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chiswick



Islamic & Indian Art  
London 3 April 2020



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A special acknowledgment to our Intern, Ghislaine Howard.

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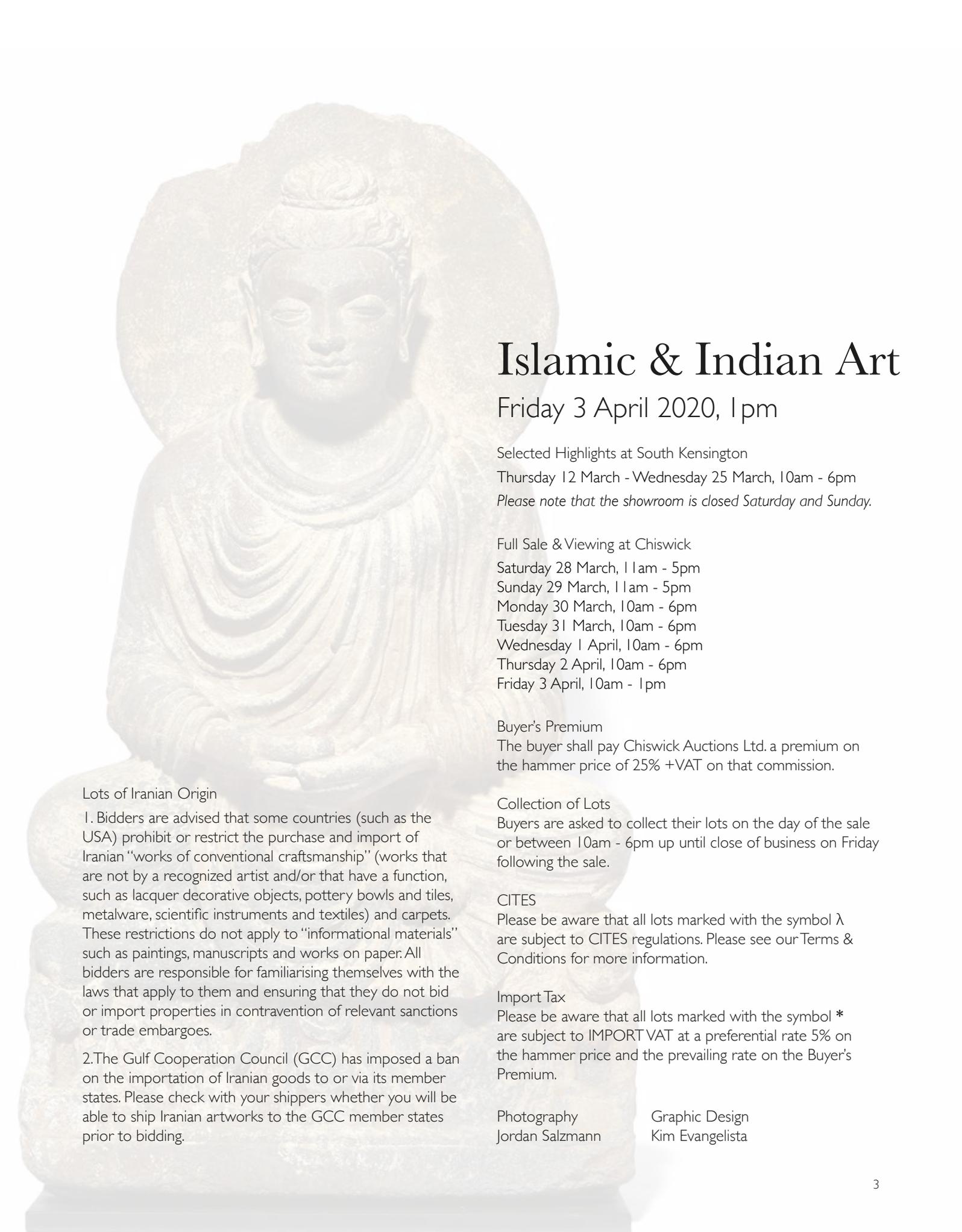
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Opening Hours  
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# Islamic & Indian Art

Friday 3 April 2020, 1pm

Selected Highlights at South Kensington

Thursday 12 March - Wednesday 25 March, 10am - 6pm

*Please note that the showroom is closed Saturday and Sunday.*

Full Sale & Viewing at Chiswick

Saturday 28 March, 11am - 5pm

Sunday 29 March, 11am - 5pm

Monday 30 March, 10am - 6pm

Tuesday 31 March, 10am - 6pm

Wednesday 1 April, 10am - 6pm

Thursday 2 April, 10am - 6pm

Friday 3 April, 10am - 1pm

Buyer's Premium

The buyer shall pay Chiswick Auctions Ltd. a premium on the hammer price of 25% +VAT on that commission.

Collection of Lots

Buyers are asked to collect their lots on the day of the sale or between 10am - 6pm up until close of business on Friday following the sale.

CITES

Please be aware that all lots marked with the symbol  $\lambda$  are subject to CITES regulations. Please see our Terms & Conditions for more information.

Import Tax

Please be aware that all lots marked with the symbol \* are subject to IMPORT VAT at a preferential rate 5% on the hammer price and the prevailing rate on the Buyer's Premium.

Photography

Jordan Salzmann

Graphic Design

Kim Evangelista

Lots of Iranian Origin

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, such as lacquer decorative objects, pottery bowls and tiles, metalware, scientific instruments and textiles) and carpets. These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

# The Late Bruno Caruso's (1927–2018) Private Collection of Islamic and Indian Art (lots 1 – 29)



*"When I die I want my ashes to be scattered in the road amongst the passing cars. I don't think about how I will be remembered, I've just tried to live my life doing everything as best as possible, even though I know I've often fallen short."*



Bruno Caruso (8<sup>th</sup> August 1927 – 4<sup>th</sup> November 2018) was an influential Sicilian artist, illustrator, graphic designer, writer and political satirist whose works focused on the moral, political and ethical flaws and dilemmas of the 20<sup>th</sup> Century.

His collection of Islamic and Indian art stems from his interest in foreign cultures and their arts. In the 1950's, he set on a long journey through Eastern Europe, and across to the Middle and Far East, examining third world poverty, overpopulation and threat of atomic war. He spent long stretches in Syria; visited India, Thailand and Japan; and then moved to Iran to study Persian calligraphy. On his return to Sicily, Caruso took on the role of Art Director at well-regarded cultural magazines including 'Ciclope' and 'Sicilia', using the friendships forged on his travels with photographers such as Brassai and Richard Avedon to illustrate their pages.

His family remembers him not only as a great political activist against the Sicilian Mafia; as a human-rights champion for Sicilian farmers in their battle for land ownership in the aftermath of World War II; and as one of the most influential painters of 20<sup>th</sup>-century Post-War Italy, whose works ended up in the collections of notable patrons of the arts, including Helena Rubenstein and Irene Brin. They remember him as the man behind the easel; a world traveller passionate of distant cultures – as portrayed in the black and white pictures of his honeymoon in Istanbul in 1954; as a loving and inspirational father; and above all, as an intrepid pioneer witnessing, reflecting and acting on the crucial socio-political and historical changes that occurred in the second half of the 20<sup>th</sup> century, both in Italy and world-wide.





1  
AN ANCIENT BRONZE ANKLET AND A PENANNULAR BRACELET

Possibly Luristan, Ancient Near East, circa 1st millennium B.C.  
Comprising a bronze anklet and a penannular bracelet, both of circular shape, characterised by a strong green patina and plain terminals, the shape and design in line with ancient Luristani accessories of the first millennium B.C., the anklet 8cm diam. and the bracelet 10cm diam.

£180-220



2  
THREE COBALT BLUE AND LUSTRE-PAINTED STAR POTTERY TILES

Possibly Kashan, Iran, 13th - 14th century  
Comprising three star-shaped architectural pottery tiles, each decorated with a copper lustre-painted animal motif to the centre such as ibex, camel and bear; the background filled with floral, vegetal and beaded patterns, the border decorated with a continuous band of abstract split palmette motifs on a cobalt blue ground (2) and a free *naskh* calligraphic band in copper lustre against a white ground (1), each 21cm x 20.5cm.

A variety of these copper lustre-painted star tiles have been offered in the London auction art market in recent years. For further comparison, please see Bonhams London, 28 April 2005, lot 383 and 18 October 2016, lot 72; and Christie's South Kensington, 6 October 2008, lot 340.

£300-500



3  
A TURQUOISE-PAINTED STAR POTTERY TILE

Possibly Kashan, Iran, 12th - 13th century  
Of typical eight-pointed star shape, painted in bright turquoise and covered with a thick glossy glaze, 11.5cm x 11.5cm.

£120-140

4  
A TURKISH DOCUMENT

Ottoman Turkey or Iran, late 19th century  
Turkish manuscript on paper; laid on green silk, 4ll. of black ink *nasta'liq* script, the deed's text upcurved to the left, the vast majority of the document with gold rays in the shape of Ali's *Zulfiqar* emanating from a solar centre bearing the stamp 'Mohammad Arif' and the number '231', another seal to the bottom left with 'Majlis Intikhab Ahkam ul Shar' and the number '271', the lower register of the document illuminated in gold sheaves, the text panel 23.2cm x 15cm.

£80-120



4



5  
THE TUGHRA OF THE OTTOMAN SULTAN ABDULMEJID I (r. 1839 - 61)  
Ottoman Turkey, mid-19th century

Opaque pigments, black ink and gold on paper; the majestic *tughra* painted in gold in a vertical pyramidal composition, two diagonal lines rising upward from the signature's beginning and end, creating a charming triangle filled with floral sprays and polylobed arabesques with polychrome-painted floral bloom and tendrils on a cobalt blue ground to the interior; stylised *saz* leaves and another lobed arabesque to the exterior; on the lower left corner a single line of golden *divani* script, 54.5cm x 50cm.

£600-800



6  
A PERSIAN CALLIGRAPHIC COMPOSITION  
Iran, 18th - 19th century

Persian calligraphy on paper; 4ll. of black ink *nasta'liq* script of poetic quatrains in praise of the Qajar ruler Fath Ali Shah, amidst golden *saz* leaves and rosettes, signed the work of Abdul Latif Larjani, pasted onto an album page with blue, orange, cream and light blue borders, 34.7cm x 24.7cm.

£120-180



7  
WAMEGH O AZRA, PROBABLY THE ZAHIRI KIRMANI PROSE VERSION  
Iran, 19th century

Persian manuscript on paper; 133ff., each folio with 29ll., four end papers, in black ink *naskh* script, with red highlights, containing a number of illuminations, blank spans within the text for further illuminations, bound in brown calf, the folio 35cm x 21cm; and another 19th-century Persian popular romance, *Noush Afarin Nameh*, 125ff., in a more casual hand, each folio with 25ll., 34.5cm x 21.5cm (2).

£100-120



8  
A COURTLY BANQUET IN A GARDEN

Possibly Provincial School Shiraz, late Safavid Iran, 18th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a courtly banquet *en plein air*, the front row of attendants bringing several trays of goods into the scene, in the second row a young naked boy getting shouted at by a military man wearing a purple coat, the prince sitting under a canopy eating fresh fruits, cypress trees in the background, at the top 6ll. of black ink *nasta'liq* poetic quatrains extracted from Sonnet 467 by Amir Khosrow Dihlavi, within orange, blue, golden and black rules, pasted onto a later, possibly modern, border decorated with trees, birds, gazelles, herons and other vegetal motifs against a peachy-coloured ground, 32cm x 20.5cm.

£400-600



9

A RAJPUT RULER ON A CART PULLED BY WHITE BULLS

Northern India, second half 19th century

Opaque pigments heightened with gold on paper; the horizontal composition depicting a procession with a Rajput ruler smoking from a golden *huqqa* on a cart pulled by two white bulls, the foot attendant at the front holding a long spear; the one at the back carrying the *huqqa*, the verso with small segments of black ink *Devanagari* inscriptions, 14.7cm x 22.7cm.

£200-300



11

A TEMPLE PUJA TO SRI NATH JI

Rajasthan, North Western India, 19th century

Opaque pigments heightened with gold and silver on paper; the vertical composition capturing a moment of worship in the shrine of Sri Nath Ji, the manifestation of God Krishna as a seven-year-old child (Balak), the scene divided into two levels, the upper one for the women, wrapped in long shawls, their heads covered, gathered on the left of the composition, accompanied by a standing Brahmin to the right holding a large circular fan, the *murti* (icon) in the centre with its typical raised arm, dark-blue skin and lowered eyes; and the lower level with more Brahmins and pundits, covering their mouths with a white cloth to prevent polluting the air inside the sanctuary, a smaller golden *murti* of Sri Nath Ji in the centre on a cushioned swinging canopy, the scene set within red borders, the verso backed with plain reinforced paper; 35.2cm x 25.4cm.

£300-400



10

A PUJA TO A PANCHAMUKHA SHIVA LINGA

India, first half 20th century

Opaque pigments, silver and gold on paper; the vertical composition depicting a moment of worship inside a Shaivite shrine with a *Panchamukha* (five-faced) Linga, a well-dressed and heavily bejewelled noble Rajput bringing offerings to the left, facing an ochre yellow-dressed Brahmin holding a large fly-whisk, the three steps before the linga engraved with the bull Nandi, above the linga a very intricate and sumptuous canopy with images of Parvati and Ganesha, the scene set within white, blue and red borders, 26.1cm x 17cm.

£300-400



12

AN EQUESTRIAN PORTRAIT OF A NOBLEMAN

Rajasthan, North Western India, late 19th century

Opaque pigments heightened with silver on paper; the vertical composition depicting a noble Rajput on a speckled steel, smoking from a silver *huqqa* base, flanked by two foot attendants, one bearing a *soonta* (ceremonial mace), the latter with a tall white fly-whisk, to the bottom a faded line of black ink *Devanagari* script now covered with red paint, the verso plain except another omitted line of *Devanagari* script covered with red paper; 29.8cm x 22cm.

£200-300

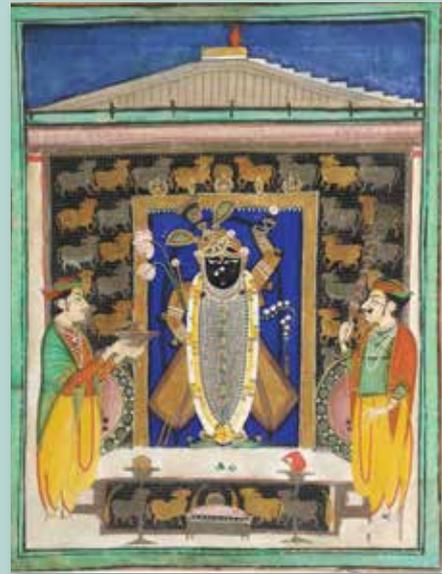


13

13  
GAJA LAKSHMI AND HER CONSORT WASHED BY ELEPHANTS  
India, late 19th century

Opaque pigments, silver and gold on paper; the horizontal composition depicting a golden Lakshmi, the Goddess of Wealth, seated on her consort Vishnu's lap in front of a lotus pond, the couple positioned on a blooming lotus, flanked by two elephants, ridden by golden mahouts, showering the couple with blessed water from two *lotas* (water vessels), two numerical charts, possibly lucky charms, to each elephant's side, the scene set within black rules and ochre yellow and red borders, 17.7cm x 21.3cm.

£300-400



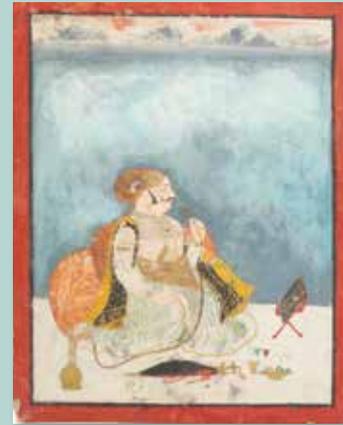
14

14  
A PUJA TO SRI NATH JI

Rajasthan, North Western India, late 19th - early 20th century

Opaque pigments, silver and gold on paper; the vertical composition depicting two well-dressed and adorned worshippers officiating a puja in honour of Sri Nath Ji, the avatar of Krishna as Balak, the seven-year-old child, flanked the *murti* on each side, one with a tall peacock feathers fan, the latter with a silver incense burner; the icon standing in the centre of the composition with the arm raised, an ornate headdress with peacock feathers, clad in a golden dress and holding two bloomed lotuses in his hand, the temple walls adorned with golden and silver cows, the scene set within black rules and light green borders, 31 cm x 23.8cm.

£400-600



15

15  
A NOBLEMAN SMOKING A HUQQA

Rajasthan, North Western India, second half 19th century

Opaque pigments, silver and gold on paper; the vertical composition portraying a Rajput nobleman seated on a terrace in front of a mirror; smoking from a golden huqqa base, wine cups in front of him next to the mirror; to his side his tulwar (sword) and dhal (shield), the scene set within black rules and red borders, the verso with three lines of black Devanagari script and the stamp of 'M/S Kaluram Girdharilal', 24.7cm x 19.5cm.

£400-600



16

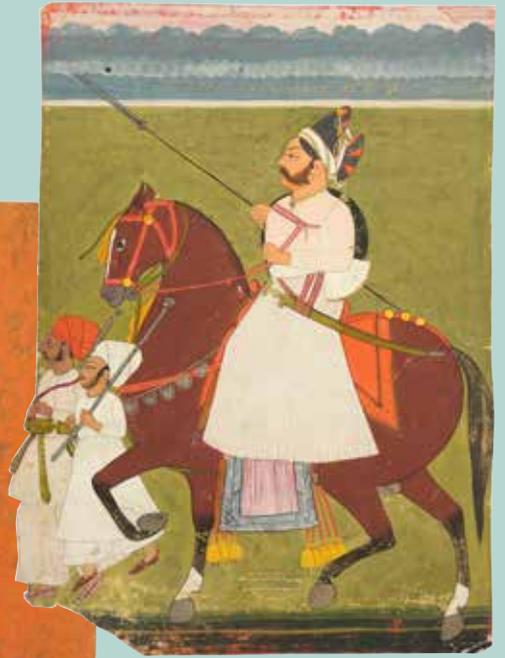
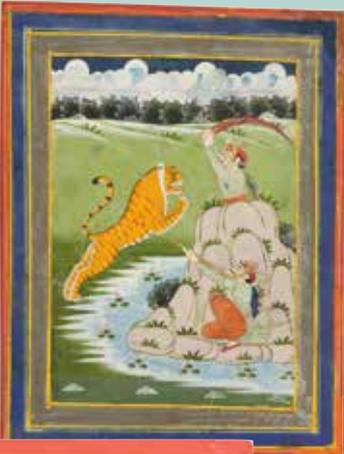
16  
TWO MEN IN CONVERSATION

Northern India, 19th century

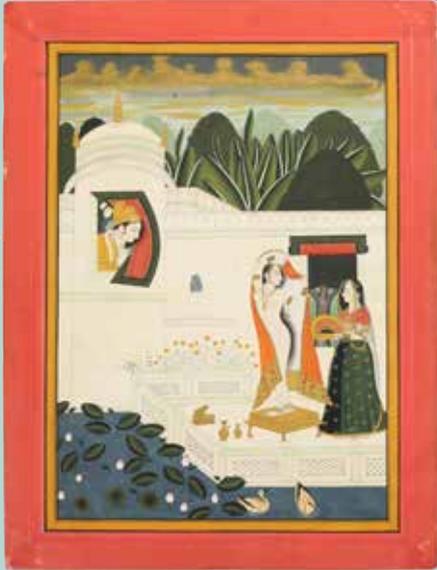
Opaque pigments heightened with silver and gold on paper; the vertical composition portraying two men conversing, possibly a Rajput prince and a Brahmin priest, under a simple red canopy, seated on a Mughal ochre yellow floral floorspread, the scene set within black rules, yellow and red borders, 34.5cm x 25.3cm.

£300-500

17



18



20



19



21



22

10

17

A TIGER HUNTING SCENE

North Western India, second half 19th century

Opaque pigments, gold and silver on paper; the vertical composition depicting two Rajput hunters attacking a tiger near a pond, the one on top of the boulder waiting for the tiger to get closer to hit her with his long *tulwar* sword, the latter ready to fire his long, Western-inspired rifle, the scene set within yellow rules and silver; blue and red borders, 21cm x 15cm.

£300-500

18

AN EQUESTRIAN PORTRAIT OF A RULER

Northern India, first half 20th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a sturdy nobleman riding a chestnut steed whilst holding a long spear; preceded by two foot attendants, one holding a ceremonial *soonta* (mace) and the latter with a Western-inspired rifle, the verso with an inscription in black ink *Devanagari* script 'Raja Bansingh Ji', 28.5cm x 20cm.

£120-140

19

A PAHARI-REVIVAL BATHING SCENE

Northern India, second half 20th century

Opaque pigments and gold on paper; the vertical composition depicting a prince spying on a lady's bath, the toilette taking place on a Mughal-inspired white terrace in front of a lotus pond, the lady standing on a golden stool, starting to get dressed with the help of her assistant, lush vegetation beyond the palatial walls, the scene set within black rules and ochre yellow and bright red borders, 29.7cm x 22.5cm.

£120-140

20

AN ASCETIC IN MEDITATION

Possibly Kota, Rajasthan, North Western India, 19th century

Opaque pigments on paper; the vertical composition depicting a naked ascetic, possibly a Shaivite *sadhu*, with his eyes closed in meditation, on his arms and wrist bracelets reminiscent of rosary beads possibly made of *rudrakshas*, his knees clenched to his torso, a high horizon in the background, the painting pasted onto a later orange border with silver floral decoration, a later added inscription in black ink Urdu at the top 'Hazrat-e Mansur-e Hallaj', 32cm x 21.5cm.

£300-500

21

AN EQUESTRIAN PORTRAIT OF A RULER PROPERTY OF THE LATE BRUNO CARUSO (1927 - 2018) COLLECTION

Possibly Punjab Hills, Northern India, early 20th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a haloed and fully bejewelled ruler on a chestnut steed riding fearlessly, the ruler's turban decorated with several encrusted *sarpech* (turban ornaments), on his back the typical black *dhal* (shield) of Northern Indian rajas, the depiction of his face influenced by Mughal standards of portraiture, the scene set in the wilderness within ochre yellow and bright red borders, the verso backed with modern paper with annotations in black *Devanagari* script, 27.3cm x 19.6cm.

£300-500

22

DURGA MAHISASURAMARDINI

Kota, Rajasthan, North Western India, first half 19th century

Opaque pigments heightened with gold and silver on paper; the vertical composition portraying the Hindu Goddess Durga in her *Mahisasuramardini* avatar (the slayer of the buffalo demon Mahisa), standing over the buffalo body and holding the asura Mahisa by the hair; her *vahana* (vehicle) the tiger attacking the buffalo at the same time, to the bottom of the depiction the Hindu Gods Vishnu (on the right) and Shiva (on the left) assisting the Goddess in her quest with their traditional weapons, a tall mountain in the background, 30.5cm x 21.5cm.

£300-400



23

23

A SEATED NOBLEMAN

North Western or Central India, 19th century

Opaque pigments heightened with gold on paper; the vertical composition portraying a white-clad nobleman, possibly a Rajput prince, seated in a palatial interior against a long gold-embroidered cushion, holding a flower in his hand, his *tulwar* (sword), *khanjar* (push dagger) and *dhal* (shield) resting on the floor to his side, the verso with annotations in black ink *Devanagari* script, the painting mounted on a later cardboard frame, 13.1cm x 10.6cm.

£300-500

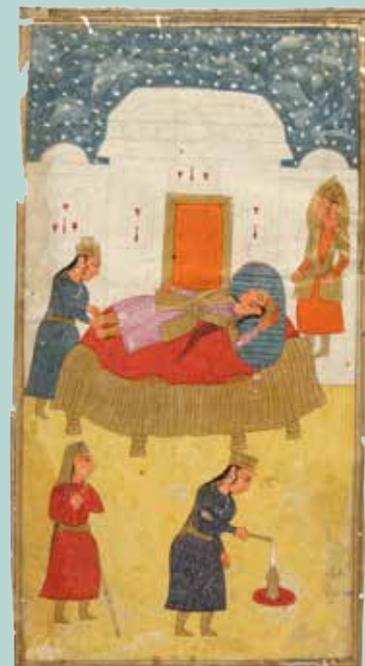
24

A PRINCE TAKING A REST

Possibly Deccan, Central India, late 18th century

Opaque pigments and gold on paper; the vertical composition illustrating a prince relaxing and getting a foot massage by one of his attendants, one of the attendants in the room preparing a *huqqa*, another in the top right corner with a golden halo looking over the resting prince, possibly a representation of the Quranic character Yusuf, the white-painted architecture carved with niches for vessels and ewers reminiscent of 17th-century Safavid palaces, a starry night in the sky above; the verso with 11ll. of black ink *nastaliq* script arranged in poetic quatrains, one line in red mentioning Yusuf, 16cm x 8.5cm.

£120-180



24

25

A MURAQQA' ALBUM PAGE: AN ILLUSTRATION FROM THE ISKANDARNAMEH (v.) AND SECTION 37 OF THE TUHFAT AL-AHRAR FROM JAMI'S HAFT AWRANG (r)

Possibly Tabriz, North Western Iran, 16th century

The verso with opaque pigments heightened with gold on paper; the vertical illustration depicting several different scenes, from the performance of a dancer accompanied by three musicians, to an indoor meeting between two gentlemen dressed in the typical Safavid fashion and wearing on top of their turbans a tall *taj* (baton), lastly to a more intimate scene with two lovers caught in a tender embrace being overseen by an elderly female attendant nestled in the lower left corner; a total of 12ll. of black ink *nasta'liq* script quoting Turkish poetic quatrains from the Story of Alexander (*Iskandarnameh*), pasted onto a green border decorated with golden Chinese cloud-shaped designs amidst a spray of rosette and lotus tendrils; the recto with an extract from the *Tuhfat al-Ahrar* by Jami, 21ll. of black ink *nasta'liq* script to the page, one line in gold and another in red, pasted onto a red border decorated with golden vegetal sprays, lotus flowers and arabesques, 34.5cm x 23cm.

£800-1,000



25



26

26

A COUPLE IN AN INTIMATE EMBRACE

Possibly Safavid Isfahan, Iran, 17th - 18th century

Opaque pigments, silver and gold on paper; the vertical composition capturing a couple in a tender loving embrace, the scene taking place in a palatial setting at night as suggested by the lit candles on the tall encrusted golden candlesticks, a golden ewer and fruits to each the side of the bed, the man wearing an ochre yellow shirt and an elaborate gem-studded headdress, shaped in the typical 16th-century fashion, the lady with an encrusted tiara and black heron aigrette, set within golden and blue rules; the verso with 17ll. of black ink *nasta'liq* script of poetic quatrains, 24.2cm x 14.6cm.

£300-400



26

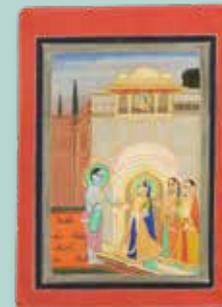
27

THE HINDU GOD VISHNU ON HIS VAHANA GARUDA

Pahari Hills, Northern India, late 18th - early 19th century

Opaque pigments heightened with gold on paper; the vertical composition depicting the four-armed Hindu God Vishnu on his *vahana* (vehicle) the bird Garuda, the God equipped with all his traditional attributes such as the *chakra* (wheel), the conch shell and a gem-studded golden club, a cloudy sky at the top of the composition, the scene set within black and white rules and ochre yellow and red borders, 23cm x 19cm.

£500-700



28



28

A MISCELLANEOUS GROUP OF TWENTY-FOUR MODERN INDIAN AND PERSIAN PAINTINGS MADE FOR THE WESTERN EXPORT MARKET

Iran and India, second half 20th century

Comprising 9 loose Timurid and Safavid-revival style folios from Persian manuscripts, depicting scenes from famous miniatures and epics such as the *Shahnameh* and Nizami's *Parj Ganj*, the largest 40.5cm x 25.5cm; and 15 Indian paintings of different subjects, from composite paintings to erotic scenes, from courtly processions to hunting scenes, the largest 35cm x 25.5cm.

£150-200

29

THREE MUGHAL-REVIVAL HUNTING SCENES

India, second half 20th century

Comprising three tinted drawings, black, red and green ink, gold and grey pencil on paper; each scene capturing a moment in different hunting trips with Mughal-inspired characters and sceneries, one vertical composition with a tiger hunting scene, the other two horizontal compositions with cheetah and wild gazelle hunting scenes, the largest 31.5cm x 20.5cm.

£160-180



29



كتاب جامع مع العزروا  
لعماد عسسه من المصنفه

رواه الشيخ نور بن سعيد بن عبد الرحمن  
بن الفهم بن عبد الله بن الفهم

باب عمده الفيروز

Stone, Vellum and Paper:  
The Evolution of the Islamic Book

30

A PLASTER KUFIC STELE

Possibly Iran or Egypt, circa 10th - 12th century

Of rectangular shape, with 17ll. of angular *kufic* script carved in relief, the inscription set within a thin plain frame, a few letters experimenting knotted *kufic* script, the back plain, 61cm x 49.5cm.

Provenance: Hotel Drouot Paris, *Arts d'Orient*, 7 October 1994, lot 161.

£600-800

31

FIVE LOOSE KUFIC QUR'AN BIFOLIOS

Near East or North Africa, 9th - 10th century

Arabic manuscript on vellum, each folio with 7ll. of slender sepia ink *kufic* script to the page, red vocalisation and reading markers, plain margins, each folio 10cm x 15.5cm.

£800-1,200

32

A LOOSE QUR'AN BIFOLIO

North-West Africa or Andalusia, 13th - 14th century

Arabic manuscript on vellum, each folio with 5ll. of bold sepia ink *maghribi* script, red and blue vocalisation and reading markers, the margins plain, mounted, framed and glazed, 40.3cm x 50cm including the frame.

£800-1,000

33

UMDAT AL AHKAM (FOUNDATION OF RULES) BY IBN AL-SAROUR AL-MAQDISI (1146-1203) AND KITAB AL RAHBAB BY ABDUL-WAHAB AL-MALIKI (973-1031)

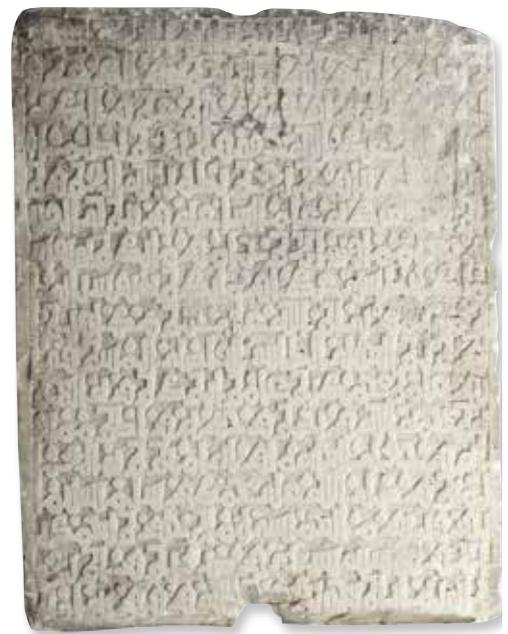
Mamluk Holy Land, dated 29 October 1468

Arabic manuscript on paper; 42ff. with fly-leaves, each folio with 17ll. of *thuluth* script in black ink, chapter headings, quotation words in blue, red, or gold, within gold, black, and blue rulings, catchwords, the opening folio finely illuminated in black, blue and gold, the title and the author's name in gold, library stamp on the opening and final folios 'Mohammad ibn al-Mubarak 1294 AH' (1877), the margin inscribed 'Mohammad bin Mohammad al-Mubarak al-Jazayeri', the closing page signed by the scribe Ahmad bin Mas'ud al-Nablusi, in modern red and white paper binding, the text panel 11.7cm x 8.6cm, the folio 17.3cm x 12.4cm; and a similar; related volume, 8ff., in verse, signed Ahmad bin Mas'ud al-Nablusi, dated 17 Sha'ban 879 AH (27 December 1474).

Provenance: Bonhams London, 25 October 2007, lot 20.

*Umdat al Ahkam*, containing 16 books and over 400 *hadith*, is the work of a prominent Hanbali *hadith* master and deals with a variety of subjects ranging from hygiene and ablutions to prayers and commerce. *Kitab al Rahbah*, on the other hand, is by an important Maliki jurist and deals solely with the subject of inheritance. It is noteworthy that despite belonging to different schools of jurisprudence, they were copied by the same hand, probably in Nablus, modern-day West Bank, and they bear the same library stamps, suggesting they have remained together possibly since their creation.

£2,000-3,000



30



31



32



33





34  
 FOUR FOLIOS OF KITAB BAYA' AL-GHURAR WAS AL-MULAMASSAH BY  
 IMAM MALIK IBN ANAS (d. 795 AD)  
 Qairawan, Tunisia, North Africa, 12th century  
 Arabic manuscript on parchment, each folio with 20ll. of *maghribi* script in  
 burnt sienna ink, roundels with central dots marking sentences, titles and  
 headings in bold, within plain margins, from a compendium of Islamic law  
 according to the Maliki school's jurist from Medina, Malik Ibn Anas, the  
 content discussing the issues of false declaration of merchandise, recited by  
 Abdul-Rahman bin al-Qasm and Sahnun bin Said, stating '(made) in the city  
 of Qairawan' at the end of the first folio, the folio 29cm x 19.5cm.

Provenance: Bonhams, 10 April 2008, lot 5.

In the 8th century, the jurist Malik Ibn Anas, founder of the Maliki School  
 of Islamic jurisprudence, is known to have been appointed by the Abbasid  
 caliph Al-Mansour to establish a juridical compendium determining and  
 unifying differing methods applied in different areas of the empire. Ibn  
 Anas thus founded one of the four major *madhhabs* of Sunni Islamic  
 jurisprudence, the Maliki school, relying on the Qur'an and *hadiths* as  
 primary sources of juridical truth. The doctrine and teachings of the  
 Maliki school became particularly rooted in the areas of the Maghrib and  
 Islamic Spain, later becoming the official school of the Umayyad dynasty in  
 Andalusia. Similar juridical extracts from the Maliki school's teachings on  
 vellum have successfully sold in the London auction market recently, please  
 see Christie's London, 26 April 2018, lot 3; and Sotheby's London, 24  
 October 2018, lot 3.

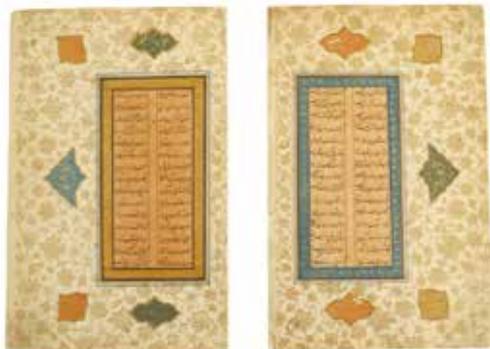
£3,000-5,000



35  
 AN UNBOUND VOLUME OF A POETIC ANTHOLOGY AND FOUR  
 FOLIOS FROM THE BUSTAN OF SA'DI  
 Safavid Iran, the volume 16th -17th century, the folios late 17th - early 18th  
 century  
 Persian manuscript on fine woven paper of varying pale hues sprinkled with  
 gold, each folio with 11ll. of black ink elegant *kitabati nasta'liq* script, 196ff.,  
 many folios with *chalipa* diagonal lines, the poetry of Ghassemi Gonabadi  
 (died 1574) intermixed with that of Hafez, within gold, black and blue  
 rulings, the text panel 13.3cm x 8cm., the folios 18.5cm x 12cm.; and four  
 folios in fine *nasta'liq* calligraphy, each folio with 15ll. in black ink, the poetry  
 arranged in three columns, the left column in diagonal order, with delicate  
 illumination in triangles at the top and bottom, chapter headings in *naskh*,  
 some in red and some in gold, within gold and black rulings, the text panel  
 16.3cm x 15.8cm, the folio 23cm x 15.8cm.

The unbound volume is an unusual example of promotion by association.  
 In the 17th century, the field of Safavid poetry was rather depleted by the  
 talent drain to the Mughal court and by the austerity imposed by the court  
 Shia religiosity. In this compilation, Ghassemi's indifferent prose claims equal  
 status with Hafez' dazzling work.

£200-300



36



37



39



38

36

#### TWO MURAQQA' FOLIOS OF POETRY

Iran, the text panels 16th century, the outer borders 17th century

Persian *qasideh* poetry on paper; each folio with 15ll. of black ink *nasta'liq* script, within gold, green and blue rulings and assembled on outer borders illuminated with scrolling floral motifs and cartouches in pastel shades, one folio narrating a wedding feast, the other a battle, with references to Khwarazm, mounted on ivory cardboard frame, the text panels 14.9cm x 6.5cm, the folios 28.2cm x 18cm..

Provenance: Rosebery's, 14 February 2006.

£500-700

37

#### A SELECTION OF SONNETS BY HAFEZ

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Qajar Iran, 19th century

Persian manuscript on paper; 26ff. plus two fly-leaves, each folio with 6ll. of black ink *shikasteh nasta'liq* script, the diagonal lines interspersed with gilt scrolling flowers around cloudbands, within blue, red, and gold rules, some catchwords, within minimally tooled black calf binding, the text panel 10cm x 5.7cm, the folio 13.3cm x 8cm.

£400-600

38

#### FOUR TEXTS ON GEOMANCY, DIVINATION, CONDUCT, JURISPRUDENCE AND A MANUSCRIPT OF LAMENTATION POETRY

Iran, 19th century

A book of sand geomancy, Persian manuscript on paper; in black ink *nasta'liq* script, 145ff., each folio with 18ll., significant sentences and chapter headings in red, containing many charts and grafts, in 16 chapters concerning predictions, fly-leaf dated 1257 AH (1841), in patched calf, 20cm x 14.5cm; *The Book of Advice* by Gholam Ali bin Sheikh Abolfath Tafrihi, 154ff. plus

two fly-leaves, each folio with 18ll. of fine black *nasta'liq* script, Persian manuscript on paper; with red highlights and markings, catchwords, dated 16 October 1909 to 16 November 1909, a book of quotations and stories regarding Islamic faith and conduct, including talismanic cures for small pox, cholera, the easing of labour pain, and haemorrhoids, and advice on how to conceive a son, in later binding with brown calf spine, 22cm x 17cm;

*The Jami' of Abbasi* by Sheikh Baha'i (1547-1621) on Shia jurisprudence, Persian text printed on paper; 140ff. plus eight fly-leaves, each folio with 31ll. in *naskh* script, divided into twenty chapters concerning issues from ablutions to blood-money, printed by Haj Ibrahim, copied by Abdullah Sarabi 1283 AH (1866), in black calf binding and reinforced spine, the text panel 25.2cm x 14cm, the folio 33.5cm x 21cm;

*Jinnat al Kholoud* (Gardens of Eternity), Persian text copied in 1257 AH (1841) by Mohammad Reza Imami Khatoon Abadi, printed 1262 AH (1846) by Mohammad Shafi Tabrizi, containing several charts and prayers, talismans for safety, success, and vanquishing of enemies, the text panel 29.5cm x 18.3cm, the folio 34cm x 22cm.; and a manuscript of lamentation poetry on the Tragedy of Korbela, 238ff., each folio with 21ll., Persian poetry on paper; a working volume used by professional narrators in religious gatherings, with the Tragedy of Ghassem in Turkish, in fine *nasta'liq* script, chapter headings in red, catchwords, in paper binding, 20cm x 14cm.

£400-600

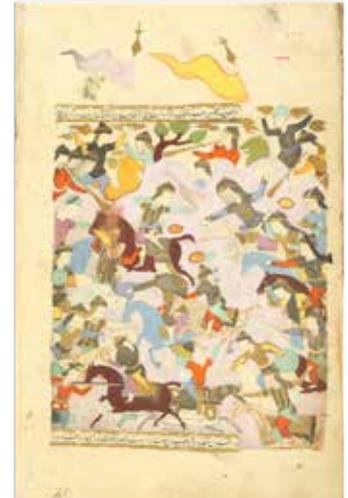
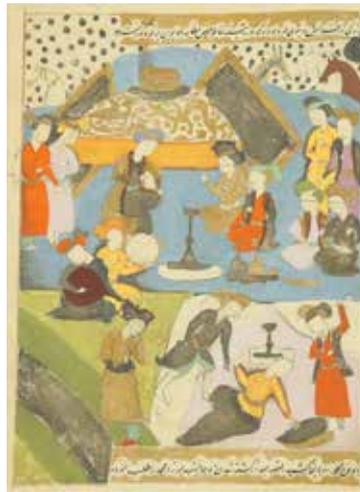
39

#### AN ASTRONOMY MANUSCRIPT

Isfahan, Iran, dated 1218 AH (1803)

Persian manuscript on paper; 132ff., plus four fly-leaves, each folio with 16ll. of *shikasteh nasta'liq* script, the working handbook in 18 chapters, discussing the science of stars and extraction of calendars, the tides and eclipses among other subjects, containing many charts and diagrams, in black and red ink, in soft calf binding, the folio 21cm x 15cm.

£1,200-1,800



40

40 illuminations details

A SAFAVID MANUSCRIPT ON HISTORICAL ACCOUNTS

Safavid Iran, dated 1632

Persian manuscript on paper; each folio with 21ll. of fine *kitabāt nasta'liq* script, in black ink, chapter headings in red ink, 460ff. plus four fly-leaves, the opening folio illuminated in polychromes and gold, containing two illuminations, several pages prepared and reserved for illumination but left blank, catchwords, dated 2 Rabi' Thani 1042 AH (16 October 1632), inscribed by *Mohammad Mahdi Hurr*, within dark calf binding, the text panel 21.9cm x 11.8cm (only the first eight folios within rulings), the folio 32.4cm x 20cm.

The author declares this tome to be the follow-up to Iskandar Munshi's (1560-1632) *Tarikh Alam Araye Abbasi*, which covers the major historical accounts of the period from Shah Ismail I to the end of Shah Abbas's reign (1501-1629). The narrative unfolds in yearly chapters, each starting from the Persian New Year (*Nowruz*) onward. They include the Georgian Tahmuriz Khan (Teimuraz I of Kakheti, 1589-1661)'s uprising against Safavid domination of Georgia, a five decade-long struggle. The book promises further upcoming editions.

£800-1,200

41\*

A MANUSCRIPT ILLUSTRATION FROM SA'DI'S *BUSTAN* PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 15th - 16th century

Opaque pigments and gold on paper; with a total of 14ll. of black ink *nasta'liq* script encased within clouds against a golden background with floral tendrils, the text an extract from the sixth chapter of the *Bustan* by Sa'di warning against greed and power-hunger; stressing the importance of contentment, the vertical manuscript illustration depicting a gruesome battle scene, the main warrior on the right slicing in half the opponent on the left, in the lower left corner a rider ready to shoot at the advancing army with the typical Parthian shot, decapitated heads and bleeding bodies strewn on the ground, the advancing army holding up two gold-embroidered flags surmounted by drop-shaped brass *'alams* (processional standards), the battle illustrating a tale narrated in the sixth chapter of the *Bustan*, within blue and orange rules and with golden borders, mounted on a black and green-bordered cardboard album page, the back with an old inventory number and notes, 38.5cm x 27.2cm.

£1,200-1,800



41

42

A PRAYER BOOK IN SAFINA FORMAT PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, dated 1192 AH (1778)

Arabic manuscript on paper; in elegant *naskh* script in black ink, 238ff. plus one fly-leaf, each folio with 10ll., following the morning prayers the opening bifolio finely illuminated in gold and polychromes, the text in gold cloudbands, catchwords, in gold and black ruling, with interlinear Persian translation in red ink, chapter headings in gold *thuluth* script, the ownership notes with the date 1226 AH (1811), Mohammad Ali bin Mahmood Al-Gorgani 1325 AH (1907), the final page inscribed by Mohammad Hashim bin Mohammad Salih Al-Lo'lo' Al-Isfahani, Thursday 5 Zil Hajj 1192 AH (25 December 1778), in soft light brown calf binding, the text panel 7.5cm x 3.5cm., the folio 11.9cm x 6cm.

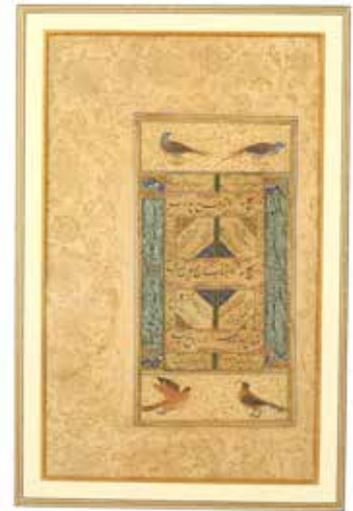
£1,200-1,800



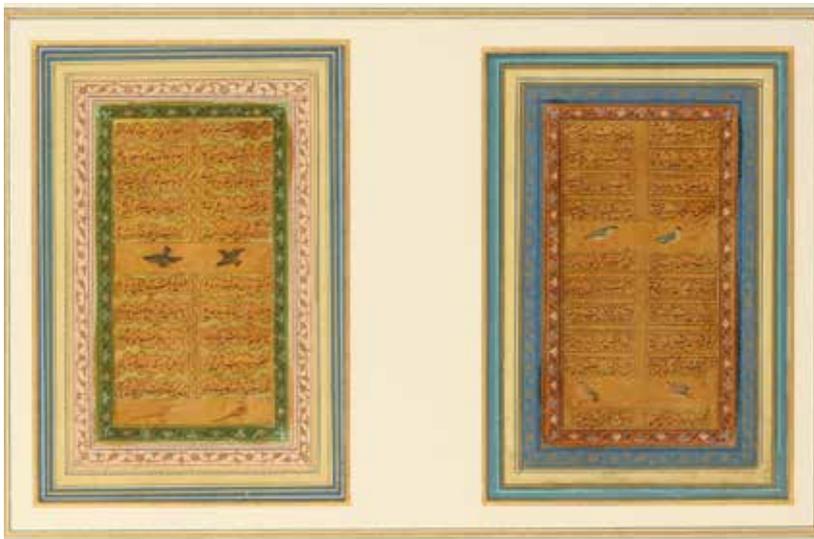
42



43



46



44

43  
YOUSUF O ZULAIKHA IN JAMI'S HAFT  
AWRANG (AWRANG 5) PROPERTY FROM  
AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 17th century

Persian manuscript of poetry on woven paper,  
130ff. plus three fly-leaves, each folio with 15ll.  
of black ink *nasta'liq* script, some catchwords, the  
chapter headings in red, containing 9 illuminated  
pages, within gold, black and blue rules, in  
flapped brown blind-tooled calf binding, the text  
panel 14.4cm x 7.3cm, the folio 21cm x 14.2cm.

£1,500-2,500

44 \*  
TWO FOLIOS FROM A MUGHAL  
MANUSCRIPT OF SONNETS BY 'SHAHI'  
PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

India, 17th century

Persian verse manuscript on paper, in black  
*nasta'liq* script, each folio with 10ll., the text in  
two columns, within cloudbands with burnished  
gold surrounds, elegant pairs of birds in gold  
flowering bushes separating the sonnets, within  
multiple borders illuminated with scrolling

friezes, mounted as a pair; framed and glazed, the  
text panel 12.5cm x 6.5cm, 40.5cm x 51.8cm  
including the frame.

£800-1,200

45  
A TALISMANIC PARCHMENT SCROLL

Iran or India, 19th century

Arabic manuscript on very fine parchment,  
in black ink in *thuluth* script, text panels with  
Quranic verses and prayers, the margins with  
numbers, letters and gilding, all within coloured  
rules, 97cm x 5cm.

£200-300

46 \*  
A CALLIGRAPHIC *MURAQQA'* ALBUM PAGE  
PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

India, 17th century

Arabic prose and Persian verses on ecru and  
blue paper, in black *nasta'liq* script, concerning  
the importance of good manners, the Arabic  
prose quoting Ali, pairs of birds on gold-  
sprinkled ground above and below the text,  
the verses at various angles interspersed with  
delicate illuminations, signed 'Yari', within gold

45



and blue rulings, on woven paper embellished with gold flowering scrolls, mounted, framed and glazed, the text panel 24cm x 15cm, 47cm x 35.8cm including the frame.

£1,000-1,500

47 \*

A CALLIGRAPHY PANEL WITH SURAT AL-FATIHA (1)

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 18th - 19th century

Arabic manuscript on paper, 5ll. of diagonal black *nasta'liq* script, the text in cloudbands and the folio illuminated in polychromes and gold with scrolling foliage and stylised border friezes, within a cream mount ruled in gold and black, framed and glazed, the text panel 16.5cm x 11.4cm, 47cm x 40.5cm including the frame.

£800-1,200

48

A MOROCCAN DALA'IL AL-KHAYRAT

Morocco, North Africa, 19th century

A renowned collection of prayers by Al-Jazuli in praise of the Prophet Muhammad, Arabic manuscript on paper, in maghribi script, 248ff., plus four fly-leaves, each folio with 9ll., mostly in black ink, the chapter headings and certain words in primary colours and occasionally gold, with stylised illuminated charts and graphs, catchwords, an illustration of the tombs of the first three Right Guided Caliphs in the first quarter; the text within blue and red rules, copious notes and commentaries at the beginning of the manuscript, in blind-tooled red-dyed calf binding with gilt highlights and cover flaps, held within a cotton lined leather satchel, the text panel 7cm x 6cm and the folio 11.5cm x 10.5cm.

A similar manuscript was sold in these Rooms, 26 October 2018, lot 37.

£400-600

49

A SUB-SAHARAN QURAN

Possibly Nigeria, Africa, late 19th - early 20th century

Arabic manuscript on paper, 404ff., each loose folio with 16ll. of sepia ink crude maghribi script, diacritic marks and vocalisation in burgundy red ink, the verse markers shaped as roundels with red lines to the four cardinal directions, marginal notes and catchwords, sporadic illuminating rectangular bands with jagged lines and stylised floral decorations, grouped within two panels of beige cardboard, with a leather strap, encased in a camel leather squared bag decorated with woven leather roundels, 19.5cm x 15.5cm each page, the bag 20cm x 22cm x 10cm.

A similar Quran was successfully sold in these Rooms, 25 October 2019, lot 165.

£800-1,000



49

50

AN OTTOMAN FIRMAN

Ottoman Turkey, 20th century

Ottoman Turkish manuscript on cream paper, 9ll. to the page of black ink divani script, some lines sprinkled with gold dust, at the top of the document the elegant tughra of Mehmed V (1909 - 1918) in black ink, mounted, glazed and framed, 78.5cm x 29.3cm including the frame.

£400-600



48



50



# Silk, Wool and Metal Threads: Textiles from the Islamic and Indian Lands



51  
A MONUMENTAL *ASHURA* HANGING  
Iran, first half 20th century

Three joined lengths of plain cotton weave printed and painted in polychromes, the borders printed with multiple layers of floral friezes, the field painted with a panorama of the Battle of Karbala 61 AH (680), major figures and places identified with printed names in black *nasta'liq*: the saint Hossein, the saint Abbas, Hakim bin Tufail, Ghassem, Amir Sa'd, Harmaleh, Ali Akbar; Shimr; Sanan, the encampment, the killing place, and the river Euphrates, lower right of the left panel stamped 'Amal-e Hassan Fakhari', 320cm x 405cm.

This hanging, probably used in *Ashura* commemoration ceremonies, most likely in a *hosseinieh*, would have been used by narrators to illustrate the many laments associated with the battle. The iconography and the attributes are well-established: the saint Abbas carrying his waterskin on his back, cutting an enemy officer in two; Ali Akbar attacking another; young Ghassem, abandoning his bride in the bedchamber to join the battle and lunging forward; the saint Hossein on horseback carrying swaddled infant Ali Asghar; Harmaleh firing an arrow; an angel bringing water to the injured characters; the saints mourning the martyrdom of the young Ali Akbar; and lastly, Hossein with the lion and the Indian nobleman, each character playing his role in the familiar story of the massacre.

£800-1,000

52  
A *QALAMKARI* FLOORSREAD  
Iran, mid-20th century

The natural cotton printed with intricate and scrolling floral patterns in blue, red, and ochre with black outlines, the multi-layered border with linear registers, 274cm x 220cm.

£200-300





53



54



53  
A PICTORIAL QALAMKARI HANGING  
Isfahan, Iran, early 20th century

The length of cotton printed and painted with a delicate border in reds and ochres, the painted niche framing the full-length image of a turbaned and mustachioed officer in Cossack uniform, the top printed with lines from Sa'di's Sonnet 10, stamped 'Iran, Isfahan, Golshan, the factory of Mohammad Reza and Mohammad Taqi Akhavan Cheet Saz' (chintz maker brothers), 235cm x 88cm.

This naïve and charming hanging exemplifies the omnipresence of the Persian *Cossack Brigade*, the cavalry unit formed in 1879 and styled after the Imperial Russian Army cavalry units. An effective and influential force of kingmakers, the Cossacks played a pivotal role in the Constitutional Revolution of 1905-1911, the rise of Reza Shah and consequential foundation of the Pahlavi Dynasty. The turban, aigrette and the hairstyle are clearly Persian but they differ from the iconic image of Reza Shah's times, pointing to a date earlier than his ascension to the throne in 1926.

£600-800

54  
A PAIR OF PICTORIAL QALAMKARI HANGINGS  
Iran, early 20th century

The plain cotton weave printed and painted in polychromes, the border block-printed with floral friezes, the field painted with a courtly 'she'r o bagh' scene, the curtains drawn to reveal the five female figures in a garden, 202 cm x 128 cm.

£600-800

55  
AN INDO-PERSIAN HANGING

Possibly Isfahan, Iran or Deccan, Central India, late 19th century  
The fine cotton ground printed and painted in blue, madder reds, and dark manganese purple within dark outlines with a stylised central cypress tree in-filled with floral stars and outlined with chevrons, a pair of regardant parrots at the top, with a hillocky ground in the style of Coromandel Coast Palampores, surrounded by large scale scrolling flowers, all within a prayer niche in red, beneath a row of five niches filled with floral arrangements, the outer corners of the main prayer niche printed with Sura 61 (*Saf*), Aya 13 (*with the help from God, victory is near*) in *nastaliq* script, 175cm x 106 cm.

£500-700



55



56

56  
A PALAMPORE HANGING  
India, 19th century

The length of fine cotton symmetrically drawn, printed, and painted in black and madder red, the ends with respectful pairs of Indian spotted deer (*chitals*) flanking a stylised Tree of Life stemming from hillocky grounds, the field with floral clusters and scrolling foliage, the borders with festoons of roses linked with bows, lined with pea green cotton, 278cm x 110cm.

£600-800

57 \*

A KIRMAN WOOL SHAWL

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 19th century

The uncut shawl cloth twill-tapestry woven in multiple bands of polychrome wools on a saffron ground, with repeating rows of *butis* stemming from foliate bases, the ground in-filled with delicate floral repeats, the narrow border with a stylised floral frieze, the end chainstitched in white silk with a marquise-shaped cartouche bordered by small stars, containing the Persian words 'commissioned, new design, newly appeared, excellent, excellent', and the word 'Ahfēez', possibly a workshop title, 219cm x 100cm.

£800-1,200



57

58

A FRAGMENT OF AN INTERIOR CHEFCHAOUEN ARID (HANGING)

Morocco, North Africa, 19th century

The linen ground finely cross-stitched in coloured silks, the teal blue ground in a diaper pattern grid of squares, the main design with serrated leaves framing stylised floral motifs, the typical chevron-filled arrow pointing to the central stars, cut-out and mounted on green board, framed and glazed, 96cm x 27cm, 105cm x 35.5cm including the frame.

For similar examples and to get a sense of how these textiles would have been used, please see Niloo Imami Paydar and Ivo Grammet, *The Fabric of Moroccan Life*, pp. 64-6.

£500-700



58

59

A COMPLETE LENGTH OF UNCUT TERMEH SHAWL CLOTH

Possibly Yazd, Iran, late 19th century

The deep red wool ground twill-tapestry woven in green, blue, orange, and white with a continuous pattern of horizontal *butis*, 200cm x 90cm.

£250-300



59

22

60 \*

A WOMAN'S FEZ BELT (HEZAM)

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Morocco, North Africa, 19th century

The pale green silk ground densely brocaded in cream, dark red, dark brown and blue in a slightly asymmetrical pattern of repeating grids containing stars, interlinking circles, and scrolling stylised sprigs, long braided fringes, one end with maroon grosgrain band at the back for a hanging rod, 453cm x 36cm.

The Fez belts, woven with many different designs in different sections, allowed the wearer to fold and wrap them in different ways, giving the impression of owning many belts. For similar examples, please see Niloo Imami Paydar and Ivo Grammet, *The Fabric of Moroccan Life*, pp.110-117.

£1,000-1,500

61

A DOMED SKULL CAP

Central Asia, early 20th century

In three concentric sections, the coarse cotton ground heavily couched in metallic thread wound around a silk core with an ever decreasing grid of diaper patterns, the lower sections lined in striped blue and white cotton, 17cm long when flat, 19cm diameter.

£200-300

62

A HOODED CLOAK

Lebanon, early 20th century

The ivory grosgrain silk brocaded with metallic thread, with a grid pattern at the back and broad stripes, the extremities highlighted with floss silk and metallic thread tassels, the fronts curved, 140cm x 268cm, excluding the cape.

£600-800

63

AN ABA

Lebanon, 19th century

The cloak of joined yellow and white moire silk and metal thread brocaded with fine, dark purple stripes in supplementary weft, the upper back with a delicate geometric pattern in pink, green, and red, edged with yellow, black and metallic thread braiding, 137cm x 140cm.

£800-1,200



61



62



63



60



64



66



65



67

64  
AN EMBROIDERED OPEN VELVET COAT

Ottoman Turkey, late 19th century

The midnight blue velvet heavily embellished with metallic threads and spangles in a variety of stitches, with a bold sweeping pattern of scrolling floral motifs in raised-work symmetrically spreading from the axis of the back, the hem and sleeve ends with a repeating floral grid, 130cm long from the nape of the neck.

£700-900

65  
A MUKESH SHAWL

India, 20th century

The black net heavily worked in silver *mukesh* staple technique with repeating rows of lozenges and geometric details, 100cm x 220cm.

£300-500

66  
AN OPEN COAT AND A JACKET

Albania, Western Ottoman Provinces, 19th century

Comprising a man's open coat of navy face cloth wool, the fitted bodice and 'pinked' sleeves finely worked in gilt frogging, the front opening with brass linear beading, the swinging skirt hemmed and edged with magenta silk cord embroidery, the side pockets and corners with elaborate Ottoman motifs, with brass buttons, lined in tabby cotton, the inside edge and front hem with woven cotton tape, 114cm long; and a related man's short jacket of deep burgundy, elaborately worked in gilt threads, the cross-over front with brass buttons, the seams in black silk cord, the silk cord decorations on the back a recent addition, 62cm long.

£400-600

67  
AN OTTOMAN SADDLE DOUBLE HOLSTER

Ottoman Turkey, 19th century

The *kuburluk* (saddle swell holster for a flint lock pistol) of dark red leather, faced with puce silk velvet embroidered and couched with silver thread with floral spot motifs and a plain border; edged and lined with leather, 79cm x 18.5cm when fully stretched.

£800-1,200



68

68 λ

**A LACQUERED SHAGREEN-LINED WOODEN SADDLE**

Possibly Tibet, Nepal or Himalayan Foothills, late 19th century

Of typical shape, the core wooden structure lacquered in red on the base and lined with white shagreen leather on the front and back, the profiles enhanced by steel borders, each inlaid with bats and Chinese-inspired knotted roundels, the seat padded with a woollen cushion and decorated with colourful coarse wool fabric with red and black crosses, the belt decorated with silver-thread embroidered floral motifs and white metal drop-shaped plaques with filigree work and a *kirtimukha* at the bottom, the centre of the plaques occupied by a once-encrusted gilt drop-shaped applique embellished with two dragons running after each other; the plain steel stirrups secured to the saddle with leather strings, approx. 38.5cm x 36cm.

Provenance: from a UK private collection, purchased in an antique shop in Kings Road, London, 15 years ago (early 2000s).

This item may require Export or CITES licences in order to leave the UK or the European Union. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

**£300-500**



69

69

**A PAIR OF TURQUOISE-ENCRUSTED BRONZE STIRRUPS**

Possibly Mongolia or Xinjiang, Central Asia, 18th century

Of typical shape, with horseshoe-arched sides, topped by a rectangular hollow hook for the leather straps, the exteriors engraved with lush scrolling vines and foliage and encrusted with cabochon turquoise beads set in a diamond pattern, the footrest pierced with a lobed roundel filled with a cloud-like design in the centre and two stylised palmettes to each side, 14.5cm high.

**£400-600**

70

**A KASHMIRI SHAWL**

North India, late 19th century

Of oblong format, twill-tapestry woven in predominantly red hues of coloured wools with elongated *buti* and floriated palmettes converging towards a shield-shaped black centre, the borders with fan-shaped palmettes, the embroidered harlequin borders, cotton tape stamped '44694' inside, 310cm x 135cm.

**£400-600**



70



71  
A KASHMIRI SHAWL  
North India, 19th century

Of oblong format, twill-tapestry woven in predominantly red hues of coloured wools with elongated *buti* and floriated palmettes converging towards a black centre, the outer sides with a frieze of alternating flowerheads and embroidered harlequin borders, 316cm x 138cm.

£300-500



72  
A KASHMIRI SHAWL  
North India, late 19th century

Of oblong format, twill-tapestry woven in predominantly red hues of coloured wools with elongated *buti* and converging towards a residual black centre, the outer sides with a scrolling floral frieze and embroidered harlequin borders, 308cm x 145cm.

£300-500



73  
A KASHMIRI SHAWL  
North India, late 19th century

The square woollen shawl embroidered in a symmetrical arrangement of scrolling *butis* and elegant palmettes, highlighted with white bands invading a black centre, with polychrome-embroidered harlequin borders, the cotton tape stamped '88230' inside, 192cm x 186cm.

£400-600

The Art from the Near and  
Middle East: from the Umayyads  
to the Ottomans





74



75

74 λ

**TWO UMAYYAD CARVED BONE FRAGMENTS**

Possibly Umayyad Syria or Mesopotamia, 8th - 9th century

Each of rounded rectangular shape, the surface deeply carved with vegetal motifs, one with scrolling tendrils terminating in fleshy leaves, the latter with entwined vines with bunches of grapes and foliage, the upper section decorated with a beaded motif, a circular hole to the lower section, 8.2cm x 2cm the largest.

Provenance: from the late Gustave Mustaki collection, a part of which is now exhibited at the British Museum, shipped from Egypt to the UK with export permits in the late 1940's - early 1950's; then purchased in the London antique market in 2017.

Analogous Umayyad bone panels were successfully sold at Christie's King Street, 1 May 2001, lot 283, and 31 March 2009, lot 67. Similar examples can also be seen at the Musée du Louvre (Les Andalousies de Damas à Cordoue, exhibition catalogue, Institut du Monde Arabe, Paris, 2000, p.32, n.13).

**£1,200-1,400**

75

**A PAIR OF FATIMID-REVIVAL GOLDEN FILIGREE EARRINGS**

Possibly Egypt or Iran, 20th century

The pyramidal structure made of several woven filigree strands and golden beading, the hook attached to a ball-shaped openwork finial, encrusted with red paste and turquoise beads in drop-like high collar settings, caparisoned with crescent-shaped pendants with seed pearls, each 7.8cm long.

**£600-800**



76



77

76 \*

**A MOULD-BLOWN COBALT BLUE GLASS BOTTLE**

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 12th - 13th century

Of bulbous shape, resting on a thin circular foot, rising to a narrow tapering neck, the body worked in a mould with honeycomb pattern, the base with clear pontil mark, 17.5cm high.

For a similar example, please see Sotheby's London, 18 April 2007, lot 58.

**£600-800**

77

**A BLOWN CLEAR GLASS PERFUME SPRINKLER (QUMQUM)**

Possibly Ayyubid Syria, 12th - 13th century

Of flattened and compressed ring-like shape, resting on a bell-shaped splayed foot, rising to a tall tapering neck decorated with applied sinuous trails, the centre of the body hollow, 15.5cm high.

For a similar example, please see the Ayyubid sprinkler at the Metropolitan Museum of Art (inv. no. 1977.164). The unusual ring-like shape must have had a useful function despite its fragility; one could hook a thumb or finger into the central hole and shake the bottle vigorously without losing grip. It seems that the shape was introduced in Syria around the 12th century (Hugh Tait, et al, *Five Thousand Years of Glass*, London, 1991, pp. 128-29, fig. 161).

**£1,500-2,000**

78

A LARGE MARVERED GLASS NECKLACE BEAD

Possibly Syria or Egypt, 13th - 14th century

Of cylindrical shape, the terminals chamfered and smoothed around a central hollow core, the ground of the body opaque white and decorated with marvered red and blue irregular wavy pattern, 4.2cm x 3.5cm.

The same irregular wavy pattern on this large necklace bead can be seen on a pale blue and opaque white glass cup attributed to Egypt or Syria in the 8th - 9th century, now part of the Al-Sabah Collection in the Kuwait National Museum (inv. no. LNS 52 KG) and published in S. Carboni, *Glass of the Sultans*, New York, 2001, p. 138. This shows how certain designs lingered in the repertoire of the Islamic glass makers throughout the centuries.

£700-900



79

79

A SELJUQ CAST BRONZE MIRROR

Iran or Anatolia, 12th - 13th century

Of circular shape with a thin straight handle, one side decorated with two adorsed sphinxes with scorpion tails, their faces replaced by heart-shaped abstract designs, on the outer rim an undeciphered inscription in foliate Kufic, possibly benedictory, engraved vegetal tendrils on the handle, the back plain, 19.5cm diam.

During the rise of Seljuq and Turkish dynasties in the 12th - 13th centuries, a large production of circular cast-bronze mirrors can be witnessed. These mirrors not only had a practical function, but also worked as talismans, bearing often benedictory inscriptions and apotropaic animals and motifs. Given the wide popularity of these mirrors, many examples can be found in several museum collections (see The Metropolitan Museum of Art, 15.43.285; and the LACMA, AC1995.252.28).

£600-800



78



80



80

A NIELLOED SILVER NECKLACE BEAD AND A CYLINDRICAL AMULET

Possibly Southern Anatolia or Western Iran, 12th century

Comprising a circular necklace bead with nielloed abstract tendrils and a row of drop-shaped turquoise-encrusted medallions, 7.2cm high; and a cylindrical prayer amulet, decorated with pseudo-Kufic inscriptions and geometric patterns, 6cm wide.

£400-600



81

A LARGE SPHERO-CONICAL POTTERY VESSEL

Possibly Egypt, 10th - 11th century

Of typical shape with a tall smooth neck with no groove, the unglazed earthenware body incised with deep lines and fish scale pattern, 12cm high

For further information on this lot, please see the full cataloguing entry on our website.

£400-600



81a

A FRAGMENTARY GREEN-GLAZED POTTERY TILE WITH BIRDS AND VEGETAL ARABESQUE

Possibly Syria, 8th - 10th century

Of rectangular shape, the earthenware body glazed in monochrome green and moulded with a mirrored arabesque vegetal motif with two birds, the back with two protruding knobs, possibly a fixing to be adjusted onto a wall as decoration, 16.8cm x 15.4cm.

£200-300



82

82  
A VENETO-SARACENIC SILVER-INLAID BRASS BOWL  
Mamluk Egypt or Syria, 14th - 15th century

Of hemispherical shape with a rounded base, the rim reinforced and slightly everted, the brass body inlaid with silver and black bitumen, the exterior with intertwining knotted bands filled with calligraphic cartouches alternating lotus flowers and arabesque roundels, vegetal scrolls below the rim and framing the calligraphic bands, the base with a virtuoso silver-inlaid starburst, each curved ray filled with scrolling vegetal tendrils, the interior engraved with the typical fish pattern, 13.5cm diam.

A similarly-shaped Mamluk brass bowl with an intricate silver-inlaid base is part of the Hermitage collection in St. Petersburg (third room, first cabinet, acquired in 1896). This is dated to 15th century, suggesting a likely dating for our lot.

£2,000-3,000

83  
AN ARMENIAN REPOUSSÉ SILVER BOWL  
Ottoman Turkey or Provinces, 18th century

Of circular shape, with a thin everted rim, the central omphalos chased in the shape of a multi-winged angel, the honeycomb-worked repoussé exterior decorated with rosettes, floral bouquets and foliage, 11.2cm diam. For a similar bowl attributed to the early 18th century and showcasing analogous motifs, please see Brigitte Pitarakis and Christos Merantzias, *A Treasured Memory. Ecclesiastical Silver from the Late Ottoman Istanbul in the Sevgi Gönül Collection*, Istanbul, 2006, no.62, pp.62-63.

£300-500

84 λ  
A WALRUS IVORY-HILTED KARD DAGGER  
Ottoman Turkey, 18th - 19th century

With a double-edged gently curved steel blade, with a medial ridge on both sides, the walrus ivory handle I-shaped, encrusted at the top with a cabochon turquoise bead, 28.2cm long.

£600-800



83



84



85



86



87

85 λ

**FOUR OTTOMAN SHERBET SPOONS**

Ottoman Turkey, 19th century

Of typical shape, with deep concave heads and thin long handles, variously made of bone, ivory, horn, mother-of-pearl, coconut shell and coral, the longest 24.5cm long.

**£600-800**

86

**AN OTTOMAN GOLD-INLAID STEEL CALLIGRAPHER SCISSOR**

Ottoman Turkey, 18th century

Of typical elongated shape, each side of the blade with abstract gold-inlaid design, the top of the finger hoops decorated with ridged oval coral beads, 18.6cm high.

**£350-450**

87

**A RED-ENAMELLED OPALESCENT WHITE BLOWN GLASS JUG**

Possibly Beykoz, Istanbul, Ottoman Turkey, 19th century

Of pyriform shape, resting on a splayed circular foot of opaline glass, rising to a tall cylindrical neck with everted rim, to the side an applied S-shaped handle as well of opaline glass, the pointil mark clearly visible, the body and neck decorated with overglaze-painted red enamel wavy bands reminiscent of early Islamic marvered glass models, 18.5cm high.

A similar decorative motif and overglaze-painted enamelling technique can be seen on a Beykoz opalescent blown glass container in the shape of a bird (Stefano Carboni and David Whitehouse, *Glass of the Sultans*, 2001, p. 293, cat. 148), leading to suggest a similar attribution and dating for our jug.

**£500-700**



88

88

**THREE REPOUSSÉ AND INCISED SNUFFBOXES**

Greece and Western Ottoman Provinces, 19th century

Comprising an oval-shaped snuffbox, the lid opening on both ends, one side decorated with a repoussé circular tower with adjacent rectangular compounds, possibly an Eastern Church, amidst lush foliage and Neoclassical volutes, the back engraved with a floral bouquet within a frame of rosettes and vegetal tendrils, the sides engraved with wiggly lines, 7.5cm x 9.2cm; a similar rectangular snuffbox, the front decorated with a minaret within a polylobed arch amidst birds and vegetal tendrils, the back with a heart-shaped arabesque surmounted by a bird to the centre and rosette scrollwork to the border, the sides with a band of continuous vegetal scrolls, 6.5cm x 5.5cm; and a shell-shaped small snuffbox, the lid encrusted with a coral bead and decorated with lush foliage and rosettes, 5cm x 6.8cm.

**£500-700**



89

89  
A CLOISONNÉ ENAMELLED SILVER SNUFFBOX  
Armenia, Ottoman Provinces, 18th - 19th century

Of octagonal shape, the lid, sides and base decorated with fine silver filigree in the shape of lush leaves, rosettes and greenery, filled in with cloisonné turquoise, dark blue, green and yellow enamels, the lid chased in high relief with a representation of the Holy Triad, the dove in the centre flanked by the haloed Jesus Christ holding a cross and the Heavenly Father with a clerical staff, the sides decorated with multi-winged angels amidst foliage and flowers, the parcel-gilt interior plain, 5.5cm x 7cm.

£400-600



91

91  
A CLOISONNÉ ENAMELLED SILVER FILIGREE SNUFFBOX  
Armenia, Ottoman Provinces, 18th - 19th century

Of circular shape, the lid opening to the side, made of thin silver filigree volutes compressed together and ending in floral collars, embellished with raised turquoise and dark blue cloisonné-enamelled arabesques and floral medallions both to the front and back, the sides with diamond-shaped pattern, 5cm x 5.1cm.

£300-500



90

90  
A HANGING OPENWORK CENSER  
Ottoman Provinces, 19th century

Of conical shape, the body pierced and worked in the style of lush scrolling tendrils in full bloom, the tip dome-shaped and surrounded by further floral openwork, three later-added chainlets connecting the censer to the circular hanging platform engraved with floral motifs, 15.5cm long excluding the chainlets.

£300-500



92

92  
AN ENGRAVED ARMENIAN SILVER BOX  
Ottoman Provinces, dated 1843

Of oval shape, on flat base, the repoussé lid with a cup in the centre holding up a cross, a spear, a stick and a bunch of flowers, an inscription with the letters 'YSKS' in Armenian characters below the cup, the border with a decoration imitating sun rays or a halo, the interior lid with figures typical of Christian iconography of God and two angels, on the side an undeciphered Armenian inscription and the date, the interior parcel gilt, 4cm x 10cm.

£300-500



93

93  
A TINNED COPPER JUG

Ottoman Provinces, 18th - 19th century

Of bulbous shape, on a circular splayed foot, with a tall flared neck bearing an inscription in Western Armenian characters, the body gadrooned, on the side a stylised dragon handle, 12cm high.

£400-600



94

94

**AN OTTOMAN REPOUSSÉ SILVER MIRROR CASE**

Ottoman Turkey, late 19th century

Of oval shape, the repoussé exterior decorated with a row of Neoclassical volute medallions filled with rosette bouquets, the central medallion a triumph of rosette heads and lush foliage, the rim and the inner frame scalloped and engraved with star and hatched motifs, stamped twice with *sah* marks and the *tughra* of Abdulhamid II (r. 1876 - 1918), 31 cm x 22.8 cm.

**£200-300**

95 λ

**A BONE, MOTHER-OF-PEARL AND TORTOISE SHELL-INLAID NICHE MIRROR**

Ottoman Turkey, late 19th - early 20th century

Of rectangular shape with a triangular tympanum, the exterior decorated with marquetry work with small triangular and diamond-shaped tesserae of mother of pearl, bone and tortoise shell, the tympanum with a bone-inlaid vegetal decoration, the doors secured with lateral brass mounts and ornate with small handles onto rosette-shaped fittings, the interior lined with possibly later-added brown velvet and silver strings, on the back two hooks and a string onto the wooden plank, 37 cm x 19.5 cm.

**£300-500**



95



96

96 λ

**A MUDEJAR BONE AND IVORY-INLAID WOODEN CASKET**

Spain, 16th - 17th century

Of rectangular shape, resting on four feet designed as lion paws, the lid and sides inlaid with fine bone and ivory marquetry work laid out as interlocking vegetal sprays and traditional stellar designs, a carved fretwork band to the bottom of the case, lined in later-added yellow silk, 21 cm x 40 cm x 31 cm.

**£1,500-1,800**

97

**A SILVER REPOUSSÉ MIRROR FRAME**

Possibly Balkans or Greece, Ottoman Provinces, 19th century

Of circular shape with a lobed rim, the repoussé decoration divided in two concentric roundels divided by lush rosette bands, the central medallion with a large lyre with a festoon of rosettes flanked by two flags, reminiscent of Western coat of arms, the second roundel with a sinuous star-shaped band filled with sprays of rosettes and vegetal branches, stamped twice with *tughra* marks of possibly Abdul Mejid I (r. 1839 - 1861), 31 cm diam.

**£500-700**



97



98

98  
THREE RECTANGULAR ARISTA POTTERY TILES

Possibly Seville, Post-Nasrid Spain, 16th - 17th century

Comprising three tiles, each of rectangular shape, with typical raised sides between one geometrical segment and the other; the decoration consisting of stellar designs amidst knotwork bands and polygonal geometric motifs, mounted and joined on a later black wooden board, 82cm x 14cm the full composition.

£600-800



99

99  
AN HISPANO-MOESQUE COPPER-LUSTRE POTTERY CHARGER

Post-Nasrid Spain, 18th century

Of circular shape, on concave base, with central raised flattened boss, the interior painted in cobalt blue and copper-lustre, the decoration consisting of a large flower with eight cobalt blue-contoured petals, each one filled with stylised floral tendrils alternating zig-zag fretwork bands, the rim with further floral decorations, the exterior with stylised swirls, spirals and hatched lines, a stylised rosette to the base and an old inventory sticker 'M.2', 40cm diam.

£1,500-1,800



101



102



100

100  
AN HISPANO-MOESQUE COPPER-LUSTRE POTTERY DISH

Post-Nasrid Spain, 19th century

Of typical hemispherical shape, with gently everted rim, the decoration consisting of copper-lustre stylised vegetal designs outlined by crossing vertical and horizontal rules, a band of beaded geometric patterns and solid copper-lustre paint around the rim, the back plain, 35.3cm diam.

£500-700

101 λ  
A CARVED MOTHER-OF-PEARL SHELL PLAQUE WITH THE LAST SUPPER

Jerusalem, 18th century

Of typical circular shape, the top carved and painted in red, green and black pigments, portraying the Last Supper; below it a branch of thorns hinting at the imminent crucifixion and the inscription in Latin *Cena Domini* commemorating the last mass given by Christ, 17.3cm x 17.5cm.

£400-600

102 λ  
TWO CARVED MOTHER-OF-PEARL SHELL PLAQUES WITH CHRISTIAN SCENES

Jerusalem, 19th century

Comprising two mother-of-pearl shell plaques, both of typical circular shape, the top carved with Christian scenes, one with the Last Supper; the latter with Jesus Christ's Resurrection, the sides of each with vegetal motifs, below the carving of the Last Supper a cartouche inscribed *Cenna D.N.Y.C.*, the largest 14.7cm x 14.5cm.

£200-400

103 λ

AN HISPANO-MOESQUE MUDEJAR IVORY AND BONE-INLAID WALNUT CHEST

Possibly Barcelona, Spain, 16th - 17th century

Of rectangular shape, resting on rectangular wooden lintels raising the body from the ground, the sides, the lid and the interior clad in ivory and bone marquetry work, the decoration on the lid consisting of a large central roundel filled with floral and geometric motifs, framed by a sun-like crown and stellar designs, more roundels and floral motifs to the sides, the interior of the lid divided in squares with starbursts, stylised arabesques and roundels filled with stellar ivory-inlaid motifs, the centre decorated with a chess board within squared frames filled with stars and geometric patterns, the sides with similar motifs, two iron handles to the shorter sides, 79.5cm x 47cm x 30cm.

A similar ivory-inlaid walnut chest can be seen for comparison in the publication *Caliphs and Kings: the art and influence of Islamic Spain - selections from the Hispanic Society of America*, New York, 2004, cat. 86, p. 108. The decoration on the sides is exactly the same to the one present on our chest, thus suggesting a similar site of manufacture and dating. Analogous chests have successfully sold at auction in the London market before, please see Christie's London, 6 October 2011, lot 167 and Christie's South Kensington, 11 April 2014, lot 138.

£1,200-1,600



103

104 λ

A CARVED HARDWOOD MOTHER-OF-PEARL AND BONE-INLAID SYRIAN WALL PANEL

Ottoman Syria, late 19th - first half 20th century

Of rectangular shape, resting on two feet, scalloped on the sides, the upper section decorated with a rounded arch and three smaller niches divided by thin columns, a grid of globular wooden openwork at the top, the lower section with a shallow rectangular base, lined in iron to let canes, sticks and umbrellas resting against the wooden board, with hoops for handles placed at mid-height, the wooden structure intricately engraved with vegetal motifs and enhanced with bone and mother-of-pearl-inlaid floral decorations, 171cm x 84cm.

£800-1,000



104

105

A CARVED HARDWOOD BONE-INLAID SYRIAN HANGING MIRROR AND CUPBOARD

Ottoman Syria, late 19th - early 20th century

Comprising two detached pieces of furniture, the hanging mirror of rectangular shape and cusped at the top, the wooden frame engraved with foliage and vegetal bands, further enhanced by bone-inlaid floral and abstract motifs, at the top and bottom squared niches with grids with globular openwork, 126.4cm x 102.5cm; and a similarly decorated rectangular cupboard, divided on three levels, with three drawers at the top, a shelf located at mid-height, two columns dividing the facade in three niches with polylobed arches, 100cm x 109cm x 50cm.

£800-1,200



105



106

106  
A HARDWOOD SYRIAN SCREEN  
Ottoman Syria, first half 20th century

Of tall rectangular shape, the screen unfolding in three separate panels joint together, each panel resting on two feet and decorated with intricate globular woodwork grid and pierced lattice work, the central panel with a protruding element in the style of a *mashrabiya*, the two lateral panels similar with rectangular window-like openings, 183.8cm x 173.9cm.

£500-700

107  
AN OVAL PORTRAIT MINIATURE OF THE OTTOMAN SULTAN  
SULEYMAN II (1642 - 1691)

Possibly France or Netherlands, 18th - 19th century

Opaque oil pigments on copper; of oval shape, the Ottoman Sultan portrayed in three-quarter view, wearing a bright red military jacket and an elaborate red and white turban decorated with a large diamond-studded aigrette with black heron's feathers, set within an oval copper frame engraved in the back with the inscription *Sulimann II*, 10.5cm high.

Most Ottoman Turkish paintings of Sultan Suleyman II portray him as a strong, sturdy and plump man. On the other hand, it seems that Western painters and engravers were more focused on the faithful rendering of his attire and facial hair. This is particularly evident in several 17th-century engravings in the Österreichische Nationalbibliothek's collection (inv. nos. PORT\_00034071\_01 and PORT\_00034069\_01) and in a 17th-century mezzotint print by the Dutch painter Wallerant Vaillant (1623 - 1677) at the Fitzwilliam Museum (inv. no. 2554830). These engravings share a number of features with our miniature, such as the military coat, the elaborate turban and the thick moustaches, leading to suggest a likely French or Dutch inspiration for its composition.

£600-800



107



108

108  
A BLUE AND WHITE 'DOME OF THE ROCK' POTTERY TILE  
Ottoman Syria or Jerusalem, second half 16th century

Of square shape, underglaze-painted in cobalt blue and black on a white ground, with central split palmette surrounded by quarters of stylised lotus flowers, 19.2cm x 19.5cm.

Provenance: from a private London collection, purchased in 1978.

A variety of these tiles have successfully sold in the London auction market over the years, please see Christie's South Kensington, 11 April 2008, lot 204; Christie's London, 12 September 2018, lot 116; and these Rooms, 30 October 2019, lot 69.

£1,000-1,500

109  
SIX FRAGMENTARY ARCHITECTURAL DAMASCUS POTTERY TILES  
Ottoman Syria, 18th century

Comprising two in their complete square shape, four in fragmentary square shape, painted in cobalt blue, turquoise, green and some black outlines on white ground, three with arches filled with a band of geometric fretwork, the majority of the group with wide borders filled with rosettes and leaves, some against cobalt blue ground some against white, four tiles with calligraphic inscriptions reading Allah and Ali, the largest 22.8cm x 22.6cm.

£600-800

110  
A FRAGMENT OF A RED-PAINTED IZNIK POTTERY TILE  
Ottoman Turkey, mid to late 16th century

Of fragmentary square shape, painted in Armenian bole red, cobalt blue, turquoise, green and black on a white ground, a central wavy band filled with rosette branches and lush leaves, a black lozenge band with zig-zag motif, to the corner a floral triumph of rosettes, curved *saz* leaves and half of an arabesque, the back with a later added note in black pen attributing the tile to 1575 and the remarks '*STDLE PRAI (?)*', 14.5cm x 17.2cm.

£300-500



109

110



111

111

AN IZNIK POTTERY TILE

Ottoman Turkey, mid to late 16th century

Of rectangular shape, painted in cobalt blue, green, Armenian bole red and black on a white ground, a central spiralling stem with stylised lotus flowers, carnations and saz leaves heightened in bole red, a knotted band running over the stem at one end, 31.6cm x 16.3cm.

£400-600



114

Tiles such as this and the previous lot are usually associated with the facade of the Sünnet Odası in the Topkapi Saray Palace and similar examples can be found in many museums collections including the Gulbenkian Museum in Lisbon (*Calouste Gulbenkian Musée catalogue*, 1982, no. 122, p. 191); the Victoria and Albert Museum in London (inv. no. CIRC.32-1953, 507-1900, 507A-1900); and the Metropolitan Museum of Art (inv. no. 23.12.3).

£800-1,200

114

AN IZNIK POTTERY TILE WITH CINTAMANI AND FLORAL MOTIVES

Ottoman Turkey, mid to late 16th century  
Of rectangular shape, decorated with green centred rosettes inside cobalt blue petals with black outlines, trios of roundels and wavy lines (*cintamani*) framing a cobalt blue lobed band filled with a stylised lotus flower surrounded by purple and white carnations, and a cobalt blue tulip, all on a white ground, 27cm x 14.4cm.

£300-500

115

A LARGE IZNIK-STYLE CANTAGALLI POTTERY TANKARD

Florence, Italy, late 19th century

Of typical cylindrical shape, on plain circular foot, with a T-shaped handle to the side, the blue, green, red and black decoration reminiscent of Iznik ceramics, consisting of a floral bloom with tulips, carnations and stylised hyacinths within two bands of half rosettes on a dark blue ground, the handle with hatched design and lush leaves to the border; the base with the distinctive Ulisse Cantagalli's rooster mark, 21.5cm high.

£600-800



112



113

112

A BLUE AND WHITE HEXAGONAL IZNIK POTTERY TILE

Ottoman Turkey, circa 1520 - 1550

Of hexagonal shape, painted in cobalt blue and turquoise over a white ground, decorated with radiating arabesques flanking palmettes amidst full-blown lotus flowers tendrils, mounted on a white plastic hanging frame, 20.5cm wide including the frame.

Provenance: acquired in Greece by the present owner, April 1984.

£800-1,200

113

A BLUE AND WHITE HEXAGONAL IZNIK POTTERY TILE

Ottoman Turkey, circa 1520 - 1550

Of hexagonal shape, painted in cobalt blue and turquoise over a white ground, decorated with radiating arabesques flanking palmettes amidst full-blown lotus flowers tendrils, mounted on a white plastic hanging frame, 21cm wide including the frame.

Provenance: acquired in Greece by the present owner, April 1984.



115



116

116  
A COLLECTION OF SIX POSTCARDS AND ONE PHOTOGRAPH OF MECCA AND KA'BA

Saudi Arabia, mid-20th century

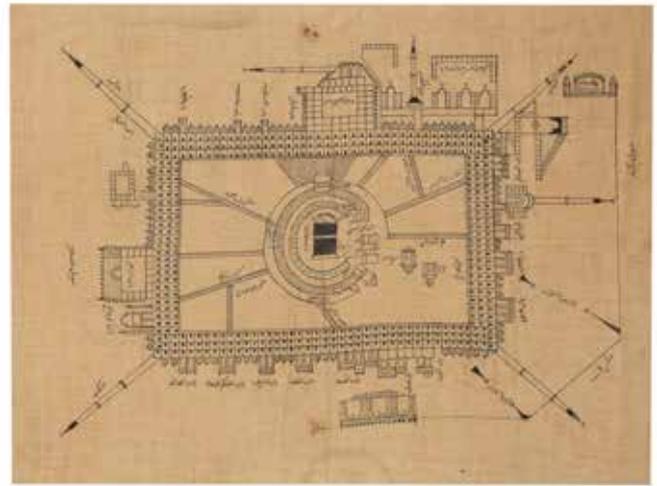
Comprising two black and white stamped postcards, dated respectively 1955 and 1959; four un-stamped and unused postcards, two of which from the *Union Postale Universelle Turquie and Perse*; and a black and white *Associated Press Photo* from London, all with Ka'ba or Mecca as main subject, the largest 15.2cm x 20.3cm.

£240-260

117  
A MAP WITH AN AERIAL VIEW OF KA'BA  
Possibly Hijaz region or India, first half 20th century

Black ink on a length of plain ecru cotton, the landscape composition depicting the aerial view of Ka'ba in Mecca, the four corners marked with the cardinal directions, further markers and entrances (*bab*) individually appointed on the map, the cloth mounted on a light pink cardboard frame, 55.6cm x 69cm.

£300-500



117

118  
FIVE LITHOGRAPHED HAJJ CERTIFICATES

Ottoman Provinces and Mecca, 20th century  
Comprising five coloured printed certificates of the pilgrimage to the Muslim sacred sites, each slightly different but overall with the same composition of a large panoramic view of the interior of the *Masjid al-Haram* with Ka'ba at its centre, the minbar from where the Prophet gave its first sermon, and views of other sacred sites in smaller roundels or cartouches at the bottom or on the margins, the largest approximately 49.5cm x 68cm (5).

£400-600

119  
AN 18TH-CENTURY VIEW OF MECCA  
Vienna or Leipzig, Austria, 1721 - 1725

Engraved view printed on laid paper; explanatory text in German and French (*Prospect von einem Theil der grossen Stadt Mecha ... Prospect d'une partie de la grande ville de la Mecque*), numerous locations identified by a key, numbered on the upper right corner plate 7, mounted, glazed and framed, the plate mark 30cm x 43.5cm.

This 18th-century view of Mecca was published as part of Johann Bernhard Fischer von Erlach's (1656 - 1723) large compilation of historical architecture entitled *Entwurf einer historischen*



119

*Architektur*, divided into five books. The work had two purposes: firstly, to depict the architecture of non-European buildings on a large scale; and secondly, to promote Fischer von Erlach's own architectural designs. An analogous plate was successfully sold at Christie's London, *Mapping the Globe*, Online Only sale 12850, 1 - 10 November 2016, lot 26.

£500-800

120  
AN OMANI SILVER-MOUNTED JAMBIYA DAGGER

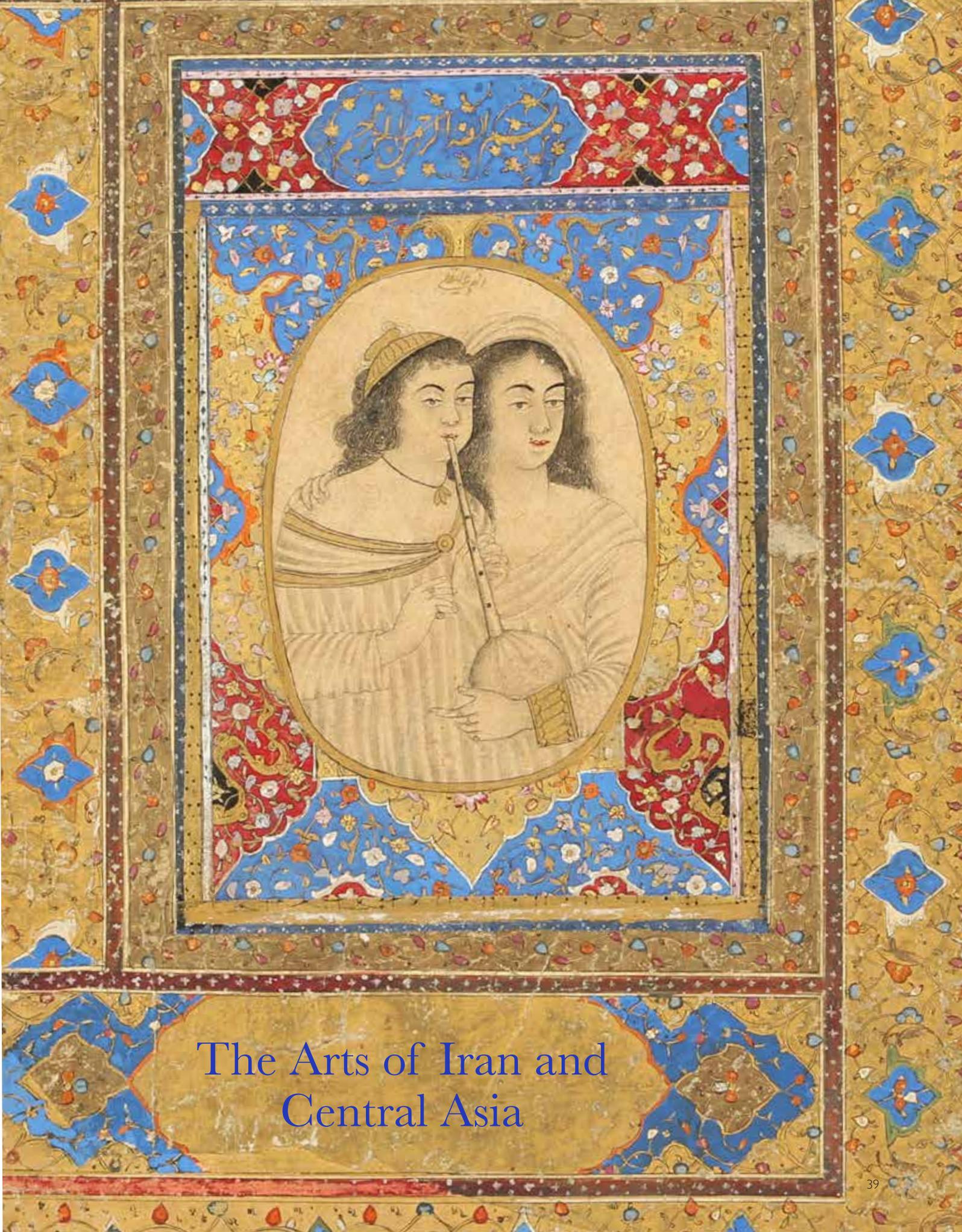
Oman, 19th - 20th century

With a curved double-edged steel blade with medial ridge, the silver handle and the scabbard decorated with typical beaded geometric motifs in stippling technique, the middle of the hilt once possibly encrusted, now all insets vacant, four belt hooks to the sides, a ring-punched signature to the back of the handle, 38cm long including the scabbard.

£400-600



120



The Arts of Iran and  
Central Asia



121



122



121  
A POLYCHROME-PAINTED EARTHENWARE POTTERY BOWL  
Possibly Nishapur, Iran, 10th - 11th century

Of hemispherical shape, on a short circular unglazed foot, painted in brown, ochre yellow, red and white, the interior decorated with a large stylised lion against an ochre background embellished with brown volutes, the rim painted to the interior with lobed fretwork, to the exterior with jagged lines, 19cm diam.

£700-900

122 \*  
A NEAR PAIR OF WHITE-GLAZED BLUE-SPLASHED KASHAN POTTERY BOWLS

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 12th - 13th century

Comprising two similar bowls of conical shape, both resting on straight circular feet, the cavettos subtly carved with bands of sculpted vegetal motifs, further enhanced by five splashed cobalt blue vertical lines, one 17.5cm diam., the latter 19cm diam.

£1,500-2,000



124



123

123  
A FRAGMENTARY BLUE-GLAZED LAJVARDINA CALLIGRAPHIC POTTERY TILE

Iran or Central Asia, 13th - 14th century

Of large rectangular shape with a protruding edge at the bottom, covered in thick cobalt blue glaze, moulded and decorated with a monumental calligraphic inscription, now fragmentary, 42.9cm x 34.5cm.

For a similar example, please see an analogous *Lajvardina* fritware tile (inv. no. 12/1962) at The David Collection in Copenhagen, Denmark.

£500-700

124  
A QAJAR FREE-BLOWN BLUE GLASS ROSEWATER SPRINKLER  
Iran, 19th century

Of typical shape, with globular body resting on a circular foot and a sinuous elongated neck ending in a flaring pear-shaped mouth, the body decorated with oblique vertical ridges, the neck with a free-blown and applied glass line twisted on it, 25.5cm high.

£400-600

I25 \*

A SAFAVID TINNED COPPER BOWL

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 17th - 18th century

Of compressed circular shape, on a gently rounded plain base, with narrow shoulders and flared cylindrical neck ending in a reinforced circular rim, the engraved decoration on the exterior divided in three main bands, below the rim calligraphic poetic verses within lobed cartouches alternating quatrefoils, an ownership inscription mentioning *Saheb-e Soltan Husseyn*, framed within two bands of fretwork, the main band with intricate rosette scrolls, below it bands of palmettes and plain lobed medallions, 18cm diam.

£1,000-1,500



I25



I25A

I25a

AN ENGRAVED TINNED COPPER BOWL

Safavid Iran, 17th century

Of typical compressed hemispherical shape, resting on a splayed circular foot, with a reinforced rim, the exterior engraved with a larger band of scrolling rosette trellis, flanked by two bands filled with vegetal and floral festoons, below the rim a calligraphic band invoking Ali and the Twelve Imams of Shi'a faith, the foot with spurious crudely engraved ownership mark such as the work of *Abdul Al-Vahed*, 17cm diam.

£1,000-1,500



I26



I27



I28

I27 λ

A KHATAMKARI-INLAID AND LEATHER-LINED BLUNDERBUSS

Iran, 18th century

Of typical shape, with long cylindrical watered steel barrel with everted muzzle, lined in tooled brown leather from the muzzle to the butt, the outer side of the trigger engraved with ring-punched floral motifs, the steel belt hooks with typical Safavid openwork decoration with interlocking palmette tendrils and arabesques, *khatamkari* and bone marquetry work on the butt and barrel, on the firing bolt plaque two inscriptions engraved in Roman numerals '1810' and '70k' under an European regal crown, 57cm long.

£2,000-3,000

I26

A LATE TIMURID MURAQQA' ALBUM PAGE

North Western Iran, 15th - 16th century

Opaque pigments heightened with gold on paper, the recto with a horizontal composition depicting a battle scene, the purple-dressed rider on the white horse hit by an arrow and falling off from his steed, his orange-dressed companion ready to shoot his arrow towards the enemy on his black steed, the scene set against a rocky background with the typical Timurid purple mountains, the verso with 1 lll. of black ink *nasta'liq* script of poetic quatrains quoting sonnets 331 and 354 of Hafez, within orange, gold and blue rules, pasted onto a *muraqqa'* album border with golden flowers, the loose folio mounted on a purple cardboard frame, 17.3cm x 9.5cm excluding the frame.

£400-600

I28 \*

A SAFAVID STEEL LOCK

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 17th - 18th century

Of typical shape, with a curved hoop head, the lock mechanism with an openwork sliding-in tongue fitting the internal indented panel, the head engraved with two calligraphic cartouches mentioning the *bismillah* and the first *aya* of the *Sura Al-Fath* 48 (the Victory) flanked by palmettes, 14cm high.

£300-500



129 \*

A YOUNG SHEPHERD HOLDING A FAWN

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Possibly Isfahan, Iran, 17th century, Reza Abbasi school

Pen and ink drawing on paper, with highlighted areas in opaque pigments and gold, the vertical composition depicting a young shepherd wearing a flowing pleated robe and a traditional 17th-century Safavid purple hat, holding a fawn in his arms whilst walking in a gold-heightened natural landscape, his facial expression conveying a sense of tranquillity and peace, a rubbed inscription in black ink by his feet with a date in Arabic *the month of Shaban '149'* (possibly 1049?) now hardly readable, set within golden and orange rules and brown and turquoise borders, mounted on a purple album page on white cardboard, 14.5cm x 7.3cm excluding the border and the mount.

A similar tinted drawing, coming from the same collection and attributed to the Reza Abbasi school in Isfahan, was successfully sold in these Rooms on 25 October 2019, lot 267.

£1,500-2,500

130

A SAFAVID PIERCED STEEL PROCESSIONAL STANDARD ('ALAM)

Iran, dated 1088 AH (1677)

Of typical drop-like shape, with flaring spikes at the top, two dragons' heads fitted to the sides, standing on a tapering cylindrical shaft with compressed globular spacer; the main panel pierced with spiralling vegetal tendrils around the names of Allah, Muhammad, 'Ali and Fatima, the central panel highlighted by a brass frame with openwork palmette decoration to the top, 64cm high.

For a similar example, please see Christie's London, 11 October 2005, lot 116.

£2,000-3,000



130



131

131

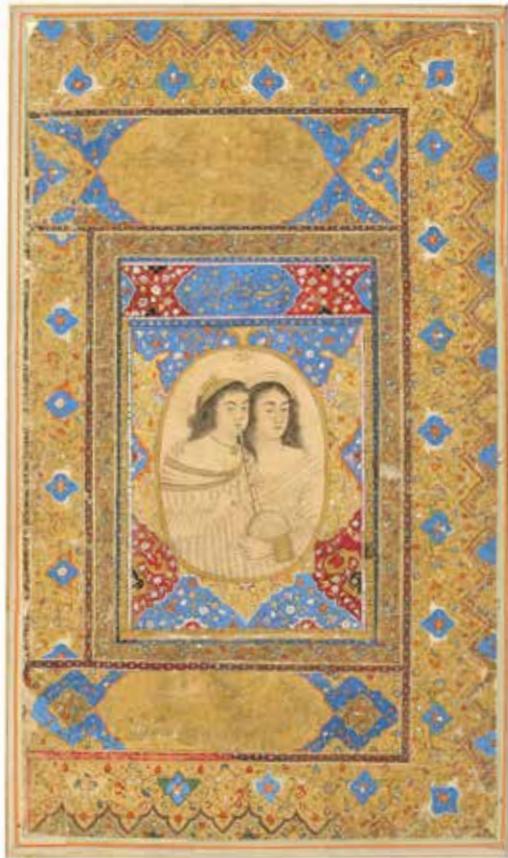
A DRAGON-HANDLE STEEL CRUTCH DAGGER (ZAFAR TAKIYEH)

Iran or India, 18th century

Of typical shape, the armrest with a flat centre and curved dragon heads to the sides, the forte designed with square section, the sheath cylindrical and reinforced at the end, a lock to its side concealing a sharp stiletto blade inside the sheath, 60.5cm high.

The armrest of this crutch dagger; also known as *divan crutch*, is reminiscent in shape and design to Eastern Christian bishops' croziers, particularly the pastoral staves (*pateritsa, pateritsai*) used by the Armenian communities of the East, living in the territories of Anatolia, Ottoman Provinces and Iran. The Eastern pastoral staves' armrests differ in design from the croziers used by Western bishops, which tend to have curved or hooked tops. They normally come either *tau*-shaped (T) with arms curving down, surmounted by a small cross or composed of a pair of intertwined serpents or dragons normally facing each other, with a small cross between them, representing the bishop's diligence in guarding his flock (Brigitte Pitarakis and Christos Merantzias, *A Treasured Memory: Ecclesiastical Silver from Late Ottoman Istanbul in the Sevgi Gönül Collection*, Turkey, 2006, p. 80). It is likely to believe that Armenian pastoral staves have inspired Iranian and Indian steel crutches such as ours, especially during the Safavid period, and that the design carried on flourishing and being in use in both countries from the 17th century until the late 19th - early 20th century. The 19th-century models tend to come mostly from India and present a screwed-in mechanism just below the forte to conceal the stiletto blade within their sheaths, departing from the lock-in mechanism of our lot. For further comparisons, please see the crutch dagger at the MET in New York (inv. no. 36.25.1091a,b) and at the Science Museum in London (inv. no. A196265).

£800-1,200



132 \*  
A QAJAR MURAQQA' PAGE:TWO LADIES WITH A BAGPIPE  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

Gold, opaque pigments, ink and pencil on paper; the vertical album page a whimsical cut-and-paste composition with an oval portrait cartouche to the centre with two European-looking ladies playing a bagpipe, the drawing signed *Raqam-e 'Ali Quli* at the top, framed within a typical opening folio, from a religious manuscript or *carpet* page, above the drawing the *bismillah* in a cusped cartouche on blue ground with golden trellis, all around the portrait cartouche vegetal motifs, arabesques and Chinese cloud bands, framed within further decorative borders with stylised cobalt blue palmettes, rosette sprays, cusped cartouches and fretwork bands, mounted on a white cardboard frame, 35.8cm x 23.2cm including the mount.

£800-1,200

133  
A FINE QAJAR GOLD-DAMASCENED PIERCED STEEL MIRROR

Iran, 19th century

The mirror case of circular shape with scalloped rim, mounted on a crescent-shaped frame, resting on a dragon-headed stand and a dome-shaped base with scalloped rim, both the base and the mirror engraved in full with a variety of figural motifs depicting court banquets, musicians and youths in the wilderness, the hinged opening front panel circular as well and decorated with engraved calligraphic cartouches of Turkish poetry and floral arabesques, the centre with a red foil-backed cut-out medallion with a gold-damascened inscription mentioning the *Soltan ebn al Soltan Nasr al-Din Shah Qajar* in *nasta'liq* script, 57.5cm high.

A variety of these Qajar steel mirrors have successfully been sold at auctions in London before. Please see Christie's South Kensington, 7 October 2013, lot 215; 24 April 2015, lot 191; and 28 April 2017, lot 59.

£1,500-1,800



133



134

134 \*  
AN ENGRAVED SILVER MINIATURE POETRY BOOK HOLDER  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th - early 20th century

Of rectangular shape, following the design of a bound book, every side finely engraved with poetic verses of *robayat* in *masnavi* format in *nasta'liq* script, the front and back covers decorated with intricate arabesques, interlocking split palmette tendrils, birds amidst rosettes and large lobed medallions with lovers in a garden caught in a tender embrace and merrily drinking, the spine with medallions with two hares and stylised lotus flowers, stamped to the lid '*Alaqeh Mandan*', 7cm x 5.8cm x 2.2cm.

£400-600

135  
AN ALBUM PAGE WITH A TINTED DRAWING OF AN IRIS AND  
POPPIES

Qajar Iran, 19th century

Opaque pigments and pencil on paper; the vertical composition depicting in the centre an oversized iris and small poppies, framed within pink, gold and blue borders, mounted on card, 33.5cm x 22.8cm.

£600-800



135

136

A WATERCOLOUR OF A QAJAR MAIDEN

Iran, dated 1287 AH (1870)

Opaque pigments on paper; the Qajar maiden seated on a Western-inspired chair with one leg crossed and the other resting on the floor; her hands resting on a black bound book, the head, shoulders and torso completely covered by a white *chador*, the arms showing the *termeh* sleeves of an embroidered green jacket, the face framed by a pearl and emerald beads necklace, signed *Bahram*, in the capital Tehran, and dated 1287, mounted, framed and glazed, 37.4cm x 31cm including the frame.

£800-1,200



136

137 \*

A PAIR OF QAJAR GOLD-DAMASCENED STEEL BOTTLES

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, second half 19th century, signed *Hajji 'Abbas*

Each of pyriform shape, with a bulbous body resting on a splayed circular foot, rising to a flared narrow neck with partly faceted ring, with an everted circular mouth, the dome-shaped stopper with spire finial, the full body damascened with elegant gold floral sprays, beaded and vegetal trellis bands, the mouth and stopper with arcades between gold decorative floral borders, each foot engraved *Amal-e Hajji 'Abbas*, each 39.1cm high.

Provenance: Christie's London, 13 October 1998, lot 338.

For further information on this lot, please see the full cataloguing entry on our website.

£1,500-2,500



139



137

138

AN ENGRAVED AND PIERCED BRASS CASSET

Qajar Iran, late 19th century

Of rectangular, casket-like shape, resting on four stepped feet, the body fully engraved with mythical creatures, literary characters, animals and *divs*, the reticulated and pierced lid with intricate floral tendrils and polylobed cartouches engraved with riders hunting, secured to the body with a lateral chain and a rectangular lock, 13cm x 16cm x 12cm.

£200-300



138

139 \*

FOUR WATERCOLOURS OF QAJAR MAIDENS

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 19th century

Opaque pigments heightened with gold on paper, comprising four vertical compositions depicting Qajar maidens, one wearing a dark blue *chador* and shyly looking away whilst showing mischievously her leg wrapped in bright pink pantaloons, another one wearing a pointy Sufi hat and holding a *kashkul* and a stick in the calligraphic shape of the name 'Ali', the last two elegantly dressed wearing an encrusted aigrette, heavy bejewelled necklaces and colourfully embroidered *termeh* jackets, each mounted on white cardboard frames, 30.5cm x 22.2cm; 28.7cm x 22.2cm; 30.6cm x 26.5cm; and 31.2cm x 27.3cm including the borders.

£800-1,200



139A



139a \*

AN ALBUM OF TRADESMEN AND THEIR COSTUMES

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Qajar Iran, 19th century

Opaque pigments on paper; pasted on board, 12ff., containing images of a ribbon maker; a drummer; two wood carvers, a pomegranate vendor; a potato seller; a wood cutter; a paper burnisher; a coppersmith, a tobacco seller; a tailor; and a textile burnisher; each within gold, red, and blue rulings, bound in fine *moharamat termeh* shawl cloth from Yazd in dark blue and white stripes in-filled with scrolling friezes within calf borders, the folio 22.8cm x 17cm, the panel 15cm x 10.5cm.

£1,000-1,500

# Iranian Lacquer



I40  
A LARGE QAJAR LACQUERED PAPIER-MÂCHÉ CASKET  
Iran, early 19th century

Of typical rectangular shape, resting on four rectangular feet on each corner; the lid casket-shaped and without hinges, polychrome-painted and heightened with gold, the decorative Leitmotif of this casket an homage to Qajar hunting scenes, the lid with Fath Ali Shah and his courtiers hunting and slaying a lion, the shoulders of the lid decorated with miniature roundels with Qajar courtly ladies' portraits alternating hunting scenes with bears, gazelles, deer and antelope, the base with similar but larger hunting scenes interspersed with arabesque medallions filled with golden trellis, the interior of the lid with another large central panel with Fath Ali Shah hunting a deer on his white steed, more sporting scenes of the same kind all around the central panel, encased within a late Japanese fabric-lined rectangular box, 43.5cm x 30cm x 22.5cm.

Provenance: purchased by the current owner in Hong Kong in the 1970s whilst he was based there.

Similar caskets, with more common motifs such as *gul-o-bolbol* and scenes from Persian literary works, have successfully sold at Christie's London, 26 October 2017, lot 115 and 26 April 2018, lot 95.

**£3,000-4,000**

I41 \*  
A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With rounded ends and sliding tray, the top painted with a horizontally arranged oval composition with a gentleman and attendants before a sage consulting graphs and charts and an astrolabe, flanked by rose bushes and birds in gold monochrome against a black ground, the sides with distant settlements in idealised landscapes, each side with portrait medallions, the base and underside in black lacquer with gold rules with sinuous patterns, 21.6cm x 3.4cm x 3.5cm.

**£800-1,200**

I42

I41

I40

I42 \*  
A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With rounded ends and sliding tray, the top painted with a horizontal composition with three group scenes in lobed cartouches, the central scene with Sheikh San'an taking wine from the Christian girl, the sides with scholars and scribes and with hunting scenes, the ends with European-style portrait roundels of young maidens, a young lady in a Victorian bonnet, and another wearing an Ottoman headdress, the base and underside with scrolling lotus flowers against a bright red ground, signed *Ja'far bin Najaf-Ali*, dated 1279 AH (1863), 21.8cm x 3.5cm x 3.7cm.

**£500-800**

I43 \*  
A QAJAR LACQUERED PAPIER-MÂCHÉ WOODEN CASKET WITH  
ABU TALEB-STYLE MARBLED DECORATION  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

Of rectangular shape, resting on a plain wooden base, the lid and sides painted in red, green, yellow and black, occasionally heightened with gold, the decoration consisting of raised lobed arabesque-like cartouches against clouds motif (*abr-o-bad*), similar to snake skin pattern with uneven veneering and spiralling, the interior of the cartouches painted with the 'engine-turning' design in yellow and gold over a red ground, framed within golden vegetal bands, silver mounts to the sides in the shape of rosettes, the interior plain except for a scratched inventory number 'no. 1730', 12cm x 36.1cm x 23.6cm.

**£2,000-3,000**



I44



I45



I46



I50



I47



I50A



I44 \*

A QAJAR LACQUERED PAPIER-MÂCHÉ FIGURAL BOOKCOVER  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

Of rectangular shape, the polychrome-painted and gold-heightened horizontal figural composition depicting a dear *topos* in Persian literature extracted from Jami's *Haft Awrang* tale of *Yusuf o Zuleykha*, Yusuf entering the room with a tray full of oranges and Zuleykha, her courtiers and female attendants inadvertently cutting themselves mesmerised by Yusuf's beauty, the focus of the scene and the female gazes gravitating around the standing Yusuf (Joseph), here depicted as a Qajar prince with a gold-embroidered pink tunic with emerald-encrusted buttons and wearing a tall crown, only one lady looking away, reclined in the foreground, still holding a knife and an orange, the scene set in a typical Qajar courtly interior; providing a powerful fresco of the interior design and female fashion in 19th-century Iran, the back plain, 15cm x 27.5cm.

£800-1,200

I45 \*

A MATCHING PAIR OF QAJAR LACQUERED PAPIER-MÂCHÉ FIGURAL  
BOOKCOVERS

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, dated 1251 AH (1835)

Of rectangular shape, the polychrome-painted and gold-heightened vertical figural composition depicting two Qajar courtly ladies in an interior scene by a large window, dressed with wide pink skirts, diaphanous see-through shirts, and elegant striped *termeh* jackets, both heavily bejewelled and wearing encrusted aigrettes, one caught in movement, possibly dancing, the latter smelling a rose and staring at the beholder; one panel signed *Raqam-e Seyyed Mirza* and dated 1251, the back of each panel with a floral bouquet with daffodils, violets and poppies on a burgundy red ground, a solitary butterfly passing by, each 24.3cm x 16cm.

£800-1,200

I46 \*

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With square ends and hinged lid, the top painted in a vertical composition with a courtship scene depicting an elegant youth serving an enthroned crowned princess against a natural landscape, observed by a voyeur in the trees, the sides with idealised scenes of domestic nomadic life, including an European-style *Rest on the Flight into Egypt* with the Virgin and Child riding a donkey led by Joseph, the interior of the lid with *The Sacrifice of Isaac* in a vertical composition in European style, the interior in dark green, the base in lacquer red decorated with gold scrolling lotus motifs, shell-shaped hinges, chains on sides, hook front closure, 27cm x 6cm x 5cm.

£1,200-1,800

I47 \*

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With rounded ends and sliding tray, the top with three horizontally-arranged compositions, painted with a musical female gathering around an odalisque in an interior; the ladies in fashionable *shaliteh* tutu skirts, wheat branches separating it from scenes of rest in natural landscapes, the sides depicting scenes of story-telling, the ends with scrolling gold branches, the base and underside with gold scrolling floral friezes against black ground, the top inscribed 'commissioned by *Majid ul Mulik*', 22cm x 3.5cm x 3.5cm.

Provenance: Christie's London, 25 November 1985, lot 291.

£700-1,000



148



149

148

A MONUMENTAL SAFAVID-REVIVAL LACQUERED PAPIER-MÂCHÉ PANEL: A CONGREGATION OF WISE MEN REACHING THE CITY

Qajar Iran, 19th century

Of rectangular shape, the horizontal composition polychrome-painted and lacquered, portraying consecutive scenes of a group of wise men entering a city palace in front of a large fountain, all dressed in classical Safavid fashion with long overcoats and multi-folded turbans, greeted and showed around by a local *pir*, the architecture and the peach blossom-inspired trees influenced by the Timurid painter Behzad's and early Safavid school paintings, the scene set within a floriated dark blue border filled with split palmettes and white arabesques, signed '*Amal-e Rouhani (?)*' on the lower right, mounted, glazed and framed, 62cm x 84.5cm including the frame.

£4,000-6,000

149 \*

A QAJAR LACQUERED PAPIER-MÂCHÉ FLORAL BINDING  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, mid to late 19th century

Of rectangular shape, each lacquered panel polychrome-painted and heightened with gold, the horizontal composition depicting a floral triumph

with a large iris in the centre, surrounded by hyacinths, roses, lilies of the valley, wild berries and birds, all against a dark brown background, within two concentric frames with floral festoons, the back plain, 24cm x 37.3cm.

£800-1,200

150 \*

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With rounded ends and sliding tray, the top painted in a horizontal composition with an evening scene of a lady in Indian dress with two attendants visiting a scribe writing by candlelight, flanked by scenes of Shirin bathing in the stream, the male and female domains separated by a floral *chador* held up by an older chaperone, the base and underside in lacquer red, the interior in black, 22.3cm x 3.5cm x 4cm.

£700-1,000

150a \*

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

With rounded ends and sliding tray, the top painted in a vertical arrangement with portrait of three young ladies in European style in polylobed cartouches, against a ground of rose clusters, with two pairs of deer at either end, the sides with naturalistic flowers and butterflies against a dark lacquer red ground, four areas painted in symmetrical cartouches against the sliding opening with miniature landscapes with scenes of Cossack military life, the ends with delicate portraits of young ladies in polylobed cartouches, gilt highlights, the base and underside with gold trellis and scrolling lotus flowers against a copper red ground, 22cm x 3cm x 3.5cm.

£700-1,000

# Qajar Treasures

151 \*

A QAJAR GOLD AND POLYCHROME-ENAMELLED COPPER QALYAN CUP

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 19th century

Of typical cylindrical shape with a wide everted circular rim, with a circular footless base, the exterior fully painted in gold and polychrome enamels, decorated with oval portrait cartouches of courtly Qajar youths alternating round medallions with female faces framed by golden petal crowns and golden rosettes on a cobalt blue ground, the bottom decorative band with the typical *gol-o-bolbol* motif, the interior plain, 6.8cm high.

£800-1,200



151

152 \*

A QAJAR TURQUOISE-INLAID GILT COPPER QALYAN CUP

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 19th century

Of typical cylindrical shape with a wide everted circular rim, resting on a later added flat circular base, the exterior fully encrusted with unevenly-cut turquoise beads, arranged in parallel grooved bands and stylised floral motifs to the bottom and top, the interior indented by the exterior setting, 6cm high.

£1,000-1,500



152

153

A QAJAR POLYCHROME-ENAMELLED COPPER QALYAN CUP

Iran, 19th century

Of typical cylindrical shape with a wide everted circular rim, resting on a later-added circular foot with three animal-shaped legs, the exterior finely embellished with polychrome-painted enamels, the decoration consisting of alternating roundels and vertical oval cartouches filled with courtly scenes of merriment, wine drinking, lovers and a separated pair, the lady with long thick black hair possibly pining over the Qajar military officer with a tall Astrakhan *kaj-kolah* and gilt epaulettes, holding a green parrot on his finger; the figural cartouches set against a dark cobalt blue enamel ground and interspersed with gold-leaf stippled appliqué rosette heads with red centres, the lower band filled with rosettes and floral bloom designs in polychrome enamels, 9.5cm high and 7.5cm diam.

£1,000-1,500



153

154 \*

A QAJAR POLYCHROME-ENAMELLED COPPER AND LEATHER QALYAN BOTTLE WITH MATCHING BASE

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 19th century

Of pyriform shape, resting on a matching circular copper base with three rounded feet, rising to a tapering neck ending in an everted circular mouth, the polychrome-painted enamel decoration on the neck consisting of typical Qajar motifs such as oval portraits of bejewelled courtly youths amidst lobed cartouches filled with roses, blue flowers and golden trellis against a cobalt blue ground, the base with lobed cartouches filled with floral motifs interspersed with rosettes, 15cm diam. and 23cm high.

£1,200-1,800



154



155

155  
AN OCTAGONAL CARNELIAN PENDANT

Iran or Southern Iraq, 19th century

The octagonal hardstone finely carved in *nasta'liq* with greetings to the Holy Prophet and his family in Arabic, the ground intricately carved with scrolling foliage, signed 'Ali Reza'i Saleh', encased in a voluminous silver frame worked in marquise shaped openwork with scrolling motifs along the sides, a single large openwork marquise to the back, stamped 'Amal Gholam' (the work of Gholam), the pendant's hook behind an openwork coronet, the silver with gold point highlights, 6.5cm x 4.3cm x 1.9cm.

The use of openwork techniques in religious objects is in accordance to the sumptuary laws that prohibit the use of precious metals in forms that might hold liquids.

£600-800

156  
A CARNELIAN PENDANT

Qajar Iran, 19th century

The frameless pendant of ovoid form tapering to a point, shouldered, with drilled cord channel to the top, engraved in concentric registers with Quranic verses in Arabic in *thuluth* script, 5.2cm x 7.4cm x 0.7cm.

The protective talisman breaking verses include the 'chahar ghol', the four beginnings with the imperatives: *Kafirun, Ikhlas, Falaq, and Naas*.

£1,200-1,500



157

157  
A COMPOSITE GLASS AND QUARTZ PENDANT

Najaf, Iraq, early 20th century

The oval composite hardstone encased in plain silver frame with faceted rim, engraved with concentric registers containing prayers, Shia invocations and Quranic verses in *thuluth* script in Arabic, interspersed with rows of stylised flower heads, 5.4cm x 6cm x 0.5cm.

£800-1,200



156



158

158 \*  
A QAJAR POLYCHROME-ENAMELLED GILT-COPPER PIPE  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 19th century

Of typical conical shape with everted rim, resting on a flat circular base, the tapering cylindrical tube for the cane to the side, the exterior painted in gold and polychrome enamels, the decoration consisting of Qajar oval portraits of youths interspersed with bands of floral and vegetal motifs, golden beading and floral patterns to the base against a cobalt blue ground, 9.3cm long.

£700-1,000

159  
A CARNELIAN SEAL WITH AMBER KNOB

Iran or Southern Iraq, 19th century

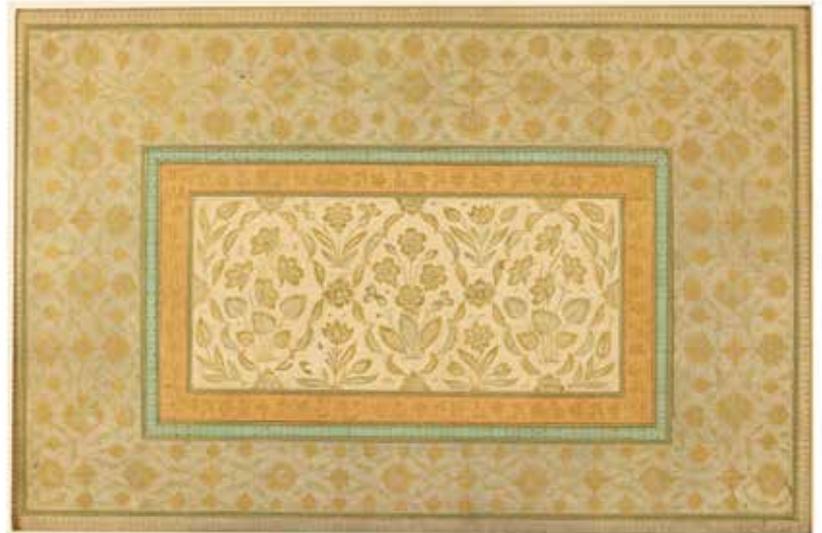
In the shape of a prayer arch, the carnelian is finely engraved in *nasta'liq* script, the border in Arabic with *Nad-e Ali*, an invocation to the first Shia Imam, the main body of the seal with the final line of a Persian poem by Hassan Kashi Amoli (died 1325 AH) in praise of the saint, promising eternal heavens to the pilgrims, the plain silver frame joining a brass back and handle, culminating in a light reconstituted amber knob, 6.7cm x 5.5cm x 8cm.

The seal, possibly in use for documenting shrine deeds, alludes to the Persian influence in the governance of the Shia shrines, especially the one of Najaf. The same line of poetry is repeated on tiles at the entrance portal of the main gold *iwān*, visible to the multitude of Shia pilgrims.

£800-1,200



160



162

160  
A ROCK CRYSTAL PENDANT

Iran, 20th century

The cushion-shaped deep rock crystal faceted to a broad table, engraved in *nasta'liq* with two lines of Arabic poetry in praise of the Holy Prophet from the introduction to Sa'di's *Gulistan* ("His perfection procured exaltation, His beauty dispelled the darkness, All his attributes were good ones, Pray for him and his family"), the bezel set in plain silver frame topped with a small Pahlavi crown covering the pendant's hook, 5cm x 6.3cm.

The Pahlavi crown was commissioned in 1926 for the coronation of Reza Shah.

£800-1,200

161  
A QAJAR REPOUSSÉ SILVER COVER

Iran, 19th century

Of rectangular shape, the central cartouche with a floral and vegetal virtuoso composition reminiscent of the Tree of Life motif, the sides decorated with leafy branches developing in vine tendrils with mythical animal heads' terminals reminiscent of the *Wak Wak Tree*, at the top of the composition two predators attacking ibexes on the sides and the Qajar symbol of the rising sun stemming from two dragon heads to the centre, the outer border with rosettes interspersed polylobed medallions filled with flowers and several different bird species, mounted on a black velvet-lined wooden panel, 41cm x 32cm.

£600-800

162 \*  
AN ALBUM PAGE WITH GOLDEN FLORAL DECORATION  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran, 18th - 19th century

Gold and opaque pigments on paper; the horizontal composition a virtuoso album page of golden ink floral decoration, in the centre three lobed cartouches filled with rosette bouquets amidst foliage and further floral sprays, encased within peachy pink and turquoise frames with floral tendrils, the outer border with golden rosette and lotus flower sprays reminiscent of the underside of Qajar lacquered *qalamdans*, pasted on bright red cardboard and framed within a white cardboard mount, 22.9cm x 15cm excluding the mount.

£700-1,000



161

# Iranian Silver

163

## A COMMEMORATIVE SILVER BOX

Iran, 1960s, commemorating Mohammad Reza Pahlavi's coronation on 26 October 1967

Of rectangular shape, the top and sides intricately engraved with symmetrical scrolling motifs in the Safavid revival style, the base plain, the lid set with the gilt imperial emblem, the hinged lid opening to reveal the gilt interior; the interior top right corner of the lid with three stamps in *nasta'liq* Persian '84 *Mohammad Taqi Zufan*, in fitted royal blue box, the interior rim of the fitted box stamped *BANK-E MELLI IRAN PRESS*, the padded white satin lid stamped with the imperial crown in gold, the base lined in dark blue velvet, 20.2cm x 10cm x 4.4cm; the fitted case 24cm x 14cm x 7cm; 673gr.

Mohammad Taqi Zufan of Isfahan (1894-1979) was the most prominent Iranian silversmith of the 20th century. A rare recipient of an imperial medal for his artistry, his highly organised workshop undertook the most prestigious commissions of the period, the best-known perhaps the gold and silver shrine of the eighth Imam of the Shias, Imam Reza, in Mashad.

He was appointed Honorary Servant of the Shrine for this work. His work embellishes the Shia shrines in Damascus, Najaf, and elsewhere in Mashad. It is not surprising that Zufan was chosen to design and produce the commemorative silver box of the Shah's coronation. The blue fitted box matches the Imperial Qurans published to mark the occasion, all under the supervision of Iran's National Bank. Zufan's rendition of the imperial emblem, a mere 2.4cm x 2.4cm cast plaque, is a tour de force in its quality of detail, bringing to life the symbolic significance of a royal household uniquely Persian: Ahura Mazda, the highest deity of Zoroastrianism is matched by the Lion and the Sun; a pre-Islamic rhyton, and Ali's double-edged sword, the *Zulfiqar*, framing a snow-capped Mount Damavand and the rising sun. The ribbon beneath the emblem reads Ferdowsi's '*marā dad farmoud o khod davar ast*' (I act on His Orders and He is my Judge), a Persian allusion to the Divine Right of Kings, possibly modelled after *Dieu et Mon Droit*.

£1,000-1,500

164

## A SILVER COCKTAIL SHAKER

Iran, 20th century

Of cylindrical shape, divided in three parts intricately worked in horizontal registers, the central band with lobed cartouches filled with scrolling motifs, interspersed with birds, the top with a quatrain in Persian *naskh* script, the base with Omar Khayyam's quatrain 21 in Fitzgerald's English translation in pre-allocated cartouches '*Ah, my Beloved, fill the Cup that clears To-Day/of past Regrets and future Fears/To-morrow! Why, To-morrow I may be/ Myself with Yesterday's Sev'n thousand Years*', the base stamped '*Amal-e Ja'far*', 25cm high, 543gr.

£200-300



166



163



165

165

## A MINIATURE IRANIAN SILVER SAMOVAR

Iran, 20th century

Of typical elongated oval shape, with its matching serving tray, cup and miniature teapot, the body finely engraved with typical late Qajar motifs such as intertwined vegetal tendrils, arabesque medallions, rosettes and lotus flowers, and intricate fretwork and decorative bands, the base of the samovar stamped '84', 30.2cm high and the tray 21 cm long.

£240-260

166

## A SILVER CIRCULAR TRAY AND FOUR BEAKERS

Iran, 20th century

Comprising a tray, of circular shape, with stepped rim, finely and intricately engraved with a celebration scene in a diagonal composition, food and wine, music and dance before a seated sage, his *kashku*, book and musical instrument abandoned before him, mothers and children, including swaddled babies, approaching the scene, the inner border with a repeating frieze of vine leaves and birds, the outer border with scrolling lotus motifs, stamped '84 *Hassan Amoumi*', 31 cm diam., 799gr; a pair of silver beakers engraved with four medallions each containing musicians and a drinker, the top with floral festoons, 11 cm high, 181 gr. and 188gr; a more elaborate, 8 cm high, 95gr; and another, finely worked with banqueting scenes around two flowering urns bearing birds, one engraved '*David*', stamped '*Amal-e Ja'far*', 8.5 cm high, 100gr.

£500-700



167



168



169



170

167

**A PAIR OF SILVER BOXES WITH REPOUSSÉ LIDS**

Iran, late 19th century

Of rectangular shape, the hinged lids worked with ancient motives, one with tribute-bearing emissaries before an enthroned king, and the other with King Bahram Gur impressing Azadeh with his hunting skills, the border and sides engraved with bands of birds amidst floral scrolls, lobed cartouches with scenes of wine and music, the borders of the bases engraved with the same teeming band of birds and flowers, 5.5cm x 16cm x 8.1cm, 385gr: and 398gr:

**£180-200**

168

**A QAJAR POLYCHROME-PAINTED POTTERY KASHKUL (BEGGING BOWL)**

Iran, mid-19th - early 20th century

Of elongated oval shape, with a gently straightened rim on the top and a small cylindrical spout to the side, a four-stringed metal hanging chain attached to both end of the rim, painted with cobalt blue, green, manganese purple and brown, a black fretwork band creating two sections, the lower section featuring alternating motifs of stylised flowers and birds and lobed figural medallions filled with a typical Qajar youth to the sides and back, and a gentleman wearing a Sufi hat in the front, the upper section featuring further stylised flowers, bird motif and a jumping, long-eared deer, 20.7cm long.

**£500-700**

169

**THREE PAIRS OF CANDLESTICKS**

Iran, 20th century

Each of similar shape, with a five-lobed opening on round flat base, engraved with figures engaged in conversation, music-making and drinking, the base with figures at leisure, interspersed by birds, 15.5cm and 16.5cm high, 101gr: and 96gr:; and a pair, similar; the opening with repousse figures, on stepped conical base, 16.7cm high, 117gr: and 120gr:; and lastly a small pair; the fluted stem folding into three lobes, a fish on each fold, on flat base, 9.5cm high, 44gr: and 42gr:

**£240-260**

170

**A SET OF SILVER TEA CADDY, LIDDED CREAMER AND COFFEE POT**

Iran, 20th century

Comprising a tea caddy of cushion-like shape, finely engraved with elegant courtiers in banqueting scenes, the borders of floral and avian frieze separated by rows of sinous braiding, the rectangular lid with a pointy finial, stamped 'Amal-e Ja'far', 11.5cm high, 298gr:, with a matching tea-measure spoon to the interior; a coffee pot and creamer of hybrid shape, the curved spout in Arabian style, engraved with elegant musicians and drinkers around birds atop flowering bushes, the round lids with floral finials, the borders with scrolling vines and birds, each stamped at the base 'Amal-e Ja'far', the coffee pot 16.5cm high, 393gr:, and the creamer 10.5cm, 261gr:

**£300-500**



171  
FIVE LIDDED SILVER BOXES  
Iran, early 20th century

All of rectangular shapes, the most prominent engraved with scenes from Nizami's *Khosrow o Shirin*, the sides with animals in landscapes, the borders of the scenes and the edges of the base skilfully engraved with floral decoration, the interior of the lid stamped 'Amal-e Ja'far', 443gr., 5.5cm x 15.6cm x 7.7cm; one with a slightly domed lid, worked with deer and cows in a landscape, the sides with groups of animals in mille fleur surrounds, 290gr., 4.5cm x 12.3cm x 7.7cm; one heavily worked in scrolling designs, with water fowl in the corners, 220gr., 3cm x 11.7cm x 7.5cm; one with the lid and base finely worked with a courtly dance scene at a royal banquet, 199gr., 2.3cm x 10cm x 7.4cm; and the last one with a music and wine scene around a small empty shield, the edge with lines from Hafez's sonnets 183 and 13 in *nasta'liq* script, the sides with figures in music making and drinking poses, the base with lobed cartouches, the centre with a songbird in a flowering bush, the base stamped 'farmayesh-e Ebtakar'(?), and with two letters probably from the Armenian alphabet, 188gr., 4cm x 12.4cm x 6.3cm.  
**£400-600**

172  
FOUR SILVER CIGARETTE CASES  
Iran, late 19th - early 20th century

Comprising two smaller cigarette cases, of rectangular shape, both with a rounded click-in opening mechanism, the lid and bottom engraved with figural scenes from the Persian classics such as Shirin visiting the rock-carver Farhad, and courtly banquet scenes, the sides engraved with floral sprays, both stamped 'Amal-e Ja'far', a renowned silversmith of Isfahan, the largest 8.5cm x 10cm; and two unstamped larger cigarette cases, both of rectangular shape, with very fine engravings on both the lid and bottom, on one case two lovers in a garden drinking merrily, on the latter a dancer accompanied by a lute player, the reverse with an oval portrait medallion of the famous poet Ferdowsi, signed 'Amal-e Mohammad 'Ali Zai' P.' (?), the largest 13.8cm x 8cm.

**£300-500**

173  
A COMPACT AND A CIRCULAR BOX  
Iran, 20th century

Comprising two boxes, the lid and side of one worked in repoussé with tribute scenes reminiscent of Persepolis friezes, the borders with stylised floral motifs, 6.3cm high, 7.9cm diam., 198gr.; and the latter with a lid and base engraved with views of Persepolis, the lobed edge with a repeating key motif, 8.5cm diam., 85gr.

**£150-180**

174  
FIVE SMALL SILVER BOXES  
Iran, 20th century

Comprising a small circular box, the domed lid with a six-petal raised motif containing floral arrangements, the side with birds surrounding floral cartouches, the base engraved 'Qalam Nasrullah Mohazzeb' and stamped in the shape of a Persian 5, 4.4cm high, 7cm diam., 116gr.; two further circular pill boxes, one finely worked with birds and flowers, 2.5cm high, 5.8cm diam., 63gr., and one with elegant banquetting scenes on the base and lid, the sides with scrolling vines, 2.6cm high, 4.6cm diam., 54gr.; two hexagonal miniature Quran holders for talismanic armbands, one with a domed lid, engraved with an invocation to God, *The Judge of Needs*, the sides with further invocations to God, employing four of his 99 attributes, 2.4cm high, 4.7cm wide, 24gr.; and another, the lid with Quran Sura 112, the sides with prayers and invocations to Ali, 0.9cm high, 4.3cm wide, 30gr.

**£240-260**



175



176



177

177

A LARGE QAJAR OPENWORK BRASS VASE

Iran, late 19th - early 20th century

Of globular shape, resting on a flat plain circular base, with a reinforced rim, the body decorated with concentric bands of floral and vegetal sprays, the central openwork band with lush split palmettes, birds amidst floral trellis, arabesques filled with lotus flowers, and four cusped figural cartouches, each one inscribed with the name of the portrayed subject, such as Sheikh San'an and the poets Ferdowsi, Hafez and Sa'di, 20cm diam. and 42.8cm high.

£600-800

178

A LARGE TINNED COPPER SERVING TRAY

Qajar Iran, 19th century

Of circular shape, on a plain base, with a ridged cavetto and scalloped rim, the interior engraved with a circular medallion filled with oval portrait cartouches of courtly youths amidst hares and vegetal sprays, the outer border with calligraphic cartouches framed within two bands of foliage and vegetal motifs, an ownership roundel in the centre mentioning *Mohammad Abrisham* (?), wired at the back with a hanging hoop, 74cm diam.

£400-600

175

A TINNED COPPER KASHKUL (BEGGING BOWL)

Herat or Bukhara, Central Asia, dated 1928

Of concave crescent-like shape, resting on a lobed foot with a single-stranded hanging chain attached to the rim, engraved with four bands of vegetal and floral motives, 21.5cm x 16cm x 13cm.

£300-500

176

A LARGE TINNED COPPER DISH

Central Asia, late 18th – 19th century

Of rounded shape, resting on a straight circular foot, rising to a flattened raised rim, the centre engraved with an arabesque medallion filled with vegetal sprays and a rosette to the centre, the cavetto engraved with lobed medallions filled with lotus flowers and vegetal tendrils, the rim with palmette and fretwork bands alternating lobed calligraphic cartouches, one with a date 1180 AH (?) (1766), 36.4cm diam.

£300-500

178





179



180



181



182

179 \*

AN ENGRAVED STEEL AXE (TABAR)

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Possibly Iran or Deccan, Central India, late 18th century

The head of the axe of typical shape, with crescent cutting edge, scalloped eye and squared plain butt, engraved with vegetal motifs, foliage and cusped calligraphic cartouches, the shaft decorated with braided leather strings in the middle and a hemispherical pommel with floral collar, 56cm high.

£600-800

180

A QAJAR SILVER-INLAID STEEL CHILD SHIELD

Iran, 19th century

Of circular shape, with reinforced brass rim and four hemispherical bosses with floral collars inlaid with brass floral motifs, the exterior decorated with silver-inlaid vegetal tendrils creeping near polylobed medallions with bust portraits of a Qajar youth, the central circular medallion engraved with a spotted and horned *div* (demon) showing its fangs, two concentric bands near the rim worked with acid-etched calligraphic cartouches, the interior with its original red cotton lining and padding, 27.5cm diam.

£400-600

181

A QAJAR STEEL AXE (TABARZIN)

Iran, mid to late 19th century

Of typical shape, the axe head with an engraved *koftgari*-heightened crescentic cutting edge, the butt worked in the shape of a dragon head, the steel shaft ending in a square section spike, the decoration on the blade mostly floral, 76.5cm high

£300-400

182

A SAFAVID-REVIVAL SHAMSHIR (SWORD)

Qajar Iran, 19th century

With a typical single-edged acid-etched curved steel blade, the forte decorated with birds amidst lush vegetal tendrils, the rest of the blade filled with undeciphered calligraphic bands and with a snake design on the tip, the hilt with rounded pommel and two stylised dragon heads to the base, with *koftgari* roundels and tendrils to each side, 83.5cm long.

£400-600



183



184



185

183

A BRASS ENGRAVED MAGIC BOWL

Possibly Shiraz, Qajar Iran, 19th century

Of typical shallow rounded shape, resting on a short straight foot, the centre marked with a dome-shaped boss, the central tip hollow, possibly once encrusted with a turquoise, the interior finely engraved with cusped medallions around the cavetto and talismanic inscriptions overall invoking Ali and the Shi'a Imams, the exterior with lobed cartouches filled with the twelve Zodiac signs, the Leo surmounted by the typical Qajar rising sun, more invocations to the calligraphic band below the rim, 20cm diam.

£1,500-2,000

184

A SMALL BRASS ENGRAVED MAGIC BOWL

Iran, 19th century

Of rounded shape, resting on a short circular foot, with a flat rim, the central boss flattened in the centre and engraved with two fishes, the sign of the Pisces, and auspicious inscriptions, around the base eleven roundels engraved with the remaining Zodiac sign symbols, the cavetto with petal-like cartouches filled with calligraphic divinatory and auspicious formulae, the exterior with calligraphic roundels and pseudo-inscriptions, the base dated 1282 AH (1866), 15.4cm diam.

£300-500

185

TWO QAJAR POLYCHROME-PAINTED MOULDED POTTERY TILES

Iran, late 19th - early 20th century

Comprising two squared pottery tiles with moulded figural decoration, painted in cobalt blue, manganese purple, yellow, green, light blue and black on a white ground, the first depicting a group of women in conversation *en plein air*, a building and mountain tops in the background, marked with the number '27' at the bottom, 20.5cm x 21cm; and the latter with Rustam slaying the dragon, marked with the number '37' at the bottom, 21cm x 21.5cm.

£400-600

# Lotuses and Porcelain: Persia and China in Conversation





186



188



189



187

186 \*

A NEAR PAIR OF CHINESE-INSPIRED BLUE AND WHITE POTTERY DISHES

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, late 18th - 19th century

Comprising two dishes of typical hemispherical shape with gently everted and flattened rims, each resting on a short circular foot, both painted in cobalt blue on white ground, the first depicting two birds within a Chinese garden scene with two buildings reminiscent of Asian pagodas, the cavetto featuring a stylised rosette and vegetal motif; and a similar one, with a rosette bouquet on the cavetto, the largest 35.5cm diam.

£1,500-2,000

187 \*

A CHINESE-STYLE BLUE AND WHITE POTTERY VASE

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, late 18th - 19th century

Pyriform, resting on an everted circular foot, rising to a long ringed and tapered neck, the mouth with a wide and everted rim, painted in cobalt blue on white ground, a decorative band of fretwork on the foot, Chinese *ru*-shaped clouds on the base, shoulders and ring around the neck, the body with Chinese-inspired figures in a garden, holding different vessels and admiring the nature, one gentleman holding a vase similarly shaped to our lot, the neck with a bird sitting amidst leafy branches on each side, 36.5cm high.

£1,500-2,500

188

A BLUE AND WHITE POTTERY QALYAN BASE (WATER PIPE)  
Iran, late 19th - early 20th century

Of typical shape with compressed globular body, on a straight circular foot, rising to a flared neck with a circular mouth, on the side a circular hole to fit the smoking pipe's tube, underglaze painted in cobalt blue and black, the Chinese-inspired decoration on the body consisting of natural landscape views by a river with pairs of gazelle or deer amidst bamboo stems, peonies, palms and pines, houses in the distance, the decorative band on the shoulder with a continuous design of Chinese-inspired *ru* clouds, flowers and leaves on the neck and on the pipe hole, the base with a pseudo-Chinese seal mark, 16.5cm high.

It is interesting to note that the decoration of this *qalyan* is not the only element inspired by Chinese export porcelain models; the Iranian potters have here taken a Chinese type of spouted pouring vessel (called *kendi*) and transformed it into the base of a water-pipe (O. Watson, *Ceramics from Islamic Lands*, London, 2004, p. 472).

£150-200

189 \*

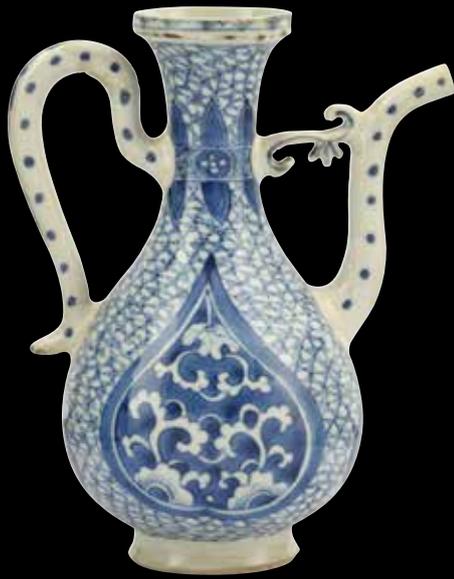
A BLUE AND WHITE POTTERY VASE

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 18th century

Of compressed globular shape, resting on a straight circular foot, the body painted in black and blue, the decoration in reserve on a blue ground inspired by 14th-century Chinese models, consisting of lush leaves, grapes, stylised Chinese cloud patterns, geometric fretworks and vegetal sprays, the neck with a row of pointy leaves, 11.5cm high.

£600-800



190

190 \*

A SMALL BLUE AND WHITE POTTERY EWER

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Safavid Iran, late 17th - early 18th century

Of pyriform shape, resting on a short splayed foot, rising to a flared narrow neck with a circular everted mouth, on the sides a sinuous handle and a S-shaped spout, the cobalt blue decoration against white ground showcasing clear the influence of Chinese porcelian, with drop-shaped medallions filled with stylised vegetal trellis, lotus flowers below the spout and handle, a grid of intersecting lines on the body reminiscent of Chinese cracked wares, dotted motif on the spout and handle, 17.5cm high.

£800-1,200

191\*

A BLUE AND WHITE POTTERY RICE BOWL

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, late 18th - 19th century

Of rounded shape, resting on a short straight foot, rising to a scalloped everted rim, the Chinese-inspired underglaze-painted cobalt blue decoration consisting of cartouches of stylised figures and rose bouquets amidst interlocking floral sprays on the exterior and a crane and another bird in a typical Chinese garden scene on the interior; 17cm diam. and 8cm high.

£600-800



191



192

192 \*

A SMALL BLUE AND WHITE POTTERY RICE BOWL

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, late 18th - 19th century

Of rounded shape, resting on a short straight foot, rising to a scalloped everted rim, the Chinese-inspired underglaze-painted cobalt blue decoration consisting of cranes and figures with long tunics in the wilderness on the exterior and a typical Asian garden scene on the interior; 13.3cm diam. and 6.5cm high.

£600-800

193 \*

A BLUE AND WHITE POTTERY QALYAN BOTTLE

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, late 17th - early 18th century

Of typical shape with a compressed globular body, resting on a fragmentary circular straight foot, rising to a flared neck with a circular mouth, on the side a protruding circular hole to fit the smoking pipe's tube, underglaze painted in cobalt blue and black, the Chinese-inspired decoration consisting of a band with three stylised dragons floating in a natural landscape, around the shoulders Chinese cloud patterns, birds amidst foliage and other vegetal motifs decorating the neck, mouth and the side, 17.4cm high.

£600-800



193

194 \*

A CHINESE EXPORT PORCELAIN DISH  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

Iran and China, dated 1260 AH (1844)

Of rounded shape, on a very short circular foot, the white porcelain body polychrome-painted in a variety of overglaze enamels in hues from pink to green, cobalt blue, copper red to gold, the decoration consisting of a *shamsa*-shaped calligraphic medallion with 4ll. of *nasta'liq* poetry to the centre, surrounded by a continuous band of polychrome *boteh* (paisley design), below the rim several lobed cartouches inscribed with Persian verses in cobalt blue against a golden ground, the exterior replicating the same design, the text of Shia content by the renowned *marsiya* (elegiac) poet Wisal al-Shirazi (1783 - 1846), with an ownership inscription and date to the outer rim, 21.7cm diam.

Inscription: *Donated by Mirza Bozorg Shirazi, 1260.*

The dish must have been a commission from a wealthy Shia Muslim in either Iran or India; a eulogy to the great Imam Husseyn, his martyrdom in Kerbela and his thirst, with specific hints to the use of this dish for a bowl of iced water and to the act of commemorating the Kerbela's massacre when drinking. Part of a set, a bowl with saucer decorated in the same style and with the same inscriptions and date was successfully sold in these Rooms on 25 October 2019, lot 219. A matching dish to ours is exhibited at the Asian Civilisations Museum in Singapore (inv. no. 2011-01521), further supporting the hypothesis of a larger service.

£800-1,200

195 \*

A LARGE 'FAMILLE ROSE' POLYCHROME-ENAMELLED POTTERY  
BOWL MADE FOR THE IRANIAN EXPORT MARKET

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE  
COLLECTION

China and Iran, dated 1261 AH (1845)

Of deep hemispherical shape, resting on a short circular foot, the rim gilt, the exterior decorated with the typical Guangdong export market *famille rose* designs with floral bands and rosette bouquets amidst lush leaves, the interior with red-painted vegetal triangular decorations in the cavetto, pointing at the centre with two concentric bands of blue and gold floral motifs framing a calligraphic medallion with 6ll. of Persian *nasta'liq* script of honorific titles, dedicated to *Sarkar Mustufi al Mamulek-e Iran* and dated 1261 AH, the base with an inventory sticker and number from a Swedish collection, 29cm diam.

The gentleman named in the medallion, *Mustufi al Mamulek-e Iran*, could be the chancellor of the realm Mirza Yousef Ashtiyani, living in 1227 - 1303 AH (1812 - 1885 AD).

£700-1,000

196 \*

A 'FAMILLE ROSE' POLYCHROME-ENAMELLED GUANGDONG  
PORCELAIN BOWL AND SAUCER PROPERTY FROM AN  
IMPORTANT EUROPEAN PRIVATE COLLECTION

China and Persia, dated 1905

Comprising a polychrome-enamelled bowl, of rounded shape, resting on a short circular foot, the interior decorated with a blue and gold peony to the centre, the cavetto with a row of typical Persian *boteh* (paisley) filled with roses, below the rim the traditional Guangdong *famille rose* composition with peonies, blue flowers, foliage and strawberries, the exterior similar; 17cm diam.; and a similar saucer with four Chinese fretwork bands filled with flowers and birds, a calligraphic roundel in the centre dated 1905 and inscribed *Farmayesh-e Nasr ul-Dowleh Mohammad*, 25.5cm diam.

Nasir ul-Dowleh (1864 - 1930) was a Qajar ambassador who travelled to Europe. In 1905, he was posted in Belgium.

£800-1,200



194



195



196





197 \*

A SET OF THREE PORCELAIN BOWLS AND SAUCERS WITH 'FAMILLE ROSE' DECORATION FROM THE QAJAR PRINCE MAS'UD MIRZA ZILL AL-SULTAN'S SERVICE

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

China and Persia, dated 1297 AH (1879-80)

Comprising three porcelain bowls and matching dishes, two large and one small, each one with typical Guangdong *famille rose* decoration and composition, the interior of the bowls embellished with bright polychrome colours and lobed medallions filled with Chinese interior scenes with figures alternated with floral bouquets and birds, butterflies and fruits against a gold ground, the rim fully gilt, the exterior of the bowls and the interior of the matching dishes with similar compositions with the addition of calligraphic roundels filled with golden ownership inscriptions, the exterior of the dishes plain, base unmarked, the two large bowls 36.5cm diam. and 15.5cm high; the two large dishes between 33cm and 36.5cm diam. and 7cm high; the smaller bowl 17.5cm diam. and 7.5cm high; lastly, the smaller dish 24cm diam. and 4cm high.

Inscription: *Commissioned by His Excellency, the auspicious, the most glorious, the most high, the most noble, the eminent Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan, 1297 AH*

This set belongs to the same important European private collection of a similar set we successfully sold in these Rooms last October (25 October 2019, lot 221). For further information on this lot, please see the full cataloguing entry on our website.

£6,000-8,000

198

A 'FAMILLE ROSE' PORCELAIN DISH MADE FOR THE IRANIAN EXPORT MARKET

Possibly Guangdong (Canton), China, dated 1270 AH (1853)

Of circular shape, on a plain foot, the interior polychrome-painted with prominent hues of pink, green and orange, overglaze gilding on the full rim and border decoration, the decoration divided in four circular medallions, two with interior scenes with a group of Chinese women and a man, possibly representing the two moments of the proposal and the betrothal, and two with birds amidst nature and a lush floral bloom, the centre marked by a roundel with gilt calligraphic decoration, the date 1270 AH and the initials in Roman characters NZA, the dish supported on a European-looking three-footed ormolu base with three dragon-shaped volutes on the sides, 25cm diam.

£600-800



198

199 \*

A CHINESE SPINACH JADE BOWL WITH ARABIC CALLIGRAPHY

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

China, 19th century

Of rounded shape with a gently splayed rim, resting on a thin straight circular foot, the exterior deeply carved with four lobed cartouches of Eastern Kufic calligraphic script with the call to the prayer (*Allah o Akbar*), *Allah ul-Samad* (from the Sura al Fath, 48), and the beginning of the *shahada*, each cartouche interspersed with a vegetal composition made of a stylised lotus flower and lush leaves, the interior with the inventory sticker of the Iranian Princess Soraya's collection, 18cm diam.



199

Provenance: Beaussant Lefevre, *Vente de la Succession de Son Altesse Imperiale la Princesse Soraya*, Paris, 29 - 31 May 2002, lot 808.

A similar spinach jade bowl, attributed to the 18th century and without Arabic calligraphy, sold in Christie's South Kensington, 3 April 2012, lot 314.

£1,000-1,500



200



201



202



203

200

A LARGE CANTON 'FAMILLE ROSE' PORCELAIN BOWL MADE FOR THE IRANIAN EXPORT MARKET

China and Iran, late 19th century

Of hemispherical shape, resting on a straight short foot, the interior and exterior clad in the typical Guangdong *famille rose* decoration and composition, the interior of the bowl embellished with bright polychrome colours and lobed medallions filled with Chinese interior scenes with figures alternated with floral bouquets and birds, butterflies and fruits against a gold ground, the rim fully gilt, the exterior mirroring the decoration on the interior, the base plain with an old paper label stating *Tao Kuang 1821 - 1860*, 39.5cm diam.

Provenance: Bonhams Edinburgh, 26 March 2014, lot 274.

A renowned service decorated with the same Canton *famille rose* pattern on a grey-mauve background is usually attributed to a special commission of the Qajar governor of Isfahan, Mirza Zill al-Sultan (1850 - 1918). Differently from this bowl, porcelain vessels in this service tend to be clearly marked with a gold roundel with a golden epigraphic inscription clearly mentioning his name (see lot 197). It is however possible that certain vessels were produced as extras or replacements and may thus have not been marked with the distinctive epigraphic roundel.

£1,800-2,200

201 \*

A BLUE AND WHITE POTTERY DISH WITH CHINESE-INSPIRED BORDERS

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Iran, 18th century

Of circular form, on a straight circular foot, painted in dark blue on white ground, the centre decorated with a painted haloed figure holding a *kashkul* or a porcelain rice bowl, sitting amidst bushes, flowers and leafy trees, the cavetto decorated with a band of rosettes and vegetal designs and a larger outer band featuring further rosettes and vegetal patterns against curled Chinese-inspired tendrils, the underside with delicate floral stems and leaves against a watery wavy background, the base with a pseudo-Chinese porcelain mark, 24.5cm diam.

£800-1,200

202

A QAJAR BLUE AND WHITE POTTERY HUQQA BASE

Iran, late 19th century

Of pyriform shape, resting on a straight circular foot and rising to a tapering cylindrical neck, the rim and mouth reinforced with a plain brass mount, the body painted in cobalt blue, grey and black pigments, decorated with Chinese-inspired motifs such as swirled clouds and pointy leaves, the top with abstract cobalt blue snarls and a grey band, the neck with geometric design, 27.8cm high.

£250-300

203

A SINO-ISLAMIC TURQUOISE-GROUND CLOISONNÉ ENAMEL BOX AND COVER

Qing China, late 19th century

Of circular shape, resting on a flat base, the copper body decorated with cloisonné polychrome enamels on a turquoise ground, the exterior with typical Chinese-inspired vegetal scrolls with full-blown chrysanthemums and lotus flowers, in the centre of the lid a *Sini* calligraphic roundel in black on a white ground invoking the power of God, the interior in light blue, 8.8cm diam. and 7.5cm high.

The ethnic group and community of Muslim Chinese people, who would have commissioned or produced items similar to our box, is often referred as *Hui*. During the Qing period, a number of altar sets, boxes and analogous vessels were commissioned by Hui patrons, all sharing common features. The shapes and designs were often rooted in the traditional Chinese religious practice and artistic vocabulary, but their use differed and were adapted to serve the Islamic set of beliefs. Similar cloisonné vessels have appeared in the London auction market before (Christie's South Kensington, 7 October 2013, lot 308) and are also to be found quite regularly in Eastern museum collections, such as the Asian Civilisations Museum in Singapore and the Islamic Art Museum Malaysia (IAMM) in Kuala Lumpur. (inv. 1998.I.3765 at the IAMM).

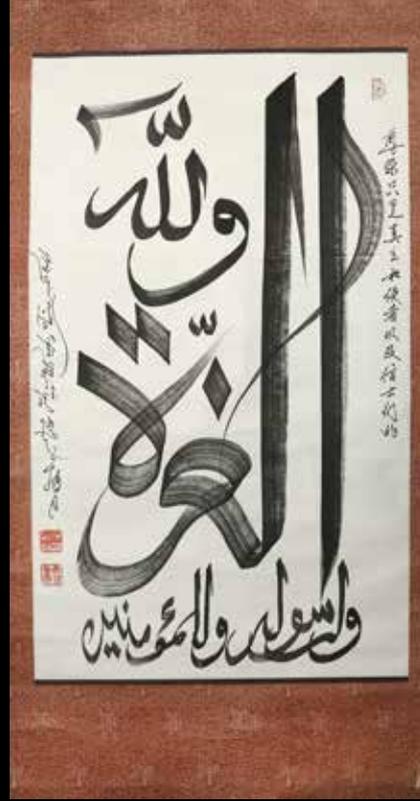
£500-700



204



206



205

204

THREE CHINESE EGG-SHELL PORCELAIN CUPS

China, late 19th - 20th century

Comprising three small hemispherical eggshell porcelain cups, each on a short circular gently splayed foot, two with matching decoration and palette, each painted with overglaze enamels in red, blue, gold and green, the decoration on the exterior consisting of lobed red cartouches with Arabic calligraphy relating to the Judgement Day and the Sarat Bridge, interspersed with stylised vegetal scrolls, each base marked with a pseudo maker's seal, each 7cm diam. and 3cm high.

£400-600

205

A SINO-ISLAMIC CALLIGRAPHIC SCROLL

China, 20th century, signed Abdullah Qasim / She Jun Yue Yin

Black ink on paper; three lines of bold Sino-Arabic script with a large invocation and praise to Allah, Mohammad and the Muslim believers, translation in Chinese to the right side, artist's seal stamp in red to lower left reading *She Jun Yue Yin*, laid on red paper decorated with cranes and Chinese clouds imitating silk, 149.5cm x 67.5cm.

£600-800

206

A CHINESE 'FAMILLE ROSE' PORCELAIN BOWL MADE FOR THE IRANIAN EXPORT MARKET

Possibly Guangdong (Canton), China, late 19th - early 20th century

Of hemispherical shape, resting on a short circular foot, painted in dark blue, pink, green, yellow, orange and gold on a white ground, the interior decorated with a fully bloomed bouquet of roses and blue daisies to the centre and a wavy vegetal festoon below the rim, the exterior with lobed cartouches alternating roses to blue daisies against a starry blue background, a typical Canton *famille rose* border with flowers and butterflies below the rim, 26cm diam.

£400-600



207

207

A MONUMENTAL BLUE AND WHITE POTTERY CHARGER

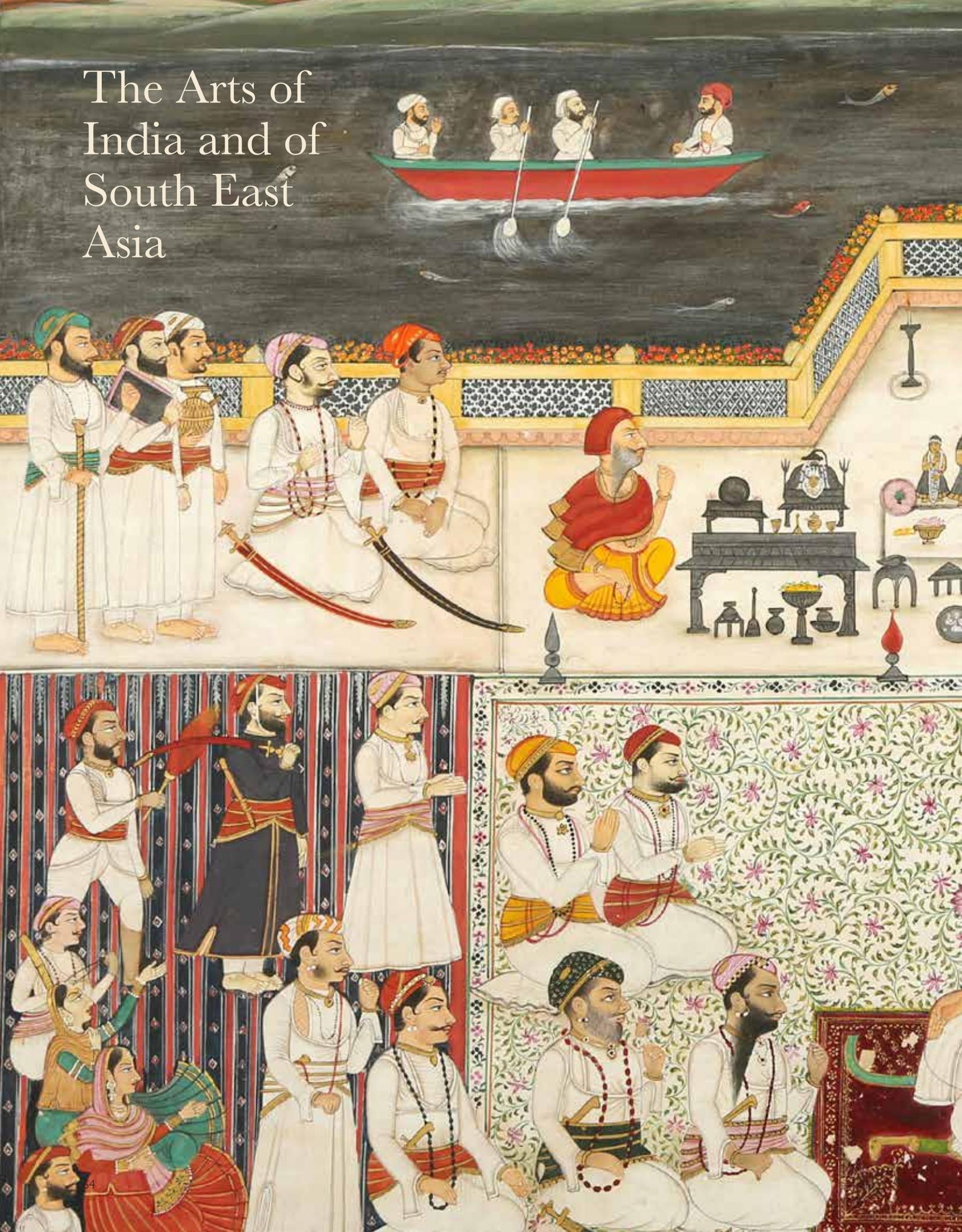
Possibly France or Belgium, late 19th century

Of circular shape, resting on a short circular foot, the rim lobed, painted in underglaze cobalt blue on white ground, the cavetto and rim decorated with typical Chinese motives such as the *ru* cloud pattern and the vegetal scrollwork with large lotus flowers, the centre decorated with carnations, stylised lotus flowers, foliage and two bunches of grape with vine tendrils, 54.5cm diam.

This 19th-century pottery charger was probably inspired by the large dishes produced in Edirne and Bursa, Turkey, in the mid-15th century. These dishes were an early response to blue and white Ming porcelains and as such, they were decorated with a pastiche of both Chinese and Turkish motives. An impressive example of these early Turkish chargers can be viewed, for comparison, at the Asian Civilisations Museum in Singapore (inv. 2015-0006.3).

£400-600

# The Arts of India and of South East Asia







208

208

A CARVED GREY SCHIST FIGURE OF A SEATED BUDDHA

Ancient region of Gandhara, 2nd - 3rd century

The haloed Buddha seated in *dhyanasana* with his hands folded in his lap and his feet covered by the pleated robe, the folds of the *sanghati* flowing over both shoulders, revealing the anatomy of his torso and covering his legs, the wavy hair tied in a bun over the *ushnisha*, seated on a throne flanked by two lions, below it two knelt devotees holding their hands in prayer towards a miniature throne with a rounded cushion, possibly an aniconic representation of the Buddha himself, mounted on a black metal base, 58.5cm high.

Provenance: from a private German collector who purchased it recently from a private German estate in Seeshaupt, close to Munich. The first owner started collecting art in the 1950s and it is likely that this statue was purchased around the late 1970s.

£2,000-3,000



209

209

A BUFF SANDSTONE HEAD OF A DEITY

Madhya Pradesh, India, Chandella period, 12th century

Carved in full on three sides, the back flat, the almond-shaped eyes surmounted by thin eyebrows, the nose and the mouth damaged, the hair gathered into a high bunch of matted locks held together at the front from two interlocking snakes, possibly a head of the Hindu god Shiva, mounted on a later wooden stand, 15.5cm high including the stand.

Provenance: in private UK collection since 1960s.

£200-300

210

A CARVED WOODEN SOUTH INDIAN LINTEL PANEL

Possibly Tamil Nadu, Southern India or Sri Lanka, late 19th - early 20th century

Of rectangular shape, made of three independent wooden boards joined later, each one with high relief figural carvings, the central board decorated with the Hindu God of War Kartikkeya / Skanda's betrothal scene, flanked by Shiva and Parvati on the bull Nandi on the right hand-side and Skanda himself on his *vahana*, the peacock, with his two consorts on the left hand-side, the lower board with dwarfs squashed by the upper panel and praying scenes, the upper board with squared niches for each deity member of Shiva's family on their respective vehicles, such as Shiva himself, Parvati, Skanda and Ganesha, the back plain, 87cm x 191.5cm.

Provenance: Christie's South Kensington, 14 June 1983, lot 135.

£400-600



210



211

211  
 A YELLOW SANDSTONE DOORWAY ARCH  
 Northern or Central India, late 18th - 19th century  
 Of rectangular shape, decorated with a polylobed arch terminating in half lotus flowers, the flat squinches carved with intricate vegetal tendrils, set within a plain frame, mounted on a black base, 86cm x 25.5cm.

£600-800

212  
 A FRAGMENT OF RED SANDSTONE JALI  
 Mathura, Northern India, 18th century  
 Of fragmentary rectangular shape, one side gently bending inward, the carved openwork decoration consisting of hexagonal medallions filled with stellar geometric motifs, mounted on a black base, 58cm x 13.5cm.

£500-700

213 λ  
 FOUR MOTHER-OF-PEARL AND COLOURED GLASS CHARPAI LEGS  
 India, 19th century  
 Of typical shape, each leg resting on a squared flat base rising to a stepped pyramidal and squared structure, with a ringed neck and polygonal hollow head, the exterior completely clad in mother-of-pearl tesserae held in place with now oxidised copper pins, the base and head of each leg filled with foil-backed red and blue-coloured glass sheets, cut in geometric patterns, each 37.3cm high.

£1,800-2,200



213

214 λ  
 AN OCTAGONAL HOSHIARPUR IVORY AND BONE-INLAID OCCASIONAL TABLE  
 India, late 19th - first half 20th century  
 Of octagonal shape, the top of the table profusely inlaid with ivory and bone tesserae with a triumph of scrolling leafy vines with stylised rosettes, the outer border with further meandering tendrils and rosettes to the border; the composition contoured by black wood chevron lines, the concertina legs in eight joint sections with lobed arches and further ivory and bone-inlaid vegetal motifs, 55cm diameter the top, 52.5cm high.

£800-1,000



212



214



215



216



217



218

215

**A CELESTIAL AND A TERRESTRIAL GILT-COPPER GLOBES**

Possibly Iran or India, mid to late 19th century

Comprising two gilt globes, one engraved with constellations and astronomical annotations, the latter divided by longitude bands and two intercrossing lines meeting around the Equator; with Arabic annotations on the gradients of the horizontal lines, both mounted on a black metal base, each approximately 15.5cm high without the mount and 33.5cm high with the mount, the base 34cm x 12.8cm.

**£600-800**

216

**A GOLD AND SILVER-INLAID KOFTGARI DISH**

North India, 19th century

Of circular shape, resting on a flat circular foot, with a wide flat rim extending from the cavetto, the silver and gold-inlaid decoration consisting of golden rosettes amidst silver foliage and vegetal tendrils, the back with silver-inlaid hatched motifs, 34.5cm diam.

**£800-1,200**

217

**A SILVER FILIGREE LIDDED BOX WITH SAUCER**

Possibly Cuttack, Orissa, Eastern India, 19th century

Of cylindrical shape, resting on a circular plain base, the full body, lid and saucer decorated with very fine silver filigree work consisting of rosette bands, geometric fretwork, beaded patterns and lush foliage, 15.5cm diam. and 8cm high.

**£800-1,200**

218

**AN INDIAN BRASS HANGING OIL LAMP**

Possibly Deccan, India, first half 20th century

Of typical shape, resting on a circular hollow base, the rim everted, the centre designed in seven lobed fissures for the oil to come through, a stepped pyramidal structure rising to the hanging hoop, decorated with ring-punched and beaded motif around the base and oil lamp basin, 33cm high.

The shape of this brass oil lamp is similar to several examples published in Mark Zebrowski's book, *Gold, Silver and Bronze from Mughal India*, 1997, cat. 124a and cat. 134, p. 112 and 116. The lamp may have originally been taller, resting on a longer post or stand.

**£200-300**



219

219  
A LARGE SILVER AND GOLD-INLAID KOFTGARI CHARGER  
North India, 19th century

Of circular shape, resting on a flat base, extending to a scalloped reinforced rim, the silver and gold-inlaid decoration of the interior consisting of intricate scrolling vegetal tendrils and heart-shaped abstract petals stemming from a central medallion with a rosette and abstract vegetal motifs, similar patterns to the rim, the cavetto embellished with four oval cartouches with silver-inlaid poetic verses, the back with silver-inlaid bands of hatched designs and a cross-hatched chart to the centre, 36cm diam.

£300-500



220

220  
AN ENGRAVED BRASS HUQQA BASE  
Lahore, Northern India, 18th century

Of globular shape, on a plain flattened base, rising to a ringed cylindrical neck, the body deeply engraved with scrolling vines framing large full-blown lotus flowers, rosette and flower bands on the shoulders and neck, the engraving filled with dark lac, 17.8cm high.

Provenance: from the late Pierre Jourdan Barry Collection (1926 - 2016).  
Literature: Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p. 242, cat. 412.

As Zebrowski stated, round brass huqqas continued to be used throughout the 18th century in remote areas such as the Punjab hills. He described our lot as one of the most robust examples of this type and he thus believed it to be one of the earliest, dating to the late 17th - early 18th century (p. 243).

£1,000-1,500

221 \*  
A WATERED-STEEL PUSH DAGGER (KATAR)  
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Indian, early 18th century

With tapering double-edged blade with reinforced tip, with plain forte, the finely worked lotus bud-shaped curved handle with stylised rose buds to each side, the grip with two pyramidal-shaped ribs in the centre, 48.2cm long.

For comparable daggers, please see G. N. Pant, *Indian Arms and Armour*, vol. 2, New Delhi, 1980, pp. 162-173. Christie's South Kensington sold an almost identical example on 10 October 2014, lot 28.

£1,000-1,500

222  
A ROCK CRYSTAL-HILTED DAGGER (KHANJAR)

North India, late 18th - 19th century

With a sharp single-edged watered steel blade, with a thick medial ridge, the gold-inlaid rain guard decorated on both sides with rosettes amidst vegetal tendrils and lush foliage, the rock crystal handle encrusted with four small cabochon-cut carnelian beads, the scabbard lined with orange velvet, the two fitted mounts decorated in the same style of the rain guard, 37.5cm long including the scabbard.

£1,800-2,000



221



222



223

223  
A GILT COPPER ARCHITECTURAL FINIAL  
India, 18th - 19th century

Of bulbous shape, made into seven different parts all joined on a straight pole, three flattened rings separating the base from the lotus-shaped decoration in the centre and from the top pinnacle, mounted on a later black wooden square base, 58.5cm including the base.

£1,800-2,200

224  
A COLOURED AND A CLEAR BLOWN MUGHAL GLASS ROSEWATER  
SPRINKLERS

Mughal India, late 18th - early 19th century

Comprising two blown glass bottles, possibly used as rosewater sprinklers, both of typical pyriform shape, resting on a circular splayed foot, the bulbous body rising to a tall tapering neck, one ringed, the other flat, the blue-coloured gadrooned, 18.5cm high, the latter with centripetal ridges, 22cm high.

A collection of eight coloured glass rosewater sprinklers, analogous to ours, was offered at Christie's London, 12 June 2018, lot 41. For further readings on these bulbous bottles, please see Stefano Carboni and David Whitehouse, *Glass from Islamic Lands*, 2001, cat. 143 and 144, pp. 391 - 93.

£800-1,200



225



224



226

225  
A GILT AND ENAMELLED MOULD-BLOWN MUGHAL GLASS  
PERFUME BOTTLE

India, 18th century

The bulbous body in the shape of a strawberry, with narrow shoulders, rising to a tapering ringed neck, painted in cobalt blue, copper green and gold enamels, the gadrooned body divided in alternating bands with drop-shaped painted decorations and thin indented dots, on the base and shoulders crowns of green foliage, remains of a thin handle to one side, within a later, yellow-lined and padded box, 13.2cm high.

According to Carboni, good-quality bubble-free glass, mostly colourless or enamelled in gold, blue and green, can be attributed mainly to the first half of the 18th century. This high-quality production was not limited to huqqa bases and spittoons only, but it went as far tobacco snuffboxes, elegant tea sets and refined objects part of the daily routine at court, including toiletries, such as our scent bottle (S. Carboni and D. Whitehouse, *Glass of the Sultans*, 2001, p. 276). A Mughal gilt clear glass vase designed in the same shape of our bottle was successfully sold as part of the Saeed Motamed Collection at Christie's South Kensington, 22 April 2013, lot 270.

£1,800-2,200

226  
A DECCANI COPPER STEM CUP

Deccan, Central India, mid to late 19th century

Of hemispherical shape, resting on a flared tall foot, with an everted circular rim, the interior engraved with concentric roundels of Arabic calligraphy invoking Imam Ali against a hatched ground, the exterior with cusped cartouches filled with vegetal arabesques alternated with palmettes, below the rim and on the foot bands of petal-like motif, 11.7cm diam. and 6.5cm high.

£500-700



227



228



229

227  
AN INDIAN WHITE METAL FILIGREE CENTREPIECE  
OF A CHARIOT PULLED BY FOUR HORSES  
Northern India, 20th century

The white metal filigree work finely modelled in the shape of a chariot with peacocks sides pulled by four horses, the charioteer holding the bridles in his hand, in the back of the chariot an archer, possibly Rama, stretching his bow and ready to shoot the arrow, the flag on top of the chariot with the primordial monosyllable *AUM*, mounted on a composite red quartz base, 57cm x 47.5cm including the base.

£500-700

228  
A DECORATIVE BRASS DOOR PLAQUE  
Possibly Deccan, Central India, 19th century

In the shape of a lobed cartouche, engraved with a zoomorphic calligraphic composition shaped as two eagles facing each other, the background filled with lush leaves, vegetal tendrils and flowerheads, pierced six times in the main cardinal points, 29cm x 23.5cm.

£400-600



230

229  
A COPPER CEREMONIAL MACE (*SOONTA*)  
Deccan or Northern India, mid to late 19th century

The staff of gently tapering conical shape, the top naturalistically designed as a ram's head, the mane on the ram's neck worked in Western-inspired curly locks, the central shaft densely decorated with palmettes, lush leaves and a twisted chevron pattern, the bottom finial dome-shaped and gadrooned, 58.5cm long.

£500-700

230  
A CARVED WOODEN TABLE WITH MARBLE TOP  
India, 19th - 20th century

The wooden base carved in the shape of an intricately decorated wooden capital, the circular foot ornate with an acanthus leaves crown, vegetal sprays and foliage in Neo-Classical style carved on each panel of the base, peacocks in the centre of the composition showcasing their tails, the later-added marble top following the shape of the base, 57cm x 80.5cm.

£400-600



231

231 λ  
A WOODEN INDO-PORTUGUESE TORTOISESHELL AND IVORY-  
INLAID CABINET

Gujarat, North-Western India, 17th century

Of typical rectangular shape, on a flat wooden base, the front panel opening towards the exterior revealing five independent small drawers and a larger one with three independent brass handles, the interior and exterior decorated with exotic marquetry work made of squared and rectangular panels of tortoiseshell laid on gold leaf, encased within ivory frames and geometric fretwork bands, the larger plaques in the centre enhanced with decorative floral brass mountings, two rounded handles to the sides, 20.5cm x 32cm x 21.5cm.

During the Mughal period, a number of similar Gujarati cabinets reached Europe and attracted great admiration. The taste for tortoiseshell-inlaid furniture in Europe pre-dates the Mughal period and possibly began during the Roman civilisation. However, the flourishing export from India of such exotica pieces in the 17th and 18th centuries revived the Western interest in this material. For comparison, an incredibly similar cabinet is part of the Asian Civilisations Museum in Singapore (inv. no. 2011.01508), differing from ours only for an extra row of drawers.

£4,000-6,000

232 λ  
A FINE INDO-PORTUGUESE MOTHER-OF-PEARL POWDER FLASK

Goa, India, 17th - 18th century

Of typical shape, the main body formed by two opposite shells held together by a wide copper mount, the flared neck decorated with several rectangular tesserae of mother-of-pearl, the lower border embellished by a mother-of-pearl jagged jaw-shaped design repeated on the outer copper mount, the stopper also made of mother-of-pearl and attached to a tarnished silver chainlet with two mango-shaped charms, two securing belt brass rings to each side, 18.5cm x 14.5cm.

£1,500-2,000

233  
A PINK SANDSTONE WINDOW PANEL

Northern India, late 18th - early 19th century

Of rectangular shape, decorated with a polylobed arch terminating in half lotus flowers, the flat squinches with carved floral decorations, set within a frame with stylised cross pattern, mounted on a black metal base, 59cm x 31.5cm x 85.5cm including the base.

£300-500



232



234

234 λ  
A LARGE MOTHER-OF-PEARL POWDER FLASK

Gujarat, North West India, 17th - 18th century

Formed from a turbo shell (*gastropod*), with a cylindrical register composed of cut mother-of-pearl tesserae applied in a stellar and geometric pattern on the top and in a lobed, volute-shaped design around the neck, a securing belt brass ring to the back, approximately 12cm diam. and 22cm long.

Analogous Gujarati powder flasks have already been successfully sold in the London art market at Christie's London, 7 December 2006, lot 24; Christie's South Kensington, 1 October 2012, lot 45; Bonhams London, 10 April 2008, lot 299; and in these Rooms on 26th October 2018, lot 268, and 25th October 2019, lot 308.

£2,000-2,200



233

# The Art of Indian Bidriware



235

235

## A BIDRI SILVER-INLAID EWER

Bidar, Deccan, Central India, 19th century

Of typical compressed pyriform shape, resting on a tall circular everted foot, with a domed lid, a dragon-shaped sinuous handle and a straight spout to each side, the exterior fully covered in silver-inlaid bidri decoration consisting of lush palm leaves, floral tendrils and rosette bands, all against a patterned background imitating water ripples, 31 cm high.

£1,500-2,000



236

236

## A 'PEACOCK FEATHERS' BIDRI SILVER-INLAID HUQQA BASE

Bidar, Deccan, Central India, late 18th - early 19th century

Bell-shaped, resting on a wide circular splayed base, a thick metal plate soldered to the bottom, rising to narrow shoulders and to a ringed cylindrical neck with reinforced rim, the body decorated in the typical 'peacock feathers' motif, used as a frieze on the body and neck, on the shoulders a band of stylised petal-like pattern, the interior of the neck with later added screwing ridges, 20.3cm high.

A very similar huqqa, decorated with the same 'peacock feathers' frieze, is part of the Victoria and Albert Museum collection (IS.19-1980, published in S. Stronge, *Bidri Ware: Inlaid Metalwork from India*, 1985, cat. 13, p. 50). Similarly to ours, the neck has been worked, possibly in Europe, to convert it into a lampshade and a thick metal plate is soldered to the bottom to provide additional stability.

£1,000-1,500



237

237

## A BIDRI SILVER-INLAID SPITTOON

Bidar, Deccan, Central India, 19th century

Of typical flared hourglass shape, resting on a flat circular base, the waisted centre opening to a chalice-like top with an everted circular rim, the bidri decoration on the exterior consisting of diagonal decorative bands with floral bloom alternating simplified rosette tendrils, a vegetal lotus scrollwork decorating the inner part of the rim and a geometric pattern the interior of the upper chalice, 14.5cm high.

£500-700

238

## A COMPLETE BIDRI SILVER-INLAID HUQQA (WATER PIPE)

Bidar, Deccan, Central India, late 18th - early 19th century

The *huqqa* of typical bell-like shape, resting on a larger circular base, surmounted by a tapering bulbous silver staff with a dragon-headed spout and hourglass-shaped brazier; at the top a scalloped silver brazier cup with pierced and engraved floral pattern and a fretwork band below the rim, the bidri silver-inlaid decoration on the *huqqa* and its base consisting of oval medallions of intricate and lush floral sprays flanked by baluster-like columns supporting squinches with thick foliage and further vegetal motifs, around the borders concentric bands of vines and flower head roundels, 80cm high.

£4,000-6,000



238



239



241



243



240



242

239

A SMALL BIDRI SILVER-INLAID LIDDED VASE

Bidar, Deccan, Central India, 19th century

Of compressed pyriform shape, resting on a short splayed foot, rising to a flared neck with a wide circular mouth, the lid hemispherical and topped by a bud-shaped finial, the bidri decoration on the body consisting of an articulate lattice filled with flower heads framed within concentric decorative bands of lush foliage, geometric motifs and hatched patterns, palmette tendrils and geometric motifs to the lid, 13.5cm high.

£400-600

240

A BIDRI SILVER-INLAID LONG-NECKED FLASK (SURAHI)

Bidar, Deccan, Central India, early 19th century

Of globular shape, on a flared circular foot, rising to a narrow cylindrical tall neck and a gently everted circular mouth, the decoration on the exterior consisting of a large band filled with a vegetal leafy grid filled with rosettes framed within two shorter bands with palmettes, the same motifs repeated on the neck, petal-shaped decoration to the base, 29.5cm high.

An analogous *surahi* in the same shape of ours is published in Mark Zebrowski's book, *Gold, Silver and Bronze from Mughal India*, 1997, cat. 285, p. 191.

£1,500-2,000

241

A BIDRI SILVER-INLAID LIDDED BOWL

Bidar, Deccan, Central India, 19th century

Of hemispherical shape, resting on a short splayed foot, with a domed lid topped by a lotus bud-shaped finial, the body and lid decorated with a band of repeating oval cartouches filled with a bouquet of bloomed rosettes interspersed by tufts of green and foliage, the interior ornate with a silver-inlaid flower head, the base engraved with Arabic numerals '629', 13.5cm diam. and 14.5cm high.

£500-700

242

A SMALL BIDRI SILVER-INLAID VASE

Bidar, Deccan, Central India, 19th century

Of pyriform shape, resting on a splayed foot, the bulbous body rising to a ringed and tapering neck terminating in an everted circular mouth, the silver-inlaid decoration consisting of a continuous band of oval medallions filled with fully bloomed rosette bouquets framed within bands of lush foliage and geometric petal-shaped motifs, 10.7cm high.

£300-500



244



245

243

**A LARGE BIDRI SILVER-INLAID SPITTOON WITH ARABESQUE MOTIF**

Bidar, Deccan, Central India, 19th century

Hour-glass shaped, resting on a circular flared base, rising to narrow shoulders and opening again into a chalice-shaped spittoon vase with everted flat rim, the bidri silver-inlaid decoration on the body consisting of vegetal arabesques embellished by rosettes and flower heads, the interior with a petal-shaped decoration band and a continuous vegetal scroll around the rim, 17.5cm high.

**£400-600**

244

**THREE SMALL BIDRI SILVER-INLAID BOWLS**

Bidar, Deccan, Central India, 19th century

Comprising three hemispherical bowls, each on a short splayed foot, one with an everted rim, the other two with a straight rim, the bidri decoration to the exterior consisting of floral motifs such as lush rosette bouquets; vegetal patterns such as foliage, scrolling tendrils, palmettes; and other geometric designs to the rim and foot, the interior of two bowls decorated with floral motifs, the largest 13cm diam and 6cm high.

**£400-600**

245

**A BIDRI SILVER-INLAID LIDDED PANDAN BOX**

Bidar, Deccan, Central India, 19th century

Of cylindrical shape, resting on a flat circular base, with a dome-shaped lid topped by a lotus bud finial, the decoration on the body and lid consisting of a drop-shaped grid filled with stylised lotus flowers, concentric bands of vegetal scrollwork surrounding the finial, 17cm diam. and 15.5cm high.

**£1,500-2,000**



246



247



248



249

246

**TWO NORTH INDIAN KOFTGARI STEEL BREASTPLATES**

Mughal India, the breastplates 17th - 18th century; the acid-etched calligraphic decoration 19th century

Comprising two rectangular steel breastplates, the borders engraved with a continuous vegetal scrollwork of lush split palmette tendrils heightened in *koftgari* work, the centre of each plate with an arabesque medallion with tendrils reaching to other four quartered arabesques, the once-plain four rectangular sections amidst the vegetal decoration embellished with later-added acid-etched calligraphic inscriptions of auspicious and benedictory nature, the back plain with copper nails, each 30.5cm x 23.2cm.

**£1,500-2,000**

247

**A STEEL CHAMFRON FOREHEAD PLATE**

Possibly Deccan, Central India, 17th - 18th century

Of typical bulbous shape, with a medial ridge in the lower section, a drop-shaped raised decoration on the forehead, pointy ears on each side, framed within two bands of beaded and scalloped patterns, 56cm high.

**£600-800**

248

**AN ENGRAVED BRASS 'ALAM (PROCESSIONAL STANDARD)**

Deccan, Central India, 19th century

Of typical drop-like shape, surrounded by two brass bands with dragon-headed terminals, the top decorated with five palm fronds and secured with copper pins to the lower body via a lobed floral cartouche, the top of the central three palm fronds inscribed with invocations to Muhammad and Allah, the central drop-shaped panel inscribed with the names of the Panj Tan, Mohammad, Ali, Fatima and their children, Hassan and Hosseyn, mounted on a cylindrical stand, 50.5cm high.

**£500-700**

249

**A PAIR OF KOFTGARI STEEL STIRRUPS**

India, 18th - 19th century

Comprising a pair of steel stirrups, of typical ogival shape, the *koftgari* decoration on the sides consisting of a continuous scroll of lush vegetal tendrils, one of the footrest differing from the other due to a possible replacement, 22.8cm x 12cm.

**£500-700**



250

250 λ

A CYLINDRICAL IVORY BOX

Ceylon, Sri Lanka, 17th - 18th century

Of cylindrical shape, set in white metal mounts with a circular lid at both ends, the main box engraved with two parallel continuous vegetal scrollworks with small crosses to the centre, the mounts engraved with stellar and geometric designs, the central metallic band engraved with a row of lions (*sinha*), Ceylon's symbol, 4.3cm diam. and 11cm long.

£1,000-1,500



251

251 λ

A SMALL LIDDED IVORY BOX

Ceylon, Sri Lanka or South India, mid-17th century

Of circular shape, made in two parts kept together by the silver mount, the body finely carved with a full floral and vegetal bloom stemming from a central rosette, the silver lid decorated with a repoussé image of a Hindu God seated on a five-headed snake, possibly Shiva on the infinite snake Ananta, to the interior an old inventory label by *St. John and Cicely Hornby, no. C59*, 6.5cm high and 4cm wide.

£600-800



252

252

TWO SILVER LIDDED FOOD CONTAINERS

Kashmir Northern India, 19th century

The identical base and lid of compressed globular form on circular splayed foot, fitting together in an airtight fashion, engraved with Persianate Safavid revival stylised lotuses and lobed lozenges against a smooth ground, 24.3cm diam. 10.8cm high, 1413gr.; and another, smaller; 19.8cm diam. 9.5cm high. 1047gr.

£1,200-1,600



253

AN ENGRAVED FOOD TRAY LID

Kashmir or Central Asia, dated 1011 AH (1602)

Of hemispherical shape with a gently everted rim, topped by a straight circular grip, engraved with concentric decorative bands filled with fretwork, arabesque medallions, palmettes, vegetal tendrils, and calligraphic inscriptions, 31.5cm diam.

£200-300



253



254



257



India, 20th - 21st century

Comprising a pearl, rubies and emerald beads necklace with a diamond-encrusted caparisoned fish pendant, the back of the pendant enameled in red, green and white, 25cm the full length; and two matching earrings with fish pendants, enameled at the back in green, white and light blue, each 5cm long.

£1,200-1,500



256

254

A PAIR OF DIAMOND-ENCRUSTED ENAMELLED EARRINGS

India, 20th - 21st century

Each composite earring made of a fan-shaped encrusted stud, attached to an oval and a drop-shaped segments, each part encrusted with faceted polki diamonds in the front and enameled in green, red, white and light blue in the back, each 3cm long.

£1,500-1,800

255

A PAIR OF GOLDEN EARRINGS WITH SEED PEARLS

Northern India, late 20th - early 21st century

The fan-shaped earrings made of five concentric half circles of seed pearls, lined on a metal strand, a squared decoration at the bottom set with glass and red paste, a small caparisoned parasol next to the closing hoop, 4cm x 4.5cm.

£180-300

256

A NECKLACE WITH EMERALD BEADS AND AN ENAMELLED DIAMOND-ENCRUSTED PENDANT

India, 20th - 21st century

The modern green and gold cotton string with oval-shaped emerald beads, the pendant oval-shaped as well, reminiscent of a pineapple, the front encrusted with faceted diamonds set on rhomboidal grid, the back enameled with the typical Jaipuri palette, red, white, green and sparks of light blue, a 19th-century drop-shaped emerald bead hanging from the pendant, engraved with a flower head at the bottom and petals all around the body, 54cm long including the string.

£1,200-1,500

257

A SET OF MATCHING NECKLACE AND EARRINGS WITH FISH PENDANTS

India, 20th - 21st century

Comprising a pearl, rubies and emerald beads necklace with a diamond-encrusted caparisoned fish pendant, the back of the pendant enameled in red, green and white, 25cm the full length; and two matching earrings with fish pendants, enameled at the back in green, white and light blue, each 5cm long.

£1,200-1,500



255

# The Pictorial Arts from India



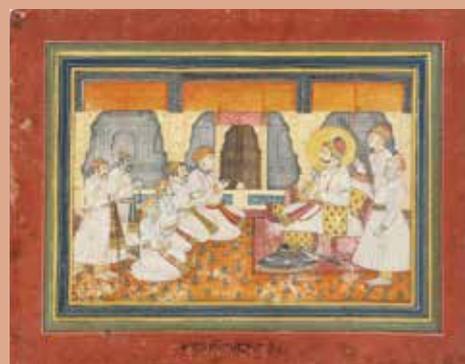
258



259



260



261

258

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES

Malwa, West - Central India, 19th century

Opaque pigments on paper; the horizontal composition depicting four consequential scenes of a *Rasikapriya* series, the narrative unravelling from left to right and from bottom to top, a blue-skinned male figure, possibly Krishna, rescuing a female heroine, helping her to flee the palace on a chariot and eventually celebrating their union in the presence of a female attendant and a white-clad solemniser; set within floral bands and bright red borders, mounted on a cream cardboard frame, the verso with three lines of black ink cursive *Devanagari* script, 27.8cm x 38cm including the mount. £700-900

259

TWO ILLUSTRATIONS FROM A *DEVI MAHATMYA* SERIES: DURGA FIGHTING THE BUFFALO DEMON MAHISHA AND DURGA FIGHTING THE FIERCE ASURA RAKTABIJA

Provincial Pahari school, Northern India, late 19th century

Opaque pigments heightened with gold and silver on paper; comprising two horizontal compositions depicting scenes from the *Devi Mahatmya*, the first illustration with the multi-armed Hindu Goddess Durga on her *vahana* (vehicle), the tiger, attacking and vanquishing the buffalo demon Mahisha (*Mahishasuramardini*), all her hands engaged with different weapons, two speckled demons on the bottom right corner joining the fight, the scene within dark blue borders painted with abstract rosettes, mounted, glazed and framed in Vienna, 26.3cm x 29.3cm including the frame; and a similar illustration with the final episode of the *Devi Mahatmya*, Durga fighting the

multiplying *asura* Raktabija and transforming herself into Maha Kali to drink all his blood and defeat him, within dark blue borders with white rosette, mounted on a white cardboard frame, 26cm x 31cm including the frame.

£600-800

260

A DEPICTION OF AN ENTHRONED HINDU GODDESS: DURGA

Pahari school, North India, late 19th - early 20th century

Opaque pigments heightened with gold on paper; the horizontal composition depicting an enthroned and haloed four-armed Hindu Goddess, possibly Durga, holding a sword, a lotus flower, a water pot and a stick, wearing a heavily bejewelled crown, seated on a lotus below a caparisoned canopy, at her throne's feet two tigers and behind it several colourful flags, a pious white-clad man and two devotees flanking the goddess on each side, within a floral frame and bright red borders, on a cream cardboard mount, 20.2cm x 29.3cm excluding the mount.

£600-800

261

A COURT GATHERING WITH RAJA

North-Western India, 19th century

Opaque pigments on paper with gold highlights, comprising nine figures, four standing, four kneeling, the Raja kneeling on a pink rug with geometric embellishment with matching floor cushions, next to him a *tulwar* resting on a *dahl*, in the background raised blinds reveals complex archways within gold, blue, green and red borders, an inscription in black ink along bottom side, 24.5cm x 19cm.

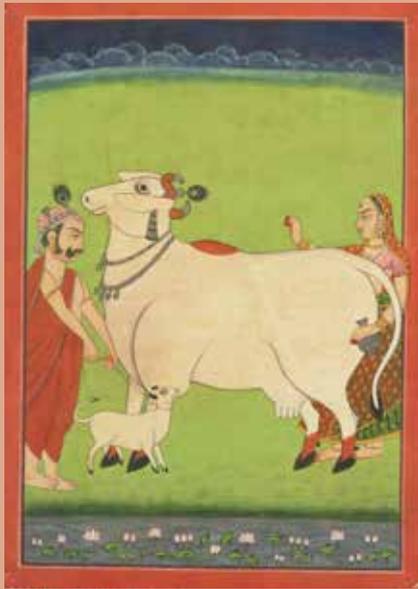
£300-500



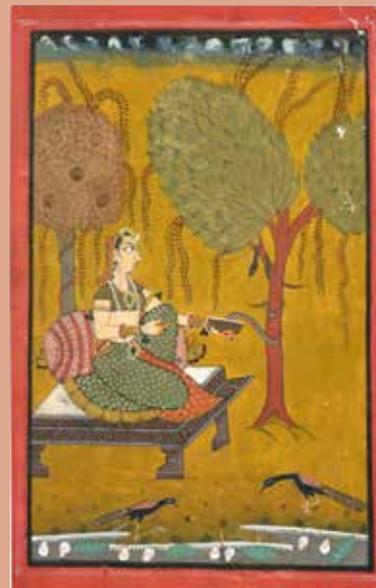
262



263



264



265

262

**NARASIMHA SLAYING THE DEMON KING HIRANYAKASHIPU**

Possibly Chamba, Punjab Hills, Northern India, mid to late 19th century

Opaque pigments heightened with gold on paper; the horizontal composition portraying the fourth avatar of the god Vishnu, the man-lion Narasimha, tearing the demon king Hiranyakashipu's gut apart as per the *Bhagavata Purana*'s narrative, a Vaishnava devotee assisting the scene and holding his hands in pray, the composition set within grey and black rules and ochre yellow borders, mounted on a dark red cardboard frame, the verso with four lines of black ink *Devanagari* script *Gokarna Mahatmya Pavman Panchsul (?)* no. 1931, 21.4cm x 28cm including the mount.

£1,000-2,000

263

**A PORTRAIT OF ARDHANARISHVARA**

Possibly Mankot or Basohli, Pahari Hills, North India, 19th century

Opaque pigments heightened with gold on paper; the horizontal composition portraying Ardhanarishvara, the composite male-female figure of Shiva together with his consort Parvati, the left side depicting all the typical Shaivite attributes such as the tiger skin, the cobra necklace, the *mala* and the crescent moon in the God's hairs, the right with the female attributes such as the lotus crown, the figure holding up two *trisula* (tridents) and sitting onto a bloomed lotus seat, the scene flanked by lollipop trees and set against an ochre yellow background within black and white rules and bright red borders, mounted onto a black cardboard frame, 23.2cm x 32.3cm including the frame.

£1,000-2,000

264

**A FAMILY OF COWHERDS WITH A WHITE COW AND ITS CALF**

Rajasthan, North Western India, mid to late 19th century

Opaque pigments heightened with silver and gold on paper; the vertical composition depicting a white cow with a peacock's feather on its head, flanked by a cowherd holding its young calf and his wife holding a milk jug in her hand, the cowherd wearing a pink turban embellished with a peacock's feather, possibly a hint to Krishna's devotees or parents, the scene set in front of a lotus pond, within bright red borders, 33cm x 23.5cm.

£300-500

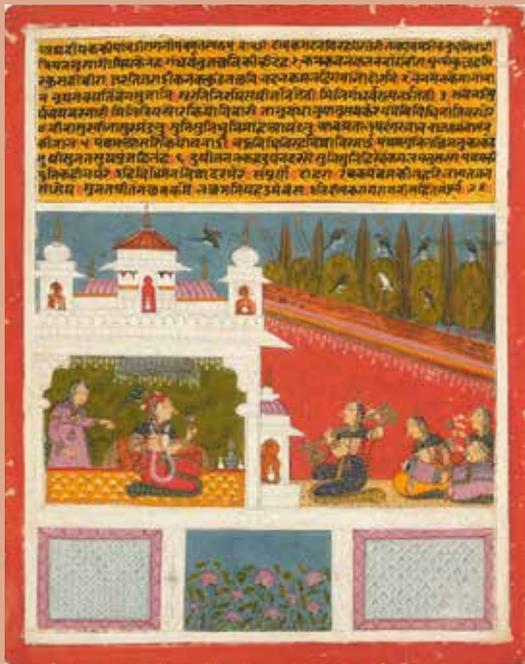
265

**AN ILLUSTRATION TO A RAGAMALA SERIES: AN ASAVARI RAGINI**

Basohli, Pahari Hills, Northern India, early 19th century

Opaque pigments heightened with gold on paper; the vertical composition portraying a female heroine in the wilderness, dressed in courtly attire and heavily bejewelled, seated on an elaborate wooden throne, serving a bowl to the snakes descending from the tree on the right, the quiet and solitary mood typical of the *Asavari Ragini* of the *Malkos Raga*, the scene set against an ochre background, within black rules and bright red borders, mounted on a cream cardboard frame, 28.5cm x 21.5cm including the frame.

£800-1,200



266

266  
AN ILLUSTRATION TO A RAGAMALA SERIES: SHRI RAGA  
Datia, Madhya Pradesh, ca. 1725 - 30

Opaque pigments heightened with silver and gold on paper; the vertical composition depicting a terrace scene with a courtly lady being entertained by three female musicians, the first playing the sitar; the middle one the tabla and the last one the bronze bells, behind the courtly lady an attendant whisking a peacock fan, outside the palatial complex a lush and verdant jungle inhabited by birds and green parrots, at the top of the composition 10ll. of black and red ink *Devanagari* script against an ochre yellow ground, the scene set within bright red borders, 33cm x 26.4cm.

Provenance: Christie's London, 20 April 1999, lot 340.

Two similar paintings from the same Ragamala series were successfully sold in these Rooms, 26 October 2018, lots 211 and 212.

£1,000-1,500

267  
A NAYIKA PLAYING A SARANGI  
Pahari Hills, Northern India, early 19th century

Opaque pigments heightened with gold and silver on paper; the vertical composition portraying a slender female heroine (*nayika*) playing at sunset a red wood *sarangī* (bowed, short-necked string instrument from the Indian Subcontinent), wearing a golden turban and gem-studded jewellery, mounted, framed and glazed at Arcade Gallery, London, 38.4cm x 28cm including the frame.

£500-700



267



268

268  
A MUGHAL PRINCE PLAYING POLO  
Bikaner, Rajasthan or Mughal Northern India, 18th century

Opaque pigments and gold on paper; the vertical composition depicting a young Mughal prince dressed with a flower-embroidered golden dress playing polo at sunset with two attendants, birds flying high in the orange-toned sky, the composition pasted onto a 19th-century red-washed cardboard border; the verso stamped with the Maharaja of Bikaner mark, last checking 16th June 1964, the inventory record signed by Khet Singh, 19.7cm x 12.8cm.

£2,000-3,000

269  
A STANDING PORTRAIT OF A COURTLY LADY  
Provincial Mughal school, Northern India, 19th century

Opaque pigments heightened with gold on paper; the vertical composition portraying a heavily bejewelled lady *en plein air*, in the fashion of a Hindu *nayika*, holding a full-blown lotus and standing in between a cypress tree, possibly symbolising the beloved, and a cherry tree, possibly symbolising the full spring of the lover's feelings, a washed green background with clouds heightened with red and a dark green border with gold floral and vegetal detail, 19.2cm x 12.8cm.

£800-1,200



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270

RADHA AND KRISHNA UNDER A TREE

Possibly Basohli, Pahari Hills, North India, early 19th century

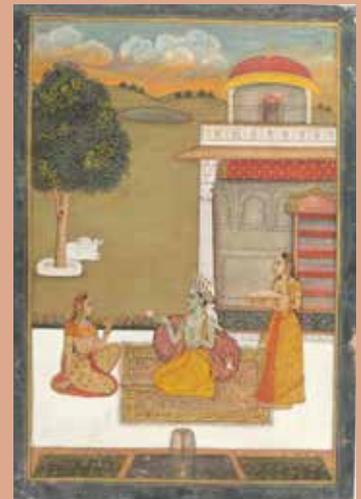
Opaque pigments on paper, the vertical composition depicting Krishna and Radha against a green natural landscape, Radha reaching out and clenching one of the floral branches of a tree bending over Krishna's head, Vishnu's blue-skinned *avatar* holding an unbloomed lotus flower in his right hand and inviting Radha to get closer with his left hand, the scene set within a dark purple frame with now faded golden floral tendrils and bright red borders, 27cm x 20cm.

Provenance: Italian private collection since the early 2000s.

£400-600



270



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271

KRISHNA WITH RADHA AND AN ATTENDANT AT SUNSET

Pahari Provincial school, Northern India, 19th century

Opaque pigments heightened with gold on paper, the vertical composition depicting Krishna in the centre of the scene, kneeling on a summer floor spread, offering Radha a flower, the attendant behind him holding a tray full of floral garlands, the architecture typical of Pahari paintings, the scene set against a rural landscape with two white cows resting under a tree and an orange sunset in the high horizon, framed within a dark blue border, 27.7cm x 19cm.

£600-800

272

KRISHNA AND RADHA IN A TENDER EMBRACE

Northern India, late 19th – early 20th century

Opaque pigments heightened with gold on paper, the vertical composition depicting Krishna and Radha sharing a moment of tenderness, both figures haloed and wearing blue and gold garments creating the optical illusion of unity, the lush green nature around them framing their tender embrace, the scene set within burgundy borders decorated with golden vegetal tendrils, the verso with a numerical inscription 294, 16.8cm x 12.2cm.

£600-800



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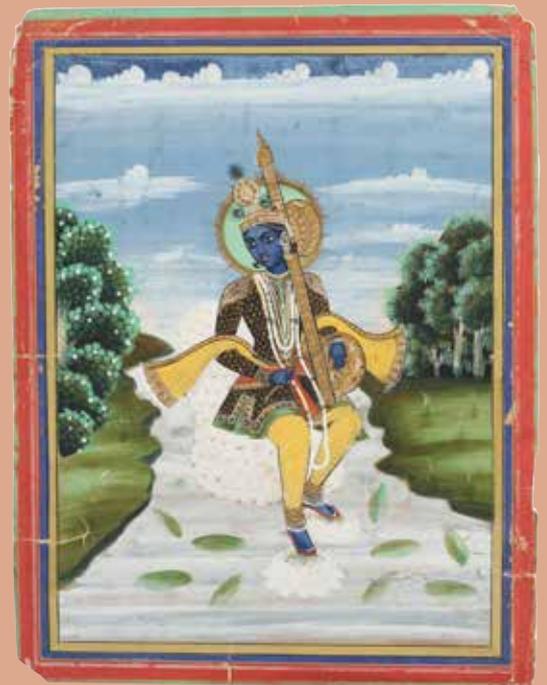
273

A YOUNG KRISHNA ON A LOTUS THRONE PLAYING A SITAR

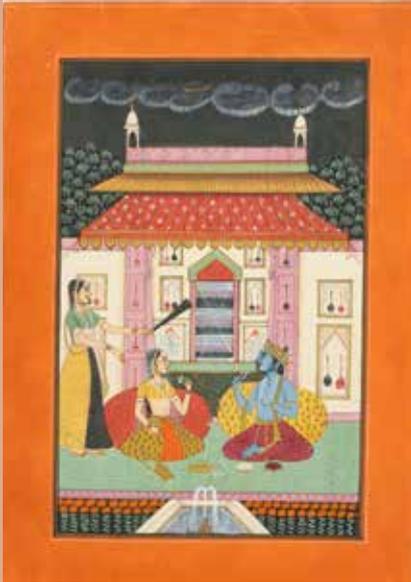
Rajasthan, North Western India, mid-20th century

Opaque pigments heightened with gold on paper, the vertical composition depicting a haloed young Krishna with his typical headdress with peacock feathers, sitting on a lotus throne in the middle of a river, his feet resting on floating lotus flowers, lush trees in the mid-ground and a cloudy sky, within yellow, blue, red and green borders, the verso with printed commercial grids, 39cm x 35cm.

£300-500



273

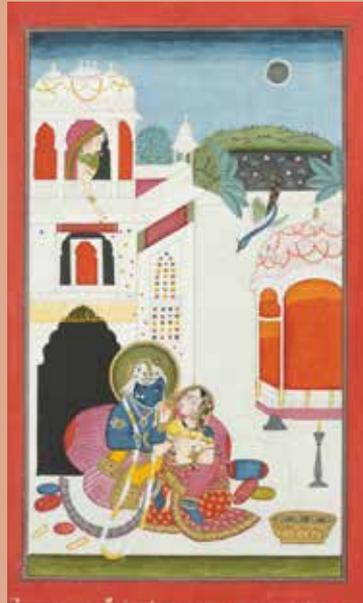


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274

KRISHNA AND RADHA Rajasthan, North Western India, late 19th century Opaque pigments heightened with gold on paper; the vertical composition portraying Radha and Krishna seated opposite each other; both holding a pink flower in their hands, an attendant standing behind Radha with a fly whisk, the building imitating the shape and colour combination of certain Northern Indian *Ragamalas*, the scene set within black rules and bright orange borders, 27.3cm x 19.5cm.

£500-700



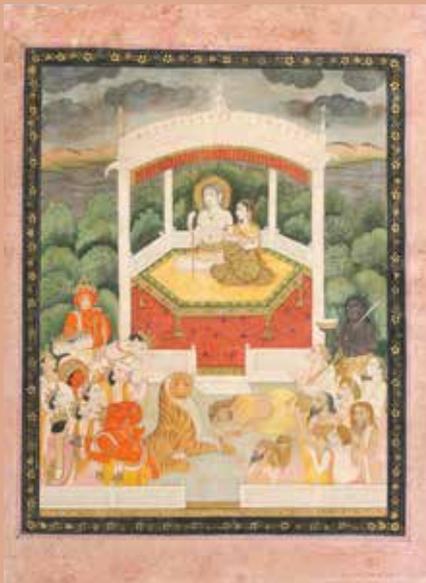
275

275

KRISHNA AND RADHA IN A COURTLY SETTING

Deogarh, North India, late 19th century Opaque pigments and gold on paper; the vertical composition portraying Krishna and Radha in a courtly setting, playfully embracing each other; Radha teasing Krishna with a wine cup, an attendant in the palace showering the lovers with flowers, a peacock flying into the scene on the upper right, the scene within black and silver rules and a bright red border, 36cm x 22cm.

£1,200-1,800



276

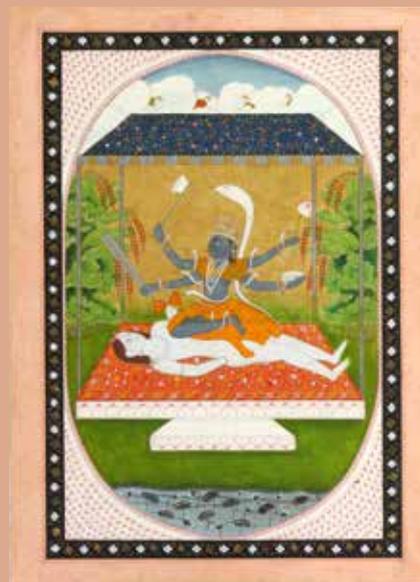
276

SHIVA AND PARVATI UNDER A WHITE MARBLE CANOPY

Kangra, Pahari Hills, Northern India, late 19th century

Opaque pigments heightened with gold on paper; the vertical composition gravitating around Shiva and Parvati seated on an encrusted *takht*, in front of them an audience of other Hindu Gods such as Ganesh, Brahma, Kali and Hanuman, a tiger (Parvati's *vahana*), *sadhus* and other devotees, all paying homage to Shiva and Parvati, the scene with forest in the background and framed firstly by a blue border with gold floral decoration and secondly by a red speckled pink border, 31 cm x 45.6cm including protective plastic cover:

£800-1,200



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277

THE HINDU GODDESS KALI

Kangra, Pahari Hills, North India, late 19th century

Opaque pigments and gold on paper; the vertical composition depicting the black-skinned, four-armed Hindu goddess Kali, holding up her typical attributes such as the sword, the axe, the bowl to contain her enemies' blood and the lotus flower, seated on Shiva's corpse, identified by his *damaru* (hourglass-shaped drum), his snake necklace and the crescent moon on his forehead, under a floral canopy immersed in a lush vegetal landscape and in front of a lotus pond, within a floral frame and red-speckled pink borders, 32.3cm x 23.1cm.

£1,000-1,500

278

AN EQUESTRIAN PORTRAIT

Rajasthan, North Western India, late 19th century

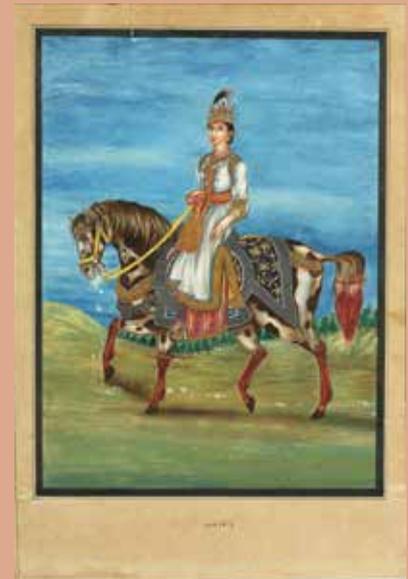
Opaque pigments heightened with silver and gold on paper; the vertical composition portraying a haloed local ruler holding a spear over his head whilst riding a white steed in full parade attire, accompanied by three attendants, the one in the front holding a ceremonial mace (*soonta*), the two in the back with a fly whisk and stick, the scene set against a hilly green landscape and encased within black and ochre yellow rules, 30cm x 23cm.

Provenance: Italian private collection since the early 2000s.

£200-300



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279

AN EQUESTRIAN PORTRAIT OF A LUCKNOW NAWAB

Lucknow, Avadh (Oudh), Northern India, mid to late 19th century

Opaque pigments and gold on European watermarked laid paper; the vertical composition portraying a heavily bejewelled and ornate prince on a dappled steed, his long white tunic embellished with embroidered golden borders, his encrusted crown reminiscent of European royal paraphernalia with a black heron aigrette on the front, the horse harness heavily encrusted and the purple saddle cloth with silver thread embroidery, the scene set against an empty green natural landscape with a high blue horizon, within black rules, an undeciphered black ink mark on the bottom, mounted on a white cardboard frame, 35.5cm x 24cm excluding the mount.

Provenance: from the late Mark Zebrowski collection (1944 - 1999)

The portrait can be considered a memorandum to Lucknow's belle époque: the lavishly dressed and heavily bejewelled prince looks outward at the beholder with a mixture of dandyish carefree attitude, trepidation and uncertainty. His horse, majestic in its appearance, lowers its head in exhaustion, leaving spittle on the grass below, possibly a metaphor of the diminishing forces of the Lucknow Nawabs. It has been suggested that this may even be a youthful portrait of Wajid Ali Shah, last of the Lucknow Nawabs. Wajid Ali Shah (r. 1847-56) was most unfortunate to have ascended the throne at a time when the East India Company was determined to grab the coveted throne of prosperous Awadh (Oudh), which was popularly known as the garden, granary, and queen-province of India. In 1856, the British conspired with hostile elements at court, pensioned him off for incompetence and exiled him to Calcutta for the rest of life. This was one of the factors which led up to the Indian Mutiny in May 1857.

£800-1,000



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280

AN EQUESTRIAN PORTRAIT

Rajasthan, North Western India, late 19th century

Opaque pigments and gold on paper; the vertical composition portraying a local ruler parading on his steed, preceded by a *soonta berdar* (mace bearer) and an attendant holding a long spear, a trusted attendant flanking the ruler together with two European-looking hunting dogs, the procession followed by a fan bearer and set within black and red borders, the verso with three lines of black ink *Devanagari* script, mounted on a light pink cardboard frame, 55cm x 42.5cm including the frame.

Provenance: in a private Swiss collection since the late 1970s.

£1,000-1,200



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281

AN EQUESTRIAN PORTRAIT OF A NOBLEMAN

North-Western India, 20th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a nobleman riding a chestnut horse, wearing a white tunic and *dhoti* with a gold sash, an encrusted *tulwar* (sword) and bow in his saddle, the horse adorned with an encrusted harness and ceremonial accessories, the scene framed within a thin yellow and bold red borders, the verso with a numerical inscription '28', circled and written twice, and two marks in black ink, 38.7cm x 28.3 cm.

£400-600



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282

AN EQUESTRIAN PORTRAIT OF A SIKH GENERAL

Punjab Hills, Northern India, 20th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a haloed Sikh general, wearing a light blue turban with an emerald-encrusted *sarpech*, riding a black horse with his right hand on the reigns and the left on the horse's neck, the horse's harness bejewelled, framed within bright yellow, red and grey borders, 33.5cm x 24cm.

£500-700

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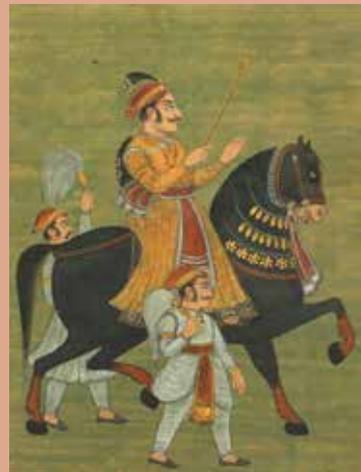
AN EQUESTRIAN PORTRAIT

Possibly Punjab Hills, Northern India, 20th century

Opaque pigments heightened with gold and silver on paper; the horizontal composition depicting a young prince on a white steed galloping ahead, both the rider and the horse heavily bejewelled, the prince's turban typical of the Punjab hills and Northern Indian regions, the



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scene set within red and white rules, dark blue and pink borders with polylobed cartouches filled with ewers, floral bouquets, vases, basins and birds, mounted, framed and glazed, 32.1cm x 42.3cm including the frame.

£500-700

284

AN EQUESTRIAN PORTRAIT

Possibly Udaipur, Mewar, North Western India, late 19th century

Opaque pigments heightened with silver and gold on paper; the vertical composition portraying a heavily bejewelled, haloed local ruler on his chestnut steed in full parade attire with silver bell necklaces and braided mane, flanked by two attendants holding white fly whisks, the scene set against a vegetal green ground and encased within black, ochre yellow and white rules and bright red borders, the verso with twelve lines of washed black ink *Devanagari* inscriptions, 28cm x 22.5cm.

Provenance: Italian private collection since the early 2000s.

£500-700

285

AN EQUESTRIAN PORTRAIT OF A RAJPUT NOBLEMAN

Rajasthan, North Western India, late 19th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a Rajput nobleman on a black steed, wearing a black heron feather on his *sarpech* (turban ornament) and the typical black *dhal* (shield) on his shoulders, holding a golden staff, flanked by two foot attendants with white yak's tails fly whisks, mounted, framed and glazed, 46cm x 39cm including the frame.

£400-600



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286  
A LARGE EQUESTRIAN PORTRAIT OF MAHARAJA FATEH SINGH OF MEWAR (r. 1884-1921)

Rajasthan, North Western India, early 20th century  
Opaque pigments heightened with gold on paper; the large vertical composition portraying the Rajput ruler on a white steed, passing through a forest animated by a variety of birds, his turban held in place by an elaborate diamond and emerald-encrusted *sarpech* (turban ornament), the scene set within white and black rules and red borders, laid on board and backed at a later stage on accounting paper; 71 cm x 49.8 cm.

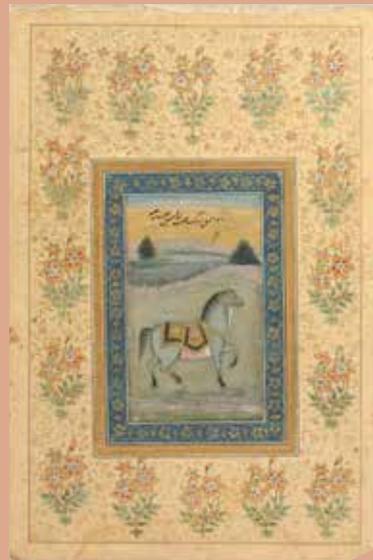
£1,200-1,800

287  
A MURAQQA PAGE ILLUSTRATED WITH IMAM HUSAYN'S HORSE *DHULJANAH*

Possibly Delhi, Provincial Mughal school, Northern India, late 18th – 19th century

Opaque pigments heightened with gold on paper; the vertical composition depicting Imam Husayn's *Dhuljanah* as a dappled grey horse, with a gold, dark blue and pink saddle decorated with floral and vegetal motives, gold reigns and harness, the scene set in a rocky hilly landscape, a black ink inscription in Urdu script attributing the painting to Imam Husayn's horse, framed within gold, white, green and orange rules and a floral album border with gold and red flowers, the verso with a few black ink marks, 47 cm x 31.6 cm.

£1,500-1,800



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288  
A STANDING PORTRAIT OF AN AFRICAN COURTIER

Deccan, Central India, 19th century

Opaque pigments on paper; the vertical composition depicting a white-clad standing courtier with pearl earrings facing his right, wearing an intricate white turban, holding a long *tulwar* (sword) in red scabbard with both hands, an encrusted push dagger tucked into his embroidered belt, the scene framed within red, yellow and green rules, 30 cm x 15.6 cm.

The composition and subject of this painting share a number of features with the well-known 17th-century portrait of Malik Ambar of Ahmednagar painted by Hashim (Victoria and Albert Museum collection, inv. no. IM.21-1925). The Ethiopian-born slave, originally named Chapu, made a quick career ascent shortly after his arrival in India, first as soldier; then as commander of the Nizam Shahi army and lastly, as Regent of the Ahmednagar Kingdom from 1600 until his death in 1626. Our painting is likely to have been inspired by portraits of Malik Ambar produced in the 17th century. Among the most recurrent features in his portraits, one can notice the white muslin shirt tight on the plump belly; the long *tulwar* in a red scabbard; the white turban; the red shoes, and the ornate belt worn on the low waist, all elements that appear in our painting as well.

£500-700



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#### THE MAHARAJA OF MEWAR AT PRAYER

Rajasthan, North Western India, mid-19th century

Opaque pigments, gold and silver on paper; the large horizontal composition depicting the Rajput ruler of Mewar and his court during a puja to Lord Krishna, the altar with the *murti* of the God playing the flute and his consorts in the centre of the painting flanked by two Brahmins officiating the prayer; the Maharaja seated on a velvet panel with large oval cushions on his sides placed over a Mughal-inspired summer floorspread with scrolling floral tendrils, behind the Maharaja the caste of the Brahmins, in front of him the *ksatriyas* (warriors) and behind them musicians and offering bearers, the scene taking place on a palatial terrace opposite a river animated by boats and fishes, the verso with an inscription in black ink *Takri* script, re-backed, mounted on a white cardboard frame, 38cm x 49.4cm excluding the frame

£3,000-5,000

290

#### AN ENCOUNTER AT COURT

Possibly Basohli, Pahari Hills, North India, 19th century

Washed opaque pigments and black ink on paper; the horizontal composition portraying a seated maiden receiving a lotus flower from a standing yellow-dressed, lotus-crowned male figure within a courtly architectural setting, probably a preparatory tinted sketch for a Krishna-Radha composition, 13.5cm x 19.5cm.

£600-800

291

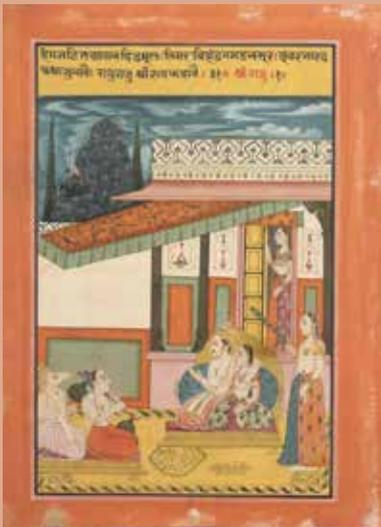
#### A PORTRAIT OF MAHARAJA JAGAT SINGH II OF MEWAR

Possibly Udaipur school, North Western India, late 19th century

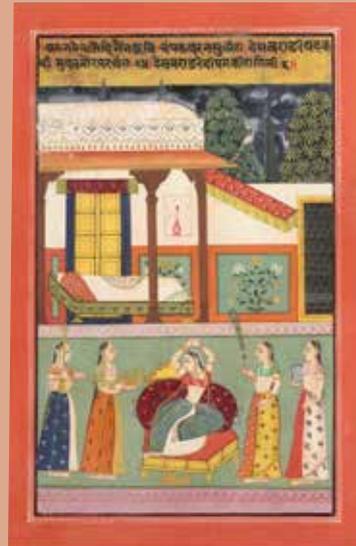
Opaque pigments, grey tones, black ink and gold on paper; the vertical composition a homage to Maharaja Jagat Singh II (1709 - 1751), dressed in courtly attire and heavily bejewelled, holding an encrusted *katar* (push dagger) in his sash, a long *tulwar* (sword) with golden handle and a *dhal* (shield) to his side, the verso with an inscription in black ink *Devanagari* script 'MAHARAJA JAGAT SINGH JI' and an ownership seal in Persian, the portrait set within grey rules and mounted on a cream cardboard, 39cm x 24.3cm including the frame.

For a very similar tinted drawing of Jagat Singh II, portrayed in the same attire and with similar turban ornaments and jewellery, please see Bonhams New York, 16 March 2015, lot 78.

£500-700



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#### A COURT GATHERING WITH MUSICIANS

North Western India, late 19th – early 20th century

Opaque pigments heightened with gold on paper; the vertical composition depicting an interior scene with a crowned ruler embracing a courtesan, entertained by two musicians, one playing the sitar and the latter, bull-faced, playing the bells, a standing attendant with a peacock feathers fan cooling them off, another attendant entering the scene from a yellow door; the architecture typical of Rajasthani paintings, at the top on an ochre yellow ground an inscription in black ink *Devanagari* script dedicated to Shri Ragu, framed within black and orange borders with white ruling, 30cm x 22cm.

£400-600

293

#### SIX SILVER REPOUSSÉ LIDDED BOXES WITH EROTIC SCENES

India, late 19th - early 20th century

Comprising a large rectangular lidded box, on a plain flat base, the lid with figural repoussé decoration consisting of an erotic scene in a traditional Indian interior; the sides with a continuous scrolling vegetal spray, 8cm x 10cm; and five smaller rectangular lidded boxes, with similar erotic scenes, possibly inspired by the *Kamasutra*, the sides as well with vegetal decorations, the largest 4.5cm x 10cm.

Provenance: in a private Swiss collection since the late 1970s.

£800-1,000

294

#### A COURTLY LADY'S TOILETTE

Malwa, Central India, late 19th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a courtly lady with her arms raised, resting on an oval cushion, four female attendants on her sides holding a sitar, a tray with cups and refreshing drinks, a peacock feathers fan and a mirror; the architecture of typical style with wooden columns, at the top on an ochre yellow ground a black ink *Devanagari* inscription with punctuation in red, framed within a red border; mounted on pink and white cardboard, 42.4cm x 32.4cm.

£400-600

295

#### TWO PORTRAITS OF A LOCAL RAJA

Northern India, late 19th century

Opaque pigments heightened with gold on paper; the two vertical portraits depicting a local ruler at court in two different moments, firstly seated under a canopy on a terrace, dressed in light blue *shalwar kameez* and gold-embroidered *payjama*, wearing a pointed crown studded with gemstones and holding upward a sword in its scabbard, 30cm x 25.5cm; and the latter scene similar; portraying the young and pensive ruler on a walk in the garden, dressed in bright orange attire and holding a mica card in his hand, 31cm x 26cm, each within dark blue and cream white borders.

£1,500-2,000

296

A NOBLEMAN FEEDING WHITE DOVES

Sawar school, Rajasthan, North Western India, late 19th century

Opaque pigments heightened with gold on paper; the vertical composition depicting a plump nobleman seated on a yellow floral spread, his golden sash and turban marking his status, feeding white doves on a courtly terrace, the scene set within later added grey-speckled cream borders, 25.6cm x 23.8cm.

£500-700

297

A GROUP OF ATHLETES PRACTISING MALLAKHAMBHA (POLE GYMNASTICS)

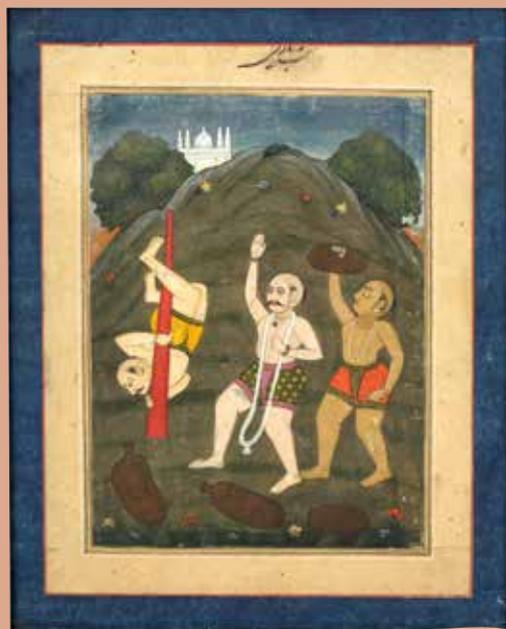
Rajasthan, North Western India, 18th century

Opaque pigments heightened with gold on paper; the vertical composition depicting three athletes practising yoga and gymnastics moves, the one on the far left hanging on a pole training in the typical Indian discipline called *Mallakhamba*, the scene set against a mountainous landscape, a white temple structure in the far horizon, the painting pasted onto simple paper with dark blue borders, mounted, framed and glazed, 28cm x 23.5cm including the frame.

£400-600



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298

AN ILLUSTRATION TO THE LANKA KANDA OF THE RAMAYANA: THE AWAKENING OF THE GIANT KUMBHAKARNA

Kangra or Guler; Pahari Hills, Northern India, late 19th - first quarter 20th century

Opaque pigments and gold on paper; the horizontal sub-sequential composition illustrating two scenes narrated in the *Lanka Kanda* of Valmiki's *Ramayana*, on the left the awoken giant asura Kumbhakarna holding a large golden pearl-studded mace and walking through the palace to the meeting hall to greet his older brother; the ten-headed King of Lanka Ravana depicted in the upper left corner; the scene on the right with Kumbhakarna in conversation with his army of demons, possibly delivering a last speech before setting off to fight Rama, Lakshmana and Sugriva's monkey army depicted under a tree on top of a mountain in the upper central portion of the painting, the composition set within golden rules and black borders, re-backed with ink-stained paper; mounted, glazed and framed, 23.5cm x 18.8cm excluding the frame.

The composition, built of sub-sequential scenes, and the specific subject of this painting are reminiscent of and possibly inspired by a well-known 1850 series produced in either Guler or Kangra focusing on the *Lanka Kanda*, in particular on the awakening and the appearance on the battle field of the *asura* Kumbhakarna. Two paintings of this series were successfully sold at auctions recently (Bonhams New York, 19 March 2018, lot 3095; and Christie's New York, The Collection of Paul Walter, 26 - 27 September 2017, lot 229). A third one is published in *Court Paintings from Persia and India*, Francesca Galloway, London 2016, p. 98, no. 36.

£1,500-2,000



298



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300



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**A KASHMIRI LACQUERED BRASS BOWL**

Kashmir, North India, 19th century

Of compressed circular shape, on a short circular foot, the exterior decorated with a large red-painted vegetal band with flowers, foliage and interlocking tendrils, encased within two gold geometric fretwork borders, the interior plain, 18.1cm diam. and 7.2cm high.

**£200-300**

300 λ

**AN INDIAN ARCHITECTURAL MINIATURE PAINTING BROOCH**

Possibly Company School, Delhi, North India, late 19th century

Grey tones and white wash (*grisaille*) on an oval ivory medallion, depicting the distinctive architectural setting of the Taj Mahal in Agra, mounted on a golden brooch setting, crowned by a thread of plain and spiky bubbles, in a later red leather case, 3cm x 4.3cm.

**£180-220**

301

**A THANJAVUR SILVER AND COPPER-INLAID BRASS BOWL**

Thanjavur (Tanjore), Tamil Nadu, Southern India, late 19th – early 20th century

Of rounded shape, the plain base gently convex, the exterior with oval medallions with repoussé silver figural decorations depicting the Hindu God of War, Skanda / Kartikeya, holding a spear in front of a peacock (his *vahana*), copper-inlaid rosettes and beaded bands further enhancing the exterior, 21.5cm diam.

**£400-600**

302

**A PALM-LEAF MANUSCRIPT WITH LACQUERED BOOK COVERS**

Possibly Ceylon, Sri Lanka, 18th - 19th century

Sinhalese manuscript on palm leaves, 105 dried palm leaves of non-illustrated religious discourses, possibly of the Buddhist doctrine transcribed from Pali, text on recto and verso, two binding holes per each leaf, bound between two polychrome lacquered wooden boards, painted in bright red, ochre yellow, green and black ink, with an interlocking and scrolling vegetal tendril motif interspersed with rosettes and pomegranate-shaped fruits, each page marked with a number and the wooden boards marked with the direction of reading '*deckel*' and '*unten*', 47cm x 6.8cm x 5cm.

The Tooth Temple in Kandy preserves an entire library dedicated to the Buddhist doctrine and rituals. Most manuscripts there contained are made of dried palm leaves and their lacquered wooden boards, always painted in the chromatic palette trio of red, yellow and green, match ours in design and decorative motifs.

**£300-500**



302

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303

A SMALL BURMESE REPOUSSÉ BOWL (THABEIK)

Possibly Rangoon, Burma (Myanmar), c.1900

Of globular shape, on flat plain circular base, with reinforced rim, the fine repoussé decoration consisting of a central band on the exterior narrating episodes from either a Buddhist tale, possibly the *Vessantara Jataka*, or a locally revisited version of the Hindu epic *Ramayana*, every scene with multiple human and demonic characters, dense with action and pathos, the background with natural landscapes, above the central band scrolling vegetal trellis, below it next to the base a band with lush palmettes, 15cm diam.

£600-800

304

TWO SILVER REPOUSSÉ LIDDED BETEL BOXES

Burma (Myanmar), late 19th - early 20th century

Comprising two lidded boxes, each of cylindrical shape, on a flat circular base, the lid gently convex, the larger decorated with bands of lush leaves, fretwork and geometric patterns around the body and a floral vegetal medallion on top of the lid, 8.5cm high; and the smaller with a grid pattern to the body and lotus medallion surrounded by a band of vegetal tendrils on top of the lid, 4.5cm high.

Provenance: purchased in Burma in the 1950s, in a UK private collection since.

£120-140



304

305

A GILDED LACQUER AND GESSO MANUSCRIPT STORAGE CABINET

Myanmar (Burma), 19th century

Of rectangular shape, resting on a plain wooden base, the three visible side boards with low relief plaques of gilt and lacquered figural and animal decoration, possibly scenes from the Buddhist *Jataka Tales*, narrating stories from the past lives of the Buddha, several scenes set in local wooden interiors with attendants and rulers, elephants, lions and horses depicted in the same scene side by side to the human characters, each panel depicting consecutive moments from the same history, framed within a beaded band with scrollwork, the interior painted in black with a fitted rectangular lidded case on the left hand-side, 40.5cm x 77cm x 44.5cm.

Provenance: Sotheby's London, 29th April 1993, lot 364, the Property of a Gentleman.

£1,200-1,500

306

A SILVER REPOUSSÉ BOX

Thailand or Laos, late 19th - early 20th century

Of rectangular shape, resting on four rounded feet, the lid and sides decorated with repoussé figural motifs including traditional dancers and deities from the local folklore, three lobed cartouches in the centre of three sides, possibly meant to be engraved and left unfinished, all against a background of lush scrolling vegetal tendrils, the outer frame with thick palmettes, the interior filled with a later-added wooden box, the base stamped with two Chinese silver hallmarks, 5cm x 17cm x 9.5cm.

£400-600



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**A SOUTH-EAST ASIAN LOBED SILVER PLATE**

Possibly Sri Lanka or Malay Archipelago, mid to late 19th century

Of circular shape, resting on a plain embossed base, the cavetto spreading to a lobed flattened rim, the centre engraved with a circular medallion with four hamsa ducks running after each other; the outer circular border with two pairs of makaras and two pairs of elephants against a lush and intricate background of vegetal tendrils, a band of fretwork to the rim, 30.5cm diam.

**£200-300**

308

**A HORSE-SHAPED GOLD-INLAID BETEL NUT CRACKER**

Malaysia or Indonesia, South East Asia, 19th - 20th century

Designed in the shape of a horse, the two conical tapering handles terminating in onion-shaped pommels and clad in gold foil, the two blades heightened with gold-inlaid Sino-inspired motifs, 18cm long.

**£400-600**

309

**FIVE BRASS BETEL BOXES**

Burma (Myanmar) or Malay Archipelago, late 19th - early 20th century

Comprising five lidded containers for betel leaves, each of different shape, some oval, some polygonal, the exteriors either finely engraved with star-shaped grid patterns, vegetal motifs and geometric fretwork, or plain, three with inner compartments separating the betel leaves from the areca nut or tobacco grind, the longest 14cm x 3cm.

Provenance: purchased by the current private owner in Indonesia when he was based there between 1976 and 1981.

**£300-500**



310



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311

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A MALAY SILVER LIDDED BETROTHAL BETEL CUP (*BER PINANG*)

Malay Archipelago, South East Asia, late 19th century

Of globular shape, resting on a hemispherical foot, with a short cylindrical neck, the globe divided in two parts, lid and base, to accommodate betel offerings as per the Malay betrothal tradition, the exterior finely engraved with interlocking floral scrolls framed within leafy vines and lush palmettes, a stylised lotus flower at the top of the lid, the interior plain, 16cm diam. and 23.4cm high.

£400-600

311

TWO BURMESE DHA SWORDS

Burma (Myanmar), late 19th - early 20th century

Comprising two Burmese dha swords, the first with a single-edged silver-inlaid steel blade, the hilt of typical cylindrical shape and made of nielloed silver; the blade and handle decorated with figural motifs depicting traditionally clad Burmese dancers, warriors, a sacrificial ceremony and mythical figures of the local folklore, the spine with a silver-inlaid zig-zag motif, the pommel missing, 78cm long; and another sword with silver and red-lacquered scabbard and handle, the single-edged steel blade flat and with a wide terminal, possibly for ceremonial use only, the scabbard silver fittings decorated with the typical beaded, braided and stringed motif, the pommel gadrooned, 80.5cm long including the scabbard.

Provenance: purchased by the vendor's grandfather whilst he was working and living in the British Raj (between 1895 - 1920), brought to UK at the end of his service in the 1920s - 1930s and then passed on by descent to the present vendor.

£500-700

312

A MALAY LIDDED BETROTHAL BETEL CUP (*BER PINANG*)

Malay Archipelago, South East Asia, late 19th century

Of globular shape, resting on a tall splayed foot, the globe divided in two parts, lid and base, to accommodate betel offerings as per the Malay betrothal tradition, the exterior with two bands of repoussé lobed cartouches amidst scrolling vegetal tendrils, a stylised lotus flower at the top of the lid filled with more vegetal sprays and a kris dagger with its scabbard, the interior plain except for a small roundel filled with floral scrolls to the centre of the base, 15cm diam. and 16.4cm high.

£200-300



Artistic Exchanges in the Land of the  
Ganges: 19th-Century England  
and India in Conversation



# Property of a Private London Collector

313 λ

## FOUR INDIAN IVORY MINIATURES WITH FEMALE PORTRAITS

Delhi, Madras and Patna, India, 19th century

Comprising a profile portrait of an elegant Western woman, dressed with lavish Indian garments according to the local high-class fashion, the fair skin, the blue eyes and the light hair colour betraying her foreign origin, her Indian jewellery normally associated with weddings, possibly hinting at the miniature as a wedding gift, set within an oval glazed copper medallion and backed in brown velvet, 9.5cm x 6.5cm; a three-quarter view of a curly dark-haired woman depicted in a palatial interior overlooking the sea, a ship in the distance possibly hinting at the location, a harbour city, or linking the subject or commissioner to trade and the East India Company, set within a brown velvet lined, glazed black leather box, 9.5cm x 8cm; and two oval portrait miniatures with motherly scenes, an Indian mother feeding her child sitting on a Western-inspired chair, mounted, glazed and framed, 12.8cm x 11.8cm including the frame, and an unframed miniature with a dark-skinned Indian woman holding in her arms a fair-skinned and blue-eyed child, signed M.L., the back inscribed in French Madras and Indienne, 6cm x 5cm.

For further information on this lot, please see the full cataloguing entry on our website.

£400-600

314 λ

## THREE INDIAN IVORY MINIATURES WITH MALE PORTRAITS

Northern India, 19th and 20th century

Comprising a squared ivory miniature portrait depicting a Western gentleman dressed in Indian garments with a Kashmiri shawl on his shoulder and a white Pashtun-style turban, holding a letter in his hand with a seal, now faded, seated near a window overlooking the sea, a ship in the distance, 13.3cm x 10.2cm; and two oval miniature portraits, the first depicting a young prince or ruler in ceremonial attire, fully bejewelled, signed to the right E. Wa[...].ronek, mounted, glazed and framed, 9.8cm x 6.4cm excluding the frame, the latter with an elderly Sikh man wearing a Western dark suit with tie and a light blue turban, mounted glazed and framed, 7.5cm x 6cm including the frame.

£400-600

315 λ

## A PORTRAIT ON IVORY OF CHIKKA VIRA RAJENDRA, THE LAST RULER OF COORG (R. 1820 - 1834)

Mysore (modern-day Karnataka), South Western India, early 19th century

Opaque pigments on ivory, the vertical composition depicting a full-length standing portrait of the Raja Chikka Vira Rajendra, the last ruler of the Coorg (Kodagu) kingdom (r. 1820 - 1834 deposed), dressed with tight black trousers and a fine white muslin shirt, a red belt around his waist, an encrusted crescent-shaped pendant around his neck and a Western-inspired hat, possibly imitating British officials's helmets in India, walking with a stick in a verdant landscape, mounted, glazed and set within an ivory frame marked with the letter 'D' at the top, accompanied by a handwritten provenance letter to the back, 20.3cm x 14.2cm including the frame.

According to the entry in the Encyclopaedia Britannica, Coorg was an independent kingdom from the 9th century onward. The Ikkeri Nayakas, a Hindu dynasty from the Shimoga district in Karnataka, ruled this kingdom almost continuously from the late 15th until the late 18th century, when Coorg was occupied by the neighbouring Mysore kingdom. The Coorg Kingdom was restored by the British and became a protectorate of British



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India on 26 October 1790. The last Raja of Coorg, Chikka Vira Rajendra, the subject of our miniature, was deposed by the British in 1834. After the deposition, Vira Rajendra spent some years in Benares and eventually chose to move to England in 1852 with his daughter Gaurama to plead in court for the return of his wealth. He died on 24 September 1859 in London and was buried in the Kensal Green Cemetery. The lot is accompanied by a handwritten provenance letter stating that the miniature, the work of an Indian artist, once belonged to Miss Wheeler (late Matron of Stafford). It came into her possession from her father; the Lieutenant Wheeler of the 48th Regiment of Northampton-shire, who looted it with the taking of Raja's palace ordered by the Brigadier Lindsay in April 1834.

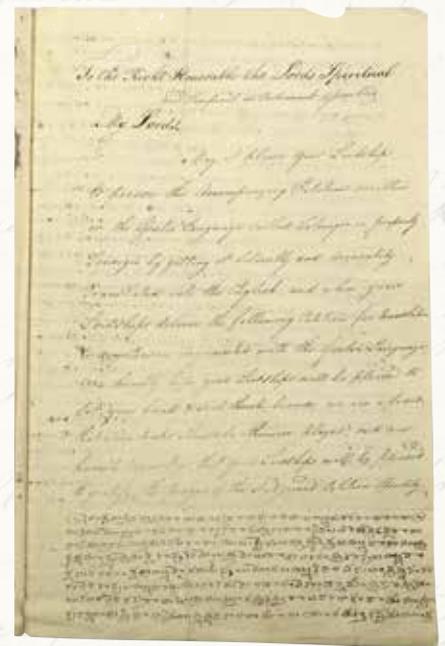
£800-1,200

A TELUGU PETITION LETTER OF ADDEPALLI RAMASWAMI WITH AN ENGLISH INTRODUCTORY STATEMENT ADDRESSED TO THE HOUSE OF LORDS

England and South India, dated 2nd August 1814

Black ink on cream-coloured paper, 15ll. of cursive English script and 43ll. of Telugu script, the first page with the portion of the original address to the *Right Honorable the Lords Spiritual and Temporal in Parliament Assembled in London*, on laid paper watermarked with the East India Company bale mark (VEIC, Vnited East India Company) in its 18th-century format, two stamps, a circular black one dated 1814 and number '21', the latter red with the Royal Crown insignia at the top, a later annotation in pencil at the bottom of the page *Mahomedan Petition in Gentoo language, Telugu, spoken in South India*, the covering letter in English requesting a faithful and accurate translation of the Telugu letter and setting a seal to the document to authenticate it, on laid paper watermarked *J Whatman 1809*, held inside a document box with the Newberry Library Chicago seal, 31.7cm x 20.2cm the letter.

Provenance: purchased from the Newberry Library in Chicago (old inventory no. ORMS 757) in 1995.



Detail of the front page

This document is a rare and interesting example of Anglo-Indian interactions before the Mutiny in 1857 and the establishment of the British Raj (1858 - 1947). The paper of the letter presents two different watermarks. The address area clearly shows the VEIC (Vnited East India Company) bale mark in its oldest format, commonly used in the 1700s. This consists of the initials of the Company within a heart, tiered by two flanches and crested with a '4'. The second watermark is that of the famous English paper-maker J. Whatman, established in the 1750s in Maidstone, Kent. The first mill was called Turkish Mill and it was active until the end of the 18th century. In 1804, J. Whatman paper production was moved to Springfield Mill, also in Maidstone, Kent. Here, the paper-making industry progressed and continued successfully for another 150 years. The date in our watermark is indicative of the second stage of Whatman paper manufacture, the one produced in the Springfield Mill.

Throughout history, it seems that Whatman paper gained particular respect and favour with Heads of State and world leaders. According to the company archives, Queen Victoria chose Whatman paper for her personal correspondence. It should thus not surprise us that this paper is being used for an official letter addressed to the House of Lords. The content of the petition letter is also worthy of mention. Firstly, the English covering letter provides the reader with a series of relevant information. The foreign language of the letter is called *Gentoo*, an Anglo-Indian term used in the

17th and 18th centuries to identify the language of the indigenous people of India, specifically the Telugu-speaking people of the Madras province (now the Andhra region). The etymology is unclear, but it probably derives from the Portuguese term *Gentio* (native, indigenous). Secondly, the requests to the House of Lords to translate the document literally and accurately and to add a seal to the official translation in case "*tricks should be otherwise played*" is revealing and significant, possibly hinting at some hard feelings felt towards the locals that were widespread in India around this time.

The translation of the Telugu text confirms the nature of the document as a plea of help by Addepalli Ramaswami to the House of Lords, stating that the immigrants from Hyderabad, likely to be of Muslim faith, were causing great sufferings to the *Kapu* caste, a social grouping of agriculturists and cultivators local to the region of Andhra Pradesh. The letter also reveals that the *Kapu* people and the Hyderabadis had clashes in the past, which were settled by the local kings. Mr. Ramaswami thus begs the House of Lords to take on the role of the past rulers and to assist the autochthonous caste restoring the peace over their lands.

A full translation of the letter is available. If interested, please contact the Head of Sale directly.

£800-1,000



317

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**A HARBOUR SCENE WITH A BURNING MERCHANT FLEET**

Possibly Jaipur, Rajasthan, North-Western India, mid to late 19th century  
 Opaque pigments and gold on laid paper; the horizontal composition depicting a bay view on the right with a burning merchant fleet, the bright red and gold flames on the ship an attempt to realistic portraiture, several smaller boats approaching the burning fleet to move and rescue the merchandise, on the left an Indian view of a European-like city, possibly Venice with the Grand Canal and gondoliers, the scene animated by several characters dressed in European fashion on horse, chariot and boats, within dark blue borders, the back plain, mounted on a white cardboard frame, 23.4cm x 38cm excluding the mount.

Provenance: from the collection of the late Hans Peter Kraus (12 October, 1907 – 1 November, 1988).

Engravings and prints of European cities proved to be a popular source of inspiration for Indian artists since the Mughal times. It is likely that this rather whimsical city and bay view was inspired by one of them. That said, it is also worthy noting that the figures and the boats, animating the scene, show a clear influence from 19th-century Chinese bay views and Coromandel screens. This painting is similar in spirit to two imaginary architectural scenes from late 18th-century Jaipur, illustrated in L. Leach, *Mughal and Other Indian Paintings*, London, 1995 nos. 7.87 and 7.88, pp. 754-755.

**£3,000-5,000**

318

**A GOLD KOFTGARI DISH WITH THE IRISH COAT OF ARMS *QUIS SEPARABIT***

North India, 19th century

Of circular shape, on straight circular foot, the rim reinforced, the dish fully decorated with a triumph of gold-inlaid (*koftgari*) scrolling tendrils and vegetal motifs, the centre inlaid with the Irish coat of arms *Quis Separabit* (Who will separate us?) and the inscription in English *5th Royal Irish*, the motto usually associated to the Order of St. Patrick and to a number of British Army guards such as Royal Dragoon Guards, Royal Ulster Rifles and the Irish Guards, the back inlaid in silver with crisscrossed patterns, 20.5cm diam.

**£250-350**



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**A CARVED WOODEN BOX**

Possibly Kolkata (Calcutta), West Bengal, Eastern India, first half 19th century

Of rectangular shape, resting on a flat plain base, the lid and sides finely carved with concentric bands of floral and vegetal sprays, the centre of the lid with Chinese-inspired geometric fretwork surrounding a strip of floral tendrils and a mother-of-pearl-inlaid roundel, the interior of the lid carved with a nasta'liq calligraphic inscription divided in two sections, dedicated to the Nawab Khan (John) Peach Macwhirter Sahib Bahadur, 40cm x 28cm x 14cm.

John Peach Macwhirter was born in Calcutta in 1820. After a brief period in England, he returned to India in 1841 and was soon appointed deputy governor of Calcutta. In 1846, he married Anne Harriet Clarkson in Simla and by 1848, he became the deputy collector in Moradabad. He sadly lost his life in the turmoils following the Mutiny, on 11th May 1857.

**£400-600**

320

**FOURTEEN STUDIES OF INDIAN BIRDS ON MICA ROUNDELS**

Possibly Kolkata (Calcutta), West Bengal, India, late 19th century

Opaque pigments on mica, comprising fourteen roundels with different birds autochthonous to the Indian Subcontinent, from the barn owl to the blue kingfisher; from the red-breasted parakeet to the Oriental magpie, depicted in their natural habitat, all mounted between two glass sheets and set within a wooden concertina frame, 118cm x 40cm.

**£1,500-2,000**



320



Detail of the interior ivory plaque



Detail of the exterior ivory plaque

321 λ

#### A FINE IVORY AND BONE-INLAID STATIONARY *SECRETAIRE*

Possibly Gujarat, North-Western India, dated 1842

Of stepped rectangular shape, on a tall bulbous leg resting on a tripod with volute-shaped feet, the balustrade-like base rising to a larger stationary *secretaire* top, the interior divided in a number of drawers, tool cases and secret compartments with ivory handles, the screwed-in pole securing the table to the leg enhanced with a wooden pommel with an ivory plaque engraved with the 18th-century-designed East India Company balement, a heart-shaped figure surmounted by the numeral four and containing the initials of the company, the inner part of the lid lined in red velvet, the exterior decorated with bone and ivory marquetry work consisting of vegetal and floral sprays, in the centre an ivory roundel with the name of *Lieutenant General H. Gough* and the date 1842, 79cm x 36.5cm x 25.5cm. Provenance: Mitchell's Fine Art Auctioneer & Valuers, *Antique and Fine Arts*, 27 November 2019, lot 1943.

According to the *Encyclopaedia Britannica*, Sir Hugh Gough (1779 - 1869), also called Baron Gough (1846-49) or 1st Viscount Gough (from 1849), was an eminent British soldier who played key roles in a series of game-changing wars involving Britain in the first half of the 19th century, such as the Peninsular War (1808 - 1814), the First Opium War (1839 - 1842), and the First and Second Anglo-Sikh Wars (1845 - 46 and 1848 - 49). On 18 June 1841, he was promoted to the rank of Lieutenant General in India and in China ("No. 19989", *The London Gazette*, 18 June 1841, p. 1583) and in 1842, he commanded the British forces at the Battle of Chapu in May and at the Battle of Chinkiang in July. Upon his return to India after the Treaty of Nanking, he was appointed the title of Baronet on 1 December 1842. It is likely he commissioned this *secretaire* in India as a commemoration and memorandum of a successful year in his personal and military career:

For more information on Sir Gough, please visit the website entry of the *Encyclopaedia Britannica*: <https://www.britannica.com/biography/Hugh-Gough>.

£5,000-7,000



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A MOULD-BLOWN CUT CLEAR GLASS HUQQA BASE MADE FOR THE INDIAN EXPORT MARKET

England, second half 19th century

Of typical bell shape, resting on a large circular base, with flared sides and a narrow cylindrical neck with an old copper mount, the body embellished with cut decoration consisting of star-shaped designs, wavy pattern, the base rim scalloped, the centre of the base with a lotus-shaped flower head, unmarked, 20.5cm high.

£400-600

323

A CLEAR BRILLIANT-CUT GLASS DECANTER WITH SAUCER MADE FOR THE INDIAN EXPORT MARKET

Stourbridge, England, second half 19th century

Of pyriform shape, resting on a circular gently splayed foot, rising to a faceted flared neck with an everted circular mouth, the body decorated with the typical 19th-century brilliant or diamond-cut in decreasing size from the bottom to the top, the base cut with a stellar motif, the now missing stopper once mounted on the remaining bulbous silver stopper head, with openwork floral decoration and a thin chainlet, 27.2cm high; the circular saucer decorated with similar patterns, 19cm diam.

The design and decoration of this glass decanter are reminiscent of mid- and late 19th-century British glass manufactures produced for the Indian export market, specifically in the centres of Stourbridge and Birmingham with the renowned firm F. & C. Osler: The Osler firm was founded in Birmingham, England, in 1807 and by the mid-19th century, it had already become the largest European company that supplied glass objects to India, including but not limited to light fittings and large pieces of furniture. A bulbous clear brilliant-cut glass rosewater sprinkler at the Metropolitan Museum of Art, New York, (inv. no. 2016.90a-c), attributed to the Osler manufacture, presents the same design and decorative vocabulary of our decanter: The MET example is also unmarked, as is ours. This leads to indicate at least a similar dating and a kindred production centre, if not F. & C. Osler; most certainly Stourbridge, another great centre of British glass manufacture in the 19th century. For further information on F. & C. Osler and British glass export to India in the 19th century, please read the manufacture profile page on the Corning Museum website (<https://www.cmg.org/article/f-c-osler>).

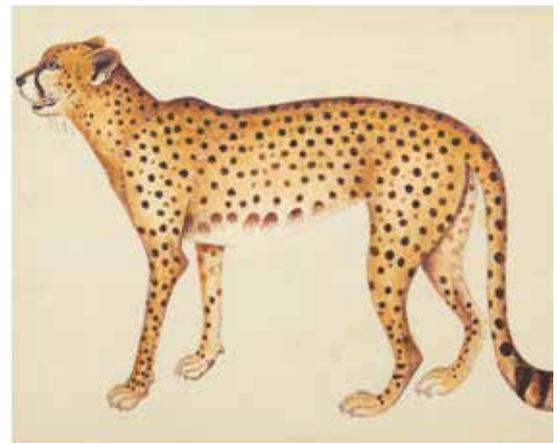
£400-600



322



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A STUDY OF AN INDIAN BARN OWL (*TYTO ALBA*)

Possibly Kolkata (Calcutta) or Patna, Company School, Bengal, Eastern India, first half 19th century

Opaque pigments on paper; the vertical composition depicting a study of an Indian Barn owl, perched on a branch in its natural habitat, on a blank ground, the verso with an erroneous inscription in black ink *White Owl*, the laid paper watermarked *IHS VILLEDARY*, mounted on a cream cardboard frame decorated with brown and faded blue rulings, 72.5cm x 54.4cm including the mount.

The watermark *VILLEDARY* is normally associated with the French paper maker Jean Villedary. His watermark covers a period of 150 years. Most specifically, it was in use from 1668-1758 in France in the mills of Angoumois, Vraichamp, Beauvais or La Couronne. Later on, from 1758-1812, the production moved to the mills of Hattem, Gelderland, in Holland. It is plausible that the paper could have reached Bengal during the time the region was a Dutch colony (1627 - 1825).

£1,200-1,800



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A STUDY OF A CHEETAH AFTER THE IMPEY ALBUM

Possibly Kolkata (Calcutta), West Bengal, Eastern India, late 19th - 20th century

Opaque pigments on woven paper; the horizontal composition depicting a cheetah standing on four paws, the muzzle half open showcasing its fangs, the body tense and long-legged, the depiction faithful to the renowned *Cheetah* of the late 18th-century Calcutta *Impey Album* painted by the Company School master Shaikh Zain Ud-Din on laid paper; on a plain background in line with the European tradition of natural history prints, mounted, framed and glazed, 40cm x 47cm including the frame.

For further information on the *Impey Album* and the *Cheetah* painting, please see W. Dalrymple, *Forgotten Masters: Indian Painting for the East India Company*, London, 2019, p. 51.

£2,000-3,000

326

FOUR STUDIES OF BIRDS IN THEIR NATURAL HABITAT

Kolkata (Calcutta), Company School, West Bengal, Eastern India, late 19th - early 20th century

Opaque pigments on cardboard, comprising four vertical compositions of studies of birds in their natural habitat, each study with a different species from red woodpeckers to green parakeets, three studies with male and female exemplars, the parakeet on its own, the fauna consistent with their foreign origin, the background left blank, the details of their plumage consistent with Company School paintings' attention to naturalistic rendering of Indian fauna and flora, each 53.5cm x 38.4cm.

In the late 18th century, Indian painters developed a new interest in the nature surrounding them thanks to the commission of several drawings and watercolours from the East India Company officials. Most zoological drawings of this period display a white background, an inspiration the Indian painters had drawn from European natural history prints of the 18th and 19th centuries. This choice went against the Mughal pictorial tradition, in which the background normally presented landscapes or interior settings,



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and it created a true hybrid artistic style. The ornithological studies in our lot share the artistic style of the *Impey Album*, produced in Calcutta in the late 18th century. The attention to minute details and the use of gem-like highlights and brilliant colours to create life-like drawings are distinctive features of the Calcutta school. Though later, our lot seems to have been inspired by the *Album* and by his master's brush, Shaikh Zain Ud-Din, showcasing the popularity and long-lasting success these drawings encountered in India among Western travellers and clerks. For more information on the *Impey Album* and the Calcutta school, please see William Dalrymple, *Forgotten Masters: Indian Painting for the East India Company*, London, 2019, chap. 2.

£1,500-2,000

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A STUDY OF A LOTUS FLOWER (*NELUMBIUM SPECIOSUM*)

Company School, possibly Kolkata (Calcutta), West Bengal or Southern India, first half 19th century

Watercolour, pen and ink on woven paper; the vertical composition depicting a masterful rendition of a blooming lotus flower; the national flower of India, on the lower right corner the Latin name of the specie, the pictorial technique mixing Western-inspired botanical drawings with local aesthetics focusing on the overall achievement rather than on the need for scientific accuracy, mounted and framed on a white cardboard panel, 45.3cm x 31.5cm.

This drawing by an unidentified Indian watercolourist comes from a period when there was a surge of interest in botany in India. This drew a number of great botanists to the region, where they helped establish what later became an artistic genre often categorised under the broad umbrella term of '*Company School*'.

£800-1,200

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A QUANTITY OF ISLAMIC AND INDIAN ART REFERENCE BOOKS

For the full list, please see our website.

£200-300

# The Lure of the East: Three Important Orientalist Paintings from a Private London Collection



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SUNSET OVER THE NILE

John Varley Jr. (British 1850–1933)

Oil on canvas, signed and dated *John Varley 1902* (lower left), 127cm x 76cm.

Varley Jr. had a passion for sailing, and in 1874 he built his own yacht and sailed to Egypt, where he remained for two years painting life in the country, especially vignettes of Cairo. Some of Varley Jr.'s paintings of Egypt reflect his interest in maritime pursuits and show the distinctive riverboats that dot the Nile. The boats in the present work are to be *feluccas*, small vessels with distinctive lateen sails, used by traders on the Nile to this day.

**£5,000-7,000**



330

330  
THE VALLEY OF THE KINGS, THE TEMPLE OF HATSHEPSUT, DJESER-DJESERU

Augustus Osborne Lamplough (British 1877-1930)

Watercolour, signed *Augustus Osborne Lamplough* (lower left), 62cm x 94.5cm

**£400-600**



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331  
BEDOUIN TRAVELLERS IN THE DESERT

Augustus Osborne Lamplough (British 1877-1930)

Watercolour, signed *Augustus Osborne Lamplough* (lower left), 49cm x 73cm.

**£400-600**

## AUCTION CALENDAR

### APRIL

**15** Wednesday  
Interiors, Home & Antiques  
including Fine Rugs & Carpets

**21** Tuesday  
Modern & Post-War British Art

**22** Wednesday  
Aeronautical & Transport

**28** Tuesday  
From the Curious to the  
Extraordinary

### MAY

**5** Tuesday  
Interiors, Homes & Antiques

**11** Monday  
Rare Books & Works on Paper

**12** Tuesday  
Photographica

**18** Monday  
Asian Art

*Please note that auction dates are subject to change.*



## 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 above-mentioned 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 commission 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 EU 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. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

- (a) have registered to bid with an address outside of the EU; and
- (b) export the lot from the EU within 30 days of collection for \* lots and 3 months of collection for all other lots and immediately afterwards provide us with satisfactory proof of export.
- (c) Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our Finance team. A processing fee of £35.00 per invoice is charged to check shipping/export documents.
- (d) No VAT amounts or Import VAT will be refunded where the total refund (after deducting the processing fee) is under £35.
- (e) If you are re-exporting a \* lot outside of the EU, you must either use Chiswick Auctions Ltd TA Shipper or arrange for us to transfer the TA from our shipper to your own TA or bond account.

### 4.3 Taxes

The Buyer is responsible for paying VAT on any Lot, above hammer price and Buyer's premium. The rate applicable shall be the legal rate at the date of the sale.

Goods such as books and antique books, music, maps and charts etc. are subject to zero-rated VAT.

In addition, any import taxes that may be incurred shall be paid by the Buyer above hammer price, VAT and Buyer's premium. The present paragraph applies in particular to imports within the United-States and Australia. The Buyer is advised to verify such matters prior to the sale.

### 4.4 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%

### 4.5 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 charge interest at 4% per annum above the base rate of Lloyds Bank Plc.
- 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.

#### 4.6 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).

#### 4.7 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.

#### 4.8 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.

#### 4.9 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.

#### 4.10 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.

#### 4.11 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  $\lambda$  are subject to CITES regulations.

#### 4.12 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.

#### 4.13 Warranties

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

#### 4.14 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 unmounted 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 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 unnamed 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.

• AUCTIONS •  
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