



CHISWICK
AUCTIONS

Islamic & Indian Art

Friday 28th April, 2pm

100



A CHASED SILVER CUP WITH GRAPEVINES
Possibly Sasanian or Early Islamic Iran, ca. 500
- 750 AD A CHASED SILVER CUP WITH
GRAPEVINES

Possibly Sasanian or Early Islamic Iran, ca. 500
- 750 AD

Of inverted hemispherical shape, with curved cavetto and straight rim, the interior decorated with a profusion of chased and *repoussé* motifs encased within beaded bands including a central quatrefoil medallion, encircled by lush scrolling vines with ten ripe grape bunches, and a heart-shaped foliate crown below the rim, with a later-added rectangular small handle pinned to the rim, 14cm diam. and 3.5cm high.

The grape-related decoration on this cup could provide a hint to the use it served in the past. Indeed, in Sasanian times, cups and ewers used to drink and serve wine during banquets often presented grapevines, vine trellis, and even grape harvesting scenes hammered in relief. Vines were also understood as symbols of eternal life, and bear a connection with Zoroastrian beliefs.

The lack of gilding in the present example suggests that the cup was most probably used in a domestic environment, rather than in a courtly gathering. Its specific combination of shape and decorative programme links it to the repertory of Sasanian silverware produced from the late 5th century onward. This period saw the rise of a provincial aristocracy not directly connected with the court and thus, free to commission tableware with iconography inspired by a greater variety of models, including Dionysiac themes and early Byzantine motifs rooted in both the Mediterranean and Central Asian worlds (M. Aimone, *The Wyvern Collection: Byzantine and Sasanian Silver, Enamels and Works of Art*, 2020, p. 220). For further comparison and reference, please see two Sasanian vessels with grape-themed decorations in the Wyvern Collection, illustrated in the above-mentioned publication by M. Aimone (cats. 56, p. 214 and 58, p. 220), and also a late Sasanian or Post-Sasanian vase in *Iran: Five Millennia of Art and Culture*, exhibition catalogue, 2021, p. 127, fig. 5.

£1,000-1,500

101



A SMALL EARLY ISLAMIC SILVER BOWL
Possibly Iran, late 6th - 8th century A SMALL
EARLY ISLAMIC SILVER BOWL

Possibly Iran, late 6th - 8th century
Of shallow rounded shape, resting on a circular, gently concave base, with curved cavetto and slightly everted rim, the interior of the cavetto featuring a crown of rosette heads hammered in relief, 13cm diam. and 4cm high.

The shape and style of this bowl constitute the bridge between Pre-Islamic metal vessels and early Islamic ceramic bowls produced in the Iranian territories. The rosette heads are still drenched in Classical influence, reminiscing Achaemenid and Sasanian plates and cups, but the simplicity and stiffness of the design suggest a later period of production, possibly corresponding to the time when Iranian craftsmen were still adjusting to the newly founded Islamic order.

£500-700

102



A PIERCED AND ENGRAVED BRONZE
INCENSE BURNER ('OUD SUZ) Khorasan,
Eastern Iran, 10th century A PIERCED AND
ENGRAVED BRONZE INCENSE BURNER
('OUD SUZ)

Khorasan, Eastern Iran, 10th century
Of composite shape, with a cylindrical well and flat bottom, resting on three legs of rectangular section with sloping feet, surmounted by an openwork semi-dome engraved with grooves simulating ribbing on the back, the front part shaped as a trilobed arch waisted at the bottom, two flat bird heads displayed on the sides of the central cusp surmounted by a faceted, bulbous finial, the lower body engraved with a Greek cross in the centre and repeated twice more amidst three rectangular epigraphic cartouches of bold Kufic script with wide, conical letter slants, the semi-dome engraved with scrolling vegetal meanders and a short wavy band at the top, 8cm diam. and 17.2cm high.

An almost identical example is illustrated in A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World: 8th - 18th centuries*, 1982, pp. 42 - 43, cat. 3, inv. no. M.78-1957. Vessels like the present lot appear to have been a standard type of Iranian incense burner for at least two centuries in the Medieval period. The decorative repertoire of our lot can be encountered on a number of Khorasanian bronzes, except for the three puzzling Greek crosses on the lower body.

According to Annabelle Collinet, the presence of aviary motifs at the top of this kind of incense burners could be linked to their use in prophylactic and occult practices. Indeed, in Persian culture, birds were often used to represent the human soul. The location of the bird, then, is not casual: lightened by the fire, lifted by the smoke, and purified by the incense essences, the soul rises to the sky in a newly blessed state (A. Collinet, *Précieuses matières: Les arts du métal dans le monde iranien médiéval*, Louvre, 2021, pp. 252 - 253, cats. 57 and 58).

£1,000-2,000

103



AN UNGLAZED POTTERY JUG WITH INCISED DECORATION Possibly Syria, 12th - 13th century AN UNGLAZED POTTERY JUG WITH INCISED DECORATION Possibly Syria, 12th - 13th century
Of globular shape, resting on a narrow circular foot, rising to broad shoulders, a narrow waist, and a slightly tapering cylindrical neck, with an applied curved handle on the side, the waist incised with a frieze of dense fish-scale motifs with minute puncture marks, the neck decorated with concentric lines and three horizontal bands of honeycomb design, 22cm high.
£400-600

104



THREE UNGLAZED EARTHENWARE WATER JUG FILTERS Fustat, Fatimid Egypt, 10th - 12th century THREE UNGLAZED EARTHENWARE WATER JUG FILTERS

Fustat, Fatimid Egypt, 10th - 12th century
Comprising three unglazed, incised, and pierced filters, once possibly used at the junction of the body and neck of unglazed jugs, each of a similar circular shape, set in the middle of raised, flared walls, the largest decorated with a sunburst medallion in-filled with an irradiating rosette, 10.5cm outer diam.; another with a stylised Arabic Kufic inscription, possibly reading '*al-Jalal*', one of the 99 names of Allah, 6cm outer diam.; and the smallest with an abstract interlaced stellar motif, 4.5cm outer diam.

Two filters in the present lot show a strong affinity to Fustat unglazed filters in the al-Sabah collection at the Kuwait National Museum (inv. nos. LNS 448 C and LNS 427 C). Although several hundreds of filters have survived, very few are still attached to their original, complete jugs, making scholars wonder how these filters were actually produced and inserted in the jugs. Oliver Watson suggests that each filter was probably cut from a flattened piece of clay, and semi-dried so that it would be strong enough to handle and set into the neck of a jug as the throwing proceeded (O. Watson, *Ceramics from Islamic Lands*, 2004, p. 132).
£2,000-3,000

105



TWO MOULDED EARLY ISLAMIC POTTERY OIL LAMPS Possibly Syria or Iraq, 8th - 10th century TWO MOULDED EARLY ISLAMIC POTTERY OIL LAMPS

Possibly Syria or Iraq, 8th - 10th century
Comprising a monochrome brown-glazed oil lamp with alternating heart-shaped motifs, and an unglazed oil lamp with Arabic Kufic inscriptions reading the name of Allah, each of typical compressed drop-like shape, with a circular opening at the top and an elongated rectangular spout on one side, on the opposite side the protruding terminal of a once-present handle, now missing, the largest 10.5cm x 7.5cm.

£600-800

106



A FREE-BLOWN COLOURED GLASS DOUBLE BALSAMARIUM IN THE FORM OF A CAMEL Syria, 7th - 8th century A FREE-BLOWN COLOURED GLASS DOUBLE BALSAMARIUM IN THE FORM OF A CAMEL Syria, 7th - 8th century

Of zoomorphic form, designed as a quadruped bearing burdens, most probably a camel, with a double cylindrical flask resting on the animal's back, decorated with applied coils, the camel featuring a flattened, protruding muzzle, and a long, upward-turned tail, a truncated ring handle applied at the top of the first flask, 8.2cm high.

Two similar 'cage' animal flasks, also called animal or horse *balsamaria*, were successfully sold at Christie's London, 8 October 2010, lot 194; and *Ancient Glass from the Shlomo Moussaieff Collection*, 6 July 2016, lot 304. For further reference, please see S. Carboni and D. Whitehouse, *Glass of the Sultans*, 2001, pp. 112 - 113.

£400-600

107



A MINIATURE WHITE AND PURPLE MARVERED GLASS JAR Egypt, 10th - 12th century A MINIATURE WHITE AND PURPLE MARVERED GLASS JAR

Egypt, 10th - 12th century
Of compressed bulbous shape, resting on a short circular foot, rising to a wide waist, narrow neck, and everted rim, the purple glass body marvered with white threads in a radiating chevron pattern, 4cm high.

£400-600

108



TWO EARLY ISLAMIC GLASS FRAGMENTS
Egypt, 11th - 12th century and late 13th - 14th
century TWO EARLY ISLAMIC GLASS
FRAGMENTS

Egypt, 11th - 12th century and late 13th - 14th
century

Comprising a fragment of stained, copper lustre-
painted Fatimid glass, with a convex central
boss and raised walls, featuring a double frieze
of overlapping spirals, 11cm x 8cm at widest
points; and a smaller fragment of polychrome-
enamelled Mamluk glass, with a stylised Kufic
calligraphic band, painted in light blue, reserved
against a white scrolling ground with red
highlights, 9.3cm x 4cm at widest points.

The spiral motif on our stained Fatimid glass
fragment is analogous to a frieze decorating the
waist of a Fatimid bowl, dating to the 11th - 12th
century, in the British Museum collection (acc.
no. OA1902.5-17.2), also illustrated in S.
Carboni and D. Whitehouse, *Glass of the
Sultans*, 2001, p. 220, cat. 109.
£300-500

109



FOUR SMALL POTTERY VESSELS Possibly
Iran and Syria, 10th - 12th century FOUR
SMALL POTTERY VESSELS

Possibly Iran and Syria, 10th - 12th century
Comprising three cups, each of deep rounded
shape, the smallest cup resting on a splayed
circular foot, the other two straight, rising to
circular mouths, the largest with an everted rim,
the exterior of one painted in cobalt blue and the
centre with a small floral stem, 5.3cm diam. and
3.2cm high, the other two plain, the largest
7.5cm diam. at widest points and 4.1cm high;
and the base of a cylindrical vase or cup, with
truncated rim and worn base, the exterior
painted in cobalt blue on a white ground, 7cm
diam. at widest points and 5cm high.
£300-400

110



THREE MINIATURE POTTERY JARS WITH
AVIARY MOTIFS AND PSEUDO-
CALLIGRAPHY Possibly Iran, 12th - 13th
century THREE MINIATURE POTTERY JARS
WITH AVIARY MOTIFS AND PSEUDO-
CALLIGRAPHY

Possibly Iran, 12th - 13th century
Comprising a miniature pottery jar, of
compressed globular shape, resting on a short
circular foot, rising to a truncated circular rim,
painted in dark brown and blue on a white
ground, decorated with five white ducks and
blue vegetal scrolls encased within two
horizontal white lines, the interior with residues
of iridescent blue glaze; a copper lustre-painted
pseudo-calligraphic pottery jar, of tapering
conical shape, rising to a slightly everted circular
rim, featuring a beaded band on the shoulder
and concentric bands near the bottom; and
another similar, painted in blue, turquoise and
black with figural and arabesque medallions,
now opacified, the tallest 5.5cm high, the widest
6.5cm diam.
£400-600

111



TWO SMALL SARI WARE BOWLS Nishapur, Iran, 10th - 11th century TWO SMALL SARI WARE BOWLS

Nishapur, Iran, 10th - 11th century Each of similar deep rounded shape, resting on a short button-like foot, rising to a circular rim, one gently everted, painted in black, yellow, and white against a brick red ground, decorated with typical spotted geometric motifs and stylised patterns, marked with old inventory numbers on the base, the largest 12.3cm diam. and 3.5cm high.

£300-500

112



A SMALL NISHAPUR POTTERY BOWL AND AN ABBASID-REVIVAL POTTERY BOWL Iran, 10th - 11th century and later A SMALL NISHAPUR POTTERY BOWL AND AN ABBASID-REVIVAL POTTERY BOWL Iran, 10th - 11th century and later

Comprising a small pottery bowl of rounded shape, resting on a short circular foot, covered in white slip and painted in manganese black with pseudo-calligraphic and abstract decorations, the base marked with an old inventory number and label, 9cm diam. and 4.5cm high; and another bowl, larger in size, the earthenware body covered in a greenish-white slip, with a pseudo-calligraphic band in the centre, 14.5cm diam. and 5.5cm high.

£200-300

113



THREE MEDIEVAL IRANIAN POTTERY TILES Iran, 12th and 14th centuries THREE MEDIEVAL IRANIAN POTTERY TILES

Iran, 12th and 14th centuries Comprising a small, square Seljuk tile, decorated with an interlaced geometric cross design in white, outlined in black, and reserved against a cobalt blue ground, 5.2cm x 5.2cm; and two triangular ruby copper lustre-painted tiles, possibly the extremities of an Ilkhanid wall panel with star tiles, one painted with scrolling split palmette sprays reserved on copper lustre ground, the largest 9.5cm x 6.5cm at widest points.

£300-400

114



A FRAGMENT OF MAMLUK HEXAGONAL POTTERY TILE Damascus, Mamluk Syria, 1420 - 1450 A FRAGMENT OF MAMLUK HEXAGONAL POTTERY TILE

Damascus, Mamluk Syria, 1420 - 1450 Of hexagonal shape, halved, under-glaze painted in cobalt blue, black, and turquoise against a white ground, decorated with a half rosette medallion in the centre surrounded by vegetal meanders and concentric lines, 8cm x 18.5cm.

For similar examples, please see the collection of the Descendants of Lockwood The Forest sold at Christie's London, 26 April 2018, lots 16 - 29. In particular, in the group of tiles offered as lot 27, there is an identical tile to ours in a complete state.

£200-300

115



A CARVED WOODEN DOOR PANEL WITH ARABESQUE MEDALLION Fustat, Old Cairo, Fatimid Egypt, 10th - 11th century A CARVED WOODEN DOOR PANEL WITH ARABESQUE MEDALLION

Fustat, Old Cairo, Fatimid Egypt, 10th - 11th century

Of rectangular shape, carved in relief, the front featuring an elaborate almond-shaped medallion with cusped palmette terminals, in-filled with a quatrefoil rosette irradiating vegetal meanders and arabesque designs, reserved against a foliate scrolling ground, with a beaded frieze around the outer edges, 36cm x 16.5cm.

Carved panels presenting similar vegetal motifs as well as lively animal and figural subjects have often been attributed to Fatimid Fustat, based on strong stylistic and decorative analogies with wooden panels on the walls of the sacred enclosures of the Coptic Orthodox churches of *Sitt Barbara* (Saint Barbara) and *Abu Sayfayn* (Saint Mercurius) in Old Cairo. Edmond Pauty, a French architect appointed as the Head of the French conservation mission to preserve the Islamic art and architectural heritage of Cairo in the early 20th century, discusses at length the motifs and main features of these wooden panels in his publication *Bois Sculptés d'Églises Coptes (Époque Fatimide)*, Cairo, 1930. He claims that the composition and patterns of the vegetal panels, like ours, are still strongly indebted to Byzantine architectural models (*ibidem*, p. 15), and makes a distinction between 10th-century panels, characterised by dense and exuberant interlocking vegetal scrolls, and 11th-century panels, characterised by more static foliate composition, often in isolated form, progressively marginalised, and lastly abandoned in favour of geometric patterns (*ibidem*, p. 25). For a visual comparison, please see plates V and XIII.5 in the same publication. **£1,500-2,000**

116



EIGHT FRAGMENTS OF SOGDIAN AND LIAO TEXTILES Sasanian Iran and Central Asia, 5th

to 7th centuries EIGHT FRAGMENTS OF SOGDIAN AND LIAO TEXTILES

Sasanian Iran and Central Asia, 5th to 7th centuries

Comprising a silk fragment with a left-facing heraldic bird within a pearl medallion, woven in red, blue, and brown, the body with fine decorative elements, 22.5cm x 24cm; another with a right-facing plumed bird, in twill woven silk in blue and yellow on red, the pearls of blue and red within a yellow circular band, 33cm x 15cm; another, displaying the lower bodies of confronting quadrupeds above a Sasanian winged motif, the red pearls against the green circular band on red ground, 12cm x 26cm; another with a left-facing bird in blue and white on buff ground, the geometric framing motifs containing stylised flowers, 33cm x 19.5cm; two joined triangular fragments of red silk, woven in blue and yellow, the upper fragment with stylised plumes, a 'key' pattern in the roundel, the lower with chain grids, the inner roundel with interlocking cordiforms, 11cm x 34cm; a fragment of Chinese silk, woven in pastel shades on buff ground with floral medallions, with a strong selvedge, 13.5cm x 25cm; a panel of russet silk, finely worked in interlocking circles overlaid with scrolling wavy motifs, and areas of metallic thread imitating fine plumage, 27cm x 47cm; and a narrow belt of fine silk, symmetrically woven with a repeating figural motif featuring in a sequence a bird, a cow, a female bust, and two male busts facing one another, the left selvedge present, 6cm x 87cm.

With their iconic beaded roundels containing confronted birds and animals, Sogdian textiles have been puzzling and mesmerising scholars for a long while, and a definitive consensus on their exact origin, date and site(s) of production hasn't been reached yet. These textiles usually show a combination of three or four colours (red, yellow, green, and/or blue) and among the most popular zoomorphic patterns woven in these structures, especially in pairs and facing each other, are winged horses, boars' heads, rams, stags, ducks, lions, pheasants, and the creature often described as *simurgh* or *senmurv*. Similar subjects are to be encountered on a number of Sasanian vessels and artworks. Beaded figural medallions are emblematic of most Central Asian textile designs, often described in early Islamic texts as '*a celestial vault with stars*', and they recall patterns found on both Byzantine and Ancient Iranian coins.

Note that charges apply, see website for details

According to Chinese sources, Persian weavings in cotton and polychrome silks, specially woven in silk weft-faced compounds (tabby or twill), were also reproduced in the Sichuan province in the 7th century. In these southwestern Chinese regions, colonies of Central Asian—and thus mostly Sogdian— people had established themselves and imported foreign crafts, possibly to evade the high Sasanian trade taxation. Despite Chinese imperial edicts forbidding locals to wear patterned textiles, such as these, the archaeological evidence unearthed at several Sino-Sogdian tomb sites in Xinjiang, Gansu, and Sichuan provinces, proves that Sogdian *sabao* (chiefs or caravan leaders) were well-integrated into the cosmopolitan Chinese society of the time and that their textiles, which combined Western iconography with Chinese material and technique, were prized and sought-after.

£500-800

117



A CALLIGRAPHIC TIRAZ TEXTILE FRAGMENT WITH THE BISMILLAH Fatimid Egypt, 10th century A CALLIGRAPHIC TIRAZ TEXTILE FRAGMENT WITH THE BISMILLAH Fatimid Egypt, 10th century

Of elongated rectangular shape, the panel of plain weave undyed linen woven in madder red silk, featuring a single line of Arabic Kufic script with the *bismillah*, the Holy Qur'an's opening phrase, some of the left sewn edge present, laid on board, set in a glass clip frame, the panel 8cm x 33cm, 28cm x 35.5cm including the frame.

The present lot showcases a number of striking similarities with another *tiraz* textile panel featuring the *bismillah* dated 365 AH (975 AD) and attributed to Fatimid Egypt, currently in the collection of the Museum of Islamic Art (MIA), Qatar, inv. no. QM.2016.1565, illustrated in Julia Gonnella, *Museum of Islamic Art: The Collection*, 2022, pp. 194 - 195, cat. 5.10. Both panels are made of the same, typical plain weave undyed linen woven in a dark red silk tapestry; the analogous calligraphic style - a cross between regular and square Kufic - points towards the early production period of Fatimid Egypt, when the focus is on the meaning of the words rather than their aesthetic quality. Unlike our lot, the MIA example is dated and inscribed with the name of the Fatimid caliph al-Mu'izz (r. 953 - 975 AD), providing a good example of an official inscription. Indeed, inscribing the name of the ruling caliph was a monitored extension of the caliphal status, and not every panel would have earned it. Nevertheless, considering that what is actually left of our example is only half (33cm) of the MIA *tiraz* (77.5cm), one can't help thinking about what kind of information was concealed in the now-missing inscription, given the remarkable analogies in terms of material, size, and overall compositions of both bands.

£500-700

118



A CALLIGRAPHIC TIRAZ TEXTILE
FRAGMENT Fatimid Egypt, 10th - 11th century
A CALLIGRAPHIC *TIRAZ* TEXTILE
FRAGMENT

Fatimid Egypt, 10th - 11th century
Of narrow rectangular shape, the panel made of plain weave undyed linen slit-tapestry woven in cobalt blue, red, and white, presenting three overlapping horizontal calligraphic bands of Arabic Kufic script, laid on canvas and board, set in an open russet brown mount with a plexiglass cover, the panel 13cm x 29.2cm, 19cm x 43.2m including the frame.

£800-1,200

119



A FUSTAT PAPYRUS DOCUMENT
FRAGMENT Egypt, 8th - 9th century A FUSTAT
PAPYRUS DOCUMENT FRAGMENT

Egypt, 8th - 9th century
Arabic manuscript on Egyptian papyrus, 13ll. of black ink proto-*naskh* script to the page, with a direct mention of the city of Fustat (5l. from the bottom), and prayers and auspicious blessings in the final line, the '*Alif*' perpendicular to the text line and extending below the connecting stroke in its final form, *dal* clearly distinguished from *ra'*, loops kept open, absence of consonantal diacritics, dots in diagonal format, no evidence of illumination, mounted, glazed and framed, the folio 23.3cm x 17cm, 30.5cm x 23cm including the frame.

In the late 19th and early 20th centuries, a large group of papyrus documents was discovered, mostly made in Upper Egypt and dating from the first few centuries of Islamic history. Although mostly fragmentary, several of these documents managed to survive thanks to the properties of the Egyptian soil, long known for its enhanced ability to preserve organic matter. The choice of papyrus over vellum is also significant in helping us to discern the nature of the documents; at the time, parchment was a very expensive material while papyrus was readily available. This suggests most of these documents must have been connected to everyday practices, acting as

letters, deeds, and even bills. However, in the 9th century, the introduction of paper in Egypt led to a progressive decrease in the popularity of papyrus, and by the middle of the 10th century, the manufacture of this truly autochthonous material had completely ceased (Geoffrey Khan, *Bills, Letters and Deeds*, The Khalili Collection of Islamic Art, 1993, p. 11). Despite their fragmentary nature and their hard legibility, these papyrus fragments offer a fascinating insight into the early stages and developments of not only Arabic scripts but also Arab history.

Our fragment presents striking analogies with an account in the Khalili Collection of Islamic Art, inv. no. PPS225, attributed to 9th-century Fustat (illustrated *ibidem*, p. 47, cat. 15). The script was carefully executed on both documents: the loops are open, and the *dal* is clearly distinguished from *ra'*. Another 9th-century document in the same collection (inv. no. PPS236) is of great interest here because it has a direct mention of the city of Fustat, like the present lot. The script of the verso is also analogous. The text provides instructions to deliver 'this bundle' of documents or books to the house of Abu 'Uthman Muhammad ibn Bakr ibn Muhammad al-Basri in the Suq Barbar district of Fustat, leading us to wonder if the content of our fragment could be of similar nature.

£800-1,200

120

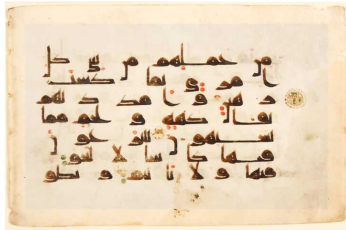


A FRAGMENT OF A LOOSE KUFIC QUR'AN
FOLIO Near East or North Africa, 9th - 10th
century A FRAGMENT OF A LOOSE KUFIC
QUR'AN FOLIO

Near East or North Africa, 9th - 10th century
Sura *al-A'raf* (7), v. 69, Arabic manuscript on vellum, 8ll. to the page of sepia ink Kufic script, vocalisation markers in red, verse markers as clusters of red and green dots in starry roundels, plain margins and no evidence of further illumination, 10.5cm x 12cm at widest points.

£300-500

121



A LOOSE KUFIC QUR'AN FOLIO Near East or North Africa, 9th - 10th century A LOOSE KUFIC QUR'AN FOLIO

Near East or North Africa, 9th - 10th century Sura *At-Tur* (52), vv. 19 - 24, Arabic manuscript on vellum, the verso and recto with 7ll. to the page of elegant sepia ink Kufic script with frequent *mashq* (letter stretching), diacritics in red and greenish blue, verse markers in the form of lobed gold rosettes, illuminated *hizb* marker with inscription on the right margin of the verso, mounted, glazed and set in a double-sided frame, the folio 13.1cm x 20.2cm, 35.8cm x 50cm including the frame.

This Kufic Qur'an folio presents a well-measured use of *mashq* or *keshide* (extension of the horizontal letters) and spacing between words. The script matches the finest examples of Abbasid Kufic from the 9th and early 10th centuries with rounded *waws*, open loops, and the *kaff* folding on itself like a hairpin, in a calligraphic form encountered in early Egyptian papyrus documents and letters from 8th - 9th-century Fustat. Several other Kufic folios of the same period have been successfully sold in these Rooms, please see 3 May 2019, lot 1, and 28 October 2022, lots 429 and 430.

£1,000-1,500

122



A LOOSE KUFIC QUR'AN FOLIO IN VERTICAL FORMAT Near East or North Africa, first half 10th century A LOOSE KUFIC QUR'AN FOLIO IN VERTICAL FORMAT

Near East or North Africa, first half 10th century Sura *Ash-Shu'ara* (26), vv. 221 - 227, Arabic manuscript on vellum, 10ll. of elegant sepia ink Kufic script to the vertical page, vocalisation and diacritics in brown, red, and greenish blue, brown-outlined gold *khams* and *hizb* markers, mounted on polychrome marbled paper, glazed and framed, the folio 18.4cm x 14cm, 25.4cm x 20.3cm including the frame.

Kufic Qur'an folios of the Abbasid period in vertical format are rather rare. Scholars have usually attributed this change in orientation to a later phase of the Kufic tradition, usually dating to the first half of the 10th century and suiting the development and consolidation of hybrid scripts and new calligraphic styles like Eastern Kufic. The number of lines, characteristic script style, use of polychrome diacritics, and size of the present lot match another Kufic folio in vertical format in the Dar el-Nimer collection (inv. no. RNQ 1358) in Beirut (Alain F. George, *Midat: The Public and Intimate Lives of Arabic Calligraphy*, 2017, pp. 24 - 25, cat. 2). Seen side by side, the two folios look identical, leading to wonder whether they could be from the same manuscript.

Following Déroche's categorisation, both folios present a writing style close to Kufic D.I with some elements of D.II and D.III. They also share the presence of gold Kufic *ha'* marking every fifth verse; a thorough use of diacritical marks to distinguish letters of the same shape; and extensive red vocalisation for short vowels, indicative of increased attention and stress to detailed Arabic orthography.

Two other Kufic Qur'an folios in vertical format attributed to the early 10th century were sold at Christie's London, 23 October 2007, lot 10, and 10 October 2013, lot 56.

£1,500-2,000

123



A LOOSE FOLIO FROM A MAGHRIBI QUR'AN North Africa, 14th - 15th century A LOOSE FOLIO FROM A *MAGHRIBI* QUR'AN North Africa, 14th - 15th century Sura *At-Tawbah* (9), vv. 70 - 71, Arabic manuscript on vellum, 6ll. to the page of linear sepia ink *maghribi* script, verse marker as a gold lobed trefoil with blue and red dots, marginal *hizb* marker as a gold roundel with blue and red dots, diacritics and vocalisation in brown, burgundy red, blue, and yellow, mounted, glazed, and set in a double-sided frame, the folio 17cm x 14.5cm, 49cm x 35.5cm including the frame.
£800-1,200

124



AN ENGRAVED BRASS 'MAGIC' BOWL WITH PSEUDO-SYRIAC INSCRIPTIONS Mamluk Egypt or Syria, late 15th - 16th century AN ENGRAVED BRASS 'MAGIC' BOWL WITH PSEUDO-SYRIAC INSCRIPTIONS Mamluk Egypt or Syria, late 15th - 16th century Of deep rounded shape, with a slightly inward-turned rim, and a wide, splayed, conical boss with a flattened head incised with a six-pointed star, the engraved decoration consisting of overlapping concentric bands of lozenges in the shape of triangular arches and cusped cartouches interspersed amidst palmette sprays, all filled with talismanic inscriptions in pseudo-Syriac script, some geomantic numerical series, and Arabic prayers in bold *thuluth* script on the front and reverse of the central conical boss, 20.3cm diam.
£400-600

125



AN ENGRAVED BRASS 'MAGIC' BOWL WITH THE PROPHET'S CENOTAPH AND MINBAR SYMBOLS Mamluk Egypt or Syria, 15th - 16th century AN ENGRAVED BRASS 'MAGIC' BOWL WITH THE PROPHET'S CENOTAPH AND *MINBAR* SYMBOLS Mamluk Egypt or Syria, 15th - 16th century Of deep rounded shape, with a slightly inward-turned rim, and a wide, splayed, conical boss with a flattened head incised with a number of stylised symbols possibly representing the Prophet's cenotaph, the *minbar* from which he addressed for the first time the Muslim *ummah*, and the sacred enclosure of the Prophet's mosque in Medina, the engraved decoration on the interior and exterior of the body consisting of overlapping concentric bands of lobed rosette medallions, arched lozenges, and roundels filled with talismanic inscriptions in pseudo-Syriac script, charts of geomantic numerical series and singular, free-standing letters of the Arabic alphabet, six-pointed stars, the Throne Verse (2:255), sura *al-Asraa* (17:84) in the reverse of the boss, and further prayers in bold *thuluth* script on the front of the central conical boss and on the exterior below the rim, 22.3cm diam.

This divination bowl embodies quintessential features of late Mamluk brass 'magic' bowls, often bearing inscriptions in pseudo-Syriac script alongside talismanic numerical series, auspicious symbols and Quranic passages. Differently from their Iranian counterparts, the central boss of Mamluk divination bowls is often conical rather than hemispherical and its head is flattened rather than rounded, creating an extra cartouche to be filled with spiritual symbols or invocations. The scripts tend to be either *naskh*, *thuluth*, a favourite one in the Mamluk lands, or pseudo-Syriac, making its reading quite hard. Our bowl shares some similarities with another Mamluk 'magic' bowl, now part of the British Museum collection (OA+.2603).
£400-600

126



AN AYYUBID ENGRAVED COPPER 'MAGIC' BOWL Possibly Egypt or Syria, 13th - 14th century AN AYYUBID ENGRAVED COPPER 'MAGIC' BOWL

Possibly Egypt or Syria, 13th - 14th century
Of hemispherical shape, with a convex profile, rising to a circular rim, the interior engraved with a central floral medallion with ten cusped petals, each one filled with several overlapping lines of pseudo-Syriac inscriptions, five petals featuring also figural decorations like two cross-legged seated men, a snake, an emaciated dog, and a scorpion, further concentric calligraphic bands with geomantic and auspicious inscriptions in Arabic and pseudo-Syriac scripts starting from the rim and running to the centre of the bowl, the exterior with more inscriptions arranged in roundels, triangles, and a horizontal band, 13.8cm diam.

£4,000-6,000

127



A SMALL AYYUBID ENGRAVED BRASS DIVINATION CUP Possibly Damascus or Aleppo, Ayyubid Syria, 13th century A SMALL AYYUBID ENGRAVED BRASS DIVINATION CUP

Possibly Damascus or Aleppo, Ayyubid Syria, 13th century

Of hemispherical shape, with a convex profile, rising to a reinforced, circular rim, the interior engraved with several geomantic and divination devices including auspicious *naskh* inscriptions in Arabic, square and diamond-shaped numerical charts, six-pointed stars, and figures like an emaciated dog, a snake, a scorpion and a pair of stylised regardant dragons with their tails interlinked and forming an infinite knot motif, the exterior with a continuous epigraphic band running below the rim and concentric circles in the centre, 11.1cm diam.

An almost identical brass 'magic' bowl can be seen at the David Collection in Copenhagen, Denmark (inv. no. 36/1995). Given the small size, light weight, and handy shape, it is likely that these vessels were actually used as drinking cups, hand-held in specific divination and purification rites. As part of them, water must have been poured into these vessels, prayers recited, and it was believed that by getting in contact with these magical symbols and auspicious inscriptions, the liquid element would absorb healing and apotropaic qualities, which would then enter the body of the drinker.

£3,000-4,000

128



AN ENGRAVED BRASS CHARGER WITH ANIMAL DECORATION Possibly Jazira, Iraq or Mamluk Syria, 14th century AN ENGRAVED BRASS CHARGER WITH ANIMAL DECORATION

Possibly Jazira, Iraq or Mamluk Syria, 14th century

Of shallow rounded shape, with short curved cavetto, and everted stepped rim, the interior once inlaid with silver, engraved with a large central roundel in-filled with interlacing knotwork shaped as a flower head, encircled by a band of rectangular cartouches with ducks and droplets repeated around the outer border as well, interspersed amidst rosette roundels, featuring a wider epigraphic band in Arabic bold *thuluth* script and large medallions repeating the same duck motif, the cavetto with a rubbed inscription in animated Kufic script, figural decoration, and harpies in roundels, the rim with further floral and drop-like patterns, 52cm diam.

£1,500-2,000

129



AN ENGRAVED COPPER PLATE WITH SPHINX AND FLORIATED KUFIC CALLIGRAPHY Possibly Khorasan, Eastern Iranian world, 12th - 13th century AN ENGRAVED COPPER PLATE WITH SPHINX AND FLORIATED KUFIC CALLIGRAPHY Possibly Khorasan, Eastern Iranian world, 12th - 13th century

Of shallow rounded shape, the body designed as a lobed rosette, resting on a plain, flat base, rising to a wide, stepped rim, the interior decorated with a central circular medallion engraved with a winged sphinx against scrolling vegetal meanders, surrounded by another circular band with wild animals including hares and felines set against further foliate sprays, the rim enhanced with chased drop-shaped patterns and rectangular calligraphic cartouches with foliated Kufic inscriptions interspersed amidst small arabesque roundels, 23.5cm diam.

£500-700

130



A SMALL INCISED TINNED COPPER TIMURID JUG WITH A DRAGON HANDLE AND SPOUT Iran or Herat, Central Asia, late 15th - early 16th century A SMALL INCISED TINNED COPPER TIMURID JUG WITH A DRAGON HANDLE AND SPOUT

Iran or Herat, Central Asia, late 15th - early 16th century

Of compressed globular shape, resting on a short circular foot, rising to narrow shoulders and a tall cylindrical neck, with a slightly everted lip, the sides featuring a handle with dragon head and openwork tail, and a tapering dragon-headed spout, the body incised with a continuous decorative pattern of stylised lotus blooms and scrolling foliate stems against a hatched ground, the neck with two narrow fretwork bands framing a central calligraphic register in stylised *naskh* script with a Persian poem delivering protection to the owner, reserved on a hatched ground, at the base of the neck two later-added ownership inscriptions, one reading Feizullah Mir Ismail, the spout featuring a floral cartouche on the underside, 7cm diam. and 10cm high.

This copper-alloy jug (*mashrabah*) is a fine example of Timurid metal drinking vessels, most of which survive without handles or spouts. According to Linda Komaroff, the globular shape and engraved floral patterns of these Timurid jugs draw close parallels to Chinese Yuan and Ming ceramics and textiles, imported into the Timurid Empire throughout the 15th century (*The Golden Disk of Heaven: Metalwork of Timurid Iran*, 1992, p. 54). The presence of dragon motifs, often located on the handle and spout, is also linked to Chinese culture and traditions, where dragons were considered auspicious creatures symbolising power and strength and providing protection.

Timurid jugs of this kind were typically used as wine vessels in courtly settings, as depicted in numerous 15th-century Persian miniature

paintings. Often made of brass, they were enhanced with silver-inlaid decorations and inscriptions, either providing good wishes to a patron, the name of the artist, or the date of production. The earliest known example is the white jade jug made for Ulugh Beg (1420 - 1449), now in the Calouste Gulbenkian Foundation, Lisbon (Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, 1989, p. 144, fig. 46), which provides further evidence of the cross-material development of this popular luxury vessel.

£2,000-3,000

131



A LEATHER PURSE Late Timurid or early Safavid Iran, 15th - 16th century A LEATHER PURSE

Late Timurid or early Safavid Iran, 15th - 16th century

Of almond-like shape, sewn with matching trim, the flattened purse featuring an elaborate cusped cover fitting over the upper aperture, the relatively small opening (8cm-long) suggesting its use possibly as a coin purse, each side embossed with two opposing diagonal lines in relief, reserved against a scored and chequer-marked ground, with a suspension leather string above, 23cm x 18cm when closed.

Another analogous leather purse attributed to 15th - 16th-century Iran was sold at Christie's London, 21 April 2016, lot 82. That example was slightly larger than the present lot and painted in gold with scrolling vines and regardant deer. Nevertheless, the shape and iconic style of these purses are undeniably close, suggesting a similar dating and place of origin.

£800-1,200

132



FOUR TIMURID BLUE AND WHITE POTTERY HEXAGONAL TILES Iran, 15th century FOUR TIMURID BLUE AND WHITE POTTERY HEXAGONAL TILES

Iran, 15th century

Comprising four small hexagonal pottery tiles, painted in cobalt blue on a white ground, each one featuring an analogous decorative pattern with a central rosette surrounded by concentric bands of stylised foliate tendrils, the largest 12cm at the widest points.

Two hexagonal tiles identical to ours were once part of Pierre Le-Tan's collection, and sold at Sotheby's Paris, 16 March 2021, lot 129. These small hexagonal tiles share a degree of affinity in terms of decorative pattern and design with a group of black-painted and green-glazed tiles associated with the tomb chamber of the *Masjid-i Shah* ('the king's mosque') at Mashhad in eastern Iran. Erected in 1416 - 18, the mosque was commissioned by Gawharshad, wife of the Timurid ruler Shahrukh (r. 1405 - 47) and one of Herat's greatest architectural patrons.

£800-1,200

133



A POLYCHROME-PAINTED POTTERY PLATE WITH FLORAL DESIGN Possibly Tehran, Qajar Iran, mid to late 19th century

A POLYCHROME-PAINTED POTTERY PLATE WITH FLORAL DESIGN

Possibly Tehran, Qajar Iran, mid to late 19th century
Of typical shallow rounded shape, resting on a short circular foot, with a slightly sloping rim, underglaze painted in cobalt blue, pink, manganese purple, and turquoise with black outlines on white ground, featuring a central lush rose bush with foliage and floral blossoms surrounded by concentric bands with vegetal sprays and interlocking rosette trellis, 27cm diam.

£200-300

134



A SET OF SIX PARCEL-GILT SILVER FILIGREE ZARF CUPS Zanzan, late Qajar Iran, ca. 1920

A SET OF SIX PARCEL-GILT SILVER FILIGREE ZARF CUPS
Zanzan, late Qajar Iran, ca. 1920
Each of conventional tapering ovoid shape, resting on a short, conical, circular foot, the silver filigree body worked with scrolls and spirals and embellished with applied gilt filigree rosettes interspersed with leaf-shaped bowed sections, each unmarked, 6cm high, 200gr.

£200-300

135



TWO BLUE AND WHITE POTTERY VESSELS OF QAJAR INTEREST England and Iran, ca. 1860s

TWO BLUE AND WHITE POTTERY VESSELS OF QAJAR INTEREST
England and Iran, ca. 1860s

Comprising a commemorative plate, of shallow rounded shape, stamped in cobalt blue against a creamy white ground, decorated with a central lobed medallion bearing the Qajar royal emblem of *Shir-o-Khorshid* (Lion and Sun) with an inscription addressing '*His Blessed Majesty Nasreddin Shah, the King of Kings of Iran*', surrounded by floral and vegetal motif spandrels, the rim stamped with half rosettes, Chinese-inspired clouds and waves patterns, and stylised lobed cartouches filled with flowers and stars, marked on the underside with a diamond-shaped cartouche bearing the official English Registry mark dating 11th January 1864, on the side the same Qajar seal found on the interior, 23cm diam.; and a deep bowl of rounded shape, under-glaze painted in cobalt blue on a white ground, the interior decorated with a central rose bouquet, the rim with a band of dotted diamond grid, the exterior showcasing stylised Chinese buildings like pagodas and landscapes, the underside bearing the maker's mark '*Amal-e Mohammad Hasan 1282*' (1865 AD), 28.1cm diam. and 12.5cm high.

£200-300

136



A POLYCHROME-PAINTED POTTERY WATER PIPE (QALYAN) BOTTLE Possibly Hamadan, late Qajar Iran, ca. 1880 - 1920 A POLYCHROME-PAINTED POTTERY WATER PIPE (QALYAN) BOTTLE Possibly Hamadan, late Qajar Iran, ca. 1880 - 1920

Of typical bell-like shape, resting on a gently splayed circular base, rising to a tall cylindrical neck with a flattened circular rim, the body under-glaze painted in cobalt blue, turquoise, green, yellow and manganese purple with black outlines on a white ground, the decoration consisting of floral patterns framed within vegetal foliate banners, the shoulders decorated with rosette festoons, signed by the maker (*'Amal-e Hossein*) on the shoulders, the neck decorated with oval cartouches filled with rosettes, 31.8cm high.

£150-200

137



TWO EARLY 20TH CENTURY PERSIAN (IRANIAN) SILVER FILIGREE BASKETS, ZANJAN CIRCA 1920 TWO EARLY 20TH CENTURY PERSIAN (IRANIAN) SILVER FILIGREE BASKETS, ZANJAN CIRCA 1920 Qajar dynasty. One of shaped broadly square form upon four knob feet, with an twisted wire swing handle, the other of square form with a wavy rim, all upon four knob feet and with the same handle. Each with rosettes and foliate scrolls filigree decoration. Each unmarked. (2) Larger length - 15.5 cm / 6.05 inches Smaller example - 14.3 cm / 5.6 inches Weight - 422 grams / 13.57 ozt

£100-150

138



A QAJAR POLYCHROME-PAINTED POTTERY VASE WITH FIGURAL DECORATION Qajar Iran, mid to late 19th century A QAJAR POLYCHROME-PAINTED POTTERY VASE WITH FIGURAL DECORATION Qajar Iran, mid to late 19th century

Of pyriform shape, reminiscent of Western amphoras, resting on a splayed circular foot, rising to a cylindrical neck with a bulging ring in the middle and widely everted rim, featuring two thin handles around the shoulders, the body painted in cobalt blue outlined in black against a white ground, decorated with two cusped cartouches depicting musicians, lovers, and dancers in a garden setting, interspersed amidst roses and floral sprays on blue ground, the neck painted with meandering bands of alternating twisted ropes and flower patterns, 32.5cm high.

£300-400

139



A BLUE AND WHITE POTTERY BOTTLE Iran,
18th - 19th century A BLUE AND WHITE
POTTERY BOTTLE

Iran, 18th - 19th century

Of large drop-like shape imitating Chinese blue and white wares, resting on a short circular foot, rising to slender shoulders and a tapering neck with a small flaring mouth, the exterior painted in cobalt blue against a white ground, featuring overlapping horizontal bands of meandering lotus sprays, reserved floral designs around lotus medallions, stylised wave motifs, rectangular panels with cusped palmettes around the shoulders, and pointy leaf motifs around the neck, 32.5cm high.

Provenance: Roseberys, 22 October 2020, lot 185;

Christie's London, 25 April 2013, lot 95.

This lot has been previously identified as a Timurid blue and white bottle. However, the dark crackling of the glaze around the base, the excessive stylisation of Chinese-inspired motifs, and the pointy foliage design around the neck point towards a much later dating, as showcased by analogous examples in the late Safavid and early Qajar blue and white pottery production.

£1,500-2,000

140



AN ELEGANT PAIR OF QAJAR PARCEL-GILT
SILVER FILIGREE COMPORTS Zanzan, North-
Western Iran, circa 1920 AN ELEGANT PAIR
OF QAJAR PARCEL-GILT SILVER FILIGREE
COMPORTS

Zanzan, North-Western Iran, circa 1920

Each with a hemispherical bowl section, resting on a stem formed as two reversed truncated conical sections, surmounting a disc-like circular foot, the bowl and base sections held together by a gilt screw thread filigree boss of two rosettes with a central knob, each bowl featuring radiating panels alternating parcel-gilt and silver filigree with foliate scrolls interspersed with simple punch-work herringbone borders, the rim of the bowl with pierced and chased *monabat-kari* decoration of vegetal meanders and rosettes, the bases mirroring the same decoration with alternating oval filigree and gilt panels, edged with a beaded rim, each comport unmarked, 16.2cm diam. and 14.5cm high, 711gr.

£300-500

141



A QAJAR POLYCHROME-ENAMELLED GILT-COPPER QALYAN (WATER PIPE) Qajar Iran, mid to late 19th century A QAJAR POLYCHROME-ENAMELLED GILT-COPPER QALYAN (WATER PIPE)

Qajar Iran, mid to late 19th century
Comprising an ovoid gilt-copper *qalyan* bottle, the lower section of conical shape, terminating in a bulbous pommel, the decoration on the body following Qajar standards and featuring polychrome-painted enamelled rosette festoons, floral motifs, and portrait medallions of Qajar maidens and youths wearing hats *à la française*, interspersed amidst *boteh* leaves infilled with rosettes and vegetal scrolls, the bottle surmounted by a carved wooden section with several concentric rings, then a tall, cylindrical gilt-copper neck terminating in a wide everted, conical *qalyan* cup, presenting a similar decorative repertoire to the body with floral motifs and Qajar *tronies* portraits painted in polychrome enamels, three decorative chainlets hanging on the sides, at the top a later-added, pierced brass brazier cup incised with arches and flower heads, mounted on a brass tripod with S-shaped sloping legs and feline feet, 67.5cm high.

£800-1,200

142



A QAJAR POLYCHROME-PAINTED ENAMELLED LIDDED COPPER COFFEE POT WITH FATH 'ALI SHAH Qajar Iran, mid to late 19th century A QAJAR POLYCHROME-PAINTED ENAMELLED LIDDED COPPER COFFEE POT WITH FATH 'ALI SHAH

Qajar Iran, mid to late 19th century
Of pyriform shape, resting on a short, concave, circular foot, rising to a tapering neck and slightly splayed rim reinforced with a copper mouth, surmounted by a modern, hemispherical, detached lid, with a compressed, upward-turned, triangular spout and a narrow C-shaped handle on the sides, the exterior painted in shades of pink, blue, black, green, brown, white, yellow and gold enamels, the figural decoration depicting two analogous and yet different Qajar interior scenes, one with an enthroned ruler looking alike Fath 'Ali Shah Qajar, standing next to him a heavily bejewelled courtly lady, in the foreground musicians entertaining the pair, and the latter with a young Qajar official or prince, wearing a tall black Astrakhan fur *kaj kolah* headdress, seated next to his female counterpart, the couple being entertained by three female musicians in front of them, a sleeping lady reclined on a large bolster and a cat occupying the foreground, the second scene presenting overall a more relaxed and convivial tone compared to the first one set at court, more figural motifs on the spout and polychrome-painted, speckled design on the handle, the interior painted in turquoise enamel, 12.5cm high.

£400-600

143



A QAJAR POLYCHROME-PAINTED ENAMELLED LIDDED COPPER COFFEE POT

Qajar Iran, mid to late 19th century

A QAJAR POLYCHROME-PAINTED ENAMELLED LIDDED COPPER COFFEE POT

Qajar Iran, mid to late 19th century

Of slender pyriform shape, with a globular base, resting on a short circular foot, with a ring around the waist, rising to a tapering neck and circular rim surmounted by a dome-like detached lid, with a curved spout and flattened C-shaped handle on the sides, the exterior painted in pink, purple, blue, black, green, white, yellow and gold enamels, the figural decoration depicting Qajar youths, maidens, and men in conversation and plucking flowers in a typical Persian garden setting, the rest of the coffee pot decorated with lobed flower heads against a cobalt blue ground, 18.3cm high.

£300-500

144



A QAJAR POLYCHROME-PAINTED ENAMELLED COPPER EWER WITH FOUR ZARF CUPS

Qajar Iran, mid to late 19th century

A QAJAR POLYCHROME-PAINTED ENAMELLED COPPER EWER WITH FOUR ZARF CUPS

Qajar Iran, mid to late 19th century

Comprising a copper ewer of slender pyriform shape, resting on a short, flared stem and sloping, circular foot, rising to a tapering, tubular neck with a ring at mid-height, surmounted by a hinged dome-shaped lid, with a thin and sinuous handle and upward-turned spout on the sides, the exterior painted in shades of pink, blue, black, green, white, yellow and gold enamels, the figural decoration depicting gatherings *en plein air* with two Sufi sheykhhs (one on each side) surrounded by Qajar youths and maidens, further portrait roundels on the lid and foot, the figural decoration interspersed amidst lush floral blossoms, foliate stems, and aviary motifs, the interior painted in a dark blueish grey tone, 25.5cm high; and four small *zarf* cups, matching the decorative style and motifs of the ewer with portrait roundels and floral sprays, each approx. 4.5cm diam. and 4cm high.

£500-700

145



A PAHLAVI SILVER REPOUSSÉ KASHKUL BEGGING BOWL Possibly Isfahan, Iran, mid-20th century A PAHLAVI SILVER REPOUSSÉ *KASHKUL* BEGGING BOWL Possibly Isfahan, Iran, mid-20th century Of uneven oblong oval shape, with an opening at the top in the form of a paisley leaf and a gourd-shaped protuberance on one side of the body with a slender spout, the repoussé body enhanced with three decorative registers including rose and lotus flower sprays around the rim; a *thuluth* script Shi'a invocation (*Hazrat-e 'Ali*) around the body; and a dense floral bloom with foliage on the base, in a fashion typical of 20th-century Isfahan and Shiraz silver productions; an axe and a *kashkul* begging bowl symbolising Sufi wandering dervishes located next to the spout, stamped with "95 *Taleb*" indicating the degree of silver purity and the maker's name, 14.5cm x 8cm, 303gr.

The inscription around the body of this silver *kashkul* is the renowned invocation to 'Ali, revered in Shiism as the first Imam and the master of Persian dervishes.

£600-800

146



A LONG-NECKED SILVER BOTTLE RETAILED BY VARTAN OF TABRIZ Isfahan, Pahlavi Iran, mid-20th century A LONG-NECKED SILVER BOTTLE RETAILED BY VARTAN OF TABRIZ Isfahan, Pahlavi Iran, mid-20th century Of compressed pyriform shape, resting on a domed circular base, rising to a tapering cylindrical neck, surmounted by a pull-off domed lid with a bulbous finial, the body with chased *monabat-kari* decoration featuring interlaced foliate arabesques, interspersed with panels of roses attended to by nightingales (*gol-o-bolbol*), each within shaped outlines, all reserved with trailing rosette scrolls, and the neck with chased arabesques reserved in similar rosettes panels, repeated to the lid, the foot edge stamped with workshop mark سرانیان, *Sareian* and standard mark '84' as well as retailers mark '*Vartan*', 32cm high, 483 gr.

£400-600

147



AN ENGRAVED SILVER CIGARETTE CASE Isfahan, Pahlavi Iran, circa 1950, stamped Reza AN ENGRAVED SILVER CIGARETTE CASE Isfahan, Pahlavi Iran, circa 1950, stamped Reza

Of rectangular shape, with a hinged opening, the front engraved with *ghalam zani* decoration featuring two addorsed long-tailed birds either side of a peony cartouche reserved with foliage and two further regardant long-tailed birds within a shaped vignette, all reserved with rosettes, arabesques, and vegetal meanders, and edged with a rosette border, the reverse with an eight-pointed star reserved with arabesques and cornered with long-tailed birds, foliate scrolls, and arabesques, all edged with a rosette border, the interior gilt and stamped with workshop mark Reza (رضا) and standard mark '84' (٨٤), 11.2cm long, 175gr.

£80-120

148



A PARCEL-GILT AND SILVER FILIGREE PEN CASE (QALAMDAN) Zanjaan, Qajar Iran, early 20th century
A PARCEL-GILT AND SILVER FILIGREE PEN CASE (QALAMDAN) Zanjaan, Qajar Iran, early 20th century
With rounded ends and a sliding tray fitted with a detached inkwell mount, the gently curved lid presenting a charming two-tone filigree decoration with oval panels of interlocking vegetal scrolls, all interspersed with simple punch work borders, the underside with chased *monabat-kari* decoration and an oval vignette infilled with roses attended to by nightingales (*gol-o-bolbol*), flanked on either side with a floral arabesque, unmarked, 19.6cm long, 229 gr.
£200-300

149



A GOLD-DAMASCENED OPENWORK STEEL PEN CASE (QALAMDAN) Qajar Iran, 19th century
A GOLD-DAMASCENED OPENWORK STEEL PEN CASE (QALAMDAN) Qajar Iran, 19th century
With rounded ends and a sliding tray, inlaid in gold, the openwork top decorated with two lobed Arabic calligraphic cartouches, the first reading the *bismillah*, set against a scrolling vegetal ground, the negative space filled with foliate sprays, the sides decorated with simplified vegetal bands and chevron motifs, the underside plain, 20cm long.
£400-600

150



A KASHMIRI LACQUERED PAPIER-MÂCHÉ PEN CASE Kashmir, Northern India, late 19th century
A KASHMIRI LACQUERED PAPIER-MÂCHÉ PEN CASE Kashmir, Northern India, late 19th century
With rounded ends and a sliding tray, polychrome-painted, heightened in gold, and lacquered, the convex top and sides decorated with golden floral sprays of roses, narcissi, chrysanthemums, marigolds, and vegetal tendrils highlighted in red against a mustard yellow ground, at the top a central cusped calligraphic cartouche filled with a black ink *nasta'liq* inscription reading *Captain Wilkinson Sahib Bahadur, the year 1877*, indicating a likely commission from an English military officer, the underside and internal tray decorated with gold floral motifs including vegetal sprays with rosettes and foliage, and cartouches with stylised floral bouquets all on a dark blue ground, containing two bamboo reed pens, 28cm long.
£150-200

151



TWO LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH WINGED ANGELS AND QAJAR MAIDENS Qajar Iran, mid to late 19th century TWO LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH WINGED ANGELS AND QAJAR MAIDENS Qajar Iran, mid to late 19th century

Comprising two Persian pen cases, each with rounded ends and sliding trays, polychrome-painted, heightened in gold, and lacquered, the decoration of the top of one pen case arranged in horizontal format featuring three winged female cherubs wearing red beads chokers around their necks, their intimate parts covered by a blue drape, flying amidst a dense green ground of different polychrome-painted flowers including carnations, rosettes, and lotus flowers, the sides decorated with the same floral motif, the underside with gilt lotus flowers and *saz* leaves pattern on a red ground, the inner tray featuring six cusped calligraphic cartouches inscribed in white ink *nasta'liq* script with *Ghazal* 205 of Sa'di's *Kulliyat*, and a seventh cartouche with a verse added from a different Persian poem, 23.3cm long; and another similar pen case, the top and sides decorated in horizontal format with portraits of Qajar ladies in oval medallions interspersed with scenes of young maidens conversing with angels in a Persian garden setting, the underside and inner tray decorated with gold floral scrolls on red ground, 25cm long.

Inscription of the seventh verse on the first *qalamdan*:

بصورت آفرین اینم گمانست
£400-600

152



A REVERSE GLASS POLYCHROME-PAINTED PANEL WITH A QAJAR COUPLE Iran, 20th century A REVERSE GLASS POLYCHROME-PAINTED PANEL WITH A QAJAR COUPLE Iran, 20th century

Opaque pigments, polychrome enamels, and white wash heightened with gold on glass, the vertical composition depicting a beloved and recurrent *topos* in Qajar art, a courtly couple entwined in a tender embrace, the heavily bejewelled maiden holding a rosette-shaped brooch on her chest, staring back at the beholder, her male counterpart clad in an official military red uniform and displaying a French bicorn hat typical of the Napoleonic era, testifying to the strong influence Western fashion attires had on the Qajars, the reverse glass painted panel set on a raised wooden frame with further painted glass inserts on the sides, hammered copper mounts with palmette scrolls on the edges, and floral blossoms on each corner, surmounted by a lobed decorative triumph in European style with acanthus leaves and vegetal volutes, 51cm x 26.5cm.

£1,000-1,500

153



A PAIR OF MIRROR AND STAINED GLASS WOODEN WINDOWS Iran, late 19th - 20th century A PAIR OF MIRROR AND STAINED GLASS WOODEN WINDOWS

Iran, late 19th - 20th century Designed as a pair of matching ogival arches, the central panel decorated with an elaborate split palmette scroll in relief set against a dense floral ground, encased within concentric friezes of eight-pointed star roundels, cusped cartouches, and narrow red rose trellis, the wooden openwork board filled with polychrome stained glass and mirror mosaics creating a kaleidoscopic effect, each approx. 120cm x 132cm x 6cm.

£200-300

154



A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH QAJAR MAIDENS Qajar Iran, 19th century
A LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH QAJAR MAIDENS Qajar Iran, 19th century

Of typical rectangular shape, polychrome-painted and lacquered, the front and back panels depicting Qajar maidens' portraits set in traditional Persian interiors, one playing the Persian *tonbak* (drum) in front of an appetising banquet with rice, meat skewers (*kebab*), and wine, the latter drinking from a small cup and staring outside the palace, both female characters wearing typical Qajar outfits with striped *termeh* shawls covering their heads enhanced with black heron aigrettes, the back of the front panel featuring a standing Qajar youth wearing a tall *kaj kolah* hat, 17.8cm x 11.8cm.
£400-600

155



A MOULD-BLOWN YELLOW GLASS EWER Shiraz, Iran, late 18th - early 19th century
A MOULD-BLOWN YELLOW GLASS EWER Shiraz, Iran, late 18th - early 19th century
Of pyriform shape with a globular body, resting on a concave circular foot, rising to a narrow, cylindrical neck with everted rim, the gadrooned body moulded with fish-like reliefs and ridged, rounded base, a hot-worked handle and spiralling decoration embellishing one side and neck, the latter side with a tapering, upward-turned spout ending in a lobed finial, possibly imitating a stylised dragon's head inspired by metalwork models, 18cm high.
£400-600

156



AN INCISED BRASS BASIN WITH COURTLY FIGURES Possibly Jazira, Iraq or Western Iran, 13th - 14th century
AN INCISED BRASS BASIN WITH COURTLY FIGURES

Possibly Jazira, Iraq or Western Iran, 13th - 14th century

Of conventional deep rounded shape, resting on a plain base, rising to a widely everted rim, the once silver-inlaid interior incised with a central sunburst medallion with eight points, in-filled with six figural roundels with cross-legged seated courtly subjects playing musical instruments, holding a cup and a circular item, possibly a mirror, usually interpreted as astronomical symbols associated with the planets and Zodiac signs, surrounded by two concentric circles of roundels with similar figures, the rim embellished with a dense Arabic *thuluth* epigraphic band interspersed amidst eight figural roundels repeating the planetary symbols, set against a foliate ground, rosette and strapwork bands on the outer border, 36cm diam. and 10.5cm high.
£800-1,200

157



A SAFAVID-STYLE TINNED COPPER EWER
Possibly Iran or Deccan, Central India, 18th
century A SAFAVID-STYLE TINNED COPPER
EWER

Possibly Iran or Deccan, Central India, 18th
century
Of typical pyriform shape, resting on a splayed
conical foot, rising to a tapering, faceted neck
with a large bulging ring towards the mouth, with
a curved handle and upward-turned, tapering,
flower-collared spout, the exterior engraved with
typical motifs encountered on Safavid tinned
copper vessels including vertical scrolling
vegetal bands on the body, palmette and rose
trellis friezes around the shoulders and rim, and
chevron patterns on the handle and spout, 36cm
high.

£600-800

158



A ZAND-STYLE SILVER-INLAID BRASS TRAY
WITH FIGURAL DECORATION Qajar Iran, late
18th - early 19th century A ZAND-STYLE
SILVER-INLAID BRASS TRAY WITH FIGURAL
DECORATION

Qajar Iran, late 18th - early 19th century
In the shape of a cusped rectangular cartouche,
with an everted, reinforced rim, the densely
engraved interior showcasing a central
rectangular panel in-filled with fourteen
characters, some human and some mythical, ten
seated on a high throne and the remaining four
standing, reserved against a scrolling flowering
ground, each encased within a silver-inlaid
cusped arch, surrounded by a lively interlace of
alternating small and large roundels containing
more figural decoration with riders, animals, and
semi-divine creatures, several concentric
decorative bands with arabesque and split
palmette trellis on the cavetto and rim, 38.5cm x
53.5cm.

£500-700

159



A CAST AND ENGRAVED 'ZAND-REVIVAL'
BRASS EWER WITH FIGURAL DECORATION
Iran, late 19th - 20th century A CAST AND
ENGRAVED 'ZAND-REVIVAL' BRASS EWER
WITH FIGURAL DECORATION
Iran, late 19th - 20th century

Of pyriform shape, resting on a thin circular foot,
rising to a tapering neck and reinforced, circular
rim, with a sinuous handle and straight, tapering
spout on the sides, the dome-shaped, ribbed lid
and straight spout likely to be later additions, the
body engraved in a decorative style reminiscent
of Zand brass ewers, featuring four-lobed
cartouches on each side depicting literary
scenes from Nizami Ganjavi's *Khamseh*, like
Shirin visiting Farhad at Mount Bisotun and
Bahram hunting wild donkeys; a banquet scene
with musicians; and a princely audience, all set
amidst a ground of rosettes, floral blossoms,
foliage, and wild animals, below the rim two
overlapping decorative friezes with strapwork
and pseudo-Kufic calligraphy, 26cm high.
£200-300

160



A FINELY ENGRAVED BRASS TRAY WITH COURTLY BANQUETING SCENES (BAZM)
Zand or early Qajar Iran, 18th century A FINELY ENGRAVED BRASS TRAY WITH COURTLY BANQUETING SCENES (*BAZM*)

Zand or early Qajar Iran, 18th century
Of rectangular shape with an everted, reinforced rim, the engraved decoration featuring a central quatrefoil cartouche with a courtly banquet scene with dancers and musicians, the composition reminiscent of the Safavid frescoes in the *Chehel Sotun* Palace, the outlines of the cartouche created by interlacing bands with heads of dragons, lions, snakes, gargoyles, and long-bearded men, possibly a reference to the multi-headed *Wak Wak Tree*, each corner and the surrounding border embellished with further figural decoration showcasing the beloved Medieval theme of *bazm* (feasting) in all its nuances, the rim with dense vegetal scrollwork featuring interlocking split palmettes and arabesques against a flowering ground, 44cm x 54cm.

£1,500-2,000

161



A ZAND ENGRAVED BRASS 'KENDI' EWER WITH FIGURAL AND MYTHOLOGICAL DECORATION Shiraz, post-Safavid Iran, 18th century A ZAND ENGRAVED BRASS 'KENDI' EWER WITH FIGURAL AND MYTHOLOGICAL DECORATION

Shiraz, post-Safavid Iran, 18th century
Of inverted bulbous shape, resting on a tall splayed foot, with a tapering faceted spout on one side and a curved, horseshoe-shaped handle with a compressed and rounded hinged lid at the top, the shape inspired by Asian *kendi* pottery teapots and widely employed in Iran for metal vessels, the engraved exterior showcasing a decorative *tour de force* of motifs featuring interlocking split palmette cartouches and roundels filled with a number of courtly and mythological characters including musicians, rulers, literary subjects like Rustam defeating *divs* (demons), huntsmen, the Good Shepherd, acrobats, Sufi dervishes, pairs of animals, riders on rhinos and elephants, and wild predators in fights, all set against a ground of scrolling rosette sprays and framed within vegetal and strapwork friezes, the hinged lid a later replacement in the Qajar era, 30.5cm high.

£600-800

162



A QAJAR BRASS TRAY WITH BANQUETING SCENES (BAZM) AND POETRY (SH'ER) Qajar Iran, 19th century A QAJAR BRASS TRAY WITH BANQUETING SCENES (*BAZM*) AND POETRY (*SH'ER*)

Qajar Iran, 19th century

Of rectangular shape with an everted, reinforced rim, the incised and chased interior showcasing a central rectangular panel in-filled with lobed floral medallions with figural motifs in the heart of eight-pointed stars, including a banqueting scene in the middle, and scenes from Nizami Ganjavi's *Khamsa*, specifically Shirin visiting Farhad at Mount Bisotun, and Leyla visiting Majnun as a hermit in the wilderness, the negative spaces created by the interlaced stellar geometric clusters filled with dense flowering sprays and further figural cartouches in the shapes of flower heads and *boteh* (paisley) leaves, several concentric decorative bands with floral scrolls and split palmette trellis on the outer border and rim, the cavetto with rectangular epigraphic cartouches with poetry, 43.5cm x 58cm.

£500-700

163



A MONUMENTAL OPENWORK BRASS TORCH STAND Qajar Iran, 19th century A MONUMENTAL OPENWORK BRASS TORCH STAND

Qajar Iran, 19th century

Of tapering cylindrical shape, resting on a gently splayed base, the stand composed of separate sections joined together with protruding rings, the whole body pierced and engraved with Zand-style cusped cartouches and roundels in-filled with a plethora of figures including Qajar youths in garden settings, enthroned rulers, heroes slaying dragons or *divs*, *jinn*s and demons, hunters, predators and preys, a hermit, riders, and many more, all reserved against lush openwork scrolling vegetal meanders and rosette sprays, the rings and rim with bands of interlocking split palmettes, featuring a regardant dragon head handle on either side, 78cm high.

£1,000-1,200

164



A TINNED COPPER BOWL WITH ANIMAL DECORATION Iran, 17th century A TINNED COPPER BOWL WITH ANIMAL DECORATION Iran, 17th century

Of deep rounded shape, resting on a plain convex base, with a gently everted circular rim, the exterior engraved with three overlapping decorative bands including interlocking arches around the base; cusped and rectangular cartouches in-filled with split palmette sprays, arabesques, and animals against spiraling vines in the middle; and a continuous epigraphic cartouche with *nasta'liq* inscriptions with the names of the Fourteen Innocents including the Prophet, his daughter Fatima, and the Twelve Imams of Shi'ism below the rim, 8.2cm high and 22.5cm diam.

£300-400

165



AN ENGRAVED TINNED COPPER 'MAGIC' BOWL WITH A GEOMANTIC CHART AND FIGURES Zand Iran, 18th century AN ENGRAVED TINNED COPPER 'MAGIC' BOWL WITH A GEOMANTIC CHART AND FIGURES Zand Iran, 18th century

Of deep rounded shape, resting on a plain flattened base, with a gently splayed rim, the interior engraved with several concentric bands and roundels filled with divinatory and auspicious *naskh* inscriptions and numbers, in the centre a rectangular geomantic chart featuring numerals, letters, and stylised figures, the exterior engraved with thin concentric lines, 17.5cm diam.

£400-600

166



A QAJAR ENGRAVED BRASS 'MAGIC' BOWL Qajar Iran, mid to late 19th century A QAJAR ENGRAVED BRASS 'MAGIC' BOWL

Qajar Iran, mid to late 19th century Of hemispherical shape, resting on a short circular foot, the interior with a protruding conical boss in the middle, curved cavetto, and an everted, flattened rim, the engraved decoration on both the interior and exterior of the bowl laid out in overlapping, concentric epigraphic bands with lobed cartouches and roundels filled with auspicious prayers and passages from the Qur'an like the Throne Verse (2:255) and the 'Four *Ghol* Suras', invocations to 'Ali (*Nad-e 'Ali*) and the Shi'a saints, talismanic numerical series engraved on the reverse of the rim, the epigraphic inscriptions alternating plain *naskh* and *nasta'liq* scripts, a later-added inscription on the flattened circular base reading 'Yusuf Karbalai' from the holy Shi'a pilgrimage site of Karbala, 19cm diam.

£800-1,200

167



AN ENGRAVED TINNED COPPER 'MAGIC' BOWL Qajar Iran, mid to late 19th century AN ENGRAVED TINNED COPPER 'MAGIC' BOWL Qajar Iran, mid to late 19th century

Of hemispherical shape, resting on a flattened circular base with a concave centre, the interior with a rounded boss in the middle, curved cavetto, and an everted, flattened rim, the engraved decoration on both the interior and exterior of the bowl laid out in concentric epigraphic bands with roundels and cartouches in the shape of lobed arches filled with geomantic inscriptions, auspicious prayers, and talismanic numerical series, most of the calligraphy written in plain *naskh* script with the exception of a few areas of crude *nasta'liq* script, the reverse of the central boss and flattened base presenting later-added ownership inscriptions, 18.5cm diam.

£300-500

168



A CARVED WOODEN SEAL Qajar Iran, dated Safar 1316 AH (June 1898 AD) A CARVED WOODEN SEAL Qajar Iran, dated Safar 1316 AH (June 1898 AD)
Carved in the shape of an hourglass, the top engraved with the name 'Ali and the date Safar 1316 AH in Persian *nasta'liq* script, 5.5cm diam. and 4.5cm high.
£150-200

169



TWO AUSPICIOUS CALLIGRAPHIC INTAGLIO PLAQUES Iran, 20th century TWO AUSPICIOUS CALLIGRAPHIC INTAGLIO PLAQUES Iran, 20th century
Comprising an engraved yellow agate plaque, in the shape of a niche surmounted by a cusped arch, with 6ll. of dense *thuluth* calligraphy reading the *bismillah* and prayers, 8.5cm x 7cm; and a rectangular carnelian plaque with cusped short sides, engraved in *naskh* and *thuluth* scripts reading the 99 names of Allah (*al-Asma ul-Husna*) divided into a chequered chart, 5.8cm x 11.5cm.
£600-800

170



TWO ENGRAVED SILVER TALISMANIC ACCESSORIES Possibly Iran or Afghanistan, 20th century TWO ENGRAVED SILVER TALISMANIC ACCESSORIES Possibly Iran or Afghanistan, 20th century
Comprising a faceted cylindrical talismanic scroll pendant, with rounded terminals and three fitted loops on one side, the body engraved with cusped cartouches filled with crude *naskh* inscriptions presenting four verses from Sura 114 (*An-Nas*), flanked by cartouches bearing the names of *Muhammad* and *Ali*, 7.7cm long; and an octagonal *bazuband* Qur'an case containing an incomplete printed miniature Qur'an, the hinged top decorated with alternating bands of Quranic inscriptions from the *Ayat al-Kursi* (v. 255) from Sura 2 (*Al-Baqara*), and stylised vegetal patterns, in the centre an octagonal star medallion with further inscriptions, the case fitted with two arabesque loops on the sides, 5cm at widest points.
£150-200

171



AN IMPORTANT SCROLL WITH THE RELIGIOUS TRIAD, INSTRUCTIONS FOR SPECIAL PRAYERS, AND MOON CHARTS Iran, 18th century AN IMPORTANT SCROLL WITH THE RELIGIOUS TRIAD, INSTRUCTIONS FOR SPECIAL PRAYERS, AND MOON CHARTS

Iran, 18th century

A talismanic scroll including a list of rituals to perform when viewing the new crescent moon, Arabic and Persian manuscript on paper, in black and red ink *naskh* script, the heading with a calligraphic interlace of the religious triad's names, Allah, Muhammad, and 'Ali, mirrored to form a dome and two minarets, above quotes from the Prophet and various Shi'a Imams, containing charts and graphic compositions of magical letters and words, geomantic numbers, symbols, and geometric shapes arranged in charts, within blue, black, gold, and red rules, wrapped in a curved red morocco leather strap, the interior applied with polychrome brocade ribbon and crochet silver lace, an 8.5cm length of Imperial Persian ribbon to the interior of the leather strap, the purple silk brocaded in precious metal thread with the Qajar emblem of *Shir o Khorshid* (Lion and Sun) within an open laurel wreath, flanked by two polychrome imperial crowns, 312cm x 11cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1271.

£400-600

172



A PRAYER SCROLL WITH PROPHET AND SAINTS' SAYINGS Qajar Iran, 19th century A PRAYER SCROLL WITH PROPHET AND SAINTS' SAYINGS

Qajar Iran, 19th century

Prayers and rituals to perform when viewing the new crescent moon, Arabic black ink *naskh* script followed by Persian red ink interlinear *nasta'liq* translation, the heading with a typical Qajar polychrome and gold illumination, the bright cherry red border prominent, repeating sayings from the Prophet and Imam 'Ali, set within blue, black, gold, and red rules, the text panel stained darker, on cotton-lined paper, the cusped opening of the brown morocco strap trimmed with crochet silver lace, attached to the paper with polychrome brocade ribbon, a 10.7cm length of Imperial Persian ribbon to the interior of the leather strap, the purple silk brocaded in precious metal thread and polychrome silks with the Qajar emblem of the *Shir o Khorshid* (Lion and Sun) within an open laurel wreath, alternating with polychrome imperial crowns, the end with crochet silver lace, 176cm x 12.2cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1270.

£400-600

173



A SCROLL OF BLACK MAGIC, PRAYERS,
AND CURSES Qajar Iran, 19th century A
SCROLL OF BLACK MAGIC, PRAYERS, AND
CURSES

Qajar Iran, 19th century

Arabic and Persian manuscript on paper,
respectively in black *naskh* and interlinear red
nasta'liq scripts, the heading featuring
instructions on the rendition of the spells,
reserved in gold cloud-bands, within gold, red,
blue, and black rules, the end of dark brown
morocco leather edged with crochet silver lace,
247cm x 10.5cm.

Provenance: Galerie Fischer, Lucerne (CH),
'*Persische Manuskripte und Miniaturen*' auction,
4 December 1968, lot 1275.

£600-800

174



A PRAYER SCROLL AND TWO CYLINDRICAL
AMULET CASES Qajar Iran, 19th century A
PRAYER SCROLL AND TWO CYLINDRICAL
AMULET CASES

Qajar Iran, 19th century

Comprising a prayer scroll, Arabic manuscript on
tracing paper, also known as 'snakeskin', in
black and red *naskh* script, the heading
embellished with polychrome and gold
illumination, opening with sura *al-Fatiha* (1)
followed by prayers, the borders with further
prayers, special letters, and relevant numbers in
red, within blue, red, and gold rules, wrapped in
a dark brown morocco leather strap, with a
6.5cm length of Imperial Persian ribbon to the
interior, the purple silk brocaded in precious
metal thread with the Qajar emblem of the *Shir
o Khorshid* (Lion and Sun) within an open laurel
wreath, next to a polychrome imperial crown, the
end with a crochet metallic thread lace, 44cm x
5.4cm; accompanied by a white metal scroll
holder of cylindrical shape, the chased and
incised body featuring six lines of Arabic
nasta'liq script with the Throne Verse, sura *Al-
Baqara* (2), v. 255, one of two semi-spherical
ends opening to house the scroll, three
horizontal suspension loops, 8.5cm long, 1.9cm
diameter excluding loops; and another, similar,
9.6cm long, 2.2cm diameter excluding loops.

Provenance: Galerie Fischer, Lucerne (CH),
'*Persische Manuskripte und Miniaturen*' auction,
4 December 1968, lot 1279.

£400-600

175



A SCROLL WITH THE DU'A-YE KUMAIL PRAYER Qajar Iran, 19th century A SCROLL WITH THE DU'A-YE KUMAIL PRAYER

Qajar Iran, 19th century
Arabic manuscript on paper, the heading decorated with polychrome and gold illumination, the name of the prayer marked in red on a burnished gold oval within a floral cartouche, the text set within concentric blue, black, gold, and red rules, wrapped in a dark brown morocco leather strap with a polychrome brocade ribbon, the leather strap lined in puce paper, the ends edged with crochet silver lace, 329cm x 8cm.

Provenance: Galerie Fischer, Lucerne (CH), 'Persische Manuskripte und Miniaturen' auction, 4 December 1968, lot 1274.

The supplication in the present lot is used to ward off evil and is particularly beloved among Shi'a Muslims, as it is believed it was uttered by Imam 'Ali himself, who taught it to his companion Kumail bin Ziyad.

£300-500

176



TWO TALISMANIC SCROLLS OF SHI'A PRAYERS Iran, 18th - 19th century TWO TALISMANIC SCROLLS OF SHI'A PRAYERS

Iran, 18th - 19th century
Comprising a talismanic and prayer scroll, Arabic and Persian manuscript on paper, in black and red inks *naskh* and *nasta'liq* scripts, set within green rules, the heading decorated with a bird in profile atop a tall cypress tree formed in *ghubari* script, featuring a grid chart containing words from sura *al-Ikhlās* (112), followed by a passant lion in *ghubari* script, above instructions on the use of the prayer in Persian, followed by the Arabic text, the borders of alternating black and red prayers, laid on white cotton, wrapped in a curved dark brown morocco leather strap embellished with a polychrome brocade ribbon opening, 208cm x 6.2cm; and another similar, Arabic manuscript on paper, in black and puce ink *naskh* script, featuring the '105 prayers' and sura *al-Ikhlās* (112) among other prayers, the heading in polylobed cartouches, the rest in chequered grid format, set within silver rules, laid on white cotton, in a curved morocco leather strap with a polychrome brocade ribbon opening, a 5cm length of Imperial Persian ribbon to the interior of the leather strap, the purple silk brocaded in precious metal thread with the Qajar emblem of the *Shir o Khorshid* (Lion and Sun) within an open laurel wreath, 186cm x 7.3cm.

Provenance: Galerie Fischer, Lucerne (CH), 'Persische Manuskripte und Miniaturen' auction, 4 December 1968, lots 1276 and 1277.

£400-600

177



TWO RELIGIOUS SCROLLS WITH ASHURA
PILGRIMAGE PRAYERS Qajar Iran, one dated
1312 AH (1894 AD) and signed Seyyed Hashem
Touba TWO RELIGIOUS SCROLLS WITH
ASHURA PILGRIMAGE PRAYERS

Qajar Iran, one dated 1312 AH (1894 AD) and
signed Seyyed Hashem Touba
Comprising two religious scrolls containing
prayers to be recited during the Ashura
pilgrimage, Arabic manuscript on paper, both in
black *naskh* script, the first with significant words
in red, the heading embellished with gold
scrolling flowering motifs with red and blue
highlights, within a bright red-pink border, the
title of the pilgrimage text in red against a
burnished gold cartouche, set within blue, black,
and gold rules, the scroll leather end with
crochet silver lace, with a polychrome brocade
ribbon at the joint, a 5.5cm length of Imperial
Persian ribbon to the interior of the leather strap,
the purple silk brocaded in precious metal thread
with the Qajar emblem of the *Shir o Khorshid*
(Lion and Sun) within an open laurel wreath,
302cm x 8.8cm; and the other similar, with an
illuminated heading in gold and polychromes,
the text reserved in gold cloud-bands, within
gold, red, blue, and black rules, the opening of
brown morocco leather edged with silver crochet
lace, with a 6cm length of the same Imperial
Persian ribbon to the interior of the leather strap,
the leather painted with schematic 'swan and
flower' designs, signed Seyyed Hashem Touba,
dated 1312 AH (1894 AD), made for Agha Mirza
Asadullah Khan, 195cm x 8.3cm.

Provenance: Galerie Fischer, Lucerne (CH),
'*Persische Manuskripte und Miniaturen*' auction,
4 December 1968, lots 1272 and 1273.
£500-700



178

AN ORIENTATION SCROLL WITH
DIRECTIONS TOWARDS MECCA Iran, late
19th - early 20th century AN ORIENTATION
SCROLL WITH DIRECTIONS TOWARDS
MECCA

Iran, late 19th - early 20th century
Persian *naskh* manuscript in black ink on glazed
cotton, some numbers in red, the long chart
containing city names throughout Iraq, Iran,
Syria, Central Asia, Georgia, Afghanistan, the
Indian Subcontinent, Egypt, Saudi Arabia,
Spain, and Yemen, in numbered grids, marking
the degrees of deviation from the West and the
South from each locality to align with Ka'ba and
Mecca, the verso with locations requiring
orientation from the North to the West, wrapped
in a brown morocco leather strap, 156cm x
10.7cm.

Provenance: Galerie Fischer, Lucerne (CH),
'*Persische Manuskripte und Miniaturen*' auction,
4 December 1968, lot 1280.

£300-500

179



A SAFAVID-STYLE OPENWORK STEEL
PLAQUE Qajar Iran, mid to late 19th century A
SAFAVID-STYLE OPENWORK STEEL
PLAQUE

Qajar Iran, mid to late 19th century
In the shape of a clover with four lobed petals,
with openwork decoration featuring an
invocation to Mahmud (*Ya Mahmud*) against
spiraling vines in the central star-shaped
cartouche and a row of stylised floral buds and
foliage around the edges, 17cm x 17cm at
widest points.

£200-300

180



A QAJAR SILVER AND GOLD-DAMASCENED STEEL MOUFLON Iran, 19th century A QAJAR SILVER AND GOLD-DAMASCENED STEEL MOUFLON

Iran, 19th century

Designed as a mouflon, with backward-turning, curved antlers, decorated with silver and gold-damascened vegetal and fretwork bands spanning the circumference of the body, and floral arabesque cusped cartouches to the chest and back, further decorative geometric patterns on the neck and rear, alternating silver and gold lines on the cheeks, the nostrils, long ears and mouth naturalistically rendered, 30.5cm x 26.3cm.

One of the Qajar period's most beloved creations in steel is the production of gold-damascened bird-shaped and zoomorphic statuettes. From peacocks, doves, and ducks to deer, camels, ibexes, elephants, cats, lambs, and *buraqs*, the zoomorphic artistic vocabulary knew no limits (A. Collinet, in *L'Empire des Roses: Chefs-d'oeuvre de l'Art Persan du XIX siècle*, Louvre-Lens, 2018, p. 92). Some examples may show naïve and stylised features, but the vast majority surprise the beholder with enhanced naturalism and dynamism, with an unexpected understanding of the represented animals' bodies. According to Collinet, the primary use and purpose of these zoomorphic sculptures were to decorate and embellish the '*alams* (devotional standards) used during important ceremonies and processions, the most important planned for the month of Muharram commemorating Hussain's martyrdom in Kerbela (*ibidem*, pp. 92-93).

£500-700

181



TWO GOLD-DAMASCENED STEEL ARMOUR PLATES Qajar Iran, mid to late 19th century TWO GOLD-DAMASCENED STEEL ARMOUR PLATES

Qajar Iran, mid to late 19th century

Each of rectangular shape with a gently everted terminal, the front engraved with vegetal meanders interspersed amidst gold-inlaid lobed medallions, one plate with two clasps, the latter with a row of iron links on each side once joined to the main chainmail, each 13.2cm x 3.5cm.

£100-200

182



183
A QAJAR WALRUS IVORY-HILTED KHANJAR STEEL DAGGER Qajar Iran, mid-19th century
A QAJAR WALRUS IVORY-HILTED KHANJAR STEEL DAGGER Qajar Iran, mid-19th century

With a tapering curved double-edged watered steel blade with a flattened wide spine at the top, the ricasso engraved with cusped decorative cartouches featuring floral blossoms and birds on both sides, the shape and decoration of the handle following typical Qajar standards, carved with two courtly banquet scenes featuring possibly an enthroned mythological ruler on both sides surrounded by his attendants and musicians, the figural compositions encased within cusped foliated cartouches and beading bands towards the outer edges, 43cm long.

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.

£800-1,200



A QAJAR BONE-HILTED KARD DAGGER Iran, 19th century
A QAJAR BONE-HILTED KARD DAGGER

Iran, 19th century

With a sharp single-edged watered steel blade, the forte inlaid in gold on both sides with birds and a rosette against a ground of scrolling vegetal sprays, the tapering near-rectangular hilt made of two slabs of carved bone with a silver-inlaid medial tang with animals and foliate scroll, the bone plaques decorated with a pair of lobed cartouches in-filled with two crowned rulers on one side and two Sufi dervishes, one with a *kashkul* (begging bowl), on the opposite side, 33cm long.

£1,200-1,400

184



A SAFAVID GOLD-DAMASCENED STEEL HELMET (KHULA KHUD) Safavid Iran, 17th century
A SAFAVID GOLD-DAMASCENED STEEL HELMET (KHULA KHUD) PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Safavid Iran, 17th century

Of typical hemispherical shape, surmounted by an applied, faceted, tapering finial reminiscent in shape of Safavid *taj* (baton) fitted in turbans, the front with three truncated openwork fittings in the shape of cusped arabesque palmettes, once used as plume holders but now missing, and a long nose-guard with similar openwork arabesque terminals, above it a gold-damascened lobed medallion with a rubbed invocation, at the base of the finial and helmet two continuous epigraphic bands, now mostly rubbed, in-filled with fine gold-damascened *nasta'liq* calligraphy with invocations to 'Ali, the Shi'a saints, Muhammad and Allah, and further clusters of prayers, with its original shaped chainmail, 58.2cm high.

£400-600

185



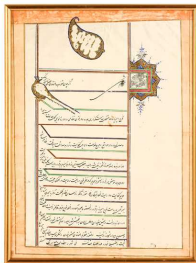
AN OFFICIAL QAJAR FIRMAN Qajar Iran, dated Safar 1277 AH (August 1860 AD) AN OFFICIAL QAJAR *FIRMAN* Qajar Iran, dated Safar 1277 AH (August 1860 AD)

Persian manuscript on paper, the 5 spaced lines of *diwani* script in black ink reserved against gold cloud-bands, set within concentric blue, gold, black, and red rules, at the top the official imperial seal of the Qajar ruler, Nasir al-Din Shah (r. 1848 - 1896), contained in a gold and polychrome illuminated vegetal medallion, an initialled illuminated *boteh* (paisley leaf) on the top left margin, the official *firman* document commending Muhammad Mahdi Mirza's religious scholarship, and allocating '*the sum of 500 toomans of income to support to him*', dated Safar 1277 AH (August 1860 AD), laid on pale pink paper, glazed and framed, the document 41.5cm x 33.3cm, 46.5cm x 38.5cm including the frame.

Provenance: Dreweatts, UK, 22 May 2018, lot 390.

£400-600

186



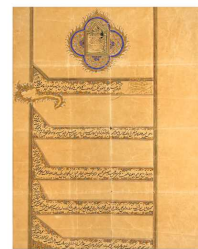
AN OFFICIAL QAJAR FIRMAN Qajar Iran, dated Ramadan 1304 AH (May - June 1887 AD) AN OFFICIAL QAJAR *FIRMAN* Qajar Iran, dated Ramadan 1304 AH (May - June 1887 AD)

Persian manuscript on paper, the 10 spaced lines of *nasta'liq* script in black ink against a plain ground, set within concentric blue, green, gold, and black rules, the start of the document stamped with the official imperial seal of the Qajar Crown Prince, Muzaffar al-Din Shah (r. 1896 - 1907) in *nasta'liq* script on the right margin, contained in polychrome and gold-painted radiating *shams* medallion, the top of the page and the left margin embellished with two gold and polychrome illuminations, a diagonal *boteh* (paisley) leaf containing indistinct text reserved against gold cloud-bands with polychrome flower sprays, and a hoopoe bird with distinctive crest and long tail containing the signature in gold of the overseeing official, the official document bestowing the title of *Third Degree Sartip* (brigadier) and the overall charge of the Azeri Amiriyeh Army to Lotf 'Ali Khan, the then-Colonel of the Amiriyeh Army, dated Ramadan 1304 AH (May - June 1887 AD), laid on pale pink paper, glazed and framed, the document 44.5cm x 30.3cm, 51cm x 38cm including the frame.

Provenance: Dreweatts, UK, 22 May 2018, lot 389.

£400-600

187



AN OFFICIAL QAJAR FIRMAN Qajar Iran,
dated Muharram 1317 AH (May - June 1899 AD)
AN OFFICIAL QAJAR *FIRMAN*

Qajar Iran, dated Muharram 1317 AH (May -
June 1899 AD)

Persian manuscript on paper, the 5 spaced lines
of *diwani* script in black ink reserved against
illuminated gold cloud-bands filled with
polychrome-painted floral sprays, set within
concentric blue, green, gold, and black rules, the
top stamped with the official imperial seal of the
Qajar ruler, Muzaffar al-Din Shah (r. 1896 -
1907) in *nasta'liq* script, contained in a
polychrome and gold illuminated quatrefoil
medallion dated 1314 AH (1896 AD), bestowing
the title of *Malek ul-Atteba* (the Lord of
Physicians) on the physician Mirza Kamal al-
Din, son of Mirza Muhammad Kazem *Filsoof ad-
Dawla*, the official document dated Muharram
1317 AH (1899 AD), mounted, glazed and
framed, the document 43.5cm x 25cm, 55.5cm x
46cm including the frame.

Provenance: Dreweatts, UK, 22 May 2018, lot
388.

£400-600

188



AN OFFICIAL COMMISSIONING DOCUMENT
Late Qajar Iran, dated 1923 AN OFFICIAL
COMMISSIONING DOCUMENT

Late Qajar Iran, dated 1923

Persian manuscript and print on paper, the
Ministry of Interiors document with 6ll of black
ink *nasta'liq* text dispatching Mr. Shariq al-
Dawla as deputy governor of Shemiranat (a
collection of villages and orchards North of
Tehran) for the monthly salary of 'sixty toomans',
the top stamped with the emblem of the Qajar
government and the name of the ministry in
thuluth script, signed, and dated 28 Dalv
(Bahman/Aquarius) 1302 Shamsi Hijri (17
February 1923), numbered '2993', in a double
mount, glazed and framed, the document
39.3cm x 28cm, 53cm x 40cm including the
frame.

Provenance: Bonhams Knightsbridge, 18 June
2013, lot 246.

£200-300

189



AN OFFICIAL INVESTITURE DOCUMENT
Early Pahlavi Iran, dated 1929 AN OFFICIAL
INVESTITURE DOCUMENT

Early Pahlavi Iran, dated 1929

Persian *nasta'liq* manuscript on paper, the five
lines of text proclaiming the royal statement
"We, Pahlavi, confirmed by God, beseeched by
the Ministry of War, invest Sultan Muhammad
Sadegh Mirza Dowlatshahi with the rank of
Yavar (Major)", dated 1 Farvardin 1308 Shamsi
Hijri (21 March 1929), at the top of the *farman*
(official document) the embossed emblem of
Reza Shah Pahlavi with two rampant lions with
the rising sun on their backs, holding the title
Pahlavi Shahanshah Iran within a pearled oval,
beneath the Pahlavi crown, in a double mount,
glazed and framed, the document 43cm x 28cm,
56.7cm x 40cm including the frame.

Provenance: Bonhams Knightsbridge, 18 June
2013, lot 246.

£150-200

190



λ A MICRO-MOSAIC KHATAMKARI CABINET
Shiraz, Iran, late 19th - early 20th century λ A
MICRO-MOSAIC *KHATAMKARI* CABINET
Shiraz, Iran, late 19th - early 20th century
Of rectangular shape, resting on a flat plain
wooden base, the exterior clad in bone, coloured
woods, and brass-inlaid micro-mosaic work
(*khatamkari*), on each side the central
rectangular panel arranged with diamond-
shaped cartouches filled with *khatamkari*
hexagonal star-shaped roundels, radiating from
the central concentric geometric, fretwork and
chequered bands, the interior divided into six
small rectangular drawers and a large one, each
decorated with star-shaped geometric marquetry
work, the brass key lock a later addition, 18.5cm
x 21cm x 31cm.

Provenance: Sotheby's Paris, 28 October 2009,
lot 174;
Chiswick Auctions, 29 October 2020, lot 259.

This item may require Export or CITES licences
in order to leave the UK. It is the buyer's
responsibility to ensure that lots have the
relevant licences before shipping.
£500-700

191



A STAINED WOOD AND BONE MICRO-
MOSAIC KHATAMKARI MIRROR CASE
Possibly Isfahan or Shiraz, Qajar Iran, late 19th -
early 20th century A STAINED WOOD AND
BONE MICRO-MOSAIC *KHATAMKARI*
MIRROR CASE

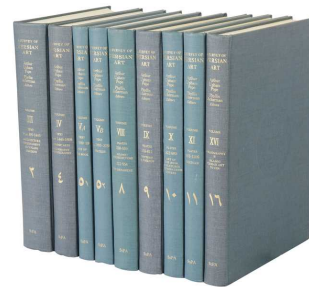
Possibly Isfahan or Shiraz, Qajar Iran, late 19th -
early 20th century

Of rectangular shape with a sliding top, the
exterior decorated with typical Persian micro-
mosaic *khatam* marquetry work with pieces of
stained bone, copper, mother-of-pearl, and
wood, the centre of the front and back panels
featuring a diamond-shaped cartouche with four
hexagons filled with six-pointed stars,
surrounded by concentric bands repeating the
same stellar geometric motif and stylised
fretwork bands, the interior with a central cusped
mirror plate pasted onto a khaki-coloured wove
paper folio with pink roses and rosebuds, blue
and purple floral and vegetal sprays on the
squinches, framed within rectangular *nasta'liq*
white-ink cartouches quoting three different
Persian poems praising the beauty of the
Beloved reflected in the mirror, including *ghazal*
605 of Sa'di's *Kulliyat*, verse 10 of Sa'di's
Diwan, and a third similar poem, interspersed
with roundels inscribed with the manufacturing
date, 15.5cm x 23cm.

Inscription:

تمام شد در روز جمعه غره شهر رجب فی سنه ۱۲۷۵
Finished on Friday of the month of Rajab in the
year 1275 AH (February - March 1859 AD)
£150-250

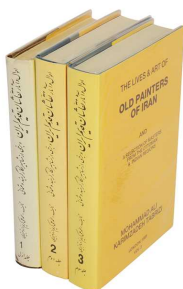
192



ARTHUR UPHAM POPE, PHYLLIS ACKERMAN, THE SURVEY OF PERSIAN ART FROM PREHISTORIC TIMES TO THE PRESENT Published 1939, Publication date 1981 ARTHUR UPHAM POPE, PHYLLIS ACKERMAN, THE SURVEY OF PERSIAN ART FROM PREHISTORIC TIMES TO THE PRESENT

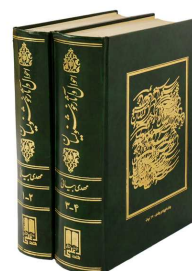
Published 1939, Publication date 1981 Arthur Upham Pope and Phyllis Ackerman, (1939), *The Survey of Persian Art from Prehistoric Times to the Present*, Nishiyama-cho: Sopa / New York: Maxwell Aley Literary Associates. Comprising nine volumes (3, 4, 5'1, 5'2, 8, 9, 10, 11, 16) of first edition folios in original cloth binding, publication date 1981.
£800-1,200

193



MOHAMMAD ALI KARIMZADEH TABRIZI, THE LIVES AND ART OF OLD PAINTERS OF IRAN... VOLUMES 1 TO 3 Publication dates 1990-2000 MOHAMMAD ALI KARIMZADEH TABRIZI, THE LIVES AND ART OF OLD PAINTERS OF IRAN... VOLUMES 1 TO 3 Publication dates 1990-2000
Comprising a Mohammad Ali Karimzadeh Tabrizi, (2000) *The Lives and Art of Old Painters of Iran and a Selection of Masters from the Ottoman and Indian Regions Vol. 1*, London; Mohammad Ali Karimzadeh Tabrizi, (1990), *The Lives and Art of Old Painters of Iran and a Selection of Masters from the Ottoman and Indian Regions Vol.2*, London; Mohammad Ali Karimzadeh Tabrizi, (1991), *The Lives and Art of Old Painters of Iran and a Selection of Masters from the Ottoman and Indian Regions Vol.3*, London.
£300-500

194



MEHDI BAYANI, AHVAL VA ATHAR KHAWSHNAVISAN, VOLUMES 1 TO 4 Tehran, Iran, 1346 AHS (1967 AD) MEHDI BAYANI, AHVAL VA ATHAR KHAWSHNAVISAN, VOLUMES 1 TO 4 Tehran, Iran, 1346 AHS (1967 AD)
Comprising Mehdi Bayani, *Ahval va Athar Khawshnavisan*, Vol. 1-2, Tehran, Elmy Publications; and Mehdi Bayani, *Ahval va Athar Khawshnavisan*, Vol. 3-4, Tehran, Elmy Publications.
£150-200

195



TWO SAFAVID MANUSCRIPT ILLUSTRATIONS Safavid Iran, late 16th - 17th century
TWO SAFAVID MANUSCRIPT ILLUSTRATIONS

Safavid Iran, late 16th - 17th century
 Opaque pigments, ink, and gold on paper, comprising a vertical composition with a group of men gathering around a fainted youth, the eldest of the group gesticulating in a manner delivering concern and worry, the text cartouche in the foreground rubbed and now plain, the background featuring purplish pink rocky mountains, slender verdant trees, and a shimmering, gold-painted sky, 14cm x 7.8cm; and another similar composition portraying a group of riders on horseback, possibly a hunting group, wearing a variety of headgears including a fur-lined Mongol hat, a conical golden helmet, and multi-folded turbans, every character vaunting a colorful and elegant robe with gold-embroidered designs attesting to the high social rank of the group, two men observing the scene behind a rocky mound, a sinuous tree with autumnal-coloured leaves spreading across the borders, two text cartouches at the top rubbed and now plain, 15cm x 9cm, both manuscript illustrations set within concentric polychrome rules, and gold-sprinkled red borders, the reverse plain, in a double white cardboard mount, 35.5cm x 45.5cm including the mount.
£2,000-3,000

196



AN ILLUSTRATED FOLIO FROM YUSUF O ZULEYKHA IN JAMI'S HAFT AWRANG Provincial School, Safavid Iran or Central Asian Provinces, 17th - 18th century
AN ILLUSTRATED FOLIO FROM YUSUF O ZULEYKHA IN JAMI'S HAFT AWRANG

Provincial School, Safavid Iran or Central Asian Provinces, 17th - 18th century
 Persian manuscript on paper, 4ll. on the front and 11ll. on the reverse of black ink *nasta'liq* script divided into two columns, the illustration portraying Jacob bestowing his green walking stick to young Yusuf, igniting the jealousy of his brothers, painted in opaque pigments and gold, set within blue, gold, and black rules, in a bevelled mount, the text panel 12.2cm x 6.2cm, the folio 16.2cm x 7.3cm, 18.8cm x 12.5cm including the mount.

The device of the central tree in the miniature marks the transference of the walking stick, and concurrently divides and connects Jacob and Joseph in a dramatic way. The tree branches and the *jali* wall of gold leaves beneath the blue arch provide a theatrical backdrop to the scene, creating an elegant indoor-outdoor interplay.
£300-500

197



A YOUTH HOLDING A POMEGRANATE Reza-i 'Abbasi style, Isfahan School, Iran, 18th century
A YOUTH HOLDING A POMEGRANATE

Reza-i 'Abbasi style, Isfahan School, Iran, 18th century

Opaque pigments and ink heightened with gold on paper, the vertical composition depicting a squatted youth in a garden setting, holding a pomegranate in his hand, a recurrent symbol of fertility and prosperity in Persian culture, next to him a gourd-shaped bottle, a golden cup, and more pomegranates, the background livened by gold-painted leaves on a tree and articulated Chinese 'ru' clouds, set within polychrome and gold rules, and concentric illuminated borders featuring scrolling floral sprays and red, green and blue cusped cartouches filled with arabesque patterns, mounted, glazed and framed, 39cm x 29cm including the frame.

£1,500-2,000

198



THREE MANUSCRIPT ILLUSTRATIONS OF PRINCES AND RULERS Possibly Zand Iran or Central Asian Provinces, 18th century
THREE MANUSCRIPT ILLUSTRATIONS OF PRINCES AND RULERS

Possibly Zand Iran or Central Asian Provinces, 18th century

Opaque pigments and ink on paper, comprising three narrow figural illustrations of a dispersed Persian manuscript, the first on the left depicting a young prince bleeding out on a high chair, assisted by a maiden, two Central Asian envoys standing in the foreground; the second one in the middle with a Persian prince clad in a typical Zand attire with a light blue robe and a tall, red and orange turban, encased within two rectangular epigraphic cartouches of red ink *nasta'liq* text; and the last on the right with a ruler seated on a throne, drawing his sword, warning two emissaries wearing fur-lined Mongol hats, two advisors with tall Zand headgears and floral overcoats standing in the foreground, encased within two epigraphic cartouches with red and black ink *nasta'liq* text, set within black rules, mounted, glazed and framed, each illustration 12cm x 4.5cm, 29.5cm x 39cm including the frame.

£300-500

199



A SEATED PORTRAIT OF NADIR SHAH (1688 - 1747), FOUNDER OF THE AFSHARID DYNASTY Iran, 20th century A SEATED PORTRAIT OF NADIR SHAH (1688 - 1747), FOUNDER OF THE AFSHARID DYNASTY Iran, 20th century

Oil on canvas, the seated portrait depicting Nadir Shah in full regalia, wearing a long pink robe and a tall red turban embellished with strands of pearls and three black heron feathers, seated in a typical Qajar interior, a foliate cusped cartouche to his right in-filled with the sitter's name, the subject and composition echoing 19th-century official Qajar royal portraits, the reduced scale and naive pictorial quality aligned with the 20th-century Iranian production of '*Coffee House Paintings*', mounted, glazed and framed, 51.5cm x 51.5cm including the frame.

Provenance: Property from a private UK-based collector, bought in 1986 and in their collection since.

£800-1,200

200



TWO SEATED PORTRAITS OF NADER SHAH (1688 - 1747), THE FOUNDER OF THE AFSHARID DYNASTY Jaipur, Rajasthan, North-Western India, first half 19th century TWO SEATED PORTRAITS OF NADER SHAH (1688 - 1747), THE FOUNDER OF THE AFSHARID DYNASTY

Jaipur, Rajasthan, North-Western India, first half 19th century

Opaque pigments and ink heightened with gold and silver on paper, both portraits presenting an analogous vertical-format composition with Nader Shah seated on a silver throne, with a large luminous halo, about to draw his sword, in one portrait flanked by two standing attendants, in the latter surrounded by blue vessels at his feet and behind him a standing attendant holding a *morchal* (peacock feather whisk), each portrait set within concentric yellow and white rules, and navy blue / black and bright red borders, each portrait with an English inscription in pencil at the bottom reading '*Nadir Shah*', the reverse of each with a free-flowing cursive English inscription in sepia ink reading '*A faithful portrait of Nadir Shah painted at Jaipoor, Bhurton 19 March 1829*' and signed, the largest 27.4cm x 19.6cm.

£300-500

201



TWO PORTRAITS OF QAJAR MAIDENS Iran, 20th century TWO PORTRAITS OF QAJAR MAIDENS

Iran, 20th century

Oil on canvas, comprising a seated portrait of a red-clad, bejewelled Qajar beauty, holding a rose blossom in her left hand, set in a typical Qajar interior; and another similar, with a Qajar lady dressed in an *eau de nil* blue dress with white lace sleeves, holding a *famille rose* Chinese porcelain teacup, the subject and composition of each portrait echoing 19th-century official Qajar courtly portraits, the reduced scale and naive pictorial quality aligned with the 20th-century Iranian production of '*Coffee House Paintings*', each mounted and set in a gilt wooden frame, each 50.5cm x 40.5cm including the frame.

£600-800

202



FATH 'ALI SHAH QAJAR AND HIS COURT Iran, 20th century FATH 'ALI SHAH QAJAR AND HIS COURT

Iran, 20th century

Oil on canvas, the horizontal composition depicting the Qajar ruler, Fath 'Ali Shah, in full regalia, seated on a bejewelled floor spread in the middle of a courtly interior, flanked by his sons and advisors standing on his sides, the subject and composition echoing 19th-century Qajar oil paintings, the reduced scale and naive pictorial quality aligned with the 20th-century Iranian production of '*Coffee House Paintings*', mounted and framed, 47.8cm x 83cm including the frame.

£500-700

203



A QAJAR PRINCE HOLDING A COMPASS Iran, 20th century A QAJAR PRINCE HOLDING A COMPASS

Iran, 20th century

Oil on canvas, the standing portrait depicting a Qajar prince clad in a long green robe and fur-lined *terme* overcoat, holding a compass and pointer in his right hand, the left hand hidden in the pocket of his overcoat, set on a terrace of a typical Qajar interior, the subject and composition echoing mid-19th-century Qajar royal portraits painted by Sani al-Mulk and his later followers, the crude pictorial quality aligned with the 20th-century Iranian production of '*Coffee House Paintings*', mounted, glazed and framed, 43.5cm x 39cm including the frame.

Provenance: Property from a private UK-based collector, bought on 26th June 1975 and in their collection since.

£500-700

204



A QAJAR MAIDEN AND YOUNG OFFICER ON HORSEBACK Qajar Iran, late 19th century A QAJAR MAIDEN AND YOUNG OFFICER ON HORSEBACK

Qajar Iran, late 19th century
Opaque pigments and ink heightened with gold on paper, the horizontal composition possibly once a manuscript illustration depicting a Qajar maiden wearing red riding boots on a spotted white steed, pointing in front of her and looking at her companion at the back, mountains and trees in the background, set within black, gold and light blue rules, and a polychrome-painted floral border, mounted, glazed and framed, the illustration 9.2cm x 17.4cm, 31.5cm x 43.5cm including the frame.

£300-500

205

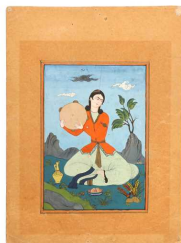


TWO PORTRAITS OF QAJAR STREET VENDORS TWO PORTRAITS OF QAJAR STREET VENDORS

Qajar Iran, 19th century
Opaque pigments and ink on paper, comprising a standing portrait of a juice vendor holding a large glass jar of red liquid, *ab-e zereshk* (barberry juice), the identifying sepia ink inscription in *nasta'liq* script located on either side of the subject; and another similar, portraying a sheep's head cook and seller, each 15.3cm x 11.5cm.

£200-300

206



A PORTRAIT OF A FEMALE DRUMMER Possibly Central Asia or Western Iran, late 19th - early 20th century A PORTRAIT OF A FEMALE DRUMMER

Possibly Central Asia or Western Iran, late 19th - early 20th century
Opaque pigments heightened with gold on card, the vertical-format naive portrait depicting a female drummer in a garden setting *en plein air*, with a bowl of fruit and a wine ewer next to her, inspired by Qajar paintings of the 19th century, set within black and orange rules, and buff borders, 21.8cm x 16cm.

£150-250

207



AN ENTERTAINMENT SCENE IN A QAJAR INTERIOR Qajar Iran, ca. 1880 - 1900 AN ENTERTAINMENT SCENE IN A QAJAR INTERIOR

Qajar Iran, ca. 1880 - 1900
Opaque pigments on paper, the horizontal-format composition depicting a lively entertainment scene with Qajar female musicians and dancers in a traditional interior, the women wearing voluminous, colourful skirts, and white *rusari* veils over their heads, on the left corner a young Qajar prince hugging his favourite maiden, a group of ladies chatting on the opposite corner of the room, mounted and framed, 28cm x 35.5cm including the frame.

£200-300

208



AN ALBUM PAGE WITH A GOL-O-BOLBOL STUDY Qajar Iran, late 19th century, signed Fursat al-Shirazi (1854 - 1920) AN ALBUM PAGE WITH A *GOL-O-BOLBOL* STUDY Qajar Iran, late 19th century, signed Fursat al-Shirazi (1854 - 1920)

Opaque pigments, white wash, and ink on paper, presenting a floral study in vertical format featuring a traditional Qajar *gol-o-bolbol* (rose and nightingale) composition, with a plump nightingale perched on a rose bush branch next to a large pink rose blossom, several rose buds, and thick foliage, set against a pale *eau de nil* blue ground, signed in white ink *Fursat al-Shirazi* in the lower right corner, mounted, glazed and framed, the study 19.7cm x 13cm, 39.5cm x 31cm including the frame.

Provenance: Christie's Paris, 5 November 2008, lot 302.

£400-600

209



FOUR FLORAL STUDIES FROM A DISPERSED AFSHARID SAFINA ALBUM Iran, mid-18th century FOUR FLORAL STUDIES FROM A DISPERSED AFSHARID *SAFINA* ALBUM

Iran, mid-18th century

Opaque pigments and white wash heightened with gold on paper, the four narrow rectangular panels presenting charming polychrome studies of beloved Iranian floral *topoi* bridging the Persian pictorial tradition from Safavid to Qajar schools, comprising three *gol-o-bolbol* (rose and nightingale) compositions depicting a plump bird perched on the lowest branch of a fully blossomed rose bush, each study featuring a different variety of rose including white shrub, two-tone, and pink tea roses, set within black and gold rules, and silvered paper borders; and a study of a red tulip stem, a flower drenched with significance in Persian culture often associated with perfect love, martyrdom, and even God (the Persian word '*aleh*', *اله* shares the same letters with 'Allah', *الله*), set within the same black and gold rules, and silvered paper borders; each panel mounted in an individual white cardboard frame, each study 19cm x 6.2cm, 28.5cm x 15cm including the mount. **£1,500-2,000**

210



A PANEL FROM THE BIHAR AL-ANWAR (THE OCEANS OF LIGHTS) Safavid Iran, 17th century A PANEL FROM THE *BIHAR AL-ANWAR* (THE OCEANS OF LIGHTS)

Safavid Iran, 17th century
Arabic manuscript on buff paper, 5ll. of alternating black ink *muhaqqaq* and *naskh* scripts, in two different pens and scales, the text referring to special Shi'a prayers extracted from *Bihar al-Anwar* (The Oceans of Lights) compiled by the famous Shi'a scholar Muhammad Baqir al-Majlisi (d. 1699), often recited during the holy month of Ramadan, requesting forgiveness on the Day of Judgement, and blessings in heaven including fine silk clothing, the text reserved in gold cloud-bands, the corners with scrolling floral motifs, set within gold and polychrome rules, with circular marginal *shams* markers in-filled with gold and polychrome flowerheads against a cobalt blue ground, laid on a marbled paper mount, glazed and framed, the text panel 10cm x 10.5cm, 51cm x 39.5cm including the frame.

Exhibited: 'No god but God: The Art of Islam', the Art Gallery of South Australia, Adelaide, 2019 - 2020.

Inscriptions:

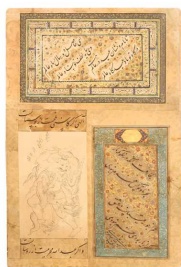
Top: وثياب السندس والاستبرق والحريير فاكسنا، وصالح الدعاء
Middle: والمسألمة فاستجب لنا
Bottom: وإذا جمعت الأولين والآخرين يوم القيامة فارحمنا، اللهم

Rough translations:

Drape us with attires of brocade, gold-threaded cloth, and silk, and righteous prayers and may we witness peaceful relations among us,
and when you gather the first and last of peoples on the Day of Judgement have mercy on us, Oh God."

£500-700

211



A CALLIGRAPHIC MURAQQA' ALBUM PAGE Qajar Iran, 19th century The calligraphy Safavid Iran, late 16th - 17th century; the album page Qajar Iran, 19th century A CALLIGRAPHIC *MURAQQA'* ALBUM PAGE
The calligraphy Safavid Iran, late 16th - 17th century; the album page Qajar Iran, 19th century

Persian calligraphy on paper laid on buff cardboard, the album page composed of three panels, comprising a horizontal calligraphic composition reading *ghazal* 72 by Salim Tehrani (d. 1647) in *chalipa* format within a band of smaller *kitabata nasta'liq* poetry, reversed in gold cloud-bands in-filled with scrolling polychrome-painted and gold flowers; a vertical panel with two lines from *ghazal* 170 by Amir Shahi (a 15th-century Timurid poet), inscribed Reza Abbasi, reserved against similar gold cloud-bands enhanced with flowering sprays; and a *siyah qalam* (pen and black ink) drawing of a *div* in combat with a dragon, inscribed 'the evening of Wednesday, the 12th of Shawwal 1038 AH (4th June 1629 AD), *Mu'in Musavvir*', encased within horizontal bands of black ink prose from the *Munajat* (supplications) of Khwaja Abdullah Ansari, 39cm x 25.3cm including the mount.
£600-800

212



A WHITE INK MUHAQQAQ CALLIGRAPHIC PANEL Post-Safavid Iran, 18th - early 19th century A WHITE INK *MUHAQQAQ* CALLIGRAPHIC PANEL

Post-Safavid Iran, 18th - early 19th century
Arabic calligraphy on buff paper, with two lines of white ink *muhaqqaq* script relating to the Prophet's pilgrimage to Mecca, the text in shaded cloudbands, encased within brown borders delicately illuminated in gold with floral trellis and foliage, set within black and brown rules, laid on pink album page card, 16cm x 25cm.
£300-500

213



A COBALT BLUE NASTA'LIQ CALLIGRAPHIC PANEL Qajar Iran, dated Jumada al-Thani 1239 AH (February 1824 AD) A COBALT BLUE NASTA'LIQ CALLIGRAPHIC PANEL Qajar Iran, dated Jumada al-Thani 1239 AH (February 1824 AD)

Persian calligraphy in white ink on deep cobalt blue paper, 4ll. of *nasta'liq* script in *chalipa* format to the page, illuminated in gold with interlinear scrolling flowers, reading quatrain 64 by the Ghaznavid poet Asjadi, the right-hand margin with annotations in diagonal *shikasteh nasta'liq* script gathered in cobalt blue cloud-bands set against a bright gold ground, with a dedication to Muhammad Ismail, inscribed 'Ali Muhammad, dated Jumada al-Thani 1239 AH (February 1824 AD), set within blue, black, and gold rules, and marbled paper borders, laid on buff card, the verso with a dedication to *Mohandes* (engineer) *Keyvan*, signed Moshar Sa'dieh, 24 Shahrivar 1316 (15 September 1937 AD), the text panel 18.5cm x 11.2cm, 31.7cm x 20.5cm including the mount.
£400-600

214



THREE LOOSE POETIC PANELS OF NASTA'LIQ CALLIGRAPHY Safavid Iran, 17th century and later THREE LOOSE POETIC PANELS OF NASTA'LIQ CALLIGRAPHY Safavid Iran, 17th century and later
Comprising a fragment of fine Safavid calligraphy, four lines in Turkish and Persian from the opening to Qassim Anwar (1356 - 1433)'s *diwan* (complete works), in vertical, horizontal, and diagonal formats, in two different pens, within cloud-bands, the top right triangle illuminated with polychrome and gold scrolling foliage on cobalt blue ground, set within gold and blue rules, inscribed Mir 'Ali, laid on card, 19.7cm x 9.2cm; another with three hemistichs from Hafez' *ghazal* 297, in diagonal *kitabati* pen, each line within illuminated diagonal triangles, above three *Khorshid Khanom* (lady sun) radiating visages against blue ground, set within gold, red, green, and black rules, laid on card, the text panel 9.5cm x 10.2cm, 19cm x 16.5cm including the board; and a loose folio of poetry by Sa'di in fine *kitabati* pen, including the opening to a *Muqta'at* book ('fragment', usually including less common forms of poetry), the text divided into two vertical columns in the centre and a diagonal side column, headings in blue and gold, illuminated with a scrolling floral motif, set within gold, black, and blue rules, 18.8cm x 9.8cm.
£600-800

215



AN ALBUM PAGE WITH NASTA'LIQ
CALLIGRAPHY Possibly Iran or India, 18th
century, signed Abdullah al-Husseini AN
ALBUM PAGE WITH *NASTA'LIQ*
CALLIGRAPHY

Possibly Iran or India, 18th century, signed
Abdullah al-Husseini
Persian calligraphy on paper, with a poetic
quatrain in black ink *nasta'liq* script in *chalipa*
format, set within cloud-bands reserved against
a gold ground of fine scrolling foliage, signed
Abdullah al-Husseini, within an orange and pink
marbled border detached from a green marbled
mount, the plain verso with a circular black
stamp reading '*Seyyed Ahad Moltafet Khan*
Bahadur Shahi (1)111 AH (1699 - 1700 AD),
the text panel 19cm x 10.4cm, 27.3cm x 19cm
including the mount.
£150-200

216



A SMALL TAWQI' CALLIGRAPHIC PANEL
Possibly Iran or Northern India, dated 1189 AH
(1775 - 1776 AD), signed 'Abd al-Razzaq A
SMALL *TAWQI'* CALLIGRAPHIC PANEL
Possibly Iran or Northern India, dated 1189 AH
(1775 - 1776 AD), signed 'Abd al-Razzaq
Arabic calligraphy on wove paper quoting the
learned virtues of gratefulness, with ten
overlapping lines of black ink *tawqi'* script in
diagonal format, the length in dots of the letter
'T' matching the standards of a *mashq* script
panel, signed 'Abd al-Razzaq and dated 1189
AH in the lower left corner, laid on buff paper, in
an off-white mount, framed and glazed, the text
panel 17cm x 9cm, 37cm x 27.7cm including the
frame.
£200-300

217



TWO PERSIAN CALLIGRAPHIC PANELS
Qajar Iran, 19th century TWO PERSIAN
CALLIGRAPHIC PANELS
Qajar Iran, 19th century
Persian calligraphy on paper, comprising ll. 129
and 130 from *Daftar 1* of Sa'di's *Bustan*,
focusing on the themes of Justice and Wisdom,
the black *nasta'liq* script arranged in *chalipa*
format, reserved against lobed cloud-bands on a
gold ground, set within black rules, inscribed
Hamid ud-Din, laid on card, 18.8cm x 10.8cm;
and a panel of Persian poetry and prose on
paper, 9ll. of *diwani* script in diagonal format, in
elaborate cloud-bands embellished with *rumi*
vegetal sprays, the text including lines from
Jami's *Fatihah Al-Shabab*, *ghazal* 168, the
heading in gold letters reserved in white cloud-
band against a gold triangle, library stamp to the
top left, laid on card, 20.5cm x 12cm.
£300-500

218



THREE DISPERSED CALLIGRAPHIC FOLIOS
Qajar Iran, 19th century **THREE DISPERSED CALLIGRAPHIC FOLIOS**

Qajar Iran, 19th century
Comprising two folios from Sheikh Bahai's *Kitab Al-Falah*, Persian manuscript on paper, the black *naskh* script reserved against gold interlinear cloud-bands, the opening folio with polychrome and gold illumination heading, and a broad margin of gold and polychrome scrolling trellis, laid on card, the second folio loose, with text both on the recto and verso, the text panel 17.5cm x 8.2cm, the folio 24cm x 13.3cm; and a folio from a *hadith* outlining the attributes of those who go to heaven, and those who go to the 'fire', 11ll. of black *naskh* script on paper, set against interlinear gold cloud-bands, within polychrome rules, and a card border with scrolling *saz* leaf meanders, signed by the scribe Muhammad Hadi, copied in tribute from Ala ud-Din Tabrizi (active during the reign of Shah Tahmasp, r. 1524 - 76), dated 1218 AH (1803 AD), the text panel 19cm x 12cm, the folio 29cm x 19cm.
£300-500

219



TWO MASHQ CALLIGRAPHIC PANELS Qajar Iran, second half 19th century **TWO MASHQ CALLIGRAPHIC PANELS**

Qajar Iran, second half 19th century
Persian calligraphy on paper, comprising a presentation folio of dense black ink *mashq* in pseudo-*chalipa* format of overlapping diagonal lines, diacritics and dots absent, the text margins reserved in gold cloud-bands, the ground with fine gold scrolling floral illumination, the page sprinkled in gold, inscribed 1303 AH (1885 - 1886 AD), set within gold and black rules, and decorative paper border, laid on card, the text panel 20.6cm x 14.2cm, 31.8cm x 20.9cm including the mount; and another similar, in sepia ink, the text arranged in two directional formats, set within polychrome marbled paper border, in a pale khaki mount, the text panel 8.1cm x 20.2cm, 24.7cm x 37.7cm including the mount.
£300-500

220



A KHATT-I NAKHUNI (FINGER NAIL)
CALLIGRAPHIC PANEL Qajar Iran, 19th
century A *KHATT-I NAKHUNI* (FINGER NAIL)
CALLIGRAPHIC PANEL

Qajar Iran, 19th century
Persian poetry in relief work on off-white paper,
presenting a quatrain by the Persian poet and
philosopher Baba Afzal al-Din Kashani (d.
1213/1214), the paper embossed with two lines
of *nasta'liq* script in *nakhuni* technique, each
hemistich encased in a lobed cartouche, set
within a plain border, in a black cotton-lined
mount, the *nasta'liq alif* 6cm long, the folio
43cm x 67.3cm, 55cm x 79.4cm including the
mount.

The well-loved quatrain by Baba Afzal, echoing
the reductive process of a counting game,
spirals down from number ten to one, evoking
the abstraction of the Sufi truth from the
multitude to the oneness of the Beloved: ten
times; nine skies; eight heavens; seven stars;
six sides; five senses; four corners; three spirits;
two worlds; and one heart. The choice of
presenting this poem with the 'finger nail' relief
technique (*khatt-i nakuni*) is an apt visual
pairing with the diminishing numbers and the
subtlety of the half-whispered words. In fact,
deprived of ink, pigments, gold, or brushes, the
art of *nakhuni* is an extremely elegant and
minimalistic method, involving solely a sheet of
plain paper and the artist's fingers.

Several *nakhuni* calligraphic panels, containing
both Arabic prayers and Persian poems, have
successfully sold in the London auction market
including a panel at Christie's London, 7 April
2021, lot 28; and two albums, 28 October 2021,
lot 33; and 27 October 2022, lot 103. For more
information on this fascinating technique, which
shows no evidence of being practiced prior to
Qajar Iran in the 19th century, please see Shiva
Mihan, *Fingernail Art (I): Three-dimensional
Calligraphy and Drawing in the 19th-Century*,
published 11 December 2020
(<https://digitalorientalist.com/2020/12/11/fingernail-art-three-dimensional-calligraphy-and-drawing-in-19th-century/>, last accessed
online 27/03/2023).
£1,500-2,000

221



A MODERN CALLIGRAPHIC PANEL WITH
BISMILLAH Possibly Iran or Egypt, late 20th
century A MODERN CALLIGRAPHIC PANEL
WITH *BISMILLAH*

Possibly Iran or Egypt, late 20th century
Ink, gold, and opaque pigments on paper, the
horizontal panel presenting an Arabic
calligraphic composition in modern script
featuring the *bismillah* in a single line, set within
black rules, and red and gold borders, mounted,
glazed and framed, 31.5cm x 43.5cm including
the frame.

£120-160

222



A QAJAR IZNIK-STYLE MOULDED POTTERY
TILE Tehran, Qajar Iran, ca. 1880 - 1920 A
QAJAR IZNIK-STYLE MOULDED POTTERY
TILE

Tehran, Qajar Iran, ca. 1880 - 1920
Of rectangular shape, painted in cobalt blue,
manganese mauve and pink, yellow, turquoise,
black on a white ground, decorated in Iznik-style
flower motifs including tulips, carnations,
rosettes, pomegranates, and saz leaves, with a
modern black metal mount on the back, 31.5cm
x 34.5cm.

£400-600

223



A QAJAR POLYCHROME-PAINTED POTTERY TILE WITH A COURTLY GATHERING Iran, mid to late 19th century A QAJAR POLYCHROME-PAINTED POTTERY TILE WITH A COURTLY GATHERING

Iran, mid to late 19th century

Of rectangular shape, painted in cobalt blue, turquoise, purplish pink and yellow with black outlines on a white ground, depicting a courtly audience with a Persian king wearing a tall pointed crown and holding a long staff in his left hand, his low throne (*takht*) flanked by two groups of high rank courtiers, including military and spiritual advisors, one possibly a Zoroastrian priest, the scene likely to refer to a mythological king's audience narrated in Persian epics, the table in the foreground bearing the king's shield and sword, the composition set within concentric bands of vegetal sprays and beading, 26.8cm x 19cm.

£400-600

224



A CALLIGRAPHIC CUERDA SECA POTTERY TILE Early Qajar Iran, late 18th - early 19th century A CALLIGRAPHIC *CUERDA SECA* POTTERY TILE

Early Qajar Iran, late 18th - early 19th century Of square shape, painted in cobalt blue, turquoise, ochre yellow, copper green, pink, and manganese black against a white ground, decorated with the first part of a lobed *nasta'liq* calligraphic cartouche in-filled with the incipit of line 10 of Karbala's *tarkib-band* by Muhtasham Kashani (d. 996 AH / 1588 AD), an elegiac poem popular in the Qajar era on the martyrdom of Imam Hossein, the calligraphy in white reserved against a cobalt blue ground, the corners enhanced with quarters of pink rosette blossoms against a yellow ground, mounted and set in a black wooden frame, 31.8cm x 32cm including the frame.

£500-700

225



A FIGURAL PANEL OF TWELVE CUERDA SECA POTTERY TILES Iran, 18th century A FIGURAL PANEL OF TWELVE *CUERDA SECA* POTTERY TILES

Iran, 18th century

Comprising twelve square *cuerta seca* pottery tiles illustrating a gathering at King Solomon's court, painted in cobalt blue, yellow, pink, turquoise, green, and black on a white ground, the king characterised by a large yellow nimbus and portrayed seated cross-legged on a low throne, receiving offerings, a standing attendant on the right holding a parasol above Solomon's head indicating his superior royal status, the Persian epic hero Rustam seated on a Western high chair on the right confronting two other warriors, one seated and the latter standing, a lioness, a peacock and a snake livening the foreground of the scene, three cusped cartouches of black *nasta'liq* script reserved on white at the top, one stating the panel was produced at the end of Shah Tahmasp's reign (misspelling the name 'Tahmasp'), possibly a reference to the second-last ruler of the Safavid dynasty, Tahmasp II (r. 1722 - 1732), and another with the second hemistich of line 2 of Hafez's *ghazal* 493, underneath the calligraphic cartouches two Westernised winged angels showering the ruler with blessings, mounted and framed, 82cm x 61cm.

£3,000-4,000

226



A KUBACHI FIGURAL POTTERY TILE OF A PERSIAN YOUTH WITH A DRINKING CUP Safavid Iran, 17th - 18th century A KUBACHI FIGURAL POTTERY TILE OF A PERSIAN YOUTH WITH A DRINKING CUP

Safavid Iran, 17th - 18th century

Of square shape, painted in cobalt blue, ochre, copper green, red and black on a cream ground, depicting a bust portrait of a courtly youth with a blue brocaded robe and long earring holding a turquoise green wine cup, flanked by floral blooms, set within a yellow-painted lobed floral medallion against a cobalt blue ground with rosette decors on each corner, 16.5cm x 16.5cm.

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

£600-800

227



A SAFAVID CUERDA SECA POTTERY TILE
FRAGMENT Safavid Iran, 17th century A
SAFAVID *CUERDA SECA* POTTERY TILE
FRAGMENT

Safavid Iran, 17th century

Of uneven rectangular shape, diagonally cut on the bottom, painted in yellow, cobalt blue, green, turquoise, and manganese black on a white ground featuring a green pheasant possibly in flight surrounded by auspicious Chinese 'ru' clouds, 9cm x 14cm at widest points.

A male green pheasant is a recurring aviary motif in Iranian art. It is often employed to symbolise a rich spectrum of celestial colours as well as virility and vitality. Examples of its use are not limited to paintings, textiles and tiles, but they also feature in literary sources. To its own detriment, the pheasant does not fly at high altitudes and will mostly stay grounded. Therefore, when metaphorically used in poetry, it often alludes to notions of self-deprecation and the double-edged sword that comes with having a rich colour spectrum and virility.

Colloquially referred to as تَذَرُو (*Tazarv*) or تَرَنگ (*Torang*), this bird is also mentioned in many works of Sufi poetry, notably in the *Divan-e Shams* by Rumi, a collection of works written in dedication to Shams-i Tabrizi, Rumi's spiritual teacher, soon after his disappearance. These texts explore themes of entrapment, longing, and the relationship between the subject *Shams* and transcendence. Another poem that explores this duality is ' *The Conference of the Birds* ' مقامات الطيور written in the 12th century by Farid ud-Din 'Attar. In the poem, birds of the world convene to decide who should be their ruler. Each bird represents a flawed and ill-fated human characteristic that ultimately dooms mankind from attaining enlightenment. In the poem, the pheasant is greeted as follows: 'O Excellent Pheasant! You see that which is far off, and you perceive the heart's source immersed in the ocean of light while you remain in the pit of darkness and the prison of uncertainty. Lift yourself from the pit and raise your head to the divine throne' (extracted from ' *The Conference of the Birds* ', The Janus Press, 1971, p. 9.
£200-300

228



FIFTEEN FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES Possibly Isfahan, Safavid Iran, 17th century FIFTEEN FRAGMENTS OF SAFAVID *CUERDA SECA* POTTERY TILES

Possibly Isfahan, Safavid Iran, 17th century
Comprising fifteen fragments of *cuerta seca* pottery tiles, all of uneven shapes, painted in bright yellow, cobalt blue, turquoise, copper green, and black, featuring a variety of vegetal, floral, and figural motifs including a character clad in blue, floral sprays, *saz* leaves, arabesques, and lotus flower and roses, the largest 24cm long, the smallest 11cm long.
£2,000-3,000

229



THREE SAFAVID CUERDA SECA POTTERY TILES Safavid Iran, 17th century THREE SAFAVID *CUERDA SECA* POTTERY TILES Safavid Iran, 17th century

Comprising three tiles, each of almost square shape, painted in green, yellow, cobalt blue, shades of brown, and turquoise on a white ground, featuring a fish, the bottom and tops of cypress trees, flanked by typical lotus, rosette, and stylised-floral and vegetal motifs, each approximately 22cm x 23cm.
£800-1,200

230



A SAFAVID CUERDA SECA POTTERY TILE
FRAGMENT Safavid Iran, 17th century A
SAFAVID *CUERDA SECA* POTTERY TILE
FRAGMENT

Safavid Iran, 17th century
Of near triangular shape, with four corners,
painted in cobalt blue, yellow, turquoise, and
shades of brown, featuring vegetal motifs
around the head of a soldier in a brown helmet
with a protruding yellow and light blue feather
beneath a three-line border painted in brown,
yellow, and cobalt blue, 14.5cm x 15cm at its
widest points.

£200-300

232



A PAIR OF SAFAVID CUERDA SECA
POTTERY TILES Safavid Iran, 17th century A
PAIR OF SAFAVID *CUERDA SECA* POTTERY
TILES

Safavid Iran, 17th century
Comprising two near-square tiles painted in
cobalt blue, bright yellow, red, green, brown, and
manganese black on a white ground both
featuring a robe, against the backdrop of tree
trunks, a field of grass decorated with typical
floral and vegetal motifs, the largest 18.5cm x
21cm.

£800-1,200

231



A SAFAVID CUERDA SECA POTTERY TILE
Safavid Iran, 17th century A SAFAVID *CUERDA
SECA* POTTERY TILE

Safavid Iran, 17th century
Of rectangular shape, painted in saffron yellow,
green, cobalt blue, red, and manganese black
on a white ground featuring the torso of a figure
holding a bottle decorated with a bird, dressed in
a robe decorated with vegetal and floral motifs
and red polka dots, 24.5cm high.

£2,000-3,000

233



FOURTEEN FRAGMENTS OF SAFAVID
CUERDA SECA POTTERY TILES Safavid Iran,
17th century FOURTEEN FRAGMENTS OF
SAFAVID *CUERDA SECA* POTTERY TILES

Safavid Iran, 17th century
Comprising fourteen variously sized and shaped
fragmentary tiles painted in cobalt blue, yellow,
turquoise, green, and manganese black on a
white ground featuring various vegetal, and
floral motifs including tulips, rosettes, stylised
lotus, and a fish, the largest 23.8cm and
smallest 6.6cm.

£1,000-2,000

234



A PAIR OF SAFAVID CUERDA SECA POTTERY TILES Safavid Iran, 17th century A PAIR OF SAFAVID *CUERDA SECA* POTTERY TILES

Safavid Iran, 17th century
Comprising a square tile and almost complete square tile, both painted in cobalt blue, turquoise, white, green, olive green and brown on a saffron yellow ground, when cusped together featuring an arabesque vase design decorated with vines, leaves and sprays of trefoils and rosette motifs, each approximately 23cm x 23cm.
£600-800

236



A SAFAVID CUERDA SECA POTTERY TILE Safavid Iran, 17th century A SAFAVID *CUERDA SECA* POTTERY TILE

Safavid Iran, 17th century
Of near square shape painted in cobalt blue, bright yellow, green, turquoise and manganese black on a white ground featuring vegetal and floral motifs including stylised rosettes and lotus flowers and *saz* leaves, measuring 23.5cm x 24cm.
£300-500

235



TWO SAFAVID CUERDA SECA POTTERY TILE FRAGMENTS Safavid Iran, 17th century TWO SAFAVID *CUERDA SECA* POTTERY TILE FRAGMENTS

Safavid Iran, 17th century
Comprising a pair of fragmentary tiles of square and rectangular shape, painted in cobalt blue, turquoise, shades of green, and translucent black on a yellow ground, featuring typical vegetal and rosette motifs, a vase and decorated Chinese '*ru*' clouds, the tallest 18cm and widest 15.5cm.
£400-600

237



AN ASTRONOMICAL MANUSCRIPT ('ELM AN-NOJUM) Possibly Iraq or Iran, dated 1 Shawwal 1191 AH (2 November 1777 AD) AN ASTRONOMICAL MANUSCRIPT ('ELM AN-NOJUM)

Possibly Iraq or Iran, dated 1 Shawwal 1191 AH (2 November 1777 AD)

Persian manuscript on paper, 173ff. plus two fly-leaves, each folio with 17ll. of black ink *nasta'liq* script, significant words and underlinings in red, catchwords, several astronomical charts and graphs, names of stars, planets and celestial bodies, three later-added naïve illustrations in the style of al-Sufi's Zodiac and 'fixed stars' images, the colophon of one chapter signed Abbas ibn Mulla Kazem al-Birjandi al-Ghaeni, dated 1 Shawwal 1191 AH (2 November 1777 AD), in later light blue crocodile leather-style board binding with a printed paper and red morocco spine, the folio 19.2cm x 14.2cm, 20.2cm x 14.8cm including the binding.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1340.

£1,500-2,000

238



AN ENGRAVED BRASS ISLAMIC CELESTIAL GLOBE Possibly Iran or Northern India, 18th - 19th century AN ENGRAVED BRASS ISLAMIC CELESTIAL GLOBE

Possibly Iran or Northern India, 18th - 19th century

Of typical spherical shape, pierced on either end of the main axis, engraved with constellations represented by mythical beasts and figures, many identified by small-sized, epigraphic inscriptions in a crude and jagged script, with graduated equatorial and ecliptic, inscribed with the date 1191 AH (1777 - 1778 AD), the axis through the celestial poles and on the horizontal plane, the cast horizon ring with crude graduations, raised on four baluster-shaped tapering columns with cruciform base, 14.5cm high.

The dating of this kind of celestial globes with crude epigraphic inscriptions and folkish figures proves to be quite challenging and is still a matter of debate. A very similar example to ours in the collection of the Linden Museum in Stuttgart is attributed to 18th-century Mughal India. However, an almost identical example with the same cruciform base sold at Christie's London, 6 April 2011, lot 83 has been attributed to the late 19th century.

£400-600

239



A LARGE ENGRAVED BRASS CELESTIAL GLOBE WITH BURQA AND VIEWS OF ISLAMIC HOLY CITIES Possibly Deccan or Northern India, dated 1252 AH (1836 - 1837 AD)
A LARGE ENGRAVED BRASS CELESTIAL GLOBE WITH *BURQA* AND VIEWS OF ISLAMIC HOLY CITIES

Possibly Deccan or Northern India, dated 1252 AH (1836 - 1837 AD)

Of large spherical shape, pierced on either end of the main axis, engraved with a whimsical and extravagant decorative programme featuring twice *Burqa*, the Prophet's heavenly equine mount used during his *Isra* and *Mi'raj* journey from Mecca to Jerusalem, up through the heavens and back by night, amidst a group of winged angels, aerial and side views of the *Masjid al-Nabawi* in Medina, the Prophet's cenotaph, and a stylised version of the sacred enclosure of Ka'ba, *Masjid al-Haram*, in Mecca, and several more mosque buildings characterised by tall minarets and bulbous domes, together with a variety of secular motifs like a crane with its new-born, a dragon attacking an antelope, a man weaving at a distant ship, a lion, and a *simurgh*, the centre of the globe crossed by graduated equatorial and ecliptic bands, the lower end engraved in a crude hand reading '*al-Sabah Zubaira*' and the date 1252 AH, resting on a modern, unrelated French gilt bronze circular base, the circumference 82.5cm, 30.3cm high including the base.

£500-700

240



TWO LOOSE ILLUSTRATED FOLIOS FROM A KITAB SUWAR AL-KAWAKIB AL-THABITA BY AL-SUFI Possibly Iran and India, 19th century
TWO LOOSE ILLUSTRATED FOLIOS FROM A KITAB SUWAR AL-KAWAKIB AL-THABITA BY AL-SUFI

Possibly Iran and India, 19th century

Opaque pigments and ink heightened with gold on paper, depicting two out of the forty-eight constellations illustrated in the *Kitab suwar al-kawakib al-thabita* (Book of the Images of the Fixed Stars) written by 'Abd al-Rahman al-Sufi (903 - 986), based on the *Almagest* of the Greek astronomer Ptolemy, the two folios illustrating the constellations of Gemini and Pegasus, both with gold roundels marking the stars position, the reverse of the first plain, the reverse of the latter with a chart in red ink containing an extensive list of twenty names of stars, all associated with a letter of the Arabic alphabet, the names written in black ink *nasta'liq* script, laid on grey paper, in a white cardboard mount, the Gemini folio 22.3cm x 15cm, the Pegasus folio 17.8cm x 11cm, 29.5cm x 42cm including the mount.

£600-800

241



A RING OF TEN INTERTWINED BARE YOUTHS Possibly Isfahan School, Safavid Iran, late 17th - early 18th century A RING OF TEN INTERTWINED BARE YOUTHS Possibly Isfahan School, Safavid Iran, late 17th - early 18th century
Opaque pigments, ink, and gold on wove paper, the vertical album page illustration depicting an unusual circle made of ten undressed youths, their naked bodies joint in a tight embrace, their skin tones alternating between light pink and grey, some youths wearing gold beaded crowns, bracelets, and anklets, set against a plain ground with illuminated floral stems and foliage, a later-added inscription in black ink on the upper left corner attributing the work to Mu'in Musavvir and dating it to Rajab 1089 AH (1678 AD), set within gold and red rules, and concentric polychrome borders, 28.8cm x 18.6cm.

Provenance: Sotheby's London, 16 October 1996, lot 65.
£800-1,200

242



TWO ILLUSTRATED EROTIC ALBUM PAGES Qajar Iran, 19th century TWO ILLUSTRATED EROTIC ALBUM PAGES Qajar Iran, 19th century
Opaque pigments, pencil, ink, and white wash on paper, comprising two illustrated album pages presenting erotic scenes in a horizontal format featuring a shaved man making love to two different women, one fair-skinned, the latter dark-skinned, drawing emphasis on the different ethnicity of the female counterparts, presented in different positions and stance against a plain background, set within concentric red and navy album borders, each illustration approx. 13.5cm x 21.5cm, the full page 19.7cm x 30.1cm.
£400-600

243



A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH QAJAR EROTIC SCENES Iran, mid to late 19th century A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH QAJAR EROTIC SCENES Iran, mid to late 19th century
With rounded ends and sliding tray, polychrome-painted and heightened in gold, the decoration on the top arranged in a vertical format and divided into three gold-highlighted, lobed cartouches with erotic scenes set in typical Qajar interiors, each scene featuring a male and female couple in different stances and poses, the sides with similar scenes, amongst them one with erotic *bondage* elements, the negative spaces in-between the cartouches filled with golden floral trellis and foliage on black background, the underside and inner tray with stylised gilt lotus, rosette, and *saz* leaves scrolls against a bright red ground, the inner tray containing a small soot measuring spoon, 23cm long.
£700-1,000

244



A PERSIAN ILLUSTRATED ALBUM OF
OBSCENITY AND EROTIC SCENES Iran, late
19th and 20th centuries A PERSIAN
ILLUSTRATED ALBUM OF OBSCENITY AND
EROTIC SCENES

Iran, late 19th and 20th centuries
Opaque pigments, pencil, ink, and white wash
on paper, the concertina album featuring twenty-
four illustrations mostly in vertical format
portraying erotic scenes including a Qajar love-
making couple in an interior, presented in
different positions, stances, and attires, and an
obscene scene at the end, with a woman having
sex with a donkey, each illustration pasted onto
thick buff paper, each card cotton-taped to the
next one, each illustration approx. 18cm x 12cm,
30.7cm x 20.5cm including the album mount.
£400-600

245



A GROUP OF THIRTEEN PERSIAN EROTIC
ALBUM PAGES Iran, late 19th and 20th
centuries A GROUP OF THIRTEEN PERSIAN
EROTIC ALBUM PAGES

Iran, late 19th and 20th centuries
Opaque pigments, pencil, ink, and white wash
heightened with gold on paper and thick card,
comprising three sections of dismembered
concertina albums with love-making and erotic
subjects including two scenes with Qajar nobles,
the male subjects reminiscent of Fath 'Ali Shah
and a young official or prince, another with
female acrobats naked from the waist down,
entertaining each other in a lavish interior, and
another with a threesome with two pink-clad
men and a woman wearing a white *hijab*, all
mounted on buff card and taped to each other,
the largest 30.2cm x 20.5cm including the
mount; four smaller gouaches with Qajar love-
making scenes in an interior, next to the couple
a round table with wine decanters and cups
suggesting a state of intoxication, one scene on
a European *chaise longue*, pasted onto thick
white boards once taped to each other, 16cm x
21.5cm including the mount; and a single
illustrated album page with a Qajar couple on a
carpet, set within polychrome and gold rules,
pasted onto buff paper, 28.5cm x 35.5cm.
£500-700

246



FOUR INDIAN EROTIC PAINTINGS Northern
India, 20th century FOUR INDIAN EROTIC
PAINTINGS

Northern India, 20th century
Opaque pigments, pencil, and ink heightened
with gold on paper, comprising a vertical
composition depicting a group of intertwined,
embracing, naked men and women, their bodies'
tangle representing a composite horse, set
against a green hilly landscape, within
polychrome rules, and illuminated navy and
brick red borders, 22.6cm x 17.8cm; and three
modern Indian erotic compositions in horizontal
format, depicting couples *en plein air*, the
largest 19cm x 25cm.
£200-300

247



A CARVED RED SANDSTONE STANDING YAKSHI Possibly Mathura, Northern India, Kushan period, 2nd - 3rd century A CARVED RED SANDSTONE STANDING YAKSHI Possibly Mathura, Northern India, Kushan period, 2nd - 3rd century

Carved in the round on three sides, presenting a standing *Yakshi* (auspicious female nature spirits, symbols of fertility and abundance), with a large circular solar halo behind her head, a multi-strand beaded necklace around her neck, and bands of bracelets on her wrists, with an ornate belt around the waist, and a loose drape wrapped around her shoulder and covering part of her waist and intimate body parts, her full rounded breasts and wide waist emphasising the auspicious role played by *Yakshis* in fertility rites, holding a lotus flower in her right hand, her legs truncated, mounted on a modern black metal stand, the statue 58.5cm high excluding the stand.

Two very similar *Yakshi* figures, attributed to the Kushan period, carved from red Mathura sandstone, and adorned with analogous accessories and jewellery to the present example, are currently on display at the Victoria and Albert Museum, London (inv. no. IM.72 and 73-192). They are part of a double-sided pillar bracket relief that was reportedly recovered from a Jain stupa at Mathura. *Yakshis* and their male counterparts, *yakshas*, were regarded as semi-divine tree spirits and nymphs, serving as guardians in religious architectural settings and kept in high regard across the three oldest religions in India, namely Hinduism, Buddhism, and Jainism.

£2,500-3,500

248



TWO FRAGMENTARY GREY SCHIST BODHISATTVAS HEADS Ancient region of Gandhara, 2nd - 3rd century TWO FRAGMENTARY GREY SCHIST BODHISATTVAS HEADS PROPERTY FROM A WEST LONDON PRIVATE COLLECTOR

Ancient region of Gandhara, 2nd - 3rd century Each carved in a realistic manner, showcasing the mustachioed face of a *Bodhisattva* (a person who is on the path towards *bodhi* or Buddhahood), wearing a voluminous, ornate headdress with a jewel in the middle, each set on a wooden mount, one of the faces with an old inventory sticker at the back, dated 19 March 1973, respectively 13cm and 12cm high excluding the mounts.

Provenance: purchased by the present vendor's father in India whilst serving as a diplomat in the late 1960s and in a private UK collection from 1973 - 1974.

£200-300

249



A FINELY CARVED SANDALWOOD BOX WITH VISHNU'S FOURTH AVATARA, NARASIMHA Mysore, Karnataka, Southern India, 19th century A FINELY CARVED SANDALWOOD BOX WITH VISHNU'S FOURTH AVATARA, NARASIMHA Mysore, Karnataka, Southern India, 19th century

250



Of everted rectangular shape, reminiscent of a casket, resting on a flat base, surmounted by a stepped, sloping, hinged lid, the exterior intricately and finely carved with both figural, animal, and vegetal motifs, the lid featuring a central rectangular panel with Vishnu's fourth *avatara*, Narasimha, half-man and half-lion, slaying the demon Hiranyakashipu, flanked by Hanuman, the Monkey God, and Krishna holding a pair of snakes, encased within two concentric friezes of foliate and floral sprays, the outer edge embellished with roundels in-filled with mythical animals like *makaras*, *chimeras*, and double-headed eagles, and regular birds like peacocks and doves, all set against vegetal meanders, the sides with similar rectangular panels in the centre livened with a number of human and semi-divine figures including Indian dancers, *asparas*, rulers, *kshatriya* warriors, and maidens set against a foliate ground underneath a row of arches resting on lotus pedestals, encased within rosette trellis bands, the interior plain, the base marked in English in a black marker '3 Wedderburn road, Hampstead, indicating a previous owner's address, 17.6cm x 44.5cm x 28cm.

This box is a masterful example of South Indian carpenters' *gudigar* art (sandalwood carving). The word '*gudl*' stands for temple in Kannada and the '*gudigar*' was an artisan or craftsman specifically trained and skilled in carving wooden lintels and columns, painting panels, sculpting and moulding earth to prepare idols, all traditional arts associated with Hindu temples. Mysore *gudigars* were considered the most experienced and skilled in the art of sandalwood carving. For further reference and comparison to our lot, please see Christie's London, 10 June 2013, lot 286; 10 October 2014, lot 102; and more recently 25 May 2017, lot 86; and these Rooms, 29 April 2022, lot 245.
£1,800-2,200

λ AN INDO-PORTUGUESE IVORY-INLAID HARDWOOD FURNITURE PANEL Possibly Gujarat or Goa, Western India, 18th - 19th century λ AN INDO-PORTUGUESE IVORY-INLAID HARDWOOD FURNITURE PANEL Possibly Gujarat or Goa, Western India, 18th - 19th century

Of rectangular shape, possibly once used as the outward-opening panel of a trunk or a large *varguena* cabinet, each side finely inlaid with engraved ivory tesseræ carved in a variety of vegetal and floral motifs including stylised lotus flowers, scrolling and interlocking split palmette trellis, and serrated *saz* leaves on the outer borders, and two overlapping rows of lush bouquets of beloved Mughal flowers like carnations, irises, narcissi, and roses in the centre, with a later-added brass lock plate, 44.3cm x 69cm x 2.5cm.

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

£100-200

251



A PAINTED AND LACQUERED 'MALABAR' JEWELLERY BOX (NETTOOR PETTI) Kochi, Kerala, South-Western India, 19th century
 A PAINTED AND LACQUERED 'MALABAR' JEWELLERY BOX (*NETTOOR PETTI*) Kochi, Kerala, South-Western India, 19th century

Of typical rectangular shape, surmounted by a hinged pyramidal lid with sloping sides, the exterior painted, lacquered, and mounted with several decorative brass fittings and studs designed as fleshy vegetal trellis and flowers, the painted decoration consisting of several decorative bands of geometric motifs, fretwork, scrollwork, and cross-hatches, the interior with a rectangular lidded section with brass hinge, the lid repeating the same patterns of the exterior, 19.2cm x 29.5cm x 22.5cm.

Nettoor pettis, also known as Malabar boxes, are one of the most recognisable and prominent examples of Keralan craftsmanship. Named after Nettoor, the village in Kerala where the craft is believed to have originated, and usually made in either teak, rosewood or jackwood with eccentric brass fittings, these boxes were commonly used as jewellery and dowry chests by the women of most affluent and richest families. Their design, resembling a thatched house, is not a coincidence: it is a visual metaphor for the new house where the bride will live with her husband. It has been suggested some of these *pettis* (boxes) were employed in temples as well as to store precious and jewelled ornaments of the local idol (*murti*).
£200-300

252



λ A CARVED HARDWOOD MOTHER-OF-PEARL-INLAID TRAVELLING CASKET Gujarat, North-Western India, mid to late 19th century
 λ A CARVED HARDWOOD MOTHER-OF-PEARL-INLAID TRAVELLING CASKET Gujarat, North-Western India, mid to late 19th century

Of rectangular shape, resting on a flat base, the rounded hinged lid opening from the front, the travel-sized carved hardwood casket inlaid with mother-of-pearl tesserae worked in the form of drop-shaped leaves, rosette heads, diamond-shaped and circular beads, grouped in circular medallions and decorative friezes running around the outer edges and sides of the box, with two small curved handles on the side, the interior plain, the copper hinges and lock later additions, 14.5cm x 29.5cm x 15.5cm.

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.
£800-1,200

253



A POLYCHROME-PAINTED LACQUERED OCCASIONAL TABLE WITH HINDU DEITIES
Kashmir, Northern India, second half 19th century
A POLYCHROME-PAINTED LACQUERED OCCASIONAL TABLE WITH HINDU DEITIES

Kashmir, Northern India, second half 19th century

Of octagonal shape, resting on slender bracket feet, the top glued onto the supporting legs, polychrome-painted, gilt and lacquered, the top showcasing a whimsical and crowded scene featuring a full Pantheon of Hindu gods including Vishnu Anantashayana conceiving the Universe, Brahma, Shiva, a *Ram Darbar* with Hanuman and Rama's court, and several other characters, possibly connected to Sikh culture, including a couple sleeping and another man wearing a turban flanked by two ladies announcing his presence, all set against a dense ground of pink rosettes and gilt vegetal sprays, the arched sides decorated with similar figural motifs alternating Vishnu Anantashayana with literary scenes from epics and courtly scenes, and a crowd of human, divine, and demonic beings around the borders, 50cm x 54cm at widest points.

£1,200-1,400

254



AN ANGLO-INDIAN UNMARKED SILVER WATER JUG Kashmir, Northern India, Raj period, ca. 1880
AN ANGLO-INDIAN UNMARKED SILVER WATER JUG Kashmir, Northern India, Raj period, ca. 1880
Of compressed bulbous shape, resting on a gently spreading circular foot, with a rounded lower section and narrow waist, rising to a tall, cylindrical neck, with a short, curved spout opposite a cast and chased *makara* handle, the body with chased decoration of panels of rosette sprays alternating with coriander trellis flanked by pairs of birds, all reserved in rounded cartouches formed as addorsed serpents, each interspersed with foliage and between stylised acanthus leaf border, the spout chased in poppy design, the bulbous lower section with alternating coriander and poppy patterns within lobed sections, 19.4cm high, 792gr.

£400-600

255



AN ANGLO-INDIAN UNMARKED SILVER TEA TRAY Kutch, Gujarat, Western India, Raj period, late 19th - early 20th century
AN ANGLO-INDIAN UNMARKED SILVER TEA TRAY Kutch, Gujarat, Western India, Raj period, late 19th - early 20th century

In the shape of a trefoil, with a pierced cavetto edge and lobed rosette rim, all raised upon three cast feet, the field with chased decoration of foliate scroll and rosettes against a textured ground, centred with a vacant trefoil cartouche, the pierced edge with chased trailing rosettes and foliage, 26.9cm diam, 336 gr.

£150-300

256



AN UNMARKED ANGLO-INDIAN SILVER ROSEWATER SPRINKLER (GULAB PASH) Kutch, Gujarat, Western India, Raj period, circa 1860 AN UNMARKED ANGLO-INDIAN SILVER ROSEWATER SPRINKLER (*GULAB PASH*) Kutch, Gujarat, Western India, Raj period, circa 1860

Of typical pyriform shape, with a globular body resting on a splayed circular foot, the detachable tall baluster stem with screw thread terminating in a chased foliate terminal, the exterior decorated throughout with foliate scrolls chased in high relief and rosettes against a textured ground, interspersed with rosette borders, 29.4cm high, 508gr.

£600-800

257



A PARCEL-GILT SILVER REPOUSSÉ ROSEWATER SPRINKLER (GULABPASH) WITH WINGED LIONS Lucknow, Northern India, late 18th - 19th century A PARCEL-GILT SILVER REPOUSSÉ ROSEWATER SPRINKLER (*GULABPASH*) WITH WINGED LIONS

Lucknow, Northern India, late 18th - 19th century

Of typical compressed pyriform shape, resting on a gently splayed, stepped foot, rising to a tapering, screwed-in stem terminating in a lush rosette bouquet stemming from a crown of leafy palmettes, the repoussé decoration on the body presenting a mirror image of two parcel-gilt winged lions flanking a vase filled with a floral triumph surrounded by fleshy leaves, 29.5cm high, 345gr.

£600-800

258



AN ANGLO-INDIAN UNMARKED SILVER TEAPOT Mumbai (Bombay), Maharashtra, Western India, Raj period, circa 1920 AN ANGLO-INDIAN UNMARKED SILVER TEAPOT

Mumbai (Bombay), Maharashtra, Western India, Raj period, circa 1920

Of tapering cylindrical shape, with an inverted cylindrical underside, resting on a collet foot, on each side a spout designed as an elephant's head and a C-scroll handle modelled as a siren of perhaps the Vaishnava fish *avatara*, Matsya, leading to a hinged centrally domed lid surmounted by a finial of a caparisoned elephant stantant, the body embossed with a crowded ceremonial procession of a Hindu *murti* (icon), reminiscent of a recurrent design on Raj silver known as *Puri Jagannath Procession*, set between stylised acanthus leaf borders, the domed section of the lid with embossed *swami* figures, the underside engraved at the front with initials in cipher *CHS*, with the 'S' engraved as a serpent, 15cm high, 565gr.

£700-900

259



A BIDRI-STYLE SILVER-INLAID (KOFTGARI) PANDAN BOX Northern India, late 19th - 20th century A BIDRI-STYLE SILVER-INLAID (KOFTGARI) PANDANBOX

Northern India, late 19th - 20th century
Of octagonal shape, resting on a flat plain base, the hinged lid and exterior of the box decorated with typical floral motifs encountered on Bidri wares including grids of stylised rosettes and serrated leaves around the edges of the lid, 14cm x 10.5cm x 5.5cm.
£80-120

260



A BIDRI SILVER-INLAID HUQQA BASE Bidar, Deccan, Central India, late 19th - early 20th century A BIDRI SILVER-INLAID HUQQA BASE

Bidar, Deccan, Central India, late 19th - early 20th century
Of typical bell-like shape, resting on a gently splayed, plain, circular base, rising to narrow shoulders and a ringed cylindrical neck with everted circular rim, the silver-inlaid exterior decorated with overlapping horizontal bands filled with star-shaped gridwork, interspersed amidst narrow bands of beading, foliage, and stylised vegetal sprays, 16.5cm high.
£200-300

261



A RED AND BLACK ENAMELLED COPPER EWER Possibly Deccan, Central India, 18th - 19th century A RED AND BLACK ENAMELLED COPPER EWER

Possibly Deccan, Central India, 18th - 19th century
Of typical pyriform shape, resting on a short splayed foot, rising to narrow, sloping shoulders and a tapering cylindrical neck with protruding rings at mid-height and a reinforced circular rim at the top, the exterior engraved with concentric decorative bands featuring split palmette and foliage sprays against spiraling vines; vegetal scrollwork; rosette trellis; and *thuluth* calligraphic inscriptions (sura *an-Nas*, 114); the background of the engraved decorative friezes filled with red and black enamels, the design of the ewer and the style of its decoration reminiscent of 17th-century Safavid enamelled vessels from Persia, indicating the movement of not only forms and styles but also of craftsmen and their skills between Iran and the Deccan plateau, 30cm high.
£1,000-1,500

262



AN ENGRAVED BRASS EWER WITH FISH MOTIF Possibly Deccan or Southern India, 18th century AN ENGRAVED BRASS EWER WITH FISH MOTIF
Possibly Deccan or Southern India, 18th century

Of compressed pyriform shape, resting on a splayed conical foot, rising to a tapering neck with a bulging ring and crescent mouth, the globular body enhanced with flat circular panels on either side and a faceted handle and flower-collared spout, the neck engraved with a stylised crown of ogival leaves, and both the handle and the hinged lid engraved with two pairs of regardant fish, reminiscent in style of the Lucknow order *Mahi-ye Maratib* (Order of the Fish), one of the highest honours bestowed by Mughal emperors, the lower terminal of the handle resting on a stylised blossomed lotus, 27.5cm high.

In the Mughal period, fish motifs like the one engraved on the present lot were widely in use to decorate secular vessels. For example, the mural paintings in the tomb of Itimad ud-Dawlah in Agra, built in 1628, show a rounded vase of flowers decorated with five fish in different orientations (M. Zebrowski, *Gold, Silver & Bronze from Mughal India*, 1997, p. 196, no. 297). The flower collar around the spout, however, seems to be a predominant feature of 18th-century brass *lotas* (water ewers) from Central India (*ibidem*, p. 213, no. 340). Lastly, the exaggerated form and flattened circular panels around the belly of the ewer align with Tanjore and Southern Indian brass water vessels (*ibidem*, p. 159, no. 219). These three characteristics converge in the present lot in a heterogeneous, yet aesthetically pleasing and well-balanced design, which indicates a likely Central Indian provenance, blending influences from both the northern and southern territories of the Indian Subcontinent and establishing a new repertoire.
£400-600

263



Note that charges apply, see website for details

A CHAMPLEVÉ BLACK-ENAMELLED PARCEL-GILT LIDDED STEM CUP Lucknow, Awadh (Oudh), Northern India, 19th century A CHAMPLEVÉ BLACK-ENAMELLED PARCEL-GILT LIDDED STEM CUP
Lucknow, Awadh (Oudh), Northern India, 19th century

Of deep rounded shape, resting on a splayed stem and stepped, circular foot, surmounted by a detached, hemispherical lid with a dome-like knob at the top, the exterior decorated with overlapping horizontal friezes filled with Westernised black-enamelled vegetal sprays and floral motifs, framed within narrow rope-twisted bands, the interior plain, the lid 8.5cm diam., the stem cup 6.3cm diam., together 12cm high, 186.61gr.
£800-1,200

264



TWO MOULD-BLOWN GLASS VASES WITH RADIATING PATTERN Mughal Northern India, 18th - early 19th century TWO MOULD-BLOWN GLASS VASES WITH RADIATING PATTERN
Mughal Northern India, 18th - early 19th century
Comprising two glass vases, one blue, the latter olive green, each of pyriform shape with a globular body, resting on a concave circular foot with pontil mark in evidence, rising to a narrow, fluted, cylindrical neck with everted rim, the body moulded with a radiating pattern departing from the neck and spiralling towards the base, each featuring a hot-worked ring embellishing the shoulders, the tallest 21.4cm high.
£800-1,200

265



AN ENGRAVED TINNED COPPER BASIN
Possibly Safavid Iran or Deccan, Central India,
17th - 18th century AN ENGRAVED TINNED
COPPER BASIN

Possibly Safavid Iran or Deccan, Central India,
17th - 18th century

Of deep rounded shape, resting on a short
circular foot, rising to a flattened, everted rim,
the interior engraved with a central decorative
medallion in-filled with a scrolling snake or
makara and five birds set against a dense
vegetal ground with foliage and flowers, the
cavetto with a frieze of lobed rosette cartouches,
the rim with overlapping scrollwork and
geometric fretwork bands, the exterior
presenting two ownership inscriptions, one with
a date reading 1098 AH (1686 - 1687 AD) or
1198 AH (1783 - 1784 AD), 33cm diam.

£500-700

266



A DECCANI ENGRAVED TINNED COPPER
SAUCER WITH NAD-E 'ALI SHI'A PRAYER
Deccan, Central India, 18th century A DECCANI
ENGRAVED TINNED COPPER SAUCER WITH
NAD-E 'ALI SHI'A PRAYER

Deccan, Central India, 18th century
Of shallow rounded shape, resting on a short
splayed foot, with a curved and everted rim, the
interior engraved with five overlapping horizontal
lines filled with *thuluth* epigraphic inscriptions
reading *Nad-e 'Ali* and Shi'a prayers against a
hatched ground, framed within a crown of petal
motifs and a scrolling band around the rim,
14.5cm diam.

£200-300

267



AN INDIAN INCISED BRASS MONEY BOX
Possibly Rajasthan or Deccan, Central India,
18th century AN INDIAN INCISED BRASS
MONEY BOX

Possibly Rajasthan or Deccan, Central India,
18th century

Of typical rectangular shape, resting on four
short bracket feet, rising to a faceted and gabled
lid safely hinged at the back, two long and
narrow lock plates hinged at the front,
surmounted by an arch-shaped handle with a
bulbous knob in the middle, the exterior with
shallow incised decorative motifs including long-
tailed birds, possibly cockerels or peacocks,
scrolling vegetal meanders, lotus flowers and
rosettes, and geometric fretwork bands around
the outer edges, the interior plain, 30.5cm x
20cm x 15.4cm.

Zebrowski mentions that this kind of metal
containers, characterised by sharply gabled lids;
little legs; hanging hooks; and large locks, were
mostly used in Rajasthan as money boxes or
coffers. In some remote rural areas, simpler
versions of these caskets are still used
nowadays to hold coins. The earliest metal
examples with plainer motifs seem to have
started circulating around the 17th and 18th
centuries. For a comparable example, please
see M. Zebrowski, *Gold, Silver and Bronze from
Mughal India*, 1997, p. 284, fig. 481.

£300-500

268



AN INDIAN CUT-OUT OPENWORK COPPER CASKET Possibly Deccan, Central India, late 18th - 19th century AN INDIAN CUT-OUT OPENWORK COPPER CASKET

Possibly Deccan, Central India, late 18th - 19th century

Of rectangular shape with a rounded, sloping top, resting on four thin staff-like feet, surmounted by an arched handle with four *makara* heads, the top decorated with a grid of cut-out geometric elements reminiscent in form of crosses or stars, resting on a wide, horizontal baluster band running around the base, the openwork elements held together with copper nails, the interior impenetrable except for the set of miniature doors at the front, possibly once used as a decorative casket or travelling bird cage, 38.5cm x 41.5cm x 28.5cm.

£300-500

269



A CAST AND PIERCED BRASS DOOR ELEMENT Possibly Deccan, Central India, late 18th - 19th century A CAST AND PIERCED BRASS DOOR ELEMENT

Possibly Deccan, Central India, late 18th - 19th century

S-shaped, with a compressed ring at the central junction, the hollow tubular body pierced throughout, each terminal cast in the shape of a stylised *makara* or dragon's head with a pointy crest and upward-turned snout, possibly used as a door knocker or architectural decorative ornament, 17.5cm high at widest points.

£800-1,200

270



A GOLD-DAMASCENED (KOPTGARI) STEEL CEREMONIAL SOSUN PATAH SWORD

Possibly Rajasthan or Punjab Hills, Northern India, early 19th century A GOLD-

DAMASCENED (KOPTGARI) STEEL

CEREMONIAL *SOSUN PATAH* SWORD

Possibly Rajasthan or Punjab Hills, Northern India, early 19th century

With a forward-curved single-edged steel blade with a semi-sharp back edge, the unsharpened and hollow section of the spine decorated with *koftgari* chevrons and in-filled with minute seed pearls, the centre of the blade with five medial shallow grooves on either side, their crests heightened in gold, the opposite ends embellished with figural cartouches chased in high relief and overlaid in gold, presenting different aspects of the Hindu *Shakti* (female primordial cosmic deity) including Chandika, a fiery destructive warrior-like Goddess; Mahakali, the Goddess of Time and Death; Durga in her version of the Buffalo Demon Slayer (*Durga Mahisasuramardini*); and another version of Durga, or possibly the tantric manifestation of Parvati as the Goddess of Protection; each panel accompanied by a rectangular cartouche identifying the subject in *Devanagari* script heightened in gold, the heavily ornate forte presenting further *koftgari* figural decorations in the form of two militant male Hindu Gods, one drawing a sword and a *trisula* (trident), possibly representing Shiva, and the latter with a club and *chakram*, representing Vishnu, surmounted by a typical 'Hindu basket hilt' with curved knuckle-guard and tall, slanted and gently faceted stem with bulbous pommel at the top, profusely decorated with *koftgari* vegetal scrolls and rosette sprays, the interior of the knuckle-guard and grip lined in red velvet matching the lining of the long wooden scabbard, 110.5cm long including the scabbard.

Given the weight, the 'Hindu basket hilt', and most importantly, the profuse and opulent gold decoration in both figural and vegetal form, it seems highly likely that this sword was never used in battle. It must have been conceived as an important ceremonial sword connected to devotional practices and rituals performed in the cult of the Hindu *Shakti* or *Devi*.

£4,000-6,000

271



A PARCEL-GILT SILVER-DAMASCENED STEEL SADDLE-AXE HEAD (TABARZIN)
Possibly Kutch, Gujarat or Lahore, Punjab, India, 19th century A PARCEL-GILT SILVER-DAMASCENED STEEL SADDLE-AXE HEAD (TABARZIN)

Possibly Kutch, Gujarat or Lahore, Punjab, India, 19th century

Of typical shape, with a curved single-edged steel blade with a crescentic cutting edge, the butt and sides inlaid in a thick layer of parcel-gilt silver and incised with a decorative grid of blossomed rosette heads against a ring-punched ground contained within a frieze of fleshy palmettes following the shape of the crescentic cutting edge, 12.5cm x 11cm.

For a similar Indian silver-foiled full axe, please see these Rooms, 3 May 2019, lot 315. Another analogous *tabarzin* can be found in the Royal Armouries collection, Leeds, and is illustrated in T. Richardson and N. Bennett, *Indian Arms and Armour*, Leeds, 2015, inv. XXVIC.33, p. 34.

£300-500

272



A GREEN HARDSTONE HILT WITH GOLD-DAMASCENED (KOPTGARI) STEEL MOUNTS
Punjab or Northern India, 19th century A GREEN HARDSTONE HILT WITH GOLD-DAMASCENED (KOPTGARI) STEEL MOUNTS

Punjab or Northern India, 19th century
Of typical flared I-shape, with a thin central grip and curved, everted terminals, enhanced with steel mounts inlaid in gold and decorated with scrolling lotus flower sprays, foliage, and rosettes, mounted on a black-painted metal stand, the hilt 12cm x 6.7cm.

£400-600

273



A MUGHAL JADE-HILTED DAGGER (KHANJAR) North India, 18th century A MUGHAL JADE-HILTED DAGGER (KHANJAR)

North India, 18th century

With a gently curved double-edged watered steel blade with gold-damascened foliage around the forte, the carved jade pistol-grip hilt engraved with traditional Mughal motifs including lotus flowers, rosettes, and vegetal trellis in low relief mostly located on the pommel and above the curved quillons, the wooden scabbard lined in dark green silk velvet with a silver braid at the back, 34.8cm long excluding the scabbard.

A number of similar 18th-century Mughal *khanjar* daggers with engraved pistol-grip jade hilts have been successfully sold at recent auctions in the UK and USA, including Bonhams London, 22 October 2019, lot 184; Christie's New York, 23 September 2022, lot 753; and another encrusted example sold at Christie's London, 28 October 2021, lot 45.

£2,500-3,000

274



A MUGHAL CARVED CELADON JADE HILT
Northern India, late 17th - early 18th century
A MUGHAL CARVED CELADON JADE HILT
Northern India, late 17th - early 18th century
In the shape of a pistol grip, with rounded pommel, slender grip, and curved quillons, finely carved in low relief with leafy iris stems, interlocking with vegetal meanders on the sides and a rosette on the tip of the pommel, mounted on a black-painted metal stand, the hilt 13cm x 5cm.

For comparative examples of Mughal pistol-grip carved celadon jade dagger hilts decorated with iris flowers, please see Sotheby's London, 31 March 2021, lot 93, and another dagger in the Harvard Art Museum (inv. no.1999.305), attributed to circa 1650, indicating the recurrent presence of iris flowers as a favoured floral decorative motif on Mughal artworks of the 17th and 18th centuries.
£1,000-1,200

275



A MUGHAL-REVIVAL ROCK CRYSTAL-HILTED DAGGER Northern India, late 19th - 20th century
A MUGHAL-REVIVAL ROCK CRYSTAL-HILTED DAGGER
Northern India, late 19th - 20th century
With a straight double-edged watered steel blade with a thick medial ridge on both sides, the forte enhanced with gold-damascened cusped spandrels filled with vegetal meanders, the rock crystal hilt carved in an unusual shape reminiscent of an hourglass, featuring a central spherical element carved with diagonal bands and a melon-shaped pommel at the top, 39.5cm long.

For a comparable example, please see the Metropolitan Museum of Art's collection, New York (inv. no. 36.25.669).
£600-800

276



A MUGHAL JADE-HILTED DAGGER (KHANJAR) ENCRUSTED WITH GARNET BEADS North India, 18th - 19th century
A MUGHAL JADE-HILTED DAGGER (KHANJAR) ENCRUSTED WITH GARNET BEADS
North India, 18th - 19th century
With a curved double-edged plain steel blade with a thick medial ridge typical of Persian daggers, the carved jade pistol-grip hilt engraved with traditional Mughal motifs including rosettes, foliage, and floral sprays in low relief mostly located on the pommel and above the curved quillons, the twenty-one garnet beads encrusting the surface of the hilt a likely later decorative addition, 34cm long.
£4,000-6,000

277



A SILVER-INLAID STEEL TULWAR SWORD WITH GOLD TRISULA MARK Northern India or Punjab Hills, 19th century A SILVER-INLAID STEEL *TULWAR* SWORD WITH GOLD *TRISULA* MARK

Northern India or Punjab Hills, 19th century
With a typical curved single-edged steel blade, with a shallow medial groove running from below the forte to just above the tip, with a flattened spine 2/3 of the overall length, the forte inlaid in gold on one side with a trident (*trisula*) and the Indian numeral '34', the steel hilt designed with the typical T-shaped forte with bulbous terminals, covered in a silver-inlaid decorative grid containing quatrefoil, with a flattened grip convex to the sides, at the top a flat decorative disc with a hemispherical pommel with bulbous finial all covered in scrolling clover trellis, with a black leather-lined wooden scabbard, 83.5cm long.
£600-800

278



A ZOOMORPHIC CEREMONIAL BRONZE FLASK Possibly Tamil Nadu, South India, 19th century A ZOOMORPHIC CEREMONIAL BRONZE FLASK

Possibly Tamil Nadu, South India, 19th century
In the shape of a crescent, the spouted terminal designed as Nandi's head, Lord Shiva's bull, the latter engraved with concentric rows of stylised lotus petal motifs, the conical head of the screwed-in stopper pierced and filled with a circular hoop, possibly once hanging from a belt and used as a ceremonial gunpowder flask, 18.5cm at widest points.
£150-200

279



A POLYCHROME-PAINTED AND LACQUERED RHINO HIDE SHIELD (*DHAL*) WITH HINDU DEITIES Rajasthan, North-Western India, late 18th - early 19th century A POLYCHROME-PAINTED AND LACQUERED RHINO HIDE SHIELD (*DHAL*) WITH HINDU DEITIES

Rajasthan, North-Western India, late 18th - early 19th century
Of circular shape with an outward-turned rim, polychrome-painted, gilt, and lacquered, decorated with Hindu deities including Varaha and Brahma, and further courtly subjects with haloes, possibly identified as local Rajput rulers and their courtiers, interspersed amidst lush wild flower bouquets, with four applied bronze bosses with stellar collars and a bronze crescent, 46cm diam.

Provenance: Christie's South Kensington, 11 October 2013, lot 518.
£400-600

280



A POLYCHROME-PAINTED LACQUERED TURTLE SHELL CEREMONIAL SHIELD (DHAL) Rajasthan, North-Western India, 19th century A POLYCHROME-PAINTED LACQUERED TURTLE SHELL CEREMONIAL SHIELD (DHAL)

Rajasthan, North-Western India, 19th century Made from the large carapace of a sea turtle, gilt, polychrome-painted, and lacquered, the convex surface with a medial ridge featuring the head of an Indian cobra snake at the top, four central gilt bronze bosses with star collars, the outer border painted in polychromes and gold, portraying several Hindu gods including Skanda, the god of War; Garuda, Vishnu's *vahana*; Krishna playing the flute; Durga riding a tiger; and several more, interspersed amidst Rajput rulers and hunters chasing animals, all set against a ground of lush green leaves and vegetal sprays, professionally mounted on a wooden board with support and hanging hoops at the back, the shield approximately 73cm x 62cm, 97cm x 78.5cm including the mount. **£200-300**

281



282



A FRAGMENT OF A MUGHAL CUERDA SECA FLORAL POTTERY TILE Mughal India, 17th century A FRAGMENT OF A MUGHAL CUERDA SECA FLORAL POTTERY TILE Mughal India, 17th century Of near-square shape, made of reddish earthenware, painted in green, red, and cobalt blue with black manganese outlines on a yellow ground, decorated with a floral and foliate design, mounted on a black metal hanging plaque, 15.5cm x 14.5cm at widest points. **£800-1,200**

283



A MOULDED YELLOW-GLAZED ARCHITECTURAL FLORAL TILE Possibly Mughal India, late 18th century A MOULDED YELLOW-GLAZED ARCHITECTURAL FLORAL TILE

Possibly Mughal India, late 18th century In the shape of a rosette with eight lobed petals, the red earthenware body covered in a radiant monochrome yellow glaze, the rounded cylindrical graft at the back suggesting an architectural use as an applied decorative element, 17cm diam. at the widest points.

£400-600

284



A PAIR OF RARE MULTAN POTTERY TILES Multan, Sindh, early 20th century A PAIR OF RARE MULTAN POTTERY TILES

Multan, Sindh, early 20th century Comprising a pair of tiles, one of square shape and the second of almost complete square shape, painted in cobalt blue, turquoise, yellow, white, brown, and black on a burnt buff ground under a transparent glaze covering a red earthenware body, featuring a Safavid-style swaying peacock flanked by vegetal and floral motifs, each 30.3cm x 30.3cm.

£600-800

285



A LARGE OCTAGONAL MULTAN POTTERY TILE WITH THE BISMILLAH Multan, Sindh, mid to late 19th century A LARGE OCTAGONAL MULTAN POTTERY TILE WITH THE BISMILLAH

Multan, Sindh, mid to late 19th century Of octagonal shape, painted in cobalt blue on a white ground framed within a turquoise border, covering a red earthenware body, the calligraphy reading 'In the name of Allah, the Benevolent the Merciful (*bismillah al-rahman al-rahim*), Muhammad, Ali, Fatima, Hassan, Hussein', 37.5cm x 37.5cm.

£400-600

286



A MULTAN CALLIGRAPHIC POTTERY TILE PANEL Multan, Sindh, mid to late 19th century A MULTAN CALLIGRAPHIC POTTERY TILE PANEL

Multan, Sindh, mid to late 19th century Comprising four tiles that form a rectangular panel ending in rounded lobes on either side before terminating with palmettes, painted in cobalt blue calligraphy reading the *shahada* (the Muslim proclamation of faith), framed within a turquoise border on white ground decorated with leaves, 122cm long.

£800-1,200

287



FOUR MULTAN POTTERY TILE FRAGMENTS
Multan, Sindh, 19th and 20th centuries

FOUR MULTAN POTTERY TILE FRAGMENTS
Multan, Sindh, 19th and 20th centuries
Comprising three rectangular pottery tiles used for architectural borders, painted in cobalt blue and turquoise against a white ground, two decorated with blossomed rosette heads and the third with alternating stylised cusped palmettes, the largest 11.2cm x 18cm; and a square pottery tile used on walls, painted in similar tones, with a large rosette stem next to serrated leaves and two serrated petals of a frilled carnation flower, 16cm x 16cm.

£200-300

288



A POLYCHROME-PAINTED LACQUERED
BOX WITH VIEWS OF INDIA AND EUROPE
Possibly France or Germany, late 19th century

A POLYCHROME-PAINTED LACQUERED BOX
WITH VIEWS OF INDIA AND EUROPE
Possibly France or Germany, late 19th century
Of square shape with scalloped rim, painted in gold and polychromes, and lacquered, the removable lid decorated with a river view of the Taj Mahal in Agra, India, the interior presenting five fitted boxes of different shapes and sizes, their lids decorated with typical European landscape views of snowy mountains, waterfalls, countryside estates, and a river scene next to a Roman bridge and temple ruins, the base of each box lacquered in monochrome black, 28.5cm x 5.5cm x 25.5cm.

£1,000-1,500

289



AN INDIAN HUNTING SCENE Possibly Iran or
Northern India, late 19th century, signed Mirza
Baba al-Husseini AN INDIAN HUNTING SCENE

Possibly Iran or Northern India, late 19th
century, signed Mirza Baba al-Husseini
Oil on canvas, the horizontal-format composition
depicting a typical hunting scene in India with
two Europeans taking aim and shooting at wild
animals with their long rifles, on the right an
elephant and horse being manned by Indian
attendants, in the foreground another attendant
with a dog on the leash and more hunting dogs
running wild seeking preys, the panel with a
black *nasta'liq* inscription at the bottom
attributing the work to the painter Mirza Baba al-
Husseini, mounted and framed, 48cm x 60cm
including the frame.

£400-600

290



THREE COMPANY SCHOOL-STYLE
PORTRAITS OF INDIAN CRAFTSMEN
Possibly Patna or Benares (Varanasi), Northern
India, ca. 1860 - 1880 THREE COMPANY
SCHOOL-STYLE PORTRAITS OF INDIAN
CRAFTSMEN
PROPERTY FROM A WEST LONDON
PRIVATE COLLECTOR

Possibly Patna or Benares (Varanasi), Northern
India, ca. 1860 - 1880

Opaque pigments, ink, and white wash on wove
paper, comprising two standing portraits of
Indian villagers absorbed in their daily activities,
one holding a pair of black boots in his hand,
indicating possibly his profession as a shoe
cleaner, and the latter a barber, holding a cup
and a barber's knife in his hands, both men's
forehead marked with the typical Vaishnava
tilaka or *Urdhva Pundra* (three white vertical
lines), each mounted, glazed and framed, each
34.5cm x 25.3cm including the frame; and a
horizontal-format portrait depicting two jewellers
at work, one attending the coal furnace, the
latter beating the metal in the desired shape with
a small hammer, mounted, glazed and framed,
27.5cm x 31.5cm including the frame.

£200-300

291



A PERSONAL TRAVEL ALBUM WITH
SKETCHES, MAPS, DOCUMENTS, AND
VIEWS OF INDIA AND EGYPT Puna,
Maharashtra, India, and Egypt, dated 1846 and
1847, inscribed W. P. Howell A PERSONAL
TRAVEL ALBUM WITH SKETCHES, MAPS,
DOCUMENTS, AND VIEWS OF INDIA AND
EGYPT

Puna, Maharashtra, India, and Egypt, dated
1846 and 1847, inscribed *W. P. Howell*
Ink, pencil, and gouache on paper, 35ff. and 13
fly-leaves, the first fly-leaf bearing the owner's
signature and date in sepia ink reading *W. P.
Howell, 1846*, possibly referring to William
Howell (Madras, 1789 - 1867), a British
surveyor, missionary, and priest who lived and
took service in Madras (Chennai) and Cuddapah
(Kadapa) between the 1820s and 1840s,
featuring two plans of a bungalow and the
barracks occupied by the 8th Regiment in Pune;
several architectural side view sketches of
Indian buildings including huts, palaces, places
of worship, encampments, forts, and workshops;
landscape views, mostly of Pune and its natural
surroundings; drawings of local tools and
machinery used for daily activities; two
watercolours of botanical and zoological
interest, one of a red flower, the latter of a
spider; a hand-written invite addressed to
'*Captain Howell*'; and several sketches of
people, some with a slight parodical vein; most
illustrations inscribed with the name of the site
and date (1846 - 1847), and revolving around
India, especially Pune, some other sketches
connected to a trip to Egypt (camel, *hijab*-
wearing woman, and Ottoman cenotaph), the
travel album condensing both relevant official
information and personal observations, in a thick
buff paper binding with brown morocco leather
spine, each folio 14cm x 23.2cm, 14.5cm x
24cm including the binding.

£500-700

292



TWO COMPANY SCHOOL BOTANICAL
STUDIES OF INDIAN PLANTS Calcutta
(Kolkata), West Bengal, Eastern India, ca. 1800

TWO COMPANY SCHOOL BOTANICAL
STUDIES OF INDIAN PLANTS

Calcutta (Kolkata), West Bengal, Eastern India,
ca. 1800

Opaque pigments and ink on lined paper,
comprising a botanical study of a foliate branch
from an Indian native plant with small obovate
fruits and a smaller sketch of the inner section of
a seed, possibly a branch of *Canthium*
coromandelicum, with an English inscription in
pencil reading 'no. 2 Ajeva' on the upper left
corner; and a similar study of another foliate
branch with two blueish green fruits and a small
sketch of their inner section, possibly a variety of
local *Ficus benghalensis*, also known as
Banyan Fig, the upper left corner marked with
the number '12' in pencil, each mounted, glazed
and framed, each 75cm x 58.5cm including the
frame.

Provenance:

Major James Nathaniel Rind (d. 1813), thence
by descent;
Purchased from a private UK Collection in 1994
- 1995.

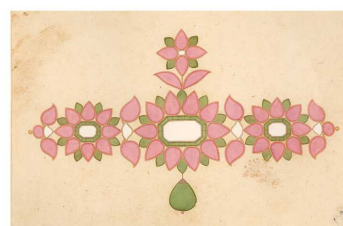
James Nathaniel Rind (1753 - 1814), Major of
the 18th Native Infantry, served in India between
1778 and 1801, living in Calcutta (Kolkata)
between 1785 and 1789. During this period, he
commissioned a large number of botanical and
zoological studies, which have attracted great
admiration ever since several of them were
offered at auction at Sotheby's London by his
descendants, on 13 July 1971, lots 1 - 48, and
subsequently widely dispersed (Henry J. Noltie,
'Indian Export Art? The Botanical Drawings', in
Forgotten Masters: Indian Painting for the East
India Company, exhibition catalogue, 2019, p.
81). Given the noticeable variety of Rind's
botanical studies, it is possible that several
different artists worked on his album or that the
Major himself acquired and exchanged, rather
than commissioned, some of these paintings
with other British eminent figures. In this sense,
an interesting case is his study of yellow male
inflorescences of Keora (*Pandanus tectorius*)
attributed to Chuni Lall, an almost identical
version of which was once part of Sir John
Murray MacGregor's (1745 - 1822) collection,
one of Major Rind's contemporaries. This
suggests an active culture of copying images
and exchanging artworks between patrons and
collectors based in India.

Three botanical studies from Rind's album

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showing a striking similarity to our pages in
terms of size, pictorial quality, and subject, were
successfully sold at Sotheby's London, *The*
Stuart Cary Welch: Part Two: Arts of India, 31
May 2011, lots 116 - 118, and three others more
recently, Sotheby's London, 25 October 2017,
lot 96.

£4,000-6,000



A POLYCHROME-PAINTED SKETCH OF AN
INDIAN GEM-SET SARPECH TURBAN
ORNAMENT Possibly Faizabad, Awadh (Oudh)
or Jaipur, Rajasthan, Northern India, 19th
century A POLYCHROME-PAINTED SKETCH
OF AN INDIAN GEM-SET SARPECH TURBAN
ORNAMENT

Possibly Faizabad, Awadh (Oudh) or Jaipur,
Rajasthan, Northern India, 19th century
Opaque pigments heightened with gold on wove
paper, presenting a horizontal-format study of an
Indian *sarpech* turban ornament encrusted with
red, green, and white gems, possibly rubies,
emeralds, and diamonds respectively, a large
drop-shaped carved emerald pendant and a
stylised rosette stem embellishing the central
section, mounted, glazed and framed, the study
14.7cm x 22.8cm, 28.5cm x 35cm including the
frame.

Similar sketches became very sought-after
among foreign visitors and European officials
stationed in India in the 18th and 19th centuries.
One of the best examples of this craze for Indian
jewellery drawings is embodied by the 58-page
album of Company School paintings faithfully
recording the traditional styles of Mughal
jewellery, compiled by Jean Baptiste Gentil, a
French adventurer and collector, when he was
stationed at the Faizabad court of Shuja ud-
Dawla from 1763 to 1775. For further reference
and comparison, please see O. Untracht,
Traditional Jewelry of India, 2008, pp. 345 - 346,
cats. 767 - 769.

£300-500

294



AN INDIAN JEWELLERY SET WITH AN ENAMELLED GULUBAND NECKLACE AND PAIR OF EARRINGS Jaipur, Rajasthan, North-Western India, early 20th century AN INDIAN JEWELLERY SET WITH AN ENAMELLED GULUBAND NECKLACE AND PAIR OF ROSETTE AND CRESCENT EARRINGS Jaipur, Rajasthan, North-Western India, early 20th century

Comprising a typical *guluband* necklace with *kundan* gold foil and champlévé Jaipuri *meenakari* (red, green and white enamels), set with table-cut untested rubies and diamonds in *kundan* floral setting, caparisoned with small seed pearls and rounded red glass beads, the enamelled reverse decorated with red floral bouquets with spraying green foliage, with interwoven cotton and metal thread fastener at the back, the links 18cm long, 31.5cm long including the fastener; and a pair of rosette and crescent earrings, encrusted with untested rubies and diamonds in floral and drop-shaped *kundan* settings, the medial pendant featuring a medallion with hexagonal star (*sitara*) and moon design (*naya chand* or *hila*), caparisoned with a band of small seed pearls and several drop-shaped pendants with diamonds and small pearls, the reverse plain, the gold hooks a later replacement, possibly originally a much longer type of earring in the style of *bale jhabbedar* with an ornamental suspending chain (*sankali*), 8.2cm long.
£4,000-6,000

295



AN INDIAN JEWELLERY SET WITH AN ENAMELLED GULUBAND NECKLACE AND PAIR OF CRESCENT EARRINGS Jaipur, Rajasthan, North-Western India, late 19th - early 20th century AN INDIAN JEWELLERY SET WITH AN ENAMELLED GULUBAND NECKLACE AND PAIR OF CRESCENT EARRINGS

Jaipur, Rajasthan, North-Western India, late 19th - early 20th century
Comprising a typical *guluband* necklace with gold foil and champlévé green and white enamels, set with octagonal-cut pink glass beads backed in foil in the centre of each link, and small table-cut diamonds on the sides, caparisoned with pearls and small drop-shaped pendants with diamonds and emerald beads, the enamelled reverse decorated with large green flower heads, with cotton and metal thread woven fastener at the back, the links 21cm long, 31.5cm long including the fastener; and a matching pair of diamond and ruby-set earrings with crescent moon and leafy floral stem designs, encrusted on either side, the edges heightened with green enamel, the rosette hooks and chainlets later replacements, 9cm x 4.8cm at widest points.
£4,000-6,000

296



A KUNDAN-SET NINE-GEM (NAVRATNA) CARVED JADE AMULET Mughal India, 18th century A KUNDAN-SET NINE-GEM (NAVRATNA) CARVED JADE AMULET Mughal India, 18th century

Of hexagonal shape, the celadon jade pendant presenting on the front a display of *navratna* gems (ruby, pearl, coral, garnet, blue sapphire, cat's eye, yellow topaz, emerald, and diamond) in 24ct gold *kundan* setting, mirroring the *Navgraha Yantra*, a diagram representing the nine planets of the Hindu astrological system, articulated as a floral burst with a rosette in the centre surrounded by buds and foliage, the back engraved with a passage from Sa'di's *Gulistan* in praise of the Prophet in the centre and invocations to 'Ali on four corners next to the

Persian numeral '14', possibly a reference to the Fourteen Infallibles (*Chahardah Ma'sumin*) of Twelver Shi'a Islam comprising the Prophet Muhammad, his daughter Fatima, and the Twelve Shi'a Imams, 5cm x 5cm at widest points.

This amulet is a powerful example of India's long-standing and well-rooted ability to foster spiritual syncretism and to embrace the varied nature of the different religious groups inhabiting the Subcontinent. The front of the pendant is decorated with a typical *kundan*-set arrangement of nine gems which are supposed to represent the nine planets of traditional Hindu astrology; and yet, the reverse presents Persian poetry in praise of Muhammad and invocations to 'Ali, the Prophet's cousin, the last *Rashidun* of Sunni Islam and the first Imam of Shi'a Islam, indicating that the wearer was likely Muslim.

In India, blending elements from diverse spiritual beliefs to increase the auspiciousness, or '*barakah*', of an object or piece of jewellery was not uncommon, and such practices became even more widespread during the Mughal era, especially after Akbar's promotion and establishment of the *Din-i Ilahi* in 1582. Several Mughal emperors were indeed known for wearing Hindu *navratna* jewellery, especially in the form of upper arm bracelets and pendants, and this trend contributed to the increased desirability of these gemological compositions and their long-lasting influence in North Indian jewellery well into the 18th and 19th centuries (Rita Devi Sharma and M. Varadarajan, *Les Bijoux Artisanaux Indiens en Email*, 2004, p. 42).

£400-600

297



TWO INDIAN DIAMOND-SET GILT WHITE METAL BUTTONS Northern India, Raj period, ca. 1880 - 1920 TWO INDIAN DIAMOND-SET GILT WHITE METAL BUTTONS Northern India, Raj period, ca. 1880 - 1920 Each of conventional shape, with a short cylindrical stem and larger circular head, set with rose-cut diamonds on a screwed-on metal setting in the form of a blossomed lotus flower, the back of the stem embellished with minute metal wire granulation and filigree work in the form of a multi-petalled flower head and an outer fretwork band, each 2.5cm diam. and 3cm high. **£400-600**

298



A RUBY-SET 'MAKARA HEAD' GOLD BANGLE (KADA) Madras (Chennai), Tamil Nadu, South India, 19th century A RUBY-SET 'MAKARA HEAD' GOLD BANGLE (KADA) Madras (Chennai), Tamil Nadu, South India, 19th century

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Of circular shape, made of hyper-purified gold sheets worked with *repoussé* and chased decoration to render the *makara* scales and crests, the two *makara* head terminals holding in their mouths a stylised *rudraksha* bead with a band of rosettes in the centre, their eyes and the screw at the top set with untested rubies, 5.2cm diam. and 7.5cm at the highest point, 55.18gr.



The iconic design and warm gold tone of our bracelet (*kada*) are usually attributed to Madras (Chennai), the most prominent production centre of these 'makara head' bangles, located close to the South Indian gold mines, which yielded the purest gold (U. Balakrishnan, *Dance of the Peacock: Jewellery Traditions of India*, 2010, p. 31). Also made in silver, these ornaments were worn by Rajas and male court members as a mark of favour and status (O. Untracht, *Traditional Jewelry of India*, 2008, p. 254, fig. 578). In fact, jewellery in India was not the exclusive prerogative of women; often, the adornment of male gods and kings rivalled those of their female counterparts.

The stylised spherical element placed in-between the *makara* heads is supposed to represent a *rudraksha* bead, the seed of the fruit of the *Elaeocarpus angustifolius*, an autochthonous tree believed to be dear to the Hindu god Shiva. Endowed with medicinal and amuletic properties, *rudraksha* beads are used as rosaries all over the Subcontinent (see U. Balakrishnan, 2010, p. 227), but they are particularly beloved in the southern territories given their strong link to Shaiva devotion. For comparable examples of our lot, please see the Victoria and Albert Museum's collection, London (inv. no. 03291(IS)) and the auction catalogue of Christie's London, 10 June 2015, lot 76.

£3,000-4,000

A FINE GEM-SET HAMSA DUCK PENDANT (PADHAKKAM) Tamil Nadu, Southern India, 19th century A FINE GEM-SET HAMSA DUCK PENDANT (PADHAKKAM)

Tamil Nadu, Southern India, 19th century
Of inverted drop-like shape, with two square lugs at the top and another diamond-shaped at the bottom, the central medallion presenting a *Hamsa* duck (white goose) with a voluminous upward-turned tail, the gold front finely encrusted with untested, mostly cabochon-cut gems, including rubies, a small emerald bead, and an almond-shaped table-cut diamond, the parcel gilt reverse incised to highlight the details of the bird's plumage and the leaves' edges in the scrolling vegetal meanders framing the pendant, 4.5cm x 3.5cm at widest points, 10.08gr.

Hamsa ducks (*Anser indicus*) are a species of Indian aquatic migratory birds of great prominence and relevance in Hindu iconography, often represented as white swans or geese. In Hinduism, it is believed this bird is the *vahana* (vehicle) of Brahma, the god of Creation, and as such, it is associated with the Sun, as well as male fertility, knowledge, and purity. The name *Hamsa* is derived from the exhalation of the Sanskrit sound 'ham' and the inhalation of 'sa', constituting the return of the life force to *Brahman*, its cosmic source (O. Untracht, *Traditional Jewelry of India*, 2008, p. 266, fig. 625).

South Indian jewellery distinguishes itself from its Northern Indian counterpart through a ubiquitous presence of subjects drenched in Hindu culture and religion, including *hamsa* ducks and often Hindu deities. Fostered by the local abundance of mineral wealth, especially of diamonds, rubies, pearls, and gold, South Indian jewels never shy away from the opulent combination of these materials. Interestingly, jewellery in the south of the Subcontinent, unlike the northern one, did not evolve in response to changing fashions and old designs, rooted in the historical past of the region dating back to the Medieval Chola dynasty, were still prominent and *en vogue* until recent years (Usha R. Balakrishnan, *Dance of the Peacock: Jewellery Traditions of India*, 2010, p. 104). For analogous pendants with avian motifs, please see in the same publication figs. 121a-b, 134, and 140.
£15,000-20,000

300



A RUBY AND EMERALD KUNDAN-SET CARVED WHITE JADE MUGHAL THUMB RING Mughal Northern India, 18th century A RUBY AND EMERALD KUNDAN-SET CARVED WHITE JADE MUGHAL THUMB RING

PROPERTY FROM A PRIVATE ANGLO-FRENCH ESTATE

Mughal Northern India, 18th century
Also known as archer's ring, of conventional drop-like shape, with an elongated cusped flange in the front and a pinched wall at the back, the ornate exterior enhanced with a central large flowering rosette head spraying vegetal meanders and more rosettes, encrusted with cabochon-cut rubies and table-cut emeralds in Indian gold *kundan* setting with raised collars, framed within two simple lines of 24ct gold *kundan* work, the shank 2cm diam., the ring 3.8cm long at widest points.

Highly collectible and desirable, encrusted hardstone thumb rings like this exemplify the Mughal *gusto* for turning any accessory, even the most practical and functional, into an exquisite work of art. From archer's rings to *huqqa* mouthpieces, from mirrors to snuffboxes, from flywhisk to stem cups, the Mughal bejewelled aesthetic knew no limit.

The overall design and arrangement of the floral motif on this ring are very closely associated with another similar in the Al-Thani Collection (*Treasures of the Mughals and the Maharajas*, exhibition catalogue, Venice, 2017, p. 131, fig. 78). Interestingly, although it is customary to present these rings with their cusped flange reversed towards the beholder, their floral motifs betray their correct orientation: the wearer would have looked down at the ring on his thumb and seen the tip of the bezel pointing upward.

£2,000-3,000

301



A POLYCHROME-ENAMELLED PARCEL-GILT SILVER THUMB RING Lucknow, Awadh (Oudh), Mughal Northern India, late 18th - 19th century A POLYCHROME-ENAMELLED PARCEL-GILT SILVER THUMB RING Lucknow, Awadh (Oudh), Mughal Northern India, late 18th - 19th century

Also known as archer's ring, of conventional drop-like shape, with an elongated cusped flange in the front and a pinched wall at the back, the exterior decorated with cobalt blue, green, turquoise, and yellow champlevé enamels, featuring a central large iris flower spraying green tufts, scrolling vegetal meanders and further flower heads, the interior with an enamelled rosette and stylised flower on either end, the shank 2.2cm diam., the ring 4.2cm long at widest points, 41gr.

For another similar Lucknow silver gilt archer's ring, attributed to the late 18th century, please see Christie's London, 6 October 2008, lot 40. **£2,000-3,000**

302



A MUGHAL DIAMOND-SET CARVED NEPHRITE JADE BUTTON Mughal India, late 17th - 18th century A MUGHAL DIAMOND-SET CARVED NEPHRITE JADE BUTTON Mughal India, late 17th - 18th century

Of rounded shape, the spinach green nephrite jade stone designed and carved as a blossomed lotus flower with a central sunburst, set with a central faceted diamond, 1.2cm diam. and 0.4cm high.

£500-700

303



A MUGHAL KUNDAN-SET CARVED EMERALD PENDANT Mughal India, 18th century A MUGHAL KUNDAN-SET CARVED EMERALD PENDANT

Mughal India, 18th century Of compressed oval shape with four pinched and cusped edges, with a pierced rectangular lug at the top to string the pendant on a thread, the front of the carved light green emerald pendant encrusted with cabochon-cut rubies and faceted diamonds in 24ct gold *kundan* floral setting, the plain reverse polished and flattened, 2cm x 2.5cm.

£1,500-2,000

304

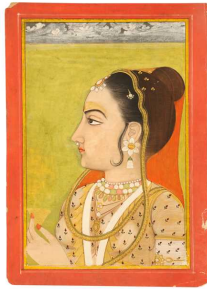


AN INDIAN MUGHAL-REVIVAL MULTI-STRAND CARVED RUBY BEADS NECKLACE Northern India, late 20th century AN INDIAN MUGHAL-REVIVAL MULTI-STRAND CARVED RUBY BEADS NECKLACE

Northern India, late 20th century The necklace with three red cotton strands of different lengths, strung with ovoid ruby beads carved with slanted herringbone-style vegetal motifs, with typical red, orange, and metal thread woven fastener, 55.5cm including the fabric fastener.

£300-400

305



A PROFILE PORTRAIT OF AN INDIAN MAIDEN Bikaner, Rajasthan, North-Western India, ca. 1730 - 1750 A PROFILE PORTRAIT OF AN INDIAN MAIDEN PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Bikaner, Rajasthan, North-Western India, ca. 1730 - 1750

Opaque pigments heightened with gold on wove paper, the vertical composition portraying a heavily bejewelled elegant Indian maiden wearing several strings of gem-studded pearl necklaces, a pearl nose ring, a *chhajja* floral earring, and further adornments in her black hair, covering her head with a diaphanous red shawl, holding a small golden drinking cup in her hand, the high-quality draughtsmanship and realism of this portrait in line with Mughal Provincial School productions, especially in 18th-century Awadh and Bikaner, set within black and white rules, and bright yellow and red borders, the reverse inscribed at the top in black ink *Devanagari* script *Sri Mata Ji* (Holy Mother), mounted on a white cardboard frame, the painting 28.6cm x 20.5cm, 38cm x 28cm including the mount.

Provenance: purchased from Jacob Dean Miller, previously part of the Estate of William Harwood Byrnes (d. 26 July 2016), Tampa, Florida (USA).

£2,000-3,000

306



A BEJEWELLED KUNDAN-SET CARVED ROCK CRYSTAL STEM CUP Mughal Northern India, 19th century A BEJEWELLED KUNDAN-SET CARVED ROCK CRYSTAL STEM CUP Mughal Northern India, 19th century Carved in the round from a single clear rock crystal stone, presenting a splayed circular foot and tapering stem, rising to a miniature ovoid cup with a circular mouth, the exterior heavily encrusted with cabochon-cut rubies in drop-shaped Indian gold *kundan* setting with raised collars, the bejewelled decoration arranged in a grid-like irradiating pattern decreasing in size from the head to the foot, 3cm diam. and 6.8cm high.

Provenance: Sotheby's Paris, '*Doha / Paris, un Décor Princier*', 30 June 2021, lot 160.

Miniature drinking cups of this shape and design, often referred to as 'stem' cups, were quintessential must-haves at the Mughal court, as testified in several official portraits of Mughal emperors and courtiers in the 17th and 18th centuries. It is believed that their shape was probably inspired by Chinese models, but it wasn't long before the talented Indian gem cutters and goldsmiths turned these little commodities into opulent objects of *vertu* and appealing accessories matching the Mughals' taste. Usually made of jade, rock crystal examples are harder to come by. For a comparable stem cup in terms of form and size, but made of jade and with an earlier dating, please see the Victoria and Albert Museum collection, London (inv. no. 02546(IS)). A group of five 18th-century Mughal bejewelled jade stem cups of similar shape to the present example successfully sold at Sotheby's London, 9 April 2014, lot 145.

£6,000-8,000

307



AN ILLUSTRATION TO A RAGAMALA SERIES:
THE SUHAVI RAGINI Basohli School, Pahari
Hills, Northern India, ca. 1680 - 1700 AN
ILLUSTRATION TO A RAGAMALA SERIES:
THE *SUHAVI RAGINI*
PROPERTY FROM A PRIVATE ARIZONA
COLLECTOR

Basohli School, Pahari Hills, Northern India, ca.
1680 - 1700

Opaque pigments and ink heightened with gold
on paper, the composition depicting an Indian
maiden wearing a white-dotted bright red *saree*,
her forehead marked with the Shaiva *tripundra*
(three horizontal white lines and a red dot in the
middle), standing between two tigers in the
wilderness, petting them like two docile kittens,
flanked by verdant and blossoming trees, set
within black rules and bright red borders, at the
top a black ink inscription in Takri script
identifying the illustration, mounted, glazed and
framed, the illustration 19cm x 20cm, 32.5cm x
33.5cm including the frame.

Based on K. Ebeling's reconstruction, the
Suhavi Ragini is the third wife of the *Megha*
Raga, a Hindustani musical mode usually
played during the Monsoon season (K. Ebeling,
Ragamala Painting, 1973, pp. 68 - 71). In the
last quarter of the 17th century, *Suhavi Ragini's*
illustrations seem to have been quite popular in
the Pahari schools of Basohli and Nurpur, which
produced some exquisite examples currently in
the Fondation Custodia, Paris; Ashmolean
Museum, Oxford; and the Freer Gallery,
Washington DC (F. Galloway, *Pahari Paintings*
from the Eva and Konrad Seitz Collection, 2017,
pp. 35 - 36). For comparable examples of the
same subject, please see F. Galloway, *Asian Art*
New York 2017, exhibition catalogue, p. 35;
and Sotheby's London, *The Sven Gahlin*
Collection, 6 October 2015, lot 88.

£3,000-5,000

308



THREE PAIRS OF CAST-BELL-METAL INDIAN
RIGID ANKLETS (GODA BALA) Puri District,
Orissa (Odisha), Eastern India, 18th - 19th
century THREE PAIRS OF CAST-BELL-METAL
INDIAN RIGID ANKLETS (*GODA BALA*)
Puri District, Orissa (Odisha), Eastern India,
18th - 19th century

Comprising three matching pairs of rigid anklets,
each of typical oval shape with everted,
crescentic ends, embellished with twisted-rope
patterns, pseudo-bells with spiralling motifs, and
clusters of beaded work (*rua*), the largest pair
14.5cm x 10.5cm.

£400-600

309



A STANDING PORTRAIT OF A MUGHAL
NOBLEMAN WITH A CRUTCH Mughal
Northern India, 18th century A STANDING
PORTRAIT OF A MUGHAL NOBLEMAN WITH
A CRUTCH

Mughal Northern India, 18th century
Ink, opaque pigments, and white wash
heightened with gold on wove paper, the verso
of this Indian album folio portraying a standing
Mughal nobleman holding a black crutch in his
left hand, a red bird perched on his right hand,
his forehead marked with the Shaiva *tripundra*,
wearing a fine white muslin, diaphanous shawl
on his chest and a yellow skirt, on the lower right
corner a black ink Urdu inscription reading
'Bhota Swami', set within black rules, and
concentric illuminated album page borders with
stylised vegetal sprays and gold speckles, the
recto with a Persian calligraphic panel featuring
two bold *nasta'liq* black ink quatrains of poetry in
the vein of Omar Khayyam about seizing the
moment and enjoying life, inscribed '*al-...esi*
Ram, the year 1148 AH (1735 AD)' in the lower
left corner, mounted, glazed and framed,
44.8cm x 35.3cm including the frame.

£800-1,200

310



A MUGHAL CARVED SPINACH-GREEN NEPHRITE JADE AND ROCK CRYSTAL 'DUCK' SPOON Northern India, 18th - 19th century A MUGHAL CARVED SPINACH-GREEN NEPHRITE JADE AND ROCK CRYSTAL 'DUCK' SPOON

Northern India, 18th - 19th century

The thin spinach jade handle gently curved in an almost S-shaped design, the head carved in the shape of a duck with cabochon-cut, untested ruby-set eyes, the neck incised with curved lines giving the natural impression of plumage, the carved rock crystal, lobed bowl featuring gently raised walls and a foliate pattern on the neck, 14.5cm long.

£1,000-1,500

311

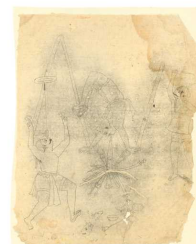


A FRAGMENT OF AN ILLUMINATED ANIMAL BORDER Possibly Northern India, late 18th - 19th century A FRAGMENT OF AN ILLUMINATED ANIMAL BORDER

Possibly Northern India, late 18th - 19th century Gold on wove, stained paper, the rectangular fragment of an album page border showing a pouncing lion or tiger amidst tall grass and vegetal stems, mounted and framed, 6cm x 9.3cm excluding the frame.

£150-250

312



A STENCIL SKETCH OF INDIAN ACROBATS Bundi, Rajasthan, North-Western India, mid to late 18th century A STENCIL SKETCH OF INDIAN ACROBATS

PROPERTY FROM THE STUART CARY WELCH COLLECTION

Bundi, Rajasthan, North-Western India, mid to late 18th century

Ink on wove paper, the vertical composition presenting a punctured stencil sketch of three Indian acrobats, the one on the left holding a *chakram* in balance on an arrow resting on the tip of his nose, the central acrobat jumping over a cluster of daggers and swords, and the third on the right playing a large drum, 23cm x 18cm.

£150-200

313



A FRAGMENTARY SKETCH OF A NAVAL SIEGE OF AN INDIAN FORT Possibly Jaipur, Rajasthan, North-Western India, late 18th - 19th century A FRAGMENTARY SKETCH OF A NAVAL SIEGE OF AN INDIAN FORT

Possibly Jaipur, Rajasthan, North-Western India, late 18th - 19th century Ink, pencil, and opaque pigments on wove paper, the fragmentary composition depicting a landscape view over a river or lake with a naval siege, counting twelve boats filled with minute soldiers, some holding rifles and others pointing naval cannons, surrounding an Indian fort, each tower armed with a cannon pointing at the boats, triangular red flags marking both the fort and the naval fleet, the reverse plain, 23.2cm x 32cm at widest points.

£200-300

314



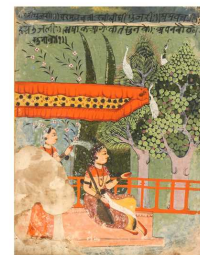
A PREPARATORY DRAWING OF WISE MEN
Possibly Provincial Pahari School in Guler style, Himachal Pradesh, Northern India, first half 18th century
A PREPARATORY DRAWING OF WISE MEN
PROPERTY FROM THE STUART CARY WELCH COLLECTION
Possibly Provincial Pahari School in Guler style, Himachal Pradesh, Northern India, first half 18th century
Ink, pencil, and opaque pigments on paper, the horizontal-format composition presenting four sketches of wise men clad in varied attires, belonging to different schools of thought and religions including a seated Muslim *mullah* with a white turban on the far left, holding in his hands a *tasbih* (prayer bead necklace) and a red book, possibly a Qur'an; in front of him a kneeling naked practitioner with a shaved head except for a slim ponytail at the top, possibly a *Digambara* ('sky-clad') Jain; standing next to him a man wearing a conical hat with a folded turban at the base of the head, and a long red drape covering his shoulders and torso, the drape reminiscent of Buddhist monastic cloaks; and lastly, on the far right, an ascetic, possibly a Shaiva *sadhu* or a Sufi mystic, throwing a pair of red shoes in the air, his hair unkempt, wearing a necklace of bells around his chest, two later-added black ink Arabic inscriptions on the lower corners, one referring to the Persian mystic, poet, and Sufi teacher Mansur al-Hallaj, known for his astounding declaration "*I am the Truth (Ana'l-Haqq)*", leading to his execution in 922 AD, set within concentric polychrome rules, 20.5cm x 31.5cm.
£300-500

315



A PREPARATORY DRAWING OF A NAYIKA UNDER A TREE
Possibly Bikaner, Rajasthan, North-Western India, late 18th century
A PREPARATORY DRAWING OF A NAYIKA UNDER A TREE
PROPERTY FROM THE STUART CARY WELCH COLLECTION
Possibly Bikaner, Rajasthan, North-Western India, late 18th century
Ink and pencil heightened with gold and opaque pigments on wove paper, the vertical preparatory drawing portraying an Indian maiden standing under a tree, pulling a flowering branch to her side, holding a small drinking cup in the other hand, clad in the typical Rajasthani *ghagra choli* attire with a diaphanous *dupatta* shawl wrapped around her head, right shoulder and waist, wearing several strands of pearls around her neck, the reverse with several numerical annotations in pencil and pen, mounted on a black paper panel, the drawing 24.5cm x 17cm, 35cm x 24.7cm including the mount.
£300-500

316



AN ILLUSTRATION TO A RAGAMALA SERIES:
THE GUJARI RAGINI Marwar, Rajasthan,
North-Western India, 17th - 18th century AN
ILLUSTRATION TO A RAGAMALA SERIES:
THE *GUJARI RAGINI*
PROPERTY FROM THE LATE PETER
COCHRANE (1913 - 2004) COLLECTION
Marwar, Rajasthan, North-Western India, 17th -
18th century

Opaque pigments and ink on paper, the vertical
composition illustrating a scene associated with
the *Gujari Ragini*, the first wife of the *Megha*
Raga, a morning melody played during the
Monsoon season representing the sorrow of
lovers' separation, the scene portraying an
Indian maiden seated under a colorful
palanquin, holding a *tambura* and looking ahead
at an empty courtyard emphasising her solitude
and loneliness, a female attendant standing
behind her whisking a white handkerchief, three
white herons or cranes perched on the verdant
tree on the right, three lines of black ink
Devanagari script at the top of the scene,
mounted, glazed and framed, the illustration
26.2cm x 20.3cm, 46.5cm x 38cm including the
frame.

A comparable example to the present lot in
terms of subject, pictorial school and style is the
17th-century *Madhumadhavai Ragini* illustration
from a dispersed Marwar *Ragamala* series in
the Metropolitan Museum of Art, New York (inv.
no. 55.121.27).
£300-500

317



FIVE INDIAN CEREMONIAL GARLANDS India,
early 20th century FIVE INDIAN CEREMONIAL
GARLANDS
PROPERTY FROM THE STEWART
COLLECTION

India, early 20th century
Comprising five garlands made of yellow and
orange cotton thread spun with yellow metal
thread, embellished with spangles, coloured
beads, green, blue, and hot pink tassels, and
embroidered pendants in the shape of six-
pointed stars, roundels, and small parasols
(*chhattri*), usually worn during Indian festivals,
official ceremonies and celebrations including
groom's processions and marriages, the longest
68cm.

Provenance: acquired by the vendor's
grandmother, who lived in India and Colombo,
Sri Lanka, until 1919.
£100-150

318



AN ILLUSTRATION TO A RAGAMALA SERIES:
THE GUJARI RAGINI Malwa, Bundelkhand,
Madhya Pradesh, Central India, 18th century AN
ILLUSTRATION TO A RAGAMALA SERIES:
THE *GUJARI RAGINI*

Malwa, Bundelkhand, Madhya Pradesh, Central
India, 18th century

Opaque pigments and ink heightened with gold on paper, the vertical composition illustrating a typical scene associated with the *Gujari* Ragini, the first wife of the *Megha* Raga, a morning melody played during the Monsoon season, representing the sorrow of lovers' separation, the scene portraying a lady playing her *vina* in an empty courtyard, being approached by a male peacock with fully open tail, perhaps symbolising her distant lover, behind her an empty pavilion in a palatial setting emphasising her solitude and loneliness, at the top a single line of black ink *Devanagari* script reading *Gunja Ragini* against an ochre yellow ground, the reverse plain, mounted on a white card panel, the illustration 22.7cm x 15cm, 31cm x 22cm including the mount.

£400-600

319



TWO STANDING PORTRAITS OF RAJPUT
MAHARAJAS Marwar (Jodhpur), Rajasthan,
North-Western India, 19th century TWO
STANDING PORTRAITS OF RAJPUT
MAHARAJAS
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Marwar (Jodhpur), Rajasthan, North-Western
India, 19th century

Opaque pigments heightened with gold on paper, comprising a standing portrait of Maharaja Gaj Singh Rathore, ruler of Marwar (7 September 1619 - 6 May 1638), with a light blue halo around his head, wearing a white turban and long robe with an ochre yellow top, holding a long *tulwar* sword in on hand, set in bright red borders, the reverse with a black ink *Devanagari* inscription at the top identifying the sitter, 26cm x 17.6cm; and another similar standing portrait of a Rajput ruler, 25cm x 19.5cm.

£400-600

320



A PORTRAIT OF MAHARANA BHIM SINGH OF MEWAR (1768 - 1828) Mewar, Udaipur State, Rajasthan, North-Western India, ca. 1800 A PORTRAIT OF MAHARANA BHIM SINGH OF MEWAR (1768 - 1828)
PROPERTY FROM A WEST LONDON PRIVATE COLLECTOR

Mewar, Udaipur State, Rajasthan, North-Western India, ca. 1800

Opaque pigments, ink, and gold on paper, the standing portrait depicting Maharana Bhim Singh, the 26th Maharana of Mewar and the first Maharana of the princely state of Udaipur, holding a flowering stem and a *tulwar* sword, his image characterised by a gold-painted irradiating halo, elaborate pearl and gem-set *sarpech* and *turra* turban ornaments, and gold garments symbolising his high status, and a black *dhal* shield on his back and another sword on his side symbolising his military prowess and bravery in battle, set in a gold-speckled light green mount, glazed and framed, with an inventory label from *Eyre & Hobhouse, 39 Duke Street, St. James's, London, SW1* at the back, 34.5cm x 29.5cm including the frame.

£400-600

321



A STANDING PORTRAIT OF AN INDIAN MAIDEN GOING TO PERFORM PUJA Possibly Delhi, Mughal Northern India, ca. 1700 - 1720 A STANDING PORTRAIT OF AN INDIAN MAIDEN GOING TO PERFORM *PUJA* Possibly Delhi, Mughal Northern India, ca. 1700 - 1720

Opaque pigments heightened with gold on paper, the vertical portrait depicting an Indian maiden standing against a plain greenish-blue background, wearing a diaphanous pink *choli* top and ochre yellow *saree* with red borders, holding a golden ceremonial water ewer in her left hand, and a small circular container in the right hand, possibly filled with offerings of various nature, her ankles, wrists and neck adorned with several typical Indian bejewelled accessories including gold bangles, multiple strings of pearl necklaces, encrusted anklets and earrings, a golden forehead medallion, and large pearl nosering, the portrait set within black and gold rules, laid on buff card with concentric red and cream borders, the reverse plain, 18cm x 13.5cm.

Another Mughal portrait presenting the same subject and pictorial style was successfully sold in these Rooms, 29 April 2022, lot 269. It was once part of Colonel Gayer-Anderson's collection of Indian paintings. A number of pieces of the now-dispersed Thomas Gayer-Anderson's collection were donated to different international institutions in the 1950s, including the National Gallery of Australia, museums in Cairo, the Fitzwilliam Museum in Cambridge, the British Museum and the Victoria & Albert Museum in London, and some eventually entered the public art market through auctions and dealers. Although the present painting is not accompanied by any nomenclature, stamps, or identifying inscriptions usually encountered on the other paintings of this collection, the similarity in terms of subject, style, and characterisation is undeniably strong.

£400-600

322



TWO STANDING PORTRAITS OF A ROYAL MUGHAL COUPLE Mughal Northern India, first half 19th century **TWO STANDING PORTRAITS OF A ROYAL MUGHAL COUPLE**

Mughal Northern India, first half 19th century
Opaque pigments, pencil, and black ink
heightened with gold on paper, the two standing profile portraits in vertical format depicting on the right a Mughal nobleman, holding his embroidered sash, wearing a fur-lined, embroidered overcoat and a finely folded turban embellished with a *jiga* (turban ornament) with a black heron feather and five pearls at the top; on the left his female counterpart clad with a diaphanous shawl and skirt, embellished with an embroidered sash and an elegant turban with the same *jiga* ornament as her male companion, holding a wine cup and a bottle in her hands, possibly a 19th-century study of 17th-century Shah Jahan and Mumtaz Mahal's portraits, framed within illuminated and polychrome-painted floral borders, mounted on white cardboard, glazed and framed, each tinted drawing 17.5cm x 8cm excluding the frame.

Provenance: Property from an important European private collection sold in these Rooms, 3 May 2019, lot 374.
£1,500-2,000

323

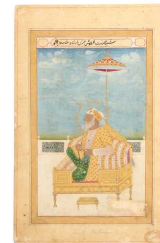


THREE INDIAN EQUESTRIAN PORTRAITS Mughal Northern India and Rajasthan, North-Western India, late 18th - 19th century **THREE INDIAN EQUESTRIAN PORTRAITS**

Mughal Northern India and Rajasthan, North-Western India, late 18th - 19th century
Opaque pigments, pencil and ink on paper, comprising a small equestrian portrait, heightened with gold, depicting a ruler with a large radiating halo riding his white steed, his attire in line with Mughal etiquette and style, laid on light blue paper, the plain reverse with old Christie's London lot and barcode stickers, 18cm x 14cm; another with a Rajput rider wearing a green turban, a hawk perched on his hand suggesting the subject is on a hunting trip, a line of black ink *Takri* script at the top of the page, the reverse plain and marked with numerals, scribbles and a barcode sticker, 29cm x 20cm; and a realistic sketch of an Indian rider in a Western hand, possibly by a European artist active in India or a local painter trained in Western portraiture, laid on buff card, 25.2cm x 24cm.

£300-500

324



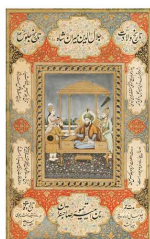
A PORTRAIT OF THE MUGHAL EMPEROR SHAH 'ALAM II (R. 1760 - 1806) Delhi, Northern India, first half 19th century A PORTRAIT OF THE MUGHAL EMPEROR SHAH 'ALAM II (R. 1760 - 1806)

Delhi, Northern India, first half 19th century Opaque pigments heightened with gold on off-white card, the vertical portrait depicting Shah 'Alam II, the seventeenth Mughal Emperor, son of Alamgir II, with his eyes closed to represent his condition of blindness, seated on a Mughal golden throne under a caparisoned parasol, portrayed with a large irradiating luminous halo, wearing a golden overcoat with floral embroidery over a fine white muslin shirt and a pair of brocaded green trousers, the portrait following the typical Mughal convention of official portraits on a palatial terrace, with a cusped cartouche containing a black ink *nasta'liq* inscription in Persian at the top, set within concentric red and blue rules, and gold and off-white borders, the reverse with another *nasta'liq* inscription and translation in English reading '*Portrait of Shah Aulam*', 22.3cm x 14.5cm.

This portrait of the blind Shah 'Alam II enthroned follows an analogous composition and Mughal Delhi pictorial style of two other portraits depicting the same sitter, one in the Victoria and Albert Museum, London (inv. no. IS.114-1986), purchased at Christie's South Kensington in 1986, and another sold at Christie's London, 21 April 2016, lot 27.

£200-300

325



AN HONORARY PORTRAIT OF THE TIMURID PRINCE JALAL-UD-DIN MIRAN SHAH (1366 - 1408) Delhi, Northern India, mid to late 19th century AN HONORARY PORTRAIT OF THE TIMURID PRINCE JALAL-UD-DIN MIRAN SHAH (1366 - 1408), THE THIRD SON OF TIMUR

Delhi, Northern India, mid to late 19th century Opaque pigments, black ink and gold on wove paper, the large vertical composition presenting an honorary birth act with posthumous portrait of the Timurid prince Jalal-ud-Din Miran Shah, the third of Timur's four sons and the governor of "*the throne of Hulagu*", a vast domain corresponding to all the lands formerly part of the Mongol Ilkhanate that Timur conquered by 1393, including Persia, Transcaucasia, Baghdad, Tabriz and Sultaniya, the prince depicted here in the same garb and attitude of Mughal emperors, resting on a high golden throne with parasol, wearing a brocaded fur-lined hunting overcoat, with a large golden nimbus, flanked by an attendant and revered by a Mughal prince and his consort, set within illuminated borders with golden foliage, the wide outer border with several lobed golden cartouches filled with bold black ink *nasta'liq* inscriptions against polychrome-painted flower fields mentioning the pivotal dates of Miran Shah's life in *abjad* format from his birth date (upper right corner - *14 Rabi' ul-Awwal 760 AH*), coronation and special achievements, until his death date (lower left corner) reading *4 Dhu al-Qidah 810 AH* (1 April 1408 AD, which is incorrect, as he died on 20 April 1408 after the Battle of Sardrud), the recto with 4ll. of bold *nasta'liq* calligraphy repeating the date of death of Miran Shah, set within polychrome marbled borders, mounted, glazed and framed, the folio 47cm x 29cm, 60.5cm x 41.5cm including the frame.

Following a common trend in 17th and 18th-century Mughal India, this painting and birth act of the Timurid prince Miran Shah was probably conceived as a way to honour and celebrate Mughal rulership, stressing the emperors' legitimacy to rule as descendants of Timur and his progeny.

£1,500-2,000

326



A CARVED CLOUDY ROCK CRYSTAL PAINTER'S PIGMENTS TRAY Northern India, mid to late 19th century A CARVED CLOUDY ROCK CRYSTAL PAINTER'S PIGMENTS TRAY

Northern India, mid to late 19th century
Of uneven rectangular shape, resting on a flat base, carved with deep square and uneven-shaped recesses on the interior, once possibly filled with ground pigments used by Indian painters for their gouaches, the edges incised with rope-twisted designs, the outer borders with typical Mughal-style floral sprays, 13cm x 9cm x 3.5cm.

£800-1,200

327



KRISHNA WAVING GOODBYE TO HIS BELOVED Possibly Bundi, Rajasthan, North-Western India, 19th century KRISHNA WAVING GOODBYE TO HIS BELOVED
Possibly Bundi, Rajasthan, North-Western India, 19th century

Opaque pigments heightened with gold on wove paper, the vertical composition illustrating a typical separation scene with the blue-skinned god Krishna, representing the male lover, departing and waving goodbye to his beloved Radha, the female heroine, under the puzzled look of her attendants, a female *sakhi* (confidante) pulling Krishna away through a door, the lotus pond behind the couple with a tall water jet creating a visual barrier between the two lovers, typical white marble pavilions and lollipop trees in the background, the reverse with several later-added English annotations in pencil, mounted on a white card panel, the illustration 27.2cm x 20.2cm, 34cm x 26cm including the mount.

£600-800

328



A PICHHWAI TEMPLE HANGING WITH KRISHNA AND HIS MOTHERS Tamil Nadu, Southern India, late 18th - early 19th century A PICHHWAI TEMPLE HANGING WITH KRISHNA AND HIS MOTHERS

Tamil Nadu, Southern India, late 18th - early 19th century

Of large square shape, the unbleached plain weave horizontally joined cotton ground drawn and painted in russet and blue, featuring Lord Krishna seated between his birth mother, Devaki, and his foster mother, Yashoda, holding two rounded scoops of clarified butter (*ghee*) in his hands, the group portrayed in a temple setting encased within a russet and pale yellow chevrons border, reserved against eight horizontal figural bands illustrating scenes from the life of Krishna drawn from Hindu mythology, each narrative cartouche accompanied by lines of black text in Tamil script, the outer borders with another two-tone chevron frieze, edged with russet satin tape, lined in white calico, with additional hanging loops, 182cm x 180cm.

A similar but smaller *pichhwai* temple hanging with Hindu iconography was successfully sold in these Rooms, 29 October 2020, lot 130. **£1,500-2,000**

329



LORD KRISHNA AND THE BATHING GOPIS Jaipur School, Rajasthan, North-Western India, ca. 1880 - 1920 LORD KRISHNA AND THE BATHING GOPIS

Jaipur School, Rajasthan, North-Western India, ca. 1880 - 1920

Opaque pigments and ink heightened with gold on paper, the vertical composition depicting a beloved scene among Krishna's worshippers, portraying the Hindu god perched on a tree over a pond, playing the flute and admiring the *gopis* (female cowherds) bathing after stealing their *sarees* and robes, some of the *gopis* rising from the water with a puzzled look, trying to locate their garments, Radha portrayed with a large golden halo standing next to a group of *gopis* in the water in the foreground, holding her hands in prayer to convince Krishna to return the stolen *sarees*, set within black and blue rules, and yellow, burgundy and orange borders, glazed and mounted in an old wooden frame by a 19th-century Belgian framer, *Camille Weber*, 55cm x 45cm including the frame. **£500-700**

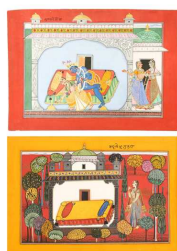
330



A PICHHWAI PANEL WITH KRISHNA'S RASLILA Rajasthan, North-Western India, 20th century A PICHHWAI/PANEL WITH KRISHNA'S RASLILA

Rajasthan, North-Western India, 20th century Opaque pigments, ink, and white wash heightened with gold on cotton, the large vertical composition depicting the blue-skinned Hindu god Krishna dancing in a circle with his beloved Radha and the *Gopis* (female cowherds), the group performing a dance also known as *raslila* and described in Hindu scriptures like the *Bhagavata Purana* and the *Gita Govinda* as the most beautiful performance of soulful love and the only way to express pure loving devotion to Krishna, several Hindu gods including Indra and Brahma seated on their *vahanas* (vehicles) flying in the sky and observing the scene from above, professionally mounted on a stretcher, 152.5cm x 115cm. **£120-160**

331

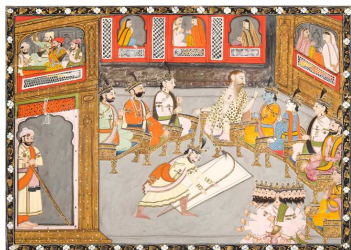


TWO BASOHLI-STYLE ILLUSTRATIONS FROM BHANUDATTA'S LOVE POEM, THE RASAMANJARI Himachal Pradesh, Northern India, ca. 1980s - 2000s, painted by Vijay Sharma (b. 1962) TWO BASOHLI-STYLE ILLUSTRATIONS FROM BHANUDATTA'S LOVE POEM, THE *RASAMANJARI* Himachal Pradesh, Northern India, ca. 1980s - 2000s, painted by Vijay Sharma (b. 1962) Opaque pigments and ink heightened with gold, silver, and stained metal foils on paper, comprising two modern illustrations from the *Rasamanjari* produced by the living Indian painter, art historian, and Pahari painting expert Vijay Sharma, the first one featuring the blue-skinned Hindu god Krishna clenching the arms of a *nayika* trying to escape his embrace and flee the bedroom, two oblivious maidens chatting on the threshold of the palatial complex, the jewellery enhanced with small, raised sections of green and yellow metal foil imitating the beetles' wings used in the original 17th-century Basohli School paintings, at the top a line of black ink *Devanagari* script identifying the scene, set within white and black rules, and bright red borders, 24cm x 33.6cm; and the latter with a *nayika* standing in a lush, verdant garden in front of a pavilion with a large bed, possibly awaiting her lover, at the top a similar line of black ink *Devanagari* script, set within black rules, and silver and ochre yellow borders, mounted, glazed and framed, the illustration 24cm x 34.5cm, 28cm x 42cm including the frame.

Vijay Sharma (b. 1962) is a multi-awarded living Indian artist and art historian specialising in the pictorial arts of India, especially the Pahari School. Among his latest achievements, he was honoured in 2012 by the Government of India with the fourth highest Indian civilian award, the *Padma Shri*. His works have been displayed at the Rietberg Museum in Zurich, and several seasoned collectors of Indian miniatures, such as Prof. Ludwig Habighorst, have been buying his creations, impressed by his talent. Sharma has also written several books on Pahari paintings and he is considered an authority on the subject, so much that in 2013, the Himachal Pradesh University awarded him an honorary doctorate.

£600-800

332



AN ILLUSTRATION TO A PAHARI RAMAYANA SERIES: RAMA BEING TESTED BY KING JANAKA Kangra, Pahari Hills, Northern India, 19th century AN ILLUSTRATION TO A PAHARI RAMAYANA SERIES: RAMA BEING TESTED BY KING JANAKA

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

Kangra, Pahari Hills, Northern India, 19th century

Opaque pigments, ink, silver, and gold on paper, the horizontal-format composition depicting a crucial scene in Valmiki's *Ramayana* epic preceding the breaking of Lord Shiva's bow by Rama at King Janaka's court officially manifesting his superhuman powers; the illustration portraying King Janaka, ruler of Mithila and father of Sita, seated across from Rama, flanked by two high-rank crowned courtiers, possibly his brother Kushdhwaja and a personal advisor, on the opposite side Rama, his brother Lakshmana, and three more princes, all seated on lavish pearl and gem-set gold thrones, portrayed between Rama and King Janaka a half-clad *sadhu* with a long beard and snow leopard skin, possibly a humanised form of Lord Shiva, explaining to Rama the conditions of his next challenge, in the middle of the scene an attendant presenting Rama with Lord Shiva's bow (*Pinaka*), in the lower right corner a multi-headed crowned king, most probably Ravana, observing the scene unimpressed, the upper floor of the palace livened by musicians playing in the upper left corner and ladies chatting, the fairest of them all, possibly Sita, portrayed in the upper right corner observing the scene with curiosity, the composition set within white rules and typical Kangra borders with white floral scrolls with gold foliage against a navy blue ground, mounted, glazed and framed, the illustration 20.5cm x 29cm, 41cm x 48cm including the frame.

In the narrative of Valmiki's *Ramayana*, the present scene plays an instrumental role in the

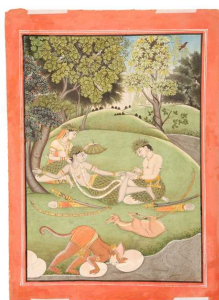
lead of the following events characterising Rama's life and divine manifestation. King Janaka, a once childless king, found Sita in a furrow when he was ploughing a field as part of a *yagna* and decided to raise her as his own. Following ancient Indian traditions, when Sita reached her adulthood, King Janaka organised her *svayamvara*, a method of marriage in which the bride chooses a man as her husband from a group of suitors once he has proven himself worthy and has met her sets of conditions or passed her challenges.

In Sita's *svayamvara*, King Janaka proclaimed that his daughter would only marry the man who could lift and string Lord Shiva's bow, the *Pinaka*. According to the Hindu epic, the celestial bow of Shiva could not be approached by selfish individuals and was not liftable by ordinary mortals. Therefore, the act of stringing the bow would be a test to distinguish the exceptional strength and virtues of the one who could accomplish the feat. In front of King Janaka and his court, Rama not only effortlessly lifted the bow and strung it, but he also unintentionally broke it, when he started stretching the bowstring to examine its tautness, manifesting his divine nature and superhuman qualities.

In the National Museum's collection in New Delhi, several paintings from a variety of Mughal and Rajput schools present different interpretations of this scene (see inv. no. 56.114/11), proving how popular it was in both Hindu and Muslim contexts. The roundness and stylisation of some characters' facial details in the present lot show an affinity with Pahari paintings realised in the post-Sansar Chand (r. 1775 - 1824) period, indicating a dating to the second half of the 19th century. For further reference, please see Karl J. Khandalavala, *Pahari Miniature Painting*, 1958. Nevertheless, the well-balanced, garish colours; the characters' liveliness; and the engaging use of different spatial levels in the architecture are still aligned with the 'Golden Age' period of Pahari paintings, spurred and fostered by the enlightened and art-loving genius of Kangra school's greatest patron, Sansar Chand.
£3,000-5,000

Note that charges apply, see website for details

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LAKSHMANA PLUCKING A THORN FROM
RAMA'S FOOT Kangra, Pahari School, Punjab
Hills, Northern India, circa 1825 - 1850
LAKSHMANA PLUCKING A THORN FROM
RAMA'S FOOT

Kangra, Pahari School, Punjab Hills, Northern
India, circa 1825 - 1850

Opaque pigments heightened with gold on
paper, the vertical composition depicting a
tender intimate scene illustrating a passage from
the *Ramayana* epic when after hunting in the
forest, Lakshmana offers to pluck out a thorn
from Rama's foot, Sita fanning Rama with a
large leaf, Rama indicating to Lakshmana the
point of discomfort in his foot, a deer lying next
to Lakshmana's hunting gear, and the Monkey-
God Hanuman portrayed in the foreground
drinking from a river, the three main characters
all dressed in skirts made of leaves, the usual
attire of jungle dwellers, indicating the time of
their exile from Ayodhya living in the forest, the
scene set within black and white rules, and
bright red borders, mounted, framed and glazed,
the painting 20.3cm x 14.5cm, 44cm x 36cm
including the frame.

Provenance: Christie's South Kensington, 23
April 2012, lot 313.

The dense and intricate sequence of events
narrated in the Hindu epic of the *Ramayana* has
proved to have a special place in the mind and
hearts of Pahari School painters. Indeed, as
Khandalavala explains, in the artists' ateliers the
Ramayana possessed a much greater appeal
than the *Mahabharata* thanks to the circulation
of Tulsidas' (1532 - 1624) version of the story,
the *Ramcharitmanas*, which was written in the
vernacular Awadhi instead of Sanskrit (Karl J.
Khandalavala, *Pahari Miniature Painting*, 1958,
p. 44). The change in language allowed more
devotees to learn about the epic and thus,
develop a personal 'favourite list' of the narrated
episodes. The scene of Lakshmana removing
the thorn from Rama's foot became one of these

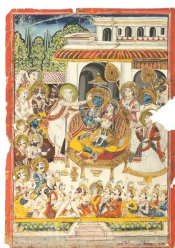
favourites. It may surprise that such a trivial
incident was worth depicting, but the intimacy
and genuine affection conveyed in this scene
must have cast a strong impression on Pahari
painters, who started producing a number of
illustrations on this subject.

Aside from our example, this exact scene is
reproduced in three other paintings, all attributed
to the Pahari school of Kangra and dating to
different years in the first half of the 19th
century. The illustration known for the longest
period is the one in the Kronos collection, which
used to belong to Douglas Barrett and was
featured in a number of publications, including
D. Barrett and B. Gray, *Painting of India*, 1963,
p. 184; M. Lerner, *The Flame and The Lotus*,
1984, no. 65; and more recently, *Divine
Pleasures: Painting from India's Rajput Courts -
The Kronos Collections*, exhibition catalogue,
MET, New York, 2016, cat. 93, p. 240. This
painting showcases all the essential features of
1800 - 1810 Kangra paintings, including the
gentle lines and contours of the figures' bodies,
the soft palette, and the decorative border with
gilt vegetal trellis on a dark blue ground. The
second example with similar characteristics, but
wrongly attributed to Krishna and dating to 1830,
was successfully sold at Christie's London, 6
October 2011, lot 406. The third illustration is a
slightly later version of this scene, dating
approximately 1840, and it was bequeathed by
two donors (*Manuk and Coles*) to the Fitzwilliam
Museum in Cambridge in 1948. The palette is
much gaudier and the contouring lines harsher
and sharper, in line with what Khandalavala
describes as the 'swan song' of Kangra
paintings which saw a progressive deterioration
and greater stylisation of the previous canon.
This period starts after the death of one of
Kangra school's greatest patrons, Sansar Chand
(r. 1775 - 1824) (Karl J. Khandalavala, *Pahari
Miniature Painting*, 1958, p. 160).

It is very likely that our example, the fourth
known, is dated to the period following Sansar
Chand's death and would therefore fall into the
same dating category of the Christie's London
and Fitzwilliam Museum illustrations. The facial
qualities of our characters exhibit many
elements of the Kangra *Standard type* (*ibidem*,
p. 146), including a nose drawn almost in a
straight line with the forehead; flat faces devoid
of cheeks and modelling; long, narrow and
curved eyes, almost in a 'triangular' shape; and
pouty lips. The contouring lines appear to be

thicker, and the palette darker, departing from the very soft hues typical of the 1780 - 1800 period. Lastly, our painting presents bright red borders, a choice typical in Rajasthani paintings, not in Kangra models. The slightly later dating of our lot compared to the Kronos collection example does not diminish its art-historical value. It only proves that Pahari painters kept evolving and introducing minor changes to the established pictorial canon despite the lack of a strong patron, honouring in this way the past tradition whilst moving forward to modern times.
£4,000-6,000

334



A RAMA DARBAR SCENE Mewar, Rajasthan, North-Western India, 19th century A *RAMA DARBAR SCENE*

Mewar, Rajasthan, North-Western India, 19th century
Opaque pigments and ink heightened with gold on paper, the large vertical-format composition depicting Lord Rama's court (*Rama Durbar*) with Vishnu's seventh *avatara* enthroned and seated under a caparisoned golden parasol, his beloved Sita seated next to him, holding her hands in a form symbolising devotional offering, in front of the couple a Brahmin priest blessing the god's forehead with a ritual *bindu* (mark), the scene observed by other major Hindu gods like Brahma and Shiva, several Indian rulers, and a contingent of the Monkey King Sugriva's court including Hanuman, set within black and white rules, and bright red borders, pasted onto a sheet of white paper, 37.2cm x 26.7cm.

£400-600

335



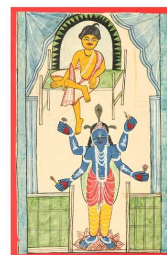
A PUJA SCENE WITH LORD VISHNU'S MURTI Rajasthan, North-Western India, mid to late 19th century A *PUJA SCENE WITH LORD VISHNU'S MURTI*

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

Opaque pigments and ink on paper, the large vertical composition depicting a *murti* (devotional icon) of the Hindu god Vishnu standing on a lotus pedestal in the centre of a white marble pavilion, flanked by two female attendants clad in bright orange *sarees*, each waiving ceremonial *morchals* (peacock feather fans), the scene set against a blue background, within black and white rules, and bright red and ochre yellow borders, inscribed '*Rava Aum*' and the Indian numeral '16' in black ink on the left corners, mounted, glazed and framed, 68.7cm x 59.2cm including the frame.

£600-800

336



A BRAHMIN PRIEST OFFICIATING A PUJA FOR A MURTI (ICON) OF VISHNU Kalighat style, Calcutta (Kolkata), West Bengal, ca. 1920 - 1940 A BRAHMIN PRIEST OFFICIATING A *PUJA FOR A MURTI* (ICON) OF VISHNU PROPERTY FROM THE LATE PETER COCHRANE (1913 - 2004) COLLECTION Kalighat style, Calcutta (Kolkata), West Bengal, ca. 1920 - 1940

Opaque pigments and ink on lined paper, the vertical composition depicting a four-armed *murti* of Vishnu standing on a lotus pedestal in the foreground, holding one of his attributes in each hand including a conch shell, a lotus flowers, a club, and a *chakram*, behind him a white-clad Brahmin priest seated on a high chair, set within black rules, and blue borders, pasted on bright red paper, in a white cardboard mount, 29.8cm x 19cm excluding the mount.

£150-200

337



TWO INDIAN PAINTINGS: DURGA SLAYING THE WHITE DIV AND KRISHNA AND BALRAM PLAYING Mandi, Pahari Hills, Himachal Pradesh, Northern India, late 18th - 19th century
TWO INDIAN PAINTINGS: DURGA SLAYING THE WHITE *Div* AND KRISHNA AND BALRAM PLAYING

Mandi, Pahari Hills, Himachal Pradesh, Northern India, late 18th - 19th century

Opaque pigments and ink heightened with gold on paper, comprising a horizontal-format composition depicting the Hindu Warrior Goddess, Durga, charging her tiger against the white *div* raising the sword against her, giving him a mortal blow with a long trident spear, a red *div* lying unconscious on the floor, on the right another Hindu *Mahavidya*, Kali, the Goddess of Death, possibly the illustration once part of a *Devi Mahatmya* series, set within black and white rules, and bright red borders, 18.5cm x 24cm; and a vertical-format composition portraying a tender moment between Krishna and his brother, Balram, playing a form of polo with a ball and a stick each, their foreheads marked with *tilakas* and the lotus crown symbolising their higher status, set within red and white rules, and bright red borders, 19.2cm x 14cm.

£300-500

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A RULER AND CONSORT PERFORMING A DEVI PUJA Jaipur, Rajasthan, North-Western India, mid to late 19th century A RULER AND CONSORT PERFORMING A *DEVI PUJA* Jaipur, Rajasthan, North-Western India, mid to late 19th century

Opaque pigments and gold on paper, the small, vertical-format composition depicting a royal couple performing a *puja* in front of a golden icon (*murti*) of an Indian goddess, possibly Lakshmi, enshrined in a golden pavilion, set within concentric ochre yellow, deep and bright red borders, in a white cardboard mount, 17.8cm x 12.8cm excluding the mount.

£400-600

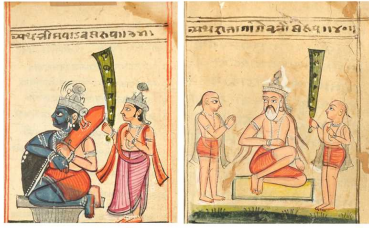
A BOUND KALIGHAT ALBUM WITH THE DASAMAHAVIDYAS (TEN HINDU TANTRIC GODDESSES) Kalighat School, Calcutta (Kolkata), West Bengal, ca. 1880 - 1920 A BOUND KALIGHAT ALBUM WITH THE *DASAMAHAVIDYAS* (TEN HINDU TANTRIC GODDESSES)

Kalighat School, Calcutta (Kolkata), West Bengal, ca. 1880 - 1920

Opaque pigments and ink on modern wove paper, comprising ten illustrations in Kalighat School style (*Kalighat Patachitra*) depicting the Hindu Tantric Goddesses Kali, Tara, Shodashi, Bhuvaneshvari, Bhairavi, Chinnamasta, Dhumavati, Bagala, Matangi, and Kamala, also known as *Mahavidya* ('Great Wisdom'), each one identified by her own attributes and special features, and accompanied by a black ink nominal inscription in English, in a faded red linen cloth-lined binding, each illustration 29.7cm x 19.5cm, 30.9cm x 21.5cm including the binding.

£500-700

340



TWO ILLUSTRATIONS OF SECULAR AND DIVINE RULERS FROM A DISPERSED INDIAN MANUSCRIPT Possibly Rajasthan, North-Western India, 19th century TWO ILLUSTRATIONS OF SECULAR AND DIVINE RULERS FROM A DISPERSED INDIAN MANUSCRIPT PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Rajasthan, North-Western India, 19th century

Opaque pigments and ink heightened with silver on paper, comprising a portrait of a white-bearded ruler flanked by two attendants, the one on the right holding a *morchal* (peacock feather whisk), with a line of black ink *Devanagari* script at the top and 11ll. of text on the reverse, 15cm x 12cm; and a portrait of a blue-skinned ruler, possibly representing Krishna or a divine entity, wearing a tall silver crown, with a line of black ink *Devanagari* script at the top and 11ll. of text within red rules on the reverse, 15cm x 12cm, each illustration set on a modern card mount lined in olive green cotton, 32cm x 28cm including the mount.

£150-200

341



TWO MEWAR PAINTINGS: A ROYAL COUPLE ON A TERRACE AND TWO MAIDENS IN THE WILDERNESS Mewar, Udaipur, Rajasthan, North-Western India, 19th century TWO MEWAR PAINTINGS: A ROYAL COUPLE ON A TERRACE AND TWO MAIDENS IN THE WILDERNESS

Mewar, Udaipur, Rajasthan, North-Western India, 19th century

Opaque pigments and ink heightened with gold on paper, comprising a vertical composition depicting a royal couple being entertained by female musicians on a terrace, behind them a standing female attendant holding a flywhisk and typical Indian white marble palatial architecture, at the top 5ll. of black ink *Devanagari* script against a light yellow ground, set within black and white rules, and blue and red borders, in a white cardboard mount, 17.8cm x 12.5cm excluding the mount; and a similar composition with two standing maidens in the wilderness, set within black and white rules, and concentric polychrome borders, 26.3cm x 18cm.

£300-500

342



A COURTLY COUPLE ON A TERRACE
Bikaner, Rajasthan, North-Western India, 19th century
A COURTLY COUPLE ON A TERRACE

344

Bikaner, Rajasthan, North-Western India, 19th century
Opaque pigments heightened with gold on paper, the vertical composition illustrating a moment of relaxation with a ruler and his female counterpart seated on a low bed on a terrace in a palatial garden setting, the nature around them in full blossom, next to the couple a standing maiden holding a red bolster, typical white marble Indian architecture, a red embroidered canopy, and verdant trees in the background, set within black, red and white rules, the reverse with three private property stamps of renowned Indian art collectors and connoisseurs of Nawalgarh, respectively Bhanwar Devendra Singh, Bh. Suraya Vijay Singh Shekhawat, and Kumar Sangram Singh, and a red stamp reading '*Kumar Sangram Singh Museum*', mounted on a taupe card panel, the illustration 23cm x 15cm, 35.2cm x 25.2cm including the mount.
£2,000-3,000



AN ILLUSTRATION OF A JAIN TALE: SANSAR DARSHAN Possibly Rajasthan or Gujarat, North-Western India, mid to late 19th century AN ILLUSTRATION OF A JAIN TALE: *SANSAR DARSHAN*

Possibly Rajasthan or Gujarat, North-Western India, mid to late 19th century
Opaque pigments and ink on paper, the vertical composition depicting the Jain *Sansar Darshan* parable with a man on a tree, hanging below a hive, reaching for the dripping honey, below him several animals in pairs, the elephants shaking the tree, the mice biting the branch upon which the man's foot is resting, and the snakes swimming in the well, the scene observed by a benevolent god in a flying *chattri* on the upper right corner, set within deep red rules and bright orange borders, the reverse with three private property stamps of renowned Indian art collectors and connoisseurs of Nawalgarh, respectively Bhanwar Devendra Singh, Bh. Suraya Vijay Singh Shekhawat, and Kumar Sangram Singh, 24cm x 13.4cm.

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TWO INDIAN WRESTLERS IN COMBAT
Possibly Maharashtra or Rajasthan, North-Western India, mid to late 19th century
TWO INDIAN WRESTLERS IN COMBAT
PROPERTY FROM THE LATE PETER COCHRANE (1913 - 2004) COLLECTION
Possibly Maharashtra or Rajasthan, North-Western India, mid to late 19th century
Opaque pigments on wove paper, the horizontal-format composition depicting two wrestlers in the middle of a fight, flanked by two other wrestlers cheering at them, lifting conical weights and a *chakram* in the air, set within black rules and bright red borders, a black ink inscription in *Devanagari* script at the top, 27cm x 34.4cm.
£150-200

345

The aim of this Jain parable is to teach how dangerous it is to be absorbed in mundane, earthly sensual pleasures instead of indulging in our real selves. Temporary happiness given by our senses can blind us and make us lose our way; we need to embrace the wisdom of the advice given by the god / guru to find permanent happiness.
£100-150



AN ILLUSTRATION OF THE TWENTY-FOUR JAIN TIRTHANKARAS Possibly Gujarat, Western India, 19th century AN ILLUSTRATION OF THE TWENTY-FOUR JAIN TIRTHANKARAS
PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Gujarat, Western India, 19th century Opaque pigments on paper, the horizontal composition depicting the Twenty-Four *Tirthankaras* (Jain spiritual teachers) seated in lotus position on a plain throne, each one accompanied by an identifying symbol or animal and a nominal calligraphic cartouche, set within blue and white rules, and bold red borders, on a white cardboard mount, 12cm x 27cm excluding the mount.
£150-200

346



A SET OF POLYCHROME-PAINTED AND LACQUERED NINETY-TWO GANJIFA PLAYING CARDS WITH LIDDED BOX Possibly Maharashtra, Central - Western India, mid to late 19th century A SET OF POLYCHROME-PAINTED AND LACQUERED NINETY-TWO GANJIFA PLAYING CARDS WITH LIDDED BOX

Possibly Maharashtra, Central - Western India, mid to late 19th century Comprising ninety-two polychrome-painted, gilt and lacquered playing cards (*ganjifa*), each of rounded shape, illustrated with a variety of Indian subjects including enthroned Maharajas and Maharanis, banqueting scenes and large celebrations, animals like camels, and dancers, set against alternating red, yellow, green and blue grounds, the reverse with a chequered grid with clusters of red dots filling the squares, each token 4.5cm diam.; and a rectangular box with sliding lid, polychrome-painted, heightened with gold and lacquered, featuring courtly processions and hunting scenes on the sides, and a courtly interior scene with a crowned princess or queen standing in a white pavilion, in conversation with two male attendants, sprays of white flowers decorating the outer borders and edges of the box, 17.5cm x 7.5cm x 8cm.

This type of hand-painted playing cards (*ganjifa*) is commonly in use in various South Asian territories like India, Pakistan, as well as Iran and Turkey. The game first reached India from Iran in the early 16th century. At the time, the eight-suited *Mughal ganjifa* pack became widespread. It was then later replaced by the *Dashavatara ganjifa* set, in which each suit represents one of Vishnu's avatars. A complete example of *ganjifa* pack can be seen in the Ashmolean Museum Collection, Oxford (inv. no. EAX.2078).
£400-600

347



AN INDIAN POLYCHROME-ENAMELLED AND GEM-SET GOLD ANIMAL FIGURINE Jaipur, Rajasthan, North-Western India, late 19th - early 20th century AN INDIAN POLYCHROME-ENAMELLED AND GEM-SET GOLD ANIMAL FIGURINE

Jaipur, Rajasthan, North-Western India, late 19th - early 20th century
Zoomorphically designed as a lion attacking a black ox, the animal figures standing on a stepped and elongated rectangular pedestal with rounded corners, painted in typical Jaipuri *meenakari* (enamel) palette in white, red, and green, with the addition of black and cobalt blue, set with faceted diamonds and cabochon-cut rubies on the back of both animals and base with flowering scrolls, 5.7cm x 11.9cm, 363gr.

Provenance: Sotheby's London, *A Gentleman's Cabinet of Curiosities: The Collection of the Late Naim Attallah*, 23 November 2021, lot 99.

Earlier in the same year of purchase, an analogous pair of Jaipur polychrome-enamelled and bejewelled gold elephant figurines, once part of the family collection of the Late Countess Mountbatten of Burma, successfully sold at Sotheby's London, 24 March 2021, lot 317.
£6,000-8,000

348



A CARVED BANDED BLACK AGATE FLYWHISK HANDLE Northern India, 19th century A CARVED BANDED BLACK AGATE FLYWHISK HANDLE

Northern India, 19th century
Of typical shape, with a thin, cylindrical handle terminating in a bulbous pommel, the head carved in the shape of a small cup with a gently everted rim, a nail rising from its centre, presented in a navy blue velvet-lined rectangular box, the handle 23.5cm long.
£600-800

349



A FINE CARVED NEPHRITE JADE MUGHAL 'LOTUS' CUP Possibly Agra or Delhi, Northern India, 18th century A FINE CARVED NEPHRITE JADE MUGHAL 'LOTUS' CUP
Possibly Agra or Delhi, Northern India, 18th century

The lobed, drop-shaped cup finely carved in the form of a gently convex shell with raised walls, the head curving back to the rim forming a rounded handle from a scrolling floral stem, with a rosette encrusted with an untested cabochon-cut ruby, the cup resting on a fully-blossomed lotus flower base worked in high relief, the polished stone of even, pale green tone with minor dark mottles and red linear inclusions, with an intricately knotted Chinese cream silk tassel wrapped around the head, 14cm x 10cm x 3cm.

**Accompanied by a verbal statement from GCS Lab, London confirming that the cup is made of nephrite jade.*

A number of similar jade cups, mostly attributed to late 17th - 18th-century Mughal India, have appeared in the international auction market in recent years, always arousing amazement and curiosity, accompanied by impressive results. For specific comparables, please see Sotheby's Hong Kong, 6 April 2016, lot 3015; Christie's London, 11 November 2003, lot 68; and lastly, Christie's New York, 19 June 2019, lot 295.

Each of these cups shared the quintessential features best represented in 'Shah Jahan's wine cup', a remarkable drinking vessel carved out of a single boulder of white nephrite jade, made for the Mughal emperor Shah Jahan (r. 1628 - 1658) and inscribed with his title, *Second Lord of the Conjunction*, now part of the Victoria and Albert Museum collection (acc. no. IS.12-1962). With fluted, lobed bodies; curved vegetal handles; and decorative carvings featuring animal and vegetal motifs, especially rams and lotus flowers, these cups became iconic

emblems of Mughal opulence and courtly taste.

But the Mughals were not the only avid collectors of this kind of jade vessels. Indeed, in China, Qing emperors, in particular, Qianlong, were mesmerised by and fascinated with Mughal jades, forcing Chinese lapidaries to keep up and compete in the production of fine, exquisite jade items in the so-called 'Mughal-style'. Qianlong's fond admiration for Indian, Turkish, and Chinese jades of this type can be seen in a number of carved hardstone vessels preserved in the Chinese Palace Collections in Beijing and Taipei. Mughal-style jade cups made during the Qianlong period follow two distinctive forms and styles: an asymmetric gourd shape that closely imitates the famous Shah Jahan Cup, and a Chinese variation of the Mughal version, deeper and with higher lobed walls (see for example Christie's London, 11 November 2003, lot 68). The present example follows the same design and composition as the Shah Jahan Cup, indicating thus a most probably Northern Indian origin.

Two other comparable examples to our cup, featuring an almost identical lotus motif on the exterior, attributed to India, and dated circa 1675 - 1725, can be admired in the Al-Thani Collection (*Treasures of the Mughals and the Maharajas*, exhibition catalogue, Venice, 2017, p. 106, fig. 57, and p. 108, fig. 58). In particular, the latter example is part of a group of carved jade cups inspired by gourd forms and characterised by a vegetal stem spraying from the handle, and a lotus flower on the exterior acting as a foot. The lot in this sale must have been part of the same group, further corroborating the attribution to 18th-century India.

£4,000-6,000

350



A CEREMONIAL METAL THREAD-SEWN DARK BLUE VELVET PEACOCK FEATHER WHISK (MORCHAL) Possibly Northern India or Murshidabad, West Bengal, mid to late 19th century A CEREMONIAL METAL THREAD-SEWN DARK BLUE VELVET PEACOCK FEATHER WHISK (MORCHAL)

Possibly Northern India or Murshidabad, West Bengal, mid to late 19th century
Of elongated conical shape, made of a midnight blue velvet length stretched on an inner grid of eight long bamboo reeds, reinforced with two circular inner reed supports, the outer body applied with overlapping rows of drop-shaped petals worked with gilt spangles and bullion knots in metallic threads of varying gauge with a stylised flower, each edged with rows of metallic rope and tinsel, interspersed with pasted rosettes of glass and bullion-knotted metal thread, attempting to naturalistically render bunched and layered peacock feathers, the top with a grid of metallic thread and red glass beads, sewn to red silk fitting with couched metallic thread trellis, mounted on a chased silver handle decorated with stylised repoussé acanthus leaf design and chevron patterns, 18cm diam. and 76cm high.

Often pictured in Indian paintings held aloft behind a ruler's back, the *morchal* of peacock feathers symbolised the king's role as protector from sickness and malice. Peacocks are renowned emblems of royalty in India, and the spread of this bird's feathers has often been considered a powerful shield against the evil eye, acting as a form of divine protection. A similarly decorated and constructed ceremonial fan retaining its original peacock feathers on the interior is part of the Victoria and Albert Museum, London (inv. no. 2488(1S)).

£800-1,200

351



A PURPLE VELVET DEVI POSHAK (COSTUME FOR A HINDU MURTI) Nathdwara, near Udaipur, Rajasthan, North-Western India, second half 19th century A PURPLE VELVET DEVI POSHAK (COSTUME FOR A HINDU MURTI)

Nathdwara, near Udaipur, Rajasthan, North-Western India, second half 19th century
Of child-like size, the purple velvet costume of tight bodice attached to a wide *ghagra* skirt, with an elaborated collar with a multi-stranded chain necklace design with a large floral pendant in the centre, radiating outlines dividing the skirt in vertical tapering panels, the border embellished with scrolling flowering sprays, and the skirt panels featuring minute floral sprigs worked in silver-gilt *zardozi* in coiled wire and spangles, laid on maroon silk, edged in red silk, professionally backed and mounted, 98cm maximum spread of skirt, 89cm sleeve span, 56cm height from the collar, 76cm x 113cm including the mount.

This unusual piece would have been tied around a Hindu *murti* (devotional icon), possibly of Shri Nath Ji or a version of Lord Krishna as a toddler, for greater verisimilitude, and immediacy of encounter during the *Darshan* (the beholding of a deity during special ceremonies and *puja* prayers).

£400-600

352



AN INDIAN SAFFRON-YELLOW BROCADE ANGARKHA (LONG-SLEEVED OUTER ROBE) Possibly Lucknow or Delhi, Northern India, 19th century AN INDIAN SAFFRON-YELLOW BROCADE ANGARKHA (LONG-SLEEVED OUTER ROBE)

PROPERTY OF A PRIVATE MUNICH COLLECTOR

Possibly Lucknow or Delhi, Northern India, 19th century

Cut similarly to a Mughal *chogha* (man's coat), the *zari* gold silk ground heavily brocaded in gilt metal thread wound around a silk core, with repeating rows of bold floral arrangements in European style, with long sleeves and shallow side openings, the back divided into three sections, the edges trimmed with a gilt braided tape of flattened metallic wire, lined in later-added yellow silk, the inner hems edged in modern metallic passementerie, 102cm from the nape.

In South Asia, *angarkhas* are long-sleeved knee-high upper garments made in various fabrics such as brocade, silk, velvet, or muslin, and worn mostly by men over *pajamas*. They can be plain or heavily embroidered, often worked in a Persian-inherited technique called *zardozi*, and decorated with *buti* or floral motifs. It has been suggested that their shape evolved from Persian capes, like *balaba* or *chapan*, and their prominence rose since the Mughals invaded and established themselves in India. However, some scholars are convinced that this silhouette existed in the Subcontinent much before the Islamic period, finding parallels in Mathura Kushan sculptures dating back to the 1st - 2nd centuries AD.

£2,000-3,000

353



A TALISMANIC SHIRT Possibly Iran or Northern India, late 19th - early 20th century A TALISMANIC SHIRT

Possibly Iran or Northern India, late 19th - early 20th century

The kaftan-like shirt with round neck and long front opening, the two sections of glazed cotton joined by hand, elaborately painted in polychromes and gold, and inscribed in black and sepia red inks in a complex programme of various scripts including *kufic*, *naskh*, *thuluth*, and *nasta'liq*, the front in symmetrical format with square grids containing the holy names of Allah in alternating red and black ink on the shoulders, lobed scrolling cartouches and lozenges with the 'declaration of faith' in *kufic* script, within a border of black *nasta'liq* with a poetic invocation to Allah by al-Bouseiri (1213 - 1295), surrounded by rows of holy and protective text, the black *naskh* of sura *Al-Fath* (48), the ode in praise of the Prophet by al-Bouseiri in black *nasta'liq*, and sura *Al-Mulk* (67) in red *thuluth* script, the sleeves with the names of the Five Holy Persons (*Panj Tan*) in black *nasta'liq* within scrolling floral vines, the round neck fastened with a fine knotted silk toggle and loop with metallic thread, the back with an octagonal centre with the 'L' of four radiating *Ali* meeting in the centre, part of the Throne verse (*Al-Baqara*, sura 2:255), within a square, each side with protective prayers and verses, each corner with an Allah in *kufic*, the hem with gold-stamped trellis grid, two seals in front lower right accompanied by ownership note of Muhammad Hossein, the same seals in back lower left more legible '*Al-Mulk Lillah*' above the name *Mahmoud 1303(?)AH (1885 - 1886 AD)*, the smaller seal repeating the name of the owner, Muhammad Hossein, edges unfinished, 101cm long, 106cm at the hem.

A *tour de force* of various calligraphic and illumination styles, the power of this talismanic shirt is as much in its opulent presentation as in the power of its words. The main source of inspiration for this kind of cotton talismanic shirt was rooted in the Islamic common belief that objects inscribed with the 99 names of Allah, Qur'anic verses, prayers, and numerological charts could shower blessings upon their carriers and protect them from harm and misfortune.

£1,000-1,500

354



A LADY'S IKAT SILK JACKET Possibly Asia Minor, Ottoman Provinces, mid to late 19th century A LADY'S IKAT SILK JACKET Possibly Asia Minor, Ottoman Provinces, mid to late 19th century

A ceremonial bolero of *ikat* silk decorated in red, purple, and green stripes, the shoulders and sleeves worked in metal thread filigree, applied with woven metal thread tape, edged with rows of woven metal thread bands, lined in cotton sacking material possibly stamped 'L51' in blue ink, the sleeves' deep inner cuffs of emerald green silk heat-stamped with an elegant scrolling pattern, each cuff applied with a row of brass buttons, the side slits, with short darts on the chest, 34cm from the nape, the sleeves 63cm.

£200-300

355



A PAIR OF SILK IKAT TROUSERS Uzbekistan, Central Asia, late 19th - early 20th century A PAIR OF SILK IKAT TROUSERS Uzbekistan, Central Asia, late 19th - early 20th century

The wide and loose trousers featuring a hip area of unbleached cotton machine-stitched to the legs and crotch made of warp ikat of maroon, yellow, green, red, cyclamen pink, and oyster grey on a peacock blue weft, the inner trouser cuffs with large white polka dots on green cotton, 87cm outer leg.

£150-200

356



AN EMBROIDERED BALKAN LADY'S COSTUME Possibly Romania, Ottoman Balkan Provinces, second half 19th century **AN EMBROIDERED BALKAN LADY'S COSTUME** Possibly Romania, Ottoman Balkan Provinces, second half 19th century

Comprising a matching blouse and skirt front of plain weave ivory linen ground, the collarless blouse featuring a gathered round neck, voluminous sleeves, and gathered cuffs, the front panel and the sleeves boldly embroidered in red with blue highlights with stylised flowers, enhanced with thread-covered buttons, and additional later-added base panels, 46cm from the nape; the skirt front with gathered waist, with matching embroidery, the hem and sides with two rows of crochet ribbons in white and red, 87cm long, 98cm hem width; an underskirt of ivory cotton with a gathered waist and open sides, the added linen hem applied with one row of pink-red repeating geometric motifs, 92cm long, 68cm waist, 288cm hem width; and an unrelated bonnet of fine white muslin, gathered at the sides, the back held by a crochet oval panel, the front worked in *gros point* in red, blue, white, green, and black wools with stylised flowers and geometric motifs, 48cm across the brow.

£600-800

357



A FINE AND UNUSUAL GREEK EMBROIDERED PANEL Possibly Ioannina, Epirus, Ottoman Greece, late 18th century **A FINE AND UNUSUAL GREEK EMBROIDERED PANEL**

Possibly Ioannina, Epirus, Ottoman Greece, late 18th century

Of rectangular shape, the plain weave of unbleached linen with top and bottom borders tightly worked in indigo, red, and green silks, and couched in white and yellow metallic threads wound around a silk core with three rows of geometric grids in-filled with stylised flowers, each first row with drawn threadwork resembling slit tapestry, a single selvedge present, the edges rolled, 51cm x 76cm.

£150-200

358



A RARE WOMAN'S PIRIPIRI GOLD AND SILVER-THREAD EMBROIDERED RED VELVET WEDDING ENSEMBLE Ottoman Greece or Albania, 19th century A RARE WOMAN'S *PIRIPIRI* GOLD AND SILVER-THREAD EMBROIDERED RED VELVET WEDDING ENSEMBLE

Ottoman Greece or Albania, 19th century
Comprising a long tunic of fine royal crimson red velvet, the tight bodice and swing A-line drop elegantly worked in metallic filigree, bands and twisted rope thread with sweeping and scrolling designs, the front edge with double-conical shaped buttons surmounted by coral beads, lined in roller-printed floral cotton in purple and yellow, 110cm from the nape; a matching bolero with dramatic fan-shaped cuffs, lined in Russian roller-printed cotton, 36cm from the nape, sleeve length 72cm; and a matching light gilet, lined in roller-printed cotton of floral design within repeating geometric grid, 40cm from the nape.

Fashion and clothing have the ability to transport us back in time in a way that few other objects or textiles can. These garments were worn, used, mended, stitched, tailored, cleaned, treasured and handed over to the next generation of the families to whom they belonged. This impressive female *piripiri* set is not an exception. The lavish use of materials and embellishment on this ensemble is both masterful and informative. The skillful embroidery depicts motifs and patterning that illustrate the cross-cultural influences in the Western Ottoman Christian provinces. A 'couture' creation, this set, most likely to be associated with nobility, outshines most contemporary examples of its type. The care and precision of execution (though not the exact design) and the superior quality of materials may be compared to the Albanian woman's wedding coat at the *Costume Institute* of the Metropolitan Museum of Art (Accession Number 2009.300.964).

To quote Angeliki Hatzimichali: 'this [type of] costume, ornamented with valuable jewellery, must have been one of the costliest costumes of Greece; only the wealthiest merchants in Yannina could have afforded such expenditures. (Hatzimichali, A., (1984) Vol II, The Greek Folk Costume, P.171, The Older Costume of Yannina). The survival of so many items in the ensemble, in such dazzling conditions, is exceptionally rare.

£2,000-3,000

359



A LONG OTTOMAN FLINTLOCK RIFLE (SHISHANA) WITH STAINED WALNUT STOCK Ottoman Turkey, 19th century A LONG OTTOMAN FLINTLOCK RIFLE (*SHISHANA*) WITH STAINED WALNUT STOCK Ottoman Turkey, 19th century

With an impressive long *wootz* steel barrel with a tapering cylindrical profile, slightly everted tip, and a bulging ring by the chamber, the *wootz* steel barrel stamped '30' in Western numerals and featuring charming 'rock and wave' patterns and diagonal bands, secured on a typical flaring, dark stained walnut stock enhanced with incised steel plaques with fretwork and vegetal motifs, the underside of the stock decorated with flowering vases, a tall cypress tree, and a band of repeating Maltese crosses by the trigger, most of the original flintlock mechanism now missing, 216cm long.

£800-1,200

360



A SILVER REPOUSSÉ GUNPOWDER CARTRIDGE CASE (PALASKA) WITH ARMORIAL DECORATION Greece, Western Ottoman Provinces, 19th century A SILVER REPOUSSÉ GUNPOWDER CARTRIDGE CASE (PALASKA) WITH ARMORIAL DECORATION

Greece, Western Ottoman Provinces, 19th century

Of typical cusped rectangular shape, with a hinged convex lid and bulbous knob at the top and two plain rectangular belt hoops at the back, the front decorated with a traditional armorial pattern featuring cannons, swords, shields, axe, bayonets, and flags, the central shield engraved with the Greek letter Pi (π), testifying to the strong military resistance the Greeks pulled against the Ottomans, the armorial plaque framed within a scroll of vine leaves and grapes, the sides engraved with stylised geometric and vegetal patterns, 9cm x 10cm x 3.5cm.

£300-500

361



A ZARDOZI-EMBROIDERED PLUM VELVET LIVERY Ottoman Turkey or Provinces, early 20th century A ZARDOZI-EMBROIDERED PLUM VELVET LIVERY

PROPERTY OF A PRIVATE MUNICH COLLECTOR

Ottoman Turkey or Provinces, early 20th century

Of fitted form, the front, back, sleeve tops, and cuffs heavily worked in metallic threads in a variety of techniques, fine metallic mesh, and spangles with a flowering urn, the back with a bold crescent moon and star motif, and scrolling friezes, lined in blue cotton damask, 43cm from the nape.

The term *zardozi* stands for 'gold embroidery' and it stems from the Persian words *zar* (gold) and *dozi* (sewing). This metal embroidery technique was usually employed on a silk, satin, or velvet fabric base and its use was widespread in Iran, Ottoman Eastern Provinces, India, and throughout Central Asia.

£300-500

362



TWO OTTOMAN LADIES' FABRIC PURSES

Ottoman Turkey and the Levant, possibly Syria, late 19th - 20th century TWO OTTOMAN LADIES' FABRIC PURSES

Ottoman Turkey and the Levant, possibly Syria, late 19th - 20th century

Comprising a purse of fine slit-tapestry weave, the ground of metallic thread inscribed with *mashallah* in red on both sides, enhanced with a metallic fringe, and Chinese knot button closure, the top decorated with laurel leaves on a black ground, lined in red silk, with metal thread string and tassels, 19cm x 13cm; and another slightly larger and later purse, the organdie worked in metallic threads with crescent and star motif and floral designs, with crochet edging and neck, lined in white cotton, 22cm x 17cm.

£150-200

363



TWO OTTOMAN ANTERI ROBES Ottoman Turkey and Western Provinces, early 20th century TWO OTTOMAN *ANTERI* ROBES PROPERTY OF A PRIVATE MUNICH COLLECTOR

Ottoman Turkey and Western Provinces, early 20th century

Comprising a long robe of striped satin silk in shades of pink, green, and peach, the sleeve tops and inner cuffs with striped half silks, the sides and cuffs slit, lined in white cotton, 138cm from the nape; and another similar, made of lightly brocaded pale yellow cotton, chain stitched in coloured silks with parallel rows of floral meanders intertwined with bows, edged with metal thread band and braiding, 132cm from nape.

£300-400

364



365



A CASED MEERSCHAUM PIPE WITH THE HEAD OF NASIR AL-DIN SHAH OF PERSIA Possibly Ottoman Turkey or Vienna, Austria, end of the 19th century A CASED MEERSCHAUM PIPE WITH THE HEAD OF NASIR AL-DIN SHAH OF PERSIA

Possibly Ottoman Turkey or Vienna, Austria, end of the 19th century

Made of sepiolite and carved to resemble the Qajar ruler, Nasir al-Din Shah's head, wearing a tall cylindrical Astrakhan fur *kaj kolah* hat enhanced with a frontal aigrette, with a screwed-in amber mouthpiece, in a brown leather case lined in burgundy silk velvet, 14.3cm long excluding the case.

Meerschaum pipes embody the flourishing mercantile and artistic exchanges occurring between the Ottoman Empire and the West throughout the 19th century. The material they are made of, called sepiolite or *Meerschaum* in German (sea foam), was often found floating in the Black Sea, where it was fished by Turkish fishermen. Dried and roughly carved Turkish Meerschaum products would then enter the mercantile routes towards Europe and often end in manufacturing centres of renowned fame, such as Vienna.

£350-450

AN OTTOMAN ANTERI ROBE Ottoman Provinces, early 20th century AN OTTOMAN *ANTERI* ROBE PROPERTY FROM A PRIVATE MUNICH COLLECTOR

Ottoman Provinces, early 20th century

The long robe made of striped purple and white silk, the inner sleeves of a lesser weave, the gathered sleeves, the open front and long side openings applied with black twisted silk braiding in zigzags, lined in plain cotton, the inner cuffs in woven black-figured wool, 135cm from the nape.

£200-300

366



A BEJEWELLED AND ENAMELLED
TORTOISESHELL FAN Possibly Hungary,
Ottoman Western Provinces, or Russia made for
the Ottoman export market, 19th century A
BEJEWELLED AND ENAMELLED
TORTOISESHELL FAN

Possibly Hungary, Ottoman Western Provinces,
or Russia made for the Ottoman export market,
19th century

Of typical tapering triangular shape, opening into
a semi-circle made of individually carved and
pierced tortoiseshell laths, strung together with a
black silk ribbon, the exterior plaques decorated
with an openwork parcel-gilt silver plaque with
vegetal meanders, painted in white and red
enamels, and encrusted with a variety of
cabochon-cut semi-precious stones including
turquoises, garnets, and pearls, pierced at the
base and kept together by a metal chain hoop,
22.5cm long when folded.

£2,000-3,000

367



A GILT-COPPER REPLICA DISH OF THE
HUNGARIAN GOLDEN TREASURE OF
NAGYSZENTMIKLÓS (GREAT ST. NICHOLAS)

Possibly Austro-Hungarian Empire or Balkans,
19th century A GILT-COPPER REPLICA DISH
OF THE HUNGARIAN GOLDEN TREASURE
OF NAGYSZENTMIKLÓS (GREAT ST.
NICHOLAS)

Possibly Austro-Hungarian Empire or Balkans,
19th century

Of oval shape, resting on a *repoussé* lobed
base chased to the exterior with stylised
palmettes between herringbone bands, with an

applied lobed side handle decorated with pairs
of regardant lions and griffins in relief, and a
circular opening to centre, possibly used as
buckle to strap the dish to a belt, the reverse of
the handle with engraved foliate scrolls,
underneath it an undeciphered Runic Proto-
Bulgarian inscription, 12.5cm x 17.5cm.

The Golden Treasure of Nagyszentmiklós,
housed today in the Kunsthistorisches Museum
of Vienna, is an important hoard of 23 gold
vessels variously dated from the 6th to the 10th
century, found on 3 July 1799 by Bulgarians
Christoph and Kiril Nako in the vicinity of
Nagyszentmiklós (Sânnicolau Mare), modern-
day Romania. Upon its retrieval, the treasure
was moved to Vienna and handed over to the
then-Emperor of Austria-Hungary, Francis II (12
February 1768 - 2 March 1835). It has been
speculated that the hoard originally belonged to
Khan Asparuh, who founded the Bulgarian state
in 681 AD, with treasures hoarded by his
predecessor, Khan Kubrat (r. 632 - 650/65), and
later enriched with possessions of Khan
Omurtag (r. 814 - 831). It was subsequently
owned by Tsar Simeon I The Great of Bulgaria
(r. 893 - 927) and buried sometime after 971
from the siege and seizure of the capital of
Great Preslav by the Byzantine army.

The vessels in the hoard belong to a variety of
different early and Medieval cultures including
Avar, Byzantine, Magyar (or Early Bulgar),
Khazar, and also Sasanian Persian, and Central
Asian Bactrian. The items with inscriptions use
three different languages, namely Greek, Proto-
Bulgarian using Greek characters, and Runic
Proto-Bulgarian, like in the case of our dish. The
sensation caused by the hoard's discovery
possibly led to the production of Austrian
facsimiles in the 19th century, scattered around
as souvenirs and memorabilia. The present lot is
an identical replica of the gold 'buckle dish', item
12, in the *Golden Treasure of Nagyszentmiklós*
Room at the Kunsthistorisches Museum of
Vienna. In the last decade, two identical dishes
have appeared in the London auction market,
please see Bonhams London, 5 April 2011, and
these Rooms, 20 October 2021, lot 374.
£400-600

368



A FINE ARMENIAN ENCRUSTED AND ENAMELLED PARCEL-GILT SILVER FILIGREE CENSER Possibly Ottoman Turkey or Eastern Anatolia, 18th century

Of spherical shape imitating the form of a pomegranate, supported by three sinuous, slanted, S-shaped legs with twisted-rope design, resting on a shallow rounded saucer with scalloped rim imitating the petals of a rosette and three baluster-shaped feet, the lower section of the censer surmounted by a hinged cover showcasing six parcel-gilt sprouting vegetal tufts as incense tubes and fleshy filigree leaves, two silver chainlets attached to the sides, the exterior embellished with polychrome-enamelled flower heads, mostly rosettes and carnations, painted in the tones of green, turquoise, white and pink, the floral medallions once set with precious stones, now replaced with green and red glass beads, the filigree work mostly presenting conventional scrollwork and spiral designs, stamped with a Dutch control mark around the rim of the cover, the censer 7cm diam., the base 18cm diam., overall 16.2cm high, 502gr.

Provenance: Sotheby's London, 10 November 2021, lot 34.

For comparable examples demonstrating the skillfulness of Armenian silversmiths working in the Ottoman lands and their tradition of fine filigree censers, please see Christie's London, 24 April 2015, lot 397; and Bonhams London, 29 March 2022, lot 105. In particular, Bonhams lot presents the same shape and style as our lot.
£5,000-8,000

369



A LITURGICAL COTTON KALAMKARI BANQUETING CLOTH The Armenian community of Julfa, Isfahan, Qajar Iran, 19th century

A LITURGICAL COTTON *KALAMKARI* BANQUETING CLOTH PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR The Armenian community of Julfa, Isfahan, Qajar Iran, 19th century
Of large rectangular shape, the three pale blue loom-width lengths of cotton ground block-printed and hand-painted, mordant and resist-dyed in blue and madder red, the ground with a continuous scrolling design of frilled roses and parakeets around a central medallion of concentric design containing *buti* and cypress trees, the border with alternating blue and red bold floral cartouches against scrolling carnations, the inner border with repeating cartouches printed in black Armenian script with prayers reading '*In the Name of the Father, the Son, and the Holy Spirit, Amen*', recited in the community to say grace before every meal, the word 'Amen' written in 4th-century grammar merging the 'A' and 'M' possibly to save space and balance the text, inner joints hand stitched, hems machine stitched, 384cm x 202cm.

Armenians have lived for millennia in the territory that forms modern-day Iran. Many ancient Armenian churches, monasteries, and chapels are located within the borders of this land. In more recent centuries, the ebbs and flows of regional political events have outlined the movements of these communities. As an example, during the Ottoman-Safavid war of 1602-1618, the Safavid Shah, Abbas I the Great relocated an estimated 500,000 Armenians from the Western territories of Tabriz and Lake Van region to the newly created Armenian quarter of Isfahan, known as New Julfa. The community that settled here became a fundamental player in the cultural and economic development of pre-modern Iran.

Mostly settled in territories now corresponding to Azerbaijan, Isfahan, Kurdistan, Luristan, and Tehran, the Iranian-Armenian communities enjoyed the freedom of worship and continued to build churches until the 1970s. The present banqueting cloth is a special reminder of the unique position of these people: respected and admired for their dexterity, it is unsurprising that Armenian artisans of New Julfa would have turned their hand to traditional Persian block printing and produced liturgical textiles for their Christian festivals and celebrations.

£500-700

370



A PARCEL-GILT AND SILVER FILIGREE SPRINKLER Armenia, Ottoman Provinces, 18th - 19th century A PARCEL-GILT AND SILVER FILIGREE SPRINKLER

Armenia, Ottoman Provinces, 18th - 19th century

Of pyriform shape, resting on a detachable tall conical stem with a splayed, circular foot, rising to a tapering neck, surmounted by a screwed-in stopper decorated with a dove and a filigree-made floral corolla with thin oval petals, the exterior worked in delicate silver filigree showcasing a variety of motifs including strapwork, rosettes, scrolling and interlocking vegetal sprays, wavy foliage, and minute fretwork bands, 19cm high, 389gr.

£400-600

371



A CLOISSONNÉ ENAMELLED SILVER SNUFFBOX WITH ANGELS Armenia, Ottoman Provinces, 18th - 19th century A CLOISSONNÉ ENAMELLED SILVER SNUFFBOX WITH ANGELS

Armenia, Ottoman Provinces, 18th - 19th century

Of rounded shape with scalloped borders imitating a flower head, on a plain base, the hinged lid and sides decorated with silver filigree in the shape of flowering bouquets and foliage, in-filled with cloisonné blue, green, and yellow enamels, the central medallion on the lid chased in relief with five winged angels with round haloes interspersed amidst fleshy palmettes, thin beaded bands framing the borders of the decorative friezes on the lid and sides, the parcel-gilt interior plain, 6cm x 2cm.

£200-300

372



TWO CLOISSONNÉ ENAMELLED BOXES Ottoman Turkey and Armenia, 19th century

TWO CLOISSONNÉ ENAMELLED BOXES Ottoman Turkey and Armenia, 19th century Comprising a silver snuffbox, of rectangular shape, on a plain base, the hinged lid decorated with silver filigree and cloisonné blue, turquoise, green, yellow, and brown enamels, the decoration consisting of a central rectangular cartouche filled with a spotted dog amidst flowers, encased within scrolling vegetal sprays, 5.2cm x 7.5cm; and another small square copper box with openwork lid, decorated with stylised arabesque vegetal motifs and foliage in-filled with turquoise and cobalt blue enamels, 5.5cm x 5.5cm x 4cm.

£300-500

373



A BRASS TRAY WITH MOTHER ARMENIA AMONG THE RUINS OF SIS Qajar Iran, ca. 1880 - 1920 A BRASS TRAY WITH MOTHER ARMENIA AMONG THE RUINS OF SIS Qajar Iran, ca. 1880 - 1920

Of rectangular shape with an everted, reinforced rim, the incised and chased decoration featuring a central lobed cartouche with a young maiden, Mother Armenia, seated on top of the rubble and ruins of Sis, the capital of the ancient Armenian Kingdom of Cilicia fallen in the hands of the Mamluks in 1375, marking the annexation of Christian Armenian independent territories into the Islamic Mamluk Sultanate, flanked by two crescentic epigraphic cartouches in Armenian script identifying the scene, reserved against concentric panels with typical motifs of Qajar silver and brass vessels including birds amidst dense vegetal meanders and foliage, 33.5cm x 48cm.

£400-600

374



TWO CLOISSONNÉ ENAMELLED ZINC ALLOY CRUCIFIXES Possibly Armenia, Eastern Provinces, or Central Asia, 19th century TWO CLOISSONNÉ ENAMELLED ZINC ALLOY CRUCIFIXES

Possibly Armenia, Eastern Provinces, or Central Asia, 19th century

Each designed in the shape of a typical Russian orthodox cross with three horizontal crossbeams on a tall rectangular shaft, with the lowest beam slanted downwards, at the centre an icon of Jesus on the cross with the Christogram (ICXC), the inscription engraved on the cast model, and created with rope-twisted metal wire on the example chased in relief, each crucifix decorated with metal wire filigree in the shape of flowering bouquets and scrolling meanders with foliage, in-filled with cloisonné blue, green, white, and yellow enamels, the smallest presenting a date in Arabic numerals above Christ's head possibly reading 1241 AH (1826 AD), each mounted on a later wooden base, the tallest 27.5cm high.

£1,600-1,800

375



A CARVED WALNUT WOOD MINIATURE CHRISTIAN ENKOLPION PLAQUE Mount Athos, North-Eastern Greece, Ottoman Western Provinces, 18th century A CARVED WALNUT WOOD MINIATURE CHRISTIAN *ENKOLPION* PLAQUE

Mount Athos, North-Eastern Greece, Ottoman Western Provinces, 18th century
Of rectangular shape, possibly once part of an *enkolpion* (a necklace or pendant decorated with Christian imagery and inscriptions or containing a sacred relic), minutely carved at the top and bottom with two rows of eight Christian Saints including St. George, St. Dimitri, and St. Theodore, mostly celebrated and worshipped in the Orthodox Christian church, the central medallion with a scene from the *Genesis* showing Sarah and Abraham visited by three winged Saints (*Genesis* 18: 1-15), surrounded by interlocking vines and bunches of grape, the negative spaces filled with bust profiles of the Twelve Apostles, mounted, glazed and framed, the plaque 6cm x 4.5cm, 22cm x 20cm x 4.5cm including the frame.
£200-300

376



AN INDO-PORTUGUESE CHRISTIAN GOLD RELIQUARY LOCKET WITH OPENWORK CROSS Possibly Goa, Karnataka, Western India, late 17th - 18th century AN INDO-PORTUGUESE CHRISTIAN GOLD RELIQUARY LOCKET WITH OPENWORK CROSS

Possibly Goa, Karnataka, Western India, late 17th - 18th century
Of oval shape, irradiating to an outer gold sheet border with scalloped rim, attached to an openwork oblong plaque pierced and engraved with two addorsed peacocks and foliage, the centre of the locket containing an openwork Christian cross with a luminous sunburst, compressed between two glass sheets, the outer thin gold sheet, most probably 18ct, showcasing chased, engraved and pierced decorative bands in the form of rosette frieze and geometric fretwork, 8.8cm x 5cm, 50gr.
£1,000-1,500

377



A GOLDEN HORDE BEJEWELLED GOLD FILIGREE PECTORAL Possibly Qipchaq steppe, Central Asia, late 13th - 14th century A GOLDEN HORDE BEJEWELLED GOLD FILIGREE PECTORAL

Possibly Qipchaq steppe, Central Asia, late 13th - 14th century

In the shape of a lobed floral medallion, made of gold sheet and wire, box-constructed with sheet back panels, openwork side walls, and spiral filigree and granulation in the front, encrusted with two coloured glass beads (red and blue) in high collar settings and a central oval cabochon-cut quartz in a claw mount, flanked by four smaller pierced roundels once possibly set with gems, the remaining openwork sections possibly once in-filled with enamels, presenting a lotus flower at the base, two lobed rosettes on the sides and a cusped trefoil pattern at the top, the spiral filigree producing minute scrolling vegetal meanders, the edging embellished with granulation, three pierced lugs at the bottom, the plain sheet back with a curved hook, 5.5cm x 4cm.

This rare and precious pectoral comes from a time of great changes and frictions within the Islamic Lands. Indeed, the late 13th and 14th centuries saw the fall of the Medieval *status quo* and the consequent rise and development of three major powers: the Golden Horde Jochids, centred in the Qipchaq steppe and territories mostly belonging to modern-day Eastern Europe and Russia; the Ilkhanids in Greater Iran; and the Mamluks in Egypt and Syria. Culturally speaking, all three powers were highly cosmopolitan, vaunting colonies of Byzantine, Genoese, Russian, and Armenian craftsmen and merchants in Crimea; Venetians in Tabriz; and nearly all the traders of the Mediterranean shores in Damascus and Alexandria (M. Spink, 'Golden Horde, Mamluk and Ilkhanid Jewellery', in *The Art of Adornment: Part II*, Khalili Collection of Islamic Art, 2013, p. 383). Influences from Mongolia and China were also deeply felt and showcased in the artistic output of these powers, as testified by the ubiquitous presence of Chinese-inspired motifs like lotuses, peonies, and dragons, and the preference for rounder and lobed shapes, instead of angular.

This lot and the next two are of great importance, given how rarely jewellery of this period, and even more so, of the Golden Horde Jochids, is offered at auction. Most of these precious artefacts were excavated by Russian archaeologists in a survey that took longer than 150 years to complete (*ibidem*, p. 386). Among the most prominent hoards, one could name the 'Bukhara hoard', consisting of five gold objects including filigree and granulation work; and the 'Simferopol hoard', yielding 328 objects of gold and silver, almost all of which are jewellery.

The art, and especially the jewellery, of the Golden Horde provides us with a powerful insight into the *dramatis personae* of the Jochids and Chingiz Khan's descendants. Influenced by Byzantine models, enthused by Chinese motifs, and aiming to match their Middle Eastern counterparts, their arts boasted a truly international character, which had a deep and long-lasting impact in Russia and Central Asia. Their preferred metal appears to have been gold, which was duty-free and never used for coinage (mostly made of silver and copper, and barter was still accepted as an official form of payment). Various historical accounts record that the Jochids would buy large quantities of gold thread from Genoese ships, and gold

sheets from Iran, India, and the Caucasus (B. Spuler, *Die Goldene Horde: Die Mongolen in Russland 1223 - 1502*, 1965, pp. 407 - 408). Traditional Russian jewellery made of precious metal is still characterised today by great splendour and richness, achieved through lavish use of gems and filigree, and a brilliance of colour derived from skilful polychrome enamelling, all features which first converged in the Golden Horde bejewelled artworks (Cyril G. E. Bunt, *Russian Art from Scythians to Soviets*, 1946, p. 140).

Our pectoral shows striking analogies with another attributed to the production of the Golden Horde Qipchaq steppe, now in the Khalili Collection of Islamic Art (acc. no. JLY 506). Both pectorals are box-constructed; backed with plain precious metal foils (Khalili silver; our gold); set with gems; and decorated with filigree. However, unlike the Khalili example, the present lot showcases the use of granulation for the edging, a much finer technique than the paired rope design on the Khalili pectoral. The presence of the decorative triad 'spiral filigree - granulation - gems' in our lot indicates an earlier date and according to Kramarovsky's classification, this pectoral should fall into 'Golden Horde Group 2', dating from the late 13th to the early 14th century (for the full article and list, please see M. G. Kramarovsky, 'The Origin and Influence of Spiral-Filigree Jewellery', in *The Art of Adornment: Part II*, Khalili Collection of Islamic Art, 2013, pp. 404 - 411). It is believed that objects of Group 2 were made by the first generation of goldsmiths in the Golden Horde. These can often be mistaken for Group 4, produced in Mamluk Egypt and Syria later in the 14th century, but usually, Mamluk examples do not showcase any granulation.

£5,000-7,000

378



TWO GOLDEN HORDE BEJEWELLED GOLD FILIGREE ORNAMENTS Possibly Qipchaq steppe, Central Asia, late 13th - 14th century
TWO GOLDEN HORDE BEJEWELLED GOLD FILIGREE ORNAMENTS
 Possibly Qipchaq steppe, Central Asia, late 13th - 14th century

Each shaped as a lobed floral medallion, made of gold sheet and wire, box-constructed with sheet back panels, openwork side walls, and spiral filigree and granulation in the front, encrusted with nine cabochon-cut almandine garnets in high collar settings arranged in the form of a blossomed rosette, reserved against a ground of dense spiral gold filigree producing minute scrolling vegetal meanders, the edging embellished with granulation resting on a flattened band of paired rope design, the plain sheet back with four small hooks located on the edge of every corner, each 3.1cm x 2.5cm.

For a comparable example also attributed to the Golden Horde Qipchaq steppe and dating to the later 13th - early 14th century, please see a pair of gold filigree earrings set with almandine garnets in the Khalili Collection of Art, JLY 829 (M. Spink, *The Art of Adornment: Part II*, Khalili Collection of Islamic Art, 2013, p. 415, fig. 309).

Two gem-set gold filigree dress ornaments similar in shape and execution to ours, attributed to the Golden Horde and dating to the late 13th - early 14th century, were successfully sold for £25,000 hammer at Sotheby's London, 1 April 2009, lot 71.

For a broader discussion on gold filigree jewellery and the history of the Golden Horde, please refer to the previous lot 377.
£4,000-6,000

379



FOUR GOLDEN HORDE TURQUOISE-SET GOLD FILIGREE BUTTONS Possibly Asia Minor, modern-day Crimea or Qipchaq steppe, Central Asia, first half 14th century
FOUR GOLDEN HORDE TURQUOISE-SET GOLD FILIGREE BUTTONS

Possibly Asia Minor, modern-day Crimea or Qipchaq steppe, Central Asia, first half 14th century

Each in the shape of a lobed floral medallion with split ends, made of gold sheet and wire, box-constructed with sheet back panels, openwork side walls, and spiral filigree in the front, each encrusted with an unevenly shaped turquoise bead in a high collar setting (one missing) in the centre, surrounded by four equidistant circular holes, possibly once used to string the buttons on a thread, reserved against a ground of spiral gold filigree producing minute vegetal scrolls, the edging embellished with a flattened band of paired rope design, the sheet back plain, each 2.1cm x 2cm.

For an almost identical set of gold filigree garment appliqués from the 'Simferopol hoard' attributed to Eastern Anatolia and Asia Minor and dating to the first half of the 14th century, please see M. B. Piotrovskii, *Sokrovishcha Zoloti Ordyy* (The Treasures of the Golden Horde), exhibition catalogue, 2000, p. 314, cat. 476 - 478.

For a broader discussion on gold filigree jewellery and the history of the Golden Horde, please refer to lot 377.
£4,000-6,000

380



AN ENGRAVED AND ENAMELLED OTTOMAN SAUCER Ottoman Turkey or Balkan Provinces, 18th century AN ENGRAVED AND ENAMELLED OTTOMAN SAUCER Ottoman Turkey or Balkan Provinces, 18th century

Of shallow rounded shape, resting on a gently convex base, with a short cavetto and wide, splayed rim, the interior engraved with scrolling and interlocking split palmette trellis against a hatched and ring-punched ground, the central roundel with a typical arabesque pattern set against a light green champlévé enamelled ground, the saucer further enhanced with miniature, applied brass bosses scattered in the negative spaces created by the vegetal meanders, 21cm diam.

£300-500

381



A HARDWOOD TABLETOP SET WITH POLYCHROME-PAINTED KUTAHYA POTTERY TILES Ottoman Anatolia, ca. 1880 - 1920 A HARDWOOD TABLETOP SET WITH POLYCHROME-PAINTED KUTAHYA POTTERY TILES

Ottoman Anatolia, ca. 1880 - 1920 The tabletop of circular shape, set with eight irradiating panels of pottery tiles painted in typical Kutahya tones including red, cobalt blue, turquoise, copper green, yellow, and manganese purple outlined in black against a white ground, decorated with a central roundel with a pentagon outlined by infinite knot bands, surrounded by concentric vegetal bands with palmettes, serrated leaves, and trellis, the wider band featuring an intricate vegetal meander design with interlocking stylised *saz* leaves, the outer border with a white calligraphic band in *thuluth* script against cobalt blue ground, mounted, 69.5cm diam.

£3,000-4,000

382



A POLYCHROME-PAINTED KUTAHYA-STYLE POTTERY HANGING ORNAMENT Jerusalem, Holy Land, ca. 1880 - 1920 A POLYCHROME-PAINTED KUTAHYA-STYLE POTTERY HANGING ORNAMENT

Jerusalem, Holy Land, ca. 1880 - 1920 Of spherical shape, with a hollow central axis, reminiscent of egg-shaped hanging ornaments used as fertility *ex-voto* in Armenian churches, painted in the conventional Kutahya pottery palette of dark and light blue, green, raised bole red, and black on a white ground, decorated with a central two-tone scrolling band on green ground, the upper and lower section with a mirrored design featuring cusped arabesque cartouches interspersed amidst interlacing flowering sprays with stylised blue lotus flowers, red rosettes, and green *saz* leaves, with later-added brass screws and hanging hoops, the external circumference 68cm, ca. 31cm diam.

£300-500

383



A PAIR OF SILVER INCENSE BURNERS WITH CHRISTIAN PRAYERS AND CHERUBS
Greece, Western Ottoman Provinces, 19th century
A PAIR OF SILVER INCENSE BURNERS WITH CHRISTIAN PRAYERS AND CHERUBS

Greece, Western Ottoman Provinces, 19th century

Each of hemispherical shape, the thin sheet of silver chased in relief in the centre with a cherub's face and three sets of wings, below the rim a continuous epigraphic inscription in Greek characters delivering a Christian liturgy hymn (επινικειος υμνος) from the Old Testament (Isaiah 6:3), set against a hatched ground and within a beaded frame, each burner pierced three times around the rim and hanging from thin chainlets, each 11.5cm diam., 280gr.

Inscription: Ἅγιος Ἅγιος Ἅγιος Κύριος Σαβαωθ, πλήρης ο ουρανός και η γη της δόξης σου.

Translation: Holy Holy Holy Lord of *Sabaoth*, Heaven and Earth are full of your Glory!

In Greek, the word *sabaoth* (Σαβαώθ) is an epithet only found in the Old Testament, and it is often used to refer to the Armed Forces or the Military (Modern Greek: Κύριε των Δυνάμεων), indicating perhaps that these incense burners could have been an *ex-voto* or donation from a member of the Greek military, who played an instrumental role in the War of Independence and subsequent battles to free the country from the Ottoman domination.

£400-600

384



AN INCISED AND BLACK-PAINTED MOTHER-OF-PEARL SHELL PLAQUE WITH THE ASSUMPTION OF MARY
Jerusalem, Holy Land, late 18th - 19th century
AN INCISED AND BLACK-PAINTED MOTHER-OF-PEARL SHELL PLAQUE WITH THE ASSUMPTION OF MARY

Jerusalem, Holy Land, late 18th - 19th century
Of typical rounded shape, with a concave centre and everted sides, the interior of the plaque finely incised and heightened in black, depicting the recurrent Christian iconography of Mary's assumption, showing the Virgin surrounded by the faithful twelve Apostles and two maidens, the dissipating clouds and sky brightened by strong rays irradiating from a dove perpendicular to the Virgin, Neo-Classical architectural elements featuring on the corners and sides of the main illustration, the reverse plain and unpolished, 17.5cm diam. at the widest points.

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

385



λ A CARVED AND PIERCED MOTHER-OF-PEARL SHELL PLAQUE WITH THE DOME OF THE ROCK SHRINE Jerusalem, Holy Land, late 19th century λ A CARVED AND PIERCED MOTHER-OF-PEARL SHELL PLAQUE WITH THE DOME OF THE ROCK SHRINE

Jerusalem, Holy Land, late 19th century

Of typical rounded shape, with a convex centre and sloping sides, the front carved at the top with vegetal festoons in relief, incised in the centre showing a frontal view of the Dome of the Rock shrine in the Haram al-Sharif (also known as al-Aqsa Compound) in the Old City of Jerusalem, and pierced at the bottom with rosette and vegetal sprays in a crescent-shaped cartouche, the reverse plain, 15cm diam. at the widest points.

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.

£150-200

386



A BLACK AND TURQUOISE-PAINTED 'DOME OF THE ROCK' STYLE POTTERY BOWL Possibly Jerusalem, Holy Land, late 19th - early 20th century A BLACK AND TURQUOISE-PAINTED 'DOME OF THE ROCK' STYLE POTTERY BOWL

Possibly Jerusalem, Holy Land, late 19th - early 20th century

Of deep rounded shape, resting on a short circular foot, underglaze-painted in black on a turquoise ground, decorated with a central quatrefoil filled with a rosette roundel in the middle of a stellar intertwined geometric motif and stylised lotus flowers on the outer portions of each petal, the negative background space featuring Chinese cloud collar bands on black and *saz* leaves on turquoise, the cavetto with a wide frieze of scrolling rosette and *saz* leaf trellis within two concentric black lines, the exterior repeating a similar floral spray of the cavetto with minor variations, 30cm diam. and 12.5cm high.

£400-600

387



AN IZNIK BLUE AND WHITE POTTERY DISH WITH SPIRAL DESIGN Ottoman Turkey, 16th century AN IZNIK BLUE AND WHITE POTTERY DISH WITH SPIRAL DESIGN

Ottoman Turkey, 16th century

Of typical shallow rounded shape, resting on a short drilled circular foot, rising to a gently curved cavetto and flat everted rim, painted in underglaze cobalt blue against a milky white ground, the interior with a central medallion filled with swirling spirals, surrounded by a crown of cusped petals alternating foliate motifs in the negative spaces, the rim enhanced with rosettes and tufts of greens, the exterior decorated with four blue swirling motifs, 26.5cm diam.

£1,500-2,000

388



AN OPALESCENT WHITE AND BLUE MARVERED GLASS JUG Beykoz, Istanbul, Ottoman Turkey, 18th - early 19th century AN OPALESCENT WHITE AND BLUE MARVERED GLASS JUG

Beykoz, Istanbul, Ottoman Turkey, 18th - early 19th century

Of pyriform shape, resting on a thin circular foot of opaline glass, rising to a globular body, and tall cylindrical neck with gently everted rim, to the side an applied, hot-worked, curved handle made as well of opaline glass, the pontil mark clearly visible on the base, the exterior decorated with radiating scalloped blue bands departing from the neck and spiralling towards the base aligned with early Islamic marvered glass models, 24.3cm high.

In the collection of the British Museum, London, there is a similar lidded glass jug attributed to Beykoz and dating to the 1800s (inv. no. 1877,1015.4). It used to belong to the British anthropologist, businessman, and collector, Henry Christy (26 July 1810 - 4 May 1865), who donated his vast collection of artifacts gathered from all over the world to the museum. Christy acquired this Ottoman glass jug in Turkey during his travels in the Middle East in 1850. Although the technique of Christy's lidded jug is slightly different from our example, it shows the predilection for two-tone glass models with radiating patterns in 19th-century Beykoz manufacture. This information, combined with the marvered effect, could possibly indicate this style of glass vessels preceded Christy's jug, and should therefore be dated prior to the 19th century.

£4,000-6,000

389



AN IZNIK POTTERY JUG Ottoman Turkey, ca. 1580 - 1600 AN IZNIK POTTERY JUG Ottoman Turkey, ca. 1580 - 1600

Of pyriform shape, resting on a short, gently splayed, circular foot, rising to a flared, cylindrical neck, with a curved handle on the side, painted in cobalt blue, bole red, and green with black outlines against a milky white ground, the bulbous body decorated with a band of alternating gently bending red carnation and blue tulip stems and smaller stems of rosettes and stylised hyacinths around the base, the neck mirroring the decoration of the body following a standard pattern of Iznik pottery design, repeating short black hatched lines on the waist and handle, and a frieze of Chinese-inspired 'rock and wave' motif below the rim, 26cm high.

£4,000-6,000

390



AN IZNIK POTTERY SAUCER WITH TULIPS, ROSETTES, AND BLUE HYACINTHS Ottoman Turkey, ca. 1560 - 1580 AN IZNIK POTTERY SAUCER WITH TULIPS, ROSETTES, AND BLUE HYACINTHS

Ottoman Turkey, ca. 1560 - 1580

Of shallow rounded shape, resting on a rubbed circular foot, with a sloping rim, the milky white interior painted in cobalt blue, bole red, copper green, and black outlines, featuring a central roundel with a rosette irradiating foliate sprays against a green ground, the rim decorated with a traditional floral repertoire in Iznik ceramics repeating blue tulips, red rosettes, and blue hyacinths, the exterior plain, the base marked with a black numeral '60 320' and old Christie's London inventory stickers and barcodes referring to an auction on 25 April 2013, 20.2cm diam.

£3,000-5,000

391



AN IZNIK POTTERY DISH WITH FLORAL TRIUMPH Ottoman Turkey, late 16th century AN IZNIK POTTERY DISH WITH FLORAL TRIUMPH

Ottoman Turkey, late 16th century

Of shallow rounded shape, resting on a short, pierced, circular foot, rising to a gently everted rim, the white interior painted in cobalt blue, green, bole red, and black outlines, decorated with a sinuous red-dotted *saz* leaf springing from a tuft of green and blue grass and crossing the centre of the dish, surrounded by a floral triumph with red carnations, a blue tulip, hyacinths and red plum blossoms (*karayemiş*), the rim enhanced with a Chinese-inspired 'rock and wave' motif, the exterior with blue and green spiraling roundels, 29.3cm diam.

£3,000-5,000

392



AN IZNIK POTTERY TANKARD Ottoman Turkey, 16th century AN IZNIK POTTERY TANKARD

Ottoman Turkey, 16th century

Of typical cylindrical shape, resting on a raised circular foot, with a T-shaped angular handle to the side, painted in cobalt blue, copper green, and bole red with black outlines against a milky white ground, decorated with alternating curved two-tone *saz* leaves and blossoming floral stems including red carnations and blue tulips, with bands of strapwork, the negative spaces filled with blue and green splashes, 20.5cm high.

£1,800-2,200

393



AN IZNIK POTTERY JUG WITH POMEGRANATES AND ÇINTAMANI MOTIFS Ottoman Turkey, ca. 1570 - 1600 AN IZNIK POTTERY JUG WITH POMEGRANATES AND ÇINTAMANI MOTIFS

Ottoman Turkey, ca. 1570 - 1600

Of baluster-like shape, resting on a short circular foot, rising to a restored cylindrical neck with a slightly everted rim, the protruding knob on the side of the body indicating the terminal of a once-present curved handle, painted under a clear glossy glaze in cobalt blue, bole red, turquoise with black outlines against a milky white ground, the spherical body decorated with stylised cobalt blue pomegranates in-filled with red *çintamani* motifs, interspersed amidst scrolling floral stems of blue rosettes and red tulips, the base and waist embellished with simple black fretwork bands, the unrestored

portion of the neck repeating the same decorative arrangement of the body, 20cm high.

This jug presents a charming combination of form and motifs typically attributed to the Iznik pottery production of the second half of the 16th century. In the Sadberk Hanım Museum, an Iznik jug dated 1590 - 1600 showcases the same shape and pattern of blue pomegranates in-filled with red *çintamani* motifs featured in our example (Hülya Bilgi, *Dance of Fire: Iznik Tiles and Ceramics in the Sadberk Hanım Museum and Ömer M. Koç Collections*, 2009, p. 283, cat. 167, inv. no. SHM 9056-P.290). The pomegranates in our lot are surrounded by scrolling floral stems of rosettes and tulips, whilst in the SHM example, one can admire pairs of tulips arranged in staggered rows, interspersed with more red triple dots clusters. Around the waist, both vessels feature a narrow cobalt blue-painted scalloped collar; and the black fretwork band on each base is also analogous, displaying a stylised variation of the letter 'S' pattern. Two further examples matching our lot in terms of shape and featuring similar pomegranate and *çintamani* motifs are illustrated in the above-mentioned publication on pages 285 (cat. 169) and 286 (cat. 170). Lastly, the combination of triple red dots clusters, blue pomegranates, and blue rosettes can also be admired in one of the Iznik jugs in the Aga Khan collection (AKM879), dated 1560 - 1575, testifying to the predilection and recurrent presence of this decorative triad in Iznik vessels produced in the second half of the 16th century.

For similar examples recently sold at auctions, please see Christie's London, 31 March 2022, lot 116.

£4,000-6,000

394



A ZOOMORPHIC FREE-BLOWN GLASS CONTAINER Beykoz, Istanbul, Ottoman Turkey, 19th century A ZOOMORPHIC FREE-BLOWN GLASS CONTAINER

Beykoz, Istanbul, Ottoman Turkey, 19th century In the characteristic shape of a plump nightingale (*bülbül*), resting on three sloping feet, with a large, rounded breast and hot-worked beak, wings and jagged tail, the opalescent white glass body sprinkled with uneven cobalt blue enamel speckles, in the middle of its back an applied metal opening once locked with a screwed-in locker now missing, possibly used as an essence bottle, 13.5cm x 16.2cm.

A similar opalescent glass bird-shaped container attributed to the 19th-century manufacture of Beykoz is published in S. Carboni and D. Whitehouse, *Glass of the Sultans*, 2001, p. 293, cat. 148. Further analogous examples were also collected by Mando and Londos Oeconomides, whose vast collection of Beykoz coloured and enamelled glass was donated to the Benaki Museum, Athens, ten years ago. The main artwork featured on the cover of the collection's publication produced by the Benaki museum is in fact another bird-shaped bottle (see Mina Moraitou, *Of Coloured Glass: The Mando & Londos Oeconomides Collection*, Athens, 2013).

£2,000-3,000

395



AN ENGRAVED GILT-COPPER EWER
Ottoman Turkey, dated 1256 AH (1840 - 1841 AD) AN ENGRAVED GILT-COPPER EWER
Ottoman Turkey, dated 1256 AH (1840 - 1841 AD)

Of typical pyriform shape, resting on an inward-caving, gently splayed, circular foot, rising to a tall, tapering neck, surmounted by a dome-like, hinged lid with a bulbous knob, with a slender, upward-turned spout and sinuous handle on the sides, the wide decorative band on the body featuring scrolling floral sprays with rosette blossoms and foliage and a large cusped cartouche in-filled with a lobed arch framing a *naskh* epigraphic inscription and the date 1256 AH against a hatched ground, flanked by two tall cypress trees, 37.8cm high.

£500-700

396



AN OTTOMAN PARCEL-GILT SILVER SCRIBE'S PEN CASE AND INKWELL (DIVIT)
Ottoman Turkey, second half 19th century AN OTTOMAN PARCEL-GILT SILVER SCRIBE'S
PEN CASE AND INKWELL (*DIVIT*)

Ottoman Turkey, second half 19th century
The pen case of typical narrow, rectangular shape with rounded terminals embellished with chased foliate decoration, the upper section with a hinged lid, the ornate leaf-shaped hinge engraved with short hatched lines to the knuckles, the inkwell in front of the pen case of barrel-like shape with chased floral sprays and foliage around the edges, the sides of the pen case and inkwell finely engraved with cusped calligraphic cartouches bearing bold *thuluth* inscriptions against a vegetal scrolling ground, further floral sprays, split palmette trellis, strapwork and fretwork bands decorating the underside and outer borders, stamped with several *sah* marks and twice with a *tughra* mark with *ayar 90* and possibly the name of Sultan Abdulaziz (r. 1861 - 1876), 23.5cm long, 402gr.
£1,200-1,400

397



AN OTTOMAN PARCEL-GILT SILVER SCRIBE'S PEN CASE AND INKWELL (DIVIT)
WITH EAGLE MOTIF Ottoman Greece or Western Provinces, 19th century AN OTTOMAN
PARCEL-GILT SILVER SCRIBE'S PEN CASE AND INKWELL (*DIVIT*) WITH EAGLE MOTIF
Ottoman Greece or Western Provinces, 19th century

The pen case of typical narrow, rectangular shape with rounded terminals embellished with eagles with fully open wings in relief, the upper section with a hinged lid and a chainlet connecting the lid to the body of the pen case, the inkwell in front of the pen case of barrel-like shape with rosette medallions in relief on the side and underside, and chased with quarters of rosettes and stylised floral patterns on the lid, the sides of the pen case chased and embossed with interlocking vegetal sprays and fretwork, 21.5cm long, 217gr.
£500-700

398



A LARGE DYED AND GILT LEATHER-LINED CALLIGRAPHER'S TOOLBOX Ottoman Turkey, 19th century A LARGE DYED AND GILT LEATHER-LINED CALLIGRAPHER'S TOOLBOX

Ottoman Turkey, 19th century

Of rectangular shape with rounded sloping ends, resting on arched bracket feet, the hinged lid opening from the front, the wooden box lined in maroon-dyed, tooled and gilt morocco leather enhanced with typical Ottoman lobed medallions filled with arabesques and interlocking foliate sprays occurring on manuscripts' leather covers, the sides with rectangular cartouches featuring stylised Chinese cloud-band motifs, the base lined in marbled paper, the interior lined in the same leather panels and presenting analogous gilt designs to the exterior, 10.5cm x 33.4cm x 12.3cm.

Another example of an Ottoman leather-lined calligrapher's box, dated ca. 1800 and identical in design to our lot, can be seen in the publication of M. A. Karimzadeh Tabrizi, *Qalamdan and Persian Lacquer Work*, 2000, p. 410.

£150-250

399



FOUR OTTOMAN LEVHAS (CALLIGRAPHIC COMPOSITIONS) Ottoman Turkey, 19th century FOUR OTTOMAN LEVHAS (CALLIGRAPHIC COMPOSITIONS)

Ottoman Turkey, 19th century

Arabic manuscripts on paper, comprising a signed and dated panel with 7ll. of black ink *thuluth* script to the folio, the text quoting a saying from the Prophet and accomplished in three different pens, with gold and floral illumination, gold verse markers, the text flanked by floral motifs, the lower lobed cartouches including the commissioner's name, Omar Efendi, signed by the scribe Seyyed Khwaja Abdullah al-Wasfi al-Uskudari, a *nisba* denoting an origin from Üsküdar on the Asian side of Istanbul, the date 1264 AH (1847 - 1848 AD), and the illuminator's name, Mahmoud al-Rajai, a pupil of Seyyed Khwaja H. al-Hasani, set within pink and gold inner borders, laid on cobalt blue paper with gold scrolling foliage illumination, mounted, glazed and framed, the text panel 11.2cm x 19.5cm, 22.8cm x 31.3cm including the frame; another similar panel with 7ll. of black ink *thuluth* script to the folio, the text quoting a saying from the Prophet, set within illuminated inner margins and borders, the lower lobed cartouches bearing the names of the scribe, Haj Abu Bakr Rashid, and of the illuminator, Mohammad Rasem, dated 1274 AH (1857 - 1858 AD), set within gold and red borders, laid on a blue outer card with gold scrolling flowers, mounted, glazed and framed, the text panel 12.5cm x 19cm, 39cm x 44.8cm including the frame; a smaller panel with 4ll. of black ink *thuluth* script to the folio, the upper line in bold letters, with black diacritic marks, verse markers in gold, set within gold rules, and gold and pink borders, signed *Abul Riza*, laid on blue and gold paper, mounted, glazed and framed, the text panel 7.5cm x 14.5cm, 31.3cm x 37.2cm including the frame; and lastly, a hand-coloured lithograph of sayings from the Prophet, printed *Hussayn Saddiq 1300 AH* (1882 AD), the text panel 15cm x 22.2cm, 32.5cm x 39cm including the frame.

£1,500-2,000

400



TWO ILLUSTRATED FOLIOS FROM A
DISPERSED TURKISH MANUSCRIPT Possibly
Ottoman Anatolia or Central Asia, 17th - 18th
century TWO ILLUSTRATED FOLIOS FROM A
DISPERSED TURKISH MANUSCRIPT
Possibly Ottoman Anatolia or Central Asia, 17th
- 18th century

Ottoman Turkish poetry, and opaque pigments
and ink heightened with gold on wove paper,
2ff., each text panel divided into two columns
featuring 4ll. of black ink *nasta'liq* script on the
illustrated pages and 12ll. of red and black
nasta'liq ink on their plain reverse without
illumination or illustrations, the vertical-format
scenes depicting respectively a rider passing by
two cenotaphs and stopping in front of two
standing men to make an enquiry, and a
gathering of wise men, possibly an academic
querelle among learned men testing each
other's literary knowledge, set within black, blue,
and gold rules, each text panel 15.5cm x 8.5cm,
each folio 22.2cm x 13cm.

£200-300

401



AN OTTOMAN QIBLA INDICATOR Ottoman
Turkey, 19th century AN OTTOMAN QIBLA
INDICATOR

Ottoman Turkey, 19th century

Of conventional circular shape, the carved wood
indicator painted in polychromes, gilt, and
lacquered, the interior of the base depicting the
black building of *Ka'ba* in the central medallion,
next to a small compass and the cardinal
directions marked in red ink, encircled by Arabic
names of various cities reversed against gold
cloud-bands, the interior of the lid showcasing a
topographical bird's-eye view of the *Bayt Allah*,
the sanctuary at Mecca, including *Ka'ba*, the
Masjid al-Haram, and several constructions next
to the holy site, encircled by typical Ottoman
festoons of rosettes and foliage, and scrollwork
bands, the exterior decorated with similar
polychrome-painted floral motifs on a white
ground, 20cm diam.

An almost identical polychrome-painted wood
qibla indicator attributed to 19th-century
Ottoman Turkey was successfully sold at
Sotheby's London, 23 October 2019, lot 124.

£1,500-2,000

402



A MOROCCAN MANUSCRIPT OF AL JAZULI'S DALA'IL AL-KHAYRAT Morocco, North-Western Africa, 19th century A MOROCCAN MANUSCRIPT OF AL JAZULI'S *DALA'IL AL-KHAYRAT*

Morocco, North-Western Africa, 19th century Arabic manuscript on paper, 182ff. plus ten fly-leaves, eight of which with annotations, 11ll. of dark sepia ink *maghribi* script to the page, significant names and words in blue and red ink, diacritic marks in black, chapter headings with polychrome illumination, a schematic illuminated folio with the sacred cenotaph of the Prophet, another of the holy *minbar*, catchwords, marginal scrolling motifs marking chapter headings, stylised bookmarks of thicker paper protecting the illuminated chapter headings, set within blue and red rules, the final six folios without rules, in a tooled brown calf flapped binding, the text panel 15cm x 10cm, the folio 21.2cm x 16.5cm.

£800-1,200

403



A MINIATURE OTTOMAN ILLUMINATED PRAYER BOOK Ottoman Turkey, dated 1284 AH (1867 AD) A MINIATURE OTTOMAN ILLUMINATED PRAYER BOOK

Ottoman Turkey, dated 1284 AH (1867 AD) Arabic and Turkish manuscript on paper, 104ff. plus one fly-leaf, 7ll. of black ink *naskh* script to the page, opening with a selection of short and popular Quranic suras including *Al-Fatiha* (1), a section of *Al-Baqara* (2), *Yasin* (36), *Al-Fath* (48), *Al-Mulk* (67), *An-Naba'* (78), *An-Nasr* (110), *Al-Masad* (111), *Al-Ikhlās* (112), *Al-Falaq* (113), *An-Nas* (114), the opening bifolio illuminated in bright polychromes and gold with cusped arches of floral and foliate tendrils, the text reserved against cloud-bands on gold ground, encased within mirroring cusped cartouches, the Quranic passages followed by gold and polychrome illuminated bifolios containing prayers and invocations to the Prophet and the *Rashidun*, accompanied by an illuminated folio bearing the names of the Companions of the Cave, some in trellis charts and flowering diagonals, chapter headings reserved against burnished gold cartouches, the following folio similarly illuminated, naturalistic floral tendrils in the margin, text markings in gold roundels, with catchwords, set within gold, black, and red rules, the colophon dated 1284 AH, in a tooled brown calf leather flapped binding with marbled endpapers, the text panel 7.6cm x 4.3cm, the folio 10.2cm x 8cm.

£400-600

404



SEVERAL JUZ' FROM AN OTTOMAN QUR'AN
Ottoman Turkey, 18th century SEVERAL JUZ'
FROM AN OTTOMAN QUR'AN

Ottoman Turkey, 18th century
Comprising sura *Yasin* (36, *juz'*22), sura *al-Fath* (48, *juz'*26), sura *al-Waqiah* (56, *juz'*27), sura *al-Mulk* (67, *juz'*29), and sura *an-Naba* (78, *juz'*30), Arabic manuscript on burnished paper, 26ff. plus two fly-leaves, 9ll. of *thuluth* script to the page in red and black ink, the upper and lower lines in larger pen in black, the middle in larger red, corresponding diacritic marks, the middle six lines on gold-sprinkled grounds, the opening folio with fine gold and polychrome illumination, chapter headings in white *naskh* against burnished gold cartouches, set within orange, black, and gold rules, later catchwords, in a dark tan calf binding, the text panel 13.7cm x 8cm, the folio 19.5cm x 13.5cm.

£1,000-1,500

405



AN OTTOMAN MANUSCRIPT OF AL JAZULI'S
DALA'IL AL-KHAYRAT Ottoman Turkey, dated
1158 AH (1745 - 1746 AD) AN OTTOMAN
MANUSCRIPT OF AL JAZULI'S *DALA'IL AL-*
KHAYRAT

Ottoman Turkey, dated 1158 AH (1745 - 1746 AD)
Arabic manuscript on paper, 110ff. plus two fly-leaves, 10ll. of black ink *naskh* script to the page, the opening folio heading with tracery illumination in polychrome opaque pigments and gold, including illuminated aerial views of Mecca and Medina, catchwords, chapter headings in red, diacritic marks in red and black, phrase markings in gold rosettes, the colophon signed by the calligrapher Ahmed ibn-Muhammed, Ustad Muhammad Rassim, known as *Imamzada*, the date 1158 AH spelled in full 'لسنة 'ثمان وخمسين ومانه و الف من هجرة مزله السعاني', set within gold and black rules, in a tooled brown calf binding with green paper endpapers, the text panel 10cm x 5.5cm, the folio 14.5cm x 10cm.

£2,000-3,000

406



A MINIATURE ILLUMINATED OTTOMAN
PRAYER BOOK Ottoman Turkey, mid to late
19th century A MINIATURE ILLUMINATED
OTTOMAN PRAYER BOOK

Ottoman Turkey, mid to late 19th century
Comprising suras *al-Kahf* (18), *Yasin* (36), *al-Mulk* (67), *an-Naba'* (78), and numerous prayers for protection, specific days of the week, and from Ibn Arabi's texts, Arabic manuscript on paper, 81ff. plus four fly-leaves, 9ll. of crisp black ink *naskh* to the page, gold rosettes as *aya* markers, the illuminated opening bifolio hand-painted with polychrome and gold floral patterns, the text in the first folio reserved in interlinear cloud-bands against a gold ground, chapter headings in red ink, text markings in gold, catchwords, last pages marked with invocations to 'Ali, within gold and black rules, in a tooled and gilt red calf leather binding with flap and gold central medallions, the text panel 7.8cm x 4.5cm, the folio 11cm x 7.7cm.

£500-700

407



A MINIATURE OTTOMAN PRAYER BOOK
WITH THE NAMES OF THE RASHIDUN AND
AUSPICIOUS SYMBOLS Ottoman Turkey, mid
to late 19th century, signed As-Seyyed Kamali
Davoud Ya'qub Efendi A MINIATURE
OTTOMAN PRAYER BOOK WITH THE NAMES
OF THE *RASHIDUN* AND AUSPICIOUS
SYMBOLS

Ottoman Turkey, mid to late 19th century,
signed As-Seyyed Kamali Davoud Ya'qub
Efendi

Comprising a selection of Quranic suras
including *Al-Fatiha* (1), *Yasin* (36), *Al-Fath* (48),
Al-Mulk (67), *An-Naba'* (78), *Al-Ikhlās* (112), *Al-
Falaq* (113), *An-Nas* (114), Arabic manuscript
on paper, 64ff. plus six fly-leaves, 7ll. of black
ink *naskh* script to the page, the borders of the
opening bifolio decorated with polychrome
radiating patterns, gold roundels as text
markers, catchwords, within gold rules, some
chapter headings in plain cartouches, the suras
followed by 15 illustrated and hand-tinted
bifolios with invocations to Allah and the
Prophet, the *Rashidun* (Right-Guided Caliphs),
and the *Ahl-i al-Bayt* (the Prophet and his
immediate family), and auspicious symbols,
signed As-Seyyed Kamali Davoud Ya'qub
Efendi, in a blind-tooled brown calf flapped
binding with orange endpapers, the text panel
7.6cm x 4cm, the folio 8.5cm x 6.5cm.

£300-400

408



A QADRI SUFI HIRZ MANUSCRIPT Ottoman
Turkey, 19th century A QADRI SUFI *HIRZ*
MANUSCRIPT

Ottoman Turkey, 19th century
Arabic and Turkish manuscript on paper, 58ff.,
11ll. of black ink *naskh* script to the page, the
opening bifolio, colophon, and the colophon
prior to the repentance section with heavy gold
and dense polychrome illuminations, the title of
Sheykh Abdul Qadir Al-Gailani flanked by floral
arrangements beneath a domed Sufi hat
wrapped in a green shawl, significant Arabic
words, including '*or immediately*' marked in red,
including passages from the Qur'an and prayers
for every day of the week, chapter headings in
gold and polychrome, the text and verse
markers embellished with stylised flowers,
catchwords, within gold, black, and red rules, in
a tooled dark brown calf flapped binding with
pale green endpapers, the text panel 10.8cm x
5.6cm, the folio 15.4cm x 9.7cm.

£300-400

409



AN OTTOMAN QUR'AN Possibly Ottoman
Turkey, dated 27 Rabi' al-Awwal 1288 AH (16
June 1871 AD), signed Ahmad Al-Hilmi Efendi
AN OTTOMAN QUR'AN

Possibly Ottoman Turkey, dated 27 Rabi' al-
Awwal 1288 AH (16 June 1871 AD), signed
Ahmad Al-Hilmi Efendi

Arabic manuscript on paper, 290ff. plus one fly-
leaf, 15ll. of black ink *naskh* script to the page,
the opening bifolio with pink, blue, and gold
illumination, black and red diacritics, small
circular verse markers, in tarnished gold and
bright red rules, marginal notes in red,
catchwords, floral marginal *hizb* markers, the
colophon inscribed Ahmad Al-Hilmi Efendi, the
fly leaf dated 27 Rabi' al-Awwal 1288 AH (16
June 1871 AD), in a flapped tooled brown calf
binding with purple stamped endpapers, the text
panel 11cm x 6cm, the folio 16.8cm x 11cm.

£300-500

410



AN OTTOMAN QUR'AN Ottoman Turkey, dated Safar 1214 AH (July 1799 AD), signed Hajj Muhammad bin Mostafa AN OTTOMAN QUR'AN

Ottoman Turkey, dated Safar 1214 AH (July 1799 AD), signed Hajj Muhammad bin Mostafa Arabic manuscript on paper, 225ff., 15ll. of black ink *naskh* script to the page, the opening bifolio elaborately illuminated in gold and polychromes, the text reserved in gold cloud-bands, the chapter headings in burnished gold featuring polychrome illumination, unmarked title cartouches, diacritic marks in black and intonation marks in red, circular gold verse markers, marginal notes in red, floral embellishments in gold, blue, and pink on the margins, catchwords, set within gold, blue, and red rules, the colophon inscribed Hajj Muhammad bin Mostafa and dated Safar 1214 AH, in a recent black flapped cloth binding with crocodile-stamped red endpapers, the front edge in blue, with a black calf spine, the text panel 10.4cm x 6cm, the folio 14.6cm x 10cm. **£300-500**

411



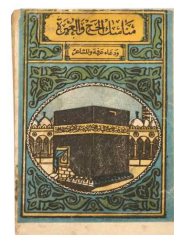
λ A MOTHER-OF-PEARL, BONE, AND IVORY-INLAID FOLDING QUR'AN STAND Syria, 20th century λ A MOTHER-OF-PEARL, BONE, AND IVORY-INLAID FOLDING QUR'AN STAND Syria, 20th century

Of typical rectangular shape when folded, resting on slender bracket feet, inlaid with mother-of-pearl, bone, ivory, and stained wood, the upper section decorated with openwork *mashrabiya*-style lattice, the lower section with a large central medallion in-filled with a ten-pointed star irradiating interlaced geometric patterns, reserved against an openwork chequered grid, surrounded by strapwork friezes interspersed amidst eight-pointed star roundels, 81cm x 27cm when folded.

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

£400-600

412



A CHROMO-LITHOGRAPHED PRINTED HAJJ PILGRIMAGE MANUAL Mecca, Hijaz, Saudi Arabia, first half 20th century A CHROMO-LITHOGRAPHED PRINTED HAJJ PILGRIMAGE MANUAL

Mecca, Hijaz, Saudi Arabia, first half 20th century

Arabic printed book on paper, 32pp., each folio with 11ll. of Arabic *naskh* script typeset, in stapled paper binding printed with views of the Holy Sites including *Ka'ba* and the *Masjid al-Haram*, printed by Abdullah Muhammad Sa'id al-Arabi, Arabi Publishing, 13.3cm x 9.2cm.

£100-150

413



SEVEN CHROMOLITHOGRAPHED HAJJ CERTIFICATES Mecca, Hijaz, Saudi Arabia and Ottoman Provinces, 20th century SEVEN CHROMOLITHOGRAPHED HAJJ CERTIFICATES

Mecca, Hijaz, Saudi Arabia and Ottoman Provinces, 20th century

Comprising seven colour-printed certificates of the pilgrimage (*hajj*) to Muslim sacred sites, each slightly different but overall with the same composition presenting large panoramic three-quarter and aerial views of the interior of the *Masjid al-Haram* with Ka'ba at its centre, some certificates featuring as well views of the dome and minarets of the main congregational mosque, the *minbar* from which the Prophet gave his first sermon, the *Masjid An-Nabawi* in Medina, and other holy sites, the largest approximately 53.8cm x 38.8cm.

£500-700

414



AN OTTOMAN MANUSCRIPT OF AL BUSIRI'S QASIDA AL-BURDA Ottoman Turkey, 18th - early 19th century AN OTTOMAN MANUSCRIPT OF AL BUSIRI'S QASIDA AL-BURDA (THE POEM OF THE MANTLE, IN PRAISE OF THE PROPHET)

Ottoman Turkey, 18th - early 19th century Arabic and Turkish manuscript on paper, 28ff. plus two fly-leaves with annotations in later pens, 3ll. of bold two-tone *muhaqqaq* script to the page in black and red inks, accompanied by diagonal interlinear Turkish translations in *riqa'* script, catchwords, marginal chapter marks and annotations in later pens in black ink, deprived of illuminations, with metal-stapled printed cotton pink spine, in a red tooled flapped calf loose binding with printed emerald green marbled endpapers, the folio 26.5cm x 18cm, the loose cover 27cm x 54.5cm when open. £3,000-5,000

415

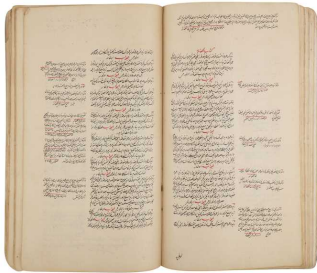


AN OTTOMAN MANUSCRIPT IN TURKISH, BAHARI'S FARRUKHNAME Tira, Izmir, Ottoman Turkey, dated Safar 1290 AH (April 1873 AD), signed Darwish Nafisi bin Muhammad bin Aida (?) Al-Mawlawi Al-Amasi AN OTTOMAN MANUSCRIPT IN TURKISH, BAHARI'S FARRUKHNAME

Tira, Izmir, Ottoman Turkey, dated Safar 1290 AH (April 1873 AD), signed Darwish Nafisi bin Muhammad bin Aida (?) Al-Mawlawi Al-Amasi Turkish poetic manuscript on paper, 171ff., 13ll. of black ink *naskh* script to the page, the opening bifolio and title page within red hemistich column rules, chapter headings also in red, diacritic marks in black, catchwords, the colophon signed by Darwish Nafisi bin Muhammad bin Aida (?) Al-Mawlawi Al-Amasi, in Tira (near Izmir), Badamiya area, at noon on a Tuesday early in the month of Safar 1290 AH (April 1873 AD), in a dark brown blind-tooled binding, the folio 20.4cm x 14.4cm.

£200-300

416



KITAB AL-TAHARAH (THE BOOK OF PURIFICATION) Ottoman Turkey, 19th century
KITAB AL-TAHARAH (THE BOOK OF PURIFICATION): ABULFAZL ABDULLAH'S EDICTS AND COMMENTS ON HANAFI RULES OF CONDUCT

Ottoman Turkey, 19th century
Turkish and Arabic manuscript on paper, 226ff. plus seven fly-leaves, the text a practical Q&A handbook of conduct featuring questions and examples in long sentences, the answers often in single words of Turkish like *Ulmaz* (not possible) or *Ulur* (possible), each folio with a varying number of lines of black ink *nasta'liq* script, written in several different *kitabāt* pens, many folios with two un-ruled columns, red highlights, in a brown blind-tooled calf binding, the folio 28.3cm x 15.4cm.
£200-300

417



AN OTTOMAN MUHAQQAQ AND NASKH CALLIGRAPHY ALBUM Ottoman Turkey, dated 1143 AH (1730 AD), signed Abdullah AN OTTOMAN **MUHAQQAQ AND NASKH CALLIGRAPHY ALBUM**

Ottoman Turkey, dated 1143 AH (1730 AD), signed Abdullah
Arabic manuscript on paper, 4ff. with calligraphy on 6 sides, the opening bifolio featuring the Prophet's saying on the conquest of Constantinople, 2ll. to the page of bold and crisp black ink *muhaqqaq* script, signed Abdullah and dated 1143 AH (1730 AD), the following folios with 4ll. of black ink *naskh* script to the page, with further sayings of the Prophet, illuminated gold and polychrome rosettes as markers, inscribed by the same calligrapher, set within gold, black, and white rules, laid on marbled pink paper, in a tooled board binding with yellow endpapers, the spine and edges in deep red calf, the text panel 13.3cm x 20.8cm, the folio 18.8cm x 26.5cm.
£800-1,200

418



TWO FIGURAL CALLIGRAPHIC PANELS WITH THE BISMILLAH Turkey, 20th century
TWO FIGURAL CALLIGRAPHIC PANELS WITH THE BISMILLAH

Turkey, 20th century
Ink on wove paper, comprising a panel with a dove and another with a pear, both inscribed with the opening of the Qur'an, 'In the Name of God, The Most Gracious, The Most Merciful (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ, bi-smi llāhi r-raḥmāni r-raḥīmi), the reverse plain, each 26.5cm x 17cm.
£150-250

419



YUSUF O ZULEYKHA: AN ILLUSTRATED BIFOLIO FROM A DISPERSED HAFT AWRANG BY JAMI Kashmir, Northern India, 19th century
 YUSUF O ZULEYKHA: AN ILLUSTRATED BIFOLIO FROM A DISPERSED HAFT AWRANG BY JAMI Kashmir, Northern India, 19th century
 Opaque pigments, ink, and gold on paper, the front illustrated with a beloved scene in the narrative of Joseph and Zuleykha's story, portraying the young servant with a luminous, flaming halo bringing an ewer to Zuleykha and her female entourage, all maidens staring at him starstruck by his charm and beauty, on the opposite page a text panel with two columns, each in-filled with 10ll. of black ink *nasta'liq* script in horizontal and *chalipa* formats reserved against gold cloud-bands, surrounded by polychrome-painted floral sprays on a gold ground, the reverse with a text panel on each page, divided into two columns, each containing 14ll. of black ink *nasta'liq* script in horizontal format, mirroring the same polychrome-painted and gilt illuminations of the front, glazed and mounted on a wooden support, the text panel 15cm x 8.5cm, the bifolio 22cm x 28cm including the mount.
£150-200

A CARVED HARDWOOD FOLDING QUR'AN STAND Northern India, 20th century
 A CARVED HARDWOOD FOLDING QUR'AN STAND Northern India, 20th century
 Of typical rectangular shape when folded, resting on slender bracket feet, the upper section decorated with openwork *jali*-style geometric lattice, the lower section with a carved frieze of Mughal-style flowering sprays and foliage above an ogival arch, 92cm x 32cm when folded.
£100-200

421



420



AN INDIAN QUR'AN Possibly Sindh, Punjab, Northern India, late 19th century AN INDIAN QUR'AN

Possibly Sindh, Punjab, Northern India, late 19th century

Arabic manuscript on paper, 483ff. plus six fly-leaves, 13ll. of black ink *naskh* script to the page, the opening and final bifolios with polychrome and gold illumination, diacritic marks in black and gold, gold circular verse markers, floral marginal *hizb* and *juz* markers, certain folios illuminated with marginal vegetal meanders, chapter headings in red, catchwords, on the side minute bookmarks of coloured silk fragments attached to the passages most relevant and meaningful for the owner, set within blue, gold, and red rules, in a dark red tooled calf binding over verdigris shagreen panels, with a green stained shagreen spine, the inner covers with silver-sprinkled blue paper embossed with gold margins, the cusped outer cartouches stamped '*amal-e Khwaja Mir Adil Sahhaf*', the text panel 15cm x 8.2cm, the folio 20.6cm x 13.5cm.

The present volume stylistically resembles North Indian and Afghan manuscripts. However, the use in the binding of verdigris shagreen panels overlaid with deep red calf is reminiscent of Central Asian productions. In fact, many Muslim communities would avoid the skin ray, especially on the holy book, but the Bukharan leather workers routinely used the medium for its strength and durability.

Another interesting feature of this binding is that the bookbinder, *sahhaf*, prominently identifies himself four times on the covers. The craftsman's confidence and pride override the rule forbidding the placing of earthly words above the holy book. The call to acknowledge the artist or a bookbinder, in this case, is a powerful and rare occurrence.
£800-1,200

422



Note that charges apply, see website for details

AN INDIAN QUR'AN Possibly Sindh, Punjab, Northern India, the binding dated 1264 AH (1847 - 1848 AD) AN INDIAN QUR'AN

Possibly Sindh, Punjab, Northern India, the binding dated 1264 AH (1847 - 1848 AD)

Arabic manuscript on paper, 362ff. plus five fly-leaves, each folio with 13ll. of black ink *naskh* script, the opening bifolio with schematic geometric illumination, featuring black diacritic marks, gold circular verse markers, red intonation marks and marginal marks, catchwords, set within blue, black, and gold rules, in a deep red lacquered and tooled calf binding laid over verdigris shagreen panels, the discoloured cusped cartouches on the front of the binding embossed '*Mullah Abdul Hakim 1264*'; the inner covers also embossed, repeating the same design of the cartouches on the outside and marked '*Sahaf Qalandar ibn Mullah Abdul Hakim*', the text panel 13.5cm x 7cm, the folio 20.5cm x 12.8cm.
£500-700

423

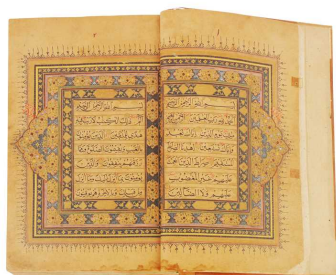


AN INDIAN QUR'AN Possibly Sindh, Punjab, Northern India, dated 1288 AH (1871 AD) AN INDIAN QUR'AN

Possibly Sindh, Punjab, Northern India, dated 1288 AH (1871 AD)

Arabic manuscript on paper, 428ff. plus two fly-leaves, 13ll. of black ink *naskh* script to the page, the opening bifolio plain and deprived of illumination, chapter headings in red ink, diacritic marks in black, intonation marks in red, gold circular verse markers, *juz* fraction markers of clusters of seven small gold circles, marginal notes in red, catchwords, set within blue, red, and gold rules, the colophon dated 1288, with marbled endpapers, in deep red tooled calf binding over verdigris shagreen panels, the text panel 14.5cm x 7cm, the folio 21cm x 13.3cm.
£400-600

424



AN INDIAN QUR'AN Northern India, late 19th century AN INDIAN QUR'AN Northern India, late 19th century Arabic manuscript on paper, 410ff. plus seven fly-leaves, 12ll. of black ink *naskh* script to the page, with gold and black circular verse markers, sura headings in red *thuluth* script reserved against bright yellow cloud-bands, the margins with annotations in red *naskh* script, and embellished with gold and polychrome illuminated medallions, catchwords, the opening and final bifolios with gold and polychrome illuminated borders, three illuminated bifolios, set within concentric yellow, gold, red, and blue rules, in brown morocco binding, the text panel 22.3cm x 11.7cm, the folio 33cm x 21.5cm.

Provenance: Christie's South Kensington, 26 April 2013, lot 617.
£800-1,200

425



TWENTY-FIVE BRASS DECORATIVE MOULDS FOR TALISMANS WITH HINDU DEITIES Northern and Eastern India, 19th and early 20th centuries TWENTY-FIVE BRASS DECORATIVE MOULDS FOR TALISMANS WITH HINDU DEITIES

Northern and Eastern India, 19th and early 20th centuries

Each of different size and shape, used to create decorative appliques and repoussé figurines for talismanic plaques, comprising four small moulds with Hanuman, the Monkey God, the largest 3.4cm x 2.5cm; three square moulds with Nandi, Shiva's bull, the largest 2.7cm x 3cm; two moulds with a large deity's face, 4.5cm x 3.2cm; a Buddhist plaque with two aniconic symbols of the Buddha (footprints and parasol), 3.7cm x 3.4cm; and the remaining featuring different figures, some standing and some cross-legged, most likely portraying regional variations of the Goddesses Durga and Kali, and Lord Shiva, often holding a sword and a *trisula* (trident), the largest 6.5cm x 5cm.

£600-800

426

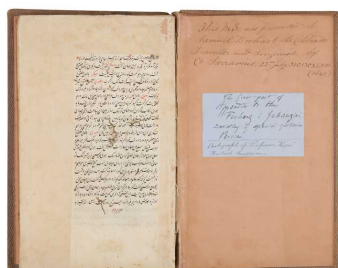


NINETEEN BRASS DECORATIVE MOULDS FOR TOOLING LEATHER COVERS Kashmir and Northern India, 19th century NINETEEN BRASS DECORATIVE MOULDS FOR TOOLING LEATHER COVERS

Kashmir and Northern India, 19th century Each of different size and shape, often used to embellish leather goods such as manuscript covers or to create decorative appliques, comprising four small moulds with fish motif, three with a beaded band, another with a winged fish, the largest 4cm x 2.5cm; two rectangular moulds with a pair of birds flanking a foliate stem, the largest 2.5cm x 2.8cm; seven moulds with floral motifs like roses, lotuses, and foliage, the largest 4cm x 3.5cm; and six moulds with geometric patterns, fretworks bands, beading and stylised arabesque design, the largest 4cm x 4cm.

£400-600

427



A PARTIAL APPENDIX TO THE FARHANG-I JAHANGIRI PERSIAN DICTIONARY Northern India, 19th century A PARTIAL APPENDIX TO THE *FARHANG-I JAHANGIRI* PERSIAN DICTIONARY

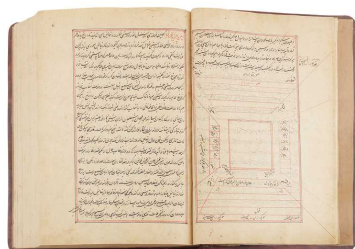
Northern India, 19th century

Persian manuscript on paper, 50ff. plus two brown endpapers, the first annotated with English provenance information in 19th-century handwriting, 23ll. of black and red *nasta'liq* script to the page, with catchwords, in a later cotton binding on board, the folio 26.5cm x 15.5cm.

The Persian dictionary composed by Anjavi Shirazi and dedicated to the Mughal emperor Jahangir (r. 1605 - 1627) in 1622 is a much-liked text for furnishing the meanings with poetic examples, turning it into an unwitting anthology of Persian poetry.

£300-500

428



AN OFFICIAL INDIAN ADMINISTRATIVE LEDGER AND RECORD BOOK India, 19th century AN OFFICIAL INDIAN ADMINISTRATIVE LEDGER AND RECORD BOOK

India, 19th century

Persian manuscript on paper, 489ff. plus five fly-leaves, 18ll. of black ink free-flowing *nasta'liq* script to the page, significant words marked in red, containing an encyclopedic overview of the North Indian world and its administration, many charts in red and black ink, with catchwords, set within blue and red rules, in a brown blind-tooled calf binding, the text panel 24cm x 14cm, the folio 30cm x 20cm.

The present lot is a remarkable example of Imperial Mughal administrative thoroughness: the near-obsessive lists and charts highlight the degree of control and the importance of the figure of the *munshi* bureaucrat. This manuscript includes many spreadsheets, lists, and accounts pertaining to the organisation of the Mughal Empire. It contains information from the price of *paan* to the number of onions utilised in various districts such as Delhi, Lahore, Kandahar, Kabul, and Sialkot. Encompassing geographical entities, descriptions of their geography, climate, and the numbers of heads of cattle, elephants, and horses, the impression of a well-run system is clearly established.

It also encompasses subjects as varied as metallurgy; mining; purification of silver; the weighing of precious stones by submerging them in water; military encampment plans; flowers; food; grains and pulses; recipes and food prices; glossary of Indian fruits, textiles, and animals; accounts of rituals and hunts; instructions for board games including chess and backgammon (charts blank); lists of authors and grandees, and philosophers; discussions on poetry and history; distances of cities from the equator, and discourses on directions; and lastly, various calendars including the *Elahi*. The knowledge herein contained emphasises the thoroughness of the all-powerful Mughal administration. Seemingly an accurate record, the book appears devoid of court sycophancies, and a truly insightful window onto the vast machinery of the state.

£1,000-1,500

429



A SAFINA PRAYER BOOK Qajar Iran, 19th century A *SAFINA* PRAYER BOOK Qajar Iran, 19th century Arabic and Persian manuscript on paper, 101ff., each folio with 8ll. of black ink *naskh* script, most folios with interlinear Persian translation in red *nasta'liq* script, chapter headings in burnished gold, prayer titles in red *nasta'liq*, with black diacritic marks and catchwords, set within gold and black rules, in a soft reddish brown morocco binding, the text panel 8.2cm x 4cm, the folio 11.7cm x 6.3cm.

Opening with the popular Quranic sura *Yasin* (36, *juz'* 22) and ending with the Kumail prayer attributed to Imam 'Ali, the present manuscript is a reflection of universal human desires and fears. In fact, the knowledge herein contained touchingly tackles all sorts of human challenges from improvement to one's standard of living, increase in faith, victory over enemies, avoidance of epilepsy, neutralisation of poisons, cure for toothache, relief from bladder stones, protection from the plague and cholera, to comfort against depression, and many ills in between.
£200-300

430



TWO LOOSE QUR'AN FOLIOS Possibly Iran, 14th - 15th century TWO LOOSE QUR'AN FOLIOS

Possibly Iran, 14th - 15th century Sura *al-Maeda* (5), v. 17 to sura *al-An'am* (6), v. 16, 15ll. of black ink *thuluth* calligraphy on wove paper, diacritic marks in black, gold rosette verse markers with red and blue highlights, sura heading in gold, marginal markers in gold, blue, and red, catchword, the folio 35cm x 29cm; and another folio, similar, sura *al-Saad* (38), v. 78 to sura *az-Zumar* (39), v. 6, 13ll. of black ink *thuluth* calligraphy, with analogous diacritics, vocalisations, and verse markers, the sura heading in gold, the folio 39.2cm x 28.2cm.
£300-500

431



QUR'AN JUZ 6, 17, 22 Possibly Tabriz or Shiraz, Iran, 15th - 16th century QUR'AN *JUZ* 6, 17, 22 Possibly Tabriz or Shiraz, Iran, 15th - 16th century Arabic manuscript on paper, *Juz* 6 (from 4:148 to 5:81) with 30ff. plus four fly-leaves including puce inner covers, each folio with 7ll. of black *naskh* script, with circular gold *aya* markings, with red diacritic marks, within blue and gold rules, catchwords, chapter headings blank, in blind-tooled brown morocco flapped binding; *Juz* 17 (21 and 22) with 23ff. plus 5 fly-leaves, chapter headings in gold, no lettering; and *Juz* 22 (33 to 36:27) with 27ff. plus 4 fly-leaves, chapter headings in burnished gold and white lettering, in lighter binding, each text panel ca. 18cm x 11cm, each folio ca. 29.3cm x 19cm. For two complete Qur'ans executed in a similar *khatt* with analogous golden sura headings, both attributed to 15th - 16th-century Iran, please see J. Michael Rogers, *The Arts of Islam: Masterpieces from the Khalili Collection*, 2010, QUR 4 (p.147) and QUR 251 (p. 213).
£2,000-3,000

432



SECTIONS FROM AN IRANIAN QUR'AN
Possibly Qazvin, Qajar Iran, dated 1282 AH
(1865 AD) SECTIONS FROM AN IRANIAN
QUR'AN INCLUDING PARTS OF THE FIRST
QUARTER OF *JUZ'* 25

Possibly Qazvin, Qajar Iran, dated 1282 AH
(1865 AD)

Sura *Fussilat* (41), vv. 48-50, paginated
adjacent to sura *Al-Hajj* (22), *juz'* 17, vv. 41-78,
Arabic and Persian manuscript on paper, 9ff.
plus two fly-leaves, 7ll. of crisp black ink *naskh*
script to the page, with interlinear Persian
translations in red ink *nasta'liq* script in a fine
kitabati pen, the first folios with pre-reading
prayers, endowment notes, and the date
contained in elongated lobed cartouches, the
final folio similarly arranged with post-reading
prayers, the chapter heading in gold and
polychromes reserved on cobalt blue
cartouches, the text within gold cloud-bands,
diacritic marks in black, verse markers in gold,
red, and green, with catchwords, within blue,
gold, green, and red rules, in a red blind-tooled
morocco binding within double borders and with
marbled endpapers, featuring an ex. libris label
J. Timmers: fortiter et suaviter, the text panel
14.5cm x 8cm, the folio 22.2cm x 14.7cm.

£400-600

433



A QAJAR MINIATURE QUR'AN Qajar Iran, 19th
century A QAJAR MINIATURE QUR'AN
Qajar Iran, 19th century

Arabic manuscript on paper, 204ff. plus two fly-
leaves, each folio with 14ll. of black ink *naskh*
script, the opening bifolio and colophon finely
illuminated in polychrome and gold, the text
reserved in double gold rules, diacritic marks in
black, intonation marks in red, small gold
circular verse markers, marginal markers in gold
lobed cartouches within orange outlines, chapter
headings in white ink on burnished gold
cartouches, catchwords, set within gold, black,
and red rules, in a painted lacquered binding,
each side painted with a pair of herons beneath
an oversized flowering rosebush and a butterfly
on buff ground, with brown calf spine, the
colophon inscribed Muhammad Amin Gilani
Eshkevari, the text panel 11.6cm x 5.5cm, the
folio 15.7cm x 9.4cm.

£600-800

434



AN ILLUSTRATED *TARIKH-I DELGOSHAY-I*
SHAMSHIR KHANI Possibly Lahore or Kashmir,
Northern India, 19th century AN ILLUSTRATED
TARIKH-I DELGOSHAY-I SHAMSHIR KHANI,
THE ABRIDGED PROSE VERSION OF
FIRDOWSI'S *SHAHNAMA* BY TAVAKOL BEG
BIN TULAK BEG HOSSEINI

Possibly Lahore or Kashmir, Northern India,
19th century

Persian manuscript on paper, 178ff., 17ll. of
black ink *nasta'liq* script to the page, the
opening folio with an illuminated polychrome
headpiece, presenting a slavish copy of the
original text including the date 1063 AH (1652 -
1653 AH) and the inscription 'the 26th year of
Shah Jahan's reign', comprising 24 naive
illustrations painted in opaque pigments and
white wash, the chapter titles and further textual
markings in red ink, with catchwords and
marginal notes in black, set within blue, red, and
gold rules, in a contemporary tooled red calf
binding, the text panel 22cm x 10.5cm, the folio
29cm x 17cm.

£300-500

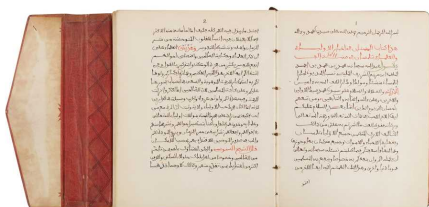
435



AN ARABIC SYNTAX AND GRAMMAR HANDBOOK BY MUHAMMAD JAMAL UD-DIN IBN MALEK (D. 1274 AD) Post-Safavid Iran, dated 1138 AH (1725 - 1726 AD) AN ARABIC SYNTAX AND GRAMMAR HANDBOOK BY MUHAMMAD JAMAL UD-DIN IBN MALEK (D. 1274 AD) Post-Safavid Iran, dated 1138 AH (1725 - 1726 AD) Arabic manuscript on paper, 68ff. plus two fly-leaves, each folio with 16ll. of black ink *naskh* script, the first section (pp. 1 - 67) introducing a book of Arabic syntax in prose '*Mukhtasar fi 'elm an-Nahw*', chapter numbers in red, followed by a second section (pp. 68 - 136) featuring an *Alfiyah* (a 'one thousand line poem to ease the learning of an academic subject) on rules of Arabic grammar, catchwords, within black and gold rules, the colophon signed Muhammad Hossein ibn Abdullah al-Khorasani, inscribed with the date 1138 AH (1725 - 26 AD), in soft board binding, polychrome brocade ribbon to the sides, a fragment from an imperial purple ribbon woven with a polychrome crown to the spine top, the text panel 13.3cm x 7.3cm, the folio 18cm x 11.2cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1343.
£800-1,200

436



A NORTH AFRICAN COMMEMORATIVE MANUSCRIPT BY MUHAMMAD AL-TLEMCENI Possibly Algeria, Northern Africa, dated 25 Rabi' ul-Awwal 1310 AH (16 October 1892 AD), signed Abdullah A NORTH AFRICAN COMMEMORATIVE MANUSCRIPT IN REMEMBRANCE OF SAINTS AND SCHOLARS BY MUHAMMAD AL-TLEMCENI Possibly Algeria, Northern Africa, dated 25 Rabi' ul-Awwal 1310 AH (16 October 1892 AD), signed Abdullah
Al-Bustan fi Zikr ul-Ulia wa al-Ulema bi Tlemcen 1011 AH, Arabic manuscript on paper, 201ff. plus 7 fly-leaves, 17ll. of black ink *maghribi* script to the page, significant words marked in red, some other words and phrases in blue and green, with catchwords, the colophon inscribed Abdullah and dated Saturday 25 Rabi' ul-Awwal 1310 AH (16 October 1892 AD), in a flapped blind-tooled tan red calf binding, the folio 16.5cm x 13.2cm.
£400-600

437



AN OTTOMAN FIRMAN Ottoman Turkey, dated 1294 AH (1877 AD) AN OTTOMAN FIRMAN Ottoman Turkey, dated 1294 AH (1877 AD) Turkish manuscript on paper, the document with ten alternating red and silver-sparkling black lines in *diwani* script, beneath a gold *tughra* of Sultan Abdul Hamid II (r. 1876-1909), and an official signature, the upward movement of the lines to the left providing space for a stamp in black *thuluth* and another flourishing signature to the lower left, the reverse with two signatures, a circular stamp in black ink, and a hand-written number '411' in red, 80cm x 27.5cm.
£400-600

Note that charges apply, see website for details

438



AN OTTOMAN CALLIGRAPHIC PANEL
Ottoman Turkey, 19th century AN OTTOMAN
CALLIGRAPHIC PANEL
Ottoman Turkey, 19th century
Arabic calligraphy on cream paper, the eight
lines of black *thuluth* script in four joined strips,
discussing the rules of Arabic calligraphy and
praising the Prophet, the text attributed to Ibn
Muqlah, the Abbasid Vizier of Persian origin
living in 10th-century Baghdad, notable
calligrapher credited with the invention of the
thuluth and *mansub* scripts, mounted, glazed
and framed, 59cm x 22cm including the frame.
£300-500

439



440

AN OFFICIAL NORTH AFRICAN DOCUMENT
Possibly Morocco, North-Western Africa, dated
1290 AH (1873 - 1874 AD) AN OFFICIAL
NORTH AFRICAN DOCUMENT
Possibly Morocco, North-Western Africa, dated
1290 AH (1873 - 1874 AD)
Arabic manuscript on paper, 33ll. of *maghribi*
script in sepia ink, the *bismillah* and the final
prayers in bold pseudo-*thuluth* script, significant
words marked in red, gold, and green, sentence
markers as gold roundels with red and green
highlights, set within a strapwork band and
polychrome rules, dated 1290 AH (1873 - 74
AD), witnessed, annotated, and stamped three
times, marginal note to the lower outer border,
accompanied by a folded paper folio bearing an
elaborate stamp in sepia ink, mounted, glazed
and framed, the text panel 52cm x 28.5cm, the
document 68.5cm x 35cm, the lower folio 14cm
x 37cm, 102cm x 54cm including the frame.
£3,000-5,000



A MAGHRIBI QUR'AN Morocco or Tunisia,
Northern Africa, 19th century A MAGHRIBI
QUR'AN
Morocco or Tunisia, Northern Africa, 19th
century
Arabic manuscript on paper, 310ff. plus 2 fly-
leaves, 12ll. of black ink *maghribi* script to the
page, diacritic marks and chapter headings in
red, important words and passages in green,
small marginal markers in polychromes,
deprived of further illuminations, set within
double red rules, in a flapped tooled red
morocco binding, the text panel 10cm x 7.5cm,
the folio 12cm x 11cm.
£300-500

441



A MAGHRIBI MANUSCRIPT OF AL JAZULI'S DALA'IL AL-KHAYRAT Morocco, North Africa, 19th century A MAGHRIBI MANUSCRIPT OF AL JAZULI'S DALA'IL AL-KHAYRAT Morocco, North Africa, 19th century Arabic manuscript on paper, 229ff. plus one fly leaf, 7ll. of *maghribi* script to the page in sepia ink, chapter headings in elaborate illuminated cartouches painted in red, gold, and blue, important words in polychrome pigments as well, featuring two illuminated and polychrome-painted illustrations of the Prophet's cenotaph and *minbar* in the *Masjid-Nabawi* in Medina, with catchwords, set within double red rules, in a modern brown calf binding, the text panel 7.5cm x 7cm, the page 10.2cm x 10.5cm.
£400-600

442



AN HISPANO-MOESQUE COPPER LUSTRE-PAINTED CHARGER WITH HARE DESIGN Post-Nasrid Spain, 17th century AN HISPANO-MOESQUE COPPER LUSTRE-PAINTED CHARGER WITH HARE DESIGN Post-Nasrid Spain, 17th century Of shallow rounded shape, resting on a circular concave base, with a rounded boss in the centre, short curved cavetto, and a wide splayed rim with sloping edges, painted with brown copper lustre pigment on a white tin slip, the centre of the charger decorated with a hopping hare surrounded by stylised vegetal and floral sprays, two concentric lines towards the rim, the exterior plain, 36cm diam.
£1,000-1,200

443



A MONUMENTAL HISPANO-MOESQUE POLYCHROME-PAINTED POTTERY 'ALHAMBRA' VASE Spain, late 19th - 20th century A MONUMENTAL HISPANO-MOESQUE POLYCHROME-PAINTED POTTERY 'ALHAMBRA' VASE Spain, late 19th - 20th century Of tall, human-sized baluster shape, resting on a slender circular base, rising to broad, sloping shoulders and a tall, conical neck with everted rim, with a pair of flattened, curved handles on the sides, the red earthenware body covered in a thick white slip and plaster painted in polychromes and gold, the lower half of the body decorated with a band of cusped arabesque medallions interspersed amidst split palmette trellis and foliage, the upper part of the body with lobed arches in-filled with stylised *thuluth* inscriptions, further epigraphic bands surrounding the handles and neck's base, most inscriptions resembling a stylised version of the Arabic Nasrid motto, *la ghalib illa allah* ('There is no Conqueror but God'), alternating vertical fretwork and vegetal bands on the neck, approx. 146.5cm high.
£600-800

444



A LARGE GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF THE MIHRAB IN THE CORDOBA MEZQUITA Andalusia, Spain, late 19th century A LARGE GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF THE MIHRAB IN THE CORDOBA MEZQUITA Andalusia, Spain, late 19th century

Note that charges apply, see website for details

Of large rectangular shape, moulded, carved, gilt, and polychrome-painted, the relief replicating a romanticised version of the *mihrab* facade in the Great Mosque of Cordoba (*Mezquita*), constructed on the orders of Abd al-Rahman I in 785 during the period of the Umayyad Caliphate in al-Andalus, the architecture characterised by typical polylobed and horseshoe arches, dense foliate arabesque patterns, *muqarnas* ceilings, stellar and geometric designs, strapwork bands, and several epigraphic friezes in a variety of calligraphic scripts including knotted Kufic and *thuluth*, some repeating the Nasrid motto *Wa La Ghaliba Illa-Allah* (there is no Conqueror but Allah), set in a black wooden frame, the plaster relief 58cm x 33cm, 78cm x 53.5cm including the frame.

Unlike the reliefs of the Alhambra Palace made by Rafael Contreras and his followers, panels of the Cordoba Mezquita are quite unusual and rare. Contreras was appointed by Queen Isabella II in 1847 as Head Restorer (*adornista*) of the Alhambra with the aim to carry out a major restoration to the Nasrid palatial complex. Shortly after the start of the project, Contreras and his team began to produce reduced-scale models of the Moorish facades of the Palace as well as of the most important Islamic buildings in Spain, including the Mezquita of Cordoba.

At first sight, his models appear to be faithful reproductions of the originals. However, after a careful look, it becomes clear that the models were clearly based on and mirroring Contreras' restored panels, with wall decorations in an unblemished state to create a more complete vision of the palace. Thus, these architectural models are not exact copies of the original monuments, but rather the ideal archetype of the Orientalist Alhambra, so popular among European visitors and a romanticised attempt to boast Spain's glorious past (Asun González Pérez (2017), *Reconstructing the Alhambra: Rafael Contreras and Architectural Models of the Alhambra in the Nineteenth Century*, *Art in Translation*, 9:1, 29-49, DOI: 10.1080/17561310.2017.1297041, <http://dx.doi.org/10.1080/17561310.2017.1297041>, last accessed 30 January 2023).

A number of similar panels have successfully been sold at auction through the years. For further reference, please see Christie's South

Kensington 24 April 2012, lot 102; and 2 October 2012, lot 56; see also Sotheby's Paris, *Pierre Berge: from One Home to Another*, 30 - 31 October 2018, lot 772.
£1,200-1,600

445



A GOLD-DAMASCENED TOLEDO PLATE AND CASKET Toledo, Spain, late 19th and 20th century A GOLD-DAMASCENED TOLEDO PLATE AND CASKET

Toledo, Spain, late 19th and 20th century
Comprising a rounded plate, with typical bulbous feet, the quadripartite decoration of the interior featuring intricate gold-damascened geometric decoration in the forms of six-pointed and eight-pointed star motifs (*khatim-suleyman*), scrolling vegetal volutes, and arabesque designs, the exterior plain, 19.5cm diam.; and a similarly decorated casket, further embellished with griffins and dragons set against dense vegetal meanders on the lid and lateral panels, 6.5cm x 10.5cm x 5cm.

£700-900

446



λ A SMALL HISPANO-MOESQUE MUDEJAR IVORY AND BONE-INLAID WALNUT CHEST Barcelona, Post-Nasrid Spain, 16th - 17th century λ A SMALL HISPANO-MOESQUE MUDEJAR IVORY AND BONE-INLAID WALNUT CHEST

Barcelona, Post-Nasrid Spain, 16th - 17th century

Of typical rectangular shape, resting on rectangular wooden lintels raising the body from the ground, the sides, and both the interior and exterior of the lid clad in fine ivory and bone

marquetry work (*taracea*), the decoration on the exterior of the lid consisting of a large central roundel flanked by four smaller roundels, all filled with interlacing geometric and stellar patterns, mostly in the form of six and twelve-pointed stars, diamond-shaped and scalloped friezes running around the edges, the sides with rectangular panels featuring a variety of designs including star-filled chequered boards, hexagonal star medallions within scrolling meanders, and five interlocking strapwork roundels with kaleidoscopic starbursts, the fretwork friezes on the corners inlaid with bone and coloured wood creating a two-tone effect, the interior of the lid mirroring the exterior but more ornate, featuring diamond-shaped infinite knot medallions and a very large sun-like crown with lobed petals surrounding the central roundel with chequered ground, the inner walls lined in worn red velvet, 23cm x 50cm x 29cm.

A larger ivory-inlaid walnut chest attributed to the work of carpenters from 16th-century Barcelona 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 matches in style and variety of the present lot, suggesting a similar site of manufacture and dating. The ubiquitous presence of stellar patterns draws comparisons with ivory and bone-inlaid pieces of furniture produced in Granada and the Southern Provinces of Spain. However, in Andalusia, the main motif in marquetry works like this would have been the eight-pointed star (*taracea granadina*), which entered the architectural repertoire of Nasrid buildings like the Mezquita and Madina Azahara from pre-Islamic mosaics (Maria Paz Aguilo Alonso, *El Mueble en Espana: Siglos XVI - XVII*, 1993, p. 164). In our chest, only the frontal panel showcases a gridwork of eight-pointed stars; all the rest of the decoration is dominated by six and twelve-pointed stars and starbursts, indicating perhaps a local reinterpretation of the Grenadine design.

Analogous chests have successfully sold at auction in the London market before, please see Christie's London, 6 October 2011, lot 167; Christie's South Kensington, 11 April 2014, lot 138; and more recently, our Rooms, 22 April 2020, lot 103.

This item may require Export or CITES licences

Note that charges apply, see website for details

447

in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.
£2,000-3,000



λ A MOTHER-OF-PEARL, TORTOISESHELL, EBONY, AND BONE-INLAID OCCASIONAL TABLE Ottoman Turkey, 18th - 19th century λ A MOTHER-OF-PEARL, TORTOISESHELL, EBONY, AND BONE-INLAID OCCASIONAL TABLE

Ottoman Turkey, 18th - 19th century
Of decagonal shape, resting on bracket feet, finely inlaid with mother-of-pearl, tortoiseshell, bone, ebony and stained wood, the top showcasing a central hexagonal medallion with a foliate bouquet of three rosette stems, reserved against a three-tone marquetry ground inlaid with six-pointed stars, and black and red hexagons, the rim decorated with a double chevron frieze in-filled with triangles, the sides with chequerboard panels and arched rectangular openings, bone-inlaid slanted lines on the crest of the legs, with an old Sotheby's inventory tag with the consignment number, stamped 10 August 2010, 67.5cm x 58cm at widest points.

This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.
£1,000-1,500

448



λ A LARGE MOTHER-OF-PEARL, TORTOISESHELL AND BONE-INLAID OCCASIONAL TABLE Ottoman Turkey, late 18th - 19th century λ A LARGE MOTHER-OF-PEARL, TORTOISESHELL AND BONE-INLAID OCCASIONAL TABLE

Ottoman Turkey, late 18th - 19th century
Of decagonal shape, resting on bracket feet, finely inlaid with mother-of-pearl, tortoiseshell, bone and stained wood, the top showcasing a central sunburst medallion with a rosette encircled by a stellar crown with twenty points reserved against a chequered ground, the rim decorated with a chevron fretwork frieze in-filled with triangles, the sides with further chequerboard panels and arched rectangular openings framed by chevron design, bone-inlaid slanted lines on the crest of the legs, one side with a lockable drawer and key, 68cm x 63cm at widest points.

The twin to our Ottoman table decorated with a central mother-of-pearl and tortoiseshell-inlaid rosette medallion and starburst at the top successfully sold at Sotheby's London, 27 October 2021, lot 238 for £10,710 GBP (incl. BP).

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£4,000-6,000

449



AN OTTOMAN WHITE AND GOLD-PAINTED WOODEN CRADLE Ottoman Turkey, 18th - early 19th century AN OTTOMAN WHITE AND GOLD-PAINTED WOODEN CRADLE Ottoman Turkey, 18th - early 19th century
Of typical elongated cylindrical shape, resting on two wide rocking chair feet, painted in white and gold, the panels at either ends carved in relief with Western Neo-Classical motifs including a thick bunch of acanthus leaves on the base, and a crown of roses and laurel leaves against a radiating solar motif at the top, further vegetal festoons and foliate sprays on the outer borders and sides, both ends joined at the top by a tubular post decorated with foliage and flowers, the base replaced, 62cm x 103cm x 70.5cm.

For similar examples offered at auctions in London in recent years, please see Sotheby's London, 1 April 2009, lot 185; and Bonhams London, 24 April 2018, lot 211.

£1,500-2,000

450



λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN CRADLE Ottoman Turkey, 18th - early 19th century λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN CRADLE

Ottoman Turkey, 18th - early 19th century
Of typical elongated cylindrical shape, resting on four rocking chair feet, the arched openwork panels at either ends and the sides decorated with mother-of-pearl and tortoiseshell marquetry chequered and geometric designs, the outer borders embellished with bone-inlaid zig-zag fretwork bands, both ends joined at the top by a plain wooden post, 55cm x 100cm x 61cm.

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

£1,000-1,500

451



λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN DOWRY CASKET Ottoman Turkey, 18th century λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN DOWRY CASKET

Ottoman Turkey, 18th century

Of typical rectangular shape, resting on four bracket feet, the top with a hinged lid with sloping borders, the exterior of the wooden body clad in mother-of-pearl, tortoiseshell, and bone marquetry in the form of vegetal sprays, and chequered and geometric designs, the edges and corners enhanced with two-tone zig-zag fretwork bands, around the legs a narrow line inlaid in bone, the interior re-lined with faded red linen cloth and metallic passementerie, possibly once lined in velvet now missing, presenting a rectangular lidded box on the right and a modern mirror plate flanked by polychrome cut-out flower bouquets on the reverse of the lid, 23cm x 33cm x 21cm.

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

£2,000-3,000

452



λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN SCRIBE'S TABLE Ottoman Turkey, 17th - 18th century λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, AND BONE-INLAID WOODEN SCRIBE'S TABLE

Ottoman Turkey, 17th - 18th century

Of typical rectangular shape, resting on four bracket feet, the front with a fitted, narrow drawer, the wooden body clad in mother-of-pearl, tortoiseshell, bone, and metal marquetry in the form of stellar and interlacing geometric designs encased within strapwork and zig-zag fretwork bands, the top lined in a tooled brown morocco leather inset with an outer border of foliate motifs, 32.5cm x 63cm x 31.5 cm.

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

In the collection of the British Museum, there is an analogous 17th-century Ottoman scribe's desk (acc. no. 1991,0717.2), which was originally purchased at auction (Sotheby's London, 25 April 1991, lot 1001). Another similar example is the one sold at Christie's London, 21 June 2000, lot 87, for a record-breaking price of £31,725 GBP (incl. BP).

£3,000-5,000

453



λ A MOTHER-OF-PEARL AND GLASS-INLAID LACQUERED LIDDED BETEL BOX Thailand, South East Asia, 19th century λ A MOTHER-OF-PEARL AND GLASS-INLAID LACQUERED LIDDED BETEL BOX

Thailand, South East Asia, 19th century
Of typical cylindrical shape, resting on a plain circular base, lacquered in black on the exterior and base, and in bright red on the interior, the body inlaid with micromosaic veneering of mother-of-pearl and glass tesserae arranged in overlapping horizontal bands featuring alternating panels of aviary motifs and hexagonal gridwork, framed within double friezes of mother-of-pearl-inlaid stylised palmettes, the lid similar in decorative style but with concentric instead of horizontal bands, 15cm diam. and 8.2cm high.

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 licenses before shipping.

£300-500

454



A DIAMOND-SET PARCEL-GILT MAKARA HAIRPIN Malay Archipelago, South East Asia, late 19th century A DIAMOND-SET PARCEL-GILT *MAKARA* HAIRPIN

Malay Archipelago, South East Asia, late 19th century

Of typical shape, with a tapering, pointy shaft, the head worked in the shape of a *makara* or snake (*naga*), the crest encrusted with small rose-cut diamonds, 12.5cm long.

£200-300

455



A GOLD-INSET SILVER PANDAN SET Possibly Sumatra or Mindanao, South East Asia, circa 1920s - 1940s A GOLD-INSET SILVER *PANDAN* SET

Possibly Sumatra or Mindanao, South East Asia, circa 1920s - 1940s

Of typical elongated oval shape, resting on a flat, plain base, surmounted by a convex, hinged lid, the exterior decorated with alternating rectangular and square cartouches filled with lush foliate scrolls, floral designs, and vegetal sprays, the floral elements often heightened with gold plating, the interior comprising three smaller lidded silver *pandan* boxes, one of crescent shape, another rectangular, and the last one circular, 6.7cm x 15cm x 7.2cm, 377gr. **£400-600**

456



A BURMESE REPOUSSÉ SILVER BOWL WITH FIGURAL DECORATION Lower Burma, late 19th - early 20th century A BURMESE REPOUSSÉ SILVER BOWL WITH FIGURAL DECORATION

Lower Burma, late 19th - early 20th century
Of compressed circular shape, resting on a flattened base, the body with a continuous frieze of embossed decoration featuring various scenes including a cart drawn by two oxen, seated figures before an archway, a warrior upon horseback beside a battle scene between two warriors atop of two caparisoned elephants as well as other groups of figures, all against a ring punched ground with vegetal scrolls under archways reserved with chased trellis below a band of trailing foliage, the lower section with a band of stylised acanthus leaves, the base with a flat chased encircled bird atop of a tree with ring punches scrolls., 22.5cm diam. and 14.9cm high, 908gr.

£1,000-1,500

457



A BURMESE REPOUSSÉ SILVER BOWL Mandalay, Burma, late 19th century A BURMESE REPOUSSÉ SILVER BOWL Mandalay, Burma, late 19th century
Of compressed circular form, the embossed decoration on the body presenting a continuous frieze of various scenes including a mythical creature with the wings of an eagle, the body of a lion, and the head of an elephant, also known as the *Hatsadiling*, a group of seated figures before an archway, one sitting upon a *dias* while another playing a *saung*, flanked by further figures including another holding a *saung*, all before a brick wall, a caparisoned elephant being played to a man with a *saung*, and a group of figures kneeling before a figure with a sword, flanked by a mother with a swaddled baby perched in a tree, all within shaped architraves interspersed with scrolling foliage, reserved with flat-chased 'wallpaper' decoration of foliage, all below a chased border of vegetal scrolls, the lower section with stylised acanthus leaves, and the underside with a flat chased encircled peacock in display, 24.5cm diam, 15.2cm high, 1190 gr.

£1,000-1,500

458



λ A MOTHER-OF-PEARL, STAINED WOOD, AND BONE-INLAID OCCASIONAL TABLE
 Syria, 20th century λ A MOTHER-OF-PEARL, STAINED WOOD, AND BONE-INLAID OCCASIONAL TABLE

Syria, 20th century

Of octagonal shape, resting on slanted bracket feet, finely inlaid with mother-of-pearl, ebony, stained wood, and bone, the top decorated with a central geometric starburst radiating from an eight-pointed star, the negative spaces in-filled with intricate arabesque patterns and vegetal scrolls, surrounded by an Arabic calligraphic band of foliated Kufic script reserved against a black ground, strapwork and stellar geometric patterns embellishing the rim, the sides with rectangular panels of interlacing geometric motifs irradiating from a central six-pointed star, and arched rectangular openings with scrolling vegetal meanders in the spandrels and a geometric fretwork band around the borders, bone-inlaid chevron patterns on the crest of the legs, 69cm x 56.5cm at widest points.

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

£300-500

459



A STAINED WOOD AND BONE-INLAID MASHRABIYA SETTEE Possibly Syria or Egypt, mid to late 20th century A STAINED WOOD AND BONE-INLAID MASHRABIYA SETTEE

Possibly Syria or Egypt, mid to late 20th century

Of elongated rectangular shape, resting on four compressed globular feet, with an arched openwork *mashrabiya*-style backrest and lateral leg panels, the armrests, backrest, and legs decorated with typical Middle Eastern marquetry work featuring a variety of stained wood and bone-inlaid patterns including six and eight-pointed star roundels, radiating diamond-shaped cartouches, chevrons, strapwork friezes, and further conventional geometric designs, lined in a cream-coloured pseudo-suede fabric, 101cm x 145cm x 60cm.

£400-600

460



A STAINED WOOD AND BONE-INLAID MASHRABIYA LOW CHAIR Possibly Syria or Egypt, mid to late 20th century A STAINED WOOD AND BONE-INLAID MASHRABIYA LOW CHAIR

Possibly Syria or Egypt, mid to late 20th century Of square shape with a rounded back, resting on four compressed globular feet, with an openwork *mashrabiya*-style backrest and lateral leg panels, the armrests and legs decorated with typical Middle Eastern marquetry work featuring a variety of stained wood and bone-inlaid patterns including six and eight-pointed star roundels, diamond-shaped cartouches, chevrons, strapwork friezes, and further conventional geometric designs, lined in a cream-coloured pseudo-suede fabric, 72cm x 69cm x 44cm.

£200-400

461



A PAIR OF SAFAVID-STYLE POTTERY VASES Possibly Samson manufacture, France, late 19th century **A PAIR OF SAFAVID-STYLE POTTERY VASES**

Possibly Samson manufacture, France, late 19th century

Each of slender pyriform shape, resting on a short straight circular foot, with a tall tapering neck, the white body painted in cobalt blue and turquoise, embellished with overglaze gilt decoration in the shape of cusped diamond-shaped cartouches in-filled with arabesques, vegetal scrolling bands, and lush leafy palmettes, alternating blue and white palmettes below the rim, the base unmarked, each 37cm high.

£800-1,200

462



463



A RUSSIAN 'GARDNER' PORCELAIN MAGENTA PART TEA-SERVICE Gardner manufacture, Moscow province, Russia made for the Iranian export market, late 19th century **A RUSSIAN 'GARDNER' PORCELAIN MAGENTA PART TEA-SERVICE**

Gardner manufacture, Moscow province, Russia made for the Iranian export market, late 19th century

Comprising a globular teapot without the lid, 10.3cm high; five egg-shaped cups, 7.5cm diam. and 4.3cm high; a large dish with scalloped rim, 24cm diam.; and fifteen small circular saucers with everted rim, approximately 12cm diam.; all painted with reserve panels of polychrome floral bouquets on a magenta ground, the rim and decorative roundels outlines in gold, each vessel stamped in red on the base with maker's mark in Russian and some vessels featuring the Persian name as well.

Provenance: Christie's South Kensington, 29 May 2012, lot 74.

An almost identical part tea-service by Gardner in blue was sold at Christie's South Kensington, 15 December 2010, lot 776.

£400-600

A LARGE MAMLUK-REVIVAL TINNED COPPER TRAY BY GIUSEPPE (YUSEF) PARVIS Egypt, dated 1317 AH (1899 - 1900 AD) A LARGE MAMLUK-REVIVAL TINNED COPPER TRAY BY GIUSEPPE (YUSEF) PARVIS

Egypt, dated 1317 AH (1899 - 1900 AD)
Of large circular shape, resting on a flat, plain base, rising to a flattened, everted rim, the interior finely engraved with typical Mamluk motifs including a central rosette medallion inscribed *Muhammad* against a dense vegetal scrolling ground, surrounded by an alternating band of strapwork and split palmette scrolls, and large epigraphic Arabic cartouches in pseudo-*thuluth* script against spiralling ground interspersed amidst flowering roundels with smaller inscriptions in *naskh* script reading the Arabic name of the maker *Yusef Parvis*, the date (*sanat*) 1317 AH and the location (*Mesr*, Egypt), all surrounded by an abundance of vegetal trellis and arabesque medallions, around the outer border and the rim more decorative cartouches repeating the same Mamluk-revival motifs, 62.5cm diam.

The *naskh* and *thuluth* inscriptions engraved on this tray appear to be repeating to the same epigraphic programme of the Mamluk *kursi* (Qur'an rest or table) belonging to Sultan al-Nasir Muhammad ibn Qalawun, currently in the Museum of Islamic Art in Cairo. An exact copy of this *kursi*, dating to 1880, is in the British Museum collection (inv. no. 1925,0407.1).
£800-1,200

464



A LARGE ENGRAVED COPPER BASIN
Possibly Egypt or Syria, 15th - 16th century A
LARGE ENGRAVED COPPER BASIN
Possibly Egypt or Syria, 15th - 16th century
Of deep rounded shape, on a plain base, with a straight circular rim, the body heavily engraved with a variety of Mamluk motifs including interlocking lobed cartouches filled with *thuluth* calligraphy against a cross-hatched ground, rosettes, Y-shaped roundels, bands of knotwork, arabesques, and intertwined vegetal meanders, 28.7cm diam. and 18.2cm high.

Provenance: Chiswick Auctions, UK, 25 October 2019, lot 136.

£300-500

465



A LARGE AND IMPRESSIVE MAMLUK-REVIVAL CEREMONIAL BRASS TRAY Cairo, Egypt, dated 1929 A LARGE AND IMPRESSIVE MAMLUK-REVIVAL CEREMONIAL BRASS TRAY

Cairo, Egypt, dated 1929
Of large circular shape, resting on a flat, plain base, rising to a flattened, everted rim, the interior finely engraved with typical Mamluk motifs including a central rosette medallion inscribed *Masha'allah*, surrounded by a wide epigraphic band in *thuluth* script interspersed amidst large roundels filled with the name of Allah and Muhammad against dense floral sprays with roses and stylised lotus flowers, all set against a vegetal scrolling ground, around the outer border and the rim more decorative cartouches with split palmette scrolls, aviary and vegetal motifs, strapwork, and roundels filled with hares, between the central medallion and epigraphic band a dedication to an official by the title of *Mudir al-Bariq* with four lines of *thultuh* script; the location of Cairo; and the date 1929, 74cm diam.

£600-800

466



A LARGE AND IMPRESSIVE BRASS TRAY WITH THE GENEALOGICAL TREE OF OTTOMAN EMINENCES (MASHAHIR) Possibly Syria or Iraq, circa 1870 A LARGE AND IMPRESSIVE BRASS TRAY WITH THE GENEALOGICAL TREE OF OTTOMAN EMINENCES (*MASHAHIR*)

Possibly Syria or Iraq, circa 1870

Of large circular shape with a narrow, flattened, everted rim, the interior densely engraved with the Genealogical Tree of the most influential Ottoman sultans, regional governors (known as *vally*), provincial officials, diplomatic attachés, and individuals in Islam and across the whole Turkish Empire, the decoration divided into two large concentric figural friezes with gourd-shaped, numbered medallions containing frontal bust portraits of the *Mashahir*, each one accompanied by an oval epigraphic cartouche with the identifying name of the sitter in Arabic *naskh* script against a ring-punched ground, all gravitating around a large central roundel with an equestrian portrait of the 32nd Sultan of the Ottoman Empire, Abdul Aziz (r. 1861 - 1876), greeting his military force standing next to his steed, the rim with stylised vegetal meanders, 74.5cm diam.

This tray is a very rare example of Ottoman *Mashahir* souvenir items, which became increasingly popular in Iran in the Qajar epoch, mostly interesting carpets and metal vessels, especially brass. Iranian models often included portraits of Qajar rulers side by side with the Ancient Kings of Persia and various eminent foreign rulers. However, the subjects on our tray are clearly associated with the Ottoman Empire, and the mention of so many provincial governors and influential individuals located outside mainland Turkey provides a piece of strong evidence for an attribution further west than Iran, potentially Syria or Iraq, where Ottoman traditions and Persian designs would converge and blend into the production of unusual and innovative artworks. The sequence of individuals on the tray is dictated by the degree of importance and political power of each sitter, a clue that does not immediately transpire given that the maker bestowed the title of 'Sultan' upon every subject. For a full list of sitters' names and identification, please contact the Department.

£1,000-1,500

467



A LARGE QURAYSHIA HASAWIA BRASS AND COPPER COFFEE POT (DALLAH) Hofuf Al-Ahsa, Saudi Arabia, early 20th century A LARGE QURAYSHIA HASAWIA BRASS AND COPPER COFFEE POT (DALLAH) Hofuf Al-Ahsa, Saudi Arabia, early 20th century Of typical shape, resting on a plain circular base, with an everted copper body surmounted by a tapering hinged brass lid with an almond-shaped finial with spiky head, with a curved handle and long beak-shaped spout on each side, the neck and sides of the body engraved with a diamond-shaped geometric fretwork band and long fishes enhanced with circular patterns, the lid of the spout embellished with a flower-shaped copper pendant, 51cm high.
£500-700

468



AN OTTOMAN DAMASCUS POTTERY VASE WITH OPENWORK COPPER MOUNTS Ottoman Syria, the vase 17th century, the copper mounts 19th century AN OTTOMAN DAMASCUS POTTERY VASE WITH OPENWORK COPPER MOUNTS Ottoman Syria, the vase 17th century, the copper mounts 19th century Of typical globular shape, the foot and neck covered by later-added conical copper mounts turning the vase into a mosque lamp, the mounts engraved and pierced forming lobed calligraphic cartouches and bands of knotwork, the vase painted in cobalt blue and copper green with black outlines against a white ground, the decorative vocabulary typical of Ottoman Damascus wares and consisting of a central scrolling floral spray with stylised lotus flowers, and rows of fleshy palmette leaves at the top and bottom of the vase, the body pierced on three sides and fitted with hanging chainlets attached to a dome-shaped copper hook, 32cm high and 15.2cm diam. of the copper mount rim.

**Accompanied by an appraisal letter signed by Oliver Watson, formerly Chief Curator of the Department of Ceramics and Glass at the Victoria and Albert Museum, and dated 7th October 1994, confirming the 17th-century dating of the vase and the later addition of the copper mounts, when the vase was converted into a mosque lamp.*
£2,000-3,000

469



TWO DAMASCUS POTTERY TILES WITH FLOWERING VASES Ottoman Syria, 16th - 17th century TWO DAMASCUS POTTERY TILES WITH FLOWERING VASES

Ottoman Syria, 16th - 17th century
Each of square shape, painted in cobalt blue, sage green, and manganese purple with black outlines on a white ground, each decorated with an amphora-like, bulbous flowering vase with three rosette stems in the front, spraying floral branches and lush vegetation, surrounded by more rosettes and vegetal sprays, joint with plaster and encased in a wooden frame, 47.5cm x 27cm including the frame.

£400-600

470



AN OGIVAL ARCH OF MARINID TERRACOTTA TILES Possibly Fez, Morocco, North Africa, 14th - 15th century AN OGIVAL ARCH OF MARINID TERRACOTTA TILES

Possibly Fez, Morocco, North Africa, 14th - 15th century
Comprising ten border tiles, each of different size and shape, joined to frame an ogival arch, painted in blue over a carved ground covered in white slip and glazed, the spandrels decorated with stylised almond-shaped arabesque designs spraying vegetal meanders on either side, with a bold blue border around the edges, joined on a base of white plaster, 41.5cm x 41cm.

Differently from the standard Marinid architectural *zellij* (mosaic tilework made from individually hand-chiseled tile pieces) covering the walls of Moroccan buildings, epigraphic friezes and arch borders were produced in the *sgraffito* technique. This method involved a first stage in which the tile panels were glazed in a dark colour (usually black and more rarely, green and blue); then the glaze was chipped away around the desired motif, leaving the Arabic inscription and other decorative flourishes in dark-coloured relief against a bare earth ground, often covered with a white coating.

£1,000-2,000

471



FOUR MOROCCAN POLYCHROME-PAINTED POTTERY CHARGERS Morocco, North Africa, late 19th - first half 20th century FOUR MOROCCAN POLYCHROME-PAINTED POTTERY CHARGERS

Morocco, North Africa, late 19th - first half 20th century

Comprising four large pottery chargers, of typical shallow rounded shape, resting on a short circular foot, with raised walls and slightly everted rim, painted in yellow, cobalt blue, manganese purple, and turquoise with black outlines against a white ground, decorated with conventional Moroccan pottery motifs including irradiating starbursts, interlacing geometric motifs, floral medallions, cusped arabesques, beaded and fretwork bands, the largest charger featuring a regardant ibex amidst vegetal trellis reserved against a plain white ground, the largest 43cm diam. and the smallest 34.3cm diam.

£300-400

472



FOUR MOROCCAN POLYCHROME-PAINTED
POTTERY CHARGERS Morocco, North Africa,
late 19th - first half 20th century FOUR
MOROCCAN POLYCHROME-PAINTED
POTTERY CHARGERS

Morocco, North Africa, late 19th - first half 20th
century

Comprising four large pottery chargers, of typical shallow rounded shape, resting on a short circular foot, with raised walls and slightly everted rim, painted in yellow, cobalt blue, orange-red, and turquoise with black outlines against a white ground, decorated with conventional Moroccan pottery motifs including irradiating starbursts, interlacing geometric motifs, floral medallions, cusped arabesques, beaded and fretwork bands, the largest 38.7cm diam. and the smallest 34.8cm diam.

£400-600

473



AN ALGERIAN MEDITERRANEAN RED
CORAL AND ENAMEL 'AZRAR' NECKLACE
Kabylia, Algeria, late 19th - 20th century AN
ALGERIAN MEDITERRANEAN RED CORAL
AND ENAMEL 'AZRAR' NECKLACE

Kabylia, Algeria, late 19th - 20th century
With a white metal interwoven link chain braced with a white string, enhanced with polychrome-enamelled hanging pendants in rich blue, yellow, and green pigments, set with Mediterranean red corals in twenty-nine of the thirty-one total white metal pendants, the edging with twisted-rope, braided bands and stippled bubble details, the full necklace width when open 45cm, neck width 13cm.

Mediterranean red coral is among the most favored gemstones worn by North African coastal tribes, the most notable of whom originate from the Kabaylia region of Algeria.

£80-120

474



A GROUP OF THREE BEDOUIN TRIBE
NECKLACES South Oman and South Yemen,
early 20th century A GROUP OF THREE
BEDOUIN TRIBE NECKLACES

South Oman and South Yemen, 20th century
Comprising a salmon-coloured glass barrel-shaped bead necklace, spaced apart using white metal three-tiered rosette-shaped discs, hollow spherical filagree beads, three *Hirz* amulets, and twelve scarabs, the end terminals strung together at the back, 33.5cm long; another necklace, with restringed hues of polished carnelian gemstones (*al-aqeeq al-ahmar*), spaced apart with rectangular white metal beads ending in either round or square stylised rosette-shaped discs, at the base a larger trapeze-shaped agate stone, 30cm long; and another, in similar style, with white metal rosette-shaped discs and three cylindrical amulets at the base, 24cm long excluding excess string.

Gemstones, precious metals, and their various uses - from protection to energy harvesting - have always been a popular practice around the Arabian Peninsula, and Oman and Yemen were no exceptions. *Al-Aqeeq al-Ahmar* (agate, carnelian, onyx, and sard), arguably the most important of all the gemstones and certainly the oldest used, has an extensive history in the region that predates Islam. It is believed to be a powerful and protective stone that shields those who wear it from the evil eye. According to the *Hadiths*, the Prophet Muhammad (ﷺ) wore this precious stone in the form of an *aqeeq* seal set into a silver ring to commemorate the removal of idols from Mecca. He also strongly believed in the stone's mystical powers. This resulted in the preservation of this mineral's association with important talismanic practices and its prominence in the region's jewellery.
£200-300

475



TWO ARABIAN SILVER-MOUNTED JAMBIYA DAGGERS Possibly Oman or Yemen, Southern Arabia, late 19th - early 20th century TWO ARABIAN SILVER-MOUNTED *JAMBIYA* DAGGERS

Possibly Oman or Yemen, Southern Arabia, late 19th - early 20th century

Comprising two *jambiya* daggers, each with a curved double-edged steel blade with medial ridge on each side, featuring a waisted horn hilt with silver mounts and decoration, the front of the wooden scabbard also embellished with silver mounts, one with overlapping, alternating beaded and fretwork bands, the latter with rosette and vegetal scrollwork, the reverse of each scabbard lined in dark brown morocco leather, both scabbards presenting the characteristic belt strap in the front with two pairs of circular hoops on each end, one strap still attached to a worn brown leather belt, the largest 30cm high including the scabbard, the belt 61cm long.

£500-700

476



THREE BEDOUIN WHITE METAL AND CORAL TALISMANIC ACCESSORIES Arabian Peninsula, 20th century THREE BEDOUIN WHITE METAL AND CORAL TALISMANIC ACCESSORIES

Arabian Peninsula, 20th century

Comprising a *Kohl*/flask of spherical shape and an elongated neck resting on a flat round foot, decorated with five beading bands within rope-twisted frames, a pin to the side of the neck, 8cm high; a pair of white metal snake-stylized armbands/anklets, embossed and ring-punched in a typical symmetric floral and geometric patterns with coral bead detail on either end, 7.3cm inner diam; and prayer beads (*tasbeih*) with rosette pattern embossed around the head and tail of each bead restrung on a green cotton thread, 22cm long.

£100-150

477



A RED-ENAMELLED SINO-ISLAMIC PORCELAIN BOWL China for the Islamic export market, 19th century A RED-ENAMELLED SINO-ISLAMIC PORCELAIN BOWL

China for the Islamic export market, 19th century

Of shallow rounded shape, resting on a short circular foot, with a narrow curved cavetto and circular thin rim, painted in red and black on greyish white ground, the interior decorated with concentric alternating two-tone bands filled with *Sini* calligraphy and pseudo-calligraphic vegetal scrolls, with a square geomantic numerical chart in the centre surrounded by four *Sini* Arabic inscriptions in black on each side, the base with an ownership sticker of 'Guest & Gray', 15.5cm diam. and 3.5cm high.

£300-400

478



A PERSONAL COLLECTION OF NINETEEN MISBAHA PRAYER BEADS Iran, Syria, and the Middle East, 19th century and later A PERSONAL COLLECTION OF NINETEEN MISBAHA PRAYER BEADS PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR Iran, Syria, and the Middle East, 19th century and later
Comprising nineteen *misbaha* prayer beads, also known as *tasbeih*, an essential tool among Muslim practitioners used as an aid to perform daily *dhikr*, the beads made of a variety of materials including black, yellow, and brown agate, coloured glass, wood, and quartz, the longest 49.5cm including the tassel; and ten brown paper bags containing extra beads.
£150-250

479



AN OTTOMAN LADIES' SILK PRAYER MAT Ottoman Turkey, early 20th century AN OTTOMAN LADIES' SILK PRAYER MAT Ottoman Turkey, early 20th century
Of oblong rectangular shape, the joined pink satin silk ground brocaded in metallic thread with a floral pattern spreading in the angular niche and outer border, featuring a central lantern suspended from the top point of the niche beneath a crescent and star motif, lined in padded apricot cotton, 122cm x 84cm.
£400-600

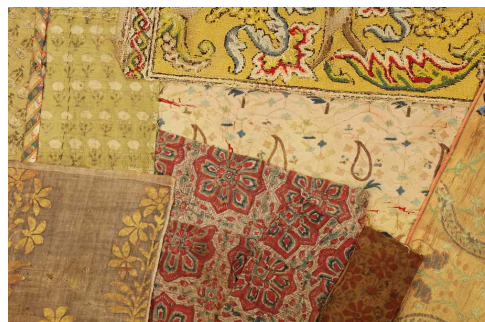
480



AN OTTOMAN SAMPLER Ottoman Turkey, early 20th century AN OTTOMAN SAMPLER Ottoman Turkey, early 20th century
The near-square panel of plain weave undyed linen finely embroidered in a variety of stitches in coloured silks with motifs typical of Turkish towel decorations, including linear friezes in floral and vegetal motifs, many with corner designs, a small stag, a bird in flight, a smaller bird, the lower middle section with an invocation in Arabic to the poet Rumi 'Ya Hazrat Mowlana' and a brazier repeated twice, the motifs below the inscription in larger scale, backed, mounted, in secondary frame with plexiglass frame and linen lining, the panel 65cm x 56cm, 75cm x 65cm including the frame.

Echoing European samplers, this rare panel highlights the prevalence of the art of embroidery in the education of young ladies in the late Ottoman urban milieu, where the decoration of household linen and the production of the trousseau was proof of a young woman's accomplishment. The interesting choice of a Sufi invocation is a further parallel with the religious texts used by young European girls in the production of their samplers. For similar late Ottoman samplers containing Arabic lettering, please see the Victoria and Albert Museum collection (inv. nos. T.325-1921, T.327-1921, T.121-1938, T.328-1921).
£400-600

481



A SCHOLARLY GROUP OF TEN FLORAL TEXTILE FRAGMENTS Mostly India and Iran, 17th century and later A SCHOLARLY GROUP OF TEN FLORAL TEXTILE FRAGMENTS Mostly India and Iran, 17th century and later Comprising an Iranian panel of peach silk ground, finely worked in chain stitched *boucle* in pale and teal blue, pink, and brown with wide-spaced, repeating rows of alternating flowering *buti* stemming from vegetal posts, the interlinked floral meanders traced in ink, unworked, edged in black bias cut cotton, lined in red polka dots cotton, 36cm x 59.5cm; an unfinished panel of *gros point* polychrome silks on open, even weave cloth, featuring a Southern European design of stylised flowers and acanthus leaves in polychrome silks on yellow, within a geometric key border, 25cm x 51.5cm; a fragment of European silk, brocaded in silver and gold metallic threads wound around silk cores and coloured silk thread with meandering floral repeats, with left hand selvedge and green thread against a pink end-of-loom row, 13.5cm x 51cm; a starting-loom length of taupe plain weave cotton, with a repeating pattern of narcissi in alternating rows, printed in gold leaf and applied to still-wet gum, 33cm x 65cm; a joined block-printed lining and bias cut brocaded striped silk border of a now-missing textile, the *kalamkari* painted in green and ochre on pale green ground with floral repeats, with hanging loops attached, 25cm x 125cm; another small joined fragment of block-printed cotton; and four fragments of a hand-painted plain weave cotton cloth in reds and blues with hand-drawn outlines, the largest 27cm x 15cm.

Much like preparatory drawings and discarded canvases of painters, unfinished and disjointed textiles provide windows onto workshop practices and patterns of intention. The present group is a rare survival of such examples of techniques, materials, and designs.
£200-300

482



FOUR TURKMEN LADIES' COLLARS AND A SMALL GROUP OF UZBEK SUZANI FRAGMENTS Central Asia, 19th and 20th centuries FOUR TURKMEN LADIES' COLLARS AND A SMALL GROUP OF UZBEK SUZANI FRAGMENTS

Central Asia, 19th and 20th centuries Comprising four Turkmen *Tekke* ladies' neck covers, each intricately worked in bright silks in geometric and stylised vegetal motifs, with colourful fringes, respectively 52cm, 46cm, 53cm, and 54cm across the shoulder; two Uzbek V-shaped *sayeh gosh*a tent decorations for rolled up bedding, worked in couching stitches in sumac brown and red tones, 78cm x 16cm and 69cm x 14cm; and a long plait cover, Suzani *basma*-stitched in pink, green, and yellow silks, 111cm x 12cm.
£200-300

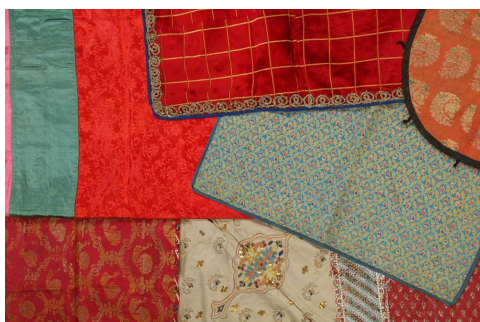
483



A FINE IRANIAN BEADWORK TROUSSEAU BOX (MEJRI) COVER Qajar Iran, 19th century A FINE IRANIAN BEADWORK TROUSSEAU BOX (MEJRI) COVER

Qajar Iran, 19th century Of rectangular shape with cusped ends, the pair of joined panels of burgundy red velvet finely worked in uniformly small green, blue, pink, yellow, clear, and black glass beads, and worked in metal threads, the centre of each panel embellished with Persian *nasta'liq* inscriptions in black beads reading two hemistichs of a poem by Kamal Khojandi (1321 - 1400), *ghazal* 521, in praise of the Beloved's facial features compared to the full moon, contained in lobed floral cartouches, and the inscriptions 'Ya 'Ali Madad', a request for assistance from the Shi'a Imam 'Ali, and 'Mubarak Bashad', an auspicious blessing and form of congratulations, further embellished with pairs of birds and flowering sprays, laid on old plum velvet ground, backed and mounted, each cover section 37cm x 38cm and 36cm x 39cm, the full panel 84cm x 51cm including the mount.
£400-600

484

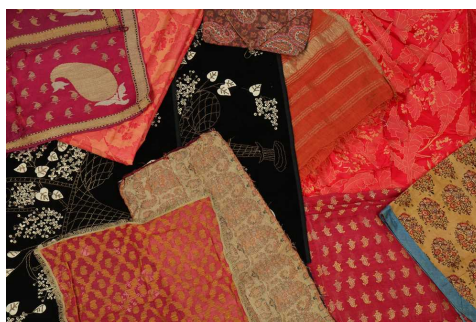


A VARIED GROUP OF SILK, COTTON, AND VELVET TEXTILES Mostly Iran and India, 19th and 20th centuries A VARIED GROUP OF SILK, COTTON, AND VELVET TEXTILES PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Mostly Iran and India, 19th and 20th centuries
Comprising a joined *boccha* of red velvet, chequered in yellow, each square heat-marked with a circle, trimmed with scrolling metal thread passementerie, edged with crocheted blue wool, lined in green cotton, 57cm x 55cm; a panel of *gulabetoun* ivory satin silk, the joined ground worked in chain stitched metal threads; apricot, teal, blue, yellow silks; and spangles with a central lobed cartouche and spraying motifs, elegant corner *buti*, and a border of scrolling floral frieze, lined in indigo cotton, 63cm x 58cm; a *boccha* of red Chinese silk woven with a repeating floral trellis, bordered with green satin silk, edged in bias-cut pink satin silk, lined in European printed cotton, 98cm x 101cm; a small *zari* panel, the blue silk ground brocaded in a miniature grid of foliage alternating floral sprigs and *buti*, edged with bias-cut blue cotton, lined in white cotton, 52cm x 47cm; a circular drawstring bag of joined apricot brocaded silk with rows of stylised spraying *buti*, edged in bias-cut black cotton, lined in European printed cotton, 36cm diameter; a small panel of joined Indian magenta brocaded silk with repeating rows of left-facing peacocks in profile within floral ogival grids, edged with European printed striped cotton, lined in fine *kalamkari* cotton featuring a small-scale floral grid in blue and red on white, 36cm x 34cm; and a small *kalamkari* handkerchief, the square panel of hand-printed, mordant and resist dyed, and glazed cotton with a red centre of miniscule *butis* in staggered rows, the corners with floral 'squitches', the border of diagonal striped floral rows, one hem hand-rolled and stitched, the rest unfinished, 50cm x 50cm.

£200-300

485



AN ARCHIVAL COLLECTION OF INDIAN AND
PERSIAN TEXTILES Iran and India, late 18th -
19th century and later AN ARCHIVAL
COLLECTION OF INDIAN AND PERSIAN
TEXTILES

PROPERTY FROM A PRIVATE WEST
LONDON COLLECTOR

Iran and India, late 18th - 19th century and later
Comprising a panel of Indian lampas weave of
plum silk, woven in two mirroring horizontal
registers featuring repeating rows of seated
rulers in profile smoking waterpipes seated on
Western high chairs in arched niches, with
matching side borders, edged in blue Persian
bias-cut cotton, lined in a *kalamkari* yellow
coarse cotton panel with rows of floral motifs in
red and ochre within black outlines, 32cm x
59cm; fragments of European dress pink and
red silk with a pattern of flowers and feathers,
the longest fragment 157.5cm x 97.3cm; two
panels of black cotton velvet, each worked in
metal thread embroidery and applique white
stamped fibrous paper petals with a floral
basket, possibly a production from an Iranian
female art school, 45m x 52cm; two squares of
Indian puce magenta silk gauze, each brocaded
in metal threads in chevron patterns with rows of
repeating alternating *buti*, the corners
enhanced with large diagonal *buti*, the borders
with chevron bands of metallic thread weaving,
the largest 114cm x 112cm; another similar, in
hot pink silk gauze, 114.5cm x 110cm; a small
square of brocaded red silk gauze, edged in
metallic thread fringe, 33cm x 33cm; a small
square white cotton handkerchief with metal
thread-embroidered edges, 37cm x 38cm; a
joined panel of Persian brocaded silk with rows
of flowering *buti*, lined in coarse navy wool,
22cm x 55cm; a *dupatta* shawl of fine orange-
russet *malma*, the ends with metallic thread
stipes, and sides with narrow metallic thread
band, with a twisted fringe, 324cm x 78cm; a
bag of European block-printed cotton, printed in
a paisley pattern against an aubergine purple
ground, reinforced with printed cardboard, 15cm
x 22cm (when closed), containing a stepped
panel of metallic thread openwork surrounding a
marquise-shaped floral motif in embroidered
polychrome floss silks around a ribbon-work
centre, 7.5cm x 11cm.

£150-250

486



AN ARCHIVAL SCHOLARLY COLLECTION OF PERSIAN BROCADED SILK SAMPLES AND COTTON SNIPPETS Isfahan, Yazd, and Kashan, Iran, late 18th and 19th centuries AN ARCHIVAL SCHOLARLY COLLECTION OF PERSIAN BROCADED SILK SAMPLES AND COTTON SNIPPETS PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Isfahan, Yazd, and Kashan, Iran, late 18th and 19th centuries

Each group of cuttings grouped and labeled with a pinned small handwritten note on ruled paper, including *Ispahan 6 pieces 18th century late*; *Ispahan 10 pieces 19th century early*; *Ispahan 7 pieces border 19th century early*; *Ispahan Hajji Abdul Rahimi 1 piece 19th century late*; *Ispahan 10 pieces 19th century early*; *Ispahan 19th century (late) 1 piece*; *Ispahan 3 pieces 19th century early*; *Ispahan 19th century (early) 3 pieces*; *Yazd 3 pieces 19th century*; *Yazd 19th century 11 pieces*; *Yazd (Hosseinghooly Khani) 3 pieces*; *Kashan 19th century early 8 pieces*; *Kashan 19th century early 6 pieces*; *2 pieces Kashan 19th century*; and *19th century late 4 pieces*; and a snippet of a block-printed and hand-painted cotton *kalamkari* with a decorative roundel, the two largest fragments 20.5cm x 22cm and 24.5cm x 18.3cm.

Creating an encyclopedic reference pack of motifs, scales, colours, thread counts, and techniques including the use of supplementary weft, the collector has studied the major weaving centres of Isfahan, Yazd, and Kashan. Some attributions may raise interesting questions, including the identification of *moharramat* stripes as 'Hussein Quli Khani's work, a technique characterized by Patricia Baker rather differently. In fact, the weaver Quli Khani became renowned for promoting the time-saving idea of carrying the weft across the back in the eponymous silk shawls, which is not the case in this sample, highlighting the amateur nature of the free-lance collector's characterisations. For further reference on this technique, please see P. Baker, *Islamic Textiles*, British Museum Press, 1995, pp.132 - 134.

£150-250

487



A FINE RESCHT HANGING PANEL Caspian region, Qajar Iran, late 19th century A FINE RESCHT HANGING PANEL

Caspian region, Qajar Iran, late 19th century Of oblong rectangular shape, featuring a design of multiple concentric borders framing a long, lobed central cartouche, the ground of green, red, and black wool face cloth intricately appliqued in cut-out floral designs, chain-stitched in coloured silks in filigree style, the entire panel presenting a profusion of polychrome flowerheads, the outer border with a row of stylised roses spraying five rosebuds each, edged with metal thread fringe, lined in twill cotton, 215cm x 136cm.

£600-800

488



A PANEL OF WOVEN SILK Qajar Iran, 19th century A PANEL OF WOVEN SILK

Qajar Iran, 19th century Of rectangular shape, the dark teal satin silk woven in white silk with repeating rows of alternating small and large flowers, trimmed with a brocaded border of parakeets and flowers, edged in bias-cut grey cotton, lined in printed cotton with repeating bands of floral and vegetal patterns, 51cm x 78cm.

£300-400

489



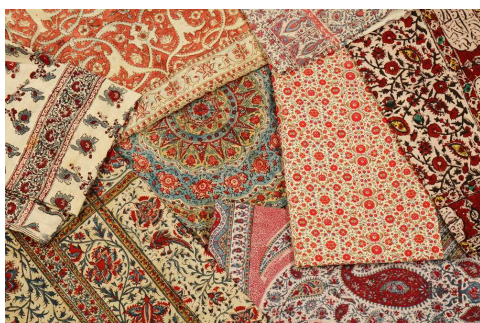
TRAVELLING THROUGH IRAN: THREE PERSIAN WOVEN PANELS Qajar Iran, late 19th and early 20th century TRAVELLING THROUGH IRAN: THREE PERSIAN WOVEN PANELS

PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Qajar Iran, late 19th and early 20th century
Comprising a small panel of joined Yazd *termeh* fabric, twill tapestry woven in coloured wools on a white ground with repeating rows of *buti* facing left, bordered with heat-stamped red velvet within two bands of braiding, short metal thread twisted fringe, lined in blue cotton, 55cm x 46cm; a Kirman panel of *termeh* fabric, jacquard woven in white and red on a blue ground with repeating rows of 'stag horns' *buti* within a continuing border, 'bunting' edged with small satin silk triangles, lined in printed red cotton, 94cm x 83cm; and a panel of joined glazed silk, woven in gold and red on a dark grey ground with alternating rows of *buti*, the field with continuous floral rambles, 85cm x 58cm.

£150-250

490



A VARIED GROUP OF EIGHT KALAMKARI COTTON PANELS Qajar Iran and India, late 19th - early 20th century A VARIED GROUP OF EIGHT KALAMKARI/COTTON PANELS PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Qajar Iran and India, late 19th - early 20th century
Comprising a long floor spread of fine plain

weave cotton, block printed and hand painted, mordant and resist dyed in madder red, blues and ochre, the large red field stamped with repeating rows of very small floral sprigs, the corners with diagonal floral *buti*, the borders with large elaborate flower-filled *buti* within a surround of spikey red circling motifs, with twisted red fringe, 272cm x 138cm; a large square joined panel, possibly once a *Kursi* cover, precisely printed and painted with scrolling hibiscus and parakeets around a lobed floral centre, the horizontal borders with multiple *buti*, the side borders with a hibiscus frieze, 210cm x 180cm; a circular table cover, similarly executed in blues, ochre, madder red with concentric rows of floral friezes around a stylised centre, lined in a later-added printed cotton cloth, with green silk fringe, 115cm diameter excluding the fringe; and a square *boccha*, similarly worked and glazed, the blue field with alternating rows of small *buti* against outlines of red sprigs, the row of polychrome chevrons dominating the multiple borders, edged with a bias-cut striped *kalamkari* cotton snippet, lined with bright roller-printed floral cotton, one inner edge chain-stitched in metallic thread with a small floral motif, 104cm x 108cm; a prayer niche, similarly worked in blue and red with an elaborate arch in-filled with scrolling flowers, and a flowering hibiscus tree stemming from a hillocky ground, the architectural mosque motifs merged with floral and vegetal repeats in typical style, edged with bias-cut blue cotton, 116cm x 81cm; an Indian *kalamkari* of paler hues, on fine cotton, with interlocking grid motifs, machine-stitched edges, lacking one border, 196cm x 116cm; a floral border fragment, 114cm x 54cm; and lastly, a square bread *safreh* of joined coarse cotton, possibly an exercise panel, the centre with two circular rows of Persian in *naskh* script, the outer line with inscriptions in lobed cartouches, from Rumi's first book in praise of gratefulness for blessings, and the inner line from Sheikh Baha'i's *Nan va Halva* on being content with modest food in the absence of fine fare, the border in praise of a generous spread, dated 1334 AH (1915 AD), the corners each with a hand, stamped *Gholam Hossein*, the stamping shaky and uneven, 114cm x 113cm.

Featuring a 'capsule' collection of block-printed and hand-painted *kalamkaris*, mostly from Iran and one from India, this lot provides a snapshot of the socio-economic spectrum spanning from higher to lower quality works, from larger to

Note that charges apply, see website for details

smaller scale examples, sacred and profane, showcasing the universality and ubiquity of these textiles in the Persianate domestic world.
£400-600

491



A FINE KALAMKARI CLOTH Qajar Iran, dated 1261 AH (1845 AD) A FINE *KALAMKARI* CLOTH
PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR
Qajar Iran, dated 1261 AH (1845 AD)
Of rectangular shape, the long single panel of fine cotton block-printed, hand-painted, mordant and resist-dyed in blue, madder red, and ochre, the field with a *moharramat* design of red and white stripes infilled with minute floral sprigs and sinuous frieze, the horizontal borders with large scale elaborate *buti* within *buti*, against a background of red spikey repeats, the inner and side borders with smaller scale *buti* and flowering hibiscus, with a red rope-twisted fringe, the top stamped '*kalamkar*' '*Nemooneh Sad Ras A'la*' (excellent hundred thread example) 1261, 288cm x 138cm.
£300-400

492



A PAIR OF COTTON KALAMKARI CURTAINS Qajar Iran, late 19th century A PAIR OF COTTON *KALAMKARI* CURTAINS
Qajar Iran, late 19th century
Each of long rectangular shape, the plain weave cotton ground-printed, painted, mordant and resist-dyed in blue, red, green, and ochre, each curtain made of two joined loom widths, the field of blue and white over-stamped scrolling geometric grids with alternating large-scale floral clusters beneath a semi-circular arch, the borders with large-scale stylised flowers and pairs of small parakeets beneath repeating arches, confronting *Shir o Khorshid* Qajar emblems set in the squinches on a pale yellow ground, the central white cartouche in Persian black *nasta'liq* script reading '*From Haji Ali Al Wahhab ibn Haji Mohammad's Factory, the year 1310, the number 110* (spelling Ali in Abjad numerical lettering)', lined in blue cotton, attached to dark brown wooden curtain loops, each 351cm x 185cm.
£600-800

493



A KALAMKARI HANGING India for the Iranian export market, late 19th century A *KALAMKARI* HANGING

India for the Iranian export market, late 19th century

Of rectangular shape, the joined two-loom widths of plain weave cotton ground block-printed and hand-painted, resist and mordant-dyed in red, blue, and ochre in the manner of a Kashmiri shawl, the red field with alternating rows of *buti*, larger blue and red *buti* radiating against the white circular centre, the corners echoing the central design with quarter-circles, each *pallu* with six large and elaborate flower-filled *buti* against a red spikey ground, the inner borders embellished with scrolling floral motifs and parrots within a triple outer border of small repeating *buti* and floral grids, one (now incomplete) horizontal edge stamped '*Kalamkar Sad Ras, Muhammad Mahdl*', next to a black stamp in Devanagari characters, 289cm x 187cm.

£300-400

494



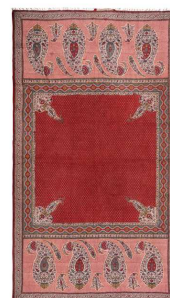
A LARGE KALAMKARI HANGING Isfahan, Iran, dated 1293 AH (1876 AD) A LARGE *KALAMKARI* HANGING

Isfahan, Iran, dated 1293 AH (1876 AD)

Of long rectangular shape, the white cotton ground block-printed, hand-painted, mordant and resist-dyed in red, blue and ochre, the large red field with repeating rows of small *buti*, the corners with larger *buti* emanating from floral urns, the double layered inner border with a floral frieze above sinuous joined ogival motifs, the horizontal bands with four large sweeping *buti* each, filled with a display of *buti* on a dais alternating in size, flanked by addorsed peacocks, above a double-headed parakeet, the minor frames with *buti* flanked by more parakeets, the upper signature cartouche blank, the lower one dated 1293 AH and only a few letters visible, with a twisted fringe, glazed, 232cm x 136cm.

£200-300

495



A VIBRANT KALAMKARI HANGING IN THE STYLE OF A KASHMIRI SHAWL India for the Iranian export market, 19th century A VIBRANT *KALAMKARI* HANGING IN THE STYLE OF A KASHMIRI SHAWL

India for the Iranian export market, 19th century
Of rectangular shape, the fine plain weave off-white cotton ground block-printed, painted, mordant and resist-dyed in red, blue, and ochre, the red field decorated with repeating rows of alternating minuscule floral *buti*, the corners with diagonal *buti* stemming from floral urns, the inner borders with sinuous flowering palmettes, in-filled with minuscule floral repeats and scrolls, the *pallu* with large scale elaborate *buti* within *buti*, surrounded by floral scrolls and parakeets, repeated on the top and bottom, against a background of red spikey repeats, the central cartouche at the top black-printed in Persian '*one hundred thread exemplary, kalamkar, Hossein Tabatabaie*', with twisted red fringe to the top edge, 255cm x 145cm excluding the fringe.

£400-600

496



A KALAMKARI HANGING IN THE STYLE OF A KASHMIRI SHAWL India for the Iranian export market, 19th century A *KALAMKARI*/HANGING IN THE STYLE OF A KASHMIRI SHAWL India for the Iranian export market, 19th century Of rectangular shape, the fine plain weave cotton ground block-printed, painted, mordant and resist-dyed in blue, red, and ochre, appearing double-sided, on an off-white field with alternating rows of repeating small-scale floral sprays, the corners with diagonal *buti* stemming from floral urns, the inner borders of flower-filled *buti* interspersed with spikey patterns, the *pallu* of four large *buti* echoing the corner motifs in varying colours, interspersed with hand-drawn asymmetrical motifs, pairs of spotted parakeets to the base, the top with a spotted parakeet each, with a twisted red fringe and signature cartouche lost, 229cm x 145cm excluding the fringe.
£400-600

497



A KALAMKARI HANGING India for the Iranian export market, late 19th century A *KALAMKARI*/HANGING India for the Iranian export market, late 19th century Of rectangular shape, the white cotton ground block-printed and hand-painted in blue, white, and ochre in the manner of a Kashmiri shawl, the field of repeating small floral sprigs invaded with diagonal stylised cypresses in the corners, the *pallu* with five large scale *buti* in-filled with floral meanders and a pair of parrots each, the side borders with a repeating frieze of upright hibiscus flowers, two circular stamps in black to the *pallu*, possibly import stamps, with a rope-twisted fringe, 265cm x 134cm.
£300-400

498



A COTTON KALAMKARI HANGING Isfahan, Iran, 20th century A COTTON *KALAMKARI*/HANGING

Isfahan, Iran, 20th century

The large rectangular hanging of plain weave undyed cotton block-printed and hand-painted, resist and mordant-dyed in blue, red, and ochre, the plain field with a directional large scale vegetal and floral motif comprising stylised irises and *buti* in a symmetrical design, the central lobed rosette of each medallion encased within a floral hexagon, the border, by contrast, featuring small scale bands of floral frieze, stellar motifs, and schematic niches, selvages intact, the verso stamped in Persian *naskh* script '*ghalamkar asr-e- tala' Karkhaneh Mohammad Kazem Chit Saz Ispahan*', the top with hanging loops, 243cm x 123cm.
£300-500

499



AN EMBROIDERED FIGURAL SILK PANEL
Qajar Iran, 19th century AN EMBROIDERED
FIGURAL SILK PANEL

Qajar Iran, 19th century

Of rectangular shape, the horizontal panel of purple satin silk chain-stitched in coloured silks, and applied with spangles and metallic thread highlights, with a symmetrical design of plumed cockerels flanking a floral arrangement, parakeets on stylised roses, and Qajar maidens raising wine goblets within scrolling spangled outlines, bordered by repeating rows of polychrome flowerheads, edged and strung on plywood board, 31cm x 131cm.

The black pen and ink underdrawings of the painters are sometimes adhered to and sometimes ignored by the weavers: a witness to the spontaneous and confident work of the professional embroiderer in charge of this charming and playful Qajar furnishing silk.

£150-200

500



A ZOROASTRIAN TROUSER LEG PANEL
Yazd or Kerman, Central Iran, 19th century A
ZOROASTRIAN TROUSER LEG PANEL
PROPERTY FROM A PRIVATE WEST
LONDON COLLECTOR

Yazd or Kerman, Central Iran, 19th century

Of narrow rectangular shape, meant for the lower part of a Zoroastrian woman's pair of pantaloons, the seventeen narrow, joined vertical strips of dark green, red, blue, and yellow silk laid on joined indigo cotton, embroidered with stylised dainty motifs in coloured silks in a floral grid pattern, the top with a narrow horizontal band of printed cotton, 49cm x 113cm.

Unlike Christian and Jewish people in Qajar Iran, Zoroastrians were not considered 'People of the Book' and did not enjoy the same rights under Islamic law. Many members of the ancient community moved to India to escape persecution. Their numbers were greatly reduced, and Yazd and Kerman were the last remaining strongholds of Zoroastrian life in late 19th-century Qajar Iran. Sumptuary laws limited their sartorial choices greatly: Zoroastrian men were not allowed to wear the traditional male *abba* and were restricted to a particular yellow cotton, produced for their sole use. As Iranian laws prevented Zoroastrian women from buying cloth by the yard, they were obliged to buy remnants. Necessity became the mother of a fashion trend, and they sewed many narrow strips of finely embroidered cloth to create their distinctive trouser legs. These precious panels were attached to plain trouser tops and would have been removed, recycled, and reattached to new trousers as the old pairs wore out. European visitors often commented on the bright and distinctive attire of Zoroastrian women. Both Sir Percy Sykes (1867 - 1945), the British Consul in Kerman, and his sister Ella Sykes (1863 - 1939) mention the outfits in their accounts of the region. This nebulous panel represents the Zoroastrian community's spirit by turning a restriction into an opportunity for self-actualisation.

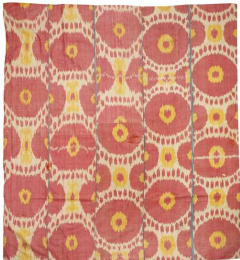
£300-500

501



A PANEL OF BROCADED SILK Qajar Iran or India made for the Iranian export market, 19th century
A PANEL OF BROCADED SILK Qajar Iran or India made for the Iranian export market, 19th century
Of rectangular shape, the claret silk ground brocaded in metallic threads and blue silk threads with repeating rows of stylised floral bouquets, edged on three sides with joined chevron brocaded stripes in blue, green, and gold, the pattern creating five diapered, interlaced centres, backed and mounted, 112cm x 89cm.
£600-800

502



AN IKAT HANGING Uzbekistan, Central Asia, 19th century
AN IKAT HANGING Uzbekistan, Central Asia, 19th century
Of rectangular shape, five lengths of stitched single silk ikat with large madder red discs and yellow centres flanked by uneven dotted strokes, visible blue selvages, lined in ecru cotton, each length 23cm wide, 168cm x 127cm.
£150-250

503



TWO COLOURFUL IRANIAN FLATWEAVES
Iran, 20th century
TWO COLOURFUL IRANIAN FLATWEAVES
PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR
Iran, 20th century
Comprising a *kilim* fragment, slit tapestry woven in coloured wools with stylised flowers with multiple borders around a residual black field, 66cm x 36cm; and a small Qashqai *khordjin* (double saddlebag), in coloured wools, the front with schematised quadrupeds within floral borders, the verso with flora, fauna, animal, and human figures, 73cm x 32cm.
£80-120

504



A RED RESCHT EMBROIDERED PANEL AND A EUROPEAN-PRINTED SQUARE MANTLE
Caspian region, Northern Iran and Europe, early 20th century
A RED RESCHT EMBROIDERED PANEL AND A EUROPEAN-PRINTED SQUARE MANTLE

PROPERTY FROM A PRIVATE WEST LONDON COLLECTOR

Caspian region, Northern Iran and Europe, early 20th century

Comprising a rectangular Rescht panel of red wool face cloth, chain-stitched in coloured silks with an elongated lobed floral cartouche, each end enhanced with a green parakeet, the border with a repeating floral frieze, the inner corners featuring flower-filled *buti*, edged with yellow silk trim, lined in joined European cotton, the purple ground printed with a repeating grid with six-pointed stars at intersections, hung with rose swags, each with an elegant standing lady in a broad-brimmed straw hat and short dress, wearing a cross necklace, collecting roses for her basket, 110cm x 76cm; and a European square mantle of fine ivory wool, printed with repeating rows of palmettes in red and ochre within black outlines, the border with a radiating paisley design of alternating palmettes, edged with black bias-cut cotton, lined in joined floral cotton, 116cm x 108cm.

The chromatically exuberant Rescht panel, though modest in size and ambition, reveals the taste for the more modern Russian and European stance in the choice of its lining, resembling a circus poster.

£150-250

505



A TERMEH PANEL AND A KERMAN PATEH
Iran, early 20th century
A *TERMEH* PANEL AND A *KERMAN PATEH*

Iran, early 20th century

Comprising a rectangular *termeh* panel, woven in green and red on navy blue ground with a repeating motif of *butis*, yellow silk fringe, lined in orange-pink cotton, 149cm x 84cm; and an oblong *pateh* panel, the light brown wool ground worked in coloured silks, the centre with a lobed cartouche, the corners with diagonal *buti*, the border of schematic geometric and floral friezes, lined in pale green cotton, 102cm x 79cm.

£150-250

506



AN INDIAN BROCADED PANEL WITH ANIMAL MENAGERIE Northern or Central India, 19th century
AN INDIAN BROCADED PANEL WITH ANIMAL MENAGERIE

Northern or Central India, 19th century

Of typical rectangular shape, the panel of figured silk brocaded with white metallic thread wound around a silk core, with repeats of conventional Indian animals including elephants, peacocks, deer, fish, rabbits, and panthers, laid on a cream ground, backed and mounted, the panel 103.5cm x 74.5cm, 104.5cm x 75.3cm including the support.

£200-300

507



TWO INDIAN EMBROIDERED SILK PANELS WITH FIGURAL DECORATION Rajasthan, North-Western India, 18th - 19th century TWO INDIAN EMBROIDERED SILK PANELS WITH FIGURAL DECORATION

Rajasthan, North-Western India, 18th - 19th century

Each of rectangular shape, arranged in three joined tiers of red, yellow, and white silk, worked in couched floss silks in coloured silk threads and *mukesh* silver tape with courtly scenes of Rajput rulers beneath canopies, surrounded by musicians, pairs of animals including camel, bull, elephant, *chiru* (Tibetan antelope), panther, bird, peacock, snake, scorpion, and emblems of power such as banners, carts, and thrones, each lined in brown cotton, 127cm x 53cm and 128cm x 50cm.

£300-500

508



A CRIMSON RED VELVET MASNAD (FLOOR COVER) Northern India, 19th century A CRIMSON RED VELVET MASNAD (FLOOR COVER)

Northern India, 19th century

The square panel of joined crimson red velvet heavily worked with concentric decorative frames with beading and vegetal meanders in raised metal thread embroidery, with a wide border on plain velvet field, and further vegetal sprays on each corner of the central panel, backed and mounted on a stretcher, 148cm x 122cm including the mount.

£300-400

509



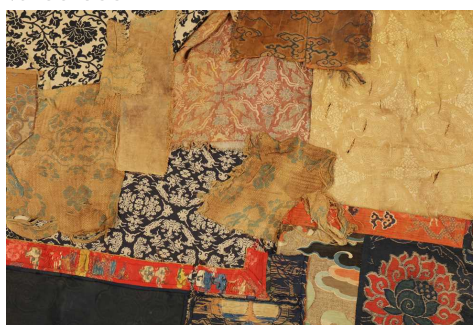
A COLLECTION OF SIX TEXTILES FROM INDIA AND BEYOND India, Ottoman Provinces, and Europe, late 18th - 19th century and later A COLLECTION OF SIX TEXTILES FROM INDIA AND BEYOND

India, Ottoman Provinces, and Europe, late 18th - 19th century and later

Comprising a fine 'moon' shawl of cyclamen pink, brocaded in metallic threads, presenting a continuous diagonal striped design of single and double rows of stylised tree motif, the inner borders and central circular motif featuring horizontal rows of stylised trees, the centre within a serrated circumference, the brocaded chevron borders with black details, each corner with elegant *buti*, 152cm x 154cm; a length of purple silk, possibly from a *saree*, brocaded in silver and gold metallic threads in diagonal stripes with floral repeats and scrolling floral vines, 367cm x 87cm; a joined panel of red and cream striped silk, one end with four lines of Indian script in black ink, 172cm x 64cm; a length of fine cotton *malma* stole, the edges finely chain-stitched in blue, red, and yellow silk with a frieze of scrolling floral vines, 211cm x 53cm; a square of fine ivory silk, possibly from the Ottoman lands, the edges crocheted in green, grey, and pink silk threads with crenelations and three-dimensional flowers, 74cm x 75cm; and lastly, a length of Western machine-printed cloth, the triangles of yellow and russet on pale blue grey ground, the loom width 90cm, 79cm long.

£200-300

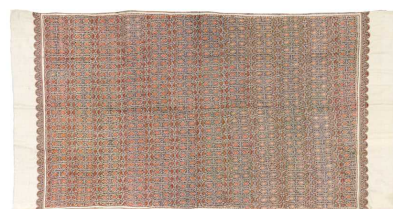
510



A SCHOLARLY COLLECTION OF ASIAN BROCADES, SILK, AND COTTON TEXTILES
China and Japan, 14th to 20th centuries A
SCHOLARLY COLLECTION OF ASIAN
BROCADES, SILK, AND COTTON TEXTILES
China and Japan, 14th to 20th centuries
Comprising a group of late Song dynasty
fragments of figured silk, woven in green and
buff with lobed floral medallions, the largest
21cm x 16cm; a fragment of fine brocaded
yellow silk woven with repeating medallions of
flying cranes and stylised flowers, interspersed
with floral clusters, one selvedge intact, 93cm x
41cm; two Ming dynasty fragments of fine Taoist
satin silk, brocaded with a pair of flying cranes
within clouds, 27cm x 20cm when adjoined; a
fragment of garment silk, in buff, green, and blue
on russet ground, woven with cranes and
flowers in staggered loose medallions, a
fastening loop, some selvedge present on either
side, 41cm x 60cm; two sections of a textile
mount, the joined fragments including Japanese
brocaded silk panels of dark navy, red and blue
flowers, outlined in metallic thread, flanking a
fine Ming dynasty *Kesi* tapestry panel of waves
and clouds in polychromes and metal thread, the
inner border of red satin brocaded with dragons
and clouds, the largest 105cm x 64cm, and the
latter 60cm x 25cm; and two lengths of cotton
damask, one woven in buff and black with
repeating staggered interlocking medallions with
mountain goats, vegetal and floral elements,
pairs of billing birds, and flying cranes above
clouds, stitched edges, and the latter with
scrolling horizontal floral vines, both tagged with
modern labels with washing instructions in
traditional Chinese characters: *100% cotton*
Shang Yu Industry - Made in Japan, each
121cm x 122cm.

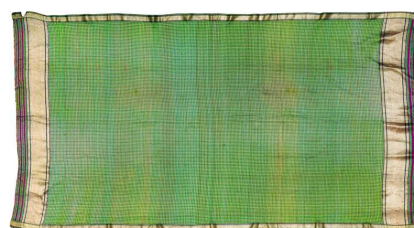
This lot features an interesting archival group of
Asian silk fragments, mostly from the Song and
Ming dynasty periods, containing important
museum-quality samples for handling and
scholarly study. The two modern cotton panels
shine a light on the influence of Chinese designs
on Japanese textiles until the present day.
£250-350

511



AN EMBROIDERED PASHMINA SHAWL
Kashmir, North India, 20th century AN
EMBROIDERED PASHMINA SHAWL
Kashmir, North India, 20th century
Of rectangular shape, the ivory wool ground
heavily worked in black, grey, apricot, orange
silks, and green highlights with repeating
columnar motifs containing intricate floral
palmettes, the plain ends with loose fringe,
190cm x 94cm.
£200-300

512



A LONG DOUBLE-SIDED METAL THREAD-
EMBROIDERED GHOONGHAT (HEAD
COVERING) India, 20th century A LONG
DOUBLE-SIDED METAL THREAD-
EMBROIDERED *GHOONGHAT* (HEAD
COVERING)
India, 20th century
Of oblong rectangular shape, the reversible cloth
woven in magenta pink, green, and ivory silks
with a dotted chequerboard design, each small
square alternating green ground with a magenta
centre to a magenta ground with green centre
on the reverse, the edges embroidered with gold
and silver metallic threads, the sides with
chevron design and *pallu* of repeating small
black discs, 264cm x 132cm.
£300-400

513



A LINEN TURBAN COVER WITH FLORAL MOTIFS Ottoman Turkey, 18th century A LINEN TURBAN COVER WITH FLORAL MOTIFS Ottoman Turkey, 18th century

Of rectangular shape, the panel of fine plain weave linen worked in red, blue, green, white, and brown silks in a variety of stitches with two repeats of a large marquise-shaped stem motif supporting elegant flowerheads and scrolling buds, professionally laid on matching support, backed and mounted, 122cm x 48.5cm.

The charming, slightly naïve design, is a fine interpretation of the woven luxury textiles of the period and testify to the aspirational role of furnishing fabrics in Ottoman society.

£500-700

514



A RARE OTTOMAN FIGURAL PORTIERE Ottoman Turkey, second half 19th century A RARE OTTOMAN FIGURAL PORTIERE Ottoman Turkey, second half 19th century

Of rectangular shape, the purple silk ground heavily worked in couched metallic thread around board cut-outs of scrolling designs, decorated with roundels and bands of pseudo-calligraphic inscriptions at the top, and inner and outer borders, the high arch and inner edges embellished with twisted metallic fringe, the vertical sections presenting three-lobed roundels on each side containing tronies of Ottoman grandees in a variety of headgears, all in couched pastel floss silks, lined in russet cotton and interlined, 277cm x 174cm.

£800-1,200

515



A LARGE OTTOMAN CEREMONIAL HANGING IN THE FORM OF A BANNER Ottoman Turkey, late 19th century A LARGE OTTOMAN CEREMONIAL HANGING IN THE FORM OF A BANNER Ottoman Turkey, late 19th century

Of rectangular shape, the oblong hanging of pale russet silk embroidered in chain-stitched and couched floss silks, and metal threads, with a long triangular element of scrolling floral motifs, the field featuring isolated floral stems, set within two short bands of flowering friezes, the central area in-filled with cherry-red satin silk, backed and mounted, 221cm x 97.5cm.

£200-300

516

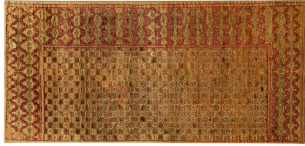


AN OTTOMAN CATMA PANEL Bursa, Ottoman Turkey, 19th century AN OTTOMAN CATMA PANEL Bursa, Ottoman Turkey, 19th century

Of rectangular shape, the panel of silk velvet ground voided to reveal a symmetrical pattern in red and green with a central floral medallion containing a knotted 'key' design, the corners with floral urns, surrounded by a frieze of stylised flowering sprays and foliage, backed and mounted, 58.5cm x 106.5cm including the mount.

£300-500

517



A SECTION OF AN OTTOMAN CATMA PANEL

Bursa, Ottoman Turkey, 19th century A

SECTION OF AN OTTOMAN *CATMA* PANEL

Bursa, Ottoman Turkey, 19th century

Of rectangular shape, the joined hanging made of burgundy and green silk velvet, voided and brocaded, enhanced with a diamond-shaped grid in the three-sided wide border outlining stylised flowers and foliage, and a chequerboard pattern in the central field much embellished with metallic thread, laid on matching *gros-grain* base, professionally backed and mounted on a stretcher, 143cm x 70cm.

£400-600

518



AN OTTOMAN CEREMONIAL HANGING WITH THE ROYAL QAJAR EMBLEM Ottoman Turkey, second half 19th century AN OTTOMAN CEREMONIAL HANGING WITH THE ROYAL QAJAR EMBLEM

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

Ottoman Turkey, second half 19th century Of large rectangular shape, the ecru cotton base heavily couched in ivory silk to form the ground, elaborately worked in silver, gold, and metallic threads, incorporating a variety of techniques, including raised-work, colour block silk applique, and French knots, with a symmetrical design including elements from various Eastern textiles, namely the central cypress tree flanked by birds, a ubiquitous design in Indian *chintz* hangings; the triple columns on either side hung with lanterns, a motif typically adopted in Banja Luka felt hangings; and the royal Persian emblem of the lion, sword, and rising sun (*Shir-o-Khorshid*), with the *Kiani* crown above each set of columns, and scrolling foliage emanating from a stylised *tughra* reminiscent of Sultans Abdulmejid I (r. 1839 - 1861) and Abdulhamid II (r. 1876 - 1909), at the bottom a cartouche bearing pseudo-calligraphic inscriptions, lined, 248cm x 173cm.

£1,500-2,000

519



A LARGE WOOLEN APPLIQUE HANGING
Banja Luka, Ottoman Provinces, Bosnia and Herzegovina, 19th century **A LARGE WOOLEN APPLIQUE HANGING**

Banja Luka, Ottoman Provinces, Bosnia and Herzegovina, 19th century

Of oblong rectangular shape, the off-white wool hanging layered and appliqued in fragments of polychrome face cloth and linen, the outlines with ivory silk running stitch, with an elaborate design of floral columns supporting a narrow arch, flanking a vibrant floral urn above a niche of joined cherry red silk velvet, all within a flowering polychrome border of multiple floral urns, professionally backed and mounted,

179cm x 117cm.

£800-1,200

520



A LARGE WOOLEN APPLIQUE HANGING
Banja Luka, Ottoman Provinces, Bosnia and Herzegovina, 19th century **A LARGE WOOLEN APPLIQUE HANGING**

Banja Luka, Ottoman Provinces, Bosnia and Herzegovina, 19th century

Of oblong rectangular shape, the ivory wool ground worked in layers of polychrome face cloth fragments held by metallic and silk threads marking the outlines of the motifs, appliqued with an elaborate lobed arch containing exotic flowers and motifs, within a multi-layered floral border, laid on a new ivory wool field, professionally backed and mounted,

177cm x 118cm.

£300-500

521



A LARGE OTTOMAN EMBROIDERED HANGING Ottoman Balkans, Western Provinces, 19th century **A LARGE OTTOMAN EMBROIDERED HANGING**

Ottoman Balkans, Western Provinces, 19th century

Of elongated rectangular shape, the ground of dusky pink satin silk finely worked in shades of pink and green silks in a variety of stitches and French knots, featuring a dramatic central floral bloom with serrated *saz* leaves rising from an urn, flanked by stylised columns with rosette bouquets supporting an elaborate arch with foliate and flowering festoons, encircled by a scrolling frieze of carnations and tulips, backed and mounted, 195cm x 120cm including the mount.

The overall design and style of this panel, codified in centuries-old principles of Islamic prayer niches, is deeply imbued with European stylisations, testifying to the profound and well-balanced blend of foreign and traditional motifs reflected in the art history of the region.

£200-300

522



AN OTTOMAN EMBROIDERED HANGING WITH 'TREE OF LIFE' MOTIF Ottoman Turkey, 19th century **AN OTTOMAN EMBROIDERED HANGING WITH 'TREE OF LIFE' MOTIF**

Ottoman Turkey, 19th century

Of large rectangular shape, the panel of pink silk embroidered in a variety of metal threads and stitches with a stylised 'Tree of Life' featuring elaborate and bold asymmetrical flowers emanating from a hillocky ground, beneath a cusped vegetal arch of large-scale serrated *saz* leaves, the flowerheads made of appliqued textile fragments including brocades and presenting varying patterns, backed and mounted on a stretcher, 183cm x 122cm.

£300-400

523



A LARGE OTTOMAN SQUARE PANEL OF PLUM SATIN SILK Ottoman Turkey, late 19th century A LARGE OTTOMAN SQUARE PANEL OF PLUM SATIN SILK

Ottoman Turkey, late 19th century
Made of two rectangular panels joined horizontally along the centre, worked in metal threads and couched floss silks in pastel shades, the central circle of scrolling flowers offset by a sparsely worked field of rosehips, within a scrolling floral border, backed and mounted, 165cm x 173cm including the mount.

£300-500

524



AN OTTOMAN SQUARE FLORAL HANGING Possibly Balkans, Western Ottoman Provinces, late 19th century AN OTTOMAN SQUARE FLORAL HANGING

Possibly Balkans, Western Ottoman Provinces, late 19th century
Of square shape, the fine russet red wool possibly once used as a turban cover, chain-stitched in various coloured silks most notably blue and green, the centre with a concentric profusion of floral clusters, in-filled with metal thread embroidery, within an intermediate circle and the outer border of individual floral stems, with blanket-stitched metal thread fringe, laid on matching cotton base, padded, backed and mounted, in protective plexiglass frame, 124cm x 124cm.

£400-600

525



A CIRCULAR METAL THREAD-EMBROIDERED PURPLE VELVET SOFRA (TABLE COVER) Ottoman Turkey, late 19th - early 20th century A CIRCULAR METAL THREAD-EMBROIDERED PURPLE VELVET SOFRA (TABLE COVER)

Ottoman Turkey, late 19th - early 20th century
Of circular shape, the ground of joined purple cotton velvet worked in metallic threads in a variety of stitches, and spangles, with raised strapwork and floral sprays, French knot silver metallic thread highlights, the crescent and star, and long bows and tassels, pointing towards a schematic central *tughra* pattern, long metallic thread fringe, lined in glazed purple cotton, 89cm diam. excluding the fringe.

£500-700

526



A CIRCULAR METAL THREAD-EMBROIDERED BURGUNDY RED VELVET SOFRA (TABLE COVER) Ottoman Turkey, late 19th century A CIRCULAR METAL THREAD-EMBROIDERED BURGUNDY RED VELVET SOFRA (TABLE COVER)

Ottoman Turkey, late 19th century
Of circular shape, the ground of joined burgundy silk velvet worked in metallic threads in a variety of techniques, with standing peacocks perched on raised strapwork floral designs, the plumes' 'eyes' set with punched metal leaves in silver, pink, purple, and blue, the plumage converging towards a central floral starburst of strapwork, with later metallic thread fringe, 106cm diam. excluding the fringe.

£800-1,200

527



AN OTTOMAN PANEL OF BROCADED SILK (CATMA) Possibly Bursa, Ottoman Turkey, late 18th - 19th century AN OTTOMAN PANEL OF BROCADED SILK (CATMA) Possibly Bursa, Ottoman Turkey, late 18th - 19th century

Of almost square shape, the widening cut implying an extraction from a shimmering garment, the dress panel made of deep red silk ground brocaded in fine metallic thread wound around a yellow silk core, with green and blue silks, featuring a repeating pattern of alternating marquise motifs containing stylised tulips, rosebuds, and carnations, the ground with a schematic diaper pattern, laid on dark red cotton, backed and mounted, the panel 46cm x 45cm, 55cm x 54cm including the mount.
£400-600

528



AN OTTOMAN METAL THREAD-EMBROIDERED BLUE SILK PANEL Ottoman Turkey, late 19th - early 20th century AN OTTOMAN METAL THREAD-EMBROIDERED BLUE SILK PANEL Ottoman Turkey, late 19th - early 20th century
Of oblong rectangular shape, the midnight blue taffeta silk ground worked in raised yellow metal thread embroidery with a bold pattern of interlocking lobed grids and floral scrolls with tulips and carnations, applied on matching silk satin, the panel padded and professionally mounted on a stretcher, 35.5cm x 127cm.
£150-200

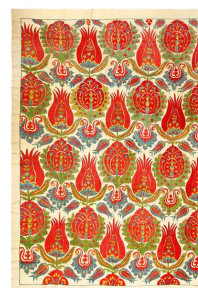
529



A TEKKE EMBROIDERED SILK DRESS PANEL Turkmenistan, Central Asia, late 18th - 19th century A TEKKE EMBROIDERED SILK DRESS PANEL Turkmenistan, Central Asia, late 18th - 19th century

The ground of deep raspberry silk finely worked in coloured silks predominantly in *kesdi* (lacing) stitch, with a symmetrical design of stylised trees and vegetal motifs in jagged rows, inserted triangular panels of green wool to the top, the larger triangles of pale green silk to the base, added twisted silk fringe and braid around the edges, laid on a stretched russet cotton mount, the silk panel 90cm x 109cm, 150cm x 146cm including the mount.
£150-200

530



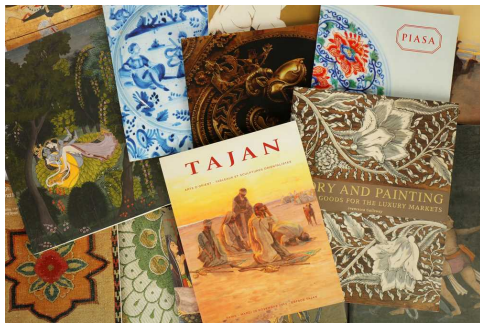
A LARGE SUZANI Bukhara, Uzbekistan, Soviet period, 20th century A LARGE SUZANI Bukhara, Uzbekistan, Soviet period, 20th century
Of rectangular shape, the large panel of four joined unbleached cotton sections worked in a variety of stitches with bold and sweeping tulips with serrated leaves, in bright coloured silks, some in variegated tones '*à l'ancienne*', the oversized tulips in-filled with stylised vegetal and floral motifs, each panel 52cm wide, 328cm x 205cm.
£500-700

531



TWO SUZANI FURNISHING HANGINGS AND A SUZANI PANEL Uzbekistan, Central Asia, Soviet period, 20th century TWO SUZANI FURNISHING HANGINGS AND A SUZANI PANEL Uzbekistan, Central Asia, Soviet period, 20th century
Comprising a long horizontal hanging of red cotton, worked in black, yellow, white, green, cobalt blue, orange, and magenta silks, decorated with large floral discs set within a scrolling flowering border, the horizontal edges reinforced with black cotton tape, and enhanced with later-added yellow silk fringe, lined in Russian printed cotton, 80cm x 436cm excluding the fringe; another similar, with white fringe, 70cm x 376cm; and a vertical panel of white cotton, worked in pastel shades with a blossoming triumph of stylised tulips and other flowers, the border featuring a decorative frieze of flowers and serrated leaves, the selvages intact, lined in white cotton, 151cm x 53cm.
£400-600

532



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533



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£200-300

534



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