

لَفَايَوْمِكُمْ هَذَا قَالُوا بَلَىٰ وَلَكِنْ حَقَّتْ

لصبا وكعب العظمة أم الحسنين وشهد بن سعيد بن

والله الرحمن الرحيم
فانت بداي طيب ما اغفر عنه ماله وما كذب سيصلي نار اذات طيب
واما مال العطب في جنيد ما جعل من مسد

صَلَاةَاتِ سِرِّكَ
السِّيَّاتِ وَيَعْلَمُ مَا يَفْعَلُونَ
الهِمَّ أَنْتَ عَالِمُ السِّرِّ وَالْخَفِيَّاتِ
نُفُوسُ الْمُنْتَفِقِينَ

الحجالة الذي اسأله ويعطيني

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
من خوار
ربنا
ابن تيمية
والايدى العفوية
وغير ذلك
فوننة شهر ١٢٩٦
معه

Islamic Art

Property of a European Collector

Part IV

Friday 28 October, 11am

كَلِمَةُ الْعَذَابِ عَلَى الْكَافِرِينَ

Islamic Art

Property of a Private European Collector

Friday 28 October, 11am

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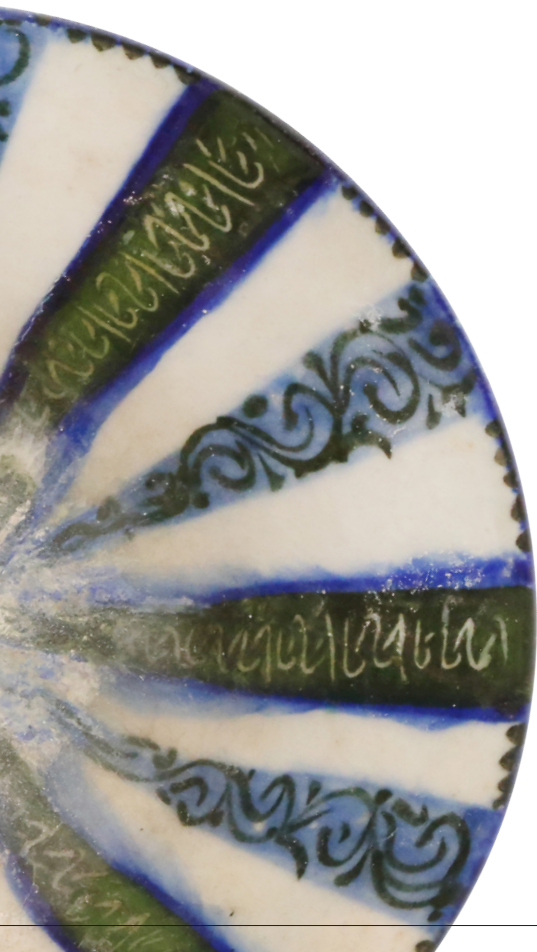
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I
**A CAST OPENWORK BRONZE INCENSE
 BURNER IN THE SHAPE OF A LION**

Eastern Iran or Afghanistan, the body 11th - 12th century, the head, neck, and tail later additions
 22.5cm x 22.1cm x 6cm

£3000 - £5000



Zoomorphic openwork bronze incense burners are perhaps among the most iconic metalwork creations of the Seljuk period in Iran. Each element of these figurines used to be cast individually and then attached with solder; only the head remained removable so that incense could be inserted and lit, perfuming the air through the holes on the body (Francesca Leoni in *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, 2011, p. 129). In the 11th and 12th centuries, felines like lions and sphinxes appear to have been the most popular subjects, but birds of prey were also common (please see *Court and Cosmos: The Great Age of the Seljuqs*, 2016, cat. 34, p. 105). These incense burners were technically accomplished and well-executed works often presenting an elaborate decorative program combining openwork patterns and epigraphic bands in Kufic. They not only showcase the genius and talent of Seljuk blacksmiths but also cast light on domestic practices in the most affluent households of Seljuk society. In fact, their zoomorphic attributes made them unsuitable in a religious context provoking controversy and disrespect to the iconic proscription mentioned in the corpus of the hadith.



Some of these lion-shaped incense burners feature dates and signatures of their makers. The earliest known example was excavated at the site of Khul'buk in Tajikistan in an 11th-century level. Several other examples are now part of renowned international museum collections like the Cleveland Museum of Art (no. 1948.308.a), the State Hermitage Museum in St. Petersburg (no. IR-1565), the David Collection in Copenhagen (no. 48/1981), the Metropolitan Museum of Art in New York (no. 1951.51.56), and the Louvre Museum in Paris (no. 1933, AA.19). The MET incense burner is the largest of the group (85.1cm x 22.9cm) and is inscribed with the date 577 AH (1181 - 1182) and the signature of its maker, Ja'far ibn Muhammad ibn 'Ali. The Hermitage 11th-century

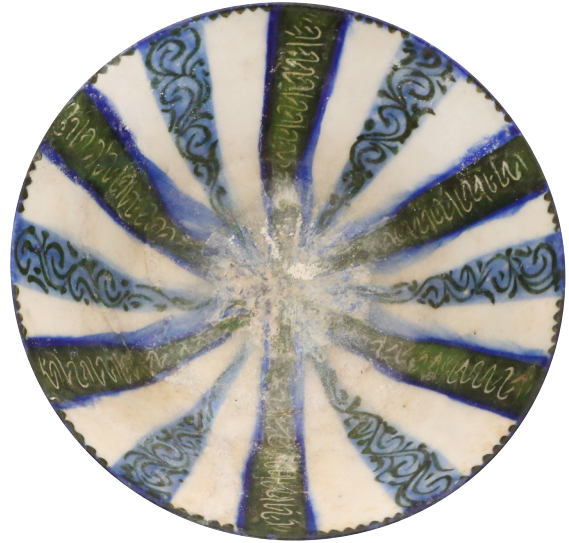


example is also signed by an artist named 'Ali ibn Muhammad al-Taji. Similarly to the present lot and to the Louvre 11th-century burner, the Hermitage lion's paws have been shaped as flattened horses' hooves; the legs are slightly bent in a pouncing mode; and the body presents dense scrollwork throughout the chest and on the rear and front legs. Another analogous feline burner, whose body is almost identical to ours, was offered at Sotheby's London, 24 October 2007, lot 87. The Louvre example is the only one of the above-mentioned group presenting turquoise opaque glass-inlaid eyes, leading to suggest a place of origin near one of the glass production centres in Iran like Nishapur (Annabelle Collinet in *Islamic Art at the Musée du Louvre*, 2012, p. 111).

The floriated tail on this lot presents areas of resoldering, which lead to the speculation of a restoration of the original element or a later replacement. The patina and oxidisation on the surface of the tail are consistent with the rest of the body (except head and neck), suggesting a similar dating. Thus, the tail could either be original but later restored or an individual piece from a different incense burner added at a later stage. The tail's design and decoration of our incense burner are analogous to a number of other lion-shaped bronze examples such as the one in the Khalili Collection (no. MTW 1525); two offered at Sotheby's London, 9 April 2008, lot 114, and more recently, 27 October 2021, lot 191; and Christie's London, 6 October 2009, lot 21. All of these 12th-century examples feature composite tails issuing dense vegetal scrollwork and a looped 'sting' whilst most felines have now lost theirs or have more simple tails. Although the head and neck of our example are a later addition, their design follows the artistic canon of Seljuk creations with thick moustaches, eyelashes, a faceted nose, and protruding spiky fangs. The Mongol invasion brought an abrupt end to the production of these zoomorphic incense burners, but their iconic features and unequivocal design will linger in the arts of medieval Iranian metalwork as a testament to their success and aesthetic accomplishment.



2



2

**TWO KASHAN POTTERY BOWLS WITH
COBALT BLUE AND WHITE RADIATING
BANDS**

Iran, 12th - 13th century

22cm diam. and 10cm high; 19.5cm diam. and 9cm
high

£400 - £600

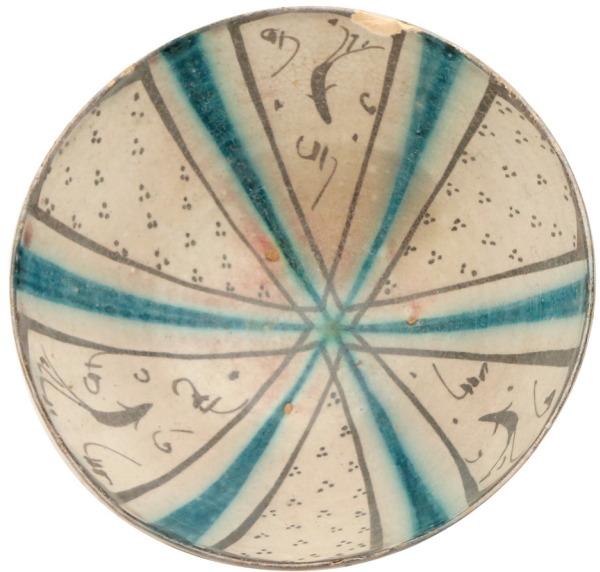


3

**3
A KASHAN TURQUOISE AND BLACK
POTTERY BOWL WITH ROSETTES**

Iran, 11th - 12th century
20cm diam., and 9cm high

£200 - £300



4

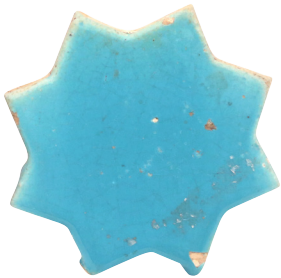


**4
TWO KASHAN POTTERY BOWLS WITH
TURQUOISE AND BLACK RADIATING BANDS**

Iran, 11th - 12th century
19.5cm diam., and 9cm high; 20cm diam., and 9cm high

£200 - £300

5



5

**FIVE KASHAN TURQUOISE ARCHITECTURAL
CERAMIC TILES**

Iran, 12th - 13th century

the largest 18cm x 28.5; the smallest 11.5cm x
11.5cm

£800 - £1200

6



6

**A SMALL ENGRAVED AND FACETED BRONZE
BOTTLE**

Khorasan, Eastern Iran, 12th century

13cm high

£400 - £600

7



7

A MINA'I POTTERY BOWL AND JUG

Kashan, Iran, late 12th - early 13th century

Jug, 13.5cm high

Bowl, 16.5cm diam. and 7cm high

£300 - £500

8



8

A COPPER LUSTRE-PAINTED POTTERY BOWL WITH FIGURES AND VEGETAL MOTIFS

Kashan, Iran, 12th - 13th century

18.5cm diam. and 11cm high

£600 - £800

Lustre-painted pottery is an overglaze technique that was perfected by potters working in the medieval Islamic world. Metallic oxides were applied to a previously fired tin-glazed ceramic body and further fired in a reduced oxidation process. An expensive and highly complex process, lustre-painted pottery from the Seljuk period often features distinctive moon-faced characters depicted in courtly or hunting scenes.

عَلَيْكَ يَا رَبِّي الْحَسَنُ الْعَسَلِيُّ صَلِّ عَلَى

الْحَسَنِ بْنِ عَلِيٍّ الْقَائِمِ الْمَهْدِيِّ صَلِّ عَلَى

بزیده
پانزده
روز مانده نور
ذراع کردن باران
شش نیک و جومه شعیان بند
وقایمید محمد در پیران گوهر
بصد فایده خوار و مغفرتش
کنایه از مؤمنان است

اللَّهُ صَلِّ عَلَى مُحَمَّدٍ وَعَلَى آلِهِ

وَعَلَى آئِهِ وَسَلَّمَ

A MOULDED COPPER LUSTRE-PAINTED FUNERARY POTTERY TILE

Possibly Kashan, Timurid Iran, 14th - 15th century
24.7cm x 34.3cm

£2000 - £4000

Provenance:

Private Collection of Dr Arthur M. Sackler (1913-1987), USA

Christie's London, 18 October 1994, lot 315

Christie's London, 6 October 2011, lot 123

Literature:

Published in the journal article by Yui Kanda, "Kashan Revisited: a Lustre-Painted Ceramic Tombstone Inscribed with a Chronogram Poem by Muhtasham Kashani", in *Muqarnas*, Vol. 34 (2017), cat. TSL-6, p. 283.

Following the Mongol invasion and the establishment of a new world order, the production of lustre wares slowly resumed after a gap of approximately forty years. Although the post-Ilkhanid period suffers from a substantial lack of material and textual evidence regarding the production sites of ceramics, scholars have suggested that Kashan, together with Shiraz, Yazd, Isfahan and later on, Kirman, were all active pottery centres in the Timurid and Safavid periods (see Yui Kanda, "Kashan Revisited", in *Muqarnas*, Vol. 34 [2017], p. 273). The style, decorative techniques and shapes of Iranian ceramics, though, underwent substantial changes.

The art of lustre painting, which flourished in Iran from the 12th to the 14th century, suffered a period of decline in the 15th and 16th centuries, before getting revived by the Safavid potters in the late 17th century. It is precisely in the post-Mongol decline phase that lustre-painted tiles, especially the ones featuring moulded decoration and dense inscriptions like our lot, became increasingly recurrent and sought-after. Under the Ilkhanids and Timurids, one could divide the overall tile production into two main groups: some were destined for religious buildings, whilst the others were displayed on secular buildings only (G. Fehervari, *Ceramics of the Islamic World in the Tareq Rajab Museum*, 2000, p. 227).

Funerary tiles, such as ours, started appearing more frequently, partially replacing heavy hardstone steles and inscribed marble tombstones, which were rather costly and laborious to produce. These tiles were often inscribed with Persian verses commemorating the deceased, and occasionally, they also provided factual details like the name and date of death of their owners.

Dates were often presented in disguise, through the use of complex abjad calculations. Strangely enough, the day of the owner's death, Mir Muhammad, in our lot is quite accurately reported, but the year is absent in either numeral or abjad form. This makes one wonder if perhaps, this tile was once accompanied by a twin or another panel with further verses and the exact year. The suggestion stems from the interpretation of the *do dar* (two-door) caravansary, mentioned in the inscription, as a hint of two sites of passage, i.e. the moulded arch on the present tile acting as one gate and the latter on an adjacent panel. The lack of the exact year on our example requires an attribution by comparison. Two analogous moulded and lustre-painted Timurid tombstones, dating respectively 1481 and 1486, are published in Oliver Watson's book, *Persian Lustre Ware*, 1985, cats. 131 and 132, p. 161. The first one was made for Bibi Malik Khatun; the latter for Muhammad, the tailor of Aran, a village not far from Kashan, the locus classicus of Iranian wares. The strong resemblance between the two tiles and the geographic proximity between Aran and Kashan led Watson to suggest they must have been produced by the same workshop, most probably situated in Kashan (*Ibidem*, p. 160). Their shape, composition, style and dimensions (ca. 36cm x 25cm) are also very similar to our tile, indicating a comparable place and date of production. Later in the Safavid period, lustre-painted funerary tiles kept on being produced following a similar design but they were deprived of the moulded decoration in relief, as indicated in the panel dated 23 March 1560 AD published in Yui Kanda's article ("Kashan Revisited", in *Muqarnas*, Vol. 34 [2017], fig. 2, p. 275), further corroborating a late 15th or early 16th-century dating for the present lot.



10

A LARGE SELJUK SILVER AND COPPER-INLAID BRONZE INKWELL

Khurasan, Eastern Iran or Herat, 12th - 13th century

10cm diam. and 15cm high

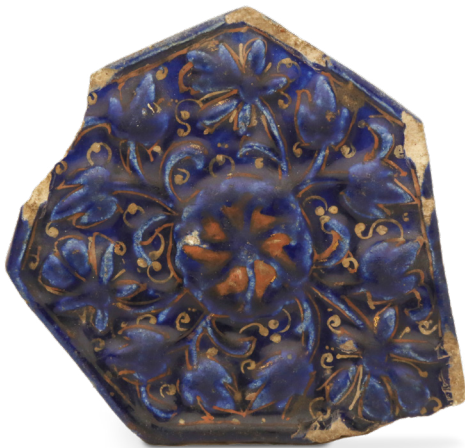
£800 - £1200

In Islam, the special role of the written word is emphasised in a number of pivotal religious texts like the Qur'an and the hadiths. Since the early stages of the Islamic civilisation, the importance embodied by the act of writing was extended to writing implements and tools like inkwells and pen cases, without which the consolidation of texts and the spread of written knowledge would have not been possible. This trend is particularly prominent in the Seljuk period, when important madrasas were established, leading to the production of some of the most relevant religious, scientific and literary works of the Medieval time (Deniz Beyazit in *Court and Cosmos: The Great Age of the Seljuqs*, 2016, p. 273).

Despite the religious proscription of using precious metals on personal ornaments and utilitarian objects, Seljuk inkwells often showcase elaborate embellishments and designs overlaid in silver and copper, adding a charming polychrome effect to their dark-coloured copper alloy bodies. Scholars have already pointed out the high degree of similarity in the artistic vocabulary between these fine metalwork creations and Seljuk mina'i ceramics produced around the 11th and 12th centuries, showing a uniform cultural substratum of visual content. Together with benedictory Arabic inscriptions, animal motifs, and scenes from a carefree courtly life, the Twelve Zodiac signs feature as a prominent decorative motif embellishing Seljuk bronze writing implements. The depiction of the Zodiac, often incorporated into courtly scenes, relied on the medieval belief that the presence on these vessels of such imagery could invest them with cosmological and talismanic properties, placing their owners under the auspicious influence of the stars (Francesca Leoni in *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, 2011, p. 131).

The large size, detailed and complex decorative program, and conspicuous quantity of precious overlaid metals link the present lot to a royal commission. This hypothesis is further corroborated by the official title of the artist (al-Naqqash al-Khademin), suggesting he was working at a royal atelier or on royal commissions. For an analogous, though smaller, Seljuk silver and copper-inlaid bronze inkwell featuring both the Zodiac sign and Kufic inscriptions on the inner drip-tray, please see the David Collection in Copenhagen (Inv. no. 6/1972). Further examples for comparison can be seen in the Khalili Collection of Islamic Art (no. MTW 1266) and in The Metropolitan Museum of Art (no. 1959.59.69.2a,b, also illustrated *Ibidem*, cat. 86, p. 131).





11
THREE PERSIAN POTTERY TILES
Iran, 13th - 14th century
the largest 23.5cm x 36.5cm; the smallest 7cm diam.

£400 - £600

12

**THREE SAFAVID BLUE AND COPPER
LUSTRE-PAINTED POTTERY BOTTLES**

Iran, 17th - 18th century

the largest 22cm high; the smallest 12.5cm.

£300 - £500



13



14



13
TWO SMALL KUBACHI FIGURAL POTTERY
TILES

Safavid Iran, 17th century
 the largest 16.5cm x 16.5cm

£600 - £800

14
A PANEL OF THREE SAFAVID KUBACHI
FIGURAL POTTERY TILES

Safavid Iran, 17th century
 16.5cm x 50.5cm

£300 - £500

The term Kubachi, usually attributed to these folkish pottery creations with colourful figures, comes from a remote Daghestani village where many examples of tiles and wares similar to these two were found. Such pottery items were used to decorate villagers' houses towards the end of the 19th century.

15



15
A SAFAVID BLUE, RED AND GREEN POTTERY
PILGRIM FLASK

Kirman, South Eastern Iran, 17th - 18th century
21.6cm high

£700 - £1000

Departing from their original plain shape and decorated with vibrant colours and themes, moulded polychrome-painted pilgrim flasks can be frequently encountered not only in the Kirman ceramic production but also in Western Anatolian Kutahya wares as well (see for example Bonhams,

12 October 2006, lot 169; Christie's London, 25 April 2013, lot 252). Both productions share the use of new shapes and the chromatic combination green - red - blue, with the addition of brown and yellow hues in the Anatolian creations. Although the original inspiration for these flasks was not autochthonous to the Islamic lands, the Iranian and Turkish potters played with colours and designs to achieve different, unique artefacts showcasing their genius.

16

A SMALL SAFAVID TINNED COPPER BOWL

Iran, 17th - 18th century

13.5cm diam. and 9.5cm high

£400 - £600



16

17

AN ILLUSTRATED FOLIO FROM A DISPERSED FERDOWSI'S SHAHNAME MANUSCRIPT

Safavid Iran, 16th - 17th century

the revealed text panel 23.5cm x 19cm, 42cm x 34.5cm including the frame

£300 - £500



17

AN INCOMPLETE POETIC ANTHOLOGY

Safavid Iran, 17th century

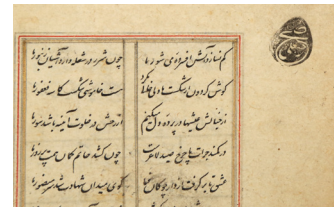
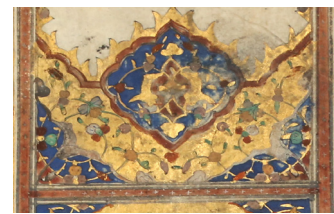
the text panel 13.6cm x 9.8cm and the folio

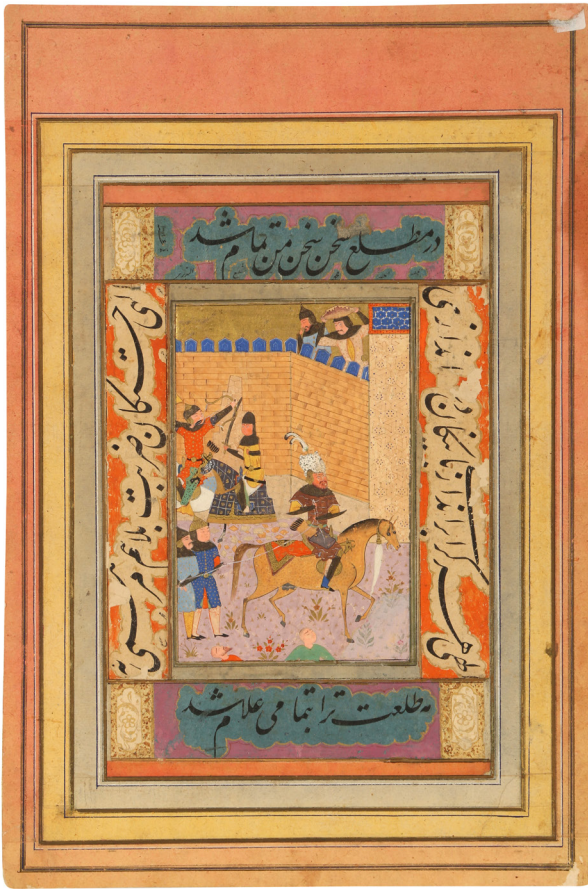
17.5cm x 9.8cm

£800 - £1200

This lot is accompanied by a letter with comments on the manuscript dating and content from George Anavian on behalf of the late professor Ehsan Yarshater to Dr. Marilyn Jenkins Madina, one of the curators of the Islamic Art department at the Metropolitan Museum of Art, dated 27 September 1983.

The pelisse (a short fur-trimmed jacket) was a typical outfit part of the hussar light cavalry soldiers' uniform from the 17th century onwards. It was usually worn hanging loose over the left shoulder; ostensibly to prevent sword cuts. The cut, style, and fur trim of the youth's jacket, along with the red toggles – the only tinted element in the painting apart from the hint of gold in the hat and the fur – are indicative of a conversation and awareness between the two poles: one of a dashing man of war; and the other of a worldly fashionable Safavid Persian trendsetter out-swaggering the enemies with poise and grace.





19
**AN ALBUM PAGE WITH RUSTAM
 APPROACHING A CASTLE DURING A BATTLE**
 Safavid Iran, 17th century, the calligraphy dated
 1086 AH (1675)
 the page 36.8cm x 24.4cm
 £400 - £600



20
**AN ILLUMINATED ALBUM PAGE WITH AN
 ARCHAISTIC PORTRAIT OF A SAFAVID
 NOBLEMAN**
 Qajar Iran, late 19th - early 20th century
 39cm x 30cm including the frame
 £200 - £300



folio

front



reverse



21

**THREE ILLUSTRATIONS FROM NIZAMI'S
KHOSROW O SHIRIN**

Iran, 18th and late 19th century

the folio 13cm x 8.5cm, 27.5cm x 20cm including
the frame, 39.7cm x 30.5cm

£400 - £600



22
**TWO LACQUERED PAPIER-MÂCHÉ PEN CASES
 (QALAMDAN) WITH FIGURAL LITERARY
 SCENES**

Qajar Iran, 19th and 20th century
 the longest 23.1 cm

£500 - £700

The stylistic composition of the decorative narrative of the Visit to a Sage on the top of both pen cases harks back to a well-established classical model attributed to the lacquer master Muhammad Sadiq ('Ya Sadiq al-Wa'd'). To view a sketch of the original, please see M. A. Karimzadeh Tabrizi, *Qalamdan and Persian Lacquer*

Work, 2000, p. 342 (first image on the left). For further comparisons and to appreciate the evolution of this recurrent theme through different artists' hands, please see Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands: Part One*, 1996, pp. 134 - 139, cats. 96 - 102.



23

A LARGE ALBUM PAGE WITH FIGURAL STUDIES

Iran, late 18th - 19th century
 the folio 27cm x 19cm excluding the frame and mount

£200 - £300

The pencil note on the album page border reads: "One of the best works of Aqa Sadiq, Master Painter at the court of Karim Khan Zand (r. 1751 - 1779). This note was written by Mirza Hussain Shirazi at the end of Ramadan 1295 AH (September 1878)".

The pencil note on the left of the horse reads: "This painting was produced in the city of Shiraz...made by Sadiq the Pure Ali 1177 AH (1763)".

Both annotations seem to attribute this work to Muhammad Sadiq, one of the leading artists of the Zand period in Iran, active from the 1740s until the 1790s. That said, Sadiq's works are usually signed in a compact naskh script, unlike the free-flowing nasta'liq script of our lot, and his signature traditionally features either his proper name, Muhammad Sadiq, or his takhallos (nom de plume) Ya Sadiq al Wa'd ('O thou who art true', referring to Ja'far al-Sadiq the Sixth Imam), leaving the attribution of this specific painting unclear.

24



25



24

**A POLYCHROME-PAINTED ENAMELLED GILT
PENDANT WITH A QAJAR BEAUTY**

Qajar Iran, 19th century
Length 5cm, 9g

£400 - £600

25

**A POLYCHROME-PAINTED ENAMELLED
GOLD PENDANT WITH A WESTERN BEAUTY**

Qajar Iran, 19th century
Length 4.5cm, 17g

£800 - £1200

Two almost identical Qajar polychrome-painted enamel pendants with portraits of a pining lady and Mother and Child were once part of the same collection and successfully sold in these Rooms, 22 July 2020, lot 88, and 29 April 2022, lot 43.



26
A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH
RENOWNED FEMALE LITERARY SUBJECTS

Iran, dated 1208 AH (1793)

25.4cm x 17.5cm.

£500 - £700

The female subjects' selection on each panel of this case seems to indicate it was possibly commissioned by or produced as a gift to a distinguished woman. Every illustration features a well-known literary example of a strong-willed, opinionated, and tenacious female character (Zulaikha, the Christian Maiden, and the Queen of Sheba). Although in Persian literature, these models were often viewed in a less positive light than other heroines like Shirin, Leyla, Azadeh, and Maryam, they distinguished themselves for their strong personalities and their gradual evolution in the path of enlightenment (and taming of their characters). The mirror case could therefore be interpreted as a celebration of strong women characters and their progressive transformation through time.



27

**A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH
FIGURAL MOTIFS**

Qajar Iran, late 19th - early 20th century

25cm x 17.5cm.

£300 - £400

The progressive unfolding of the narrative of these two lovers, starting from the inner panel of the front cover and carrying on all the way to the back cover, leads to suggest this mirror case could have been commissioned as a wedding gift. The aim of this mirror case's decorative program was to both record the various stages in the development of a romantic relationship and mentally prepare the lover to face moments of solitude and melancholy in view of future joyous moments deriving from the reunion with the beloved.

28



28
A KASHMIRI-STYLE LACQUERED PAPIER-
MÂCHÉ PEN CASE (QALAMDAN) WITH
FLORAL SCROLLWORK CHEVRONS

Qajar Iran, mid to late 19th century
23.5cm long

£250 - £350

29



29
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH PORTRAITS OF
FOREIGN MAIDENS

Qajar Iran, 19th century
the longest 24cm

£400 - £600

30

**A LARGE LACQUERED PAPIER-MÂCHÉ PEN
CASE WITH INDIAN FIGURES**

Possibly Kashmir or Northern India made for the
Persian export market, mid to late 19th century
28.5cm long

£200 - £400



30



A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH NATIVITY SCENES

Iran, late 18th - early 19th century

25.2cm x 17.8cm

£1000 - £1500

The chromatic choice of depicting the Qajar maiden with a red robe under a blue cloak is not accidental. In Christian iconography, this combination is typically associated with the Virgin Mary and her cult, as portrayed in the Renaissance masterpiece of the *Madonna del Prato* by Raphael and several other renowned European Old Masters paintings. This association implies that the three men, two much older and a third younger, surrounding the Virgin are either the Three Wise Men or the eldest two together with Joseph.

In the 1700s and 1800s, biblical imagery was imported into Iran through a variety of media and objects. In the Qajar era, Christian religious subjects, such as the Holy Family or Mary's Annunciation, enjoyed great success: Persian artists replicated models in varying ways, often depriving them of their specific religious meaning and combining different iconographic elements at once. It is, however, rare to see completely unexpected and new iconographic solutions: most artists repeated the same canonised model over and over, allowing themselves occasionally to recombine certain elements, but never overwriting or erasing them (D. Roxburgh, 'The Harvard Qajar Album - From Cover to Cover' in *An Album of Artists's Drawings from Qajar Iran*, 2017, p. 26).

The inscription 'Ya Sadiq al-Wa'd' usually refers to Muhammad Sadiq, an 18th-century painter of lacquer, oil paintings, and watercolours who was particularly skilled in depicting figures, flowers, battles, and hunting scenes. Although the style and the choice of depicting Christian subjects are in line with this master's production (see Christie's London, 11 April 2014, lot 151), the date 1135 AH (1722) clashes with his usual timeline, since he is reputed to have been active between the 1740s and 1790s.

To know more about this artist and his recorded works, please see M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 257-64.

The stylistic composition and the characters' placement on the back cover of this lot present several similarities with a renowned Christian iconographic model attributed to the Qajar painter and lacquer master Najaf 'Ali ('Ya Shah-e Najaf'), mostly active in Isfahan between the 1830s - 1850s. To view the original sketch of the back cover scene, please see M. A. Karimzadeh Tabrizi, *Qalamdan and Persian Lacquer Work*, 2000, p. 351. Another Holy Family sketch attributed to the Najaf Circle, dated 1780 - 1850, and presenting an almost identical composition to our front cover, including the characters of the Magi and female companions in the background, is preserved in the Harvard Qajar Album and published in D. Roxburgh (ed.), *An Album of Artists's Drawings from Qajar Iran*, 2017, folio 6a (acc. no. 1960.161.6), further corroborating the link with Master Najaf's works. Lastly, another analogous scene with the Three Wise Men is featured on the front case of a lacquered mirror case in the Khalili Collection of Islamic Art (acc. no. LAQ44). This object has also been attributed to Najaf 'Ali.

It is, therefore, plausible that the inscription 'Ya Sadiq al-Wa'd' and the date 1135 AH have been added at a later stage, and that this mirror case should instead be attributed to the Isfahani Najaf Circle of artists working in the lacquer painter's guild, of which Najaf 'Ali was the head. One could wonder if this inscription, a clear reference to the artist Muhammad Sadiq, could bear an honorary and tributary significance, rather than acting as a clear attribution, since Najaf 'Ali is believed to have been trained by Sadiq (Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands: Part Two*, 1997, p. 27).



32

32
A LACQUERED PAPIER-MÂCHÉ MIRROR CASE
WITH FLORAL MOTIFS

Qajar Iran, mid to late 19th century

24.3cm x 15cm

£600 - £800



33

33
A LACQUERED PAPIER-MÂCHÉ
MIRROR CASE WITH GOL-O-BOLBOL
MOTIF

Qajar Iran, 19th century

22.8cm x 14.5cm

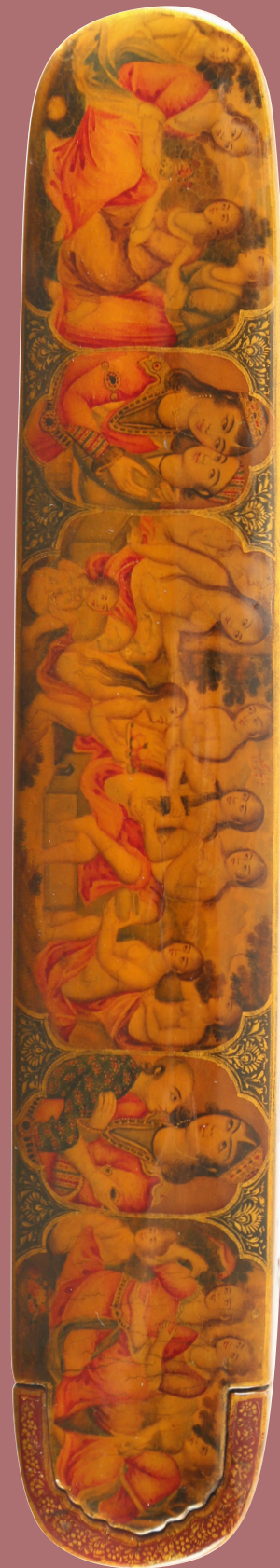


**A LACQUERED PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) WITH WESTERNISED FEMALE
BEAUTIES**

Qajar Iran, dated 1269 AH (1852) and inscribed 'Ya
Shah-e Najaf' for Najaf'Ali (active 1810 - 1860)
Length 23cm

£800 - £1200

Another Qajar *qalamdan* inscribed *Ya Shah-e Najaf* and dated 1272 AH (1855), once part of the same private European collection, was successfully sold in these Rooms, 29 April 2022, lot 50. The decorative program of both pen cases is undeniable analogous. Firstly, the subjects, including female group gatherings alternating miniature portraits in roundels, are arranged in the same horizontal order, encased within lobed gold cartouches and oval medallions. Some of the cartouches almost mirror each other in the way their subjects have been laid out, their expressions and attires, and their manners. Secondly, the underside of the case and inner sides of the sliding tray, areas which can usually be neglected or forgotten, showcase two impressive compositions in gold with both figural and vegetal motifs of great draughtsmanship quality. Thirdly, the inscription attributing both pen cases to the Qajar artist Aqa Najaf or Najaf'Ali, one of the most celebrated Qajar lacquer master of the mid-19th century whose work flourished between 1810 and 1860 and often depicted Christian scenes and female beauties, presents distinct similarities in its calligraphic traits. It is therefore plausible to argue that the present pen case can be rightly attributed to this artist, like the other case sold earlier this Spring.



35



36



**35
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH GOL-O-BOLBOL
MOTIFS**

Qajar Iran, late 18th - 19th century
the longest 23.5cm

£400 - £600

The signature 'Ya Sahib al-Zaman' is a *takhallos* (nom de plume) used by several painters and lacquer masters with the names Muhammad, Muhammad Zaman, or Mahdi. For further information on Qajar lacquer works signed with this formula, please see A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 2, London, 1990.

**36
TWO LACQUERED PAPIER-MÂCHÉ PEN
CASES (QALAMDAN) WITH SCENIC VIEWS AND
GOL-O-BOLBOL MOTIFS**

Qajar Iran, 19th century
the longest 22.8cm

£400 - £600



37

**A LACQUERED PAPIER-MÂCHÉ MIRROR CASE
WITH GOL-O-BOLBOL MOTIF**

Qajar Iran, the inner cover dated Dhu al-Qidah
1317 AH (March 1900) and signed Muhammad Ali
Ibn Muhammad Husain Al-Isfahani

29.5cm x 18.5cm

£600 - £1000



38

TWO ALBUM PAGE STUDIES OF FLOWERS

Qajar Iran, 19th century

16.5cm x 23.5cm, 22cm x 30cm including the frame

£200 - £300

39

AN ALBUM PAGE WITH A GOL O BOLBOL STUDY

Qajar Iran, dated 1252 AH (1836) and signed Lotf 'Ali
the page 34cm x 24cm

£200 - £300

The rectangular maker's stamp on the lower right corner reads: Abd Ar-Raji Lotfali 12(00?), possibly Lotf 'Ali Suratgar Shirazi (active 1802 - 1871)

The oval ownership stamps on the upper left corners (both folio and mount) read: Nizam Al-Mulk 118(0)

The inscription at the top of the mount suggests that this album page was gifted by the Qajar prince-governor, author, and bibliophile. Mo'tamed al-Dawla (1818 - 1888), the fifteenth son of Abbas Mirza and uncle of Nasir al-Din Shah, to Mirza Ali Asghar Khan (1858 - 1907), the last Prime Minister of Iran under Nasir al-Din Shah Qajar.

Lotf 'Ali was one of the leading Qajar painters from Shiraz in the mid-19th century. He was well-versed in watercolour studies on paper, manuscript illustrations, as well as lacquer wares. It seems he was related to Hajji Mushir al-Mulk, the six-time governor of Fars from 1846 - 7 until 1882. His flower studies were unrivalled at his time: his style has been called 'realistic' due to the great attention to detail and naturalistic rendering. His works are always inscribed with his characteristic signature in tughra form, similar to the one present on our lot (Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands: Part One*, p. 206).



40



40
**A QAJAR POLYCHROME-PAINTED
ENAMELLED GILT COPPER QALYAN CUP WITH
MOTHER AND CHILD PORTRAITS**

Iran, 19th century
6cm high

£600 - £800

41



41
**A QAJAR POLYCHROME-PAINTED
ENAMELLED GILT COPPER QALYAN CUP WITH
MOTHER AND DAUGHTERS PORTRAITS**

Iran, 19th century
6cm high

£600 - £800



42

42
**TWO LARGE QAJAR LACQUERED PAPIER-
 MÂCHÉ PANELS WITH BANQUET SCENES**
 Iran, 19th century
 54cm x 47cm including the frame; 59.5cm x 45.5cm
 including the frame

£400 - £600

**A LACQUERED PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) WITH WESTERNISED MOTHER
AND CHILD SCENES**

Qajar Iran, dated 1325 AH (1907) and signed Abd al-Husain Sani' Humayun
23cm long

£800 - £1200

In the Khalili Collection of Islamic Art, there are three pen cases signed by the same lacquer master and dated around the same time (one with exactly the same date) as our lot. The link seems, thus, undeniable. According to Muhammad Ali Karimzadeh Tabrizi, the Isfahan-born Abd al-Husain Sani' Humayun (1276 - 1340 AH) was the son of the lacquer painter Aqa Muhammad Kazim and the grandson of Aqa Najaf. He also believes he was appointed the title 'Sani' Humayun' (imperial craftsman) by Muzaffar al-Din Shah, who ruled between 1896 - 1907. However, some of his earlier works are already signed with his full title, leading to suggest that the appointment happened under Nasir al-Din Shah's reign instead. As it is often the case with many Isfahani lacquer artists organised in circles and ateliers, his work was replicated by his pupils, who used his signature as tribute. That said, their works are usually easy to spot since they lack the genius and finesse of their master's hand.

The work of Abd al-Husain can be compared to several productions of another Qajar artist, Muhammad Baqir Samirumi. In fact, both painters used oils rather than watercolours and the subsidiary illumination on their works was produced by the same artist, Muhammad Ali Muzahhib. The quintessential features characterising this qalamdan as a creation by Abd al-Husain include the presence of studies of pairs of parrots on each end of the pen case; three-quarter-length portraits of women in European dresses with several pleats; and a reclined Westernised lady with a child on the side. For further comparisons and examples attributed to this artist, please see Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands: Part Two*, 1997, p. 242, cats. 472, 473, and 474.



44
A LACQUERED PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) WITH DECOUPAGED WESTERN
CHERUBS AND NASTA'LIQ CALLIGRAPHY

Qajar Iran, late 19th - early 20th century
 23.8cm long

£300 - £500

The calligraphy on this pen case acts as both decoration and emblem of this lot's purpose. Indeed, the focus is on the art of calligraphy and the wish of the owner to perfect his talent by praising the impeccable work of the great Safavid calligrapher Mir Imad al-Hasani (1554 - 1615).



45
A POLYCHROME-PAINTED ENAMELLED
GOLD PENDANT WITH MOTHER AND CHILD

Qajar Iran, 19th century
 the pendant 4.3cm long, 16gr

£600 - £800



46

46
TWO POLYCHROME-PAINTED ENAMELLED
GOLD PENDANTS WITH FEMALE PORTRAITS

Qajar Iran, 19th century
 3.8cm and 4.2cm long, together 14gr

£600 - £800



44





47



48

47

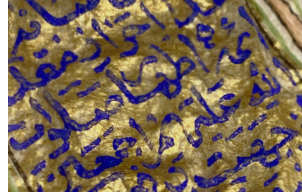
A MOULDED CALLIGRAPHIC POTTERY TILE

Qajar Iran, 19th century

10cm x 34.5cm, 19cm x 44cm including the frame

£200 - £300

Inscription: Sura 2. Al Baqara, v. 256



48

AL-SAHIFA AL-SAJJADIYYA: PRAYERS OF THE FOURTH SHI'A IMAM, ALI IBN HUSAYN ZAYN AL-'ABIDIN

Qajar Iran, 19th century

the text panel 7.8cm x 4.2cm, the folio 11.7cm x 6.8cm

£600 - £800

Affectionately known as the sister of the Qur'an and even the Injil of the Ahl al-Beyt (the Bible of the family of the Prophet), Sahifa al-Sajjadiyya manuscripts often display great care in their execution, expressing the exaltation of the beloved text across the Shi'a communities.

49

49

A CALLIGRAPHIC PANEL WITH THE ZULFIQAR, IMAM ALI'S SWORD

Qajar Iran, 19th century

the text panel 22.5cm x 5.7cm, 28.6cm x 13.5cm including the frame

£100 - £200



50

A PARCHMENT SHI'A HIRZ (PRAYER) SCROLL

Qajar Iran, 19th century

the text panel 71cm x 7cm, 86.4cm x 15.2cm including the frame

£200 - £300





51

وَلَا تَدْعُوا

51

A SINGLE LINE OF THE QUR'AN IN MONUMENTAL MUHAQQAQ SCRIPT

Qajar Iran, 19th century

the text panel 30cm x 80.2cm, 43cm x 94cm
including the cardboard mount.

£2000 - £3000

In the history of Islamic calligraphy and the arts of the book, the monumental 'Baysunghur Qur'an' remains one of the greatest achievements to date, an inimitable testimony of the precious link between Timurid royal patronage and the artist's quest to please and mesmerise his audience, reaching innovative and unexplored artistic heights. Although the name of the Timurid Shah Baysunghur (1397 - 1434), son of Shah Rukh (1377 - 1447) and grandson of Timur (1336 - 1405), has been linked to this magnificent example of monumental Qur'an in muhaqqaq script based on the contemporary assumption he authored the thuluth katiba inscriptions on the main gate of the Gowharshad Mosque in Mashhad, scholars tend to believe that this massive tome (each folio measuring around 180cm in length and 105cm in width) was written by the famous calligrapher 'Umar Aqta under Timur's patronage. Since its creation, the manuscript rested on the marble Qur'an stand commissioned for Timur's tomb by his grandson Ulugh Beg in the Bibi Khanum mosque in Samarkand. The reverie was broken by Samarkand's fall to the invading army of Nadir Shah in the late 1730s. Nadir's troops dismembered the manuscript and stole many of its leaves, which did little for their preservation. Around 60 folios were rescued and placed in the tomb of Shahzadah Ibrahim in Quchan, where the Scottish travel writer and artist James Baillie Fraser (1783 - 1856) reported seeing them in 1822, remarking their dilapidation.

In the Qajar era, Nasir al-Din Shah (1831 - 1896) recorded seeing the folios during his travels in Khorasan in 1882, describing them to be made of Khanbaliq paper, and impressive in size though damaged. He then ordered two of the folios to be sent to Tehran for restoration and display in the government museum. The original folios suffered further damage following the 1895 earthquake in Quchan, and were finally transferred to the shrine's collection by Prince Muhammad Hashim Afshar in 1912.

The rediscovery of the folios, the mythical qualities of their production and dispersion, and the great Qajar king's interest in them mark a pivotal point in the history of collecting. Size, as well as history, mattered to the late Qajars, especially given their tendency to revere Iran's lost glory. The renewed interest and curiosity in the 'Baysunghur Qur'an' folios during the Qajar era sparked a vogue for replicas and heavy restoration of these precious pages. Made as tributes and not forgeries, the Qajar folios, however, did not match the technical tour de force of the original. Unlike the precise and austere Timurid folios, Qajar examples are often composed of assembled paper fragments and some are embellished with clouds against a gold ground.

The present line may well be from a replacement and not a replicated folio. The calligrapher took care of respecting the same length of the alif as the original (13cm - 14cm), but he added a very slight inclination to it, possibly filling a gap and expressing his own hand, rather than merely copying an existing line. The lack of overly ornate Qajar embellishments, the closeness of the original paper's chain-lines, and the even absorption of the ink mark this lot as a ponderous piece of calligraphic work. A collaboration across centuries, it is a testament to the endurance of the art form.

52

TWO CHINESE QUR'AN SECTIONS

China, 18th - 19th century

the text panel 19cm x 13.8cm, the folio 29cm x

21.2cm; the text panel 17.7cm x 12cm, the folio

23.7cm x 17.3cm

£800 - £1200



52



53

A COLLECTION OF PRAYERS

Qajar Iran, 19th century

the text panel 11.8cm x 6.6cm,

the folio 18.6cm x 13cm

£1000 - £1500



53

54

AN OTTOMAN DAMASCUS BLUE AND WHITE POTTERY TILE

Ottoman Syria, 16th - 17th century
25cm x 25cm

£600 - £800



54

55

A SECTION FROM AN OCTAGONAL OTTOMAN MINIATURE QUR'AN, SURA AN-NABA (78) TO THE END

Ottoman Turkey or Provinces, 18th century
the text 3.2cm x 3.2cm, the folio 4.5cm x 4.1cm.

£600 - £800

An analogous sancak Qur'an attributed to Ottoman Turkey, 18th - 19th century, is part of the Khalili Collection of Islamic Art (no. QUR915).

55





56

**AN OTTOMAN PARCEL-GILT REPOUSSE
SILVER BOWL (TAZA)**

Ottoman Balkans, Western Ottoman Provinces,
16th - 17th century
16.5cm diam., 222gr.

£1000 - £1500

A number of these early Ottoman Balkan silver bowls have appeared on the auction market in recent years. For further reference, please see Christie's South Kensington, 24 April 2015, lot 354; Christie's London, 26 October 2017, lot 201; and these very Rooms, 25 October 2019, lot 184; 29 October 2020, lot 220; and 16 April 2021, lot 232. They all tend to present analogous features such as the vegetal and animal decoration in high relief to the cavetto, applied animals to the omphalos (flattened boss), ring-punched grounds, and an overall Byzantine influence in the decorative vocabulary and its articulation.





57

**A QAJAR MOULDED POLYCHROME-PAINTED
POTTERY TILE WITH KNEELING PRINCES**

Iran, 19th century

25.5cm x 29.5cm

£800 - £1200

Qajar tiles like this one decorated interior and exterior walls of both sacred and secular buildings in Iran. Such tiles were produced mainly in Tehran, the Qajar capital, although Isfahan and Shiraz were also renowned centres of production.



58

AN ILLUMINATED FOLIO WITH AN ENTHRONED PRINCE IN CONVERSATION

Bukhara, Central Asia, early 17th century
the folio 24.5cm x 13cm, the album page 39.6cm x 26cm

£2000 - £3000

Provenance:

Sotheby's London, Hagop Kevorkian Collection, 12 April 1976, lot 26

Sotheby's London, 14 October 1999, lot 50

Sotheby's London recorded the sale of two further illustrated leaves from the same manuscript in their Rooms, 9 December 1970, lot 235 and 236. The attribution to Bukhara, Central Asia, is corroborated by both the style of the illuminated borders, reminiscent of 16th-century Bukhara manuscript colophons, and other compositional elements like the choice of attires and the tent in the background, harking back to the nomadic lifestyle embraced in Central Asian territories.



59



59

TWO LOOSE ILLUSTRATED FOLIOS FROM A DISPERSED SHAHNAME MANUSCRIPT

Possibly Shiraz, late Safavid Iran, 17th - 18th century
the text panel 28cm x 16.5cm, the folio 37.2cm x 24.5cm; the miniature 16cm x 12.2cm, the folio 17.5cm x 22.6cm

£400 - £600



60

AN ALBUM PAGE WITH A PORTRAIT OF A ZAND KNEELING MAIDEN

Iran, late 18th - early 19th century
42cm x 28cm

£200 - £300

61

A NEAR PAIR OF QAJAR GOLD-DAMASCENED STEEL BOTTLES WITH STOPPERS

Iran, second half 19th century
the tallest bottle 46cm high

£800 - £1200

Two similar pairs of Qajar steel bottles presenting comparable gold-damascened and engraved decorations recently sold in these Rooms; please see our auction on 16 April 2021, lot 179, and the second pair, once part of the same private European collection, on 29 April 2022, lot 28.

61



62



63

62

A QAJAR POLYCHROME-PAINTED ENAMELLED SILVER AND COPPER QALYAN CUP WITH PORTRAITS

Iran, 19th century
8cm diam. and 15.5cm high including the wooden stand

£300 - £500

63

A QAJAR GILT-COPPER AND ENAMEL QALYAN CUP

Iran, 19th century
9cm diam. and 15.5cm high including the stand 6cm high excluding stand

£400 - £600

64



64
A MONUMENTAL QAJAR GOLD-DAMASCENED STEEL TWO-HANDLED BALUSTER VASE

Qajar Iran, mid to late 19th century
 53.5cm high

£1200 - £1800

65



65
A QAJAR GOLD-DAMASCENED STEEL URN

Qajar Iran, mid to late 19th century
 24.8cm high

£400 - £600

66



66
A QAJAR POLYCHROME-PAINTED ENAMELLED COPPER QALYAN CUP WITH YOUTHS AND LOVERS

Iran, 19th century
 6.5cm high

£800 - £1200



67



**67
FOUR WATERCOLOUR PORTRAITS OF QAJAR
BEAUTIES**

Qajar Iran, 19th century
the largest 23.8cm x 17cm excluding the frame;
the smallest 19cm x 12.5cm excluding the frame

£200 - £300



68
A QAJAR POLYCHROME-PAINTED
ENAMELLED COPPER QALYAN CUP WITH
PORTRAITS

Iran, dated 1288 AH (1871)
6cm high

£400 - £600



69
A QAJAR POLYCHROME-PAINTED
ENAMELLED GILT COPPER QALYAN CUP WITH
LOVERS

Iran, 19th century
5.1cm high

£500 - £700

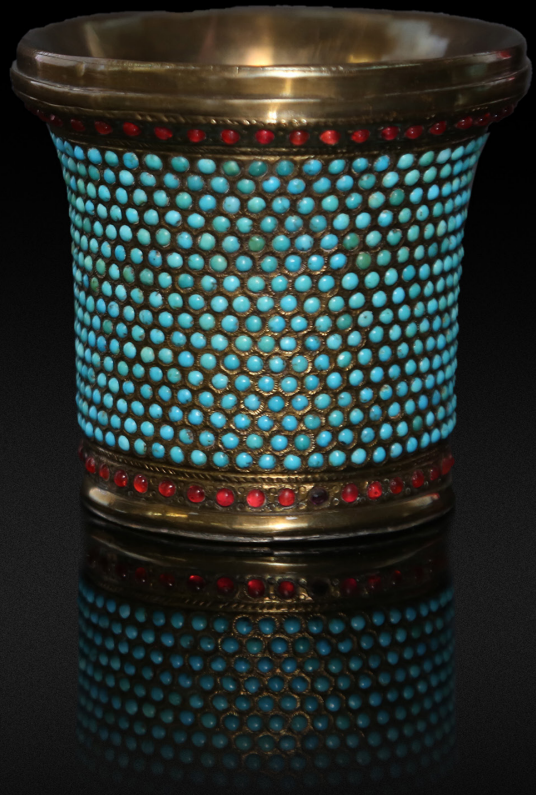


70
A GOLDEN QAJAR QALYAN CUP ENCRUSTED
WITH TURQUOISE, SPINELS AND GLASS
BEADS

Qajar Iran, early to mid 19th century
7.5cm diam. and 6.8cm high, 80gr

£800 - £1200

Zarf holders and qalyan cups identical to this are to be found in the Persian Crown Jewels collection (V. B. Meen and A. D. Tushingham, *Crown Jewels of Iran*, 1968, p. 99). Turquoises have always been common and favoured stones in Iran, but especially during the Qajar period, craftsmen started using them more and more to encrust and embellish courtly objects. A similar turquoise-set gold qalyan cup, once part of the same private European collection, was successfully sold in our Rooms, 26 October 2018, lot 167.



71
A QAJAR GILT-COPPER QALYAN CUP
ENCRUSTED WITH TURQUOISE BEADS

Iran, 19th century
7.4cm high

£300 - £500

72

**THREE PORCELAIN WATER PIPE (QALYAN)
BOTTLES WITH MATCHING STEM CUPS**

Possibly France made for the Persian export market, one dated 1299 AH (1881-2), the other two late 19th - early 20th century the tallest bottle 26.4cm and stem cup 15.5cm high

£300 - £600

These water pipes are likely to be European export market productions, usually from France and Germany, targeted at and commissioned by an Iranian audience. The European origin is betrayed not only by the choice of the material (i.e. porcelain was not produced in Iran), but also by the style of the decoration. Similar water pipes would have been considered a lavish exotica piece in the 19th and 20th-century Qajar Iranian homes. It is here important to remember that both the use and design of these vessels were alien to European potters, who possibly drew their inspiration for the shape from 19th-century French pottery lampstands.





73

**TWO COMPOSITE MURAQQA' ALBUM
CALLIGRAPHIC PANELS WITH THE 'SIX
SCRIPTS'**

Iran, the calligraphy 15th century and later, the album panels 19th century
23cm x 18.6cm, 45.5cm x 40.5cm including the frame; 37.3cm x 27.2cm, 62.8cm x 51.5cm including the frame

£2000 - £3000

Calligraphic muraqqa' albums, by definition, contain specimens of different scripts from various sources. They maintained popularity among enthusiasts from the 16th century onwards, outlasting many other collecting trends. The noteworthy point in the present examples is the span of age they encompass - from their creation in the 15th and 16th centuries to the time the albums were assembled in Qajar

times, possibly around the late 19th century. Among collectors, there was less concern with cohesion and chronology than variety and quality. The current lot exemplifies these fine fragments, enhanced by the balanced mise en page. Regardless of the size and content, good calligraphy was never discarded and undervalued: it was embellished and edged in gold. Each calligraphic line or panel is a reminder of the glorious book it was once part of.

The 'six scripts', also known as the Six Pens, refer to the six proportional scripts of Arabic calligraphy: muhaqqaq, rayhani, thuluth, naskh, riq'a', and tawqi'. In Iran, on top of these, there were two more scripts: nasta'liq and shekasteh nasta'liq. The muraqqa' format permitted a hybrid co-mingling of styles in a manner that a single book never would: the visual fusion encouraged stimulus and discourse, feeding the encyclopedic passion of collectors and calligraphy connoisseurs.

74



74

FOUR ILLUMINATED FOLIOS OF NASTA'LIQ CALLIGRAPHY

Iran, 16th - 18th century

the text panel 16cm x 8.2cm, the original folio 28.3cm x 17.5cm, the expanded folio 42.2cm x 30cm; the text panel 15.3cm x 7.3cm, the folio 36.5cm x 24.7cm; the text panel 8cm x 12.5cm, the folio 19.7cm x 31.2cm

£600 - £800



75

A LARGE GOLD NASTA'LIQ CALLIGRAPHIC PANEL

Iran or Ottoman Turkey, 18th - 19th century

the text panel 18.2cm x 14.5cm, 44.3cm x 65.2cm including the frame

£800 - £1200

75



76



76

TWO LARGE ALBUM PAGE PANELS OF NASTA'LIQ CALLIGRAPHY

India, 19th century, attributed to Muhammad Mahmud Nawar Mu'jiz

each text panel 35.5cm x 26.2cm, each folio 55.6cm x 35.5cm

£600 - £800

77



77

THREE ILLUMINATED ALBUM PAGES OF NASTA'LIQ CALLIGRAPHY

Iran, 16th and 19th century

the text panel 17cm x 8.8cm, 40.3cm x 29cm

including the frame; the text panel 22.5cm x

10.4cm, 47.3cm x 33.5cm including the frame; the

text panel 24cm x 8.3cm, 54cm x 39cm including

the frame

£800 - £1200

78



78

A BOLD NASTA'LIQ CALLIGRAPHIC PANEL

Qajar Iran, 19th century, signed Mirza Mahdi
the text panel 33.5cm x 20cm, 68.8cm x 54.5cm
including the frame

£300 - £500



79

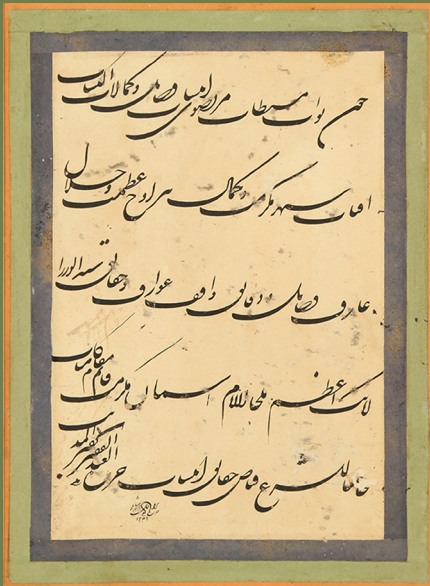


79

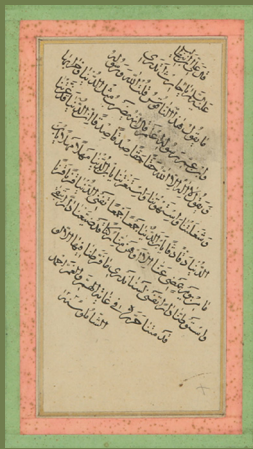
TWO LOOSE ALBUM PAGES OF BOLD NASTA'LIQ CALLIGRAPHY

Qajar Iran, 19th century
text panel 17.7cm x 10.7cm, 40.3cm x 29cm
including the frame.
text panel 27cm x 17.7cm, 37cm x 26.5cm
including the frame

£300 - £500



80



80

TWO LOOSE CALLIGRAPHIC PAGES

Qajar Iran, dated 1236 AH (1820 - 1821) and 1249 AH (1833), signed Ahmad Shamlu
the text panel 12.5cm x 6.2cm, 31 cm x 25.8cm including the frame; the text panel 15.6cm x 10.5cm, 40.3cm x 29cm including the frame.

£300 - £500



81



81

TWO LOOSE ALBUM PAGES WITH SIGNED CALLIGRAPHIC COMPOSITIONS

Qajar Iran, one dated 1197 AH (1782), the latter 19th century
the text panel 15.5cm x 10.2cm, 32cm x 21cm including the frame; the text panel 17.2cm x 8cm, 45.7cm x 35.3cm including the frame

£300 - £500



82

FOUR LOOSE PANELS OF NASKH
CALLIGRAPHY

Qajar Iran, early 19th century

Largest folio text panel 7cm x 14.5cm

Smallest folio text panel 6cm x 12cm

£400 - £600





83

**A CONCERTINA ALBUM OF NASKH CALLIGRAPHY:
THE MORNING PRAYER OF IMAM 'ALI,
COMMISSIONED BY SEYF UL-SADAT**

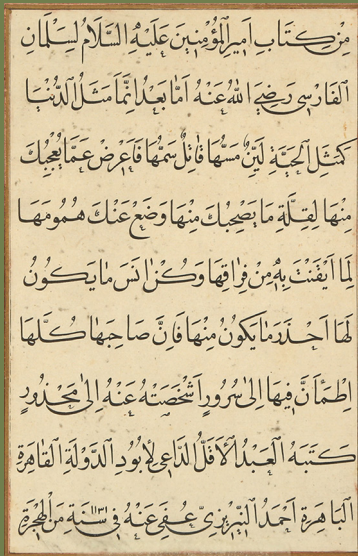
Qajar Iran, dated Rabi Ul-Awwal 1305 AH (November -
December 1887) and signed Abdullah Gilani Eshkevari
the text panel 15cm x 7.3cm, the folio 29.2cm x 19.5cm

£800 - £1200



84
SIX LOOSE FOLIOS OF NASKH CALLIGRAPHY
Qajar Iran, 19th century
the smallest text panel 12cm x 6.5cm; the largest
text panel 16cm x 11.4cm

£600 - £800



85
TWO LOOSE FOLIOS OF NASKH
CALLIGRAPHY
Iran, dated 1131 AH (1718) and 1186 AH (1772)
the text panel 19.5cm x 12.5cm, 29cm x 19.7cm
including the frame; the text panel 18cm x 11cm,
43.2cm x 35cm including the frame.

£600 - £800



86

86
TWO LOOSE CALLIGRAPHIC FOLIOS FROM
THE NASIR AL-DIN SHAH ALBUM

Qajar Iran, late 19th century, ca. 1888

the text panel 29cm x 19.6cm, the folio 31.3cm
x 22cm; the text panel 24.5cm x 18cm, the folio
28.5cm x 21.5cm

£800 - £1200

87

**SIX DECORATED DÉCOUPAGED BORDERS
FROM THE NASIR AL-DIN SHAH ALBUM**

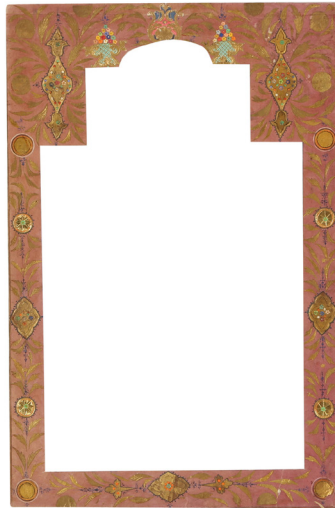
Qajar Iran, c. 1888

each approximately 43.5cm x 29cm

£1000 - £1500

Two other groups of similar borders attributed to the Nasir al-Din Shah Album, once part of the same private European collection, were successfully sold in these Rooms, 22 July 2020, lot 112, and 29 April 2022, lot 96. Several more examples have been offered in the London auction market in the last ten years (Christie's London, 6 October 2011, lot 265 and 1 April 2021, lot 33; Christie's South Kensington, 26 April 2012, lot 219; and Sotheby's London, 9 October 2013, lot 5).

In terms of material, whimsical decorative style, use of bold colours, quality of découpage, and dimensions, our borders present a strong connection to the others mentioned above, leading to suggest that they also come from the now-dispersed album made for Nasir al-Din Shah (r. 1848 - 96) in 1888, which was produced to mark his 40th anniversary of accession to the throne.





88
THREE TINTED DRAWINGS IN THE STYLE OF
HOSSEIN BEHZAD (1894 - 1968)

Iran, 20th century
each folio 22cm x 17.5cm, 41 cm x 36cm including
the frames

£400 - £800





89

A NATURALISTIC STUDY OF A SHOT DEER

Qajar Iran, dated 1296 AH (1878 - 79) and signed

Fursat al-Shirazi

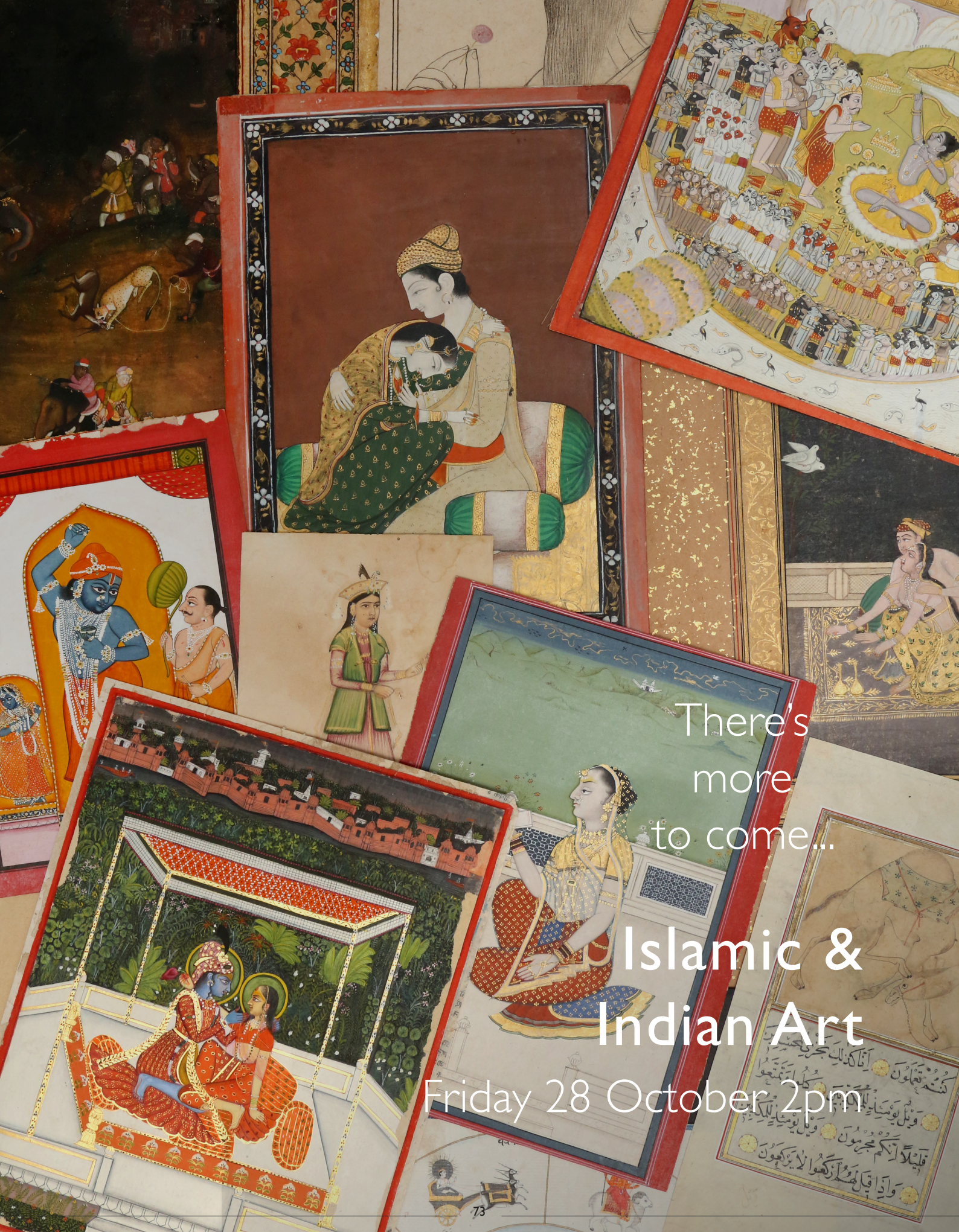
the folio 20.5cm x 32.5cm, 43cm x 54cm including the frame

£2000 - £3000

It is possible that the present work was painted by the Qajar poet, scholar, and self-taught painter Fursat al-Shirazi, also known as Fursat al-Dawla (1854 - 1920). Fursat's father, Mirza Ja'afar Bakhjat (1806 - 79), was a painter and an illuminator (modahheb) of books, and so the young Fursat began his education in the arts of drawing and painting aged eleven. At first, he was only copying print reproductions of renowned Western works until he was able to paint on his own. He is particularly remembered for his talent in portraiture, his primary expertise being in pen-and-ink drawings (siyah qalam). His skill in painting enabled him to make a living on occasion as a topographer, which involved extensive travels

to various villages and cities scattered across Iran, making paintings of their historic or archaeological sites, gathering information, and drawing maps. The source of inspiration for this painting could have possibly been drawn from one of these journeys, in which he must have been able to observe up close not only the landscape but also the local fauna.

For further information on Fursat al-Dawla's life and achievements, please read his entry in the Encyclopaedia Iranica: <https://www.iranicaonline.org/articles/forsat-al-dawla> (last accessed 19/08/2022, 3:10 pm BST).



There's
more
to come...

Islamic & Indian Art

Friday 28 October 2pm



Terms and Conditions for Buyers at Chiswick Auctions

I. BEFORE THE SALE

I.1 Agent for the seller

Unless otherwise agreed, Chiswick Auctions Ltd, hereafter referred to as CA LTD acts as agent for the seller. The contract for sale of the property is therefore made between the Seller and the Buyer.

I.2 Definitions

For the purposes of the current Terms and Conditions, the Seller shall be defined as the owner of the Goods. It is implied that the Seller is the legitimate owner and is authorised to sell the Lot.

The Bidder is any registered person participating in the auction, and the Buyer is the successful Bidder for a particular Lot.

The Lot means the item(s) put up for sale by CA Ltd and to which the present Terms and Conditions apply.

I.3 Catalogue descriptions

Any representation in any catalogue or otherwise as to the origin, date, age, attribution, authenticity or estimated selling price of any lot is a statement of opinion only. Such statements do not constitute a representation warranty or assumption of liability by CA Ltd in relation to the Lot. Any prospective Buyer should satisfy themselves prior to the sale as to the reliability of the catalogue description. The absence of mention related to prior restorations in the catalogue descriptions does not imply that the good is exempt thereof. Photographs of any Lot provided by CA Ltd are for indicative purposes only and are not deemed to be a precise representation of the said Lot.

The Buyer is advised to seek independent expert advice in order to be assured of the authenticity and true state of the good.

I.4 Inspection

Prior to auction, prospective purchasers are strongly advised to personally examine any property in which they are interested to satisfy themselves in relation to matters which may concern them.

I.5 Condition report

CA Ltd may issue a Condition Report on request prior to the sale. This Condition Report is for identification purposes only and cannot be considered as giving a precise account of the Lot's true state. Thus, some imperfections and faults may not be accounted for in the Condition Report.

As aforementioned, and in the absence of any contractual value of the Condition report, it is the Buyer's sole duty to inspect in person the Lot in order to be assured of its true condition and CA Ltd shall not be responsible for assertions within the Condition Report hereto.

I.6 Electricals

All electrical items are sold as seen and CA Ltd offers no guarantee as to the working condition of such items or their safety.

It is the Buyer's duty to take necessary steps to be assured that the Lot is safe for normal use.

I.7 Estimates

Estimates are based on various factors inherent to the situation of the market at the time of the sale, as well as considerations such as the condition, rarity, or quality of the item etc. Estimates are only indicative and represent the opinion of CA Ltd. Estimates provided by CA Ltd cannot constitute a guarantee as to the value of the good. Subsequently, goods may sell at prices lower or higher than the provided estimates.

I.8 Reserves

Many Lots are offered subject to a reserve, which is the confidential minimum sale price. The reserve will never exceed the low estimate printed in the catalogue. CA Ltd may open the bidding on any Lot

below the reserve by placing a bid on behalf of the seller; and may in their discretion continue to bid up to the reserve price. This can be achieved by bidding in response to other bidders or alternatively by placing consecutive bids.

I.9 Registration to the sale

New bidders will need to register prior to the sale. It is strongly advised bidders register at least 24 hours before the sale. Registration thereafter shall be at the auctioneer's entire discretion.

International bidders may be required to register 48 hours before the sale and to submit bank details.

A deposit may be requested prior to each sale.

Failure to register shall result in the impossibility for the bidder to purchase a Lot.

I.10 Proof of identity

Bidders not previously known to CA Ltd will be required to provide:

- Official proof of identity in the form of a passport or photocard driving licence. No other forms of ID are acceptable.
- Proof of address of main residence. Only official documents showing name and address will be accepted.
- Both landline and mobile telephone numbers
- A bank reference for foreign bidders may be requested
- Corporate clients will have to provide a certificate of incorporation prior to the auction, along with the representative's ID in accordance with the abovementioned requirements for proof of identity.

Any Bidder that does not match the provided identity for registration may not purchase during the sale.

2. DURING THE SALE

2.1 Attendance at auction

Attending the auction in person is recommended.

CA Ltd has the right at their absolute discretion to refuse participation in any auction, to reject any bid, and to refuse admission to the premises.

Bidders are not obliged to be present in person at the auction.

Absentee bidders shall be required to make necessary arrangements with CA Ltd prior to the sale.

2.2 Personal bidding

Bidders attending the auction in person shall be required to collect a unique bidding paddle prior to bidding in the sale.

2.3 Commission bids

CA Ltd will use reasonable efforts to carry out Commission bids received by them prior to the sale for the convenience of clients who are not present at the auction in person. Execution of Commission bids is a free service provided to help clients and CA Ltd does not accept liability for any failure to execute a Commission bid or for errors and omissions in connection with it.

Commission bids shall be executed at the lowest possible price, subject to competing bids and reserves. Although CA Ltd will endeavour to inform Buyers, it is the Buyer's responsibility to check if they have been successful in purchasing a Lot.

In the event of multiple commission bids set at the same price, the first registered commission bid will take priority.

2.4 Telephone bids

If a bidder is not able to attend in person an auction, CA Ltd will use reasonable efforts to contact prospective Buyers who make arrangements prior to commencement of the sale to bid by telephone.

CA Ltd cannot be held responsible in the event of issues affecting connectivity, resulting in the loss of a chance of purchasing the Lot for the Bidder.

2.5 Internet bids

Some sales may be available to internet bidding, as well as personal attendance. In this event, CA Ltd shall not be held responsible for issues affecting connection. In addition to having our own in-house online bidding platform, some sales are also offered with online live bidding by third party platforms, CA Ltd is not responsible for any issues that may arise during registration or utilising said platforms. CA Ltd encourages prospective bidders to bid directly with Chiswick Live or via traditional direct in-house means wherever possible.

2.6 Bidding on behalf of someone

A Buyer may bid by proxy. In this event, proof of identity of both the Buyer and the proxy must be communicated to CA Ltd prior to the sale. A copy of the mandate shall also be required.

2.7 Bidding on an item

Bid incrementation is at the auctioneer's entire discretion.

2.8 Video transmission

For the purpose of the sale, Lots may be displayed on video during the auction. In the event of transmission issues, CA Ltd shall not be held responsible for any subsequent outcome.

2.9 Online-only auctions

Some auctions may only be available to bidders via an online platform sale. In this event, Buyers have a 14 day period from the receipt of goods to withdraw from the sale, in accordance with EU Consumer Law. This returns policy relates only to lots where physical viewing of lots prior to sale is not offered by CA Ltd.

2.10 Dispute resolution during the auction

Any dispute shall be settled at the auctioneer's absolute discretion. Under no circumstances will a sale be cancelled after the fall of the hammer, except at the auctioneer's entire discretion.

3. CONTRACT FORMATION AND EFFECTS

3.1 Contract of sale

The contract of sale is between the Buyer and the Seller. The Buyer shall be the bidder at the highest price at the fall of the hammer. The sale is deemed complete once the auctioneer announces its completion by the fall of the hammer and the contract shall be binding thereafter between the Buyer and the Seller and CA Ltd.

When a Buyer purchases multiple Lots, each Lot is the subject of a separate contract of sale.

3.2 Transfer of property

Property of the goods shall pass to the Buyer only once CA Ltd has received full payment for the goods, this includes the price at the fall of the hammer as well as Buyer's premium, relevant taxes, and costs in relation to shipping.

3.3 Transfer of risks

Purchased Lots shall be at the Buyer's risk in all respects from the fall of the hammer, and neither CA Ltd nor their agents shall be responsible for any loss or damage of any kind, whether caused by negligence or otherwise.

3.4 Cancellation of the sale

At the fall of the hammer, the contract is formed between the Buyer and CA Ltd and is binding thereafter.

Under no circumstances can the Buyer cancel the sale.

CA Ltd may at its entire discretion, during or after the auction, cancel the sale of the Lot or reoffer and resell the Lot if it becomes aware of any error or dispute of any nature, whether or not title has passed to the Buyer, and up to a period of 6 months after the said sale.

Grounds for cancellation under the present section shall include but not be limited to any dispute relating to the attribution or provenance of the Lot, ownership and title, fraud or deceit, lack of relevant licences or certificates, any subsequent changes in domestic or international legislations restricting the sale of export of goods etc. In the event of internet-only auctions (where are no offered advanced physical viewing times), the Buyer shall have a 14 day right to retract, after receipt of the Lot, under EU Consumer Law. Public auctions are not covered by this right to retract.

4. AFTER THE SALE

4.1 Payment

All purchased lots must be paid for on the day of the auction. Commission bids must be paid for no later than the day after the auction. Payment must be made by cash, debit, credit card or bank transfer. We do not accept cheques. We do not currently accept American Express.

CA Ltd adheres strictly to current anti-money laundering regulations and reserves the right to refuse payment or cancel the sale of any lot, should suspicion or evidence of regulation infringement arise. The 2020 guidelines reference 'Art Works', but are as yet to be fully defined. As such, CA Ltd reserves the right to adapt buying/selling rules at any time, in order to maintain compliance.

Cash payments shall not be receivable for amounts over €10,000, regardless of the payment being for one or multiple Lots. As of 2020, new directives also extend to other forms of payment where the amount is in excess of €10,000 and this may require further information sharing covering both buyers and sellers.

Should it encounter contravention of said regulations, or is unable to bring buyers/sellers into line with said regulations through advice and support, CA Ltd reserves the right to cancel any lot transaction and offer said lots to underbidders and where applicable will notify the relevant authority of the suspected contravention if deemed intentional.

Payments made by someone other than the registered Buyer shall not be accepted.

Title will not pass to the Buyer until CA Ltd has received all amounts due to them in cleared funds even if the Lot has been released to the Buyer.

4.2 Buyer's Premium

The Buyer will pay CA Ltd a premium of 25% on the hammer price plus VAT on that premium on the first £500,000 and 12% plus VAT on the balance thereafter. A Buyer's Premium of 21% plus VAT is charged on Wine & Spirits Lots.

The VAT payable varies by symbol as below:

No Symbol: The standard rate of VAT is charged on the premium under the Auctioneers Margin Scheme in accordance with Art. 333 of 2006/112/EC. Standard UK VAT will be charged on the buyers' premium and invoiced on an inclusive basis.

‡: Normal VAT rules apply and the standard rate of VAT will be charged on both hammer price and premium.

*: These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on the invoice.

If you are re-exporting a * lot outside of the UK, you must use Chiswick Auctions Ltd TA Shipper.

4.3 Online Bidding Surcharges

Customers bidding through Chiswick Live are liable for a 1% surcharge on the hammer price, plus VAT. This is in addition to the Buyer's Premium.

Customers bidding through the third-party auction platform thesaleroom.com are liable for a 4.95% surcharge on the hammer price, plus VAT. This is in addition to the Buyer's Premium.

Customers bidding through the third-party auction platforms Invaluable.com or Liveauctioneers.com are liable for a 5% surcharge on the hammer price, plus VAT. This is in addition to the Buyer's Premium.

4.4 Taxes

VAT is payable on the buyer's premium, and for some lots, VAT is payable on the hammer price. The successful bidder will be responsible to ascertain and pay any applicable taxes including VAT, sales tax or any equivalent tax arising on sale of a particular lot.

W.e.f. 1st January 2021 (Post Brexit), Private individual buyers based outside UK will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

Trade clients based outside UK and who arrange for their own shipping can get the VAT refunded if all the below conditions are met:

1. Have registered to bid with an address outside of the UK
2. Provide immediate proof of export out of the UK within 90 days from the date of the auction

Please note, we charge an administrative fee of £35 per invoice to check export documents and arranging VAT refunds. VAT refunds will be done to the original method of payment used by the buyer.

No VAT will be refunded where the total VAT on an invoice is under £70.

Trade clients based outside UK and who arrange shipping with our recommended shipper JGM Shipping can get the VAT taken off the invoice prior to making payment. In order to do this, you must email katy.mcevoy@chiswickauctions.co.uk a confirmation of shipping with JGM Shipping. If you cancel or change the shipping with our recommended shipper, we will issue a revised invoice charging all applicable taxes.

4.5 Artist Resale Rights / Droit de Suite

Lots marked with 'ARR' may be subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or to the artist's heir each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death. Royalties are calculated on a cumulative sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to Lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single Lot is the sterling equivalent of €12,500.

Royalties for Droit de Suite are as follows:

- From 0 to €50,000 4%
- From €50,000.01 to €200,000 3%
- From €200,000.01 to €350,000 1%
- From €350,000.01 to €500,000 0.5%
- Exceeding €500,000 0.25%

4.6 Remedies for non-payment

If the Buyer fails to make full payment in cleared funds within the time required as aforementioned, CA Ltd shall be entitled to exercise any one or more of the following rights or remedies additional to such other rights or remedies available:

- To cancel the sale
- To resell the Lot on such terms by auction or otherwise entirely at

CA Ltd's discretion. The Buyer will be liable for all costs including legal fees incurred in the sale and will remain liable for any shortfall arising upon sale.

- To offset against any sums which CA Ltd may owe the Buyer the outstanding sums unpaid by the said Buyer
- Where the Buyer owes sums to CA Ltd in respect of different transactions, to discretionarily apply any sum paid by the Buyer for discharge of any owed sums.
- To refuse entry to the Buyer at any future auction and/or reject any future bids by the Buyer and/or seek a deposit from the Buyer entirely in the discretion of CA Ltd.
- To exercise a lien over the Buyer's property in the possession of CA Ltd as collateral for any outstanding sums owed and to exercise all the rights and remedies of a person holding security over any such property, whether by way of pledge, security interest or in any other way to the extent permitted by Law.
- To commence legal proceedings for the recovery of the total amount due together with interest, legal fees and costs.
- To take such other action as is permissible by Law and in the discretion of CA Ltd.

4.7 Collection

Purchased Lots can be collected from the auction room after the sale has ended or between 10am and 6pm up until close of business on the Friday following the sale. Special arrangements may be made for collection on Saturday at CA Ltd's discretion. Any delay in collection must be communicated clearly to CA Ltd in advance of the collection deadline and CA Ltd reserves the right to impose charges thereafter at its utter discretion (see 4.7).

4.8 Storage

CA Ltd offers a discretionary 14 days free storage on purchased and unsold Lots from the date of the sale. Thereafter Lots not collected shall incur storage charges of £5.00 per lot, per day or part thereof for smalls and pictures (defined as anything that can be handled by one person) and £10.00 per lot, per day for furniture and other larger lots. CA Ltd shall be entitled to retain said Lots until all sums due have been paid to CA Ltd. If any lot remains uncollected 21 days after the sale, storage charges shall thereafter be £10/£20 (smalls/larger items) per day and CA Ltd shall, in accordance with the Law, have the right to sell the purchased Lot to recover payment of storage charges outstanding. Any balance proceeds of sale received after payment of all sums outstanding and due to CA Ltd shall be held for the account of the Buyer.

4.9 Shipping

Any shipping costs that may arise subsequent to the sale shall be at the Buyer's expense. Such costs may include but not limited to postage, import and export permits where required and any other licence necessary for goods to be shipped outside of the European Union.

CA Ltd does not offer insurance for shipping. However, CA Ltd may arrange insurance upon the Buyer's request and at the Buyer's expense.

CA Ltd cannot be held responsible for any damages that may be incurred to goods prior to the fall of the hammer.

4.10 Loss or Damage

CA Ltd does not accept liability for loss or damage occurring to Lots after the sale. CA Ltd will use reasonable efforts when handling Lots, but shall not be responsible for any loss or damages that may occur whilst the said Lot is in any third party's care.

4.11 Cultural Goods import and export restrictions

Cultural goods may be subject to import and export restrictions. Under EU Regulations related to the trade of cultural goods, export licences may be required for export outside of the European Union

if the item's value exceeds the EU threshold. Under UK Law, a licence may also be required for intra-EU trade.

Licences are issued by Arts Council England and it is the Buyer's duty to obtain them. Some countries restrict the import of specific cultural goods. For example, the United States prohibits the import of pre-Columbian monumental or architectural sculpture or murals, as well as any cultural goods in provenance from some countries subject to armed conflicts.

The Buyer must verify local legislation prior to the sale in order to be assured that import or export is possible.

4.12 CITES

Import and export restrictions

Certain endangered species are listed in the CITES Convention.

Listed specimens and any parts or products thereof are subject to issuance of an export permit when leaving the European Union.

Appendix I species, are also subject to issuance of a prior import permit from the country in which the goods are to be imported. Such permits are necessary before applying for export permits and it is the Buyer's duty to initiate the proceedings with the relevant authority.

The Buyer must be aware that certain countries prohibit the import of some species or any parts or products derived thereof. For example, the United States prohibit all import of African elephant ivory, and any item containing parts that may merely resemble African elephant ivory must be accompanied by relevant documentation stating it is not the latter.

Worked items that are dated before 1947 are exempt from import restrictions for intra-EU trade and shall not require export licences. Please be aware that all Lots marked with the symbol □ are subject to CITES regulations.

4.13 Limitation of liability regarding CITES export licenses

Where licences are required for importing or exporting outside of the European Union, it is the Buyer's duty to obtain them.

CA Ltd cannot be held responsible if the Buyer's application for an export permit is unsuccessful. Subsequently, in the event of failure thereof, CA Ltd shall not permit cancellation or rescission of the sale.

4.14 Warranties

CA Ltd does not provide the Buyer with warranties relating to any Lot, unless required by Law.

4.15 Authenticity warranty

In the event of a Lot being sold as authentic under the catalogue description and the Buyer provides evidence in the form of a written report by a recognised expert or test results that the said Lot is not authentic, CA Ltd will refund the purchase price.

The Buyer shall give notice to CA Ltd within 28 days from knowledge or any event giving reasons for suspecting that the item is not authentic, and within one year of the said sale. Any claim thereafter shall not be receivable. For the purposes of the present paragraph, authenticity shall be defined as the state of a Lot that is genuine and not a forgery or a copy.

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations

Archaeological goods over 100 years of age, unless covered by exemption of limited scientific interest, will require an EU Licence for export to a third country, regardless of their value.

It is recommended that the Buyer contact the Export Licensing Unit at Arts Council England in order to be assured the good is or not of limited archaeological or scientific interest.

Archaeological goods found on United-Kingdom soil or in UK territorial waters over 50 years of age shall require a UK Licence regardless of their value and regardless of the export destination.

Other archaeological objects regardless of their origin will require an Individual Licence or OGEL depending on their value.

Both European-Union and UK Licences may be required simultaneously for some items. It is the Buyer's duty to undertake the necessary steps. CA Ltd cannot be held responsible and the sale cannot be cancelled in the event of failure to obtain the relevant licences.

6. JEWELLERY

6.1 Gemstone treatment and estimates

Many gemstones on the market have been treated so as to augment their appearance, in a reversible or permanent manner. Treatments under the present section may be but not limited to:

- Heat treatment to enhance sapphires and rubies' clarity and colour
- Oil and resin treatments for emeralds applied in different ways, to enhance clarity of the stone
- Staining
- Irradiation
- Coating

Estimates provided by CA Ltd are deemed to be based on the fact that the gemstone may have been subject to any type of treatment in the past. CA Ltd shall not be responsible in the absence of mention thereof.

A certificate may be issued by a laboratory, providing with detailed information on the condition of the gemstone and any treatment applied thereto. The Buyer must be aware that different laboratories have different approaches as to the degree or type of treatment for a particular gemstone.

If a certificate accompanies the Lot, the Buyer must be aware that it is merely a statement of the laboratory's opinion and in no way can CA Ltd be held responsible for any mentions therein. Such certificates are deemed to be delivered with the Lot for informative purposes only.

6.2 Estimated weights

If a stone's exact weight appears within the body of the description, the stone has been un-mounted and weighed by CA Ltd. If the weight of a stone is stated to be approximate, the stone has been assessed by CA Ltd within its setting, and the defined weight is a statement of opinion only. This information is given as a guide and bidders should satisfy themselves with regard to this information as to its accuracy.

6.3 Signatures

'A diamond ring, by X': When the maker's name appears in the title, in Chiswick Auctions' opinion the piece is by that maker.

'A diamond ring, signed X': Has a signature that, in Chiswick Auctions' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

'A diamond ring, mounted by X': Has been created by the jeweller, in Chiswick Auctions' opinion, but using stones or designs supplied by the client.

'Maker's mark for X': Has a maker's mark which in Chiswick Auctions' opinion is authentic.

Some items may include parts or products derived from endangered species, such as ivory or coral. Such items may be subject to import or export restrictions. See section on CITES regulations for more details.

7. CLOCKS AND WATCHES

All Lots are sold as seen. Clocks and watches are therefore not deemed to be sold in working condition. Absence of reference thereof in the description does not imply that the Lot is in good

condition and without defects, or has been subject to repair or restoration.

CA Ltd makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary.

Most clocks and watches are likely to have been repaired in the past, and as a result may include parts that are not original thereto.

The United States restrict the importation of watches such as Rolex, Frank Muller or Corum. Such models can only be imported personally by the Buyer and CA Ltd cannot assist with shipping thereof.

Some watches may include leather straps derived from endangered species. Buyers may be required to obtain appropriate permits for import or export purposes in accordance with CITES regulations. CA Ltd acts in compliance with such legislations and shall take necessary steps where required. Subsequently, watches may be deemed sold without their straps.

8. FURNITURE

8.1 Upholstered furniture after 1950

According to The Furniture and Furnishings (Fire Safety) Regulations 1988, furniture that was upholstered after the 1st of January 1950 is subject to restrictions in the United Kingdom.

Exempt upholstered furniture that does not meet such requirements is deemed sold for purely aesthetic purposes. CA Ltd shall not be responsible for later alterations to the furniture, making it unfit for sale.

9. GLOSSARY OF PICTURE CATALOGUING TERMS

Any Statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

1 JMW Turner: In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 Attributed to JMW Turner: In our opinion probably a work by the artist, but less certainly as to the authorship expressed than in the preceding category.

3 Studio of JMW Turner: In our opinion probably a work by an unknown hand in the studio of the artist, which may or may not have been executed under the artist's direction.

4 Circle of JMW Turner: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist and of the period, but not necessarily his pupil.

5 Style of; Follower of JMW Turner: In our opinion a work by a painter working in the artist's style, but not necessarily his pupil.

6 Manner of JMW Turner: In our opinion a work in the style of the artist and of a later date.

7 After JMW Turner: In our opinion a copy (of any date) of a known work of the artist.

8 The term 'signed' and/or 'dated' and/or 'inscribed' means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term 'with signature' and/or 'with date' and/or 'with inscription' means that in our opinion the signature and/or date and/or inscription have been added by another hand than that of the artist.

10 Pictures are framed unless otherwise stated.

10. ASIAN ARTS

10.1 Import and export restrictions

When dealing with Asian Arts and more specifically with items made of exotic wood (e.g. all species of rosewood) or elephant ivory, the Buyer must be aware of import and export restrictions in accordance with CITES Regulations. As aforementioned in the Section relating to such matters, import and export permits or re-export certificates may be required. Verification letters will be required for re-export of worked Rhinoceros items.

10.2 Fine Chinese Paintings

Current scholarship in the field of Chinese Paintings and Calligraphy does not permit unqualified statements as to the authorship or date of execution. The limited right of rescission contained in the present terms and conditions does not apply to Chinese paintings.

Notwithstanding, if within 28 days of the sale of any such Lot, the original purchaser gives written notice to CA Ltd that the Lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, CA Ltd will rescind the sale and refund the purchase price received. For this purpose, a 'forgery' is defined as a work created with the intent to deceive.

11. BOOKS AND MANUSCRIPTS

Books and manuscripts sold as incomplete are not subject to returns. Printed books may be returned for a full refund only if they prove to be defective in text or illustration. This shall not apply to the absence of blanks, half titles or advertisements, to un-named books or to books sold under the heading of 'binding' or 'bindings'.

12. WINES AND SPIRITS

In accordance with agreed standards in the trade, estimates shall be deemed to have taken into account the fill level.

For the purposes of the present Terms and Conditions, the 'Fill Level' refers to the space between the base of the cork and the liquid in the bottle. Fill levels may vary with age or depending on the condition of the wine or spirit.

Lack of mention thereof in the description is not a representation of an 'acceptable' fill level from CA Ltd.

CA Ltd offers no guarantee as to suitability for drinking of the wine or spirit. The Buyer must be aware of the risk that the taste of a wine or spirit may be altered due to factors such as age, storage conditions, oxidation, etc.

13. COPYRIGHT

CA Ltd shall own the copyright on all images, illustrations and written material produced by or for CA Ltd relating to a Lot, including catalogue contents. Such copyright shall remain at all times the property of CA Ltd. Neither the Buyer nor anyone else shall use the above-mentioned materials without the prior written consent of CA Ltd.

Some Lots may be subject to copyright protection, CA Ltd does not guarantee said Lots are free thereof.

14. DATA PROTECTION

The Buyer agrees that personal information transmitted to CA Ltd may be disclosed exclusively for the purposes of business, or as required by Law. CA Ltd shall not use personal information for any other purpose without the Buyer's prior consent.

CA Ltd never sell, lend or trade in personal data provided by any Bidder.

15. SEVERABILITY

Whenever and to the extent that any provisions of these terms would or might contravene the provision of any relevant legislation, such provision is to take effect only in so far as it may do so without contravening such legislation and the legality, validity and enforceability of any of the remaining provisions are not in any way to be affected or impaired as a result.

16. AMENDMENTS

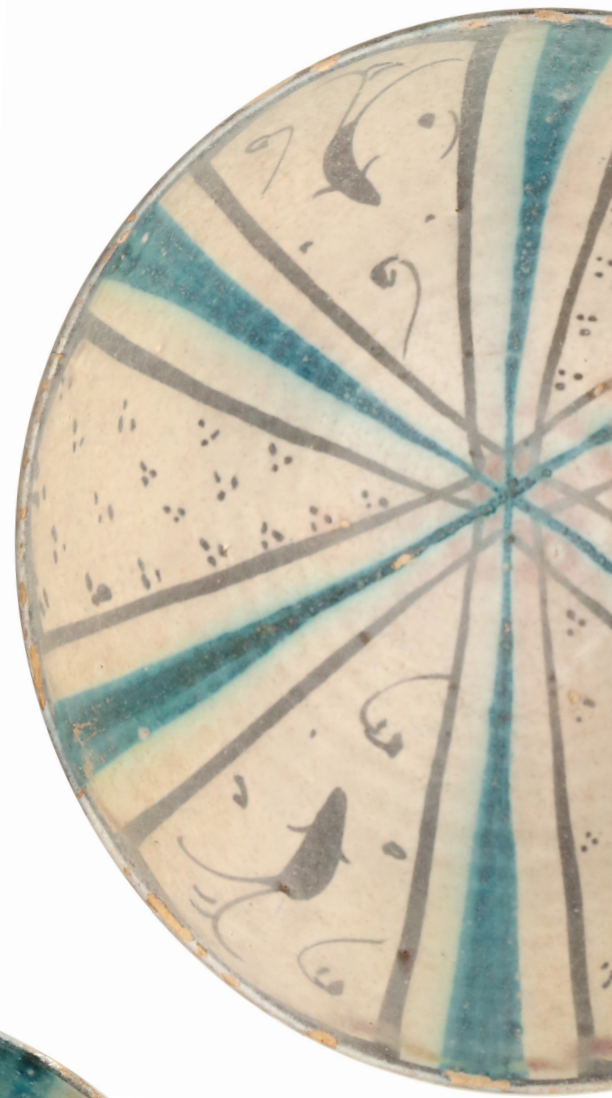
The current Terms and Conditions may be amended, verbally or in writing, prior to the sale.

17. LAW AND JURISDICTION

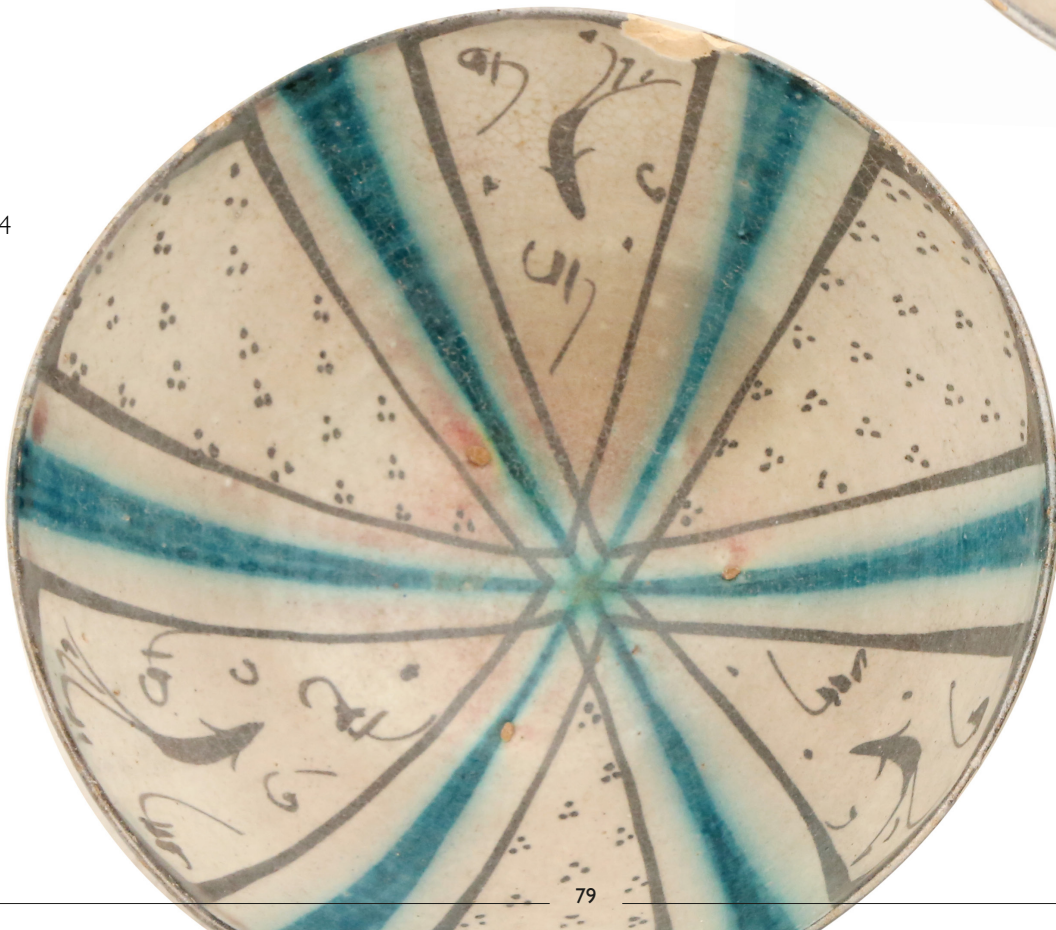
The rights and obligations of the parties with respect to these Conditions of Sale and the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with the Law of England and Wales.

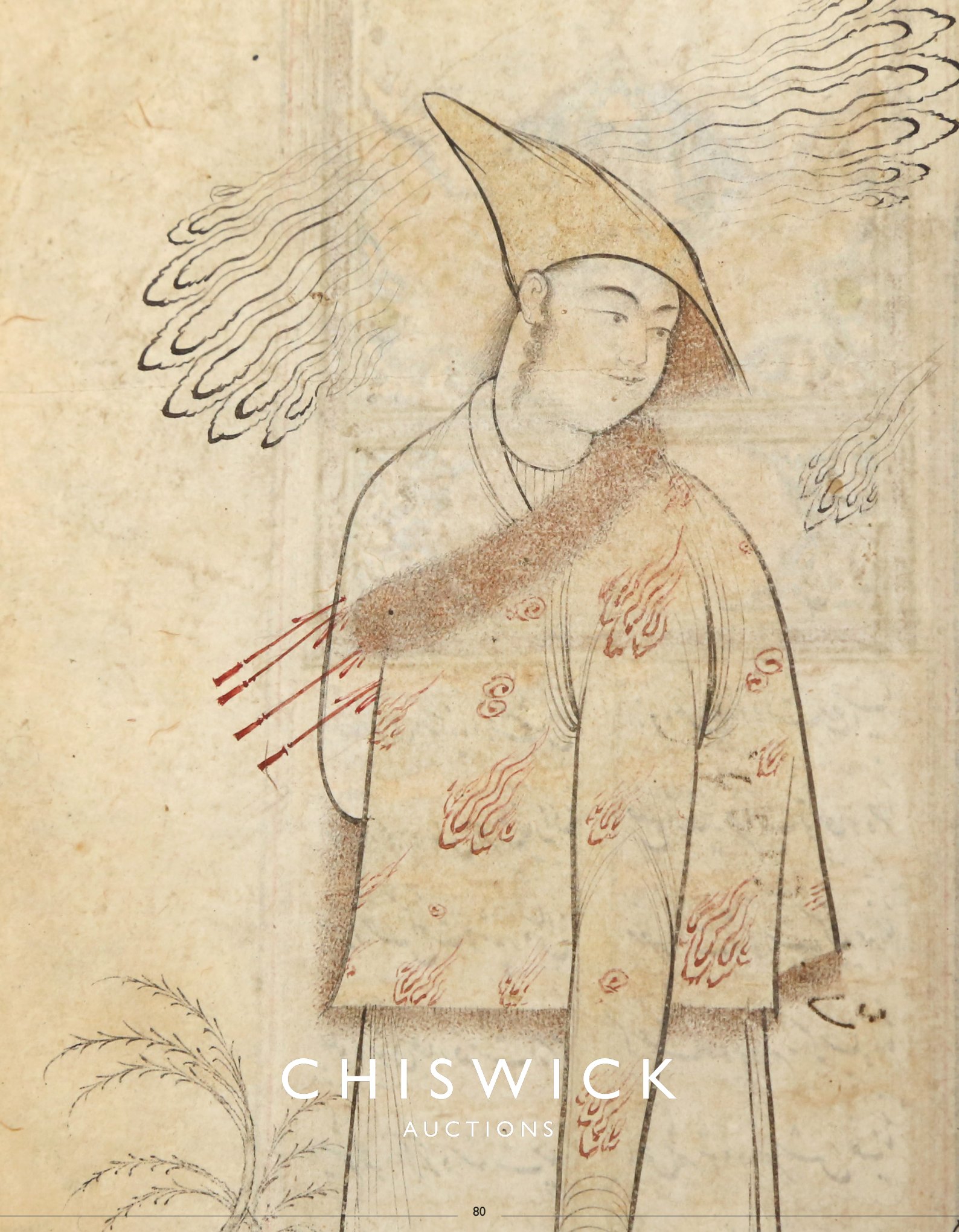
For the benefit of CA Ltd all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship warranty relate or apply.

All parties agree that CA Ltd shall retain the right to bring proceedings in any court other than the Courts of England.



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CHISWICK
AUCTIONS