawi al-maliki al-'alimi al-'amili al-maliki al-nasiri*, 'High Authority, the Lordly, the Possessor, the Learned, the Diligent [the officer of] al-Malik al-Nasir'  
Around the shoulder, *al-maqarr al-'ali al-mawlawi al-amiri al-kabiri al-ghazi al-'alimi al-'amili al-maliki al-maliki al-nasiri*, 'High Authority, the Lordly, the Great Emir, the Conqueror, the Learned, the Diligent, the Possessor, [the officer of] al-Malik al-Nasir'  
Around the mouth, *al-maqarr al-'ali a l-mawlawi al-maliki al-'alimi al-'amili al-nasir[i]*, 'High Authority, the Lordly, the Possessor, the Learned, the Diligent [the officer of al-Malik] al-Nasir'



The reign of Sultan Nasir al-Din Muhammad bin Qala'un, which spanned almost half a century, saw a remarkable blossoming of artistic achievement in inlaid metalwork in Cairo, both in the quality and the quantity of pieces produced. The figural compositions seen on earlier Mosul metalwork remained a feature, whilst the strong *thuluth* that came to characterize the Mamluk epigraphic style establishes itself fully (Esin Atıl, *Renaissance of Islam: Art of the Mamluks*, Washington, D.C., 1981, pp. 88-91).

A basin in the British Museum (acc. no. 1851,0104.1), also inscribed with inscriptions praising Sultan Nasir al-Din and attributable to his reign, shares a number of details with the present candlestick, including the pointed border here employed on the neck. It shares the feature of an inscription within a sun-like roundel, itself contained within a larger roundel consisting of floral decoration, with the famous Mamluk tray in the Victoria and Albert Museum (acc. no. 420-1854). This feature is not seen on the present candlestick. Instead, the finely woven arabesques contained in the similarly-placed roundels are more reminiscent of the Mosul school of metalwork and may be interpreted as a more conservative design.

A candlestick in the Islamic Art Museum Malaysia (acc. no. 2022.512; Heba Nayel Barakat *et al. A Journey Through Islamic Art*, Kuala Lumpur, 2023) is of identical form to the present candlestick and shares many of its decorative motifs as well as its overall lay-out. The motif of the waterfowl in flight is also seen on a ewer in the Museum of Islamic Art, Cairo, attributed to circa 1300 (acc. no. 15089; Esin Atıl, *op. cit.*, pp. 72-73). The far-reaching impact of Cairo for the production of fine inlaid metalwork is underscored by a brass tray made by Ahmad bin Husayn al-Mawsili for Da'ud, the Rasulid Sultan of Yemen (Esin Atıl, *op. cit.*, pp. 80-81), as well as a magnificent pen-box made for the governor of Hama, 'Imad al-Din Abu'l-Fida Isma'il in the Museum of Islamic Art, Cairo (acc. no. 15132; Esin Atıl, *op. cit.*, pp. 84-85).

Examples of inlaid metalwork from the reign of Sultan Nasir al-Din Muhammad bin Qala'un have been offered at auction in recent years. A candlestick made for a standard bearer of the Sultan was sold at Sotheby's London, 5 October 2010, lot 92, and another candlestick attributable to his reign was sold in these Rooms, 5 October 2010, lot 24. A candlestick particularly close in form was sold in these Rooms, 25 April 2013, lot 89, and was tentatively attributed to Damascus by James Allan on the basis of historical references to a flourishing candlestick industry in the city during the 1290s (Toby Falk (ed.), *Treasures of Islam*, exhibition catalogue, Geneva, 1985, no.288, p.278).





\*27

# A GROUP OF BRONZE MAMLUK-STYLE DOOR FITTINGS

EGYPT OR SYRIA, PROBABLY 19TH CENTURY

Comprising four components, the largest of circular form extensively pierced with dense spiral tendril motif and separate pierced centre with geometric motif, another smaller octagonal and filled with geometric motifs, the third of typical spandrel form extensively pierced with spiral tendril motif, the fourth rectangular with engraved *kufic* inscription, with oxidation and corrosion congruent with age. Large roundel 25½in. (63.7cm.) diam.

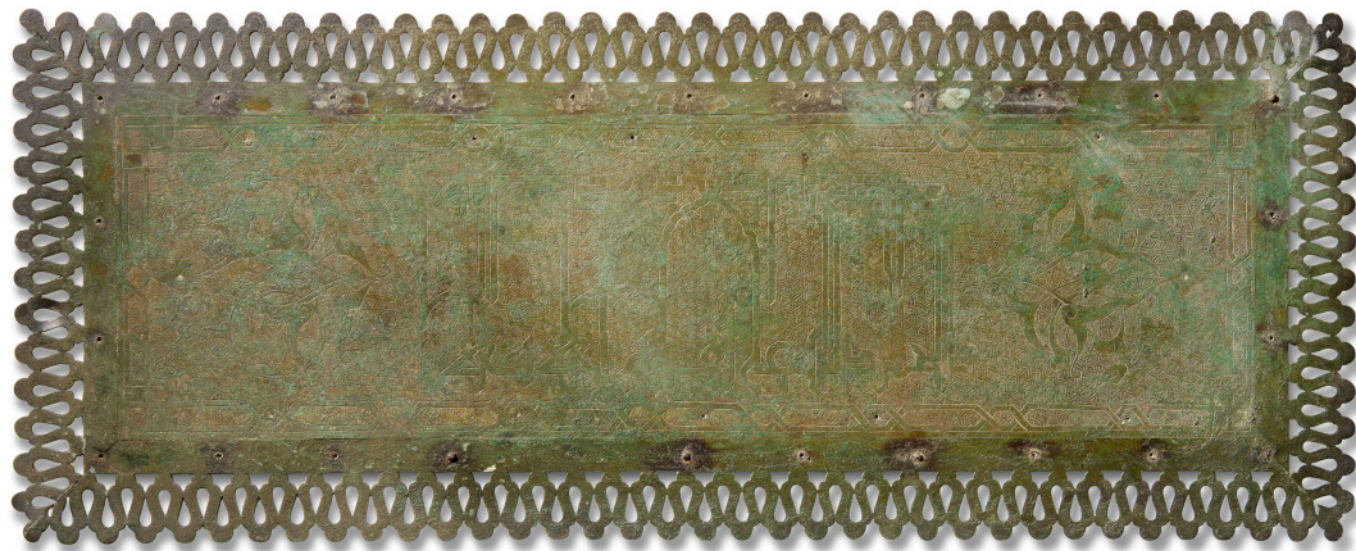
£12,000-18,000

US\$16,000-23,000

€15,000-21,000

## PROVENANCE:

American Collection, 1980s, from which acquired by the current owner



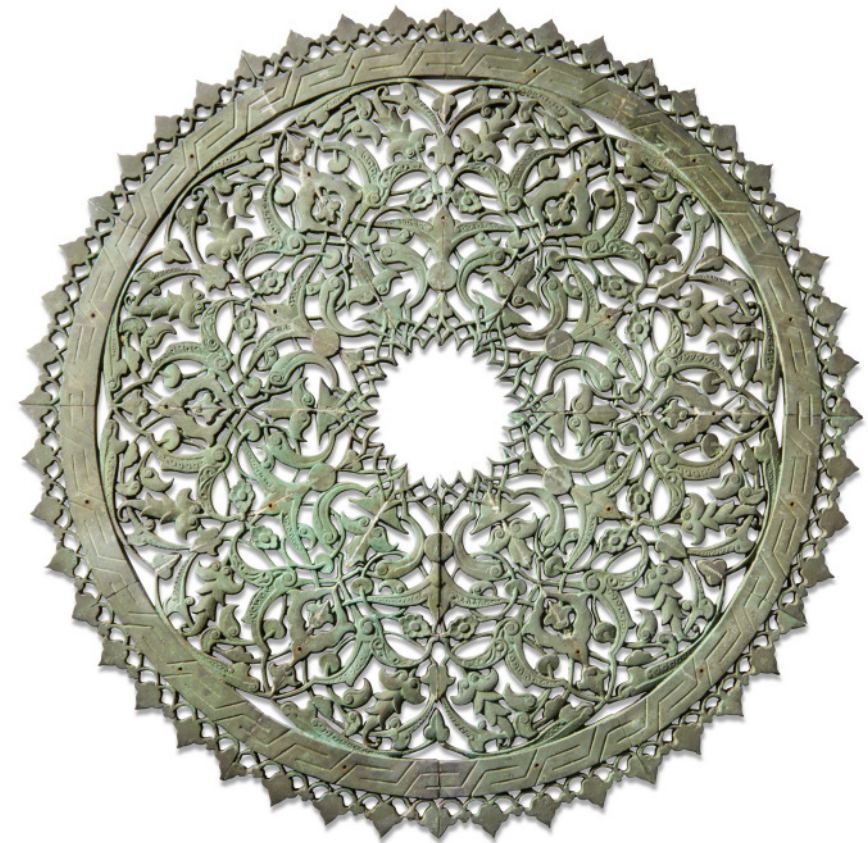
From the Mamluk period, monumental wooden doors in Cairo were often decorated with openwork bronze decoration, frequently in the form of roundels with accompanying corner spandrels in the style of a bookbinding or carpet. One of the most well known examples are those on the mosque-madrassa of Sultan Barquq, which also includes an inscriptional plaque above and below, though many other examples from both places of worship and civic buildings are known and published by Luitgard Mols, *Mamluk Metalwork Fittings in their Artistic and Architectural Context*, Utrecht, 2006. Though no similar study has been done of later periods, no doubt this distinctively Cairene doors continued to be made throughout the Ottoman period and beyond. A set of Mamluk-era door fittings is in the Victoria & Albert Museum, London (acc.no. 911PART/1-1884).

The decorative vocabulary on our fittings certainly have their roots firmly in the Mamluk period. The tight lattice of split palmettes on the roundel and spandrel, for example, find a lapidary counterpart in the stone screens erected around the funerary complex of Sanjar al-Jawli built in AH 703/1303-04 AD (Doris Behrens-Abouseif, *Cairo of the Mamluks*, London, 2010, p.156, fig.105). The stellar decoration on the small octagon, though quite distinct from the roundel, corresponds more closely with the angular strapwork on the exterior of the dome atop the funerary *khanqah* of Sultan Barsbay, built in AH 835/1432 AD (Doris Behrens-Abouseif, *op.cit.*, p.255, fig.236) while also evoking Mamluk inlaid woodwork.

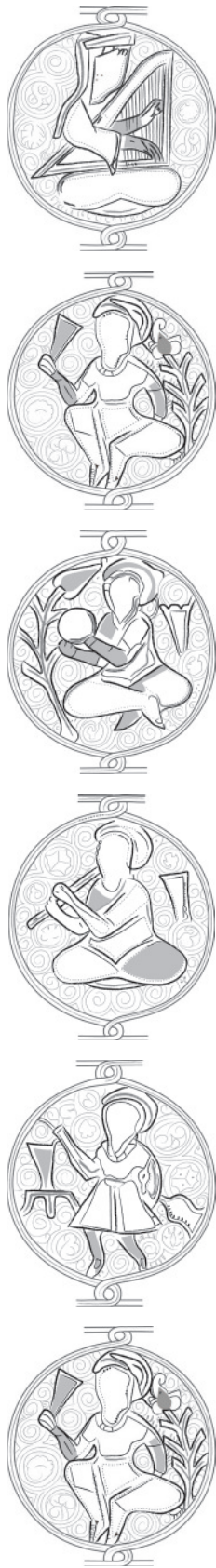
The rectangular panel, meanwhile, looks more to portable Mamluk objects: the repeated 'Y' shaped motif in the background is encountered frequently on late Mamluk metalwork, such as a bowl in New York (acc.no. M10; Esin Atil, *Renaissance of Islam: Art of the Mamluks*, Washington D.C., 1981, p.107, no.38). The distinctive double-zoned calligraphy on the plaque can also be seen on marble dadoes in the Mosque of al-Ashraf Qansuh al-Ghuri which was completed between AH 909/1503 AD and AH 910/1504 AD. Similar calligraphy can also be seen on the lower register of the doors to the mosque-madrassa of Sultan Barquq mentioned above. They can be made out in a photograph taken by K. A. C. Creswell which is now in the collection of the Victoria & Albert Museum, London (acc. no.1192-1921).

A revival in the arts of the Mamluks in the late 19th century was driven by two interrelated factors. The first important factor was the series of World's fairs which took part in the late 19th and early 20th centuries, where Egypt was often represented with a neo-Mamluk pavilion. This was the origin of a large pair of doors which were sold in these Rooms, 8 April 2008, lot 151, which were commissioned in 1906 by an American client of the art dealer Elias Hatoun.

The second reason why these doors came to be produced again was on account of the activity of the *Comité de Conservation des Monuments de l'Art Arabe*, established in 1881, who took it upon themselves to restore much of Cairo's historic landscape. Many of their interventions were carried out to a very high standard, but with poor documentation about what had been changed and what was original. In the catalogue of Ottoman and Mamluk revival metalwork in the Khalili Collection, it is suggested that the six examples in that collection all were made during 20th century refurbishments (acc.nos. MTW1590.1 to MTW1590.5 and MTW1593; Michael Spink, *Brasses, Bronze, and Silver of the Islamic Lands Part Four*, London, 2022, p.1386, nos.886 and 887). The group of fittings under acc.no.886 are similar to our roundel in design.







© Julia Jarrett



PROPERTY OF A LADY

28

### A SIIRT SILVER-INLAID BRONZE CANDLESTICK

SELJUK ANATOLIA, MID 13TH CENTURY

The body decorated with an overall scrolling arabesque pattern interrupted by three main figural roundels depicting equestrian figures and six smaller roundels depicting musicians, the base with a band of calligraphy, the shoulder with a band of split palmettes alternating with roundels depicting a six-pointed star, rising to a cylindrical neck decorated with Arabic inscriptions, the mouth similarly decorated, inscription inside, one small area of loss to the base

7½in. (19cm.) diam.; 7½in. (20cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-58,000

#### PROVENANCE:

Acquired by Tevfik Küyaş (1916-89), Davos, Switzerland, 1960s

Private collection, Switzerland, by descent

#### INSCRIBED:

Around the base, *al-'izz wa al-da'im wa al-iqbal al-shamil wa al-amr al-nafidh wa al-jid al-sa'ad [wa] al-amr al-khalid [wa] al-karama al-'alia [...] wa al-birr wa al-'ada' wa al-'ata' fa'al al-sahib al-dawara al-dawla [...] al-'izz wa al-baqa' wa al-hamd wa al-thana' wa al-sahib*, 'Perpetual glory and complete prosperity and penetrating command and rising good fortune [and] everlasting life [and] elevated generosity [...] and piety and favour and happiness for [its] owner. Wealth [...] ... glory and long life and praise and laudation to its owner'

Inside the base, *Muhammad bin 'Abd al-Rahman al-Khilati al-Suji*, 'Muhammad bid 'Abd al-Rahman al-Khilati the water seller'

When the renowned Maghribi traveler Ibn Battuta (d. 1368-9) visited the Anatolian town of Erzincan, he was in awe of the copper candlesticks produced by the town's artisans (A.S. Melikian-Chirvani, "Anatolian Candlesticks: The Eastern Element and the Konya School", *Rivista degli studi orientali*, vol. 59, Fasc. 1/4, 1985, p. 254). By this time, such candlesticks played an important role in religious life. They were a popular endowment to religious institutions, both for Muslims and the Armenian Christians who made up the majority of the population, the former following the *hadith* dictating that "He who lights up a luminary in the mosque for seven nights shall be turned away by God the Exalted from the seven gates of Hell and God the Exalted shall illuminate his tomb on the day when he is laid down in it. And on Resurrection Day there shall be light in front of him. And there shall be light on his right. And there shall be light on his left" (Melikian-Chirvani, *op. cit.*, p. 234).

Although candlesticks were often used in religious contexts, the visual repertoire of the present candlestick is unambiguously courtly, with roundels depicting feast and hunt in equal measure. The inscriptions, too, serve the glory and prosperity of the, most likely, royal owner. Nevertheless, in contrast to Mamluk inlaid bronzes, very few works attributable to Anatolia or Iran carry the names of patrons, and no name is inscribed here (Melikian-Chirvani, *op. cit.*, pp. 228-9).

A curious feature of the present candlestick is the inscription inside its base. A.S. Melikian-Chirvani ties the *nisba* to the town of Ahlat, on the northern shore of Lake Van, a major centre for the arts in Anatolia and, according to the historian Hamdullah Mustawfi Qazvini, writing in 1340, the capital (*dar al-mulk*) of Armenia Major (Melikian-Chirvani, *op. cit.*, pp. 228, 251-2). The same *nisba* is also attested on a copper bowl with a comparable visual repertoire inscribed 'work of the master Abu Bakr bin 'Imad al-Khilati' (Melikian-Chirvani, *op. cit.*, p. 249).

That the manufacture and use of such candlestick crossed religious boundaries with ease is borne out by the fact that many examples are inscribed with Armenian endowment inscriptions. Three closely comparable candlesticks are in the Victoria & Albert Museum, one of which is inscribed with an endowment in Armenian (acc. nos M.28-1946, M.35-1923 and M.711-1910). Another candlestick with a later endowment inscription in Armenian dated AH 1077/1666-7 AD sold in these Rooms, 27 April 2023, lot 17.







VARIOUS PROPERTIES

**•29**  
**TWO ALBUM PAGES: A HERON LANDING AND TWO CRANES STANDING IN A POOL**  
THE HERON ASCRIBED TO 'ABD AL-HAYY, BOTH IN THE STYLE OF JALAYIRID MESOPOTAMIA OR TABRIZ CIRCA 1370-80, PROBABLY 19TH/20TH CENTURY

The heron opaque pigments heightened with gold on paper laid down on card, an inscription in black *nasta'liq* above the right foot, two small pages of Persian poetry written in *nasta'liq* at the diagonal, horizontal and vertical, separated by an illuminated medallion below, a strip of marbled paper above, within gold and polychrome rules, plain buff inner border and pink outer border, the verso plain; the cranes opaque pigments heightened with gold on paper laid down on card, 4ll. black *nasta'liq* on the diagonal and arranged in two columns in the upper left, within gold and black rules, light pink outer border, the verso plain Heron 10¾ x 9¼in. (27.4 x 24.6cm.); folio 14¾ x 9½in. (36.6 x 24cm.); cranes 13 x 9in. (33.1 x 23cm.); folio 14¾ x 9in. (36.6 x 24.3cm.)  
£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

**INSCRIBED:**  
The painting of the heron inscribed on the left above the right foot of the bird, *qalam-i khwaja* 'abd al-hayy naqqash mahmud shah al-khayyam, 'The work of Khwaja 'Abd al-Hayy the painter, Mahmud Shah al-Khayyam'

Several similar paintings attributed to the Jalayirid painter 'Abd al-Hayy have come up for auction in recent years. One sold in these Rooms, 10 October 2000, lot 84, while two others were sold at Sotheby's London, 13 April 2000, lot 31, and Bonhams London, 2 May 2001, lot 38. 'Abd al-Hayy is primarily associated with a style of monochrome ink drawing known as *qalam-i wasiti*. This fact, combined with the limited corpus of paintings that can be securely attributed to him, prevents a confident attribution for our paintings.



**•30**  
**AN ILLUSTRATED FOLIO FROM A SHAHNAME**  
TIMURID SHIRAZ, IRAN, FIRST HALF 15TH CENTURY

Opaque pigments heightened with gold on paper with 11ll. of black *nasta'liq* above and one below arranged in four columns, added illuminated *sura* heading above from a Safavid Qur'an, pasted onto plain card margins, set within gold and blue rules, the verso plain  
Text panel 8¾ x 5¼in. (20.5 x 13.5cm.); folio 13¼ x 7¾in. (33.5 x 19.3cm.)  
£3,000-5,000 US\$3,900-6,400  
€3,600-5,800

A scene with very similar composition depicting a fight between mounted warriors in a mountainous landscape, can be seen on fol.89b. of a *Shahnama* in the Bodleian library (MS. Ouseley Add.176). Our painting is distinguished by the way in which the composition extends beyond the text panel to the left. Though Persian artists had been exploring the possibilities of using the margins since the Ilkhanid period, it remained relatively uncommon until the later 16th century. In the Oxford manuscript only a few illustrations - such as that depicting Kayumars in the form of a dragon fighting with his sons on fol.32b - take advantage of the full space of the page. A *Shahnama* illustration of similar date was sold in these Rooms, 31 March 2022, lot 58.



**\*31**  
**A FARs BRASS BOWL**  
SOUTH IRAN, LATE 13TH OR EARLY 14TH CENTURY

The body decorated with a central band of cartouches containing *thuluth* inscriptions against a scrolling vegetal ground alternating with roundels containing falconers on horseback, a band of braided decoration and one of foliate meander above, palmette and dart decoration below, a later owner's mark in a cartouche near the base, the interior with fish and birds around a central sunburst, no silver remaining  
4¾in. (12cm.) high; 11½in. (29cm.) diam.

£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Bernard Bottet (1900-71) and his son Bertrand Bottet (1924-94) (numbered 26 on page 58 of the Bottet inventory),  
*Objets de hasard. Collection Bottet et a divers amateurs*, Encheres Rive Gauche, 26 March 2012, lot 151

**INSCRIBED:**  
'Perpetual glory and prosperity and happiness and well-being and health and grace and kindness and ease and victory and wealth'  
An owner's name in the long narrow panel, 'It's owner Shams al-Din ibn Taj al-Din Farsi'  
The smaller owner's name, 'Its owner Husayn'

Bernard Bottet was an archaeologist and painter, and with his son he assembled a broad collection of works of art before setting up as a dealer in Nice. The collection was dispersed between 1989 and 2012 over eight public auctions. The Bottets created several inventories of their collection in the 1980s and this bowl can be identified in the second inventory, "[...] *au fond, poissons et oiseaux d'eau*" (Bernard Bottet and Bertrand Bottet, *Objets de hasard. Collection Bottet et a divers amateurs*, Encheres Rive Gauche, 26 March 2012, p. 58, no.26).

The convex shape of this bowl is one of the two standard Fars types as identified by A.S. Melikian-Chirvani (*Islamic Metalwork for the Iranian World, 8th-18th centuries*, London, 1982, p.149, fig.55). Additionally, the bowl bears not one but two cartouches containing the names of later owners, including one which has been very carefully incised against a hatched ground typical of Safavid period decoration.



PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

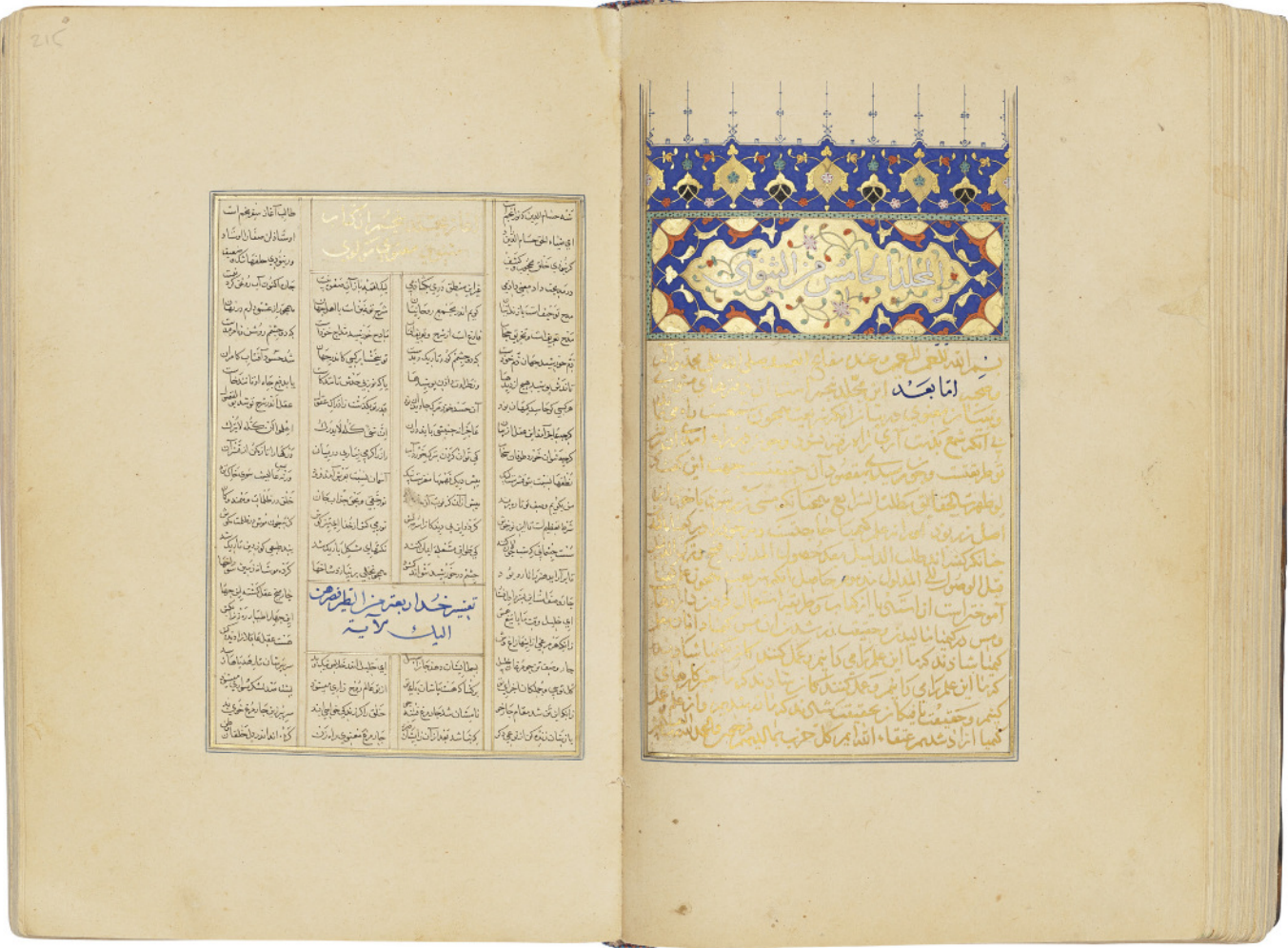
**\*32**  
**A TIMURID BROCADED SILK PANEL**  
IRAN OR CENTRAL ASIA, 1350-1425

The dark blue silk ground brocaded with an offset repeating motif of a flying crane against clouds, both selvages preserved, the silk pattern wefts floating loose on the reverse, repairs  
4ft.8in. x 1ft.23in. (142 X 59cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
With Spink & Son,  
Anon sale, Sotheby's London, 09 April 2008, lot 360

This exceptional silk panel is the only known example of its kind. The *chinoiserie* motif of a crane reserved against a cloud demonstrates the close relationship between Chinese and early Islamic textile production. However, the arrangement here of the motif repeated in staggered rows is typical of textile production in Iran and Central Asia rather than the arrangement of motifs on Chinese textiles from the 13th century whereby the motifs revolve around a central hub. Although Timurid painting demonstrates the prominent role of opulent textiles in court life, very few have survived to today. A textile with offset rows of gold birds is found in a painting of Baysunghur attributed to mid-15th century Timurid Herat, sold in these Rooms 27 April 2023. For a full report on this textile written by Dr. Marian Wenzel refer to the catalogue for Sotheby's, 9 April 2008, lot 360.





VARIOUS PROPERTIES

033

JALAL AL-DIN RUMI (D.1273): *MATHNAWI MA'NAWI*

SIGNED MUHAMMAD IBN MUHAMMAD IBN AHMAD AL-KHAYRI AL-ANSARI, TIMURID HERAT, DATED RAJAB AH 889/JULY-AUGUST 1484 AD

Poetry, Persian manuscript on paper, 331ff. plus two flyleaves, each folio with 23ll. fine black *naskh* arranged in four columns, headings in polychrome *thuluth* in panels set within the inner two columns, the margins plain, catchwords, the opening bifolio with 17ll. of gold *thuluth* in clouds reserved against red hatched ground, the following bifolio with 9ll. of black *naskh* set arranged in two columns with gold, lapis, and polychrome illuminated margins, with five further illuminated headpieces throughout the text, with eight later full page illustrations with illuminated margins, the colophon signed and dated, in contemporaneous gilt tooled leather binding, the doublures with decoupé medallions and spandrels, overall excellent condition  
Text panel 5% x 3%in. (14.3 x 9.6cm.); folio 9¼ x 5%in. (23.5 x 14.9cm.)

£40,000-60,000

US\$51,000-76,000

€47,000-70,000

PROVENANCE:

Anon sale, Christie's London, 28 April 1992, lot 102

This finely illuminated copy of the *Mathnawi Ma'nawi* is a truly luxurious example of Timurid manuscript production. The opening page of each of the six books of the *Mathnawi* has a finely illuminated headpiece and text written in gold, which is more commonly applied to just the opening bifolio of the manuscript. Although Jalal al-Din Rumi is primarily associated with Konya, the Anatolian city where he composed the *Mathnawi Ma'nawi* and is buried, he originally hailed from Khorassan, and it is there that the present manuscript was copied. The poet and mystic enjoyed immense popularity at the princely courts of the Timurids, as evidenced by the high number of very fine manuscripts surviving from this period. Examples include those dated AH 821/1418 AD (SOAS Library, acc. no. ms. 46714), AH 842/1438-9 AD (John Rylands Library, University of Manchester, acc. no. Persian MS 983), AH 844/1440-1 AD (British Library, acc. no. Or 5012), and AH 867/1462-3 AD (Khalili Collections, acc. no. MSS 945).

Several late Timurid manuscripts of Rumi's *Mathnawi Ma'nawi* have come up for auction in recent years. One dated 7 April 1456 AD and signed Husayn bin 'Ali al-Abi al-Najjimi, was sold in these Rooms, 25 April 2013, lot 94. Further examples dated 15 Muharram 883/26 April 1478, AH 881-6/1476-82 AD and AH 904/1498-9 AD were sold at Sotheby's London, 6 April 2011, lot 220, 19 October 2016 lot 118 and lot 110 respectively.







## GARDENS OF SILK PART II

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■34

### AN EXTREMELY LARGE SAFAVID VELVET PANEL

IRAN, LATE 16TH OR EARLY 17TH CENTURY

Comprising a full loom width decorated with a repeated pattern of a cypress tree growing between two floral stems, flanked by a bird to each side, traces of metal-thread, mounted, framed and glazed  
61½ x 27½in. (155.9 x 69.9cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-70,000

#### PROVENANCE:

Giorgio Sangiorgi (d.1960),  
Acquired by the present owner from Spink & Son, 1985

#### EXHIBITED:

Donald King, *Textiles from the Sangiorgi Collection*, Spink & Son, London, 17 September - 5 October 1985

#### LITERATURE:

Spink & Son Ltd, *Textiles from the Sangiorgi Collection*, exhibition catalogue, London, 1985, no. 20 (illustrated).

This velvet comes from the Collection of Giorgio Sangiorgi (d. 1960), a collector and antiquities dealer with a gallery in the Palazzo Borghese, Rome. The gallery was founded by Giorgio's father Giuseppe Sangiorgi (d.1928). The Sangiorgis counted many museums and prominent collectors amongst their clientele. Ancient glass was the main focus of the Sangiorgi collection and was published by Giorgio in 1914 (*Collezione de Vetri Antichi dalle Origini al V Sec, D.C. ordinati e descritti da Giorgio Sangiorgi con prefazione di W. Froehner*, Milan and Rome, 1914). Also important was the Sangiorgi textile collection, part of which was exhibited at the Castel Sant'Angelo in Rome in 1911 (Antonio Munoz, *La Mostra D'Arte Retrospettiva a Castel Sant'Angelo e la Collezione di stoffe di Giorgio Sangiorgi*, Rome, 1911). Following Giorgio's death the gallery closed and most pieces were acquired by museums and collectors or sold at auction. A large collection of important engraved ancient gems from the Sangiorgi Collection was sold in Christie's New York, 29 April 2019.

Under Shah 'Abbas I (r. 1588-1629) silk textile production in Iran flourished, reaching a pinnacle in the mid-17th century. Luxurious silks and velvets were produced in workshops in Yazd, Kashan and Isfahan. Velvets were manufactured either with continuous pile or, as with the present lot, woven selectively with areas of pile and "voided" areas of flat weave which were opulently filled with metal-threads.

The repeating cypress tree design of the present velvet is typical of the naturalism favoured by silk designers in 17th century Safavid Iran. A velvet of very similar design in the Oruzheinaya Palace, Moscow, has been attributed to Yazd (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. 1057).







35

■35

### A SAFAVID SILK BROCADE PANEL

IRAN, 17TH CENTURY

The gold ground with staggered rows of pink poppies, composite, later applied brocade border of scrolling floral vines, mounted behind clear acrylic  
Textile 39% x 29%in. (100 × 76cm.)

£8,000-12,000

US\$11,000-15,000  
€9,400-14,000

**PROVENANCE:**

Acquired from Ferro Ettehadieh, New York, 1983

The drawing of the repeated poppy motif which decorates this textile is closely comparable to a Mughal textile in the Textile Museum, Washington D.C. That textile displays a stronger red colouration and a more open arrangement of the rows (inv. no. 6.262; Carol Bier (ed.), *Woven from the Soul, Spun from the Heart*, Washington D.C., 1987, p.237). The prevalence of commercial and artistic exchange between Safavid Iran and Mughal India has been well-documented. Textiles such as this one display patterns that were favoured and fashionable in both centres. A similar textile was sold in these Rooms 23 October 2007, lot 179.



36

■36

### A SILK BROCADE PANEL

IRAN, PROBABLY 18TH CENTURY

Formed of two panels, woven with columns of carnation flowerheads and tulip sprays on a golden beige ground, divided by paired narrow columns of stylised flowers on a blue ground, later applied striped border, localised staining, mounted to cream fabric on a stretcher, behind clear acrylic  
40% x 39%in. (101.8 × 99.6cm.)

£3,000-5,000

US\$3,900-6,400  
€3,600-5,800

**PROVENANCE:**

London auction, 1980s (by repute)

A number of similar silk brocade fragments are dated from the late 17th and 18th centuries. One fragment of almost identical design is in the Kunstgewerbe Museum Berlin (inv.no. 1978.223; R. Neumann and G. Murza, *Persische Seiden: Die Gewebekunst der Safawiden und ihrer Nachfolger*, Leipzig, 1988, pl. 206, pp.216-217). The Berlin fragment is dated to the late 17th or 18th century and has a border naming the weaver "Isma'il". A further similarly designed panel attributed to the 18th century is in the Victoria & Albert Museum, London (acc. no. 22-1903). Two other similar fragments in the Victoria & Albert Museum are signed and dated to the 1860s (acc. nos. T.121-1926 and T.84-1929). Whilst of a very similar design to our brocade panel, the drawing on these later panels is stiffer and is later in execution.



■37

### A SAFAVID SILK AND METAL-THREAD BROCADE PANEL

IRAN, 17TH CENTURY

The gold ground woven with offset rows of orange rose bushes inhabited by a butterfly, composite fragment, mounted and behind clear acrylic  
21% x 16%in. (54.9 × 41.9cm.)

£25,000-35,000

US\$32,000-45,000  
€30,000-41,000

**PROVENANCE:**

Acquired from Ferro Ettehadieh, New York, 1983

**EXHIBITED:**

*Woven from the Soul, Spun from the Heart*, The Textile Museum, Washington D.C., 7 November 1986 - 29 January 1987, no. 19.

**LITERATURE:**

Carol Bier (ed.), *Woven from the Soul, Spun from the Heart*, exhibition catalogue, Washington D.C., 1987, no.19, p. 174.

This textile originally formed part of a larger lavish robe of the same design. The drawing of the rose bush relates closely to a drawing by the Safavid artist Shafi 'Abbasi in the Yale University Art Gallery (inv. no. 1937.4769, see Carol Bier (ed.), *Woven from the Soul, Spun from the Heart*, exhibition catalogue, Washington D.C. 1987, p. 174).

Another fragment of the brocade is sewn to a border of a chausuble in the Museo d'Arte Sacra from the Convento di San Francesco in Greve in Chianti, Italy. The very high quality of the drawing and weaving in our fragment as well as that in Italy is comparable to Safavid brocades dedicated to the shrine in Najaf (Mehmet Aga-Oglu, *Safawid Rugs and Textiles. The Collection of the Shrine of Imam 'Ali at Al-Najaf*, New York, 1941). As royal dedications, the Najaf textiles were probably woven in a royal workshop and the comparable quality of the present brocade would suggest the same.

44

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

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## AN EXCEPTIONAL LARGE SAFAVID FIGURAL VELVET PANEL

■38

### AN EXCEPTIONAL LARGE SAFAVID FIGURAL VELVET PANEL

IRAN, FIRST THIRD 17TH CENTURY

Of rectangular form, the motif of mother and child standing by a cypress and a pomegranate tree repeated three times completely, the two upper thirds and the lower third of the figure showing at top and bottom, the mother figures wearing a pink, beige, deep blue or brown robe under a beige drape, the upper fragmentary figure with bright yellow drape, each wearing rows of necklaces and earrings of various colours, with an elaborate headdress adorned with leaves, the lips and toenails delicately coloured in pink, the child wearing yellow or beige coat with a small pendant medallion, the trees with strongly contrasting colours with brown branches, green and yellow leaves, blue, beige and yellow fruits and flowers, the foliage spreading to the entire ground, a crouching dog at the mother's feet and a leopard with contrasted blue, brown or white spotted coat, with remains of metal thread in places, four original fragments sewn together, areas of wear and discolouration

65 × 12¼in. (165 × 31cm.)

£400,000-600,000

US\$510,000-760,000

€470,000-700,000

#### PROVENANCE:

Acquired from Spink & Son, London, 1987





This extraordinary panel is one of four that were apparently found together and were then sold, like this, through Spink & Son in London. One of the other panels, with only two figures, which retains very well preserved colours, is in the David Collection, Copenhagen (Inv. no. 1/1988; Kjeld von Folsach and Anne-Marie Kleblow Bernsted, *Woven Treasures, Textiles from the World of Islam*, Copenhagen, 1993, no.34, p.112; by Kjeld von Folsach *Sultan, Shah and Great Moghul*, Copenhagen, 1996, no.260, p.280; and *Art from the World of Islam in the David Collection*, Copenhagen 2001, no.665, p.389). Another smaller fragment, showing just the top half of the woman in a yellow drape, was sold at Bonhams, London, 8 April 2014, lot 60 (Francesca Galloway *Islamic Courtly Textiles & Trade Goods 14th-19th century*, London, 2011, no.5, pp.12-13).

There are a number of well-known Safavid velvets woven with elegant figures paired with flowering trees or floral sprays. The figures can be male, as in the famous coat gifted to Queen Christina of Sweden in 1644 and now in the Royal Armoury, Stockholm (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.1060 amongst many publications) or female (John Thompson, *Silk, 15th to 18th centuries, Treasures from the Museum of Islamic Art, Qatar*, Doha, 2004, no.8, pp.40-43; or a similar example in the Keir Collection published in Friedrich Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, no.107, pp.182-3 and 187). These examples, and more, such as the Rosenborg velvets that obviously fall into the same group, a group attributed by Pope to Yazd, are typified by a feeling of considerable space around the elements of the design, with no major design element showing any hint of overlapping another. The figures are elongated, curving, very much in the style introduced first by Reza 'Abbasi in the early 17th century. A Safavid velvet panel depicting two figures, one with a dog, was sold at Sotheby's, Doha, 19 March 2009, lot 301. Another 17th century velvet depicting a lady with a dog is in the National Museum of India, New Delhi (inv. no. 56.29).

The present velvet is from a much smaller group, where the figures are more solidly proportioned, and there is clear design interaction between the figures and the surrounding vegetation. The design here is clearly on more than one plane, in contrast to Pope's "Yazd" group. One textile that shares these characteristics is the magnificent double panel of four repeats with two figures that was sold at Sotheby's in 1998 and is now in the Museum of Islamic Art in Doha, (Jon Thompson *op.cit*, no.7, pp.36-39). Another velvet that shares the same features, and which is noted by Folsach and Bernsted as being technically very similar to our panel, is one that depicts a standing lady wearing a thick cloak holding a wine cup and bottle. The best published example of this was with Bacri frères in Paris (Pope, *op.cit*, pl.1043); two further smaller panels of the same design, one of which belonged to Dr Albert Figdor, were



exhibited in Munich in 1910 (*Meisterwerke Muhammedanische Kunst*, exhibition catalogue, Munich, 1910, pl.192), while a third very similar fragment is in the Textile Museum, Washington (Carole Bier (ed.), *Woven from the Soul, Spun from the Heart*, exhibition catalogue, Washington D.C., 1987, no.55, p.239). That textile is signed with the name "Abdullah", but we cannot be sure if that is the name of the weaver or if it indicates something else. The same name appears on a very varied group of textiles including one which is catalogued as first half 17th century, but where the turban style would indicate a later date (Bier, *op.cit*, no.22, p.179).

In her discussion of the "Abdullah" panel in the Textile Museum, Carol Bier comments on the European aspects of the depiction of the lady. This seems to be a feature of all the group. The Qatar panel and the smaller examples of that design are purely Persian in drawing and composition, but our panel, like the "Abdullah" velvet, shows obvious European influence. It is clear that it depicts a mother and child, but the identification with the Virgin Mary is not explicit. There is however a further velvet in the Palazzo Mocenigo, Fondazione Musei Civici, in Venice which dispels any doubt (Centro Studi di Storia del Tessuto inv. no. 37). Again there are two figures, but there one is a maidservant and the other is the nimbate Virgin Mary, very clearly suckling the infant Jesus who also has a flaming halo (Pope, *op.cit*, pl.1061B; for a different repeat from the same textile see *Hali* 104, May-June 1999, p.81). The composition is much more crowded than Pope's "Yazd" group but, unlike here, there is no overlap between the main design elements. That velvet panel is clearly recorded in the Venetian archives as having been presented to the Doge Marino Grimani by the visiting Persian mission sent by Shah 'Abbas in 1603. The European, or at least Christian, influence is there undisguised for everybody to see.

Beginning in 1603 Shah 'Abbas re-settled huge numbers of Armenians from their homes on the borders of Iran and Turkey. The reason for this was to decimate the buffer lands between the two countries and make them very inhospitable for any tempted Turkish army. While the rural Armenians were settled in the countryside, those from the cities, and particularly Julfa, were brought to Isfahan where they formed their own community, New Julfa (John Carswell, *New Julfa, The Armenian churches and other buildings*, Oxford, 1968, p.3). This new suburb of the city rapidly became a centre of its own culture, and it subsequently clearly affected certain artistic developments in the city. However in 1603, the year the Venice velvet was woven, New Julfa had not quite yet been set up. John Cartwright, who travelled to (Old) Julfa around 1600 wrote of the Armenians in his account published in 1611 as "a people rather given to the traffique of Silkes, and other sort of wares, whereby [the town of Julfa] waxeth rich and full of money"(John Cartwright, *The Preacher's Travels to the East Indies, through Syria, Mesopotamia, Armenia, Media, Hircania and Parthia*, London, 1611, pp.35-36, quoted by Carswell, *op.cit*, p.73). It is not surprising that the Shah wanted to benefit from the proximity of the Armenian silk merchants by bringing them to Isfahan. Their wealth rapidly grew in the capital, the church of St James was founded in 1606, and 13 years later the church of Saint George was decorated with a *cuerda seca* tile panel, the technique popular throughout Isfahan for decorating public buildings, depicting the magi kneeling to the Virgin and child. As in our velvet, the figures are very solid, wearing thick robes and cloaks, not at all the slightly fay figures of Reza 'Abbasi and his followers.

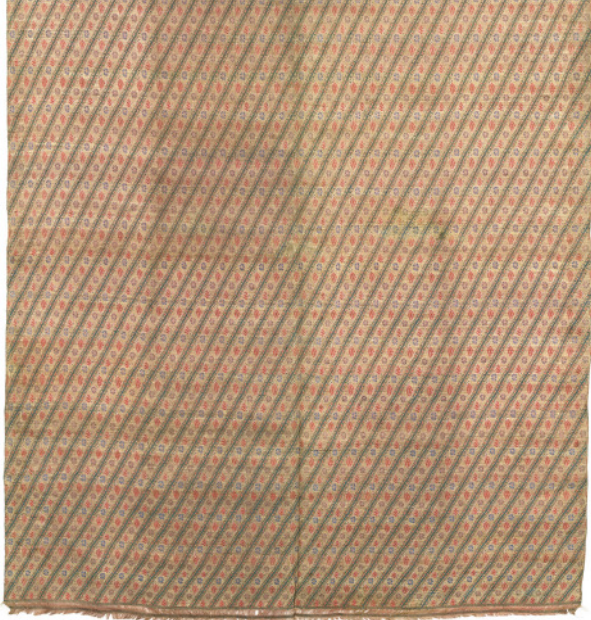
We cannot be sure whether this outstanding very large velvet panel was woven in a Christian or Muslim context, or for which of these communities it was destined. It demonstrates however a beautifully balanced synergy between the Christian-inspired mother and child figures and the overlaid cypress and pomegranate tree that are such a part of the early Safavid decorative arts, especially in carpet and bookbinding design. It does so in an outstandingly complex technique with a very wide range of colours that demonstrate Safavid textile prowess at its best.







39



40

#### ■39

### A SILK AND METAL-THREAD SASH WITH COMPOSITE BORDERS

THE CENTRAL FIELD IRAN, LATE 17TH CENTURY

The central field with bands of gold rosettes against a red or blue ground alternating with undulating bands of flowers and leaves against a gold ground, between a floral border ribbon, the borders composed of composite Mughal, Ottoman and Chinese silk fragments, fringed with multicoloured tassels, mounted on a fabric backing with label affixed to the back  
Sash 8ft.7in. x 29½in. (262.9 × 74cm.)

£5,000-7,000

US\$6,400-8,900  
€5,900-8,200

#### PROVENANCE:

Gifted by the King of Derge, Tibet, to Jamgon Ngawang Gyeltsen (d. 1732) during his embassy to Derge between 1688 and 1695 and left by Jamgon Ngawang Gyeltsen to the monks of the Lhundrubteng Monastery, Tibet, by 1695 (by repute),  
Acquired from Spink & Son, 1987

The label accompanying this sash indicates that it was gifted to the Buddhist monk Jamgon Ngawang Gyeltsen (1647-1732). Born in Bhutan, Jamgon Ngawang Gyeltsen was sent as an ambassador to Sanggye Tenpa, the King of Derge in 1688 where he resided at the Lhundrubteng Monastery until 1695. During his time at the monastery he was a trusted advisor to the King, settling controversies and giving instruction. As he did not want to own any material goods, Gyeltsen left all his possessions to the monks of Lhundrbnteng when he returned to Bhutan, which would have included this sash.

#### ■40

### A LARGE SILK PANEL

SIGNED MUHAMMAD NAQI [?], QAJAR IRAN, DATED AH 1273/1856-5 AD

The gilt ground decorated with bands of alternating red, blue and pink flowers between green diagonal borders, with signed calligraphic cartouches at one end, signed Muhammad Naqi [?]  
108¾ x 42½in. (276 × 108.7cm.)

£2,400-3,600

US\$3,100-4,600  
€2,900-4,200

#### PROVENANCE:

London auction, 1980s, when acquired by current owner

This large silk panel is a full loom's length and notably retains the date it was produced and the name of the weaver. The completeness of the textile and its very good condition means the panel is almost as it was when it first left Muhammad Naqi's workshop.

#### ■41

### A SILK BROCADE ROBE

LATE SAFAVID OR ZAND IRAN, 18TH CENTURY

The blue ground decorated with rows of alternating orange and white floral sprays, gold edging and a repeated design of alternating cockerels and flowers, buttons retained but some button loops lacking, mounted to a cream fabric ground on a stretcher and behind clear acrylic  
39¾in. (100.9cm.) long

£3,000-5,000

US\$3,900-6,400  
€3,600-5,800

#### PROVENANCE:

Acquired from Ferro Ettehadieh, New York, 1983

Garments fashioned from luxurious silk brocades were the epitome of Safavid style. The bright colours and use of gold in Safavid fashion was something repeatedly remarked upon by European visitors to Safavid Iran in the 17th and 18th centuries (Carol Bier (ed.), *Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran 16th-19th centuries*, Washington D.C., 1987, p214). In the later Safavid and Qajar periods garments for both men and women tended towards a more tailored fit with a cinched waist, curved hips and pointed cuffs similar to the style of the present robe.

A silk brocade robe attributed to the 18th century with a similarly dense floral design is in the Metropolitan Museum of Art, New York (acc. no C.I.40.196). Another two closely comparable robes dated to the 17th or 18th century are in The Textile Museum, Washington D.C. (inv.no.3.94 and inv.no. 1985.5.1) and two further very closely related robes dated to the late 18th or early 19th century are in the Musée des Tissus et des Arts décoratifs de Lyon (MT 31515 and MT 31516; Gwenaëlle Fellingier and Carol Guillaume, *L'Empire des roses: chefs-d'oeuvre de l'art persan du XIXe siècle*, Gand & Lens, 2018, cat. 339 and 340, pp.350-51).

#### ■42

### TWO SILK DAMASK TOMB COVER FRAGMENTS

SAFAVID IRAN, CIRCA 1700

Each fragment woven with cartouches with inscriptions in *thuluth*, the first fragment green on a cream ground, the second black on a red ground  
Largest 17¼ x 8in. (45 × 20.5cm.)

£2,500-3,500

US\$3,200-4,500  
€3,000-4,100

#### INSCRIBED:

Qur'an, XLVIII, *sura al-fath*, v.1

These two fragments exemplify the damask technique whereby the calligraphic designs are mirrored on the reverse resulting in the *muthanna* (mirror-image) style of calligraphy (Anthony Welch, *Calligraphy in the Arts of the Muslim World*, New York, 1979, p. 154).

#### ■43

### A SILK BROCADE ROBE

LATE SAFAVID OR ZAND IRAN, 18TH CENTURY

The blue-grey ground decorated with rows of alternating floral sprays, gold edging with a floral meander design, green tie fastening, lined  
39¾in. (100.9cm.) long

£3,000-5,000

US\$3,900-6,400  
€3,600-5,800

#### PROVENANCE:

London auction, 1980s, when acquired by current owner

A robe of with very similar silk brocade attributed to the late 18th century is in the Los Angeles County Museum of Art (M.57.32). Like our robe, the brocade on the Los Angeles robe has a more spacious design in which the motifs change direction by row. It also has a similar green tie fastening. For further information about this robe please see the preceding lot.



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VARIOUS PROPERTIES

045

#### A MINIATURE OCTAGONAL QUR'AN

PROBABLY SAFAVID IRAN, DATED AH 985/1577-8 AD

Arabic manuscript on paper, 250ff. plus one flyleaf, each folio with 20ll. black *ghubari* script, *sura* headings in red, set within gold and black rules, the margins plain, catchwords, the opening bifolio with 7ll. black *ghubari* set within broad illuminated margins, the binding gilt tooled leather, the doublures paper, in *repoussé* silver box  
Text panel 1 × 1½in. (2.7 × 2.9cm.); folio 1⅜ × 1⅞in. (3.4 × 3.3cm.); case 1¼in. (4.6cm.) diam.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000



45

44

#### A *FIRMAN* OF SHAH ISMA'IL I SAFAVI KHATA'I (D. 1524)

SAFAVID TABRIZ, IRAN, DATED 25 SAFAR AH 914/4 JULY 1508 AD

A decree issued by Shah Isma'il I Safavi Khata'i transferring ownership of the Bagh-i Khan Ahmad garden in Tabriz to his brother Sayyid Sulayman Mirza, Persian manuscript on paper with 12ll., black *shikasteh*, key words picked out in gold, with seal impression dated AH 908/1502-3 AD, the reverse with annotations, mounted, framed and glazed  
19 × 9in. (48.3 × 23cm)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

##### PROVENANCE:

Adrian David Hugh Bivar, Professor of Iranian Studies at the School of Oriental and African Studies, by 1965,

From whom acquired by the present owner, 1983

##### LITERATURE:

B.G. Martin, "Seven Safavid Documents from Azarbaijan" in S. M. Stern (ed.) *Documents from Islamic Chanceries*, Oxford: Bruno Cassirer, 1965, pp. 171-180, pl. LIII

T. M. Musavi, *Orta asr Azarbaijan tarikhina dair farsdilli sanadlar (XVI-XVIII)*, Baku: Elm, 1977, pp. 190-191.

This early *firman* composed on behalf of Shah Isma'il I Safavi Khata'i, founder of the Safavid dynasty, is a rare survival of a transitional form between the chancellery practices of the Qara and Aq Qoyunlu and those of the later Safavids. Notably, the presence of the phrase *khutima bi'l-khayr* written perpendicular to the eleventh line is a last trace of a formal concluding prayer used by the former bureaucracies. As it is traditionally written on the final line as a method of preventing unauthorized amendments, B.G. Martin has suggested that lines ten and twelve are later interpolations. They mention the prominent Qizilbash leader Husayn Beg La'la', who played a key role in the early Safavid movement by helping the young brothers Isma'il and Sulayman Mirza - mentioned in the *firman* - evade the Aq Qoyunlu authorities. As such, this rare surviving document provides a valuable insight into the early Safavid political struggle between the Qizilbash Turkomans and the settled bureaucracy of Azerbaijan.

The full transcription, translation to English and commentary are published in B.G. Martin, 1965, and are available upon request.

Miniature octagonal Qur'ans, also known as *sançak* (meaning banner in Turkish), grew in popularity in the 17th century. 16th century *sançaks*, such as this one, are far rarer. The script is *ghubari* which literally means 'dust', denoting the intricate nature of the writing. The style developed due to belief in talismanic properties of inscribing certain verses of the Qur'an onto objects. This miniature Qur'an would be small enough to carry with the owner on a daily basis, usually around the neck, bringing them protection. Alternatively, they would be hung in their silver boxes on an '*alam* (standard) and carried into battle. Examples can be found in the Metropolitan Museum of Art, New York (acc.no.89.2.2156) and in the Morgan Library and Museum, the latter also with a 19th century silver case (acc.no. MS W.22). It is accompanied by a silver case which is likely to be dated later in the 18th or 19th century (N.F. Safwat, *Qur'ans and Other Manuscripts from the Collection of Ghassan I. Shaker*, Oxford, 2000, p.97, no. 18). A similar 16th century miniature Qur'an was sold in these Rooms, 27 Oct 2022, lot 30.



PROPERTY OF A GENTLEMAN

046

#### A MINIATURE QUR'AN

SIGNED AHMAD AL-HAFIZ AL-KASHANI, HERAT OR TABRIZ, SAFAVID IRAN, DATED 12 JUMADA II AH 943/26 NOVEMBER 1536 AD

Arabic manuscript on paper, two flyleaves, each folio with 12ll. black *ghubari* script, gold roundel verse markers, *sura* headings in gold *thuluth* set between blue rules, in gold and blue rules, the margins plain, the opening bifolio with 8ll. reserved against cloudbands in fine illuminated margins, the binding gilt tooled black leather, the doublures blue leather with gold and black *decoupé*, with silver case  
2¼in. (5.8cm.) diam.

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

##### PROVENANCE:

Demir 'Ali Arza, Korçë, Albania, 1905

Thence by descent

This Qur'an manuscript comes from the descendants of an Albanian soldier, Demir 'Ali Arza, who travelled to Istanbul in 1905 as a soldier in the Ottoman army. There, he acquired a number of manuscripts which he brought back to his family home in Korçë, South East Albania. Since the fifteenth century, the Balkans in general - and Albania in particular - had provided much of the manpower for the Ottoman Empire's army and its administrative elite through the operation of the *devshirme*. Those hailing from there include the Köprülü dynasty of Viziers, who dominated the politics of the Empire throughout the seventeenth century, and later governors/rebels like 'Ali Pasha of Tepelana and - of course - the Egyptian ruler Muhammad 'Ali.

Demir 'Ali Arza remained in Albania after its independence in 1912, and served in the army of King Zog (r.1928-39) and eventually died during the Second World War. The manuscript also remained with the family, who by then had moved to a town near Dures, after 1967 when the brutal Stalinist-inspired government of Enver Hoxha attempted to banish all forms of religion from the country. Those with religious surnames were forced to change them, men were forbidden to grow beards, and historic mosques and *tekkes* were demolished or repurposed. The large 16th century mosque of Berat, for example, became a facility for training acrobats. Religious manuscripts could be confiscated, and their owners sentenced to ten years' hard labour. This small manuscript, however, was concealed by the family until after the end of the regime in 1991.



(actual size)

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

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47

VARIOUS PROPERTIES

**47**  
**A SUFI ENTRANCED BY A MUSICIAN CASTS OFF HIS CLOAK**

SHAYBANID BUKHARA, THIRD QUARTER 16TH CENTURY

Opaque pigments heightened with gold on paper, set within gold and polychrome rules, the margins plain, verso with 8ll. of black *nasta'liq* with alternate lines set diagonally, within gold rules, the broad margins gold-speckled, some rubbing and loss to pigment  
Painting 19.9 × 11.3cm. (7<sup>7</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>2</sub>in.); Folio 22.5 × 13.9cm. (8<sup>7</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub>in.)

£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

**PROVENANCE:**  
Acquired London trade, 1970s,  
Thence by descent

The Bukhara style may be seen as a late flourishing of the Herati style, following the conquest of the city by the Shaybanids. An illustration from Jami's *Yusuf wa Zulaykha* in the India Office Library also displays a high golden hillside and a similar careful treatment of architectural detail, with a particular eye for the polychrome tilework for which Bukhara itself was well known (B. W. Robinson, *Persian Paintings in the India Office Library*, London, 1976, p.173, no.883). This painting relates to one from the Nasli M. Heeramanec collection, now in the Los Angeles County Museum of Art (M.73.5.444).



48

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*48**  
**'ABDULLAH ANSARI WITH ABU AHMAD**  
SAFAVID SHIRAZ, IRAN, SECOND HALF 16TH CENTURY

An illustration to the *Majalis al-'Ushshaq* of Gazurgahi, opaque pigments heightened with gold on paper, 5ll. black *nasta'liq* with keywords in blue set within a text panel set within the painting frame, set within gold and polychrome rules, the plain margins cropped, the verso with 14ll. black *nasta'liq* arranged in two columns set within gold and polychrome rules, pasted along the top edge to a later fabric lined card mount, framed and glazed  
Painting 6<sup>1</sup>/<sub>2</sub> × 4<sup>3</sup>/<sub>4</sub>in. (15.5 × 12cm.); folio 7<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>2</sub>in. (19.1 × 15.1cm.)

£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

**PROVENANCE:**  
New York by 1971

The *Majalis al-Ushshaq* was written in the early 16th century by Kamal al-Din Gazurgahi who was appointed by Sultan Husayn Bayqara as Sheikh of the shrine of 'Abdullah Ansari, the subject of our illustration. The *Baburnama* written by the Mughal Emperor Babur devotes a section to discussing Kamal al-Din Gazurgahi and the text (translated by Wheeler M. Thackston, New York & London, 1996, p.220). A similar painting attributed to Shiraz circa 1560-70 was sold in these Rooms, 26 April 2018, lot 61.



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**\*49**  
**THE SERPENT BEARER CONSTELLATION (AL-HAWWA)**  
SAFAVID IRAN, EARLY 17TH CENTURY

Opaque pigments heightened with gold and silver on paper, faded annotations in black and red ink, the painting breaking through gold and black inner rules and within gold and black outer rules, set within gold-sprinkled margins, the verso plain, mounted, framed and glazed  
Painting 9<sup>1</sup>/<sub>2</sub> × 5<sup>3</sup>/<sub>4</sub>in. (24 × 14.5cm.); folio 10<sup>1</sup>/<sub>2</sub> × 6<sup>3</sup>/<sub>4</sub>in. (26.8 × 17.2cm.)

£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
New York by 1971

**INSCRIBED:**  
At the top, *surat-i havva' u haya chunanchih ... asman mi-namayad*, 'Image of the serpent carrier and the serpent as it appears [in] the sky'  
Faintly written at the bottom, *jadval-i kavakib-i surat-i havva'*, 'Index of the stars of the image of al-Hawwa'

The constellation of *al-hawwa*, the serpent bearer, is also known as Ophiuchus. Around the serpent bearer is the snake, *al-hayyah* or Serpentis. Inscriptions in the body of the painting identify some of the stars including the neck of the serpent (*'unq al-haya*) and the beginning of the Northern Line (*al-nasaq al-shami*). This constellation is illustrated in the *kitab suwar al-kawakib al-thabita* of al-Sufi in the Metropolitan Museum of Art (acc. no. 13.160.10, page 99).



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**\*50**  
**ISKANDAR SUMMONS HIS COMMANDERS**  
PROBABLY SAFAVID TABRIZ OR QAZVIN, IRAN, THIRD QUARTER 16TH CENTURY

An illustration from the *Sharafnama* of Nizami's *Khamisa*, opaque pigments heightened with gold on paper, set within gold, red and black rules, an inner border of sixteen rectangular cartouches containing black *nasta'liq* reserved in clouds against gold, a further larger rectangular cartouche of black *nasta'liq* above and below, gold-sprinkled pink outer border, the buff margins decorated with a gold star-lattice, laid down onto card, the verso plain, mounted, framed and glazed  
Painting 6<sup>3</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>2</sub>in. (17.2 × 13cm.); folio 12<sup>7</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub>in. (32.8 × 23cm.)

£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
New York by 1971

The painting has been pasted into a later album page and the large text pasted above and below is from the *Anwar-i Suhayli* of Va'iz al-Kashifi, whilst the small cartouches running vertically either side are non-continuous extracts from Nizami's *Khamisa*. A very similar illustration of Shapur presenting a portrait of Khusraw to Shirin, from the *Khamisa* of Nizami, mounted in a later album page was sold in these Rooms, 4 October 2012, lot 116. Not only is the illustration of that painting closely comparable to ours, the page in which it has been laid down follows the same pattern of larger cartouches of text above and below, smaller vertical cartouches of text, and margins with similar gilt lattice decoration.



TWO PAINTINGS FROM A *SHAHNAMA* ILLUSTRATED  
BY MU'IN MUSAVVIR



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PROPERTY FROM A PRIVATE LONDON COLLECTION

The celebrated artist Mu'in Musavvir is known to have illustrated at least six copies of the *Shahnama*, including the one from which this painting, and that of the following lot, come. 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-17th 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.

•51

KHUSRAW PARVIZ AND BAHRAM CHUBINA  
PARLEY ON THE EVE OF BATTLE

ATTRIBUTED TO MU'IN MUSAVVIR, SAFAVID ISFAHAN, IRAN, CIRCA 1660

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with 17ll. of black *nasta'liq* above and below arranged in four columns, verso with 27ll. of black *nasta'liq* with section heading picked out in red, set within gold and polychrome rules, the margins plain, catchword

Text panel 10½ x 6¼in. (26.9 x 16cm.); folio 13½ x 8¾in. (34.6 x 22.1cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

**PROVENANCE:**  
With Richard Ettinghausen (d.1979),  
Sotheby's London, 25 April 2012, lot 480

•52

ARDASHIR HEARING OF HIS ARMY'S DEFEAT BY  
HAFTVAD

ATTRIBUTED TO MU'IN MUSAVVIR, SAFAVID ISFAHAN, IRAN, CIRCA 1660

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, with 13ll. of black *nasta'liq* above and below arranged in four columns, verso with 27ll. with section heading picked out in red, set within gold and polychrome rules, the margins plain, catchword, mounted

Text panel 10½in. x 6½in. (26.9 x 15.7cm.); folio 13½ x 8¾in. (34.3 x 22.2cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

**PROVENANCE:**  
With Richard Ettinghausen (d.1979),  
Sotheby's London, 24 April 2013, lot 56

VARIOUS PROPERTIES

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THE BIRTH OF RUSTAM

SIGNED HAJJI MUHAMMAD, SAFAVID IRAN, FROM A MANUSCRIPT  
DATED AH 1097/1685-6 AD

An illustration from a *Shahnama*, opaque pigments heightened with gold on paper, with four columns of *nasta'liq* script above and below, verso with 10ll. of black *nasta'liq*, set within red and gold rules, the margins plain, signed, mounted, framed and glazed, the frame enclosing old notes in French, the painting trimmed from a larger folio

4¼ x 6in. (10.9 x 15.1cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

**PROVENANCE:**  
French Collection, circa 1950

Rustam's mother Rudaba experienced significant difficulties during her labour on account of her baby's enormous size. The child was saved thanks to the timely intervention of the the Simurgh, who taught Rustam's father Zal how to perform what we would today call an emergency Caesarian section, but which in Iran is sometimes called a *Rostamzad*. The gory nature of the scene means it is not one often depicted in *Shahnama* manuscripts, although one appears on a folio of the 'Stephens' *Shahnama*, completed in AH 753/1352-3 AD, which is now in the Khalili Collection (acc.no. MSS920; Eleanor Sims, *The Tale and the Image Volume 1*, London, 2022, no.20, p.144).

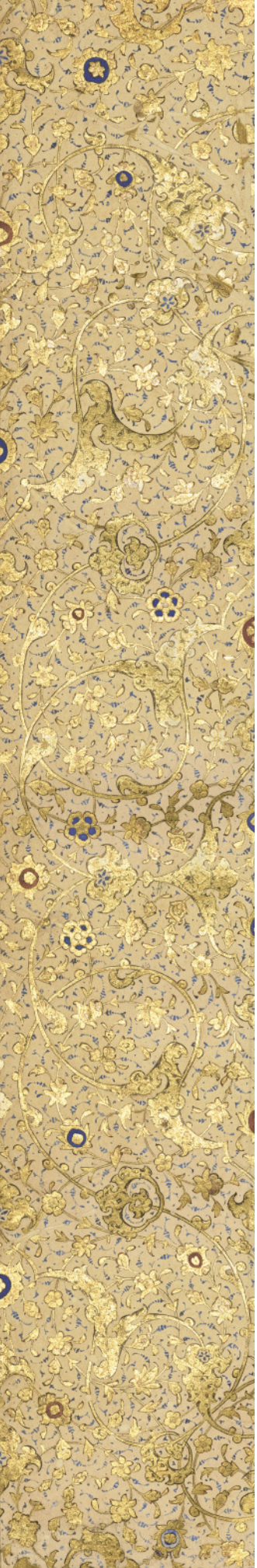
Other iterations of this scene include a 15th century painting in the University of Michigan Museum of Art (acc.no. 1963/1.43) and a Safavid interpretation in the Metropolitan Museum of Art, New York (acc.no. 65.7.1).

A historical note attached to the frame of this painting suggests in French that it comes from a known manuscript, signed by Hajji Muhammad and dated to AH 1097/1685-6 AD. This makes it roughly contemporary with the *Khamsa* of Nizami in the Pierpont Morgan Library, which also has miniatures ascribed to Hajji Muhammad and to his famous brother, Muhammad Zaman. That was copied between 6 July 1674 and 7 May 1675 (Barbara Schmitz, *Islamic and Indian Manuscripts and Paintings in the Pierpont Morgan Public Library*, New York, 1997, p.49, no.50). The painting of Bahram Gur visiting the Black Pavilion in the Pierpoint Morgan manuscript has a very similar composition to this lot, with the figures seated on a balustrated balcony overlooking a wooded landscape (f.46; *op.cit.* fig.79). The heavily-shaded pillars of the building behind our figures find a parallel in the depiction of Harun al-Rashid having his hair cut (f.24, *op.cit.*, Fig.76). Also attributed to Muhammad Zaman are the illustrations in a manuscript which was prepared for Shah 'Abbas I but with two illustrations added in 1676, a section of which is in the Chester Beatty Library (acc.no. Per.277). Among those two extra illustrations is a depiction of the Birth of Rustam (f.3).

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

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AN IMPORTANT SHIRAZI COPY OF  
THE *KHAMSA* OF NIZAMI

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THE *KHAMSA*S OF NIZAMI (D.1209) AND AMIR KHUSRAW DIHLAVI (D.1325)

COLOPHON SIGNED MUHAMMAD HUSAYN DAR AL-MARZI ON THE ORDER OF LUTFALLAH MUZAHHIB (THE ILLUMINATOR) SHIRAZI, SHIRAZ, IRAN, DATED BETWEEN THE LAST DAY DHU'L QA'DA AH 1033/14 SEPTEMBER 1624 AD AND 1 DHU'L QA'DA AH 1035/15 JULY 1626 AD

Poetry, Persian manuscript on gold speckled paper, 392ff. plus eleven flyleaves, each folio with 20ll. of fine black *nasta'liq* arranged in four columns, section headings in white *thuluth* reserved against gold illuminated cartouches set within illuminated panels across the central two columns, set within gold rules, with 44ll. additional set diagonally within the margins, within gold outer rules, catchwords, the opening bifolio with two full-page illustrations depicting a bucolic scene within gold and polychrome illuminated margins, the following page with elaborate illuminated headpiece and illuminated margins, similar illumination for each new section within the *khamsa*, with 23 full page illustrations often extended into the margins and the text on the opposite folio reserved against gold illumination, each section with a dated colophon, the final bifolio with two full page illustrations of hunting party within gold and polychrome illuminated margins, remargined, in lacquer binding,

Text panel 6⅝ x 3⅞in. (16.3 × 9.8cm.) incl. marginal text; folio 11½ x 7¼in. (29.3 × 18.3cm.)

£500,000-700,000

US\$640,000-890,000

€590,000-820,000

PROVENANCE:

Eduard Credé, Berlin (1899 -1977)

Thence by descent to his son Herbert Credé, Salem (1930-2022)







This splendid copy of the *Khamsa* of Nizami and Amir Khusraw Dihlavi is a wonderful example of the manuscript production of the first half of the 17<sup>th</sup> century. It is incredibly richly illuminated and illustrated – with five spectacular double page illuminated title pages, further illuminated borders and twenty-two illustrations throughout the text. It also bears detailed colophons throughout, which name the scribe as Muhammad Husayn Dar al-Marzi, as well as five dates ranging from AH 1033 to 1035/1624 to 1626 AD, indicating how long it took the scribe to complete the work. A list of the colophons is as below:

1. *Makhzan al-Asrar*, 28 Dhu'l-Qa'da AH 1033/11 September 1624 AD
2. *Khusraw and Shirin*, Rabi II AH 1034/January-February 1625 AD
3. *Layla wa Majnun*, no date
4. *Haft Paykar*, Shawwal AH 1034/July-August 1625 AD
5. *Iskandarnama*, 1 Dhu'l-Qa'da AH 1035/25 July 1626 AD

The colophon for the *Iskandarnama* also states that he copied it on the order of Lutfallah *Muzahhib* (the illuminator) al-Shirazi. That the patron of this manuscript was an illuminator, and one whose skill was such that he was given the title *nadir al-'asr*, 'the wonder of the age' (Francis Richard, *Splendeurs Persanes. Manuscrits du X<sup>e</sup> au XVII<sup>e</sup> siècle*, Paris, 1997, p.204) is perhaps reason for the spectacular and very varied illuminated double page illuminated folios throughout the manuscript. Given the quality, it is very likely that the illumination here was done by Lutfallah Shirazi himself.

There are a small number of related illustrated poetic manuscripts that fit very precisely within the same group as our manuscript. All are illustrated and illuminated in a very similar manner. With the high number of illustrations and the quality of the illumination, this is amongst the most luxurious of the group. The others include:

1. The *Diwan* of Anvari in the Bibliothèque nationale, Paris. Copied in Shiraz in 1626 by Muhammad Husayn Dar al-Marzi (Mss. Or., Suppl. Persan 514, published Francis Richard, *op. cit.*, 1997, no.147, p.204).
2. The *Kulliyat* of 'Urfi Shirazi in the John Rylands Library, Manchester. Copied by Muhammad Husayn Dar al-Marzi, dated 1628 (Persian Mss.208, published B.W. Robinson, *Persian Paintings in the John Rylands Library: A Descriptive Catalogue*, London, 1980, nos.671-672, pp.228-229).
3. The *Kulliyat* of Sa'di in the India Office Library, London. Copied by Mahmud al-Katib al-Shirazi, dated 1624 (Manuscript 843; published B.W. Robinson, *Persian Paintings in the India Office Library*, London, 1976, nos.514-531, pp.144-147).
4. Two *Mathnavis*, one of Jami and the other of Jalal al-Din Rumi, both in the Bibliotheca Bodmeriana, Geneva. Dated 1615 and 1622-23 (mentioned in Francis Richard, *Splendeurs Persanes. Manuscrits du X<sup>e</sup> au XVII<sup>e</sup> siècle*, Paris, 1997, no.147, p.204).

Two of the manuscripts listed above were copied by the same scribe as our manuscript, Muhammad Husayn Dar al-Marzi – one the same year as ours, the other two years later (in the Bibliothèque nationale and the John Rylands Library, respectively – both illustrated right). Although little is known of the scribe, his *nisba*, Dar al-Marzi, would indicate that he came from Gilan (also known as Dar al-Marz), in North West Iran.

In his description of the *Diwan* of Anvari in the Bibliothèque nationale, Francis Richard describes another copy of the *Khamsa* of Nizami copied between AH 1033-34/1623-25 AD by the same scribe for Lutfallah Muzahhib. It sounds temptingly similar to our manuscript, although the dating is very slightly earlier. Francis Richard does not mention the location of that manuscript, but suggests that it was Lutfallah Shirazi who executed the exceptional and brilliantly varied illumination on both it and the Bibliothèque nationale manuscript. It seems a logical extension that he completed that on this manuscript too. Not only is the illumination here done with immense attention to detail and beauty, but it is also the work of someone who possessed the ability to be extremely imaginative in his work. None of the five illuminated bifolios that accompany the chapter headings are the same.

There is a strong stylistic resemblance between the paintings of our manuscript, the two others signed by Muhammad Husayn Dar al-Marzi, and it is a strong possibility that they are the work of the same unnamed artist. Like the other manuscripts of this group, ours opens with a double page frontispiece depicting festivities in a garden. As with the John Rylands *Kulliyat*, some of the revellers appear to be seated in a tree-house. The central figure is a heavily moustachioed grandee, who Richard and Robinson suggest represents the young Shah 'Abbas (Robinson, *op.cit.*, 1976, no.514, p.144). Throughout our manuscript there appear to be depictions of the same figure, in the guise of Bahram Gur in the variously coloured pavilions, for instance. The final bifolio of our manuscript also includes a figure who resembles Shah 'Abbas out hunting with a hunting party. Interestingly, many of the manuscripts of the group also include foreign delegations in the opening bifolio illustrations – in ours, Indians in the lower left hand corner (see also the manuscript in the India Office Library) and in others Europeans or Turks (see that in the India Office Library).

Although Isfahan is the city that becomes most closely associated with painting and the arts of the book in the early 17<sup>th</sup> century, this manuscript and those of the related group attest to the existence of an atelier in Shiraz that was capable of producing luxury manuscripts into the third decade of the 17<sup>th</sup> century. It has been noted that the school did not survive the death of the governor Imam Quli Khan in 1632 and that its existence may have been connected with his patronage (Richard, *op.cit.*, 1997, p.204). Our manuscript, which clearly names another patron indicates that there was a wider interest in the arts of the book in Shiraz at the time.

In his description of the *Kulliyat* of 'Urfi Shirazi in the John Rylands library, Robinson refers to the manuscript as "among the finest 17<sup>th</sup> century manuscripts and in pristine condition throughout". This manuscript is an equally impressive demonstration of the arts of the Safavid bookmaker.

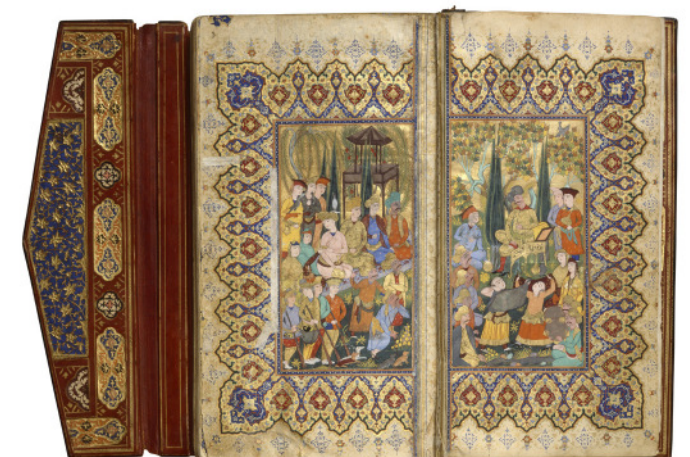
For a full list of the illustrations in this manuscript, please consult the department or see christies.com.



Frontispiece from our manuscript



Frontispiece from the *Kulliyat* of 'Urfi Shirazi in the John Rylands library, Manchester (Persian Mss.208). Image provided by The John Rylands Research Institute and Library, The University of Manchester

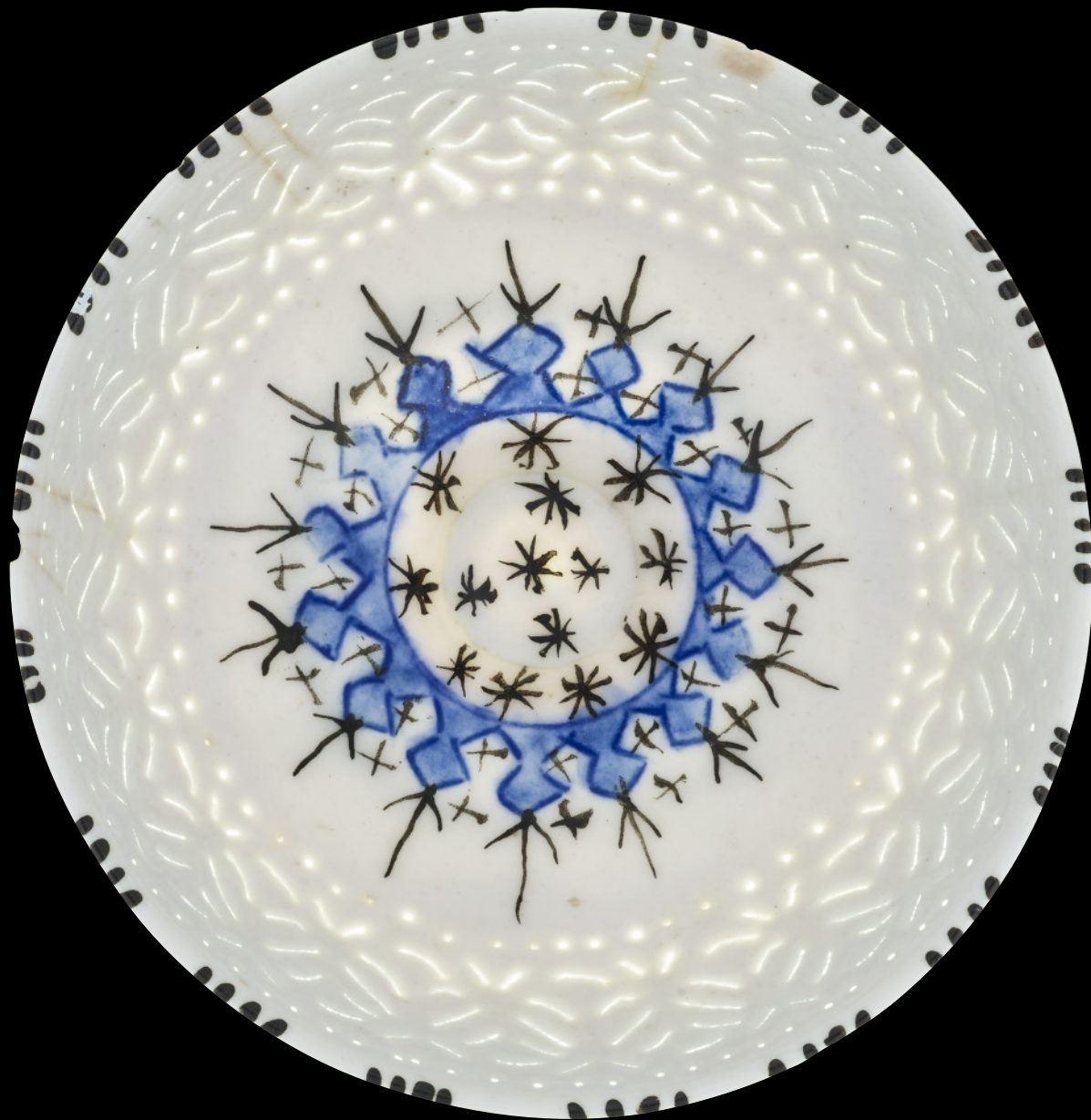


Frontispiece from Mss or., Suppl. persan 514, BNF © Bibliothèque nationale de France









**55**  
**A GOMBROON POTTERY BOWL**  
 SAFAVID IRAN, LATE 17TH/EARLY 18TH CENTURY

Of rounded form on a short foot, the white ground decorated underglaze in blue and black, the raised central boss with stylised stars, enclosed by a ring of blue cusped motifs, the cavetto pierced with a repeat pattern of diagonal lines between two rows of dots, the rim marked with intermittent groups of four dots, the exterior plain, the base unmarked, intact  
 7<sup>3</sup>/<sub>16</sub>in. (18.6cm.) diam.

£8,000-12,000 US\$11,000-15,000  
 €9,400-14,000

**PROVENANCE:**  
 Acquired UK trade

The name for this particular type of late Safavid porcelain ware derives from the European name for Bandar Abbas, the Iranian port from which it was shipped (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, p.478). Similar bowls were sold in these Rooms, 6 October 2009, lot 135 and 17 April 2007, lot 6. Other examples are in the Victoria & Albert Museum (C.1956-1910), the Musée Nationale de Céramiques in Sèvres (Jean Soustiel, *Céramique islamique: guide du connoisseur*, Paris, 1985) and in the British Museum (1878,1230.609).

**†56**  
**A LARGE SAFAVID BLUE AND WHITE POTTERY DISH**  
 PROBABLY MASHHAD, IRAN, FIRST HALF 17TH CENTURY

Of shallow form with gently cusped rim, the white ground decorated under the glaze in black and blue, the central roundel with a depiction of three deer in a forest, within a cusped border of swirling tendrils, the cavetto incised with lappet design, the exterior with a fungus scroll border near the foot, the base with four pseudo-Chinese characters in black, intact with some pitting to the glaze  
 15<sup>1</sup>/<sub>4</sub>in. (38.7cm.) diam.

£6,000-8,000 US\$7,700-10,000  
 €7,100-9,300

A very similar dish to that offered here is in the Royal Ontario Museum, attributed to Mashhad (ROM.80; Lisa Golombek, Robert B. Mason, Patricia Proctor and Eileen Reilly, *Persian Pottery in the First Global Age*, vol.I, 2014, fig.2.35A and B, p.82). Like ours, the Ontario dish is characterized by a lightly cusped rim, blank cavetto with incised lappet design, and central motif derived from Chinese 16th century models - in that case waterfowl, here deer, both in a landscape amidst foliage. The back of both dishes are blank except for a wide band with 'fungus scroll'. The Ontario dish is attributed to Mashhad.



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**57**  
**A SAFAVID BLUE AND WHITE POTTERY JAR**  
 IRAN, FIRST HALF 17TH CENTURY

The body with a white ground decorated with two large dragons in a horizontal band across the waist beneath a stormy sky with cranes flying, the neck decorated with a floral meander rising to a slightly flared mouth, the base with a small pseudo-Chinese mark, intact  
 10<sup>1</sup>/<sub>4</sub>in. (26.1cm.) high

£8,000-12,000 US\$11,000-15,000  
 €9,400-14,000

**PROVENANCE:**  
 Private UK collection by 1959 and thence by descent

The shoulder of this elegant jar is decorated with flying cranes, a feature of Ming porcelain found in the decorative schemes from the Jianjing (1522-66) and Wanli (1573-1620) periods (Yolande Crowe, *Persia and China: Safavid Blue and White Ceramics in the Victoria and Albert Museum, 1501-1738*, Geneva, 2002, p.90). A jar of similar form with related decoration around the shoulder is in the Victoria & Albert Museum, London (inv.2439-1876), attributed there to the slightly later reigns of two Safavid rulers - Shah Abbas I (r.1587-1629) and Shah Safi I (r.1629-42). Other jars of similar form are published by Crowe, *op.cit.*, pp.90-95, nos.89-105.



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## QUR'AN

SAFAVID IRAN, 16TH CENTURY

Arabic manuscript on burnished cream paper, 339ff. with six flyleaves, with 15ll. of black *naskh*, text within red, blue and gold rules, gold, red and blue roundel verse markers, Qajar *sura* headings in gold *thuluth* on blue ground, marginal *hizb*, *sajda*, *nisf juz*' and *juz*' markers in Qajar cartouches, catchwords, double *shamsa* inscribed with the names of the ten readers (*qari'un*) and their transmitters, illuminated double frontispiece with *sura al-fatiha* and the beginning of *sura al-baqara*, followed by a bifolio with black *naskh* on a gold ground with an illuminated border, later ownership inscriptions and seal impression on first and final folio, the earliest dated AH 1295/1878 AD, in brown morocco with Qajar lacquer central medallion and spandrels, light brown morocco doublures, in modern fabric bag

Text panel 8¼ x 2½in. (13.9 x 6.7cm.); folio 9 x 5¼in. (23 x 14.2cm.)

£25,000-35,000

US\$32,000-45,000

€30,000-41,000

### PROVENANCE:

Private collection, UK, since the 1970s, thence by descent

The illumination on the first bifolio is reminiscent of a Qur'an attributed to Herat or Tabriz, circa 1525-50, in the Khalili Collection (acc. no. QUR251; David James, *After Timur: Qur'ans of the 15th and 16th Centuries*, Oxford, 1992, pp. 128-35). A rare and interesting feature of our Qur'an is its two *shamsas*, which introduce the ten recognised readers (*qari'un*) of the Qur'an and their transmitters, and the markings of variant readings (*qira'at*) throughout the text.

\*59

## A PRINCE READING IN A FOREST

PROBABLY SAFAVID QAZVIN, IRAN, CIRCA 1560

Ink and opaque pigments on paper, set within gold and polychrome rules, a narrow green border with gold floral meander, with wide gold-sprinkled buff margins, the verso with a Persian calligraphic exercise of 9ll. black *nasta'liq* from the *Risala-yi Arba'in* of Jami written on the horizontal and diagonal arranged in panels against a gold illuminated ground, set within gold and polychrome rules, with a green gold-sprinkled inner border, the gold illuminated outer border with four panels containing a repeated line of Persian in black *diwani*, plain buff outer margins

Painting 9½ x 5¼in. (23.3 x 14.8cm.); calligraphy 11 x 8in. (28 x 21cm.);

folio 16¾ x 11½in. (42.5 x 29.3cm.)

£20,000-40,000

US\$26,000-51,000

€24,000-47,000

### PROVENANCE:

Private American Collection by 1977, thence by descent

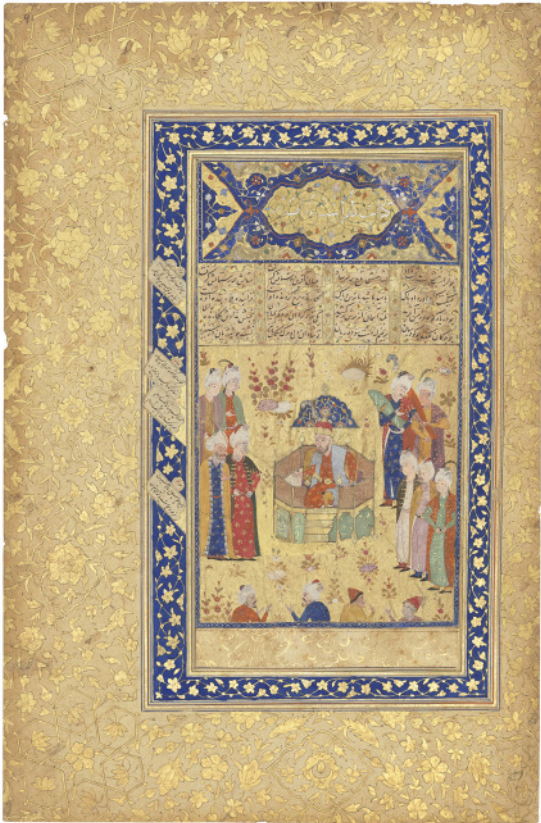
The subject of a princely figure reading poetry with companions in a garden was a highly popular motif in Safavid painting. The distinctive turbans, seen here, which are wrapped around a baton and adorned with a black heron feather are typical of the early Safavid period under Shah Tahmasp (r. 1524-1576) before the fashion changed towards larger and more expressive turbans in the late 16th and 17th centuries. Similarly dressed figures are found in many paintings from Shah Tahmasp period and also feature extensively in 16th century textile design. Two 16th century textiles depicting garden scenes with similarly dressed figures, also wearing rosette-shaped belt ornaments like those in our painting, are in the Victoria & Albert Museum, London (acc. nos. 69(IS)-1886 and 282&B, D-1906).

A fragment of a drawing in the Los Angeles Museum of Art shows two men under a tree, their positioning and appearance nearly identical to the two figures on the left of our drawing (M.73.5.561; P. Pal (ed.), *Islamic Art: The Nasli M. Heeramaneck Collection*, Los Angeles, 1973, no.216, p.119 and 129). That fragment is attributed to Tabriz, circa 1525. However, the heavy outlines and shading, found especially on the the rocks and vegetation in our painting, suggest a slightly later dating of the third quarter of the 16th century. A similar drawing of a master poet with his pupils in a landscape and attributed to Qazvin, circa 1570 was sold Sotheby's, London, 15 October 1997, lot 57. Like the present lot, that painting shares the heavy outlines and shading of trees and rocks whilst the figures are more delicate. The two drawings also share very similar clouds. The heavy lines and jagged rocks and foliage on both paintings relate to the *saz* style which became popular in the mid-16th century in Safavid and Ottoman art. A painting with comparable drawing to that offered here, also done in the *saz* style is in the British Museum (no. 1930,1112,0.4). The British Museum drawing is of a pheasant and bears a false attribution to Shah Quli. It has been attributed to late 16th century Qazvin. A similar pen and ink drawing dated 1565 was sold in these Rooms, 25 April 2013, lot 16.

For the full lot essay please go to [christies.com](https://www.christies.com)







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†60

### A SCENE FROM THE *LUHRASPNAMA*

THE PAINTING SAFAVID SHIRAZ, CIRCA 1550; THE MARGINS MUGHAL INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, with four columns of black *nasta'liq* above, with a section header in white *thuluth* reserved against a gold cartouche set within a lapis, gold and polychrome illuminated panel, laid down on paper with gold illuminated margins, the indigo border with gold floral meander added, the reverse plain with light pencilled inscriptions, small touches of repainting  
Painting 4⅝ x 4⅞in. (11.8 × 10.5cm.); folio 13¾ x 8¾in. (34 × 22.3cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

The illuminated borders and margins into which the painting has been laid is most probably from a manuscript of the combined *Shahnama* and *Garshaspnama* made for the Emperor Jahangir circa 1610. Jahangir's patronage of that manuscript is indicated by the very similarly illustrated margins and borders made for the *Farhang-i jahangiri* commissioned by Jahangir and completed in 1608. The notes written on a diagonal in the blue margin are found in the borders of Jahangir's *Shahnama* but not in the *Farhang-i Jahangiri*. A complete folio from that *Shahnama* was sold in these Rooms, 27 October 2022, lot 98. Illuminated opening folios were sold Sotheby's, London, 25 April 2012, lot 484. A further folio is in the Smithsonian, National Museum of Asian Art, inv. no. SI986.351.

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### A COMPOSITE SAFAVID *CUERDA SECA* TILE PANEL

IRAN, 17TH CENTURY

Comprising twelve square and rectangular tiles, decorated in yellow, blue, green, turquoise, black and white, the rectangular central field with foliate pattern on a blue ground, the broad inner border with depictions of waterfowl and foliate designs on a yellow ground, the two thin outer borders with a foliate pattern on a blue ground and a repeating pattern of cusped palmettes in black and yellow, backed with plaster, with numerous repaired breaks across the panel  
28 × 28⅞in. (71 × 71.5cm)

£7,000-10,000

US\$9,000-13,000

€8,200-12,000

#### PROVENANCE:

French trade, 1990



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PROPERTY FROM A PRIVATE LONDON COLLECTION

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### A SECTION FROM AN ILLUSTRATED *SHAHNAMA*

ONE ILLUSTRATION SIGNED SALIM AND THE OTHER MUQIM, PROBABLY BUKHARA, UZBEKISTAN, CIRCA 1670

From a *Shahnama* of Firdawsi, Persian manuscript on gold-sprinkled paper, comprising two quires each of 6ff. and with one illustration in opaque pigments heightened with gold, the first illustration depicting Iskandar slaying the dragon and the second depicting the death of Sohrab, each signed, each folio with 19 to 27ll. black *nasta'liq* written horizontally and on the diagonal arranged in four columns with gold intercolumnar rules, illustrations within the text panel, set within gold, blue and black rules, headings in red *nasta'liq*, the plain margins with later pencil pagination and marginal annotations, catchwords  
Painting 5½ x 3⅞in. (14 × 9.8cm.); text panel 7⅞ x 4⅞in. (18.2 × 10.5cm.); folio 9⅞ x 6⅞in. (25.2 × 16.3cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

#### PROVENANCE:

Octave Homberg, Paris, by 1931

#### LITERATURE:

*Collection Octave Homberg*, June 1931, no.93, p.49

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



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PROPERTY FROM A PRIVATE ENGLISH COLLECTION

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### AMBASSADORS OF SHAH 'ABBAS TO THE COURTS OF EUROPE

BY DOMENICUS CUSTOS, AUGSBURG, CIRCA 1600-02; AEGIDIUS SADELER II, PRAGUE, 1604; JAMES FITTLER, ENGLAND, 1789

A group of four engravings, *Portrait of Shah 'Abbas, King of Persia*, after Giacomo Franco and *Sir Robert Shirley*, after Aegidius Sadeler II, both by Dominicus Custos, from his *Atrium Heroicum Caesarum*, circa 1600-02, on laid paper, fine impressions, lacking the letterpress text; together with *Portrait of Sinal Khan Shamlu*, by Aegidius Sadeler II, after Essaye le Gillon, engraving, 1604, on laid paper, a very good impression; and *Portrait of Robert Shirley*, copy by James Fittler after Matthias Greuter, etching and engraving, 1789, on laid paper, a very good impression

Portrait of Sir Anthony Shirley 7½ x 5¼in. (18.9 × 13.3cm); portrait of Shah 'Abbas 7½ x 5⅞in. (19 × 13cm.); portrait of Sinal Khan Shamlu 9 × 5⅞in. (23 × 14.9cm.);

portrait of Robert Shirley 5½ x 3¾in. (14.1 × 9.5cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

#### PROVENANCE:

Acquired by the present owner in Germany in the 1980s and 1990s

Shah 'Abbas I (r. 1588-1629) was at war with the Ottoman Empire for a combined duration of 20 years of his 40-year reign. Believing that the key to ending the Ottoman conflict was an alliance with the European powers, he dispatched three embassies to Europe in order to form such alliances. This lot comprises four early 16th century engravings of Shah 'Abbas himself and the leaders of his three embassies Anthony Shirley, Zeynal Khan Shamlu and Robert Shirley.

For the full lot essay please go to [christies.com](https://www.christies.com)



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A ROYAL COPY OF THE *KHAMSA* OF KHWAJU KIRMANI PREPARED FOR IMAM QULI KHAN, RULER OF BUKHARA



VARIOUS PROPERTIES

064

**KHWAJU KIRMANI (D. AH 725/1325 AD): *KHAMSA***  
COPIED BY MUHAMMAD RIZA AL-KATIB AL-BALKHI, ASHTARKHANID  
BUKHARA, UZBEKISTAN, FIRST TEN DAYS OF DHU'L HIJJA AH 1029/END  
OF OCTOBER 1620 AD

Poetry, Persian manuscript on gold-sprinkled cream paper, 155ff. plus two flyleaves, each folio with 21ll. black *nasta'liq* arranged in four columns with gold intercolumnar rules, headings in red, set within gold rules, opening folio with finely illuminar *shamsa* dedication to Imam Quli Bahadur Khan, the following folio with 13ll. black *nasta'liq* beneath a finely illuminated gold and polychrome headpiece, two further finely illuminated headings, the colophon signed and dated, red morocco binding inlaid with black and white leather, the central cartouche with pendants against an arabesque ground, set within a border of black *nasta'liq* in cartouches, *abjad* date of AH 1040/1630-31 AD, découpé doublures, overall good condition  
Text panel 8⅞ x 4¼in. (20.5 × 12cm.); folio 11¼ x 7in. (29.7 × 17.8cm.)

£60,000-80,000 US\$77,000-100,000  
€70,000-93,000

**PROVENANCE:**  
Anon sale, Christie's London, 23 April 2002, lot 61



Under Imam Quli Khan (r. 1611-42) the Khanate of Bukhara reached its zenith, encompassing Transoxiana and large parts of Khorassan. A charismatic and cosmopolitan ruler, his court maintained friendly diplomatic contacts with both Shah 'Abbas (r. 1588-1629) and the Emperor Jahangir (r. 1605-27). In addition to the more standard diplomatic mission, the latter records in his memoirs that "the mother of Imam Quli Khan, the ruler of Turan (i.e. Transoxiana), sent a letter filled with expressions of loyalty and friendship to Nurjahan Begam and sent rarities from that land as gifts" (Wheeler Thackston, *The Jahangirnama: Memoirs of Jahangir, Emperor of India*, Washington D.C., 1999, p. 363). When, towards the end of his life, Imam Quli Khan began to lose his eyesight, he abdicated and undertook the Hajj, dying in Mecca three years later. An illuminated *firman* made for Imam Quli Khan was sold in these Rooms, 10 October 2013, lot 80.

According to the dedication in the *shamsa*, the manuscript was completed under the supervision of the librarian Mirak Yadgar, possibly identifiable as the otherwise unknown calligrapher and painter Mirak Munshi, who worked in the scriptorium of 'Abd al-'Aziz Khan, nephew of Imam Quli Khan (Karimzadeh-Tabrizi, M.A.: *The Lives and Art of Old Painters in Iran*, London, 1991, p. 1339). The illumination is very fine and crisp and the palette unusual. The manuscript is also notable for containing four illuminated panels. One illuminated panel follows the *shamsa* page at the beginning and a further three throughout the text. The striking binding is contemporary with the manuscript. A fine copy of the *Khamasa* of Nizami with paintings made for 'Abd al-'Aziz Khan in AH 1064-6/1653-6 AD was sold in these Rooms, 25 April 1997, lot 64.





\*65

## A FALCONER

SAFAVID ISFAHAN, MIDDLE OR SECOND HALF 17TH CENTURY

Oil on canvas, the falconer stands wearing a voluminous turban, a long burnt-gold robe with long sleeves, a dagger and sword attached to a jewelled belt underneath a waist-length pale green jacket, a falconer's glove on his right hand with a perching bird, in a sparse interior, a tray with fruit and vegetables on the floor, a window, column and hanging thick curtain behind him, framed 70 × 62in. (178 × 158cm.)

£120,000-150,000

US\$160,000-190,000

€150,000-180,000

### PROVENANCE:

Private Collection, USA, since the 1960s

### LITERATURE:

M. Chagnon, "Cloath'd in Several Modes: Oil-on-Canvas Painting and the Iconography of Human Variety in Early Modern Iran," in A. Langer (ed.), *The Fascination of Persia: the Persian-European Dialogue in Seventeenth-Century Art and Contemporary Art of Tehran*, Museum Rietberg, Zurich 2013, Appendix II, pp. 256, 260, 299.

This falconer, with his tethered bird-of-prey on his gloved right hand, is dressed in luxurious silks of the 17th-century Safavid court. His features conform to classical standards of youthful beauty, with pale skin, a rosy flush, large doe eyes, arched eyebrows and rosebud lips. The Safavid shahs themselves were keen falconers, and consequently the falconry offices were of great importance within Safavid courtly life.

An interesting comparison may be made between the falconer portrayed on the present painting and one on a wall painting at the Sukias mansion in New Julfa, the Armenian neighbourhood of Isfahan. It forms part of an ensemble of paintings within sets of recessed niches, typical of the elite palaces of Isfahan. These suites often consisted of confronting male-female pairs representing different social types. Surviving oil paintings of this type appear to have been conceived as pendants, on the basis of correspondence of in dimension, style, pictorial details and the orientation of figures.

The present painting forms part of a suite of at least four, but possibly more, paintings, two of which are now known. The other painting in this suite is one traditionally described as "A Lady in European dress", offered at Bonhams London, 23 November 2023, lot 43. It was previously been sold in these Rooms, 11 April 2000, lot 105, having originally been brought to Paris in the 1920s by a foreign envoy. Eleanor Sims, in her essay printed in the Bonhams sale catalogue, argues that the lady may be identified with the Habsburg Empress Eleonore Magdalena of Pfalz-Neuburg (1655-1720), third wife of the Emperor Leopold I (1640-1705), on the basis of her crown, which can be unmistakably identified as the Crown of Saint Stephen, the Holy Hungarian Crown. A potential positive identification of the sitter is of great significance to our understanding of architectural oil paintings in the Safavid period, as it is at odds with the notion that these are paintings of type, not specific individuals.

If the "Lady in European dress" can be identified as Empress Eleonore Magdalena, then the present portrait of a falconer may also be that of a specific person, perhaps the chief falconer at the Safavid court. However, irrespective of whether this extraordinary painting depicts a specific individual or is a figural type, it is clear that it belongs to a rare and historically significant group of oil paintings produced during the height of the Safavid period. It is these arresting paintings which form the seed from which the Qajar oil painting tradition would grow.







066  
QUR'AN  
SIGNED SULAYMAN AL-ISFAHANI, SAFAVID IRAN, LATE 16TH CENTURY

Arabic manuscript on paper, 430ff. plus seven flyleaves, each folio with 9ll. black *naskh*, gold roundel verse markers, *sura* headings in white *thuluth* reserved against gold cusped cartouches set within polychrome panels, set within gold and polychrome rules, the margins plain with illuminated medallions to mark divisions, the opening bifolio with 9ll. reserved against gold cloudbands set within gold and polychrome illuminated margins, the colophon signed with the final page moved and pasted to f.1r, in later burgundy binding, the doublures paper, minor restorations  
Text panel 7 × 4¾in. (17.9 × 12.2cm.); folio 10⅞ × 7½in. (25.8 × 19.1cm.)  
£12,000-18,000 US\$16,000-23,000 €15,000-21,000

PROVENANCE:  
Collection of Madame Z sold Etude Tajan, Paris, 9 June 1995, lot 89, when purchased by the current owner

The opening folio in gold *tawqi'* states that the scribe Sulayman al-Isfahani wrote four multi-volume Qur'ans, which were donated to four shrines dedicated to Imam 'Ali, Imam Husayn, the Kazimayn, and an unidentifiable Imam, respectively. It also states that the present Qur'an was dedicated to a shrine, but the text is too damaged to identify the specific site.

In the lavishness of its illumination, the present Qur'an is reminiscent of the best manuscripts of 16th-century Shiraz. The elegant hand is, on the opening bifolio, set against a gold ground with floral arabesques that is also seen on a Qur'an manuscript sold in these Rooms, 26 October 2023, lot 60. Other Shirazi Qur'ans of the period were sold in these Rooms, 25 October 2018, lot 109 and 27 April 2023, lots 26 and 27.

067  
QUR'AN  
SIGNED 'ALA AL-DIN AL-TABRIZI, SAFAVID IRAN, DATED AH 1088/1677-8 AD  
Arabic manuscript on paper, 159ff. plus three flyleaves each with 23ll. of black *naskh* within gold and blue rules, gold circular verse markers, catchwords, with red and blue medallions in the margins to mark *ajza'*, *sura* headings in red and black on blue floral scroll bands, opening bifolio with illuminated headpieces framing 6ll. of black *naskh*, colophon signed and dated, the varnished binding contemporary with elegant tooled medallions, the doublures brown leather  
Text panel 5¼ × 3in. (14.7 × 7.7cm.); folio 6⅞ × 4¼in. (17.6 × 10.4cm.)  
£10,000-15,000 US\$13,000-19,000 €12,000-18,000

068  
A MINIATURE QUR'AN  
SIGNED MUHAMMAD BAQIR AL-SHIRAZI BIN 'ALI ASKAR, QAJAR IRAN, DATED AH 1249/1833-34 AD

Arabic manuscript on paper, 217ff. plus three flyleaves, each folio with 19ll. small black *naskh* within clouds reserved against gold, *sura* headings in gold reserved against blue or red illuminated panels, gold and polychrome rosette verse markers, within gold and black rules, the margins with gold and polychrome illuminated medallions marking divisions in gold and marginal commentary in black *shikaste* within gold panels, pendant medallions in the corners containing the name of the *sura*, catchwords, opening bifolio with prayers in gold *thuluth* reserved against a blue cusped medallion and gold floral illumination, second bifolio with 7ll. black *naskh* within clouds reserved against gold, headings written in gold, gold and polychrome illuminated headpieces and margins, colophon signed and dated, later owner's notes on fly-leaves, original floral lacquer binding with similar doublures, spine repaired, red morocco slip case, generally clean condition throughout  
Text panel 3⅞ × 1¾in. (7.8 × 4.5cm.); folio 4½ × 2¾in. (11.4 × 7cm.)  
£6,000-8,000 US\$7,700-10,000 €7,100-9,300

PROVENANCE:  
Anon sale, Christie's London, 23 April 2002, lot 20

Bayani records a Qur'an in his own collection copied by Muhammad Baqir Shirazi, son of al-Hajj 'Ali Asghar, dated AH 1248/1832-3 AD, for Mirza Muhammad Ibrahim al-Isfahani. Although the name of the father is spelt differently, it seems likely that this is the same scribe (Mehdi Bayani, *Ahval va Athar-i Khushnavisan*, reprint in 4 vols, Tehran, 1363 (1984), p. 115). The present Qur'an was clearly a treasured family possession, with notes on the flyleaves recording family births ranging from a Mihrangiz Khanum on 11 Jumada II AH 1306/12 February 1889 AD to an Abu'l-Qasim on 10 Ramadan AH 1365/8 August 1946 AD.



67



68





069

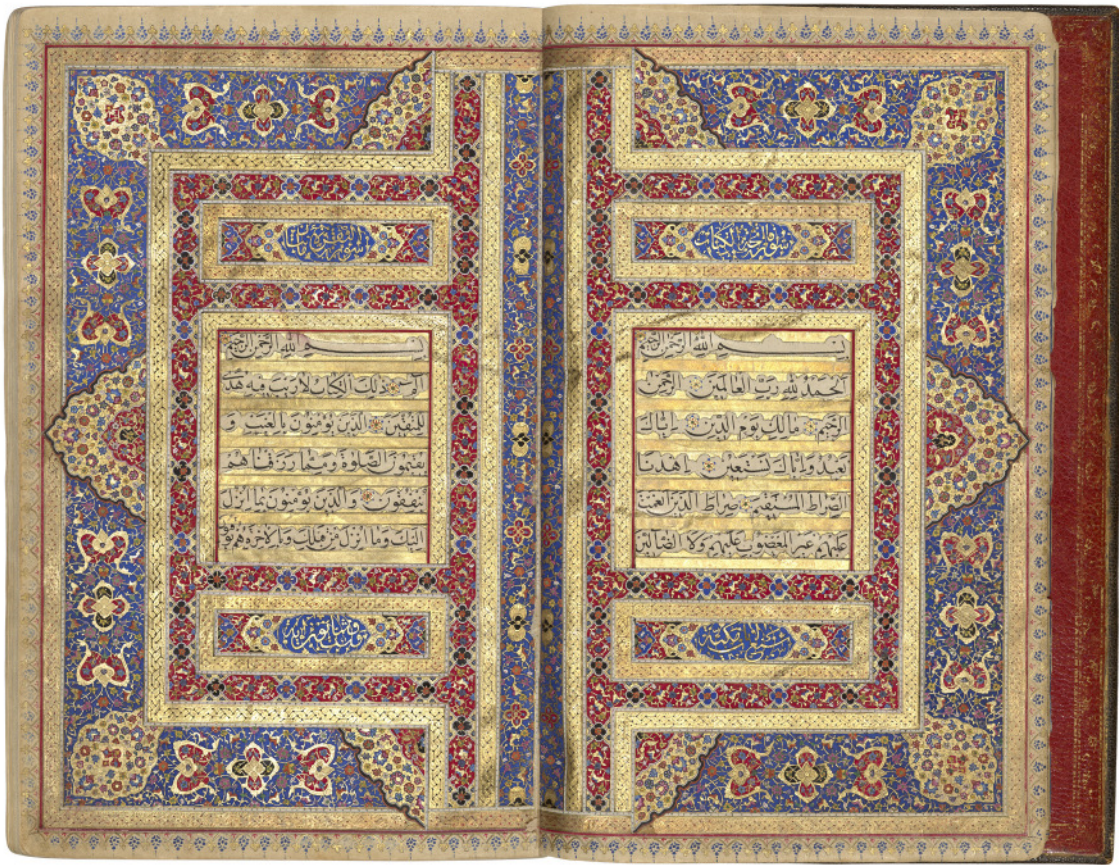
**QUR'AN**

COPIED BY HAJI JA'FAR AL-QAZWINI, QAJAR IRAN, DATED JUMADA I AH 1235/FEBRUARY-MARCH 1820 AD

Arabic manuscript on paper, 312ff. plus two flyleaves, each folio with 14ll. of black *naskh* with red *nasta'liq* interlinear translation, gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* reserved against cobalt blue cartouches illuminated with gold swirling vine on illuminated panels, the plain margins with occasional black *nasta'liq* commentary in clouds reserved against gold, illuminated medallions to mark *juz'*, the *suras* written in red *thuluth* in the upper corner of each folio, within thin gold outer rules, catchwords, the opening bifolio with 10ll. of prayers set within gold illuminated margins, the following bifolio similar with unusual calligram on f.2v in the shape of a flower with a drawing of the Prophet mounted on Buraq at the centre, the following bifolio with 7ll. black *naskh* set within gold and polychrome illuminated and pricked margins, the final bifolio with gold and polychrome illuminated margins, the colophon signed and dated 'copied by Haji Ja'far al-Qazwini in Jumada I 1235 for the merchant Haji Muhammad Husayn', in gilt lacquer binding signed 'Haji Ja'far' and dated AH 1237/1821-2 within a border of white *thuluth* inscriptions of Prophetic hadith in cartouches, the doublures plain, overall very good condition  
Text panel 7 $\frac{5}{8}$  x 4 $\frac{1}{4}$ in. (19.5 × 10.8cm.); folio 10 $\frac{3}{4}$  x 7in. (27.3 × 17.9cm.)

£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

A notable feature of the present Qur'an is the inclusion of a painting of Muhammad's heavenly journey (*mi'raj*) within a central medallion on the opening folio. It is surrounded by a large calligraphic floral composition comprising of a repetition of Qur'an LXVIII, *sura al-qalam* ('Chapter of the Pen'), v. 51. While Haji Ja'far al-Qazwini is not otherwise attested, his fine *naskh* penned throughout the present manuscript is continued on the lacquered binding.



070

**QUR'AN**

COMMISSIONED FOR AMIN AL-DAWLA 'ABDULLAH KHAN, SIGNED 'ABDULLAH IBN 'ASHUR AL-RANANI AL-ISFAHANI, QAJAR IRAN, DATED AH 1244/1817-18 AD

Arabic manuscript on paper, 305ff. plus one flyleaf, each folio with 14ll. of black *naskh* with red *nasta'liq* interlinear translation, gold and polychrome rosette verse markers, *sura* headings in gold *thuluth* reserved against red or blue cartouches with fine arabesque spirals set within a gold illuminated panel, text panels within gold rules, the margins plain with commentary at the start of each *sura* in black *nasta'liq* within illuminated cartouches, illuminated medallions to mark divisions, catchwords, the opening bifolio with prayers in gold *thuluth* in red cusped cartouches, the following bifolio with 6ll. black *naskh* set within dense gold and polychrome illuminated and pricked margins, the final folio of the Qur'anic text with 5ll. similarly illuminated, the colophon signed and dated, concluding with prayers in red cartouche as at beginning, in Safavid gilt tooled leather binding, the doublures red leather with cruciform *decoupé* motif at the centre, with associated ephemera found in pages  
Text panel 6 $\frac{1}{8}$  x 3 $\frac{1}{2}$ in. (15.5 × 9cm.); folio 8 $\frac{1}{8}$  x 5 $\frac{1}{2}$ in. (20.6 × 13.1cm.)

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

**PROVENANCE:**  
Anon sale, Christie's London, 2 May 2019, lot 68

Amin al-Dawla 'Abdullah Khan Sadr Isfahani (1779-1847) served as chief revenue accountant and later Prime Minister under Fath 'Ali Shah Qajar. He was also the governor of Isfahan from 1806 to 1824, a period in which the city and province prospered. Another Qur'an commissioned for Amin al-Dawla 'Abdullah Khan and written by 'Abdullah al-Ranani was sold in these Rooms, 23 April 2015, lot 100.





71

# A QAJAR LACQUER PAPIER-MÂCHÉ CASKET IRAN, EARLY 19TH CENTURY

Of rectangular form on four feet with stepped lid, the finely painted decoration in gold and polychrome, the raised top panel depicting Fath-'Ali Shah Qajar surrounded by princes, the lid borders each with a long lobed cartouche depicting the hunt, the lid interior depicting Fath-'Ali Shah and his retinue hunting, the lid inner border with ten cartouches containing hunting vignettes, the decoration around the sides of the casket comprising further scenes of Fath-'Ali Shah hunting with spear and rifle, the interior plain, the base with floral decoration on a red ground within a thin polychrome floral border, some small chips to the lacquer and minor areas of repainting, otherwise in good condition.

16½ x 11½ x 8⅝in. (42 × 29 × 22cm.)

£25,000-35,000

US\$32,000-45,000  
€30,000-41,000

"Those boxes in general, are splendidly painted and varnished; some contain, in various compartments on the lids, ends and sides, very interesting pictures executed in the best style of Persian miniature. The common subjects are battles and hunting-parties; but they often exhibit scenes from popular romances, among which the favourite seems to be Nizami's story, the loves of Khusrau and Shirin. All the fanciful devices above mentioned combine to decorate one *sanduche* which I procured, but at a price not very moderate; for its cover is enriched with

portraits of real and living personages; the king seated on his throne, attended by some of the princes and chief ministers. That a very strong resemblance appeared in the countenances, and that the attitudes, state-dresses and ornaments of the figures were most faithfully represented, was declared by several persons who had frequently been at court; and my own personal observation, soon after, confirmed the truth of their assertions." William Ouseley, *Travels into various Countries of the East*, vol. III, London, 1823, , pp.63-4.

The present casket is part of a small group caskets made of lacquered papier-mâché and decorated with courtly and literary scenes. It bears a close resemblance to the casket purchased by the British orientalist William Ouseley in Isfahan described above. Here, the kingly qualities of Fath 'Ali Shah Qajar are emphasized, the fine court scene on the top of the lid and the various hunting scenes that show Fath 'Ali Shah's prowess with both lance and rifle, culminating in the spearing of a lion on the inside of the lid.

A very closely comparable casket with a similar scene of Fath 'Ali Shah enthroned is in the Museum for Applied Arts, Hamburg (Inv. 1873.67). Another lacquered casket in this group, sold in These Rooms on 12 October 1999, lot 231, there depicting Shah Isma'il I in battle on the lid, and scenes from Persian literature on the sides. A fine Qajar casket with a different scene on the top and interior of the lid was sold in these Rooms, 31 March 2022, lot 69 and another 12 October 2004, lot 95.



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







PROPERTY FROM A PRIVATE LONDON COLLECTION

•72

**A QAJAR GOLD-DAMASCENED STEEL *KASHKUL***  
SIGNED HAJI 'ABBAS, IRAN, LATE 19TH CENTURY

Of 'coco-de-mer' form, with an inscriptional band arranged in cartouches around the sides, gold damascened interstices, the upper surface engraved with scene of dervishes in the wilderness with damascened edging around the opening, a small spout offset to one side, the base uncarved with a gold-damascened cartouche with scrolling pendants, with two gold-damascened suspension hoops attached to the body by swivel-mounts, a chain running through them  
9½in. (23.3cm.) long

£4,000-6,000

US\$5,200-7,700  
€4,700-7,000

This richly-decorated steel *kashkul* or 'beggar's bowl' was made in the form of a coco-de-mer, a fruit which grows on the Seychelles, in the Indian Ocean, and washes ashore in southern Iran and India. In Sufism, the shell's journey takes on mystical meaning as a representation of the dervish's journey on the ocean of spiritual knowledge. Here, the *kashkul* is itself depicted on the finely-carved central field, surrounded by dervishes and animals.

Several steel *kashkuls* by Hajji 'Abbas were sold in these Rooms, including 8 April 2008, lots 245 and 246 and 6 October 2009, lot 153. Other examples are in the Hermitage, St Petersburg (inv. nos VC-803 and VC-804). For a full discussion on the *kashkul* and the origin of its form please see A.S. Melikian-Chirvani, 'From the Royal Boat to the Beggar's Bowl', *Islamic Art*, Vol. IV, 1991, pp.3-111).



VARIOUS PROPERTIES

\*73

**A PORTRAIT OF NASIR AL-DIN SHAH QAJAR (D.1896)**  
QAJAR IRAN, SECOND HALF 19TH  
CENTURY

Oil on canvas, depicting Nasir al-Din Shah Qajar seated and flanked by two Qajar officials within an interior, mounted  
6ft.5½in. x 6ft.2in. (197 x 188cm.)

£6,000-8,000

US\$7,700-10,000  
€7,100-9,300

The present painting of the seated Nasir al-Din Shah Qajar (r. 1848-96) follows Sani al-Mulk's famous 1854 portrait on a larger-than-life scale (Musée de Louvre, acc. no. MAO 776). Other full length paintings of the youthful seated Nasir al-Din Shah are in the Israel Museum (acc. no. B69.0537) and the British Museum (acc. no. 1947.0210.0.1). Both the size of the present painting and its arched top suggest that it was made with a specific site in mind.



# PROPERTY FROM THE COLLECTION OF CHARLES AND REGINA SLATKIN (LOTS 74-85)



The collection from which the following thirteen paintings come was formed by Charles and Regina Slatkin (née Shoolman), who together were art scholars, authors, collectors and dealers. From 1949-75, Charles Slatkin ran the Charles E.Slatkin Galleries in Manhattan, which dealt primarily in Old Master drawings and Impressionist painting and sculpture, and was instrumental in placing works in both private collections and institutions including the Metropolitan Museum of Art in New York, the Museum of Fine Arts and the Fogg Museum in Boston and the National Gallery in Washington DC. During his years as a dealer Charles also organised exhibitions in institutions across the United States and Canada of French sculptors and artists, such as Rodin, Bourdelle, Berthe Morisot, Toulouse-Lautrec and Signac – often drawn directly from the collections of the artists’ heirs.

As well as their keen interest in western art, the Slatkins also formed a passion for the paintings of Iran and India. Regina was a close friend of Arthur Upham Pope and Phyllis Ackermann and took a position for several years as the executive director of the Iranian Institute of Art and Archaeology. The active promotion of Persian art by Pope as well as the supply of excellent quality works of art as the market for Islamic art moved to the USA, meant that interest in collecting Persian art grew rapidly. The group of paintings that Regina and Charles formed, between the 1930s and 60s, was bought from dealers such as Dikran Khan Kelekian (see the wonderful painting by Mahmud Muzahhib, opposite) as well as well as from the major auction houses (see for example the painting by Mu’in Musavvir of Muhammad ‘Ali the Gilder, which was bought through these Rooms in 1960) and is an excellent demonstration what was possible in that period.

For further discussion on the market for Persian art in the mid 20th century, see the introduction to lot 1.

A PAINTING BY THE PRE-EMINENT BUKHARA ARTIST, MAHMUD MUZAHHIB

**\*74**

**PORTRAIT OF A PRINCE WITH ATTENDANT**

SIGNED MAHMUD MUZAHHIB, SHAYBANID BUKHARA, CIRCA 1550

Opaque pigments heightened with gold on paper, signed in lower left corner, set within blue and red rules, with gold-speckled black borders, on wide gold-speckled margins

Painting 6½ x 4½in. (16.5 x 11.4cm.); folio 14½ x 9⅞in. (36.7 x 25.2cm.)

£30,000-50,000	US\$39,000-64,000
	€36,000-58,000

**PROVENANCE:**  
Collection of Dikran Khan Kelekian, New York, by 1933

**LITERATURE:**  
*Catalog of an exhibition of Persian and Indian Miniature Paintings forming the private Collection of Dikran Khan Kelekian*, New York, 25 November 1933 - 31 January 1934, no.35

Mahmud Muzahhib was undoubtedly the most important artist of his generation in Bukhara and the leading proponent of the Bukhara school of painting under the Shaybanids, especially the great bibliophile Sultan ‘Abd al-Aziz. He was accomplished in all the arts of the book although,

as is typical in the west, it is his painting that has been most studied. Binyon, Wilkinson and Gray note that he was ‘the best and apparently the leading miniaturist of the so-called Bukhara school’ (Laurence Binyon, J.V.S.Wilkinson and Basil Gray, *Persian Miniature Painting*, New York, 1971 reprint, p.106). He was the leading individual artist at a court whose opulence and artistic sensibility was compared to that of Sultan Husayn Mirza at Herat.

Although Mahmud Muzahhib is known to have illustrated a number of manuscripts (for instance folios from a *Gulistan* of Sa’di, folios from which were sold in these Rooms as part of the Private Collection Donated to Benefit the University of Oxford, Part II, 4 October 2012, lot 12, 13 and 14), he is also known to have done a small number of full page paintings, similar to ours. Four comparable paintings are in the Museum of the *Astan-e Qods-i Razavi*, Mashhad. They were studied by Binyon and Bahari and three are signed in the usual way by Mahmud, ‘amal-I Mahmud Muzahhib as found here (Binyon *et al.*, *op.cit.*, p.122). Like ours they are all studies of single or pairs of figures, with subjects including ‘Three Damsels from China’, ‘A Youth offering an apple to a lady’, an Angel, and a portrait of Mir ‘Ali Shir Nava’i.





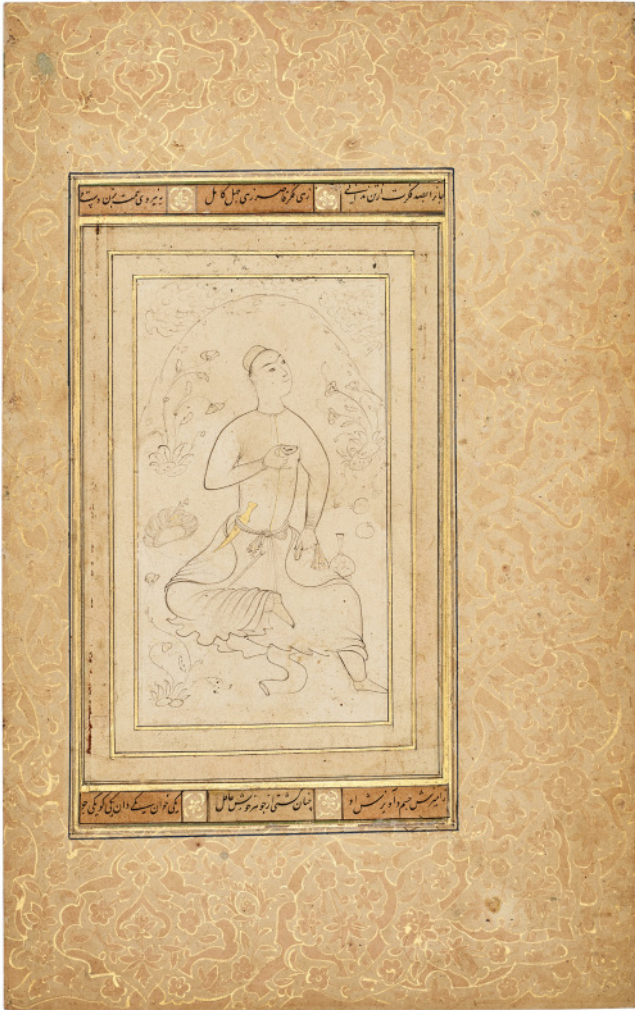


75

**\*75**  
**PORTRAIT OF A YOUTH WITH CUP AND DECANTER**  
SAFAVID IRAN, CIRCA 1600

Opaque pigments heightened with gold on paper, set within blue and red rules, with broad borders containing calligraphy in *nasta'liq* alternated with polychrome illumination, the margins illuminated with an *islami* pattern in gold, the verso plain  
Painting 5 5/8 x 2 3/4 in. (13 x 9.5cm.); folio 13 1/4 x 8 3/4 in. (33.8 x 22.2cm.)

£5,000-7,000 US\$6,400-8,900  
€5,900-8,200



76

**\*76**  
**A YOUTH WITH A CUP**  
SAFAVID QAZVIN, IRAN, LATE 16TH CENTURY

Ink and wash heightened with gold on paper, with one line of black *nasta'liq* arranged in three columns above and below, verso with 24ll. of black *nasta'liq* arranged in four columns, set within blue rules, with a narrow gold border, the margins decorated with interlaced arabesques in gold  
Painting 5 3/4 x 3 1/4 in. (14.6 x 8.3cm.); folio 13 1/8 x 8 1/4 in. (33.3 x 21cm.)

£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**\*77**  
**THE MURDER OF KHUSRAW**  
BUKHARA, UZBEKISTAN, CIRCA 1570

An illustration from 'Abdullah Hatifi's *Khusraw and Shirin*, opaque pigments heightened with gold on paper, two panels containing black *nasta'liq* reserved in a cloud against gold within the painted area, set within narrow blue and gold borders, black and blue rules, laid down within gold-sprinkled margins, '29' in the upper left margin, the verso with 24ll. black *nasta'liq* arranged in four columns with gold intercolumnar rules, heading in red, within gold and blue rules, the margins plain, catchword  
Painting 9 x 6 1/2 in. (22.7 x 16.5cm.); folio 13 1/2 x 8 1/2 in. (34.2 x 22.5cm.)

£12,000-18,000 US\$16,000-23,000  
€15,000-21,000



Opposite: 77



\*78

A WHITE-EARED *BULBUL*

ASCRIBED TO REZA 'ABBASI, SAFAVID ISFAHAN, IRAN, DATED RAJAB AH 1037/MARCH-APRIL 1628 AD, LATER ENHANCED BY A STUDENT OF HIS, POSSIBLY HIS SON SHAFI' 'ABBASI, RABI' I AH 1046/AUGUST 1636 AD

Ink and wash and opaque pigments on paper, signed and dated in black *nasta'liq* in the lower right-hand corner, set within red rules  
8½ x 6¼in. (21.6 x 15.9cm.)

£20,000-30,000 US\$26,000-38,000  
€24,000-35,000

**INSCRIBED:**  
Upper inscription, *huwa dar ruz-i chahar-shamba [sic] ghurra-yi rajab al-murajjab sana 1037 az karha-yi ustad bihzad 'alayhi al-rahma naql shuda raqam-i kamina riza-i 'abbasi ghafara 'anhu*, 'He. It was copied from the works of Ustad Bihzad, (God's) mercy be upon him, on Wednesday the first day of Rajab al-Murajjab 1037. Drawing of the lowly Riza-i 'Abbasi, may (God) pardon him'  
Lower inscription: *huwa dar ruz-i 3 shanba dahum-i shahr-i rabi' al-awwal sana 1046 az ru-yi tarh-i [sic] ustadam charba(?) shuda*, 'He. It was traced(?) on Tuesday 10th of the month Rabi' I year 1046 by way of my master's design'

This depiction of a white-eared *bulbul* bears the name Reza 'Abbasi (ca.1565-1635) who is considered the most innovative and influential later Safavid artist. A contemporary of Shah 'Abbas, he joined the Shah's atelier soon after his accession in 1587 and continued to work into the 1630s. It is likely that our painting was actually done by a close follower of Reza's adopting his name in the signature. Certainly the artist must have been very close to Reza, demonstrating an aptitude for the master's naturalistic precision and his ability to express tactile qualities such as the feathers on our *bulbul*.

The inscription here notes that it was copied from a work by the artist Bihzad. Another painting of a 'Jay Perched in Flowers', signed by Reza and dated 1628, has a similar inscription, stating that it was copied from a painting executed by the famous Bihzad (Sheila Canby, *The Rebellious Reformer. The Drawings and Paintings of Riza-yi 'Abbasi of Isfahan*, London, 1996, pl.97, p.196).

Paintings of birds are less common in the corpus of works by Reza 'Abbasi than handsome youths or lovers. In her seminal work on the artist, Sheila Canby writes that Reza had a penchant for including birds 'in conversation' with one another in his paintings, and writes that it is therefore not surprising that he also then took single birds as subjects (Canby, *op.cit.*, 1996, p.132). She mentions only three that are known – one, the *Jay Perched in Flowers* mentioned above (cat.97, present whereabouts unknown); another *bulbul* or nightingale mounted with *Lovers in a Landscape* which she dates to the 1620s (cat.53, now in the Seattle Art Museum, inv.no.IS36.13); and a *Study of a Bird* which is dated Sha'ban AH 1043/February 1634 AD, a year before his death (cat.98, now in the Metropolitan Museum of Art, acc.no.1985.2, acquired in these Rooms, 28 November 1983, lot 125). A previously undiscovered version of the same work sold recently in these Rooms, 27 October 2022, lot 53.



A White-Eared Bulbul, signed Reza 'Abbasi, Safavid Isfahan, Circa 1620, sold in these Rooms, 27 October 2022, lot 53

In our bird's stance, colouring and detail it is remarkably similar to the painting sold in these Rooms in 2022. However whilst the bird itself is very fully worked, the details around it have the feeling of having been completed in a different hand. The signature at the bottom of the painting gives a second date, and mentions that the completion was done by someone who was a student of Reza's – could this be Shafi 'Abbasi, perhaps, Reza 'Abbasi's son? Shafi 'Abbasi was an artist who specialised in paintings of birds with flowers and branches, many of which bear dedicatory inscriptions to the Shah. His paintings were probably derived from his father's 'bird and branch' model, of which the current painting is one, and also served as patterns for similarly designed Safavid textiles, see for example lot 37, in the present sale. For a painting by him of a nightingale on a branch see Abolala Soudavar, *Art of the Persian Courts*, New York, 1992, no.127, p.298.







79



79



80

\*79

TWO DEPICTIONS OF CROUCHING LIONS

ONE SIGNED MUHAMMAD HASHIM, SAFAVID IRAN, BOTH LATE 17TH OR EARLY 18TH CENTURY

Ink and wash on paper, one depicting a crouching lion in a landscape, signed Muhammad Hashim, between minor marbled borders and wider gold-speckled blue margins, the other depicting a crouching lion devouring the leg of a gazelle, between minor gold illuminated peach borders on wide blue margin with gold illumination, each laid down on card, verso of both plain  
First painting 2¾ x 5¼in. (7 × 13.3cm.);  
folio 5¾ x 9⅞in. (14.5 × 25.1cm.);  
second painting 3¼ x 5¾in. (10.8 × 7.3cm.);  
folio 7¼ x 11in. (18.5 × 27.6cm.)

(2)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Collection of Dikran Khan Kelekian, New York, by 1933

LITERATURE:

Chained Lion Devouring the Leg of a Gazelle published *Catalog of an exhibition of Persian and Indian Miniature Paintings forming the Private Collection of Dikran Khan Kelekian*, New York, 25 November 1933 - 31 January 1934, no.22

\*80

A CRESTED BIRD AND PLUM BLOSSOM SPRIG

ZAND OR EARLY QAJAR IRAN, LATE 18TH OR EARLY 19TH CENTURY

Opaque pigments on paper, set within polychrome borders, on wide plain green margins, the verso plain  
Painting 4½ x 2¾in. (11.4 × 7cm.); folio 9¾ x 7⅞in. (24.8 × 19.8cm.)

£800-1,200

US\$1,100-1,500

€940-1,400

\*81

A PORTRAIT OF MUHAMMAD 'ALI THE GILDER

ATTRIBUTED TO MU'IN MUSAVVIR, SAFAVID ISFAHAN, IRAN, DATED RAMADAN AH 1020/NOVEMBER-DECEMBER 1611 AD

Opaque pigments heightened with gold on paper, with 8ll. of black *nasta'liq* above arranged in 2 columns on a gold ground, inscribed, signed and dated below, set within gold and red rules, with narrow three-quarter border around the portrait in pale and dark blue with a foliate design, the margins with floral design, the verso with 24ll. black *nasta'liq* from a *Shahnama* of Firdawsi arranged in four columns with gold intercolumnar rules, set within narrow gold border and blue rules, the margins plain with catchword, mounted  
Painting 6¼ x 3¾in. (16 × 9.6cm.); folio 12½ x 7⅞in. (32 × 19.4cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Anon sale, Christie's London, 20 July 1960, lot 374

LITERATURE:

Rudolf M. Riefstahl, *Catalog of an Exhibition of Persian and Indian Miniature Paintings forming the Private Collection of Dikran Khan Kelekian*, New York, 25 November 1933 - 31 January 1934, no.82

INSCRIBED:

*Shabih-i nadir al-'asri mulla muhammad 'ali muzahhib*, 'Likeness of the rarity of the age, Mulla Muhammad 'Ali the Illuminator (Muzahhib)'

*ba-tarikh-i shahr-i ramazan al-mubarak sana 1020 ustadam riza-i 'abbasi sakhta bud*, 'My master Reza-i 'Abbasi had created [it] on the date of the month of Ramadan al-Mubarak, year 1020 (1611)'

A number of other versions of paintings of Muhammad 'Ali the Gilder are known, all ascribed to Reza 'Abbasi but rejected by Sheila Canby. One, very similar to ours in style, is in the Keir Collection (B.W. Robinson et al. *Islamic Painting and the Arts of the Book*, London, 1976, no. III.351, and pl. 81). Another is in the Metropolitan Museum of Art (acc. no.55.121.25) and others are noted by Sheila Canby in *The Rebellious Reformer*, London, 1996, no. 590, p.210. The existence of the present painting indicates that at least one of the Reza paintings is authentic as the inscription here states clearly that the artist 'is copying it from the work of my master Reza'.

Although the inscription does not give his name, the artist of this painting is very likely to be Mu'in Musavvir. The inscriptions are in his hand and he signs as a student of Reza. Mu'in Musavvir was one of Reza 'Abbasi's most brilliant followers and is known to have copied the work of his master. There are a few instances where we know both the original by Reza and the later version by Mu'in. One such examples is the *Nashmi Kaman-dar*, 'the Archer', where the original by Reza is in the Harvard Art Museum (1960.197) and a copy by Mu'in is in the Smithsonian (S1998.15).

A Muhammad 'Ali Muzahhib is mentioned by Schulz and Binyon *et al.* mention a Muhammad 'Ali, a follower of Reza 'Abbasi (Laurence Binyon, J.V.S. Wilkinson and Basil Gray, *Persian Miniature Painting*, London 1971 reprint, p.160). It is possible that the picture is a portrait of this artist.







82

**\*82**  
**A PORTRAIT OF A PRINCE WITH RED SHOES**  
DECCAN, CENTRAL INDIA, CIRCA 1740

Opaque pigments on paper, set within red, blue and black rules, with narrow inner border decorated with a gold foliate design on a blue ground and narrow peach outer border, the margins gold-speckled, the verso plain  
Painting 5¼ x 2½in. (14.8 × 6.8cm.); folio 11½ x 8in. (29.5 × 20cm.)

£3,000-4,000	US\$3,900-5,100
	€3,600-4,700

At first glance it would appear that this portrait and the following lot were created together as a pair. The two figures mirror one another in pose and each wear matching trousers and diaphanous *jama*. However, the slightly different treatment of the ground beneath them and slight stylistic changes, for example the portrait of the lady has detailing around her hands and face in red ink, suggests that they are not exactly contemporary. Most likely is that the portrait of the lady was painted afterwards to face the other when the album was assembled in the mid-18<sup>th</sup> century.



83

**\*83**  
**A LADY WITH DECANTER AND CUP**  
DECCAN, CENTRAL INDIA CIRCA 1750

Opaque pigments heightened with gold on paper, set within gold and blue rules, with an illuminated inner border and a peach outer border, in gold-speckled margins, the verso plain  
Painting 6 × 3½in. (15.2 × 8.9cm.); folio 12½ x 7¼in. (30.8 × 19.9cm.)

£2,000-3,000	US\$2,600-3,800
	€2,400-3,500



84

**\*84**  
**A MUGHAL NOBLE**  
MUGHAL INDIA, EARLY 18TH CENTURY

Opaque pigments on paper set within gold rules, an inner border of plain, gold-speckled paper and Qajar wider outer border with animal and foliate designs, the margins of gold-speckled paper repurposed from a Qur'an manuscript, with an illuminated recitation marker, the verso plain

Painting 7 × 3¾in. (17.8 × 9.5cm.); folio 13½ x 9¼in. (33.5 × 23.5cm.)	
£2,000-3,000	US\$2,600-3,800
	€2,400-3,500

**PROVENANCE:**  
Property of R.S. Greenshields, sold Sotheby's London, 10 February 1936, lot 103

The Sotheby's 1936 catalogue entry identifies the figure of this painting as Abu'l Baqa Amir Khan, Governor of Multan. However, an official of that name does not appear in the Mughal court histories. The portrait has been mounted within illuminated margins taken from a Qur'an. It seems the same Qur'an margins were used to mount an illustration from the 'First' *Baburnama* now in the Metropolitan Museum of Art (acc.no. 67.266.4).



85

**\*85**  
**A PORTRAIT OF NAWAB ASAD KHAN**  
MUGHAL INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, set within red and green borders and polychrome rules, identification in black *nasta'liq* in the lower red border, the margins with a repeating red and gold floral spray on a white ground, the verso with 11ll. red *nasta'liq* arranged in two columns set within a black border illuminated with gold and gold and polychrome rules, within pink gold-speckled margins, water damage to the margins and flaking  
Painting 9⅞ x 7⅞in. (24.7 × 19.8cm.); folio 15½ x 11in. (39.5 × 28cm.)

£4,000-6,000	US\$5,200-7,700
	€4,700-7,000

Asad Khan (d. 1716) was *Vizir-i Azam* (Prime Minister) to the Emperor 'Alamgir and held the governorship of Gujarat. A portrait of a younger Asad Khan with jet black hair and beard and dated circa 1700, is in the Royal Collection (RCIN 1005038.u).





86

VARIOUS PROPERTIES

086

FOLIOS FROM A MONUMENTAL *BIHARI* QUR'AN  
SULTANATE INDIA, PROBABLY 15TH CENTURY

Comprising various non-sequential parts of the Qur'an, Arabic manuscript on paper, 61ff. plus four flyleaves, each folio with 15ll. black *bihari* script, the word 'Allah' picked out in gold, gold rosette verse roundels, *sura* headings in white *thuluth* on gold and polychrome illuminated panels, text panels within blue and red rules, the inner margins with blue and red *bihari* notes, the outer margins with Persian *tafsir* commentary set diagonally, with large gold and polychrome marginal medallions to mark divisions, catchwords, in later tooled red morocco binding, the doublures blind-tooled leather, some water damage to folios

Text panel 11¼ x 8½in. (37.4 × 21.6cm.); folio 21½ x 14¼in. (54.6 × 35.8cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Dutch trade by 1998

A folio from the same monumental Qur'an from which these folios come is in the collection of the Metropolitan Museum of Art, New York (acc.no. 1977.374). In terms of its *mise en page* and script it is very similar to a folio in the Institut du Monde Arabe, Paris (acc.no. AI 84-19), which Eloïse Brac de la Perrière uses in her seminal article on *bihari* calligraphy to illustrate the classic features of this group of manuscripts (Eloïse Brac de la Perrière, "Manuscripts in *bihari* calligraphy: Preliminary remarks on a little-known corpus", *Muqarnas* 33, 2016, pp.63-90). Almost all of them have between 11 and 15 lines per page, and a similar jagged script. Within the corpus, these pages belong to what she terms the 'Classical' group, which like ours have double or triple rules around the text panel: this creates an inner margin and an outer margin, which are used for variant readings of the *mushaf* presented in *Bihari* script and an outer margin with additional notes set diagonally in a script familiar from Bengali chancery documents. The classical group have similar illumination, with bold medallions and a bright orange used heavily throughout. Similarities between them lead Brac de la Perrière to suggest that all examples were made in a short period of time, possibly in a single workshop (*op.cit.*, p.69). A group of thirty-five leaves from this Qur'an recently sold at Sotheby's London, 26 April 2023, lot 25.

87



88

087

A FOLIO FROM A *BIHARI* QUR'AN  
SULTANATE INDIA, LATE 14TH/EARLY 15TH CENTURY

Arabic manuscript on paper, Qur'an LXIX, *sura al-haqqah*, vv.40(part)-52 and Qur'an LXX, *sura al-ma'arij*, vv.1-14, 11ll. of gold *bihari* script, diacritics in red, gold and lapis roundel verse markers, one *sura* heading in gold on illuminated cartouche set within blue panel with floral decoration, set within rules assembled from other manuscripts and laid down together, the margins applied

Text panel 10¼ x 7¾in. (26 × 19.8cm.); folio 11½ x 9¼in. (29.3 × 23.2cm.)

£5,000-8,000

US\$6,400-10,000

€5,900-9,300

*Bihari* Qur'ans are characterised by their exuberant colours. Often Qur'ans are written with different colours chosen for each line, apparently at random, occasionally with gold ink used for whole lines such as in a manuscript in the Library of Congress, Washington D.C. (acc.no. 1-84-154.21). Otherwise, as in the previous lot, gold ink is reserved pick out the name of Allah. It is unusual to find a *bihari* folio which makes such extensive use of chrysography as the present lot, and to find such delicately-executed *bihari* calligraphy.

088

AN UNUSUAL *BIHARI* QUR'AN AND TAFSIR  
NORTH INDIA, 15TH CENTURY

Arabic manuscript on paper, 508ff. plus three flyleaves, each folio with around 37ll., comprising the entire text of the Qur'an written in black *bihari* script with the word 'Allah' picked out in gold introduced with the phrase '*qulahu ta'ala*' in red, alternating with extensive commentary in black *naskhi-diwani* script, *sura* headings in red, within black and red rules, the margins plain, illuminated medallions to mark divisions, within black and red outer rules, catchwords, with three illuminated bifolios with 25ll. set within gold and polychrome illuminated margins, in later red leather blind tooled binding, the doublures paper, some water damage and loss to paper

13 × 11¼ in. (33 × 28.6cm.)

£30,000-40,000

US\$39,000-51,000

€36,000-47,000

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

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92



A FOLIO FROM THE DE LUYNES ALBUM



(recto)



(verso)

PROPERTY FROM A PRIVATE LONDON COLLECTION

89  
A PRINCE HUNTING; A PRINCE VISITING A SAGE  
MUGHAL INDIA, CIRCA 1600

Opaque pigments heightened with gold and silver on card, the borders indigo, set within gold and polychrome rules, the margins plain  
Recto painting 13% x 9%in. (34.1 x 24.4cm.);  
verso painting 11¼ x 7½in. (28.5 x 19.1cm.); folio 18¼ x 12%in. (46.4 x 32.8cm.)  
£30,000-50,000 US\$39,000-64,000  
€36,000-58,000

**PROVENANCE:**  
The family collection of the Ducs de Luynes, by 1843  
Sotheby's London, 9 October 2013, lot 215

Princes seeking the counsel of holy men was a popular subject for artists at the Mughal court during the late 16th and 17th centuries and remained a common inclusion in Mughal albums. The contrast between king and *faqir* symbolised the 'juxtaposition and distant affinity of temporal and spiritual authority' (A. Welch and S.C. Welch, *The Arts of the Islamic Book, The Collection of Prince Sadruddin Aga Khan*, New York, 1982, p.160). Here, the spiritual theme of the prince visiting a sage is contrasted with the princely hunting scene on the reverse. The former theme is thought to have first appeared in manuscript painting

during Akbar's reign, but it remained a staple of the imperial workshop long after his death. Shah Jahan's son Dara Shikoh commissioned paintings of ascetics and dervishes and is often himself the subject, seated amidst holy men. A 17th century example depicting the young prince visiting the Sufi saints Mian Mir of Lahore and Mullah Shah of Badakshan is in the Victoria & Albert Museum (no. IM.250-1921).

This folio comes from the dispersed 'De Luynes' album, which contained a number of paintings from sub-imperial commissions by Akbar's courtiers during the late 16th century. The 1587-98 *Ramayana* for 'Abd al-Rahim Khan Khanan, Akbar's military commander-in-chief, in the Freer Gallery (M. C. Beach, *The Imperial Image, Paintings for the Mughal Court*, Washington D.C., 1981, pp.128-155; also J. Seyller, *Workshop and Patron in Mughal India*, Zurich, 1999) and the 1598 *Razmnama* in the British Library (J.P. Losty, *The Art of the Book in India*, London, 1982, no.88) are important representations of such commissions.

Other folios from the De Luynes Album have sold in these Rooms, 27 April 2023, lot 61, 23 April 2015, lot 115, 4 October 2012, lots 163-176, and Christie's New York, 19 June 2019, lots 11 and 183.

A FOLIO FROM THE WANTAGE ALBUM



(recto)



(verso)

90  
A BLACKBUCK AND A COURT SCENE  
MUGHAL INDIA, CIRCA 1800

Opaque pigments heightened with gold on card, the recto depicting a blackbuck in a verdant landscape, set within orange rules, the inner borders with black *nasta'liq* calligraphy reserved against gold ground with floral arabesque, the dusty blue outer border with gold stencilled floral meander, the broad margins decorated with large naturalistic flowering plants, the verso depicting a court scene, with columns of black *nasta'liq* calligraphy to left and right, the blue border with gold stencilled floral meander, the margins with gold stencilled flowering plants  
Recto painting 8¼ x 5%in. (21.1 x 13cm.);  
verso painting 11% x 6%in. (28.2 x 17.6cm.); folio 15¼ x 10%in. (38.9 x 26.5cm.)  
£30,000-50,000 US\$39,000-64,000  
€36,000-58,000

**INSCRIBED:**  
The painting of the blackbuck on the recto is ascribed *amal-e Ustad Mansur Jahangir Shahi*  
The court scene on the verso is ascribed *amal-e Aga Reza*

The Wantage Album in the Victoria & Albert Museum comprises thirty-three folios bought in London in 1867-68 by Baron Overstone, who presented them to his daughter Harriet Lindsay, later Lady Wantage, on the occasion of her 31st birthday. She bequeathed them to the V&A in 1921. Moti Chandra, in 1949, concluded that only fourteen folios were 17th century Mughal miniatures, drawn from the same large pool of Imperial folios from which the Minto and Kevorkian folios came. A study produced by the Metropolitan Museum of Art on the Kevorkian

Album in 1987 and a similar undertaking at the Chester Beatty agreed that a larger number of albums had provided the folios for the later Minto, Kevorkian and Wantage assemblages (Elaine Wright, *Muraqqa' Imperial Mughal Albums from the Chester Beatty Library*, Virginia, 2008, p.472).

The remaining nineteen folios were thought to be copies of 17th century works, probably produced in India circa 1800 (Wright, *op.cit.*, p.85). The present charming portrait of a blackbuck, with a likely apocryphal signature of the lauded painter of animals Mansur, is most probably one of this second group of folios, produced for the Wantage album around 1800. It is particularly close to a painting from the same album signed by Manohar in the V&A (acc. no. IM.134-1921), which may have served as its inspiration.

A painting of a blackbuck by Mansur survives in the Kevorkian Album in the Metropolitan Museum of Art (Stuart Cary Welch, Annemarie Schimmel, Marie L. Sweietochowski and Wheeler M. Thackston, *The Emperors' Album: Images of Mughal India*, New York, 1987, no. 50, pp. 184-5). A favoured subject for painters, blackbucks were hunted by Emperor Jahangir using captive 'decoy' blackbuck to draw out wild ones, and he was so enamoured with a decoy named Hansraj that he built a stone sculpture in its form after it had died (Wheeler Thackston, *The Jahangirnama: Memoirs of Jahangir, Emperor of India*, Washington D.C., 1999, p. 69).

Other folios from the Wantage Album were sold in these Rooms, 10 April 2014, lot 30 and 20 October 2016, lot 85.





91



92

•91

### A YOUTHFUL COURTIER

MUGHAL INDIA, FIRST HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, with 1l. of black *nasta'liq* arranged in two columns above, set within gold and polychrome rules on gold-speckled borders, the plain margins of red dyed card, the verso plain, mounted, surface loss to pigment  
Painting 6¾ x 4in. (17.1 x 10cm.); folio 12 x 7½in. (30.5 x 18.2cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

#### PROVENANCE:

Bonhams, London, 4 October 2011, lot 312

•92

### PISHRAW KHAN (D. 1607-8)

MUGHAL INDIA, FIRST HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, laid down on card within gold-speckled indigo borders set within red and gold rules, the margins plain, the verso with later pencilled owner's marks  
Painting 4¾ x 2¼in. (11.1 x 7cm.); folio 10¼ x 6¾in. (25.9 x 17.2cm.)

£2,500-3,500

US\$3,200-4,500

€3,000-4,100

#### PROVENANCE:

Bonhams London, 25 October 2007, lot 337

#### INSCRIBED:

The partial inscription probably reads *shabāh-i Pishraw Khān* (likeness of Pishraw Khan)

Pishraw Khan was a *ghulam* of Shah Tahmasp (r. 1524-76) presented to the Mughal Emperor Humayun (r. 1530-40, 1555-6) during his exile in Iran. During the reign of Akbar (r. 1556-1605), he rose through the ranks and became supervisor and foreman of the imperial carpet department. He remained an honoured figure at the Mughal court until his death at the age of ninety (Wheeler Thackston, *The Jahangirnama: Memoirs of Jahangir, Emperor of India*, Washington D.C., 1999, pp. 48, 97). A portrait of Pishraw Khan is included in an album of Mughal portraits in the Royal Collection (acc. no. RCW1005038).

93

### THE BUILDING OF A PALACE WALL

MUGHAL INDIA, CIRCA 1600

Opaque pigments heightened with gold on paper, set within red and gold rules, laid down on card with further rules and later inscription, the verso with ruled square as mount for further painting  
Painting 11½ x 7in. (28.4 x 17.8cm.); folio 13½ x 9½in. (34.7 x 24.2cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

#### PROVENANCE:

Essayan Collection, sold Hotel Drouot, Paris, 28 June 1983, lot 72

Sotheby's London, 9 October 2013, lot 36

The inscription in the margin below the painting is a later addition and identifies the building as the fortress of Mazandaran. However, this is likely a misidentification. Mazandaran in Iran wraps around the southern side of the Caspian Sea and is not a region that prominently

features in much Mughal or Persian literature. It is however hard to relate the present illustration to a particular text. In the *Shahnama* Kai Kavus ventures to Mazandaran to fight against the kingdom of the Divs there, but there is no mention of any fortress being built.

Nonetheless, construction similar to the present lot is illustrated in several Mughal manuscripts. The present construction scene draws similarities to several in the Victoria & Albert Museum *Akbarnama* showing the construction of Fatehpur Sikri (acc. no. IS.2:91-1896) and the fort at Agra (acc. no. IS.2:45-1896). The worker using a shovel to mix the dusty ball of mortar bears a striking resemblance to a worker with a pick-axe in the foreground of another illustration from the same manuscript showing the cleansing and purification of Kukar Talao at Nagar (acc. no. 2:83-1896). The close similarities suggest that our painting was created, if not as an imperial commission, by an artist very familiar with the work of the imperial atelier in the late 16th century.

In addition to the Victoria & Albert Museum *Akbarnama*, ours is comparable to two illustrations from an imperial Mughal copy of Bal'ami's history of Tabari, made circa 1590. The first illustration of Bahram Gur is in the Museum of Fine Arts, Boston (acc. no. 14.648) and another was sold at Sotheby's, London, 26 October 2022, lot 50. Although our painting lacks a text panel within the painting plane, all three share the same gold inner border with a single orange rule and are of a very similar size.



93





VARIOUS PROPERTIES

94  
A JADE-HILTED DAGGER (*KHANJAR*)  
MUGHAL INDIA, 17TH CENTURY

The recurved double-edged watered steel blade with medial ridge, the hilt of pale green jade carved in the form of a the head of a *nilgai*, the base of the grip carved with a flowerhead issuing scrolling leaves to form the quillons 16¼in. (41cm.) long

£8,000-12,000	US\$11,000-15,000
	€9,400-14,000

For millennia the nomads of the eastern Eurasian steppe have armed themselves with daggers and swords fitted with animal-headed hilts (Salam Kaoukji, *Precious Indian Weapons and Other Princely Accoutrements*, London and New York: Thames & Hudson Ltd., 2017, p. 187). It is this tradition that the Mughals of 17th century India, themselves of Mongolian and Turkic descent, drew upon in their creation of beautiful, naturalistically sculpted animal-headed hilts carved from Central Asian jade. Although the vast majority of animal-headed hilts are in the form of animals associated with life on the steppe, especially horses and sheep, this rare dagger hilt is in the form of a *nilgai* or ‘blue bull’, a species of antelope native to India, and represents the artistic apex of this ancient art form.

A smaller *nilgai* hilt in the al-Sabah Collection, Kuwait, is attributed to the middle of the 17th century and is particularly close to the present example (Kaoukji, *op. cit.*, pp. 222-3). It shares with ours the form of the floral decoration at the base of the hilt. A comparable dagger with a jade hilt in the form of a *nilgai* was sold in these Rooms on 10 October 2000, lot 2014, and another at Sotheby’s London on 1 April 2009, lot 135.



95  
A MUGHAL ROCK-CRYSTAL VASE  
NORTH INDIA, 18TH CENTURY

The spherical body decorated with a band of vertical stems in the lower section issuing flowers and mulberries, a raised leaf on either side rising vertically from the base and terminating in the bud handles, raised rim, the base decorated with a petalled flowerhead forming a short foot, repair to the rim 3¾in. (10.2cm.) high

£20,000-30,000	US\$26,000-38,000
	€24,000-35,000

**PROVENANCE:**  
UK Private Collection since the late 19th century (by repute)  
Anon sale, Bonhams London, 2 October 2012, lot 225

Using only bow-driven lathes and wheels, the craftsmen of the Mughal atelier managed to produce exceptionally fine rock crystal vessels. The quality of both the carving and the material itself, a near-flawless transparent piece of quartz, is allowed to come to the foreground through the absence of further embellishments, such as gold inlay or gem-settings. That carved rock crystal vessels of this type continued to be prized possessions long after they were made is evidenced by an enameled gold dish and cover dated AH 1226/1811-2 AD that were made for a 17th century Mughal rock crystal bowl in the Wallace Collection, London (acc. no. OA1662).

A rock crystal vase of a very similar form to the present example, but significantly cruder carving, is in the Victoria & Albert Museum (acc. no. IM.329-1920).



# A FOLIO FROM THE ‘FIRST’ *BABURNAMA* OF 1589

†96

## BABUR HUNTING RHINOCEROS IN SWATI

THE PAINTING DESIGNED BY LA'L, WORKED ON BY SARWAN, MUGHAL INDIA, CIRCA 1589

Opaque pigments heightened in gold on paper, text panel within the painting containing 9ll. black *nasta'liq*, set within gold and polychrome rules, plain buff paper margins, red librarian's annotations in the lower margin, recto with 14ll. black *nasta'liq*, set within gold and polychrome rules, the margins plain, mounted, restored  
Painting 9½ x 5½in. (24 × 14cm.); folio 10¾ x 6¾in. (26.5 × 17.1cm.)

£100,000-150,000 US\$130,000-190,000  
€120,000-180,000

### PROVENANCE:

H. Kahn Monif (1888-1964), New York  
Private collection, London, circa 1950s-60s  
Thence by descent until acquired by the present owner 2022

The memoirs of the first Mughal Emperor Babur (r. 1526-1530) were translated from the original Chaghatay Turkish into Persian by Abd al-Rahim at the behest of Babur's grandson Akbar. The text, entitled the *Baburnama*, was completed and presented to Akbar in 1589 and the Emperor commissioned a number of illustrated copies in the following years. The manuscript details the wanderings of Babur through Central Asia until his conquest of Delhi in 1526. A connoisseur of calligraphy, literature and painting, Babur was also keenly observant and recorded in great detail the flora and fauna of the different regions he encountered.



This illustration belongs to the 'first' *Baburnama*, originally thought to have 193 illustrations (Susan Stronge, *Painting for the Mughal Emperor: The Art of the Book 1560-1600*, London, 2002, pp. 86-91). The illustrations differ in style and quality. Those featuring the Emperor, like the present scene, are of a higher quality finish and more typically in the Akbari style. The others are studies of plants and animals which are freer in style and finish. Within the next ten years, six other illustrated versions of the text were produced for Akbar with one version in the British Library, one in the National Museum in New Delhi, and one split between the Baltimore and Moscow State Museums.

Twenty illustrations from the 'First' *Baburnama* are in the Victoria & Albert Museum, London, and this is sometimes referred to as the 'South Kensington' *Baburnama*. Nineteen of the Victoria & Albert Museum illustrations were acquired in 1913 from the bookseller Messrs Luzac & Co., London, after the manuscript had been broken up - possibly done by either by Luzac & Co or the dealer Georges Demotte from who we know an illustration was purchased, now in the National Museum of Asian Art, Washington (Acc. no. S1986.231). The Victoria & Albert also bought one illustration from a Parisian dealer in 1950. A further six folios are in the Chester Beatty Library, Dublin, which were acquired from Charles Vignier in Paris. Three folios are in the Metropolitan Museum of Art, New York, and others are distributed between the collections of major international institutions and private collections.

The episode illustrated in the present painting shows the Emperor Babur hunting rhinoceros in Swati, northern Pakistan. On 16th February 1519 Babur begins: "After starting off the camp for the river, I went to hunt rhinoceros on the Sawati side which place people call also *Karg-khana* (rhino-home)" (Beveridge, *The Babur-nama in English*, London, 1969, p. 378). The hunt is described in detail with Babur's party failing to hunt an adult rhino although they do kill a calf, before leaving Swati. Another illustration of the same scene is in the *Baburnama* in the Walters Art Museum, Baltimore (acc. no. W.596.21B).

Our painting is ascribed with the name of two artists, La'l and Sarwan. The red ink inscription which names the two artists shows that this was a royal copy made for the Emperor Akbar himself. Collaboration between two or more artists was common practice in the Mughal workshop. Typically one artist would be responsible for the outline and design of the work, in this case La'l, and the other carried out the painting. La'l was one of the most prominent court artists under Akbar and one of the most prolific designers of manuscript illustrations. Sarwan was not quite as prolific or prominent as La'l but he is recorded as working on many illustrations during Akbar's reign. In addition to working on this copy of the *Baburnama*, Sarwan is recorded as painting five illustrations to the Victoria & Albert Museum *Akbarnama* of circa 1590-95 (Acc. no. IS.2-1896).

Illustrations from the 'First' *Baburnama* recently sold at auction include those sold in these Rooms, 25 June 2020, lot 82; 2 May 2019, lot 78; and 21 April 2016, lot 1. Illustrations have also sold at Sotheby's, London, 27 October 2021, lot 139; 8 June 2000, lot 4; 23 March 2000, lot 192; 25 March 1999, lot 201; 20 March 1997, lot 10; and 26 April 1991, lot 64.





\*97

A TRIBUTE TO THE VIRGIN MARY

ATTRIBUTABLE TO KESHAV DAS, MUGHAL INDIA, CIRCA 1590-1610

Opaque pigments heightened with gold on paper, pasted into a later album page, within gold, black and green rules, an inner border of ten cartouches containing Chaghatai poetry in black *nasta'liq* in clouds against gold, framed within an outer border of eight gold and polychrome illuminated triangular and semi-circular panels, the pink margins decorated with gold floral sprays and scrolls, the verso plain  
Painting 5¼ x 3½in. (13.2 x 8.9cm); folio 11¾ x 7½in. (29.5 x 20cm.)

£30,000-50,000

US\$39,000-64,000

€36,000-58,000

PROVENANCE:

Private French Collection by 1973

Keshav Das, also known as Kesu Das and Kesu Kalan, was one of the most prominent Mughal painters during the late 16<sup>th</sup> and early 17<sup>th</sup> century. Keshav Das is named as fifth of seventeen artists in the royal atelier as having “attained fame” by Abu’l Fazl in the *‘Ain-i Akbari*. He had a long career beginning around 1570 and continuing until circa 1604. For most of this time he worked for the Emperor Akbar (r. 1556-1605) and contributed to several major Akbari manuscripts including the Jaipur *Razmnama*, the British Library *Baburnama*, the Bankimore *Timurnama* and the Victoria & Albert Museum *Akbarnama*. It is thought Keshav Das joined the rebellious Prince Selim – the later Jahangir – at the court he constructed at Allahabad between 1599 and 1604 where he contributed paintings to the *Yog Vashisht* and *Ram Kunwar* both now in the Chester Beatty Library, Dublin (MS.5 and MS.37).

Although known for his many works illustrating manuscripts in the standard Akbari mould, Keshav Das is perhaps best known for his engagement with European engravings. His numerous studies drawing on European materials, in particular his fascination with human anatomy, were a departure from the existing Persianate aesthetic canon and it is perhaps this innovative interpretation of European portraiture that made Keshav Das one of Jahangir’s favourite early artists. Some of Keshav Das’ paintings after the European mode include a signed painting of St Jerome in the Musée Guimet (see Amina Okada, *Imperial Mughal Painters*, Paris, 1992, pl.100, p.97); an album leaf with a miniature of the Crucifixion ascribed to him in the British Museum (J.M.Rogers, *Mughal Miniatures*, London, 1993, pl.44, p.68); a signed painting from the story of Joseph in the Chester Beatty Library, and another one ascribed to him in the St. Louis Art Museum (ibid pls.110,111, in Milo Cleveland Beach, *The Grand Mogul: Imperial Painting in India 1600-1660*, Williamstown, 1978, pl.10 recto, p.54).

European engravings began to appear to the Mughal court with the arrival of Portuguese missionaries, who Akbar first encountered during his 1573 siege of Surat (Abu’l Fazl, *Akbarnama*, tr. Beveridge, London, 1989 (reprint), vol.III, p. 37). The prints and illustrated Bibles which would have been brought by the Christian missionaries to the Mughal court provided rich inspiration to artists like Keshav Das. Whilst this painting clearly betrays the European influences on subject and overall artistic mode, the work is not just a slavish copy to the source material with added details of a distinctly Mughal flavour. Perhaps most notable is the large baluster cushion positioned behind Mary. The compositional structure and the depiction of the Virgin Mary’s face in the present lot are comparable to a painting of the young Tobias, attributable to Keshav Das, which was sold as part of the Sven Gahlin Collection, Sotheby’s London, 6 October 2015, lot 3.







98  
A VISIT TO A HOLY MAN  
MUGHAL INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, set within gold and black rules and narrow gold-sprinkled buff borders, mounted within finely illuminated margins in polychrome and gold, the verso plain  
Painting 3<sup>7</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>8</sub>in. (10.2 x 5.4cm.); folio 12<sup>1</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>4</sub>in. (31.3 x 19.9cm.)

£20,000-30,000  
US\$26,000-38,000  
€24,000-35,000

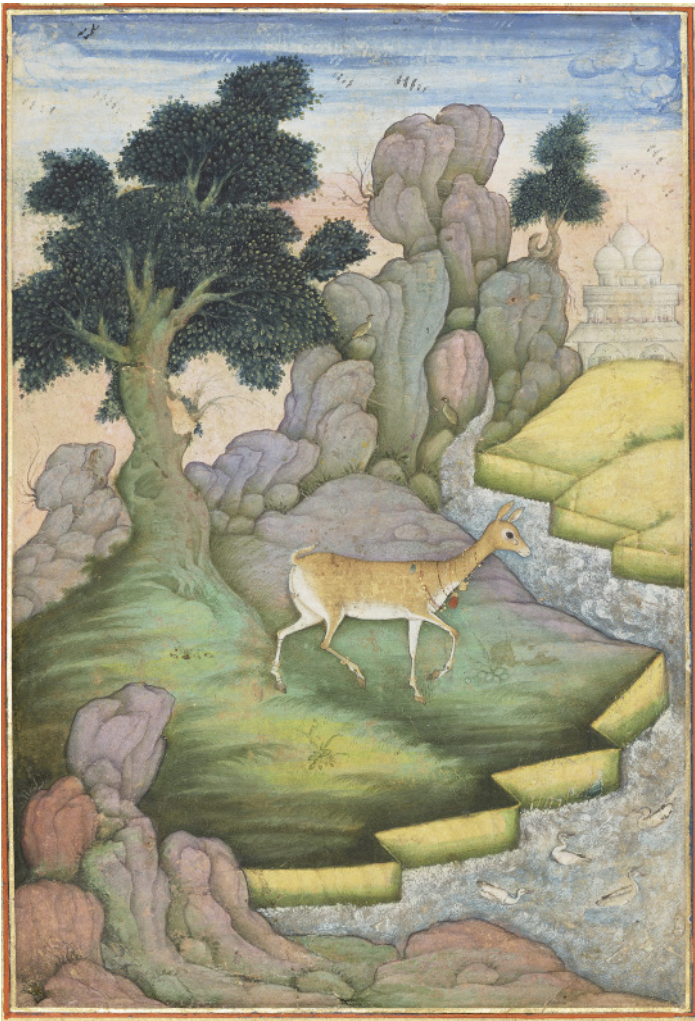
**PROVENANCE:**  
Rothschild Collection, Paris, early twentieth century  
Colnaghi, Persian and Indian Painting, London, 1976, p. 218, no. 108

**LITERATURE:**  
Toby Falk, *Rothschild Collection of Mughal Miniatures*, exhibition catalogue, London, 1976, no. 108, p.218

The theme of a holy man seated with a musician was a popular subject for Mughal artists in the 17th century and these scenes were quite commonly included in Mughal albums. A painting from the Late Shah Jahan Album of a dervish, musician and soldier, ascribed to the imperial artist Govardhan and dated circa 1625-30 shows a very similar scene. In that painting the musician carries a *tambur* over his right shoulder (Amina Okada, *Imperial Mughal Painters*, Paris, 1992, cat.242, p.204). Another comparable late 17th century painting, which appears be a reversed image of the present lot, sold at Christie's London, 7 April 2011, lot 253. There the holy man is wearing a similar striped tunic with a grey sash tied around his knees. The musician carries a *sitar* in a similar manner, with a prince and an attendant seated in front.

The present painting is laid down between margins of exquisite illumination. This quality of refinement is usually associated with manuscripts produced in the royal Mughal *kitabkhane*. The gilt floral illuminated margins of our painting find closely comparison with an illuminated double-page frontispiece, dated to circa 1657, containing portraits of Timur and Shah Jahan from the *Padshahnama* (ff.2B,3A; Beach, Koch, 1997, nos.3,4, pp.25-27). The companion page of this illuminated folio, which was also in the Rothschild Collection, was set with a Safavid tinted drawing of two bearded dervishes seated in a rocky landscape, painted in Isfahan, dated to circa 1600 (see Colnaghi, London, 1976, no.29, ill. p.139). A 17th century Mughal painting of a sufi saint, set within similarly illuminated borders sold in these Rooms, 26 October 2023, lot 17.





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### THE MAGIC DOE

MUGHAL INDIA, CIRCA 1600

An illustration to the *Mirigavati* of Qutban Suhravardi, opaque pigments heightened with gold on paper, set within plain blue and gold borders with gold and polychrome rules, the plain buff margins with gold and polychrome outer rules cropped, the verso plain

Painting 5¼ x 3⅞in. (14.8 x 9.8cm.); folio 10½ x 6¾in. (26.7 x 17.3cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

#### PROVENANCE:

Anon sale, Florence Number Nine, Florence, 19 July 2014, lot 586

The present painting is stylistically similar to a number of Mughal illustrations produced in Allahabad for Prince Selim in the early 17<sup>th</sup> century. Our doe bears close resemblance to the doe depicted in 'The Prince loses Mirigavati' from the *Raj Kunwar* manuscript of 1603/04 AD the Chester Beatty Library Dublin (IN 37; see Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, vol. 1, London, 1995, pp.199, no.2.44). The *Raj Kunwar* of Qutban tells the story of the Prince Raj who falls in love with Mirigavati, a woman who can magically transform into a doe. Beyond the appearance of the doe itself, our painting and the Chester Beatty illustration share a similarly bright palette, compositional structure, hazy architecture decorating the horizon and size. The zig-zagging riverbank with sharply vertical sides is also found in many of the illustrations of the *Raj Kunwar* as well as the similarly attributed illustrations to the *Anvar-i Suhayli* in the British Library (Add.MS.18579).



100

### NUR JAHAN ON A TERRACE WITH ATTENDANT

SIGNED BY NIDHA MAL, MUGHAL INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, signed mid-left, set within gold and black rules, the margins decorated with gold lattice, the verso black *nasta'liq* inscription at the top with extensive translations and transliteration below in ink and pencil

9¾ x 6¾in. (24.8 x 16.2cm.); folio 12 x 8½in. (30.5 x 21.6cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

#### PROVENANCE:

In Venice by 1894 as per the notes on the reverse

#### INSCRIBED:

The English translation of the Persian at the top of the reverse; View of Delhi, the capital, the gardens, the whole country, the palace and the Kutab with the portrait of Nur Jehan Begam, daughter of Mirza Ghayas-uddin, the Persian, the beloved of the Emperor Jahangir, together with the portrait of Sikander Bano Mumtaz Begam, Taj Mahal Shah Jehan (Couplet) By order of the Emperor Jahangir obtained a hundred jewels; Became light of the world (Nur Jahan) by the grace of God; Gold by the name of Nur Jehan Badshah Begam; the companion of life, and the sharer of the secrets of Jehangir Shah

The present lot is one of the few signed works by Nidha Mal, one of Emperor Muhammad Shah's most skilled painters. His refined and naturalistic painting style is typical of the Imperial Mughal style of

the first half of the 18th century. Nidha Mal was brother to Hunhar II (Puran Nath) whose painting of Muhammad Shah is in the Royal Collection (RCIN 1005068.ad). Hunhar's signature reveals he was *khane-zad* ('born to the royal household') meaning that his and Nidha Mal's father was most likely also a royal artist. Following Muhammad Shah's death in 1748 many artists, including Nidha Mal and his brother, left Delhi to find patronage the courts of Bengal and Awadh.

Nidha Mal's composition and styling of figures and landscapes are very much in keeping with the style of the 18th century Delhi imperial style. However, his treatment of figures is distinctive. The two ladies in our painting, Nur Jahan and her attendant, both have slightly up-curved noses and gently pouting lips, features found in other works by the artist. This signature physiognomy can be seen in *Muhammad Shah with Courtiers*, circa 1735 (Edwin Binney Collection, San Diego Museum. See T. McNerney, 'Mughal Paintings during the Reign of Muhammad Shah' in B. Schmitz (ed.), *After the Great Mughals, Painting in Delhi and Regional Courts in the 18th and 19th centuries*, Marg, Mumbai, vol. 53, no.4, 2002, p.25, fig.10), a group scene of an Awadhi official on a terrace (*ibid*, p.5, fig.4) and another portrait of a single Awadhi official (*ibid*, p.4, fig.3).

For a further discussion on Nidha Mal and his style see Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, London, 1981, no.190, pp.121-2. Works by Nidha Mal have sold at Sotheby's, London, 11 April 1988, lot 18, and Christie's, New York, 16 September 2008, lot 477.



A FINELY LACQUERED MUGHAL CABINET

INDIA, CIRCA 1600

Comprising nine figural lacquer panels with later knops with rosette mounts, the figural scenes include a hunter armed with a musket stalking lions; a seated prince entertained by dancing girls; a European man hunting a crocodile; two Shivite yogis at an ashram; a couple embracing; a lady having henna applied to her feet; a man fishing; two men in conversation; and a couple seated on a chariot pulled by a bull and a horse, each painting on a ground of floral sprays outlined in gold, and set within red borders, the wooden frame decorated with gold scroll work on a red ground, the structure of the drawers and the rear panel of the casket later, mounted within a clear acrylic case 19⅞ x 18¼ x 14½in. (50 × 46.3 × 36.8cm.)

£80,000-120,000

US\$110,000-150,000  
€94,000-140,000

PROVENANCE:  
UK Collection since the 1980s

This cabinet is a very rare example from the small surviving corpus of Mughal lacquer wares. The closest comparable to the lively figural scenes set on a dark ground with floral decoration found on the front of this cabinet is a book cover which sold in these Rooms, 23 October 2007, lot 345 (published Ludwig V. Habighorst, *Moghul Ragamala*, Koblenz, 2006, p.58, fig.19). The book cover had been attached to a *Ragamala* manuscript which was dateable to 1600-1625. The turban style worn by the male figures depicted on our cabinet are typical of the Akbar period, helping to date the cabinet similarly to the book cover. The depiction of Hindu subjects, as found on the present cabinet, was also common in the Akbar period. The expression and pose of the yogi

seated on a tiger skin in the panel in the second row on the far right is quite closely comparable to a drawing of a Vitahavya yogi in meditation from a *Yog Vashisht* manuscript which was completed in 1602 (Linda York Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, vol.I, London, 1995, p.181, cat.2.28).

A fall-front cabinet in the Victoria & Albert Museum has painted lacquer sides which depict figures in European hats out hunting, which relates to the figure hunting a crocodile found on our cabinet (Amin Jaffer, *Luxury Goods From India. The Art of the Indian Cabinet-Maker*, London, 2002, no.6, p.26). The Victoria & Albert Museum cabinet is dated by Amin Jaffer to the early 17th century but the source for the European figures was probably a result of the earlier Jesuit missions of the 1580s and 1590s.

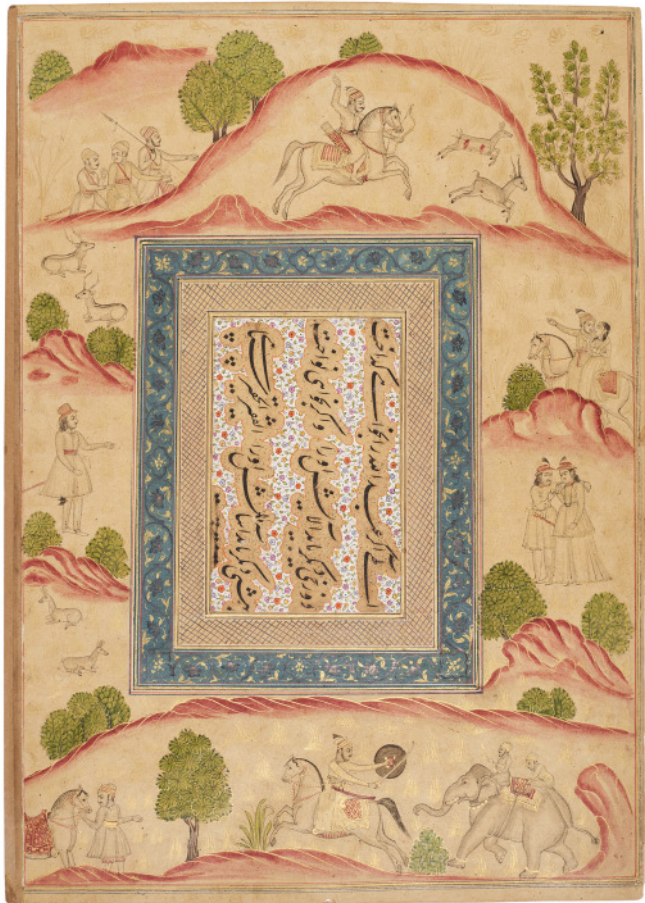
Many surviving works of lacquer have had additional layers of varnish applied to the surface over time which gradually darken the overall impression of the decoration and tend to make the figures appear less distinct against the dark background. This is not the case on our cabinet in which the white pigment which is most visible as the skin-tone of the figures remains strong. It may be that our cabinet has been cleaned of old layers of lacquer. In particular the scene of the courtesans dancing for the prince in the panel on the upper left hand corner makes full use of this contrast. A slightly later and smaller Mughal lacquer casket which is dated to the early 17th century is in the Ashmolean Museum has a similar propensity for lively hunting scenes as our cabinet (*The Indian Heritage, Court Life under the Mughal Rule*, exhibition catalogue, Victoria and Albert Museum, London, 1982, p.161, cat.544). A Mughal lacquer box from the same period was sold in these Rooms, 6 October 2011, lot 379.







102 (recto)



102 (verso)

A FOLIO FROM THE REID ALBUMS

\*102

CHAND BIBI HUNTING

MUGHAL INDIA, MID-18TH CENTURY

Opaque pigments heightened with gold on paper set within cream borders with blue and gold floral meander, gold and polychrome rules, the verso with a calligraphic composition from the *Munajar* of Khawaja 'Abdullah Ansari signed by Sapahi, comprising 3ll. black *nasta'liq* reserved in clouds against a white ground decorated with polychrome flowers, set within a cross-hatched buff inner border and blue outer border with floral meander, the buff margins on both sides illustrated with opaque pigments heightened with gold and depicting royal hunting scenes, overall good condition  
Recto: painting 8 × 5¼in. (20.3 × 13.3cm.);  
verso: text panel 8½ × 6½in. (21.6 × 5.5cm.); folio 16¼ x 11½in. (41 × 29.2 cm.)

£8,000-12,000 US\$11,000-15,000  
€9,400-14,000

**PROVENANCE:**  
Collection of Sir Hercules Read, sold Sotheby's London, 21 November 1928, lot 41  
US trade, 1980s, when acquired by the present owner

Chand Bibi (d. 1599) became Regent of Bijapur during the minority of her son Ibrahim Adil Shah II (r. 1580-1627) following the death of her husband Ali Adil Shah I. She was later Regent of Ahmednagar during the minority of her great-nephew Bahadur Shah (1596-1600). She led the defence of Ahmednagar against the Mughal armies in 1595 gaining

the title Chand Sultana. She continued to fight the invading Mughals before finally losing the fortress to Daniyal Mirza in 1599. An influential ruler and accomplished military leader and strategist, Chand Bibi's image became popular in both Deccani and Mughal painting. Like the present lot, she is often depicted hawking, an activity typically enjoyed and pursued by princes and sultans rather than women. Our painting of Chand Bibi is particularly similar to one in the British Museum (1920.0917.0.25).

The album page which the painting belongs to relates to a group of folios assembled in Lucknow, circa 1780. The group are recognisable for their imaginative border decoration typically depicting mythological or genre scenes amongst vegetation and hills. The group have been called the Reid Albums, after Sir Charles Hercules Reid who sold them in the early 20th century. The largest group of fourteen folios is in the Pierpont Morgan Library, New York (MS 458). Barbara Schmitz has assigned them as Album A of group 2 of the Reid Albums, bought in 1911 (*Islamic and Indian Manuscripts and Paintings in the Pierpont Morgan Library*, New York, 1997, p.116). Our folio was sold separately to this larger group in 1928 at Sotheby's when Sir Charles was giving up his London House in Palace Gardens Terrace. Three further folios are in the Chester Beatty Library, Dublin (11A.70 to 11A.72), three were sold in these Rooms, 26 April 1994, lots 5, 8 and 10 and another was sold at Bonhams, New York, 17 March 2014, lot 108.



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THE MAHAVIDA KAMALA

RAJASTHAN OR GUJARAT, WESTERN INDIA, 18TH CENTURY

Opaque pigments and ink on cloth, the depiction of the goddess Kamala with black *devanagari* inscriptions around it, set within a narrow inner yellow border and a red outer border, mounted on a later stretcher and framed 26 × 20in. (66 × 51.5cm.)

£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

**PROVENANCE:**  
Private Collection, Switzerland

Kamala is one of the ten manifestations of the goddess Shakti. Each of the ten goddesses represents a different aspect of the physical and spiritual realm. Kamala, also called Lakshmi in her Tantric form, is associated with lotus flowers which represent life and fertility. Typically accompanied by a pair of elephants which further signify fertility as well as the strength of divine authority. Kamala is the goddess of wealth and material comfort, it is to her that devotees pray for a good harvest, to seek protection from unemployment and debt, and to stave off depression and anxiety. A similar 18th century Jain painting of Purushkara Yantra was sold in Christie's, New York, 23 March 2022, lot 497.

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A PAIR OF SILVER AND BRASS-MOUNTED WOODEN DOORS

INDIA, 19TH OR 20TH CENTURY

The face with an overall coffered design, the silver lattice impressed with a floral meander, each rectangle enclosing a flowering plant in a *mihrab* arch, the heavy round door handles attached by means of a metal ring, a fastening attached to one side with a short chain, the reverse plain with a column of poppy flowerheads impressed into the brass, framed on four sides by a silver strip stamped with birds perched on a flowering stem, with four bars for attachment to door hinges  
6ft.2in. x 3ft.1¾in. (187cm. x 96cm.)  
£7,000-10,000 US\$9,000-13,000  
€8,200-12,000 (2)

Similar silver-mounted wooden doors commissioned for the Juna Mahal, Dungarpur, were sold at Sotheby's London, 27 October 2020, lot 500. Another pair was sold in these Rooms, 11 April 2008, lot 414.



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

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### KRISHNA FLUTING FOR THE GOPIS

NATHDWARA, RAJASTHAN, SECOND HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, within a narrow silver border and narrow red margins with scrolling silver vegetal decoration, double white rules, the verso plain

Painting 9½ x 12¾in. (24.1 × 32.4cm.); folio 10 × 13¼in. (25.4 × 33.7cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

#### PROVENANCE:

Private French Collection

A Nathdwara painting of Krishna with gopis by a river bank of similar size and style in the collection of Toby Falk, recently sold in these Rooms, 27 October 2023, lot 40.



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\*105

### AN EQUESTRIAN PORTRAIT OF MAHARANA BHIM SINGH (1768-1828)

MEWAR, RAJASTHAN, INDIA, FIRST QUARTER 19TH CENTURY

Opaque pigments heightened with gold on paper, set within narrow black and red borders with yellow and white rules, the verso plain  
Painting 12½ x 9½in. (32 × 24.2cm.); folio 14⅝ x 11½in. (37.1 × 29.1cm.)

£7,000-10,000

US\$9,000-13,000

€8,200-12,000

Despite his long rule Maharana Bhim Singh of Mewar (r. 1778-1828) was remembered as a weak leader, signing a protection treaty with the British East India Company in 1818. Nonetheless he was an active patron of the arts. The important artists Bagta (active circa 1761-1814), Chokha (active 1799-circa 1826) and Ghasi (fl. circa 1820-1830) all worked for the Maharana. The present composition of the Maharana on horseback surrounded by retainers appears to have been a popular one. There is version signed by Chokha in the San Diego Museum of Art (Edwin Binney 3rd Collection, 1990.640) and two further versions attributed to him in the Metropolitan Museum of Art (Acc. no. 1996.100.5) and Harvard Art Museum (Obj. no. 1995.89). Two versions attributed to Ghasi are in the Art Institute of Chicago (Ref. no. 1975.507) and the Metropolitan Museum of Art (Acc. no. 2006.475). Another was sold at Sotheby's, London, 23 October 2019, lot 196.



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\*107

### BALAKRISHNA ON THE BANYAN LEAF

JAIPUR, RAJASTHAN, INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold and silver on paper, set within blue borders with gold scrolling floral decoration, gold, red and black rules, laid down into an 18th century Lucknow margins with gilt floral lattice decoration and a narrow outer orange border, pencil annotation along right outer margin, the verso plain  
Painting 5½ x 7⅞in. (13 × 20cm.); folio 10¾ x 15¼in. (27.5 × 38.7cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

#### PROVENANCE:

Anon sale, I.M. Chait, Los Angeles, 10 November 2014, lot 480

Another late 18th century Jaipur painting set within a very similar album page, with the same gilt and orange outer border, was offered at Bonhams, 25 April 2017, lot 280.



PROPERTY FROM THE COLLECTION OF THE LATE ESTELLE OSBAND

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### MAHARAO RAM SINGH II (R. 1827-1866) HUNTING TIGER

KOTA, RAJASTHAN, INDIA CIRCA 1840

Opaque pigments heightened with gold on paper, within a narrow black border and red margins, the verso plain, framed and glazed  
Painting 17¾ x 24⅞in. (45 × 63.2cm.); folio 19 × 26¼in. (48.3 × 66.5cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

#### PROVENANCE:

Anon sale, Sotheby's, London, 11 July 1973, lot 172

Maharao Ram Singh II of Kota ruled from 1826 until 1866. His rule faced increasing turmoil as the British increasingly interfered with the politics of the state. Despite this he was a keen patron of the arts and perhaps the last great patron of Rajasthani court painting. Ram Singh was particularly interested in his artists recording his day-to-day exploits whether they be official court ceremonies and processions or

his pastimes including numerous hunting scenes. It is also notable that many of these paintings are in a large format like the present lot. A similarly large painting of the Maharao in procession with a delegation of British officers was sold at Sotheby's, London, 27 October 2021, lot 148.

A very similar painting of a tiger hunt of Ram Singh II dated circa 1830-40 is in the Cleveland Museum of Art (acc. no. 1991.168). Although smaller than the present lot, both paintings show the Maharao shooting a tiger against a steep rocky backdrop from his boat with a very similar treatment of the figures and vegetation. The Maharao's boat accompanied by a group of smaller vessels – including some carrying dancers and musicians – is found in the Cleveland paintings as well as another painting of Ram Singh II at the Gangaur Festival in the Sainsbury Centre, University of East Anglia (acc.no.580). Another similarly sized painting of Ram Singh II hunting tigers was part of the Ann & Gordon Getty Collection which was sold at Christie's, New York, 24 October 2022, lot 1146.

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

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VARIOUS PROPERTIES

109

### AN ILLUSTRATION FROM A RAGAMALA SERIES: VINODA RAGA

BASOHLI OR MANKOT, PUNJAB HILLS, FIRST HALF 18TH CENTURY

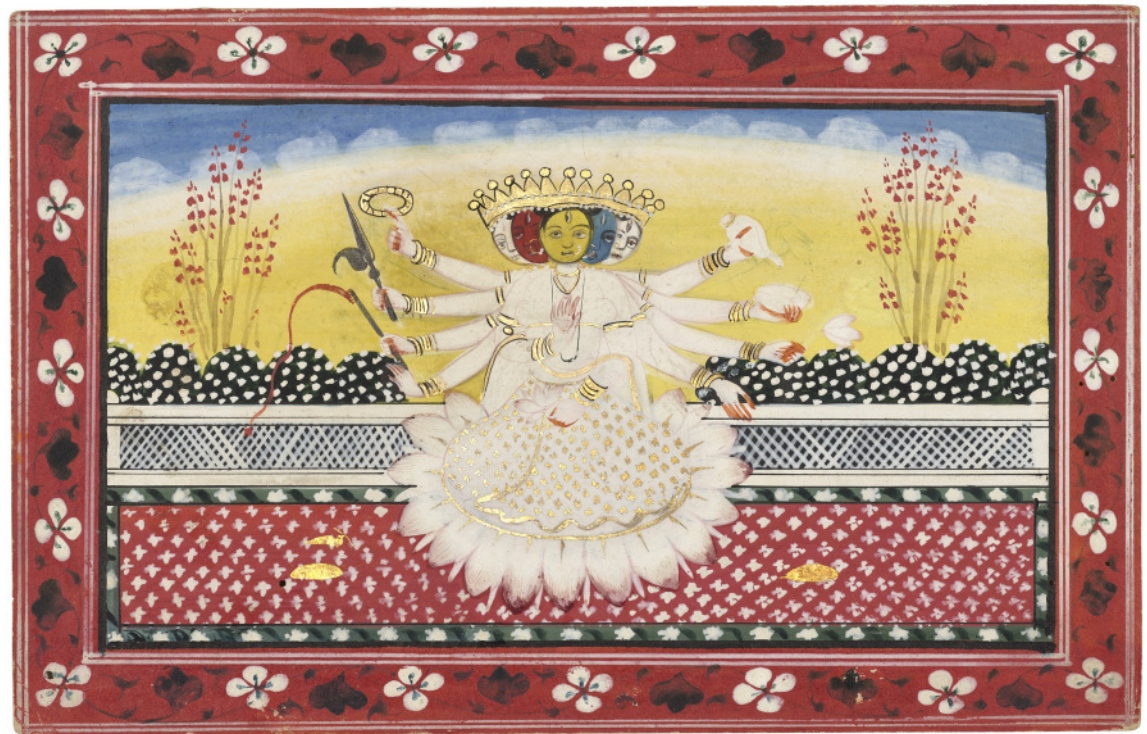
Opaque pigments on paper, set within a single black rule and narrow red margin, inscription in black *takri* above, the verso with the black numerals '37', mounted framed and glazed  
Painting 6½ x 7½in. (16.5 x 18cm.); folio 7⅞ x 8½in. (19.8 x 20.5cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

Vinoda is the eighth son of Hindol Raga within the *Ragamala* of Ksemakarna. Another illustration of Vinoda from Mankot and dated circa 1710-1720 is in the Victoria & Albert Museum, London (acc. no. IM.66-1930). A very similar painting, probably from the same series, was sold by Artcurial Paris, 15 November 2023, lot 216.



110

### TWENTY ILLUSTRATIONS TO A DASAVATARA SERIES

POSSIBLY KANGRA, PUNJAB HILLS, FIRST HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, seven within black borders with gold and white floral meander, thirteen within red borders with black and white floral meander, margins cropped, the verso of each with black *devanagari* identifying the scene and a number in the upper right corner, some with sketches or preparatory drawings on the verso, each set into a sealed card display mount with windows on both sides, generally good and clean condition  
Each painting 3½ x 6in. (9 x 15.3cm.) approx.; mount 11⅞ x 16½in. (29.5 x 42cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

#### PROVENANCE:

Anon sale, Sotheby's London, 29th and 30th March 1982, lot 146,  
Dr. Raghu Gaiind (d.2021), London

This extensive group of paintings belong to a *Dasavatara* series which details the epics of Vishnu's ten avatars. The present group includes twenty illustrations and it is rare to find such a large group of illustrations. Despite their small size, each illustration is finely painted and set within a floral border typical of 19th century Kangra painting. Each avatar is also neatly inscribed on the reverse. A single Kangra illustration from a *Dasavatara* of similar dimensions to the present group was sold in these Rooms, 26 May 2016, lot 33 and a further two similar but slightly smaller *Dasavatara* illustrations were sold as part of the John C. and Susan L. Huntington Collection, Christie's New York, 21 September 2022, lot 433.

Raghu Gaiind (d. 2021) was former Chairman of Psychiatry at Guy's Hospital, London and elected Secretary General of the World Association of Social Psychiatry in 1985. Gaiind was born in Jammu, Kashmir, in 1936 to a family who had served the Maharajas for generations and he moved to London in 1954 soon after qualifying to train at the Maudsley Hospital and Institute of Psychiatry.





A SWORD FROM THE PERSONAL ARMOURY OF TIPU SULTAN

\*111  
A SWORD (*TULWAR*) AND SCABBARD FROM THE PERSONAL ARMOURY OF TIPU SULTAN (R. 1782-99)  
SERINGAPATAM, DECCAN, INDIA, DATED MAULUDI 1224/1796-97 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, knuckle-guard, 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, blade cut down 25½in. (64.8cm.) long  
£400,000-600,000 US\$520,000-770,000 €470,000-700,000

PROVENANCE:  
Tipu Sultan of Mysore (1757-1799),  
By repute with the Kings of Hanover,  
Art market, Germany, by 1985,  
Private German collection, and thence by descent



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

INSCRIBED:  
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 XVII, *sura al-an'am*, 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 as-saffar*, 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-qamar*, 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 one end of the long inscription, *sarkar-i khudadad sakht-i dar al-saltanat patan*, 'The government bestowed by God. Manufacture of *Dar al-Saltanat* Patan'  
The long inscription, Persian verses and a date, *shud barq-i jan-i kafiran tigh-i zafar-bunyad-i man sultan-i din haydar buwad dar fath bar imdad-i man sana 4221* '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. Year 4221 (i.e. 1224 Mauludi/1796-7 AD)'  
In the double leaf-device at the other end of the long inscription, *allah akbar muhammad*, 'God is greatest. Muhammad'  
Mark on the blade, *haydar 1223 (?)*, 'Haydar 1223(?)'







**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 Sultaan*, London, 1800, p.153).

The British finally overthrew Tipu in 1799 at the Siege of Seringapatam. 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.

**Our Sword**

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.

Last October we offered in these Rooms a sword, almost identical to that presented here, which had been given by that Committee of Prize, to Cornwallis, the former Governor-General of India (d.1805; 26 October 2023, lot 100). Given his stature as a senior figure whose career had been shaped by his interactions with Tipu, it is no wonder that he 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) and two swords. “*That the war Turban of Tippoo Sultan, with a sword worn by him ... 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). The helmet is almost identical in craftsmanship and aesthetic to the Cornwallis sword, and that offered here now. 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.

When the Cornwallis sword was presented for sale, two others, with similarly illustrious provenance, were discussed. One had been presented to another senior member of the East India Company and the other to the British monarchy. The first is in Powis Castle, presented to the Edward, 1<sup>st</sup> 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. Our sword, and another, in the Furusiyya Collection (published Bashir Mohamed, *The Art of the Muslim Knight*, Milan, 2007) add two others to this small corpus.

There are subtle differences between each of the swords in this small group. One feature found on the present sword, and the Cornwallis one, but seemingly not shared by the others, is a date given according to the *mauludi* calendar. The reading of the Cornwallis date was slightly ambiguous (most likely 1224). Here it is clearly 1224 (the equivalent of 1796-97 AD), written both on the blade and under the quillons. 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 and the Cornwallis example, a more precise date can be suggested for the two previously published swords. 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. Again this was shared by the Cornwallis example but not the others. A feature that sets the present sword apart, even from the Cornwallis example, is that it has a Mysore blade, rather than a European one. It may be because of this that it has been somewhat shortened - a deliberate act of defacing the work of the enemy.

In the Proceedings of 1799, the sword presented to Cornwallis was described as a ‘sword worn by him’ [Tipu] indicating that it was a personal sword of Tipu. Indeed if one looks at the watercolour of Tipu on his throne, 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 accoutrements as one could achieve.

This is one of a small group of swords that were considered as the most important of all Tipu's weapons at the time, indicated by the known identities of the three of the five recipients. Although we don't know the recipient of this sword, it is likely to have been to a similarly illustrious figure. The dealer by whom it was sold is said to have bought it from a member of the aristocratic house of Hanover, but unfortunately there is nothing to substantiate this. What is clear is that this is a spectacular weapon that was regarded as the ultimate prize just a few years after its creation.







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AN INSCRIBED SIKH STANDARD HEAD  
PUNJAB, INDIA, 18TH OR 19TH CENTURY

The gilt-copper standard head in the form of a sword (*khanda*) with waisted sides rising to a central point, a central ridge running vertically on both sides, from the bottom extending an open cylinder, a curving line of punched *gurmukhi* on one side of the *khanda* near the top, flaking and losses to the gilding throughout  
20½in. (52.2cm.) long  
£4,000-6,000 US\$5,200-7,700 €4,700-7,000

**INSCRIBED:**  
*Gurada ārā khālasā pātasāhī chevī derā bhāī Guradāsa jī Kābala* 'The valiant-adorning Empire of the Khalsa, sixth cantonment, brother Gurdas, Kabul'

Ceremonial standards play an important role in Sikh religious practice, both as parts of a Sikh temple and to be carried in processions. The inscription on the present standard head mentions Kabul, associated with Sikhism since Guru Nanak's visit to the city in the 15<sup>th</sup> century. Here, it appears to refer to a division of the Khalsa army led by Bhai Gurdas. Alternatively, the inscription may be a commemorative one, invoking the name of the illustrious 17<sup>th</sup>-century Sikh preacher of the same name.

\*113

AKBAR II (R.1806-37) WITH HIS SON MIRZA SELIM SEATED ON AN ELEPHANT  
MUGHAL INDIA, CIRCA 1820

Translucent pigments heightened with gold on paper, three identifying inscriptions in neat black *nasta'liq* above with another under the elephant's head, pasted onto cardboard and subsequently pasted onto plain paper, the verso plain  
Painting 9 × 7½in. (22.9 × 19cm.)  
£5,000-7,000 US\$6,400-8,900 €5,900-8,200

**INSCRIBED:**  
The long inscription in the top centre across two lines identifies Akbar Shah II. The figure to the right holding a flywhisk is identified by the inscription above as the Prince Mirza Selim. The figure driving the elephant is identified above as Mirza Najaf Ali Khan Faujdar. The elephant is identified as Chand Murat by the inscription under its chin.

This composition of the Mughal Emperor Akbar Shah II seems to have been a popular subject for Company School artists in Delhi. An almost identical painting from the collection of Lord Amherst is in the Victoria & Albert Museum (IS.59-1964) and was likely made during Amherst's visit to the Delhi in 1827. Another similar to a painting of the procession of Akbar Shah II sold in *Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 146.



113

\*114

A CALLIGRAPHIC COMPOSITION

SIGNED BAHADUR SHAH ZAFAR, MUGHAL INDIA, MID 19TH CENTURY  
Ink and opaque pigments heightened with gold on paper, the black calligraphy filled with a white scrolling floral vine, the interstices with gold trefoils, palmettes and lozenges against a blue ground, larger areas of similar decoration above and below, a panel below containing an inscription in red ink naming the scribe, set within gold rules and pasted onto later card margin, later inscription in black ink in the lower margin, the verso with blue and red pencil annotations, trade label in the upper left, some waterstaining  
Text panel 8 × 5½in. (20.5 × 14cm.); folio 11 × 8½in. (28 × 21.5cm.)  
£5,000-7,000 US\$6,400-8,900 €5,900-8,200

**PROVENANCE:**  
Anon sale, Christie's London, 7 April 2011, lot 293  
**INSCRIBED:**  
The red inscription below the composition: *katabahu muhammad abu zafar saraj al-din bahadur shah ghazi*

Despite being the last Mughal Emperor of Delhi, Bahadur Shah Zafar (r. 1837-1857) managed to cultivate a rich court culture and brief renaissance of the arts and literature. A patron of the poets Ghalib and Zauq, Bahadur Shah Zafar was himself a poet and skilled calligrapher. Two examples of the Emperor's calligraphy are in the British Library (Add.21474.f.3 and IO Isl 3581). Another composition attributable to Bahadur Shah Zafar was sold in these Rooms, 7 April 2011, lot 294.



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\*115

### 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, metal-thread loop for fastening  
3 1/8 x 4 7/8 in. (8 x 12 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

#### 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 & 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.



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### AN EMERALD AND DIAMOND-SET GOLD BROOCH PROBABLY EUROPE FOR THE INDIAN MARKET, EARLY 20TH CENTURY

A large cabochon green beryl in the centre surrounded by scalloped frames of diamonds and emeralds, three plumes above set with further emeralds and diamonds, five pear-shaped hanging emeralds, pin on the reverse  
4 1/8 x 3 in. (10.8 x 7.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

#### PROVENANCE:

Janine Metz (nee Spaner), Westchester, New York, Social Secretary to Wallis the Duchess Windsor (1962-1972)

The design of this brooch is reminiscent of Art Deco jewellery, and it was likely made in a European workshop for an Indian client. Its design resembles an example published Oppi Untracht, *Traditional Jewelry of India*, London, 1997, no.838, p.387. Untracht illustrates that example with a painting of the young Maharaja Dulip Singh of Lahore wearing a similar jewel on his turban.



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### A PAIR OF PEARL AND GEM-SET GOLD ENAMELLED BRACELETS

JAIPUR, NORTH INDIA, THIRD QUARTER 19TH CENTURY

Each of the same design decorated on the outer sides with green enamel set with alternating emeralds and rubies, a line of alternating seed pearls and red enamelled gold hooks where these edges meet, the interior edge decorated with light blue cross-hatched enamelled ground punctuated by cusped cartouches containing red and green floral sprays, section unfastens with two ruby-set screws, with modern display stand  
Outer diam. 3 1/8 in (8.1 cm.); inner diam. 2 in. (5 cm.).

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

#### EXHIBITED:

*Maharaja: The Splendour of India's Royal Courts*, Victoria & Albert Museum, London, 10 October 2009-17 January 2010

*Maharaja: Pracht der Indischen Fürstenthöfe*, Kunhalle, Munich, February-May 2010

A pair of bracelets with a similar triangular cross section, the edges with a ring of natural pearls, is in the Khalili collection. Like ours, they are opened by means of two anti-clockwise screws (acc.no. JLY 1146; Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, London, 2010, no.150, p.258). A further pair, with a thicker band but a similar combination of pearls and teardrop-shaped precious stones, was sold as part of *Maharajas and Mughal Magnificence*, Christie's New York, 19 June 2019, lot 55.







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**118**  
**A COMPANY SCHOOL ALBUM OF PAINTINGS OF INDIAN DEITIES**  
TRICHINOPOLY, SOUTH INDIA, MID-19TH CENTURY AND LATER

Comprising 41 illustrations of Indian deities, plus four flyleaves, the first group of six illustrations, opaque pigments on plain paper, the second group of twenty-four illustrations, transparent pigments on 'J. Whatman' watermarked paper, within a single black rule, neat English inscriptions identifying each deity, some with identification also in neat black *devanagri* script, some with short description, the third group of eleven illustrations, black ink and wash on plain paper, some identified in pencil in English, each folio numbered in pencil and mounted into later album by the four corners, interleaving papers, in red morocco  
Illustrations each 8⅞ x 6in. (20.5 x 16cm.) approx.; album 9⅞ x 7in. (25 x 18cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

This album of Company School paintings is done in the style of the South Indian Trichinopoly (Tiruchirappalli) School. The album can be divided into three distinct groups of illustrations, the middle group being the largest and each with an accompanying identificatory inscription in *devanagari* script (sometimes transliterated) and English. Inscriptions in *tamil* rather than *devanagari* script would be more expected for South Indian works of art raising the possibility that the inscriptions were added later. The first and last groups are comparable in style to two albums of South Indian illustrations of deities in the British Museum, London (1962,1231,0.12 and 1992,0410,0.1). An album of 45 illustrations of Indian deities was sold in these Rooms 13 June 2002, lot 83.

**\*119**  
**A QUILTED AND EMBOIDERED SILK PANEL**  
DECCAN OR GUJARAT, INDIA, 19TH CENTURY

The silk ground sewn onto a cotton backing, the golden-yellow field embroidered with flowering plants, enclosing a central lobed medallion of red flowerheads on a green vine with touches of metal thread, the spandrels similar, in a border of naturalistic flowers between two floral meander minor stripes, added green borders and fringes, lined with two panels of block printed cotton cloth  
3ft.8in. x 2ft.11in. (112 x 89cm.)  
£7,000-9,000 US\$9,000-12,000  
€8,200-11,000

Fine couched silk embroideries with elaborate floral designs have been attributed to various centres, especially Gujarat and the Deccan. It is believed that they were modelled on the embroidered liturgical garments which arrived in India with Portuguese traders (Rahul Jain, *Rapture: The Art of Indian Textiles*, New Delhi, 2011, p.160). From the 18<sup>th</sup> century large quantities of these embroidered silk coverlets and spreads were produced for export to Europe, especially Portugal and, later, Britain. The present panel was most likely produced for export. The spacious and ordered drawing on our panel feels closer to Mughal and Gujarati textile production, rather than the more spontaneous drawing found in Deccani textiles. A similar embroidered panel attributed to Mughal India circa 1800 from the collection of John Robert Alderman and the Late Dr. Mark Zebrowski was sold at Christie's, South Kensington, 2016, lot 441.

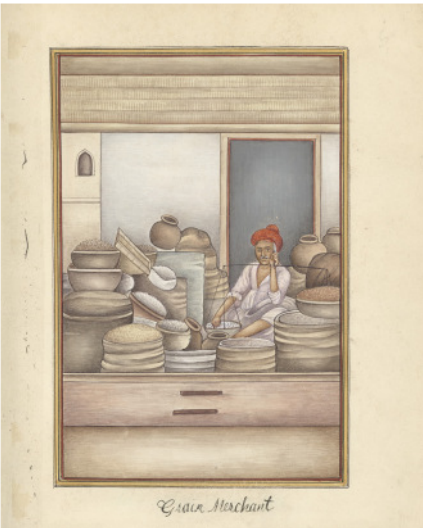
119



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**120**  
**AN ALBUM OF TRADES AND OCCUPATIONS**  
COMPANY SCHOOL, NORTH INDIA, MID-19TH CENTURY

The album comprising 84 paintings and seven flyleaves, each painting opaque pigments on paper, set within gold and polychrome rules, the margins plain with an inscription identifying the scene in English below in black ink, interleaving glassine between each folio, red morocco binding with gilt stamped floral decoration  
Paintings 6 x 4in. (15.2 x 10cm.) approx.; folio 7⅞ x 6¼in. (19.5 x 15.8cm.)  
£7,000-10,000 US\$9,000-13,000  
€8,200-12,000



**\*121**  
**AN EMBROIDERED SILK PANEL**  
DECCAN OR GUJARAT, INDIA, 19TH CENTURY

Woven on three panels, the yellow silk ground on a heavier cotton lining embroidered with a central floral medallion within a field of elaborate foliate designs, set within a yellow border with further foliate designs, with polychrome fringes on all four sides, fraying to edges  
8ft.6in. x 6ft.9in. (258cm. x 205cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

A panel which was formerly part of the Benguiat Collection has many similarities with the present textile, such as the yellow silk field and the fact that it is woven on three panels, along with a similarly-structured fringe. That example was attributed to the 16th/17th century. It appeared as lot 569 in the 1905 sale of the collection, and is now in the Metropolitan Museum of Art (acc.no. 05.25.2). Differences in the design, however, suggest that ours may be later in date. Our example also lacks the metal-thread embroidery present on the Benguiat example. The chain-stitch embroidery, in addition, is evocative of 19th century embroidery from Gujarat. The inherent mobility of textiles, probably the most traded item in the early modern world beside grain, as well as their makers meant that designs travelled quickly and could establish themselves across the subcontinent and beyond.



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A FOLIO FROM THE IMPEY ALBUM

122

A BLACK FRANCOLIN (*TITAR*)  
SIGNED RAM DAS (FL.1777-82), CALCUTTA, INDIA

Translucent pigments on English paper, inscriptions in pen in black *nasta'liq* and English in the bottom left, possibly numbered "161" in the top left corner, the verso plain with stamp of Sir Elijah Impey, mounted, framed, and glazed  
Folio 18¾ x 8⅞in. (46.8 × 22.4cm.)

£60,000-90,000  
US\$77,000-120,000  
€71,000-110,000

**PROVENANCE:**  
The Collection of Sir Elijah (d.1809) and Lady Mary Impey ((d.1818)  
Visions of India, Christie's, London, 10 June 1997, lot 127  
With Spink, London, 1998

The series of natural history studies comprising the Impey Album are some of the most recognisable and sought after Company School paintings. The series was completed between 1777 and 1783 for Sir Elijah and Lady Mary Impey. Appointed Chief Justice of Bengal in 1774, Sir Elijah was joined by his wife three years later. Whilst Sir Elijah was a keen collector of manuscripts and miniatures, Lady Mary was fascinated by natural history and the flora and fauna of India. She assembled a private menagerie in the large park attached to their house in Calcutta before commissioning artists to draw studies from life, perhaps at the the encouragement of the botanist Dr. James Kerr. The project of creating the Impey album, which included 326 natural history studies of which 197 are of birds, would occupy Lady Mary for the full duration of her time in Calcutta.

Lady Mary Impey, née Mary Reade, herself studied natural history and it is likely that she brought a library with her to India. The eighteenth century was a golden age for natural history illustration and George-Louis Leclerc de Buffons *Histoire Naturelle* was referenced in a note on one of the paintings and likely an important influence on the project. The keen observation and disciplined style of Indian painters trained in the Mughal tradition greatly appealed to European patrons, but were characteristics perhaps particularly suited to Lady Impey's needs. The combination of painting from life, the perpetuation of the European 'bird on stump' conventions familiar to the Impeys and the perceptive Mughal style resulted in a new genre of painting exhibiting great vitality and character (Toby Falk, *Birds in an Indian Garden: Nineteen illustrations from the Impey Collection*, London, 1984, pp. 2-3). The artists employed by Lady Mary painted on watermarked English paper, and the bilingual notes in the bottom corner of each page is telling of the cosmopolitan nature of Calcutta in the late eighteenth century. Similarly, the reverse of each painting is marked with Sir Elijah's seal written in Persian as found on the reverse of the present lot.

Lady Mary Impey commissioned three Indian artists: Zayn al-Din, Bhawani Das, and Ram Das. All are recorded as natives of Patna so would have trained in the provincial Mughal style that flourished under the Nawabs of Bengal (Andrew Topsfield, 'The natural history paintings of Shaikh Zain ud-Din, Bhawani Das, and Ram Das', in William Dalrymple (eds.), *Forgotten Masters: Indian Paintings for the East India Company*, London, 2019, p.40). The Album in many ways is deeply reflective of a close collaboration between patron and artist.

Zayn al-Din was the first artist to work for Lady Mary and the most prolific. It is unclear exactly when Bhawani Das and Ram Das - the painter of the present work - became involved but Andrew Topsfield suggests they might have been recruited at first to assist Zayn al-Din whilst training in the style encouraged by Lady Impey (*ibid.*, p.46). Of the three artists Ram Das was the least productive yet technically a very capable artist. Paintings from the series by Ram Das include a fine study of a *Spot-billed Pelican* in the Minneapolis Institute of Art, a *Peregrine Falcon* and *Chukor Partridge*, both in the Bodleian Library, Oxford. A painting of a Goshawk by Ram Das from the Graham Arader Collection was sold at Sotheby's, New York, 19 June 2009, lot 131 and a Crimson Horned Pheasant from the Carlton Rochell Collection at Sotheby's London, 27 October 2021, lot 16.

The Black Francolin (*francolinus fracolinus*) can be found from south-eastern Turkey to Bengal. The local name for the bird is *teetar* and this is what is written in Persian on our painting. A member of the pheasant family, the black francolin is recognisable for its striking black, white and red plumage on males and is described fondly by John Latham in his *General Synopsis of Birds*, (Volume 3, Part 2, London, 1783, pp.759-761). Although Latham's entry on the Black Francolin does not mention Lady Mary, the Impey albums were extensively studied by Latham when they came back to London and helped identify a number of new species for his work.

The Impey Album was sold at Phillips of New Bond Street on 21st May 1810 following the death of Sir Elijah the year previously. Most of the paintings were bought by Sir Elijah and Lady Mary's son, Archibald Impey who bequeathed them in 1885 to the Linnaen Society London. Paintings from the Impey Album are in the collections of many major institutions internationally including the Victoria & Albert Museum, the Wellcome Institute, the San Diego Museum of Art and the Metropolitan Museum of Art. Many are also in private collections. Recent folios sold at auction include in these Rooms, 27 October 2023, lots 132 and 133 and 27 October 2022, lot 108. Others have been sold at Sotheby's London, 25 October 2023, lot 51; 27 October 2021, lots 13 and 14; and 23 October 2018, lot 204.



The seal of Sir Elijah Impey on the reverse





# A FOLIO FROM THE FRASER ALBUM

123

THE ELEPHANT MAWLA BAKHSH

A 'FRASER ALBUM' ARTIST, DELHI, NORTH INDIA, 1815-19

Opaque and transparent pigments on paper heightened with gold, inscribed in black *nasta'liq* in the upper left, and in pencil to the left of the elephant's front leg, mounted, framed and glazed  
Folio 12¼ x 16½in. (31 × 42cm.)

£180,000-220,000

US\$240,000-280,000  
€220,000-260,000

**PROVENANCE:**  
James Fraser (1783-1856) and William Fraser (1784-1835)  
With Malcolm R. Fraser, Esq, and thence by descent until sold,  
Sotheby's London, 7 July 1980, lot 16  
The Ismail Merchant Collection, Christie's South Kensington, 7 October 2009, lot 139  
Anon Sale, Bonhams London, 8 April 2014, lot 300

**LITERATURE:**  
Mildred Archer and Toby Falk, *India Revealed: The Art and Adventures of James and William Fraser, 1801-35*, London, 1989, p. 110, pl.98.

**INSCRIBED:**  
In the upper left in black ink and repeated in pencil in *nasta'liq*, *Mawla Bakhsh*  
In the centre left in *nasta'liq* in pencil, *fil mawla bakhsh-e khassa-ye hozur-e vala*, 'The elephant Mawla Bakhsh of the royal majestic presence'

This impressive painting depicts the elephant Mowla Bakhsh from the imperial Mughal stable of Akbar II (r. 1759-1837). The elephant is richly caparisoned with hunting *howda* equipped with rifle, bows and pistols. Its *mahout* looks plain by comparison, dressed in white *jama*, but carries an appropriately ornate gold and black *ankus* (elephant goad). The elephant and its trappings bear a striking resemblance to the painting of Akbar II and Prince Mirza Selim riding an elephant, lot 112 in the present sale. The elephant in that painting is identified as Chand Murat and it is possible that Mowla Bakhsh and Chand Murat shared the same royal stable.

Our painting of Mowla Bakhsh dates from 1815-19, midway through the reign of Akbar II, but an elephant of the same name is identified to be the favourite elephant of the final Mughal emperor Bahadur Shah II (r.1837-1857) by S. Mahdi Husain (*Bahadur Shah Zafar and the War of 1857 in Delhi*, Delhi, 1958, reprinted 2006, p. 54). Husain goes on to recount that following the capture of the Red Fort by the British in 1857 the royal elephant rejected the food given to it and was declared a rebel. It was ordered that the elephant be auctioned and upon being purchased by a grocer for just 100 Rupees under British orders, the royal elephant let out a great shriek and died. Although our painting predates this by some fourty years, given the long lifespan of elephants it is possible that this is the same animal.

The so-called 'Fraser Album' was compiled by James and William Fraser. James Fraser arrived in Calcutta in January 1814 before he was joined by his brother and travelled on an East India Company expedition to Nepal. During this trip James Fraser began recording the landscapes, monuments, and people he encountered in drawings and paintings which is reflected in his diary entries. In their attempts

to record all that they saw, William also hired local artists to 'take the likenesses of several of the servants and the Ghorkas' (Toby Falk and Mildred Archer, *India Revealed: The Art and adventures of James and William Fraser 1801-35*, London, 1989, p.45). Returning to Delhi in August 1815 the brothers encouraged further artists to record Mughal court dancers and singers beginning the five-year project which became 'The Fraser Album'.

The paintings were later discovered among the the papers of James and William Fraser in Inverness. Sotheby's auctioned the group in two sales, the first in London on the 7 July 1980 and the rest in New York on 9 December later that year. The group, which occupy an important place in the study of Company School painting, were only really brought to light with the publication of Toby Falk and Mildred Archer's book *India Revealed: The Art and adventures of James and William Fraser 1801-35* (London, 1989).

The present painting belonged to the collection of the legendary film producer Ismail Merchant at Christie's South Kensington, 7 October 2009, lot 139. Lot 138 of that sale was another Fraser Album page from the same collection showing the Bullock Cart of Prince Mirza Babur, which is now in the Islamic Arts Museum Malaysia (illustrated in Barakat, Mohamed, Ishak and Albert, *A Journey through Islamic Art*, Kuala Lumpur, 2023, pp. 192-193, no.2.52). Further illustrations from the Fraser Album have been sold in these Rooms, *An Eye Enchanted: Paintings from the Collection of Toby Falk*, 27 October 2023, lot 139, 25 October 2019, lot 24, and in Christie's New York, 21 March 2018, lot 353. Others have sold at Sotheby's, London, *The Edith & Stuart Cary Welch collection*, 25 October 2023, lots 62 and 63; 25 October 2017, lot 98; and *The Khosrovani-Diba Collection*, 19 October 2016, lot 19.







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PROPERTY FROM THE FAMILY OF SAM JOSEFOWITZ

•\*124

### AN IMPRESSIVE BRASS STANDARD ('ALAM) HEAD

DECCAN, CENTRAL INDIA, 17TH CENTURY

Of drop-shaped form, the body pierced throughout, with twinned birds in the central panel surrounded by a foliate border, the outer border formed of a row of stylised birds, the head and foot plain  
34 $\frac{3}{8}$  x 17 $\frac{3}{4}$ in. (88 x 45cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

The drop-shaped form of the '*alam*, or processional standard, which forms a key part of the visual repertoire of '*alams* from Iran, here meets the sculpted parrots traditionally seen in South India. Notably, the central parrots carry two attributes each – one with the sun on its head and possibly a press on its wings, the other with the moon and a statuette of seated cattle.

•\*125

### THREE BRASS STANDARD ('ALAM) HEADS

DECCAN, CENTRAL INDIA, 17TH CENTURY

Comprising three brass standard ('*alam*) heads, all with a drop-shaped central panels, the two larger with pierced inscription of Qur'an LXI, *sura al-saff*, vv. 13, surrounded by engraved roundels containing names of God, topped by a roundel containing the names 'Allah, Muhammad, 'Ali', with surrounding bands with dragon heads, the panel extending through oval plaque to four palm fronds, each with engraved inscriptions of Shi'a Imams and pierced inscriptions on the heads containing the names 'Allah, Muhammad, 'Ali', one additionally containing the name 'Qasim', possibly the name of the maker, the smaller with pierced inscription of the names 'Allah, Muhammad, 'Ali', with surrounding band with dragon heads, the panel topped with five plain palm fronds, all three standard heads rubbed, some finials missing  
The two larger 30 $\frac{3}{4}$  x 19 $\frac{3}{4}$ in. (78 x 50cm.), the smaller 29 $\frac{1}{2}$  x 11in. (75 x 28cm.)

(3)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

The '*alam*, or processional standard, plays a central role in the Shi'i commemoration of the death of Imam Husayn on the day of 'Ashura. Although the designs of '*alams* from the Deccan in many ways follow those of Safavid Iran, particularly in their use of a pierced metal, the use of brass is a notable departure from the pierced steel that characterizes Safavid standards. For an overview of the history of the '*alam* in Shi'i commemorative processions, see James W. Allan, *The Art and Architecture of Twelver Shi'ism: Iraq, Iran and the Indian Sub-Continent*, London, 2012, especially pp. 121-138.

The name 'Qasim' added to one of the roundels may be that of the maker, a known practice on processional standards. See for example a standard sold in these Rooms on 20 April 1999, lot 556.



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•\*126

### TWO SILVER-INLAID BIDRI EWERS

BIDAR, DECCAN, INDIA, 18TH/19TH CENTURY

Of rounded form, one with a patinated white brass body inlaid with panels of floral design, with narrow floral meander bands above and below, the other with a teardrop-shaped central field enclosing an overall spiralling design with six large chrysanthemum-like flowers, each rising to a hinged lid with bud finial, with loop handles and straight spouts  
10 $\frac{7}{8}$ in. (27.6cm.) and 11 $\frac{5}{8}$ in. (29.4cm.) high

(2)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

\*127

### A VERY LARGE SILVER-INLAID BIDRI CANDLESTICK AND TRAY

BIDAR, DECCAN, INDIA, 19TH CENTURY

Composite, the white brass body inlaid with a central register of carnation flowers, rising to a broad neck with an everted rim similarly decorated, on a base inlaid with a smaller band of carnations, soldered to a tray inlaid with a repeated motif of a flowering plant around a floral meander inner circle, the slightly raised lip with a similar decoration, on six feet inlaid with floral designs, minor loss to inlay  
19 $\frac{7}{8}$ in. (50.5 cm.) diam.; 18 $\frac{3}{4}$ in. (47.5cm.) high

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

Bidri ware derives its name from the city of Bidar in the Deccan. They were cast from a zinc, copper and tin alloy, to which varying proportions of lead were added. The vessels were then inlaid with a metal of choice, predominantly silver, as on the present candlestick and tray, which in its design is close to a hookah base in the Jagdish & Kamla Mittal Museum of Indian Art (Jagdish Mittal, *Bidri ware and Damascene work in Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2011, pp.104-5).



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

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## TWO EMBROIDERED FIGURAL SQUARE SHAWLS (AMLI RUMAL)

KUTCH, GUJARAT, WESTERN INDIA, LATE 19TH CENTURY

Silk embroidery on cotton, the one with a central roundel of mounted figures enclosing a ring of lobed cartouches depicting scenes of courtly life alternating with paired angels, the corners with enthroned figures, the outer border with a meandering line enclosing birds and animals, the other similarly arranged with a roundel of marching soldiers enclosing a ring of courtly scenes and figures set within larger cartouches, the corners with figures mounted on elephants flanked by angels, in a similar border of birds and animals, retaining its colourful fringes

4ft.11in. x 4ft.11in. (150cm. x 150cm.)

and 5ft.3in. x 5ft.2in. (159cm. x 157cm.)

(2)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

In their catalogue of the embroideries in the Calico Museum, Ahmedabad, John Irwin and Margaret Hall publish a very similar example to these two, which they describe as a table cover (*Indian Embroideries*, Ahmedabad, 1972, p.82, no.114). Whatever their purpose, this relatively homogenous group of textiles - embroidered with a roundel populated by naively-rendered figures and animals, were made in Kutch in the latter part of the 19th century. A further example from the Jon and Susan L. Huntington Collection was sold Christie's New York, 28 September 2022, lot 24.



•\*129

## SIX SHAWLS

NORTH INDIA, 19TH CENTURY

Comprising five moon shawls (*chandar*), two woven on a red cotton ground with a repeat motif on a red ground, the other three with repeated *boteh* patterns woven in silk on an ivory ground, and a square shawl (*rumal*)

The largest 6ft.8in. (204cm.) square

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

The development of Kashmir shawl design was driven heavily by European tastes, as weavers in North India creatively selected and combined well-established Indo-Persian motifs to suit the tastes of European fashion. Five of the shawls in this group are *Chandars* - moon shawls - which can be recognised by their central medallion with four part-medallions as the spandrels in the corners of the field. Jack Cassin speculated that the origin of the design may have been with Ottoman Cairene carpets, which were also sometimes square in shape and woven with a similar arrangement of motifs ("Chand-Dar - the Moon-Shawls of Kashmir", *HALI* 3, no.4, 1981, p.290). This still allowed for a considerable amount of variety. While three of this group are woven with an overall *boteh* design, two have a more abstract repeated motif on a plain red field. The final shawl in the group is a *Rumal*, with added 'harlequin' fringes which were added to shawls of this type from the mid-19th century (Monique Lévi-Strauss, *The Cashmere Shawl*, London, 1986, p.189). A large selection of Kashmir shawls, including numerous examples comparable to those in this group, was sold in these Rooms, 11-18 June 2019.



END OF MORNING SESSION









PROPERTY OF A PRIVATE FRENCH COLLECTOR

**\*140**

**AN IZNIK POTTERY DISH**  
OTTOMAN TURKEY, CIRCA 1585

Rimless on short foot, the interior with a central red roundel containing an arabesque interlace pattern, surrounded by large radiating green cusped panels, meandering band around the rim, the exterior with alternating bunches of three tulips and rosettes, lacking white slip under foot 10½in. (26.8cm.) diam.

£20,000-30,000 US\$26,000-38,000  
€24,000-35,000

**PROVENANCE:**  
Lagonico Collection, Jean Lagonico no.15,  
Sold Sotheby's Monaco, 7 December 1991, lot 17

This dish was formerly in the Lagonico Collection - originally assembled by Stefanos Lagonico in Alexandria, Egypt, in the 1920s. The Lagonico family was one of many Greek settlers who took a primary role in the rapid growth of the Egyptian cotton industry. As these Greek families grew in wealth, many began collecting art with a small number focusing on Islamic art, which was seen as an extension of Hellenism.

The private collections of the Greek community in Alexandria would go on to form the core of the important 1925 exhibition *Exposition d'art Musulman*, only the second great exhibition of Islamic art, which was organised at their invitation by the French art historian and scholar, Gaston Migeon, and which included pieces from the Lagonico collection.

Atasoy and Raby write that with an absence of court involvement in the design of pottery vessels during the reign of Murad III (r.1574-95), the potters of Iznik often juxtaposed disparate motifs in surprising but effective combinations, resulting in wares that felt different to the familiar floral types. There was a liberal use of the bole-red, and compositions which often consisted of sequences of border motifs (Nurhan Atasoy and Julian Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, p.261). A dish with a similar central roundel, with arabesque reserved against a bole-red ground is in the Calouste Gulbenkian Foundation Museum, Lisbon, attributed to 1580 (Atasoy and Raby, *op cit.*, figs. 567 and 740, p.261). Another rimless dish, with similar roundel and a related band of palmettes around the cavetto is in the British Museum (G.1983.136), attributed to 1585.



VARIOUS PROPERTIES

**141**

**AN IZNIK POTTERY BORDER TILE**  
OTTOMAN TURKEY, CIRCA 1575

The bole-red ground decorated with white and cobalt blue with interlacing scrolling palmettes with green accents and black outline, thin turquoise border at top and bottom, intact  
6 × 9¾in. (15.3 × 24.8cm.)

£25,000-35,000 US\$32,000-45,000  
€30,000-41,000

**PROVENANCE:**  
French collection by 2001

Tiles of this design were popular in Istanbul in the second half of the sixteenth century, serving as eye-catching borders. They were used in the *Has Oda* (privy Chamber) of Murad III at the Topkapi Saray Palace and in its large domed antechamber which dates to 1578 (J.M. Rogers (ed.), *The Topkapi Saray Museum, Architecture*, Boston, 1988, pl.64). Tiles of this design are widely dispersed and can be found in museum collections the world over. See for example, tiles in the Metropolitan Museum of Art in New York or twenty in the Gulbenkian Collection (*Türkische Kunst und Kultur aus osmanischer Zeit*, exhibition catalogue, Frankfurt, 1985, vol.2, no. p.176). A further tile of this design is in the Los Angeles County Museum of Art, bequest of Edwin Binney 3<sup>rd</sup> and another is in the David Collection, Copenhagen (Kjeld von Folsach, *Art from the World of Islam*, Copenhagen, 2001, no.266, p.189). A similar tile was sold in these Rooms as part of the Theodore Sehmer Collection, 27 April 2004, lot 212.





142

**\*142**  
**AN EARLY OTTOMAN TILE PANEL**  
TURKEY OR SYRIA, 16TH CENTURY

The panel of hexagonal form comprised of six tiles, the yellow and green grounds painted in black with stylised foliate motifs, in old frame  
8¼ x 6⅞in. (21 × 17,5cm.)  
£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

**PROVENANCE:**  
Framed by G. Vigneron, Paris

Three tiles of the same group as the green ones offered here were sold at Sotheby's, London, 3 October 2012, lot 251. They bear some relation to the tiles of Bursa, the first capital of the Ottoman empire – before Edirne and Istanbul. In the Yesil Jami (1419-20) and the Yesil Türbe (1424), green glazed hexagonal tiles, often decorated with gilt highlights, were used along with those done in the *cuerda seca* technique. One does however also find mid-16th century green-glazed black-painted tiles attributed to Ottoman Aleppo or possibly Jerusalem (Arthur Milner, *Damascus Tiles*, New York, 2015, fig.6.125, p.299). Although the design of those is very different to those offered here, the aesthetic is similar.

**0143**  
**QUR'AN**

COPIED BY AHMAD AL-DHIHNI (AHMED ZIHNI), KNOWN AS SAFI-ZADA AL-KUTAHİ (SAFI-ZADE KÜTAHI), ILLUMINATED BY HUSAYN, OTTOMAN TURKEY, DATED AH 1257/1841-42 AD

Arabic manuscript on burnished paper, 290ff. plus two flyleaves, each folio with 15ll. black *naskh*, gold and polychrome roundel verse markers, *sura* headings in white *naskh* within gold and polychrome panels, set within gold and black rules, the margins with illuminated medallions and occasional floral sprays, catchwords, the opening bifolio with gold and polychrome illumination framing 7ll. black *naskh* in clouds reserved against gold, the margins with gold illuminated *saz* leaf decoration, the finispiece with gold and polychrome illumination framing 9ll. black *naskh* arranged in an oval, colophon signed 'Abd al-Da'if Sayyid Ahmad al-Zihni known as Safi Zadeh al-Kutahi and dated 1207 in red, illumination signed Husayn below in red, in contemporaneous brown morocco with flap decorated with gold painted central medallion and knotted border, yellow paper doublures sprinkled with silver, overall clean and good condition  
Text panel 5½ x 2⅞in. (13 × 7.2cm.); folio 7⅞ x 4¾in. (19.3 × 12.2cm.)  
£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Private Collection, France, by 1995

Ahmed Zihni was born in the city of Kutahya as a member of the Safi Zade family. He was a student under Hasan Fezvi (Hasan al-Fawzi), known as Kalatakcı-zade (Qaltaqchi-zada), himself a student to master Deli Osman (Osman the Mad, d.1805) and son-in-law of Ibrahim Afif Efendi (d.1767). Other than this Qur'an, a Qur'an by him dated AH 1262/1845 AD is in the Türk ve İslam Eserleri Müzesi, Istanbul, and third Qur'an was sold at Sotheby's London, 9 October 2013, lot 78. A Qur'an dated AH 1265/1849 AD and copied by Mehmed Shakir, a student of Ahmed Zihni, was sold by Sotheby's, London, 25 April 2018, lot 59.



143



143





Sold in these Rooms, 26 April 2012, lot 268



Sold Sotheby's, London, 25 April 2018, lot 167

144

**AN ALBUM OF WATERCOLOURS OF IZNIK CERAMICS**  
PAINTINGS BY SIR ALAN BARLOW, UNITED KINGDOM, CIRCA 1900

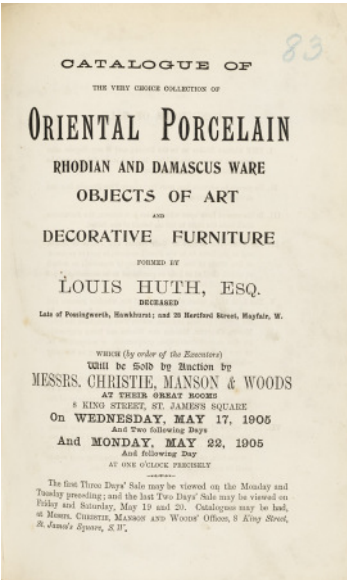
The album comprising 44 single and double page watercolours, depicting various Iznik bowls, flasks, and ewers, numbered in pencil and some signed 'JMB', in green binding, gilt title to spine 'L. Huth Collection Damascus and Rhodian [Ceramics]' 18¾ x 14½in. (47.6 x 36.8cm.)

£20,000-30,000	US\$26,000-38,000
	€24,000-35,000

This album documents the collection of Iznik pottery belonging to Louis Huth (1821-1905). Huth was a merchant banker and an active collector and patron of various artists. In 1885 he lent his collection of 27 Iznik ceramics to an exhibition at The Burlington Fine Arts Club, of which he was a member. Following his death, his Iznik collection was sold in the Huth sale at Christie's, London in May 1905. Some were then bought by fellow Burlington member George Salting (1835-1909).

The watercolours in this album are thought to have been done by another great collector of Iznik and Persian ceramics, Sir James Alan Noel Barlow, 2nd Baronet GCB KBE FSA (1881-1968). A number of the watercolours are signed with his initials, JAB, and his name appears in a later pencil note to the first fly-leaf. Barlow was president of the Oriental Ceramic Society from 1943-61. In 1956 he donated the majority of his collection to the Ashmolean Museum and some other pieces to the British Museum, the Victoria & Albert Museum and the Fitzwilliam in Cambridge.

Many of the vessels illustrated in this book are now in museum collections. The large basins illustrated opposite, for instance, are in the British Museum (having passed hands from Louis Huth to Frederick Du Cane Godmann, d.1919; G67) and the Victoria & Albert Museum (acc.no.1989-1910). Other examples have recently passed through the salerooms – see for example the dish with the red ground which sold in these Rooms, 26 April 2012, lot 268 or the unusual pilgrim flask decorated with animals was sold Sotheby's London, 25 April 2018, lot 167 (both illustrated here). This book provides a fascinating document of the history of collecting Iznik in the early 20th century.



In the Victoria & Albert Museum (inv.no.C.1981-1910)



In the British Museum (G.67)





PROPERTY OF A SWISS LADY

**\*145**

### A CALLIGRAPHIC IZNIK POTTERY TILE

OTTOMAN TURKEY, MID-16TH CENTURY

The cobalt-blue ground decorated underglaze with white lettering outlined in black, consisting of a *damma* above the top of a *kaaf*, intact with some loss to corners  
9 1/8 x 7 7/8 in. (23.1 x 20.1 cm.)

£7,000-10,000

US\$9,000-13,000

€8,200-12,000

This tile demonstrates a taste for cobalt-blue ground tiles containing powerful white inscriptions. This combination was popular in some of the most important commissions of the third quarter of the 16th century. A more complete calligraphic Iznik tile, similarly decorated with a white inscription on blue ground recently sold in these Rooms, 25 June 2020, lot 132. Two others sold at Christie's, Paris, 8-9 June 2016, lots 169 and 170. Another comparable sold in these Rooms, 27 April 2004, lot 337. Like the present tile, that example had a washy cobalt-blue background in which you can almost see brush-strokes. That retained two spandrels and was attributed to circa 1535.



VARIOUS PROPERTIES

**146**

### AN IZNIK POTTERY BORDER TILE

OTTOMAN TURKEY, CIRCA 1570

The cobalt-blue ground decorated with *cintamani* roundels in white, bole-red and turquoise divided by paired white tiger stripes, all outlined in black, plain bole-red and white bands running along the long sides, repaired breaks  
6 3/4 x 12 1/2 in. (17.5 x 31.5 cm.)

£25,000-35,000

US\$32,000-45,000

€30,000-41,000

#### PROVENANCE:

Belgian collection by 1975

Tiles of this series are identifiable in the decoration of the Topkapi Saray Palace, including in the *Hirka-i Saadet* and the library of Ahmed I. The present tile is notable because it retains its red and white borders. A tile of the same design and height as the present tile, which also retains its borders, is in the Museum of Islamic Art in Doha (John Carswell, *Iznik*, Doha, 2003, no.16, pp.66-67). Another tile with the same main design but different borders is known in a Los Angeles collection (Gerard Paquin, 'Çintamani', *Hali*, Vol. 64, August 1992, pp.111 and 146). A small number of related tiles have appeared on the art market. One of these was sold in these Rooms, 7 April 2011, lot 312.





The near-identical nature of both of these individual elements to pieces in Charles Gillot's collection suggests that the maker was intimately familiar with the collection at the time that he designed this piece. It is very likely that the maker of this sideboard was the decorative artist Eugène Grasset (1845-1917). He was a great friend of Gillot's, having illustrated many books produced in Gillot's printing house, and sharing a passion for Japanese art. In around 1880 Gillot commissioned Grasset to make an entire set of furniture to decorate his house in Paris, and twenty-five years later Gillot's daughter, Louise-Marcelle Gillot-Seure (1884-1958), nostalgic for her childhood, commissioned a second set. Several pieces from these sets were sold in the Christie's Gillot sale (Paris, 4 March 2008, lots 226, 315, 317-320 and 323). Others are now in the Musée des Arts Décoratifs in Paris. One of those now in the Musée des Arts Décoratifs is a sideboard dresser, not dissimilar in form to that offered here (inv.41690). Like ours it is also constructed of different materials including carved oak, wrought iron and, in that case, canvas.

The five Iznik tiles that decorate the lower half of this sideboard, as well as three of the eight pentagonal fragments in the upper half are of similar design to tiles sold at Sotheby's, 9 April 2014, lot 127 and more recently at Christie's London, 21 April 2016, lot 176. A related tile panel though with the cloud bands alternated with complicated floral palmettes is in the David Collection (5/1964; Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, no.270). That is attributed to circa 1575.

■147  
**A LARGE MAMLUK-REVIVAL SIDEBOARD**  
ATTRIBUTABLE TO EUGÈNE GRASSET, PARIS, LATE 19TH CENTURY; THE  
TILES OTTOMAN TURKEY AND SYRIA, 16TH-17TH CENTURY

The two tiers supported by Nasrid-style wooden columns, the walnut cabinet on an oak carcass set with fine metal casts of elegant Mamluk carved wood panels, including two large eight-pointed medallions and panels with Coptic cross motifs, the lower half with five fine 16th century Iznik border tiles, the top and borders with 17th and 18th century Damascus tiles, the set mirrors bordered with bone inlay

68¾ x 55¼ x 17½in. (175 x 140 x 44.5cm.)  
£10,000-20,000 US\$13,000-26,000  
€12,000-23,000

This sideboard includes elements that are direct copies of pieces formerly in the Collection of Charles Gillot (1853-1903). Although fashioned of metal rather than wood, the star panels that decorate the shelf of the sideboard, are identical to the late 13th century Mamluk example that was part of Gillot's collection and very close to elements of the panels of the *minbar* of al-Salih Tala'i, built by Emir Baktimur al-Jukandar in 1299 (sold Christie's, Paris, 4 March 2008, lot 44). The vertical panels with the central cross motif bears close resemblance to those found on the Coptic ivory inlaid wooden door panel also in Gillot's collection and sold in the same sale, lot 45.



148  
**AN IZNIK POTTERY BORDER TILE**  
OTTOMAN TURKEY, CIRCA 1575

The cobalt-blue ground painted with bole-red, white, green and black, decorated with a large central cloudband with floral sprays on each side, a narrow turquoise border along one long side, the other long side bevelled and decorated with strapwork design, intact

6 x 10½in. (15 x 26.5cm.)  
£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Sotheby's London, 14 April 2010, lot 313

A panel of tiles of the same design although without the plaited border is in the Sadberk Hanim Museum, attributed there to the late 16th century (SHM 9300-P.314; published Ara Altun, John Carswell and Gönül Öney, *Turkish Tiles and Ceramics*, Istanbul, 1991, no.I.62, p.41 and front cover). Others are in the David Collection, Copenhagen (Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, no.270, p.190).

When this tile was sold at Sotheby's in 2010, it was said to be in a dark frame with a wooden backing marked with the initials 'SEK' and numbered 100. A group of four tiles with the same markings were said to be formerly property of the Dedleston Estate Trustees and found at Kedleston Hall, Derbyshire.





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PROPERTY OF A PRIVATE FRENCH COLLECTOR

**\*149**  
**A SILK VELVET AND METAL-THREAD PANEL**  
**(ÇATMA)**

OTTOMAN BURSA, TURKEY, 17TH CENTURY

The silver-thread ground decorated with a floral ogival lattice, the green and ochre medallions containing central palm motifs enclosing sprays of tulips and carnations against a silver-thread ground, mounted on a wooden stretcher, losses to the metal-thread and creases  
54 × 25in. (137 × 63.5cm.)

£7,000-10,000	US\$9,000-13,000
	€8,200-12,000

**PROVENANCE:**  
Private French Collection since 1987

The palm tree motif that decorates this panel was a popular one produced in large numbers by the Bursa looms in the 17<sup>th</sup> century. A wide range of design, and variation in quality is observable in the pattern (Nurhan Atasoy, Walter B. Denny, Louise W. Mackie and Hülya Tezcan, *Ipek. The Crescent & The Rose*, Istanbul, 2001, pl.105 and 106, p.149 and pp.306-307).

**\*150**  
**A SILK VELVET AND METAL-THREAD PANEL**  
**(ÇATMA)**

OTTOMAN BURSA, TURKEY, SECOND HALF 17TH CENTURY

The voided metal-thread ground decorated with an ogival lattice of red velvet eternal knots and rosettes, the medallions with a central palmette including tulips and carnations against a metal-thread ground, mounted on a wooden stretcher, little metal-thread remaining  
61 × 23in. (155 × 58.5cm.)

£7,000-10,000	US\$9,000-13,000
	€8,200-12,000

**PROVENANCE:**  
Private French Collection since 1987

A closely related *çatma*, in a private collection, is published by Nurhan Atasoy, Walter B. Denny, Louise W. Mackie and Hülya Tezcan in *Ipek. The Crescent & The Rose*, attributed there to the late 17<sup>th</sup> century (Istanbul, 2001, fig.337, p.314). The authors there describe how the serrated palmette was one of the most popular categories of design among Bursa velvet weavers, and state that it is rarer to see the palmettes contained within the ogival lattice, as here, than it is to have them in a free-floating format. Another *çatma* of similar design and dated to the mid-17th century is in the Sadberk Hanım Museum (inv. no. 15388-D.224; illustrated Hulya Bilgi, *Catma et Kemha: Ottoman Silk Textiles*, Istanbul, 1997, no. 27, p.78-79).



151

VARIOUS PROPERTIES

**†151**  
**AN IZNIK POTTERY JUG**  
OTTOMAN TURKEY, CIRCA 1585

Of baluster form on short foot rising to slightly flaring mouth and with simple loop handle, the body with a green fish-scale ground punctuated by white stylised pomegranates containing bole-red cintamani motifs, white plaited register at base of neck and around foot, band of S-scrolls in black and bole-red at rim, the handle decorated with a cobalt-blue stripe motif, intact  
8¼in. (20.6cm.) high

£8,000-12,000	US\$11,000-15,000
	€9,400-14,000

**PROVENANCE:**  
Danish collection by 1981, thence by descent

Another Iznik ewer, decorated with a fishscale ground, although there in cobalt-blue rather than green, was sold in these Rooms, 28 October 2021, lot 86. Although the fish-scale motif was used as early as the 1520s, in the late 1570s and 80s it became popular to enliven the background of vessels with the motif, as seen here.



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**152**  
**AN IZNIK POTTERY DISH**  
OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

The white ground painted with bole-red, cobalt-blue, black and green under the glaze, the central roundel and cavetto decorated with a flowering sprays of tulips, hyacinth and carnations, the rim with a cobalt-blue and green palmette meander, the reverse with alternating cobalt-blue and green pendant motifs, drill hole to the foot, collection name incised to the base and collection sticker, intact  
11⅞in. (29cm.) diam.

£4,000-6,000	US\$5,200-7,700
	€4,700-7,000

**PROVENANCE:**  
Admiral Benjamin Jaurès (d.1889)

**EXHIBITED:**  
*Musée oriental*, Union Centrale des Beaux Arts, Paris, 1869

An inscription on the back of the dish indicates that it was once owned by Benjamin Jaurès. A ship captain, he lent twenty-three pieces of Iznik to the 1869 exhibition of the *Musée oriental* hosted by the Union Centrale des Beaux Arts. Although the catalogue descriptions are not specific enough for a certain identification, the label on the back suggests that it may be identified with item no. 2730, '[un plat] decore des fleurs rouges', which was lent to the exhibition by Jaurès. Notably, Benjamin Jaurès was the younger brother of Admiral Charles Jaurès, a member of the Patronage Committee for the same exhibition alongside illustrious collectors such as the Barons Alphonse and Gustave de Rothschild and the Comte de Nieuwerkerke.





PROPERTY FROM THE W. KEITH NEAL FOUNDATION AND CASSONE LTD

153

AN IMPRESSIVE 20-BORE FLINTLOCK RIFLE

THE BARREL SIGNED 'ALI KUCHEK, THE LOCK SIGNED AL-HAJJ MUHAMMAD, THE STOCK SIGNED 'ALI ZAFAR KHAN, OTTOMAN TURKEY, SECOND HALF 18TH CENTURY

The octagonal pattern-welded sighted steel barrel cut with nine grooves, decorated with a rich array of gold inlaid foliate designs at each end and an exceptionally tall back-sight similarly decorated, the barrel with a maker's mark reading 'work of 'Ali Kuchek' and a mark reading 'tested' (*imtiḥān*) at the breech, and the name 'Mir Sharaf Bey' inscribed in a cartouche on the top flat above the breech, tang en-suite, the lock blued and inlaid in a second hand with gold, with a maker's mark reading 'al-Hajj Muhammad', set in an ebonised walnut full stock inlaid with silver panels secured by tacks, one stamped with a maker's mark reading "'Ali Zafar Khan', swelling faceted butt with walnut butt-plate, two silver barrel bands, button trigger, white horn fore-end cap, and brass-tipped wooden ramrod the barrel 40⅜ in. (102.6cm.), the stock 51in. (129.4cm.), overall 52⅜ in. (133cm.)

£70,000-100,000

US\$90,000-130,000

€82,000-120,000

PROVENANCE:

Prosper Paul Henri Holstein, by 1931  
Collection of P. Holstein, sold Hôtel Drouot, Paris, 10 May 1957, lot 292  
Collection of Madame Berthe de Gantes, sold Christie's London, 20 October 1969, lot 139, where purchased by William Keith Neal (1905-1990), thence by descent

LITERATURE:

P. Holstein, *Contribution a l'Etude des Armes Orientales*, 1931, no. 218bis, pp. 253-4, plate LXXXVII

This impressive firearm is part of a rare group of Ottoman firearms characterised by their great size and unusually high and elaborately-inlaid back-sights. Each of the gun's traditional components – lock, stock and barrel – is stamped with a maker's mark, and the barrel is additionally stamped 'tested' (*imtiḥan*), a common feature of gun barrels indicating it is safe for use. Although the pattern-welded steel barrel is richly inlaid with sculpted gold, it is the quality of the craftsmanship of each of the gun's components that marks this rifle as a masterpiece of 18th century gun making.

The quality of the firearms in this group made them a favourite of early 20th-century collectors. The majority of surviving examples were collected by the Swiss diplomat, arms and armour scholar and adventurer Henri Moser-Charlottenfels (1844-1923) and are in the Bern Historical Museum. Notably, one of these, which is particularly close to the present example in both size and decoration, is stamped with 'work of Kuchek' (Rudolf Zeller and Ernst F. Rohrer, *Orientalische Sammlung Henri Moser-Charlottenfels*, Bern, 1955, pp. 269-70, no. 322). Our rifle first appears in the historical record in 1931, when it formed part of the collection of the Lyon banker Prester Holstein, another giant of arms and armour scholarship, who described it as an "arme enorme et très lourde" – a most imposing weapon.

The appeal of this exceptional rifle to the connoisseur is underscored by its subsequent acquisition by William Keith Neal, the three-time Master of the Worshipful Company of Gunmakers and arguably the world's most renowned twentieth-century scholar of antique firearms. A collector of some of the finest firearms ever made, including masterpieces from the personal collection of Louis XIII, himself a keen firearms enthusiast, this imposing 20-bore rifle nevertheless took pride of place at his home.







154

VARIOUS PROPERTIES

**\*154**

**A GILT-COPPER (*TOMBAK*) HAMMAM BOWL**

OTTOMAN TURKEY, 18TH CENTURY

Of hemispherical form with fluted and ribbed sides, the outer rim engraved with a band of floral tendrils against a chased ground, the central omphalos in the form of a rosette  
7in. (18.2cm.) diam.

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

**PROVENANCE:**

Robert Lang (d.1970)  
US trade, 1999, when acquired by the current owner

A very similar Ottoman *tombak* hammam bowl was sold in Christie's, South Kensington, 11 October 2013, lot 819.



155

**†155**

**AN OTTOMAN CARVED BLOODSTONE CUP**

TURKEY AND HUNGARY, CIRCA 1600

The body carved with a scrolling arabesque lattice, the vertices with indents for inlaid stones, on a splayed foot, with contemporaneous Hungarian mounts and handle enamelled and inlaid, the lid similar and elaborately decorated with snakes and lizards and a sea-creature finial  
2<sup>7</sup>/<sub>8</sub>in. (74cm.) high

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

A similar cup made of heliotrope or 'bloodstone' is in the collection of the Museo del Prado, Madrid (inv. O000071). That cup retains its gold and gemstone inlay, but lacks the later Hungarian mounts of the present cup. It is first recorded in a 1689 inventory of the 'Tesoro del Delfin', a collection of goldwork and objects of vertu which belonged to Louis of France and passed to his son Felipe V of Spain (r.1700-46). A comparable pattern of fine inlay and set gemstones on a dark hardstone can also be seen on an Ottoman hilt owned by Paul I, Prince Esterházy (1635-1713), the Hungarian Field Marshal famed for his indefatigable campaigns against the Ottoman sultans (Nurhan Atasoy and Lale Uluc, *Impressions of Ottoman Culture in Europe: 1453-1699*, Istanbul: Armaggan Publications, 2012, pp. 258-9)

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



**156**

**AN OTTOMAN GILT-COPPER (*TOMBAK*) EWER AND BASIN**

TURKEY, 17TH CENTURY

The ewer with a rounded body decorated with a row of diagonally-set *saz* leaves alternated with plaited arabesques, the shoulder with a row of cypress trees rising to an elongated neck with a domed lid attaching to the thin loop handle with a hinge and a long curving spout, the basin with slightly curving sides incised on the exterior with a repeated decoration of arabesque cartouches, the everted rim with a scrolling vine, the interior and base plain, some loss to gilding commensurate with age  
Basin 13<sup>3</sup>/<sub>8</sub>in. (34.1cm.) diam.; ewer 13<sup>3</sup>/<sub>8</sub>in. (34.5cm.) high

£60,000-80,000

US\$77,000-100,000

€71,000-93,000

18th-century *tombak* ewer and basins like those sold at Sotheby's 23 October 2019, lot 287, and another 26 April 2023, lot 124, are defined by an open floral style of decoration on the ewers. Though the ewers have a similar profile to our lot, the basins are quite different, with wide rims which stretch beyond the sides of the body beneath. The dating

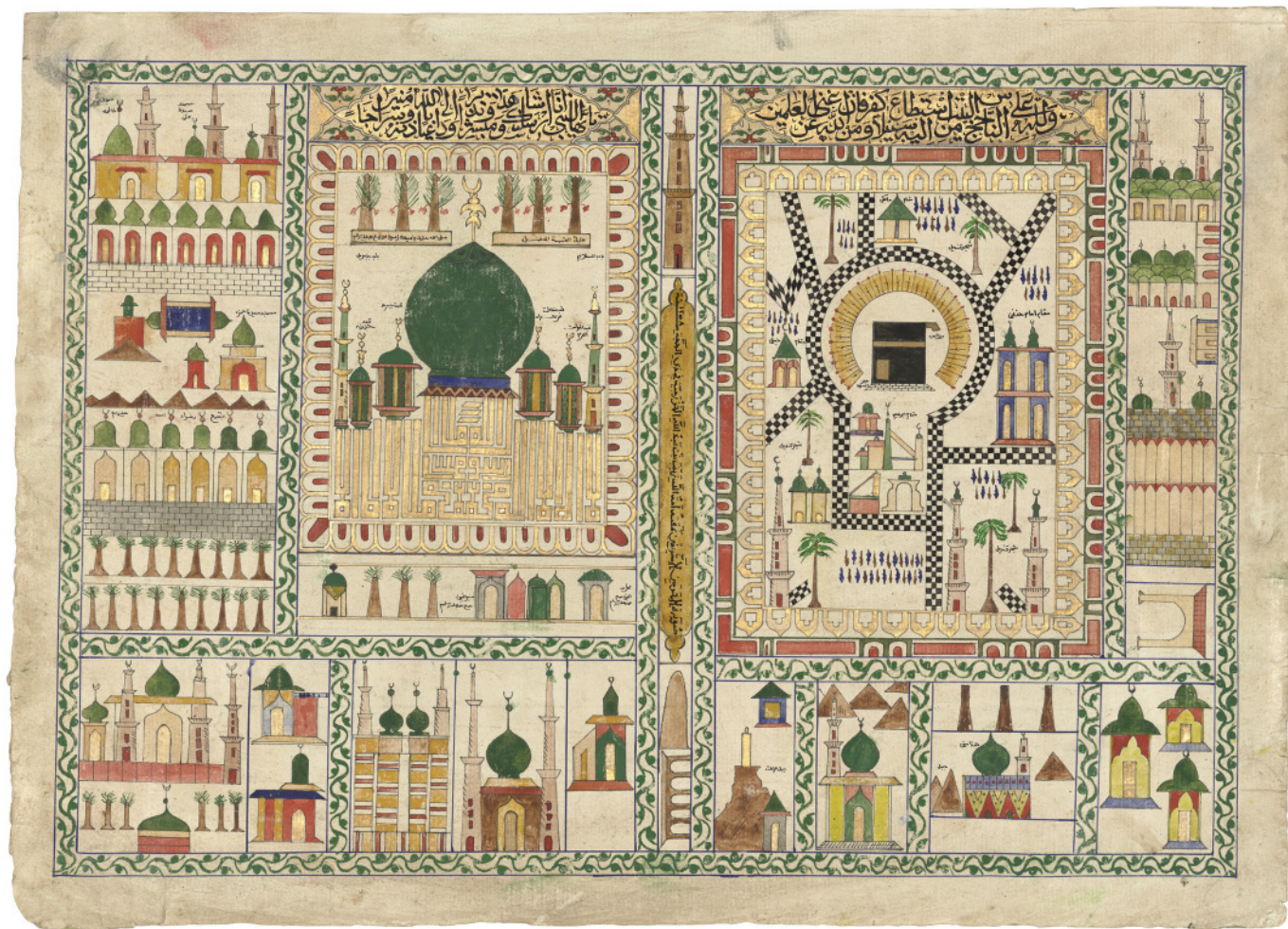
for this group is based on examples with incised inscriptions, such as a ewer sold in these Rooms, 21 April 2016, lot 196, which was dated to AH 1188/1774-5 AD.

Our example is different because of its overall decoration, drawing on the vocabular of *saz* leaves and arabesque palmettes associated with the arts of the Ottoman court in the 17th century. A strikingly similar ewer and basin was sold Sotheby's London, 18 April 2007, lot 81. On it, the decoration was reversed, the *saz* leaves appear around the rim of the basin while the open arabesque palmettes appear on the bulbous sides of the ewer, below a register of cypress trees similar to ours. Cypress trees like this are also found on earlier *tombak* works, such as a chamfron which is attributed to the 16th century by Yanni Petsopolous, *Tulips, Arabesques, and Turbans: Decorative Arts of the Ottoman Empire*, London, 1982, no.16d, p.41. A luxurious example of a ewer and basin set with a similar profile, though largely lacking in incised decoration, is in the Topkapi Palace Museum: an inscription on it states that it 'belongs to the mother of Sultan Mehmed Han', Hatice Turhan Sultan (d.1687), allowing it to be dated securely to the 17th century (acc.no. 25/3852 and 25/3853; published *Harem: House of the Sultan*, Istanbul, 2012, p.258, no.145).

151



TWO OTTOMAN *FIRMAN*S RELATING TO THE  
PROPHET’S MOSQUE IN MEDINA



157  
A SCHEMATIC MAP OF THE TWO HOLY SHRINES  
(*AL-HARAMAYN AL-SAHIRFAYN*)  
COMMISSIONED BY ZAYNAB BINT 'ABDULLAH AL-KHAZRAJIYYA, INDIA  
OR HIJAZ, DATED DHU'L-HIJJA AH 1258/JANUARY-FEBRUARY 1843 AD

Opaque pigments heightened with gold on paper, the main panel on the right hand side depicting *Masjid al-Haram* in Mecca, beneath a gold cusped cartouche containing part of Qur'an III, *sura Imran*, v.97 in indigo *thuluth*, the main panel on the left depicting *al-Masjid al-Nabawi* in Medina beneath a similar cartouche containing Qur'an XXXIII, *sura al-Azhab*, vv.45-6, surrounded by smaller panels depicting secondary shrines and holy sites, many identified with labels, each panel framed by green meandering vines, the central vertical axis with date and name of patron in archaic mock-*kufic* script, the margins plain, the reverse with further inscription from the time of the map's endowment  
15¾ x 20in. (40 × 55.9cm.)

£12,000-18,000 US\$16,000-23,000  
€15,000-21,000

Pilgrimage certificates and scrolls are probably almost as old as the Hajj itself, allowing returning pilgrims to recount the things that they saw and did while at the Haramayn. By the 17th and 18th century they had begun to take on a fairly standard form in the way in which certain buildings were depicted and identified: a fragmentary example in the Khalili Collection is dated to the 17th/18th century, but in its style has much in common with the present lot (acc.no. MSS 745.1). Interestingly, the Khalili scroll and others like it are often attributed to India, or Indian artists working in Mecca. 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 heightened with vivid colours' (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). Some, we may assume, would have continued to produce them in India, either working from their own recollections or from images brought back by other pilgrims.

Near identical in style and iconography to the present lot are examples sold by Sotheby's London, 6 October 2010, lot 28 and 26 April 2023, lot 2. Interestingly, the more recent of these is also associated with a female patron and had a similar later note on the back. On ours, the note commemorates the birth of a Mustafa bin 'Abd al-Qadir al-Sa'di on 25 Muharram AH 1297/25 December 1879 AD.



158  
A ROYAL OTTOMAN *FIRMAN* OF SULTAN SELIM III  
(R. 1789-1807 AD)  
TURKEY, DATED 18 SHA'BAN AH 1214/15 JANUARY 1800 AD  
A *firman* of Selim III regarding the Prophet's tomb at Medina, Turkish manuscript on paper, with eight lines of alternating red and green *diwani* within gold clouds, with gold *cintamani* header, gold *tughra* of Selim III between lines one and two, and gold roundels throughout, with later marginal annotations in *diwani*, the reverse plain, mounted, framed and glazed  
30¾ x 20½in. (77 × 53cm.)  
£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Private German collection since the early 20th century, from whom acquired by the present owner

This *firman* is an award of half a share (*qirat*) of the honorary role of Office of the Sweeper (*ferrashet*) of the Prophet's tomb in Medina. The document awards the post to Mahmud bin Ibrahim Üsküdari. Although the duty of *ferrash* was normally considered a low-level service, the sanctity of the Prophet's tomb made it such a highly prestigious post that was split up into shares and granted to members of the Ottoman elite.



159  
A LARGE ROYAL OTTOMAN *FIRMAN* OF SULTAN  
ABDÜLHAMID I (R. 1774-1789 AD)  
TURKEY, DATED 2 RABI' I AH 1201/23 DECEMBER 1786 AD  
A *firman* of Abdülhamid I regarding the prophet's tomb at Medina, Turkish manuscript on paper, with nine lines of alternating red and green *diwani* within gold clouds, with three gold roundels at the header, red *tughra* of Abdülhamid I between lines one and two, and gold roundels throughout, with later marginal annotations in *diwani*, the reverse plain, mounted, framed and glazed  
3ft.10 × 20½in. (117cm. x 52cm.)  
£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**  
Private German collection since the early 20th century, from whom acquired by the present owner

This *firman* is an award of half a share of the Office of the Sweeper (*ferrashet*) of the Prophet's tomb to Haseki-Bashi Mustafa bin Hüseyin on the death of the previous holder, Mehmed Memish bin al-Hajj Mahmud, one of the Aghas of the Babü's-Saade.



■160

A SILK AND METAL-THREAD CALLIGRAPHIC PANEL FROM THE  
*MAQAM IBRAHIM*

PROBABLY CAIRO, EGYPT, LATE 19TH/EARLY 20TH CENTURY

The midnight-black silk ground with three applied silk inscriptional cartouches, the upper cartouche embroidered with a strong silver metal-thread *thuluth* inscription on a plain lemon-yellow ground, above a red cartouche similarly inscribed, the lower half with an inscribed yellow silk cartouche, with embroidered foliate motifs around the cartouches, the sides with thin borders containing a similar continuous vine, a broad lower border containing an arcade motif with lancets above and below, mounted on a wooden board, in a gilt wooden frame  
7ft.6in. x 5ft.2in. (227cm. x 157cm.)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

**PROVENANCE:**

Private UK Collection

**INSCRIBED:**

Across the top, the *bismallah* followed by part of Qur'an II, *sura al-baqara*, v.125 (part)

In the red cartouche, the upper register with the *bismallah*, the middle register with Qur'an II, *sura al-baqara*, v.260, the lower register with the *bismallah*, followed by Qur'an III, *sura al-'Imran*, v.96

The yellow cartouche, the spandrels with the names of Muhammad and Allah, the lower part with Qur'an XVII, *sura al-Isra*, v.84

The *Maqam Ibrahim* marks the spot where Ibrahim is reputed to have stood while constructing the Ka'ba. Originally adjacent to it, it was moved to a spot 10m distant following the conquest of Mecca in AH 8/629-30 AD, before being covered by the caliph al-Mahdi and then embellished by his successors. Like the Ka'ba itself, the *Maqam Ibrahim* has historically been covered with textile panels embroidered with Qu'ranic verses, the annual replacement of which was a duty which from 1517 fell to the Ottoman Sultans.

The decoration of the *kiswa* of the *Maqam Ibrahim* has evolved over the years. Examples from the early 19th century, such as one example dated to AH 1212/1806 AD in the Topkapi Palace, included depictions of pillars and mosque lamps to either side of the inscriptional cartouche (Hülya Tezcan, *Sacred Covers of Islam's Holy Shrines*, Istanbul, 2017, p.302, no.73). Over time these elements were reduced in favour of blooming vines and flowerheads. A similarly-decorated *Maqam Ibrahim* cover is in the Khalili Collection (TXT 243), which like this example retains its original coloured-silk panels behind the text. The style of decoration on this example closely resembles that on a Ka'ba door curtain (*burqa*) in the Topkapi, which is dated to AH 1327/1909-10 AD (Tezcan, *op.cit.*, p.240, no.46).

A *Kiswa* dated to AH 1229/1882-3 AD was sold in these Rooms, 27 October 2022, lot 165.







161

**161**  
**A SILK AND METAL-THREAD CALLIGRAPHIC FRAGMENT**

OTTOMAN TURKEY, 17TH CENTURY

The black satin ground woven with a column of linked ovals each containing a silver-thread *thuluth* inscription, flanked at each side by similar smaller panel, a band of inscription between the first fragmentary oval and the second oval, and between the penultimate and final ovals, selvages on both sides, mounted and framed

32⅞ x 6¼in. (82.8 x 16cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
The Dr. Amir Pakzad Museum, Hannover, Germany

**INSCRIBED:**  
Calligraphic panels, *Alahim salla wa sallam alayhi* - 'the prayers and blessings of God upon him'  
The main cartouches, *Muhammad wa Ahmad wa shafia' wa mushfa'm musdaqa wa rahmaha li'l-'alamin* - 'to Muhammad and Ahmad, interceding and interceded, affirmed and committed to the heavens'.  
The small cartouches to each side with the names of Abu Bakr, 'Umar, 'Uthman, 'Ali, Hasan, Husayn, Talha, Zubayr, Sa'ad, Sa'id, 'Abd al-Rahman, and Abu 'Ubayda, and ending with the benedictory phrases *radha Allahi*, 'may Allah be pleased with him' and *ta'ali 'anhumi*, - 'may [his name] be exalted'

According to Hülya Tezcan, lampas bands of this design were used in the Topkapi Palace to run between larger textile hangings, such as curtains or sarcophagus covers (*Sacred Covers of Islam's Holy Shrines*, Istanbul, 2017, p.174, no.20). This fragment therefore includes the full width, and would have continued to repeat at both the upper and lower ends. The figures named on them are those who, according to tradition, would be immediately granted entry to Paradise on their death.



162



163

**162**  
**A SILK AND METAL-THREAD EMBROIDERED ROUNDEL**

PROBABLY OTTOMAN EGYPT, 19TH CENTURY

The black silk ground embroidered with gold-thread calligraphy, set within a thick gold border, the remains of surrounding material around the edge, unlined  
25¼in. (64.1cm.) diam.  
£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

**INSCRIBED:**  
*al-Mutawwaj bi'l-karama al-muzallal bi'l-ghamama salla Allah alayhim sallama wa 'ala alihi wa sahabihi ajamayn* - 'Oh the one crowned with prayers! Oh the one shaded by clouds! The prayers and intercession of God upon him and his family and his companions'

The content of the inscription on this roundel refers to the Prophet Muhammad. Based on this, it is likely that this comes from a textile intended for Medina, associated with the Prophet's tomb (*Rawda al-Mutaharra*). Unlike textiles intended for Mecca, which tended to be more Qur'anic in content, the inscriptions on these textiles are more invocatory, calling down blessings on the Prophet and his companions.

In the Topkapi collection are several small panels invoking blessings not only on the Prophet, but also 'Umar and Abu Bakr - buried alongside the Prophet - and Fatima al-Zahra, buried nearby (Hülya Tezcan, *Sacred Covers of Islam's Holy Shrines*, Istanbul, 2017, no.99, p.356). The distinctive attenuated calligraphy on this roundel is also similar to a calligraphic band associated with *Rawdah al-Mutaharah* also in the collection, which also has on it the name of the reigning Ottoman Sultan, Selim III, and the date AH 1206/1792 AD (Tezcan, *op.cit.*, p.345, no.90).

**163**  
**A SILK AND METAL-THREAD FRAGMENT OF THE KISWAT AL-KA'BA**

MECCA, SAUDI ARABIA, AFTER 1927

The ground embroidered with gold and silver metal-thread on black silk, the silver central cartouche containing inscription in gold *thuluth*, the cartouche contained within a rectangular gold border with foliate corners, the weave of the black silk left exposed in parts to create a calligraphic inscription in *thuluth*, mounted  
3ft. x 8ft. (90cm. x 241cm.)  
£50,000-70,000 US\$64,000-89,000  
€59,000-82,000

**PROVENANCE:**  
Private UK Collection

**INSCRIBED:**  
'God the Exalted said' followed by the first half of Qur'an, II, *sura al-baqara*, v.186

The end of the Ottoman Empire and the abolition of the caliphate left the custodianship of the Two Holy Shrines vacant. In 1927, King 'Abd al-'Aziz opened a factory in Mecca to make *kiswa* textiles (Venetia Porter, *Hajj: Journey to the Heart of Islam*, London, 2012, p.265). This marked a significant departure, as until this point the various textiles which adorned the Ka'ba had been provided by an Egyptian dynasty since the late Abbasid period. There was little to mark this change in the outward appearance of the *kiswa*: fine calligraphic inscriptions in gold thread continued to proclaim the duty of every Muslim to participate in Hajj and to celebrate the prophets most associated with Mecca and Medina, such as Muhammad and Ibrahim. The present fragment comes from the smaller calligraphic cartouches which sit below the main *hizam* bands on the Ka'ba.





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\*164

**A SAMARKAND SUZANI**  
UZBEKISTAN, MID 19TH CENTURY

Comprising seven panels, the ivory cotton ground with large flowerheads, the broad border similar, backed  
8ft. x 6ft.3in. (243cm. x 191cm.)

£7,000-9,000 US\$9,000-12,000  
€8,200-11,000

A similar example is published in David Black and Clive Loveless,  
*Embroidered Flowers from Thrace to Tartary*, London, 1981, no.25.



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\*165

**A BUKHARA SUZANI**  
UZBEKISTAN, MID 19TH CENTURY

Composed of six panels, the ivory cotton ground with ascending columns of flowers amid zig-zagging leaves, the border similar  
7ft.4½in. x 5ft.2½in. (225 x 159cm.)

£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**  
Acquired by the present owner in Paris, 2002

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**A WALRUS IVORY AND GOLD MOUNTED KINJAL**  
CAUCASUS, DATED AH 1337/1919 AD

Of traditional form, the walrus ivory handle carved with scrolling foliate decoration and the figure of Imam Shamil, the blade with a groove either side inlaid in gold with inscriptions and scrolling vine, the scabbard with gold mounts showing two of *Imam* Shamil's *Na'ibs* at the top and Napoleon Bonaparte below, inscribed and dated on the grip, the scabbard housing a small walrus ivory hilted hand knife  
22½ in. (57 cm.) long with scabbard

£12,000-18,000 US\$16,000-23,000  
€15,000-21,000

**PROVENANCE:**  
Collection of José Mesquita, Brazil, from 1930s-1940s  
Received as a gift from the above by Raul Paletto (c.1903-?) in the early 1950s  
By descent to Carlota Paletto (1910-2001) in the late 1950s-early 1960s  
By descent to Olintho Italo Vicente Pedro Mazarella (1922-2006)  
Acquired from the above by the previous owner in 2004  
Acquired from the above by the present owner in 2006

**INSCRIBED:**  
On the blade, *dama [sic] iqbaluhu wa dawlatuhu wa barakatuhu abadan 'amaluhu [sic] wa malikuhu hajj ahmad bin hajja [sic] Muhammad*, 'May his prosperity, wealth and blessings be everlasting. It's maker and owner, Hajj Ahmad bin Hajja [sic] Muhammad'  
On the grip, ... *al-haji ahmad bin haji Mehmed*', ... al-Haji Ahmad bin Haji Mehmed'

The carved figure on the walrus ivory handle appears to depict the Caucasian leader Imam Shamil (1797-1871), the third Imam of the Caucasian Imamate. Although slightly altered, this full-body image may be inspired by Theodor Horschelt's (1829-1871) painting *Captive Shamil in front of the Commander-in-Chief Prince Bariatinsky on 25 August 1859* (Collection of the Dagestan Museum of Fine Arts, Makhachkala, 1863) showing Shamil's capitulation. The figures on the upper mount of the scabbard appear to be two of Imam Shamil's *na'ibs* – local leaders in Dagestan during the Caucasian Imamate. They are shown wearing traditional Caucasian fur hats and cherkeskas.

The full-body depiction on the lower edge of the scabbard seems to be of Napoleon Bonaparte (1769-1821) and is similar to the figure in Vasily Vereshchagin's (1842-1904) painting *Napoleon watching the fire of Moscow (Fire in the Kremlin)* (1887-1898) from the series *Napoleon in Russia* which has been widely reproduced in literature.







\*167

A BAHAI CALLIGRAPHIC PANEL

SIGNED 'ABD AL-BAHA' MISHKIN QALAM, OTTOMAN AKKA, DATED DHU'L HIJJA AH 1319/MARCH-APRIL 1902 AD

Persian manuscript on paper, the central tree-shaped panel with 33ll. black *shikasteh* reserved against gold, flanked by two elaborately cusped cartouches with 10ll., with two mirrored calligraphic compositions depicting birds, each with a claw supporting further panels of calligraphy, the last line of the composition in the shape of a cypress tree saying that it was copied in AH 1319 at the age of seventy-six, the cartouche on the left states it was copied in 'Akka, signed in the cartouche at the bottom, the ground plain in the upper half and in the lower half with a blue and red zig-zag pattern, set within gold rules, the narrow margins plain, laid down on card, framed and glazed  
Panel 18¾ x 29½in. (47.7 x 74.9cm.); folio 20½ x 30¼in.(52 x 76.8cm.)

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

INSCRIBED:  
Signed in the cartouche at the bottom *banda 'abd al-baha mishkin-qalam dar shahr-i dhi'l-hijja al-haram* 'The slave 'Abd al-Baha Mishkin-Qalam in the month of Dhi'l-Hijja Haram'

Mirza Husayn Isfahani (1826 - 6 December 1912) was given the title *mishkin qalam* ('The musk-scented pen') by Nasir al-Din Shah Qajar who appointed him as tutor to Crown Prince Muzaffar Mirza. At this time he became a follower of the Baha'i faith and travelled to the Ottoman territories to follow the spiritual leader Baha'ullah, who he

first met in Edirne. Although stemming from the 19th century Babism movement and the main Shi'a branch of Islam, the Baha'i Faith has gained a wide recognition as an independent religion advocating the oneness of humanity under a single God, guided by the teachings of Baha'ullah ('Glory of God').

Mishkin Qalam spent time in Istanbul and was imprisoned for a time at the request of the Persian Ambassador to the Porte. The Ottomans later exiled Mishkin Qalam to Cyprus. When the island was taken over by the British in 1878, Mishkin Qalam served as Persian secretary until 1885-86 when he travelled to join Baha'ullah in exile in Acre. Following Baha'ullah's death in 1892, Mishkin Qalam travelled to Syria, Egypt and India. He finally settled in Haifa until his death in 1912. It is during this later period of his life that the present calligraphy was made.

Mishkin Qalam was proficient with and wrote in many styles. He is known for his large decorative panels and in particular those, such as the present lot, depicting a bird announcing the dawn of the new faith. Two compositions of depicting two birds, although in both cases roosters, were sold in these Rooms, 8 April 2008, lot 244 and then at Sotheby's, London, *A Princely Collection: Treasures from the Islamic World*, 05 October 2010, lot 56. Another composition identical to the Sotheby's lot was exhibited in the exhibition *Islamic Calligraphy: Sacred and Secular Writings* in Geneva in 1988 (see D.L. James (ed.), *Islamic Calligraphy: Sacred and Secular Writings*, exhibition catalogue, 1988, no.49, pp.158-9)



SULTANS OF SILK  
THE GEORGE FARROW COLLECTION







## SULTANS OF SILK THE GEORGE FARROW COLLECTION



George Farrow (1916-2001), courtesy of the family of George Farrow.

Although George Farrow described himself as an amateur, he had an expert's eye for the silk rugs and carpets he collected. At a young age Farrow was frequently accompanied by his parents to see the exhibits at the local Horniman Museum in south London and later the Victoria and Albert Museum in South Kensington where his love of beautiful objects first began.

By the 1960's, Farrow's collection comprised French Impressionist and Italian primitive paintings, jade objects, Chinese works of art, French furniture and sculpture however, it was his admiration of and fascination with silk rugs that held his attention for the next forty years. Farrow was particularly interested in the works designed and woven by the Armenian silk master weavers of Koum Kapi in Istanbul including Hagop Kapoudjian and Zareh Penyamin, amongst others.

Farrow learnt much and worked closely with the late John Cohen of C. John Rare Rugs and his nephew Leon Sassoon through whom he acquired much of his collection. He was also extremely grateful to Duncan Miller and Karnik Keshishian and his two sons Arto and Eddy Keshishian who provided vital information on both Kapoudjian and Penyamin and the wider Armenian community and workshops in Turkey, through their family connections and through whom a number of the pieces were acquired.

Meticulously catalogued, photographed and researched, every item in the collection was carefully considered by Farrow. Indeed, his reputation as the leading collector of 19th and early 20th century silk rugs and carpets came to be widely acknowledged and his research into this little known area culminated in the publication, Hagop Kapoudjian, The First and Greatest Master of the Kum Kapi School, by George Farrow and Leonard Harrow, London, 1993. In his review of the publication in Hali magazine at the time, Ian Bennett noted that;

"it is worth recalling that were it not for the work of George Farrow....., we would know almost as little about silk rugs from 1900 as we do about those from 1600".

The Farrow collection is a comprehensive study of the very best of silk rug weaving produced towards the end of the 19th and early 20th centuries but also reflects the joy of the individual who lived intimately with these works of art around him. This insightful collection, comprising not just the carpets themselves but a number of the original hand drawn and coloured cartoons, some of which relate directly to pieces in this sale, allows one to understand the true eye of the collector.



Above: Karnik Keshishian, holding a Sultan's Head Koum Kapi prayer rug, courtesy of the family of George Farrow.

Left: George Farrow's attic gallery at his house in Anne Port, Jersey. Courtesy of the family of George Farrow.



# THE MASTERWEAVERS OF ISTANBUL

George Farrow's interests lay particularly with the fine silk weavings of the master weavers of the 'Koum Kapi' ateliers in Istanbul, an area within the city walls of the same name, which translates as 'Sand Gate'. There, a small number of Armenian designers presided over a revival in carpet weaving for the sumptuous Ottoman court and they continued to produce these luxurious silk weavings long after the departure of the last Sultan. Today we consider the two great master weavers, who were near contemporaries, to be Hagop Kapoudjian (d.1946) and Zareh Penyamin (1890-1949) who later inspired other weavers such as Garabed Apelian, amongst others. Relatively little is known about these two men, originally from Kayseri, but their work is unmistakable for its fine knotting, elegant drawing, and impactful designs. Of them Farrow wrote that:

*'for sheer artistry, unbelievable skill, inventiveness, adaptation – call it what you will – they will never be surpassed.'*

The designs of their rugs were greatly inspired by the masterpieces that surrounded the weavers as residents of the spectacular Ottoman city of Istanbul, including the 16th century Persian Safavid carpets in the collection of the Imperial treasury at the Topkapi Palace. Recent carpet publications such as Friedrich Sarre's 'Vienna Book', *Orientalische Teppiche*, Vienna, 1892-96, also served as an important source of inspiration, illustrating the earlier Safavid and Ottoman masterpieces.

Zareh Penyamin (1890-1949) is perhaps the most celebrated of the 'Koum Kapi' atelier weavers. Born near Kayseri, he had initially draughted music scores before moving in 1906, to the Imperial workshop in Hereke where he was made chief designer. Recalled to Istanbul by Sultan Abdul Hamid II (1842-1918) Zareh was appointed to oversee the Imperial atelier at the Topkapi Palace, a position he held until 1922. Zareh went to exceptional lengths to study not only the designs but also the techniques of previous Armenian court weavers

who had been employed since the 1840's. He was known for his exacting standards and reputedly went so far as to unravel old weavings to study their structure so that he may in turn improve his techniques. Much of Zareh's production was woven between 1916 and 1938 after which he stopped weaving due to ill health.

The second great Armenian Koum Kapi weaver was Hagop Kapoudjian. Born slightly earlier, Hagop moved from Kayseri to Istanbul around 1890 where he established an atelier and shortly after began weaving. By 1914 Hagop had left the turmoil of Istanbul following the First World War for Corfu, where he set up a larger atelier of weavers before ultimately moving to '24 Rue Saint-Lazare in Paris in the early 1920's. Funding for much of this came from Abraham Toussounian, a merchant who had moved to London in 1920 and became an important importer of silk rugs for the London market, supporting the atelier of Hagop. In addition to the fine silk rugs that he wove, one of Hagop's greatest skills was as a restorer. Correspondence preserved by George Farrow reveals the full extent of his restoration career: his clients included some of the most important early-20th century collectors of Islamic Art such as Calouste Gulbenkian and Hagop Kevorkian.

The Farrow collection highlights the exacting draughtsmanship of the 'Koum Kapi' master weavers but also the technical ability required in the handling of the finely spun silk of the highest quality together with the elaborately gilded metal-thread. These valuable materials were manipulated and transformed, creating texture and movement with varying planes of relief and intricate designs which were greatly admired and collected by the court but also across Europe and the west. In a relatively short period the ateliers of the master weavers had brought about a new style and technique of Turkish court rugs which sadly was relatively short lived, due to increased costs and the lack of skilled designers and weavers.



The Takeja workshop in the early 1920's. The young girl to the left of Ousta Nevrouse (central female figure) is Mannik, who was later to become Zareh's principle Ousta between 1929-1938. Courtesy of the family of George Farrow.



Zareh Penyamin (1890-1949)  
Courtesy of the family of George Farrow.



Hagop Kapoudjian (d.1946)  
Courtesy of the family of George Farrow.





■\*170  
A SILK AND METAL-THREAD KOURM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Sultan's Head' design, overall excellent condition  
4ft.11in. x 3ft.3in. (151cm. x 100cm.)

£35,000-45,000  
US\$45,000-58,000  
€41,000-53,000

**PROVENANCE:**  
With George Farrow by 1985

**EXHIBITED:**  
The Persian Carpet Gallery, London, 18 April - 10 May 1985

**LITERATURE:**  
George Farrow, Personal Catalogue, 1991

**INSCRIBED:**  
In the inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of Abd Allah, 990'

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

Zareh Penyamin is probably best known for the 'Sultan's Head' rugs, not only because of their iconic design but also for the technical skill which went into their production. The weaving is of remarkable quality, and the dyes have been carefully mixed so as to prevent the development of any *abrash* bands in the field. Still more distinctive is the supplementary inclusion of flatwoven coloured silk within the gold and silver gilt metal-thread highlights, a technique which Zareh himself pioneered (Pamela Bensoussan, 'The Master Weavers of Istanbul', *HALI* 26, 1985, p.37). Zareh was considered to be a perfectionist who oversaw and curated all aspects of any single work with the utmost attention to detail, demanding the highest standards from his weavers. He went to great pains to acquire the best material for his weavers: silk was acquired in the old Ottoman capital of Bursa, across the sea from Istanbul, while silver and gold-gilt thread was purchased in Lyon, France.

The inscription cartouche in the center of the niche contains a date corresponding to the year 1582 of the Christian calendar, written out in Persian. This spurious attribution links the rug to the heyday of carpet weaving in Safavid Iran. The design is based upon the Safavid 16th and 17th wool prayer rugs found in the Topkapi treasury, examples of which Zareh may have seen whilst in the Sultan's employ. The inscription may have been copied by Zareh from an original. However, no such carpet is recorded in the catalogue of known examples of Topkapi prayer rugs, collated by Michael Franses, (see Murray Eiland Jr. and Robert Pinner, eds., *Oriental Carpet and Textile Studies*, vol. V, part 2: *The Salting Carpets*, ICOC, 1999). It may be that the inscription was deliberately generic, using the common name 'Abdallah' and a date possibly chosen at random, but evocative of the fine work of the early Safavid era.

A cartoon, drawn on graph paper and attributed to Zareh Penyamin, is published by Pamela Bensoussan, *op cit.*, p.38. It features an identical *mihrab* niche with the same elongated inverted sides and lobed crest, and incorporates a triangular inscription cartouche exactly matching that on the present rug. Such designs would be used and re-used while the master weavers experimented with various combinations of mainly pastel-coloured palettes. The designs themselves were also subject to deliberate variation: a rug in the Arkas collection, Izmir, for example, has both different minor strips and colour palette to the present rug (*Kumkapi rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, pp.64-5, no.17).

Other rugs with a matching cartoon and further variations on the colour and borders include examples sold in these Rooms, 22 April 1999, lot 18; 10 October 2008, lot 50; 7 October 2010, lot 77; and 23 April 2013, lot 138. Further examples were sold; Christie's New York, 26 November 2013, lot 242; Sotheby's London, 31 March 2021, lot 139 and 6 April 2011, lot 478.







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## A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

SIGNED ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Sultan's Head' design, finely woven, full pile throughout, overall excellent condition

6ft.3in. x 4ft.2in. (190cm. x 127cm.)

£50,000-70,000

US\$64,000-89,000

€59,000-82,000

### PROVENANCE:

George Farrow, personal catalogue, 1991

### INSCRIBED:

In the main border cartouches Qur'an I, *sura al-Baqara*, v.255, 'the Throne Verse'

In the central cartouche *ayn niz bozgarad* - 'This too shall pass away'

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

While the Sultan's Head on the last lot bore a scalloped profile, on this example the ogee niche is formed of a concave and convex curve that create an S-shape which come to a pointed apex. Both share a similar palette and fineness, and areas of silk flatweave in the metal-thread details: all typical features of the weaving of Zareh Penyamin. The design of this rug can be linked to a cartoon in the Arkas Collection which was acquired from Penyamin's widow, Armin (*Kumkapi rugs from the Arkas Collection*, Izmir, 2017, p.56).

Farrow believed this rug to be unsigned however, a recent inspection has revealed the signature of Zareh woven into the metal-thread in the central palmette. Zareh adopted a square-*kufic* signature as his trademark, rendering his first name in Arabic script. This indicates his debt to the imperial workshop at Hereke, which also used a square-*kufic* signature on carpets, as seen on a large silk carpet, lot 189 in the Farrow Collection. Pamela Bensoussan publishes a group of cartoons for a 'Sultan's head' prayer rug, which were acquired from the widow of Zareh Penyamin ("The Masterweavers of Istanbul", *HALI* 26, 1985, p.38). Interestingly, on those cartoons the square-*kufic* signature in the metal-thread central cartouche, do not spell Zareh's name but another word, possibly *Awam*. The meaning of this signature has proved elusive. Based on the fact that the cartoons were with Armin Penyamin, as well as the similarity of design between the cartoon and the woven rugs such as the present lot, Farrow believed it to be an early signature used by Zareh, possibly while he was still at the Hereke workshop. The signature on this rug, though faint, reads as 'Zareh' rather than 'Awam', making this rug incontrovertibly the work of Penyamin.



Square-*kufic* signature of Zareh Penyamin

The ogee profile of the niche bears a resemblance to the so-called 'Topkapi' carpets. Though their exact date and place of manufacture is a source of some disagreement among scholars, they had begun to be published around the turn of the twentieth century in books such as, F. R. Martin's *A History of Oriental Carpets before 1800*, Sarre and Trenkwald's *Alt-Orientalische Teppiche*, and Arthur Upham Pope's multi-volume *Survey of Persian Art*. The advent of colour printing meant that designers like Zareh for the first time could access carpets which had hitherto been hidden in aristocratic and royal treasuries, and study their designs. It is also, of course, possible that Zareh was able to see some of the rugs in the museum of the Topkapi palace, only a stone's throw from Koum Kapi and opened as a museum by decree of the Turkish government in April 1924.

Beyond the shape of the prayer niche, other similarities between this rug and the Topkapi prayer rugs include the abundance of calligraphy – with the apotropaic 'Throne Verse' in the main border cartouches – and the appearance of Chinese-inspired cloudbands in the mihrab niche. Zareh did introduce new elements of his own to the design, including the niches decorated with prayer lamps and birds, which George Farrow identified as hoopoes, and the minor stripe around the edge of the rug which mirrors the shape of the central niche. The incorporation of metal-thread allowed Zareh to add texture to his rugs, making the cloudbands and calligraphy stand in greater relief.

Two slight variants of this rug seem to have been woven by Zareh. The first, more common, group has the field cut off by the lower border just below the lower cloudband inside the niche. Examples of rugs of this type include one published by Pamela Bensoussan (*op.cit.*, p.18) as well as examples sold in these Rooms 16 October 2003, lot 150 and 29 April 15 October 2005, lot 21. The present example, however, continues the design for a few inches below the lower cloudband, and also extends the design sideways. For another example of a rug on this scale, see the examples sold in these Rooms 15 October 1998, lot 289, and another 29 April 2004, lot 76.

When Zareh retired from weaving and left Istanbul for Paris to be treated for Tuberculosis, he left at least two half-finished rugs of this design. The looms were bought and subsequently completed in the 1970s by the original weavers, the young girls from the 1930s who by then had become old women. One of these rugs is now in the Arkas Collection, Turkey (*op.cit.*, *Izmir 2017*, pp.56-7, no.13), while the other was formerly part of the George Farrow Collection, and the subject of an article published by him ('Zareh's Legacy', *HALI* 58, 1991, pp.112-14). Based on this, we can assume that these rugs were woven later in Zareh's career with the benefit of decades of weaving experience behind him.







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**\*172**  
**TWO LARGE HAND-CUT AND COLOURED CARPET CARTOONS**  
PROBABLY HAGOP KAPOUDJIAN, PROBABLY PARIS, CIRCA 1925

Translucent pigments on graph paper, with the designs for a 'Sultan's Head' rug and a design based on a Safavid carpet, with additional fragments pasted above, laid down on card, framed and glazed  
24 × 20<sup>1</sup>/<sub>2</sub>in. (61 × 51cm.); 25<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>in. (65.3 × 51.5cm.) (2)  
£200-300 US\$260-380  
€240-350

**PROVENANCE:**  
George Farrow, personal catalogue, 1998

Unlike the other cartoons in the Farrow collection which were drawn on a single piece of graph paper, these two examples were never attached to a board and consist of a series of cut-outs, pieced together in a collage-like method. With a bewildering array of motifs competing for space with one another they provide an insight into Hagop Kapoudjian's working process. Both designs are based on classical precedents - a Topkapi prayer rug and a Safavid Isfahan carpet respectively - though in both cases additional motifs have been layered on top of the base to create something quite new. This speaks to the way in which the Koum Kapi designers innovatively combined classical motifs in their designs.

**■\*173**  
**A SILK AND METAL-THREAD KOUM KAPI MAT**  
ISTANBUL, TURKEY, CIRCA 1920  
Finely woven on ivory silk warps, overall very good condition  
1ft.10in. x 1ft.8in. (57cm. x 50cm.)  
£5,000-7,000 US\$6,400-8,900  
€5,900-8,200

The knot count measures approximately 12V x 13H knots per cm. sq.

**■\*174**  
**A SILK AND METAL-THREAD KOUM KAPI MAT**  
WOVEN BY ZAREH PENYAMIN, ISTANBUL, CIRCA 1920  
Overall very good condition  
1ft.11in. x 1ft.3in. (59cm. x 39cm.)  
£2,000-3,000 US\$2,600-3,800  
€2,400-3,500

**PROVENANCE:**  
Acquired from the family of Zareh Penyamin  
George Farrow, personal catalogue, 1991

**INSCRIBED:**  
The metal-thread inscriptions bear the various names of god; *O Helper, O Kind One, O Compassionate One, O Worshipped one, O Opener (of Gates)*. In one corner the word *Huwa*, 'He'.

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

The cartoon of this silk and metal-thread mat was purchased by George Farrow directly from the Penyamin family, and is sold as the proceeding lot. A Koum Kapi mat of similar size was sold in these Rooms, 25 October 2007, lot 101.



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**\*175**  
**A CARPET CARTOON FOR A KOUM KAPI RUG**  
BY ZAREH PENYAMIN, ISTANBUL, CIRCA 1920  
Translucent pigments heightened with gold on card, depicting a corner of a *yastik* mat, mounted, framed and glazed, annotated in pencil beneath the mount  
Painting 5<sup>3</sup>/<sub>8</sub> x 4in. (13.8 × 10cm.); folio 10<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub>in. (27.6 × 23.1cm.)  
£200-300 US\$260-380  
€240-350

**PROVENANCE:**  
Acquired directly from the family of Zareh Penyamin  
George Farrow, personal catalogue, 1998

The design of this cartoon, is a close match to lot 174, the finely woven silk and metal-thread mat, in the present sale and was acquired directly from the widow of Zareh Penyamin who was known by the Keshishian family. Drafts such as this, executed on plain paper, may have been how Zareh and his contemporaries clarified their designs before transferring them to graph paper, which would be easier for weavers to work from.





■\*176  
A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920  
Of 'Sultan's Head' design, finely woven, full silk pile, overall excellent condition  
5ft.11in. x 3ft.10in. (180cm. x 118cm.)  
£35,000-50,000 US\$45,000-64,000  
€41,000-58,000

PROVENANCE:  
George Farrow, personal catalogue, 1991

INSCRIBED:  
In the inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of 'Abd Allah, 990'

The knot count measures approximately 11V x 10H knots per cm. sq.

By varying the colour palette in the 'Sultan's Head' prayer rugs, Zareh subtly altered the relationship between the main components of the design. The viewer may be struck differently by the *mihrab*, the spandrels, or by the border depending on the colours used and the relationship between them. So although this rug displays different

colouring to that in lot 170, the flat-woven silk sections, the pseudo-Safavid inscription and the overall composition marks it as a product of Zareh's workshop. A comparable prayer rug of this type with a soft-red border was sold in these Rooms, 20 April 1993, lot 327. An example with rust red spandrels is in the Arkas Collection (*Koumkapi Rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, pp.60-1, no.15).

Though the overall arrangement of motifs is the same, there are subtle variants in the cartoon which distinguish this rug from that in lot 170. At the apex of the metal-thread design inside the niche, the palmette on lot 170 is flanked by two large flowerheads executed in pile. On the present rug, by contrast, they have a metal thread finish at the center. Other small distinctions in the arabesque pattern between the two indicate that weavers were probably working from different cartoons. This tallies with the photographs of Koum Kapi workshops published by George Farrow, which show multiple different looms operating at the same time all of which were furnished with a hand-drawn design of the type offered in this sale, (see lots; 180, 182, and 183).



■\*177  
A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920  
Of 'Sultan's Head' design, full pile throughout, overall excellent condition  
6ft. x 3ft.10in. (184cm. x 117cm.)  
£30,000-40,000 US\$39,000-51,000  
€36,000-47,000

PROVENANCE:  
George Farrow, personal catalogue, 1991

INSCRIBED:  
In inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of Abd Allah, 990'

The knot count measures approximately 10V x 11H knots per cm. sq.

The colouring of the present example is broadly similar to that of lot 170 in the present sale: subtle variations include the strong blue flowerheads in the middle of the field. As mentioned in the note on lot



170, the cartoon from which the design was formulated is published by Pamela Bensoussan, "The Masterweavers of Istanbul", *HALI* 26, 1985, p.37). Like those examples, this rug is modelled on the Topkapi prayer rugs, and has an inscription in the cartouche naming the weaver as one 'Abdallah and bearing the date AH 990/1582 AD, a homage to the great impact which Safavid weaving had on carpet designers even into the 20th century.





■\*178

**A SILK AND METAL-THREAD KOUM KAPI RUG**  
ATTRIBUTABLE TO HAGOP KAPOUDJIAN, ISTANBUL, TURKEY, CIRCA 1895

Of 'Salting' design, full, thick pile throughout, woven horizontally, overall excellent condition, sold together with the invoice, dated 14 January 1916, and a letter of thanks from Julius Orendi, confirming that he had acquired it at the *Exposition Universelle*, Paris.  
5ft.1in. x 8ft.2in. (157cm. x 248cm.)  
£40,000-60,000 US\$52,000-77,000  
€47,000-70,000

**PROVENANCE:**  
Teppichhaus Orendi, Vienna, 1900, from whom purchased by Frau Toni Schwarz, 14 January 1916  
Rippon Boswell, Frankfurt, 13 March 1982, lot 48  
With Raymond Benardout, London, 1988  
George Farrow, personal catalogue, 1991

**EXHIBITED:**  
*Exposition Universelle*, Paris, 1900

**LITERATURE:**  
Julius Orendi, *Das Gesamtwissen über antike und neue Teppiche des Orients*, Volume II, Vienna, 1930, p.157  
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.29, cat.no. MWI 4

**INSCRIBED:**  
The inscription cartouches in the border are inscribed with couplets from Sa'adi (d.1291-2)

The knot count measures approximately 9V x 10H knots per cm. sq.

This carpet is one of the earliest Turkish rugs in the Farrow collection. It was displayed at the *Exposition Universelle* in Paris in 1900, and was likely woven in the years immediately preceding it. The *Exposition* was intended as a showcase of the achievements of the last hundred years and the possibilities which the next hundred would bring. Though it is most famous today as the event for which the Eiffel Tower was built, Paris also hosted fifty-six national delegations who built their own pavilions to represent their country and its achievements. Louis Rousselet described the pavilion of the Ottoman Empire: built on the Seine, and inspired by the Ottoman mosques of Istanbul and (somewhat incongruously) the Mamluk Mosque of Qaitbay. Rousselet was particularly impressed by the rugs in the pavilion: on its floors and walls were 'spread out in profusion splendid carpets from the imperial manufacture of Hereke', including a copy of a rug presented to Kaiser Wilhelm I on his visit to Turkey in 1898, which Rousselet described as a 'piece of incomparable beauty and enormous value' (Louis Rousselet, *L'exposition Universelle de 1900*, Paris, 1901).

The design of our rug is taken directly from that of the Safavid, Lobanov-Rostovsky medallion rug, now in the Hermitage Museum. St Petersburg (see John Mills, 'The Salting Carpets', *Oriental Carpet and Textile Studies Vol. V, Part 2*). Though the rug had originally been in Istanbul, it went to Russia in 1878 at the time of the Russo-Turkish war. The rug was subsequently published as a large plate in Friedrich Sarre's 'Vienna Book', *Orientalische Teppiche*, Vienna, 1892-96. Both rugs have the same verses from Sa'di in the border cartouches, and a matching arrangement of animals in the field. The main difference in design is a softening of the colour palette, probably to suit the tastes of potential buyers at the World's Fair.

The Lobanov-Rostovsky rug belongs to the 'Salting' group, named after an example in the Victoria and Albert Museum. The group all have a poetic text around a field populated by paired animals, enclosing a bold circular medallion. Like the 'Topkapi' prayer rugs mentioned in the note for Lot 170, for years the attribution of these rugs has been a matter of discussion for scholars. In her article on Koum Kapi, Bensoussan rehearsed the argument of May Beattie, that they were woven in Hereke in the nineteenth century. It is now believed that the rugs are much older, dating from the mid sixteenth century. It is also now believed that they are Safavid rather than Ottoman. All are woven with a wool pile but, like the rugs of Koum Kapi, the field is decorated with metal thread highlights. Further examples include the Von Pannwitz Carpet in the Thyssen-Bornemisza Collection, an example in the Metropolitan Museum, and the Marquand Rug in the Philadelphia Museum of Art.

The rug was purchased by Julius Orendi during the *Exposition*, before he went on to visit Hereke and Istanbul in 1902. In spite of his familiarity with the work of early 20th century Armenian weavers of Istanbul, in his book he described it as sixteenth century in date. By the time it was published, he had already sold it to one Frau Toni Schwarz in Vienna. The invoice, dated 14 January 1916, is sold along with the rug and a letter of thanks from Julius Orendi confirming that he had acquired it at the Exposition Universelle. It remained in an Austrian collection, and though it was to be offered at Rippon Boswell, 13 March 1982, lot 48 it was withdrawn by the owners before the sale.

The rug is unusual on many accounts: it has a very thick pile and it is also older than most Koum Kapi carpets, certainly predating the year 1900 and thus part of the first great flourishes of the Koum Kapi workshop on the eve of the First World War. Rippon Boswell attributed the weaving to Hagop, a suggestion which George Farrow supported based on the quality of the rug, the loyal reproduction of a classical design, and the thick pile. A rug of similar design, though smaller in size, is in the Arkas collection which is also attributed to the work of Hagop Kapoudjian (*Kumkapi rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, p.32, no.1). Cartoons signed by Hagop Kapoudjian depicting animals around a lobed central medallion, much like that on this rug, are offered in the present sale, see lot 180.







179

**\*179**  
**A DRAWING OF A SINGLE FLOWER**  
SIGNED H. KAPOUDJIAN, CIRCA 1930

Opaque pigments on paper, mounted, framed, and glazed  
8<sup>7</sup>/<sub>8</sub> x 5<sup>1</sup>/<sub>2</sub>in. (22.4 x 13cm.)  
£250-350  
US\$320-450  
€300-410

**PROVENANCE:**  
George Farrow, personal catalogue, 1998

**PROVENANCE:**  
George Farrow, personal catalogue, 1998

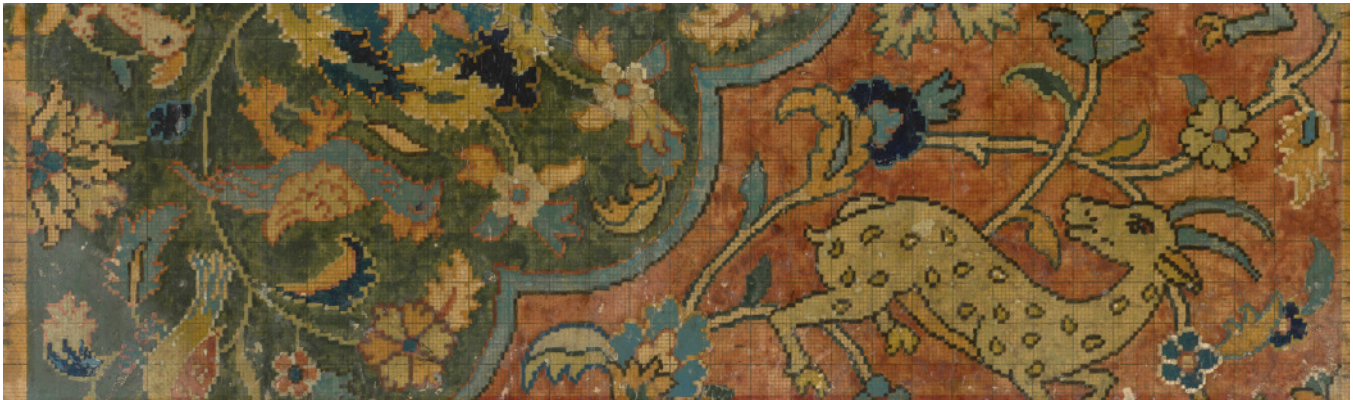
**EXHIBITED:**  
Signed 'H. Kapoudjian' in cursive Roman script

Finely-executed, this drawing not only indicates Hagop's skills as a draughtsman but also the way in which he was shaped by the scholarly study of carpets. It was drawn on a piece of paper, the reverse of which has an image of a Qianlong period silk lampas, hanging examples of which are in the Victoria and Albert Museum, Chester Beatty Library and the Musée Historique des Tissus in Lyons. On the face of the drawing, is the imprint of the cover of Carl Hopf, *Die Altpersischen Teppiche*, Munich, 1913, a volume which would have provided further inspiration and instruction of the wider carpet field.

**INSCRIBED:**  
Hagop's name and initials appear in black Armenian script along the lower edge of one of these designs

Mounted on wooden boards and pierced in the corners, these cartoons were the working copies which would have been tied to the looms while the weavers worked. They were numbered on the back, suggesting that once they had completed a particular section, the weavers could ask their overseer (*oust*a) to bring them the following numbered section.

The depiction of animals in a densely-filled field of scrolling vines is a common feature of Hagop's weaving. However, the two cartoons in this group displaying part of a lobed medallion, are particularly relatable to the horizontally-woven rug woven by Hagop Kapoudjian for the *Exposition Universelle* of 1900, offered as lot 178 in the present sale.



180

174

**\*181**  
**FOUR ORIGINAL HAND-DRAWN RUG CARTOONS**  
SIGNED HAGOP KAPOUDJIAN, PARIS, CIRCA 1925

Translucent pigments on graph paper, comprising two parts of a floral meander border, a field section with split palmettes, and a border fragment with cartouches, laid down on wooden boards and pierced in the corners, the versos numbered, one pasted to black cardboard, framed and glazed  
The largest 23<sup>3</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub>in. (60.5 x 27.1cm.)  
£350-550  
US\$450-700  
€410-640

**LITERATURE:**  
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.86, no.50 and p.90, no.52a, b, and d

**INSCRIBED:**  
The name 'Hagop' and initials 'H.K.' appear in Armenian and Roman script on three of the cartoons

The cartoon depicting a cartouche in a green border with serpentine cloudbands resembles the border on lot 183 in the present sale. Like that example, it is signed with Hagop's initials in both Armenian and Latin script. On the back of these cartoons is stamped 'H. Kapoudjian, 24 Rue St-Lazare, Paris. It was to these premises Hagop moved in the mid 1920s, with funding provided by Abraham Toussounian, and established a number of looms to make silk rugs and to repair those in important collections such as those of Calouste Gulbenkian and Hagop Kevorkian (George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.13). For further information on the Hagop cartoons in this sale, see lot 180.

**\*182**  
**THREE ORIGINAL HAND-DRAWN RUG CARTOONS**  
SIGNED HAGOP KAPOUDJIAN, PARIS, CIRCA 1925

Translucent pigments on graph paper, one depicting a border design, the other two parts of a 'Garden' design carpet, laid down on wooden boards and pierced in the corners, the versos numbered  
The largest 31<sup>3</sup>/<sub>8</sub> x 12<sup>5</sup>/<sub>8</sub>in. (79.8 x 31.5cm.)  
£400-600  
US\$520-770  
€470-700

**LITERATURE:**  
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, pp.87-94, nos.51, 52c, and 55a



Zareh's final workshop at Chepa with Mannik (Zareh's principal Ousta) seated on the right. The Chepa atelier finally closed in 1938. Courtesy of Duncan Miller and Arto Keshishian.

182



181

**INSCRIBED:**  
The name 'Hagop' and initials 'H.K.' appear in Armenian and Roman script on two of the cartoons

For more information about the Hagop cartoons in this sale, please see the previous two lots. Like lot 181, two of the cartoons are stamped with the address of Hagop's Paris workshop.



182

175





■\*183

**A SILK AND METAL-THREAD KOUM KAPI RUG**

SIGNED HAGOP KAPOUDJIAN, ISTANBUL, TURKEY, CIRCA 1920

Full silk pile, oxidized gold and silver metal-thread, overall excellent condition  
6ft. x 4ft.3in. (183cm. x 129cm.)

£20,000-30,000 US\$26,000-38,000  
€24,000-35,000

**PROVENANCE:**  
George Farrow, personal catalogue, 1991

**LITERATURE:**  
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.21, cat.no. MWI 2

**INSCRIBED:**  
Hagop Kapoudjian's initials appear woven in pile in Armenian and Latin letters in six places

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

This rug has in it many of the hallmarks of Hagop's later career, indicative of his growing confidence as a designer. For a start, it is repeatedly and emphatically signed with his initials, leaving no doubt about who was behind the design. It also marks something of a departure from earlier work in that this rug has a less obvious prototype among classical carpets published in the late 19th century.

The design is primarily Safavid in feel. Perhaps the nearest classical counterpart is an early Persian carpet in the Museum fur Islamische Kunst in Berlin (acc.no. I.1534, published Volkmar Gantzorn, *Oriental*

*Carpets*, Cologne, 1998, p.381, no.516). Part of the 'Safavid medallion' group woven in North West Persia in the 15th and 16th centuries, its blue field is decorated with a lattice of bulbous flowerheads and split palmettes, within a border of alternating cartouches and octagonal flowerheads. However, Hagop may also have drawn inspiration from a Mughal example which had also been based on a Safavid original. A carpet in the Metropolitan Museum of Art in New York has a similar lattice design, upon which the Safavid split-palmettes have metamorphosed into *saz* leaves, within a cartouche border. Like ours, that example has cloudbands in the border around the cartouches. Both classical carpets are published in Sarre and Trenkwald's *Altorientische Teppiche*, Vienna, 1926, pl.11 and 56.

Though the overall scheme finds its origin in these carpets, Hagop does not shy away from introduced many new elements to the design. The split-palmettes from the Berlin carpet appear here, but against a deep purple field which can be found on neither. The relationship between border motifs has also been changed: the long cartouches have become the main element, while the lobed palmettes of the Metropolitan Museum's carpet have morphed into smaller quatrefoil motifs. A final innovative touch is the addition of small panels with realistically-drawn songbirds in between the two.

A hand drawn cartoon for the border of a very similar rug is offered as lot 181 in the present sale.







■\*184

**A SILK AND METAL-THREAD  
KOU M KAPI RUG**

ATTRIBUTABLE TO ZAREH PENYAMIN,  
ISTANBUL, TURKEY, CIRCA 1920

Of 'Polonaise' design, overall very good condition  
7ft.7in. x 3ft.10in. (231cm. x 116cm.)

£30,000-50,000      US\$39,000-64,000  
€36,000-58,000

**PROVENANCE:**

Purchased, Anon. sale, Dorotheum, Vienna, 30  
October 1997

The knot count measures approximately 10V x  
11H knots per cm. sq.

A small number of Koum Kapi rugs were woven from the cartoon that has been used here. Its elegant scrolling arabesque design is based on that of a 17th century Isfahan 'Polonaise' carpet. Well known and widely published, this group was the subject of a dissertation by Friedrich Spuhler who created a system for categorising them based on their various design components. The field design on the present lot conforms with Type I, examples of which are in several collections including those of the Kremlin in Moscow (acc.no. 3.721) and two in the Munich *Residenz* (acc. nos. WC7 and WC9). An example in the Museum fur Angewandte Kunst in Vienna was published by Sarre and Trenkwald, *Altorientalische Teppiche*, Vienna, 1926, pl.28, a publication which Zareh and his contemporaries almost certainly referred to for their designs. Another rug with the same field and border design system and elongated proportions woven on a glorious green ground can be seen on the 'Polonaise' carpet of King Umberto, which sold in these Rooms 29 April 1993, lot 432, for what was then the world record price paid for a Persian carpet.

This distinctive Istanbul Armenian silk and metal-thread rug is attributable to the atelier of Zareh Penyamin on account of its similarity to an example in the Arkas Collection, slightly smaller in size, but with fourteen signatures of Zareh Penyamin. Another, more faded example, which was signed in at least five places, was sold in these Rooms, 29 April 1993, lot 325. Two further rugs woven from the same cartoon without signatures were sold in these Rooms, 28 April 1995, lot 495, and 6 April 2006, lot 112. Like the 2006 example, the colours of the present example are extremely well preserved.

■\*185

**A SILK KOU M KAPI RUG**

PROBABLY BY HAGOP KAPOUDJIAN, CORFU OR PARIS, CIRCA 1920

Of 'Vase' design, full silk pile, overall excellent condition  
6ft.5in. x 4ft.4in. (195cm. x 133cm.)

£8,000-12,000      US\$11,000-15,000  
€9,400-14,000

**PROVENANCE:**

George Farrow, personal catalogue, 1993

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

For a long period it had been suggested that those Istanbul silk rugs with a thick, supple pile on red wefts, bearing a madder-red kilim with a white stripe, were woven in Hereke and associated with Abraham Toussounian. Indeed, in her seminal article of 1985 Pamela Bensoussan wrote that 'of all the Koum Kapi weavers [*sic*], Toussounian was the most prolific' ("The Master Weavers of Istanbul", *HALI* 26, p.38). She also notes however that he was an 'energetic entrepreneur' and by the 1930s had dominated the London silk carpet market for over a decade. M. Önder Çokay supported this view in a 2017 article for *HALI*, writing that Toussounian moved to London 'after producing carpets in his studios in Corfu and Istanbul', and that his operations were only brought to a close by the coming of the Second World War ("Istanbul's Masters of Silk", *HALI* 192, p.107).

For the full lot essay please go to [christies.com](https://www.christies.com)



186



185

■\*186

**A SILK KOU M KAPI RUG**

PROBABLY BY HAGOP KAPOUDJIAN, CORFU OR PARIS, CIRCA 1920

Of Caucasian 'Dragon' design, overall excellent condition  
6ft.1in. x 4ft.4in. (185cm. x 132cm.)

£6,000-8,000      US\$7,700-10,000  
€7,100-9,300

**PROVENANCE:**

George Farrow, personal catalogue, 1995

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

Like the preceding lot in the present sale, this rug displays the same striped red kilim which is frequently misattributed to the hand of Abraham Toussounian (see note to lot 185). Like that rug, Farrow believed that this lot was woven by Hagop Kapoudjian's workshop on commission for Toussounian.

The design is based on the 'Dragon' carpets woven in the Caucasus from the seventeenth century, an example of which is in the Islamic Art Museum in Berlin, published by Sarre and Trenkwald, *Alt-Orientalische Teppiche*, Vienna, 1926, vol.1, pl.4. Though we have numerous examples of Koum Kapi rugs based on Persian or Ottoman examples, Caucasian-inspired designs occur far more infrequently. The border design has been re-imagined by Hagop, suggesting this to have been woven in the later part of his career.





187

■\*187  
A SILK ISTANBUL RUG  
POSSIBLY KOUM KAPI, TURKEY, CIRCA 1900  
Of 'Vase' design, minor restorations, some dryness with associated splits

6ft. x 4ft.9in. (184cm. x 144cm.)  
£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

PROVENANCE:  
George Farrow, personal catalogue, 1991

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

■Ω188  
A SILK AND METAL-THREAD ISTANBUL PRAYER RUG  
TURKEY, CIRCA 1960  
Of 'Sultan's Head' design, finely woven on ivory silk warps, overall excellent condition  
4ft. x 2ft.10in. (121cm. x 86cm.)  
£2,000-3,000 US\$2,600-3,800  
€2,400-3,500

PROVENANCE:  
George Farrow, personal catalogue, 1991

INSCRIBED:  
The *mihrab* arch inscribed with 'Istanbul' at the peak and part of Qur'an III, *surat al-imran*, v.31 in the cartouche

The knot count measures approximately 13V x 11H knots per cm. sq.



188

■\*189  
A SIGNED SILK HEREKE CARPET  
WEST TURKEY, CIRCA 1920  
Overall very good condition  
17ft.5in. x 11ft.5in. (531cm. x 349cm.)  
£20,000-30,000 US\$26,000-38,000  
€24,000-35,000

PROVENANCE:  
George Farrow, personal catalogue, 1991

INSCRIBED:  
The carpet is signed *Hereke* in square kufic in one corner

The knot count measures approximately 9V x 10H knots per cm. sq.

From 1864, the Hereke workshop was the official manufacturer of pile carpets for the Ottoman sultans. It was used to furnish the Dolmabahçe and Yıldız palaces, as well as for specific commissions like the construction of a pavilion for the visit of Kaiser Wilhelm I to Turkey in 1898. For such palatial commissions the Hereke looms were able to produce truly monumental carpets: surviving examples in the Dolmabahçe measure up to twenty metres in length. Many also bear a signature in Arabic letters in one corner, though May Beattie suggests that this came to a stop in 1928 when the Turkish government introduced the Latin script ("*Hereke*", *HALI* 4, 2, p.132).



189





190



191



193

■\*190

AN OTTOMAN CUT-VELVET PANEL  
PROBABLY BURSA, 17TH/18TH CENTURY

Woven on a turquoise ground, mounted  
4ft.3in. x 1ft.10in. (129cm. x 57cm.)

£6,000-9,000

US\$7,700-12,000  
€7,100-11,000

■\*191

AN OTTOMAN CUT-VELVET PANEL  
PROBABLY BURSA, 17TH/18TH CENTURY

Woven on a turquoise ground, mounted  
4ft.2in. x 1ft.10in. (128cm. x 57cm.)

£6,000-9,000

US\$7,700-12,000  
€7,100-11,000

■\*192

AN OTTOMAN SILK VELVET AND METAL-THREAD  
PANEL (ÇATMA)  
PROBABLY OTTOMAN BURSA, TURKEY, 17TH CENTURY

Comprising a single complete panel, scarlet and green pile on an ivory ground,  
mounted, framed and glazed  
3ft.10in. x 2ft.2in. (116cm. x 66cm.)

£6,000-8,000

US\$7,700-10,000  
€7,100-9,300

■\*193

A SUZANI

PROBABLY BUKHARA REGION, UZBEKISTAN, 19TH CENTURY

Woven on six panels, some loss, lined  
7ft.6in. x 5ft.2in. (229cm. x 157cm.)

£3,000-5,000

US\$3,900-6,400  
€3,600-5,800

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1979

The relative openness of the field, with an overall lattice of serrated leaves, is typical of *suzanis* from the Bukhara area. A similar design can be seen on an example sold in these Rooms, 26 October 2017, lot 250.



192

■\*194

OTTOMAN CUT VELVET PANELS  
CONVERTED INTO A SCREEN

THE PANELS PROBABLY BURSA, TURKEY, 17TH CENTURY; THE SCREEN LATE 19TH/EARLY 20TH CENTURY

Comprising three panels, the outer panels mounted with a shaped section of the field from two matching velvet panels, with a band taken from the border set above, the central leaf with velvet fragments assembled around a small mirror, all panels lined with red velvet, each topped with an arch-shaped pane of glass, the hinges weak

Each panel 5ft.4in. x 1ft.10in. (163cm. x 57cm.)

£7,000-10,000

US\$9,000-13,000  
€8,200-12,000

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1983



194





■\*195  
**A SILK EMBROIDERED CAUCASIAN RUG**  
LATE 18TH/EARLY 19TH CENTURY  
The central medallion depicting a lion hunting a bull, lined, overall very good condition  
6ft.2in. x 3ft.11in. (188cm. x 120cm.)  
£16,000-22,000  
US\$21,000-28,000  
€19,000-26,000

**PROVENANCE:**  
With C. John Rare Rugs Ltd., London, 1987

This example comes from a small group of embroideries, taking their inspiration from Safavid kilims but woven in the last years of the eighteenth century in the Caucasus. Generally, these are woven with a central niche, as with an example in the Khalili Collection (acc.no. TXT 183, published in *Stars of the Caucasus*, London, 2018, p.103, no.4.50),

or those sold in these Rooms 27 October 2022, lot 175 and 25 June 2020, lot 160. An example published by Nathaniel Harris is inscribed with a name Hajji Mirza Hussein al-Kashani (*Rugs and Carpets of the Orient*, London, 1977).

Though its meaning remains a source of speculation, the image of a lion attacking a bull is one of considerable antiquity in Iran. It features, for example, on the monumental stone friezes of the Achaemenid palace of Persepolis. Silk embroideries of this type drew widely from the Persian past for their content: an example with Moshe Tabibnia has mounted figures with Safavid-style turbans (*Stars of the Caucasus*, *op.cit.*, no.4.49, p.101). Another in the Krauss collection depicts scenes from the story of Layla and Majnun. A comparable example with a lion and bull in the central medallion sold in these Rooms, 24 April 2012, lot 68.



■\*196  
**A SILK HERIZ RUG**  
NORTH WEST PERSIA, CIRCA 1850  
Of 'waq-waq' design, light even wear, minor restorations  
5ft.11in. x 4ft.6in. (180cm. x 136cm.)  
£12,000-18,000  
US\$16,000-23,000  
€15,000-21,000

**PROVENANCE:**  
With George Farrow by 1993

The knot count measures approximately 10V x 7H knots per cm. sq.

The source of the waq waq design, or 'talking tree', which completely

fills the field of the present rug, stems from a legend of Alexander the Great and was a familiar subject of Persian and Indian miniature painting inspired by earlier manuscripts that circulated in regions across present-day Turkey to India in the fifteenth-seventeenth centuries, as seen in 'A Floral Fantasy', Mughal India, early 1600's, Cleveland Museum of Art, (acc. 2013.319). The plant produces life in myriad forms, with branches blossoming into the heads of animals or birds, including lions, tigers, rams, and dragons. Painted with naturalistic features, yet uncanny through their coexistence, their representation, in profile as well as through aerial views, lends a surreal quality to the work. George Farrow had a small number of pictorial rugs in his collection including, lot 198, a silk Heriz with an even more elaborate and fantastical waq-waq design.





197

■\*197

A PICTORIAL SILK HERIZ RUG

NORTH WEST PERSIA, CIRCA 1880

Depicting Majnun in the wilderness, localised wear  
8ft.9in. x 6ft.3in. (266cm. x 191cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1987  
George Farrow, personal catalogue, 1993

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

The story of Layla and Majnun follows a narrative arc which has become familiar across cultures thanks to the efforts of writers and artists who have reinterpreted the story. In Nizami's poem, Qays is a young man who is driven to madness when he cannot marry his beloved Leyla. Other members of his tribe dub him Majnun, the one who is possessed by *jinn*. He wanders the desert pining for her, even after her death shortly after she married another man. In this rug, Majnun - clad in rags - sits amid wild animals, lost in contemplation. Beside him is a gravestone upon which the name Layla is inscribed.



198

■\*198

A PICTORIAL SILK HERIZ RUG

NORTH WEST PERSIA, CIRCA 1880

Of 'waq-waq' design, uneven wear, minor restorations, selvages rebound  
6ft.2in. x 4ft.5in. (188cm. x 134cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

PROVENANCE:

George Farrow, personal catalogue, 1993

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

There exists a small number of silk Heriz rugs decorated with fantastical and grotesque beasts, including dragons and the mythical *div*. Other examples include one sold in these Rooms, 19 April 2016, lot 43, where they are also depicted clambering up a tree.



■\*199

AN UNUSUAL PICTORIAL SILK FEREGHAN RUG

WEST PERSIA, THIRD QUARTER 19TH CENTURY

Depicting a female figure dancing in a landscape, localised touches of wear  
8ft.9in. x 5ft.10in. (266cm. x 179cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

George Farrow, personal catalogue, 1993

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

In his personal catalogue, George Farrow suggests that this highly unusual rug, depicting a female figure dancing, finds a comparable example in Ian Bennet's *Rugs and carpets of the World*, London, 1978, p.240. That rug is described as having been woven in Kirman and has a similar style of drawing, though it is smaller than our example and quite different in theme. The structure of the present example, however, has much more in common with rugs woven in West Persia, and particularly Fereghan.





200

■\*200  
A COUPLED COLUMN SILK TABRIZ  
PRAYER RUG

NORTH WEST PERSIA, CIRCA 1880  
Unusually displaying two hanging mosque lamps, a light band of wear at one end otherwise full, thick pile throughout, overall very good condition  
6ft.1in. x 4ft.4in. (188cm. x 137cm.)  
£3,500-5,000 US\$4,500-6,400  
€4,100-5,800

PROVENANCE:  
George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 8H per cm. sq.

■\*202  
A SILK HERIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870  
Overall very good condition  
6ft.6in. x 4ft.4in. (198cm. x 133cm.)  
£5,000-8,000 US\$6,400-10,000  
€5,900-9,300

PROVENANCE:  
Andrew R. Dole, Illinois, USA  
Sold Robert C. Eldred Co., Inc., Massachusetts, 13 August 1970, lot 66  
George Farrow, personal catalogue, 1993

INSCRIBED:  
The inscription cartouche reads *farmayesh 'Albin, baft Iravani* - 'commissioned by Albin, woven by Iravani' - and below it the number seven

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

A silk Heriz prayer rug of near-identical design was sold, Sotheby's New York, 24 April 2013, lot 222. It bore an identical inscription with the same name of the weaver and the patron except that at the bottom, it included the number five in the border.



202

■\*201  
A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890  
The numeral '202' woven into the *mihrab* arch, overall very good condition  
5ft.11in. x 4ft.1in. (181cm. x 125cm.)  
£3,000-5,000 US\$3,900-6,400  
€3,600-5,800

PROVENANCE:  
George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 9H knots per cm. sq.

This rug comes from a small group of silk prayer rugs all enigmatically signed with the number '202' at the apex of the triangular arch. This is likely to be a signature associated with a particular weaver or small workshop. The rugs in question vary with regards to the shape of the lamp in the arch and the number of columns, though the group is united by the high quality of the weaving and the silk-wedged structure, as well as a dense design. An example with a similar cartoon was sold in these Rooms, 24 April 2012, lot 94, and further examples sold 15 October 1998, lots 314 and 315; 22 April 1999, lot 205; 3 May 2001, lots 9 and 147, and 25 April 2002 lot 118.

■\*203  
A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870  
Minor spots of wear, one small reweave, selvages replaced, overall very good condition  
5ft.7in. x 4ft.7in. (171cm. x 140cm.)  
£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

PROVENANCE:  
With C. John Rare Rugs Ltd., 1987  
George Farrow, personal catalogue, 1993

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



203





■\*204  
A SILK HERIZ PRAYER RUG  
NORTH WEST PERSIA, CIRCA 1870

Finely woven on polychrome wefts, overall excellent condition  
6ft.2in. x 4ft.6in. (187cm. x 138cm.)  
£20,000-30,000 US\$26,000-38,000  
€24,000-35,000

PROVENANCE:  
George Farrow, personal catalogue, 1993

INSCRIBED:  
The inscription cartouche contains a variant on a couplet by Sa'di, which reads  
*an sarv kih guyand ba-bala-yi tu manad, hargiz ba-chunin qamat u raftar nabashad* - 'That cypress which they say is of your height, can never be of such stature and behaviour'

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



■\*205  
A SILK HERIZ RUG  
NORTH WEST PERSIA, MID-19TH CENTURY

Localised corrosion, minor restorations  
6ft. x 4ft.7in. (184cm. x 139cm.)  
£6,000-8,000 US\$7,700-10,000  
€7,100-9,300

PROVENANCE:  
George Farrow, personal catalogue, 1993

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





206

■\*206  
**A SILK HERIZ RUG**  
NORTH WEST PERSIA, CIRCA 1870

Full pile throughout, minor localised repairs and repaired crease lines, overall good condition  
6ft.3in. x 4ft.1in. (191cm. x 125cm.)

£6,000-8,000	US\$7,700-10,000
	€7,100-9,300

**PROVENANCE:**  
George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 9H knots per cm. sq.



207

■\*207  
**A SILK TABRIZ RUG**  
NORTH WEST PERSIA, CIRCA 1900

Light localised wear, overall very good condition  
6ft.3in. x 4ft. (192cm. x 123cm.)

£2,500-3,500	US\$3,200-4,500
	€3,000-4,100

**PROVENANCE:**  
George Farrow, personal catalogue, 1993

**LITERATURE:**  
Ian Bennet, *Rugs and Carpets of the World*, London, 1977, p.222

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



■\*208  
**A SILK TABRIZ PORTIÈRE**  
NORTH WEST PERSIA, CIRCA 1860

With a closed seam along the vertical axis, overall excellent condition  
8ft. x 5ft.5in. (244cm. x 166cm.)

£8,000-12,000	US\$11,000-15,000
	€9,400-14,000

**EXHIBITED:**  
George Farrow, personal catalogue, 1993

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

We know of relatively few silk portière. An interesting example dated AH1270/1853-4 AD and bearing an inscription suggesting that it may have been woven for Nasir al-Din Shah (r.1848-96) was offered in these

Rooms 14 October 2004, lot 50. Another example woven with the Qajar crown in the design, is in the collection of James D. Burns (*Visions of Nature: the Antique weavings of Persia*, New York, 2010, p.41, no.4) while another was published by George Farrow's frequent collaborator Leonard Harrow (*The Fabric of Paradise*, London, 1988). Farrow himself believed that the patron of the present carpet may have been an Armenian church in North West Persia or Eastern Turkey.

The design of the present lot, dominated by a pair of ornate flowering vases, resembles a rug sold at Sotheby's, 18 October 1995, lot 116, and another published by Jon Thompson, *Silk, Carpets, and the Silk Road*, Tokyo, 1988, p.82, no.86. Like them, this rug has small figural elements, with two faces woven into the lower corners of the field.





209

■\*209  
A SILK KASHAN PRAYER RUG  
CENTRAL PERSIA, CIRCA 1910

Of 'Salting' design, full, thick pile throughout, overall excellent condition  
6ft.8in. x 4ft.2in. (204cm. x 128cm.)  
£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

PROVENANCE:  
With George Farrow by 1993

INScribed:  
An inscription cartouche in the outer guard stripe at the upper end reads *safaresh-e Salmassi*, 'commissioned by Salmassi'

The knot count measures approximately 10V x 9H knots per cm. sq.

■\*209  
A SILK KASHAN PRAYER RUG  
CENTRAL PERSIA, CIRCA 1910  
Of 'Salting' design, full, thick pile throughout, overall excellent condition  
6ft.8in. x 4ft.2in. (204cm. x 128cm.)  
£4,000-6,000 US\$5,200-7,700  
€4,700-7,000

PROVENANCE:  
With George Farrow by 1993

The knot count measures approximately 10V x 9H knots per cm. sq.

The upper half of the border bears six cartouches containing poetry of which the first two lines read;  
*The bright promise of youth is again in the garden,  
The sweet voiced bulbul sends messages to the rose.  
O gentle breeze, if you pass by again the youths meadow,  
Present our obeisances to the cypress, rose and sweet basil.*

Between each of the cartouches are smaller roundels filled with mock *kufic* seals. The inscription that outlines the Sultan's Head are Quranic verses.



210



■\*211  
A SILK FEREGHAN CARPET  
WEST PERSIA, CIRCA 1880

Good pile throughout, original purple silk selvages, surface dirt and some sun fade  
10ft.7in. x 6ft.10in. (322cm. x 208cm.)  
£15,000-25,000 US\$20,000-32,000  
€18,000-29,000

PROVENANCE:  
With C. John Rare Rugs Ltd., London, 1987  
George Farrow, personal catalogue, 1993

INScribed:  
The top of the carpet is inscribed *farmayesh Isma'il va aba yahudi*, 'the work of Isma'il and his [Jewish?] ancestors'

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

A related silk Fereghan rug bearing this weaver's inscription was sold in these Rooms, 7 October 2010, lot 144.





212



213



■\*212

A TABRIZ RUNNER

NORTH WEST PERSIA, CIRCA 1890

Good pile throughout, missing outer guard stripes at each end  
17ft.6in. x 3ft.7in. (533cm. x 109cm.)

£4,000-6,000

US\$5,200-7,700  
€4,700-7,000

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1987  
George Farrow, personal catalogue, 1993

INSCRIBED:

A cartouche at one end is inscribed *fabrik-i isma'il beg shirvani* - 'Factory of Isma'il Beg Shirvani'

■\*213

A BIJOV RUNNER

EAST CAUCASUS, LATE 19TH CENTURY

Corroded brown, minor restorations  
16ft.10in. x 4ft.6in. (514cm. x 136cm.)

£2,500-3,500

US\$3,200-4,500  
€3,000-4,100

PROVENANCE:

With C. John Rare Rugs Ltd., 1978  
George Farrow, personal catalogue, 1993

■\*214

A SILK AND METAL-THREAD CHINESE RUG

NORTH CHINA, CIRCA 1900

Overall excellent condition  
7ft.2in. x 3ft.11in. (219cm. x 120cm.)

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500

PROVENANCE:

George Farrow, personal catalogue, 1993

INSCRIBED:

The Chinese six character inscription reads, *Zhonghe Dian bei yong*, 'Hall of Central Harmony'.

The knot count measures approximately 3V x 6H knots per cm. sq.

Within the Imperial Forbidden City in Beijing, the Hall of Central Harmony is located on the central axis between the Hall of Supreme Harmony and the Hall of Preserved Harmony. It is the second great throne hall where the Emperor prepared for annual rites, such as sowing the fields at the Altar of Agriculture (*Xian Nong Tan*), which he performed in Spring.





■\*215

# A SILK YARKAND CARPET

EAST TURKESTAN, FIRST HALF 19TH CENTURY

Of 'Pomegranate' design, full pile throughout, a few minute spot marks, overall excellent condition  
12ft.8in. x 6ft.2in. (381cm. x 192cm.)

£25,000-35,000

US\$32,000-45,000

€30,000-41,000

## PROVENANCE:

With C. John Rare Rugs Ltd., London, 1983

George Farrow, personal catalogue, 1993

The pomegranate has a long history as a decorative motif in Central Asia: it appears on 4th century woodcarvings described by the archaeologist and traveller Sir Auriel Stein, as well as in ancient Near Eastern cultures like Sumeria. According to Hans Bidder, its tenacity as a decorative motif may be a result of the ease with which this fruit, with its ample content of seeds, may be associated with fertility. (Hans Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1979, pp.49-53).

Silk Yarkand carpets appear amongst the inventories of significant collectors, including that of James F. Ballard who gifted his to the Metropolitan Museum of Art in New York in 1922 (acc.no. 22.100.28). An example which was formerly part of the Doris Duke Foundation was sold at Christie's New York, 3 June 2008, lot 32; the Bernheimer family sold theirs in these Rooms, 14 February 1996, lot 178, and Davide Halevim sold two further examples, 14 February 2001, lot 40 and 41. A rare yellow-ground Yarkand in wool, with a double 'vase' design, formerly part of the collection of Hans König, sold Christie's London, 25 October, 2018, lot 292.







PROPERTY FROM A JAPANESE COLLECTOR

■\*216

## A DECCANI RUG

SOUTH CENTRAL INDIA, 18TH CENTURY

Of Safavid Isfahan design, areas of wear and corrosion, with original wooden box

8ft.3in. x 4ft.1in. (254cm. x 127cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

The present rug forms part of an intriguing group of rugs only recently discovered in Kyoto, Japan, that are defined by distinct colouring, technique and design. Woven on a cotton foundation with 9-ply strands and blue wefts, it is widely considered that they were woven in the Deccan in India. In her extensive thesis on the subject, Yumiko Kamada discusses both the reasons as to where and why these rugs were woven but also the way in which they appear in such high numbers in Japan, (Y. Kamada, *Flowers on Floats: The Production, Circulation, and Reception of Early Modern Indian Carpets*, New York University, 2011).

Kamada suggests that, in contrast to the finer and more expensive weavings of Persia, these smaller, and less costly examples proved attractive to the merchant classes and began to be traded by the East India Companies as a commercial commodity. Through the international commercial network, Deccani carpets were widely distributed particularly to Japan, Portugal, England and the Netherlands and appeared in the households adding exoticism and opulence to interiors, (Kamada, *op.cit.*, pp.403-5). Dutch paintings of the late 17th and early 18th centuries depicted such pieces in the households of wealthy patrons (D. Walker, *Flowers Underfoot*, New York, 1997, pp. 136-146). However, in Japan they were considered even more precious and were honoured in the specific adornment of the ceremonial floats of the annual Kyoto Gion Festival. The festival is one of Japan's most important annual events which has been devotedly celebrated for over a millennium (Walker, *op.cit.*, figs. 135-139).

The present carpet is accompanied with a wooden storage box bearing the inscription "Wanli Rug" on the face of the lid. Interestingly this relates closely to a similar example of almost identical Safavid Isfahan design, sold in these Rooms, 16 April 2007, lot 49. That carpet had the same inscription on the outside of the lid of its box and an additional later 20th century inscription on the inside of the lid that stated that it was one of ten rugs brought back by Kobayakawa Takakage after the Korean Invasion. Takakage (1533-1597) was one of the generals in the Korean Invasion at the Battle of Bunroku (1592) during the Wanli period in both Korea and China. Neither that carpet, or the present lot is 16th century however, and as with many stories that have travelled over time, it would appear that this particular story is an embellishment of the truth.

Further examples from this group were sold in these Rooms; 14 October 1999, lot 147; 24 November 2009, lot 340 and more recently in 27 April 2023, lots 204 and 205.



Above; The Deccani rug shown within the original wooden box with Japanese inscription on the lid.





PROPERTY FROM A PRIVATE GREEK ESTATE

■\*217

## AN AGRA CARPET

NORTH INDIA, CIRCA 1860

Mostly full pile throughout, minor areas of localised wear, overall very good condition  
14ft.8in. x 9ft.8in. (452cm. x 300cm.)

£25,000-35,000

US\$32,000-45,000

€30,000-41,000

### PROVENANCE:

Sir Edward FitzGerald Law (1846-1908)

Thence by descent

Acquired approximately forty years after the carpet was likely woven, and reputedly part of the decoration of an imperial Indian palace, this carpet was purchased by the British diplomat and minister of finance, Sir Edward Fitzgerald Law when stationed in India in 1900. During his tenure in India, Law made significant changes to the economy, completing the currency reform started in 1893, writig off heavy debts of land revenue and making the first sizeable tax reduction in over twenty years. In October 1893, he married Catherine, only daughter of Nicholas Hatsopoulos, a prominent member of an old Byzantine family from Athens, Greece. It was through Catherine's side of the family, after the death of Law in 1908, that the carpet passed down by descent, remaining with the family in Greece ever since.

The present carpet is typical of those produced within the midpoint of 19th century Agra production, distinguished by the bold scale of drawing in both the field and border, the fine weave and, in particular, the vibrant colouring. Woven within each of the corners of the border is the figural depiction of a pair of small animals, probably horses. This charming inclusion is a common feature found on a particular group of carpets, the most well known of which was formerly part of the important tapestry and carpet collection belonging to the British property developer Reginald Toms (Murray L. Eiland Jr. and Murray Eiland III, *Oriental Carpets, A Complete Guide*, Toronto, 1998, p.297, fig.298). Further examples of the group with linked arabesque borders sold; Christie's London 25 April 2002, lot 100 and Christie's New York, 18 December 2001, lot 62 and more recently in Christie's London, 28 October 2021, lot 182 where each corner bore a saddled horse with its foal above a pair of confronting horned rams.







218

VARIOUS PROPERTIES

■\*218

AN AGRA LONG RUG

NORTH INDIA, CIRCA 1890

Overall excellent condition  
10ft.1in. x 4ft.2in. (308cm. x 127cm.)  
£3,500-5,000

US\$4,500-6,400  
€4,100-5,800



219

PROPERTY FROM A PRIVATE LONDON COLLECTION

■219

AN INDIAN RUG

POSSIBLY AMRITSAR, NORTH INDIA, LATE 19TH CENTURY

Of Mughal 'Tree and Shrub' design, good pile throughout, localised repairs  
6ft.5in. x 5ft.4in. (201cm. x 167cm.)  
£5,000-7,000

US\$6,400-8,900  
€5,900-8,200

The design of this carpet, with rows of flowering trees, some alternating with cypress, is a direct copy of a well documented fragmentary North Indian, Kashmir or Lahore carpet of 'Tree' design, c.1650, that is now in the Frick Collection, New York (61.10.7; Daniel Walker, *Flowers Underfoot: Indian Carpets of the Mughal Era*, New York: Metropolitan Museum of Art, 1997, exhibition catalogue, fig.98, p.101). Considering the proportions of the border, and the numerous fragments that survive in various collections, Charles Grant Ellis was of the opinion that the field of that carpet may originally have displayed up to eight trees in each row. (Walker, *op.cit.*, p.102).

VARIOUS PROPERTIES

■\*220

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Full pile throughout, localised minor restorations, overall good condition  
9ft.11in. x 7ft.9in. (303cm. x 237cm.)  
£10,000-15,000

US\$13,000-19,000  
€12,000-18,000



220





PROPERTY OF A PRINCELY COLLECTION

■221

A RARE MUGHAL SILK RUG

PROBABLY HYDERABAD OR WARANGEL, THE DECCAN, SOUTH INDIA,  
18TH CENTURY

Of 'Flower in Lattice' design, corroded dark brown, uneven scattered spots of  
wear, localised restorations along the central axis, partially backed  
7ft.4in. x 5ft.1in. (223cm. x 155cm.)

£120,000-160,000

US\$160,000-200,000  
€150,000-190,000

PROVENANCE:

Church of Apportas, Portugal  
With Senator William A. Clark by 1910  
Accessioned to the Corcoran Museum of Art, Washington, by 1948  
*Important Carpets from the William A. Clark Collection*, Corcoran Gallery of  
Art, Sotheby's New York, 5 June 2013, lot 25, from where purchased by the  
present owner.

EXHIBITED:

New York, Metropolitan Museum of Art, '*Loan Exhibition of Early Oriental  
Rugs*', November 1, 1910 - January 15, 1911  
Washington, D.C., Corcoran Gallery of Art, '*Carpets for the Great Shah*',  
October 3 - November 16, 1948

LITERATURE:

Wilhelm, Valentin, *Catalogue of a Loan Exhibition of Early Oriental Rugs*,  
New York, 1910, no. 48  
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  
"Carpets for the Great Shah: The Near-Eastern Carpets from the W. A. Clark  
Collection," *The Corcoran Gallery of Art Bulletin*, Washington, D.C., Vol. 2, No.  
1, October 1948, p. 25





Until around 1630 Indian carpet designs were based upon earlier Persian models but after this point artists were encouraged to develop a greater ‘Indian’ aesthetic. Many of their designs contained characteristic rich ruby-red fields with delicate lozenge lattices enclosing botanical flowers such as the chrysanthemum, which had been amongst the most favoured flowers of Shah Jahan's court, (see Christie's London, 27 October 2022, lot 200). Similarly, the lattice can be seen in the illuminated borders of album pages of the period as seen on a page in the Emperor's Album, (Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski and Wheeler M. Thackston, *The Emperor's Album*, New York, 1987, no.56, pp.196-7), and on a ceiling in the *Aramgah*, (Emperor's Bed chamber) in the Red Fort, Delhi, painted between 1639-48 (Daniel Walker, *Flowers Underfoot*, New York, 1997, p.140, fig.85, p.89). By the mid-1700s, however, as the Mughal Court transferred its economic and political focus from Persia to its western European trading allies, the botanical accuracy and design ethos was replaced with a more restrained, less organic flare, in line with the European aesthetic.

The present rug belongs to a small group of 'flower-in-lattice' pattern rugs, all of which have a delicately drawn lattice enclosing sprays of flowers shown facing forward and in three-quarter views, some depicted naturalistically, others more stylised. Some are woven as single columns while others display a wider paired column format. The border design of most, is of flowering carnations linked by angular stems and the guard stripes are decorated with rhythmically repeating flower



heads. In addition to the present lot, the other examples in this group are; a long format runner in the Musée des Tissus, Lyon; an almost identical runner, formerly in the Figdor/Cassirer collection (ill. F. R. Martin, pl. XXIII), now in Detroit Institute of Art; a fragment in the Al-Sabah Collection, Kuwait; another fragment, presumably from the same carpet, in the Museum of Islamic Art, Qatar; a carpet sold from the Kevorkian Collection, Anderson Galleries, New York, March 11-13, 1922, lot 605; one sold from the Benguiat Collection, Anderson Galleries, New York, April 23, 1932, lot 26; another sold from the Untermyer Collection, Parke-Bernet Galleries, New York, May 10-11, 1940, lot 207; one sold from the Quill Jones Collection, Parke-Bernet Galleries, New York, March 21, 1952, lot 108; and one sold in these Rooms, 2 May 2019, lot 227, now in the Islamic Arts Museum, Malaysia, (exhibition catalogue, *A Journey Through Islamic Art*, Kuala Lumpur, 2023, p.191. pl.2.51). A number of these examples, including the Corcoran carpet, have golden yellow guard stripes and purple minor stripes flanking the red border, whereas the present carpet has the opposite arrangement with deep purple guard stripes and yellow minor stripes.

In India, like most other weaving centres in the world at that time, silk was considered one of the most precious of materials but also the most fragile, making those that survive today very rare indeed. The deep ruby-red ground compliments the rich purple and golden yellow colours of the design and the carpet has a luminous and luxurious quality. Its appearance must have been quite striking against the cool, white marble floors of the palace upon which it would have been laid.

PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

■\*222

A PART-COTTON SAFAVID ISFAHAN RUG  
CENTRAL PERSIA, MID 17TH CENTURY

Woven with white cotton highlights, even wear and corrosion with associated restorations, lined  
6ft.8in. x 4ft.8in. (204cm. x 141cm.)

£8,000-12,000 US\$11,000-15,000  
€9,400-14,000

■\*223

A SAFAVID ISFAHAN RUG  
CENTRAL PERSIA, FIRST HALF 17TH CENTURY

Good pile in the border and parts of the field, localised restorations, rewoven sides and ends  
6ft.4in. x 4ft.5in. (192cm. x 134cm.)

£12,000-16,000 US\$16,000-20,000  
€15,000-19,000

The red ground Isfahan carpets, such as the present lot, with scrolling arabesques terminating in palmettes set within an indigo or deep green border of similar palmettes, are the most commonly encountered group of 17th century Persian carpets to have survived to the present day. 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. A comparable example sold in *The Dani and Anna Ghigo Collection*, Christie's London, 12 May 2016, lot 401. This rug retains a wide variety of original colours and their juxtaposition is particularly harmonious. For a brief account of these carpets covering the arguments as to their origins please see the foreword to the *Bernheimer Family Collection of Carpets* sold in these Rooms, 14th February 1996, pp.15-16.







■\*224

# A NORTH WEST PERSIAN CARPET

SECOND HALF 18TH CENTURY

Extensive areas of wear and corrosion with associated repiling and tinting, last few rows at each rewoven

11ft.3in. x 5ft.5in. (342cm. x 165cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

## PROVENANCE:

Anon sale, Christie's London, 24 April 1997, lot 453, from where purchased by the present owner

The field design on the present lot derives originally from the tree carpets woven in south east Persia in the 'vase' technique. As with many other examples from this group, later versions were woven in north west Persia. The immediate north west Persian prototype of the present rug was previously part of the collection of the Berlin Museum but which was lost in 1945 (K. Erdmann, *Seven Hundred Years of Oriental Carpets*, London, 1970, fig 176, p.140). The drawing on the Berlin carpet was more curvilinear with slightly less stylisation of the design. It also had a red ground. A fragmentary carpet with an identical field design to the present carpet, on an indigo ground, was in the Museum für Angewandte Kunst, Vienna, but was sadly destroyed in the Second World War (F. Sarre and H. Trenkwald, *Alt-Orientalische Teppiche*, Vienna and Leipzig, 1926, vol.1, pl.43).

From its border design the present rug might have been thought to have been woven in the Caucasus. The structure however, with both cotton warps and wefts, confirms a north west Persian origin. The structure is indeed similar to that of the garden carpets from the same region which include the design of the present carpet in their borders. The group is discussed by Christine Klose, 'Betrachtungen zu Nordwestpersischen Gartenteppichen des 18. Jahrhunderts', *HALI*, vol.1, no.2, 1978, pp.112-121, and by Kurt Erdmann (*op. cit.*, pp.66-70).

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

■\*225

# A KURDISH CARPET

AZERBAIJAN, SOUTH CAUCASUS, LATE 18TH/EARLY 19TH CENTURY

Localised areas of wear and corrosion, some associated restoration and repiling

12ft. x 6ft. 2in. (366cm. x 188cm.)

£12,000-16,000

US\$16,000-20,000

€15,000-19,000

## PROVENANCE:

Property from a New Jersey Collector, Sotheby's New York, 22 September 1993, lot 74, from where purchased by the present owner

The striking design of ascending stylised blossoms on the present carpet continues the tradition of earlier sixteenth and seventeenth century Safavid 'Vase' carpets from Kirman. For a detailed summary see 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.

The soft-textured, fine wool and intensely rich natural dyes are typical of the weavings from the mountainous region near to Lake Urmia in eastern Kurdistan. Designs that employ ascending overall floral motifs continued to be used in this region throughout the 18th and 19th centuries and, according to James Burns, were typical of the reduced production in Persia during this period, (see James D. Burns, *Antique Rugs of Kurdistan. A Historical Legacy of Woven Art*, London 2002, no.42, pp.146-7).







PROPERTY FROM A UK ESTATE

■226

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

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

£30,000-40,000

US\$39,000-51,000  
€36,000-47,000

The design of symmetrical bands of leaves, palmettes and cloud bands creates an interesting rhythm across the field which is complemented by the striking cypress tree and palmette border with its successfully resolved corners. Another carpet of similarly large proportions was formerly in the Capela de Santa Luzia, Lisbon and is now in the Museu Nacional de Arte Antigua, (Jessica Hallett and Teresa Pacheco Pereira, *The Oriental Carpet in Portugal*, Lisbon, 2007, p.106, pl.39). The field design of over-size quatrefoil arabesques differs in its arrangement to the present lot but both carpets display a similar border design of alternating cypress trees, palmettes and floral sprays. Where on the Lisbon carpet the border palmettes seem to have degenerated into squat pomegranate-like palmettes, ours are much clearer drawn and show the early stages of the later widely used turtle-palmettes that dominate north west Persian weavings of the 19th century.

The rich array of colours within the palette of our carpet retain much of their original depth and are used in numerous combinations. Unusually a number of the larger cusped palmettes and smaller flowerheads have a more exotic spotted decoration which is less common.

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

all of the court designs. For a fuller discussion on the design source and carpets of Isfahan see Jessica Hallett, 'From the Looms of Yazd and Isfahan', in *Carpets and Textiles in the Iranian World, 1400-1700*, Oxford and Genoa, 2010, pp.90-123.

While the design aligns with contemporary weavings produced in Isfahan, the weave of the present carpet differs in that it is *jufti* knotted. It was previously considered that carpets woven in the 17th and 18th centuries that displayed structures woven with *jufti* knotting, (asymmetric knotting over four warps) were associated with the weaving centers of north west Persia and the south Caucasus. However, it is now widely acknowledged that carpets with this particular style of knotting were woven in Khorassan in north east Persia. Ian Bennett's article, "Isfahan Strapwork Carpets", *HALL*, Issue 41, pp.38-39, makes mention of an essay written by Dr Jon Thompson in 1977, where he discusses the positive attributes of carpets woven in this technique.





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VARIOUS PROPERTIES

■\*227

A SAUJ BULAQ CARPET

NORTH WEST PERSIA, AZERBAIJAN, FIRST HALF 19TH CENTURY

Good pile throughout, corroded dark brown, overall very good condition  
10ft.3in. x 5ft.7in. (314cm. x 175cm.)

£6,000-8,000	US\$7,700-10,000
	€7,100-9,300

The present Kurdish rug was woven in the mountainous region surrounding Lake Urmia in northern Azerbaijan. Sauj Bulaq rugs have distinctive ornamentation which reveal influences of the rugs from the nearby Caucasus and are associated with having particularly captivating colour palettes of brilliant, harmonious colours woven with a lustrous wool. The lightly corroded dark brown field of the present lot is densely packed with a mosaic of polychrome serrated lozenges, known as *ashlik*, that appear frequently in rug designs from this region, (see James D. Burns, *Antique Rugs of Kurdistan. A Historical Legacy of Woven Art*, London 2002, no.49, pp.160-1).



228

■\*228

A BIJAR CARPET

WEST PERSIA, CIRCA 1860

Of 'shrub lattice' design, light even wear, one minor restoration, overall very good condition  
9ft.11in. x 4ft.10in. (301cm. x 147cm.)

£3,500-4,500	US\$4,500-5,800
	€4,100-5,300

This decorative 'Shrub and Tree' motif is seen on a subgroup of 17th century Kirman carpets woven in the 'vase' technique, one of the main sources of inspiration for early Kurdish weavers whose rugs were more often woven in the *kelleh* format (May H. Beattie, *Carpets of Central Persia*, Sheffield, 1976, nos.54-57, pp.79-81; The Bernheimer Collection, Christie's London, 14 February 1996, lot 72; *HALI* 1/2, 1978, p.120). The descendent carpets of those were arguably the inspiration for the Caucasian 'Tree' Kazaks (see Christie's London, 26 October 2023, lot 148, for an early, naturalistic version) as well as the 18th and 19th century *bid majnun* and Garden carpets of Persian Kurdistan, (see 'Shrub' lattice carpet, Sonqur area, Persian Kurdistan, 18th century, Burns Collection, Seattle, *HALI*, Issue 122, p.136, fig.1).



■\*229

A KUBA CARPET

EAST CAUCASUS, SECOND HALF 18TH CENTURY

Of 'Afshan' design, even light wear, corroded dark brown, minor scattered spot repairs, reduced in length, rewoven at one end  
7ft.9in. x 5ft.7in. (241cm. x 174cm.)

£7,000-10,000	US\$9,000-13,000
	€8,200-12,000

The 'Afshan' design which comprises large flowerheads, split-palmettes, small flowerheads, amulets and other minor motifs, set within a delicate, lozenge lattice, proved to be one of the most successful in eighteenth century Caucasian carpets, (Charles Grant Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, pp.84-89). Serare Yetkin discusses a group of seventeen carpets bearing this same design, four on a red ground, thirteen on blue, of which sixteen are now in the Türk ve İslam Eserleri Museum, Istanbul, (S. Yetkin, *Early Caucasian Carpets in Turkey*, London, 1978, Vol.1).

The design could be scaled accordingly and here comprises just two columns of ascending flowerheads but which at times could be up to as many as seven in width, (see Yetkin, *op.cit*, pl.74). The yellow ground border design on the present rug, with alternating red and indigo flowerheads issuing bracket-like angular stems on each side, is seen on a similar gallery carpet sold in the Hackwood Park collection, Christie's London, 1998, lot 1121. The narrow ivory floral guard stripe and the reciprocal skittle-pattern outer guard stripe were frequently used together in this group of carpets in varying combinations.





230

■\*230

A NORTH WEST PERSIAN CARPET

HAMADAN REGION, LATE 19TH CENTURY

Full pile throughout, a couple of reweaves and associated minor restorations  
10ft.8in. x 8ft.8in. (330cm. x 270cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

INSCRIBED:

The upper cartouche *kerman(?) pars karpet va shoroka* - 'Kerman(?). Pars Carpets and Associates'

The lower cartouche *faramyesh-i qazan karpet va shoroka* - 'Order of Qazan Carpets and Associates'



231

■Ω231

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

Of 'Vase' design, overall excellent condition  
16ft. x 11ft.8in. (490cm. x 360cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

PROPERTY OF A LADY

■232

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Full pile throughout, localised light corrosion within the ivory, overall excellent condition

11ft.1in. x 7ft.5in. (340cm. x 230cm.)

£7,000-9,000

US\$9,000-12,000

€8,200-11,000

PROVENANCE:

Purchased in London in the early 2000's



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

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VARIOUS PROPERTIES

■\*233

### A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1870

Light even overall wear, localised restorations, overall good condition

17ft. x 12ft. (518cm. x 366cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

■\*234

### A HERIZ GALLERY CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition

18ft.4in. x 7ft.10in. (559cm. x 239cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000



234





■ 235

# A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1880

Minor spots of light wear and corrosion, otherwise full pile throughout, overall very good condition  
12ft.6in. x 10ft.3in. (382cm. x 314cm.)

£14,000-18,000

US\$18,000-23,000  
€17,000-21,000



■ \*236

# A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1910

Full pile throughout, overall excellent condition  
17ft.1in. x 11ft.7in. (520cm. x 354cm.)

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000

## PROVENANCE:

Bearing a lead seal of the Oriental Carpet Manufacturers, (1907 to 1968).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

■†237

A RARE USHAK MEDALLION COURT CARPET

OTTOMAN TURKEY, 1475-1485

Areas of wear and associated restoration, main border missing at each end  
15ft.11in. x 8ft.10in. (486cm. x 270cm.)

£80,000-120,000  
US\$110,000-150,000  
€94,000-140,000

PROVENANCE:

By repute the carpet belonged to a French family that relocated to France from Constantinople at the beginning of the 20th century and was subsequently passed down by descent

Lot essay written by Carlo Maria Suriano

This previously unrecorded Ushak Medallion carpet joins the small number of other examples in which the grand decorative pattern features a pseudo-kufic calligraphic frieze along the main border. Now seven in total, these carpets belong to the earliest phase of Ushak Medallion production which, as I shall discuss here, covered a period of some fifty years. While they have generally been given an undifferentiated 15th century date, it is clear that these seven carpets represent not a single production moment, but a rapidly evolving period of design evolution covering perhaps the first half-century in the story of early Ottoman court art.

Of the now seven known Medallion Ushak carpets of this group, two others feature precisely the same pseudo-kufic border as the present example. A fourth complete example shows slight variations in the border, along with stylistic evidence suggesting it was made after the previous three.

Three more complete Ushak Medallion carpets make up this early production group. These show only a partial or fragmented version of the pseudo-kufic frieze, reflecting rapid changes in court taste as luxuriant floral elements increasingly replaced the original calligraphic pattern.

1. The present example; 2. Czartoryski-Altounian-Wher; 3. Castellani-Bruschettiini; 4. Maciet-Musée du Louvre, Paris, inv.no. AD 14 428/UCAD 14 428; 5. Chevalier-Musée du Louvre, Paris, inv.no. MAO 959; 6. Grassi-Thyssen-Bornemisza; 7. Stroganoff-Museum für Kunst und Gewerbe, Hamburg, inv.no.1958.43.

The first four Ushak Medallion carpets listed here feature a red ground while the last three have a blue ground.

The Ushak Medallion design is one of the expressions of a new artistic programme first conceived under Court directives during the last years of the reign of Mehmed II Fatih (1432-1481). The discovery of a previously unrecorded example of the early Ushak Medallion production, published here for the first time, is therefore a significant moment, prompting reappraisal of the whole group with a view to establishing a weaving chronology. Stylistic evidence, detailed below, suggests that the newly discovered example stands alongside the Wher and Bruschettiini carpets as the three earliest known Ushak Medallion carpets ever produced. They can be ascribed to around 1475-1485, a period that includes the last years of reign of Mehmet II Fatih (1432-1481) and the very early years of reign of his son, Bayazid II (1481-1512).

The Maciet and the Chevalier carpets at the Musée du Louvre would appear to have been made around 1500 to 1510 (the last decade of the reign of Bayazid II), while the last two carpets would appear to have been made some time in the following decade, thus during the short reign of Bayazid’s son, Selim I.

THE CREATION OF USHAK MEDALLION CARPETS

There is evidence that the formation of an Ottoman royal scriptorium or *kitabhane* under the patronage of Mehmed the Conqueror was responsible for the creation of the first court style (J. Raby, ‘Court Patronage and Design. Birth of a Court Style’, pp. 76-77, in *Iznik. The Pottery of Ottoman Turkey*. N. Atasoy and J. Raby, London 1989). A leading figure in the royal scriptorium was ‘Baba Nakkaş’ whose celebrated album illustrates decorative designs related to the bindings and illumination of manuscripts dedicated to Mehmed II (known as Mehmed Fatih - known in the west as the Conqueror). This decorative programme, which Julian Raby labelled as the *Rumi-Hatayi* style, is characterised by a unique combination of arabesque decoration (*Rumi*) combined with floral (*Hatayi*) elements of Chinese origin. Raby speaks of an “Ottoman style (that) was denser, more compact and forceful than the somewhat languorous Timurid version”. These major artistic changes occurred during the 1460s and 1470s and they informed all minor arts.

It has long been agreed that the original design of the Ushak Medallion carpets powerfully embodies the creative impulse that inspired the first Ottoman court style (J. Raby, ‘Court and Export: Part 2. The Ushak Carpets’, in R. Pinner & W.B. Denny (eds.), *Oriental Carpet & Textile Studies II. Carpets of the Mediterranean Countries 1400-1600*. London 1986, pp.177-187). In practice, designs provided by the royal scriptorium would be implemented by specialist workshops producing specific media, although in the case of carpets it would have taken a specialist to transfer the designs to full-scale weaving cartoons. The role of the cartoon master in bringing these carpets to production may provide the answer to a riddle which I will discuss later in relation to the last two blue-ground Ushak Medallion carpets listed above.

Available evidence suggests that the genesis of Ushak Medallion carpet production can be dated to the last years in the reign of Mehmed Fatih (d.1481). In 1473, following his defeat of the Aqqoyunlus, Mehmed had relocated a number of artists from Tabriz to Istanbul. The marked increase in Turcoman influence during the latter part of his reign makes clear that Iranian scribes soon came to dominate the production of royal manuscripts. One scribe in particular is noteworthy here: Ghyyath al-Din al-Isfahani, who signed himself ‘al-Mujallid’ (the bookbinder), appears in several colophons. As discussed in an earlier article (C.M. Suriano, ‘Oak Leaves and Arabesques’, *HALI* 116, pp.106-115, May-June 2001) a close parallel can be traced between a new type of floral decoration seen in the pendants of one of Ghiyath’s undated manuscript bindings and an almost identical floral programme in the pendants of the earliest extant Ushak Medallion carpets. This evidence suggests a date between 1475 to 1485 for the first Ushak Medallion carpets, a period which corresponds to the last years of Mehmed II Fatih and the earliest regnal years of his son and successor Bayazid II. The decorative pattern devised for these early carpets proved to be so successful that it continued almost undisturbed through to the second half of the 16th century and well into the early 17th century. But the nature of the production changed. Around 1540 the Ushak Medallion pattern ceased to dominate Ottoman courtly taste as new carpet designs appeared, and by the second half of the reign of Suleyman the Magnificent (1520-1566) production of these carpets was directed at a well-established general market.







fig. 1, Border detail from the present lot



fig. 2, Border detail from the Czartoryski-Altounian-Wher Ushak carpet



fig. 3, Border detail from the Castellani-Bruschettini Ushak carpet

In discussing the earliest phase of Ushak Medallion carpet production we are therefore looking at those extant early examples conceived and produced exclusively for the Ottoman court of Mehmed II Fatih or for his son Bayazid II. The overall quality of design and detail places these very few carpets as among the finest examples of the type ever produced. As noted, this group is characterised by a shared pseudo-kufic main border not found in later Ushak Medallion production.

Of these I consider the newly discovered carpet, together with the one formerly in the Wher collection in Lugano and the one in the Bruschettini Foundation in Genova, to be the three earliest (1475-1485). The pseudo-Kufic pattern (figs. 1, 2, 3) on these three carpets consists of two alternating elements: an endless knot, formed by a pair of half arabesque polychrome palmettes on a continuous baseline and terminating at the top in two vegetal 'flag-poles', and a lotus palmette, terminating at the top in two more 'flag-poles'. In some ways this design reflects the taste of late 15th century Turkish carpets, notably the Small Pattern Holbein rugs, with their strong geometric pseudo-kufic friezes. As discussed elsewhere, there is nevertheless a substantial difference between the way the frieze is used in these two contrasting contexts: "While the decorative intention of the 15th century Turkish rug border is to create an essentially calligraphic effect, the frieze that characterises this group of Ushak carpets reveals a quite different idea. The artist has taken a single element - the endless knot - from an older tradition, and has then gone on to contextualise it within a much more ambitious and mature ornamental programme" (Suriano 2001).

The pseudo-kufic border in these earliest Ushak Medallion carpets is not experimental, as has been suggested, but part of a new fully realised visual programme created by the leading masters who worked in the *kitabhane* for Mehmed II Fatih and were responsible for the creation of the grandiose Ushak Medallion design.

The original version of the elegant pseudo-kufic border is found across the three examples we have assigned to the first decade of production (1475-1485), but arguably the design has a clarity, graphic precision and overall balance in the newly discovered carpet that is not quite matched in the other two examples. For instance the spacing between the end of the 'flag-pole' elements and the beginning of the inner border in the present example enables the frieze to breathe, while in the Wher and Bruschettini carpets the 'flag-pole' elements push against the minor border. I would suggest that these individual variations correspond to the hand of the specialist whose task it was to transfer designs provided by the royal scriptorium onto full-scale weaving cartoons.

Kurt Erdmann was the first to point out that the concept behind the new Ushak Medallion design is that of an infinitely repeating ground of circular and polylobed (so-called secondary) medallions. (K. Erdmann, *The Early Turkish Carpet*, p.70, London 1977). Effectively it would be the artist in the royal scriptorium who would select a portion of this 'endless repeat' and turn it into a fully realised pattern, frozen in time by the borders around it. Here matters of balance and proportion become key to the success or otherwise of the end result. According to these criteria the design solution proposed for the present example emerges as the grandest and best balanced of the group. By including a much wider section of the 'secondary medallions' than most examples and thus including the greater part of their pendants, the artist creates substantially more space around the 'central medallion', creating a strikingly elegant and spacious layout. The layout of the Wher example is also based on a wider than average section of the design, but due to the unusual width to length ratio it fails to achieve the same monumental thrust. It nevertheless has an essential grandeur as does the third of the earliest examples, the Bruschettini carpet. In time this powerful assertive quality will come to be replaced by the lighter more elongated format seen in the remaining four carpets of our group of seven, in which the central medallion becomes the dominating feature.

Looking for a moment at the central medallion and remaining with the first three carpets in our group, both the present example and the Wher carpet feature a round medallion of great elegance. The central medallion in the Bruschettini, by contrast, shows the ogival form that will go on to become the standard in 16th and 17th century Medallion Ushak production. In layout too the Bruschettini proposes a design solution that will become the preferred variant in later production. Kurt Erdmann suggested misleadingly that the 'simple' arrangement (as seen in the Bruschettini) was a useful feature in dating carpets: "from the material I know, all the Ushak carpets with a simple medallion arrangement are a later development of the classical pattern in which the medallions are arranged in an endless repeat" (Erdmann 1977, *loc.cit.*). There is plenty of evidence starting from our three very early examples and continuing right through 16th and 17th century production, to show that the two variant layouts coexisted. Having come into being at the same time they both remained in the design repertoire over the centuries. (One can think here of the 16th century grand fragmentary examples in Istanbul: one on blue ground in the TIEM, inv. no. 77, and the other on red ground in the Vakıflar Museum, inv. no. A142, as well as the late 16th or early 17th century grand white-ground Ushak Medallion carpet at the Metropolitan Museum of Art, New York, inv. no.1984.69).

Ultimately however it is design quality rather than issues of chronology that determine the aesthetic balance and impact of any individual carpet.

For the full lot essay please go to [christies.com](https://www.christies.com)

VARIOUS PROPERTIES

■\*238

AN USHAK PRAYER RUG  
WEST ANATOLIA, EARLY 19TH CENTURY

Overall excellent condition  
6ft.9in. x 4ft.9in. (206cm. x 146cm.)

£4,000-6,000

US\$5,200-7,700  
€4,700-7,000

The design of this prayer rug with its stepped niche and coral-like branches, are reminiscent of the weavings produced in Ghiordes however the loose, coarse structure and the rich palette of primary colours is that of Ushak production. A similar rug with an additional Ladik-style tulip pelmet is in the Richard R. Markarian collection, Ohio,(W. B. Denny & D. Walker, *The Markarian Album*, Cincinnati 1988, no. 9). An Ushak prayer rug with obvious signs of wear and damage was sold at Rippon Boswell, 4 December 2010, lot 171.



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PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

■\*239

A CENTRAL ANATOLIAN KILIM  
KONYA REGION, MID-19TH CENTURY

Woven without lateral borders as a single panel, with metal-thread highlights, overall excellent condition  
16ft. x 5ft.8in. (490cm. x 177cm.)

£6,000-8,000

US\$7,700-10,000  
€7,100-9,300

A kilim published by Yanni Petsopoulos, *100 Kilims*, London, 1991, no.63 has similar elongated cartouches with horizontal decorative motifs within it. Like our example, the ivory tabs at the edges of Petsopoulos' kilim indicate an origin somewhere near Aksaray. An unusual feature of ours, however, is the presence of metal-thread cruciform motifs in the minor stripes between the cartouches. The use of metal thread is more typical of Erzurum kilims in the North East of Anatolia. A comparable example, lacking metal thread, was sold Rippon Boswell, 28 May 2022, lot 192.





PROPERTY FROM THE COLLECTION OF THE LATE BENJAMIN FERNANDES

■\*240  
A RARE WHITE-GROUND FACHRALO PRAYER  
RUG

SOUTH CAUCASUS, FIRST HALF 19TH CENTURY

Good pile throughout, localised restorations, selvages partially rebound  
7ft.7in. x 5ft.6in. (232cm. x 167cm.)

£15,000-20,000  
US\$20,000-26,000  
€18,000-23,000

PROVENANCE:  
Franz Bausback  
With Benjamin Fernandes, 2000, thence by descent

EXHIBITED:  
*Dragons with Red Tails*, Benjamin Fernandes, Singapore, 28 April-21 May, 2000

LITERATURE:  
*HALI*, Issue 112, fig.2, p.141

Of an unusual large size, this Fachralo rug displays a rare, open white ground. The striking monolithic quality of the central medallion seems both ancient and modern. Its potency is magnified by the almost snow-white field devoid of ornamentation that is contrasted with the intense red of the medallion. The curved outlines of the protruding hooks

above and below the medallion sit in contrast with the jagged red saw-tooth frame that cuts into the blank white field. All of these elements help emphasize the strength and scale of its form.

A larger white-ground Fachralo rug displaying the more common paired medallion, was exhibited by Gallery Cohen at the 9th ICOC in Milan which bore a date, AH1281-1865 AD (*HALI*, Issue 106, p.28). A smaller white-ground Fachralo of prayer format in the Mike Tschebull collection, is published by Ralph Kaffel, *Caucasian Prayer Rugs*, London, 1998, p.54, pl.14. Kaffel lists just two comparisons: F. Bausback, *Antike Orienttepiche*, p.185, and M. Tschebull, 'The Development of Four Kazak designs', *HALI* 1/3, pp.257-261, fig.34. Tschebull believes that the white wool in his and similar rugs has been bleached, which might account for the absence of yellowing common to natural white wool. Other Kazak rugs, such as the small sub-group of Fachralo 'Fur Hide' medallion rugs, an example of which is in the Zaleski collection, use plain white grounds to great effect within their designs, (*HALI*, Issue 175, p.73, fig.12). Some experts have suggested that these small white-ground rugs, with or without niche designs, should be attributed to Lori Pambak rather than Fachralo but the present rug and its kin all possess designs typical of Fachralos both in their borders and the central medallions.



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VARIOUS PROPERTIES

■\*241  
A KARACHOPF RUG  
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1860

Full pile, corroded dark brown, a small number of professional repairs, minor touches of repiling, overall good condition  
6ft.9in. x 5ft.7in. (212cm. x 176cm.)

£6,000-8,000  
US\$7,700-10,000  
€7,100-9,300

PROVENANCE:  
Peter Willborg, Stockholm

The striking green-ground of the present rug displays the classic four and one medallion design associated with the Karachopf area, together with the ubiquitous 'leaf and calyx' border set between reciprocal black and white skittle pattern minor stripes. All the designs are meticulously drawn, and the composition appears both forceful and harmoniously balanced. A comparison of green-ground Karachopfs reveals that there are various sub-groups which differ in ornamentation and palette, and must have been woven in different villages. The present rug relates to the hooked bracket octagon group that is frequently paired with the 'leaf and calyx' border design.

■\*242  
A CHELABERD LONG RUG  
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1890

Good pile throughout, naturally corroded dark brown, minor spots of repiling  
8ft.7in. x 3ft.6in. (262cm. x 106cm.)

£7,000-9,000  
US\$9,000-12,000  
€8,200-11,000

■\*243  
A MOGHAN RUG  
KAZAK REGION, SOUTH CAUCASUS, CIRCA 1890

Full pile throughout, minor touches of repiling, overall good condition  
8ft.4in. x 4ft.5in. (253cm. x 134cm.)

£2,500-3,000  
US\$3,200-3,800  
€3,000-3,500



242



243





244



245



247



248



249



246

■\*244

A KUBA RUG

EAST CAUCASUS, CIRCA 1870

Minor restoration along the outer side guard stripes, selvages replaced, overall good condition

5ft.2in. x 3ft.8in. (158cm. x 112cm.)

£3,500-5,000

US\$4,500-6,400

€4,100-5,800

■\*245

A SHIRVAN RUG

EAST CAUCASUS, CIRCA 1890

Corroded brown with associated repiling, overall very good condition

6ft.3in. x 4ft.3in. (190cm. x 130cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

■\*246

A KUBA RUG

EAST CAUCASUS, CIRCA 1890

Overall excellent condition

5ft.9in. x 3ft.3in. (174cm. x 99cm.)

£2,000-2,500

US\$2,600-3,200

€2,400-2,900

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

■•\*247

AN AKSTAF A LONG RUG

EAST CAUCASUS, LATE 19TH CENTURY

Thick pile throughout, corroded brown, localised restorations

9ft.6in. x 4ft.2in. (289cm. x 127cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

■\*248

A KONAGKEND RUNNER

KUBA REGION, EAST CAUCASUS, LATE 19TH CENTURY

Corroded brown, minor localised restorations, overall very good condition

12ft.9in. x 4ft.2in. (388cm. x 127cm.)

£3,500-5,500

US\$4,500-7,000

€4,100-6,400

PROPERTY FROM A PRIVATE LONDON COLLECTION

■249

A KUBA RUNNER

EAST CAUCASUS, CIRCA 1870

Overall excellent condition

12ft.7in. x 3ft.5in. (388cm. x 107cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

INSCRIBED:

The inscription reads.....





This rug belongs to a small group woven in the Tarim Basin in the 18th century, of which six other examples are known to survive. They share a number of common features: all are compact in size, with a border comprising three rows of interlocking fretwork motifs interspersed with bats, and all are woven in silk with a copper-pink ground. They display variations, however, in their field design. Two examples, one in the Metropolitan Museum of Art, New York (acc.no. 08.248.8), the other in the Musée Historique des Tissus in Lyon – are decorated with rows of small abstract motifs. A unique example in the Wher collection has an overall lattice of peonies.

The present example has three known counterparts with matching fields: one is from the Akeret Collection in the Reitburg Museum in Zurich (Lennart Larsson jr., *Carpets from China, Xinjiang, and Tibet*, London, 1988, p.112, fig.146); another formerly in the collection of Yale University, (E. Herrmann, *Seltene Orientteppiche, VIII*, Munich 1986, no.114), was sold at Sotheby's New York, 31 May 1986, lot 86, and is now in the Thyssen-Bornemisza collection (Friedrich Spuhler, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1998, p.192, no.49). The third was noted by Spuhler, (*op.cit. p.192*), in his discussion of the last of these, which had been published in the 'Asiatische Kunst' exhibition in Berlin, 1929 when it was part of the F. Brandt Collection (cat. no.114). Later in the Berlin art trade with Kunsthandel Venske, it was bought by Eberhart Herrmann, who sold it to the collector Heinrich Nolte in Delbrück, this was then sold at Van Ham Cologne, 5 December 2014, lot 72.

Two rugs considered part of this same group, which were most likely woven as a pair, are in the Metropolitan Museum of Art, New York, (Dimand and Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.331, fig.309), and the Musée Historique des Tissus, Lyon, (inv. no.27.593) respectively. Each display the same border as the other three from the group, but are filled with horizontal rows of miniature dragons alternating with stylised cloudbands, a design loosely drawn from earlier Chinese seventeenth and eighteenth century satins.

A 1998 article by John Taylor and Peter Hoffmeister remains an important survey of what is known of rugs woven in East Turkestan, and they write that 'the oldest surviving rugs are probably no earlier than the mid-18th century and are often in ruinous condition' (John Taylor and Peter Hoffmeister, "Xinjiang Rugs", *HALI*, 85, p.97). While this group is therefore exceptional for its age, this particular example also stands out for its excellent state of preservation.

The fusion of influences in this carpet were a result of the cosmopolitan setting in which they were woven. Kashgar was an important trading city, visited by merchants from Eastern China, South Asia, the Middle East, and beyond. The juxtaposition of a fret lattice and bat in the border of this carpet is comparable with the field of a kneeling mat woven during the reign of the Kangxi Emperor (r.1662-1722) which is in the Metropolitan Museum of Art, New York (acc.no. 49.6.1). Bats were considered auspicious animals for Chinese speakers since the word for a bat in Chinese, *bianfu*, sounds very similar to the word *fu*, which means blessings or happiness (Charles I Rostov and Jia Guanyan, *Chinese Carpets*, New York, 1965, p.92). Bats continued to be used in the borders of rugs woven in East Turkestan into the 19th century, but this group must be among their earliest appearance, at a time when the Qing Empire was consolidating its hold on the Tarim Basin following the conquests of Qianlong in the 18th century.

The field on the present example, however, is more elusive in origin. Michael Franses refers to them as lilies, which Spuhler connects to Mughal Indian carpets. Certainly, there is evidence of the weavers of the Tarim Basin taking inspiration from Mughal carpets, which are known to have been exported widely in the eighteenth century, a process which may have accelerated following the repeated sack of Delhi by Nader Shah and the Marathas in the mid eighteenth century, when much of the Mughal treasury was dispersed and its contents scattered across Central Asia. The article by Taylor and Hoffmeister includes images of a late 18th century Kashgar carpet woven with an overall floral lattice strikingly similar to Mughal carpets, which was then with John Eskenazi (Taylor and Hoffmeister, *op.cit.*, p.95, fig.9)

PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

■\*250

**A RARE SILK KASHGAR RUG**  
EAST TURKESTAN, MID 18TH CENTURY

Localised areas of wear and professional restoration  
4ft.6in. x 3ft.2in (142cm. x 97cm.)

£40,000-60,000

US\$52,000-77,000  
€47,000-70,000

**PROVENANCE:**  
Textile Gallery, London, 2007, from where purchased by the present owner

**EXHIBITED:**  
*Ningxia and Xinjiang Silk Rugs, 16th to 17th Centuries*, The Textile Gallery, London, Summer 1990

**LITERATURE:**  
*HALI* 53, p. 281

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





251



252

VARIOUS PROPERTIES

■\*251

### A NINGXIA CARPET

NORTH CHINA, CIRCA 1900

Minor spots of light corrosion, a minute repair, overall very good condition  
11ft.3in. x 9ft. (346cm. x 277cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

■\*252

### A KANSU RUG

WEST CHINA, MID 19TH CENTURY

Full, thick pile throughout, one minor restoration, overall very good condition  
4ft.1in. x 2ft.2in. (128cm. x 70cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

The structural differences of Kansu carpets are identified by Hans König from the carpets of its neighbouring provinces, determining that they have a cotton weft with no depressed warps, often include visible lazy lines on the reverse and employ a lustrous wool that remains a little wiry (Hans König, "Gansu", *HALL*, Issue 138, January-February 2005, pp.52-64). According to König, nearly all Kansu medallions feature "a geometric emblem resembling a Chinese *shou* Symbol", although the striking mirrored and stylised 'Y' motif in the central roundel on the present rug displays a motif which has proved harder to identify. For further details on Kansu carpets see lot 254, in the present sale.

■\*253

### A NINGXIA RUG

NORTH CHINA, LATE 19TH CENTURY

Full pile throughout, overall excellent condition  
8ft.6in. x 6ft.3in. (259cm. x 190cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200



■\*254

### A KANSU CARPET

WEST CHINA, CIRCA 1870

Of *Pu-lo* design, full pile throughout, overall excellent condition  
10ft.1in. x 5ft.9in. (310cm. x 180cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

Up until the 15th century the region of Kansu in Western China was an important political and cultural corridor that linked the region of Ningxia in the east with the oases towns on the Tarim Basin in Xinjiang to the west. To the north was the wilderness of the Gobi desert, bordered beneath by the fertile and mountainous lands of Qinghai. Importantly the silk route ran through the middle before dividing in two when reaching Xinjiang. Due to its geographical location, Kansu naturally became a transit stop for nomads, travellers and traders but simultaneously became a place of production, with contemporary literature documenting the presence of established looms within the

houses of the settled Han Chinese population. As a result the carpets from Xinjiang, Ningxia and Kansu became, at times, hard to define but work has progressed, and Hans König's studies add new enlightenment to the subject (Hans König, "Gansu", *HALL*, Issue 138, January-February 2005, pp.52-64). See lot 252 in the present sale for an unusual white ground Kansu rug.

This minimalist overall design of small roundels in red, ivory or yellow on an inky-blue ground, framed by various geometric fret patterns was coined *Pu-lo* by Hans Bidder who related it to ancient tie-dyed textiles, produced in north Tibetan fabrics of the Kiang Turk tribe (Hans Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1964, p.95). It proved a highly versatile pattern for producing carpets of varying size. The prominent geometric border and guard stripes are from the Xinjiang repertoire. A Kansu carpet of *Pu-lo* design but with the inclusion of a central roundel and spandrels sold in Christie's New York, 15 December 2004, lot 100.

255



231





PROPERTY FROM A PRIVATE ENGLISH ESTATE

■255

A PICTORIAL KASHAN 'MOHTASHAM' CARPET  
CENTRAL PERSIA, LATE 19TH CENTURY

Mostly in full pile, minor spots of wear in the borders, localised surface marks,  
overall good condition  
15ft.7in. x 14ft. (480cm. x 427cm.)

£15,000-20,000 US\$20,000-26,000  
€18,000-23,000

This charming cartoon depicts a series of figural hunting scenes  
reminiscent of magnificent Safavid carpets of the 16th century (see, for  
example, one preserved in the Metropolitan Museum of Art, New York,

acc.no. 10.61.2). The present lot presents a more restrained variation  
inspired by their resplendent predecessors. Figures of huntsmen are  
depicted on horseback and an array of animals and birds including,  
lions, leopards, gazelles and elephants among others, are repeated and  
mirrored around the central vertical axis. While other Mohtasham  
carpets incorporate animals within their scenes, it is unusual to find  
a carpet with such a wide range of animals across the entire field. A  
'Mohtasham' carpet with a densely filled animal design, woven on a  
smaller scale, was sold in these Rooms, 28 October 2021, lot 198.



VARIOUS PROPERTIES

■Ω256

AN ISFAHAN CARPET  
CENTRAL PERSIA, CIRCA 1930

Finely woven on silk wefts, overall excellent condition  
12ft.10in. x 9ft.5in. (392cm. x 286cm.)

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

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





257

■\*257

A KIRMAN 'MILLEFLEURS' RUG

SOUTH EAST PERSIA, CIRCA 1870

Finely woven, localised wear, ends stabilised, overall good condition  
7ft.7in. x 5ft. (233cm. x 152cm.)

£4,000-6,000

US\$5,200-7,700  
€4,700-7,000

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



258

■Ω258

A PART-SILK TEHRAN RUG

NORTH PERSIA, CIRCA 1940

Overall excellent condition  
6ft.11in. x 4ft.8in. (210cm. x 142cm.)

£5,000-7,000

US\$6,400-8,900  
€5,900-8,200

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

■\*259

A KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, CIRCA 1890

Overall excellent condition  
7ft.3in. x 4ft.5in. (221cm. x 136cm.)

£6,000-8,000

US\$7,700-10,000  
€7,100-9,300

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



260



259

PROPERTY FROM A PRIVATE ENGLISH GENTLEMAN

■260

A PART-SILK TEHRAN CARPET

NORTH PERSIA, CIRCA 1910

Full pile throughout, overall excellent condition  
13ft.4in. x 10ft.1in. (407cm. x 305cm.)

£6,000-8,000

US\$7,700-10,000  
€7,100-9,300





VARIOUS PROPERTIES

■\*261

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

Of 'Garrus' design, localised light wear at one end, corroded brown, overall excellent condition  
18ft.7in. x 11ft. (567cm. x 336cm.)

£20,000-25,000

US\$26,000-32,000

€24,000-29,000

EXHIBITED:

J. P. Willborg, 25th Anniversary exhibition, London, May 2005, pl.12

The intricate lattice design of split-palmettes on the present carpet began to be woven in north west Persia in the 18th century. In her article 'A Group of Inscribed Carpets from Persian Kurdistan', *HALL*, vol.4, no.2, 1981, pp.124-127, Annette Ittig discusses a small group of finely woven carpets with inscriptions, commissioned by an eminent figure from the district of Garrus and dated between AH 1295 (1878-9 AD) and

AH 1324 (1906-7 AD). These carpets are characterised by their quality and design of large scrolling arabesques and floral shrub motifs derived from 16th and 17th century carpets such as the Bernheimer 'Vase' carpet fragment sold in these Rooms, 14 February 1996, lot 150.

The border design of polychrome palmettes linked by and enclosed within leafy flowering vine is unusually woven on an ivory ground which accentuates the variety of rich natural dyes. A large Bijar carpet with a central medallion but the same border design on an ice-blue ground in a private collection, is illustrated by John J. Collins Jr. in, 'Power and Simplicity, The Evolution of the Central Medallion Design in Bijar Rugs, 1840-1940', *HALL* 111, pp.67-75, fig.6. Woven into the field design on a miniature scale in at least six places, are a series of small faces set within radiating suns suggestive of the shams element of the Persian national emblem.

■262

A SENNEH RUG

WEST PERSIA, CIRCA 1870

Of 'gul-u-bul-bul' design, woven on polychrome silk warps, overall excellent condition

6ft.6in. x 4ft.7in. (198cm. x 139cm.)

£5,000-7,000

US\$6,400-8,900

€5,900-8,200

PROVENANCE:

Purchased in London, 2015

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-bul-bul*, 'rose and nightingale' pattern comprising rose-filled bouquets upon which paired birds are nesting, each linked with flowering wreaths and leafy garlands. Originating in earlier Safavid art, the *gul-o-bul-bul* motif continued to be employed in both Persian literature and painting and proliferated all types of objects during the Qajar period, to the extent that it came practically to symbolize the country itself. 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.



263



262

PROPERTY FROM THE COLLECTION OF THE LATE BENJAMIN FERNANDES

■\*263

A SAROUK RUG

WEST PERSIA, CIRCA 1890

Full pile throughout, overall very good condition  
6ft.8in. x 4ft.6in. (202cm. x 136cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

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





264

VARIOUS PROPERTIES

■\*264

### A KARABAGH KELLEH

SOUTH CAUCASUS, EARLY 19TH CENTURY

Of *Harshang* design, mostly full pile throughout, corroded brown, localised restorations  
19ft.2in. x 6ft. (583cm. x 182cm.)

£12,000-16,000

US\$16,000-20,000

€15,000-19,000

Woven in the kelleh format of classical 16th and 17th century Persian workshop carpets, the present lot is well preserved and has a rich palette of natural colours. A similar example is published in Giuseppe Cohen, *Il Fascino del Tappeto Orientale*, Milan, 1968, pl.156. That example has an enigmatic group of symbols in the upper border which may correspond with a signature or date. An almost identical *kelleh* to the present lot in terms of design, colouring and proportion, was sold in these Rooms, 2 May 2019, lot 241.

■\*265

### A SARAB RUNNER

WEST PERSIA, CIRCA 1880

Full pile throughout, overall excellent condition  
16ft.10in. x 3ft.6in. (512cm. x 107cm.)

£3,500-4,500

US\$4,500-5,800

€4,100-5,300

■\*266

### A LONG NORTH WEST PERSIAN RUNNER

CIRCA 1870

Of Veramin design, full pile throughout, localised restorations  
20ft.9in. x 3ft.4in. (633cm. x 101cm.)

£3,500-4,500

US\$4,500-5,800

€4,100-5,300

PROPERTY FROM A PRIVATE LONDON COLLECTION

■267

### A LONG NORTH WEST PERSIAN RUNNER

CIRCA 1880

Of *Herati* design, overall excellent condition  
21ft.9in. x 3ft.4in. (670cm. x 105cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800



265



266



267





268

■\*268  
A BIJAR CARPET  
WEST PERSIA, CIRCA 1890

Of 'Garrus' design, full pile throughout, overall excellent condition  
13ft.11in. x 11ft.1in. (423cm. x 338cm.)

£8,000-12,000	US\$11,000-15,000
	€9,400-14,000

For further information on the *Garrus* design, see lot 261 in the present sale.



269

■\*269  
A BIJAR KELLEH  
WEST PERSIA, CIRCA 1890

Even light overall wear, a couple of light surface marks, overall very good condition  
15ft.4in. x 7ft.2in. (467cm. x 219cm.)

£7,000-9,000	US\$9,000-12,000
	€8,200-11,000

Bijar carpets are renowned for their lanolin rich wool which produces a lustrous sheen and soft touch but which is remarkably hard wearing. In addition, it is particularly successful at retaining the rich natural colours with which it is dyed, seen clearly in the present carpet. The particular format of the present lot, known as a *kelleh*, is frequently associated with the weavings from the first half of the 19th century. The design and colouring of the present lot is very similar to an example in the collection of Anthony G.C Wickersham, dated to the third quarter of the nineteenth century, discussed by John J. Collins Jr. in his article on Bijar carpets, 'Power and Simplicity, The Evolution of the Central Medallion Design in Bijar Rugs, 1840-1940', *HALI* 111, pp.67-75, fig.4.



■\*270  
A BAKSHAISH CARPET  
WEST PERSIA, CIRCA 1880

With the Lion and Sun symbol in each spandrel, overall excellent condition  
14ft. x 9ft.11in. (426cm. x 301cm.)

£15,000-20,000	US\$20,000-26,000
	€18,000-23,000



■\*271

**A BAKSHAISH RUG**

WEST PERSIA, CIRCA 1880

Full pile throughout, overall very good condition  
5ft.10in. x 5ft.3in. (178cm. x 161cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000



271

■\*272

**A MAHAL CARPET**

WEST PERSIA, CIRCA 1890

Light even wear, naturally abraded field, corroded black, a few light surface marks, overall very good condition

10ft.7in. x 9ft.4in. (328cm. x 289cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

■\*273

**A BAKSHAISH CARPET**

WEST PERSIA, CIRCA 1870

Overall excellent condition  
13ft.8in. x 8ft.7in. (423cm. x 267cm.)

£22,000-26,000

US\$29,000-33,000

€26,000-30,000



272



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END OF SALE





INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT	DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
1ft.10in. x 1ft.8in.	57cm. x 50cm.	A Silk And Metal-Thread Koum Kapi Mat	Circa 1920	173	7ft.9in. x 5ft.7in.	241cm. x 174cm.	A South Caucasian Carpet	Second Half 18th Century	229
1ft.11in. x 1ft.3in.	59cm. x 39cm.	A Silk And Metal-Thread Koum Kapi Mat	Circa 1920	174	8ft. x 5ft.3in.	244cm. x 166cm.	A Silk Tabriz Portière	Circa 1860	208
3ft.10in. x 2ft.2in.	116cm. x 66cm.	An Ottoman Silk Velvet And Metal-Thread Panel (Çatma)	17th Century	192	8ft.3in. x 4ft.1in.	254cm. x 127cm.	A Deccani Rug	18th Century	216
4ft. x 2ft.10in.	121cm. x 86cm.	A Silk And Metal-Thread Istanbul Prayer Rug	Circa 1960	188	8ft.4in. x 4ft.5in.	253cm. x 134cm.	A Moghan Rug	Circa 1890	243
4ft.1in. x 2ft.2in.	128cm. x 70cm.	A Kansu Rug	Mid 19th Century	252	8ft.6in. x 6ft.3in.	259cm. x 190cm.	A Ningxia Rug	Late 19th Century	253
4ft.2in. x 1ft.10in.	128cm. x 57cm.	An Ottoman Cut-Velvet Panel	17th/18th Century	191	8ft.7in. x 3ft.6in.	262cm. x 106cm.	A Chelaberd Long Rug	Circa 1890	242
4ft.3in. x 1ft.10in.	129cm. x 57cm.	An Ottoman Cut-Velvet Panel	17th/18th Century	190	8ft.9in. x 5ft.10in.	266cm. x 179cm.	An Unusual Pictorial Silk Fereghan Rug	Third Quarter 19th Century	199
4ft.6in. x 3ft.2in.	142cm. x 97cm.	A Rare Silk Kashgar Rug	Mid 18th Century	250	8ft.9in. x 6ft.3in.	266cm. x 191cm.	A Pictorial Silk Heriz Rug	Circa 1880	197
4ft.11in. x 3ft.3in.	151cm. x 100cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	170	9ft.6in. x 4ft.2in.	289cm. x 127cm.	An Akstafa Long Rug	Late 19th Century	247
5ft.1in x 8ft.2in.	157cm. x 248cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1895	178	9ft.11in. x 4ft.10in.	301cm. x 147cm.	A Bijar Carpet	Circa 1860	228
5ft.2in. x 3ft.8in.	158cm. x 112cm.	A Kuba Rug	Circa 1870	244	9ft.11in. x 7ft.9in.	303cm. x 237cm.	An Agra Carpet	Circa 1890	220
5ft.7in. x 4ft.7in.	171cm. x 140cm.	A Silk Tabriz Prayer Rug	Circa 1870	203	10ft.1in. x 4ft.2in.	308cm. x 127cm.	An Agra Long Rug	Circa 1890	218
5ft.9in. x 3ft.3in.	174cm. x 99cm.	A Kuba Rug	Circa 1890	246	10ft.1in. x 5ft.9in.	310cm. x 180cm.	A Kansu Carpet	Circa 1870	254
5ft.10in. x 3ft.3in.	178cm. x 161cm.	A Bakshaish Rug	Circa 1880	271	10ft.3in. x 5ft.7in.	314cm. x 175cm.	A Sauj Bulaq Carpet	First Half 19th Century	227
5ft.11in. x 3ft.10in.	180cm. x 118cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	176	10ft.7in. x 6ft.10in.	322cm. x 208cm.	A Silk Fereghan Carpet	Circa 1880	211
5ft.11in. x 4ft.6in.	180cm. x 136cm.	A Silk Heriz Rug	Circa 1850	196	10ft.7in. x 9ft.4in.	328cm. x 289cm.	A Mahal Carpet	Circa 1890	272
5ft.11in. x 4ft.1in.	181cm. x 125cm.	A Silk Tabriz Prayer Rug	Circa 1890	201	10ft.8in. x 8ft.8in.	330cm. x 270cm.	A North West Persian Carpet	Late 19th Century	230
6ft. x 4ft.3in.	183cm. x 129cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1920	183	11ft.1in. x 7ft.5in.	340cm. x 230cm.	A Tabriz Carpet	Circa 1890	232
6ft. x 3ft.10in	184cm. x 117cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	177	11ft.3in. x 5ft.5in.	342cm. x 165cm.	A North West Persian Carpet	Second Half 18th Century	224
6ft. x 4ft.7in.	184cm. x 139cm.	A Silk Heriz Rug	Mid-19th Century	203	11ft.3in. x 9ft.	346cm. x 277cm.	A Ningxia Carpet	Circa 1900	251
6ft. x 4ft.9in.	184cm. x 144cm.	A Silk Istanbul Rug	Circa 1900	187	12ft. x 6ft.2in.	366cm. x 188cm.	A Kurdish Carpet	Early 19th Century	225
6ft.1in. x 4ft.4in.	185cm. x 132cm.	A Silk Koum Kapi Rug	Circa 1920	186	12ft.6in. x 10ft.3in.	382cm. x 314cm.	A Heriz Carpet	Circa 1880	233
6ft.1in. x 4ft.4in.	188cm. x 137cm.	A Coupled Column Silk Tabriz Prayer Rug	Circa 1880	200	12ft.7in. x 3ft.5in.	388cm. x 107cm.	A Kuba Runner	Circa 1870	249
6ft.2in. x 4ft.6in.	187cm. x 138cm.	A Silk Heriz Prayer Rug	Circa 1870	204	12ft.8in. x 6ft.2in.	381cm. x 192cm.	A Silk Yarkand Carpet	First Half 19th Century	215
6ft.2in. x 3ft.11in.	188cm. x 120cm.	A Silk Embroidered Caucasian Rug	Late 18th/Early 19th Century	193	12ft.9in. x 4ft.2in.	388cm. x 127cm.	A Konagkend Runner	Late 19th Century	248
6ft.2in. x 4ft.5in.	188cm. x 134cm.	A Pictorial Silk Heriz Rug	Circa 1880	198	12ft.10in. x 9ft.5in.	392cm. x 286cm.	An Isfahan Carpet	Circa 1920	256
6ft.3in. x 4ft.2in.	190cm. x 127cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	171	13ft.4in. x 10ft.1in.	407cm. x 303cm.	A Part-Silk Tehran Carpet	Circa 1910	260
6ft.3in. x 4ft.3in.	190cm. x 130cm.	A Shirvan Rug	Circa 1890	245	13ft.8in. x 8ft.7in.	423cm. x 267cm.	A Bakshaish Carpet	Circa 1870	273
6ft.3in. x 4ft.1in.	191cm. x 125cm.	A Silk Heriz Rug	Circa 1870	206	13ft.11in. x 11ft.1in.	423cm. x 338cm.	A Bijar Carpet	Circa 1890	268
6ft.3in. x 4ft.	192cm. x 123cm.	A Silk Tabriz Rug	Circa 1900	207	14ft. x 9ft.11in.	426cm. x 301cm.	A Bakshaish Carpet	Circa 1880	270
6ft.4in. x 4ft.5in.	192cm. x 134cm.	A Safavid Isfahan Rug	17th Century	223	14ft.8in. x 9ft.8in.	452cm. x 300cm.	An Agra Carpet	Circa 1860	217
6ft.4in. x 4ft.8in.	192cm. x 142cm.	A Silk Tabriz Rug	Circa 1900	210	15ft.4in. x 7ft.2in.	467cm. x 219cm.	A Bijar Kelleh	Circa 1890	269
6ft.5in. x 4ft.4in.	195cm. X 133cm.	A Silk Koum Kapi Rug	Circa 1920	185	15ft.7in. x 14ft.	480cm. x 427cm.	A Pictorial Kashan 'Mohtasham' Carpet	Late 19th Century	235
6ft.5in. x 5ft.4in.	201cm. x 167cm.	An Indian Rug	Late 19th Century	219	15ft.11in. x 8ft.10in.	486cm. x 270cm.	A Rare Ushak Medallion Court Carpet	1475-1485	237
6ft.6in. x 4ft.4in.	198cm. x 133cm.	A Silk Heriz Prayer Rug	Circa 1870	202	16ft. x 5ft.8in.	490cm. x 177cm.	A Central Anatolian Kilim	Mid-19th Century	239
6ft.6in. x 4ft.7in.	198cm. x 139cm.	A Senneh Rug	Circa 1870	262	16ft. x 11ft.8in.	490cm. x 360cm.	A Tabriz Carpet	Circa 1940	231
6ft.8in. x 4ft.6in.	202cm. x 136cm.	A Sarouk Rug	Circa 1890	263	16ft.10in. x 3ft.6in.	512cm. x 107cm.	A Sarab Runner	Circa 1880	265
6ft.8in. x 4ft.2in.	204cm. x 128cm.	A Silk Kashan Prayer Rug	Circa 1910	209	16ft.10in. x 4ft.6in.	514cm. x 136cm.	A Bijov Runner	Late 19th Century	213
6ft.8in. x 4ft.in.	204cm. x 141cm.	A Part-Cotton Safavid Isfahan Rug	17th Century	222	17ft. x 12ft.	518cm. x 366cm.	A Tabriz Carpet	Circa 1870	233
6ft.9in. x 4ft.9in.	206cm. x 146cm.	An Ushak Prayer Rug	Early 19th Century	238	17ft.1in. x 11ft.7in.	520cm. x 354cm.	A Heriz Carpet	Circa 1910	236
6ft.9in. x 5ft.7in.	212cm. x 176cm.	A Karachopf Rug	Circa 1860	241	17ft.5in. x 11ft.5in.	531cm. x 349cm.	A Signed Silk Hereke Carpet	Circa 1920	189
6ft.11in. x 4ft.8in.	210cm. x 142cm.	A Part-Silk Tehran Rug	Circa 1940	238	17ft.6in. x 3ft.7in.	533cm. x 109cm.	A Tabriz Runner	Circa 1890	212
7ft.2in. x 3ft.11in.	219cm. x 120cm.	A Silk And Metal-Thread Chinese Rug	Circa 1900	214	18ft.4in. x 7ft.10in.	559cm. x 239cm.	A Heriz Gallery Carpet	Circa 1890	234
7ft.3in. x 4ft.5in.	221cm. x 136cm.	A Kashan 'Mohtasham' Rug	Circa 1890	239	18ft.7in. x 11ft.	567cm. x 336cm.	A Bijar Carpet	Circa 1890	261
7ft.4in. x 3ft.1in.	223cm. x 135cm.	A Rare Mughal Silk Rug	Early 18th Century	221	19ft.2in. x 6ft.	583cm. x 182cm.	A Karabagh Kelleh	Early 19th Century	264
7ft.7in. x 3ft.10in.	231cm. X 116cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1920	184	20ft.9in. x 3ft.4in.	633cm. x 101cm.	A Long North West Persian Runner	Circa 1870	266
7ft.7in. x 3ft.6in.	232cm. x 167cm.	A Rare White-Ground Fachralo Prayer Rug	First Half 19th Century	240	21ft.9in. x 3ft.4in.	670cm. x 103cm.	A Long North West Persian Runner	Circa 1880	267
7ft.7in. x 3ft.	233cm. x 132cm.	A Kirman 'Millefleurs' Rug	Circa 1870	237	24ft.6in. x 10ft.1in.	748cm. x 309cm.	A Safavid Khorassan Gallery Carpet	17th Century	226



# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the “London Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie’s is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie’s.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from

internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

- (f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 5 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

- (a) As authorised bidder, if you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
- (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://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](http://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](http://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 bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some of the major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

### 1 THE BUYER’S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 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 not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of ‘VAT Symbols and Explanation’ for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie’s ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. 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 recommends you obtain your own independent tax advice with further questions.

For **lots** Christie’s ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer’s premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie’s will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie’s LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer’s premium** (exclusive of any applicable VAT). Christie’s will collect the Indian Equalisation Levy Tax from you, where required to do so.

## 5 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the λ 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.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If 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 F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our ‘**authenticity warranty**’). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work

of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- (h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

- (j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (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**;
- e. books which are described in the catalogue as sold not subject to return; or
- f. defects stated in any **condition** report or announced at the time of sale.

- (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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the ‘**SubHeading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

### 3 YOUR WARRANTIES

- (a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot(s)**, you **warrant** that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less

than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and

- (ii) the **buyer’s premium**; and

- (iii) any amounts due under section D3 above; and

- (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we



of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransportlondon@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

##### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to 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 α 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 α 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 as 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.

##### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

##### (h) Handbags

A **lot** marked with the symbol α 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**.

#### 1 OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

##### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

#### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
- buyer's premium**: the charge the buyer pays us along with the hammer price.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**SubHeading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

#### Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

#### VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"><li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the 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 <b>buyer's premium</b> and shown on the invoice.

#### VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:

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 Ωlots. 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 **lots** 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 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 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 invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.



SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

- Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- ◈ 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.
- ◈ 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.
- ▣ 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.
- ∞ **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**.

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 int erest in the front of the catalogue.

◈ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest, we identify such **lots** with the symbol ◈ next to the **lot** number.

◈ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◈.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the irrevocable written bid.

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**.

Δ◈ **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 Δ◈ 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**.

▣ **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/](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 pupil.

**"Manner of ...":** in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

**"After ...":** in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

**"Signed ..."/"Dated ..."/ "Inscribed ...":** in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

**"With signature ..."/"With date ..."/ "With inscription ...":** in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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: [collectionsuk@christies.com](mailto:collectionsuk@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: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

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.

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



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printed with vegetable-based ink and biodegradable laminates;



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Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



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## 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](mailto: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](mailto:info@christies.com) or provide them in person.*

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