

CHISWICK
AUCTIONS



Islamic Art

Property of a European Collector Part VI

Tuesday 31 October, 11am



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Property of a European Collector Part VI

31 October, 11AM

Full Viewings at our Chiswick Saleroom

Saturday 21st October, 10.00 - 16.00
Monday 23rd - Saturday 28th October,
10.00–16.00
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GET IN TOUCH

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CHISWICK
AUCTIONS



**1
A GHAZNAVID ENGRAVED
HIGH-TIN BRONZE
CHARGER**

Eastern Iran, present-day Afghanistan,
11th century
42.5cm diam. and 2cm high.

£800-£1200

**2
TWO CARVED STEATITE
INCENSE BURNERS WITH
ANIMAL HEADS AND
A BOWL**

Possibly Siraf or Susa, Southern Iran,
9th - 11th century
12cm diam. and 4.5cm high.

£400-£600



**3
A MEDIEVAL BRONZE MACE
WITH ANIMAL FINIALS AND
KUFIC CALLIGRAPHY**

Possibly Khorasan, Eastern Iran,
10th - 12th century
48.2cm long

£800-£1200



Detail of Lot 3



**4
A SMALL MEDIEVAL BRONZE
BOTTLE WITH A PERSIAN
GAZELLE SPOUT**

Iran, 8th - 10th century
13.5cm high.

£400-£600



**5
A SMALL MEDIEVAL
BRONZE BOTTLE WITH A
PERSIAN GAZELLE SPOUT**

Possibly Khorasan, Eastern Iran,
9th - 11th century
17cm high.

£400-£600



**6
AN ENAMELLED AND GILT MOULD-BLOWN
COBALT BLUE GLASS BOTTLE**

Possibly Egypt or Syria, late 13th - 14th century
17.5cm high.

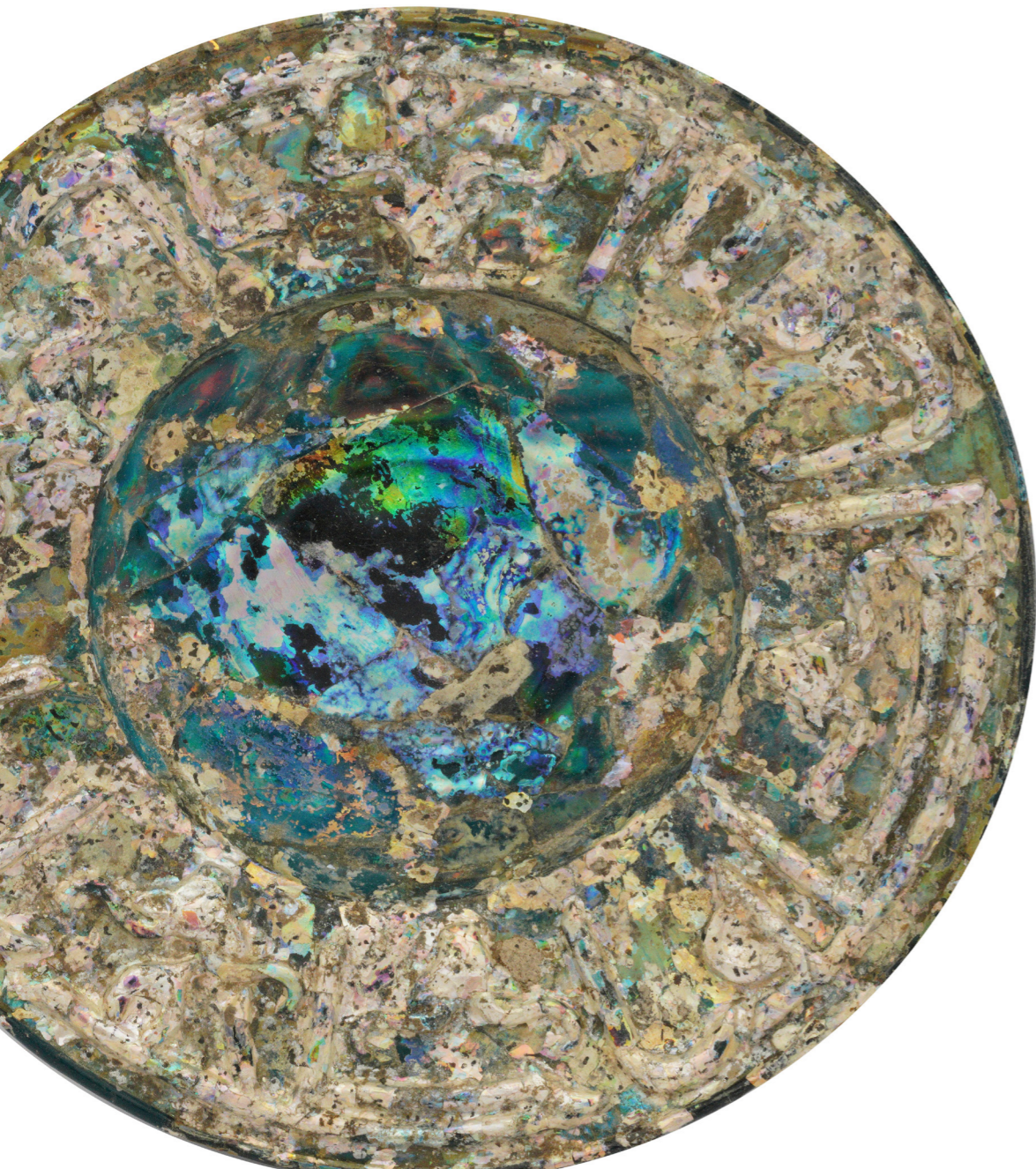
£200-£300



7
AN ARCHAISTIC MEDIEVAL-REVIVAL
MOULD-BLOWN LIGHT BLUE
GLASS CHARGER WITH
KUFIC CALLIGRAPHY

Possibly Iran, 20th century
33cm diam. and 7.2cm high.

£150-£200



8
A KHORASAN ENGRAVED BRONZE
LAMPSTAND

Khorasan, Eastern Iran, 11th - 12th century
16cm diam. and the stand 37.5cm high.

Characterised by their distinctive design and three-parted bodies, tripod lampstands like ours have usually been attributed to the so-called Khurasan school of Medieval Iranian metalwork, as many exemplars were found in that region. However, archaeological remains unearthed during excavations in Herat, Ghazna, Kaboul, and Afrasiyab demonstrated that these vessels were commonly in use throughout the Eastern and Central Asian regions of the Persian Empire (A. Collinet, *Précieuses Matières: les Arts du Métal dans le Monde Iranien Médiéval*, 2021, pp. 226 - 227). Perhaps, the ubiquitousness of these stands was granted by their intelligent modular construction (base, stem, and dish), which facilitated not only their manufacturing and cleaning but also their transport, and thus, trading.

Usually measuring between 50cm to 100cm high, scholars believe that the taller examples were standing on the ground, whilst the shorter ones, often elaborately carved and decorated with silver and copper inlays, were supposed to be placed at an eye-sight level on a table or stand. The lampstands with simpler bases tend to be dated around the 10th - 11th century, whilst the ones featuring rosette-shaped, lobed bases like ours have been attributed to the 11th - 12th century, cast at the peak of Medieval Eastern Iranian metal production before the Mongol invasion. Our lot is very similar to a bronze tripod lampstand in the Louvre Museum (inv. no. MAO 772, published in A. Collinet, *Ibidem*, cat. 47, p. 231), purchased from Jean Soustiel in 1987, and another, shorter, in the British Museum (inv. no. 1905,1110.10). The base of the British Museum lampstand showcases analogous decorative engravings to our lot including dense stylised foliate cartouches and Kufic inscriptions. Lastly, the anthropomorphised feet, shaped like booted legs, appear to have been another distinctive feature of Seljuq bronze lamp-related vessels dating to the 11th - 13th century, as demonstrated by the polycandelon allegedly from Bojnurd, Northern Khorasan province, in the Linden-Museum Stuttgart (inv. no. A 36.069 a L, published in Sheila R. Canby et al., *Court and Cosmos: the Great Age of the Seljuqs*, MET exhibition catalogue, 2016, cat. 21c, p. 91).

£1500-£2000



Details of Lot 8

9

A COPPER-INLAID BRASS EWER WITH LION AND LUNAR MOTIFS

Possibly Herat, Khorasan, Eastern Iran,
late 12th - early 13th century
39cm high.

The 12th and early 13th centuries are considered by many the Golden Age of Medieval Iranian metalwork, and the Khurasan region was its epicentre and catalyst. In particular, Herat, an important urban trading centre that flourished under the Ghurids, became renowned for its high-quality silver and copper-inlaid metal vessels, usually made of bronze or brass. Differently from the workshops in the Western Seljuq regions catering exclusively to the nobility and ruling elite's needs, Herat metalwares were sold and exported by the merchant class to the emerging social cluster of learned, bourgeois customers, including more localised political eminences and religious authorities (Sheila R. Canby et al., *Court and Cosmos: the Great Age of the Seljuqs*, MET exhibition catalogue, 2016, cat. 85, p. 155).

Together with the use of colorful metal inlays, the Herat school distinguished itself as well for the introduction of animal and figural motifs achieved with the repoussé technique. Lions appear frequently on the neck and spout of ewers like ours, as evident in a number of exemplars including the well-known ewer in the Georgian National Museum, Tbilisi (19-2008:32), signed by the Herati maker Mahmud b. Muhammad al-Harawi and dated Sha'ban 577 AH (1181 - 1182 AD). The decorative combination of lions, or real animals, and planets, like the inlaid lunar roundels on the body of our ewer, is not a random one. For further comparison, please see two other late 12th-century ewers presenting the same combination of repoussé lions and inlaid / engraved lunar roundels in the Louvre Museum (inv. no. AA 176, published in A. Collinet, 2021, cat. 24, p. 176) and in the Khalili Collection of Islamic Art (inv. no. MTW 1549, published in J. M. Rogers, 2010, cat. 106, p. 98). Scholars have hypothesised a metaphorical link in this duo, meant to represent the connection between the material and spiritual worlds (Ibidem, p. 156). This would occasionally be reinforced by carefully selected auspicious poetic passages inscribed on the ewers' bodies. In this light, ewers like the present lot offered their owners and beholders more than just an aesthetically pleasing vessel, but a long-lasting and functional talismanic and apotropaic tool.

£2000-£3000

Details of Lot
9



AN IMPRESSIVE SILVER-INLAID AND FINELY ENGRAVED BRONZE CEREMONIAL SPOUTED EWER

Khorasan, Eastern Iran, 12th century
30.4cm high.



Until the Mongol conquest of Iran (1219 - 1258), Herat was a thriving, undisputed centre of production for Persian metalware showcasing supreme quality of casting, fineness of engraving, and excellent inlays in silver and copper. In Islamic art, Herati vessels were, and still are celebrated as one of the most accomplished forms of Iranian metalwork, and the present ewer is no exception. Its pear-shaped body, tall neck, and curved handle echo Mediterranean traditions rooted in Roman antiquity, but its decorative program is closely affiliated with the traditional arts of Medieval Iran. The powerful combination of these two elements provided the future generations of metal artisans, in particular the ones working in Mosul and the Jazira region, with a fertile and long-lasting inspirational model, embodied in some of the most well-known, prestigious vessels in Islamic art now part of major museums' collections like the Blacas ewer (British Museum, inv. no. 1866,1229.61), the Homberg ewer (Keir Collection, Dallas Museum of Art, inv. no. K.1.2014.82), and the ewer made for Mahmud b. Sinjar Shah (r. 1208 - 1250/51), the Zangid atabeg (governor) who ruled Jazirat Ibn 'Umar (MIA, Museum of Islamic Art, Doha, inv. no. MW.466.2007).

In terms of decoration, the wide central band of silver-inlaid rosette roundels links this lot to another important Herati metal masterpiece: the candlestick base with repoussé lions and ducks at the Louvre Museum (inv. no. OA 6315, published in A. Collinet, *Précieuses Matières: les Arts du Métal dans le Monde Iranien Médiéval*, 2021, cat. 3, pp. 116 - 121). However, the noticeable lack of figural decoration in our ewer should not mislead the beholder into thinking this was a lesser production. On the contrary, the lively figures and animal motifs that occasionally decorated Herati metals (see for instance the large astrological basin sold at Sotheby's London, 31 March 2021, lot 74) have been here traded for several overlapping epigraphic bands in a variety of Arabic scripts, including monumental and floriated Kufic and angular naskhi. The mastery to achieve this degree of calligraphic variety on metal is remarkable and is not necessarily less compelling than a figural courtly cycle. The calligraphic band around the shoulders of the present lot shows a degree of similarity with the inscription around the rim of a lidded vase in the Khalili Collection of Islamic Art (inv. no. MTW 1361, published in J. M. Rogers, *The Arts of Islam: Masterpieces from the Khalili Collection*, 2010, cat. 107, p. 98). Perhaps though, the most interesting feature of this ewer is the content of its inscriptions. Indeed, the several Arabic prayers and auspicious blessings on this lot's body and neck could shed light on its specific ceremonial use in a religious ritual setting, where figures and animals would have not been welcomed due to the rules of Islamic iconoclasm. This assumption offers interesting food for thought.

Ewers of this shape and design have always been associated with courtly gatherings, used either to serve water, wine, and other beverages during special festivities or to wash the guests' hands upon their arrival. The practice of washing hands as an act of purification is closely connected with the typical Muslim ritual of going through a bodily ablution (wudu) before starting the salah (or namaz, the five daily prayers performed by all Muslims facing the qibla). These prayers are considered the second of the five pillars upon which the Islamic doctrine is built and they play a pivotal role in the life of every believer, granting them access to God. It is only natural to wonder then, what kind of ewers were in use to perform these daily ablutions in the late 12th and early 13th centuries. Clearly, their style and form must have been dictated by elements like status and wealth. Due to numerous Muslim jurists' fatwas that barred the use of gold and silver vessels, it is safe to assume that ruling elites adhered to such imposition. Therefore, the easiest solution to vaunt their status and gain recognition was to commission vessels inlaid with precious and semi-precious metals, often bearing their names. Under these circumstances, the function of the present lot is all the more special. Boosting its holy charge by avoiding the presence of any figural motif and multiplying the auspicious, benedictory inscriptions throughout its body, this ewer must have probably been commissioned to perform daily ablution rituals by a high-society member of the Ghurid court or Seljuq atabeg.

£1500-£2000

10



Details from Lot 10



11

A BRONZE OPENWORK LANTERN COVER

Khorasan, Eastern Iran, 11th - 12th century
10.5cm diam. and 16cm high.

£150-£200



12

A POLYCHROME-PAINTED FIGURAL POTTERY BOWL WITH FOUR PEACOCKS

Nishapur, Khorasan, Eastern Iran, 10th century
22cm diam. and 8cm high.

£150-£200



13

THREE MEDIEVAL IRANIAN GREEN-SPLASHED POTTERY VESSELS

Possibly Nishapur, Eastern Iran, Azerbaijan, Central Asia, and Afghanistan, 10th - 12th century
16cm diam. and 6cm high; 22.5cm diam. and 10.8cm high; and 18.5cm diam. and 5cm high.

£400-£600



**14
TWO MEDIEVAL IRANIAN POTTERY BOWLS**

Possibly Amol, Northern Iran, and Kashan or modern-day Azerbaijan, 11th - 12th century
19.8cm diam. and 7.5cm high; and a black and turquoise-painted pottery bowl, 19.5cm diam. and 9.2cm high.

Despite their success in the art market of the first half of the 20th century, Medieval Iranian incised wares remain a largely understudied and misunderstood group of wares. They are probably one of the most distinctive groups of ceramics produced in the 11th and 12th centuries; nevertheless, their precise categorisation has not been formalised yet. Pope and Watson tend to divide this production into three sub-groups: Garrus, Amol, and Aghkand, corresponding to the claims of their original find-spots. The most substantial group was excavated at Takht-e Soleyman (West Azerbaijan), but recent archaeological surveys have demonstrated a widespread presence of these incised wares in various other centres in Azerbaijan, as well as in Northern Iran. For further information, please see O. Watson, *Ceramics from Islamic Lands*, 2004, pp. 253 - 254, and O. Watson, *Ceramics of Iran*, 2020, p. 147.



A very similar example to our incised bowl can be seen in the Al-Sabah Collection at the Kuwait National Museum, published in O. Watson, 2004, cat. Ia.1, p. 254. Both bowls share the presence of incised decoration against a white slip under a transparent glaze and the characteristic darker tone of the background, in-filled with scribbles. An analogous artistic solution for the background has been adopted by Persian potters on a different bowl in the same collection (cat. Id.1, p. 266), attributed to the "Amol ware" group. These wares can be usually distinguished by busy incised patterns with scribbled infills, often set against cream-yellow grounds. The colour of our bowl, however, is closer to the off-white tone of Garrus wares. That said, the scribbled background is not as dark as one would expect for this type of ceramics, which often had the incised background area painted with manganese to achieve a purple, dark brown tone with the aim of highlighting the incised design better. Despite their attribution trouble and the many yet unanswered questions they raise, the charm of these Medieval Iranian incised ceramics still stands the test of time.

£300-£500



**15
AN OLIVE GREEN-GLAZED INCISED POTTERY BOWL AND A MONUMENTAL COBALT BLUE-GLAZED POTTERY BOWL**

Northern Iran, 11th - 12th century and possibly Azerbaijan, Central Asia, 18th - 19th century
20.5cm diam. and 15cm high; and 42.5cm diam. and 18cm high.

The wavy lines and concentric circles featured on the exterior of our green-glazed pottery are very similar to the decoration on the outer walls of a Garrus ware bowl in the Sarikhani collection (published in O. Watson, *Ceramics of Iran*, 2020, cat. 76, p. 152). Moreover, both bowls share the same shape and the use of an olive green transparent glaze covering a white slip, incised, earthenware body, suggesting a close affinity between our lot and the Sarikhani's Garrus bowl.

£300-£500



**16
TWO BLACK-PAINTED MEDIEVAL IRANIAN POTTERY VESSELS**

Iran, 10th - 12th century
20.5cm diam. and 7.8cm high; and a miniature pottery vase, of compressed globular shape, 6cm diam. and 5.5cm high.



£80-£100

17
A FRAGMENTARY KASHAN BLACK AND COBALT BLUE SILHOUETTE POTTERY EWER BASE

Kashan, Iran, second half 12th century
 21cm high.

A late 12th-century Kashan silhouette jar featuring a decorative band with mythical animals running around the shoulders like on our ewer is part of the Al-Sabah Collection (O. Watson, *Ceramics from Islamic Lands*, 2004, cat. N1, p. 334). The motif is strikingly analogous, except for the use of a clear turquoise glaze in the case of the Al-Sabah jar. Another fragmentary example of black slip-painted figural motifs under a clear transparent glaze on Kashan silhouette wares can be admired in the Sarikhani Collection (O. Watson, *Ceramics of Iran*, 2020, cat. 145, p. 292).

£400-£600



18
A LARGE COBALT BLUE AND BLACK-PAINTED KASHAN POTTERY BOWL

Kashan, Iran, early 13th century
 28cm diam. and 12.5cm high.

Oliver Watson, a major Islamic art scholar and expert in Persian ceramics, describes Kashan vessels of this style and period as the ultimate embodiment of the Persian potters' mastery of and predilection for underglaze painting technology. The pigments tend to be stable, with very little tendency to run, enabling the craftsmen to draw very fine and minute details and decorative motifs with great precision (O. Watson, *Ceramics of Iran*, 2020, p. 301). For further reference, please see an analogous pottery dish part of The Sarikhani Collection (Ibidem, cat. 152), featuring analogous dimensions and decorative motifs to our lot.

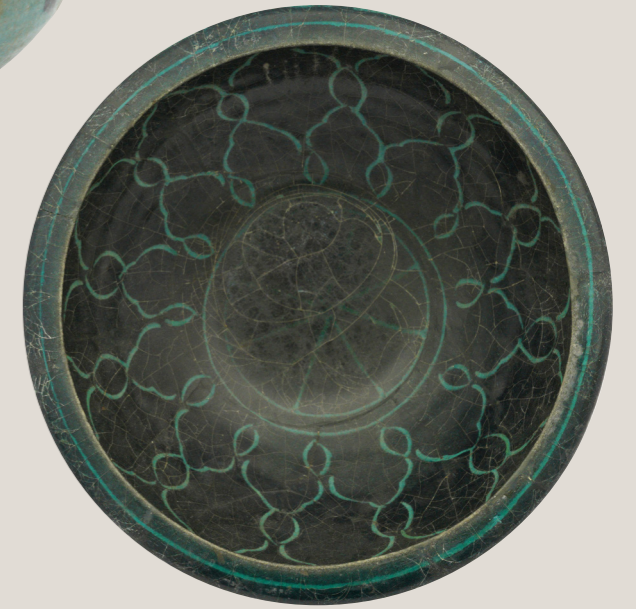
£300-£500



19
A KASHAN BLACK AND TURQUOISE SILHOUETTE POTTERY BOWL

Kashan, Iran, late 12th - early 13th century
 22cm diam. and 9cm high.

£200-£300



20
TWO SULTANABAD POTTERY BOWLS WITH CALLIGRAPHY AND VEGETAL MOTIFS

Kashan, Iran, 14th century

18.2cm diam. and 9.5cm high; and 19cm diam. and 9.5cm high.

£300-£500





21
**A COBALT BLUE AND TURQUOISE
SULTANABAD POTTERY BOWL**
Possibly Kashan, Iran, 14th - 15th century
18.8cm diam. and 8.5cm high.

£200-£300



22
TWO SAFAVID POTTERY BOWLS
Iran, 17th - 18th century

18.2cm diam. and 9cm high; and 17.5cm diam.
and 7.5cm high.

£400-£600



23
**A SAFAVID MONOCHROME
TURQUOISE-GLAZED POTTERY BOWL**

Iran, 17th - 18th century
22.5cm diam and 10.5cm high.

Safavid monochrome wares aimed at creating very close imitations of Chinese celadon vessels for the local market, dodging the prohibitive costs of exporting those precious porcelain examples from abroad. The shapes, designs, and palette of some Safavid monochromes could occasionally be mistaken for Chinese originals, but their opaque glaze and the extensive use of the colour turquoise always gave away their origins. Harking back to the typical 12th-century Kashan turquoise-glazed wares, this Safavid monochrome bowl is a successful marriage between past Iranian traditions and present Chinese influences. For another similar example of a turquoise monochrome-glazed pottery dish, please see O. Watson, *Ceramics from Islamic Lands*, 2004, p. 465, cat. U.18.

£400-£600



24
**A FRAGMENT OF A FIGURAL
KUBACHI POTTERY TILE**

Safavid Iran, 17th - early 18th century
The tile 14.3cm x 6.8cm, 24cm x 14.5cm
including the board.

£100-£200



25
**FIVE SMALL ASIAN-INSPIRED SAFAVID
BLUE AND WHITE POTTERY VASES**

Iran, late 17th and 18th centuries

The tallest vase 15cm high including the neck, the shortest 9cm high.

£300-£500



26



26
**A POLYCHROME-PAINTED
ENAMELLED COPPER
QALYAN CUP WITH QAJAR
YOUTHS AND MAIDENS**

Qajar Iran, 19th century
8.5cm diam. and 6.5cm high.

£1000-£1500



27
**A TRANSFER-PRINTED POTTERY
QALYAN CUP WITH BOLBOL
(NIGHTINGALE) MOTIF**

Iran, 20th century
15.4cm high.

£80-£100





28
THREE POLYCHROME-PAINTED ENAMELLED QALYAN COPPER AND GOLD ELEMENTS

Qajar Iran, 19th century
The leg 5.5cm and the neck 12.5cm high; 15.5cm diam.

£100-£200



29
TWO STANDING PORTRAITS OF QAJAR COURTLY FIGURES

Qajar Iran, ca. 1880 - 1920
17.5cm x 11.2cm.

£80-£100



30
THREE ASIAN-INSPIRED KENDI BLUE AND WHITE POTTERY QALYAN BOTTLES AND A VASE

Iran, 18th - 19th century
The tallest 18.2cm high

£400-£600



31
A BIDRI SILVER-INLAID BELL-SHAPED HUQQA BASE WITH FIGURAL AND ANIMAL MOTIFS

Bidar, Deccan, Central India,
late 18th - 19th century
The base 24cm diam. and the main vessel 21cm high.

£600-£800

This huqqa base, previously offered at Sotheby's London, 24 April 2013, lot 201, is a very fine and remarkable example of Bidri ware, one of the most characteristic traditional arts of the Indian region of Bidar. The vibrancy, dynamism, and naturalism of 18th and 19th-century Deccani paintings break free from the two-dimensional perspective and elegantly flow into the three-dimensional decorative program of this water pipe base. In his research, Mark Zebrowski attributes similarly decorated globular huqqas with original figural and architectural designs to a highly-skilled workshop - or perhaps even just a single talented craftsman - active in Bidar in the mid-17th and early 18th century



(M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1997, pp. 229 - 232). The five pieces selected by the scholar as exquisite examples of unusual 17th and 18th-century Bidri work all feature lively animals, naturalistic lush vegetal motifs, and accurate representations of local architecture, similar to our lot. Considering that the introduction of bell-shaped huqqa bases in Bidri metalwork did not take place until the 1730s - 1740s, and it only grew in popularity during the second half of the 18th century (Ibidem, p. 236), it is plausible to suggest that our huqqa base could have been produced in the 19th century as a successful fusion of the decorative vocabulary featured on the mid-17th century innovative creations with figural motifs and the mid-18th century bell-shaped design.

32
A TALISMANIC BAZUBAND (ARMBAND) WITH INSCRIBED CARNELIAN BEADS

Qajar Iran, early 19th century
 21cm overall length including the chain, the carnelian beads respectively 2.7cm x 2cm, 1.8cm x 1cm, 1.8cm x 0.9cm.

£300-£500



33
A PAIR OF LARGE GILT-COPPER REVIVAL HOOP EARRINGS AND A WHITE METAL CARNELIAN-SET TURKMEN PENDANT

Possibly Central Asia or Afghanistan, 20th century
 Each 12cm diam.; and a Turkmen drop-shaped pendant, 13.5cm at its longest point.

£80-£100



34
A BROWN-DYED COARSE WOOL BELT WITH AN ENGRAVED WHITE METAL BELT BUCKLE

Iran, 20th century
 94cm long, the buckle 8cm x 6cm.

£60-£80



35
A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH QAJAR INTERIOR SCENES

Iran, early 20th century
 26cm x 16.8cm.

£100-£200

36
SIX INCISED LOW-GRADE SILVER CUP HOLDERS (ZARF)

Possibly Iran for the Turkish market, 20th century
 Each 5.5cm high.

£100-£200





**37
A FINELY ENGRAVED QAJAR BRASS
TABLE TOP**

Qajar Iran, late 19th - early 20th century
51.5cm diam.

£200-£300



**38
A MUGHAL-STYLE CAST AND
ENGRAVED BRASS EWER**

Possibly Lucknow, Northern India, mid to late 19th
century
30cm high.

£200-£300



Detail of Lot 38



**39
TWO QAJAR LACQUERED PAPIER-MÂCHÉ
MIRROR CASE PANELS**

Zand and Qajar Iran, late 18th and first half 19th century
13.3cm x 10.6cm; and a rectangular panel with a Qajar female
musician playing the santur on the front, 14.6cm x 11.4cm.

£300-£500

40
A FINE UNCUT TERMEH SHAWL CLOTH (KHAL'AT)

Kirman, Qajar Iran, 19th century
Average repeat 8cm, the bands 66cm, 16cm, 64cm, 43cm, 45cm, and 55cm.

£500-700



41
TWO POLYCHROME MARVERED HOT-WORKED GLASS BANGLES

Possibly Egypt or Syria, 10th - 14th century
8cm diam. and 7cm diam. respectively.

£300-£500



Detail of Lot 41



42
A QAJAR POLYCHROME-PAINTED ENAMELLED AND GEM-SET CHOKER

Qajar Iran, 19th century
11.5cm diam. and 33cm long (when open).

Provenance: purchased at Piasa Gallery and Auction House, Paris, the stock inventory tag reading the sale number '13281', lot 181.

£600-£800



Front of Lot 42



Detail of Lot 43



43
A PAIR OF QAJAR POLYCHROME-PAINTED ENAMELLED EARRINGS

Qajar Iran, mid to late 19th century
Each 7.8cm long.

£300-£500



44
A PAIR OF LONG QAJAR POLYCHROME-PAINTED ENAMELLED EARRINGS

Qajar Iran, mid to late 19th century
Each 10cm long.

£300-£500

Detail of Lot 44



45
A PAIR OF QAJAR POLYCHROME-PAINTED ENAMELLED EARRINGS

Late Qajar Iran, late 19th - early 20th century
Each 8.5cm long.

£300-£500

46
A QAJAR POLYCHROME-PAINTED ENAMELLED, GEM-SET, AND CAPARISONED GOLD PENDANT

Qajar Iran, 19th century
6.8cm long.

£1500-£2000





47
A LOOSE MURAQQA' ALBUM PAGE WITH A MAIDEN SEWING HER SKIRT
 Qajar Iran, late 19th century
 Framed and glazed, the folio 28cm x 19cm, 42cm x 32cm including the frame.

£150-£200



48
FIVE LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH QAJAR MAIDENS AND GROUP GATHERINGS

Iran, late 19th - 20th century
 The longest 23.5cm and the shortest 19cm.

£200-£300



49
TWO QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH RECLINED NUDE WESTERN LADIES

Iran, 19th century, one dated 1264 AH (1848 AD) and inscribed Najaf

50
A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH WESTERN BEAUTIES AND LANDSCAPES

Iran, mid to late 19th century
 23cm long.

£300-500



51
**SIX ARCHAISTIC SAFAVID-
REVIVAL PORTRAITS OF
YOUTHS**

Late Qajar Iran, early 20th century
Each approx. 17cm x 9cm, 24.5cm x
15cm including their mount.

£200-£300



52
**TWO POLYCHROME-
PAINTED FIGURAL
POTTERY VASES**

Late Qajar and Pahlavi Iran, 20th
century
30.5cm high; and another smaller,
27cm high.

£150-£200



Detail of Lot 52

53
TWO QAJAR LACQUERED
PAPIER-MÂCHÉ PEN CASES
(QALAMDAN) WITH PORTRAITS
AND GOL-O-BOLBOL MOTIFS

Iran, dated 1117 AH (1705 AD) and 1260 AH (1844 AD)
 Each approx. 23.5cm long.

£500-£700



54
A QAJAR LACQUERED
PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) WITH WILD
AND MYTHICAL ANIMALS

Iran, dated 1241 AH (1825 - 26 AD)
 20.5cm long.

£400-£600



55
TWO ARCHAISTIC SAFAVID-
REVIVAL LOOSE ILLUSTRATED
FOLIOS

Iran, 20th century
 26.2cm x 18cm; and another vertical-format composition, larger in size, 38.5cm x 24.2cm.

£150-£200



Detail of Lot 56



56
AN ENGRAVED COPPER LIDDED BASIN (TAS)

Possibly late Safavid Iran or Bukhara, Central Asia, 18th century

The inscriptions around the lid quoting section 4, line 5 of Sa'di's *Bustan*, and the name of the owner, Saheb-e Mulla Hamid Ibn Shams al-Din, the body inscribed with a standard *ruba'i* typical of the Safavid period, 19cm diam. and 20cm high including the lid.

£600-£800



57
A SIGNED ZAND LACQUERED PAPIER-MÂCHÉ MIRROR CASE

Post-Safavid Iran, dated 1167 AH (1753 - 1754 AD) and signed by Muhammad 'Ali Ashraf

The exterior of the cover signed and dated in gold in the middle to the right *The Work of the Humblest 'Ali Ashraf* 1167 AH (1753 - 1754 AD), 17.2cm x 14cm.

The shape, decorative theme, and style of this mirror case can be attributed to the renowned 18th-century Zand painter, Muhammad 'Ali Ashraf. Considered one of the foremost artists of the post-Safavid generation, he is particularly celebrated for his dense and elegant floral triumphs and *gol-o-bolbol* designs, as showcased in this lot. The naturalism and fine draughtsmanship of the flowers drawn on our case, all easily identifiable thanks to their precise characterisation, act as witnesses to this master's talent. Two similar octagonal mirror cases presenting his signature and dated respectively 1152 AH (1739 - 1740 AD) and 1165 AH (1751 - 1752 AD) belong to well-established institutions such as the Brooklyn Museum (acc. no. 88.92) and the Nasser D. Khalili Collection of Islamic Art. For further reference on each of them, please see Maryam Ekhtiar, 'Muhammad Isma'il Isfahani: Master Lacquer painter', Sheila Blair (ed.), *Persian Masters, Five Centuries of Painting*, 1990, pl.1, pp.190 - 191; and N.D. Khalili, B.W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands, The Nasser D. Khalili Collection of Islamic Art, Part One, Vol. XXII*, 1996, cat.65, pp.97 - 98. On these mirror cases, Ashraf's *takhallos* (pen name) is *Huwa! Zi ba'd-i Muhammad 'Ali ashraf-ast* (He! After Muhammad 'Ali is the most noble). Our lot, instead, features *Raqam-e Kamtari 'Ali Ashraf* (*The Work of the Humblest 'Ali Ashraf*) and it appears to be his only recorded work signed in this manner. Another comparable example was successfully sold at Christie's London, 20 October 2016, lot 63.

£1000-£1500

58
A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH GOL-O-BOLBOL MOTIF

Iran, second half 19th century, signed Nasr-allah al-Emami
21cm long.

£200-£300





59
**A QAJAR LACQUERED PAPIER-
MÂCHÉ MIRROR CASE WITH GOL-
O-BOLBOL MOTIF**

Iran, 19th century
36.5cm x 24cm.

£300-£500

60
**A QAJAR LACQUERED PAPIER-
MÂCHÉ MIRROR CASE WITH
GOL-O-BOLBOL MOTIF**

Iran, 19th century
34cm x 22cm.

£400-£600



61
**A PAIR OF SILVER-INLAID KOFTGARI
BIRD-SHAPED CALLIGRAPHER'S
SCISSORS**

Northern India, mid to late 19th century
19.5cm long.

£100-£200



62
**A GOLD-DAMASCENED
(KOFTGARI) STEEL
PORTABLE SCRIBE SET**

Possibly Punjab or Northern India,
late 19th - early 20th century
19.5cm high.

£300-£500





63
A QAJAR LACQUERED PAPIER-MÂCHÉ
PEN CASE (QALAMDAN) WITH
PORTRAITS AND GOL-O-BOLBOL MOTIFS

Iran, 19th century
22.8cm long.

£800-£1200



64
A SMALL QAJAR LACQUERED
PAPIER-MÂCHÉ PEN CASE
(QALAMDAN) IN ABU TALEB'S
STYLE

Iran, mid to late 19th century
18.5cm long.

£300-£500



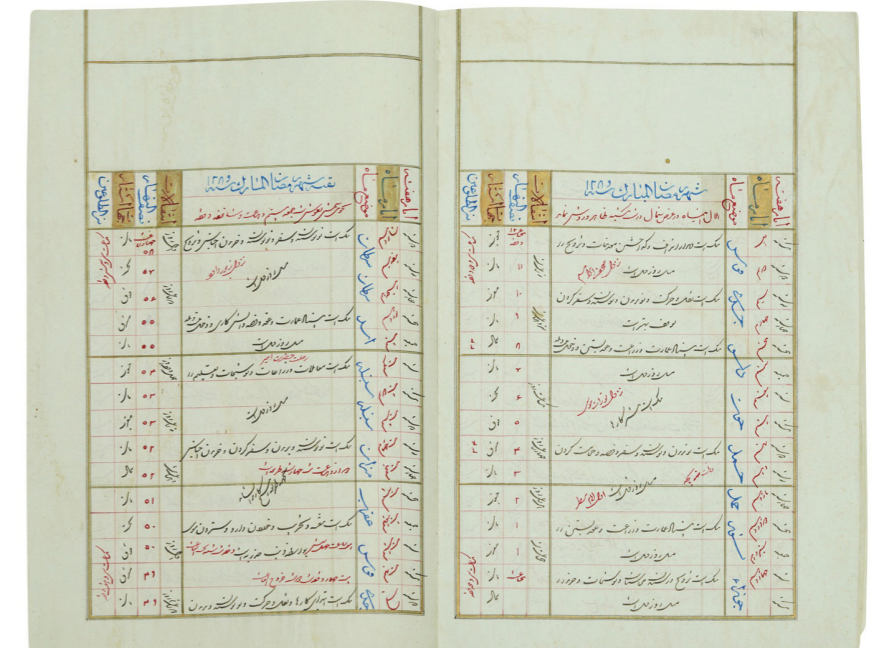
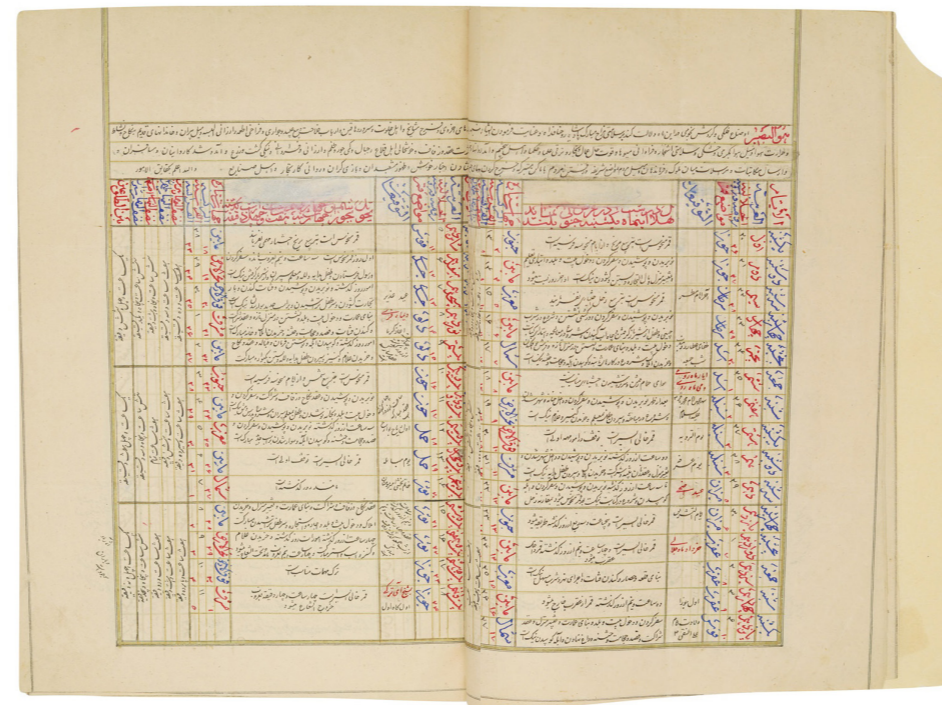
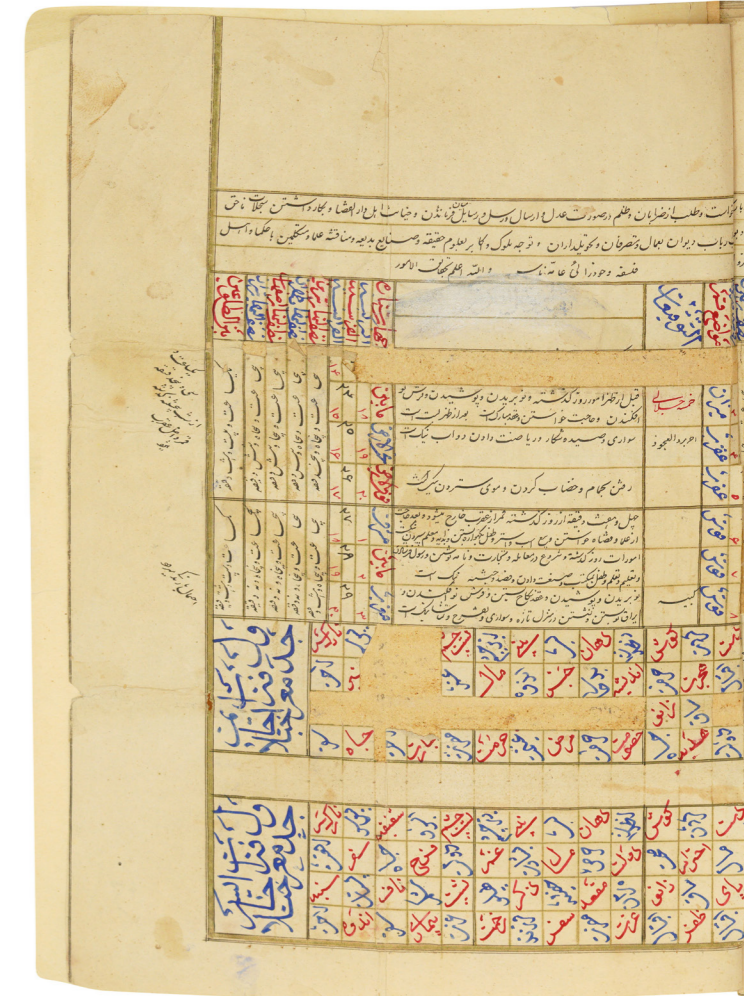
65



65
A LOOSE MURAQQA'
ALBUM PAGE OF
SHIKASTEH NASTA'LIQ
CALLIGRAPHY
 Zand Iran, dated 1180 AH (1766 - 1767 AD) and inscribed by 'Abd al-Majid Taliqani
 The folio 17.8cm x 10cm, 29.2cm x 18cm including the mount.

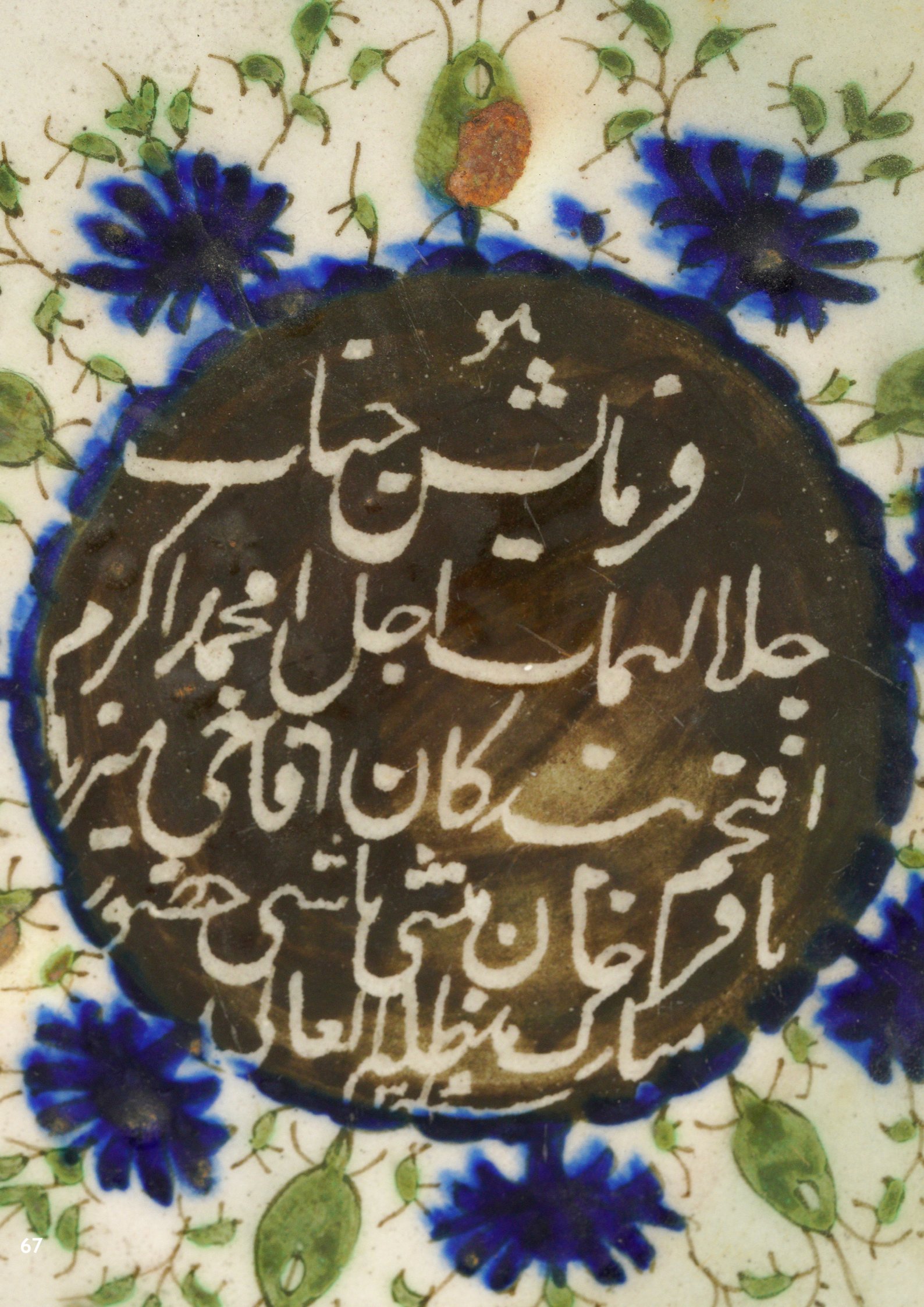
£500-£700

Detail from Lot
 66



66
TWO QAJAR ALMANACS
AND CALENDARS
 Iran, second half 19th century
 21cm x 13cm; and the cream paper manuscript 25cm x 16.5cm.

£200-300



67
A LARGE QAJAR GREEN AND COBALT BLUE POTTERY SERVING DISH
 Iran, dated 1306 AH (1888 - 89 AD)
 The Work of Aqa Baba and dated 1306 AH, 35cm diam. and 7.5cm high.

£200-£300

68
EIGHT POLYCHROME-PAINTED POTTERY DISHES WITH AVIARY AND VEGETAL MOTIFS
 Late Qajar Iran, late 19th - early 20th century
 The Work of Sa'id and The Work of Sheykh (dated respectively 1314 AH / 1896 AD and 1328 AH / 1910 AD), the largest dish 23cm diam. and the smallest dish 19.2cm diam.

£200-£300





69
THREE IRANIAN POTTERY VESSELS V
FIGURAL DECORATION

Late Qajar and Pahlavi Iran, late 19th and 20th cer
 21.5cm diam. and 5.5cm high; the bowl 30cm diam
 high, and the vase 20.2cm high.

£200-£300



Detail from
 Lot 69



70
A PAIR OF OTTOMAN BLUE AND
WHITE IZNIK POTTERY BORDER TILES

Ottoman Turkey, 17th century
 Each approximately 12cm x 26cm.

£400-£600



71
A LARGE ASIAN-INSPIRED BLUE AND WHITE POTTERY
CHARGER WITH CHINESE LANDSCAPE

Possibly Kirman, Southern Iran, mid to late 17th century
 45cm diam. and 8.5cm high.

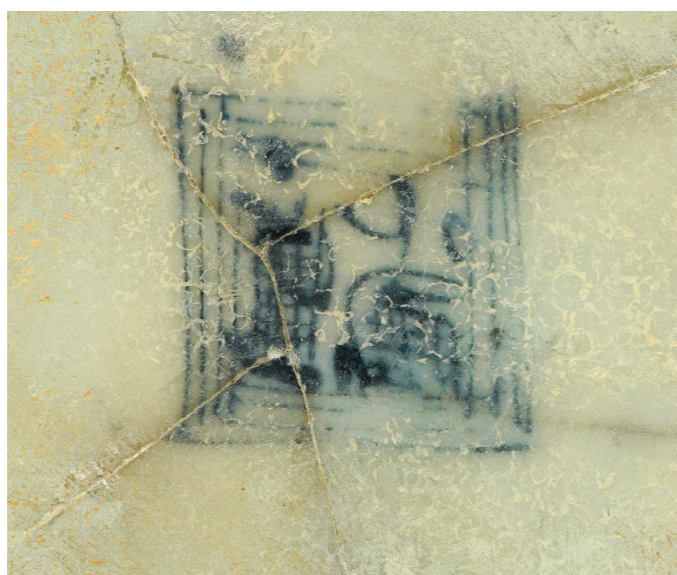
£300-£500



71

In the Sarikhani Collection, a very similar Safavid blue and white pottery charger (I.CE.2191) showcases analogous dimensions (50cm diam. and 10cm high) and Chinese porcelain-inspired motifs to our lot. The Sarikhani dish copies a very recurrent late 16th-century style of Chinese export ware, characterised by an everted plain border around a central roundel with Asian landscape views (O. Watson, *Ceramics of Iran*, 2020, cat. 188, p. 365). The traditional Asian vegetation with twisted tree trunks and spiky bushes establishes a link between these two chargers and their inspiring models produced for export both to Europe and the Islamic lands, most likely at the Ming kiln of Jingdezhen. The presence of a pseudo-Chinese seal on the base of both chargers further emphasises the Persian potters' ambition to produce wares as close and faithful as possible to the Asian originals.

Indeed, in the 18th and 19th centuries, Chinese blue and white wares were sought after not only by royals but also by the middle class in Iran, yielding a profitable "business" opportunity for local potters. Made of fritware (not porcelain), these Persian Asian-inspired blue and white vessels often showcased Daoist and Buddhist symbols, introducing these foreign motifs into the artistic vocabulary of the Islamic lands. The likelihood of Persian potters grasping the original significance of such symbols may be slim, but their eyes and hands transformed them with great inventiveness into recognisable and standardised Asian-inspired attributes, quenching their clients' thirst for foreign exotica pieces. Their genius for establishing a thriving market of more affordable, locally crafted imitations ought to be celebrated: these ceramics proved to be sought after not only by those who couldn't afford the prohibitive costs of import-export but also by those impatient buyers who did not feel like waiting for months to receive the precious cargo, wondering if the expensive goods will eventually reach their final destination intact and unharmed. In recent years, the label "Made in China" travelled across the whole globe as a motto highlighting not only the extent of globalisation but also cheaper labour, readily available material, and mass production with visuals and contents close enough to the original models, yet not quite identical or perfect. It is amusing to think that 150 years ago, the same motto would have probably sounded a lot more like "Made in Persia", showcasing yet again how closely interlinked Qajar Iran and Qing China were in the 19th century.



Detail of signature

72

SIX ASIAN-INSPIRED BLUE AND WHITE POTTERY DISHES WITH FIGURAL AND VEGETAL MOTIFS

Iran, 18th - 19th century

The largest dish 26cm diam. and the smallest dish 15.5cm diam.

£200-£300



73

TWO ASIAN-INSPIRED BLUE AND WHITE POTTERY BOWLS

Qajar Iran, 19th century

17.5cm diam. and 8.5cm high; and 18.5cm diam. and 8.5cm high.

£200-£300



74

TWO ASIAN-INSPIRED GUANGDONG-STYLE 'FAMILLE ROSE' POTTERY BOWLS

Iran, first half 20th century

28.5cm diam. and 12cm high; and another almost identical bowl, smaller, 22.2cm diam. and 9.5cm high.

£150-£200





75

A LARGE CANTON 'FAMILLE ROSE' PORCELAIN BOWL WITH A MATCHING DISH FROM THE "BLUE SERVICE" OF THE QAJAR PRINCE MAS'UD MIRZA, ZILL AL-SULTAN

Guangdong (Canton), China, made for the Persian export market, dated 1297 AH (1879 - 80 AD)
 The bowl 36.5cm diam. and 15.5cm high, and the dish 36.5cm diam. and 6.5cm high.
 Provenance: Christie's London, 16 October 2001, part of lot 306.

Commissioned by His Excellency, the Auspicious, the Most Glorious, the Highest, the Most Noble, the Eminent Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan, 1297 AH

Lot 75 and the next four lots in this auction were once part of the renowned, impressive "Blue Service" commissioned in China by Prince Mas'ud Mirza, Yamin al-Dawlah Zill al-Sultan (1850 – 1918), the eldest son of Nasir al-Din Shah (1831 – 1896), between 1297 and 1301 AH (1879 - 1883 AD). To truly grasp the importance of this commission and appreciate this porcelain service's genesis, connecting two of the great powers of the East, Qing China and Qajar Iran, one has to take a step back and analyse Mas'ud's life and personality. Indeed, even though he was the eldest son of the ruling Shah, the strict rules of court etiquette prevented him from being the next in line to the throne since his mother was a commoner. Thanks to his blue-blood lineage, Muzaffar al-Din, Mas'ud's younger brother, was the one elected to wear the Qajar kingly crown upon Nasir al-Din Shah's death. This affront would always weigh heavily on Mas'ud's heart. Aware of his resentment, Nasir al-Din Shah appointed his eldest son governor of Isfahan in 1866, a title he almost uninterruptedly upheld for 33 years. Mas'ud Mirza turned Isfahan, the largest economic and trading centre in Iran at the time, into his own quasi-royal dominion.

Just the year before this appointment, the Qajar Shah commissioned a special Chinese porcelain service fired at the Jingdezhen kiln. Thirteen years into his governorship, Mas'ud Mirza decided to make a bold move and commissioned a larger, more impressive service from the same Chinese kiln. He made sure to add unique features which would only be attributable to him. Indeed, each vessel had to be marked with a large gold roundel with a dense honorific epigraphic inscription clearly mentioning the name of the Qajar prince and all his titles, including Zill al-Sultan (lit. the Shadow of the King). Moreover, the unusual tinge of grey mauve used for the background of this famille rose service is very distinctive and various academic sources refer to this colour as "unseen" in Iran or China before Mas'ud Mirza's commission. The message is thus clear; this porcelain service was more than just an assortment of "exotica" wares from China. It was a visual, concrete claim for prestige, status, and recognition of Zill al-Sultan's power in Iran through a carefully thought-through aesthetic, rivalling his father and all the other members of the Qajar court.

£1500-£2000





76
A LARGE CANTON 'FAMILLE ROSE' PORCELAIN BOWL WITH A MATCHING DISH FROM THE "BLUE SERVICE" OF THE QAJAR PRINCE MAS'UD MIRZA, ZILL AL-SULTAN

Guangdong (Canton), China, made for the Persian export market, dated 1298 AH (1880 - 81 AD)

£1500-£2000



77
A LARGE CANTON 'FAMILLE ROSE' PORCELAIN BOWL WITH A MATCHING DISH FROM THE "BLUE SERVICE" OF THE QAJAR PRINCE MAS'UD MIRZA, ZILL AL-SULTAN

Guangdong (Canton), China, made for the Persian export market, the bowl dated 1298 AH (1880 - 81 AD) and the dish dated 1297 AH (1879 - 80 AD)

The bowl 36.5cm diam. and 15.3cm high, and the dish 33cm diam. and 6.5cm high.

£1500-£2000



78
THREE SMALL CANTON 'FAMILLE ROSE' PORCELAIN BOWLS FROM THE "BLUE SERVICE" OF THE QAJAR PRINCE MAS'UD MIRZA, ZILL AL-SULTAN

Guangdong (Canton), China, made for the Persian export market, dated 1297 AH (1879 - 80 AD)

Each bowl 17.5cm diam. and 7.5cm high; and another almost identical but slightly larger bowl presenting the same decorative vocabulary and palette, without the golden calligraphic ownership roundels, possibly used as a sample, tester, or extra vessel in case of breakages during the export process, 20.6cm diam. and 8.5cm high.

£800-£1200



79
THREE LARGE CANTON 'FAMILLE ROSE' PORCELAIN DISHES FROM THE "BLUE SERVICE" OF THE QAJAR PRINCE MAS'UD MIRZA, ZILL AL-SULTAN

Guangdong (Canton), China, made for the Persian export market, dated 1297 AH (1879 - 80 AD)

Each dish 33cm diam. and 6.5cm high.

£1000-£1500





80
**A LARGE AND IMPRESSIVE PATEH KURSI COVER
 (RU-KORSI)**

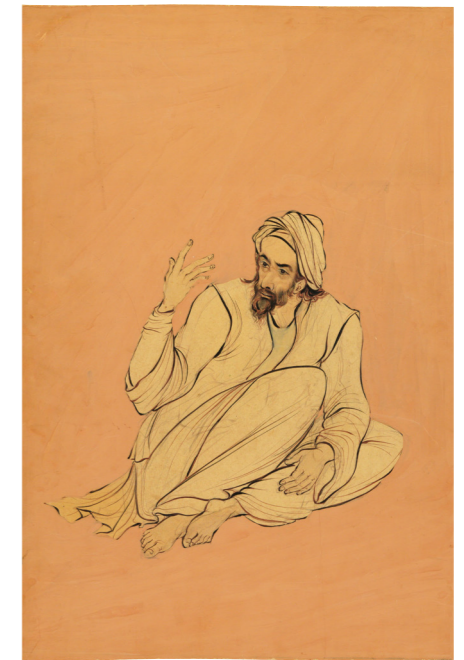
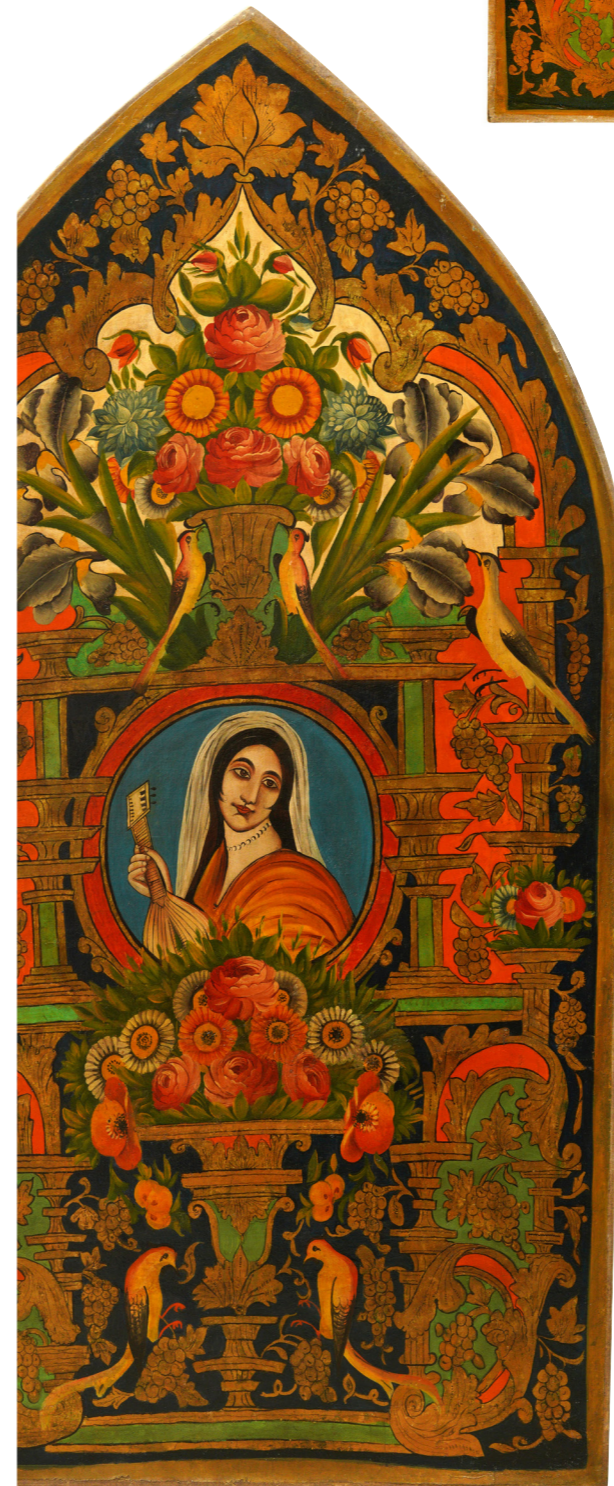
Qajar Iran, 19th century
 240cm x 232cm excluding fringe.

£600-£800

81
**A PAIR OF LARGE QAJAR-REVIVAL OIL
 PAINTINGS WITH FEMALE PORTRAITS
 AND FLORAL TRIUMPHS**

Iran, 20th century
 Oil on canvas, each
 approximately 157cm x 86cm.

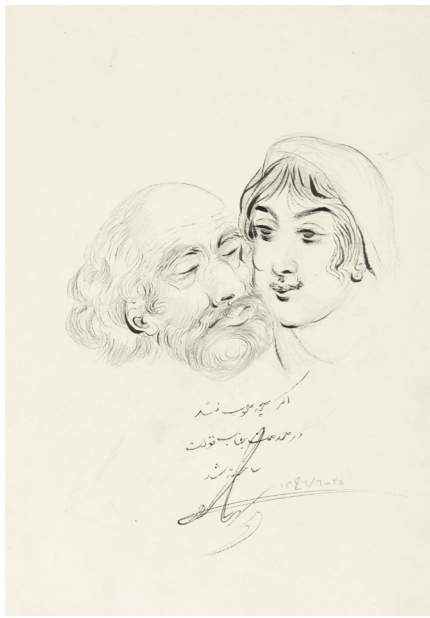
£600-£800



82
**A SEATED PORTRAIT OF A
 LEARNED BEARDED MAN**

Modern Iran, mid-20th century,
 attributable to Hossein Behzad (Iranian,
 1894 - 1968)
 55.5cm x 38cm.

£300-£500



83

TEN RARE AND UNSEEN PREPARATORY FIGURAL SKETCHES BY HOSSEIN BEHZAD FOR HIS PUPIL, TOWLIAT

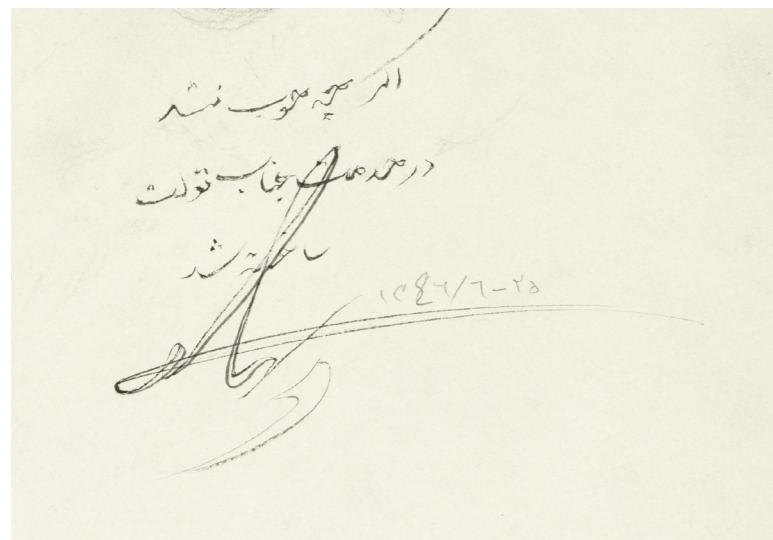
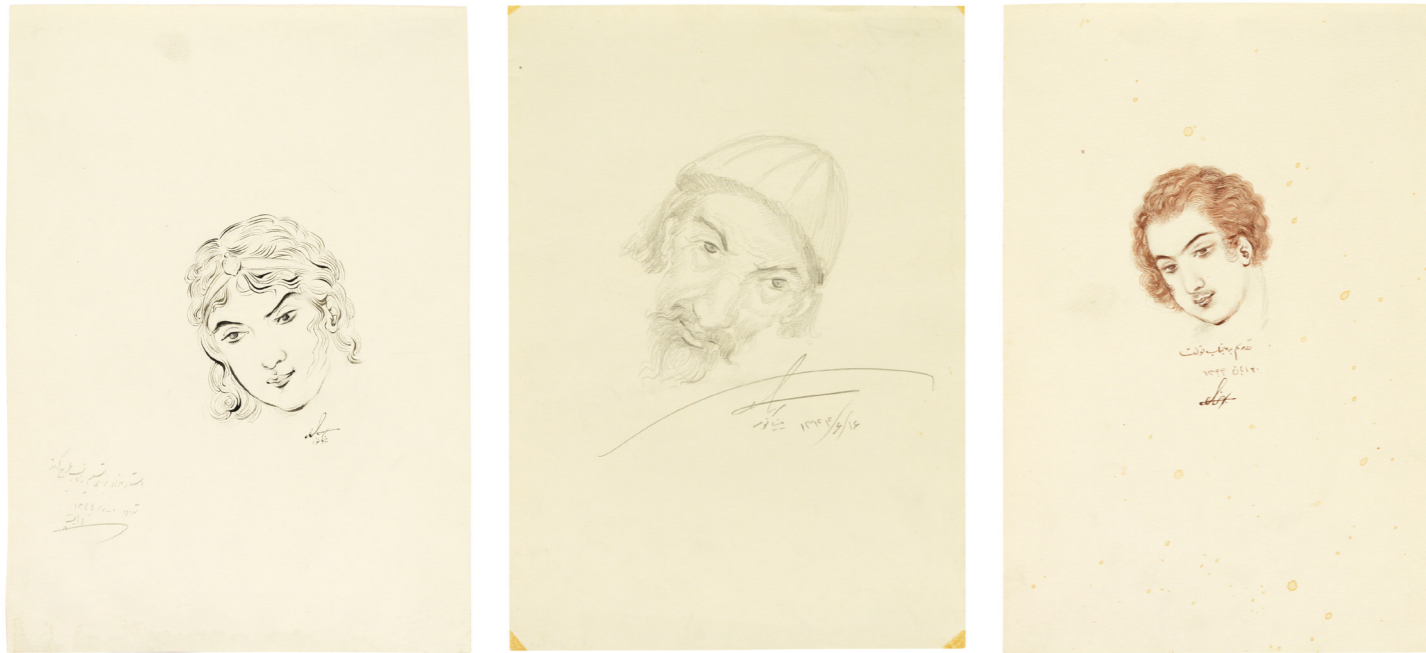
Modern Iran, dated 1344 and 1346 Shamsi (1965 and 1967 AD), signed by Hossein Behzad (Iranian, 1894 - 1968) and occasionally countersigned by his pupil
The largest ca. 35cm x 25.5cm.

Hossein Behzad (1894 – 13 October 1968) remains to this day one of the most widely renowned and praised Iranian painters of the 20th century. After having reorganized Tehran's School of Painting (Madrseh-ye Sanayi-ye Mustazrafa) in the early 1930s, he left his home in 1934 to spend a period of thirteen months in Paris learning different pictorial styles and finding his inspiration in the works of art showcased in the major museums' collections of the French capital. Always considered a preserver of the art of classical Persian painting and the driving force of the modern Neo-Safavidism movement, upon his return to Tehran, Behzad developed a new pictorial language merging his passion for revivalism with elements of modernism. His creations, thus, evoked the classical sensibilities encountered in Persian paintings by the great masters of the past, like Kamal al-Din Behzad and Reza 'Abbasi, but often added a 'modern spin', given away by either the larger size of his works, the materials used, or the direct link to Iran's contemporary social and political context. In July 2022, his works and inimitable style were added to the list of National Intangible Cultural Heritage by the Ministry of Cultural Heritage, Tourism, and Handicrafts in Iran, paying tribute to his vision and artistry.

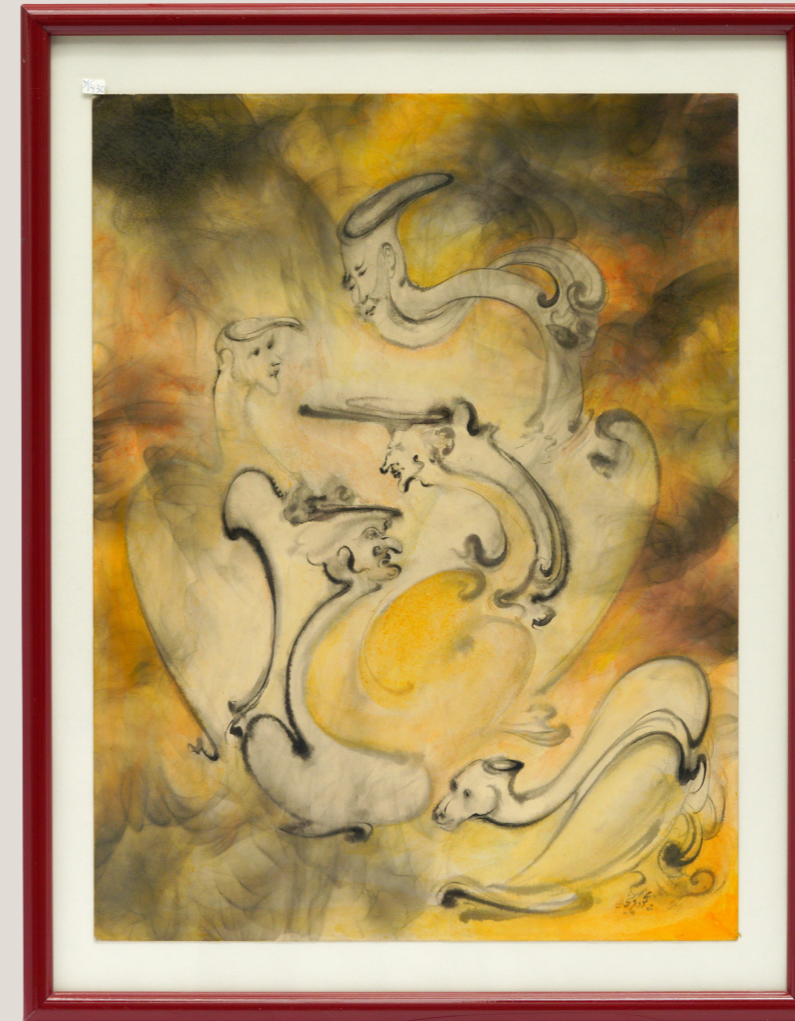
Our selection of ten signed and dated figural sketches, bearing notes from Ostad Behzad to one of the apprentices working in his atelier named Towliat, embodies all the quintessential qualities of this artist's peculiar pictorial aesthetic, after having gained international exposure and reached its maturity. The note on one of the sketches unveils the humbleness and self-doubt of Behzad, who wrote "though not good, I drew this for Towliat [for teaching purposes]". These unseen and unrecorded works are a rare survival of the intimate interaction between the Master and his pupil, shedding light on their close relationship, and mutual assistance, possibly enforced as well by Behzad's deteriorating health. They also pre-date his honorary professorship and appointment of "Art Master", awarded by the Council of the Art Instructors of the College of Decorative Arts, Tehran, in 1968, shortly before his passing on 13 October of the same year at the age of 74, acting as the swan song and final visual reminder of Hossein Behzad's legacy as both artist and professor (ostad).

£2000-£3000





Detail of signature Lot 83



84
UNTITLED: A PRE-REVOLUTION
WORK BY MAHMOUD
FARSHCHIAN

Possibly Tehran, Iran, dated 1352 Shamsi (1973 AD), signed by Mahmoud Farshchian (Iranian, b. 1930)

Signed in black ink Mahmoud Farshchian and dated 52 in the lower right corner, mounted, glazed and framed, 52.5cm x 41.5cm excluding the frame.

Mahmoud Farshchian (b. 24 January 1930) is an eminent Iranian living painter and educator, awarded the title of ostad (master, professor). His paintings have been hosted by several museums and exhibitions worldwide, and in his long-standing professional career, he worked for the Department of National Arts and professor at Tehran's School of Fine Arts. His unique style led to the establishment of his own school of painting. His works are drenched with a wonderful sense of creativity, smooth and powerful lines, and dreamlike undulating colors, but most of all, his paintings act as a narrative of the artist's life and emotions. For example, the near-death experience of drowning in a pool when he was only five years old meant that a lot of his paintings feature swirling, circular compositions reflecting this trauma. One of his masters, Haj Mirza, taught him how to draw animals, specifically gazelles. The love and respect that Farshchian holds for his master is visually represented in several of the artist's works, where the gazelle still holds a special place and makes a recurrent appearance. For further information on this talented artist, please visit his official website: <https://www.farshchianart.com/> (last accessed: 24/09/2023).

£1500-£2000

1. BEFORE THE SALE

1.1 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.

1.2 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.

1.3 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.

1.4 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.

1.5 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.

1.6 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.

1.7 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.

1.8 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.

1.9 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.

1.10 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

Invaluable.com, Artsy.net 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. Licenses 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 **λ** 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

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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 reserve 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.



Detail of Lot 84

CHISWICK
AUCTIONS



Islamic & Indian Art
Tuesday 31 October, 2pm



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